3073 Vol. 1 FINE ARTS DEPT. *Registered as a Newspaper* JANUARY 21st 1954

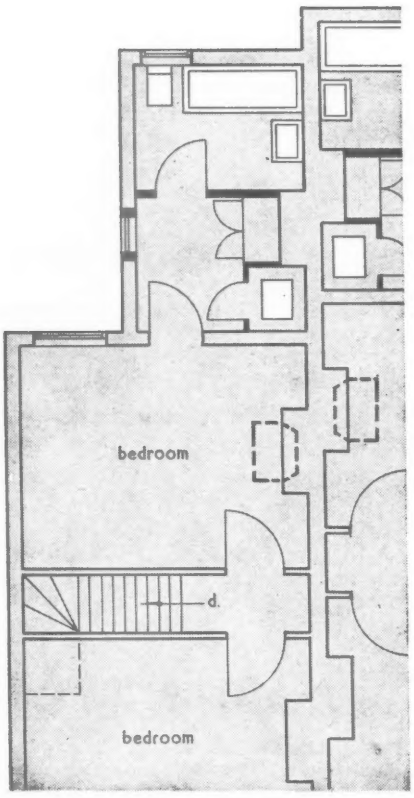
THE ARCHITECTS' JOURNAL

CE TWO SHILLINGS

NEW YEAR ISSUE

LEAD PIPE

because it is flexible, is a very appropriate material for pipework in the



CONVERSION OF SUB-STANDARD HOUSING

As with all conversion work, if a real job is to be made of the pipework with a minimum of structural alteration, running pipes in confined spaces will often be called for. Such work can be time-wasting and troublesome, unless it is made easier by means of flexibility in the pipe material.

Lead Pipe has the required flexibility—one of the properties of a material well proven for giving long trouble-free service.

h

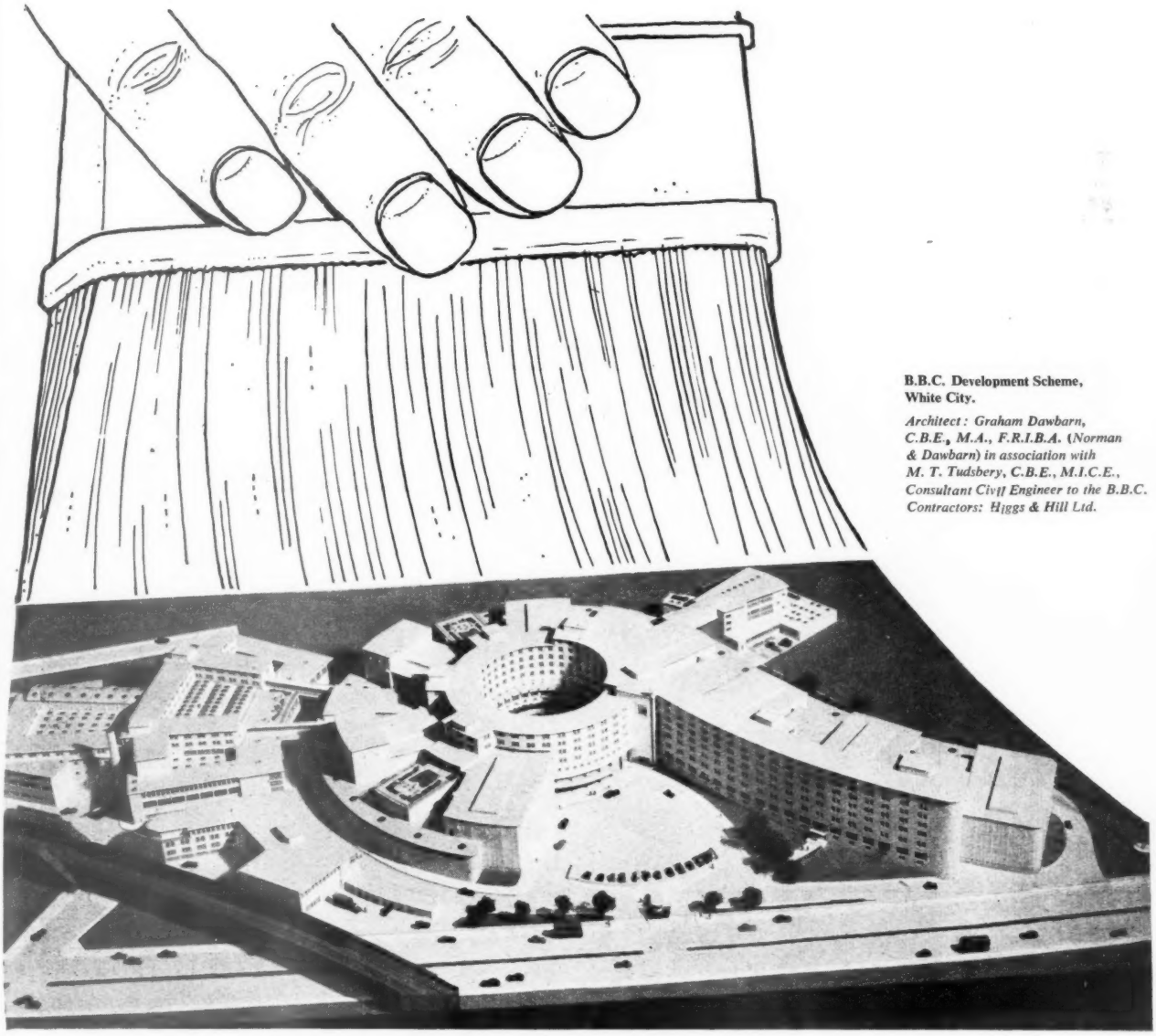
LEAD LASTS

The Council's Technical Information Bureau will gladly help with problems on the use of Lead Sheet and Pipe in building work. Details of the main uses are given in a series of Information Sheets and Bulletins, which can be obtained by applying to the Council.

LEAD TECHNICAL INFORMATION BUREAU, 90 EBURY STREET, LONDON, S.W.1. TELEPHONE: SLOANE 0474

LEAD INDUSTRIES DEVELOPMENT COUNCIL, EAGLE HOUSE, JERMYN STREET, LONDON, S.W.1

BII1/12/53

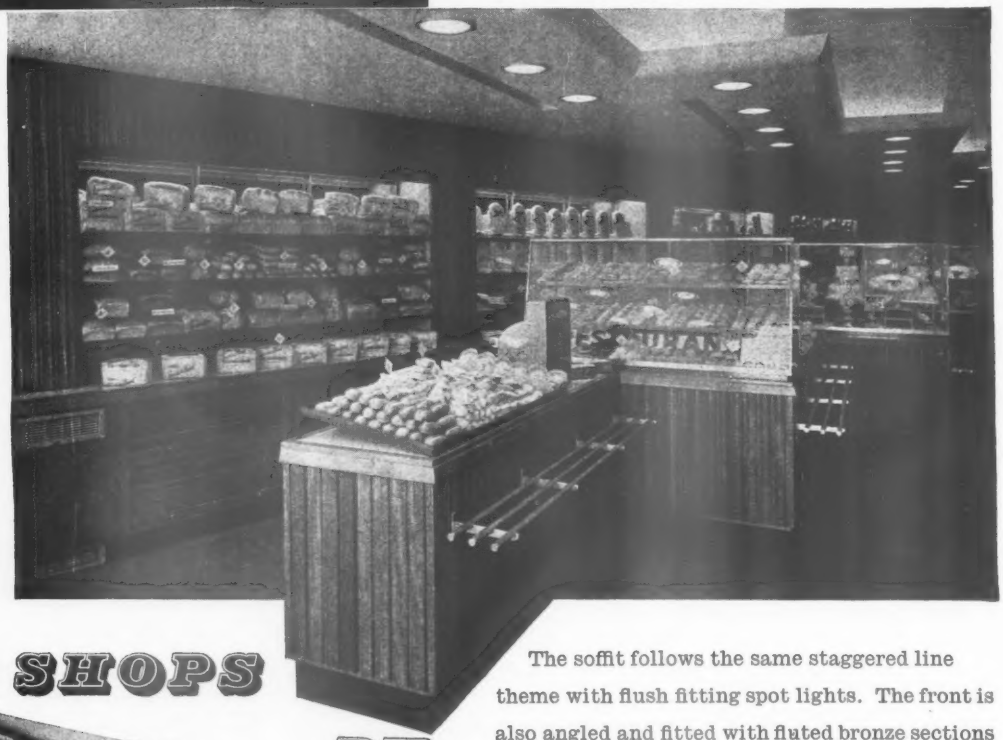


B.B.C. Development Scheme, White City.

Architect: Graham Dawbarn, C.B.E., M.A., F.R.I.B.A. (Norman & Dawbarn) in association with M. T. Tudsbery, C.B.E., M.I.C.E., Consultant Civil Engineer to the B.B.C. Contractors: Higgs & Hill Ltd.

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.

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

SHOPS BY POLLARDS

E. POLLARD & COMPANY LTD.,

159 St. John Street, London, E.C.1. CLErkenwell 6701.

Showrooms: 299 Oxford Street, London, W.1

Picture Post Library

Facing the music . . .

For the architect and builder of today, there is no way of avoiding the need for sound and thermal insulation. The progressive urbanisation of society has produced the result of innumerable families living, often as flat dwellers, and of widely differing tastes and habits, in the closest proximity. Sound insulation is not, in this sphere, a luxury, but a vital necessity.

In terms of insulation, structure-borne sound presents the most difficult problem, the effective answer being the "discontinuous construction" of the building — the complete isolation from each other of the various rooms. For this and similar purposes, lightly felted layers of Rocksil fibres are machine sewn between sheets of waterproof kraft paper. The resulting quilts act as cushions when laid below floor boards or floor-screeds of concrete. For control of acoustics, the fibres are covered with an envelope of open mesh scrim or metal fabric to enable them to absorb airborne sound energies. When fixed to the surface to be treated, very efficient results are obtained which considerably reduce the noise level or reverberation period of an office or auditorium.

THERMAL INSULATION

Rocksil is of great value not only for sound, but also for thermal insulation. It is fire-resisting, and will withstand temperatures up to 1400°F. without sintering or otherwise breaking down.

PROPERTIES

Rocksil is produced from a naturally occurring rock, the long flexible fibres having great resilience and strength.

As a sound insulator Rocksil can effect an improvement of impact sound transmission up to 25 phons and for acoustic insulation and modification has a sound absorption coefficient up to 0.96 at middle frequencies. It has the low specific heat of 0.21B.Th.U/16/°F., and a "K" value of 0.25 B.Th.U/Sq. ft/°F/in. thickness at atmospheric temperatures. It is non-hygroscopic, rot-proof, fungus-proof and is completely odourless. Supplied at the optimum density of 5 lb. per cu. ft. and retains its properties indefinitely. Available in three nominal thickness of $\frac{3}{4}$", 1" and $1\frac{1}{4}$" in rolls 36" wide and 20 yds. long, Rocksil quilt is ready for immediate and rapid application.

In the sound and thermal insulation of houses, flats, schools, hotels, factories and public buildings, Rocksil is making a great contribution. Write today for full details.

ROCKSIL
SOUND INSULATING QUILT

META-MICA LTD. 50, BLOOMSBURY STREET, LONDON WC1

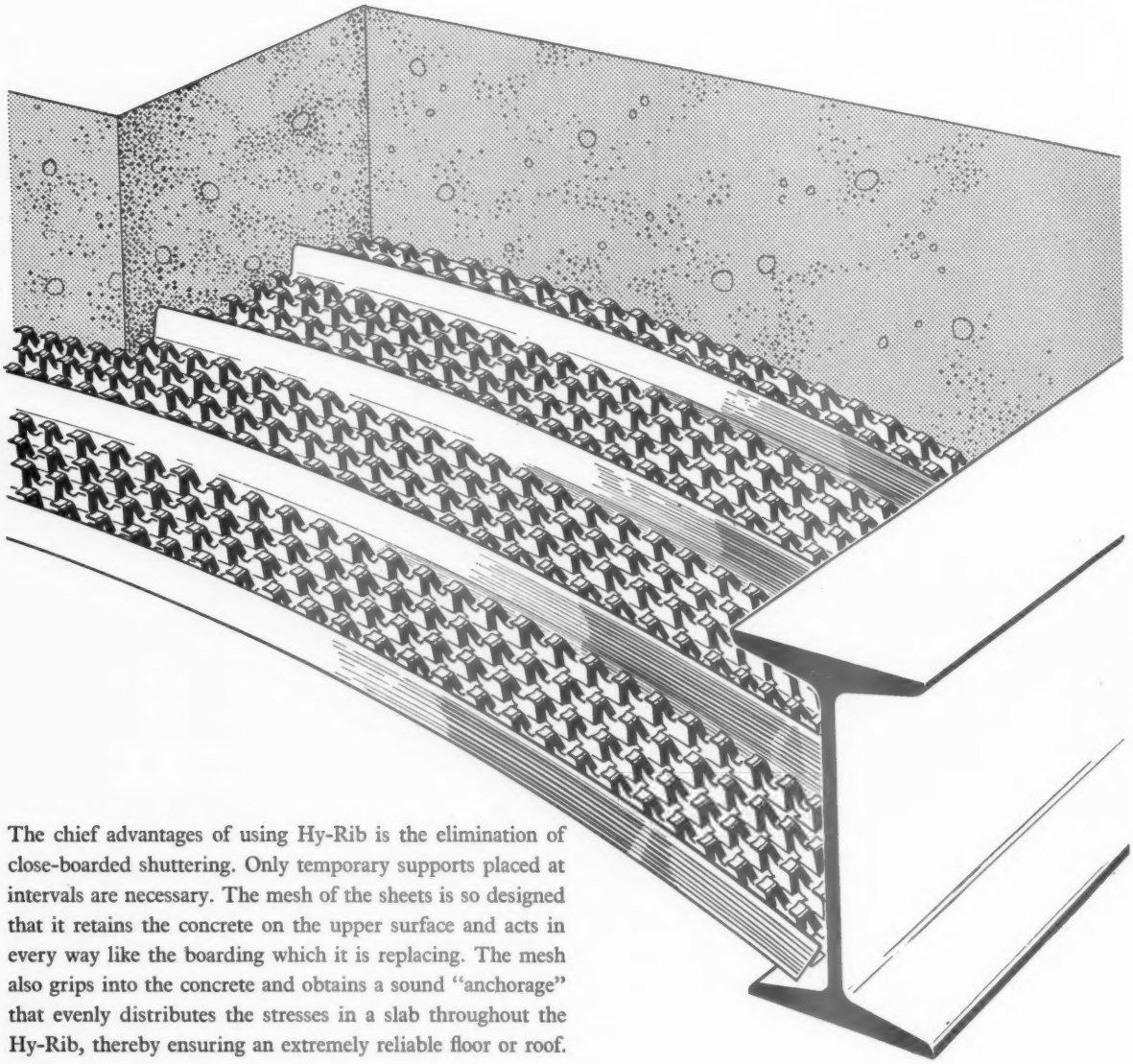
Telephone: MUSeum 6363

Subsidiary Company of William Kenyon & Sons Ltd., Dukinfield, Cheshire.

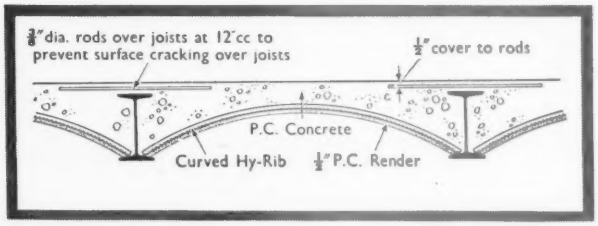
KR8

HY-RIB FOR ARCHED FLOORS

Heavy duty floors in industrial building



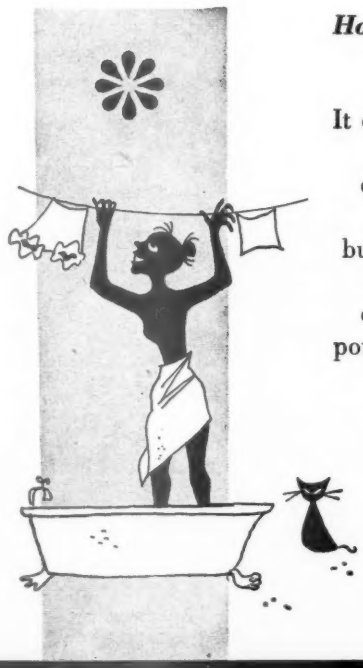
The chief advantages of using Hy-Rib is the elimination of close-boarded shuttering. Only temporary supports placed at intervals are necessary. The mesh of the sheets is so designed that it retains the concrete on the upper surface and acts in every way like the boarding which it is replacing. The mesh also grips into the concrete and obtains a sound "anchorage" that evenly distributes the stresses in a slab throughout the Hy-Rib, thereby ensuring an extremely reliable floor or roof.



Hy-Rib is the only mesh reinforcement that can be laid with the certainty that it will not "ride up" into the concrete during construction. Its position is always assured at the bottom of the slab where the maximum reinforcing value is developed. The Designer has the confidence of knowing that failure on the part of the constructor to produce the very best slab is impossible. Therefore the use of Hy-Rib is in itself a guarantee of safety.

THE TRUSSED CONCRETE STEEL CO. LTD., TRUSCON HOUSE, LOWER MARSH, LONDON, S.E.1. *Tel:* **WATerloo 6922**

Current *Hot Water* Problems

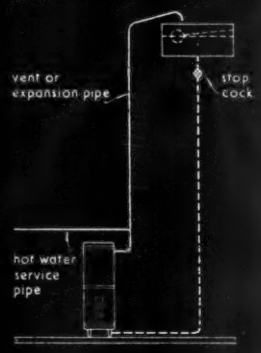


How many baths can a housewife take and still have* hot water *for washing?

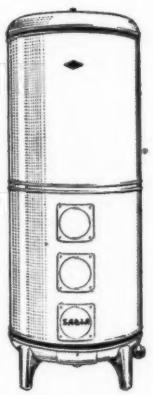
It depends whether she has the right type and size of SADIA Electric Water Heater. The advantages of this modern, efficient method of providing plentiful and cheap hot water, are recognised by architects and builders throughout the country. The SADIA is constantly being specified because it is simple and convenient to install, requiring minimum piping and saving pounds in material and labour costs. Householders and business users appreciate the clean, trouble-free operation and the fuel-saving qualities of the SADIA — when the water is heated the current automatically switches off and the water stays hot till required. Yes, everyone is happy about SADIA Electric Water Heaters. We have been making them for 30 years and will gladly put our advice and experience at your disposal.

TYPICAL INSTALLATION OF FLOOR MOUNTED PRESSURE TYPE ELECTRIC WATER HEATERS

An all-electric hot water service for dairies, works canteens, and other places where large quantities of hot water are required. To comply with bye-laws the cold water supply pipe to the Sadia cannot be used to supply any other cold water taps or outlets and must be fitted with a stop-cock. The vent or expansion pipe is essential.



SADIA AUTOMATIC ELECTRIC WATER HEATERS : FLOOR MOUNTED PRESSURE TYPE
40 gallons 50 gallons 60 gallons capacities



Efficient cork insulation. Welded copper tank tested to 100 lbs. per sq. inch. Sheet steel container, stove enamel finish. Automatic thermostat control.

There's a natural answer

Write to

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Hot Water by Electricity

AIDAS ELECTRIC LTD.,
SADIA WORKS, ROWDELL ROAD, NORTHOLT, GREENFORD, MIDDX. Phone: WAXLOW 1607
Scottish Agents: W. Brown & Co. (Engineers) Ltd., 89 Douglas Street, Glasgow, C.2. Manufactured in S. Africa by: Sadia Water Heaters (Pty) Ltd., 3-5 Newton Street, Village Main, Johannesburg

Chinese silk was an astonishing material to the eyes of the Medieval western world. They marvelled at its softness and its amazing strength; they observed with delight the intricate needlework, strange patterns and subtle colouring of the Chinese robes that from time to time were brought by merchant adventurers to Europe. In the Victoria and Albert Museum is a superb example of such craftsmanship—a robe of Ch'ing Dynasty, designed for a Temple Image. The silk (damask) is decorated with mang dragons and the Twelve Symbols on a background of Almond Green—a colour which has been standardised by the British Colour Council and faithfully reproduced in this Vinyl decorative tile. Architects will find that the dual range of Semtex Vinyl and Sematic Decorative Tiles offers them the widest possible scope for colourful decorative schemes to satisfy both aesthetic and practical considerations.

✻ *One of the nineteen plain and tone-on-tone colours in the Vinyl Tile range*

35E/5.b

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and
SEMASTIC
DECORATIVE TILES

products of a Dunlop Company

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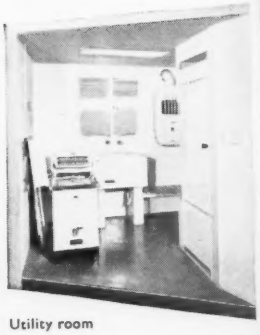
Gas in the design for living



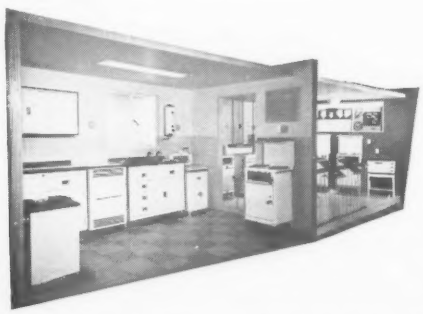
Utility room

The illustration shows, on the right, sectionalised space heating equipment complete with flue construction and, in the background, part of the catering equipment section.

Exhibit designed by Montague Reed, M.S.I.A. Contractors: David Esdaile & Co., Ltd.

The new enlarged gas and coke exhibit at the London Building Centre is now open. In it visitors will find the latest information on the use of gas and coke, mainly for domestic, but also for commercial purposes. Also shown are approved methods of gas and coke installation, together with examples of the latest equipment. A technical representative is available to answer queries and there is a comprehensive reference library. Visits from individuals or parties are welcomed (prior notice of a visit from an organised party will be appreciated).

Information



Kitchen

Lounge

ISSUED BY THE GAS COUNCIL, 1 GROSVENOR PLACE, LONDON, S.W.1. Telephone: SLOANE 4554

GC.26

Nissen-hut canteen

TRANSFORMED WITH *Accotile** FLOORING!

SOMEWHERE IN ENGLAND some fortunate Allied Servicemen relax from duty in these pleasant surroundings. Yet the exterior gives no indication of the colourful "decor" inside —for the building is a plain Nissen hut!

Accotile helped in this amazing transformation. For when you have a choice of 22 colours in 12" x 12" or 9" x 9" tiles you can permutate the design possibilities almost to infinity. And when this colour range is allied to hard-wearing qualities, ease of maintenance and speed of laying you can understand why Accotile was "called up" for service! This floor will last longer than its need, show less marks than most other surfaces and be unaffected by moisture even if laid over concrete direct on earth.

Accotile is laid only by Armstrong Cork Co. Ltd., or approved Specialist Contractors from over 90 branches and Depots throughout the country. Full informative literature gladly sent on request.

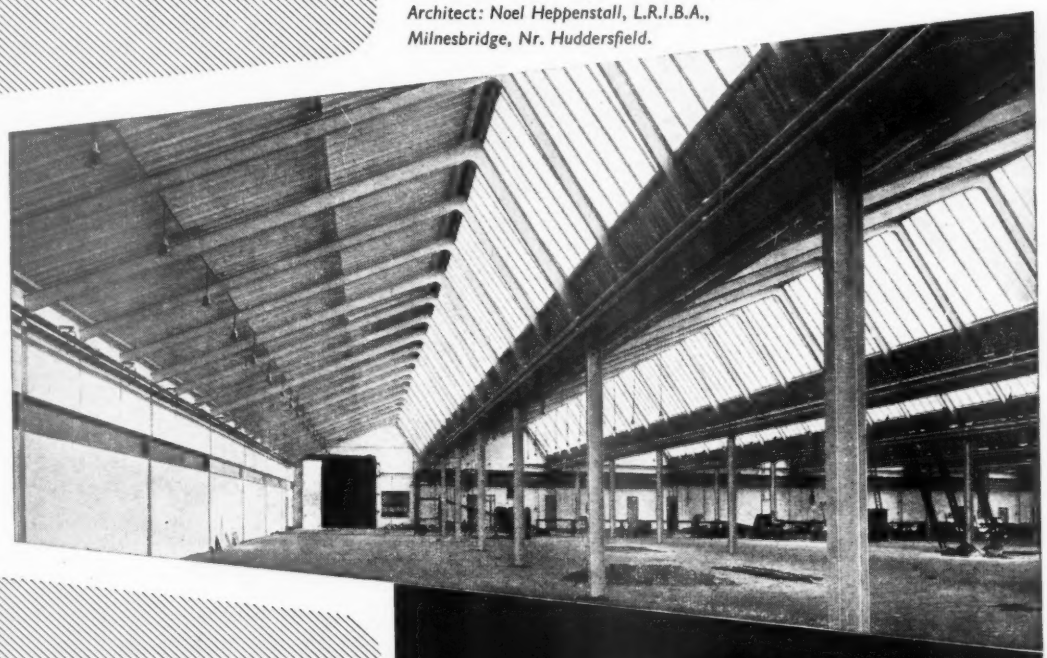
* *British Registered Trade Mark 663698, Armstrong Cork Company Limited, Registered Users.*

ACCOTILE IS RIGHT FOR DOMESTIC INTERIORS, TOO! as this model kitchen designed by "Modern Woman" shows. The colourful, durable surface, so easily cleaned, is a joy to the most houseproud woman. With personal designs and colour harmonies for each room, Accotile can be laid right through the house.

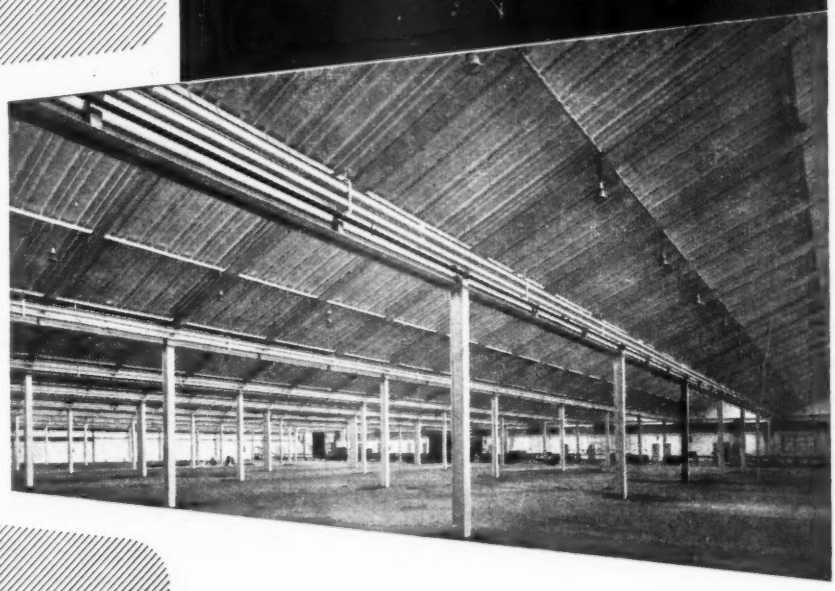
ARMSTRONG CORK COMPANY LTD. *Flooring Dept.*, BUSH HOUSE, ALDWYCH, W.C.2.
Telephone: CHAncery 6281

S

New Factory at Barnsley for Brook Motors Ltd.
Architect: Noel Heppenstall, L.R.I.B.A.,
Milnesbridge, Nr. Huddersfield.



Structural Steelwork by AUSTINS



EST. 1850

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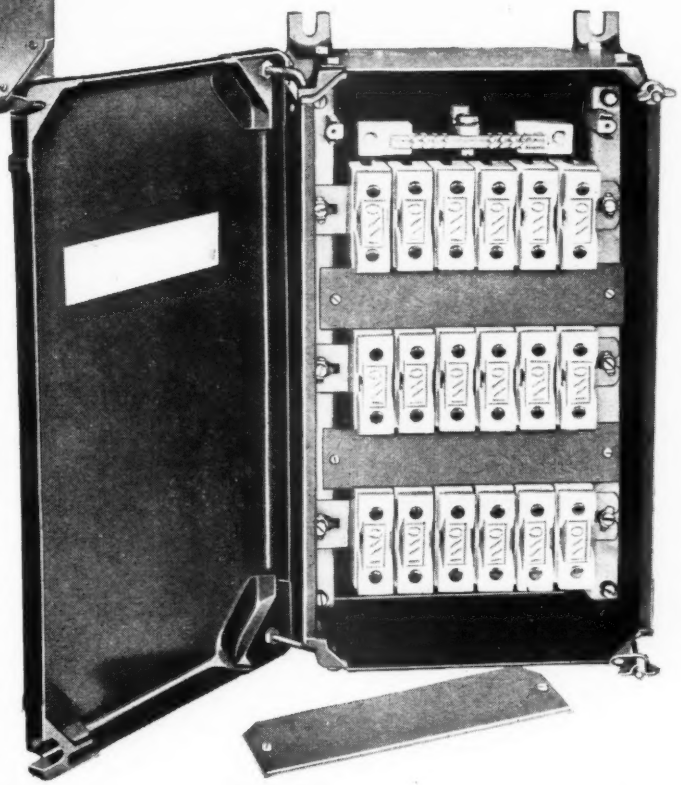
SEE WHAT YOU GET IN THE NEW

'KANTARK-MAJOR'

FUSEBOARDS



Here comes the latest addition to the MEM Fuseboard range—the new " Kantark-Major " fuseboards to give even better service, convenience and safety, plus better looks, lighter weight and greater strength and fitted with " Kantark-Major " fuses complying with BSS.88.

Streamlined Case. The use of a composite case of sheet steel with cast corners gives a strong rigid construction with minimum weight. Handsome finish in high quality wrinkle enamel.

Easier to instal because of reduced weight and provision of slotted external feet—two lower fixing bolts can be fixed to wall first, and board can then be supported on these whilst the top fixings are made.

Easier wiring—detachable endplates pierced for conduit entry. Increased wiring space at top, bottom and back of fusebanks, which can be easily removed to simplify wiring.

Triple Pole Boards may be easily converted to T.P. & N. Two mounts are provided on the top fusebank for attaching the neutral bar. By reversing the complete interior of the board the neutral bar can be fitted at the bottom.

Send for List No. 332 *giving full details of "Kantark-Major" Fuseboards for Triple Pole, Triple Pole and Neutral and Single Pole and Neutral applications.*

"Kantark-Major" Fuseboards are additional to the existing range of MEM Fuseboards.

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BRANCHES AT LONDON AND MANCHESTER

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ROUND-THE-CORNER GEAR

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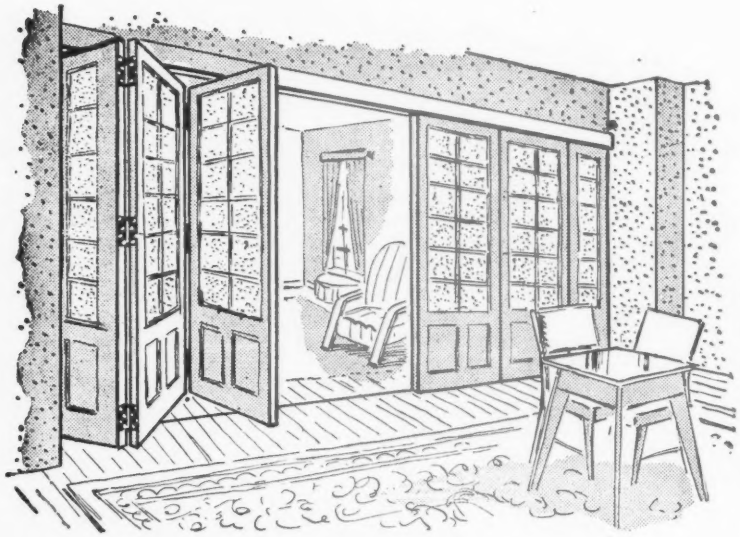
SLIDING DOOR GEAR

THE ORIGINAL AND BEST

ROUND-THE-CORNER GEAR is ideal for use in garages and similar buildings and our range varies from the lightest door-size to a type suitable for bus garages.

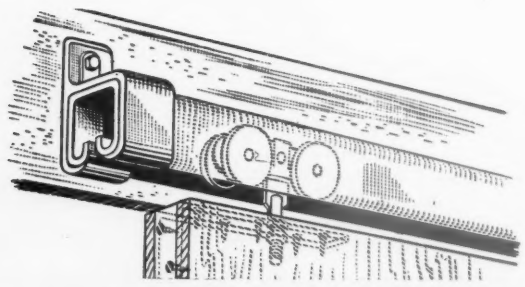


CENTRE HUNG FOLDING GEAR

THE CENTRE-HUNG FOLDING GEAR illustrated is ideal for dividing living or public rooms as, on this type, the fittings are not visible on either face of the leaves.

THE STRAIGHT-SLIDING GEAR is shown on the left and is possibly the most simple of all sliding door gears and can be used on single, double or triple tracks.

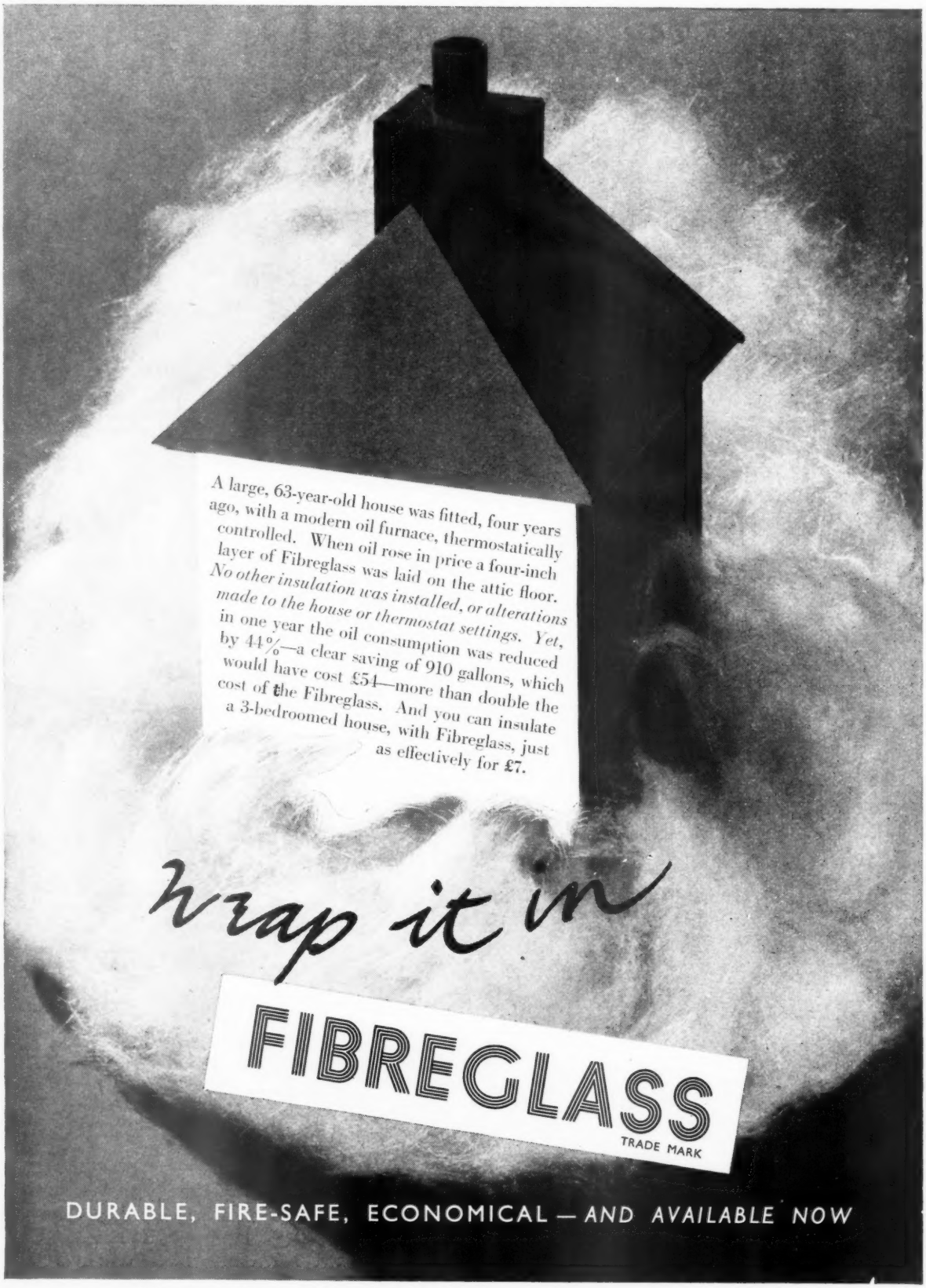
Send for illustrated literature and questionnaire



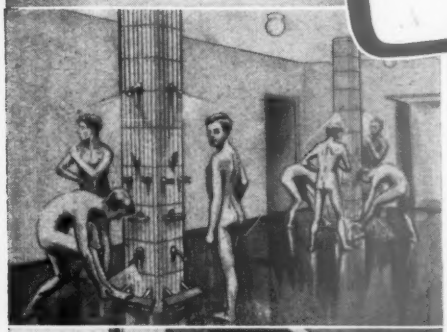
STRAIGHT SLIDING GEAR

THE BRITISH TROLLEY TRACK COMPANY, LTD.

COBURN WORKS • COPPERFIELD ST. • LONDON, S.E.1. • Tel. WATERLOO 4311 (3 lines)



Fibreglass Limited, Ravenhead, St. Helens, Lancs. (St. Helens 4224)



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Leonard THERMOSTATIC VALVES

for AUTOMATIC mixing of hot and cold water

HOT — LEONARD — COLD

The Leonard Thermostatic Mixing Valve automatically mixes hot and cold water to give warm water at the right temperature for use. The thermostat keeps the temperature of the warm water steady, preventing those sudden changes from hot to cold and back again, which are always uncomfortable and often dangerous. Fuel cannot be wasted by using water that is too hot.

Leonard Thermostatic Mixing Valves are specified by leading architects, engineers, Government and municipal authorities.

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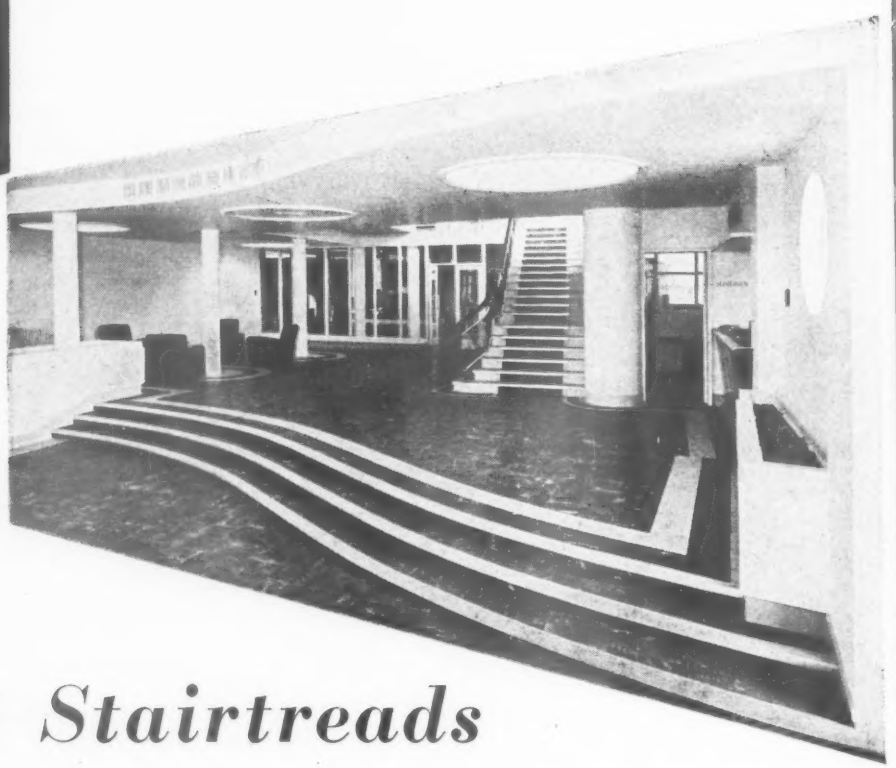

Lea Valley Growers Association, Waltham Cross.
Flooring Contractors: Semtex Ltd.
Architect: Howard Leicester F.R.I.B.A.

FERODO *Stairtreads*

are unobtrusively safe...

Ferodo Stairtreads obey the dictum that governs all ready-made fittings which must take their place in an overall design—they are completely functional yet merge into their surroundings.

Never do they intrude . . . Never do they jar the eye.

The only obvious thing about them is the high degree of safety they provide; a firm, reassuring foothold, edged with the quiet gleam of the aluminium nosing, gently indicating the edge of the step.

Ferodo Stairtreads wear so well too, standing up to years of continual use and needing only a quick wash or brush down to look as if they had been fitted the day before.

Send for samples and a copy of our Stairtread Catalogue No. 888.

TWO NEW COLOURS

In addition to red, green, grey, blue and white composition and brown fabric, Ferodo Stairtreads are now available in black and brown compositions.

FERODO *non-slip Stairtreads*

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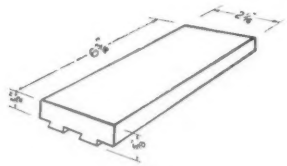
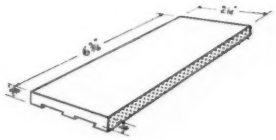
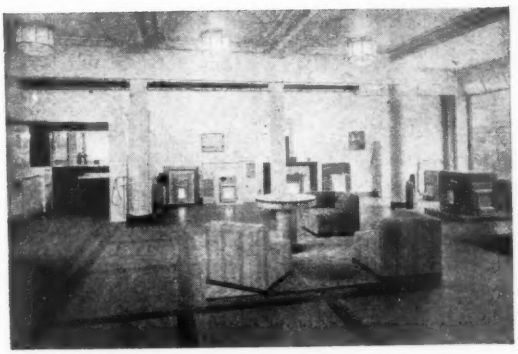


½in. block



¼in. block

GRANWOOD
(REGISTERED)
FLOORING



Nottingham Gas Showroom, at Beeston, Notts.
Architect: R. M. Finch, O.B.E., M. Inst. C.E.

The composition block flooring which is free from expansion or contraction, fire and damp resisting, dry rot, vermin and insect proof, and made in six colours. Laid in over 2,500 schools, and thousands of buildings of other types, such as Hospitals, Churches, Factories, Offices, Laboratories and private Houses.

