THE ARCHITECTS' JOURNAL

standard contents

every issue does not necessarily contain all these contents but they are the regular features which continually recur.

NEWS and COMMENT

Diary
News
Astragal's Notes and Topics
Letters
Societies and Institutions

TECHNICAL SECTION

Information Sheets
Information Centre
Current Technique
Questions and Answers
Prices
The Industry

PHYSICAL PLANNING SUPPLEMENT

CURRENT BUILDINGS

HOUSING STATISTICS

Architectural Appointments Wanted and Vacant

No. 3029] [VOL. 117

THE ARCHITECTURAL PRESS

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Registered as a Newspaper.

★ A glossary of abbreviations of Government Departments and Societies and Committees of all kinds, together with their full address and telephone numbers. The glossary is published in two parts—A to Ie one week, Ig to Z the next. In all cases where the town is not mentioned the word LONDON is implicit in the address.

AA	Architectural Association, 34/6, Bedford Square, W.C.1.	Museum 0974
AAI	Association of Art Institutions. Secy.: W. Marlborough Whitehead, "Dyneley," Castle Hill Avenue, Berkhampstead, Herts.	
ABS	Architects' Benevolent Society. 66, Portland Place, W.1.	Langham 5721
ABT	Association of Building Technicians. 5, Ashley Place, S.W.1.	Victoria 0447-8
ACGB	Arts Council of Great Britain. 4, St. James' Square, S.W.1.	Whitehall 9737
ADA	Aluminium Development Association. 33, Grosvenor Street, W.1.	Mayfair 7501/8
APRR	Association for Planning and Regional Reconstruction. 34, Gordon Square, W.C.1.	Euston 2158-9
ArchSA	Architectural Students' Association. 34/36, Bedford Square, W.C.1.	
ARCUK	Architects' Registration Council. 68. Portland Place, W.1.	Langham 8738
AScW	Association of Scientific Workers. 15, Half Moon Street, Piccadilly, W.1.	Grosvenor 4761
BAE	Board of Architectural Education. 66, Portland Place, W.1.	Langham 5721
BATC	Building Apprenticeship and Training Council. Lambeth Bridge House, S.E.1.	Reliance 7611, Ext. 1706
BC	Building Centre. 26, Store Street, Tottenham Court Road, W.C.1.	Museum 5400
BCC	British Colour Council. 13, Portman Square, W.1.	Welbeck 4185
BCCF	British Cast Concrete Federation. 17, Amherst Road, Ealing, W.13.	Perivale 6869
BCIRA	British Cast Iron Research Association. Alvechurch, Birmingham.	Redditch 716
BDA	British Door Association. 10, The Boltons, S.W.10.	Fremantle 8494
BEDA	British Electrical Development Association. 2, Savoy Hill, W.C.2.	Temple Bar 9434
BIA	British Ironfounders' Association. 145, Vincent Street, Glasgow, C.2.	Glasgow Central 2891
BIAE	British Institute of Adult Education. 29, Tavistock Square, W.C.1.	Euston 5385
BID	Building Industries Distributors. 52, High Holborn, W.C.1.	Chancery 7772
BINC	Building Industries National Council. 11, Weymouth Street, W.1.	Langham 2785
BOT	Board of Trade. Millbank, S.W.1.	Whitehall 5140
BRDB	British Rubber Development Board. Market Buildings, Mark Lane, E.C.3.	Mansion House 9383
BRS	Building Research Station. Bucknalls Lane, Watford.	Garston 2246
BSA	Building Societies Association. 14, Park Street, W.1.	Mayfair 0515
BSI	British Standards Institution. 28, Victoria Street, S.W.1.	Abbey 3333
BTE	Building Trades Exhibition. 4, Vernon Place, W.C.1.	Holborn 8146/7
CABAS	City and Borough Architects Society. C/o Johnson Blackett, F.R.I.B.A., Civic Centre, Newport, Mon.	Newport 5491
CAS	County Architects' Society. C/o F. R. Steele, F.R.I.B.A., County Hall, Chichester.	Chichester 3001
CCA	Cement and Concrete Association. 52, Grosvenor Gardens, S.W.1.	Sloane 5255
CCP	Council for Codes of Practice. Lambeth Bridge House, S.E.1.	Reliance 7611
CDA	Copper Development Association. Kendals Hall, Radlett, Herts.	Radlett 5616
CIAM	Congrès Internationaux d'Architecture Moderne. Doldertal, 7, Zurich, Switzerland.	
COID	Council of Industrial Design. Tilbury House, Petty France, S.W.1.	Abbey 7080
CPRE	Council for the Preservation of Rural England. 4, Hobart Place, S.W.	Sloane 4280
CUC	Coal Utilization Council. 3, Upper Belgrave Street, S.W.1.	Sloane 9116
CVE	Council for Visual Education. 13, Suffolk Street, Haymarket, S.W.1.	Reading 72255
DGW	Directorate General of Works, Ministry of Works, Lambeth Bridge House, S.E.1.	Reliance 7611
DIA	Design and Industries Association. 13, Suffolk Street, S.W.1.	Whitehall 0540
DPT	Department of Overseas Trade. Horseguards Avenue, Whitehall, S.W.1.	Trafalgar 8855
EJMA	English Joinery Manufacturers' Association (Incorporated), Sackville House, 40, Piccadilly, W.1.	Regent 4448
EPNS	English Place-Name Society. 7, Selwyn Gardens, Cambridge.	
FAS	Faculty of Architects and Surveyors. 8, Buckingham Palace Gdns., S.W.1.	Sloane 2837
FASSC	Federation of Association of Specialists and Sub-Contractors, 5, Arundel Street, Strand.	Temple Bar 6633
FBI	Federation of British Industries. 21, Tothill Street, S.W.1.	Whitehall 6711
FC	Forestry Commission. 25, Savile Row, W.1.	
FCMI	Federation of Coated Macadam Industries. 37, Chester Square, S.W.1.	Sloane 1002
FDMA	The Flush Door Manufacturers Association Ltd. Trowell, Nottingham.	Ilkeston 623
FLD	Friends of the Lake District. Pennington House, nr. Ulverston, Lancs.	Ulverston 201
FMB	Federation of Master Builders. 26, Great Ormond Street, Holborn, W.C.1.	Chancery 7583
FPC	The Federation of Painting Contractors, St. Stephen's House, S.W.1.	Whitehall 3902
FRHB	Federation of Registered House Builders. 82, New Cavendish Street, W.1.	Langham 4041
FS (Eng.)	Faculty of Surveyors of England. Buckingham Palace Gdns., S.W.1.	Sloane 2837
GC	Gas Council. 1, Grosvenor Place, S.W.1.	Sloane 4554
GG	Georgian Group. 27, Grosvenor Place, S.W.1.	Sloane 2844
HC	Housing Centre. 13, Suffolk Street, Pall Mall, S.W.1.	Whitehall 2881
IAAS	Incorporated Association of Architects and Surveyors. 75, Eaton Place, S.W.1.	Sloane 5615
ICA	Institute of Contemporary Arts. 17-18, Dover Street, Piccadilly, W.1.	Grosvenor 6186
ICE	Institution of Civil Engineers. Great George Street, S.W.1.	Whitehall 4577
IEE	Institution of Electrical Engineers. Savoy Place, W.C.2.	Temple Bar 7676
IES	Illuminating Engineering Society. 32, Victoria Street, S.W.1	Abbey 5215

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S W 7

Auditorium of the Free Trade Hall, Manchester

Portable with arm rests

Permanent with arm rests

Portable without arm rests

Permanent with arm rests

DOES comfort impede appreciation? We think not. When the body is at ease, the mind is at its most receptive to understanding and enjoyment.

In Manchester's new Free Trade Hall, the seating arrangements are comfortable to the point of pampering. Yet comfort is not the whole story, for many skills have been combined to produce a result worthy of this famous building—the skills of architect, engineer, acoustics expert and artist.

There are four types of seating; fixed, with and without arms, and portable with and without arms. All are covered with fabric upon foam rubber. Cox & Co. have earned a world wide reputation for this kind of seating and architects can examine their work not only at Manchester but also at the Royal Festival Hall, London where Cox seating was used for the main auditorium.

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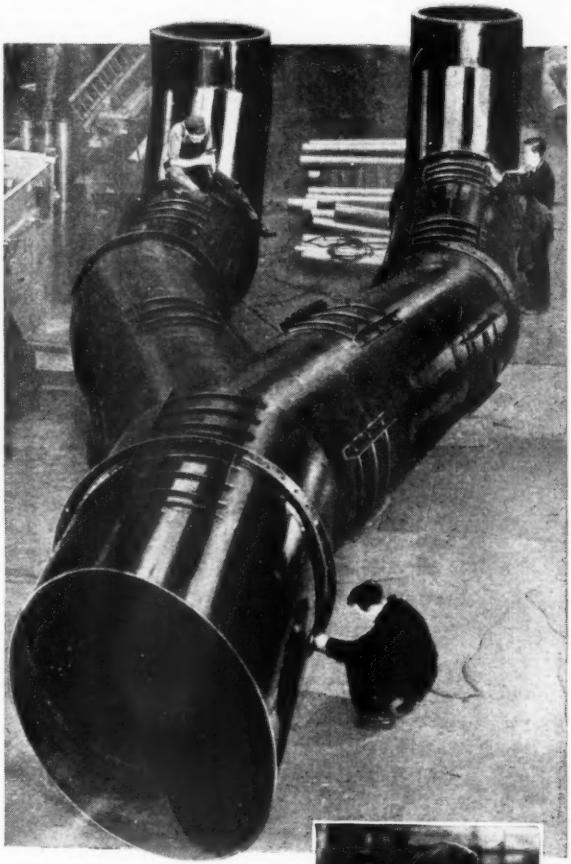

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GLAZED GARAGES

FOR LONDON'S BUSES

The London Transport Executive lead the way in garage design. In their two latest garages the architects have found new methods of providing abundant natural light — the simplest and cheapest of the facilities for complete servicing and overhauls. Daylight floods in through great areas of Aluminex Patent Glazing. Drivers, cleaners, mechanics and inspectors find it easier to work in this full daylight and the time a bus spends out of service is reduced to a minimum.

Although Stockwell and Camberwell have the utmost use of daylight in common, they demonstrate two entirely different approaches to the bus garage problem. Camberwell is steel framed, has a lattice girder roof, and makes the maximum use of Aluminex side-wall glazing. Stockwell is built in reinforced concrete on the 'barrel-roof' principle, and although sidewall glazing is also used, the main lighting areas are Aluminex continuous curved decklights. The ease with which Aluminex fits into each architect's glazing conception fully demonstrates its complete versatility.

Aluminex is made by Williams and Williams Ltd. It is not their only contribution to keeping the buses on the road. The metal doors and the metal windows — both standard and purpose-made — that bring light and efficiency to administrative offices are all products of the Williams & Williams organisation.

Camberwell. *Architect: C. Howard Crane, A.I.A.*

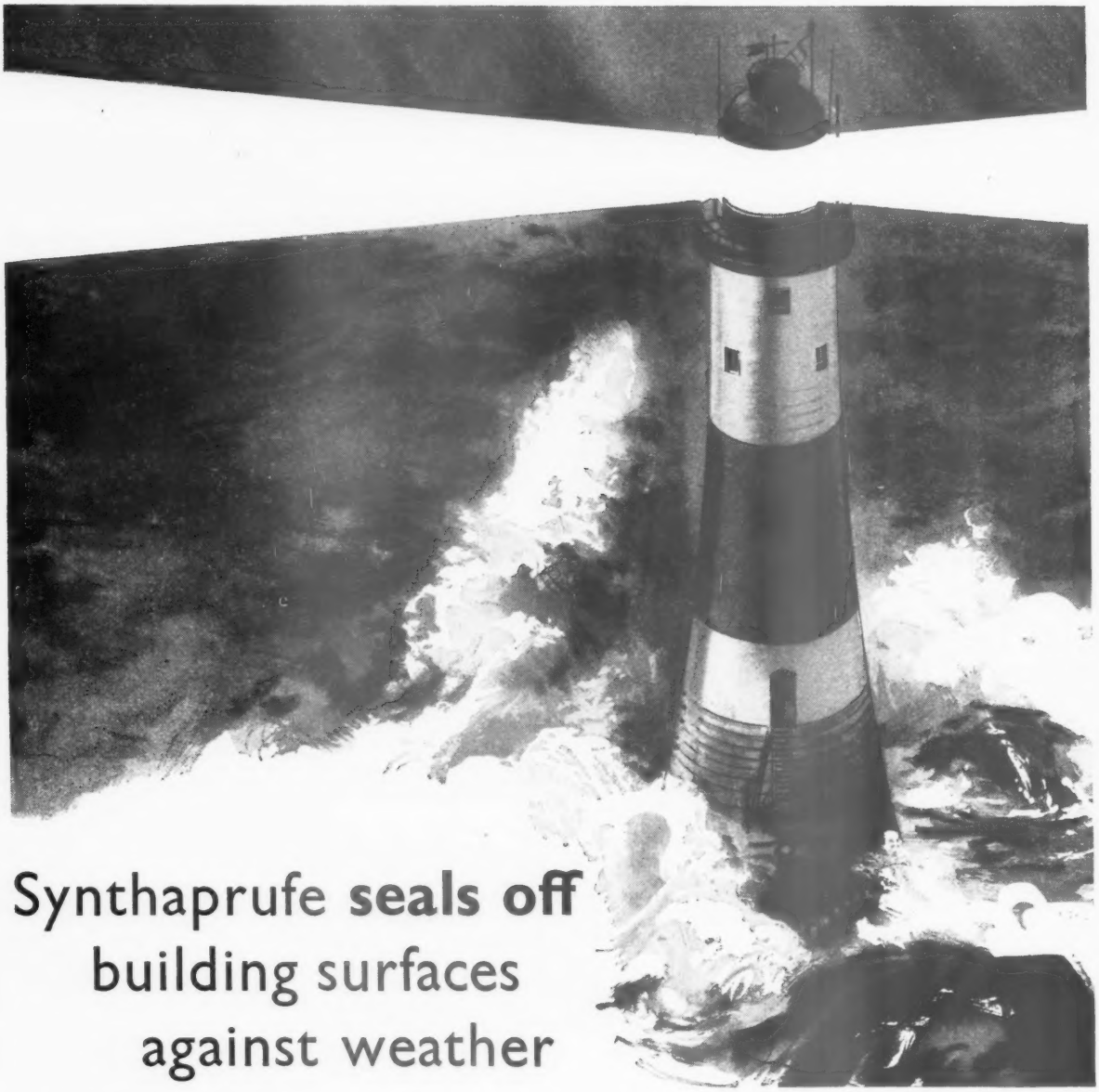
ABOVE AND BELOW. Stockwell. *Architects: Adie, Button & Partners*

Stockwell

Stockwell garage will, when completed, have an uninterrupted garaging space of nearly 73,000 sq. ft. To provide daylight to this vast area, the sidewalls, gable-ends and the continuous 142 ft. long roof lights are all glazed, using standard Aluminex components. The ,deep finned Aluminex of the gable glazing is particularly interesting. The extra deep (5") glazing bars are hollow extrusions giving exceptional resistance to torsion, and sufficient strength to eliminate the need for horizontal supporting members, even at the greatest glazing height of 20ft.

Camberwell

The asbestos roof decking of the new Camberwell garage is supported on 90ft. lattice girders. These fall away from a shallow apex, but rise again before reaching the sidewalls. This keeps the roof low, yet provides a sufficient height of Aluminex sidewall glazing to make overhead roof lights unnecessary. Efficient ventilation comes from double banks of Aluminex opening lights, operated from ground level by Teleflex gear.



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Besides being ideal for waterproofing and jointing, Synthaprufe makes a highly efficient damp course for walls, both inside and out, and is a recognized treatment where damp is already present. It also makes a very effective sandwich layer in concrete subfloors; it is a completely reliable adhesive for fixing linoleum and wood-block floors; and it makes an excellent mechanical key for plaster finishes over old glazed or painted brick walls, as in hospitals and institutions.

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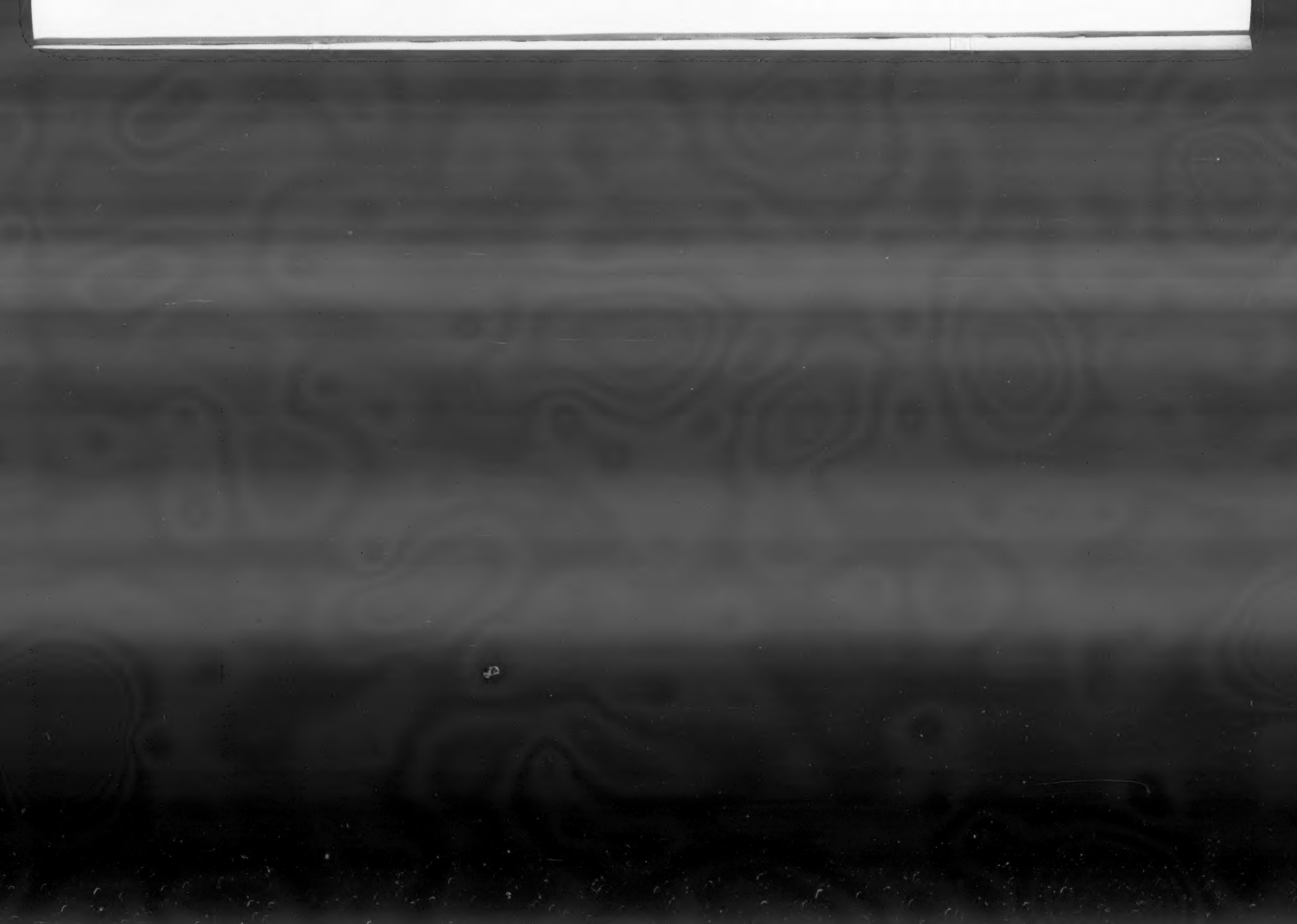
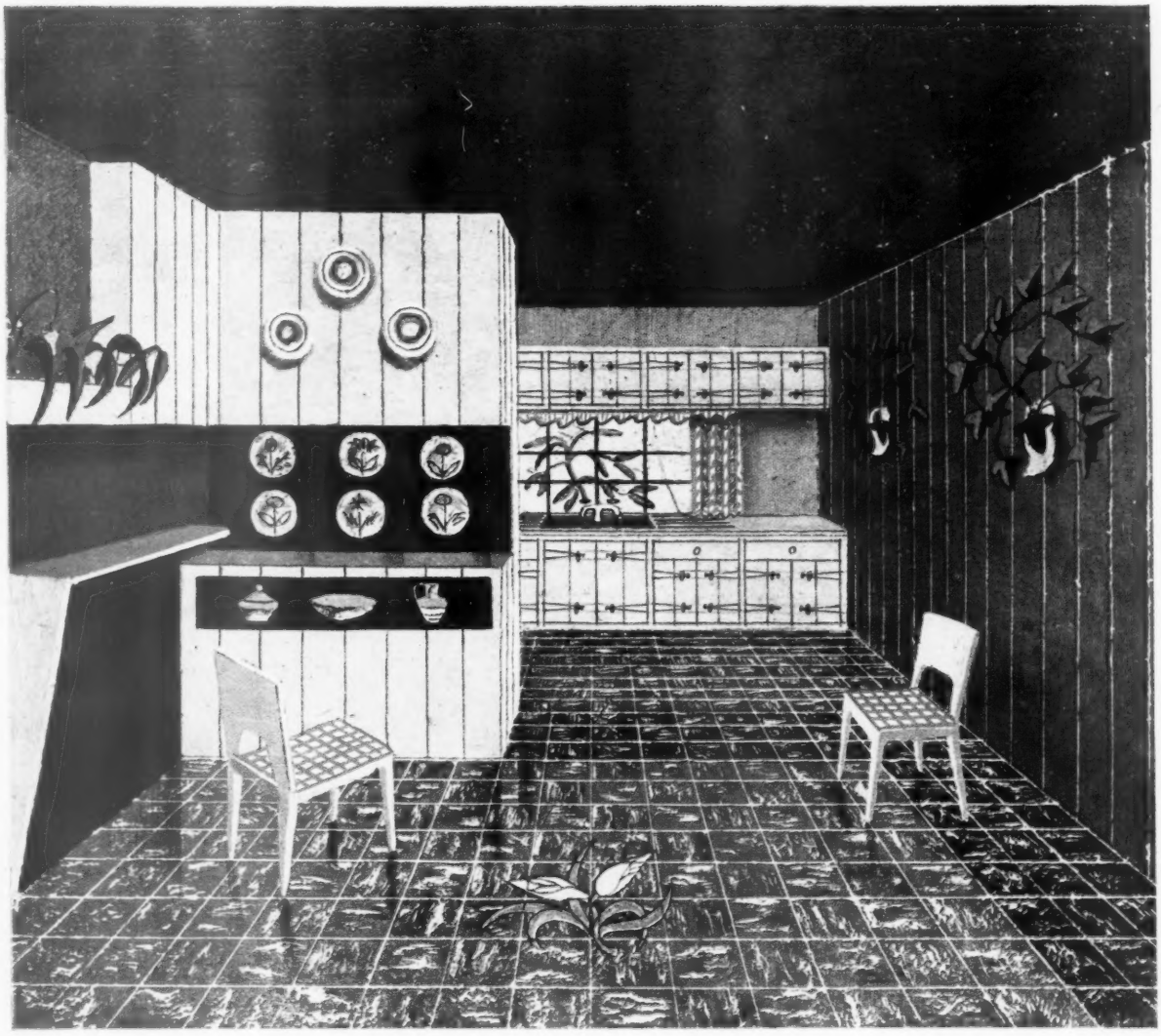




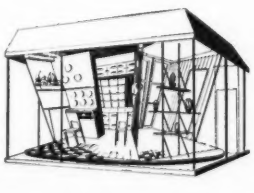
The thermoplastic floor tile exhibit by MARLEY at the Ideal Home Exhibition will show for the first time the 'COLORTONE' range

In producing this new colour range, designed by R. Myerscough Walker specially for the architect and designer, the aims have been twofold: first to devise relative colours making it possible to use a number of different coloured floor tiles on one floor in such a way as to produce an interesting colour pattern: secondly to devise colour ranges, the mixes of which were created out of parent complementary colours giving some exciting neutrals which would harmonise with the other furnishings in the interior.

With these new colours a dark or light toned version of the same colour is possible by the graduated range of tiles, and large modern patterns can be carried out with colours which are subtly related one to the other. In viewing this new colour range it cannot be over-emphasized that the ultimate aim is the appearance of the whole floor on completion, both in itself and in relation to its setting and furnishings.

We shall be pleased to discuss with architects and designers the new colour ranges and to submit designs for large or small floors

Cock o' the Walk



The Marley Tile Company Ltd., Riverhead, Sevenoaks, Kent. *Sevenoaks 2251-6* **MARLEY**

Scotland: *Bishopbriggs 1093* **Wales:** *Pencoed 376* **Northern Ireland:** *Belfast 24447* **Eire:** *Dublin 51794*

"PARISTONE" PLASTERS

were used extensively in this building

Above: Exterior of the Randolph Hotel, Oxford, showing new extension. Photos: Trust Houses Ltd.
Below: The Ballroom Foyer and Bar
Architect: J. Hopwood, A.R.I.B.A.
General Contractors: Hinkins & Frewin Ltd. Oxford

"PARISTONE" Plasters are obtainable in three browning plaster grades, namely, Haired, Unhaired and Metal Lathing, and also in a Wall Finishing grade. In the new extension to the Randolph Hotel, "GYPROC" HAIRED "PARISTONE" PLASTER and "PARISTONE" WALL FINISHING PLASTER were used on the walls and ceilings.

All "PARISTONE" Plasters are retarded hemihydrate gypsum plasters conforming to BS.1191:1944, and possess the fire-resistant qualities inherent in gypsum products.

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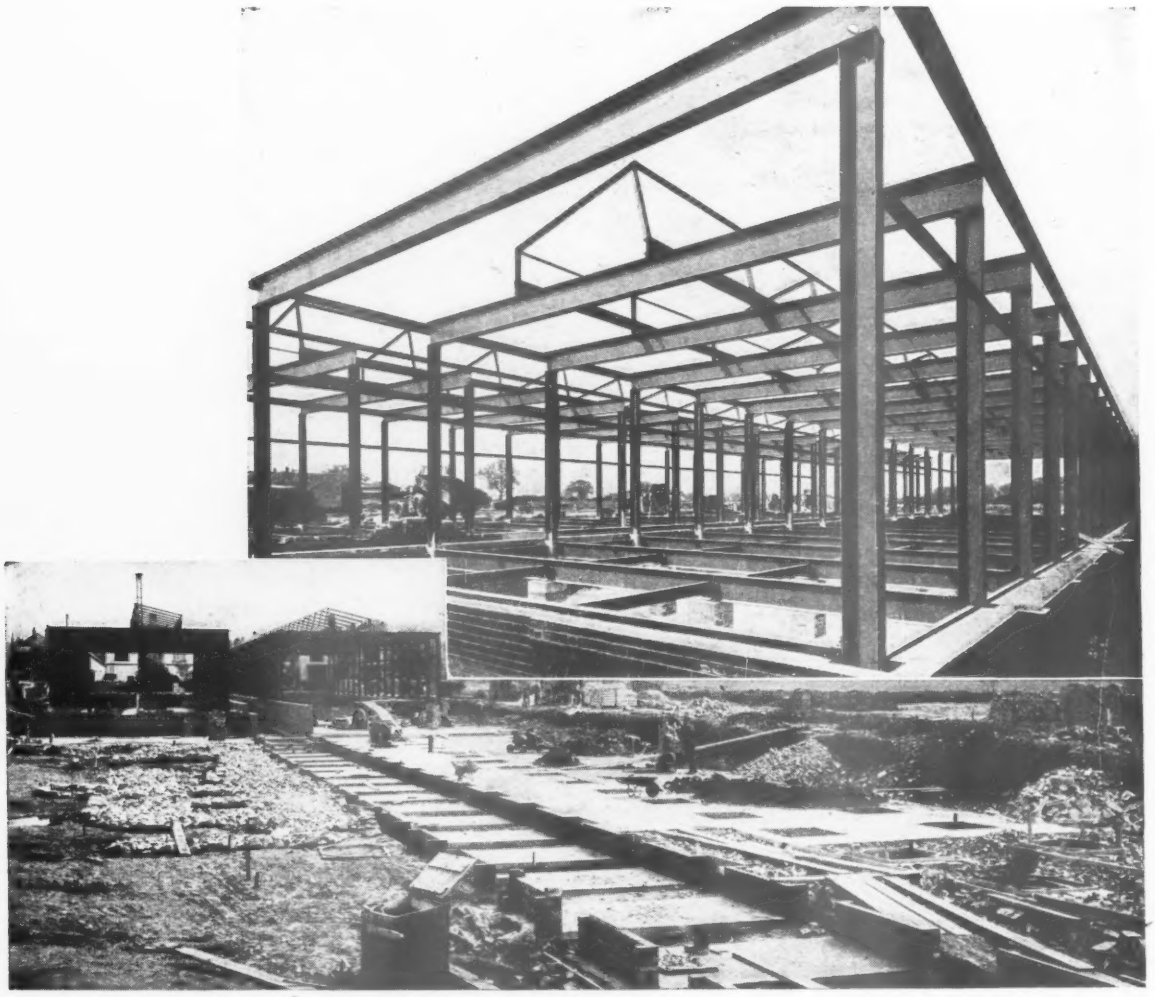
PI



Workshop Block—College of Further Education—work being carried out for the Education Committee of the Grimsby County Borough Council under the supervision of J.V. Oldfield Esq., M.Inst.C.E., Registered Architect, Borough Engineer & Surveyor

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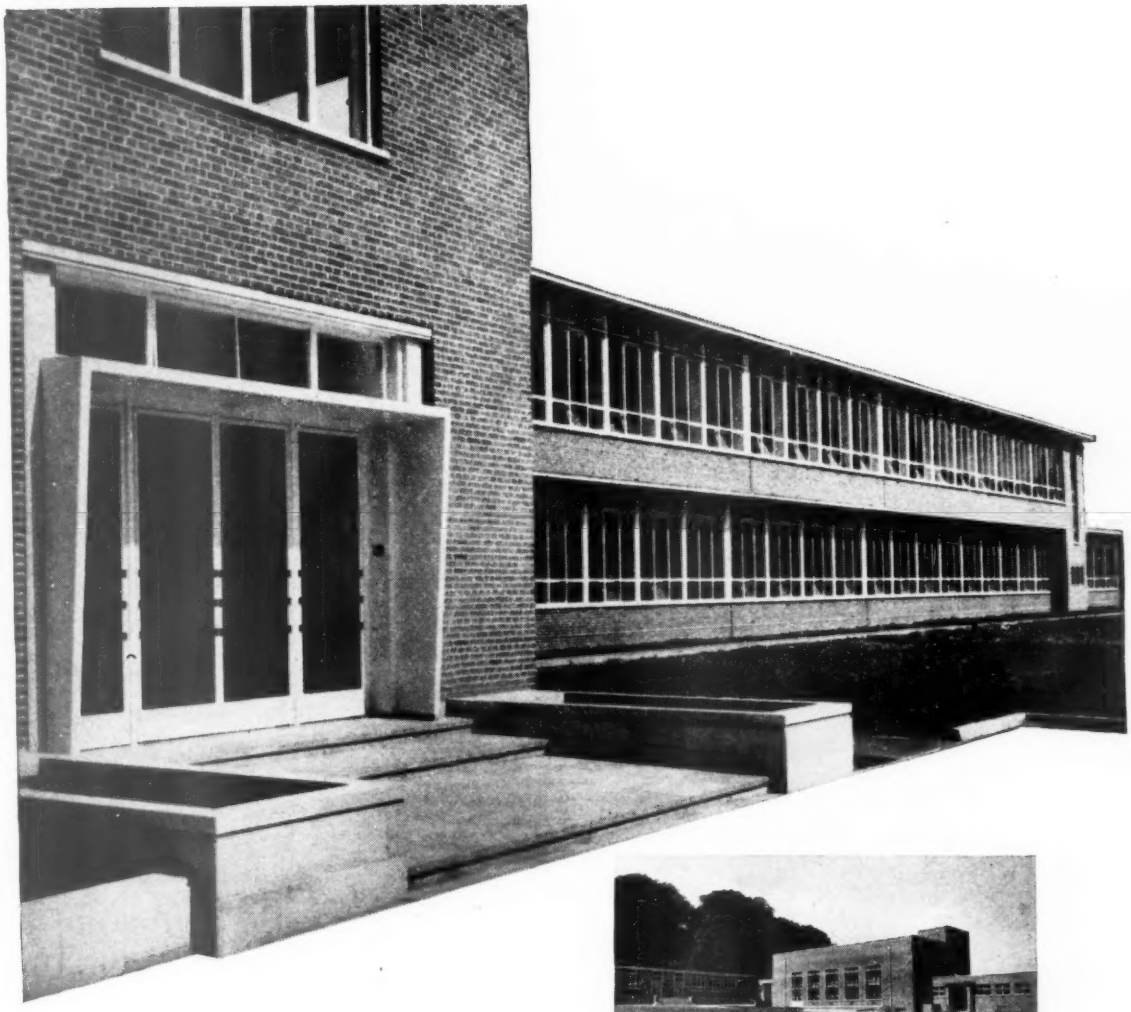

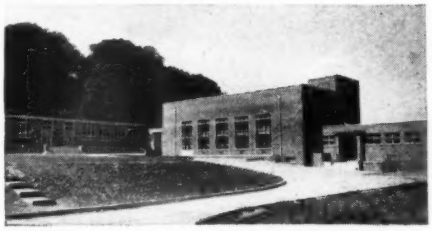

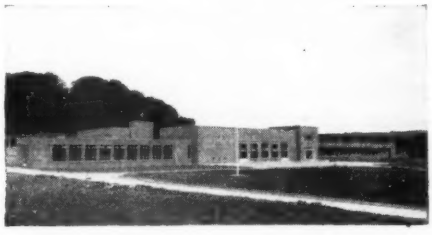

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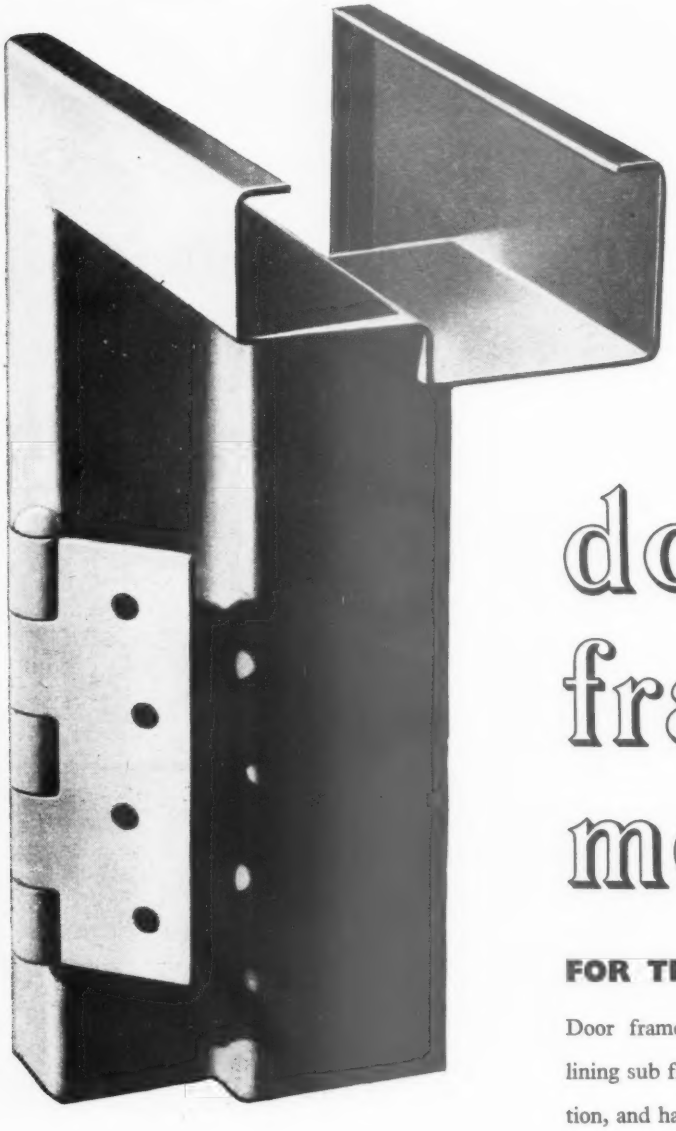
F. R. Steele, F.R.I.B.A., Dist. T.P., F.R.I.C.S., M.T.P.I.
Architect, West Sussex County Council