NOW MADE IN TWO THICKNESSES

½in. and ¼in. as illustrated above

FOR THE TIME BEING THE THINNER (AND CONSEQUENTLY CHEAPER) ¼in. BLOCK IS AVAILABLE ONLY IN OUR STANDARD LIGHT OAK COLOUR

Write for particulars and colour chart:

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Phone: Leabrooks 341-2-3 *Grams:* Granflor, Alfreton

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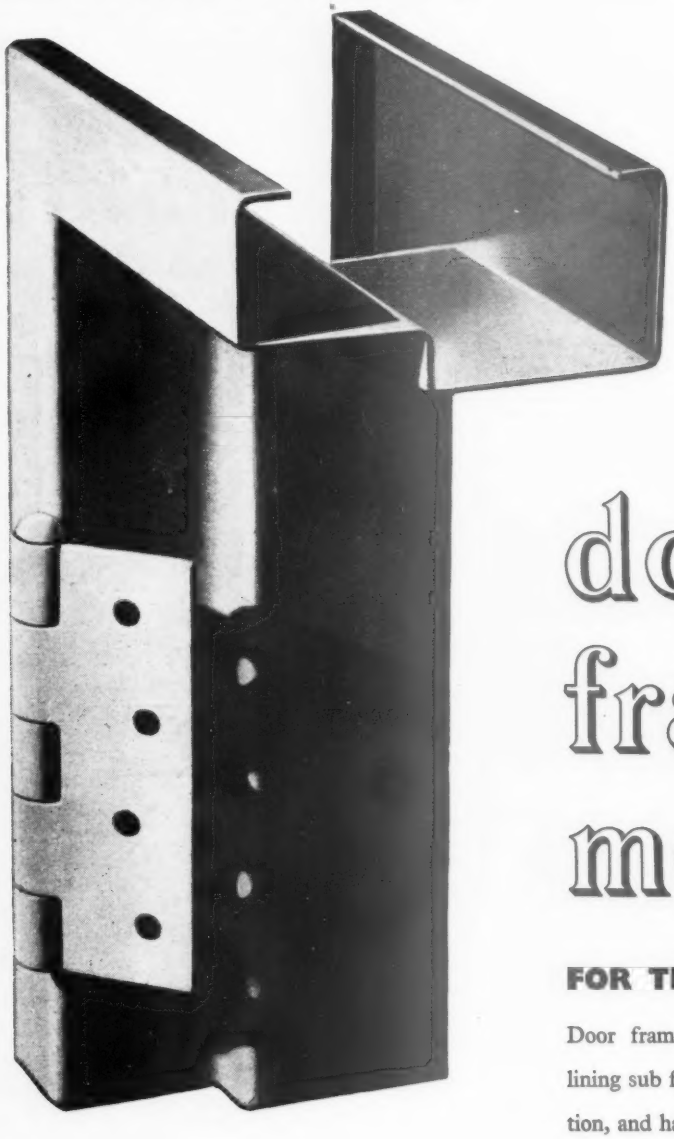

door frames and metal trim

FOR THE BUILDING INDUSTRY

Door frames — skirting — corner beading — picture railing — window lining sub frames. Sankey make them all, to British Standard specification, and have had years of experience in this type of work.

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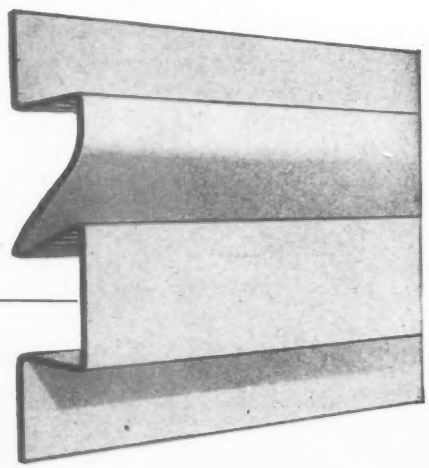
Full details and prices on application.

ASK **Sankey** OF WELLINGTON



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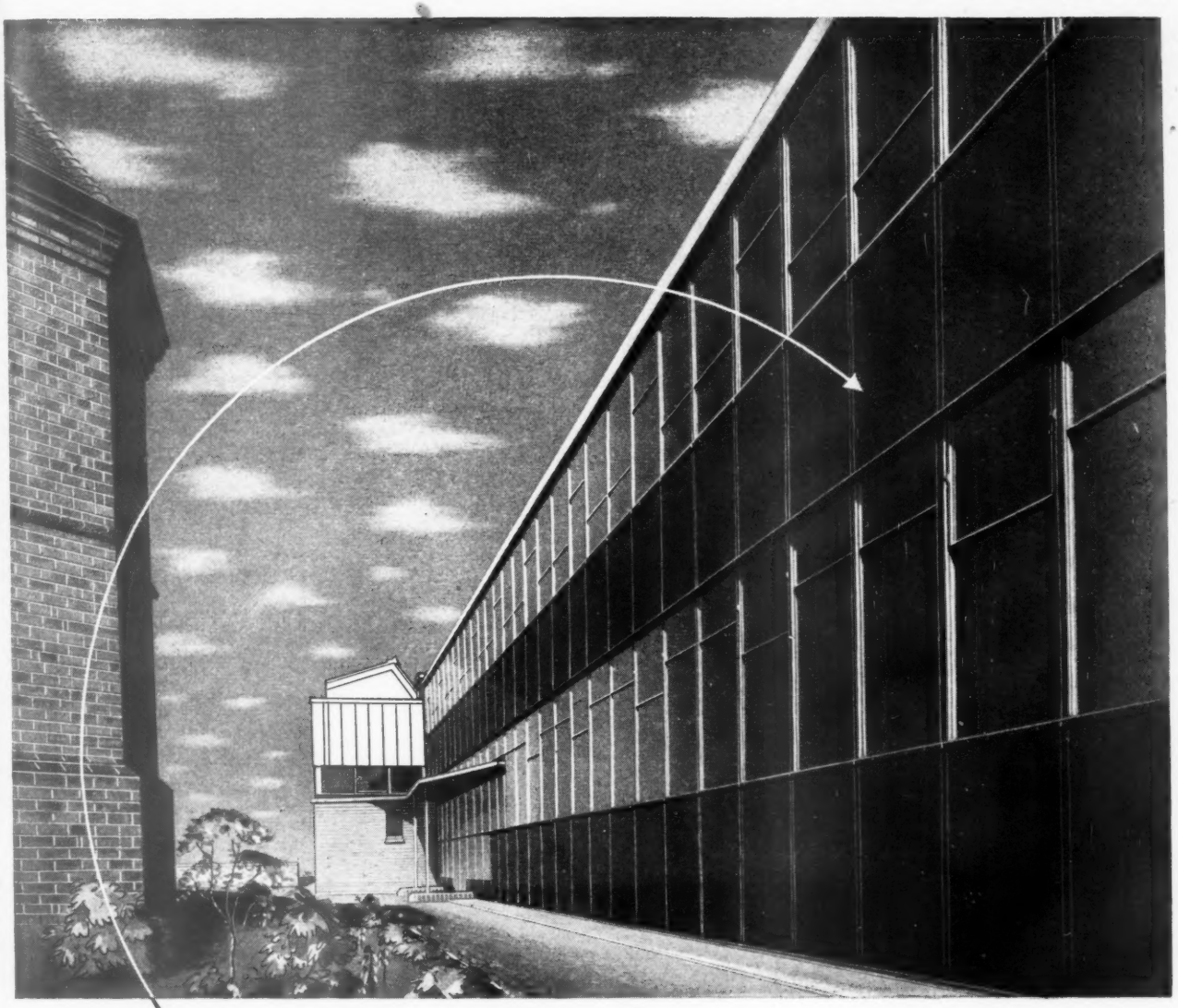
HOUSES AT MEON PARK WICKHAM HANTS

Houses built for Droxford Rural District Council.

DESIGNER: F. Lindley, Esq., M.R.San.I., A.M.I.S.E., M.S.I.A., Engineer and Surveyor to Droxford Rural District Council.

CONTRACTORS: Messrs. Faulkners, Waterlooville.

BRICKS USED: 70,000 "Phorpres" Saxon Facings
100,000 "Phorpres" Commons and Keyed.



The walls of contemporary architecture

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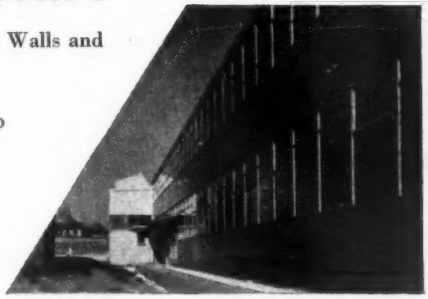
LIGHT WEIGHT · SPEED OF ERECTION
NO ERECTION DELAY FROM FROST · NO SCAFFOLDING REQUIRED
NO MAINTENANCE · MINIMUM SITE LABOUR
HIGH THERMAL AND MECHANICAL PERFORMANCE · FIRE RESISTANCE
VARIETY OF FINISHES AND CONSTRUCTION

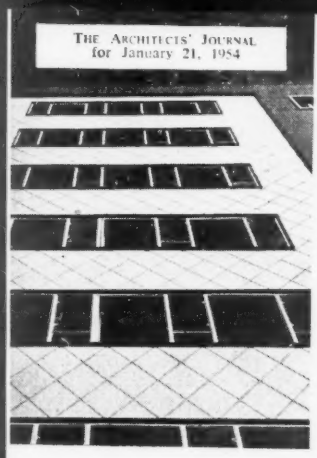
The illustrations show the "HOLOPLAST CAVITIED PANEL" used as a curtain wall at the Technical College built for the Kent County Council at Folkestone. In this project the panels chosen are of Terracotta colour, with a hammered finish.

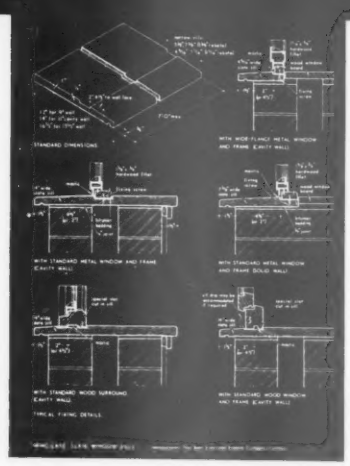


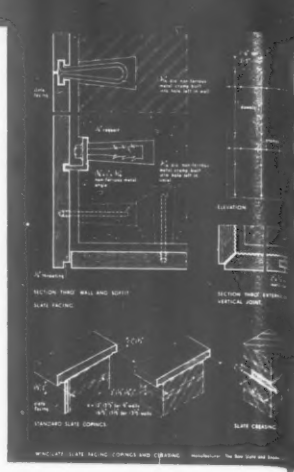
COUNTY ARCHITECT: S. H. LOWETH, F.S.A., F.R.I.B.A.
ASSISTANT ARCHITECT IN CHARGE: J. GARNHAM WRIGHT, A.R.I.B.A.
CONTRACTORS: O. MARX & SONS LTD.

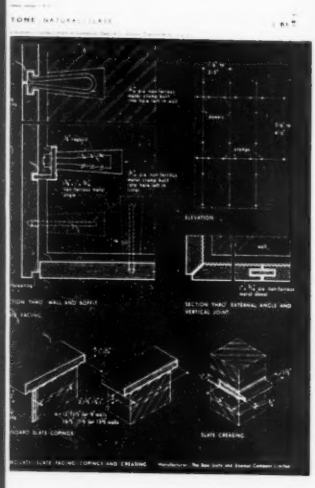
HOLOPLAST

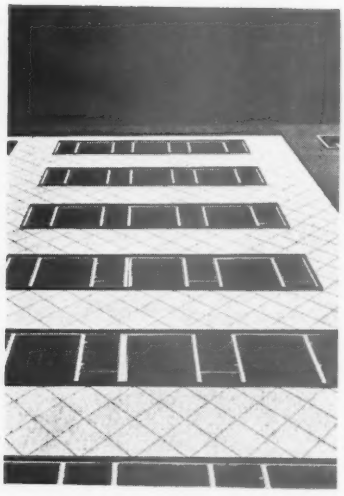
HOLOPLAST LIMITED *SALES OFFICE:* 116 VICTORIA STREET, LONDON, S.W.1. *TELEPHONE:* VICTORIA 9354-7 & 9981
HEAD OFFICE & WORKS: NEW HYTHE, NEAR MAIDSTONE, KENT

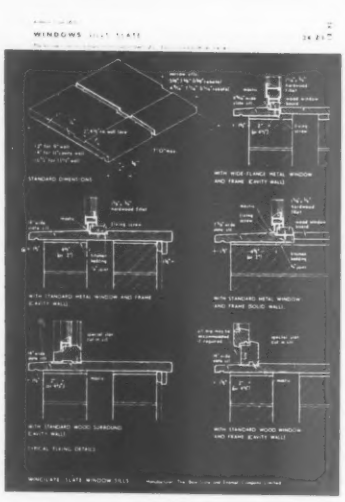

THE ARCHITECTS' JOURNAL
for January 21, 1954

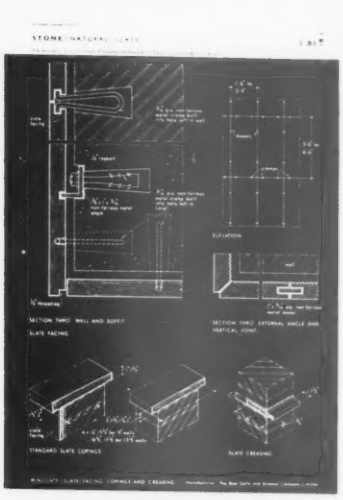


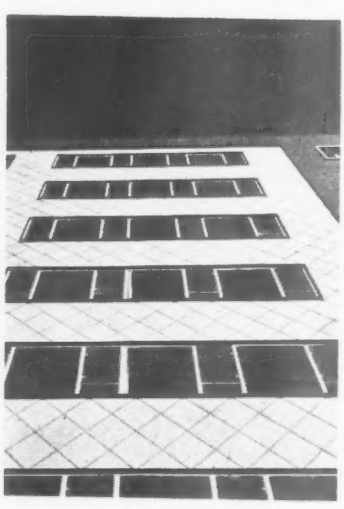


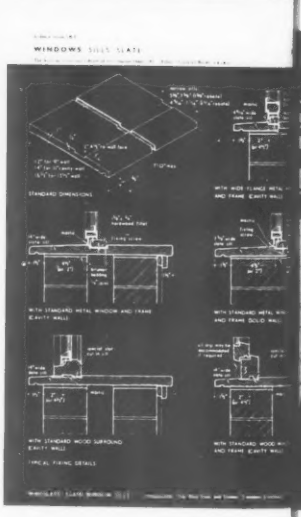


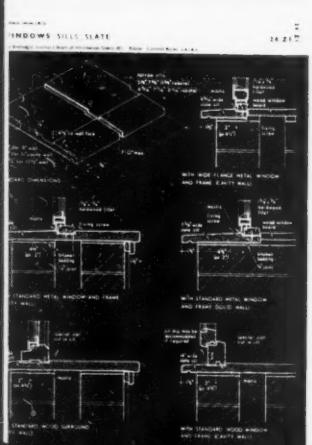


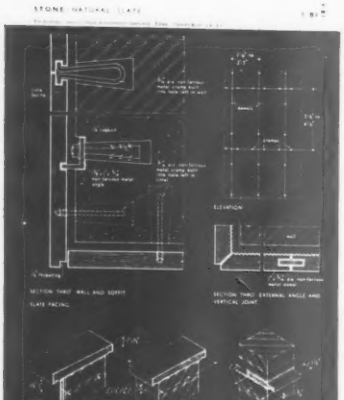


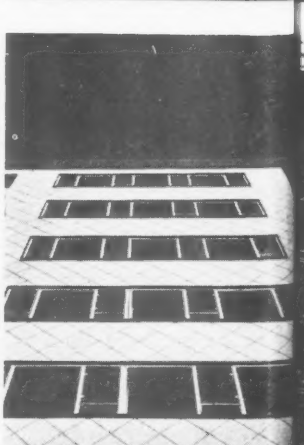


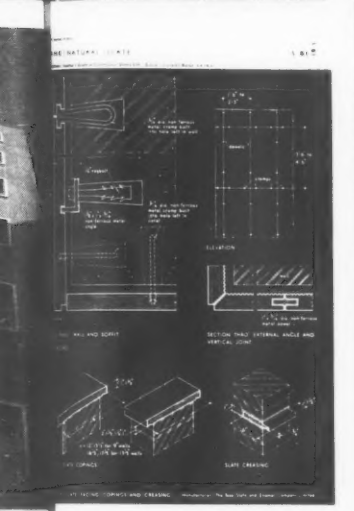


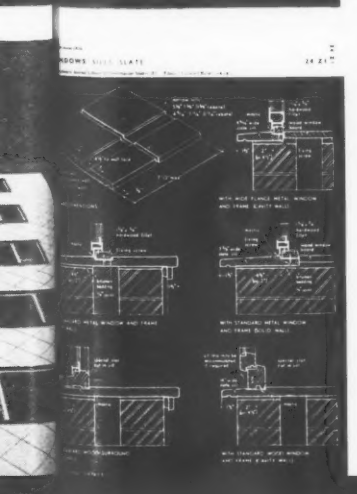


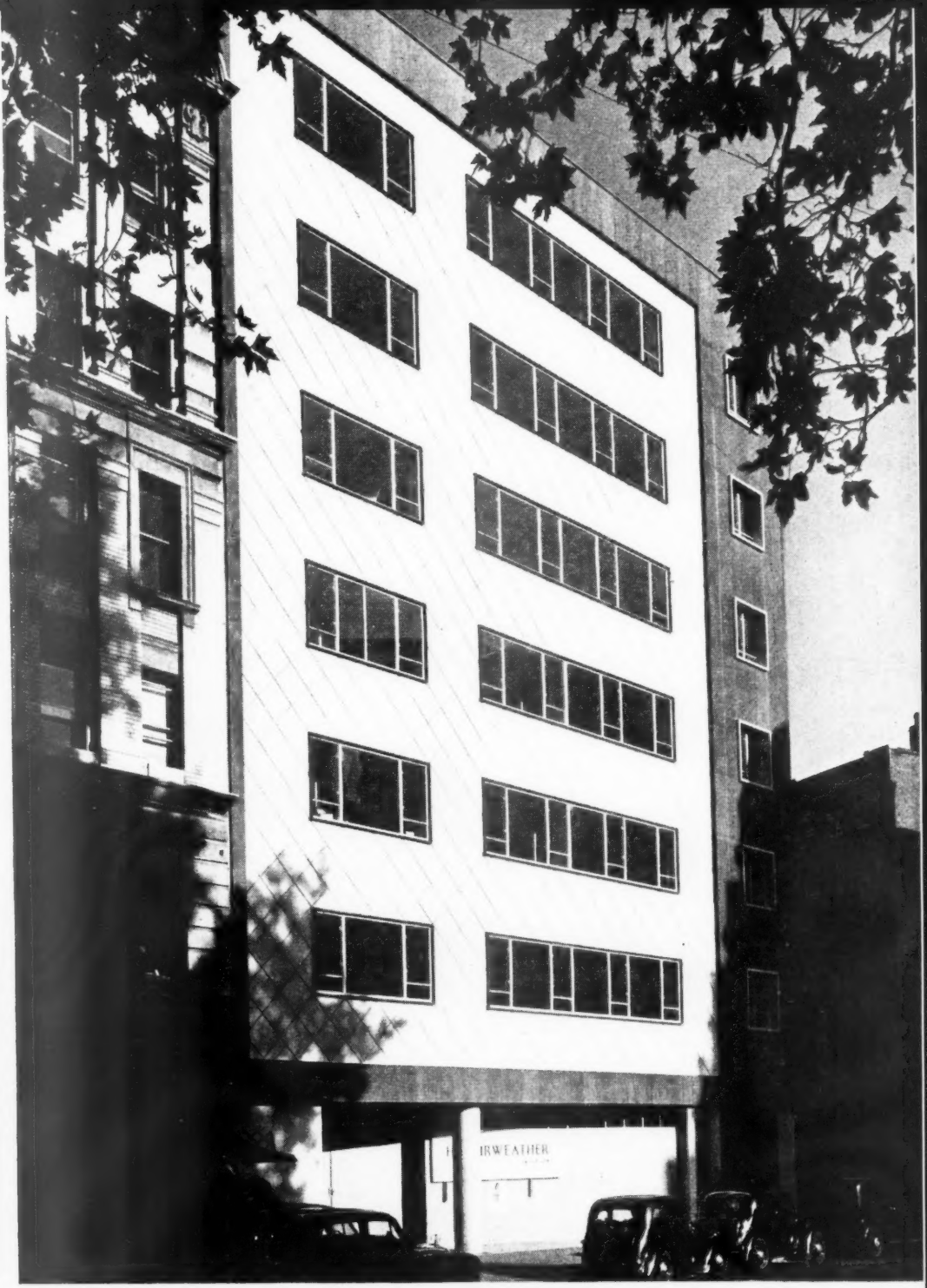












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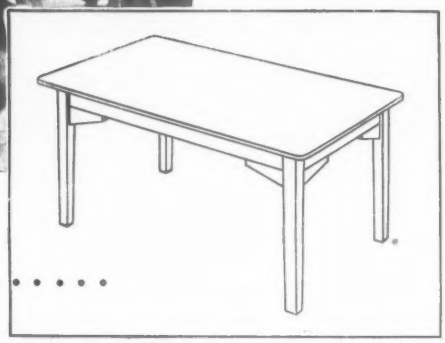

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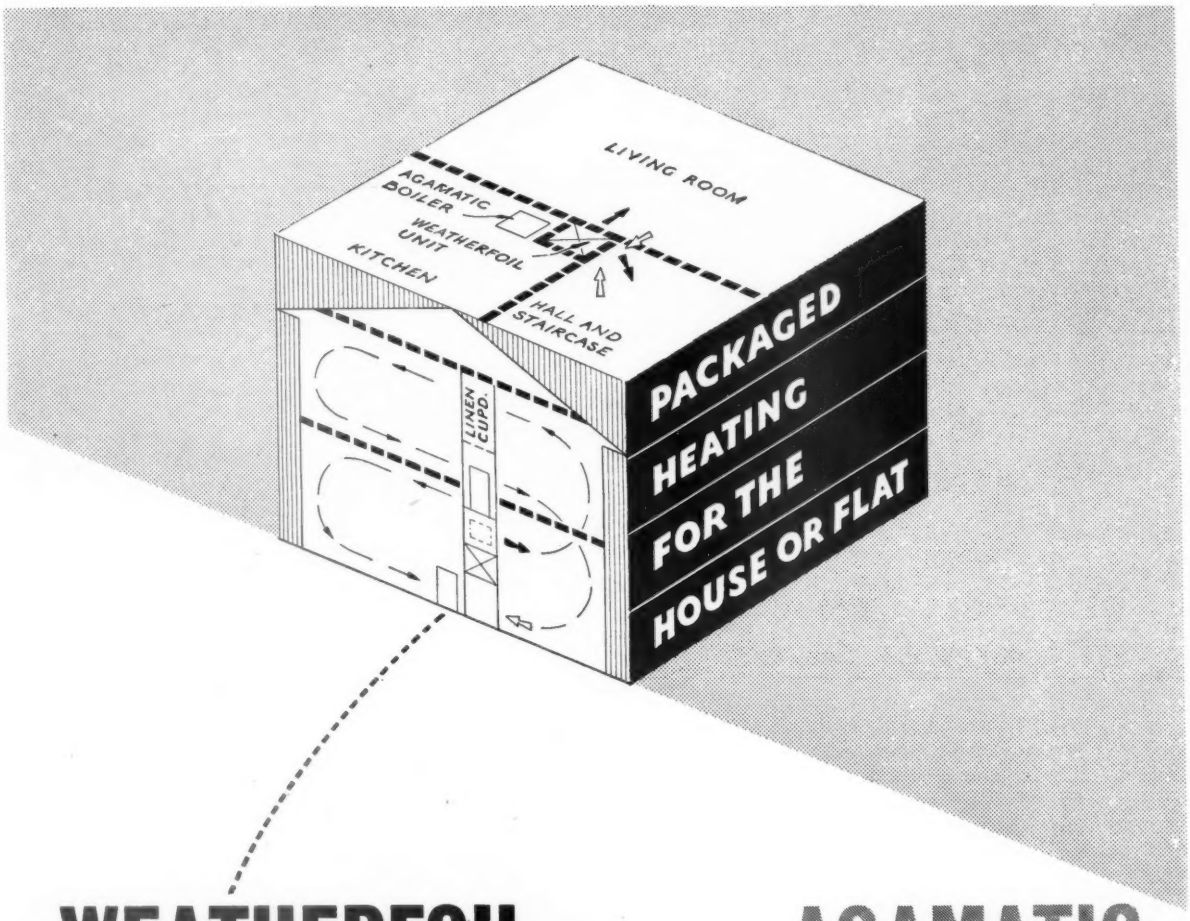

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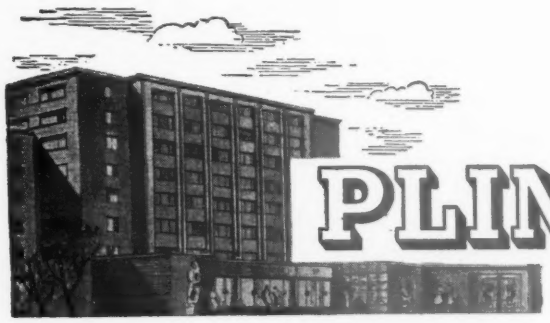

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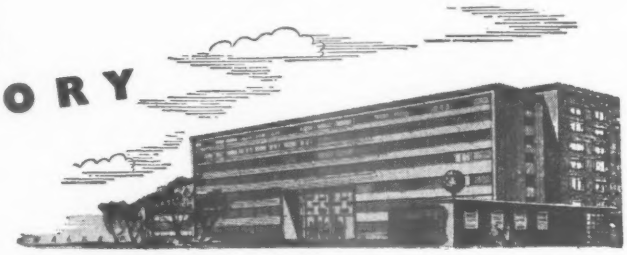
WOOD CHIPBOARD

IN OFFICE AND FACTORY



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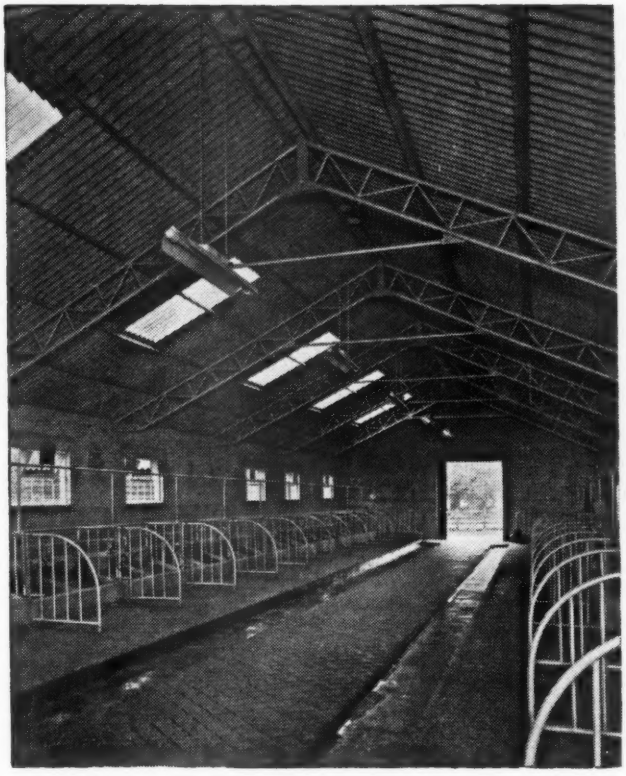
Incidentally, you can see from this picture what a neat and simple business it is to fix corrugated 'Perspex'.'



* *Contractors: Asbestos and Engineering Products Ltd.*

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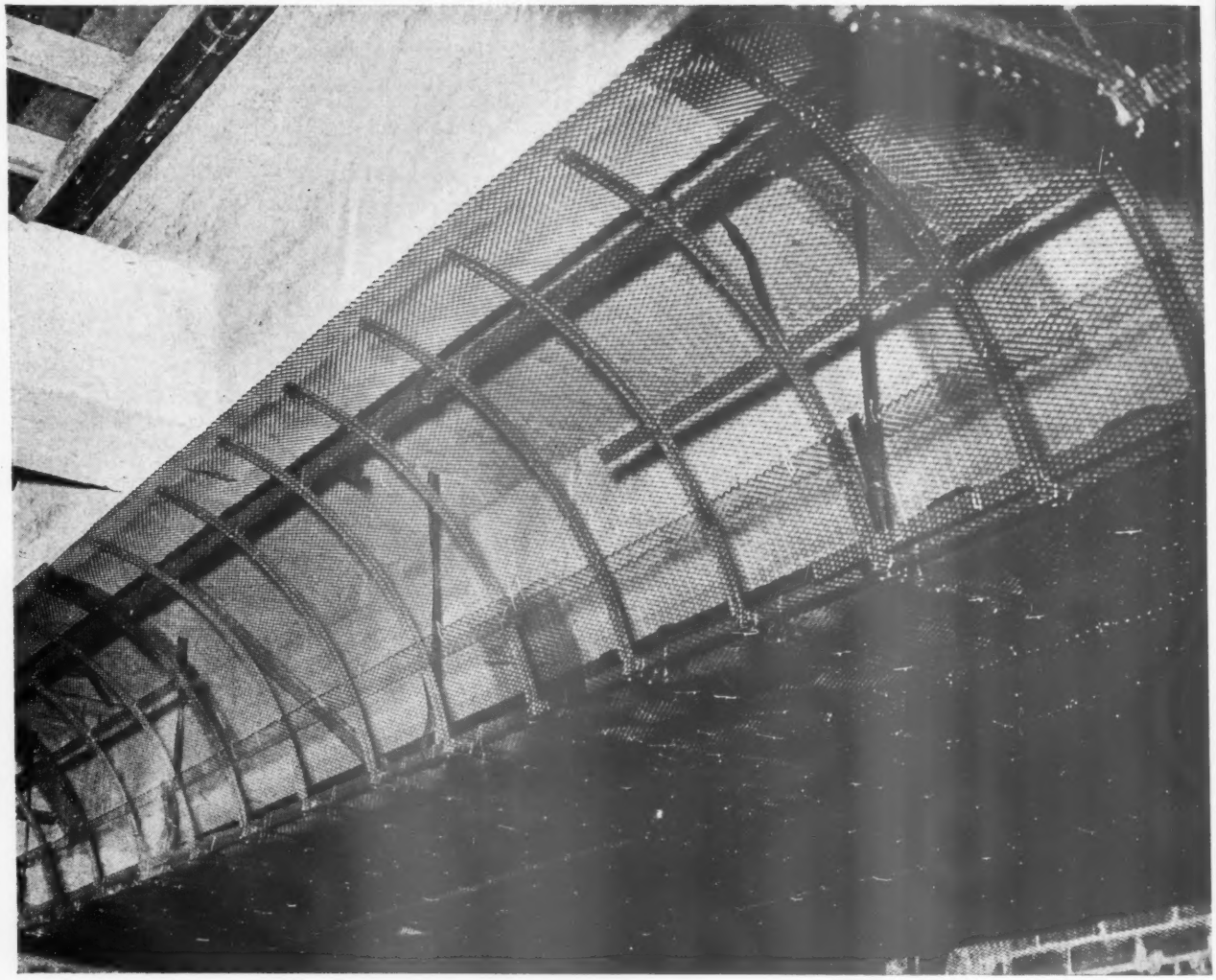

*Architects: Messrs. Lucas, Roberts & Brown.
Contractors: Messrs. Soper & Ayers.

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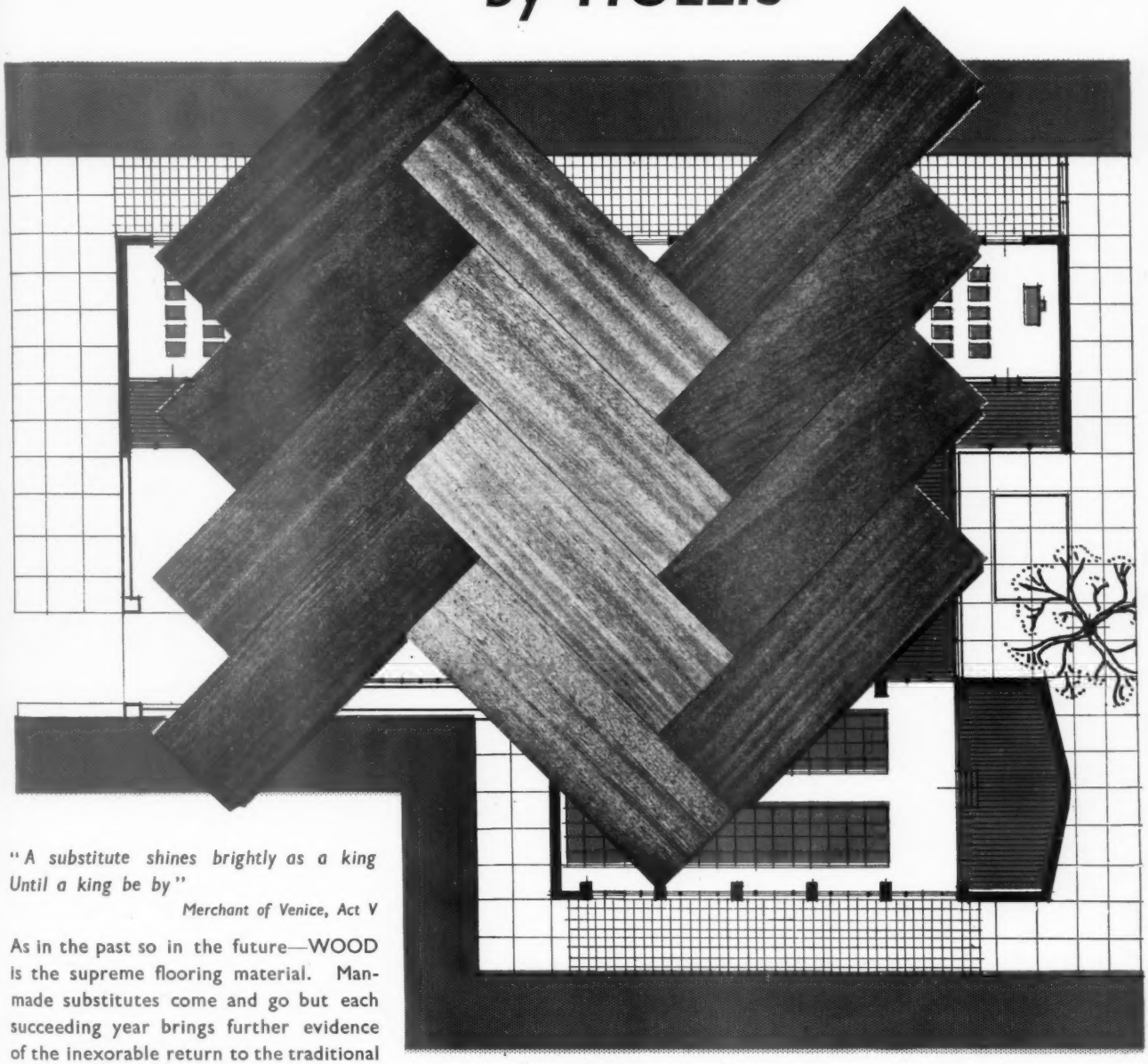
by HOLLIS



"A substitute shines brightly as a king
Until a king be by"

Merchant of Venice, Act V

As in the past so in the future—WOOD is the supreme flooring material. Man-made substitutes come and go but each succeeding year brings further evidence of the inexorable return to the traditional HARDWOOD for floors. Many excellent hardwoods are now available at moderate cost which combine BEAUTY, DURABILITY and COMFORT with ECONOMY.

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to ensure precision in manufacture, controlled moisture content and stability of the floor.

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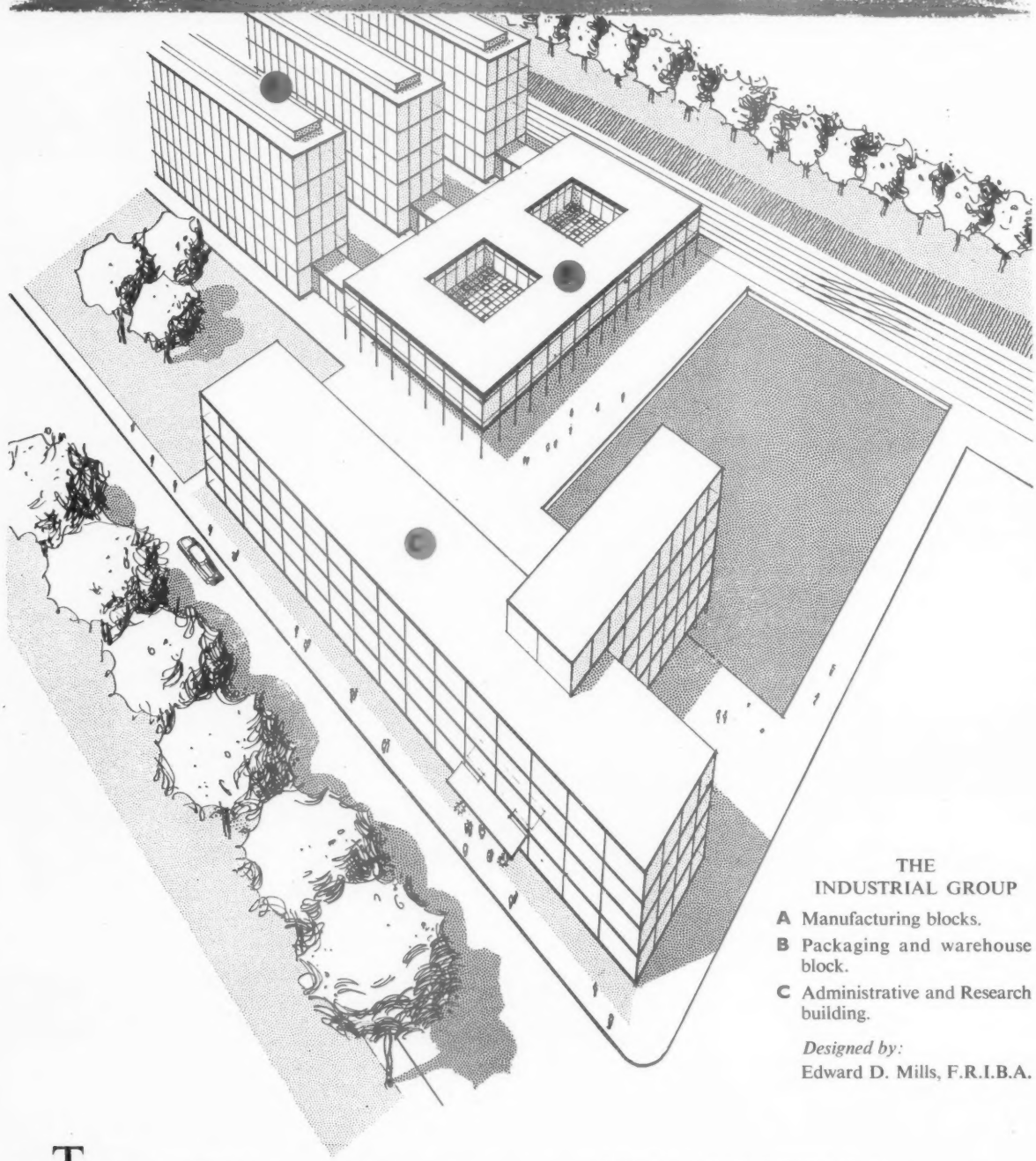

THE INDUSTRIAL GROUP

A Manufacturing blocks.

B Packaging and warehouse block.

C Administrative and Research building.

Designed by:
Edward D. Mills, F.R.I.B.A.

THE products of this factory are such that a degree of protection from strong sunlight is necessary. The steel frame and glass construction gives it far more structural flexibility than could be achieved with solid, load-bearing walls and regularly defined window spaces. The factory buildings are, in effect, transparent envelopes housing men and machines, which are grouped along the central spine of each works block instead of round its perimeter. The glass walls of the packaging and warehouse building are partially glazed with "ANTISUN" glass to protect the products from solar heat and glare without using sun-blinds. They give abundant natural daylighting all round and at all levels. The arrangement of the plant lay-out and, if necessary its rearrangement, present only minor problems. Factory floor levels, because of the framed construction, can be altered quite easily. The simplicity of the building technique saves time and labour, and maintenance costs are low.

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THE NATION'S HOUSES

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Architect:
J. B. McGaw, Esq., A.M.I.C.E.
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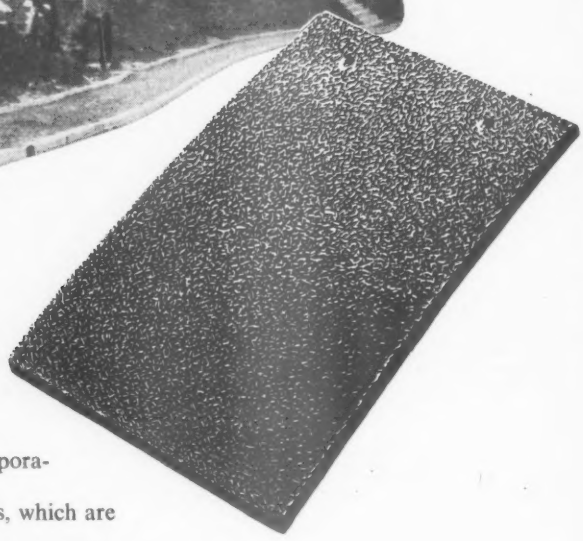
M. Inst. M. & Cy.E., M.R. San. I.



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THE ARCHITECTS' JOURNAL for January 21, 1954

CAVALCADE

"Nothing Shews" *reads the supplement to* ADAMSEZ 1907 CATALOGUE

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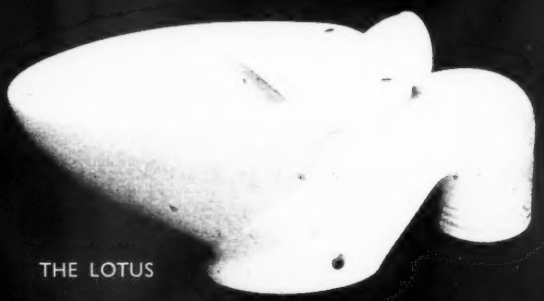
So spoke our Fathers. Time brings its changes but Adamsez still keeps its motto "*Let Knowledge Grow*".

1333 1953

Fig. 755

THE BEAN

Fig. 6015 THE "KODE B"



THE LOTUS

Fig. 439 THE LOTUS

THE LOTUS

Adamsez Ltd

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Time & Life Building,
New Bond St., London.

. . . ANOTHER COLTERRO CONTRACT

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D. A. Birchett, A.R.I.B.A.
C. C. Brown, A.R.I.B.A. (*Northumberland County Architect*)
Sir John Burnet, Tait & Partners, F./F.R.I.B.A.
Cecil Burns, F.R.I.B.A.
W. J. Carpenter Turner, A.R.I.B.A.
Clifford Culpin & Partners, F./A.R.I.B.A.
J. & E. Eastwick-Field, B.A. DIP. ARCH. (HONS.) LOND., A.R.I.B.A.
J. Innes Elliott, B.ARCH. (HONS.), A.R.I.B.A.
George Fairweather, F.R.I.B.A.
J. Stroud Foster, A.R.I.B.A.
Walter H. Gillespie, L.R.I.B.A. (*Burgh of Alloa Architect*)
Walter M. Goodesmith, F.R.I.B.A., DIP. T.P., A.M.T.P.I.
Hadfield, Cawkwell & Davidson, F./A.R.I.B.A.
John Harrison, A.R.I.B.A. (*Surrey County Architect*)
Hening & Chitty, M.B.E., A.A.DIP., A.M.T.P.I., F.R.I.B.A.
Leonard C. N. Howitt, B.ARCH., DIP.T.P., F.R.I.B.A., M.T.P.I.
George Kenyon, DIP. ARCH., A.R.I.B.A. (*Newcastle-on-Tyne City Architect*)
S. H. Loweth, F.S.A., F.R.I.B.A., M.I.STRUCT.E. (*Kent County Architect*)
Middleton & Jones, A./A.R.I.B.A., F.R.I.C.S.
W. Mollison, F.R.I.B.A.
Forbes Murison, A.R.I.B.A.
Charles B. Pearson & Son, F.R.I.B.A.
J. R. Piggott, F.R.I.B.A.
W. J. Reed, F.R.I.B.A.
Francis Scott, L.R.I.B.A.
Basil Smyth, A.R.I.B.A.
Edward Stobbs, A.R.I.B.A.
Sir Percy Thomas & Son, P./P.R.I.B.A., O.B.E., HON. LL.D.(WALES), D.L., J.P., M.T.P.I.
Alwyn Underdown, F.R.I.B.A., F.I.A.S.
Walters & Kerr-Bate, L.R.I.B.A.
Wimperis, Simpson, Gutherie & Fyffe, F.F./L.R.I.B.A.
William Wilson, A.R.I.B.A., A.M.T.P.I. (*Caithness County Architect*)
Sir Giles Gilbert Scott, O.M., R.A., F.R.I.B.A.