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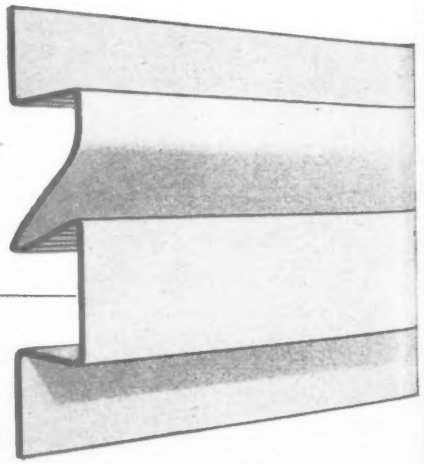

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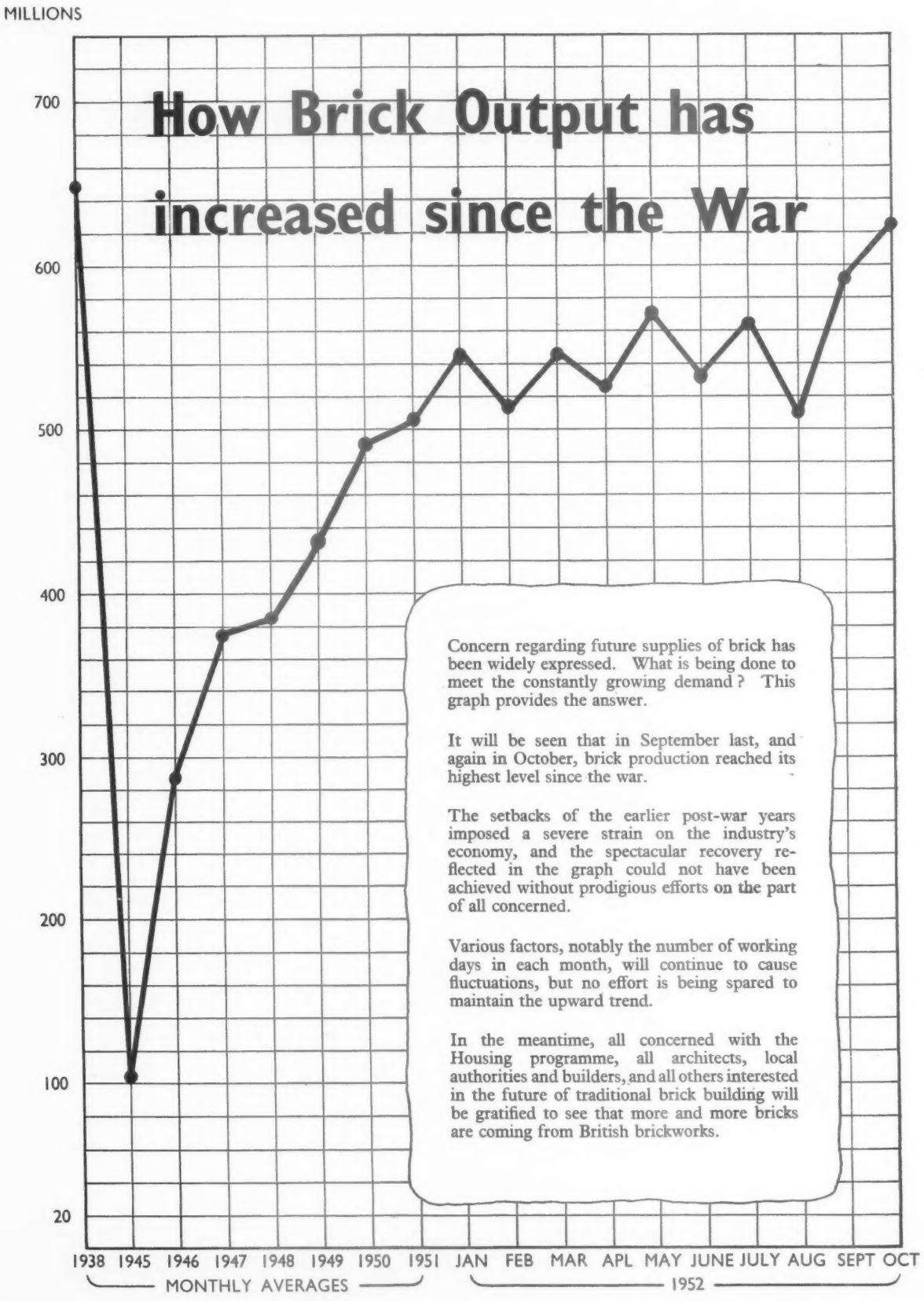
Phone: REGENT 3261. Telegrams: PERMEABLE PHONE LONDON.



How Brick Output has increased since the War

Concern regarding future supplies of brick has been widely expressed. What is being done to meet the constantly growing demand? This graph provides the answer.

It will be seen that in September last, and again in October, brick production reached its highest level since the war.

The setbacks of the earlier post-war years imposed a severe strain on the industry's economy, and the spectacular recovery reflected in the graph could not have been achieved without prodigious efforts on the part of all concerned.

Various factors, notably the number of working days in each month, will continue to cause fluctuations, but no effort is being spared to maintain the upward trend.

In the meantime, all concerned with the Housing programme, all architects, local authorities and builders, and all others interested in the future of traditional brick building will be gratified to see that more and more bricks are coming from British brickworks.

Issued by The National Federation of Clay Industries, London, W.C.1

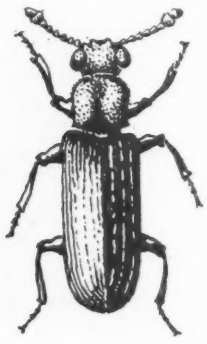
Lyctus brunneus

The enemies of woodwork

... and the modern antidote

Damage costing several million pounds a year is caused by destructive fungi and wood-boring insects. Some of the most effective methods of modern preservation are provided by Monsanto's 'penta' chemicals.

PENTACHLOROPHENOL gives protection against all of the wood-destroying fungi and insects found in this country—including dry rot, furniture beetles, etc. When the annual cost of dry rot alone is estimated at £20,000,000, such a preservative speaks for itself.



Lyctus planicollis

Remember — impregnated timber is the best guarantee of future immunity. 'Penta'—made by Monsanto in several forms—can be easily applied to whole timbers before construction by simple cold dipping; or it can be brushed on to woodwork already in service which cannot be treated by dipping.

'Penta' preservatives are clean and safe to handle under normal operating conditions. Timber treated with 'penta' is free from stain and can be painted over.

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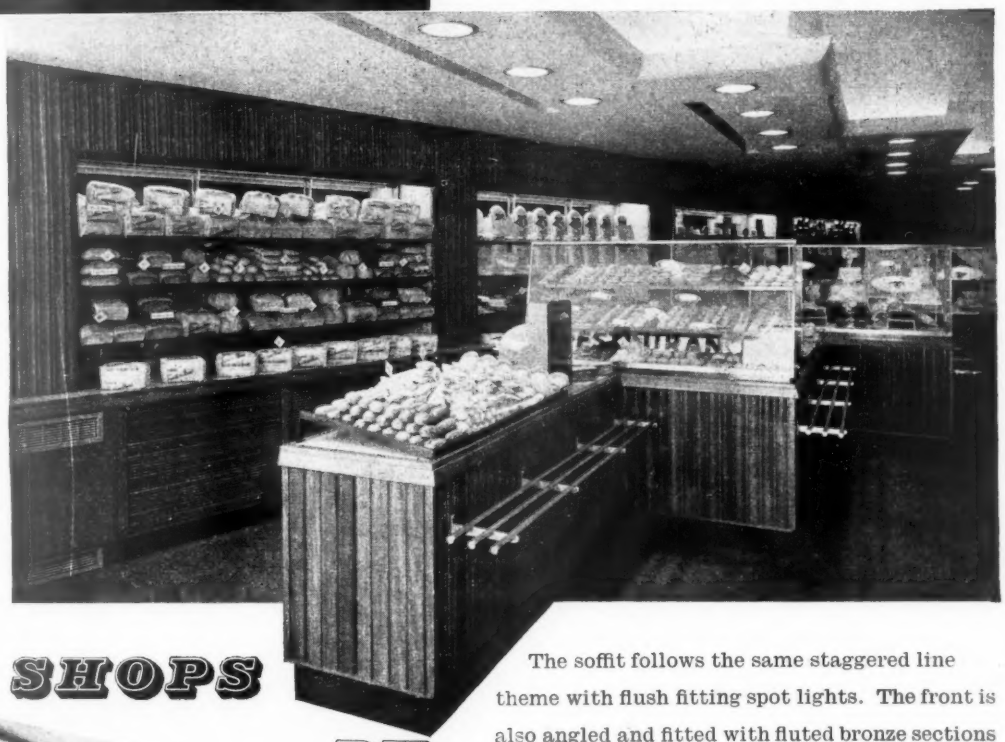
Matthes Restaurant

GREAT YARMOUTH. An example of contemporary decor using the beauty of natural wood finishes and subtle lighting technique. The interior has bronze framed angled showcases and staggered counters of mahogany with vertical slats.



Architect: A. D. Cooke, A.R.I.B.A. Norwich.

SHOPS BY

The soffit follows the same staggered line theme with flush fitting spot lights. The front is also angled and fitted with fluted bronze sections and *ARMOURPLATE* glass doors

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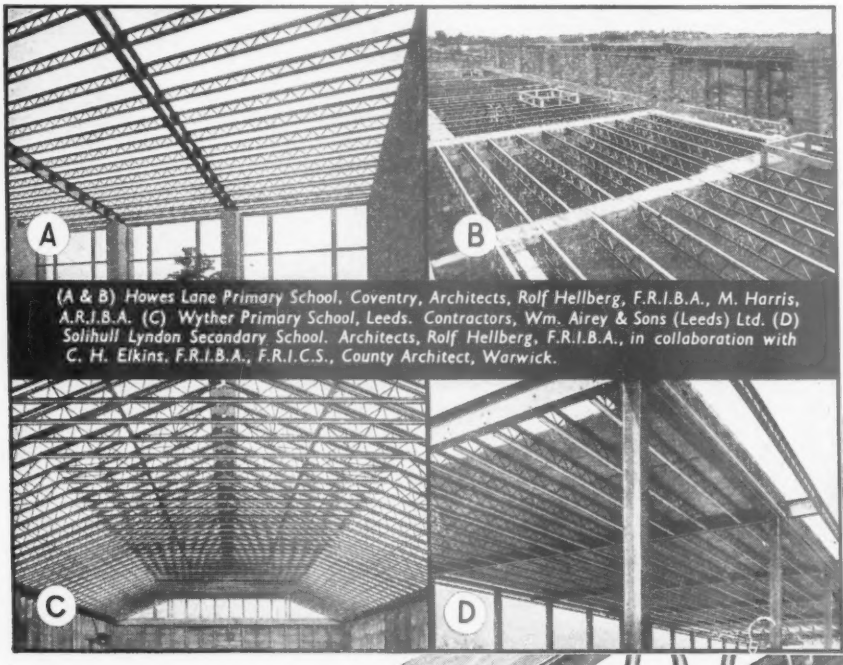
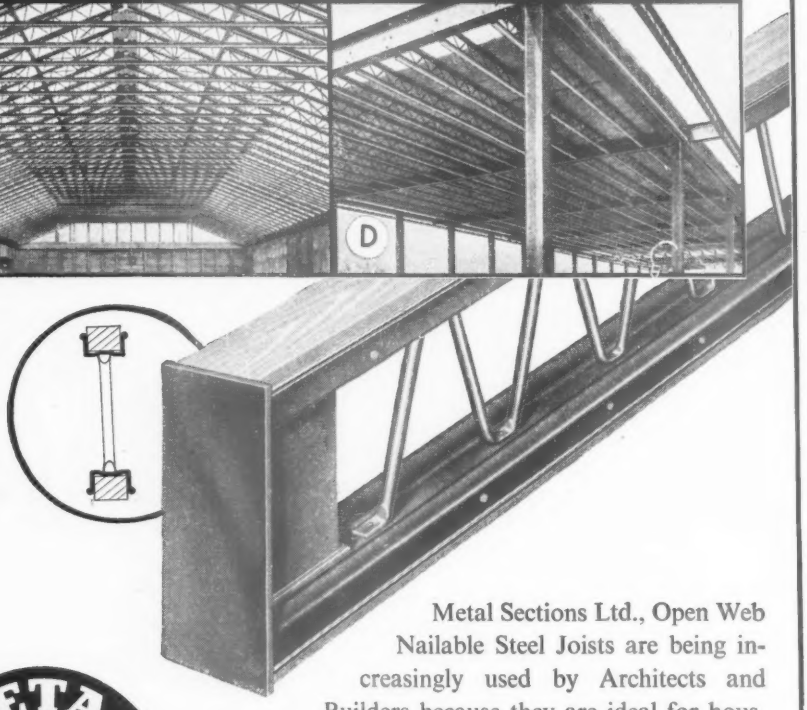


(A & B) Howes Lane Primary School, Coventry, Architects, Rolf Hellberg, F.R.I.B.A., M. Harris, A.R.I.B.A. (C) Wyther Primary School, Leeds. Contractors, Wm. Airey & Sons (Leeds) Ltd. (D) Solihull Lyndon Secondary School. Architects, Rolf Hellberg, F.R.I.B.A., in collaboration with C. H. Elkins, F.R.I.B.A., F.R.I.C.S., County Architect, Warwick.



Metal Sections Ltd., Open Web Nailable Steel Joists are being increasingly used by Architects and Builders because they are ideal for housing, schools and similar structures in spans up to 30 ft. Supplied ready for placing without fitting or cutting, these composite beams rely on steel for their strength, light weight and rigidity —permit unobstructed passage of pipes etc., and save time, trouble and timber.

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FOR ROOF & FLOOR CONSTRUCTION

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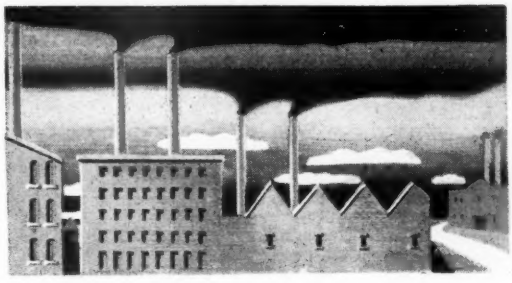
And that *something* adversely affects the exterior paintwork of buildings on the coast—it is salt and moisture in conjunction with strong sunshine. To resist this destructive combination, *International* offer SUNLIGHT SEA-COAST ENAMEL—an alkyd enamel which has emerged successfully from the severest tests to which paint can be subjected. It will stand up to sea air, retain its gloss for a considerable time, and so save the expense of frequent repainting.

HERE, TOO, in industrialized areas, SUNLIGHT SEA-COAST ENAMEL gives an equally fine performance, protecting buildings against the ravages of polluted atmospheres, and retaining a fine decorative appearance.



SUNLIGHT Sea-Coast Enamel

HELPFUL ADVICE.
For further information about "Sunlight Sea-Coast Enamel" and particulars of other paints, you are invited to get into touch with International's *Advisory Service. You will find it very helpful.*

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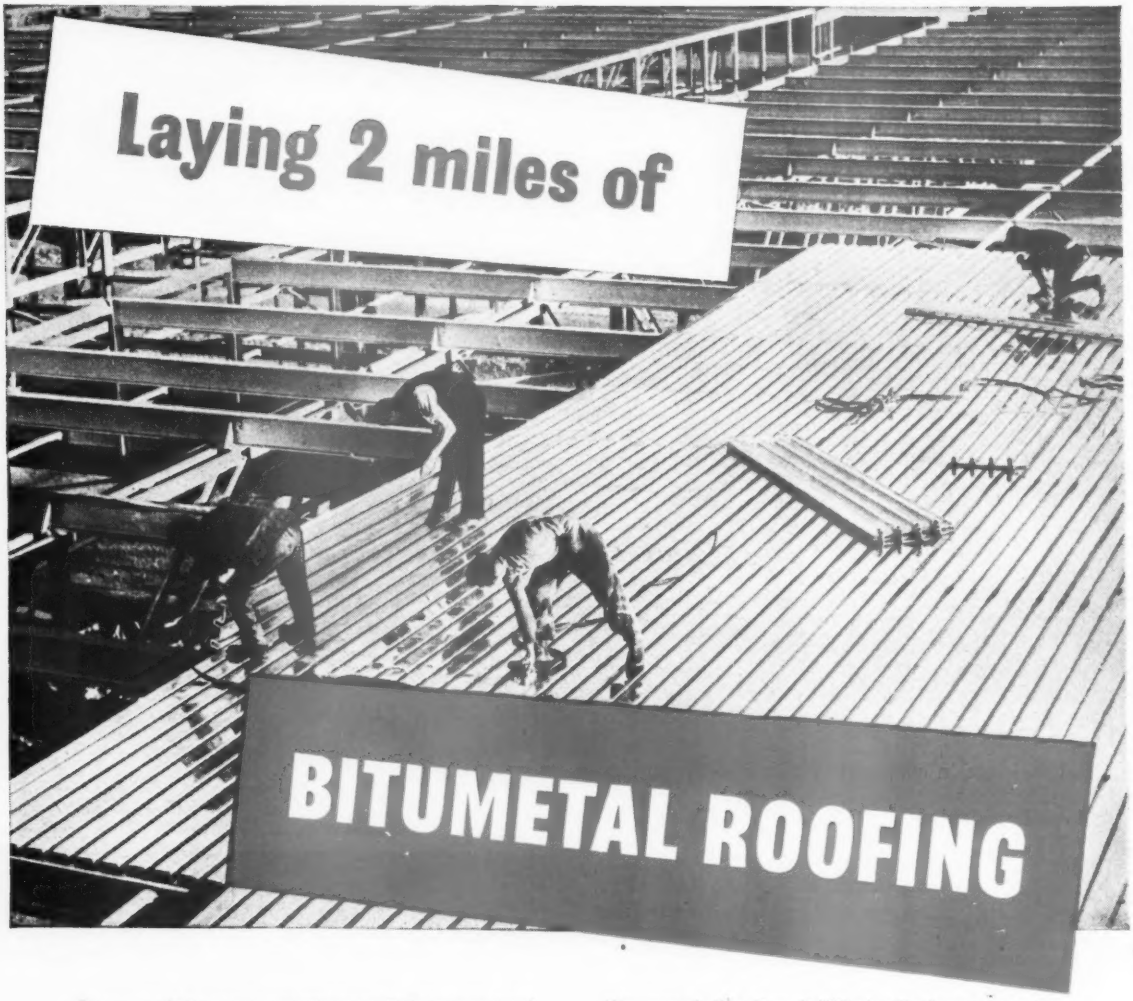
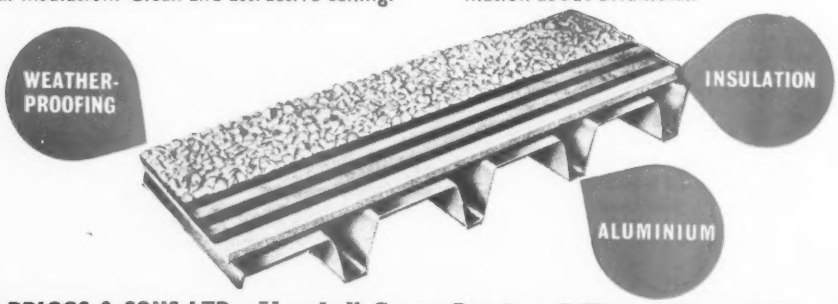


Because of the many exacting conditions required to be fulfilled, Bitumetal was chosen to roof this tremendous new project for The Steel Company of Wales at Margam and Trostre. The roofing requirements were:

Light in weight and quickly erected. Complete and thorough weather proofing. High resistance to corrosion. Freedom from maintenance. High thermal insulation. Clean and attractive ceiling. Bitumetal Roofing fulfilled all these exacting requirements.

No wonder many architects and contractors are realising the immense advantages of Bitumetal for a wide variety of buildings. If you have not recently heard from us, please write to our nearest Resident Manager for the latest information about Bitumetal.



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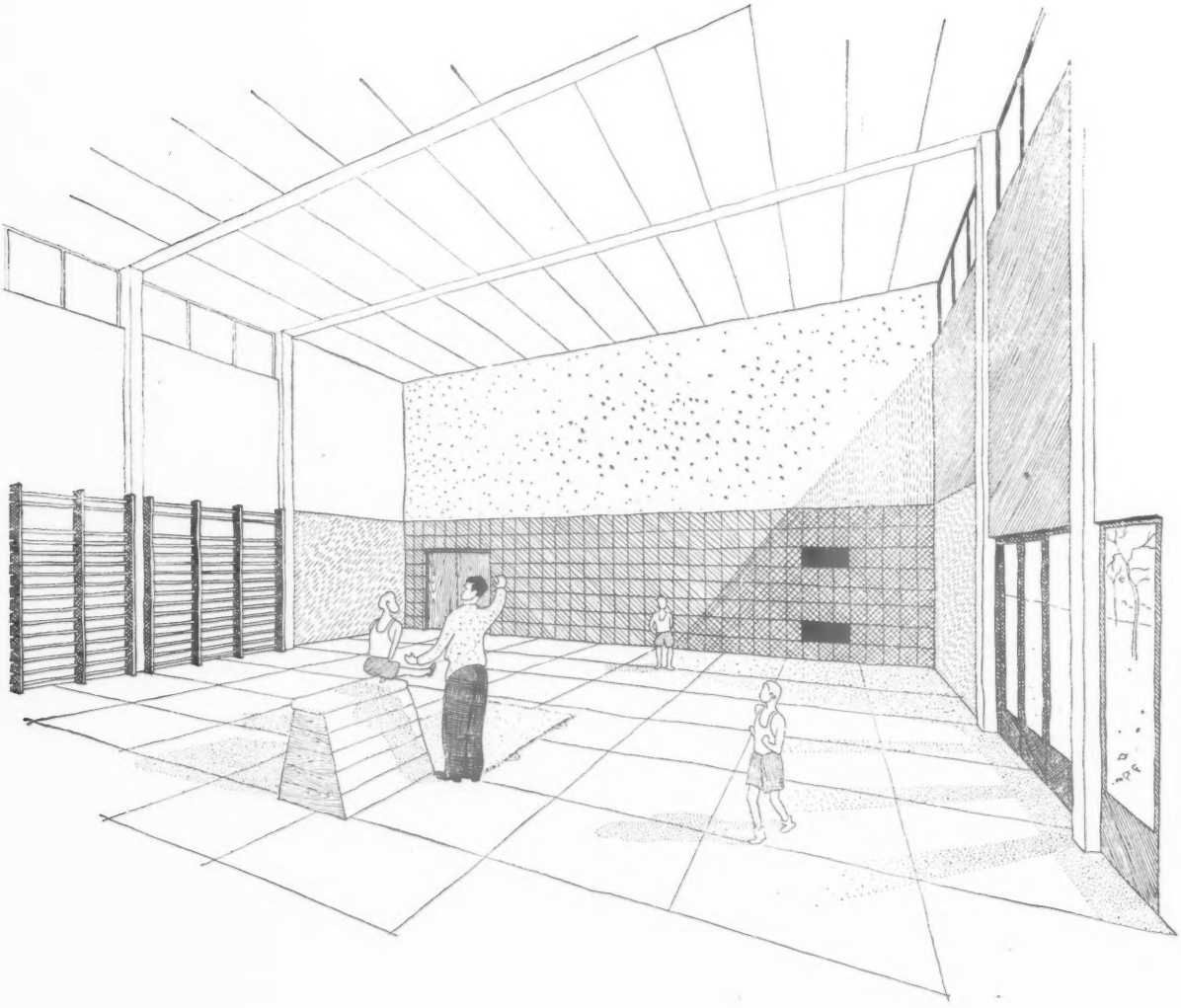

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One of the big advantages of WEATHERFOIL heating is that quite large areas, such as the gymnasium illustrated, can be kept at a comfortable temperature by a single unit, built into the structure in such a way that it does not encroach on useful floor or wall space.

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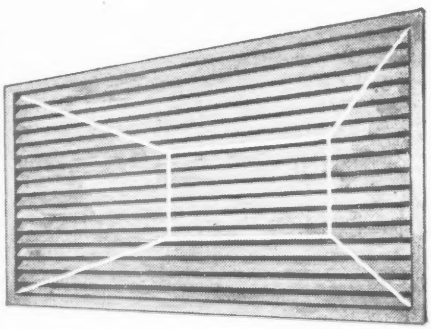
Operated by room thermostat, WEATHERFOIL units give a flexibility of control not possible with other systems. Because the system is so responsive to changes of temperature and because it lends itself to being built into the structure, consultation with WEATHERFOIL engineers is desirable when the first plans of the building are being drafted. Such early consultation has resulted in some of the most efficient and economical heating systems of recent years.



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Architect: James M. Monro & Son.
Contractors: S.M.D. Engineers Ltd.

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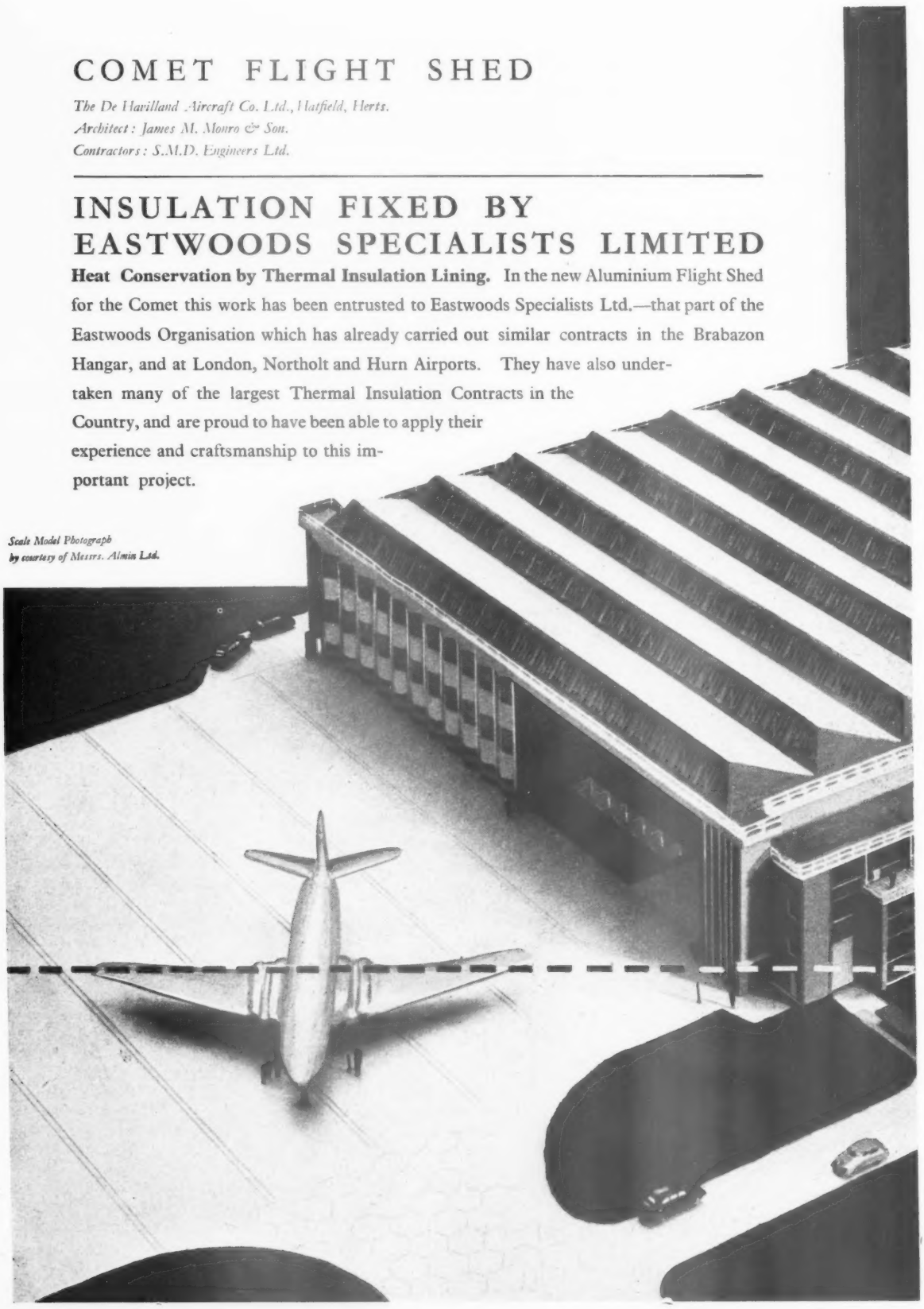
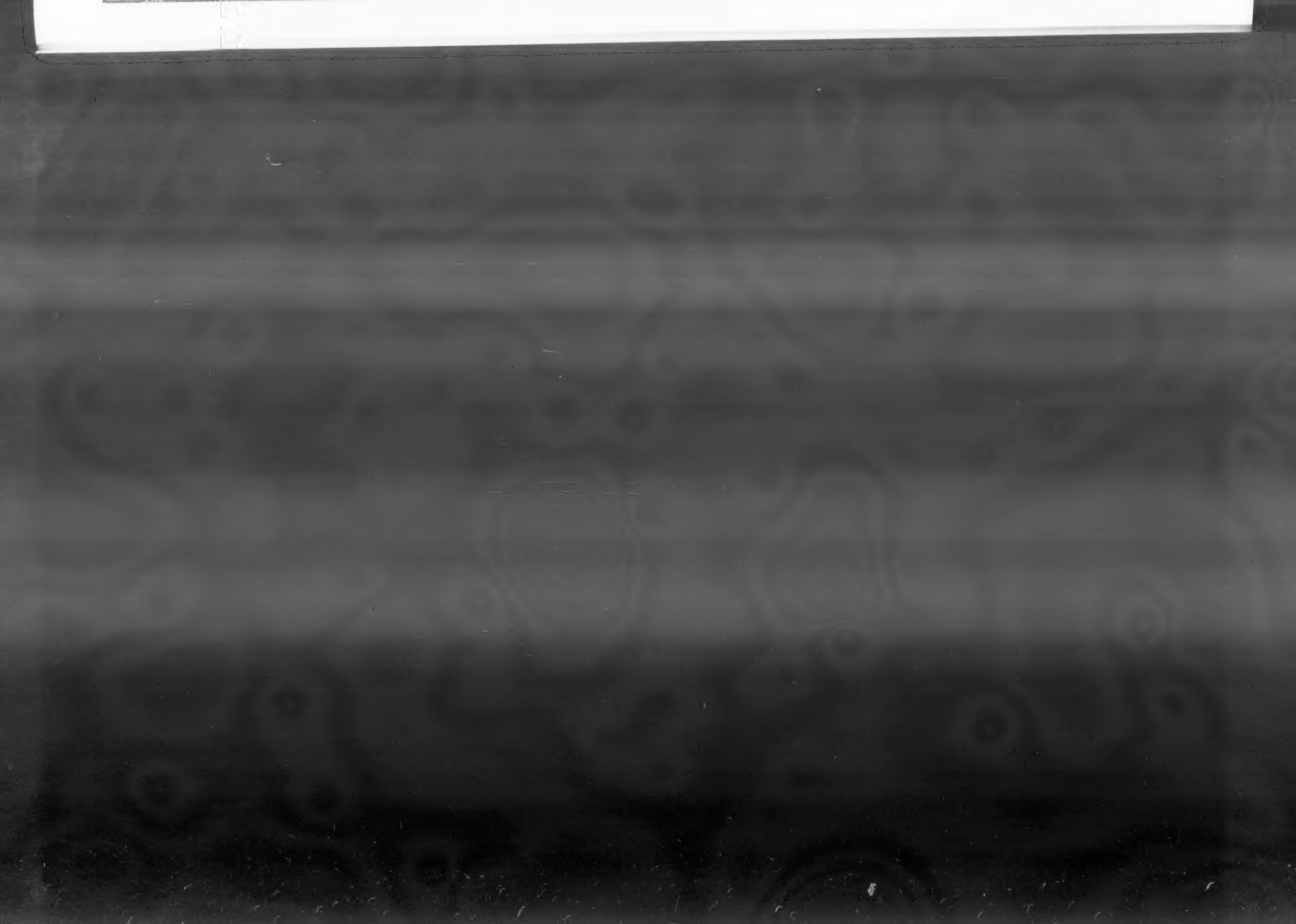
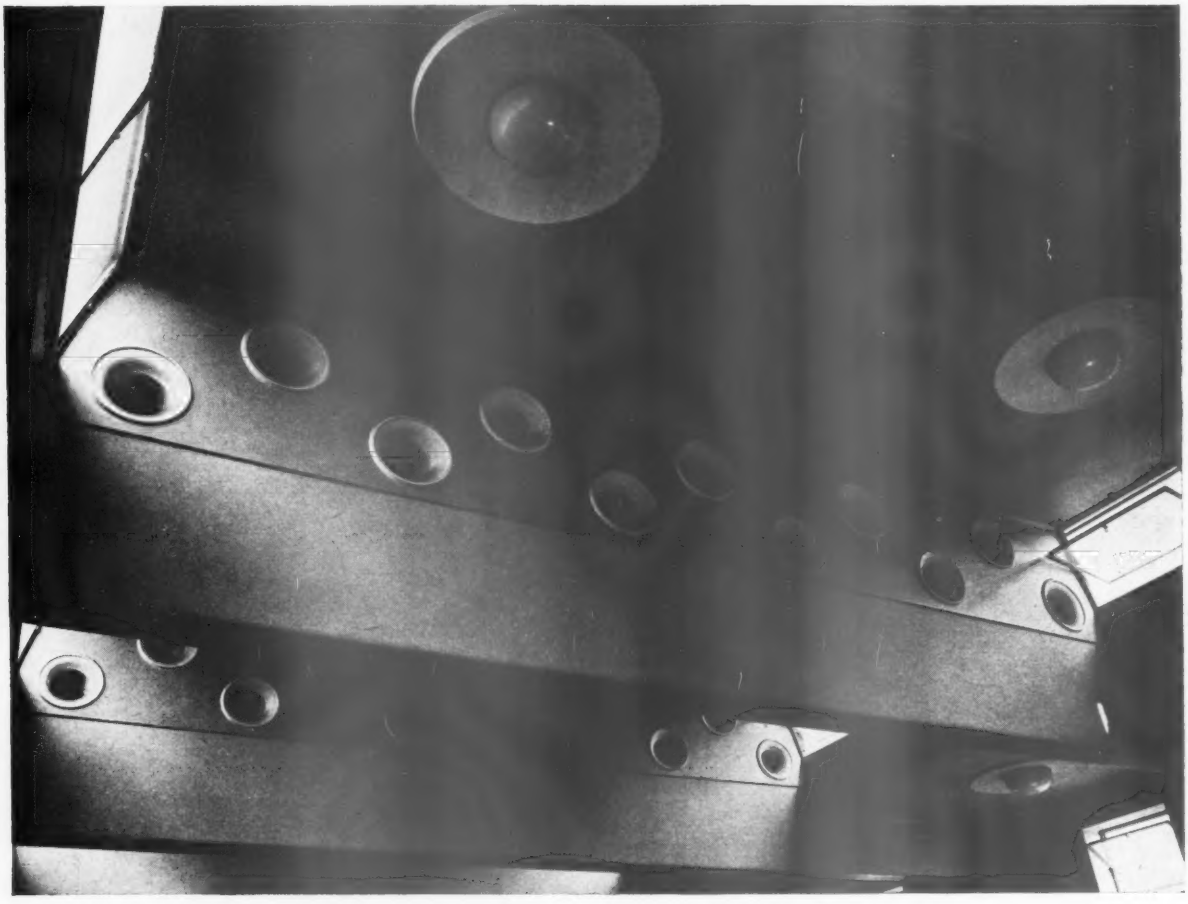
Heat Conservation by Thermal Insulation Lining. In the new Aluminium Flight Shed for the Comet this work has been entrusted to Eastwoods Specialists Ltd.—that part of the Eastwoods Organisation which has already carried out similar contracts in the Brabazon Hangar, and at London, Northolt and Hurn Airports. They have also undertaken many of the largest Thermal Insulation Contracts in the Country, and are proud to have been able to apply their experience and craftsmanship to this important project.

Scale Model Photograph by courtesy of Messrs. Almin Ltd.



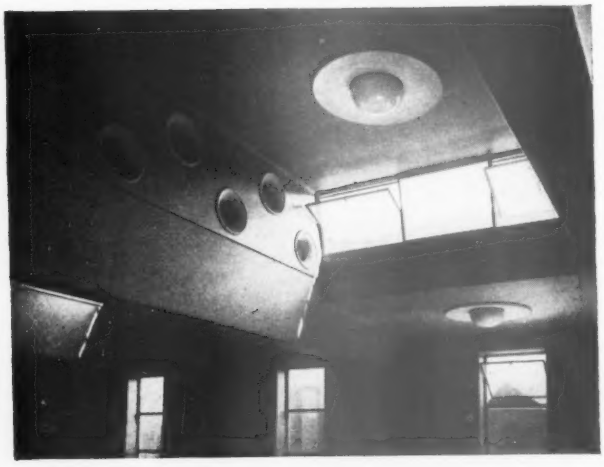


Architect: Thomas Bilbow FRIBA



L.T.E. Bus Garage, Garston, Herts.

specialists in Plaster handled this job!



All the plastering at the L.T.E. Bus Garage, Garston, was undertaken by TUOHEY BROS. The illustrations here show the canteen ceiling.

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Erith County Grammar School, Belvedere, Kent. *Architect: P. J. B. Harland, F.R.I.B.A.*

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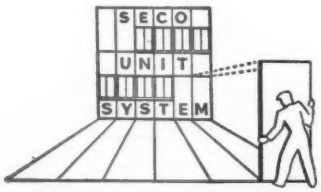

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Fortunately, it is sound we hear only when we ourselves are in their midst, or they in ours! At other times we enjoy the sweet seclusion, the snug sequestered privacy of the *well insulated home.*

For sound and thermal insulation. Rocksil has virtues to which the wise architect, the experienced builder will give careful consideration. Non-hygroscopic, rot proof, fungus proof, odourless Rocksil is a mineral wool produced from a naturally occuring rock by extrusion into flexible fibres of great resilience and strength. It is machine sewn between sheets of waterproof kraft paper to form an insulating quilt, ideal for effecting discontinuous construction, isolating noises at their source. Full details on the uses of Rocksil are available on request.

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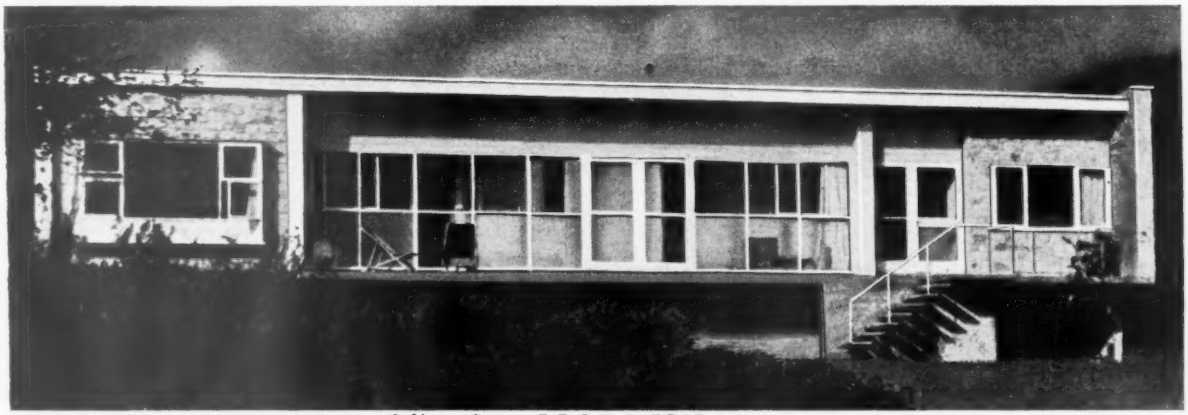
Flashings and hoods, rainwater goods and weatherings—from roof to foundations zinc plays an important part in building. Our illustrations show contemporary houses roofed with zinc laid on the standing seam system. The roofing of the Cowley Peachey houses has an added interest because it has been laid on insulation boarding to combine good insulation with lasting protection.

There are now no restrictions on the use of zinc. Supplies are plentiful and are likely to remain so for many years to come.

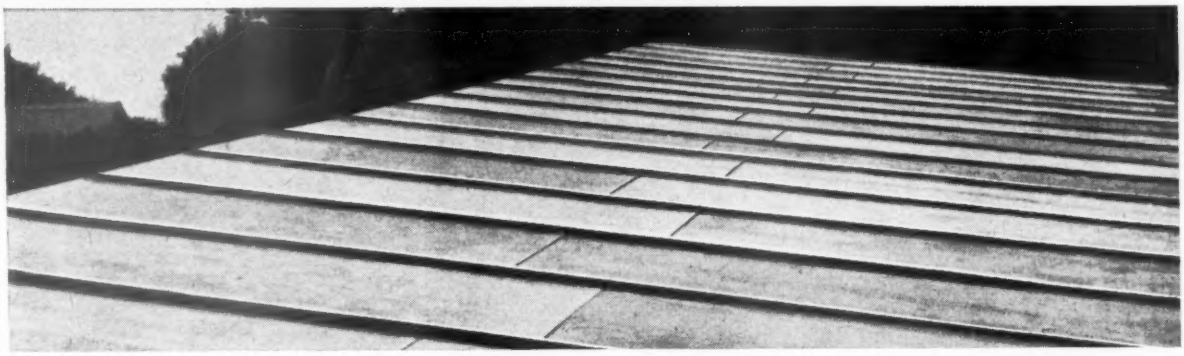
The price of zinc has dropped considerably and it is again one of the most economical roofing materials.

The Zinc Development Association will be pleased to send to potential users lists of stockists of all zinc building materials and of firms specialising in zinc work.

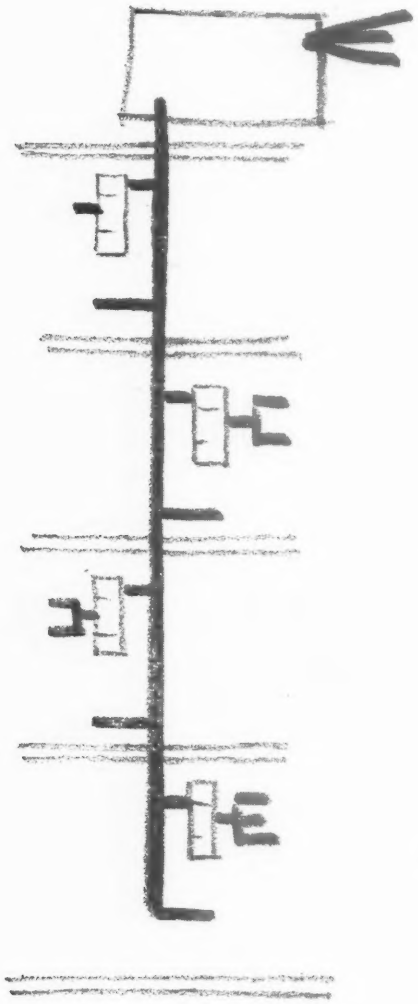
TERRACE HOUSES AT COWLEY PEACHEY. *Architects: F. R. S. Yorke, F.R.I.B.A.; E. Rosenberg, F.R.I B.A.; C. S. Mardall, A.R.I.B.A.*



HOUSE AT LUCCOMBE, I. W. VIEW FROM SOUTH-WEST. *Architect and owner: F. R. S. Yorke, F.R.I.B.A.*



View of standing seam zinc roofing.



This is the Simplest multiple hot water system

No expansion pipes from each flat to the main tank on the roof. One common down-service pipe provides cold water wherever it is needed and serves all the water-heaters too. There is a Sadia electric water-heater incorporating a self-contained ball-valve storage tank which receives the cold supply. It is an appliance specially designed for blocks of flats and multiple installations generally. Sadia simplifies your building plans; it is easy and convenient to install, and it saves material and labour.

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Full details of all models will be gladly sent on request.

DYCORTS

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ROMFORD

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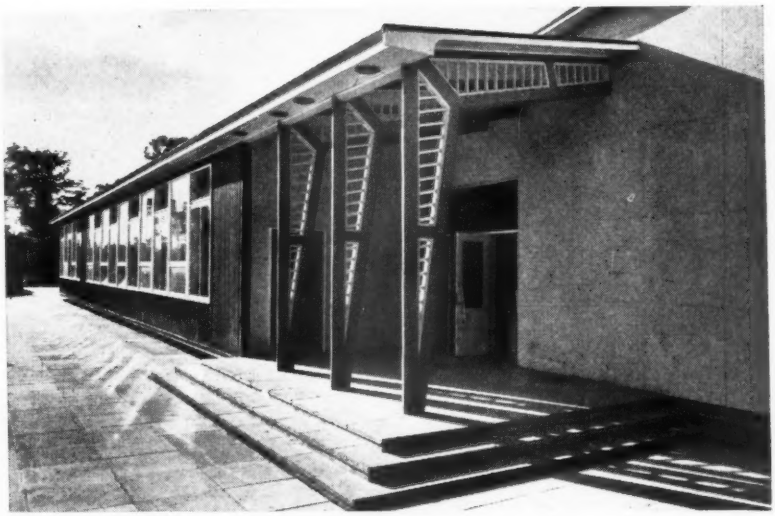
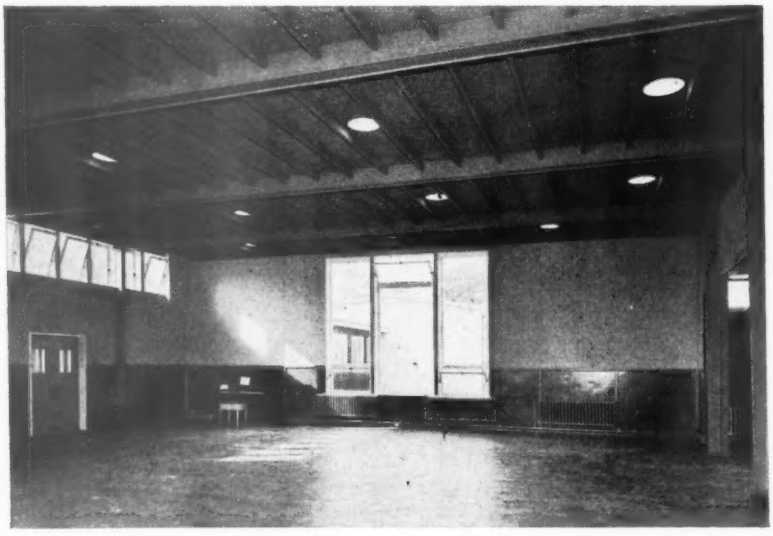
County Architect: H. Conolly, F.R.I.B.A.





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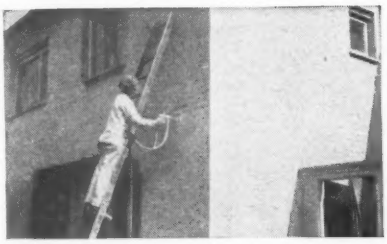


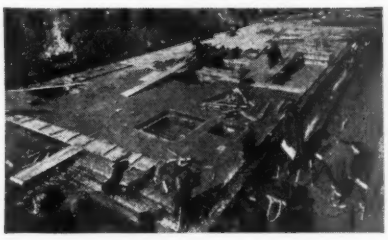
Sealantex Liquid Stone Compound being applied by spray to external walls of housing at Newton Aycliffe New Town.
Architects: Architects Dept., G. A. Goldstraw, B.A., A.R.I.B.A., Chief Architect, Newton Aycliffe Development Corporation.
Painting Contrs.: A. Hector Grabham Ltd., Sunderland.

SEALOCRETE PRODUCTS...

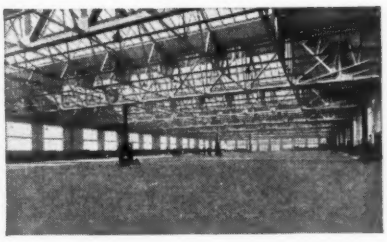
...make concrete what it should be

Floor laid incorporating Sealocrete Coloured Cork Flooring Compound, for Chubb & Maxwell (Pty) Ltd., Cape Town (Stockists), in Pavilion " Much Binding in the Marsh " at the Van Riebeeck Festival Fair, 1952, Cape Town, South Africa.

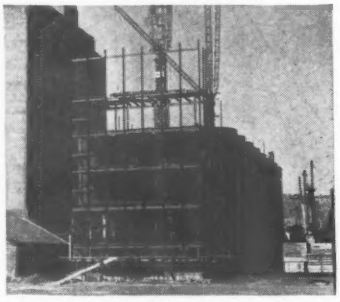
New Esso Refinery, Fawley. For Esso Petroleum Co. Ltd., Sealocrete Metallic Hardener used in concrete floors of the Central Maintenance Building.
Contrs.: Messrs. Foster Wheeler Ltd.



Sealocrete Double Strength Premix Solution and Sealocrete Corrugated Bitumised Waterbar (Prov. Patent) used in the construction of the basement for a block of offices for Messrs. Thomas Hedley & Co. Ltd., Newcastle-on-Tyne.
Architect: S. Burn, Esq.
Contrs: Stephen Easten, Ltd., Newcastle-on-Tyne.



New Bus Garage for City of Birmingham Transport Department at Quinton, Birmingham.
Architects: Messrs. Gately & Parsons, F.R.I.B.A.
Main Contrs.: Messrs. C. Bryant & Son, Ltd.
Floors incorporating Sealocrete Metallic Hardener, laid throughout by the Empire Stone Co. Ltd.



National Grain Silo, Victoria Quay, Cork,
Architects: Chillingworth & Levie, South Mall, Cork.
Consultg. Engrs.: O'Connell & Harley, 9 South Mall, Cork.
Contrs.: John Sisk Ltd., Cork. Sealocrete Double Strength Premix Solution incorporated in the mass concrete walls and Sealocrete Corrugated Bitumised Waterbar (Prov. Patent) at each lift of concrete.

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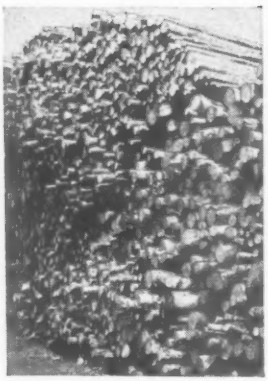
Logs arrive at the Sundeala factory.



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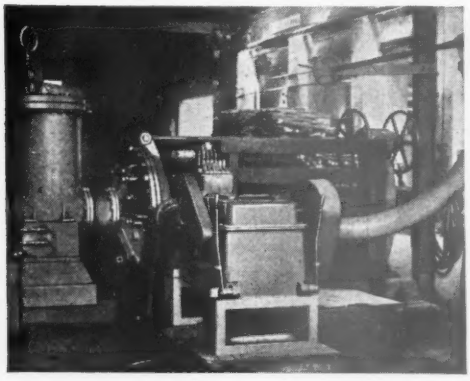
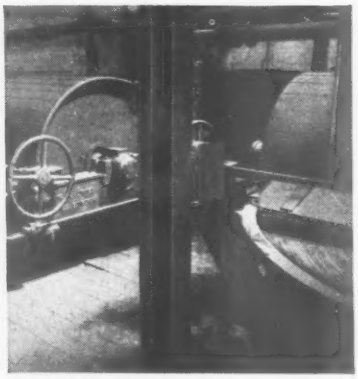
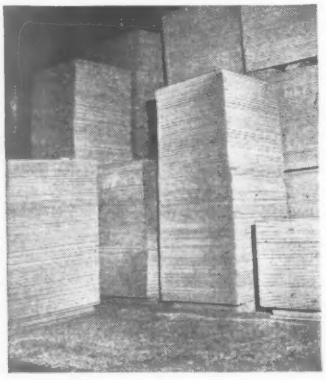
Converting wood chips to wood pulp.



Beating the wood pulp.



Boards ready for despatch.



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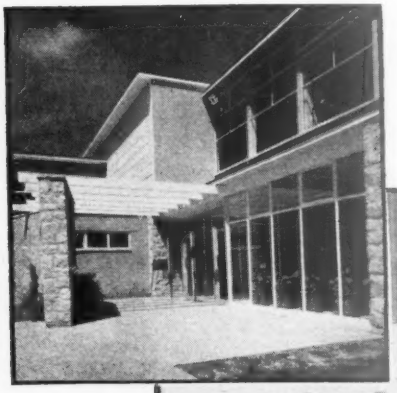
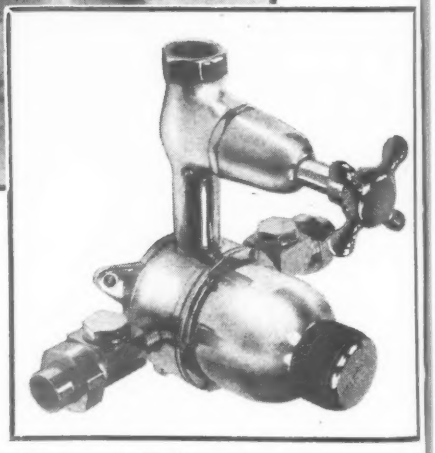


"To prevent scalding, particularly in the case of younger children, controlled mixing facilities should be provided for basins and showers."

Ministry of Education Memorandum on the Building Regulations—1945



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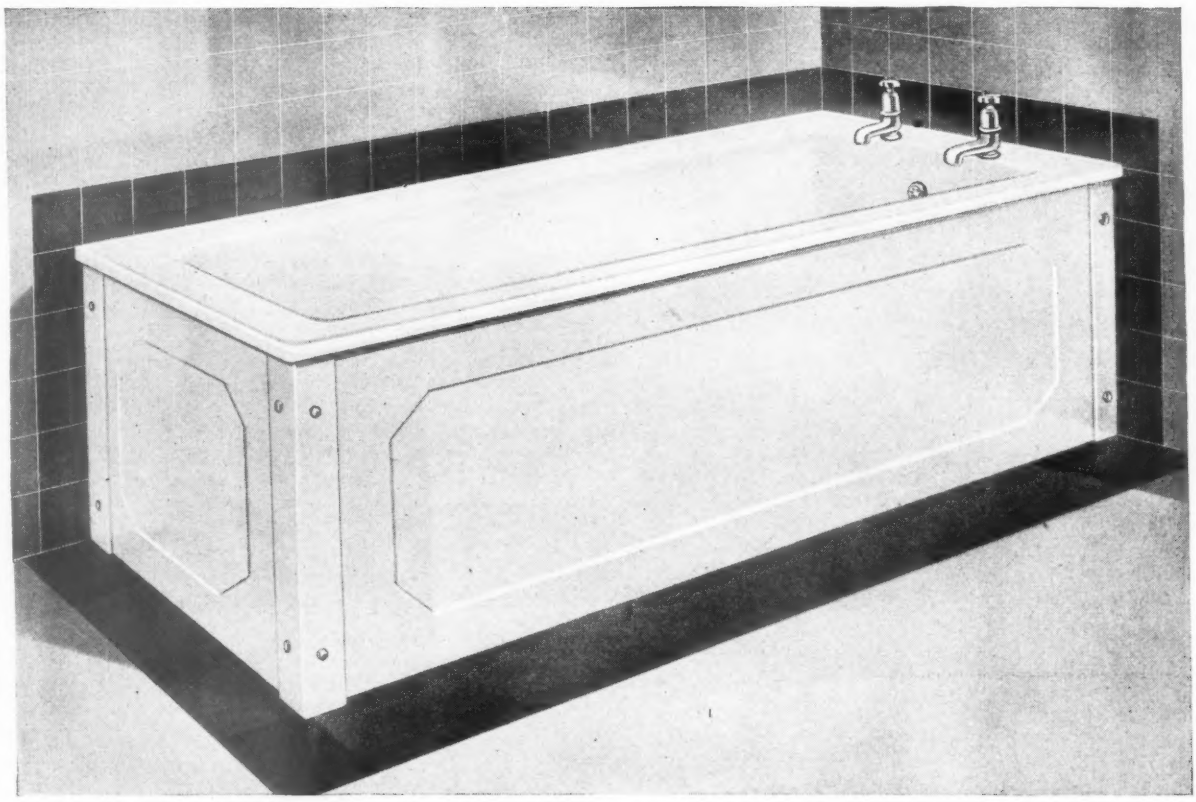

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AJ

THE ARCHITECTS' JOURNAL

9, 11 & 13, Queen Anne's Gate, Westminster, London, S.W.1 Whitehall 0611

No. 3029 March 19, 1953 VOL 117

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REG BUTLER

Congratulations to Reg Butler—known also to readers of the JOURNAL as Cotterell Butler, editor of Information Sheets and a one-time technical editor of the paper—on winning the ICA's international sculpture competition, and getting a prize of £4,500 or so. If you go to the Tate Gallery, where prize-winning entries and runners-up are on view, you will see how right the jury was in its decision, provided that the winner's damaged model has been put together again. Reg Butler's device, construction or what-have-you (see page 364) is a distinct advance in originality, memorability, and even in practicability over everything else.

*

Where is it to go? (there are rumours of Berlin); who will be the engineer in charge, and how will he get on with a designer who apparently welcomes corrosion as an added beauty? And how will that tall, thin antenna, reaching 300-odd feet into the sky, perform in bad weather? Will it attract lightning, will it vibrate, or even buzz, in a high wind? Still, these are problems of the future. The thing to do here and now is to say how glad we are that Reg Butler has shot to the pinnacle of his profession in so short a time.

HEADS AND TATES

The spate of exhibitions continues, and ASTRAGAL, though suffering from Gallery Foot and Fresco Neck, is doing his best to keep up. Some of the current ones are so good, however, that one limps on with no sense of hardship. At the ICA, for instance, there is *The Wonder and Horror of the Human Head*—a sweeping survey, mostly in photographs, of what the human race has done to the human face, in the sacred name of art, since the year dot. The number of possible variations on the head is so great that one will in future regard the image in the shaving mirror with a new respect for its potentialities, and a certain relief at its normality—well, all right then—*relative* normality.

* *

Down at the Tate (yes, again) for two months, the normally gloomy galleries will be even darker, but out of this purpose-made murk will loom the massive bulks of prehistoric Mexican sculpture, glowing, under coloured spotlights, with an eerie splendour which will be hard to forget. Few exhibitions have thrown themselves so wholeheartedly into the task of extracting the maximum of dramatic effect out of their exhibits, or succeeded so well—the echoing vaults of Tate and Duveen are completely transformed. ASTRAGAL found the effect overwhelming, exhausting (this is an enormous exhibition) and so enthralling that he has promised himself at least half a dozen visits.

*

The body critical has, on the whole, overdone the blood-thirsty horrors of Mexican Art, and if your Sunday paper has given you to understand that this is no place to take the kiddies, take no notice (the little horrors will love these big horrors anyway). There is plenty of fun and games in the room devoted to popular art; the ceramic angels are so cute that ASTRAGAL wished he was carrying something more capacious than a brief-case, and then reflected that the shops, particularly that one in Sloane Street, are going to be full of replicas before long, anyhow.

*

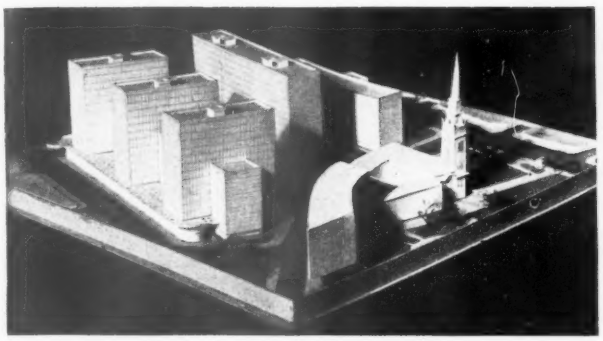
Mexican contemporary art is well represented too, and there can be no doubt that on a vast mural scale it can be very impressive, but on the Lilliputian scale of the tiny topical engravings of Posada, who seems to be the Father of the Modern Movement over there, it still retains the directness and subtlety of a clout on the ear.

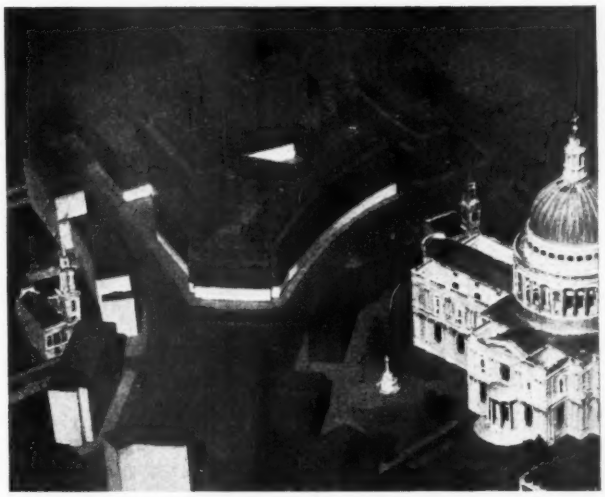
*

But, inevitably it is the enormous prehistoric pieces which stick in the memory, and magnetize the attention. Our thanks are due to all those, particularly the Arts Council, who have been pushing and pulling behind the scenes to make it possible for us to see these unforgettable works of man. ASTRAGAL'S formal and heartfelt thanks are proffered herewith.

Photograph: "The Builder"

RADLEY HOUSE, GLOUCESTER PLACE, LONDON, W.1
Gollins, Melvin & Partners, Architects





Right, proposed rebuilding to east of St. Pauls between Cheapside (left) and Watling Street. Architect: Victor Heal. Above: scheme rejected by Corporation of London, designed by Sir John Burnet, Tait and Partners, so that a high degree of light and air could reach all buildings. For details of this scheme see page 364.

COVENTRY'S PLANS

Coventry has published its Development Plan in book form*—and in a commendably modest and simple manner. In these days of minimum grants for rebuilding central areas it would have been excusable for Coventry to try to make a special case by dramatizing its wartime sufferings. It has not done so.

*

Nevertheless, one cannot read the written analysis (for this is MOHLG's title for a general account of the planning problems of a town or county) without feeling that Coventry deserves special help. Unlike other manufacturing cities, Coventry began to be a big town only in this century: its population has increased fourfold since 1900, and even in 1939 it was poorly equipped with public buildings, shops, and places of entertainment. The situation today is grim indeed, since nearly all the buildings and amenities Coventry needs, if it is to hold its own with other cities of 250,000 inhabitants, are those which the Treasury won't allow.

*

In time our masters will learn that houses alone are not enough. In the meantime Coventry loses about 17,000 people each year who have had enough, though a larger number of hopefuls still come in: the rewards of a job on the assembly line presumably compensate—at least for a time—for lack of urban amenities, or, as the *New Statesman* reminded us recently: "Happiness cannot buy money."

PORTRAIT OF AN ARCHITECT

Recommended to all my readers is Mervyn Jones's new book *New Towns*,* both because it is a skilful and sensitively written novel, and because the matrimonial and emotional entanglements with which most novels are concerned take place in this case in the setting indicated by the title, a place where many of our profession have recently become entangled, emotionally and otherwise.

*

The atmosphere of frustrated optimism, the battles for personal prestige, the clashes with the local diehards, the exasperations caused by interference from the Ministry, the way the initial post-war enthusiasm gradually gives place to disillusionment are all brilliantly depicted, and a most realistic picture built up of life in the Development Corporation offices.

*

You will be relieved to hear that the chief architect, Leslie Spring, is one of the most sympathetic characters in the book, in spite of being introduced to the reader as a not very prepossessing figure: ". . . small body, long legs and gorilla arms. His head was large; under a shock of red hair he had green eyes like a cat's, a prominent nose, and a thick red moustache, some of whose untrimmed hairs reached his lower lip"—oh the wonder and the horror of the human head! "Built as he was, Spring could hardly be blamed for dressing in a Bohemian way. He would have looked stranger in a neatly-cut suit than in his polo-neck jersey, corduroy jacket, and flannels . . ."

*

One wonders where Mervyn Jones got his inside information and local colour. He never puts a foot wrong—except, perhaps in allowing the architect, after resigning his post in indignation when interference by the politicians had gone further than he could stand, apparently to find no difficulty in walking straight into another absorbing job—and in that polo neck jersey too.

PRESERVED GINGER

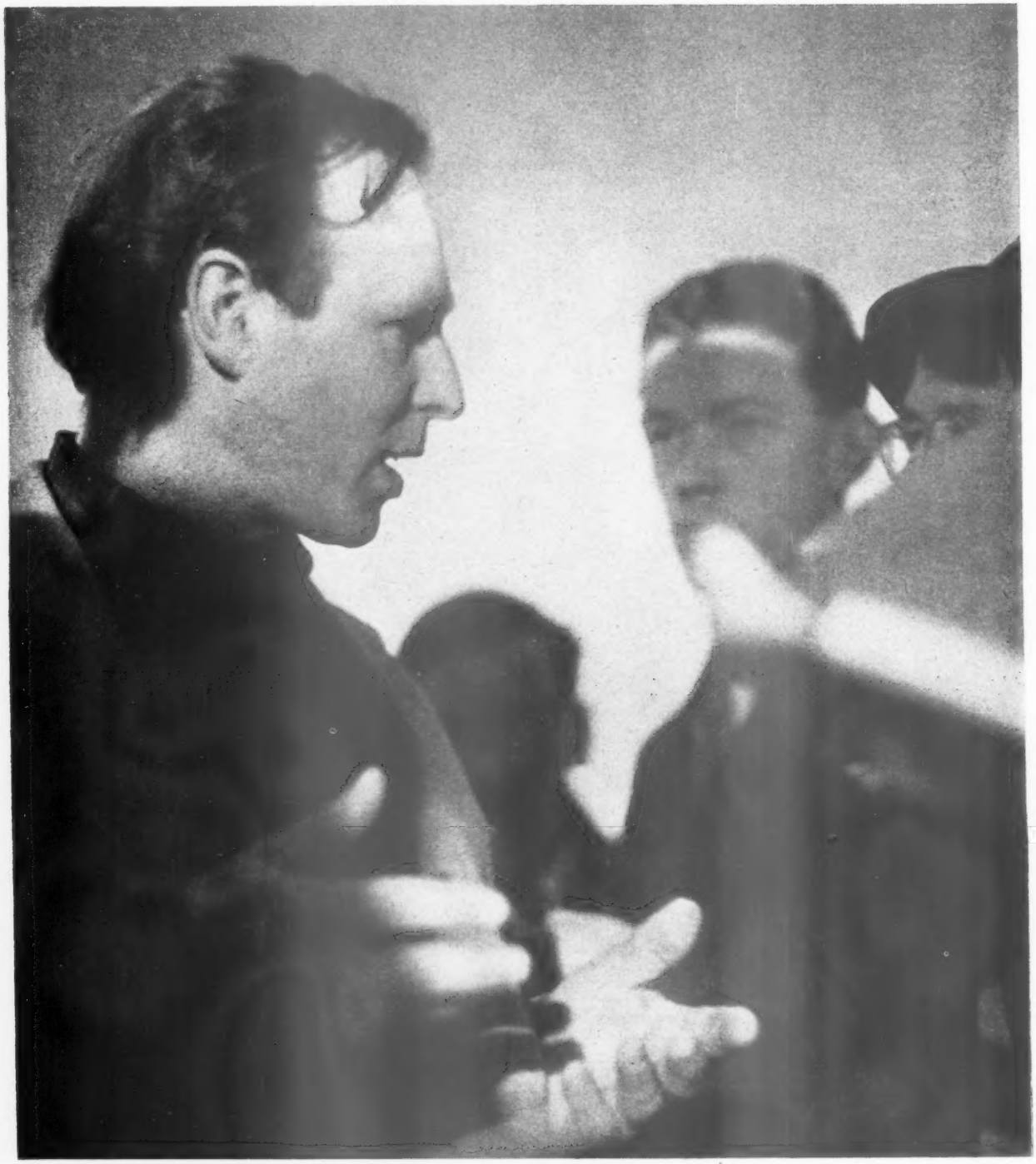
There was a full house at the RIBA recently to hear Osbert Lancaster on the subject of preservation, and those present were rewarded with a thoughtful and witty paper. The speaker got through the whole evening without once mentioning Townscape and his talk, which was well-geared to the spirit of his audience, was delivered in the familiar Lancaster manner—great rolling sentences thundered by to their appointed and always attained destinations, dealing out *en route* a few uncomfortably sharp kicks on the kneecap. Whatever may be the case for preserving buildings—and there is much to be said for Gontran Goulden's suggestion of more Skansen-like Folk Museums—there is everything to be said, as Sir Hugh Casson pointed out, for the preservation of Mr. Lancaster, a man who has done more for architecture than a great many architects.

NINE ELMS

And while we're bent over the preserving pan, a visit to a *really* funny and *really* English film, made with a *real* train—vintage 1838—in a *real* Cotswold valley, *i.e., The Titfield Thunderbolt*, prompts me to ask: What has happened to Christian Barman's Nine Elms Museum? Is it to emerge, like the Time & Life Building, in a glow of chocolate, green, and brass sun-bursts in time for the Coronation? Or isn't it?

* *Coventry. The Development Plan.* Coventry City Council. 1952.

* Published by Jonathan Cape, 15s.