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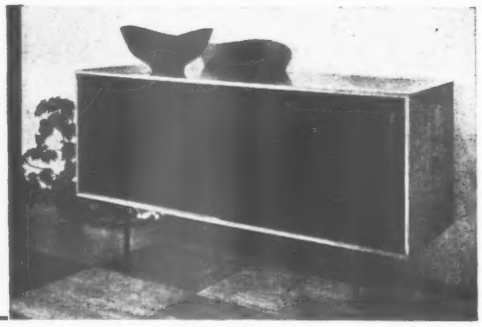
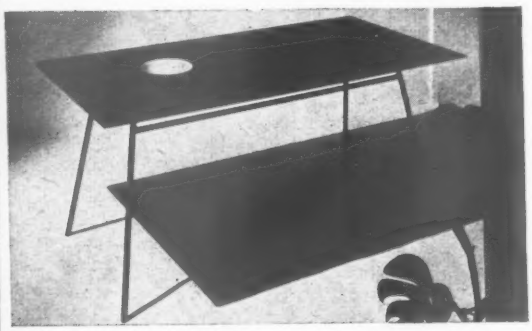


Robin Day designs

These are a few pieces from the range of contemporary furniture to be seen in the **Hille of London** showroom at 39/40 Albemarle St., W.1. The enlarged range of Hilleplan related cabinet units are now available with either timber or steel legs.

Folders showing the complete range of Hille furniture are available on request.



Steel framed and moulded ply chairs from £3 19 0

Chairs of all timber construction from £3 4 6

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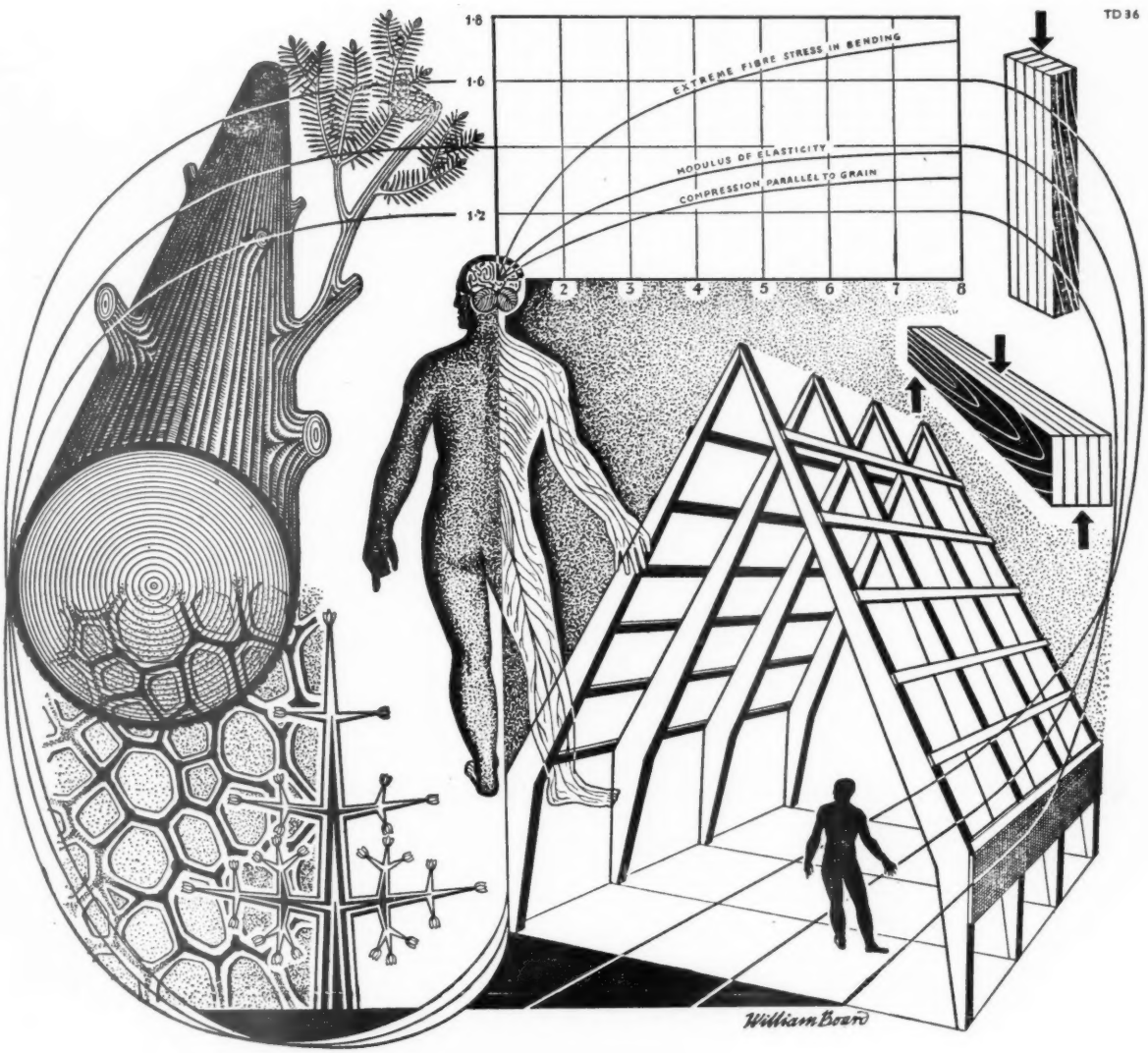

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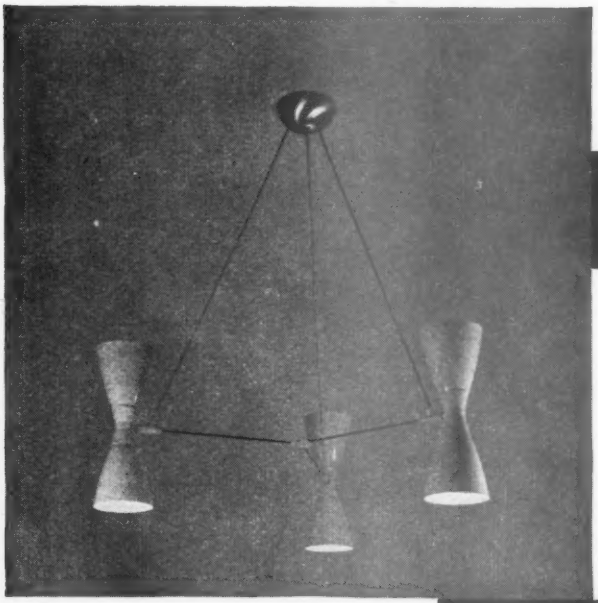

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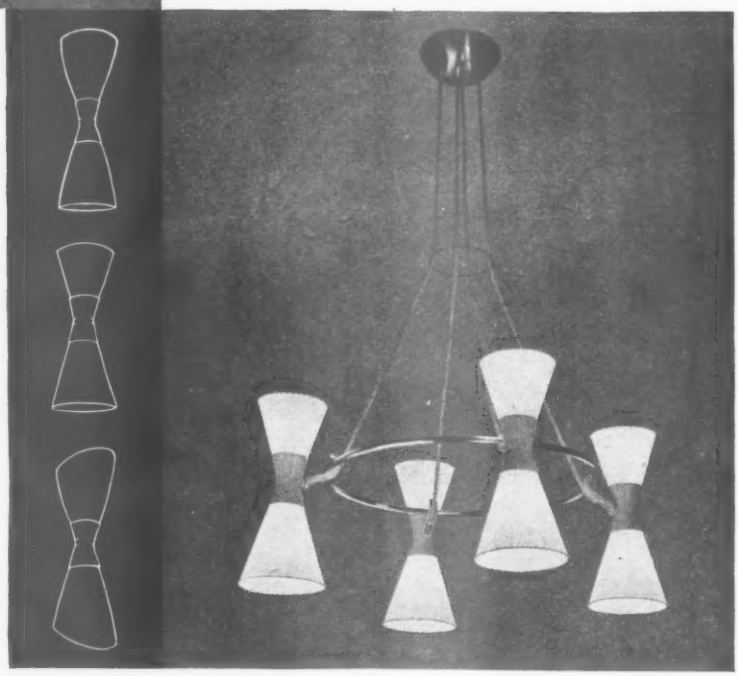
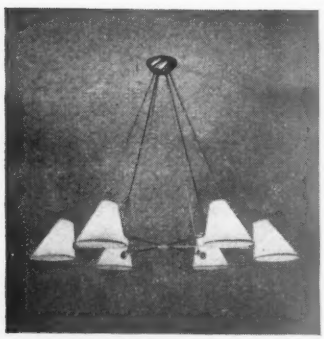
These new radial and ring fittings are additional to our existing Versalite and Mondolite ranges and are availiable in 3, 4, 6 and 8 light fittings in a satin brass and off-white finish with shades in off-white grained plastic.

Left: **FV.823/1.** Lamps: 6 x 60 watts. Length of arm 1' 4".

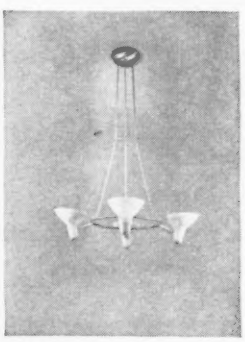
Below: **F.1084/2.** Dia. of ring 1' 9". Lamps: 4 x 40 watts — up. 4 x 60 watts — down.

These three assemblies are the standard combinations used on the fittings giving upward and downward light and comprise an off-white centre unit fitted with straight or angle reflectors, or shades. Other types of reflectors or shades are also used as shown below.

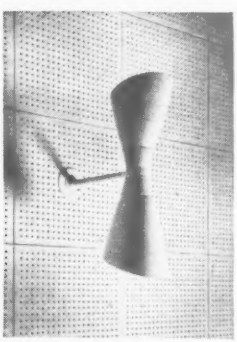




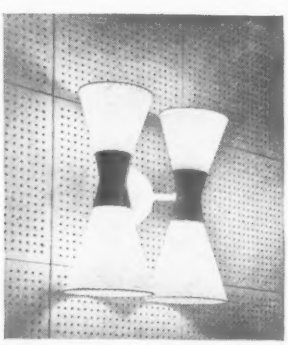
FV.126/S. Length of arm 1' 4". Lamps: 6 × 75 watts.



FV.504/R. Dia. of ring 1' 3". Lamps: 4 × 60 watts.



F.963/3. Height 1' 4½". Lamps: 40 watts up, 60 watts down.



F.956/2. Height 1' 2". Lamps: 2 × 40 watts up; 2 × 60 watts down.

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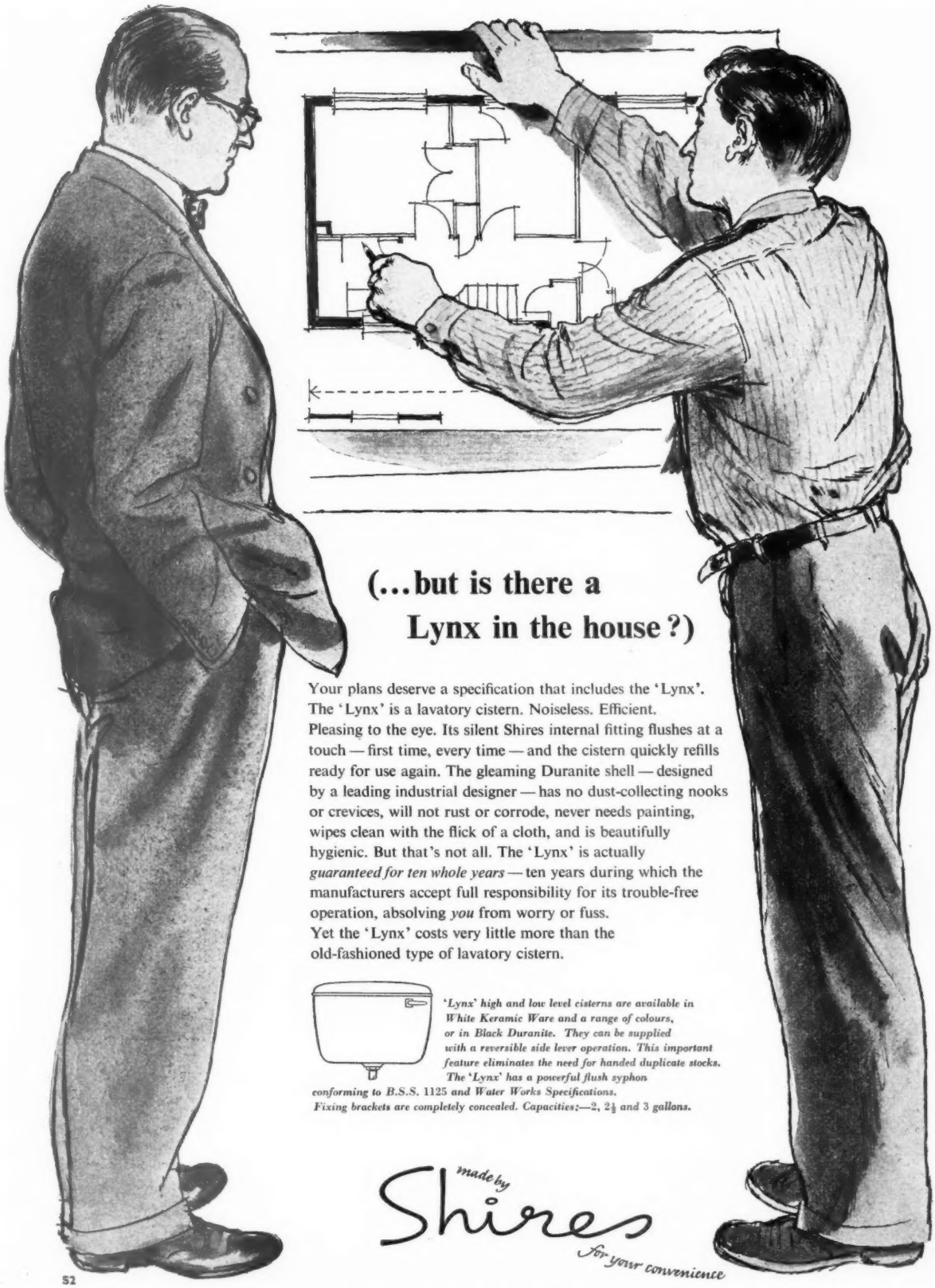

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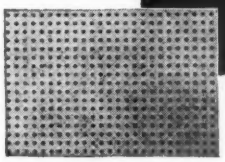

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A.1

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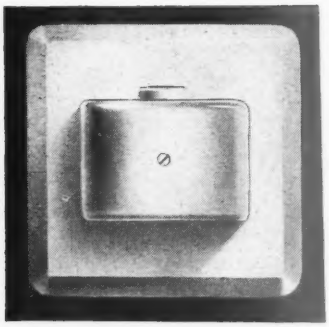

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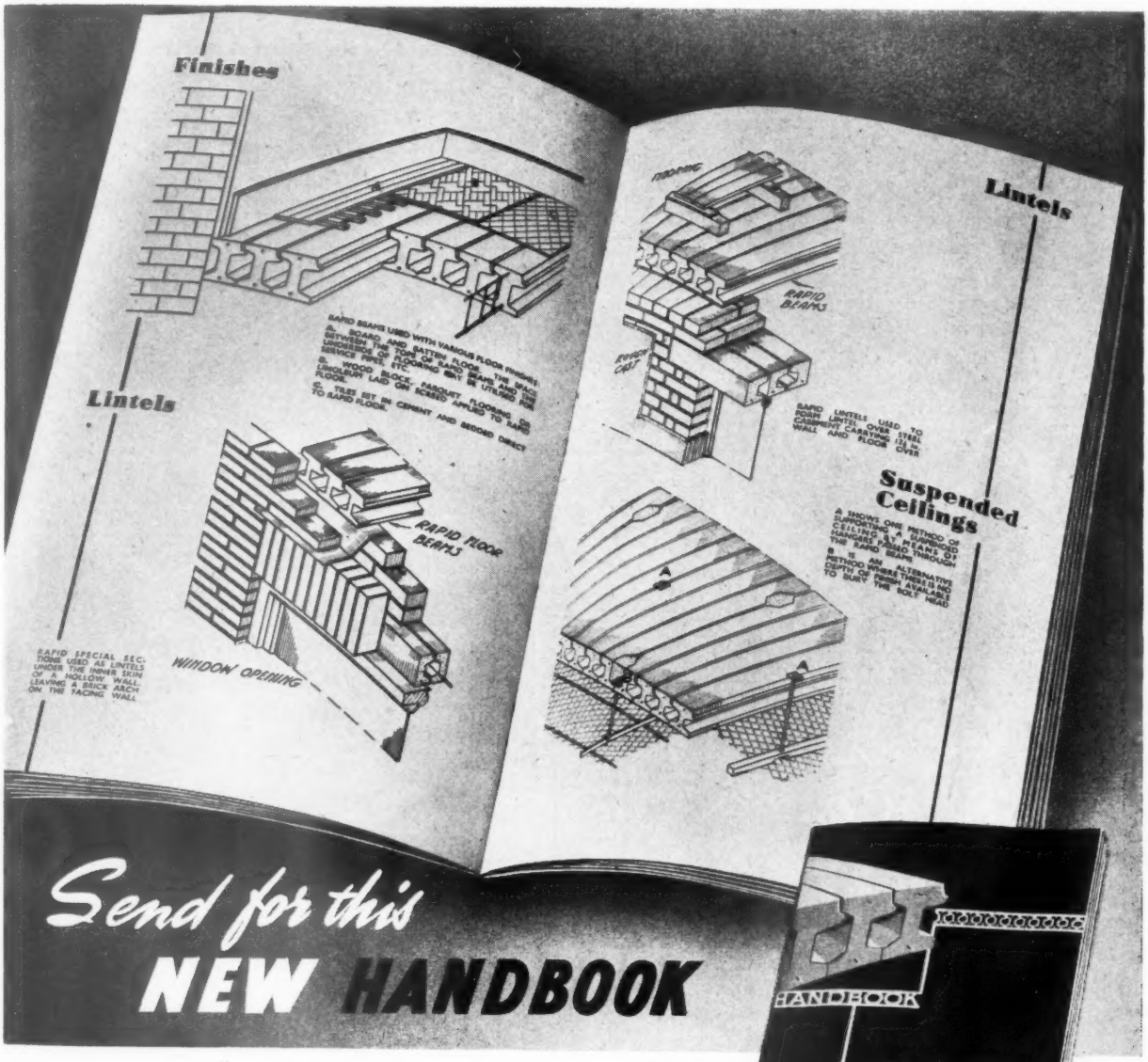

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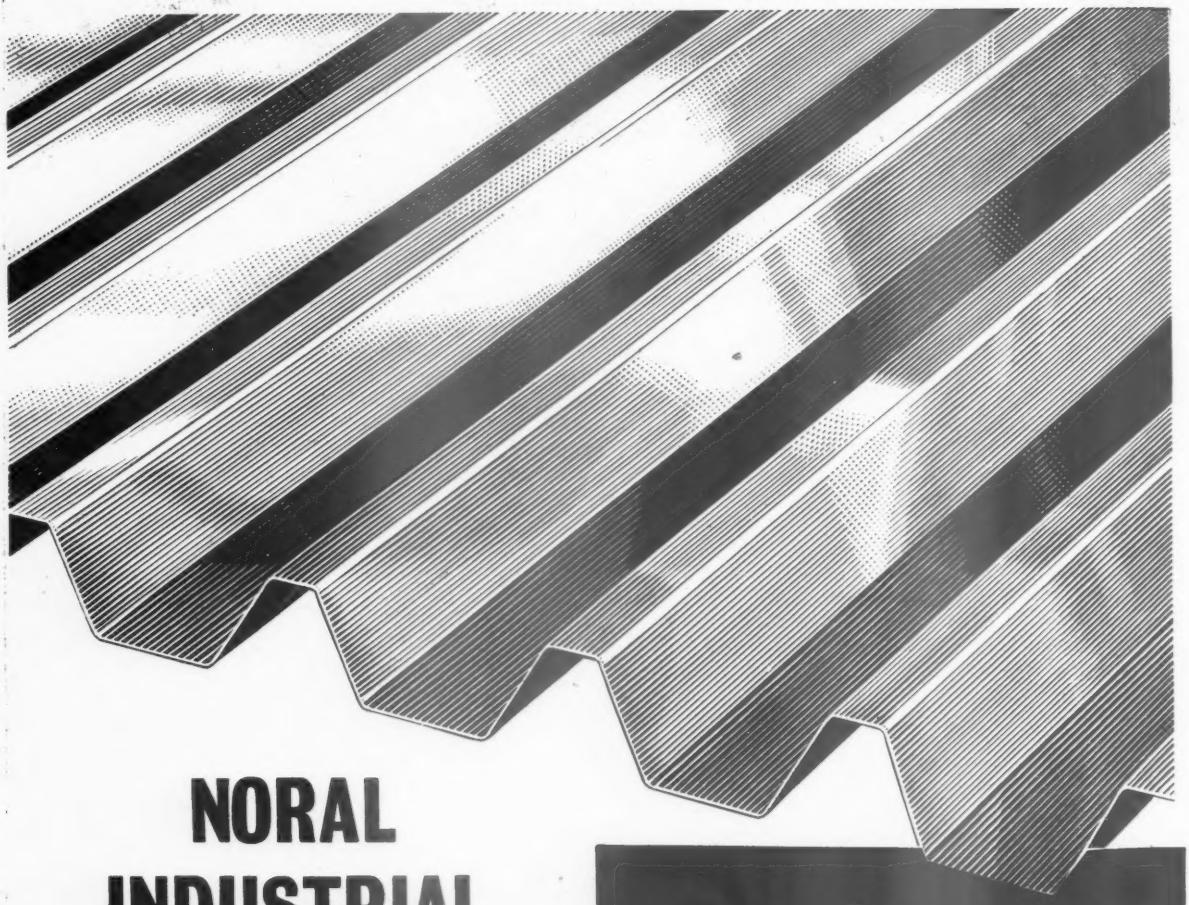

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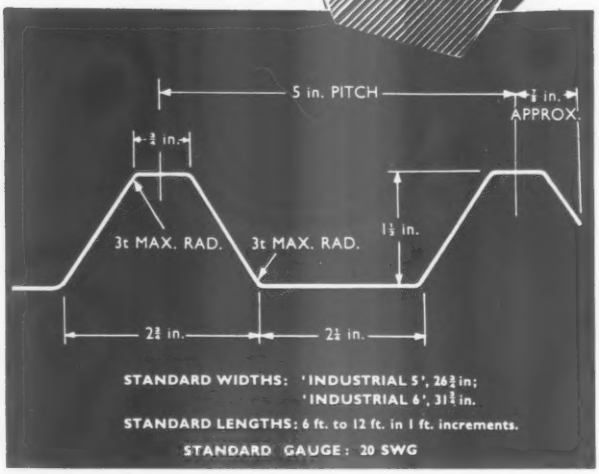

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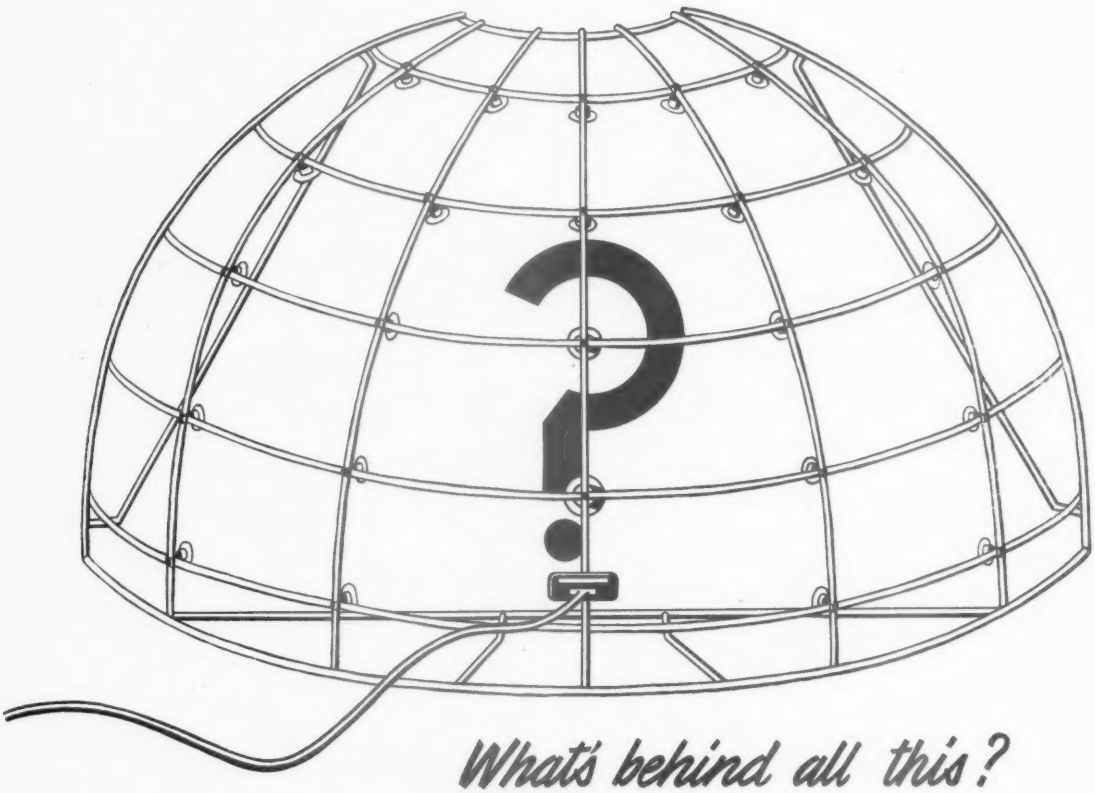

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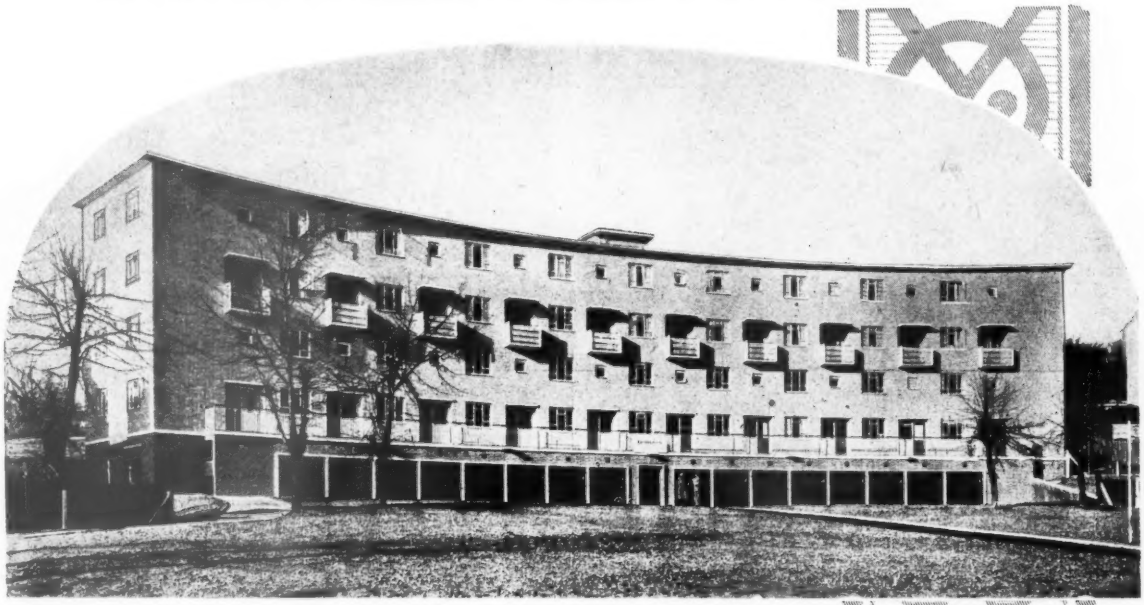

Photo of Lewisham Borough Council Maisonettes.
Architect: H.M. Forward, Esq. F.R.I.B.A., F.R.I.C.S.

1953 WAS, FOR US, A PERIOD of great activity. Besides rebuilding and restoring damaged properties in "blitzed" areas and much constructional work connected with the National Defence Programme, we erected several State Controlled Schools, large blocks of flats and council houses.

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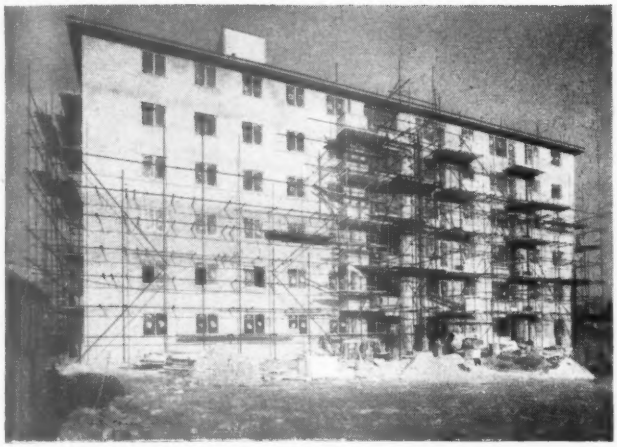

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2. Housing contract for Fulham Borough Council

3. A private development in Kent

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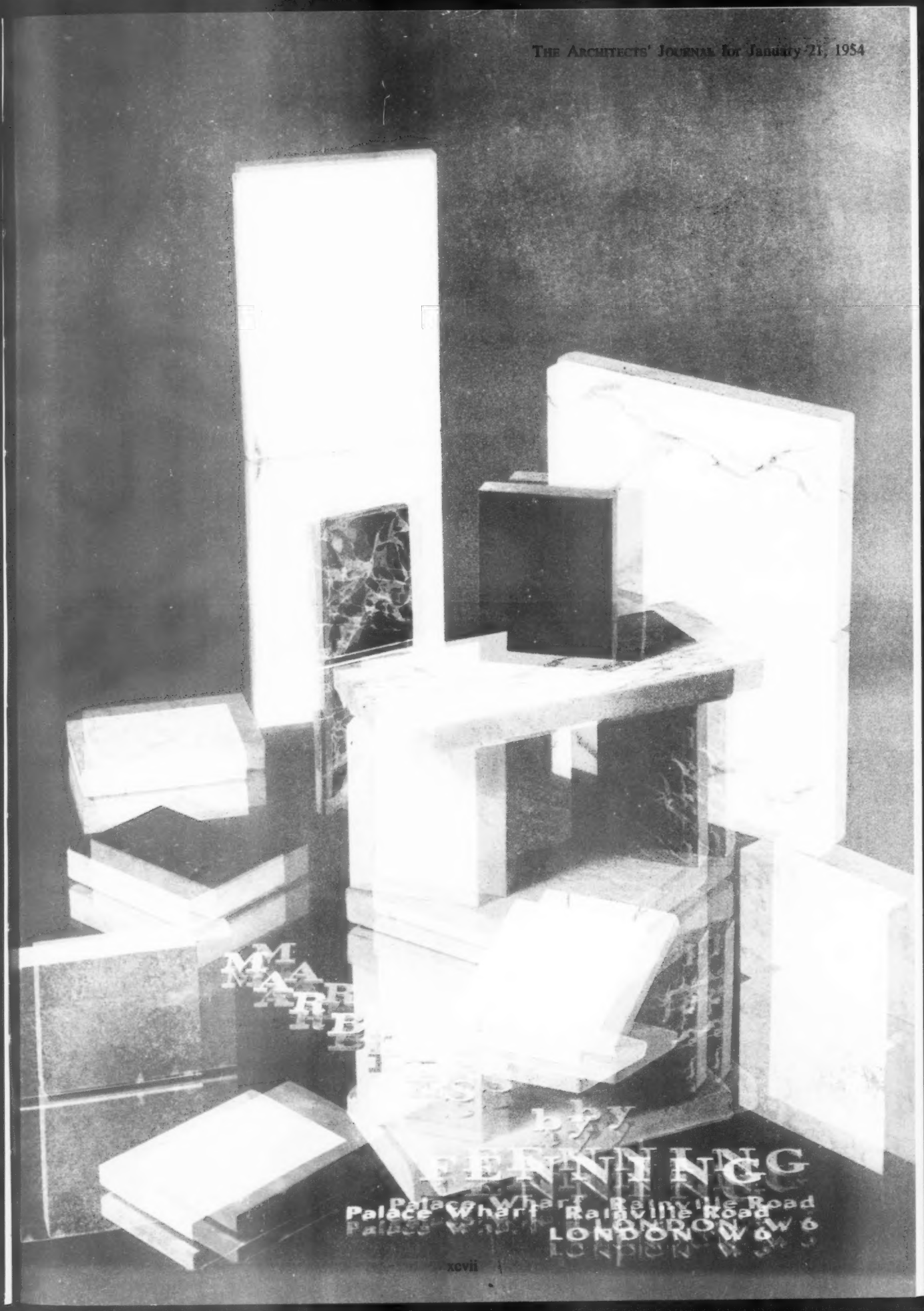
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No. 3073 January 21, 1954 VOL. 119

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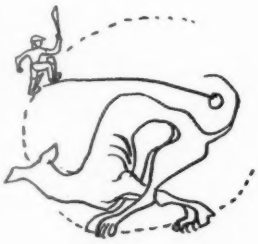
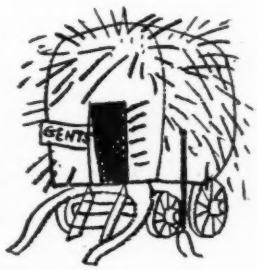
ASTRAGAL'S REVIEW of 1953

JANUARY

The month of new resolutions began, for many of us, with a good deal of biting on the back teeth. The IME had declared architects to be naturally inferior to municipal engineers and someone had suggested that Lord's should be used in the winter as a greyhound-racing track. Was it a coincidence, we wondered, that Parliament hastily drafted a Bill to stop us carrying offensive weapons? Or had this something to do with the Labour Party's hint that its members should stop attacking one another? It is hardly surprising that in such a month—with rising fares in London, riots in Karachi and smog in every throat—some of us turned for solace to the *Daily Express*, which had just decided that it was "representative of everything that is good and decent in the heart and soul of Britain." A little later the *News Chronicle* seduced us into a less pious state of mind with its offer of free houses, washing machines and television sets—in return for our ideas as home-makers. Meanwhile, that multi-home-maker, Corbusier, was named as the RIBA's Gold Medal winner for 1953—an announcement that was warmly applauded by architects who were not too busy selling their new cars (with the government's permission). Before the end of the month it seemed there were some hopes of success for the newly-formed Modular Society, all things being equal—which they certainly were not in the eyes of Manchester dustmen. These gentlemen, we were told, had divided the public into three groups: working class, middle class and better class.

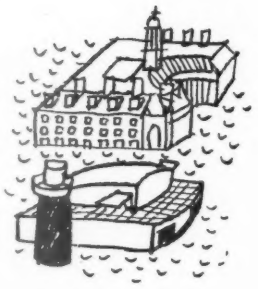


FEBRUARY



Although this month snarled upon us, bringing tragedy with gale and flood, it also gave a foretaste of the Christmassy goodwill of the Coronation season. A benevolent government, which had just told us we were drinking and smoking more than ever, decontrolled the sausage and promised another four ounces of margarine in June—"to help people celebrate in a traditionally festive spirit." As we day-dreamed about those extra slabs of bread and marge, we were relieved to hear that death comes more often to people who are too thin than to those who are too fat. Reassured, we helped ourselves to a newly-derationed bullseye, and went to indulge the senses at Portland Place and Charing Cross Station. At the first the RIBA offered us the perfume of Dutch blooms, which caused more excitement than its display of Dutch buildings; and at the second we were offered "the most provocative exhibition of the year"—a Wardour-street build-up for what turned out to be a "choose-your-own-furniture" ballot. At this time the Bailey Committee, which thought we should have a smaller choice of houses to put our chosen furniture into, said that a dozen or so standard interiors should satisfy the needs of all types of family. Elsewhere a far-from-standard interior—the Time-Life Building—was satisfying the needs of all types of critic. Some of these might well have taken a lesson from Aneurin Bevan, who was reported as saying, "I don't think it's worth while calling people names." His charitable mood did not make us forget that life was grim in some parts of the world. America, it was said, was suffering from a shortage of midgets; Samford RDC was wondering how to make a public lavatory fit in with the Constable country, and East Germans had been sternly reminded, by a newspaper, that "socialist realism should be considered, even in the building of snowmen."

MARCH

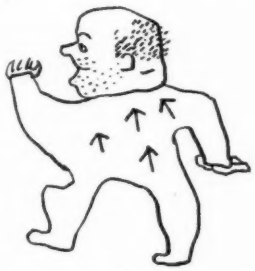


By this time we were, as a Bournemouth photographer reminded us, true Elizabethans. We could now consider, without flinching, his offer of a portrait of our "loved one executed in Coronation year." How sensible the new wide neckline seemed in the circumstances. But whose was the sentimental, reactionary voice which declared, in Newcastle, that "capital punishment may do irreparable harm to the wrong sort of person"? Whoever he was we envied him, for it had just been reported that his end of England was rising slightly, while our south-east corner was tipping into the sea. There was no panic here, but the government quickly increased our travel allowance, the LCC moved the National Theatre site further upstream, and architects in London swarmed to a conference on building in the tropics. Meanwhile, those members of the ever-optimistic public who had not read the RIBA's booklet, *The Architect and You*, were buying houses over the counter at the Ideal Home Exhibition, reassured by the promise of a certain Dr. Hawkes that the earth would not be a solid frozen mass for 150,000 million years. It seemed we might have time to get to the bottom of the 1953 Leasehold Property Bill. This told us, among other things, that "notwithstanding anything in sub-section (1) of this section, that sub-section shall not affect sub-paragraph (111) of paragraph (c) of sub-section (1) of section two of the Act of 1951." Fascinating stuff and well worth studying, if only to avoid catching the eye of our best friend, who had just had bad news from the US Bureau of Standards. "We have no reason to believe," the Bureau had said, "that chlorophyll has anything to do with deodorization."

APRIL

Hats were smaller, films were deeper and atom bangs were bigger in the month that brought Corbusier to London, where he gained a medal and lost an overcoat. In his own country a tight-rope acrobat walked across the Seine, while over here an insane attempt by an American to rent castles proved anything but a walk-over. American women were being tempted, at this time, to smoke pink, blue or green cigars—a stunt which lacked the patriotic flavour of Cambridge's "Coronation sausages in full colour," or the London store's display corsets in red, white and blue. A softening of Reds in the Kremlin was, we hoped, more than a façade; but it had us guessing as much as the claim by façade-famous Dr. Sitwell that "Hollywood is so quaint and unspoiled." Baffled, we returned to the inward eye and were not pleased with all that we saw. Mrs. Patricia Ford had accused Mrs. Bessie Braddock of snoring.

MAY



Some people might have thought *The Times* overmodest on our behalf when it pointed out that "the door is now open for talks between Russia and the pig powers." But we had a lot to be modest about just now. We had flown higher than anyone else, our government had promised free replacements to convicts who broke their dentures while trying to escape, and it was no longer necessary, in the words of the *Sheffield Telegraph*, "to pay an exorbitant price for a lettuce in order to get half a pound of tomatoes." Even the deputy chairman of the National Coal Board was heard to say, "We are not ashamed of nutty slack," while from Scotland came the triumphant announcement that a reindeer had been born there for the first time for 700 years. It really seemed that little could go wrong this month, so although we had lost count of the number of Unesco building projects for Paris, we felt that the latest one—by Zehrfuss, Breuer and Nervi—might well be the last. Did someone mention disturbances on the Gold Coast? We hardly noticed them, for we were a tighter little island than ever on this Coronation eve. True, the ARCHITECT'S JOURNAL tried to bring heads down from the clouds by lifting the lid off public lavatory design. But fantasy was so much in the air this month that a man who stole a van in Piccadilly found it to be full of burglar alarms.

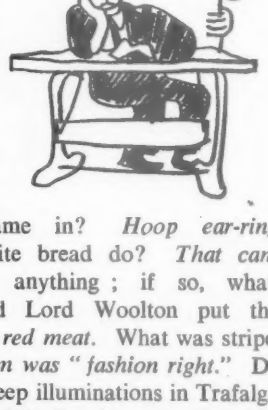
JUNE

London, as you may remember, was an enchanted place at Coronation time. All our grumbles about smudged views of familiar buildings and "vandalism" in the parks gave way to praise as the temporary townscape, which owed much to the South Bank exhibition, settled into place. Everywhere, or nearly everywhere, there was dignity, gaiety and elegance; once again we felt, as we had done on the South Bank, that there was an indefinable quality here which was too rarely with us. When it left us we had the feeling that we had to learn to grow up all over again and accept things—like pokerwork plaques and spec. building—as they were. Of course, we now had the chance of going to Russia—yes, they wanted to be hospitable—and seeing things as they were probably not. But most of us voted for staying where we were, eating our ewe mutton, and preparing to visit the RIBA's conference in Kent. Enlightening though the conference papers were, they did not capture the imagination as much as the news that a group of Yogis were to climb Everest without clothes, food, tents or oxygen. Were they also, perhaps, intending to make the trip without a mountain? Or did they share the belief of the *Assam Tribune* that "there are more ways of milking a cat than by dipping it in butter"?

JULY

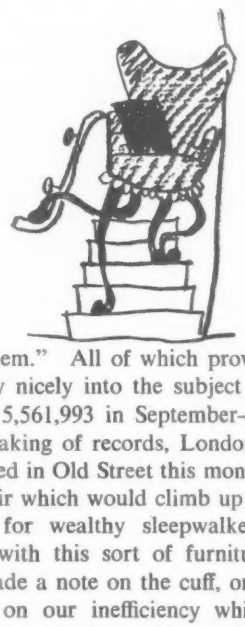
"Twenty-six thousand families go into a new house," said a headline in the *Daily Mail*. We hastily stuffed the paper behind the sofa, hoping to keep the news from Mr. Lewis Mumford, who had just seen the Pimlico blocks and seemed to consider even one family per flat "inhuman." "The younger generation," he told AA students, "is following Mies van der Rohe and Corbusier into the bottomless pit of 'style'." Thunder rolled, fares went up, exports fell and the BBC promised us a television series about Gilbert Harding's dislikes. Lord Beaverbrook wrote a series of articles telling young men how to make more money, the ARCHITECT'S JOURNAL published one telling local authorities how to pay more, and railway workers demanded an increase of 15 per cent. If you prefer health to wealth you were probably glad to hear that an American invention had made coughing easier. And no doubt you envied Adlai Stevenson who, according to *The Times*, intended to "spend five or six days in the country on July 30." This curious report was certainly more nearly true than the one from Morocco, which claimed that the Sultan Sidi Mohamed had fled to the moon—though even this seemed credible after Mr. Duncan Sandys' revelation that Britain had perfected a rocket that would seek out its victim. This last piece of news was encouraging—until a man who asked for permission to destroy his air raid shelter was told that the Home Office considered such a move "imprudent." What, then, was Moscow up to? We reached for a newspaper and found simply that a young Russian poet had stirred his nation with an ode to the soaring production of gravel and glass.