Reg Butler

Reg Butler, the thirty-nine-year-old winner of the first prize of £4,525 in the ICA's international sculpture competition, is no stranger to these pages. Until 1950, when he became Gregory Fellow in Sculpture at Leeds University, he was the JOURNAL'S technical editor. And he is still the editor—as Cotterell Butler, the name he has always used for his journalistic work—of our information sheets. It is with particular pleasure, therefore, that we congratulate this man of many parts (he is not only an ex-colleague but a qualified architect) and wish him continued success. The above photograph of him was taken at the Tate Gallery last week as he explained his interpretation of the competition theme "The Unknown Political Prisoner" just after his achievement had been announced. This explanation is printed on page 364, together with a photograph of his winning design. ASTRAGAL comments on p. 355.

VICTORIAN REVIVAL

The Housing Centre is now holding an exhibition of "Export Houses." It's an extraordinary thing, but there still appear to be countries who find our building costs lower than theirs.

*

ASTRAGAL has never understood the economics of such matters, but has always felt that so much building work lies—iceberg-like—beneath the surface that any saving in prefabricating the bits that show must be easily swallowed up by shipping costs and the like—unless of course one builds Buckminster Fuller domes with self-consuming, dehydrating sewage systems.

*

Let me, while delighting—with Mr. Eccles—in such British enterprise, hasten to remind those of you who think this is a new fangled stunt that the really great boom period in the export housing industry must have been during the Californian Goldrush. It seems that Prince Albert was so impressed by Messrs. Bellhouses's (of Glasgow) emigrant houses that he ordered a pre-fab. cast-iron ballroom for Balmoral. (What happened to it, by the way?) The outposts of Empire still bear witness to this industry. There are "the Cape Coast" houses of West Africa, the lighthouses of the Caribbean, and churches too—until the Bishops, moved no doubt by Ruskin's scorn, put their feet down.

*

And somewhere in Nigeria on the Calabar River was erected a cast iron harem for King Eyambo—something that our most zealous exporters haven't yet put on the assembly lines.

BLUE CAPS AND GREEN FINGERS

ASTRAGAL'S congratulations and good wishes to 3rd year architect D. T. Leadley, of Emmanuel College, Cambridge, upon being awarded his rowing blue—a rare distinction for our polo-jerseyed, dark-spectacled profession.

*

Congratulations also to students Messrs. Edmond & Wright who have designed and—what's more now actually operate—a shop in the Princes Arcade, selling indoor plants.

ASTRAGAL.

The Editors

SURVEYOR-CONTROLLED ARCHITECTS

A FEW weeks ago, as reported in the JOURNAL for January 22, Gateshead borough council announced the possibility of an amalgamation of its architects' department with that of the borough surveyor—under the control of the surveyor. In spite of many protests from architects and architectural bodies the council has now said that it intends to go ahead with the amalgamation. This decision, which follows the death of the chief architect, seems particularly odd, for it was only nine years ago that a separate architects' department was formed by the council. Why, you may ask, was the first change made? Alderman W. F. Barron, the chairman of the Gateshead Finance and Parliamentary Committee, tells the JOURNAL that the architects' department was formed to create greater efficiency of working. Why, then, has the council taken a step back? The Alderman has an answer to that question too. The decision has been made, he tells us, to create greater efficiency of working. We can only hope that the pendulum will not take long to swing back again.

Executive Editor : D. A. C. A. Boyne

WANTED: MORE INFORMATION FROM YOU

IS six per cent. of the cost of a building a fair return for the architect? Mark Hartland Thomas raised the question recently, comparing the architect's percentage unfavourably with that received by designers in other industries for producing a "one-off" job, i.e., a design which is not intended for mass-production. We cannot discuss the matter constructively here, because, quite frankly, we do not know enough about the problem—yet. We raise the matter because it is so closely related to that often embarrassing subject, the size of the architect's income. Many people are reluctant—very reasonably—to disclose the immensity, or the inadequacy, of what they earn. Little is more likely to cause offence than the abrupt enquiry: "What's your income?" And yet, this week, the JOURNAL prints a questionnaire in which, albeit somewhat indirectly, we ask just that question.

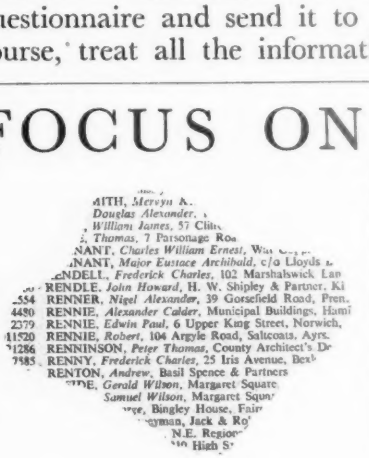
We ask it, and risk offending readers, just because it is a matter of such vital importance to the whole profession. (And the obvious remedy for anyone who takes exception to the questions is not to answer them.) No discussion on what an architect *should* earn can take place if his actual income is unknown.

Economic conditions today change rapidly and continually. —consider, for instance, how much the private architect's overheads, or the public architect's responsibilities, are growing—so that some adjustment to the architect's scale of remuneration may be overdue. A small step towards clearing the decks for such a discussion would be the discovery

of what "being an architect" (or an assistant) means today in simple down-to-earth terms of £ s. d.

We therefore appeal once again to readers, whether they are satisfied or dissatisfied with their lot, to fill in this week's questionnaire and send it to Professor Bowen, who will, of course, treat all the information he receives as confidential.

FOCUS ON



YOU

Professor Bowen and Martyn Webb introduce below a second questionnaire for their survey of the profession which readers are asked to complete and send to them. The title piece above is reproduced from a page chosen at random from the Architects Register, and the names have no direct connection with the article.

Guest Editor:
Professor IAN BOWEN

A Second Questionnaire

THE questionnaire put before you in last week's JOURNAL was confined to certain well defined limits of enquiry. We would like to discuss in this article some of the questions which could not be dealt with in the original survey, as they fall outside its immediate scope. Broadly, we can divide our unasked questions into the following groups:

UNEMPLOYMENT IN ARCHITECTURE

Unemployment has undoubtedly been increasing during the past twelve months, but more information is needed on the precise impact of that unemployment. It has been said that it is, at present, confined to the newly qualified and comparatively inexperienced members of the profession; indeed, it is sometimes stated that there continues to be, from the employer's point of view, a shortage of experienced assistants. So long as employers insist on experience as a qualification, there is a danger of unemployment among newly qualified architects. This difficulty will remain unsolved since it implies that assistants will not readily obtain the requisite initial experience.

A small pilot survey carried out late last year disclosed that in one particular class of students who had taken their finals, the average number of applications for posts exceeded 30. An architect in private practice recently stated that over 75 per cent. of applicants for a vacancy had little or no practical experience. Are these common experiences?

UNDER-EMPLOYMENT IN THE PROFESSION

Parallel with unemployment runs an unknown degree of *under*-employment of architectural offices and their staffs; some of whom are working at only a fraction of their capacity and face an end to clients' orders. Is this problem confined to the provinces, or a particular kind, or size, of practice, or is it a national feature? If the problem is national, do the same features apply evenly throughout the country? Architects to whom we have already spoken give a variety of reasons for under employment, but we have insufficient information upon which to base any worthwhile conclusions. We should like to ask the readers of the JOURNAL to help our enquiry by providing information about their own *local* conditions and, in particular, about work which, through the changing practice of building owners, is lost to the profession.

PROFESSIONAL INCOMES

Salary scales for assistants in public and private offices receive a certain amount of publicity, but little is known about the chances of a principal achieving a net income (before tax), or salary, of £1,750 to £3,000 a year—roughly the income range of the principals of other professions and trades with whom the architect deals. It has been said that the profession has suffered recently from a certain disparity in earnings between architecture and other sections of the building and construction industry, which makes it difficult for an architect to fulfil properly his rôle as co-ordinator and agent between the client and commercial interests. We hesitate to ask readers to provide details of their income, but we should like to know whether any significant disparity of income exists, and whether this creates any problem for the architect in his dealings with the building industry. It may, for example, be an important factor in persuading principals to change from private to public practice.

THE UNQUALIFIED ASSISTANT, DRAWING AND SECRETARIAL STAFFS

The Architects' Register does not include the names of every member of the profession and it naturally does not record the number of unqualified, or partially qualified, assistants, draughtsmen, and juniors who depend upon the profession for their livelihood. It would be a very lengthy and difficult procedure to estimate their numbers, but we cannot discuss the profession and its prospects without some reference to these vital but *dependent* members, some of whom will become the architects and principals of the future.

THE SIZE OF ARCHITECTURAL OFFICES

The size of this section of dependent unqualified assistants governs, to a great extent, the ultimate size of the office, and the size of the office raises important economic (as well as æsthetic) considerations. It is not within our province to discuss the question of the chain of control within an office, but we are concerned with the comparative ratios of qualified and unqualified assistants (and secretarial staff) to principals and heads of departments in architectural offices of various sizes.

According to very broad estimates it would appear that there has been a change in the structure and size of the office. For example, compared with pre-war, offices now apparently employ a higher proportion of qualified (as against unqualified) assistants. Does this also imply that a higher percentage of the remainder are, as a response to this development, preparing themselves for registration? The large office is often credited with a number of economic advantages. It would be of value to hear from principals whose offices have grown during the past few years, and who are therefore in a position to comment upon comparative costs and productivity for different scales of activity. What, also, are the economic problems to which size gives rise?

The dependent section of the profession remains, in many respects, unrepresented among official councils, the newly qualified because they are newcomers and therefore unknown, and the unqualified because they are without a representative organization *within the profession*. Thus it seems that the

Cut along this line

problems facing the profession today comprise many currents which find expression in different ways. The situation facing each main division of the profession, the chief architects of central and local government service, the private architect, the assistant architect, and even the student, needs separate treatment.

The small questionnaire which we publish this week lists some of the important questions, and if a number of readers can spare the time to complete and send the form (or to comment more fully by letter) to the address given, the results, though statistically not as accurate as the basic survey, would be of great assistance towards a proper understanding of the issues under discussion. *All replies will be treated as confidential and the results so arranged that no identities, of persons or firms, will be revealed.* In conclusion, it may be added that it is our aim to avoid bias of any kind; we not only desire to hear from *all* sections of the profession, but also from those who consider that there are *no* important problems, and who are *satisfied with the present situation.*

A SURVEY OF REGISTERED ARCHITECTS:

QUESTIONNAIRE II

This second questionnaire, following on last week's request for information about progress and advancement, is to discover the amount of unemployment and under-employment, and also the range of the incomes and salaries of the profession. Many of the questions can be answered in one or two words, but a few require some amplification. If insufficient space for a full reply has been given below, Professor Bowen would welcome additional comment by separate letter. All information will, of course, be treated as confidential. The completed questionnaire should be sent to Professor Bowen, Department of Economics and Commerce, University College, Hull, not later than March 30.

Cut along this line

SECTION A: UNEMPLOYMENT (applicable to all qualified assistants who are seeking employment)

1. Age (in years) .....

2. Year passed finals .....

3. Number of years' experience:

(*a*) Before finals .....

(*b*) After finals .....

4. How many written applications have you made (approx.) for:

(*a*) Public appointments .....

(*b*) Private appointments .....

5. Length of unemployment in months .....

6. State, briefly, the problems facing the unemployed architect as you see them

.....

.....

.....

SECTION B: UNDER-EMPLOYMENT (applicable to all principals and heads of departments not working to normal capacity)

1. Size of office as follows:

(*a*) Qualified assistants .....

(*b*) Unqualified assistants .....

(*c*) Secretarial staff .....

(*d*) Total .....

2. Does your office specialise in any particular work (if so, note type) .....

3. Duration of under-employment in months .....

4. State, briefly, what in your opinion are the reasons for your position .....

.....

.....

.....

5. Can you suggest any measures to overcome this situation? .....

.....

.....

6. Have you had, or do you contemplate, any reductions in staff—YES/NO .....

SECTION C: WORK LOST TO THE PROFESSION

1. Can you provide any examples of work lost to the profession giving approximate value and location?

.....

.....

.....

2. Can you suggest reasons for these or other losses of work? .....

SECTION D: THE SIZE OF THE OFFICE (applicable to all seniors or heads of departments)

1. Is your office in:

(*a*) Private practice .....

(*b*) Public practice .....

2. What is the size of your:

(*a*) Qualified staff .....

(*b*) Unqualified staff shown as:

(i) Inter-standard .....

(ii) Probationers .....

(iii) No qualifications .....

(*c*) Secretarial .....

Total .....

3. Do you specialise in any particular field of activity?

State type .....

4. State, briefly, what are the *economic* advantages and disadvantages of size .....

.....

.....

SECTION E:
PROFESSIONAL INCOMES
(applicable to those whose net incomes or salary is BELOW £650)

1. How long have you been receiving this salary? .....

2. What is your present age? .....

3. Are you in

(*a*) Private practice .....

(*b*) Public practice .....

4. Do you consider that salaries in this grade compare favourably with similar posts in other professions? .....

SECTION F:
PROFESSIONAL INCOMES
(applicable to those whose net income or salary is BETWEEN £650 AND £1,000)

1. How long have you been receiving this salary? .....

2. What is your present age? .....

3. Are you in

(*a*) Private practice .....

(*b*) Public practice .....

4. Do you consider that salaries in this grade compare favourable with similar posts in other professions? .....

SECTION G:
PROFESSIONAL INCOMES
(applicable to those whose net income or salary is BETWEEN £1,000 AND £1,750)

1. How long have you been receiving this salary? .....

2. What is your present age? .....

3. Are you in

(*a*) Private practice .....

(*b*) Public practice .....

4. What best describes your present status:

(*a*) Principal or chief architect .....

(*b*) Senior assistant .....

5. Does, in your experience, a disparity in incomes between the architect and the commercial sections of the building industry create a serious problem? .....

SECTION H:
PROFESSIONAL INCOMES
(applicable to those whose net income or salary EXCEEDS £1,750)

1. How long have you been receiving this salary? .....

2. What is your present age? .....

3. Are you in (*a*) Private practice .....

(*b*) Public practice .....

4. What best describes your present status:

(*a*) Principal or chief architect .....

(*b*) Senior assistant .....

5. Does, in your experience, a disparity in incomes between the architect and the commercial sections of the building industry create a serious problem? .....

You are free to make other comments by letter. Replies should be sent *direct* to Professor Bowen, Department of Economics and Commerce, University College, Hull not later than March 30.

Signed .....

Address .....

.....

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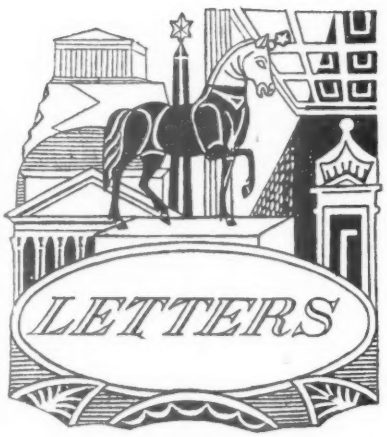


James Henderson, L.R.I.B.A.

W. W. Scott-Moncrieff, F.R.I.B.A.

Geoffrey L. Price, A.R.I.B.A.

R. P. Shannon, Student R.I.B.A.

J. G. Holmes, Chief Technical Officer, Holophane, Ltd.

R. E. Owen, A.R.I.B.A., *A. J. Makuch*, and *B. J. Alford*, Student R.I.B.A.

R. G. Smith, Student, R.I.B.A.

Cut along this line

Salaries

SIR,—In connection with the interesting correspondence in your recent JOURNALS relating to architects' salaries, I should like to call attention to the fact that conditions in the capital of Scotland are similar to those in England.

The RIBA is quite conversant with the position, and after a good deal of correspondence and appealing to them they tried to rectify matters, but eventually wrote me admitting that all their efforts had failed, and stating there was nothing further they could do in the matter. Numerous other channels were also tried, but all without success.

The Scottish JIC approved of the "Charter for Scotland," which was to come into effect in the second half of the financial year 1946-47, as stated in the NALGO Journal of October, 1946. These scales were accepted by Edinburgh Council but have never been applied, and when the time came for their coming into force numerous qualified architects—members of the RIBA—were listed as "clerks" to keep salaries low.

I heartily agree with another correspondent that NALGO, as constituted, is largely for clerks, etc., and has been able to do little for the professional services. It is therefore imperative either that the RIBA take energetic action, or that a Guild of Architects be set up to negotiate adequate salary rates and ensure that these rates are implemented.

I, and a number of my colleagues, would be delighted to join such a Guild.

JAMES HENDERSON.

Edinburgh.

Qualifications

SIR,—It seems to me that masses of what should be the work of qualified architects passes into the hands of persons who have no qualifications whatever. The RIBA does nothing about it apparently. All the fuss about closing the profession and still the pirates thrive. Surely the remedy is simple. Local authorities should be empowered to consider only drawings submitted by qualified architects. It ought not to be beyond the wit of the RIBA to see that this is done.

W. W. SCOTT-MONCRIEFF.

Norfolk.

Is £25 Too Much ?

SIR,—Does Mr. Yates (AJ, February 10) really think that a fee of £25 is too much for the design of a house ? His statement that the lack of specification made the drawings insufficient as working drawings is a little obscure. To me, at any rate, this rather suggests that they *were* working drawings—or at least thoroughly developed sketch plans. If this was so I consider that the fee would barely cover the architect's costs. It would be interesting to know how long it takes Mr. Yates to produce fully worked-out plans for a small house which satisfy both his average client and himself.

GEOFFREY L. PRICE.

Newcastle-upon-Tyne.

Is School Training Useless ?

SIR,—Your correspondents who take Mr. Trollope to task should not really get so heated. Their lack of restraint speaks volumes for Mr. Trollope's case.

The architect-principal is personally responsible for the work undertaken and he cannot be expected to afford the school-student assistant the same degree of responsibility as an assistant trained and disciplined by himself. The architect's duty is primarily to his clients and not to the public at large. If the public lose, in that fewer masterpieces are erected (a questionable assumption) the client, at least, can rest assured that his money is not being expended to advance the claims of a budding Corbusier.

There can be little doubt that school training for architects has been a mistake and one in which the RIBA cannot claim to be blameless.

R. P. SHANNON.

Surrey.

Factory Lighting

SIR.—My attention has been drawn to a review on page 143 of the AJ issued on January 22.

The statement in my article that "Working conditions are more natural if the roof is brighter than the floor" was not a mistake, as the reviewer implies, and does not say "that the illumination in the upper parts of a factory should be greater than that in the lower parts." My remarks are consistent, even though they may not have been immediately understood by a reviewer who confuses the brightness of a surface with the illumination falling on the surface.

The last sentence of your reviewer's middle paragraph misquotes as a generalization a statement which in my article refers to a particular case.

Only two of the article's six pages are devoted to describing installations and only one of these deals with high-powered mercury lamps. The remainder of the article deals with translucent reflectors and basic principles at much greater length than is implied by your reviewer.

I have considerable sympathy with your reviewer's opinion that some of the fittings which have been adopted by industry because of their suitability are, in themselves, unattractive.

J. G. HOLMES.

London.

Our reviewer writes the following.—ED.

Whilst agreeing that the word "illumination" was used loosely in the review, the reviewer still maintains that Mr. Holmes was wrong in principle to say arbitrarily that "working conditions are more natural if the roof is brighter than the floor." It may be that if fittings are ill-screened or very bright the need to increase ceiling brightness to reduce contrast will automatically produce a ceiling brighter than the floor; but why, as Mr. Holmes says in his article, "severe mental stress may result from a pronounced reversal of these conditions" is not at all clear. There is indeed a far better case for the reversal—i.e., that the lower parts of the environment should be brighter than the upper parts because this helps to maintain attention on the work.

To Mr. Holmes's second point, what the reviewer said was "a case is made out (by Mr. Holmes) for the use of prismatic glass reflectors as both upward and downward distribution can be controlled" and "that opal glass or Perspex reflectors do not allow for this control." On re-reading the relavant parts of Mr. Holmes's article it would seem that his remarks apply only to lamps of over 200 W. (though why this should be is not said). Since most industrial fittings are over 200 W., Mr. Holmes statement is a generalization and does not refer to a particular case.

The reviewer agrees with Mr. Holmes's third point and tenders his apologies for the mis-statement.—SPECIALIST ED. No. 17.

Astragal Misleads

SIR,—We feel that ASTRAGAL'S comments (AJ, March 5), in which he equates building output in a New Town with the total staff employed, are naïve, and apt to be misleading. A more correct ratio—output to numbers employed—would be obtained by including the staffs of the consultants employed in varying numbers by the corporations for building and engineering works within the designated areas.

R. E. OWEN, A. J. MAKUCH, B. J. ALFORD.

Stevenage.

Misuse of Spaces and Elements ?

SIR,—The JOURNAL for March 5, together with the sterile ICA discussion of the previous evening (reported on page 366), on and at the new Time and Life Building, emphasize the futility of allowing interior decorations to be executed by designers not in sympathy with the architect of the building.

Although, during the discussion, occasional questioners touched upon essentials, the designers seemed content in their answers to apologize for the building and to congratulate themselves on the clever application of decorations as camouflage to the building they had to handle. And yet they were confronted with an admirably planned office block, perhaps one of the best in London, with a not undistinguished exterior.

Surely it is essential in architecture that inner and outer spaces and elements should be unified to form a complete whole. It is significant that whilst most of the design team handled the individual rooms to achieve pretentious chaos, Robin Day—not an architect—designed his room interior as a rich decorative foil to the austere exterior by Michael Rosenauer.

The conclusion I draw from this is that "interior decoration," as such, is a bastard art, particularly when, as in this case, it is foisted upon a building of clear architectural conception, and it is regrettable that a distinguished team of architects should participate in this futile occupation.

R. G. SMITH.

London.

ICA

The Unknown Political Prisoner

The results of the first International Sculpture Competition on a theme of the Unknown Political Prisoner were announced at the Tate Gallery on March 12. The competition was won by Reg Butler better known to JOURNAL readers as Cotterell Butler, editor, Information Sheets. He receives the first prize of £4,525. Among the four winners receiving £750 is Barbara Hepworth. Lynn Chadwick, the third finalist from this country, who trained as an architect, receives a £250 prize. Reg Butler's design, seen from what would be the eye level of the full size work, is pictured above. His solution "consists of an iron cage—a transmuted gallows, scaffold or guillotine which ideally would be erected on a natural or artificial outcrop of rock. The cage is empty, deliberately so, for the corporeal substance of the prisoner is transcended"—leaving the cage, which remains, to become the monument. The erected monument would be 300 to 400 ft. high and of mild steel, the "watchers" of shell bronze or forged bronze. For the other British prize-winning designs see the JOURNAL for Jan. 22. Prize-winning designs and those of runners up are on view at the Tate Gallery, until April 30.

There have been several offers of sites for the full-size monument. Ernst Reuter wants to have it in Berlin; the curator of the Amsterdam museum wants it for a new suburb outside the city being built for people who were persecuted. There may eventually be more than one monument erected.

As we go to Press we hear that a stateless artist, Laslo Szilvassy, has been charged with "unlawfully and malicously damaging" the maquette, valued at £1,000—whether on æsthetic or political grounds is not yet clear, as the accused has been remanded for eight days in order that his legal representatives may prepare his case.

MOT

Plan for Underground Garages

A plan to ease traffic congestion in Central London, which is the subject of a report prepared by a working party for the MOT,* includes a recommendation that garages should be provided beneath nine London Squares. It is suggested that the first four should be provided beneath Grosvenor Square, Berkeley Square, Cavendish Square and St. James's Square.

The report contains illustrations of a model of the proposed treatment of St. James's Square, which shows that some—if not all—of the trees in the square would have to be removed.

Other squares listed in the report as possible sites for underground parking are: Soho Square, Leicester Square, Lincoln's Inn Fields, Finsbury Square and Portman Square. In addition, surface garages are proposed for a number of ordinary building sites in the Central London area.

The estimated cost (at 1951 prices) for the nine underground garages is £3,030,000.

* *Report of the Working Party on Parking in the Inner Area of London*, 1953. MOT. HMSO. Price 7s. 6d.

CITY OFFICES

Rejected Design

Readers will already have seen photographs in the Press of Victor Heal's design for offices to the east of St. Paul's Cathedral, which is shown this week on page 357. But the photograph beside it, which shows a model of a scheme for the same site will not be familiar. This scheme, designed by Sir John Burnet, Tait & Partners, was rejected by the City of London Corporation, who have accepted Mr. Heal's design.

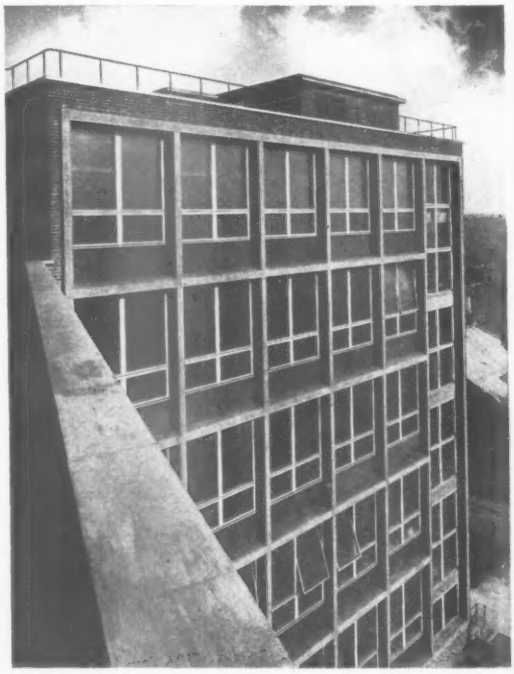
It was designed in such a way that it could be developed as a series of isolated units, as licences and other circumstances permitted. The model shows the cruciform buildings, 140 ft. high, which were necessary in order to achieve a permitted plot ratio of 5 to 1 in conjunction with an open plan permitting a high degree of light and air to reach all the buildings. There are no dark internal courts, no "back elevations," and many of the offices would have views of St. Paul's. A semi-basement covers the whole of the site and provides garage accommodation for two-hundred cars.

After planning for this area the architects discovered that restrictions existed governing the maximum height of buildings in the vicinity of the cathedral. "These height limitations," say the architects, "together with the Corporation's predisposition to a perimeter plan with a curved façade fronting St. Paul's, forced this type of development to be abandoned, although in the latter connection it could be shown that the height of St. Paul's Choir School in the foreground would prevent the enjoyment of this curved screen to all except visitors to the Lantern on the Dome of St. Paul's."

PREFABRICATION

War Department uses Plaster Panels and No-Fines

A group of 10 prototype houses for a system of house construction, developed by R. Fitzmaurice working in conjunction with the War Department, is under construction in Sussex (consulting architect, Cecil C.



The west elevation of the bakery and chemistry block of the Borough Polytechnic, London, S.E.1, which has been designed by Norman and Dawbarn; assistant in-charge John Moreton. This block forms the first stage in a plan to provide adequate accommodation for one of London's seven polytechnics. The scheme is on view at the Building Centre "Britain Builds for Education" exhibition. The exposed column and beam construction is in R.C.; *the panels below the windows are exposed aggregate concrete. This building is to be fully illustrated in a future issue of the* JOURNAL.

Handisyde). A full description of the system, which was designed primarily for use in areas where there are few local building materials and little skilled building labour, will appear in a forthcoming issue of the JOURNAL. In brief, the shell of the house consists of precast wall panels of gypsum plaster, made in a temporary "factory" on the site. These are used as permanent shuttering for no-fines concrete walls. They have a very smooth finish and need no plastering. Temporary external shuttering consists of fine expanded metal mesh on timber framing.

The houses are finished externally with roughcast rendering, colour washed. Subframes for windows and doors are cast in the panels; plumbing is prefabricated. The first floor consists of RC beams, supporting precast gypsum plaster ceiling panels, over which is poured an *in situ* concrete floor. The roof is traditional.

Man-hours for the shell (from ground slab to roof trusses) were 3,711 for the first pair of houses; 1,807 for the fourth pair.

HC

Buildings for Export

On show at the Housing Centre last week were drawings and photographs of prefabricated houses and other buildings manufactured by 13 British firms for export. The extent of the market for which this new export industry already caters can be judged by the fact that one firm alone listed 63 countries to which its buildings were sent.

Most of the houses are single-storey structures planned on American lines, *i.e.*, with the entrance door leading straight into the living room, circulation to the bedrooms, bathroom, etc., being from a small internal lobby or corridor. (Floor area, in most cases, is between 1,100 and 1,200 sq. ft. for two- and three-bedroom dwellings.)

A few firms showed two-storey houses, dormitory buildings, recreation rooms, hospital ward units and office buildings. Most of the houses are of timber construction with timber framing and walling panels faced externally with weather-boarding and internally with plasterboard or insulation board. Aluminium alloy framing and cladding is used by some firms and walling panels of cement/sawdust-filled units were featured by one firm. Many of the buildings are designed for tropical climates, with U-values for walls and roofs of 0.1 B.Th.U. One firm provided this by means of a combination of glass-silk blanket, aluminium foil, air space and insulation board. Most of the buildings are designed for erection by semi-skilled or unskilled labour. Exports of prefabricated houses amounted to an estimated total of £7M last year. The figure for 1949 was only £80,000.

RIBA

Colour in Schools

Pending publication of the MOE Building Bulletin on the use of colour in schools, David Medd, of the MOE Development Group, gave a talk recently on this subject at a joint meeting of the RIBA and the IES. The following report of his talk was written by the JOURNAL'S Specialist Editor No. 17.

David Medd is an exponent of the systematic approach to colour which began to be developed at BRS at about the time of the first of the Hertfordshire schools (Cheshunt and Essendon). The aim is to depart as far as possible from purely arbitrary criteria of design. This depends very much on the kind of analysis and research which can be done only by a team of scientists and architects working together. Although the architect can go some way by his own observations and analysis, real progress depends particularly on research into the requirements of vision. The value of the architect-scientist team is shown by the work of the BRS not only in lighting and colour but in heating and acoustics: a kind of reciprocal action occurs in the team, where the scientist breaks the problem into its parts and examines them free from conflicting variables and the architect reveals the shape of the problem as a whole. But, as Mr. Medd says, the systematic approach is not a substitute for the imagination; on the contrary, it provides a more accurate basis for creative design and frees it from false restrictions. The development of the use of colour in schools as promulgated by the MOF Development Group is the fruit of this fresh and virile approach which stemmed from the pioneer work on colour of Herts County Council architects and the staff of BRS.

As David Medd says, one of the objectives of all this research is to establish principles of design, a methodical approach, or "a sort of a child's guide to colour design that does not set down rules or recipes." The bulletin reviewed above is intended to serve in this way. Said Mr. Medd, "The brilliant designers and artists can look after themselves, but I am bound to say that however sure the colour sense of an artist may be he may not be able to put his colours in the right place. In building we are concerned both with the relative and absolute values of colour, so that a good colour may be a bad colour in the wrong place."

Colour and lighting are closely linked and it is important that lighting engineers should be informed of the architect's attitude as a designer and of the developments in architectural design so that the valuable contribution they can make is brought to bear. Mr. Medd made a useful and able contribution to this better understanding. (It is encouraging to realize that the negative attitude of many American lighting engineers is less apparent here.) He also emphasized the importance of visual interest in buildings and the increasing urge to develop a "vocabulary" of colour, texture, light and shade. But he may have gone too far when later in his paper he claimed that darker colours should be used on shaded wall surfaces to emphasize or strengthen the natural pattern of light and shade. "We choose colours that reflect a high proportion of light on surfaces that are well-illuminated and colours that reflect less light on less-well-lighted surfaces," he said. He seemed to be implying that a conflict had arisen between the ideas which have been developed in pursuance of good vision and freedom from glare and irritation, and the wish to exploit the effects of light and shade or chiaroscuro. The fact that he uttered a warning later that "this sympathy of colour to the light-and-shade idea must never be applied to the shaded areas on window walls or other situations where uncomfortable glare contrasts would be aggravated" seemed to suggest that the visual factors are more in the nature of pitfalls to be avoided than fundamentals of lighting and colour.

Mr. Medd drew our attention to another important aspect of the subject when he discussed the relationship between colour and the design of the building, particularly the extent to which colouring is determined by early design decisions. Other factors beside the lighting affect the design: "By leaving proportions of wall areas to chance or by not realizing the effect of doors on wall proportions, one may be creating shapes which one would be loath to accent by strong colour, even though the position of the wall would justify strong colour. To be aware of these factors only at the end of a job when the colours are actually chosen is too late, and, as this is a common state of affairs, it is one explanation why one does not often see buildings where the colour and the form and the lighting are part of one conception."

There is no doubt of the truth of the assertion Mr. Medd made—that progress depends on a suitable colour "palette." The "Archrome" (Munsell) range seems, from experience already gained, to make a real contribution to this end. The Munsell system played a useful and important part in the design of the "Archrome" range, and Mr. Medd touched on its usefulness in other directions: "Munsell," he said, "by expressing colours in the three attributes of hue, value and chroma, enables architects for the first time to compare the relative qualities of colours and select them analytically. He acknowledged our debt to Munsell and it is interesting to note that Albert H. Munsell produced his first colour chart as far back as 1905; in 1913 he completed 15 standard colour charts to be assembled into the "Atlas of the Munsell Colour System."

David Medd concluded his talk by showing part of his collection of colour transparencies to substantiate the main points of his paper. This was followed by a very lively discussion from which it was clear that Mr. Medd had the support of the lighting engineers in the audience.

LONDON

Accident Prevention

Between 12,000 and 13,000 building workers are involved in accidents every year. This fact was revealed by Sir George Barnett, H.M. Chief Inspector of Factories, at the inaugural meeting of the London Building and Engineering Contractors Accident Prevention Group. The chances of fatal accidents in the building trade were six times as great as in any other industry, he said. Falls accounted for over 80 per cent. of accidents in building. A regulation existed which required that a safety officer must be appointed on a site where more than 50 men were employed. Special safety precautions should be taken for scaffold workers as they were involved in a larger number of accidents.

The group is to meet on the third Wednesday in each month.

DIARY

Historical and Climatic Influences on Landscape Design. Maria T. Shephard at the Student Planning Group, 28, King Street, W.C.2. 6.30 p.m. MARCH 19

Compare and Choose. Exhibition at Charing Cross Underground Station, W.C.2. (Sponsor: DIA.) Weekdays, 10 a.m.-8 p.m. UNTIL MARCH 21

Furnished Rooms. Exhibition at Peter Jones, Sloane Square, S.W.1. (In conjunction with *House and Garden.*) UNTIL MARCH 23

Physical Planning as an Aspect of Economic Policy. M. P. Tester, M.A., at the Student Planning Group, 28, King Street, W.C.2. 6.30 p.m. MARCH 26

Mock Arbitration. At RIBA, 66, Portland Place, W.1. Tickets can be obtained from the Secretary, RIBA, and envelopes should be marked "Mock Arbitration" in top left-hand corner. 6 p.m. MARCH 27

Building in the Netherlands. At RIBA, 66, Portland Place, W.1. Weekdays: 10 a.m.-7 p.m.; Saturdays: 10 a.m.-5 p.m. UNTIL MARCH 28

Britain Builds for Education. Exhibition at Building Centre, Store Street, Tottenham Court Road, W.C.1. Weekdays: 9.30 a.m.-5 p.m.; Saturdays: to 1 p.m. UNTIL MARCH 28

Ideal Home Exhibition. Olympia. Weekdays: 9.30 a.m.-9.30 p.m. UNTIL MARCH 28

The Unknown Political Prisoner. Exhibition of prize-winning entries and runners-up. At the Tate Gallery, Millbank, S.W.1. 10 a.m.-6 p.m. Sundays: 2 p.m.-6 p.m. UNTIL APRIL 30

The Time-Life Building's interior decoration was recently criticised in the Press. Similar criticisms were made by members of the ICA when their discussion on the subject (led by Sir Hugh Casson and Misha Black) was held inside the reception area of the building. Extracts from the architects' replies are published here.