AUGUST



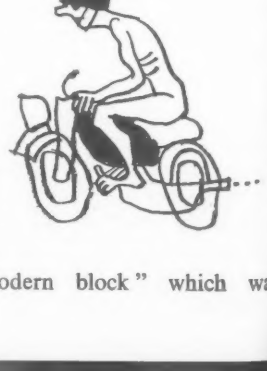
"Since the war achitects have been neither bold nor convincing," said Mr. Marples. ASTRAGAL took his words as a challenge and has seldom been so much on the alert for a whole month. Indeed, he is prepared to answer a short questionnaire he has prepared on August's events. Of what, for instance, was there a threatened shortage? Was it, perhaps, bricks? *It was.* What came in? *Hoop ear-rings came in.* And what did white bread do? *That came in too.* Did England win anything; if so, what? *Yes; if so, the Ashes.* Did Lord Woolton put that down? *Yes, he put it down to red meat.* What was striped denim in August? *Striped denim was "fashion right."* Did Harold Macmillan allow us to keep illuminations in Trafalgar Square because they are "part of the London scene"? *Yes.* What else did Mr. Marples say about the men who were "neither bold nor convincing"? *That financially their creations were too costly.* Who gave the best advice of the month, and what was it? *Lord Chief Justice Goddard: "For goodness sake don't give your wives mink coats!"* Did anyone else say anything useful about women? *Yes, Dr. Kinsey.* Can you comment on what he said? *Not without being both too bold and too convincing.*

SEPTEMBER



"Lack of cement holds up houses," said a headline in the *Star*, causing a near-panic in one branch of the industry, which looked like becoming redundant. At the same time Mr. Digby Morton complained that a threatened shortage of coal would keep skirts long, and at Paddington station waffles were removed from the restaurant service "because too many people wanted them." All of which proves absolutely nothing and leads very nicely into the subject of boy scouts, of whom there were 5,561,993 in September—a record number, it was said. Speaking of records, London's highest block of flats was completed in Old Street this month, just as we heard of a new armchair which would climb up or down stairs—the ideal present for wealthy sleepwalkers. Should architects design rooms with this sort of furniture in mind? Conscientiously we made a note on the cuff, only to recoil from a sharp rebuke on our inefficiency which appeared in the *Bristol Evening Post*. "Is it not time," asked a letter-writer, "that someone thought of cats when planning council house estates, where there is neither a wall nor a window sill, or even a tree, for them to sit on?" Before we had recovered from this, a councillor in Newcastle set us a new problem. "If sub-standard people have got to be housed," he said, "then you have got to build slums." We began to envy that young architect in the cereal advertisement whose breakfasts had made him a "100 per center." And we gave solemn thought to Noel Brandon-Jones's statement that "architects, whose thinking is done mainly in visual images, are tremendous singers." But five minutes with *Fledermaus* in the bathroom sent us scurrying back to the office where, as the month went by, we were depressed by the overpowering flat scheme which won the Dover competition, impressed by the efficiency of Frederick Gibberd's project for London Airport, and heartened by the words of Lord Glenorchy. "The only thing I can do well," he said, "is to play the bagpipes."

OCTOBER



"We don't need any frills and fancy trimmings." The speaker was Miss Rita Hayworth, on the occasion of her fourth wedding, not—as you might suppose—a nervous client, or Mr. Disney, of Chorley Wood, who had told the editor of *The Times*, "I am sure I cannot be unique in taking no interest in art of any sort." How he would have liked the "luxuriously unfurnished flat in modern block" which was

offered in the *Kensington Post*. And how puzzled he must have been when Bucklersbury House was given a new roof-line on the advice of the Royal Fine Art Commission. Did he also, we wondered, despise the sartorial art? How did he feel about the new leather bathing-costume for women, the death of the mortar-board at Cambridge, or the extraordinary statement, by a north-country councillor, that "every motor-cyclist should wear *at least* a crash helmet"? Most of us felt that in this clothes-conscious month it was going a bit far to blame long trousers for youthful crimes (letter in the *Evening News*), or to advocate Eton collars as "the answer to problems of juvenile delinquency" (letter in the *Daily Sketch*). After all, the home of these collars, in the words of its headmaster, "is only a secondary grammar school steeped in historical conditions and high standards." That was the understatement of the month; the prize overstatement was made by the fashion model, Barbara Goalen. "The nicest things about living in Eaton Square," she told the Press, "is that simply everyone lives there." If this were true, what was the point of the government's decontrolling the selling price of new houses? We gave the government the benefit of the doubt, applauded its action and found we needed both hands free for some hectic back-slapping before the month slipped away. The recipients—if I may use that nasty mincing word—of our enthusiasm were Sir Hugh Casson and Mr. Neville Conder, for their Cambridge University scheme, and the LCC Planning Department, under Dr. J. L. Martin, for its promise of a permanent South Bank worthy of its short-lived predecessor.

NOVEMBER

The primrose path on one side of us, the waste land on the other; and there were we, according to Mr. R. A. Butler, steering a straight course between the two. Straight? Well, fairly straight. There were certainly times this month when we skipped through to the primroses: restrictions on private building were lifted, the MOHLG announced its "Operation Rescue" for old houses, softwood controls were removed and the Speaker of the House ruled wisely that "It is quite out of order to throw eggs." But there were also moments when we sprawled over to the waste land—the return of meat rationing, the return of the Oliviers in Rattigan's *Sleeping Prince*, and the return of our poisonous, home-mad fog. The rest of the time we jogged along the not uneventful path we knew so well—a path with alternate rough and smooth patches. Were we beaten by Hungary at football? Never mind, we were proudly making the first prefabricated palace for an Arabian prince. Did Field-Marshal Montgomery promise no more than ten to fifteen years of rowing or skiing before the next "party"? Very well, we would think, instead, of the assurance given us by the World Health Organization that "it looks, after all, as if man will succeed in outwitting the insect." Were we shocked by Mr. Howard Robertson's plea for "people's detailing"? At least we could be comforted by the news that our Piltdown ancestor did not necessarily have a receding chin. Had Russia claimed to be the originator of the 3-D cinema screen? They were welcome to it, for this month Britain had perfected a small chintz-covered cushion which, it was claimed, prevented that too common complaint—a pain in the neck from watching television. On one point, however, we had to give way to the Soviet Union; we had nothing to equal their newly formed chair at Leningrad University. It was, believe it or not, a chair of knitting.

DECEMBER

Nearly time for another year to be reviewed, and ASTRAGAL, who always gets knee-deep in old newspapers over Christmas, resolved to jot down December's headlines day by day. But not all of these notes—and here comes a jangling metaphor—strike a chord in the memory. Why was it, one wonders, that "Violet, 19, said 'Yes' After All?" Why, for that matter, did "Policemen Wear Out The Floor"? And what *can* be the meaning of "Pigeon Pie For Ever"? Did the *Daily Express* really publish a story about "Hamlet in Russian in Quaint Cornish Town"? And was the *Daily Telegraph* reporting on a Left-wing Nativity play when it printed the headline, "Vice-Consul To Fly To Archangel." Alas! the newspapers which provided these tit-bits are now as mouldy as the sandwiches that someone sent to Dr Summerskill, but most of ASTRAGAL'S jottings tell a complete story. You will remember, perhaps, that in December cheese came off the ration, and that Sir Gerald Kelly had harsh things to say about eels. And while you were trying to pronounce Hammarskjöld (remember?), you learned that Orson Welles often felt naked without a false nose, Dr. Soper sometimes wore a swim-suit under his Sunday best, and a certain Ganga Deen, living in British Guiana, disclaimed any knowledge of Kipling. More useful information came at this time from Pembroke Wicks, who said architects were permitted to send their work to professional papers if they were not out to attract a layman, and from Sir David Eccles, who promised to double the value of building licences for blitzed cities. Then there was that man who lived opposite a newly-placed nude statue in Fulham. "The right place for such a statue," he said, "is an art gallery. No man would want his wife or daughter to see it." There is no more space for me to titillate your memories with abominable snowmen, beer tokens, concrete plane wings and the like; so let me simply wish you a New Year in which you will be less (*a*) overcrowded, (*b*) underpaid, (*c*) underworked, (*d*) unrecognized, or (*e*) undereducated. You will, of course, strike out the words that do not apply, as you were taught to do in 1953 by Professor Bowen, who has made your year complete by showing you to yourselves as you really are. Just one more thing: let me leave you with the most sensible remark that was made in December. "Work isn't noble," said Pauline Goddard, "it is just healthy." Good health!

Sir David Eccles

Sir David Eccles, whose knighthood was announced in the Coronation honours list, has become a very popular Minister of Works during his two years in office, by solving many of the problems of the building industry. But if he is a friend of the builder, is he also a friend of the architect? How has he replied to the open letter we published in our New Year issue for 1952? We pointed out then that his Ministry, which had sponsored the "lessor" scheme without insisting on good siting and good architecture, should lead the way in contemporary design for public buildings, and that it should take the public more fully into its confidence. In the past year the Ministry's own architects' department, under Eric Bedford, has been responsible for designs which help to remove the stigma from the words "public works." Furthermore, the Minister *has* taken the public into his confidence, through the Press, about his plans. And he has certainly won the trust of the architectural profession, not only by his relaxation of licensing restrictions, but by his recent plea (reported on page 111) for the formation of a "co-ordinating body" to save the City of London from "fat and familiar, mediocre and characterless neo-Georgian architecture." We may be sure that the man who holds the ministerial post which most closely concerns the architectural profession is aware of the profession's requirements. (Top left, a "lessor" building, Atlantic House, designed by T. P. Bennett & Son. Bottom left, Bucklersbury House, by Owen Campbell-Jones.)

MESSAGE TO THE ARCHITECTS' JOURNAL

It is a pleasure to send New Year wishes to the readers of your journal. Gradually it becomes possible to free more kinds of building from controls, and to make a serious start on many large projects, such as the office blocks in the City of London. I do hope that building-owners will call for modern architecture and decoration. Our generation wants a style of its own and from what I have seen since I came to the Ministry of Works, if our architects are given the chance, they will create such a style, worthy of the past and expressive of the new reign.

David Eccles

For the third year running we are giving readers a close-up of the men (and one woman) whom ASTRAGAL *has nominated as "Men of the Year." These people have been in the limelight in the past twelve months either because they have begun their careers with a long stride towards a promising future, or because they have capped successful careers with a new achievement. Others to whom* ASTRAGAL *doffs his hat with respect are :—J. L. Martin and his LCC staff, for their South Bank scheme ; Robert Matthew, now Professor of Architecture, University of Edinburgh, for preaching public architecture as well as he recently practised it ; Eric Bedford, C.V.O., chief architect of the MOW, for designing both temporary (Coronation) and permanent structures that have nothing of the traditional "public works" stuffiness about them ; Sir Hugh Casson and Neville Conder, for their imaginative Cambridge development scheme ; The architectural Knight of the year, Sir William Holford ; Nikolaus Pevsner, Ove Arup, Maxwell Fry, Geoffrey Webb, Michael Waterhouse, Osbert Lancaster and Alfred Bossom—each of whom was awarded the CBE ; and all who were responsible for the street decorations which gave London wit, dignity and elegance during the Coronation season.*

MEN OF THE YEAR

STEPHENSON, Gordon (Off to America). For his work as Professor of Civic Design, Liverpool School of Architecture, which he ended at the turn of the year.

WOMERSLEY, J. L. (City architect, Sheffield). For his imaginative housing work in the Midlands, and for the equal imagination he has shown in preparing for an ambitious reconstruction programme in Sheffield.

BUTLER, Reg (Architect turned sculptor). For winning the ICA's international sculpture competition with his "Unknown Political Prisoner."

CAMPBELL-JONES, Owen (Architect in private practice). For bringing contemporary design into the conservative City of London—after four years of perseverance.

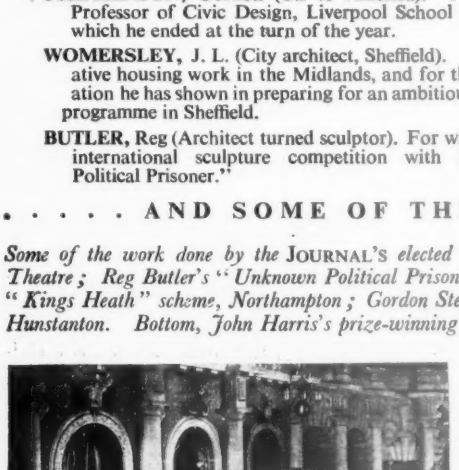
SMITHSON, Alison and Peter (Architects in private practice). For continuing to be the bright young hopes of the profession.

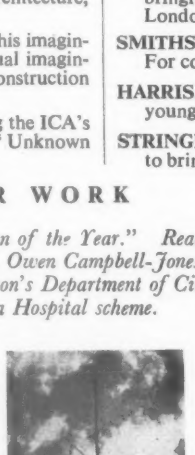
HARRIS, John (Architect in private practice). For being the youngest of the first prize winners of the year's big competitions.

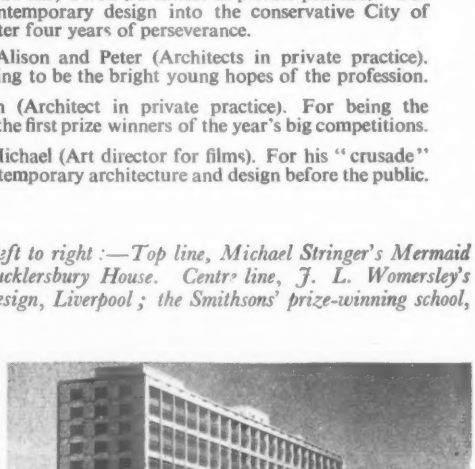
STRINGER, Michael (Art director for films). For his "crusade" to bring contemporary architecture and design before the public.

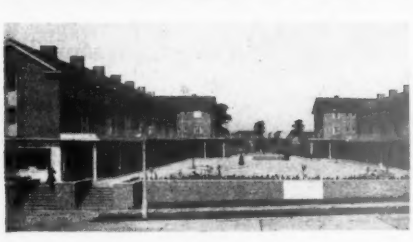
. . . . . AND SOME OF THEIR WORK

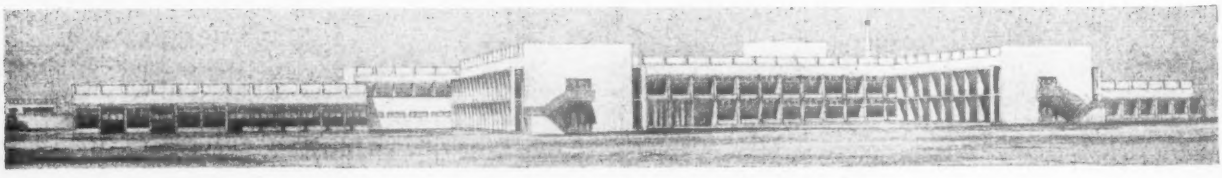
Some of the work done by the JOURNAL'S *elected "Men of the Year." Reading left to right :—Top line, Michael Stringer's Mermaid Theatre ; Reg Butler's "Unknown Political Prisoner" ; Owen Campbell-Jones's Bucklersbury House. Centre line, J. L. Womersley's "Kings Heath" scheme, Northampton ; Gordon Stephenson's Department of Civic Design, Liverpool ; the Smithsons' prize-winning school, Hunstanton. Bottom, John Harris's prize-winning Doha Hospital scheme.*





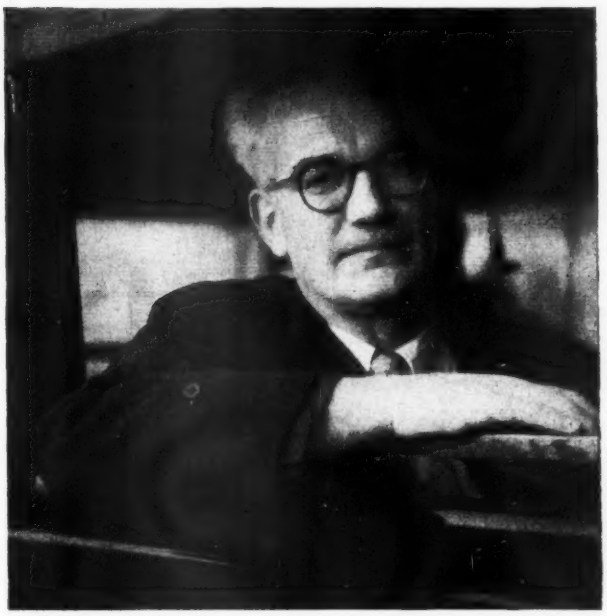






GORDON STEPHENSON

Gordon Stephenson, who spent the early part of last year travelling round the world, is now sunning himself in Western Australia; his excuse for retreating from the English winter is a Regional Plan, for the State Town Planning Commissioner, which he is preparing with J. A. Hepburn. After that he goes to the University of California as visiting Professor. Then, in 1955, to Cambridge, Massachusetts, as Professor of City Planning. His American wife and three daughters go everywhere with him. A Liverpool policeman's son, he found special satisfaction in his appointment for six years as Lever Professor of Civic Design in his native city. Born 1908. Two scholarships took him from council school to Liverpool School of Architecture, where he shared prizes with Holford. Went to Paris on Chadwick Fellowship. Studied sanitary science at Sorbonne by night; worked hard and very happily in Corb's office by day. Lived on Left Bank for 50s. a week. Four years teaching at Liverpool; encouraged by Professor Reilly, he shocked students with Corb's ideas. In 1936 he went to Massachusetts Institute of Technology on a Commonwealth Fellowship to study housing and planning. Met his wife there; one of 20 girls among 3,000 men students. "Best bit of planning I've ever done"! Soon after, taught at A A. Then two years helping government to spend £20 million on ordnance factory and wartime hostels. Joined nucleus of Lord Reith's reconstruction group, later to be in one ministry after another—for six years. Left civil service for the Lever Chair. Worked in new building he had designed. Edited "Town Planning Review," and with Robert Young and two ex-students set up office in Liverpool which now keeps 13 people busy.



Those Were (And These Can be) The Days

Before he left for Australia we asked Professor Stephenson for a few reflections on his busy life.

Until recently I thought of myself as one of the younger generation of architects. True there is a lot to be learned, and I try hard to go on acquiring knowledge, but middle age is upon me. Twenty-four years have passed since my first six months in an office. It was in my fourth year as one of Reilly's young men that I went to work with Wallace K. Harrison in New York and spent the first three days in the New York Public Library studying the Parthenon (the corner columns were difficult!). A copy was to go on top of a three-tiered building in Washington, D.C. Within a short time I was helping with the presentation drawing of an early scheme for the Rockefeller Centre—the technique included *lignes de retrait, poché,* mosaic (words unknown to the present generation), Roman lettering and dozens of ink washes. It was all great fun.

A year later I was on my way to Paris and to Corb's office. It was in this office that I learned a great deal, worked hard, and made lifetime friendships with people from many countries. I even learned that the golden cut could successfully be applied (with the minimum of fudging) to a finished design—if Corb had done the design.

Reilly called me back to Liverpool to help stir things up. The days of the orders and classical compositions were slipping away. The AA had gone Dutch, or was it Scandinavian? Liverpool, as usual, was to be two moves ahead. The fresh air from the Paris Left Bank was to slip through Liverpudlians' windows. It is strange to recall that in those days Corb was considered to be a madman by all architects and students in England, even though he had already said everything, which was plenty, in his *Vers Une Architecture;* and his best design, for the League of Nations Building, which might have been the important turning point in his life, had been prepared five years before. Several years later, curiously enough, at M.I.T., I came under the spell of Unwin during discussions after lectures which he was giving. It is possible, but perhaps not probable, that I should have been one of the " point flats everywhere " boys if I had not, at that stage, disagreed with Unwin's ideas. It took some years of further experience and the advent of three children to convince me that there was something in what he said. Now I find myself accepting le Corbusier, Unwin, Mumford and Lethaby, all together, as really important recent contributors to the architectural main stream. Lethaby and Unwin are every bit as modern as Corb, though sadly neglected in comparison.

Six years in the Ministry (an exciting place when it was small, compact and vigorously driving heavenwards), and six years in charge of a department which has had students from all parts of the world, have helped me to arrive at a phase of life in which I am more content with the genuine, intelligent solution to a problem than with the flashy, fashionable piece which, we are told, is the last word in something or other. The really creative architects are born and not made.

Modern architecture has reached several dead ends because it has neglected to recognize truths established through the centuries. It is now generally accepted but it is not yet an architecture for people of today. It should be an economical architecture, designed and built at twice or thrice the present speed. There should be more competition between professional teams in every town and city. The true originator, the hard-headed and yet imaginative thinker, is the man needed. He will know that the elegant and the economical solution can be the same thing, and that this above all is the need. The University schools can play their proper rôle if they concentrate more on fundamentals. They should stimulate the mind of a student, give him method in approach and let him leave with the one main thought: that he should be a student for fifty years—able always to learn from experience in life as well as in practice.

J.L. WOMERSLEY

Just twelve months ago, after only seven years in public service, J. L. Womersley became City Architect of Sheffield, with responsibility for much of Sheffield's reconstruction work. This purposeful Yorkshireman works days, nights and most week-ends at his job ; he aims to build up Sheffield as the first city in Yorkshire. His home town is Huddersfield, where he first went to work in an architect's office. He was wisely lured away to Norman Culley's Huddersfield School of Art, and during his four years there developed an abiding interest in town planning. Went to the Royal College, 1933. First London job an underground restaurant at Golders Green. Remembered as " a good initiation, with water trouble, reinforced concrete, sprung dance floor and air conditioning." During war work in Lancashire met Herbert Rowse ; later became his principal assistant at Liverpool. In 1946 was appointed Borough Architect and Town Planning Officer for Northampton, where he won the Builders' low-cost-housing competition. Picked from 40 competitors for Sheffield post. Now runs staff of 120, aims to build 2,500 new houses every year for city's half-million population. Starts soon on big slum-clearance and flat-building project in city centre. Likes local authority architecture because, he says, it offers the best scope now. Has introduced group practice in his office. " It leads to greater interest in the work and it means I can still work as an architect, as well as an administrator." Lives on outskirts of Sheffield, where city, moor and Pennines meet. One hobby : walking. Met Scottish wife while tramping the Western Highlands. Two sons ; one shows interest in architecture.

Rebuilding a City Centre

In the following notes Mr. Womersley has something to say about his present job—the reconstruction of Sheffield.

In about five years' time Sheffield's city centre should be transformed. Rebuilding of the blitzed shopping centre is now under way by private enterprise; site work on the new technical college has recently commenced and a preliminary major scheme for central area housing re-development has been approved. In approving this scheme the City Council has agreed to build to higher densities and greater heights than hitherto in order to halt the spread of the city and to meet the public demand for homes nearer to workplaces. Outside London, Sheffield intends to be one of the first authorities to start big-scale slum clearance and flat construction since the war.

Park Hill, the chief re-housing scheme, lies immediately east and above the Midland railway station. Here the blocks will go up to 13 storeys, and this may mean that Sheffield will be building higher than any other provincial authority. Many families will be housed in maisonettes, where it is hoped to give them almost the same kind of conditions as is found in a house, a semi-outside room.

In the flats we hope to provide a semi-outside room or large balcony being provided for each family. By building higher and freeing ground space we hope to create greater amenities than have been offered by most flats built in recent years. Housing is, of course, much more than building big blocks of flats. That's why Park Hill is being designed as a neighbourhood unit, with schools, shops, cinemas, churches and community centres within the general scheme. This should revive the sense of community, now in danger of being lost in certain semi-derelict central parts of the city. Our tenants should " take to " tall blocks, if only for their convenience. Most like to keep up appearances. The " coal in the bath " housewives are a vanished race.

Smoke and soot is a problem that should be tackled at source. But we are trying to make Sheffield look cleaner by improving protective materials, and by encouraging the use of lighter and washable paints. The city's new flats will be specially treated. Lightweight cladding material which can be put up rapidly in large slabs are being considered.

How far Sheffield solves its town planning problems will depend primarily on the extent to which unsuitably-sited industry can be moved, and how far people will accept higher densities (79 to the acre) to avoid excessive overspill.

REG BUTLER

Reg Butler (age 40), sculptor and architect, was, of course, winner of the international "Unknown Political Prisoner" competition. Has made sculpture since the age of seven, but trained as architect (elected A. 1937) because he "used to think architects were people who built things." Saw his first building erected while still a student (1935). (Practised as architect, engineer and technologist for some 15 years—as Cotterell Butler). Technical editor of ARCHITECTS' JOURNAL *for four years; resigned 1950, on taking up Gregory Fellowship in sculpture at Leeds University. Still editor of Information Sheets. From 1948 to 1952 he has worked primarily in forged and welded iron, his more recent work being in paper-thin bronze, showing a pre-occupation with contrasting linear and mass forms. His drawings (usually pink) often show a Da Vinci-like preoccupation with anatomical form. First one-man show at Hanover Gallery, London, 1949. Has exhibited in Paris, Antwerp, Venice, New York, Chicago, Zurich, Hamburg, etc. Is represented in Tate Gallery and many other public and private collections. Recent commissions include: "Girl and Boy" (Arts Council). "The Birdcage" (South Bank, Max Fry and Jane Drew). "Woman Resting" (Festival of Britain, Scotland, Albert Smith). "The Oracle" (Hatfield Technical College, Howard Robertson).*

Sculpture and Architecture

The following statements were salvaged from the rapid-fire replies Mr. Butler gave to questions we asked him.

"A sentimental attitude to the architecture-sculpture question misses the point. There have been times when a spiritual affinity existed between architecture and the fine arts; that time may be just round the corner once again, but it's no good trying to stimulate such co-ordination artificially . . . ."

". . . sociology and technology would seem to have been more important stimuli to architects over the last twenty years than sensual plastic preoccupations." ". . . this *castor oil* period is not to be regretted; for one thing it has thoroughly purified the bloodstream of architectural thought, and if, as a consequence, architecture has been rather arid and perhaps too doctrinaire, it has nevertheless produced some great works, and left the healthiest possible precondition for a richer, more generous form of expression . . ." ". . . the architect who has devised a method of running his office and organizing his consultants so that philosophy, music, poetry, painting and sculpture are part of his *real* world, will use the fine arts in his architecture as part of his natural self-expression."

". . . plumbing, thermal insulation and sociological realities may be penultimates to great architecture, but the antipenultimate will always be the desire for self-expression." ". . . the architect who wants to contribute a work of art is up against pretty formidable difficulties. The economics of building are so focused in the centre of his drawing board that he often has to do his designs on the margin . . ." ". . . he needs a long reach to sustain his creative energy all the way via clients, authorities, contractors and workmen, to his final objective—the building. But any architect with talent who wants to create *a work of art* rather than to establish himself as a *secure professional man* can still do it if he wants to badly enough."

". . . in some ways life for a sculptor is easier if, financially, he is content to need little, rather than earn much." ". . . sculpture offers a less complex form of self-expression. In theory a major work of art need involve no more *means* than a lump of clay and the artist's own hands. He has no excuse for failure; if what he produces is rubbish, it's his own fault; he can blame neither the client, the local authority, nor the weather . . ."

". . . in architectural schools there are rarely more than one or two students who really *want* to be architects, and it is not surprising that their work is streets ahead of all the rest."

". . . architects who want to make *architecture* should be prepared if necessary to sell their souls to their business managers, in return for the freedom of being allowed to sit at their drawing boards . . ."

". . . when and if the day comes that architects design *freehand, visually, in perspective,* then we shall have better architecture. Ninety-nine times out of a hundred it's the drawing board, tee-square, the set-square, the flat sheet of tracing paper and the chief assistant that make sure architecture won't happen . . ."

". . . the great architectural tragedy of this decade is the unbelievable failure of mass-production and pre-fabrication to make a real *economic* contribution to the architectural problem . . ."

". . . apart from Le C., F. L-W., and M.v.d.R., my bouquets go to the Hertfordshire schools, the South Bank and the ideas of E. A. A. Rowse . . ."

ALISON & PETER SMITHSON

Alison and Peter Smithson (Mr. and Mrs.)—who, let us remind you, won the competition for the Hunstanton school now being built—don't like biographical notes about themselves. But they do like talking. "Can't you print the JOURNAL *interview word for word," they asked. "Our friends will recognise us better that way." So here, word for word—minus a few hundred that wouldn't squeeze on to the page—is . . .*

. . . What the Smithson's Think

TOWN PLANNING. Alison Smithson: The sort of planning—streets, squares and greens—that is being done in New Towns was evolved by mediæval society to suit the form of social organization those societies depended on. If you take things like the motor car, telephone, T.V., etc., you will find that their impact on the way architects think is absolutely nil. Architects keep on assuming that streets, greens, etc. are still used in exactly the same way. What is more, you are not even allowed to use them—you are kept off the grass. Every country has its own planning solutions, but they end at the front door. (All these functional kitchens, etc ! We could do with forgetting about that for a while.)

Peter Smithson: It is absolutely appalling what "they" are doing to the villages. It is easy to talk about this. But you cannot assume any form of association of people. Take twenty-five people living on the outskirts of a village: the way they behave is absolutely different to the way twenty-five people living on the outskirts of a town behave. Their travel, etc. influences the way they live. The housing maniacs assume that absolutely everybody in the country lives exactly the same way. They build the same house and the same street pattern everywhere.

Alison: I think we should build because we need, not because we want to satisfy some art historian. The simplest result would be not to have central government plugging standard types.

OFFICE ORGANIZATION. Alison: We have an odd chap working free now and then for experience. We get very few fees, and to make them stretch out we feel it is better not to have an assistant. The assistants come because they want to see what we are doing and to learn about it.

Peter: With bigger work what we prefer doing is to work with the actual technicians, and divide the work up so that the initiation of all the design is done by us, and every drawing is passed backwards and forwards between us and somebody who really knows about it—for instance, a specialist in roofing, or metal windows. We do very little detail work like traditional architecture. We do the initial drawings and key drawings. It is stupid for the architect to try to know about technical matters. He should know what he wants. He cannot possibly be aware, for instance, of the sort of accuracy you can get with tolerances, etc. Things like tolerances no architect can ever find out about. You don't find out about things like that by reading books. If you look at any 19th century drawings or earlier, you find people did not do any drawings in our sense. They just did a whole lot of scruffy drawings. St. Pancras was done from $\frac{1}{8}$th scale and they relied completely upon the sub-contractors.

THE COUNTRY'S FUTURE. Alison: There is no genius in the country; no one you can look up to.

Peter: I think it is not unusual for England not to have a leading architect (Alison: *We* are the best architects in the country.) Not many countries have, except for America where there are about six. I think there is every hope that there *will* be some real architecture in England soon. I think that, speaking for ourselves, we have quite a lot of ideas stacked up, and it is going to take ten years or so to get somebody to do something about them.

THE MODULE. Alison: I think Modular, etc. are wrong. In an age when mathematics are incredibly complicated, they think of finding the answer in terms of almost primary

school mathematics. You design a building (we never use a module) and then you find things like a certain gas cooker will fit or certain bits of equipment will. You have all the equipment turned out on "about a 3 ft. 4 in." and everything is useless to you. The only hope is to leave industries alone to work out their own dimensions.

COMPETITIONS. Alison: The last winners of a competition should be the assessors of the next one. This would mean that several young men might get a chance. As for the recent competition winners—Kampala, Sheffield, Doha etc.—(both together) we think the best thing is to forget them !

JEEPS AND KITTENS. Alison: We are trying to get a Siamese kitten to go with our jeep. Put that in, because someone might give us one.

JOHN HARRIS

John Harris is an urbane 34-year-old Harrovian. He won the Doha State Hospital competition after four years in practice. It was his third time lucky in competitions. A war-time Sapper, he spent nearly four years as prisoner-of-war in Hong Kong. Returned to AA and started to work up a practice evenings and week-ends. During this time built two farm groups. Practice in England now varied—a church-hall, a factory extension ; work in Persian Gulf not new to him. Believes in hard work and an individual approach to architecture. Advises anyone to start building up a practice at home with low overheads, long before getting involved in problems of capital in opening an office. Enjoys travel and is acutely interested in the Arab countries. Likes yachting, but has no yacht. Works and lives in Queen Anne Street with wife and young son.

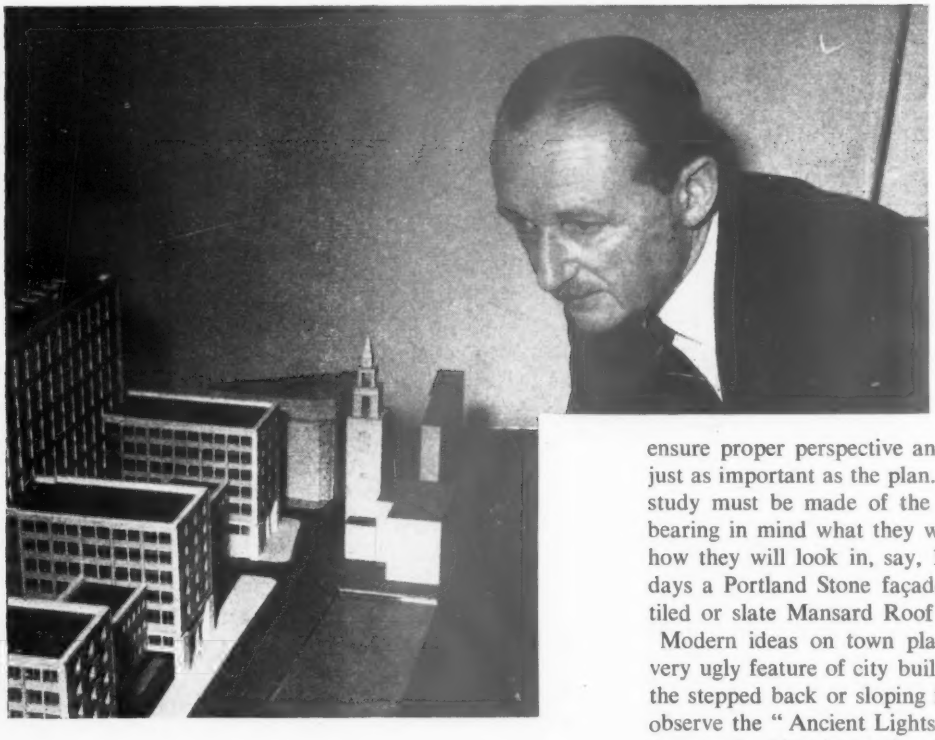
Hospital Design

We asked Mr. Harris to say something about his winning design in the Doha hospital competition (see model in photo) and about the competition system.

Work is due to start soon on the new state hospital in Doha—a most attractive town, built of a soft limestone, rendered to a sand colour. The buildings are grouped round the harbour and are set against the brilliance of the sky and the blue-green sea. The hospital plan has had to be carefully related to the severe climatic conditions. Instead of rain and frost there is the strong glare of sunlight and intense heat for four months of the year. But the brilliance of natural light can be an advantage—it allows some blocks to be planned far deeper than they could have been in this country. Provided ventilation is adequate, glass areas can sometimes be cut to an eighteenth of the floor area, although the hospital is generally kept to a twelfth, nearly all windows being under canopies. The contrasting requirements of good natural cross ventilation for the winter months, and compact planning for economic air conditioning during the summer, have been an added complication in planning.

I entered this competition because I have a deep-rooted interest in hospital architecture and its purpose. During 1937 I spent some weeks in the summer visiting Scandinavian hospitals. This visit made a firm impression. In the war, I found myself responsible for the maintenance of the military hospital in Hong Kong and later for the construction of a primitive medical hut, including the fittings and operating table in a prisoner of war camp.

In my view, competitions are a well-tried system which offers the architect work in which he may have a special interest. It also brings into the field the largest number of architects. From the clients view-point competitions are not always the best solution to the appointment of an architect, but often a competition will reveal a fresh approach, and put forward a solution costing considerably less than work directly commissioned.



OWEN CAMPBELL-JONES

Lieut.-Col. Owen Campbell-Jones has done a lot to change the face of the City in recent years. From Skinners' Hall, on Dowgate Hill, he carries on a 35-year-old family practice, which has to its credit a list of London's showpiece bank and insurance buildings, technical colleges, People's Palace in the Mile End Road, and Bouverie House, least flashy but most robust of Fleet Street's "paper palaces." Born 1894, educated Winchester College, trained at AA. Fought in both wars—in France, Belgium, Germany, Salonika, Africa and Egypt. A gunner and enthusiastic "terrier," retired in 1949, Lieut.-Col. Between wars, joined father in licence-free building boom of early 'twenties and later 'thirties. Many jobs for Westminster and Barclay's. Important post-war design was Isleden House, Islington—a successful experiment in the joint housing of old folk with families, in one block. Married. One daughter and four sons; eldest at Bartlett School of Architecture. Lives in London and Cornwall. Hobbies: reading biographies and historical novels and sailing small boats Senior past president of Surveyor's Club. Member of Surveyor's Association and the Gresham Club. A keen freemason, he has achieved rank of Assistant General Superintendent of Works. Ambition: to design and see completion of City building of size and complexity of Bucklersbury House—the building which has brought him so much into the news in the past year.

City Building, Past and Present

After four years of designing, advising, consulting and revising, Bucklersbury House (model in photo above) has been given final approval by everyone concerned. We asked its designer for his views on two subjects he should know something about—office design and planning control.

The thing that has struck me most about the planning of office buildings in the post-war years has been the three-dimensional approach which now has to be made to this particular problem. For years one had worked out a plan and then added a façade or façades to the street, between party walls, on more or less traditional lines, the internal elevations being out of sight in glazed brickwork. Today, with the virtual abolition of internal lighting wells, and the natural tendency for open planning on the site, the approach from the very beginning has to be in three dimensions to ensure proper perspective and massing, both of which are just as important as the plan. Furthermore, a much closer study must be made of the use of materials throughout, bearing in mind what they will look like in the mass and how they will look in, say, 15-20 years time. In the old days a Portland Stone façade with a granite plinth and a tiled or slate Mansard Roof was all that was required.

Modern ideas on town planning have removed another very ugly feature of city buildings of the last forty years—the stepped back or sloping flank or rear wall, in order to observe the "Ancient Lights" of some small window, the owner of which had refused to come to terms, however lucrative. Open planning and careful massing have done away with all this and, incidentally, they have done away with the preoccupation of those who specialized in "light and air" disputes.

Open planning ensures that most of the people in a building have a reasonably cheerful outlook from their office windows, and do not overlook merely a lighting area lined with white glazed bricks. Following on this and the relaxation of the sanitary bye-laws, I find it economical to put the lavatories, etc., along the central corridor of the block, leaving all the outside windows for the offices, and concealing all the services in a continuous duct on the corridor side. If the windows are carried up to ceiling level between the cross beams, the maximum of light is achieved and very often a lower storey height will suffice. In a multi-storey building this may amount to several feet in the aggregate, and a consequent saving in cost.

A word about the Controlling Authorities who we have to suffer in these days. I always feel that much time and money would be saved, and much frustration avoided, if only the representatives of these Authorities would meet the architect together round one table. Presumably for reasons of prestige, the architect has to satisfy each one in turn, the views of one often cancelling out the decisions of a previous one, necessitating a reference back and a wait for some other committee to meet a few weeks hence. I have, perhaps, had a classic example of this during the past four years and trust, therefore, that I may be forgiven if the frustrations of this experience are still fresh in my mind.

Great changes have taken place since I first entered my father's office after the first world war, some thirty years ago, and now that I have a son about to enter mine I am wondering what changes will have taken place in thirty years time. I prophesy a tendency towards much higher buildings, with plenty of natural light and corresponding increases in the open spaces and streets surrounding them.

MICHAEL STRINGER

Michael Stringer is a very busy film designer. In an industry where most people are almost always out of work (through no fault of their own) that's a high distinction. This Man-of-the-Year's work on the film Genevieve *helped to make it one of the British films-of-the-year. Born* 1924, *he was talking about films before films talked. With a family background of architecture, building and literature, he was educated at Haileybury. At the age of fifteen he decided to make film designing his career and trained by reading and cinemagoing. After four years as an RAF pilot, he broke into films as a draughtsman. Twenty productions, and a hefty appetite for reading the right books, made him a self-taught art director. His enlightened sense of decoration and furnishing won him a job with Group* 3, *the government-sponsored organization for exploiting the talents of "young blood" in the film business.* (The Brave Don't Cry *and* The Oracle *were among his best efforts for the Group.) In last year's* Genevieve *his refreshing contemporary interiors showed to full advantage in colour. He also designed the Mermaid Theatre's stage, in Bernard Miles' back garden in Hampstead, and the larger version which was housed in the Royal Exchange last year. Wants to make a film based on contemporary architecture—e.g., the new Bond Street building of* Time and Life. *After that? "I'll design myself a house."*

Shop Window for British Design

As we have come to expect good contemporary design in any film which has Michael Stringer among its credit titles, we asked this art director to say something about his success in ousting "ghastly good taste" from the screen.

The cinema's vast audience offers the designer wide influence. For years American industry has co-operated with Hollywood because films sell the furnishings and decorations picked by the art director. In this country we have only just started to think along these lines. I am on a personal crusade to make British films a showcase for British goods, and particularly products that reflect good contemporary design. I like the contemporary style for its clean lines, its gay use of colour, its direct, functional character and its new use of texture. There are still too many film sets cluttered with the "jazz modern" furniture of the 'thirties. Only half-a-dozen of the fifty or so art directors in the British film industry make use of their knowledge of contemporary design. Yet there *is* a tendency for settings to become more spacious and lighter.

The art director's use of contemporary design is, of course, often limited by the script, or by the director or producer. On films where the designer cannot "sell" the contemporary styles, the result unhappily is often a "chinzy" Tudor lounge, packed with miniatures and horse brasses, or a lush 1930 boudoir, with plaster coves, inset grilles, large curved off-white sofas, and lashings of tubular chairs and lamp brackets. If the script and production budget allow it, good modern designs should always be used. The public appreciates it. That seems quite obvious from the widespread approval of the designs of the mews cottage and Brighton night club in "Genevieve."

The writer of this article is an assistant senior planning officer in the LCC's Town Planning Division. In the last year he has been collaborating with another member of the Division, John Adam, on the application of anaglyphs—or 3-D—to architectural drawing. Some of the results of their experiments are shown on pages 78-83. The drawings on these pages are by Mr. Adam. Those on pages 77 and 84 are by Gordon Cullen. Readers may find these drawings are more effective in daylight or tungsten lighting than they are under a fluorescent tube.

A NEW USE FOR 3-D

By John Craig

THE anaglyph, for which coloured spectacles are used to produce the illusion of three dimensions, was invented in the 1840's, but, unless my researches have been incomplete, has not so far been used extensively for serious research or for teaching. Yet anaglyphic drawings which project an object in three dimensions in front of, or above, the surface of the paper can be of practical use.

In the next few pages JOURNAL readers may study examples. Given a little time, patience and suitable materials, they will find it possible to produce drawings in three dimensions.

My own experiments in stereoscopic projection by the anaglyphic method came about accidentally. I intended to take some interior photographs of the Festival Hall and felt that ordinary photographs, however good, would not do justice to the spatial relationship of the different levels of the foyer. I thought of stereograms, but abandoned the idea because of the optical viewing apparatus required, and because the size is fairly restricted. I then recalled that in my youthful days I had seen some moving pictures called, I think, Audioscopiks, which were viewed through card spectacles having green gelatine for one eye and red for the other. Also I remembered rather smudgy little picture books of animals at the zoo which one saw in relief by a similar method.

Much searching led me to old files of the *Illustrated London News* (1924), where some examples of photographic anaglyphs were printed. However, there seemed to be little literature easily available which would teach me the photographic process and I gave up the idea, but it later occurred to me that it might be possible to draw the things by using coloured chalks.

J. D. Adam who is responsible for the drawings on pages 78 to 83 in this issue, began to experiment with me and, after a time, produced a magnificent cube which stood out of the paper like a wire cage. This projection of great virility is one of the characteristics of drawn anaglyphs. If you study current photographic examples you will note that, for the most part, they recede into the depths of the picture in a series of flat planes rather like a cut-out peepshow. Some do have a rounded effect but they all have the drawback of not being true stereograms. Drawn anaglyphs can, therefore, be more realistic.

Other advantages are that they can be produced in quantity and that the viewing apparatus is simple and cheap.

After ceasing to congratulate ourselves at having done it at all, we learned that both the French and the Germans had produced geometric anaglyphs, though we could find no reference to them being put to any definite purpose other than geometry. I have, however, since learned that the Germans have used the process for indicating mine workings. One of the beauties of an anaglyphic drawing is that you can project your objects out of the paper, on the paper or below it. You can even suspend things in mid air and pass your pencil underneath them without obscuring the image. And you can scale the vertical lines accurately when correct viewing distance is obtained.

Your 3-D Spectacles *

Each copy of the JOURNAL sold on a bookstall should contain a pair of spectacles. Subscribers should have received theirs through the post. If yours are missing, please write to us at 9, Queen Anne's Gate, S.W.1, and we shall be pleased to send you a pair. *N.B.*—Red and green spectacles which have been issued with other periodicals will not necessarily be suitable for use with the JOURNAL drawings. If you want to make extra pairs yourself, as suggested in this article, take care that the red gelatine eliminates the red ink, and that the green gelatine does the same to the green ink. It is easier to match the inks with gelatines in a drawing than it is in a printing process.

For those who wish to experiment, the following notes may help. I shall not enlarge on the principle of anaglyph drawing because an explanation accompanies the drawing on page 78.

THE VIEWING APPARATUS

Commercially - made colour viewers such as those sent out to JOURNAL readers may be obtained at a reasonable price, but they can be made easily from coloured gelatine, film or transparent plastic. If they are to be used extensively the material should be of a sort which you can wipe clean with a damp cloth, for finger marks will prevent proper viewing. We have found that Cenemoid supplied by the Strand Electric and Engineering Co. Ltd., in magenta No. 13 and blue green No. 16, are satisfactory from all aspects. The fact to remember is that binocular vision on which the process depends is produced only by viewing in complementary colours, and this depends upon the blue-green line not being visible on the paper when viewed through the corresponding gelatine and similarly with the magenta. It is our opinion that magenta and blue-green produce the best results, although most commercial viewers use slightly different bands of the spectrum; more in the wavelengths covering the ranges of vermillion and jade green.

DRAWING COLOURS

I suggest that you do your first drawings in coloured pencils. The blue-green is particularly important. The Derwent series of the Cumberland Pencil Company offer a wide selection of delicate shades and their red No. 1914, blue-green No. 1940 and purple No. 1923 (for base and common meeting lines) have been found satisfactory. You may find other suitable colours while you are experimenting.

As for coloured inks—Winsor & Newton's Mandarin Vermillion has been found satisfactory for the red, whilst the T. & C. P. standard colour green-blue 1.2, suitably diluted, will do for the green. The exact degree of dilution can be found only by experiment. The purple lines may be drawn with T. & C. P. standard purple 1.2 undiluted.

METHOD OF DRAWING

It is best to draw first with lead pencil, for this will help when inaccuracies are corrected during drawing and will avoid constant sharpening of the coloured pencils. The construction lines and the horizontal perspective as seen from the right eye can first be drawn in this way and the lines of the perspective lightly filled in with red. There should be no confusion over the filling in of the green for the left eye if this method is followed.

The pencil drawing is then ready for tracing in the two colours.

Tracing on thin detail paper is satisfactory when coloured pencils are used, but ruled inked lines which make grooves in such paper are not suitable. If you are working in ink you will find it best to use heavy weight drawing paper and an illuminated tracing table.

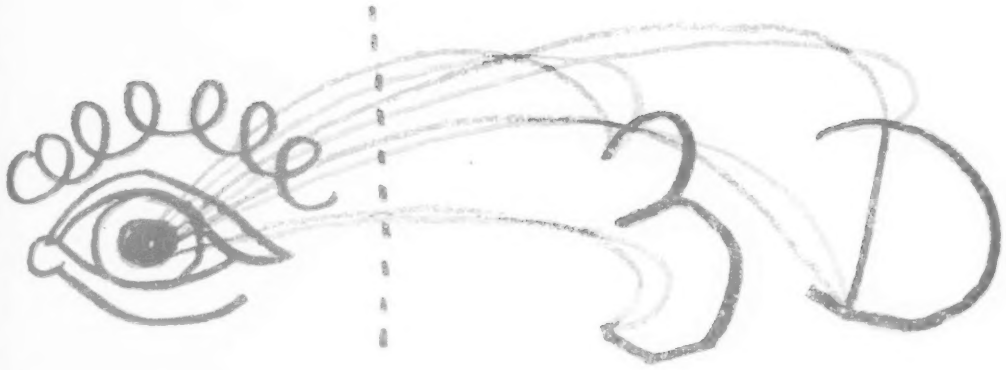
Coloured shading in crayon or diluted ink can be added to objects or buildings. Ink wash over crayon drawings should be avoided as the ink will not register where it comes into contact with a crayon line.

It should be remembered that, in normal vision, eyes find difficulty in focusing objects much closer than about 12 in. and when you are drawing an anaglyph the apparent position of the objects should not come within this distance. This may be illustrated as follows:—

Hold two pencils, one in each hand, before the eyes in an upright position, one about twelve inches away and the other directly behind it, a further six inches away. The eyes will find difficulty in focusing on either one of the pencils. In normal vision this difficulty is overcome by shifting the eyes slightly right or left. When viewing an anaglyph the eye-points are rigidly fixed and automatic evasive action cannot be taken. Care should be taken in selecting viewpoints for anaglyphs to avoid this difficulty.

It is hoped that this brief article and examples will stimulate interest in a method of presentation which has great potentialities in clarifying subjects which are at present difficult to explain in two dimensions.

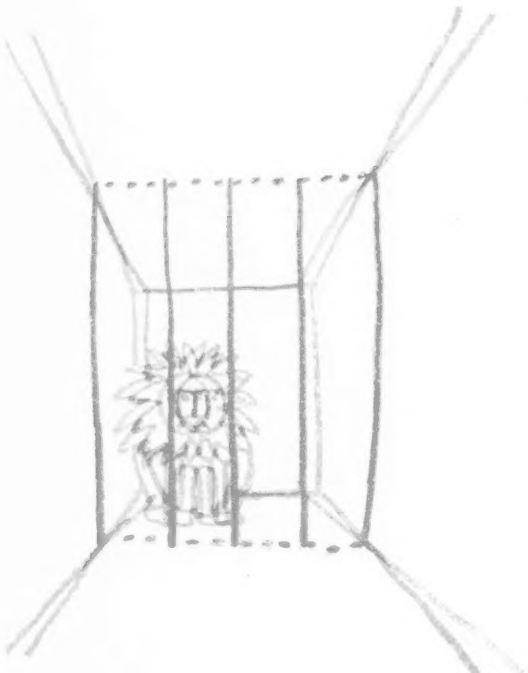
* **You will need these spectacles for viewing the advertisement on page xcvii.**



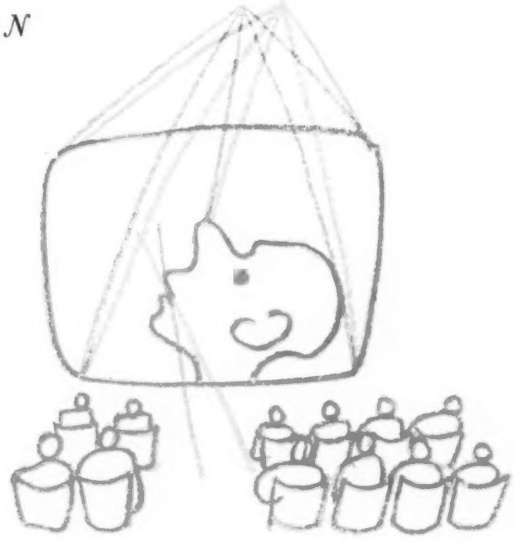
INCORPORATING DEEP-CULLEN

In the past year we have suffered too much from 3-D. At first the men who plan our cinema entertainment were content to startle us with harmless tricks. . . .

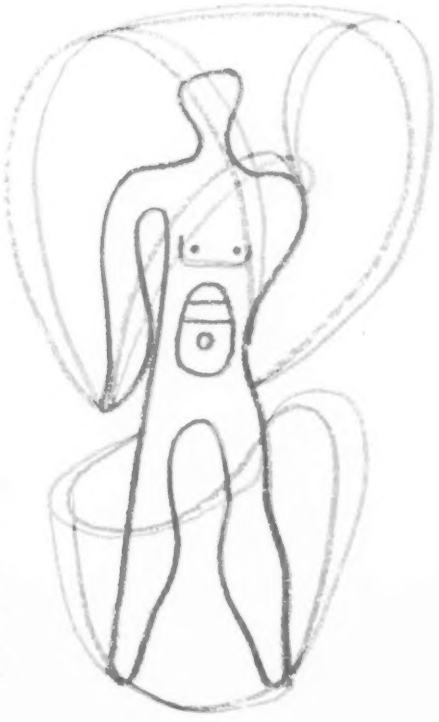
. . . But later they tried to terrify us with lions that sprang into our laps . . . .



(Sorry ! It wouldn't spring. ED.)



. . . And only the other day they wrapped the screen right round us. . . .



The JOURNAL *believes that 3-D deserves to be put to a less frivolous use. So we have asked John Craig and John Adam, who have experimented with the technique, to show you (on the following pages) how to prepare your own architectural drawings in three dimensions. Mr. Craig has more to say in his article opposite.*

HOW TO CONSTRUCT

THREE DIMENSIONAL DRAWINGS

The principle of stereoscopic vision by the use of colour, if not understood by all, is at least accepted by all. We need not delve further. What we seek to explain here is the method of constructing line drawings so that, when viewed through tinted spectacles, the illusion of the third dimension is created. As an example, we show you below (in a small-scale drawing) how to draw a stereoscopic cube. The result is shown opposite.

1. Draw the cube on plan and to scale.

2. Project a line from its nearest point and mark off on this line, to the same scale, the distance from which you wish to view it.

3. Two points are then fixed on either side of this point, representing the positions of the eyes in plan. They should be 2¾ in. apart.

4. Regard the line which joins the mid-point of the eyes to the cube as a section line (ground plane) and project at right angles from it

   (*a*) the desired height of the eyes above their plan position, and

   (*b*) the elevation of the cube from its plan.

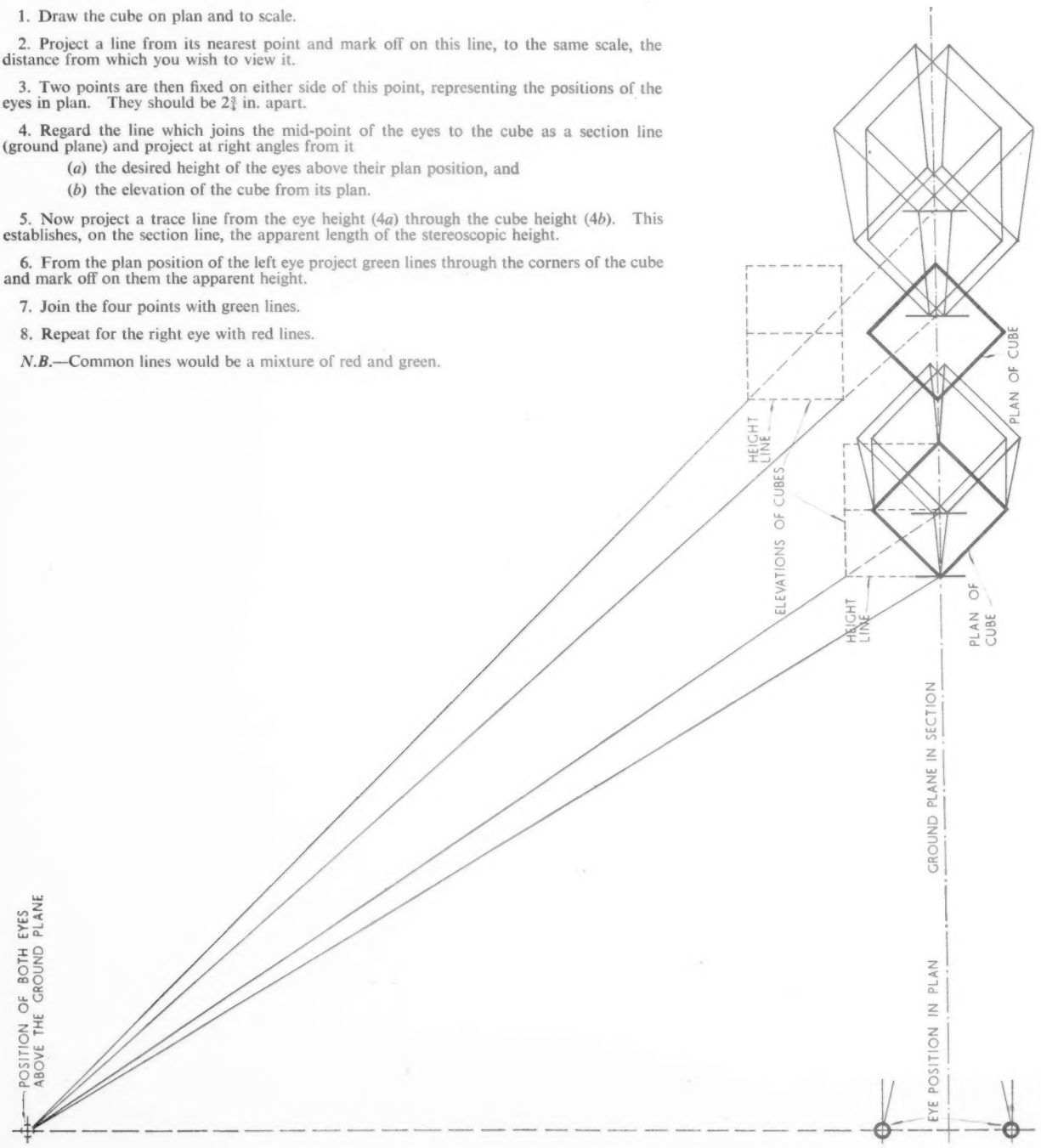
5. Now project a trace line from the eye height (4*a*) through the cube height (4*b*). This establishes, on the section line, the apparent length of the stereoscopic height.

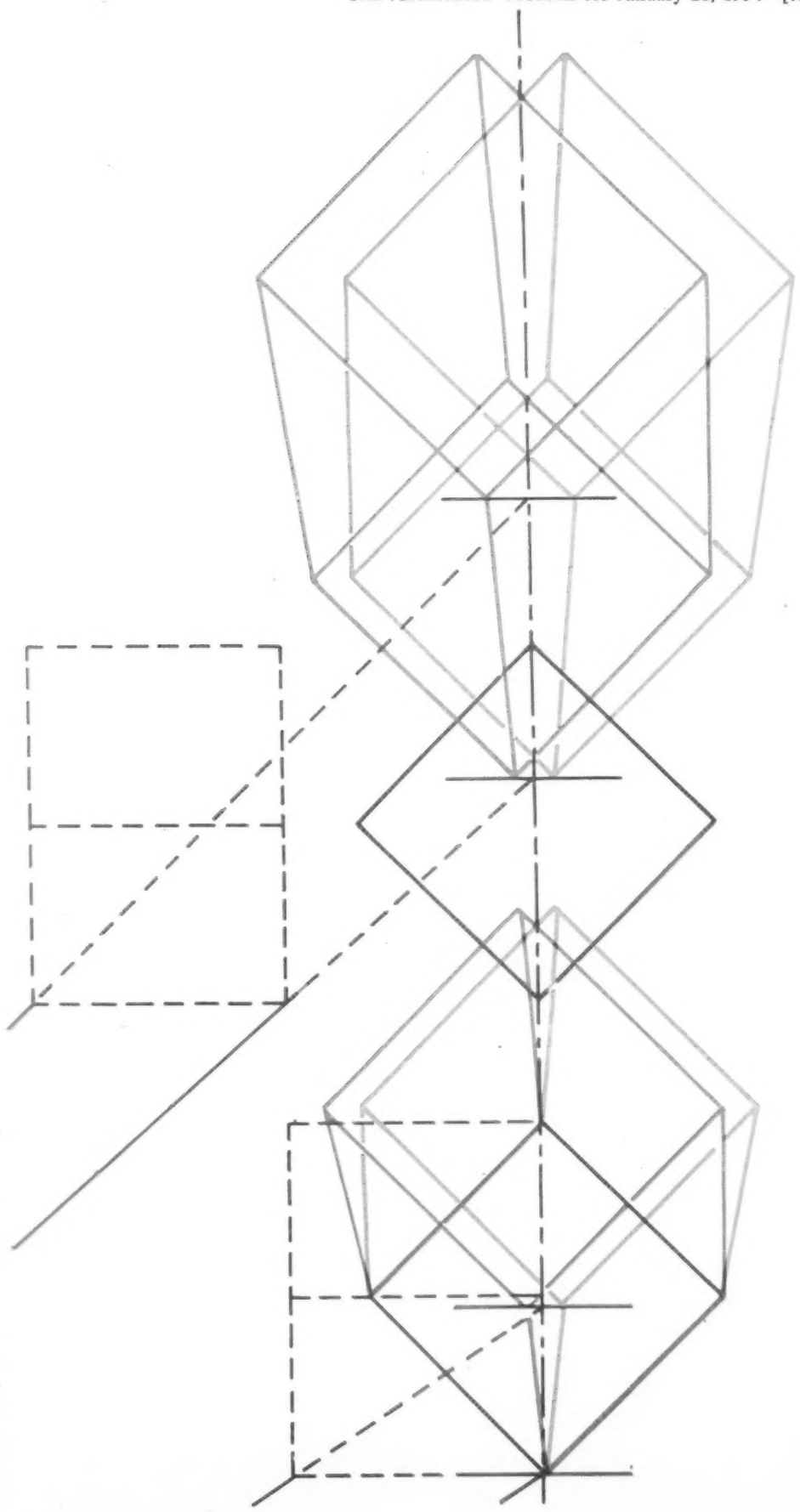
6. From the plan position of the left eye project green lines through the corners of the cube and mark off on them the apparent height.

7. Join the four points with green lines.

8. Repeat for the right eye with red lines.

N.B.—Common lines would be a mixture of red and green.

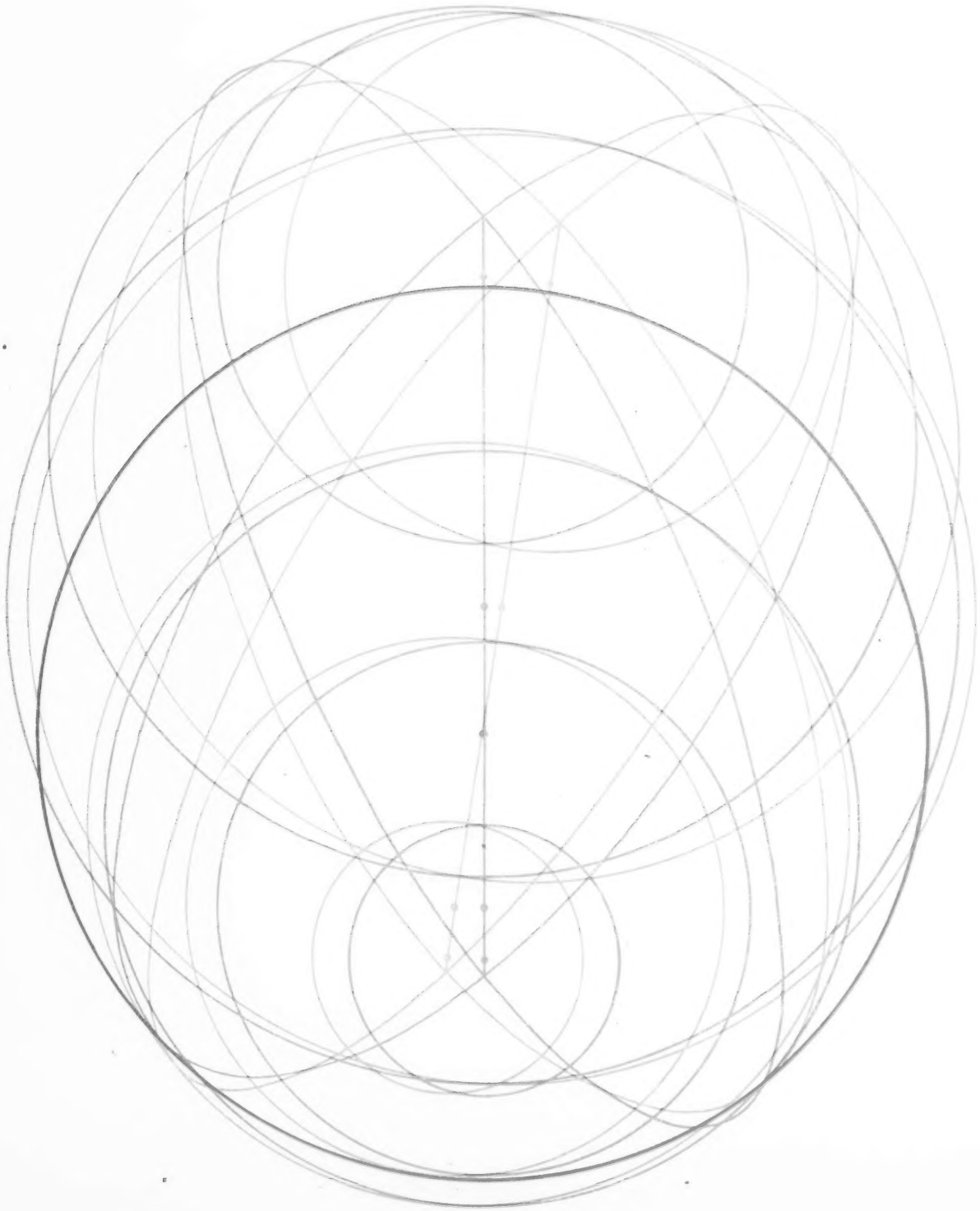


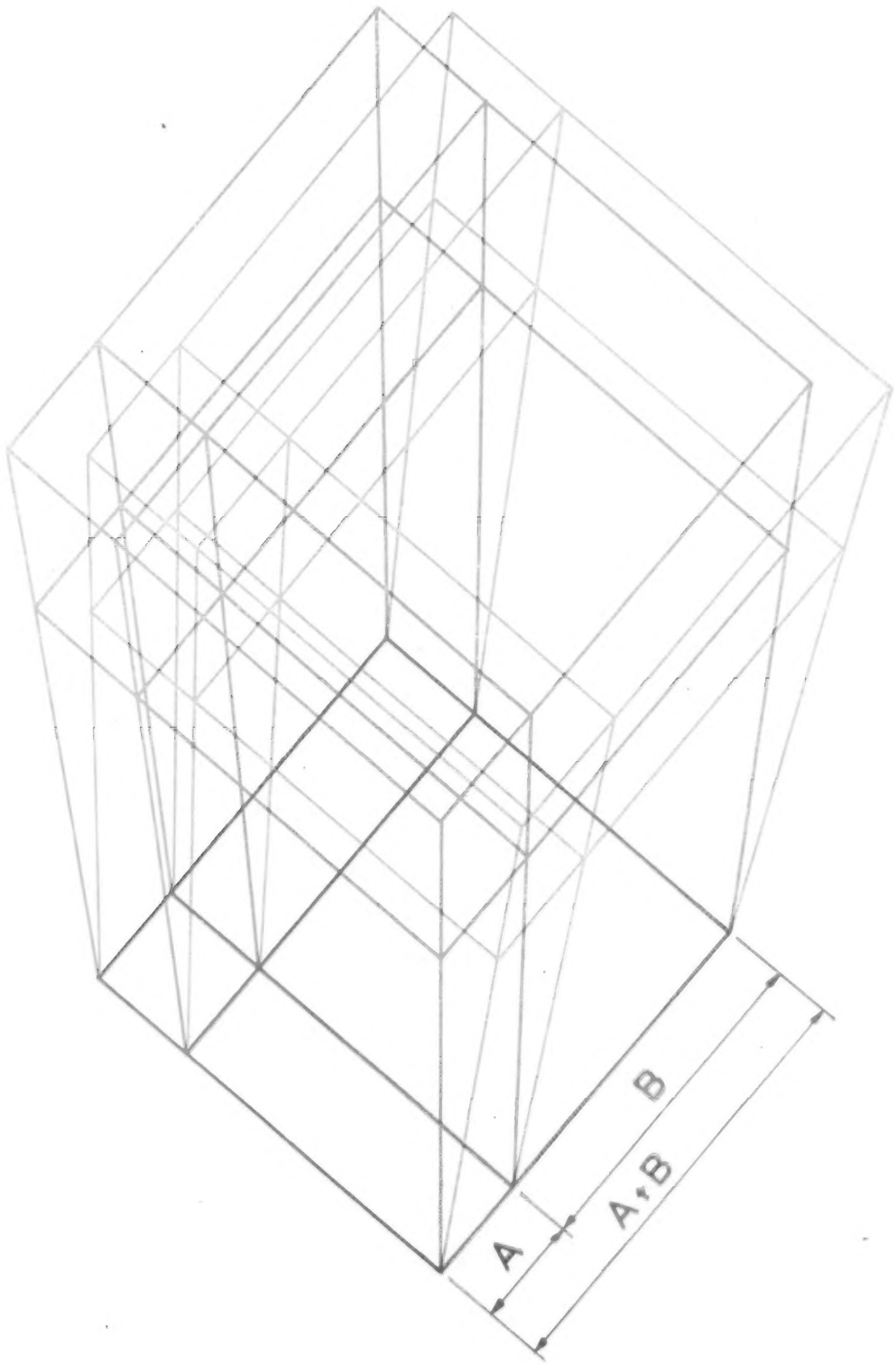


A full size drawing of the cubes whose construction is shown on the opposite page. To get the best results from it—and from all the other drawings in this feature—lay the page flat on the table in front of you, and push it away until you have found the most successful viewing position.

FOUR EXAMPLES OF 3-D DRAWING

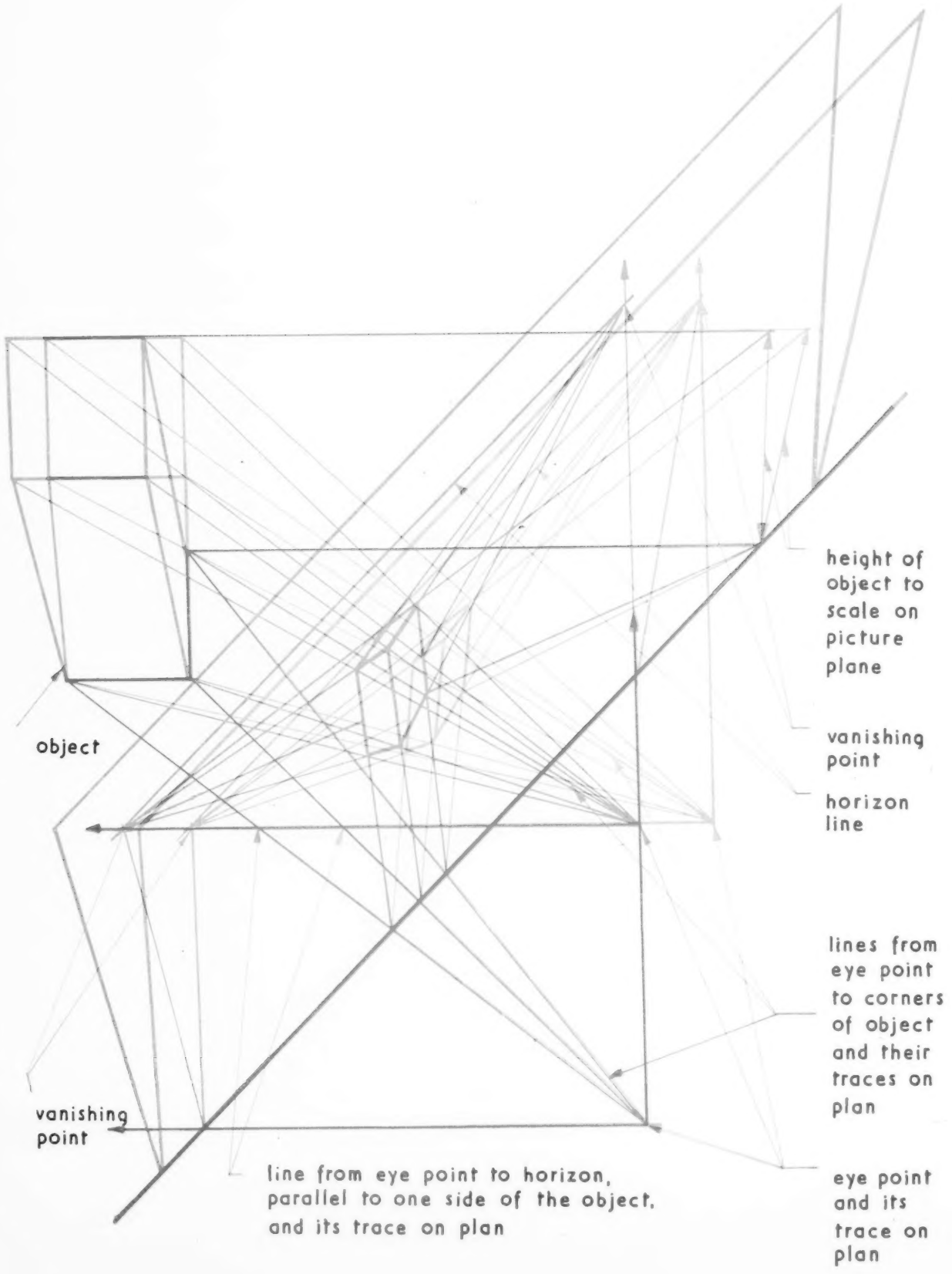
In this example, that part of the sphere which is drawn with green lines to the left of the red appears to be below the surface of the paper, while the rest of the sphere rises above the surface.





A visual explanation of the algebraic equation : $(A + B)^3 = A^3 + 3BA^2 + 3AB^2 + B^3$.

This diagram illustrates the construction of a perspective drawn on a vertical picture frame.



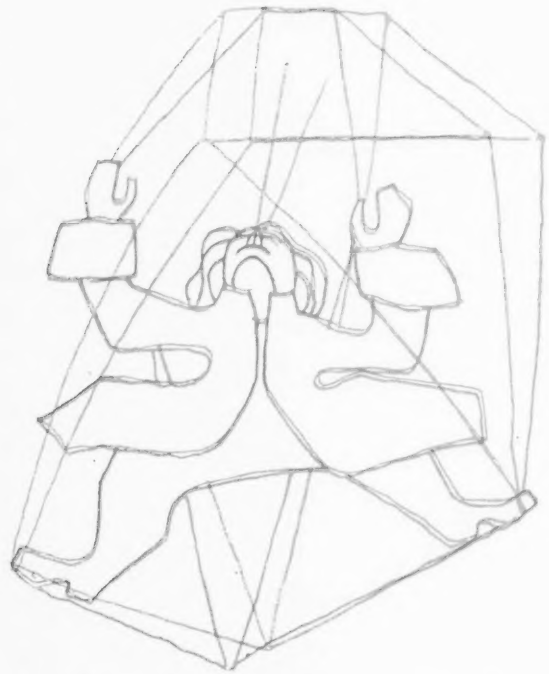
This sketch of the permanent development scheme for the South Bank shows how the 3-D technique described in these pages can be used to prepare drawings which are almost as useful as models.*

* Details of this scheme, (prepared by the LCC's Town Planning Division, under J. L. Martin) appeared in the JOURNAL on October 22. This drawing is published with the LCC's permission.

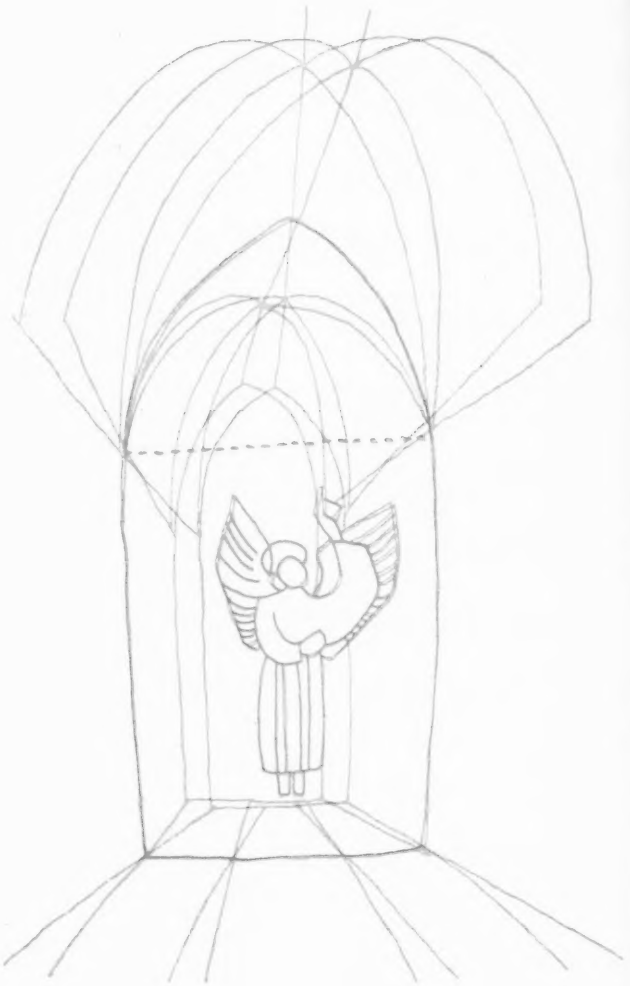
POSTSCRIPT IN 4-D

Before you put your spectacles away—or turn them on to that far-from-architectural picture in this month's copy of you-know-what—here is a chance to plunge into time as well as space, to experience for the first time the sensation of seeing history at a deep-glance.

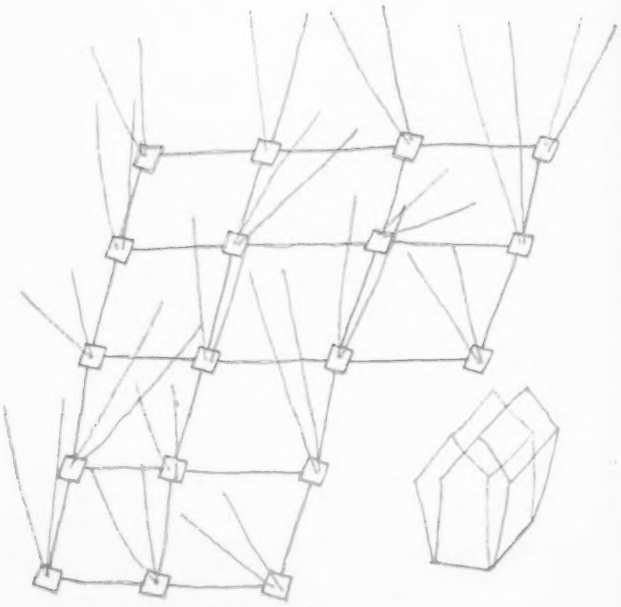
Surprised Egyptian : " I can't think why I brought it."



A 17th century gent demonstrating the Golden Cut, or how to prove anything if you fall over backwards long enough.



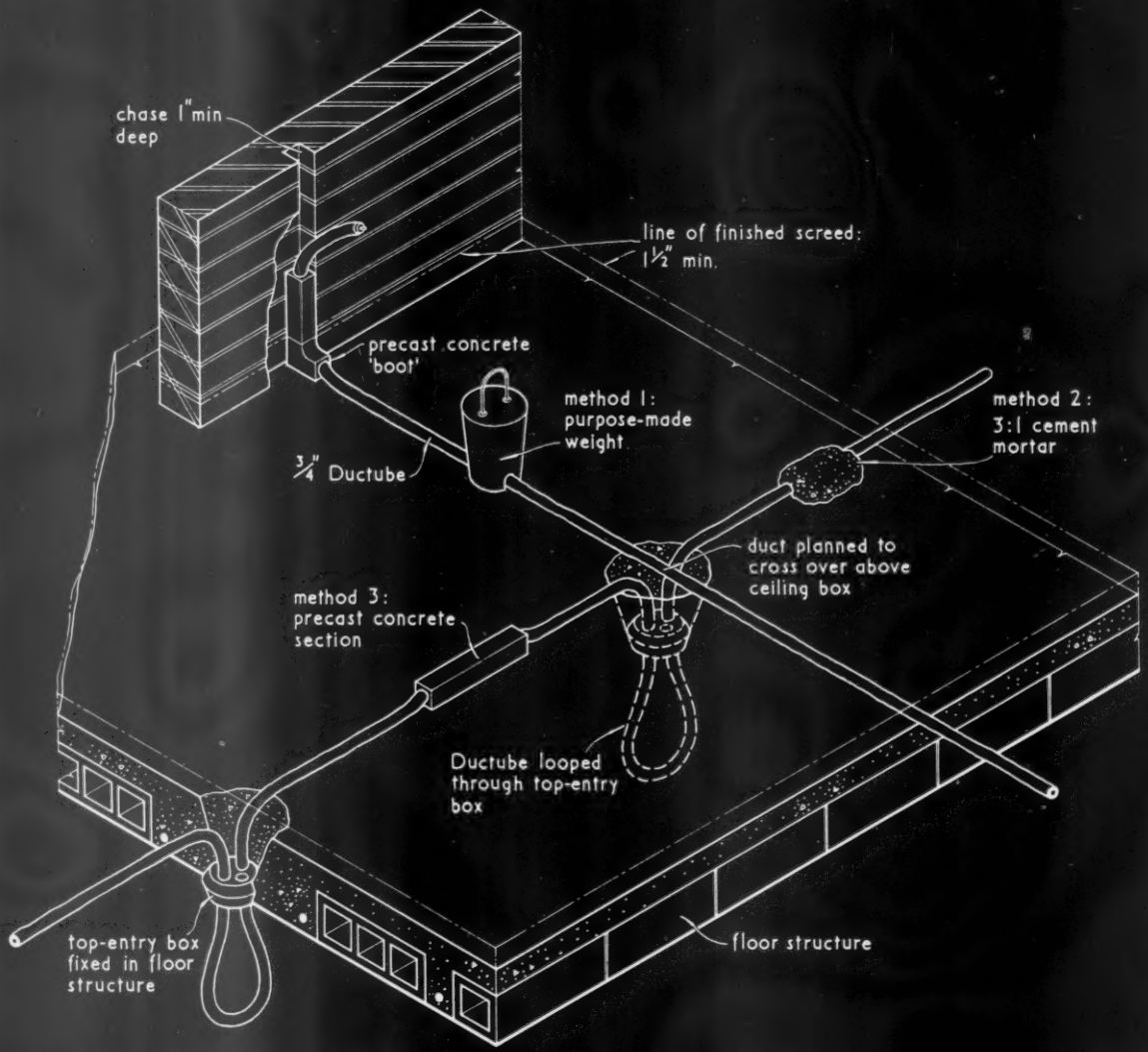
The sweet and gentle vision of William of Sens, exhorted by an angel to construct the first ribbed vault.



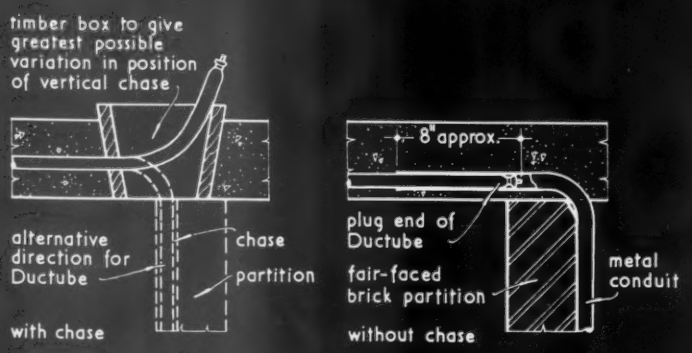
An early steel frame building. Experimental discovery of the Factor of Safety.

Sens,
vault.

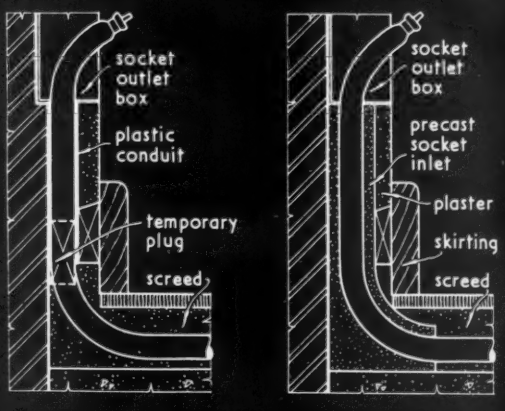
The Architects' Journal Library of Information Sheets 451. Editor: Cotterell Butler, A.R.I.B.A.



ASSEMBLY FOR MAKING DUCTS IN SCREED.



ALTERNATIVE TREATMENTS FOR VERTICAL RUNS.



ALTERNATIVE INLETS TO SOCKET OUTLET BOXES.

·DUCTUBE· PNEUMATIC RUBBER TUBING: DUCTS FOR ELECTRICAL INSTALLATIONS 1.

Manufacturer: Ductube Company Limited.

6.Z2 ·DUCTUBE· PNEUMATIC RUBBER TUBING : DUCTS FOR ELECTRICAL INSTALLATIONS |

This Sheet illustrates the use of Ductube pneumatic tubing for internal electrical work. It should be read in conjunction with Sheet 6.Z1, which describes the general principles of the Ductube system, and with Sheet 6.Z3 which gives further details for electrical installations.

General

The value of this particular application of Ductube consists not only in its relative speed and cheapness as against the use of steel conduit, but also in the opportunity which it affords of achieving a fully-insulated circuit. The provision of pre-cast ceiling boxes makes it unnecessary for any metal casing to be introduced into the system for lighting circuits. Standard metal boxes are used for power circuits.

For Ductube to be used at all, it is necessary that there should be a sufficient concrete cover for the ducts. Thus, when ¾-in. tubing is laid in the screed, the screed itself must have a minimum depth of 1½ in., while chases for vertical ducts must be at least 1 in. deep.

The cheapness of the system depends on the fact that the tubes themselves can be re-used, and also that the labour involved in laying is much less than where metal conduit is used. With this in view, it is important that the standard 60-ft. lengths should not be cut needlessly. It is usual therefore to use a single tube for a series of consecutive runs, and at each ceiling point to loop the tubes when using top-entry boxes and to run through when using side-entry boxes. Though the runs themselves should be reasonably direct, changes can be taken in easy curves of radius not less than four times the diameter of the tubes.