TIME-LIFE

By Sir Hugh Casson and Misha Black

One questioner objected to the use of "so much grey for the office rooms" and asked why the colour had been chosen.

Misha Black:

If you are designing offices which have to be shared by a great many people and the populations change, as they do in this building, from month to month, you really cannot—unless you are willing to re-paint every week or every month—select colours which might be displeasing to some of the people. So in the case of the general offices we decided that it would be much better, especially as the rooms are very well and beautifully lighted, to give them a very sound neutral colour which, even if it did not give anybody a great deal of pleasure would at least not give them a nagging discontent. We have tried to introduce a warm effect by means of the blue for the tops of the desks and by the colour of the carpet, and there is also warmth in the upholstery of the chairs and so on. We felt that, basically, the offices themselves should be fairly neutral. You should not be too disconsolate with grey. Relief in colour is kept to the corridors.

Sir Hugh Casson:

Unfortunately, this visit has taken place at night and therefore the greys are not at their best. Normally during daylight the greys are much more full of life than they are under artificial light. The effect is not really as depressing as it might appear to be at night.

Another questioner said: "From my observation of office buildings, there appears to be a belief that it is an economy not to have any form of curtains. On a rough calculation, one can say that one-tenth of the light in a room is dispersed through windows, so even on economic grounds there is something to be said for having curtains as a reflecting surface to improve and enhance the artificial lighting in the room. If you work in an office with a dark window, you get a dreadful effect from dark walls and dark windows. Is there not much to be said for curtains as a protection against glare from outside, and as a means of enhancing the quality of the artificial illumination?"

Misha Black:

I agree that, economically, you should have curtains. It is ridiculous to have large spaces of black. Unfortunately this was one of the cases in which the clients were no different from others, and they felt that curtains were a luxury which could not be afforded, and, therefore, against my personal wishes, there are no curtains. Where the sun hits the building at all—it is only on two faces—we have provided Venetian blinds; elsewhere, where there is no sun, there is no curtain of any kind. It should be remembered that, basically, an office building is a day-time building; for the greater part of the working day there is normal daylight, and that is more important than the effect of artificial light.

"I noticed," said another speaker, "that the service unit of the block is picked out in a particular yellow. I found this very pleasing as it gives a sort of clear articulation to the building. One became aware that, with the corridor running round the service block, the building was well planned. Yet that was not the impression gained on entering the building; the impression then was disappointing and somewhat confusing. I should like to know why the designers were able to articulate the decoration to suit the plans of the upper floors but were not able to do so in the case of the lower floors."

Misha Black:

This part of the building, rightly or wrongly, is definitely planned to achieve a sense of climax. You come into what seems to be an ordinary office building; you suddenly turn the wrong way—not going to the lifts but going through some great doors—you climb a grand staircase, and you find yourself in an unexpectedly large room which is out of scale with the building as you would have expected it from the outside. That is deliberate planning. You may say that one should not do that kind of thing, that drama has no place in an office, but that is a matter of opinion, and, given the assumption that we wanted a sense of drama, I think that that part of it—in terms of planning—has come off quite well.

"As soon as you come into the building," said another speaker, "it is obvious that everyone has been trying to outdo everyone else in decorating at every turn. There has been a certain amount of boldness, but it has not been on a large scale. Everything has been very much reduced in size and, as a result, the whole thing is very confusing. The individual items are very nice in themselves, but too much was done and there was not enough restraint in the overall design. As to the architectural conception; the changes from high to low level are well done, and some of the offices, about which there is some restraint, gave me a feeling of the work and quiet which Mr. Black said they were achieving, but the rest were too confusing. I will now make this a question by asking: 'Why?'"

Misha Black:

What has puzzled me about the question and, indeed, all the questions which have been asked in the last month, is this passion for simplicity. Simplicity is put forward as though it were a positive virtue. It seems to be suggested that if you are simple you are virtuous and that if you are complex there is something slightly obscene about you. I cannot understand that. I can understand simplicity out of necessity—simplicity during a war when you cannot afford any materials and wish to economize and simplicity when you cannot afford to decorate—but simplicity as a basic, primæval virtue is completely inexplicable to me. We have been fed for so long on the swill of simplicity that we simply cannot stomach any approach which is slightly more effective. What most of us who worked on the project felt was that here was an opportunity to break loose from this obsession with simplicity, and if in doing so we have bent over backwards rather—and perhaps gone further than we should have gone had we been more careful about it—that is an understandable fault, and one which is inevitable if one is prepared to try one's hand and to see whether there is something different that one can do.

Sir Hugh Casson:

I should say that most architects have had enough purges and clean shaves now to welcome a chance such as this to burst out a bit. You may say that we have burst out too much. I find it difficult to judge. I have been in and out of the building several times a week for over a year and am so familiar with the appearance of everything that it all looks simple and absolutely workaday to me. As to the number of materials, there is not really all that number about. We could have had curtains both sides of this room, and we could have had the balcony panelled in wood. But would it have looked any nicer? I doubt it. We thought not at the time. On the whole, we thought we could not do better than have the marble, the curtains and the pictures. The place is not all that elaborate. Remarks have been made about diamanté on the hand-rail. It has been said that this has been spoilt because the pattern is too good for the surface on which it is placed or the surface is too good for the pattern. I do not agree at all. There is pleasure in seeing gilt studding on black leather. If you do not like the curtains, then you do not. I am afraid that it is just a matter of opinion.

Another speaker thought that "the fundamental issue" was obscure. "We have been discussing simplicity," he said, "as against complexity. It is not a question of whether the building is elaborate or simple; it is a matter of lack of coherence. There is a certain amount of classical tradition in the curtains, there are French carpets and there is 19th century glass elsewhere. There is certainly no coherence of style; one cannot feel that one is enclosed within *one* building and, therefore, in a good architectural work."

Misha Black:

We are so unused to looking at anything that has a bit of marble that people are fascinated by the fact that it has a surface. When we come back to the building in five years' time, when it has a coating of London's soot, we shall find that everything has toned in, as it is designed to tone in. We shall then find that, with the exception of one or two terrible mistakes, everything will have come off quite well. The building is designed to look better in five years' time. That is rather important. We have deliberately gone in for things which at the moment look like terribly bad taste and terrible clashings because they are meant eventually to tone. With the exception of the carpets and the curtains, about which there can be very different and positive opinions, I think I could argue both sides of the question. I believe this to be a very ordinary room, and what I think is amazing is that there should be so much feeling and controversy about such an ordinary job, which makes us believe that perhaps we were right after all and did open a new door just a tiny chink.

The reception area of the Time-Life Building. The ICA discussion on the interior treatment of the building took place in this room, and criticisms made were mostly confined to decorations within sight of the audience.

Two members of the audience objected to the carpet in the reception area.

Misha Black:

We decided that this was an opportunity to see whether it was possible to produce in a carpet the kind of rich lusciousness which was such an enjoyable feature of carpet design in previous centuries. In doing so we were taking a considerable risk, and it is very seldom that one finds a client who is prepared to go so far with his architects in participating in this sort of thing. When we set out we found that none of the established carpet designers could do this kind of carpet. They were all very well versed in what are called modern, or contemporary, carpets; they knew the subject backwards and had read all the new books and had got them wrong and were producing horrible carpets. None of them could produce a scholarly design. So we did the other thing and went to a number of designers and said, "Would you like to have a bash at a floral carpet?" A lot of them said that they would, and we tried about five, all of whom produced designs. Eventually, with some trepidation we decided on one. The client was prepared to carry it through and to pay for it, and so we went ahead with the weaving of the carpet.

Inevitably, the discussion turned to the balcony that projected into the reception area. The architects explained why it was there and how they had tried to play it down.

Misha Black:

We were left with the balcony as part of the structure of the building (a first floor corridor) and we could do nothing about it. We were not allowed by the LCC to have an open balustrade, which would have been light; it had to be enclosed and reinforced. It is a difficult shape to accommodate in the room, and we found that the mirror gave the effect that we wanted. As you walk about you get the impression of the balcony almost disappearing into space and almost doubled in size, and you do not know where it begins or ends. We thought that was a trick that we might be permitted to use.

Sir Hugh Casson:

From practically anywhere in the room the balcony looks as if it continues beyond the wall. It gives the effect of expressing, in the miserable way architects try to justify their action, that it is a continuous corridor going on once it is through the wall. We thought that this rather brutal shape designed on a pile would look terrible when it actually banged its nose against the wall. We considered that some effect of continuity was essential, and the mirror was the only means of obtaining it. The balcony is a very heavy thing, and we hoped that the reflective surface would hide its weight, especially if we did it in sections, making it look like a collection of pieces of cardboard rather than a great sausage. The other difficulty is that it stops bang in the middle of the room. That is a geometrical problem of the hardest sort to solve. That is partly the reason for the hanging lighting fitting. The dark plane in the ceiling is balanced, and the ceiling is lighted with considerable success. The balcony has been an absolute nightmare to deal with. I do not think the mirror could have been bettered as a device for the corner.

"Does Sir Hugh consider that the background to the Ben Nicholson painting is satisfactory?", asked a member of the audience. "I feel that neither the Ben Nicholson nor the stone behind it gain by their present juxtaposition."

Sir Hugh Casson:

They look absolutely fine to me. We sent a slab of the marble to Ben Nicholson before he started the painting and said, "This is the stuff with which the wall is going to be faced. Please have it hanging over your easel." We also sent samples of the wood. Mr. Nicholson painted that picture with full knowledge of exactly where it was going and on what base and what the type of texture and colour was going to be. The painter is delighted with it. He felt that the texture of his painting, obviously hand done, would be more welcome to the eye than any other sort of painting of a more precise and more carefully finished type.

Misha Black:

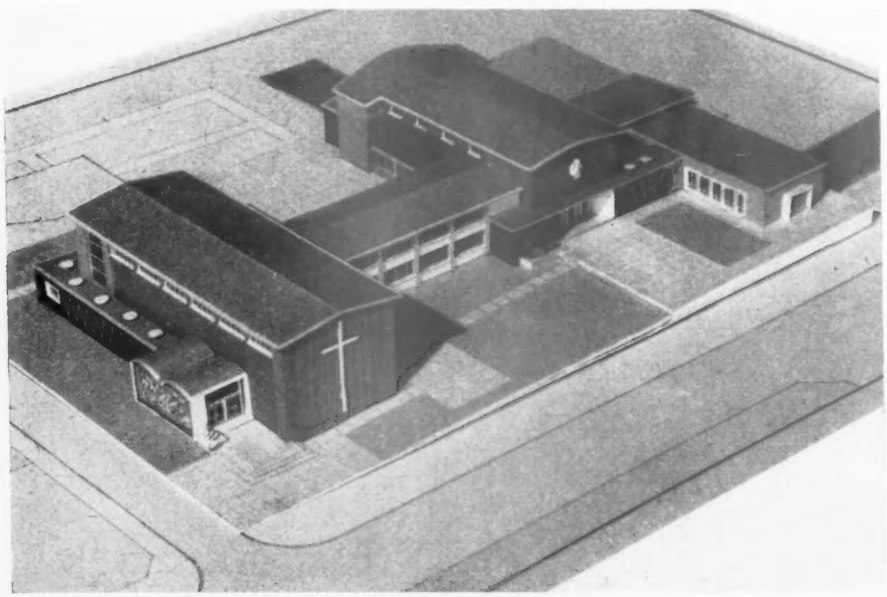
That wall represents one of the occasions about which we talk so glibly, when the architects and the painter worked together on the project right from the beginning, both having known completely what the other party was doing and both having agreed on the best way in which it should be done. It may not be as successful as you would have liked it to be, but it is the right thing to do.

Interior of Trinity Congregational Church, Poplar.

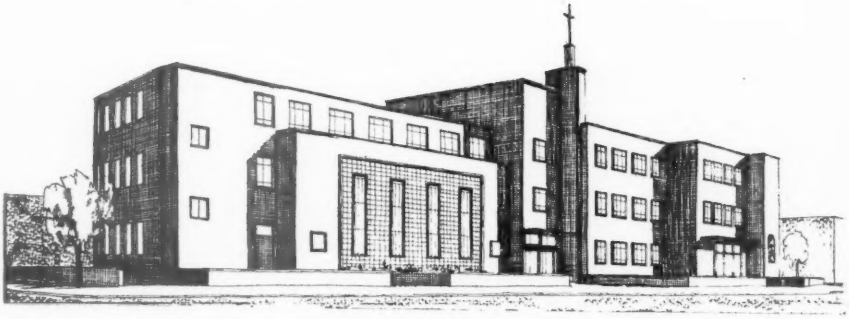
In this article Alick Gavin shows that Nonconformists, who never seemed to bother about beauty in their churches before the war, are breaking away from the Institutional style in their post-war re-building schemes.

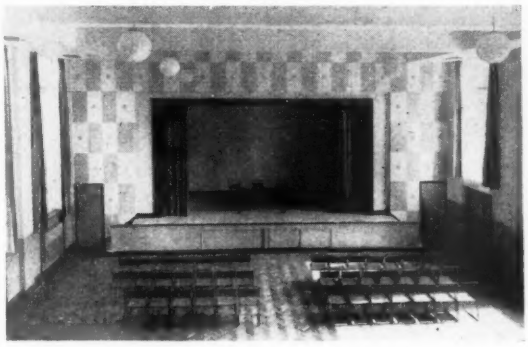
POST-WAR NONCONFORMIST CHURCHES

THE Nonconformist churches (which, for the purposes of this article, means the Methodists, Congregationalists and Baptists) have not, in the past, given us buildings of great architectural merit. There are three reasons for this. First, the Nonconformists—by comparison with the churches of England and Rome—do not consider æsthetics important in the sense of contributing to a worshipful state of mind. The second reason is lack of money (and—deny it who will—where poverty prevails, architecture suffers, even if building does not). And the third reason is that most of them were built in the Victorian and inter-war periods when ecclesiastical buildings suffered from the effects of misapplied industrial technique. But what about post-war church building? Since World War II there has been a change of outlook among Nonconformists, who now acknowledge the need for good design. And though there is still a shortage of money in the churches, opportunities for building have been afforded by the destruction of old buildings and resultant compensation from the War Damage Commission. We shall be able to judge for ourselves, as the new buildings go up, whether designers have passed the growing pains of an industrial era.



Model of proposed Oxhey Methodist Church. Architects: Paul Mauger and Partners. The first stage of building has begun.





Above : proposed building for Lambeth Methodist Mission. Architects: Paul Mauger and Partners. Right : the completed church hall. Extreme right : sculpture on the building, by Bainbridge Copnall.

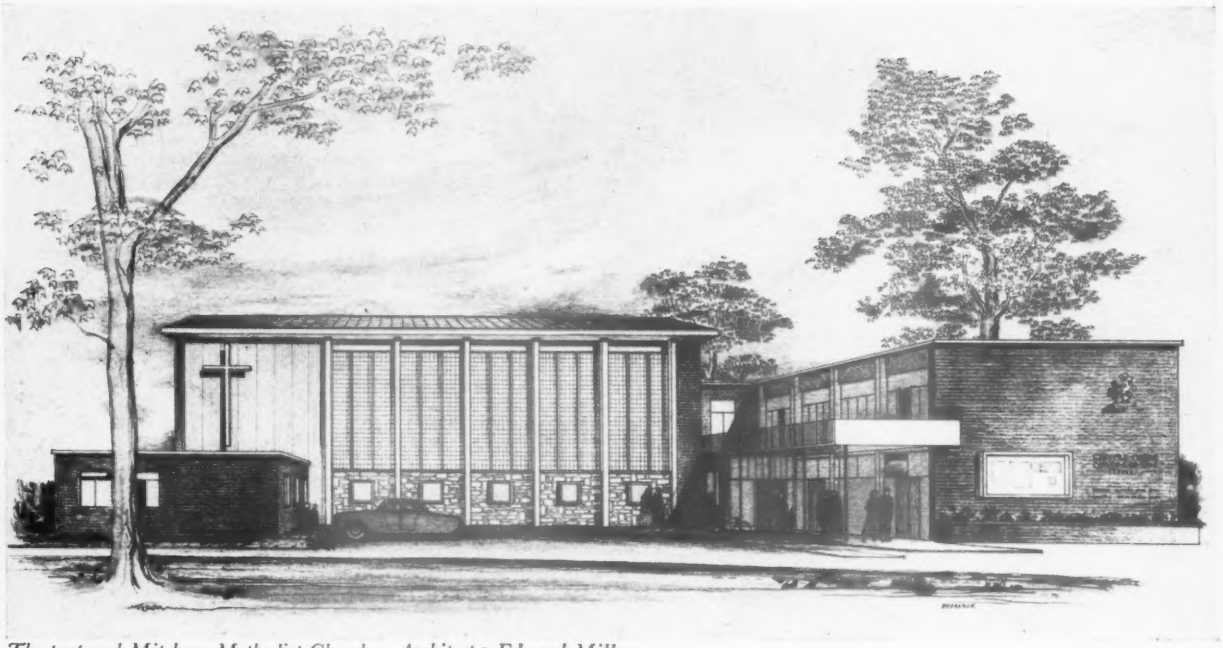
WAR DAMAGE

A word must be said about the War Damage Commission—the fairy godmother or (according to mood) " dead hand " behind the greater part of church-building today. The Methodists had eighty churches completely destroyed in Greater London, the Congregationalists lost seventy, and the Baptists lost 50. Gradually taking their place are " Plain Substitute Buildings." With War Damage Compensation new churches are being rebuilt either on the same sites or, if the population has shifted to new areas, on sites in the new housing estates outside the cities. And these churches are buildings which conform with the needs, or supposed needs, of today. It is not our purpose to discuss denominational policy except in so far as it affects the types of plan which are now being called for, and it should not be supposed that the war has occasioned any more than an opportunity to hasten and consolidate trends which have been apparent for many years.

POST-WAR PLANNING

It has long been clear that large churches (seating perhaps 2,000 people, assembled to hear great preachers) are no longer required, and instead the work of all denominations is growing to include greater facilities for the social welfare and educational activities which were at first confined mainly to " central missions " and " welfare churches " in the great cities. Religious and moral instruction, from its narrowest to its broadest interpretation, now

Bow Road Methodist Church. Architects : Paul Mauger and Partners.

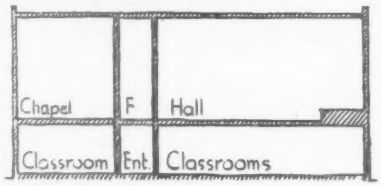


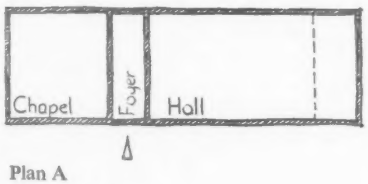
The proposed Mitcham Methodist Church. Architect: Edward Mills.

requires more space on the plan than communal worship—the lofty auditorium is becoming an intimate sanctuary. The Sunday school is, as often as not, a community centre in miniature. Classrooms for three or four age-groups must not only be well lit and ventilated but capable of use as club-rooms for a great variety of church organizations. The hall—sometimes hired to lay organizations, thus augmenting church funds—also has to accommodate most diverse activities: badminton, prayer meetings, films (increasingly used for religious instruction and education), plays, lectures and dances. A fair-sized stage is essential and dressing rooms may be provided, or adjoining club-rooms which can be used for this purpose. A kitchen for serving teas, the usual storage space for chairs and equipment, lavatories and cloakrooms are the obvious adjuncts of this part of the "centre." (The effect on plan and elevation of the inclusion of proper lavatory accommodation starting in the 1920's is noteworthy.)

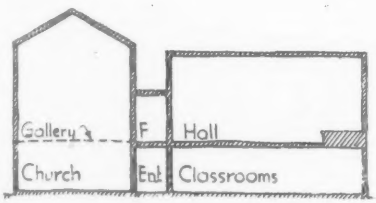
While allowance has to be made for minor variations in denominational ritual, the plan form of the church most favoured in Nonconformism is rectangular. The traditional importance of the Word and a comparative absence of mysticism still have their influence, and it is generally felt that transepts and a deep chancel are a hindrance to good visibility and hearing, although the Methodists, for example, no longer insist on the central pulpit. Large galleries are not liked, and even a small "overflow" gallery at the "west" end is not obligatory (though it is interesting to note that the new Congregational church at Poplar has a 3-sided gallery). The electric organ is displacing the pipe organ with resultant plan modification.

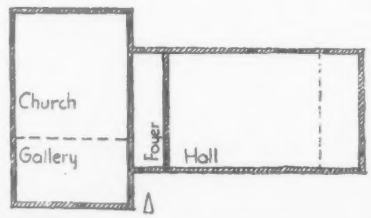
Such, briefly, are the units which the architect has to handle. Urban church schemes seem likely to develop from the basic plan forms shown diagrammatically at A (hall predominating) or B (church predominating). An entrance foyer common to both church and hall is a feature of both plans.





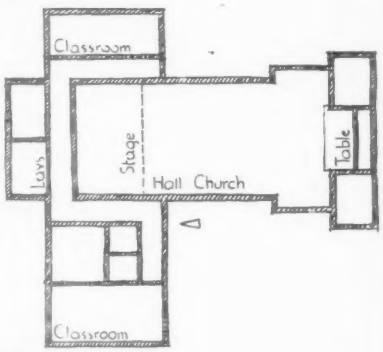
Plan A



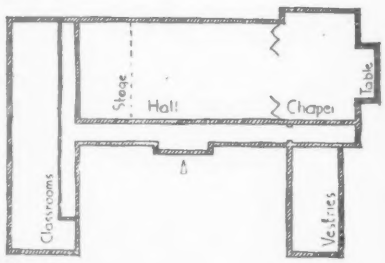


Plan B

Another space- and money-saving device which appears to be satisfactory in practice is the dual-purpose or two-way church. In both cases the seating has to be revised if a change from secular to religious use is required, but in D a small chapel may, by the opening of sliding doors, have its seating capacity increased by the whole of the hall, whereas there is no "elasticity" in the case of C. Innumerable variations on these basic themes are, of course, possible.



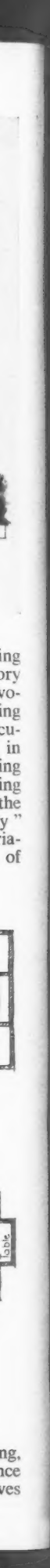
Plan C



Plan D

BUILDING IN STAGES

Licensing has affected church building, in common with all other building, since the war. Each denomination receives



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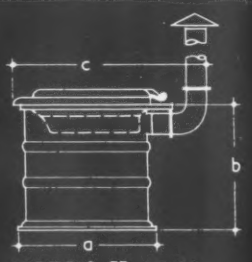
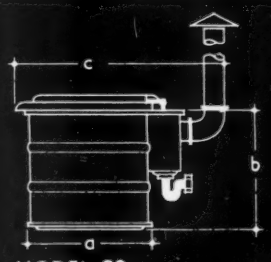
SANITATION | EQUIPMENT | CHEMICAL CLOSETS

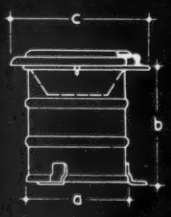
The Architects' Journal Library of Information Sheets 407. Editor: Cotterell Butler, A.R.I.B.A. REVISED 19.3.53



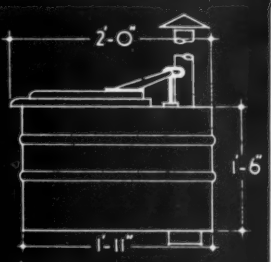
MODELS 33, 44, 55.



MODEL 99.



elevation

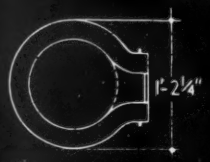


elevation

sizes	model				
	33	44	55	99	caravan
a	1'-2"	1'-5"	1'-6"	1'-3¼"	1'-2"
b	1'-4½"	1'-4½"	1'-6"	1'-5½"	1'-4¾"
c	1'-8"	2'-1"	1'-11"	2'-3¼"	• 1'-3½"

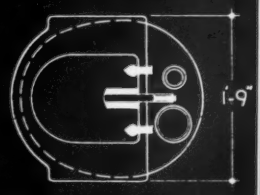
• overall top size: no vent required

TABLE GIVING OVERALL SIZES OF VARIOUS MODELS.



plan

CARAVAN MODEL.



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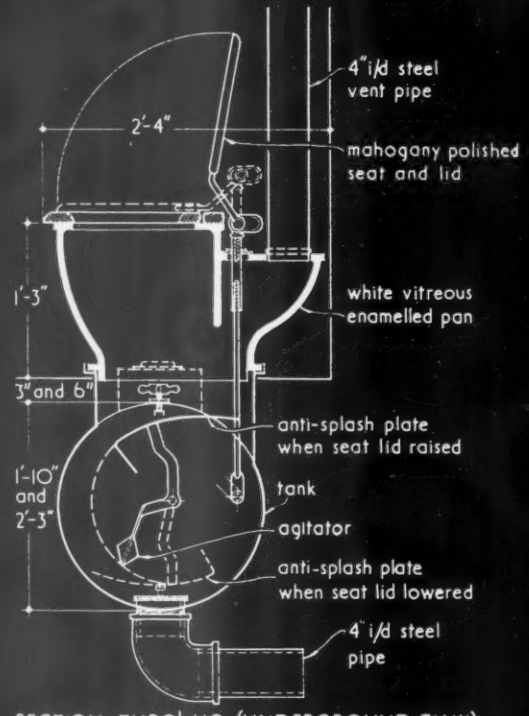
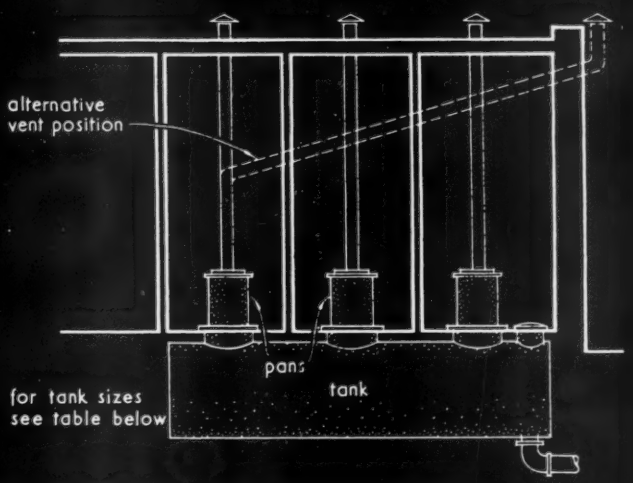
MODEL OG (OVER-GROUND TANK TYPE).



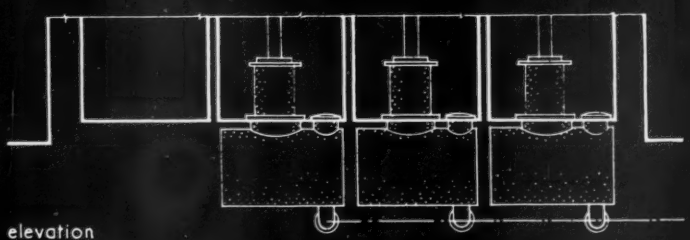
SECTION THRO' UG (UNDERGROUND TANK) MODEL.

unit no.	no. of pans	crs. of pans	tank dia.	tank length
UG 30	1	–	1'-10"	2'-11"
UG 60	1	–	2'-3"	2'-11"
UG 100	1	–	2'-3"	4'-3"
UG 130	2	3'-0"	2'-3"	6'-0"
UG 200	3	3'-0"	2'-3"	9'-0"

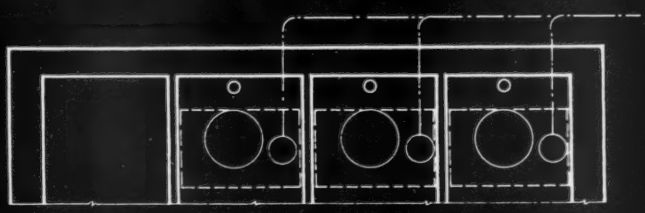
SIZES OF STANDARD UG TANKS.



TYPICAL UG MULTIPLE UNIT INSTALLATION—MALE.



elevation



plan

TYPICAL UG SINGLE UNIT INSTALLATATION—FEMALE.

·ELSAN· CHEMICAL CLOSETS.

Manufacturer: Elsan Manufacturing Company.

33.Q1 ·ELSAN· CHEMICAL CLOSETS

This Sheet describes Elsan chemical closets. The closets are designed for use where no main drainage system is available. The sewage is resolved by a chemical process (involving the addition of Elsanol, Caravanol or Elkol) into a harmless odourless effluent which requires disposal only when the container is filled.

Models 55, 44, 33

These are portable open-container types consisting of ventilation chamber, sewage container, urinal guard, ventilation piping, seat and lid. Models 55 and 44 are for general convenience suitable for the average small family, model 33 is for the smaller family in cottage, weekend bungalow, etc.
Operation : The sewage container is charged with one gallon of water and one pint of Elsanol chemical, no further attention being necessary until the sewage container is full.
Capacity : 55—6 gal. ; 44—6 gal. ; 33—5 gal.
Construction : All steel with Bakelite seat and lid.
Disposal : The container is removed and emptied approximately every two to three weeks, according to the number of users.
Finish : All metal parts Bonderised. Seat and lid, black with chromium-plated fittings.
55—Outer casing, ventilation piping and urinal guard stove-enamelled eau-de-nil. Sewage container double process vitreous-enamelled.
44—Outer casing, ventilation piping and urinal guard stove-enamelled green. Sewage container vitreous-enamelled.
33—Outer casing and ventilation piping enamelled olive green. Sewage container galvanised.

Model 99

This is a fixed open-container type with overflow system for use in sports clubs, factories, camps, etc., where a large number of persons have to be accommodated and where the main use is for urinal purposes.
Operation and capacity : Operation as model 55. The container has a capacity of 6 gallons.
Construction : All steel with timber seat and lid.
Disposal : A 1-in. internal diameter pipe connected to the outlet trap will automatically carry away the liquid waste either to a separate container placed outside the building or to a soakaway. Occasional manual emptying of inner container is also necessary.
Finish : All metal parts galvanised and painted Swedish green. Outer casing and ventilation piping enamelled Swedish green. Sewage container, galvanised. Urinal guard, vitreous-enamelled brown. Seat and lid, polished mahogany finish.

Caravan Model

This is similar to the portable open-container types and is designed to prevent spilling whilst the caravan is in motion. It has lugs at the base for fixing to the floor and requires no ventilation piping. Over the inner container, which is provided with carrying and tipping handles, is fitted a combined anti-spill urinal guard and cover. This guard is kept in position by strong chromium-plated clips which are easily released when the inner container has to be removed for emptying. This model conforms to the official Regulations for Sanitation on Camp Sites under the Public Health Act 1936.
Operation and capacity : The container is charged with Caravanol chemical which forms an opaque seal completely destroying odours and hiding the contents from view. It has a capacity of approximately 4 gallons.
Construction : All steel with Bakelite seat and lid.
Finish : Outer casing treated against corrosion, Bonderised, and enamelled Swedish green with gold bands. Inner container vitreous-enamelled. Seat and lid, black with chromium-plated rust-proofed fittings.

UG Model (Underground)

This is a permanent self-contained self-emptying sanitary system consisting of one or more pans, together with an underground sewage tank. It is available with tanks of various capacities as shown in the following table.
Special tanks are made to suit individual requirements.

Model	Bowls	No. of Users			
		Homes	Schools	Factories	Camps
UG 30 ..	1	3-4	8-10	6-8	5-6
UG 60 ..	1	4-5	10-15	8-12	6-9
UG 100 ..	1	5-6	15-20	12-16	10-15
UG 130 ..	2		20-30	18-24	15-20
UG 200 ..	3		30-40	24-32	22-30

The table is approximate and based on the capacity of the tanks which require emptying about every three to four months in normal daily use.
Operation : The underground tank is charged with a solution of Elkol chemical amounting in the case of type UG 30 to one 10-lb. charge in 6 gallons of water.
Construction : All steel with hardwood seat and lid.
Disposal : The outlet valve is periodically opened and the contents run into a soakaway pit.
Finish : The bowl is of white vitreous-enamelled steel, the ventilation piping being finished in green enamel ; seat and lid, polished mahogany finish.

OG Model (Overground)

This model is similar in principle to the UG model except that no tank is fitted, the sewage container being integral with the appliance. This enables it to be fitted on upper floors.

Soakaway Dimensions for UG and OG Models

Model	Dimensions of soakaway		
	Length	Depth	Width
OG (Overground)	3 ft.	2 ft.	2 ft.
UG 30 (Underground) ..	3 ft.	3 ft.	3 ft. 6 in.
UG 60 ,, ..	3 ft.	4 ft.	4 ft.
UG 100 ,, ..	4 ft.	4 ft.	5 ft.
UG 130 ,, ..	4 ft.	5 ft.	5 ft.
UG 200 ,, ..	6 ft.	5 ft.	5 ft. 6 in.

Compiled from information supplied by :
Elsan Manufacturing Company.
Address : 51, Clapham Road, London, S.W.9.
Telephone : Reliance 2801.

LLOYD INSULATION BOARDS: PLASTERING

This Sheet deals with the application of plaster to Lloyd insulation board and shows how the faults commonly met with may be avoided by choosing the right type of plaster and seeing that it is correctly mixed and applied. The tables on the reverse give a range of plasters suitable for application to insulation board. It is recommended that boards of not less than ½ in. thickness be used as a base for plaster.

Fixing of Boards and Preparation of Surface

Studding should be provided at 12- or 16-in. centres for 4-ft. wide boards and at 12- or 18-in. centres for boards in plaster lath sizes of 24 in. by 48 in., 18 in. by 36 in. and 18 in. by 48 in. (these smaller boards minimise any tendency to movement). Where the edges of two boards meet the studs should be not less than 2 in. wide; intermediate studs may be 1¼ in. wide. Supports should be provided along the short edges of the boards and intermediately at 4-ft. maximum centres. The studs, joists or other base to which the boards are to be fixed should be levelled if necessary; this is particularly important when single-coat plastering is to be used.

Rustproofed clout or slate nails, 1¼ in. to 1½ in. long, spaced at 6-in. to 8-in. centres, are used for fixing; they should be ½ in. from the edges and opposite the nails in adjacent boards. The boards should not be tightly butted together but a space of ⅛ in. should be left between their edges. The boards should be staggered to avoid, as far as possible, uninterrupted cross joints between them and should be fixed with the long edges running centrally along the studding (or rafters). Where they have to be fixed across the studding the long edges should be supported by nogging pieces. The boards must not be in position long enough to collect dust or grease before plastering is begun. Before fixing, they should have had their moisture content adjusted to the conditions in which they are to be used. It is generally recommended that, 24-48 hours before use, they be stacked loosely on edge in the place where they are to be fixed so that air may circulate between them. In dry weather the surface of the boards should be slightly moistened with a damp brush before the plaster is applied.