Ductube must be held securely in position during concreting by one of the three methods shown on the face of the Sheet. The first shows a purpose-made weight of either metal or concrete ; the second shows the tube held down by a small quantity of 3 : 1 sand/cement mortar ; the third shows it drawn through a precast concrete section. In any case the fixing points should be at about 5-ft. intervals and wherever there is a change in direction. Tubing should also be secured at termination points by wiring to nearby reinforcement. When concreting, supervision must be exercised to ensure that the tubing is not displaced or pinched by the reinforcement and also that it is fully surrounded by the concrete.

Ceiling boxes : The following types of ceiling box are provided by the manufacturer. Details are shown in the drawings on Sheet 6.Z3 :—

(1) The top-entry box, used when Ductube is laid in the screed, or cast in the structural concrete.

(2) The side entry box, used in in-situ concrete on steel shuttering. This is made in two pieces, so that the entire layout of tubes may be inserted and inflated before the boxes are placed in position and secured.

(3) The side-entry beam box, made in various depths for use in hollow beam or slab floor construction. A standard metal box is cast in the base, the ducts are preformed within and the whole suspended by a steel bar cast in the upper part.

Ductube laid in structural concrete

Where Ductube is laid in the structural floor itself the shuttering gives rise to a special problem. If there is nothing against piercing the shuttering, top-entry boxes can be used and the Ductube permitted to loop downwards in the usual way. Where it is not desired to pierce the shuttering, the side-entry box is used, enabling the Ductube to be fixed wholly above the shuttering. It follows that the valve end of the tubing cannot be located in a box of the latter type, since it must be accessible for deflation. Removal of the tubing is always effected by pulling on the valve end, drawing the plug end through the duct. Draw wires may be attached to the holes in the plug ends and pulled from point to point as the tubing is withdrawn.

Where Ductube has to turn upwards to pass through the floor, a 6-in. square tapered timber box may be placed in the concrete and removed while it is still green, or alternatively, a hollow building block may be built in.

A problem necessarily arises where tubes have to cross each other. In order to secure a sufficient cover to the duct in the screed, circuits should always be planned so that the cross-over occurs directly above a ceiling box.

Vertical runs

Special attention is required where the Ductube turns upwards into a vertical duct in the wall. This can be effected either by using short lengths of conduit or by making a pre-formed " boot " which can be wedged into the chase and can thus hold the Ductube in position while the screed is being laid. The sections on the face of the Sheet illustrate the two alternatives.

Further Information

The manufacturer maintains a technical advisory department which is available to answer questions and advise on technical problems relating to the use of Ductube.

Compiled from information supplied by :

Ductube Company Limited,
Address : Regent House, 235-241, Regent Street, London, W.1.
Telephone : Regent 2592-4.
Telegrams : Ductube, Wesdo, London.

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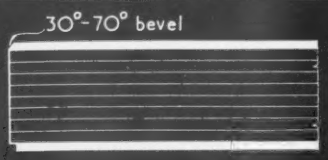
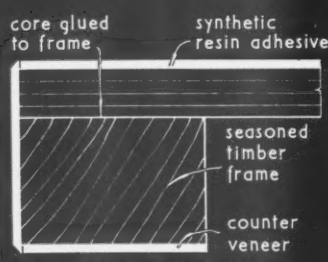


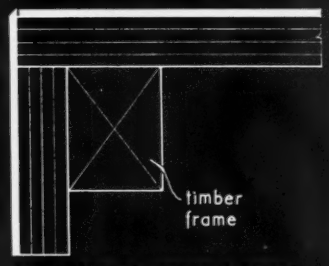
plain edge

edge veneered with 1/16" Formica

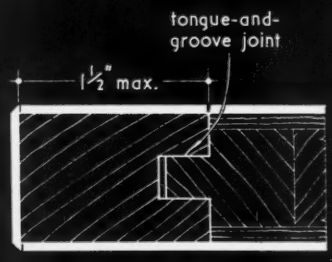
edge veneered with Delaron



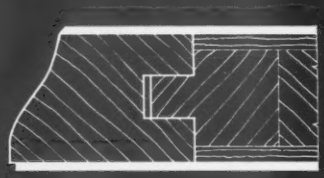
veneer edge on timber frame



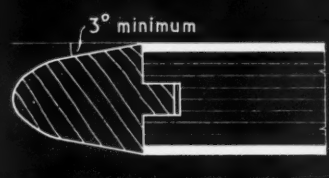
drop-edge of veneered board



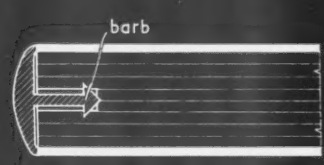
veneered hardwood edge



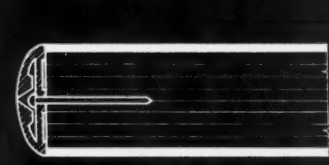
hardboard edges tongued and grooved to core

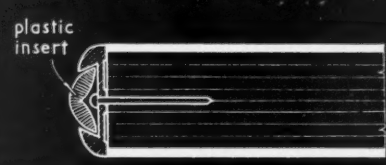


extruded metal section screwed to underside of edge



self-fixing metal section

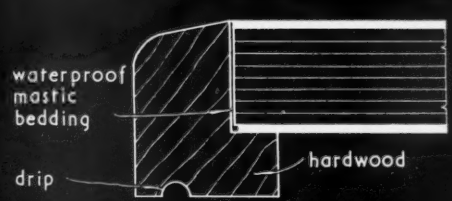


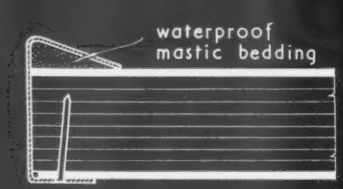


extruded metal sections with concealed fixings

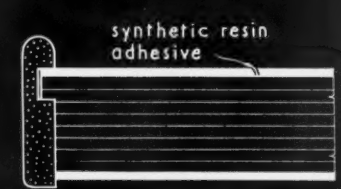
EDGES FINISHES FOR VENEERED TABLETOPS AND SHELVES.

extruded metal section with concealed fixing

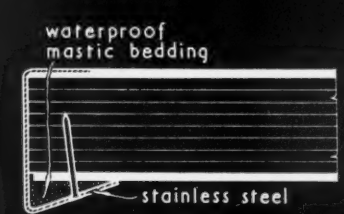




stainless steel edge



Delaron edge



edges to sinks

EDGE FINISHES FOR DRAINING BOARDS.

·FORMICA· LAMINATED PLASTICS: EDGE FINISHES FOR FURNITURE 1.
Manufacturer: Thomas De La Rue and Co. Ltd.

15.T9 ·FORMICA· LAMINATED PLASTICS: FURNITURE |

This Sheet is one of a series dealing with Formica laminated plastics. It describes the application of the material to furniture, with particular reference to edge finshes for tables, worktops, draining boards, etc. Sheet 15.S6 gives a general description of Formica and the forms in which it is available.

General

Since Formica is scratch-resisting and washable, and available in a wide range of colours, it is particularly suitable for the construction of built-in and free-standing furniture. Units may be constructed from veneered board, from the double-surfaced panel material, or, in certain cases where rough usage is not expected, from veneers used as panels. Tabletops, worktops, shelves and draining boards should be constructed from veneered board with appropriate edge finishes. Typical examples are illustrated on the face of the Sheet. Formica surfaces are not suitable for cutting- or chopping-boards.

Construction Generally

Details on the preparation of veneered boards are given on Sheet 15.S6, which should be read in conjunction with these notes. Where the veneered board is to be used for shelves, or any surface that need not be heat-resistant, an impact-type adhesive (e.g. Evo-Stik SH12) may be used instead of the glues suggested: this will fix the veneer more speedily without the necessity for cramping.

On Sheets 15.T6 and 15.T8 general notes are given on the fixing of veneered boards and panels which will prove useful when designing furniture from these materials.

Edge Finishes

Edge finishes which involve the use of Formica fall into four main categories: (1) where the veneered boards are unsupported by framing; (2) where the boards are framed in hardwood, but where the edge itself is veneered; (3) where the boards are framed in wood or metal but where the framing itself provides the edge finish and (4) where the edge is closed by an extruded metal cover strip.

Where hygiene is of paramount importance it is best to use one or other of the finishes where the edging is completely enclosed by veneers, but in other cases a hardwood or metal edge will serve very well, though it is important to remember that hardwood is less resistant to knocks—and also to cigarette ends—than Formica.

Edge veneers are the most common edge finish used with Formica. The arris is bevelled back at an angle varying between 30 deg. and 70 deg. (this giving the familiar dark line) and the joint between the edge finish and the horizontal veneers should always be as shown in the face of the Sheet, with the edge veneer sealing the edges of the surface veneers. Corners can be rounded but a minimum radius of 3 in. must be observed.

A framed edge will be stronger than one left plain though the insertion of a second material beneath the veneer raises special problems. Timber must be well seasoned and must be well glued to the board so that there is no differential movement. Further, it is wise to limit wood sections to a maximum of 1½ in. in any direction. One of the most satisfactory edge finishes of this type is the drop edge where the drop itself is made of a similar veneered board to the top surface.

There are several types of extruded metal edging. Those which are secured by nails have various methods of concealing the nailhead, the most common being by means of a metal coverstrip which is part of the section and which is bent over the nailhead after fixing, but an alternative uses a plastic insert which is squeezed between projecting flanges. There is also a self-fixing type of edging which is particularly useful on circular table tops. This is provided with barbs, which, on being forced into the board, automatically engage in the material.

Draining boards: Where Formica is used for draining boards to sinks there is the added problem of preventing water penetration. Metal upstand edges should be well bedded in waterproof mastic and wood (or Delaron) edges should be securely tongued and grooved.

Edges which border the sink must be protected against coarse abrasives. A Formica veneer offers an insufficient resistance to this form of attack and either a hardwood or stainless steel edge must be provided.

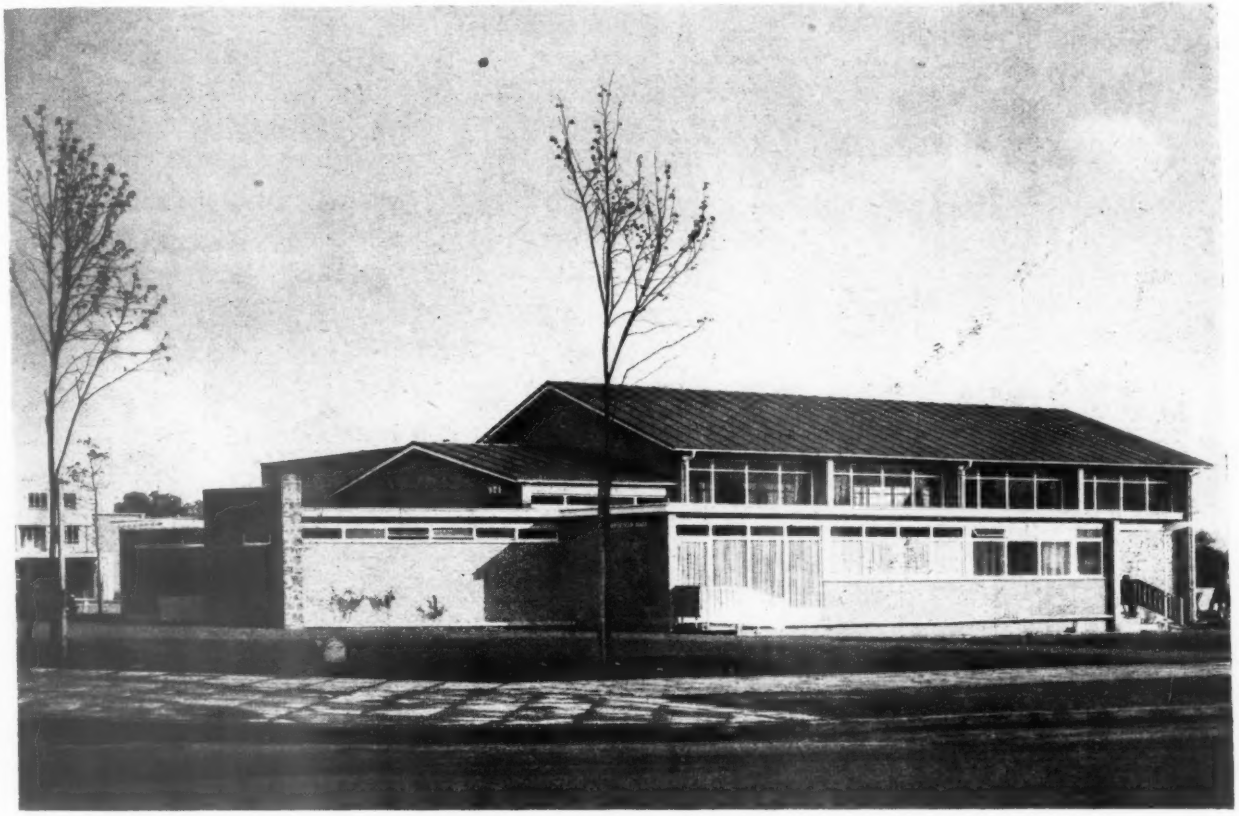
Further Information

The manufacturer maintains a technical advisory department which is available to answer questions and advise on problems relating to this subject generally.

Compiled from information supplied by :
Thomas De La Rue & Co., Ltd.
Address : Plastics Division, Imperial House, 84/86, Regent Street, London, W.1.
Telephone : Regent 2901.
Telegrams : Delinsul, Piccy, London.

On this page begins the JOURNAL'S *annual survey of the best buildings completed in the preceding year, a regular feature of the New Year issue. When a critical tone occurs in some of the comments it must be set against the praise implied by the fact of a building being selected for illustration.*

Below, community hall in the Adeyfield neighbourhood of Hemel Hempstead new town, by H. K. Ablett chief architect (M. Hardstaff, architect in charge).



BUILDINGS OF THE YEAR: 1953

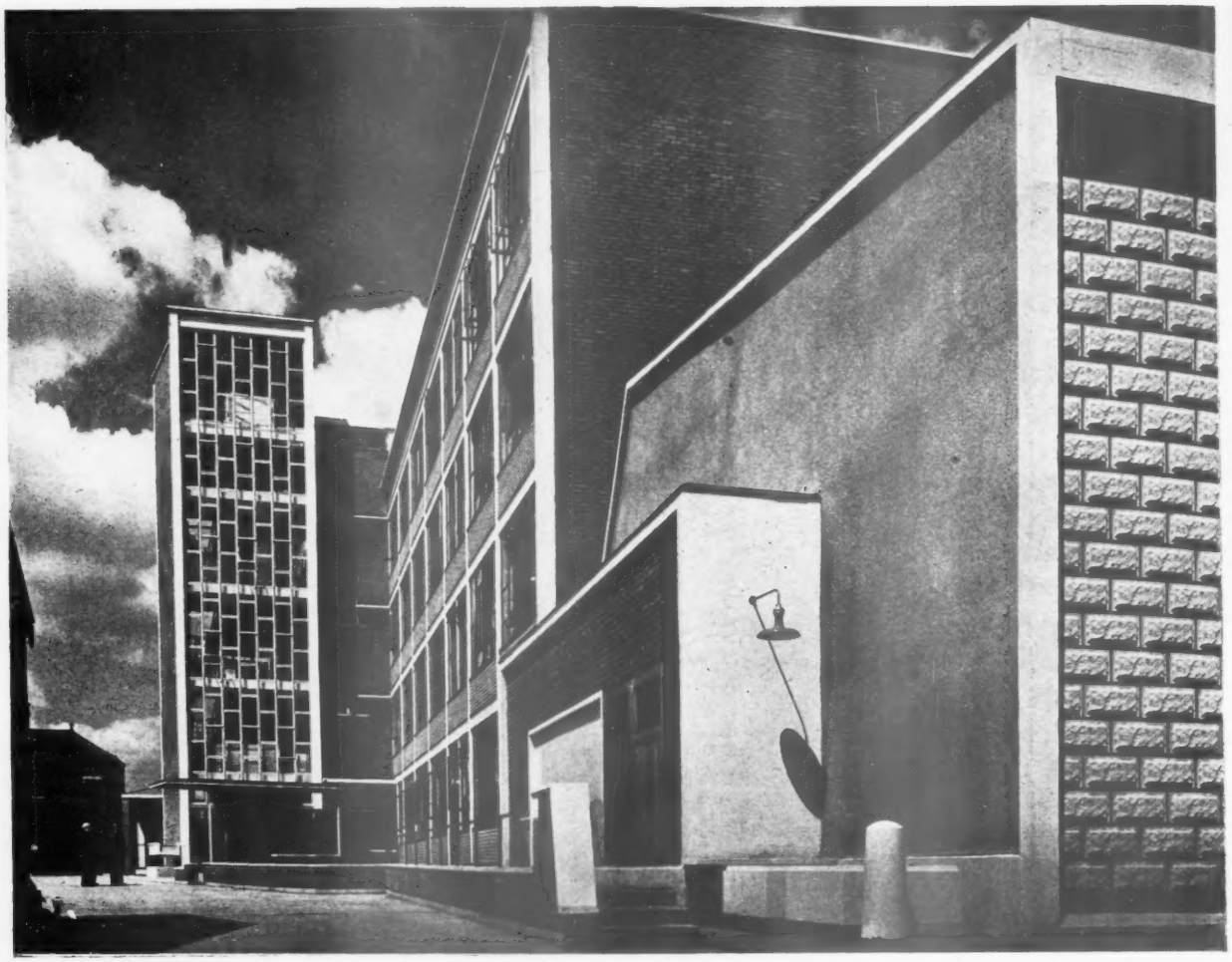
by J. M. RICHARDS

Looking over the list of the thirty-odd buildings that for one reason or another seem to qualify this year for inclusion in this survey, I am struck by two things. The first is that there seems to be a welcome departure from the routine we have all got so accustomed to in recent years, of nothing to illustrate but schools, housing and factories. Are things really opening up at last, or is it chance that this year there is an occasional hospital, health-centre, post-office or public-house—to say nothing of more in the way of shops and offices? It makes a welcome change, whether temporary or permanent.

The other notable thing is that quite a number of these buildings (the best buildings of the year, according to the writer's choice) have gone up in the new towns. Hard things have been said about the new towns during the past year, some of them by me. To praise some of the architecture there is not to withdraw these criticisms, which were not concerned with the design of individual buildings but with the lay-out and visual character of the whole. Credit where it is due; so here is an acknowledgment that there is much excellent architecture in the new towns, whatever we may think of their claim to be called true towns.

It may be added that this excellent architecture is on the conservative side technically. The new towns have made little use of new or experimental methods of construction, such as those that arise from industrially produced building components, but then one can hardly expect architects to push ahead with new methods faster than the reorganization of the building industry that is required to support them.

My first illustration comes from a new town and represents one of the unfamiliar types of building which I have already said it is so encouraging to find being constructed at last. Community buildings are all the more urgently required in the new towns because of their failure to suggest the idea of a community by their physical structure. This social hall, which is in a pleasant mixture of brick, stone, concrete and flint, with a copper roof, combines freshness



RESEARCH LABORATORY

Above, laboratories at Hammersmith hospital for the Medical Research Council, by Basil Ward (of Ramsey, Murray and White).

Below, health centre at Sighthill, Edinburgh, by Robert Gardner-Medwin, former chief architect, Department of Health for Scotland.

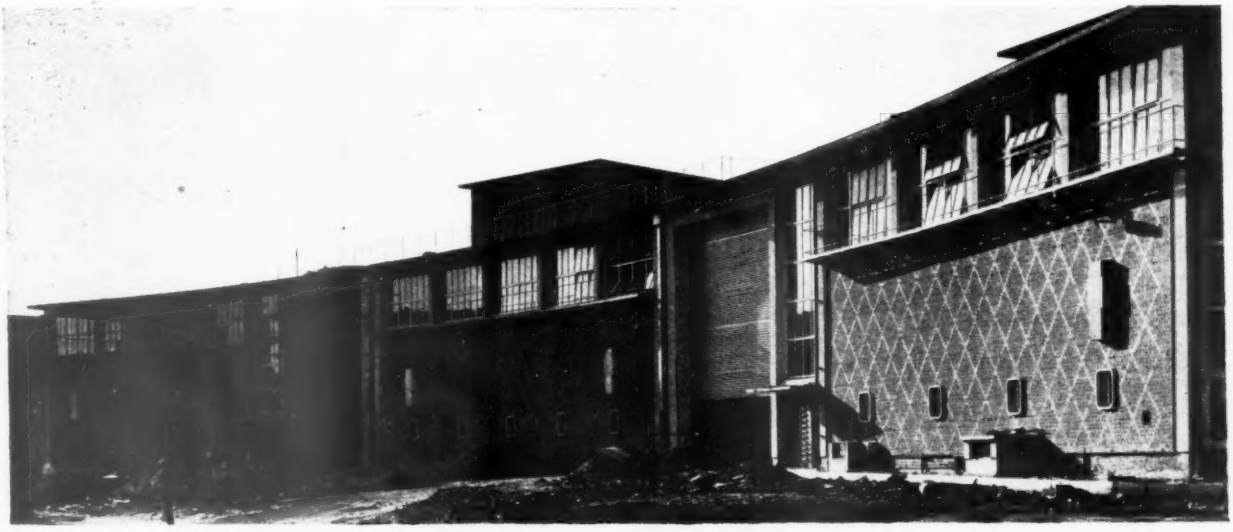
HEALTH CENTRE

PUBLIC HOUSE

Above, public house at Stevenage new town, by Clifford Holliday former chief architect (Oliver Carey, architect in charge).

Below, B.B.C. Television Centre, Wood Lane, London, by Norman and Dawbarn and the B.B.C. civil engineer, M. T. Tudsbery : the scenery block.

TELEVISION CENTRE

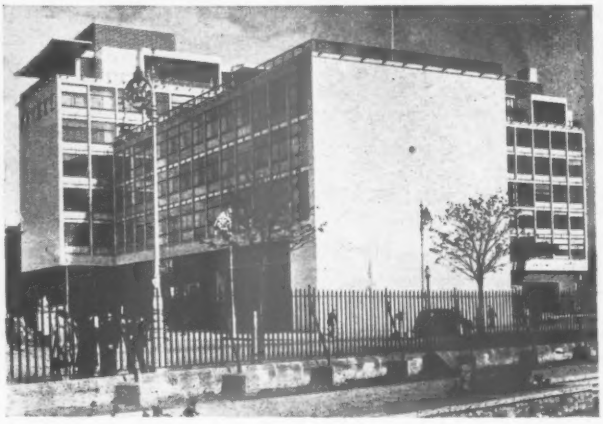


and breadth of treatment with an appropriate degree of homeliness. Let it no more be said that pitched roofs look old-fashioned.

Hospital buildings and health-centres form another category that the economic situation has driven off the architect's programme since the war, in spite of an evident need. But here (facing page) is one of each. The research laboratories at Hammersmith Hospital cannot be finally judged until the five more storeys that are eventually to be added to the central block and staircase tower have been built, but the building is clean and workmanlike and the different parts—the range of laboratories, the staircase and the two chambers at either end housing a cyclotron and a linear accelerator—are interestingly distinguished. The Edinburgh health-centre (Scotland's first) is altogether more suave in character, being for people rather than scientists. The timber fronts to the bay windows which differentiate the first-floor surgeries from the waiting-rooms between them make a pleasant contrast to the rough-cast walls. The interior detailing is impressive, notably the curved staircase that can just be glimpsed through the hall window.

New public-houses may not be as rare as new hospitals, but buildings for this purpose that are cleanly and simply designed without whimsicality or period pretentiousness are almost unknown. The " Twin Foxes " at Stevenage, however, does possess these virtues, although it could be criticized for conforming so conscientiously to the good taste of the best domestic architecture in the new towns as to deprive itself of a truly uninhibited pub character. The oversailing roof of the wing on the left, which has a

Above, interior of Waterloo air terminus, London, (converted from Station Gate building, 1951 South Bank Exhibition), by Sir John Burnet, Tait and Partners. Right, Dublin bus terminus, by Michael Scott.



TRANSPORT

soffit of matchboarding painted glossy white, is nevertheless in the right tradition, and perhaps some ornamental lettering vigorously emblazoned on the white panels of the main façade would be enough to remedy matters. Inside, too, materials are used in the right way, and if the present air of restraint could be made to give way to a fair degree of intricacy and abandon, we could at last point to one example of modern pub architecture that did not avoid the problem by reverting to an earlier idiom.

The scenery block of the BBC Television centre is the first instalment of a vast undertaking (see the January *Architectural Review*), which will take about ten years to complete. Not till then can it be judged as a whole. The present portion is cleverly planned, impressive in scale and a little fussy in detail. It has, no doubt intentionally, been given a somewhat industrial character which the next portion (the central ring of offices and studios) will presumably not share.

Two transport buildings complete the list of new buildings of note of a kind of which we have not been able to build much since the war. The Waterloo air terminal is a clever adaptation of one of the 1951 exhibition structures. It is well detailed to give a lively and stimulating interior, and seems to have only one major defect: the new arrival hall, which is an addition, has been placed so that its roof exactly cuts off all view of the river from the foyer of the main passenger lounge, which would otherwise provide travellers with a glamorous first glimpse of London: a catastrophic failure of somebody's imagination. The Dublin bus terminus, with its spaciously planned office floors above, has been on the edge of the list of buildings of the year for so many years past that it is an agreeable surprise to find it at last finished. Not having myself seen it completed I can do no more at present than salute it; also its architect for achieving a building of such precision and sophistication with very little in the way of local precedent to support it. It is the first fully fledged modern building in Dublin with the possible exception of Fitzgerald's air terminus. Its finishes show unusual care and forethought.

With my next illustrations we must return to the old familiar categories, beginning with housing, in the shape of

HOUSING

Right, police housing in Ebury Street, Westminster, by J. Innes Elliott, chief architect, Metropolitan Police (P. T. Edwards, architect in charge). Below, flats at East Ham, by C. H. Doody.

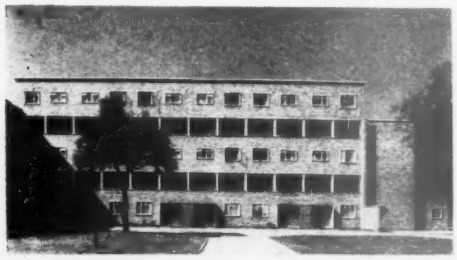
high-density flats in, or on the fringe of, big cities. The police architects are responsible for the first example, and are to be congratulated on a restrained, workmanlike building which, if it has no very striking personality and if its pattern of windows is not altogether happy in relation to the wall-spaces between them, makes pleasant use of appropriate materials (chiefly, yellow stock bricks), and makes something positive out of an awkward-shaped site by attractively open treatment. The next example, at East Ham, is larger in scale and far more vigorous in character: a first-rate specimen of economical, cleanly designed, high-density urban housing. The scheme is Y-shaped in plan, giving an open view to all flats, and is eight-storeys high, producing a density of 162 persons to the acre on a 2½ acre site without building over too much of the ground.

Overleaf is another scheme from the fringe of London: Friern Barnet—not so densely built-up a part of the fringe as East Ham and not therefore calling for such height. But the semi-rural fringe calls all the more loudly for compactness, to prevent it dwindling away endlessly into the countryside, cutting the townsman off from the latter altogether. This is an old complaint, but it won't become an obsolete one until far more local authorities break away from the routine of the two-storey villa, as Friern Barnet UDC has done here. If at the same time they can achieve an equally agreeable architectural character—formal and yet domesticated—they will have done very well indeed.

My next two examples bring us back to the centre of London. The first is Joseph Emberton's bold experiment at Finsbury in the construction of tower blocks as a means

HOUSING

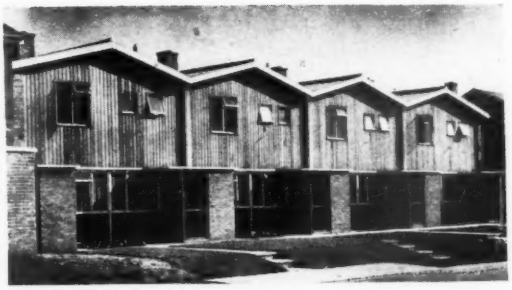
Below (top), flats at Friern Barnet by K. R. Smith: (bottom), flats in Finsbury by Joseph Emberton. Right (top), flats in north Kensington, by Armstrong and MacManus: (bottom), flats for single women at Glasgow, by A. G. Jury, city architect. (T. Barclay principal housing architect).



of utilizing a closely built-round site. There are three star-shaped towers on this site, each of twelve storeys, 118 ft. high (the tallest dwellings in London except for Queen Anne's Mansions, Westminster, which were put up in 1888). They give a density of 200 people to the acre. It is an idea that deserves pursuing, though to be wholly successful it needs sites of larger area; the Finsbury towers are a little too close together for their height. They were unusually quick and economical to construct, but the details strike me as unnecessarily meagre and attenuated. The second central London example—in north Kensington—is one of several schemes the same architects have completed lately, all of which are well thought-out, well detailed, sometimes a little stolid, but represent the tradition of unpretentious brick architecture which Britain shares with Scandinavia and Holland at its soundest. These flats are also notable for exceptionally skilful planning.

My final example of flat design comes from Glasgow, where ever since the war there has existed a praiseworthy spirit of experiment in public housing. These flats are for single women. There are sixty of them on a site of $2\frac{3}{4}$ acres. It is difficult to say exactly what gives this building its unmistakably Scottish character, but undoubtedly it is there.

Turning to small houses we find ourselves back in the new towns. Jellicoe has just finished some mixed two- and three-storey houses in the Bennett's End neighbourhood of Hemel Hempstead (planning consultants, Booth and Ledeboer), which get nearer to the proper scale and atmosphere of a town street than anything most of the new

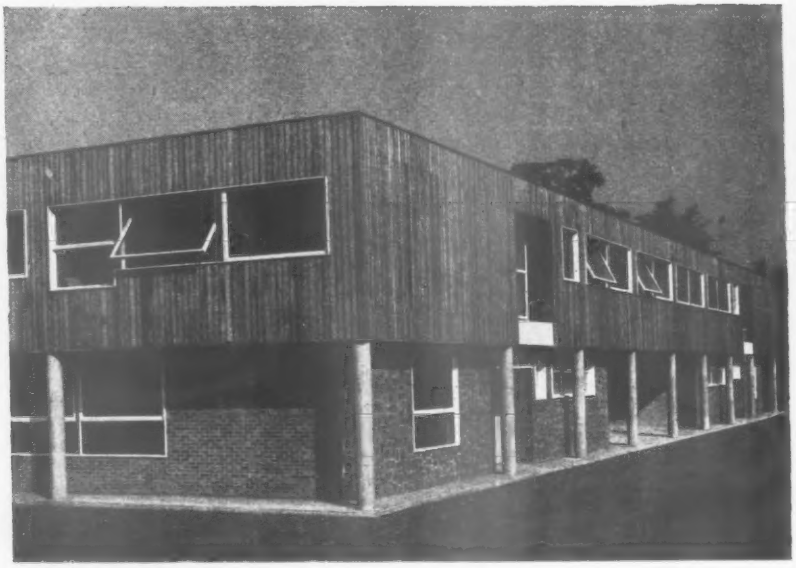


Above (left), housing in Hemel Hempstead new town by G. A. Jellicoe : (right), housing in Hatfield new town by Lionel Brett and Kenneth Boyd. Right, Indian students' hostel, Fitzroy Square, London, by Ralph Tubbs.

towns can show—the varied skyline is particularly useful—and Lionel Brett at Hatfield has designed, among a great variety of houses and maisonettes all possessing an agreeable character, the new house type illustrated here, which not only produces a pleasant rhythm along the street, but is unusually economical to build because the cross-walls separating the houses (each of which has a frontage of only 20 ft.) are the only load-bearing walls (they are given lateral stability by reinforced concrete beams at first-floor level), and the roof, consisting of light prefabricated trusses, can be erected and covered as soon as these walls are built. Work on the rest of the house, including the front and back panel walls which need no foundations, can then proceed under cover.

Ralph Tubbs's Indian students' hostel may seem strangely placed among the housing because it provides a great deal besides living space, but it comes in conveniently here and sets an example to many housing schemes in the attention it pays to the existing character and alignments of the street into which it has been introduced. It may be regarded as a contemporary equivalent of the style of domestic architecture which has made Bloomsbury what it is. Purists will complain that the balconies provided for the top floor of bedrooms should logically have been provided also for the other bedrooms—the Georgians marked one floor only with balconies, but this was the drawing-room floor, already given extra prominence by taller windows. But if an architect cannot determine the disposition of external features like balconies according to the modelling he wants to achieve in his façade, his latitude

Above, secondary modern school at Wokingham, by the Ministry of Education architects (S. Johnson-Marshall, chief architect). Right, secondary modern school at Ruislip, by Yorke, Rosenberg and Mardall.



SCHOOLS

as a designer is being pretty rigorously restricted. This building has effectively organized interior spaces, a few bits of detailing that look to be applied ready-made rather than to arise from their particular situations and circumstances, and a stone-faced flank wall intelligently designed to carry on the line of the houses in Fitzroy Square, pierced by grilles that light the corridors on each floor but are not, from the outside, very happy in their proportions. The special virtue of the building is that it is real *street* architecture.

From housing we move, in accordance with the familiar pattern, to schools. The school of the year, I suppose, is that at Wokingham, designed as their first field exercise by the "development group" of architects working under S. Johnson-Marshall at the Ministry of Education. It is an experiment in the application of non-traditional methods of construction to secondary (which means, at least in part, multi-storey) school buildings. It is rather disappointing, perhaps, that the technique chosen for this experiment was the Hills system of light steel frame and lattice-beam construction which, admirable though it is, has been used so often and successfully in schools in Hertfordshire and elsewhere that its potentialities must either be fully known or (for multi-storey construction) not difficult to estimate. It is the role of a development group to break *new* ground, but I should add that the two schools now under construction to the designs of the same group of architects, their second and third experiments (at Worthing and Belper), show more technical initiative. They explore respectively the possibilities of pre-stressed concrete and cold rolled-

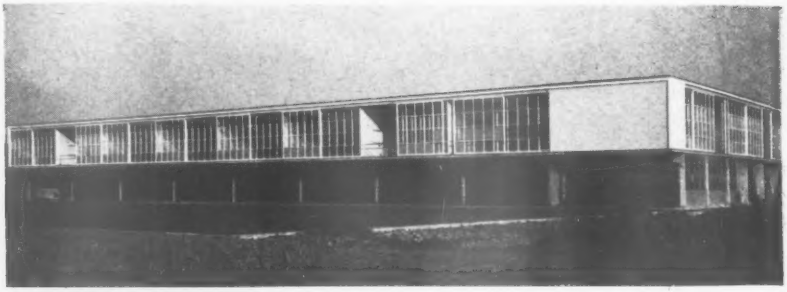
Left, secondary school at Redditch, by Richard Sheppard and Partners. Below, primary school at Coventry, by the Architects' Co-partnership.

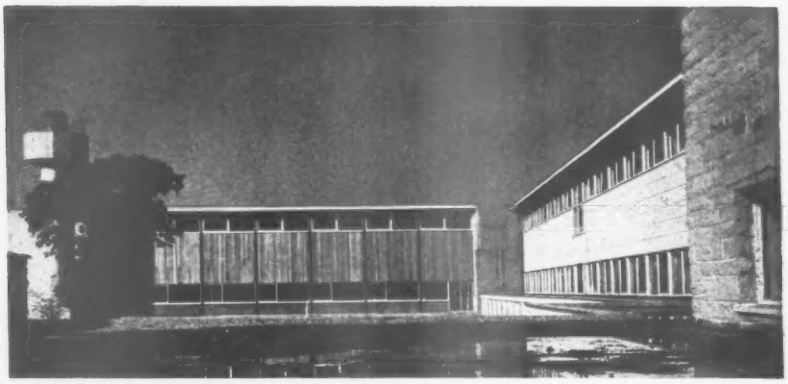
steel frames with concrete and asbestos cladding, both (like Wokingham) employing a 3 ft. 4 in. module.

Returning to the Wokingham school and regarding it as a piece of architecture, not as a piece of research work, we must give it high marks for its planning—in all three dimensions—its intelligent use of structure and its skilful disposition of services. It gets lower marks for some unsatisfactory junctions between materials, which suggests that this and other similar designs still have some way to go before they cross the border between using building components skilfully and creating architecture out of them.

The economy drive has aroused fresh interest in the compact school plan, as distinct from the spread-eagled plan that has been fashionable for some years. Two of the most interesting recent schools, both in Middlesex, are of this kind: those at Ruislip (facing page) and Cranford (top of next page). Planned as a hollow square with most of the teaching rooms on the upper floor, both buildings have an architectural coherence necessarily lacking in the dispersal pavilion type of school—of which Denis Clarke-Hall, incidentally, the architect of the Cranford school, was one of the pioneers. In this school the interior of the square consists of assembly hall and gymnasia. In the Ruislip school it takes the form of an open court linked to the surrounding playgrounds by means of ways beneath the upper floor. The exterior façades are given agreeable colour and warmth by the use of vertical boarding.

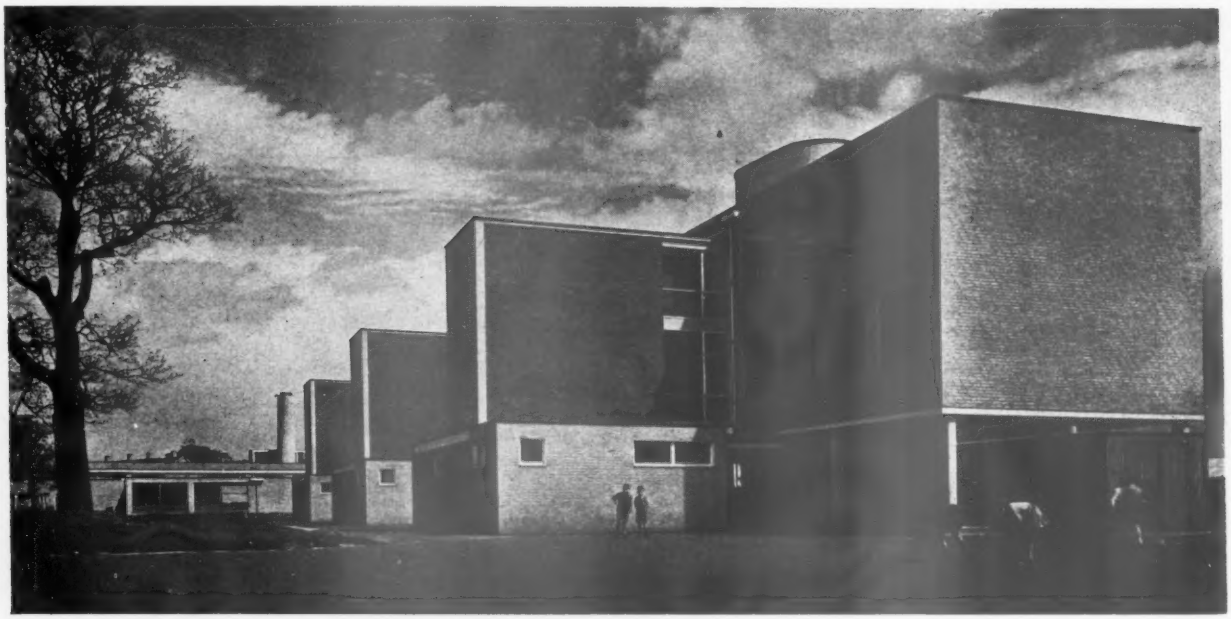
The two schools shown on this page conform more closely to the style made familiar in Hertfordshire, though the one at Redditch rises to two and even to three storeys,





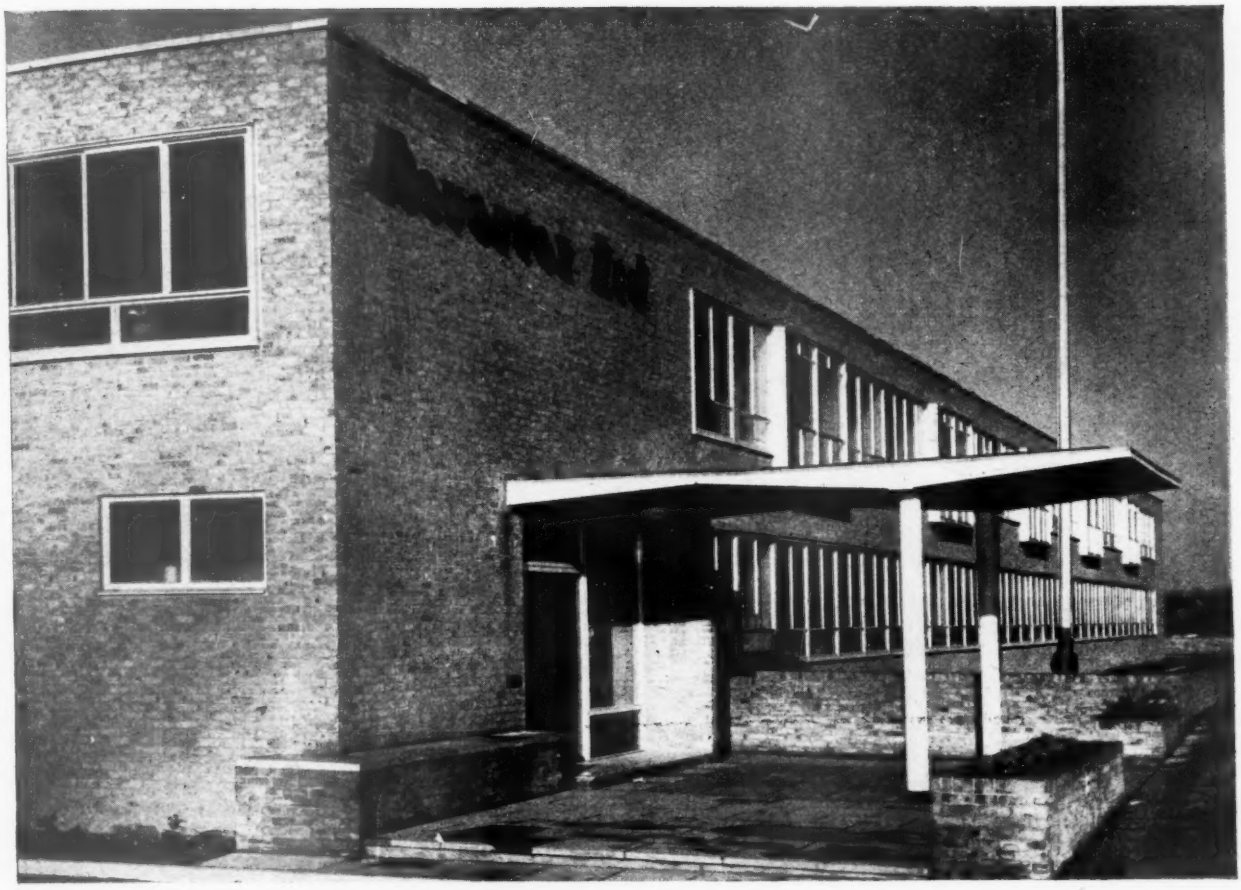
SCHOOLS

Right (top), secondary modern school at Cranford, Middlesex, by Denis Clarke-Hall : (bottom), secondary modern school at Leeds, by Yorke, Rosenberg and Mardall. Below, junior school at Southampton, by Lyons, Israel and Ellis.



achieving a very pleasant relation of solid to void in the long facades of the three-storey portions, and introduces a certain amount of brick in the form of gable and walls and cross-walls (for fire protection) either side of the staircases. It also has a low-pitch sloping roof. Of the other two schools on this page, that at Leeds is one of the best of a number of very efficiently designed schools that Yorke, Rosenberg and Mardall have turned out in recent years in which their experience has enabled them to manipulate complex planes and changing materials with great assurance. The only fault I have to find with some of them is a certain dullness that comes, I think, from spreading the emphasis evenly over all parts of the building, so that contrast in scale is lacking. For example in this picture, could there not with advantage be more distinction in scale between the timber-faced main assembly hall facing the camera, which occupies two storeys in height, and the two separate storeys (corridor side) of an ordinary classroom and laboratory wing on the right? The other school, at Southampton, is an unusually competent, though somewhat unfeeling, piece of design. The detailing is precise and the constructional technique—a reinforced concrete frame filled in with cavity brick walls—cleanly expressed.

In moving on to industrial buildings we move back to the new towns, in several of which the industrial zones are being equipped with factory buildings of real distinction. They show a notable improvement on the standard of architecture found in trading estates, which in a sense were the forerunners of the new town industrial areas.



INDUSTRIAL

Left, factory at Harlow new town, by Frederick Gibberd, architect-planner (Victor Hamnett, executive architect). Below, London Transport bus garage at Stockwell, by Adie, Button and Partners.

The picture shows the office wing of one of a number of factories that Gibberd and his team have been building at Harlow. The factory proper shows the same workmanlike use of stock brick panel walls, together with patent glazing and asbestos sheeting.

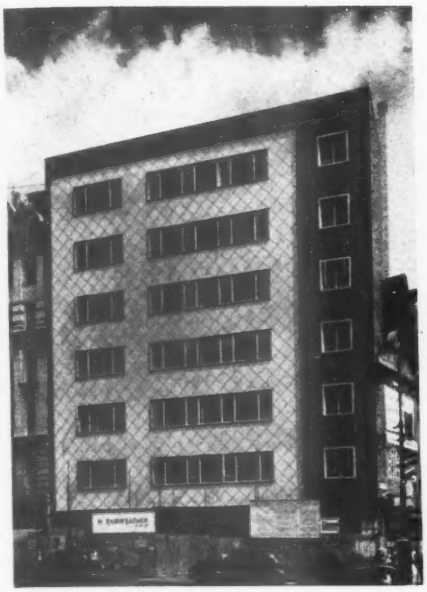
One's memories of the time when London Transport led the country (and indeed the world) in good, contemporary design are revived by the new series of bus garages now just finished or still under construction in outer London. If not of such outstanding quality as the early underground stations (some of the detail is rather heavy-handed) they are impressive in many ways. The two best are that at Loughton by Yorke, Rosenberg and Mardall and the one above, which is chosen for illustration because the architects of the other are already represented in this article. This interior view well indicates its dramatic scale which arises from a full architectural exploitation of structural form. It is included here under industry rather than transport, because this series of buildings represents that clean expressive treatment of an engineering problem which the best industrial buildings are now beginning to achieve.

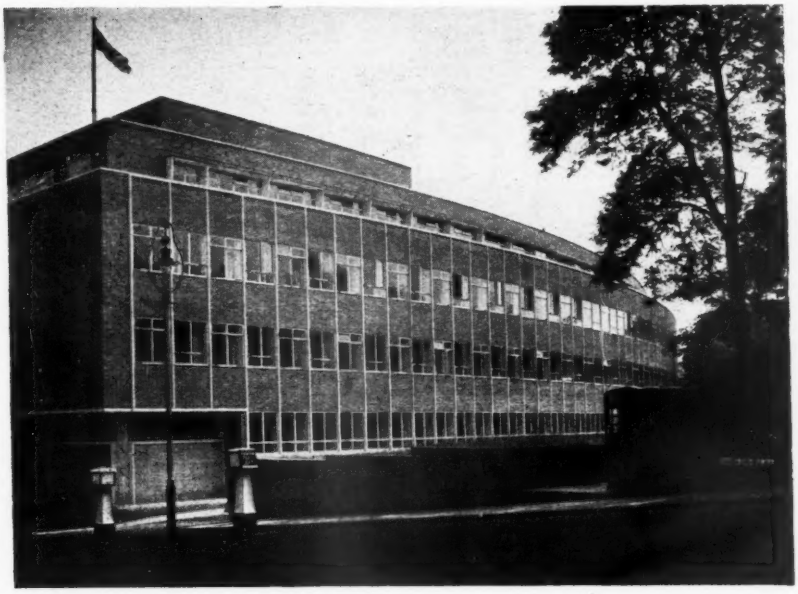
When we come to office buildings the picture is not nearly so encouraging. In fact the office buildings put up in our big cities—especially London—since the war are the only category of architecture of which Britain should be really ashamed. There have been a few exceptions, three of which were finished this year and are therefore included in this survey. The title of " office building of the year " must be given to the Time-Life building in

OFFICES

Right, Time-Life office building, Bond Street, London, by Michael Rosenauer. Below, entrance hall of Time-Life offices: Sir Hugh Casson and Misha Black, co-ordinating architects.

Bond Street, though chiefly for the interest of its interior. The exterior is remarkable for the clever handling of the site to give all-round daylighting to the upper floors, but the price that has had to be paid for this is the breaking of the continuous street facade which Bond Street has hitherto presented. It could be argued, however, that the people to whom the continuity of the street facade matters—those who walk along the pavements—only observe the lower floors, which are preserved intact. Externally this is a dull and somewhat stolid building, but with a high standard of finish in such matters as window detailing. Inside it is full—one might say too full—of incident; the visitor is left with the impression that the interior designers have so enjoyed their temporary holiday from post-war austerity that they have been tempted to cram too many competing ideas into too small a space. The interior effects range from first-rate examples of enterprising modern interior design (as in some of the offices, the canteen, the directors' suite and the board-room) to specimens of vogue design at its most ephemeral (as in the two-storey reception hall seen in the background of the photograph above). Among commercial office-buildings of the more normal kind, the one in Leicester Square is anything but normal in its restrained if rather non-committal contemporaneity of design. A point of interest is the employment of slate for wall facings and window-sills—a material highly suitable for use in town atmospheres and lending itself to considerable precision of detail, the possibilities of which for this sort of purpose might well be explored further.





Above left, office building in Leicester Square, London, by de Metz and Birks. Above right, post-office at Crouch Hill, London, by F. W. Holden (chief architect's division, Ministry of Works). Below, shops and offices in Coventry city centre, by D. E. E. Gibson, city architect.

To find well designed city office buildings on a large scale we must go to Coventry, where the first instalment has just been completed of the bold reconstruction scheme that is to give the city a central pedestrian shopping centre as well as a spacious civic square. If the architecture is no more than ordinary judged by the highest contemporary standards, it is straightforward and unpretentious. Coventry is to be congratulated on being the only blitzed city to stick to the essentials of its post-war plan without allowing it to disintegrate under the pressure of expediency.

Congratulations must also go to the Ministry of Works for—at last—turning over several new leaves under its new chief architect Eric Bedford, and producing designs of a forthright contemporary character, of which this new Post Office at Crouch Hill is typical, instead of the timid neo-Georgian conventionalities with which we have had to put up far too long.

Shop fronts and show windows are customarily regarded as being too small fry to be included in this survey; if they were admitted there would be a flood of interesting designs among which a high place would be given to the various Dolcis shoe shops that have recently enlivened the pavements of several parts of the West End of London. Fortunately the enterprising work Ellis Somake has been doing for Dolcis need not be ignored because at Canterbury he has built a whole store building, illustrated overleaf, which is refreshingly modern in its fenestration and treatment of materials, yet tactfully in scale with the streets of a smallish provincial town.

SHOPS

Left, shoe shop at Canterbury, by Ellis E. Somake. Below, shopping-centre at Harlow new town, by Frederick Gibberd, architect-planner (Victor Hammett, executive architect: Alexander McCowan, assistant in charge).

Appropriately, my final example brings us back once more to the new towns, where criticisms of the lack of shopping facilities have in part been now met, in Harlow if not elsewhere, by neighbourhood shopping centres, though the distance housewives will have to travel to the shops from the outlying neighbourhoods remains, in nearly all the new towns, horrifying. The example illustrated, in which arcades of shops surround a built-up square, is a rare exception to the criticism, justly made of the new towns generally, that they lack true urbanity. The new towns, along with the hardly started rebuilding of city centres, remain Britain's biggest architectural enterprise. Pending a complete reorganization of the building industry, we cannot, as I began by saying, expect them to display an up-to-date grasp of modern architecture's every potentiality, because architecture cannot move ahead faster than its technical resources allow. But it is in these two spheres of operation especially that we may hope to see in the next few years (a hope that this survey encourages) that the architectural profession is capable of setting a lead in matters of planning and design, even if that means putting forward unorthodox ideas, rather than remaining content to reproduce the familiar article with however much tact and charm.

PREMEDITATED CONCRETE

In the following pages, Gordon Cullen brings readers attention to an aspect of contemporary building which they may run into—literally—any day. The anti-Yoga spectacles referred to in this article must not be confused with the pair you have received with this copy of the JOURNAL

PREMEDITATED CONCRETE

It may be argued that the use of concrete in structure is at all times premeditated. Nothing could be further from the truth, for it will be seen that an architect uses concrete for one of two reasons :

(1) *He is forced to use it for reasons of economy (in place of marble, floor finishes less than ⅝ in. thick, etc., etc.), or*

(2) *He chooses to use it because the material has a sentimental, even emotional, connection with the Modern Movement.*

In neither of these cases can the use be described as premeditated, a word which may be defined loosely as "thinking out beforehand." In the first no thinking is required and in the second the prime mover is not thought but emotion. Consequently, it is with no little pleasure that the JOURNAL *introduces to its readers the true and accurate description of this latest and most important technique—Premeditated Concrete.*

HISTORICAL BACKGROUND

First it must be made clear that there is no secret, it is exactly what it appears to be; concrete which has been premeditated. The only difficulty that the architect will meet with is the Technique. In general, the Premeditation of building materials as a whole, and the actual process of design, is no new thing, but until recently it has been a subconscious rather than an aware process. The earliest modern example (if such a phrase can be used) is the design for the Ball Bearing Factory for Skefko at Luton, published in the JOURNAL *of January 7, 1920. As can be seen, the plan of the entrance hall (Fig. 1) exhibits strong suggestions of Premeditation, bearing in mind the client's product. Yet it is doubtful if this is true Premeditation.*

The first true example, a daring piece of work and of the utmost significance, comes from New Delhi, designed by Sir Edwin Lutyens and Sir Herbert Baker, Associated Architects. Here Premeditation swings out of two dimensions into the blazing chiaroscura of an Indian noon. Naturally one seeks for the reason and as part of the research undertaken by the JOURNAL *for its readers, we have discovered the cause. During the construction of this temple a wandering Holy Man or Yogi took exception, in so far as a Holy Man can take exception, to the topee-wearing Britisher and playfully Premeditated on the growing structure, with results that all can see (Fig. 2). It is interesting to note the thoroughness with which the Yogi worked, for although hitherto the stone in which the temple was built was described as red sandstone, in this case Robert Byron was forced to describe it as "a mixture of blood, rhubarb and burnt orange"* (Architectural Review, *January*, 1931.)

Fig. 1.

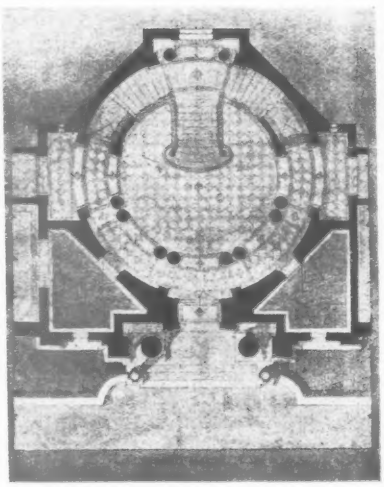


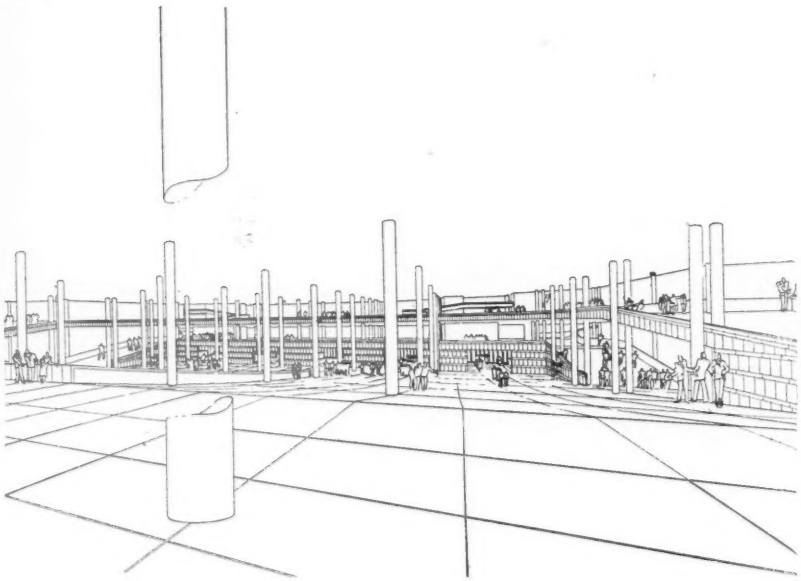
Fig. 2.

FLUX

The Delhi building marked the turning point of architecture as we knew it. Premeditation had arrived, and because of its directness and simplicity the technique was adopted by several architects. The consultants of Victoria Street suffered a severe slump, and the advertising columns of the New Statesman and Nation *were eagerly conned. Hence the popular office song of the day :*

How much is that Yogi in the window
The one with the old Kashmir Veil?
How much is that Yogi in the window?
I do hope that Yogi's not stale.

Fig. 3.



But now we have to consider a minor development of 20*th Century architecture—Functionalism, now but a faded memory. Briefly, the aim of Functionalism was to eliminate, to get rid of "things to see," and what was left to see was so neutral—bare rectangles and gridded facades—that the eye had no difficulty in ignoring it. This was, in itself, an immense service to the community, but it did not go far enough. It was at this precise moment that the genius le Corbusier discovered Premeditated Concrete, the inspired fusion of the New Delhi Group and Functionalism. His design for the Palace of the Soviets in Moscow, significantly dated* 1931, *shows the first true example of the technique (Fig.* 3*). As can be seen, the load-bearing column in the foreground is transparent; it was rendered transparent by Premeditation whilst the concrete was still wet in the shuttering, and although not a complete success—the top and bottom still remain opaque and visible—yet the great step had been taken, complete elimination and transparency was in sight (whatever that means). It is interesting in this respect to recall a similar experiment by the Ancients at the Erechtheum, Athens (Fig.* 4*). It is clear that the Ancients overdid Premeditation and not only rendered the column shaft transparent but also incapable of compression. The sudden descent of the capital which resulted was not well received to judge by its expression.*

The importance of consulting a Yogi cannot be overstressed. Failure attends those who for personal reasons aim to be self-sufficient. Thus the week-end house near Stuttgart, 1934 *(Fig.* 5*).*

Fig. 4.

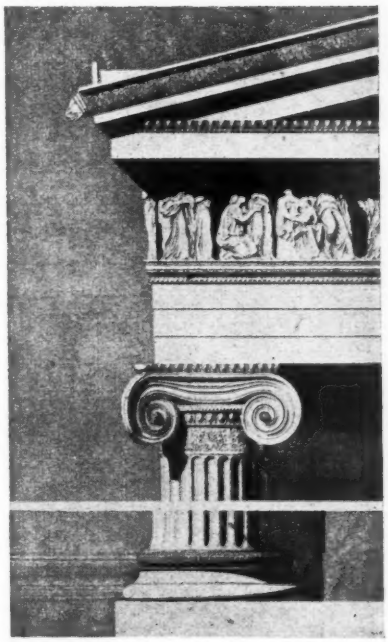
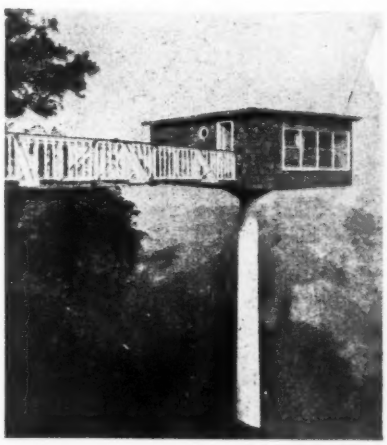


Fig. 5.



PRACTICAL APPLICATIONS

On this page is a selection of examples showing the application of Premeditated Concrete to present-day structural requirements.

Fig. 6. A block of flats whose supporting columns or pilotis have been constructed in Premeditated Concrete.

Fig. 7. This eager cormorant is standing on the Premeditated Concrete roof truss of a herring gutting station in Yarmouth.

Fig. 8. A contrast. Traditional scaffolding on one of the west towers of St. Paul's compared with scaffolding in Premeditated Concrete.

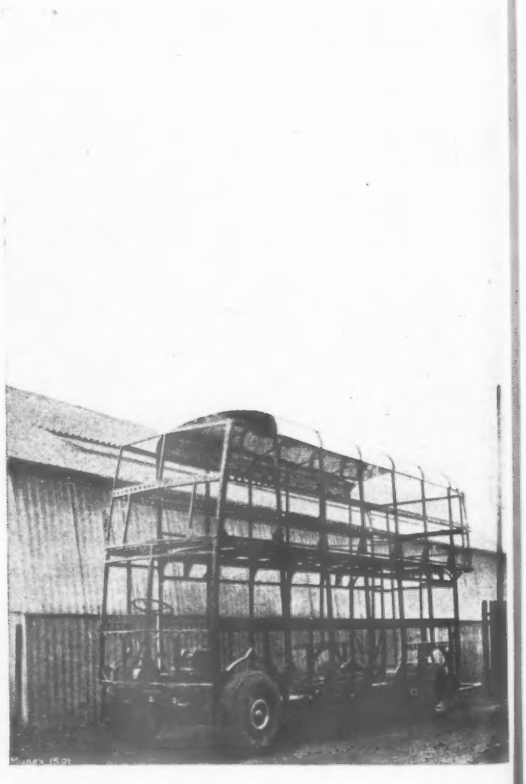


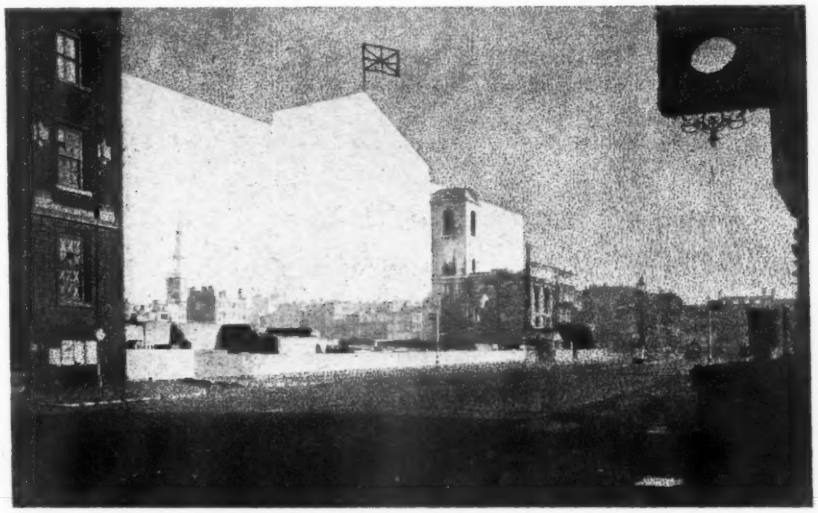
Fig. 9. A lofty bus garage constructed entirely of Premeditated Concrete. A traditional shed in asbestos can be seen beyond. (The bus was in for repair for a short time during construction.)

REPERCUSSIONS

We now turn to the more serious repercussions of Premeditated Concrete. (By now the Consultant is able to tackle other materials ; in fact, this reminds me of an interesting case recently in Premeditated Glass. In a public building it was required that the various functions of the building be seen from the outside, i.e., the outer skin was to be transparent to reveal the inner core. Also inside the building it was desired to separate various functions on a common floor but to retain the feeling of space. In both cases the material chosen to achieve these ends was glass, but due to the fact that the Consultant was not called in he became angry. Result, the external skin of glass which was supposed to be transparent remained obstinately opaque whilst the interior glass partitions which any fool could normally see became so transparent that several people were injured by walking into them.)

Premeditated Concrete is now an obligatory form of construction for buildings submitted to the Royal Fine Arts Commission (Fig. 10).

Fig. 10.



THE NEW TOWNS

(introducing anti-Yoga spectacles).

Readers may not be aware of the New Towns. They are hard to find. In fact it was the Architectural Review's *gentle query as to where exactly the Town was that has aroused so much flurry. Even your patient author has been described by a critic* as ". . . the agoraphobic Mr. Gordon Cullen . . ." and his admittedly inadequate article dismissed as ". . . pseudo-psychology prompted by muddleheaded aesthetic longings." (That critic is lucky, he only sees what gets into print.) However, the gist of the controversy is that if a town is more than the sum of its parts (the parts being buildings mainly) then the parts have to be reasonably close together for the " more " to materialise. In other words, the controversy was mainly on Density. The* Review *thought it too low.*

Now I realize I was wrong. I didn't know that the New Towns were experimenting in Premeditated Concrete. Having revisited some of the towns wearing my anti-Yoga spectacles I have seen them as they really are—lively and bustling centres. Compare the illustrations, Fig. 11, the first as it is normally seen and the second as it appears with the Premeditated Structure made visible.

Fig. 11.

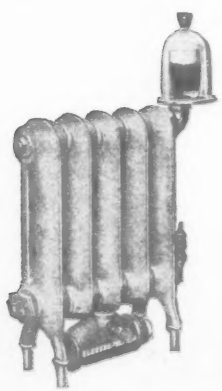
* F. J. Osborn. Town and Country Planning. Jan. 1954

THOUGHTS FOR THE FUTURE

The most important aspect of the technique has still to be discussed. The main use of Premeditated Structure is that it frees the architect from the age-old stumbling block of Design and, as we have seen, this is but the logical outcome of recent design trends. Since the vast majority of people do not look at buildings anyway, nothing is lost since, by wearing the anti-Yoga spectacles, the specialist can see the building. (By specialist is meant any one of the following : building operative, surveyor to the fabric or insurance representative, anyone in fact who has a proper interest in building.) So at last, and inevitably, progress in building technique has broken down the tyranny of the aesthete. No longer is it necessary for the architect to pretend to an architectural taste. He can concentrate on those pursuits which are his real interest . . . running other people's lives (planning and politics) or following his rugby club. Ah ! the deep peace of it all. Not to have to show one's hand, not to have to make those desperate Moral decisions about what is best for other people. To revoke, to get rid of that last little needling aggravation—what the building looks like.

Fig. 12.

Fig. 13.



The working drawing of the Premeditated Structure Age still engages the industrious assistant in many hours of hard work, even though the result is invisible. One good thing is that all discussion of the job now takes place in an atmosphere of purely academic rancour. The revision of the popular detail shown above (Fig. 12*) for instance, employed about* 30 *people for several days before the drawing was finally (Fig.* 13*) considered worthy of democracy, progress, assorted banners and the dignity of labour. I finish on an irrelevant but optimistic note. To compensate for the natural frustration of a few stalwart architects of the old school who lament the passing of their art, special Stout Warmers are being installed in their offices. Great Heavens—hot Stout !*

TRINITY HOUSE

ON TOWER HILL, E.C.3.

For

THE CORPORATION of the TRINITY HOUSE

Architects:
Richardson & Houfe, F/F.R.I.B.A.

Consulting Engineers:
Collins & Mason
M.Sc. M.I.C.E.

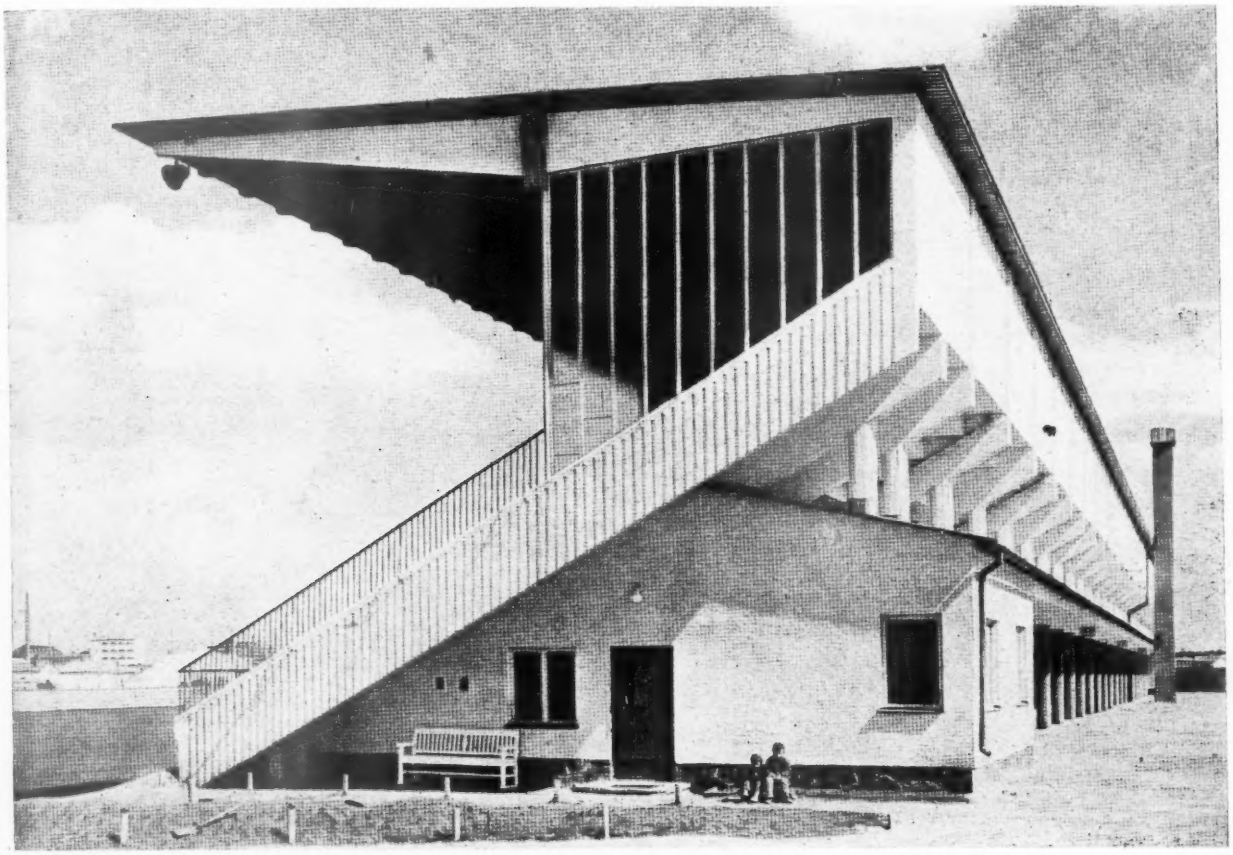
BUILDERS

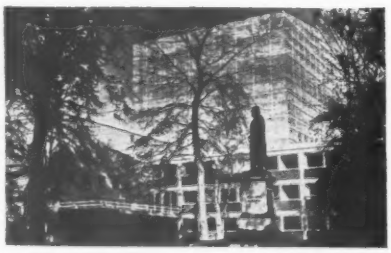
TROLLOPE & COLLS

(Established 1778)

LONDON

As in the JOURNAL'S *last New Year issue, the notable foreign buildings have been selected by Fello Atkinson, who has written a commentary on them. Although most of the work illustrated was completed during the past* 12 *months, some examples of less recent post-war architecture are included. Buildings mentioned in the text which are illustrated by photographs are shown in bold type.*





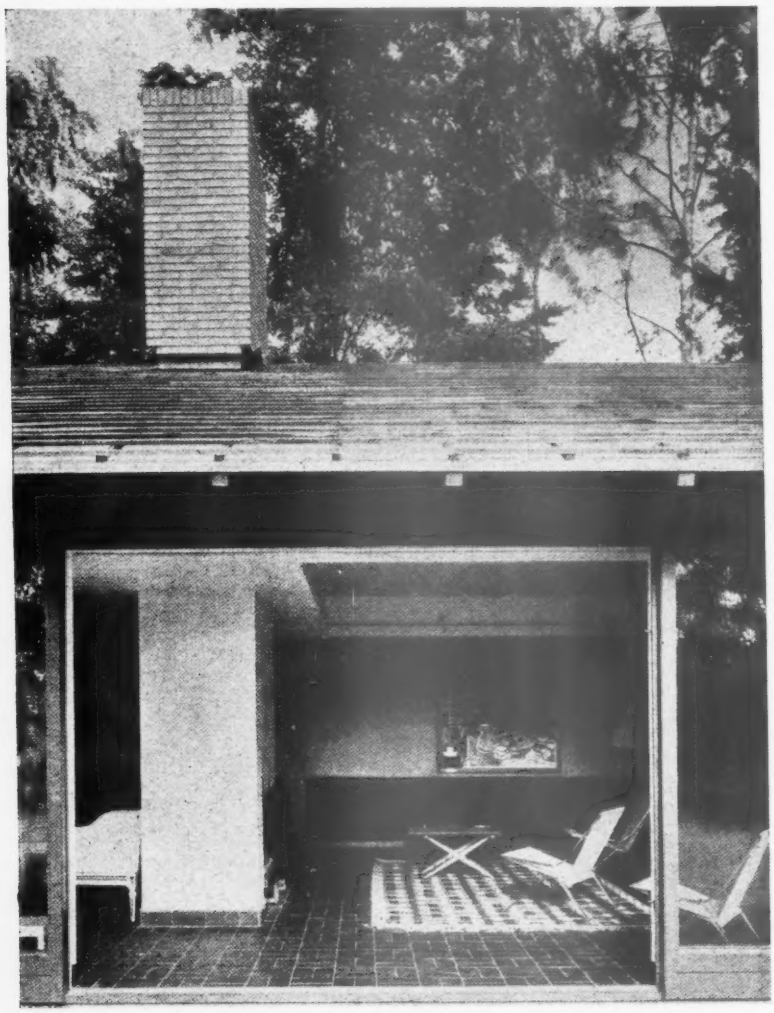
Above, football stadium at Turku, Finland, designed by Professor Erik Bryggman. Left, the Aalborg Hall, Denmark, designed by Preben Hansen.

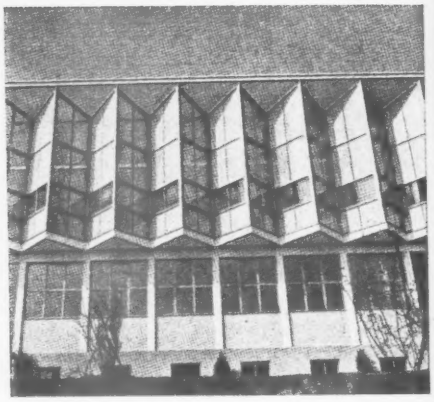
by FELLO ATKINSON

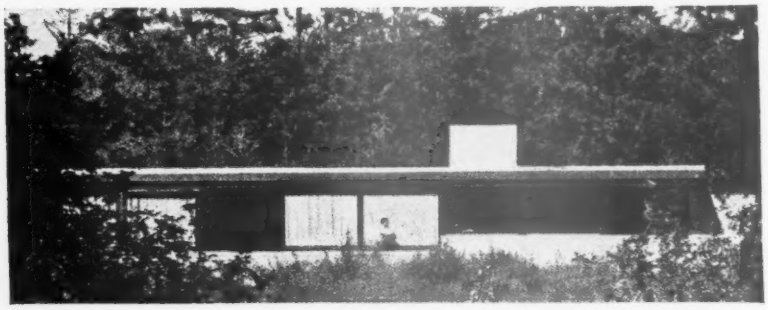
ARCHITECTURE ABROAD: 1953

AS an optimist, one always expects great things. Next year, one feels will be a vintage year. Now last year's next year is past, and there isn't much that one could call world-shaking on the ground. Of course, the really world-shaking buildings, that is to say, the large and expensive ones, never seem to get finished. The historians tell us that such and such a building was completed in the year so and so; in practice we know that it is not so—circa 195(X) is nearer the truth !—The world on the whole seems to be settling down to a fairly steady output of competent buildings, looking much alike. It is therefore not individual buildings but national trends which indicate most significantly what is going on. That is as it should be, and yet because of it, it is even harder to select the future stars from the chorus of beauties.

Our near neighbours, the Scandinavian countries, continue to produce a lot of sound honest buildings—good housing, sensible factories, but little great architecture. From Finland there is the elegant, but small, **Turku Football Stadium** by Bryggman ; from Sweden, a number of clean-limbed stations to serve the new and quite fantastically expensive Stockholm Underground railway system (literally blasted out of solid rock). Denmark, though not building at her previous rate, has produced some most unusually interesting buildings; most important perhaps is the **Aalborg Hall**, built to replace the old one burnt down by the Germans. Won in open competition by Preben Hansen, the sweet Danish simplicity of this building hides the almost classically modern toughness which is becoming apparent in this architect's work. Other buildings in







Above left, house at Vetbaek, Denmark, designed by Halldor Gunnlogsson and Morten Klint. Top right, Panoptikon office building Copenhagen, designed by Jorgen Mogensen and Axel Paulsen. Above, factory at Horgen, Switzerland, designed by Hans Fischli. Left, house at Elsinore, Denmark, designed by Jorn Utzon.

Denmark, such as the twelve-storey **Panoptikon Office** building in **Copenhagen**, more obviously indicate the international continental flavour of Denmark's newer buildings. This trend can be seen even where it is least likely to be found—in private houses. The **house** at **Vetbaek** by Halldor Gunnlogsson and Morten Klint and the excellent and surprisingly "Wrightean" planned **house** by Jorn Utzon, at **Elsinore,** indicate this very clearly. There is something about being a continental country which gives to Danish Architecture an international flavour not present in other Scandinavian countries.

From Switzerland there is little to report but good rather dull building. If in other countries the stuff of the architectural journals is hard to find, in Switzerland it lies heavy on the ground. There is a fine **point-block** development at **Zurich**—(needless to say) by the City Architects' Department, and an interesting electrical components **factory** by Hans Fischli at **Horgen,** which is jagged and crisp.

The great zest with which Italian architecture zoomed ahead in the post-war years seems somewhat spent. Once the curve of architectural development took centuries—now it seems to take only a matter of years. For all this Italy still produces, and I have no doubt will continue to produce, breath-taking buildings of superb imagination and fine craftsmanship. The high-rental apartment houses in Rome—**Casa del Girasole** by Luigi Moretti, with its thin, over-sailing facade, hovering above a Berniniesque

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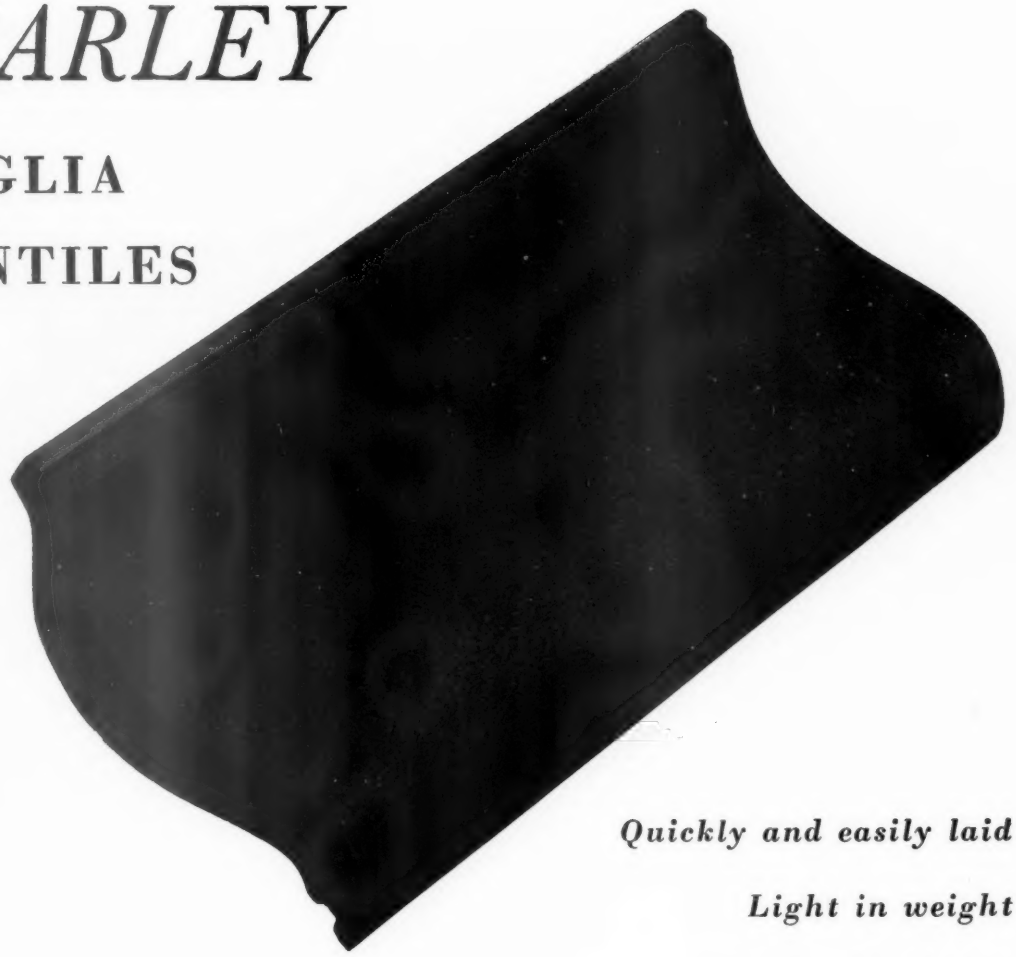
MARLEY

ANGLIA PANTILES



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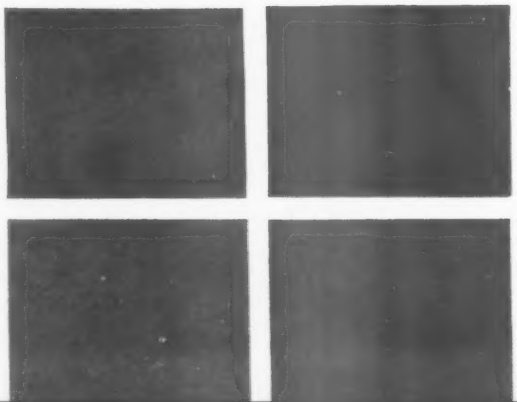

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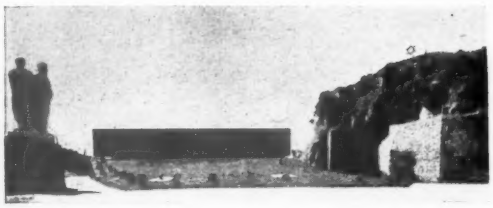
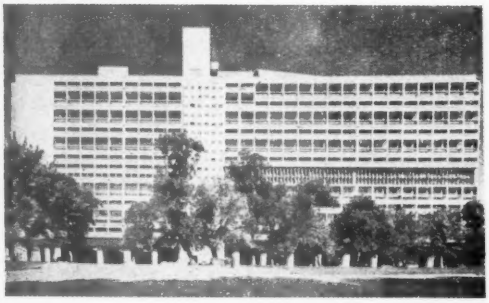
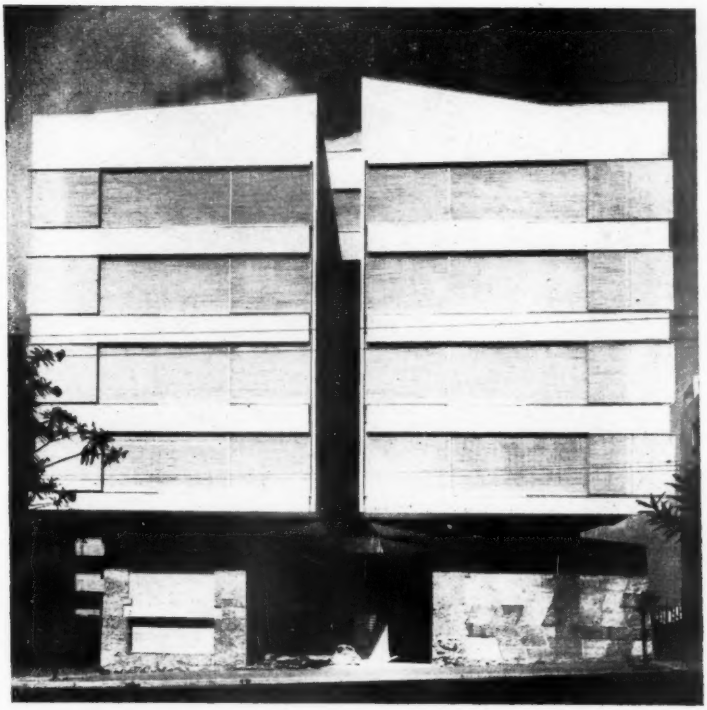
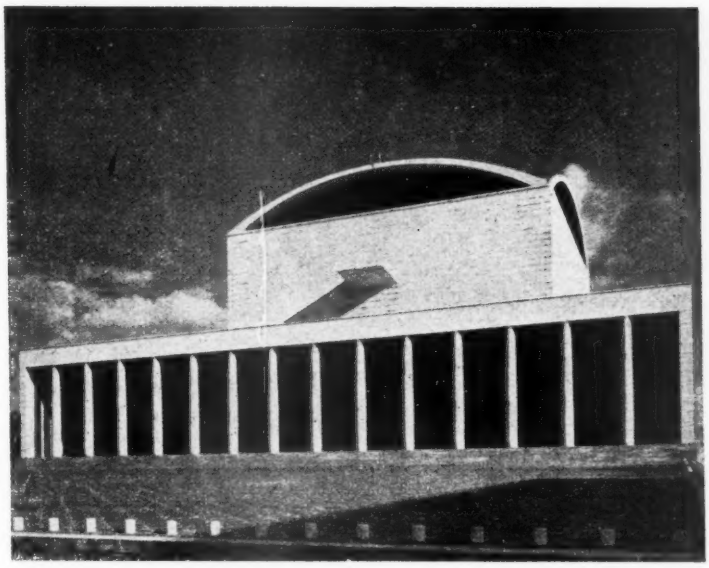




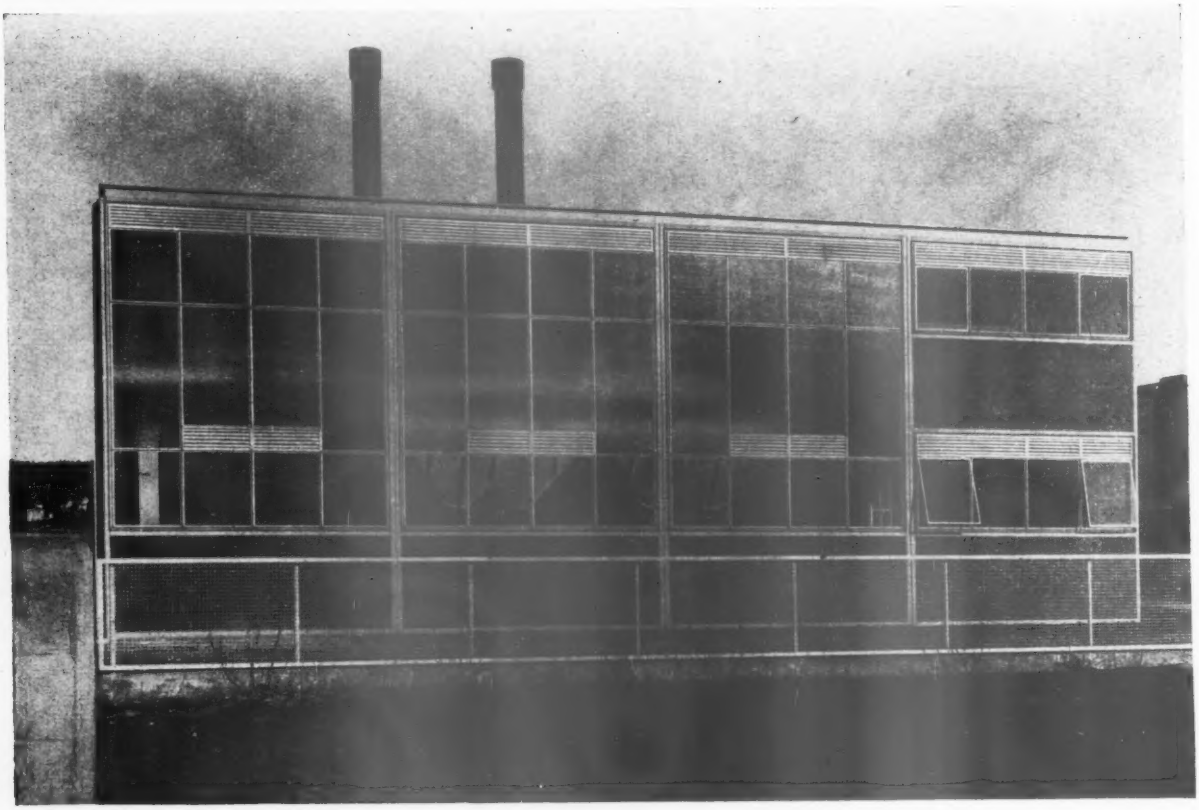




Above right, Casa del Girasole apartments in Rome, designed by Luigi Moretti. Top left, flats in Zurich, designed by the City Architect, A. H. Steiner. Centre right, memorial in the Via Ardeatine, Rome, designed by Aprile, Caloaprina, Cardelli, Fiorento and Perugini. Above, Unité d'Habitation, Marseilles, designed by Le Corbusier and A. Wogensky. Right, Palazzo dei Ricevimenti, designed by Adalberto Libera.

rocky podium is in a great Baroque tradition, and probably the nearest thing an Italian will ever get to what he believes to be organic architecture. In the same spirit of baroque surprise—to which one reacts almost physically—is the moving **memorial** to the victims of the Ardeatine cave massacre. A great slab of apparently solid concrete hovers over the tombs of the eighty hostages, barely raised from the ground on six small blocks. The conceptional simplicity of this monument is marred only by poor landscaping which allows one at some points to look down on the block and divine its hollowness. The exhibition city of 1941, Il Duce's New Rome, though no longer new, is worthy of note, since some of its buildings are at last completed and (for the first time) in use, notable among them is the **Palazzo dei Ricevimenti,** a superb pseudo-classical *tour de force*, whose great central hall is lit only (but how adequately !) through the spandrels of the shallow dome.