Joints: To prevent the cracking of the finished plaster at the joints in the boards, they should be treated with 3- to 4-in. jute or metal scrim. (Metal scrim must not be used with gypsum or anhydrite plasters containing salt accelerators, *i.e.*, Class C, D or E plasters, listed below, which may have an acid reaction and will tend whilst damp to corrode unprotected metal work.) This is done by running a band of plaster, slightly wider than the scrim, down the joint and pressing in the scrim firmly. The scrim should not be overlapped where it has to be joined and, before the plastering is proceeded with, the joints must be allowed to set hard. The junction between ceilings and walls should be reinforced or the plaster cut through with a thin blade to prevent cracking.

Choice of Plaster

The tables on the reverse are arranged in two groups: the first deals with single-coat work and the second with two-coat work. In both groups the plasters are given in order of hardness of the finished plaster surface. For single-coat work or the first coat in two-coat work an ungauged gypsum or anhydrite plaster should be used. The plaster should not contain lime or Portland cement since these adversely affect its adhesion to the building board. For two-coat work a lime finish may be used. Three-coat plaster work is not recommended for building boards. Gypsum and anhydrite plasters are classified in B.S.1191 : 1944 *Gypsum and anhydrite building plasters.*

For hard wear a plaster giving a strong hard finish should be chosen bearing in mind that a strong finishing coat can only be applied to a reasonably strong undercoat.

Plasters classified in order of hardness are :

Class E (anhydrite) and Class D (Keene's or Parian)
Class C (anhydrous gypsum plaster)
Class B (retarded hemihydrate gypsum plaster)
Class C plasters, gauged with lime
Class B plasters, gauged with lime
Lime putty gauged with gypsum plaster.

The addition of lime to a mix reduces the hardness; the addition of gypsum to a lime plaster increases its hardness. Lime should not be added to any Class E and some of the Class D plasters.

The Mix

For single-coat work the plaster is used neat. It should be added to the water and allowed to soak for three minutes before stirring to an even consistency. It should be used immediately; no attempt should ever be made to use or retemper any plaster once it has started to stiffen. For the first coat in two-coat work 1 part of plaster should be mixed with 1½ parts of sand until the colour is evenly distributed. It should then be added to the water and mixed to the required consistency. It is important that the sand used be hard and clean as one containing clay or loam will affect the setting time and the ultimate strength of the plaster. The finishing coat is mixed as for single-coat work with the addition of sand if desired. When quicklime is used for a gauged lime plaster it should be thoroughly slaked, run through a sieve and left for at least two weeks to mature to a lime putty; hydrated lime should be mixed with water and allowed to stand undisturbed for at least 16 hours. The gypsum plaster should be added immediately before use.

It is essential that all tools and mixing buckets used in gypsum plastering be kept scrupulously clean. Dirt in the mix and traces of old mixes can seriously affect the setting of the plaster. Fresh water only is suitable for mixing and this also must be quite clean.

Application

For single-coat work the plaster should be about $\frac{3}{16}$ in. thick. Final trowelling is left until the plaster is practically set. The use of a damp brush helps the

15.C3 LLOYD INSULATION BOARDS: PLASTERING

trowelling but must not be over-done or it may cause crazing in the surface of the plaster.
In two-coat work, the first coat should be about $\frac{3}{8}$ in. thick and it must be quite hard, though not necessarily dry, before the finishing coat is applied. The surface should be scored, with a wire scratcher or nailed float, sufficiently to provide a key for the second coat but not excessively to produce a scoured sandy surface. It should then be lightly dusted to remove loose matter. The finishing coat should be about $\frac{1}{8}$ in. thick.

Specification for Single-coat Work:

Suitable Plasters	Mix	Thickness
Class E, anhydrite plaster, dual-purpose type. Class B, gypsum plaster finishing coat type (preferably a "board plaster") having a low setting expansion	Neat. Lime must not be added.	$\frac{1}{16}$ in.

Specification for Two-coat Work:

Suitable Plasters	Mix	Thickness
Undercoat Class E, anhydrite plaster, dual-purpose type. Class B, gypsum plaster, undercoat or dual-purpose type.	1 : 1½ (by volume) plaster/sand. Lime must not be added.	$\frac{1}{2}$ in.
*Finishing Coat** Class E, anhydrite plaster. Class D, Keene's or Parian plaster. Class C, anhydrous gypsum plaster. Class B, gypsum plaster. Class C plaster, gauged with lime. Class B plaster, gauged with lime. Lime putty gauged with gypsum plaster.	Neat. Neat. Neat. Neat. With up to ½ (by volume) of lime added. With up to ½ (by volume) of lime added. 1 : ¼-½ (by volume) lime putty/gypsum plaster (Class B, undercoat type or Class C, any type).	⅛ in.

* Up to 1 volume of coarse or fine sand may be added to any of the mixes to give a finish of the required texture.

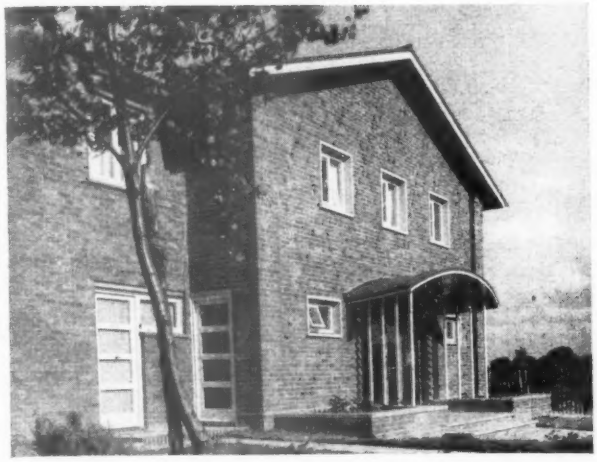
Drying Out

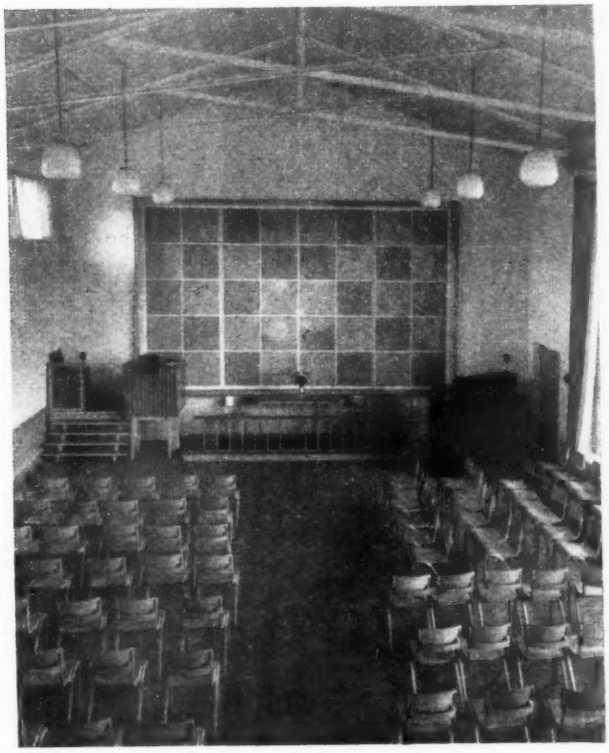
For satisfactory drying out of the plaster moderate warmth and good ventilation are required. Too much warmth causes it to dry before it is properly set, whereas in too cold an atmosphere the drying out is retarded and condensation may occur, the continued presence of water weakening the plaster. In frosty weather tools and utensils must be reasonably warm before use and it is advisable to keep the room shut up and to provide some heating in it until the plaster has set.

Relevant Publications

B.S.890 : 1940 *Building limes.*
B.S.1191 : 1944 *Gypsum and anhydrite building plasters.*
B.S.1198 : 1944 *Natural sands and crushed natural stone sands for plastering.*
B.S. Code of Practice CP 211 : 1949 *Internal plastering.*
M.O.W. Advisory leaflet No. 2 *Plasters used in building, gypsum and anhydrite.*
M.O.W. Advisory leaflet No. 9 *Plaster mixes for inside work.*
M.O.W. Advisory leaflet No. 17 *Fixing fibre building board wall linings.*
M.O.W. Advisory leaflet No. 21 *Plastering on plasterboard and insulating fibre building board.*

Compiled from information supplied by t
Bowaters Building Boards Limited.
Address: Bowater House, Stratton Street, London, W.1.
Telephone: Grosvenor 4161.





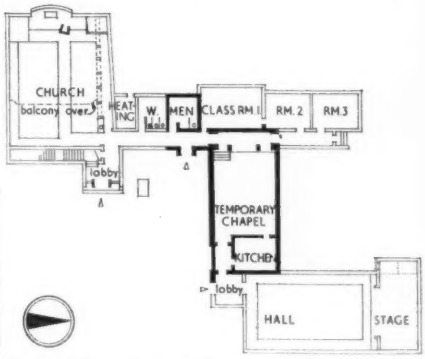
Welwyn Garden City Methodist Church. Architects: Paul Mauger and Partners.

a block allocation of license from the government from which it makes its own allocations to the various building schemes. On the whole the policy of "something for everybody" prevails over "much for a few." Thus, though complete development plans are being prepared, only one section of a scheme can usually be built at a time, and this section is seldom the most expensive—the church itself. Trinity Church, Poplar (£65,000) was of course exceptional in forming part of the Festival Exhibition, and it is one of the few completed schemes of this type in Nonconformism. In the great majority of schemes a hall is built first which, for many years, will serve a dual purpose—for worship and for social activities. Many of these have already been completed and, it must be admitted, few survive the handicaps of low cost and truncation from the rest of the scheme to present a satisfying architectural appearance—nor is it fair to judge them in their present condition.

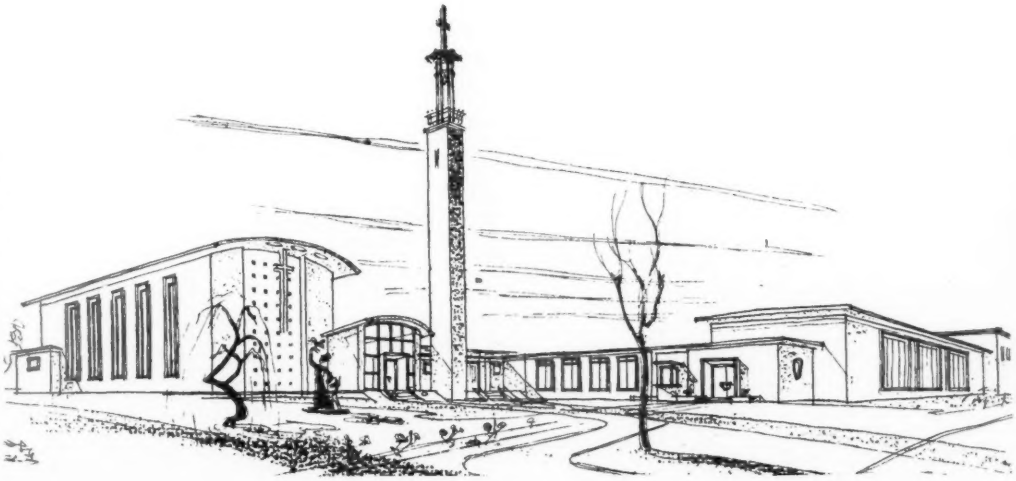
Great ingenuity of planning has been shown in these multi-purpose halls: sliding-folding doors (even sliding-disappearing pulpits and communion rails), adaptable seating arrangements and good acoustics all play their part in trying to reconcile a diversity of irreconcilable functions. In most cases ample sites have been acquired—sometimes, in our opinion, too ample—and a first section of a carefully composed group will look lost on its site for many years before the whole scheme, or the next stage, can be built. It also seems doubtful whether money will ever be forthcoming to spend on the proper lay-out and maintenance of some of these large sites.

DESIGN

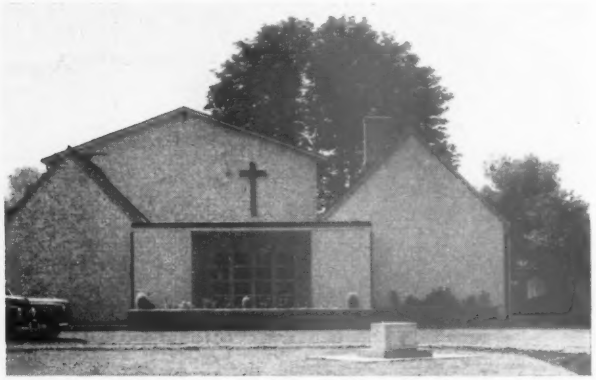
In all three denominations the local trustees or "people on the spot" are the clients, but plans also have to be submitted to a central authority which acts in a controlling and advisory way. Like all such bodies the central authority, through its long experience, is able to forestall the more obvious mistakes but sometimes proves a stumbling block to the architecturally adventurous (thus mildly we choose to mention the dangers to fresh architectural thinking



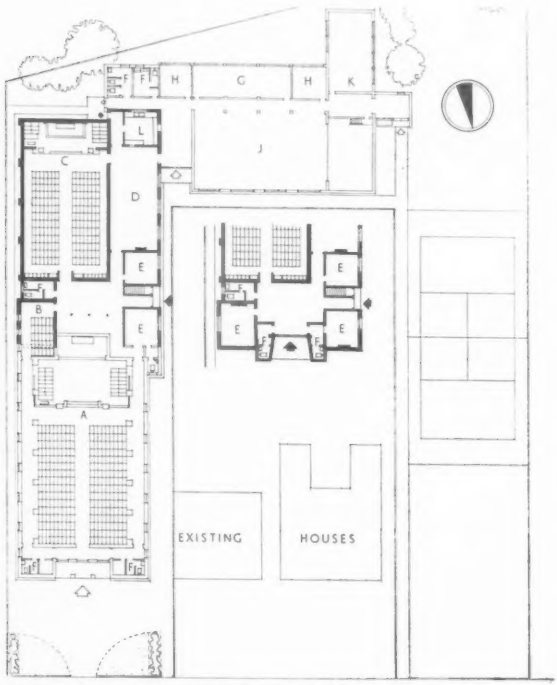
Ground floor plan [Scale : $\frac{1}{16}$" = 1' 0"]



The proposed Debden Methodist Church. The plan is shown above the sketch. Architects: Paul Mauger and Partners. The first stage of building—the hall—has been completed.



Exterior and interior photographs and plan of Addiscombe Methodist Church. Architects: Scherrer and Hicks.



Ground floor plan [Scale: $\frac{1}{16}$" = 1' 0"]

KEY

A	Future church	E	Vestries	J	Future hall
B	Children's chapel	F	Cloakrooms	K	Future beginners
C	Church hall	G	Future clubrooms	L	Kitchen
D	Seniors	H	Future stores		

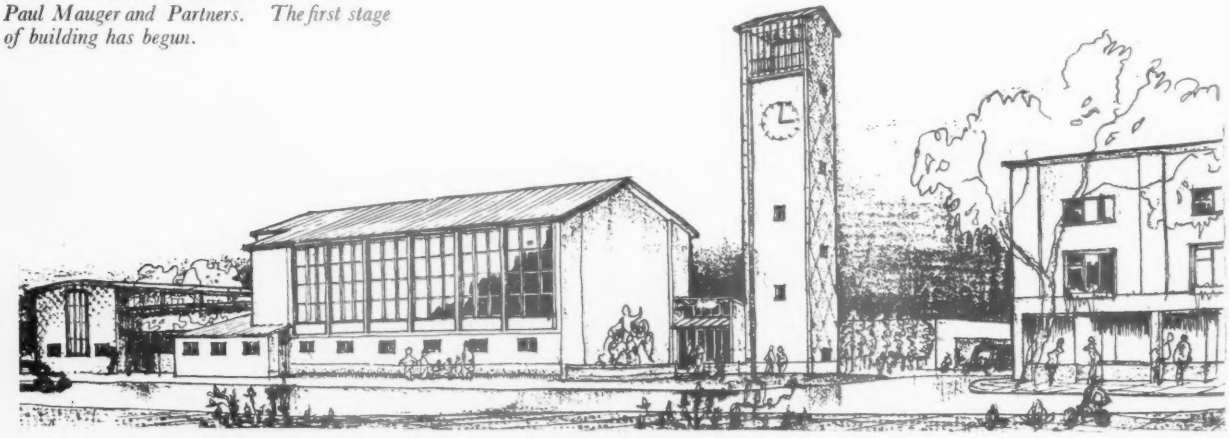
inherent in these ecclesiastical authorities!). The client's and layman's attitude to post-war designs seems to be an initial disappointment at their "plain-ness" maturing to an appreciation of the dignity achieved by simplicity. Judging by Press comments about recent church schemes, these fall into two categories—"modern," which means "plain, but bearing a fairly close resemblance to traditional design" or "modernistic," which is frankly a term of abuse for a design which departs from the accepted canons to a marked degree. The fact that there have been several "modernistics" lately bears testimony to the courage and vision of some ministers and building committees who have trusted their architects to solve new problems in new ways.

There are broadly three types of church to be considered:—

TYPES OF CHURCH

(1) *The Mission or Welfare Church*, whose work lies among the poor of London and other large cities. These sites tend to be too small for the accommodation required, with the result that the ancillary rooms crowd uncomfortably close round the church, which often has a large hall underneath it. At the new Bow Road Methodist Church (page 369), owing to the small site, classrooms and a club hall have had to be built over the church, the latter being given some sort of prominence by a setting back of the rooms above on two sides. At Lambeth Methodist Mission (page 369) only the hall with four rooms at the rear have been built of a scheme which will eventually incorporate chapel, Sunday school, clubrooms, gymnasium and hostel for students and church workers. The trustees of this Mission, with commendable courage, broke with tradition and commissioned

Harlow Methodist Church. Architects: Paul Mauger and Partners. The first stage of building has begun.



Bainbridge Copnall to carve a large relief in Bramley Fall stone adjoining the main entrance to the hall (page 369). Apart from the laudable objects of employing good sculptors we should remember that religious symbolism is, as it always has been, particularly suitable for interpretation in stone, and the absence of other decorative motifs in church buildings today means that their very simplicity is a good background for either reliefs or free-standing sculpture. Moreover, while the cost of other forms of decoration makes them impracticable today, it might well be possible to find a donor, or raise a special fund, for a piece of sculpture. (Since sculpture is an integral part of the design it is, of course, essential to obtain the client's approval at the design drawing stage.)

(2) *The Church Centre,* which comprises much the same type of accommodation as (1), is smaller in size and more open in plan. These schemes are being built on the new housing estates around London and other cities and in the New Towns. A typical first stage of one of these schemes is the hall at the Welwyn Garden City Methodist Church. Others are at Oxhey, Debden, Mitcham, Harlow and Addiscombe. (All are illustrated here.) Moseley Road Methodist Church, Birmingham, is—so far as layout is concerned—a typical provincial church centre.

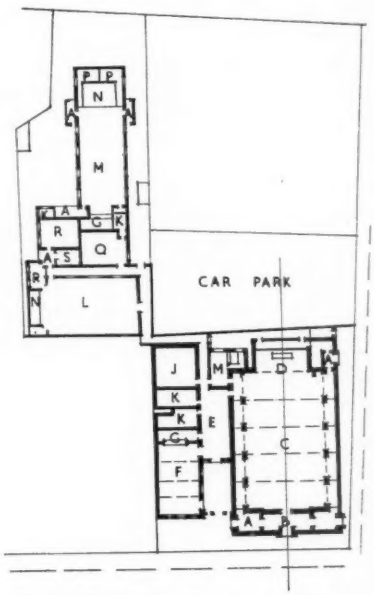
(3) *Country or Village Chapels.* Little new building of this type is possible for there has been little destruction of the village Nonconformist chapels. Nevertheless, when rebuilding is possible, the same trends will no doubt be apparent here.

FINISHES

The standard of finishes is, in these first stages, comparable with the best school work—indeed since much of it *is* school work the same advances on pre-war standards are being rapidly accepted, *e.g.,* better day and artificial lighting, bright colours instead of chocolate brown and cream, carefully chosen curtain materials and furniture, and simple but effective light fittings. Hardwood block floors are generally used for chapels, halls and classrooms. Heating is sometimes by electric panels but more often by hot-water radiators supplied by gas-fired boilers.

THE FUTURE

Perhaps enough has been said to give a general picture of the beginnings of a building programme extending, in all probability, over the next ten or twenty years. It is an inspiring undertaking for the denominations concerned and may well be as important an architectural, as it certainly is social and spiritual, contribution to the Welfare State.



Ground floor plan [Scale : $\frac{1}{16}$" = 1' 0"]

KEY

A	Porch	J	Choir vestry
B	Narthex	K	Lavatories
C	Church	L	Church hall
D	Sanctuary	M	Assembly hall
E	Entrance hall	N	Stage
F	Church room	P	Dressing room
G	Servery	Q	Boys Brigade
H	Minister's vestry	R	Committee room
		S	Kitchen

Photo and plan of Moseley Road Methodist Church, Birmingham. Architects : J. P. Osborne & Son.

BUS GARAGE

at GARSTON, WATFORD, HERTS.

for the London Transport Executive

designed by THOMAS BILBOW, Chief Architect

assistant architect, K. J. H. SEYMOUR

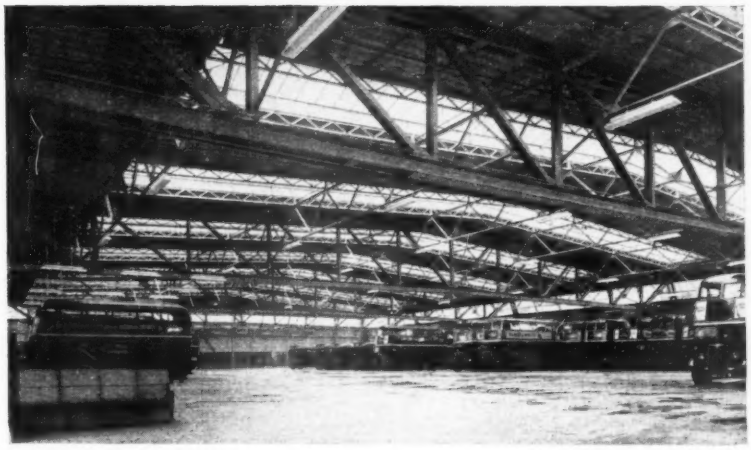
Aerial view from the north-west.

The bus garage at Garston, on the outskirts of Watford, is the first post-war garage to be constructed for the operation of country buses and coaches. About three years ago a basic garage design was evolved for London Transport's post-war programme and the favourable size and shape of the site of this new garage has enabled the architects to make the nearest approach to this ideal layout so far achieved.

The parking area exit from the west.

SITE.—The area is approximately 3 acres and the site is bordered on the west by St. Albans Road. A private road between the office block and the dock area serves as a terminal road for turning buses, which do not need to enter the parking area, and enables vehicles to enter the dock from the street. The long private access roads were required so that vehicles going into and coming out of service would not block the public road.

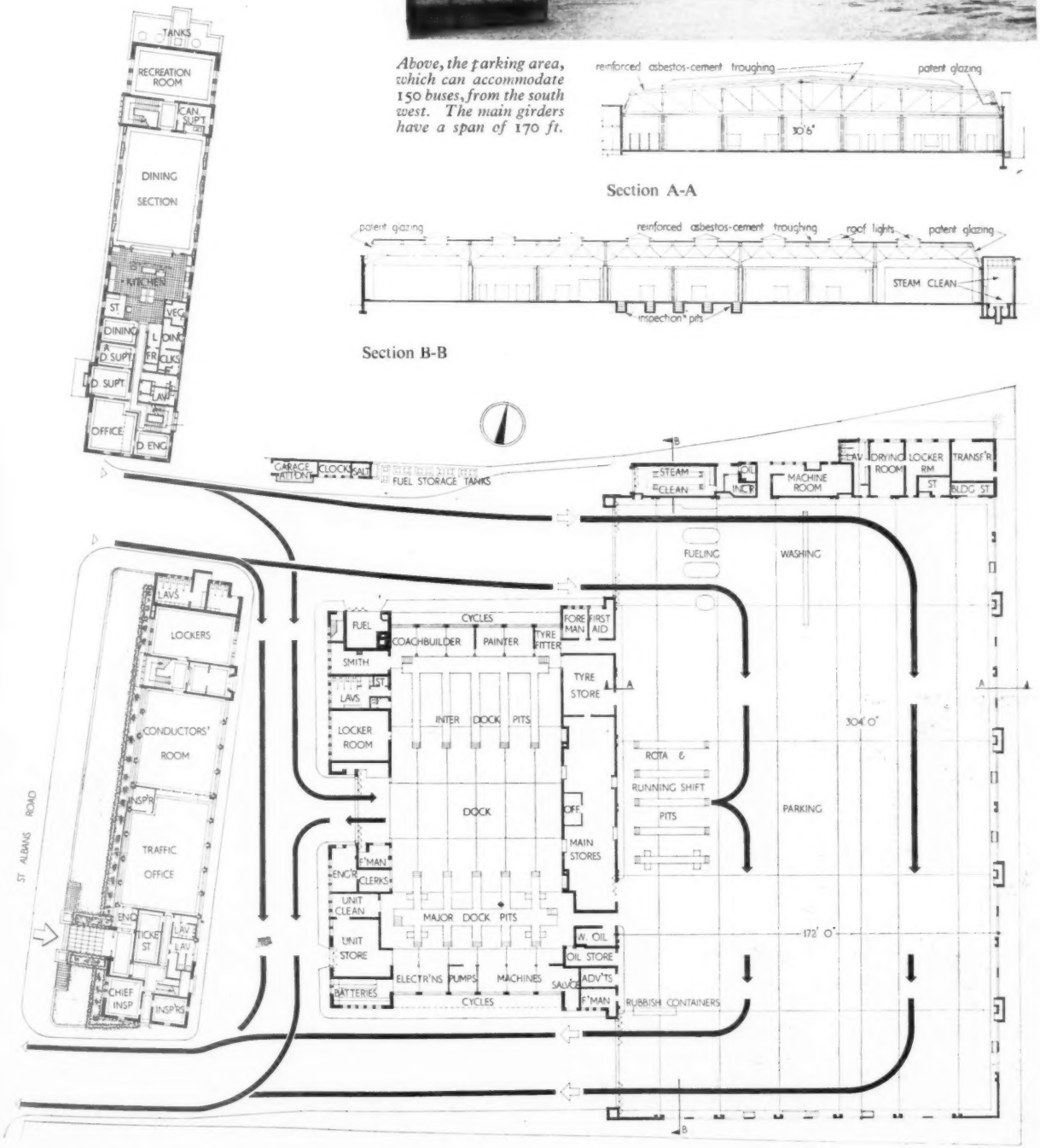
PLAN.—There are three main buildings, the operating and welfare block, on the main road frontage;



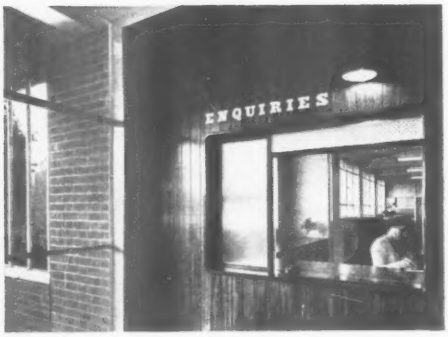
Above, the parking area, which can accommodate 150 buses, from the south west. The main girders have a span of 170 ft.

Section A-A

Section B-B



Ground and first floor plans [Scale : $\frac{1}{64}$" = 1' 0"]



Above, main entrance to the operating and welfare block. Above, right, enquiry window in the entrance hall. Below, canteen on the first floor of the welfare block. Below right, canteen display unit.

BUS GARAGE

at GARSTON, WATFORD, HERTS.
designed by THOMAS BILBOW, Chief Architect to the L.T.E.

a covered bus parking area, at the rear of the site and, between them, the dock. The operating block provides accommodation for officials and staff, not only for this garage, but for subsidiary garages. There is a canteen to seat 160, a recreation room, locker room and lavatories. The parking area has an unobstructed floor area of 45,400 sq. ft. and can accommodate 150 buses. Minor repairs are done in this area, and stores, etc., are shared with the dock area, where ten pits are provided for overhauls.

CONSTRUCTION.—The buildings are steel-framed with brick walls. The parking area roof span is 170 ft. Main girders are mostly at 60-ft. centres; subsidiary lattice girders at 50-ft. centres carry steel purlins. In the parking and dock areas floors are of reinforced concrete; in the operating block, suspended floors are of precast hollow beam construction.

FINISHES.—Facing bricks are Leicester, straw-coloured or Bucks., multi-coloured. Artificial stone dressings are used around windows and doors and for parapets.

The general contractors were Leslie & Co., Ltd.

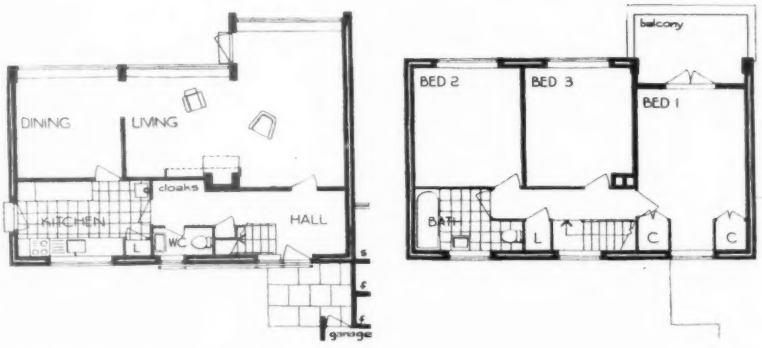
For sub-contractors see page 384.

HOUSING

at HARLOW NEW TOWN, ESSEX

designed by the HARLOW DESIGN GROUP

architect-planner FREDERICK GIBBERD



Detached house, ground and first floor plan [Scale : $\frac{1}{8}$" = 1' 0"]

The houses illustrated on this page and overleaf are all in Area 1 in the Mark Hall North neighbourhood of the new town. On this page are illustrated a row of three-bedroom detached houses (on the left of the photograph). Rows of three-bedroom terrace houses and a block of five-bedroom three-storey terrace houses are illustrated overleaf.

Detached houses on the left, seen from the south.

View from the west showing 3-bedroom houses on the left and 5-bedroom houses on the right.

HOUSING

at HARLOW NEW TOWN, ESSEX
designed by the HARLOW DESIGN GROUP
architect-planner FREDERICK GIBBERD

Five-bedroom terrace house, ground, first and second floor plans [Scale : $\frac{1}{8}$" = 1' 0"]

Terrace house, ground and first floor plans [Scale : $\frac{1}{8}$" = 1' 0"]

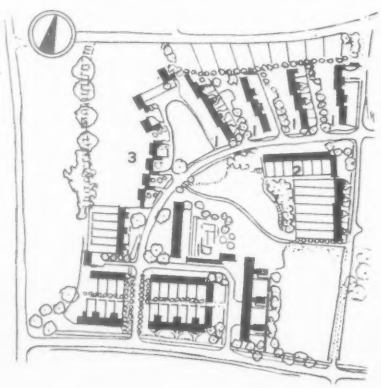
CONSTRUCTION.—All the houses illustrated have load-bearing external walls of 11-in. cavity brickwork. The party walls of the 5-bedroom terrace houses are also of cavity brickwork; those of the 3-bedroom houses consist of 2 leaves of 3-in. breeze blocks. The 3-bedroom detached houses have 4½-in. brick partition walls; 3-bedroom terrace houses, 4½-in. brick and 2½-in. breeze; 5-bedroom terrace houses, 2½-in. breeze. Roof trusses are timber. The 3-bedroom terrace houses have single-pitch roofs with timber joists.

FINISHES.—Ground floors are of concrete, finished with thermoplastic tiles and upper floors are t. and g. boarding on timber joists. All walls are plastered internally and ceilings are plastered in 5-bedroom houses and skim coat on plasterboard elsewhere. The 3-bedroom detached houses have wood casement windows, elsewhere there are metal windows from a 2-ft. range.

SERVICES.—All houses have an open fire with back boiler, and in addition the 3-bedroom and 5-bedroom terrace houses have independent hot water boilers.

KEY

1. 3-Bedroom terrace houses.
2. 5-Bedroom terrace houses.
3. 3-Bedroom detached houses.



Site plan, area 1, Mark Hall North neighbourhood

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Reedlyte is a fluted rolled glass with a stippled surface. It has the simplicity of our plain Reeded glass and provides the same horizontal or vertical emphasis, but gives much greater obscuration. It is used in partitioning, in windows and for borrowed light where considerable, but not necessarily complete, obscuration is required.

Other Chance decorative glasses include Reeded in three widths, Cross Reeded and a variety of figured glasses. Besides their normal architectural uses they are employed in lighting fittings, diffused lighting panels and decorative lighting schemes. Special lighting glasses such as 'Luminating' (which has a very narrow reeded pattern) are also available.

TECHNICAL DETAILS FOR REEDLYTE

Width of Reeds Narrow $\frac{1}{2}$ in.
Broad $\frac{7}{8}$ in.

Light Transmission 80 per cent.

$\frac{1}{8}$ in. thick (26/28 oz./sq. ft.)
$\frac{3}{16}$ in. „ (42/44 oz./sq. ft.)

Maximum size of Sheets
(100 in. x 42 in.)

CHANCE BROTHERS LIMITED,
Glass Works Smethwick 40, Birmingham. Phone: West Bromwich 1824.
London Office: 28 St. James's Square, London, S.W.1. Phone: Whitehall 6002. Branch Works at Glasgow, St. Helens and Malvern

HOUSE

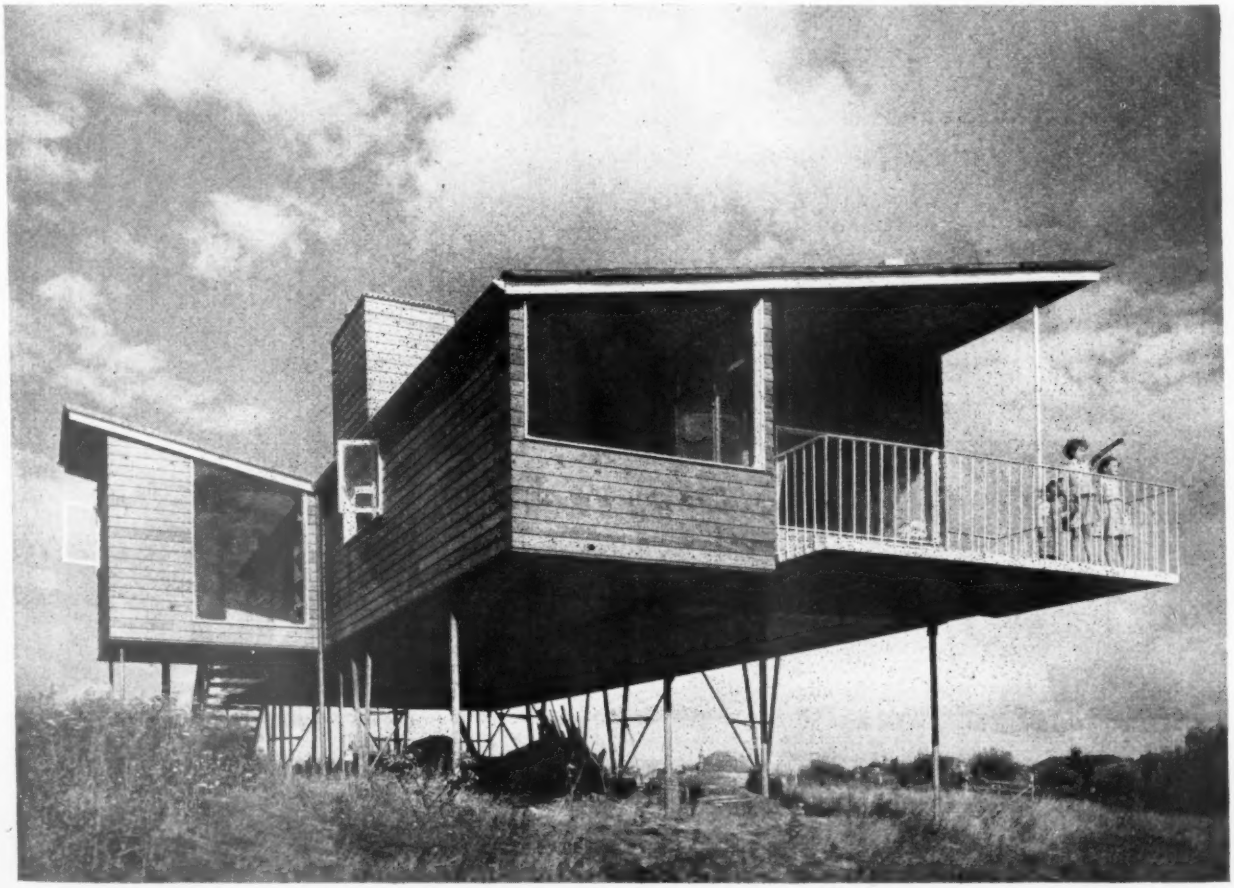
at BRENTWOOD, ESSEX

designed by DAVID JENKIN

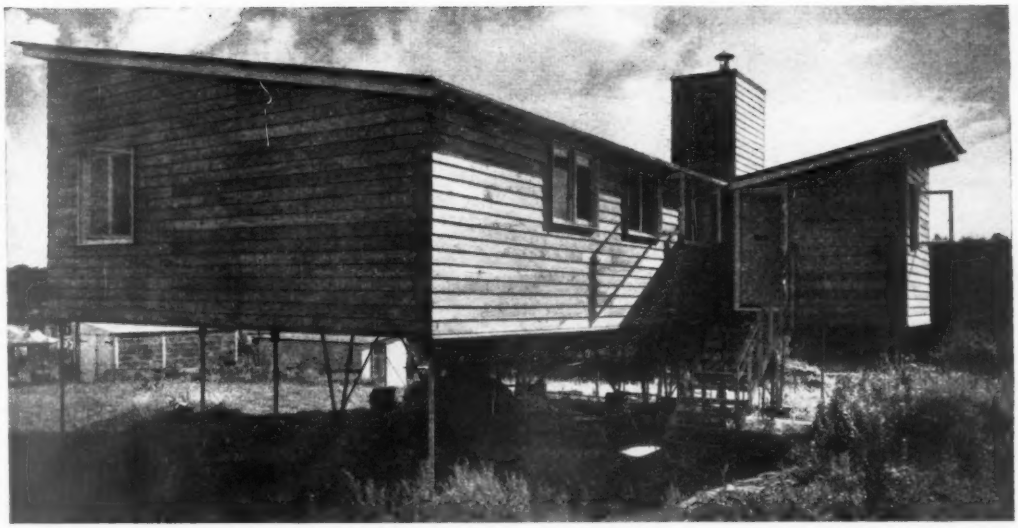
in collaboration with OVE ARUP and PARTNERS, consulting engineers

Illustrated on this page and overleaf are further photographs of a house at Brentwood, which first appeared in the JOURNAL on August 28, 1952. After a licence had been refused for the client to build a house on his own land, permission was given for a large sectional caravan to be erected. It was then decided to design this caravan to form a part of the final house and now, since permission has eventually been granted by MOHLG, work will soon begin on construction of the ground floor.

View from the west.



Right, view from the north with the outside staircase to the first-floor porch on the right. Below right, the living room with dining-kitchen on the right.



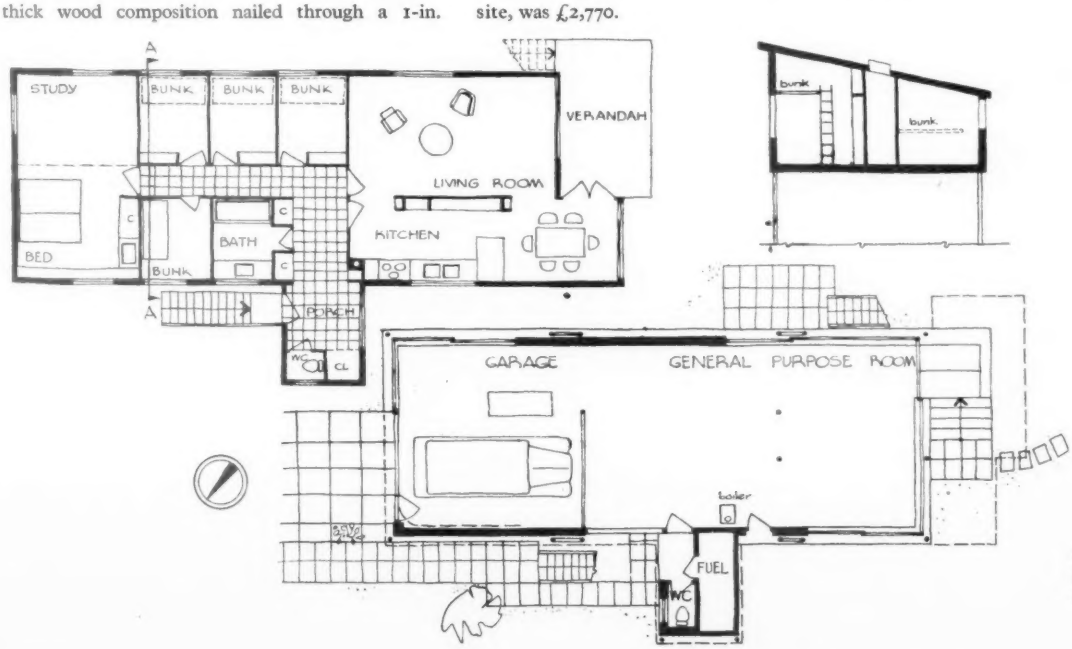
PLAN.—All living accommodation is on the first floor, approached by an outside staircase. The area, excluding the verandah, is 1,270 sq. ft.; the living room is 240 sq. ft., the kitchen-dining room is 208 sq. ft., the main bedroom-study is 240 sq. ft., and each of the children's bedrooms is 60 sq. ft.

CONSTRUCTION.—Walls are weatherboarded externally, on 4-in. by 2-in. studding at 16-in. centres, with an internal lining of $\frac{1}{8}$ in. hardboard, internal partitions of hardboard on 2-in. studding, the whole carried on a steel frame. The roof is carried on 5-in. by $1\frac{1}{2}$-in. joists at 16-in. centres.

FINISHES.—The weatherboarding is treated externally with boiled linseed oil and is backed by bituminous felt and 1-in. bitumen bonded glass wool between the studs. The floor is finished with $\frac{3}{4}$-in. thick wood composition nailed through a 1-in. glass wool blanket to 5-in. by $1\frac{1}{2}$-in. joists. The ceiling is of $\frac{1}{8}$-in. hardboard with 4-in. of glass wool between joists. Walls and ceiling are finished with three coats of oil paint. The cost, excluding the site, was £2,770.

HOUSE

at BRENTWOOD, ESSEX
designed by
DAVID JENKIN



Ground and first floor plans and section A-A
[Scale : $\frac{1}{8}$" = 1' 0"]

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—and 3 days' construction time *(says Mr. Lock)*

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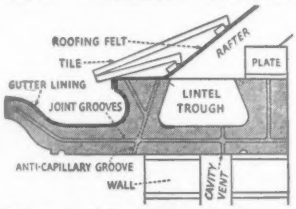
That is why the FINLOCK service is so admired by every customer we have—and that number is growing every day as this modern system is adopted by more and more architects and builders.

HOW FINLOCK WORKS



This sectional drawing shows the system in detail and illustrates the ways in which FINLOCK saves approx. 5 yards of brickwork, 80 ft. of rafter, 40 ft. of normal guttering, 40 ft. of fascia, 40 ft. of soffit and 80 ft. super of roof tiling per single house. Painting is eliminated and a reduction in down pipes and drainage is obtained. The complete eaves for a building, with all fittings, can be fixed in one day. Some typical FINLOCK units are shown on the right :—

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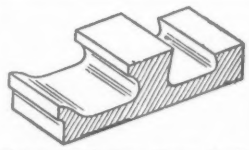
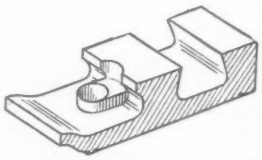
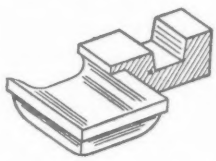


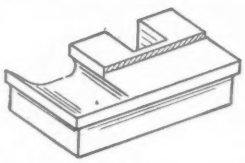
Finlock "N" Type Gutter block enabling lintels to be cast *in situ* if required.



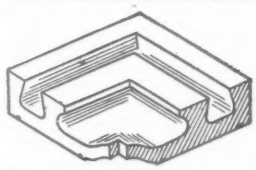
Finlock "G" Type Gutter block enabling lintels to be cast *in situ* if required, but illustrating soil vent.



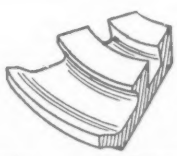
A typical standard stopped end for use on gable end walls, available for all type Gutters.



Illustrating a flush stopped end where this is also made with moulded return, available for all type Gutters.



Illustrates the typical internal angle for use with all Gutters. External angles also available.



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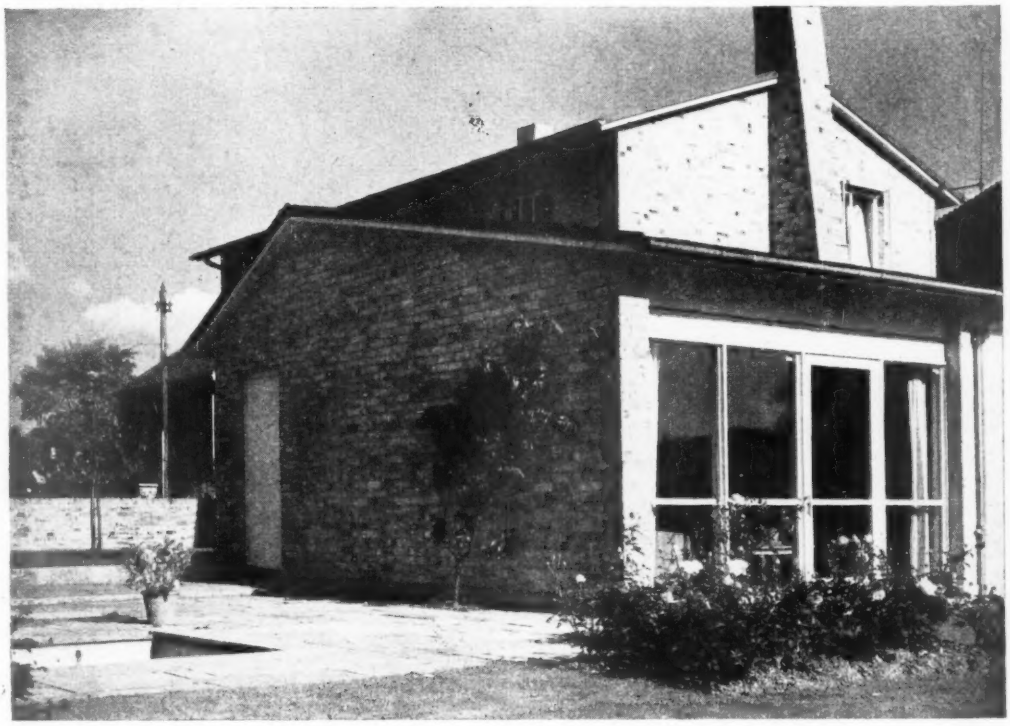
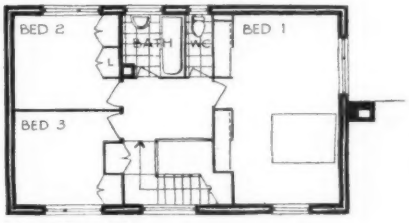
(A.J. Information Sheet No. 33010)

DH

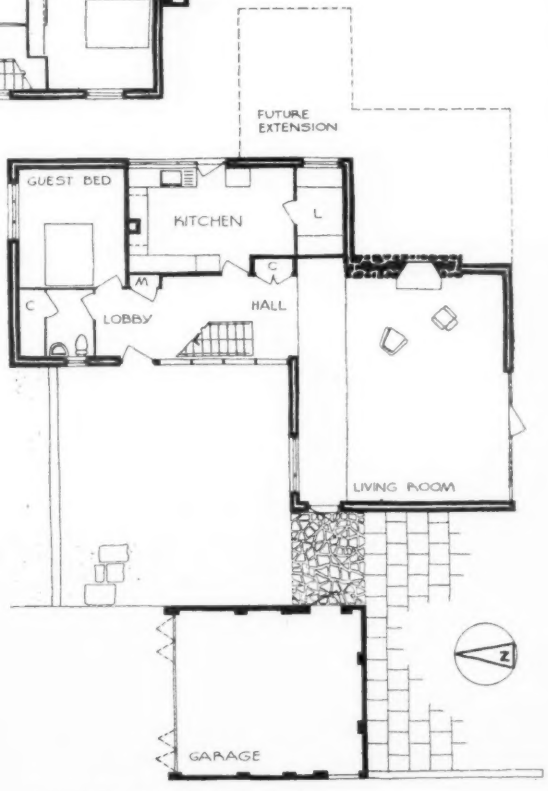
HOUSE IN HATFIELD NEW TOWN, HERTS.

This detached house in Cranbourne Road, Hatfield, designed by Lionel Brett and Kenneth Boyd, is to be extended, when a further licence is obtained, to provide a dining room, second bathroom and extra bedroom. Right is a view from the south-west, with the living-room in the foreground, and below is a general view from the north-west. The area of the house, measured inside external walls and including outbuildings, is 1,462 sq. ft. The cost was £2,850, which is 4s. 1d. per ft. cube. Walls are of 11-in. cavity brickwork, faced with London stocks or white rendering. Ground floor is of 4-in. waterproofed concrete with screed; in living room, hall and guest bedroom (temporarily used for dining) the finish is hardwood blocks; in the kitchen, concrete tiles and in the lobby, quarry tiles. The roof is of insulated copper decking on light timber truss at different degrees of pitch. Partitions are of breeze blocks and all walls are plastered, except the living room chimney breast, which is faced with York stone. Warmed-air ducts from the living room fireplace serve bedroom 1 and the future dining room. The general contractors were E. J. Waterhouse & Sons, Ltd.

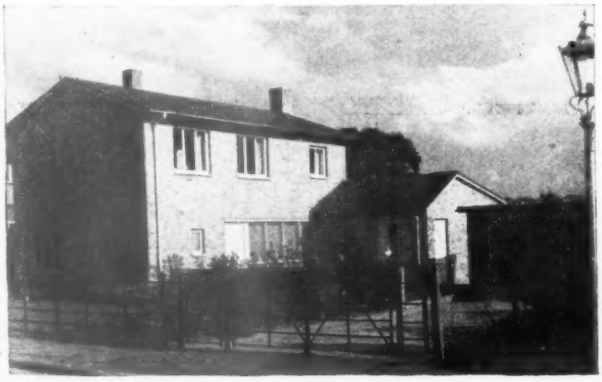


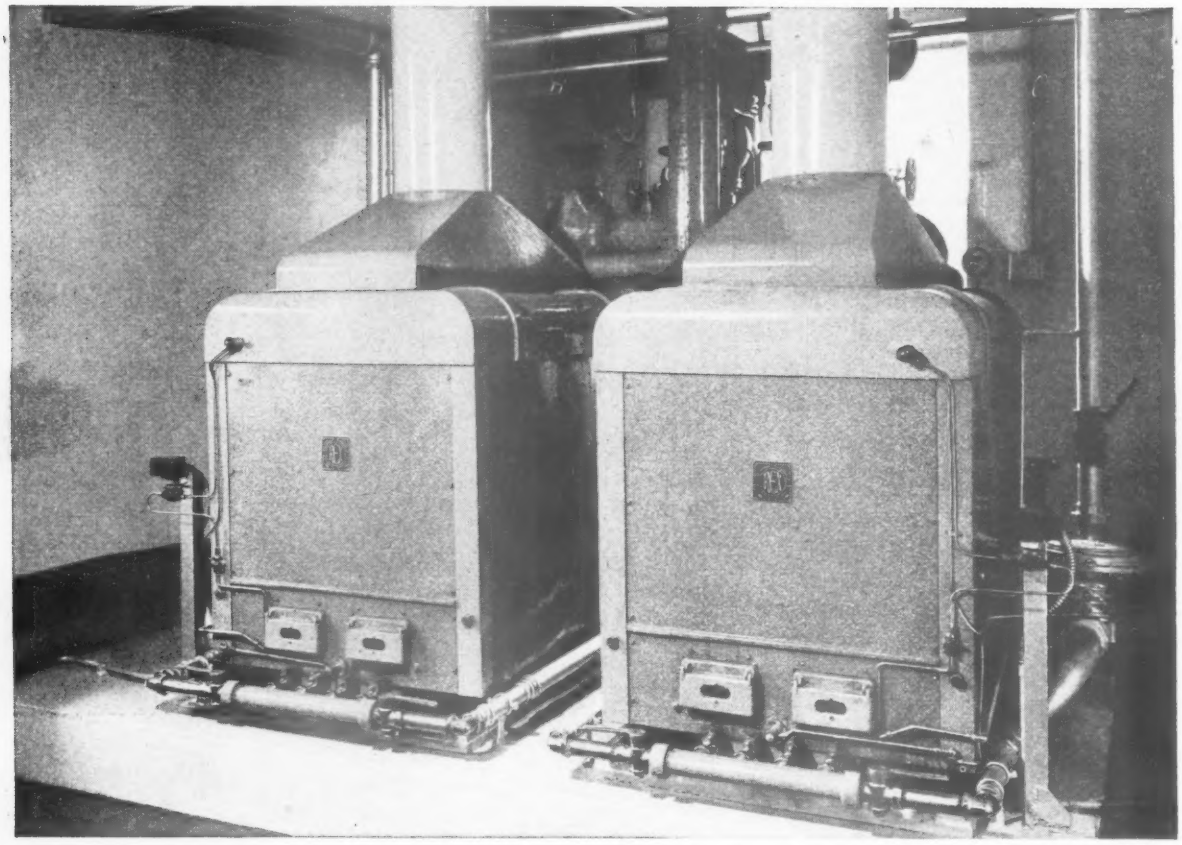


First Floor Plan



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





Installation by Smeaton & Sons Ltd., 87 High Holborn, W.C.1
Photo: courtesy of Circuits Managements Assn. Ltd.

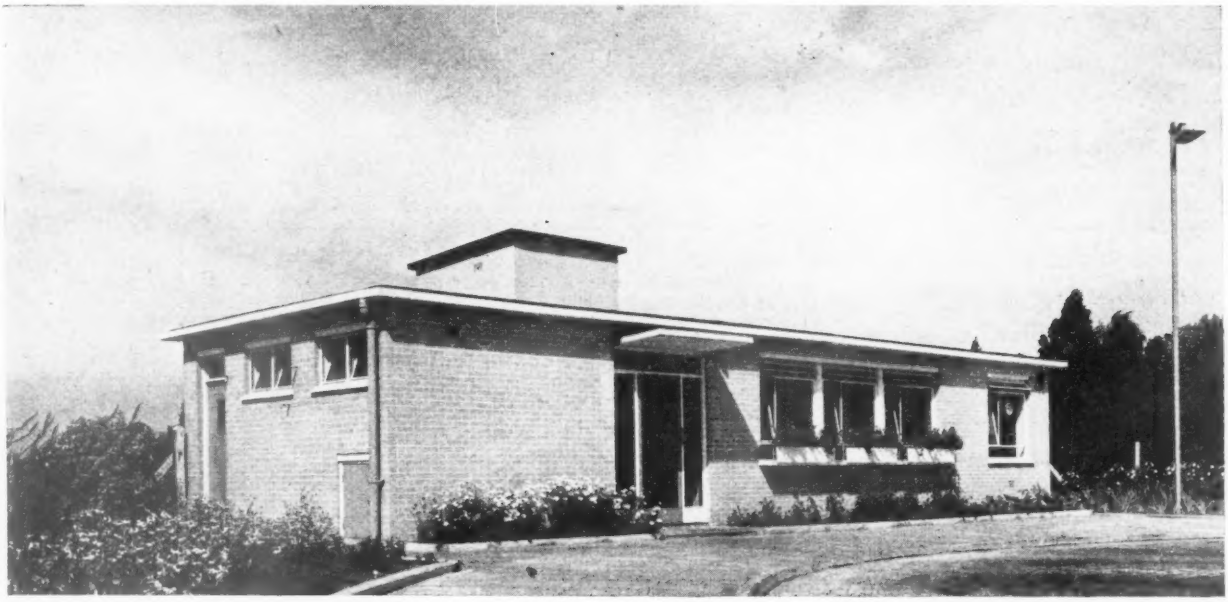
Heating on a higher plane

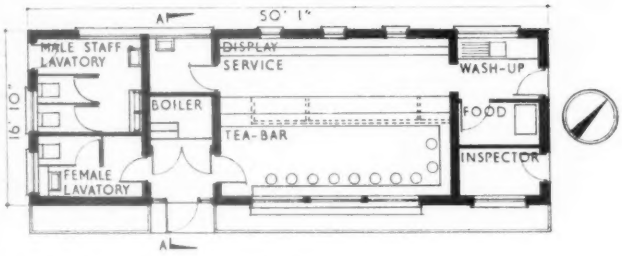
Gas reaches new heights in modern heating practice. In one Oxford Street building, it goes as high as the fifth floor, in fact. This neat, bright and airy installation, with good ventilation and short flues, is situated in a rooftop outhouse, and the two automatically controlled gas-fired boilers warm the whole building through a system of 180 radiators. Such examples as this serve to show the unrivalled advantages of gas as a fuel for central heating, and offer convincing proof that 'Potterton' Gas-Fired Boilers are at the top of their class.

'Potterton' Gas-fired Boilers
made by

THOMAS DE LA RUE & CO. LTD. (GAS DIVISION)
IMPERIAL HOUSE, 84/86 REGENT STREET, LONDON, W.1. Telephone REGENT 2901

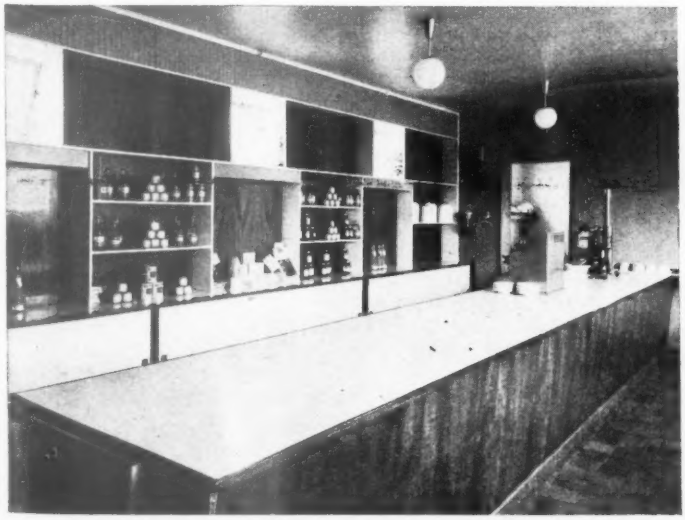
TEA BAR FOR BUS CREWS AT GROVE PARK, LEWISHAM

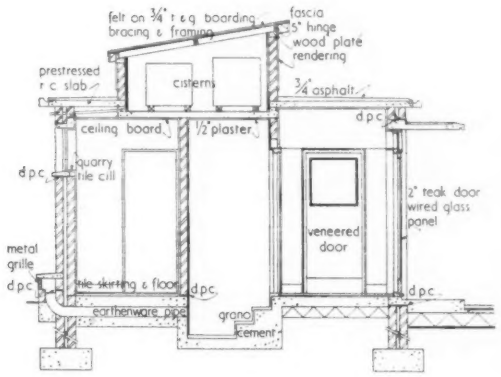




Ground floor plan [Scale : $\frac{1}{16}$" = 1' 0"]

As South London's trams have now been replaced by buses it has been found necessary to provide a terminal parking space for buses on routes 69, 149 and 179 to Lewisham. This has been provided on a site opposite Grove Park railway station. At the same time a tea bar for bus crews has been built. This has been designed by T. R. Bilbow, architect to London Transport; assistant architect responsible, D. B. Coombe.





Section A-A [Scale : $\frac{1}{2}$" = 1' 0"]

There are seats for ten people, two sets of lavatories and an inspectors' room. The external walls are of 11-in. cavity construction, faced with buff flint lime bricks. Internal walls are of 9-in. brick and 3-in. breeze block, plastered and painted with a dove grey cold glaze paint. Floors are of concrete finished with russet brown quarry tiles. The roof is of hollow tile, insulated and asphalted; the ceiling is plastered and painted white. Doors are of solid core construction, painted dove grey on the outside, teak veneered on the inside. The counter front is of blockboard veneered in teak, the top veneered in light blue plastic. A thermostatically controlled gas fired boiler provides hot water at low pressure which circulates through radiators. The general contractors were Whyatt (Builders), Ltd.; sub-contractors, p. 384.

Readers requiring up-to-date information on building products and services may complete and post this form to the Architects' Journal, 9, 11 and 13, Queen Anne's Gate, S.W.1

ENQUIRY FORM

I am interested in the following advertisements appearing in this issue of "The Architects' Journal." (BLOCK LETTERS, and list in alphabetical order of manufacturers' names please).

.....

.....

.....

Please ask manufacturers to send further particulars to :—

NAME .....

PROFESSION or TRADE

.....

ADDRESS .....

.....

19.3.53

Buildings Illustrated

Tea Bar at Grove Park Station, Lewisham. (Page 383.) Architect: T. R. Bilbow, F.R.I.B.A., Architect to London Transport; assistant architect-in-charge, D. B. Coombe, A.R.I.B.A.; work carried out under the direction of P. Croom-Johnson, C.B.E., M.INST.C.E., Chief Engineer, London Transport Executive. General contractors: Whyatt (Builders) Ltd. Sub-contractors: asphalt, Ragusa Asphalte Co. Ltd.; W.C. partitions, Venesta Ltd.; metal windows, H. & C. Davis & Co. Ltd.; electric light fittings, (tea bar)—Hailwood & Ackroyd Ltd., (bus park), The Benjamin Electric Ltd.; metal lighting standards, London Electricity Board; sanitary fittings, Tylors of London Ltd.; door furniture, A. J. Binns Ltd.; service counter and display fittings, D. Burkel & Son; tiling, Carter & Co. (London) Ltd.; stools, Pel Ltd.; paint, Quickset Water Sealers Ltd.; fencing, Durafencing Ltd.; flower boxes metalwork, Luco Art Metals Ltd.; frame for London Transport "bull's eye," Luco Art Metals Ltd.; planting, L.T.E. Gardening Superintendent (Mr. B. J. J. Moran).

Bus Garage, St. Albans Road, Garston, Herts., for the London Transport Executive. (Pages 374-376.) Architect: Thomas Bilbow, F.R.I.B.A., Chief Architect to the Executive; K. J. H. Seymour, A.R.I.B.A., Assistant Architect. Consultants on LTE staff: A. V. Bond, A.M.I.STRUCT.E. (structural steelwork); H. Carter, M.C., A.M.INST.C.E, M.I.STRUCT.E., and J. Read, B.SC. (heating and ventilation); T. C. Ball, A.M.I.MECH.E., M.INST.F., F.G.S., in co-operation with J. H. Coombs & Partners (electric light and power); P. Croom-Johnson, C.B.E., M.INST.C.E., Chief Engineer to the Executive; J. H. Williams, A.M.I.MECH.E., Equipment Engineer (road services). General contractors: Leslie & Co. Ltd. Sub-contractors: structural steelwork, Cargo Fleet & Iron Co. Ltd.; precast floor beams, Fabricrete Products Ltd.; metal doors and windows, Williams & Williams Ltd.; joinery, D. Burkle & Son Ltd.; flush doors, Hooks Joinery Works Ltd.; patent glazing and roof lights, British Challenge Glazing Co.; floor and wall tiling, Bryon & Co. Ltd.; steel roof deck and felt, The Ruberoid Co. Ltd.; duct covers, Broad Manufacturing Co. Ltd.; sanitary fittings, Tylors of London Ltd.; flushing valves, Victory Valves Ltd.; battery benches, doors, Light Steelwork Ltd.; balustrade, entrance doors, Luco Art Metal Co. Ltd.; "Accotile" flooring, Korkoid Decorative Floors Ltd.; louvres and steel staircase, Delziel Engineering Co. Ltd.; valve boxes, metal work, Clark Hunt & Co. Ltd.; asphalt, General Asphalt Co. Ltd.; fuel tanks, J. Bellamy Ltd.; linoleum, Cellulin Flooring Co. Ltd.; lightning conductors, R. C. Cutting & Co.; glazed wall finish, J. Freeman Sons & Co.; heating engineering, Comyn Ching & Co. (London) Ltd.; artificial stone, Globe Building Products Ltd.; "Glascrete" windows, J. A. King & Co. Ltd.; terrazzo, Diespeker & Co. Ltd.; ironmongery, Lockerbie & Wilkinson (B'ham) Ltd.; sprinklers, Mather & Platt Ltd.; fascia lettering, Nash & Hull Ltd.; multi-facing bricks, Pratt (Watford) Ltd.; Leicestershire straw facing bricks, E. H. Smith (London) Ltd.; glass dome lights, Pilkington Bros. Ltd.; chain link fencing, Fencing (Shepperton) Ltd.; false ceiling, Tentest Fibre Board Co. Ltd.; cycle park blocks, Stelcon (Industrial Floors) Ltd.; roller shutter, Shutter Contractors Ltd., pumping plant, Mono Pumps Ltd.

Correction

The list of sub-contractors for offices for Time-Life International, 153-7, New Bond Street, London, W.1, published on March 5, page 323, should have included: Lighting fittings, Troughton & Young (Lighting) Ltd.

* M.I. *in* DOCK & HARBOUR INSTALLATIONS

Where goods worth millions of pounds are being handled every year, fire risks simply must be cut to the minimum. So Pyrotenax M.I. electric cables are widely used in docks all round the country, in sheds, oil storage installations, grain silos and cranes. But this all-mineral cable is not only extremely tough and fire-resisting; it is also vermin-proof and virtually indestructible. It needs no conduits, indoors or out, is easily installed, requires no maintenance and never needs renewing. A safe, permanent investment.

If you are an engineer ask for our Technical Data, but if you are a non-technical man ask for our booklet "Current Carrying."

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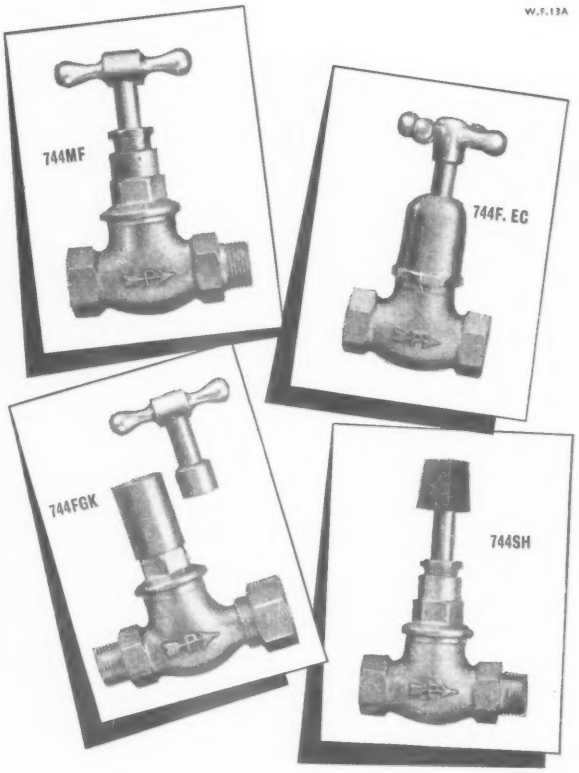
GD 62

W.F.13A



Quality fittings with a watertight reputation

—at no extra cost

The extra care that Peglers take at every stage of the design, manufacture and testing of their water fittings results in a robust product, finished to the highest standards, and absolutely dependable in service. The four stopcocks illustrated are examples of the unusually wide range (including 'Prestex' speciality water fittings) enabling you to specify exactly the fitting you require.

BRASS SCREWDOWN STOPCOCKS (*all stamped No. 31*).

744MF.	*Male × female iron ends, also male × male, female × female. Sizes ⅜"-2".*
744FGK.	*Ferrule guard and key for all types. Sizes ½"–1".*
744F. EC.	*Chromium plated finish, easyclean shield, capstan heads 'H' and 'C'. Sizes ½" and ¾".*
744SH.	*Iron square heads, ⅝" top ¾" base for all sizes ½"–1".*

In addition, stopcocks with ends for lead and 'Prestex' connections for hard and soft copper.

Peglers Limited

The name is the guarantee

BELMONT WORKS · DONCASTER

London Office and Warehouse: PRESTEX HOUSE · MARSHALSEA ROAD · S.E.1.

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

STOKE NEWINGTON BOROUGH COUNCIL require a temporary ARCHITECTURAL ASSISTANT in the Borough Engineer & Surveyor's Department, for a period of two years. Grade A.P.T. III (£525—£570) plus London Weighting according to age. Appointment subject to N.J.C. Conditions and medical examination. Applicants should be good draughtsmen and experience in the design of public laundries would be an advantage. Application form obtainable from Town Clerk, Town Hall, Stoke Newington Church Street, N.16, returnable by 30th March, 1953. 8338

CITY OF STOKE-ON-TRENT.
CITY ARCHITECT'S DEPARTMENT.

Applications are invited from suitably qualified persons for the following appointments:—

(*a*) ASSISTANT ARCHITECTS: Salary A.P.T. Div. Grade VII, £710—£785.

(*b*) ASSISTANT ARCHITECTS: Salary A.P.T. Div. Grade VI, £670—£735.

(*c*) ASSISTANT ARCHITECT: Salary A.P.T. Div. Grade V, £595—£645.

(*d*) SPECIALIST CLERK OF WORKS (Heating Installations): Salary A.P.T. Div. Grade IV, £555—£600.

(*e*) ASSISTANT QUANTITY SURVEYORS: Salary A.P.T. Div. Grade VIII, £760—£835.

(*f*) ASSISTANT QUANTITY SURVEYOR: Salary A.P.T. Div. Grade V, £595—£645.

(*g*) QUANTITY SURVEYORS' CLERKS: Salary General Division (Male), £160—£450, according to age.

Note.—Suitable Housing Accommodation may be made available to successful candidates for appointments (*a*) and (*e*).

The selected applicants will be required to pass a medical examination and the appointments will be subject to the provisions of the Local Government Superannuation Act, 1937.

Applications, giving date of birth, particulars of training, experience, etc., with copies of two recent testimonials should be received by J. R. Piggott, F.R.I.B.A., City Architect, Kingsway, Stoke-on-Trent, Staffs., endorsed with the title of the appointment applied for, not later than Wednesday, 25th March, 1953.

HARRY TAYLOR,
Town Clerk.

8340

LONDON COUNTY COUNCIL.
ARCHITECT'S DEPARTMENT.

Vacancies for ARCHITECTS (A.R.I.B.A.), (up to £696). Particulars with application forms, returnable by 10th April, from Architect. AR/EK/A/2, County Hall, S.E.1. (212). 8335

MINISTRY OF WORKS.

Vacancies exist in the Chief Architect's Division for ARCHITECTURAL ASSISTANTS with recognised training and fair experience. Vacancies are mainly in London. Successful candidates will be employed on a variety of Public Buildings, including Atomic Energy and other Research Establishments, Telephone Exchanges and Housing.

London Salary: Up to £628 per annum. Starting pay according to age, qualifications and experience. Rates outside London are slightly lower.

Although these are not established posts, many have long term possibilities and competitions are held periodically to fill established vacancies.

Apply in writing, stating age, nationality and full details of training and experience, to the Chief Architect, Ministry of Works, Abell House, John Islip Street, London, S.W.1, quoting reference W.G.10/C.A.1. 8047

IMPERIAL WAR GRAVES COMMISSION require QUANTITY SURVEYORS for France (Arras) and Belgium (Brussels). Salary £628, rising to £970, entry up to £875 according to age, plus foreign local allowance, at present £385 for married man or £200 for single man. Candidates should be A.R.I.C.S. or equivalent. Thorough knowledge of French required.

Duration of appointments two to three years. Duties consist mainly of site measurement and settlement of final accounts on term contracts on major maintenance works.

Apply: Appointments Officer, Imperial War Graves Commission, Wooburn House, Wooburn Green, High Wycombe, Bucks. 8354

CITY ARCHITECT'S DEPARTMENT, MANCHESTER.

Applications are invited for the following appointments on the permanent staff:—

(*a*) ASSISTANT ARCHITECT. Salary: A.P.T., Grade V, £595 to £645 per annum. Candidates must be Registered Architects.

(*b*) ARCHITECTURAL ASSISTANT. Salary: A.P.T., Grade IV, £555 to £600 per annum. Candidates should have considerable experience in alterations and adaptations to buildings and a sound knowledge of construction.

(*c*) STRUCTURAL ENGINEERING ASSISTANT. Salary: A.P.T., Grade III, £525 to £570 per annum. Candidates should have experience in the design of structural steelwork and reinforced concrete.

Further particulars and forms of application may be obtained from the City Architect, Town Hall, Manchester, 2. The forms to be returned to the same address by 7th April, 1953. Canvassing is prohibited. 8375

CORK CORPORATION.
APPOINTMENT OF TEMPORARY CHIEF PLANNING ASSISTANT (ARCHITECTURAL).

Applications for the above post are invited from duly qualified Architects who also hold a recognised qualification in Town Planning and who have had satisfactory responsible experience in Town Planning work. The post is whole-time and the appointment will be in the first instance for a period of six months, with the possibility of subsequent renewal for six monthly periods.

Remuneration will be at the rate of £750×£25 to £900 p.a., plus cost-of-living bonus (at present 20 per cent.).

The successful candidate may be allowed to enter the scale at a point above the minimum, dependent on qualifications and experience. Candidates may be required to attend for interview in Cork at their own expense.

Applications, giving age and detailed particulars of education, professional qualifications and experience, and stating minimum salary expected, should be addressed to the undersigned, to reach him not later than Thursday, 2nd April, 1953.

There is no prescribed application form.

PHILIP MONAHAN,
City Manager and Town Clerk.

City Hall, Cork.
11th March, 1953. 8377

WESTERN REGIONAL HOSPITAL BOARD.

Applications are invited for the appointment of a SENIOR ASSISTANT ARCHITECT. Applicants must be Associate Members of the R.I.B.A., and hospital experience is desirable. Salary scale: £875×£30—£1,025. The appointment is superannuable, and will be terminable on two months' notice on either side. The successful candidate may be required to pass a medical examination. Applications, stating age, qualifications and experience, together with the names of three referees, should be forwarded to the Chief Architect, 64, West Regent Street, Glasgow, C.2, not later than Thursday, 26th March, 1953. 8376

PEMBROKESHIRE COUNTY COUNCIL.
COUNTY PLANNING DEPARTMENT.

Applications are invited for the appointment of a SENIOR PLANNING ASSISTANT (ARCHITECT), at a salary in accordance with A.P. & T. Grade VI, of the National Conditions of Service for Local Government Officers (*i.e.*, £670×£20×£20×£25—£735 per annum).

Candidates must be Corporate Members by examination of the Royal Institute of British Architects, and preference will be given to applicants who also hold the qualification of the Town Planning Institute or the Institute of Landscape Architects.

Approximately one-third of the County of Pembroke is a National Park, and the appointment is primarily concerned with development in that area.

The appointment will be subject to (1) the above-mentioned Conditions of Service, (2) the Local Government Superannuation Act, 1937, (3) the passing of a medical examination, (4) termination by one month's notice on either side.

Applications, giving particulars of age, qualifications and experience, and the names of two referees, should reach the undersigned not later than the 16th April, 1953.

Canvassing, directly or indirectly, will disqualify.

H. LOUIS UNDERWOOD,
Clerk of the County Council.

County Offices, Haverfordwest.
12th March, 1953. 8374

COUNTY BOROUGH OF BURTON-UPON-TRENT.
APPOINTMENT OF JUNIOR QUANTITY SURVEYOR.

Applications are invited for the appointment (subject to satisfactory medical examination) of a JUNIOR QUANTITY SURVEYOR in the Architectural Section of the Borough Surveyor's Department. Salary A.P.T., Grade I (£465-£510). Applicants should have had experience in simple taking-off, abstracting, billing, site measuring, and work in connection with final accounts, and will be engaged in the Quantity Surveyors' Section.

Applications, giving age, training and experience, and the names of two referees, should be received by the Borough Engineer and Surveyor, Town Hall, Burton-upon-Trent, by Wednesday, 8th April, 1953.

H. BAILEY CHAPMAN,
Town Clerk.

Town Hall, Burton-upon-Trent.
10th March, 1953. 8371

OXFORDSHIRE COUNTY COUNCIL.

ASSISTANT QUANTITY SURVEYOR. Salary: A.P. & T., Grade V (£595-£645).

ASSISTANT QUANTITY SURVEYOR. Salary: A.P. & T., Grade IV (£555-£600).

Applications are invited for the above posts in the County Architect's Department. Applicants should have experience in the preparation of Bills of Quantities, Valuations and Final Accounts, and preference will be given to Members of the Royal Institute of Chartered Surveyors (Quantities Division). The appointments are subject to the provisions of the Local Government Superannuation Act, 1937, and to medical examination.

Applications, stating age, experience, qualifications, and the names of two referees, are to be sent to the County Architect, 3, Becket Street, Oxford, not later than the 7th April, 1953.

F. G. SCOTT,
Clerk of the Council.

County Hall, Oxford. 8382

COUNTY BOROUGH OF SWANSEA.
BOROUGH ARCHITECT'S DEPARTMENT.

Applications are invited for the post of DEPUTY BOROUGH ARCHITECT. The salary will be £1,166 13s. 4d. per annum, rising by two annual increments of £66 13s. 4d. and one of £33 6s. 8d. to £1,333 6s. 8d. per annum. Applicants must be Fellows or Associates of the Royal Institute of British Architects, and possess wide and thorough experience in the service of a Local Authority. They should also be under 45 years of age, unless in Local Government service.

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

The appointment may be terminated by three months' notice by either party.

Terms and conditions of the appointment and forms of application may be obtained from the Borough Architect (Mr. H. C. Wykes, F.R.I.B.A.), Guildhall, Swansea.

Applications, accompanied by copies of three recent testimonials, must be delivered to the undersigned not later than Tuesday, 31st March, 1953.

Canvassing, directly or indirectly, will disqualify.

T. B. BOWEN,
Town Clerk.

Guildhall, Swansea.
12th March, 1953. 8384

WARWICKSHIRE COUNTY COUNCIL.
COUNTY ARCHITECT'S DEPARTMENT.

Applications are invited for the appointment of SENIOR ASSISTANT ARCHITECT. Salary, Grade A.P.T., VII, £710×£25—£785. Applicants should be Associate Members of the Royal Institute of British Architects, and have had a sound general experience in the preparation of working drawings for schools, housing, and other Local Authority projects.

The appointment will be subject to the provisions of the Local Government Superannuation Act, 1937, and the successful candidate will be required to pass a medical examination.

Application forms obtained from G. R. Barnsley, A.R.I.B.A., County Architect, Shire Hall, Warwick.

L. EDGAR STEPHENS,
Clerk of the Council.

Shire Hall, Warwick.
March, 1953. 8383

GLAMORGAN COUNTY COUNCIL.
HIGHWAYS AND PLANNING DEPARTMENT.

Applications are invited for the following permanent appointment at Headquarters, County Hall, Cardiff:—

ONE SENIOR PLANNING ASSISTANT, Grade A.P.T., VI (£670×£20 (2)×£25—£735 per annum).

The appointment is subject to the National Scheme of Conditions of Service, and to the staffing regulations of the County Council from time to time in force. Applicants must have passed the Final Examination of the T.P.I., the I.C.E., the I.Mun.E., or the R.I.C.S.

A wide knowledge of planning technique is required, and candidates must have had previous experience in the preparation of a Development Plan, be competent to analyse survey and research work, and be able to assess facilities required in existing or proposed communities.

Applications, stating age, training, qualifications, experience and present salary, and accompanied by two testimonials, should be sent to the County Planning Officer at this address, and received not later than seven days from the date of the appearance of this advertisement.

RICHARD JOHN,
Deputy Clerk of the County Council.

Glamorgan County Hall, Cathays Park, Cardiff.
9th March, 1953. 8369

WEST SUFFOLK COUNTY COUNCIL.

PLANNING ASSISTANT. N.J.C. service conditions. Salary £465-£540 (A.P.T., I-II). Post pensionable; medical examination. Preference for candidates who have completed a course of training in Town Planning at a centre recognised by Joint Examination Board, or with experience in a County Planning Department. Duties of a general nature, including work primarily in connection with Development Plans for Urban and Rural Areas.

Application forms obtainable from Clerk of the County Council, Shire Hall, Bury St. Edmunds, to be returned by 4th April, 1953. 8355

GLENROTHES DEVELOPMENT CORPORATION.

Applications are invited for the appointment of ARCHITECT (HOUSING) about to become vacant. Salary grade £520-£860 per annum, commencing according to qualifications and experience. Applicants should be under 45, Corporate Members of the R.I.B.A., with experience in the design and construction of large housing developments.

The Corporation will provide a house to let, if required. The post is superannuable under the Local Government (Scotland) Act, 1937, and the successful candidate will require to pass a medical examination. Applications, with details of age, qualifications and experience, must reach the Secretary, Glenrothes Development Corporation, Glenrothes, by Markinch, Fife, not later than 26th March, 1953. 8359

CITY OF CARLISLE.
APPOINTMENT OF PRINCIPAL QUANTITY SURVEYOR.

Applications invited from Chartered Surveyors for above post. Salary A.P.T., Grade VII (£710×£25—£785). Housing accommodation available.

Forms of application from City Engineer, 18, Fisher Street, to whom applications are returnable by 28th March.

H. D. A. ROBERTSON.
Town Clerk,

15, Fisher Street, Carlisle. 8368

STAFFORDSHIRE COUNTY COUNCIL.
EDUCATION COMMITTEE.

Applications are invited for a MALE CLERK in the school maintenance section of the Education Architect's Department.

The salary will be up to a maximum of A.P.T. III (£570), according to qualifications and experience.

The work comprises the administration and liaison with Inspectors of Buildings in connection with the maintenance and repair of all educational properties, and the preparation of annual maintenance estimates.

Applicants should state age, qualifications and experience, present and past appointments, present salary, and submit their applications as soon as possible, to the Director of Education (A), County Education Offices, Earl Street, Stafford.

T. H. EVANS,
Clerk of the County Council.
8353

COUNTY COUNCIL OF DURHAM.
COUNTY PLANNING DEPARTMENT.

Applications are invited for the following permanent appointment in the County Planning Department:—

ONE PLANNING ASSISTANT, Grade III, A.P.T. (£525-£570).

Applicants should be experienced and have obtained the Intermediate Examination of the Town Planning Institute or its equivalent.

The appointment is subject to such conditions of the National Scheme of Service as have been adopted by the Council; to the provisions of the Local Government Superannuation Act, 1937, and the successful candidate will be required to pass a medical examination by the Council's medical officer; to termination by one calendar month's notice in writing on either side. Canvassing, either directly or indirectly, will disqualify, and applicants must disclose in writing whether to their knowledge they are related to any member or senior officer of the Council.

Applications, stating age, whether married or single, and giving full particulars of qualifications, experience, present appointment and salary, and the names of two persons to whom reference may be made, must be delivered to the County Planning Officer, 10, Church Street, Durham, by 31st March, 1953.

J. K. HOPE,
Clerk of the County Council.

Shire Hall, Durham.
10th March, 1953. 8373

HER MAJESTY'S COLONIAL SERVICE.

Applications are invited for the following posts:—

ARCHITECTS, PUBLIC WORKS DEPARTMENT (CDE. 112/60/02), FEDERATION OF MALAYA.

Vacancies exist for a number of Architects in Malaya. The appointments are either pensionable (on probation) or on contract, and the salary scale is £739 to £1,680 basic, with a pensionable expatriation allowance varying from £266 to £364 per annum, the point of entry depending on experience and war service. In addition there is a non-pensionable expatriation allowance for married candidates varying from £91 to £259. A substantial variable cost-of-living allowance is also payable. In the case of a contract appointment a gratuity of £50-£70 is payable for each completed period of 3 months' service.

Free passages are provided on appointment and on leave for the officer, his wife, and up to three children under 10 years. Furnished quarters, as available, are provided at reasonable rents. Leave is granted at the rate of 4 days for each month of resident service.

Candidates must be between the ages 25-35 years, and be A.R.I.B.A., or hold an equivalent approved qualification in any Dominion.

Apply in writing to the Director of Recruitment, Colonial Office, Great Smith Street, London, S.W.1, giving briefly age, qualifications and experience. Mention the reference number (CDE. 112/60/02). 8385

CITY AND COUNTY OF BRISTOL.
CITY ARCHITECT'S DEPARTMENT.

Applications invited for the permanent staff appointment, Grade VII (£710-£785 per annum), SENIOR ASSISTANT ARCHITECT.

Applicants must be Associate Members of the R.I.B.A. or hold equivalent qualifications, and have had considerable experience in design, construction and contract administration, preferably of blocks of multi-storey flats. Appointment superannuable, subject to satisfactory medical examination, and one month's notice in writing on either side.

HOUSING ACCOMMODATION PROVIDED, IF NECESSARY, AT ECONOMIC RENT.

Applications, stating age, training, qualifications, experience, present appointment and salary, with names of two referees (including present employer), by Monday, 30th March, to:

J. NELSON MEREDITH, F.R.I.B.A.,
City Architect.

Council House, College Green, Bristol, 1. 8387

LONDON COUNTY COUNCIL.
ARCHITECT'S DEPARTMENT.

PLANNING OFFICERS, Grade III (up to £837 10s.), and TECHNICAL ASSISTANTS (up to £696). Professional qualifications (A.R.I.B.A., A.R.I.C.S. and/or A.M.T.P.I.) required. Application forms for return by 14th April, and particulars from Architect, AR/EK/P/4, County Hall, S.E.1. (273) 8390

MIDDLESEX COUNTY COUNCIL—COUNTY ARCHITECT'S DEPARTMENT.

Registered Architects required:—

(*a*) ASSISTANT ARCHITECT. A.P.T., VII, £710-£785 p.a.

(*b*) ASSISTANT ARCHITECT. A.P.T., V, £595-£645 p.a.

Plus London weighting. Appointments at minima of grade. Established, pensionable, subject to medical assessment and prescribed conditions. Application forms from County Architect, 1, Queen Anne's Gate Buildings, Dartmouth Street, S.W.1 (stamped addressed envelope foolscap), to be returned by 30th March (quoting L.817 A.J.). Canvassing disqualifies. 8389

CITY AND COUNTY OF THE CITY OF LINCOLN.
CITY ARCHITECT'S DEPARTMENT.

Applications are invited for the post of ARCHITECTURAL ASSISTANT. Salary: A.P.T., Grade IV (£555 to £600).

The appointment will be subject to the Local Government Superannuation Act, 1937, and to the passing of a medical examination.

Applications, stating age, qualifications and experience, together with the names of two persons to whom reference may be made, should be delivered to R. R. Alexander, A.R.I.B.A., M.T.P.I., City Architect, Stamp End, Lincoln, not later than 31st March, 1953.

Canvassing disqualifies.

J. HARPER SMITH,
Town Clerk.

Town Clerk's Office, Lincoln.
March, 1953. 8388

NDOLA MUNICIPAL COUNCIL.
APPOINTMENT OF ARCHITECT.

Applications are invited for the above appointment in the Town Engineer's Department, at a salary of £1,020×£48—£1,230 per annum, the commencing salary to be fixed according to qualifications and experience, plus a temporary cost-of-living allowance, at present £7 for a single person, rising to £14 10s. for a married person with three children.

The appointment would be subject to a six months' probationary period of service and to Council's Service Conditions, as may be amended from time to time; particulars of which may be had on application to the Overseas Technical Service, 5, Welldon Crescent, Harrow, Middlesex.

Applications, stating name, age, marital status, qualifications, past and present appointments, with full details of experience and time within which duties could be commenced, and accompanied by copies of three recent testimonials and a medical certificate of fitness, should reach me not later than Tuesday, the 21st April 1953.

EDWARD C. BARLOW,
Town Clerk.

P.O. Box 197, Ndola, Northern Rhodesia. 8370

Architectural Appointments Vacant

4 lines or under, 7s. 6d.; 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

GABY SCHREIBER & ASSOCIATES thank all the Architectural Assistants who sent in applications regarding the position advertised, and would inform them that the post has now been filled. 8392

ARCHITECT, mid-Bucks, extensive practice, has vacancy for a young, fully qualified ASSISTANT, with not less than 5 years' experience. This appointment may lead to a Junior Partnership, but that will depend on the capabilities and personality of the successful applicant. Apply with details of experience, salary required, and date when free, to Box 8367.

INTERMEDIATE standard ASSISTANT in contemporary office, mainly housing. Up to £400 per annum, dependent upon experience. Roger G. Simmons, A.R.I.B.A., 51, High Street, Esher, Surrey. Tel. Esher 1142. 8357

THE CO-OPERATIVE WHOLESALE SOCIETY, LTD., invite applications for appointments as ASSISTANT ARCHITECTS on the staff of the Manchester Architect's Department at a commencing salary of £550 to £625 per annum, according to experience and ability.

Applicants must have had good practical office experience, possess a sound knowledge of building construction, and be able to prepare working drawings and details from sketch plans.

The appointment is permanent with prospects of promotion. The successful candidate will be required to undergo a medical examination for entry into a compulsory superannuation scheme.

Applications, stating age, experience, and qualifications, to be addressed to Mr. G. S. Hay, A.R.I.B.A., Chief Architect, Co-operative Wholesale Society, Ltd., 1, Balloon Street, Manchester. 8352

ARCHITECTURAL DRAUGHTSMAN, up to Intermediate standard, wanted for an Industrial Factory Drawing Office. An excellent opportunity is offered for experience of building work connected with expanding factory. Apply Box 8366.

ARCHITECTURAL ASSISTANT, Final standard if possible, with two years' experience. Please write giving particulars. Salary according to experience. Brian O'Rorke, F.R.I.B.A., Chantrey House, Buckingham Palace Road, S.W.1. 8365

ONE JUNIOR ASSISTANT required. Office experience essential. Salary £300-£350. Write G. H. N. Inman & H. A. J. Darlow, F./A.R.I.B.A., The Charterhouse, E.C.1. 8362

ASSISTANT required in Birmingham Office. Minimum Intermediate standard. Salary according to experience. Box 8361.

QUALIFIED ASSISTANT required, Architects' office, West Central area, for working drawings and details. Salary £500-£650 p.a. Apply Box 8360.

WANTED, in small office, E.C.3 district, an ASSISTANT, who has some experience in preparing working drawings and specifications, and can take charge of small jobs. Write, stating age, experience, salary required, to Box 8379.

SENIOR ASSISTANT, with varied office experience, required. Capable of all negotiations and handling small jobs without supervision. R.I.B.A. qualifications necessary. State age, experience, and salary to: Newman, Levinson & Partners, 54, Baker Street, London, W.1. 8394

Architectural Appointments Wanted

ASSISTANT Architect (age 36), 17 years' experience, neat, accurate, quick draughtsman, desires engagement with first-class firm or company in the London area. Minimum salary £1,040 p.a. Write Box 672.

TEMPORARY or part-time employment required by ASSISTANT, with sound knowledge of building construction, structural design, and surveying and levelling for building works. Box 8322.

JUNIOR ARCHITECTURAL ASSISTANT (22), R.I.B.A., Inter, standard, school trained, 3 months' office experience, requires post immediately. Box 666.

JUNIOR ASSISTANT (23), probationer R.I.B.A., 4 years' office experience working drawings, surveys, levels, requires post in South Midlands area at once. Salary by arrangement. Box 676.

GROUP of QUALIFIED ASSISTANTS require evening and week-end work in the Manchester area. Box 8380.

ARCHITECTURAL DRAUGHTSWOMAN, two years' University training and four years' office experience, seeks post in London. Box 677.

Other Appointments Vacant

4 lines or under, 7s. 6d.; 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.

REQUIRED, for expanding interior design organisation, experienced DRAUGHTSMAN-DESIGNER, able to do perspectives and with sound knowledge of building and furniture construction. Please state age and previous experience. Box 8358.

DRAUGHTSMAN required to assist Designer engaged in design and production of church, school and domestic furniture and interiors. Apply, stating age, experience and salary, etc., to Walker-Symondson, Ltd., Braintree Road., Ruislip. 8346

ARCHITECT'S SECRETARY required. Experience and knowledge of office administration essential. Medium sized practice in London, W.1. 5-day week. Salary according to qualifications. Tel. Welbeck 8918 for interview. 8378

QUANTITY SURVEYORS and SURVEYOR'S ASSISTANTS required. Salary scale: Surveyor's Assistants, £500 × £25—£750; Surveyors, £550 × £25—£800; Senior Surveyor's Assistants, £710 × £40—£950; Senior Surveyors, £760 × £40—£1,000. Superannuation and bonus scheme in operation. Applications should be made in writing, giving age and details of experience, to The Scottish Orlit Co., Ltd., Sighthill Industrial Estate, Edinburgh, 11. 8393

Services Offered

4 lines or under, 7s. 6d.; each additional line, 2s.

SENIOR EXECUTIVE seeks responsible sales and administrative position in progressive company. Extensive personal connections with architects, Government departments, and local authorities. Excellent references. Box 7880.

SURVEYING and Levelling of Sites, Bills of Quantities, Variation Accounts, Survey of Buildings and Reports. Qualified Surveyor. LIV. 1839. Box 8195.

QUANTITY SURVEYOR (45, single), prepared to undertake complete supervision of building in any part of the country, including, if required, planning, bills, site measuring, and preparation of final accounts. Box 8364.

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RECONDITIONED EX-ARMY HUTS, and manufactured buildings. Timber, Asbestos, Nissen type, Hall type, etc. All sizes and prices. Write, call, or telephone, Universal Supplies (Belvedere), Ltd., Dept. 25, Crabtree Manorway, Belvedere, Kent. Tel.: Erith 2948. 6803

BUILDINGS FOR SALE.—Prefabricated Factories, Stores, Workshops, Canteens, Offices, Halls, Clubs, Garages, etc.; large and small. Apply for details and prices, stating your requirements, to J. Thorn & Sons, Ltd., Box No. 126, Brampton Road, Bexleyheath, Kent. (Tel.: Bexleyheath 305.) 7947

ARCHITECT has progressive practice in Midlands for disposal, together with well-planned detached residence. Good investment for individual or City firm. Box 8356.

"ARCHITECTURAL REVIEW," 1942-1947 inclusive; "Architects' Journal," July, 1949—December, 1952 inclusive. What offers? Tomlin, 18, Merrick Square, S.E.1. 8381

Miscellaneous

4 lines or under, 7s. 6d.; each additional line, 2s.

A. J. BINNS, LTD., Specialists in the supply and fixing of all types of Fencing, Gates and Cloakroom Equipment. Harvest Works, 96/107, St. Paul's Road, N.1. Canonbury 2061.

FREE ADVICE on improving your heating. Write for leaflet suggesting ways in which you can increase the efficiency of your heating and achieve utmost fuel economy. Service of our advisory engineers available to call and give on the spot advice. Rental terms available. Write or telephone now. Hurseal, Ltd., 229, Regent Street, W.1. REG. 1051. 8031

TWO large adjoining rooms to let in superior house. Very suitable for drawing office; own telephone. £350 per annum, including h. and c., light, and cleaning. One minute Lancaster Gate Tube. 12, Westbourne Street, W.2. 8363

AUTHORS invited submit MSS all types (including Poems) for book publication. Stockwell, Ltd., Elms Court, Ilfracombe. (Estd. 1898.) 8372

OFFICE for Architect, Conduit Street. 380 sq. ft. £175, exclusive. 4th floor. Museum 9493. 8386

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4 lines or under, 7s. 6d.; each additional line, 2s.

R.I.C.S., I.A.A.S., and I.Q.S. Exams.—Postal Courses conducted by the Ellis School (Principal: A. B. Waters, M.B.E., G.M., F.R.I.B.A.), 103B, Old Brompton Road, S.W.7. KEN. 4477/8/9. Descriptive Booklet on request. 7020

R.I.B.A. and T.P.I. EXAMS.—Stuart Stanley (Tuton Sch. of Arch., Lon. Univ.) and G. A. Crockett, M.A./B.A., F./A.R.I.B.A., M./A.M.T.P.I. (Prof. Sir Patrick Abercrombie in assn.), prepare Students by correspondence tuition. 10, Adelaide Street, Strand, W.C.2. TEM. 1603/4.

THE GLASGOW SCHOOL OF ARCHITECTURE,
DEPARTMENT OF TOWN PLANNING,
ROYAL TECHNICAL COLLEGE.
POST-GRADUATE COURSE FOR DIPLOMA IN TOWN PLANNING.

The Diploma may be taken either as a Full-time Day Course of one session (5 terms) or as a Part-time Course of two sessions. The Part-time Course involves a minimum attendance of two afternoons and three evenings per week. Both courses are recognised for exemption from the Final Examination of the Town Planning Institute.

Only candidates who have qualified for the Degree or Diploma in Architecture, or who have passed the Final Examination of the recognised professional body in (*a*) Architecture, (*b*) Engineering, or (*c*) Surveying, are eligible for admission.

A limited number of candidates, qualified as above or who have passed the Intermediate Examination of the Town Planning Institute, may be admitted to lectures only in preparation for the external Final Examination of the Town Planning Institute.

Fees:—Full-time Day Course: £42; payable, £10 10s. for summer term, £31 10s. for remainder of course.

Part-time course: £21 per session.

Lectures only: East subject, £1 10s. per term.

The courses will commence in the College on Monday, 13th April, 1953, at 5.30 p.m., when prospective candidates should present themselves for enrolment. Candidates will also be accepted for enrolment on Monday, 5th October, 1953, at 5.30 p.m. Prospectus, giving full particulars, may be obtained from the Registrar, Royal Technical College, Glasgow. 8391

Alphabetical Index to Advertisers

	PAGE
Acrow (Engineers), Ltd.	lxxxvii
Adhesive Dry Mounting Co., Ltd., The	xcvii
Aldas Electric, Ltd.	liv
Airscrew Co. & Jicwood, Ltd.	xxvi
Allied Guilds	xcvii
Anderson, D. & Son, Ltd.	ix
Architectural Press, Ltd., The	lxxxvi, xcii, xcvi
Armstrong Cork Co., Ltd.	xii
Austin, Jas., & Sons (Dewsbury), Ltd.	xvi
Automatic Pressings, Ltd.	xc
Baume & Co., Ltd.	lxvi
Bawn, W. B., & Co.	lxxxii
Bellamy, John, Ltd.	xlvi
Blundell, Spence & Co., Ltd.	vii
Boulton & Paul, Ltd.	xcvii
Bratt Colbran, Ltd.	lxxviii
Briggs, Wm., & Sons, Ltd.	xxxii
British Plaster Board, Ltd., The	xli
British Screw Co.	lxxix
British Thermostat Co., Ltd.	xlix
British Trolley Track Co., Ltd.	lvii
Britmac Electrical Co., Ltd.	lxvii
Broad & Co., Ltd.	lxxxix
Cargo Fleet Iron Co., Ltd.	xlv
Celotex, Ltd.	xxviii
Cement Marketing Co., Ltd.	xxxv
Chance Brothers, Ltd.	lxxii
Concrete, Ltd.	xcvi
Costain, Richd., Ltd.	lxxi
Coverite (Asphalters), Ltd.	xcvii
Cox & Co. (Watford), Ltd.	iii
Crabtree, J. A., & Co., Ltd.	lvi
Croggon & Co., Ltd.	xciii
De La Rue, Thos., & Co., Ltd.	lxxv
Docker Brothers	xlii
Duresco Products, Ltd.	ii
Durtnell, R., & Sons, Ltd.	xcvi
Eastwoods, Specialists, Ltd.	xxxviii, xxxix
Econa Modern Products, Ltd.	lxxvii
Edison, Swan Electric Co., Ltd., The	lxxxi
Eeto Insulations	xciii
Ellis School of Architecture, The	xcvi
Expanded Metal Co., Ltd., The	xxxiv
Furse, W. J., & Co., Ltd.	xcvii
Fibreglass, Ltd.	lxxiv
Finlock Gutters, Ltd.	xxv
Fisher & Ludlow, Ltd.	viii
Gas Council, The	
Gaskell & Chambers, Ltd.	

	PAGE
Glow-Worm Boilers, Ltd.	xv
Greenwood's & Airvac Ventilating Co., Ltd.	ii
Gyproc Products, Ltd.	xlv
Hailwood & Ackroyd, Ltd.	lxxxvi
Hall, John, & Sons (Bristol & London), Ltd.	lxxxvii
Hangers Paints, Ltd.	lxxxv
Harvey, G. A., & Co. (London), Ltd.	iii
Henderson, P. C., Ltd.	lxviii
Hickson's Timber Impregnation Co. (G.B.), Ltd.	lxxxi
Hilger & Watts, Ltd.	lxxxviii
Hille, S., & Co., Ltd.	xciii
Hollis Brothers, Ltd.	xxix
Hope, Henry, & Sons, Ltd.	lxx
Ingersoll Locks	lxxxiii
International Correspondence Schools	xcvii
International Paints, Ltd.	xxxi
Kenyon, Wm., & Sons, Ltd.	xlviii
Ketton Portland Cement Co., Ltd., The	xl
King, George W., Ltd.	xciii
King, J. A., Ltd.	xlvi
Kinnell, Chas. P., & Co., Ltd.	xcvii
Kwikform, Ltd.	lviii
Leslie & Co., Ltd.	xliii
Lignacite (N.E.), Ltd.	lxxxv
London Brick Co., Ltd.	lxxiii
Luxfer, Ltd.	xcix
Macandrew & Forbes, Ltd.	xiii
McCall & Co. (Sheffield), Ltd.	xcvii
McCarthy, M., & Sons, Ltd.	xxxvii
Magnet Timber, Ltd.	lxxvi
Mallinson, Wm., & Sons, Ltd.	xi, xcix
Marley Tile Co., Ltd., The	lxxxiii
Mellowes & Co., Ltd.	xciii
Meredew, D., Ltd.	xlviii
Meta Mica, Ltd.	xxx
Metal Sections, Ltd.	xci
Metropolitan-Vickers Electrical Co., Ltd.	c
Mills Scaffold Co., Ltd.	xxii
Monsanto Chemicals, Ltd.	xc
Moulded Components (Jablo), Ltd.	x
National Coal Board, The	xx
National Federation of Clay Industries	xxxiii
Newall's Insulation Co., Ltd.	xix
Orlit, Ltd.	xcix
Orton, Richard, Ltd.	xc
Paragon Glazing Co., Ltd.	

	PAGE
Peglers, Ltd.	lxxx
Phoenix Rubber Co., Ltd.	xci
Pollard, E., & Co., Ltd.	xxvii
Prodorite, Ltd.	xcviii
Pyrotenax, Ltd.	lxxx
Radiation Group Sales, Ltd.	lxv
Rawlplug Co., Ltd., The	ii
Ronuk, Ltd.	xcvi
Ruberoid Co., Ltd., The	lxxxiv
Sankey, Joseph, & Sons, Ltd.	xviii
Sankey-Sheldon, Ltd.	lxxvii
Sealanco (St. Helens), Ltd.	xxii
Sealocrete Products, Ltd.	liv
Semtex, Ltd.	
Sharp Bros. & Knight, Ltd.	
Siegwart Floor Co., Ltd., The	xvii
Sign Service	xcvii
Smith & Pearson, Ltd.	lxxxiv
Smith & Rodger, Ltd.	xcix
Sommerfeld's, Ltd.	xcvii
Stelcon (Industrial Floors), Ltd.	i
Stramit Boards, Ltd.	
Sundeala Board Co., Ltd.	lx
Technicrete Sales	lxxxii
Teddington Industrial Equipment, Ltd.	xlix
Terradura Flooring Co., Ltd.	lxxxviii
Thermalite, Ltd.	xxi
Thermo Insulated Units, Ltd.	lv
Thorp, John B.	xcvii
T.I. Aluminium, Ltd.	lxi
Timber Development Association, Ltd.	lxiii
T.M.C. Harwell (Sales), Ltd.	
Tuohey Brothers	xliv
Tretol, Ltd.	
Troughton & Young (Lighting), Ltd.	lxxviii
Tucker, J. H., & Co., Ltd.	xlvii
Uniseco, Ltd.	lxxix
Versil, Ltd.	lxvi
Walker Bros., Ltd.	lxii
Walker-Crosweller & Co., Ltd.	xl
Ward, Thos. W., Ltd.	lxxxix
Wardle Engineering Co., Ltd.	xxxvi
Weatherfoil Heating System, Ltd.	iv, v
Williams & Williams, Ltd.	lxv
Wilsons & Mathiesons, Ltd.	lxiv
Wimpey, George, & Co., Ltd.	vi
Wood, Ed., & Co., Ltd.	xxiv
Wright, John, & Sons (Veneers), Ltd.	lii, liii
Zinc Development Association	

†For Appointments (Wanted or Vacant), Competitions Open, Drawings, Tracings, etc., Education, Legal Notices, Miscellaneous. Property, Land and Sales, xciv, xcv, xcvi, xcvii

AGE
xxx
xci
xvii
cviii
xxx
lxv
li
xcvi
xxiv
cviii
xvii
xxii
lix

xvii
cvii
xxiv
xcix
cvii
l

lx
xxii
xlix
cviii
xxi
lv
cvii
lxi
lxiii

xliv

cviii
xlvii
xxix
lxvi
lxii
xl
xxix
xxvi
iv, v
lxv
lxiv
vi
xxiv
, liii

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