France's ambitious post-war building schemes are at last being realized, and Auguste Perret would appear to be the architect for most of them. At Abbeville he is most successfully, in my opinion, creating a really urban atmosphere (and how urban the French can be !), while at le Havre he appears to be creating one of the most exciting modern cities in Europe. He is not even intimidated by the hoary cragginess of the Vieux Port at Marseilles, for his new buildings, and they *are* new, seem already to be one with antiquity. Also at Marseilles, Le Corbusier has completed his **Unité d'Habitation,** perhaps to everyone's surprise. Even more surprising is its success. Like Agrigentum it stands between the mountains and the sea, not an empty ruin—but a building teeming with happy people. Indicative of its success is the commencement of another Unité for the city of Nantes. At **S. Dié** in the Vosges mountains he has also built a **factory** which though unsatisfactory

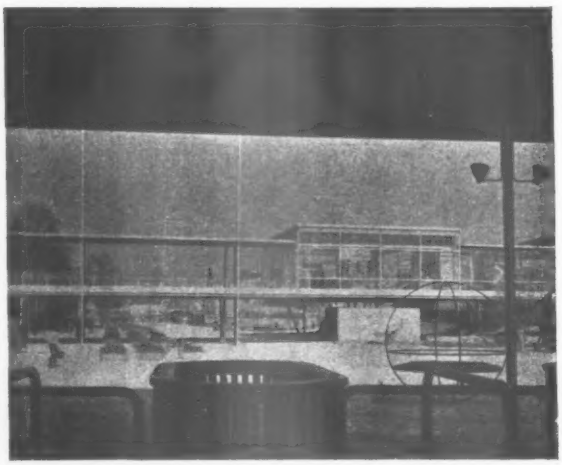


Above, factory at Blumberg, Germany, designed by Egon Eiermann. Extreme left, factory at S. Die, France, designed by Le Corbusier. Left, housing at Frankfurt-am-Main, Germany, designed by Hebebrand, Freiwald and Schlempp. Below, Transport and Communications Exhibition, Munich, designed by Eduard von der Lippe and Alex von Branca.

obviously served as a field experiment for Unité.

Yet if we are to seek real development it is to Western Germany that we must look. Not having visited the country myself since devaluation, I have no idea how much of the terrifying devastation has been repaired. However, to judge from the magazines, not only has the rate of rebuilding been phenomenal, but the quality of architecture most noteworthy It is not surprising that housing should play a big part in such reconstruction. In this category the **flats** of the German Land Bank, **Frankfurt,** by Hebebrand, Freiwald and Schlempp, and the flats and offices at Grindleberg are notable. What is surprising is the amount of first rate building other than housing, such as, for example, the **factory** at **Blumberg** by Egon Eiermann, the **North-West German broadcasting station,** and the transport and communications **exhibition** building at **Munich.** Perhaps the most interesting of all is the thin big elegant **multi-storey garage** with motel at **Dusseldorf,** designed by Schneider-Esleben.

Russia has been much in the architectural news since



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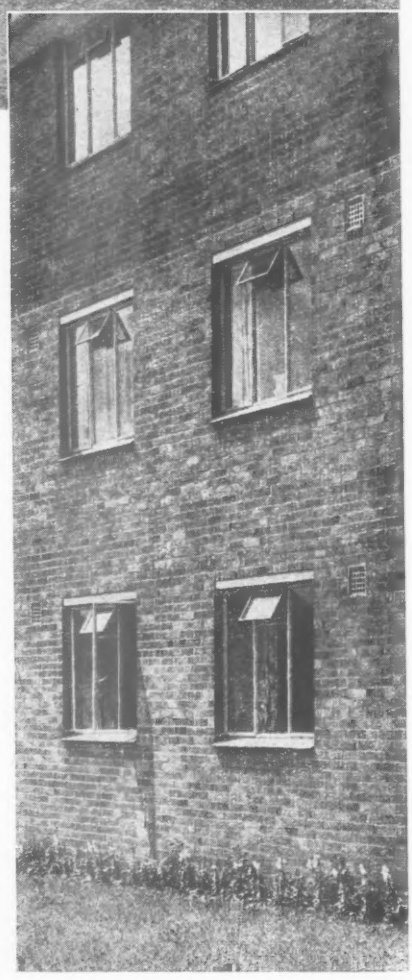

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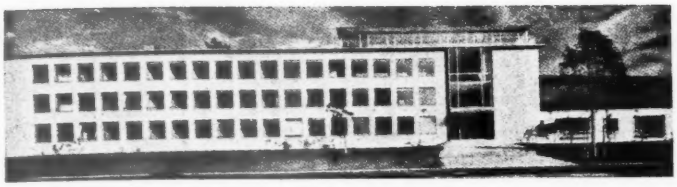
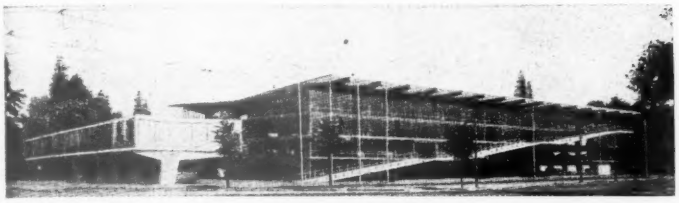
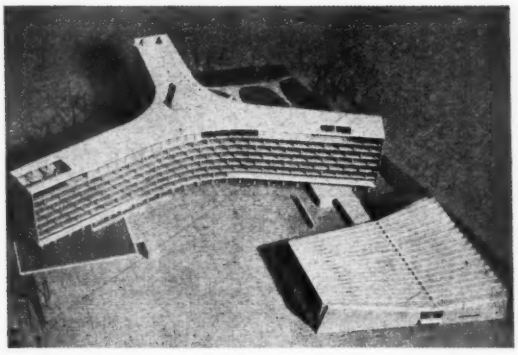
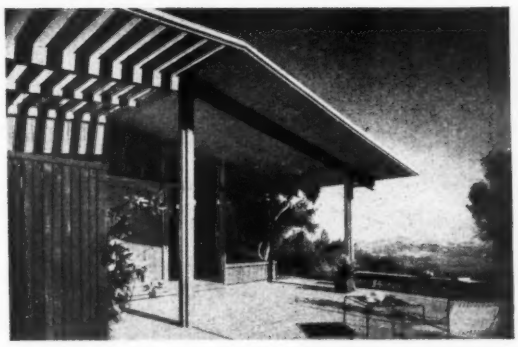






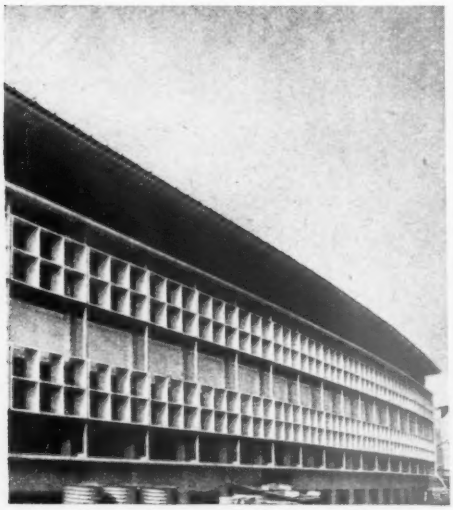


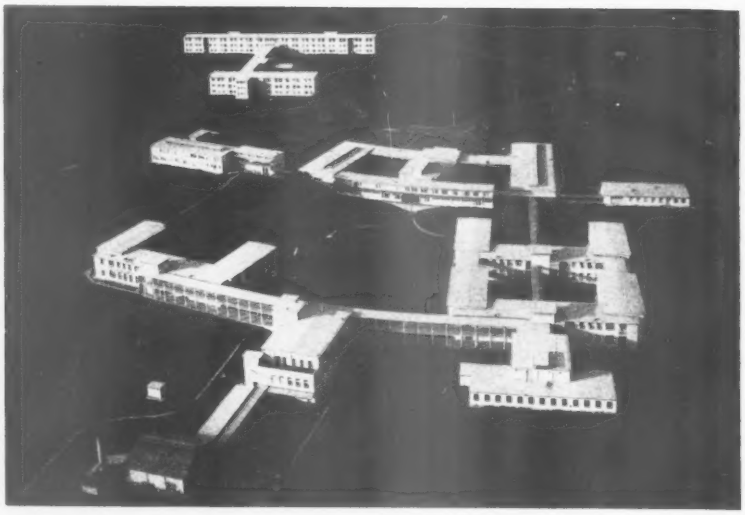
the visit of ten British architects. If as a result of this peep behind the iron curtain we have seen little we did not already expect in the style of buildings, one cannot help but be intrigued by both the scale and the fanciness of them. There is something about the great empty spaces of these cities, punctuated by classical monuments—I say classical since one is never certain which is new and which Tsarist—which evokes the nineteenth-century American city scene—expectant, as it were, of things to come; crowds of buildings which will fill the gap. In this case it is presumably planned a long way ahead. The enormous and fantastic **Moscow University** building immediately recalls down-town New York, or the Chicago Loop district.

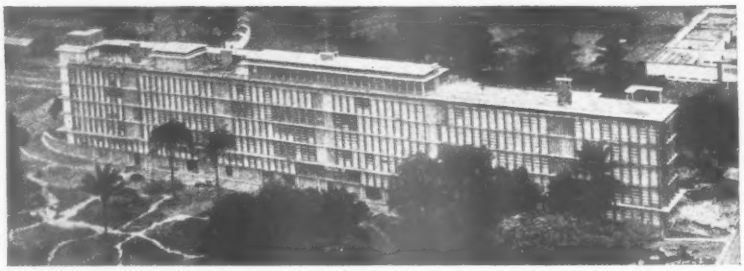
From America there is little to report except projects. Projects for new skyscrapers, including one by Frank Lloyd Wright in Texas, also his Guggenheim Museum, reported to be at last under construction.

Projects for Embassies and Consulates abroad—trim, stream-lined, hopeful; Breuer's project for the **Unesco Building** in Paris is now reported to be acceptable to all parties. There is also an exciting project for the develop-

Top left, North-West German Broadcasting Station, Hanover, designed by Kraemer Lichtenhahn and Desterlen. Centre left, multi-storey garage and motel, Dusseldorf, designed by P. Schneider-Esleben. Above left, offices at Ridgefield, Connecticut, USA, designed by Philip C. Johnson. Top right, Moscow University, designed by Rudniev. Centre right, proposed Unesco building, Paris, designed by Breuer, Zehrfuss and Nervi. Above, house in California, designed by George T. Rockrise.





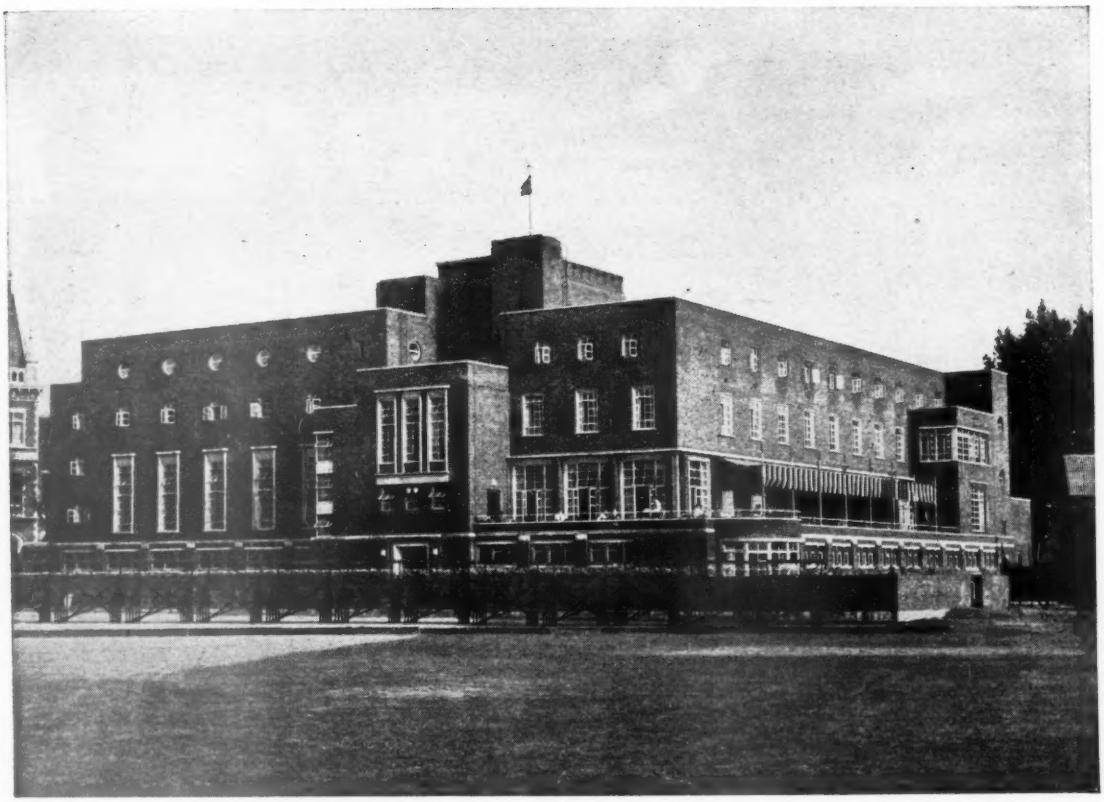


Top left, Prempeh College, Kumasi, Gold Coast, designed by Fry, Drew and Partners. Above, hotel at Montego Bay, Jamaica, designed by Edward D. Stone. Top right, University College of the West Indies, designed by Norman and Dawbarn. Centre right, Museum of Modern Art, Kamakura, Japan, designed by Junzo Sakakura. Right, flats at Brazzaville, Middle Congo, French Equatorial Africa, designed by J. Hebrard and R. Lefebre.

ment of the Back Bay region of Boston in which Walter Gropius, Hugh Stubbins and others are to participate. There is, however, a discreetly simple, charming, architects' office building by Eero Saarinen in Michigan and a more luxurious but no less interesting research **office block** in **Connecticut** with a patio top lit, internal library and secretarial pool, by Philip Johnson. Like any building by this architect a close study is most rewarding. A **house** by George Rockrise, in **California,** shows what can be gained simply by imagination and good climate.

Though the tropics show little of the prospect I predicted last year, they do show signs of interesting development. In Jamaica, Norman and Dawbarn have completed the first phase of their complex **University College of the West Indies,** while on the other side of the island, **Montego Bay,** Edward Stone has built a charming chalet-type **hotel** with a very clever " tropical " section. In the Gold Coast, Fry, Drew and Partners have completed the largest of their Gold Coast projects, **Prempeh College,** at Kumasi, its buildings sweeping round in a great curve to follow the contours of the land. In the Middle Congo, Hebrard and Lefebre have erected a block of **flats** at **Brazzaville** for Air France which shows a real understanding of tropical problems—and the kind of architecture which may arise from them. We are still awaiting to see what Le Corbusier and his colleagues have been up to at Chandigarh with considerable interest.

In the Far East, Japan once again is producing fine buildings. The **Museum of Modern Art** at Kamakura by Sakakura has all the linear formal elegance combined with subtle landscaping we associate with Japanese architecture. After all, it was Japan who more than any other country inspired the aesthetic tone of modern architecture.



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Eccles Wants Contemporary Architecture in City

Speaking at a luncheon party at the Mansion House given by the Lord Mayor on January 14 to authorities and developers of the City of London, the Minister of Works, the Rt. Hon. Sir David Eccles, said:—

The persistent patriotism of Sir Rupert de la Bere and of you, my Lord Mayor, has won the battle for the rebuilding of the City of London. Soon work in progress will be exceptionally high, judged by the country as a whole. That this should be so is because my colleagues in the Government are fully convinced that the City has an importance far beyond the few hundred acres that lie within its boundaries.

The building which is good enough for carrying on a business may well fall below what is required to maintain the honour of your great City. Indeed, the lay-out, appearance and equipment of the new offices, where so much trade will be done, which so many of our friends from overseas will visit, and near which such historic scenes will be staged, call for a deliberate decision to adopt standards of fine architecture and craftsmanship which transcend the humdrum limits of commercial utility.

Has this decision been taken? What grounds are there for thinking that the City when rebuilt will be worthy of our past? How shameful it would be if a generation hence, instead of praise for the new buildings, there was a general lament that so great an opportunity had been thrown away! I wish to be blunt about the disaster which threatens. I fear that unless swift and effective action is taken we shall see fat and familiar, mediocre and characterless neo-Georgian architecture rising from Hitler's ruins to betray the confident spirit of the new reign.

What is the state of British architecture today? For longer than one cares to remember we have been uncertain what sort of buildings were good. This hesitation has been understandable. Between the wars we were all at sea about the future of our country. Naturally artists could not make much of that age of indecision. They either played safe with weedy classical imitations or they evaded the problems of this age with self-centred abstractions that have aroused more attention that they deserve.

Since the last war, however, we have begun to shake off the frustrations of the 1920s and 1930s and a number of architects, at work on schools and on some of the other large projects the Government has been able to license, have used new materials, methods, and designs to produce buildings of real character which do express that revival of confidence which we now feel in ourselves. No one suggests we should copy the architecture of Zurich or Rio de Janeiro or New York. Each country has its own peculiarities which shape its art. For instance the light in London is never brilliant, shaving like a razor the surfaces and angles of a building; London beauty is misty beauty and London colours are water-colours.

There are British architects who are well able to interpret the circumstances and requirements of our generation. Give them the chance and they will translate the mysteries of the City's landscapes and weather into architecture which will satisfy their employers and excite public admiration.

Many people tell me it is too late to seize this second opportunity to rebuild the City in a worthy style. I do not believe it. What then shall we do? Except in the last resort this is not a job for the Government. Indeed it is my political philosophy that the gentlemen in Whitehall cannot always know best.

There is a lesson here to be learned from the Building Lessor Schemes which the Government has sponsored since the war. Some of these buildings have lacked distinction. This experience shows that you only get good architecture if the developer demands it and the architect is capable of producing it.

Today responsible people are asking me to use the licensing system to impose a coherent design in the City of London. But this would be a wrong use of the powers. It is, however, as well to realize that the distinguished men, who draw up the development plans, say most useful things about the layout of streets and the size of buildings, but have very little influence on what the public sees when the buildings are put up. Style and harmony within an area are not settled by the development plan unless the Local Authority is itself doing the building.

In other words, the prospect of a beautiful city where the developers are private persons turns first on their individual choice of architects and secondly on their willingness to refer their plans by areas for co-ordination by some body looking at the lay-out as a whole.

How should one choose an architect? The essential thing is to know what kind of building one wants. I am sure everyone here wants the new buildings in the City to suggest to the world at large that London is not living in the past but has something vigorous, constructive and beautiful to say about her future. You will not get such buildings if you ask for repetitions of pre-war commercial architecture.

But suppose you have chosen an imaginative architect, there is still the proolem of harmonizing his design with what is going on on the neighbouring sites.

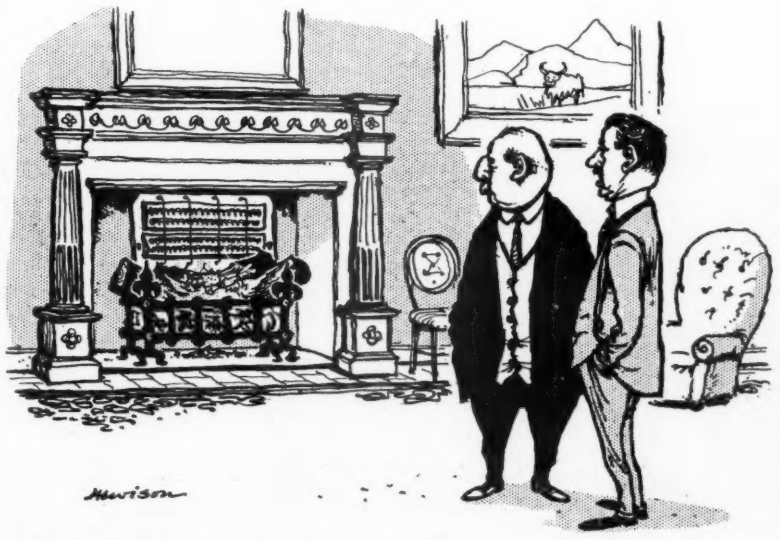
Every architect employed in the rebuilding of the City has a duty, not to sink his individualty in a hard and fast plan, no one asks that of an artist, but to give and take in a generous spirit and to produce with his neighbours enough of a harmony—in horizontals, skylines and materials—to create a noble effect in the area in which he is working.

Now is this asking too much of building-owners and architects? I am sure it is not. It follows, therefore, that some procedure should be worked out so that designs can be looked at by areas. I know that the Corporation has its Planning and Improvements Committee and its planning officers, who have had a most difficult job. I do, however, ask you to consider what is threatened and whether the existing machinery is adequate to avoid disaster.

If it is said that reference to a co-ordinating body would delay actual building my answer is that it saves time and money to discuss plans early rather than wait till public opinion is roused and then have to wrangle in front of every self-appointed critic. We do not want a whole series of arguments such as we have had about Bucklersbury House. It is essential that the separate plans should be considered together and in good time, and since you now know that the licences are definitely coming, the sooner this work of co-ordination begins the better.

To sum up my appeal to the developers of the City:

You have argued that licences should be granted to you at an exceptionally high rate; the Government accepts your argument; the licences are being given; by so doing we are setting in motion an enterprise that is much more than strictly commercial; if it will help I will consider giving licences by areas where plans have already been co-ordinated; we owe it to our country and the Commonwealth to rebuild to a standard worthy of the new age; strong and combined action is therefore called for; late though the hour is, I am confident you recognize the public interest at stake and under the leadership of your Lord Mayor will build for the City and yourselves a lasting memorial.



"Actually, the logs are real—it's the electric fire that's sham."

K

MOSS HALL INFANTS' SCHOOL, FINCHLEY. No. 3 of a Series.

FOR MIDDLESEX COUNTY COUNCIL

Architect:
C. G. STILLMAN, F.R.I.B.A.

General Contractor:
MESSRS. W. S. TRY LTD.

Electrical Sub-Contractors:
MESSRS. TROUGHTON & YOUNG

Time by SMITHS

Modelling plasticine in one of the School's classrooms.

Main Entrance and forecourt at Moss Hall Infants' School.

The new Moss Hall Infants' School, constructed under the direction of the Middlesex County Council, is another of the many modern buildings where Smiths Clocks have recently been installed. Appropriate models can always be selected from the wide range of Smiths Clocks, or they can be made to the Architect's design whenever desired. Installations range from extensive Master Clock Systems incorporating Interior and Exterior Clocks, to the limited requirements of smaller offices.

Left:
Clocks with 9" and 12" spun metal bezels, painted dials and black arabic numerals were supplied to Moss Hall Infants' School.

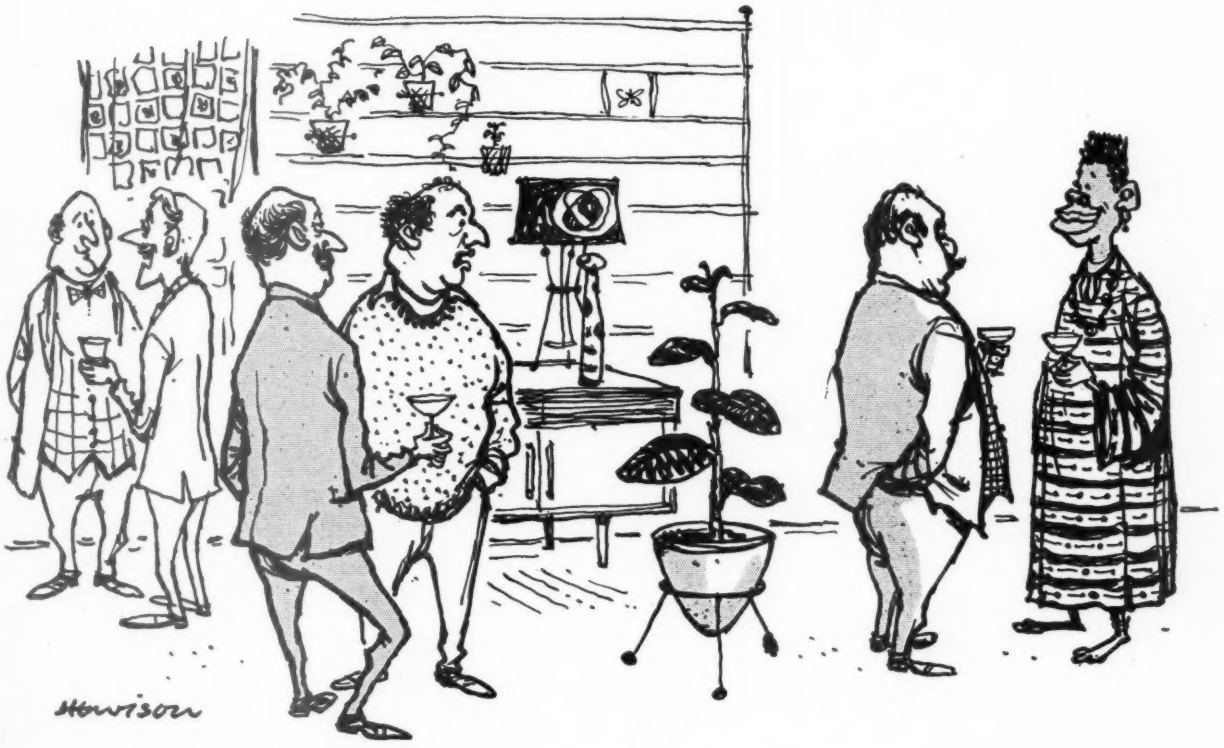
STAINES

One of the many attractive Smiths Wall Clocks which are available. Flush fixing octagonal oak or walnut case. 16" dial.

Lunch time in one of the School's Dining Halls.

Part of the spacious Assembly Hall at Moss Hall Infants' School.

SMITHS ENGLISH CLOCKS LTD., LONDON, N.W.2 *The Clock & Watch Division of S. Smith & Sons (England) Ltd.*



" Strangely enough, his name is *Shara Waggi."*

STEEL

An Important Event in the Industry

In an endeavour to improve the steel used in power station steam pipes, experiments have been made by the Research and Development Department of the United Steel Companies Ltd. to determine the effects of a relatively little used element, boron (which forms one of the main constituents of borax) on the properties of low carbon molybdenum steel. W. E. Bardgett, Research Manager, discovered that when molybdenum and boron were present in certain proportions, the yield point of a low carbon steel was doubled without any necessity for heat treatment. As little as an ounce of boron, when added to a ton of steel containing 0·40 per cent. of molybdenum, was sufficient to produce this pronounced and important improvement in strength.

This new steel has been given the name of " Fortiweld." It has a tensile strength of 40 tons/sq. in. and is said to be easy to weld because of its low carbon content.

It is said that in addition to its high strength at ordinary temperatures and easy weldability, " Fortiweld " possesses good properties at 450°/500°, being capable of withstanding service stresses two or three times those permissible for mild steel.

A JOURNAL specialist editor writes:—This is quite an important event in the steel industry. The 40 tons/sq. in. ultimate strength should allow welded design of a saving of the order of 33⅓ per cent. by weight, assuring deflection troubles are not experienced. If the new steel is not 33⅓ per cent. dearer than the ordinary mild steel and a steady turnover in the steelworks shops to welding equipment continues to take place, it seems likely that mild steel as we now know it will be off the market in five to ten years time.

EXHIBITION

Factory Equipment

The second National Factory Equipment Exhibition is to be held at the Horticultural Halls, Westminster, from March 22 to 26. This exhibition is the only one of its kind which shows mechanical handling devices, packaging, storage, safety and welfare, as well as works office equipment. There will be fork lift trucks, power-operated jacks, machines for packing, tying and labelling cartons and boxes, new types of storage racks for factories, a display of office equipment, together with office systems to simplify the most complex of filing operations, internal call systems and a variety of canteen equipment. Several items of equipment in each range will be completely new, and will not previously have been shown at any trade exhibition.

RICS

Professor Bowen Challenged

Exception has been taken by the RICS to " certain observations " by Professor Bowen in his article in the series " Focus on You " printed in the JOURNAL of December 31, 1953. The RICS state that there occurred " a number of serious mis-statements of facts regarding the quantity surveying profession " and they have therefore asked the JOURNAL to provide space for " an article by a representative of the surveying profession on the status of the quantity surveyor and his relations with the architect within the building industry." The editors have, of course, agreed to this request.

Amalgamation

Approval has been given by the Privy Council to the terms of an agreement made between the Councils of the RICS and the Institute of Mining Surveyors by which the latter society amalgamated with the Royal Institution on December 31, 1953.

By this fusion of the two societies which have hitherto catered for the practice, education and training of mining surveyors, that branch of the surveyor's profession will be unified and strengthened. Henceforward all mining surveyors aspiring to the highest professional qualification will be required to pass the examinations of the Royal Institution of Chartered Surveyors. Thus, it is confidently expected that the amalgamation will give an impetus to mining surveying generally and enhance the standard of practice in a complex field, vital to efficiency and safety in mining operations.

RIBA

Polish and Venetian Exhibition

An Exhibition of Photographs of Venetian Villas is to be the Royal Institute's major spring exhibition. It will be on view from February 25 to March 27 and will be opened by the Italian Ambassador. The exhibition, which has already been shown with conspicuous success at Treviso, Milan and Rome is being brought to London specially for showing at the Institute. It consists of exceptionally fine photographs of villas in the Italian province of Venetia, ranging in style from early Venetian Gothic to the Neoclassicism of the Napoleonic era. There are eight main sections in the exhibition, corresponding with the eight regions that make up the province—Venice, Verona, Vicenza, Padua, Treviso, Rovigo, Udine and Belluno. In addition to numerous examples of Gothic and Palladian architecture, the exhibition includes a photograph of the remains of Petrarch's famous villa at Arquà, built in the mid-fourteenth century, which was to become the prototype of the first country houses in Venetia. Prominently featured in the ex-

hibition are Palladio's superb villas in and around Vicenza. It is expected that the exhibition will visit some of the major towns in Britain after it has been shown in London.

A second exhibition, of Polish architecture, is being sponsored by the Polish Cultural Institute and will be shown at the Royal Institute early in April. The exhibition shows the enormous amount of reconstruction which has been accomplished since the war and the opportunities which have been taken to replan and remodel the devastated towns. A large section of the exhibition deals with the rebuilding of Warsaw.

CORRECTION

Scottish Newsletter

Provost Skene's House, Aberdeen, was restored by A. B. Gardner, Aberdeen's City architect, in conjunction with the MOW, and not just by the MOW as stated in Linda Westwater's Scottish newsletter in the JOURNAL of December 31. The house was opened last September. Mr. Gardner also points out the competition for the layout of Kincorth in 1937 was won by Clifford Holliday, R. Gardner-Medwin and Denis Winston, and not just by Mr. Gardner-Medwin as stated, and further, that the layout of Kincorth, as it is now being developed, is not according to the winning design.

CAS/CABAS

Joint Annual Dinner

The Joint Annual Dinner of the County Architects' Society and the City and Borough Architects' Society took place recently at the Tallow Chandlers Hall, a most appropriate setting for an architectural function. In accordance with the established tradition that the presidents of the two societies should occupy the chair in alternate years, on this occasion Leonard C. Howitt, president of CABAS and city architect of Manchester, presided.

Distinguished guests present included Lord Kennet, President of the Association of Municipal Corporations, and G. H. Banwell, Secretary; the Rt. Hon. Chuter Ede, Chairman of the County Councils Association, and W. L. Dacey, Secretary; Howard Robertson, president of the RIBA, and C. D. Spragg, secretary. The MOHLG was represented by A. S. Charlton, assistant secretary, and among many personal guests were J. H. Forshaw, chief architect to the MOHLG; S. A. W. Johnson-Marshall and David Nenk, respectively chief architect and chief administrative officer to the MOE; Bernard Fellowes of the MOTCA, and David Benton, assistant secretary, RIBA.

There were many excellent speeches and appreciative references were made to the magnitude and high quality of the work of local government architects, particularly in the spheres of municipal housing and educational buildings. Speakers from the two societies emphasized their acknowledgment of the heavy responsibilities as well as the wide opportunities associated with the practice of architecture in the public service.

DUNFERMLINE

Woman Architect Appointed

Dunfermline Town Council have appointed Miss A. N. Turnbull to the post of Burgh Architect. Miss Turnbull has held the post of Planning Officer to the Town Council since 1948.

DIARY

Selection of chairs in wood and metal. Exhibition. At the BC, 26, Store Street, W.C.1. Weekdays, 10 a.m. to 5 p.m.; Saturdays, 10 a.m. to 1 p.m.
UNTIL JANUARY 23

The Dodo and the Phœnix. A Paper by Robin Darwin. At the RSA, 6, John Adam Street, W.C.2. 2.30 p.m.
JANUARY 20

The South Bank Project. Arthur Ling. At the Students' Planning Group, 28, King Street, Covent Garden, W.C.2. 6.30 p.m.
JANUARY 25

The Legal Responsibility of the Architect and Surveyor. Lecture. Brian P. Calwell, Barrister-at-Law. At Caxton Hall, S.W.1. (Sponsor: FAS.) 6 p.m.
JANUARY 26

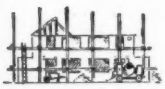
Lighting Fittings. Discussion to be opened by Mischa Black, Mortimer Hawkins, Grenfell Baines, and L. A. Phillips. At the Lighting Service Bureau, 2, Savoy Hill, W.C.2. (Sponsor: IES.) 6 p.m.
JANUARY 26

The Theory and Practice of Art in the Soviet Union. John Berger. At the AA, 34-36, Bedford Square, W.C.1. 8 p.m.
JANUARY 27

Furnishing Fabrics of the Past 200 Years. A Paper by Sir Ernest Goodale. At the RSA, 6, John Adam Street, W.C.2. 2.30 p.m.
JANUARY 27

Architecture in Elizabethan England. 1. *Building and Architecture.* John Summerson. At the Courtauld Institute of Art, 20, Portman Square, W.1. 5.30 p.m.
FEBRUARY 2

You can cut housing costs with



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Fully guaranteed for 2 years—will last a lifetime.

They are no more expensive to install.

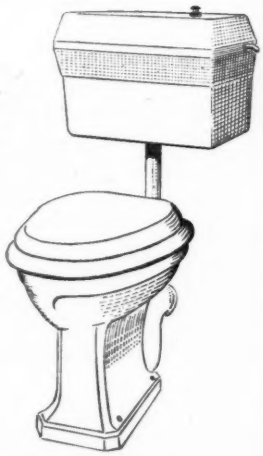
They do not require painting or maintenance.

They are rustproof and 100% hygienic.

They are built to British Standards.

They enhance the appearance of any toilet.

Hawk plastic cisterns are available for high, medium and low level suites with or without the Hawk flush pipes for standard and corner fittings. Install with Hawk plastic non-corrosive flush pipes and save painting and repairs.



Write for further details.

HAWKHEAD BRAY & SON LIMITED
Dept. A. L. PHOEBE LANE MILLS HALIFAX.
Tel: HALIFAX 4794

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+ *Self-Sterilising* + PAINT

The only paint of it's kind in the world

DENTOLITE is the latest of all modern wall finishes. It is a finest quality NON-POISONOUS Emulsion Paint manufactured by a special process which makes it permanently fungicidal and bacteriacidal. Throughout its entire life, DENTOLITE prevents the growth of mould and fungi on itself or surfaces to which it is applied and destroys disease-producing micro-organisms in contact with or deposited upon it. The properties of DENTOLITE are fully described, illustrated and documented in the following publications, *copies of which will gladly be sent on request.*

DB 1 "Self-Sterilising Surfaces Created by Decorating"

DL 12 "Bacteriologists' Pathologists' and Research Associations' Reports on DENTOLITE"

DR 7 "Field Test on DENTOLITE Self-Sterilising Paint by a National Research Association"

DR 6 "DENTOLITE Self-Sterilising Emulsion Paint—Its Effectiveness against Tubercle Bacilli"

DR 5 "Investigation into the Ability of Various Types of Paint to Suppress Microbial Growth"

DL 3 "DENTOLITE—The perfect Satin Finish Wall Enamel"

PM 1 "Painting Maintenance Manual —Hospitals, Clinics, Sanatoria"

PM 2 "Painting Maintenance Manual —Bakeries and Food Factories"

PM 3 "Painting Maintenance Manual —Industrial Premises and Public Buildings"

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Paint and Varnish Makers for over 160 years
ABBEY ROAD, BARKING, ESSEX

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.

OXFORD REGIONAL HOSPITAL BOARD.

Applications are invited from qualified ARCHITECTS to fill the following post in the Regional Architect's Department. Compulsory superannuation. A car is desirable.

ASSISTANT ARCHITECT. £600 × £25 (7) × £30 (3)—£865 p.a.

The age and experience of the candidate may be taken into consideration in fixing the starting salary.

Applications, stating age, training, qualifications and previous experience, with the names of two referees, should be submitted to the Secretary, Oxford Regional Hospital Board, 43, Banbury Road, Oxford, not later than 28th January, 1954. 1460

OSWESTRY RURAL DISTRICT COUNCIL.
APPOINTMENT OF ARCHITECTURAL ASSISTANT.

Applications are invited for the appointment of an Architectural Assistant, in the Surveyor's and Engineer's Department, at a salary in accordance with Grade IV (£555–£600). The successful applicant will be required to provide a car, for which an essential user allowance will be payable.

Applicants should have passed the Intermediate Examination of the R.I.B.A., or its equivalent, and should have had experience in the preparation of plans, specifications, etc., for architectural work usually undertaken by a local authority, and, in particular, housing.

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

Housing accommodation will be available, if required, to the successful applicant.

Applications, stating age, training, qualifications and experience, together with copies of two recent testimonials, must be delivered to the undersigned, in a sealed envelope endorsed "Architectural Assistant," not later than 12 noon on Saturday, the 30th January, 1954.

Canvassing, directly or indirectly, will disqualify.

C. H. WALLACE PUGH,
Clerk of the Council.

Rural District Council Offices,
Castle View, Oswestry.
11th January, 1954. 1459

MINISTRY OF WORKS.

ARCHITECTURAL ASSISTANT required in Aberdeen for work in the Maintenance Division Drawing Office.

Applicants should have had at least three years' Architectural training, plus experience in an Architect's office and a knowledge of the subsidiary duties common thereto.

Scale £385, rising to £613 per annum. Commencing salary according to age and experience.

Applications, stating age, experience, and qualifications (or Architectural Educational attainments), should be sent to the Ministry of Works, Room 122, 122 George Street, Edinburgh, 2. 1452

PADDINGTON BOROUGH COUNCIL require SENIOR ASSISTANT ARCHITECT, within A.P.T., Grade VIII (£790×£25—£865 p.a., £10 p.a. less if under age 26 years). Candidates must be A.R.I.B.A., with experience of local authority work, contemporary design, and construction of general Municipal work, including multi-storey flats; supervision of large building contracts and architectural staff; Town Planning experience an advantage.

Applicants should state age, qualifications, previous and present appointments with dates and salaries, details of experience, and names and addresses of three referees. Last date for receipt by Town Clerk (A.140), Paddington, W.2, is 1st February, 1954. 1399

MIDDLESBROUGH EDUCATION COMMITTEE.

Applications are invited for the following new appointments in the Education Offices (Education Architect—P. R. Middleton, Dipl.Arch., A.R.I.B.A.):—

(*a*) SENIOR ASSISTANT ARCHITECT, Grade VI.

(*b*) ASSISTANT ARCHITECT, Grade V.

Housing accommodation can be provided for these posts.

Forms and particulars obtainable from the Director of Education, Education Offices, Woodlands Road, Middlesbrough, to whom completed forms should be returned not later than Saturday, 30th January, 1954. 1425

BRITISH ELECTRICITY AUTHORITY.
EAST MIDLANDS DIVISION.

Applications are invited for the following positions within the Division:—

DRAUGHTSMEN—CONSTRUCTION DEPARTMENT.

SECTION LEADER, Civil Engineering Design. (Vacancy No. 4/54.)

Candidates should have experience in design and details of heavy reinforced concrete structures, heavy foundations, retaining walls, bridges, and the like.

Preference will be given to candidates who are Corporate Members of the Institute of Civil Engineers or equivalent qualifications.

Salary will be in accordance with Grade 3, £780–£884 per annum, of Schedule D of the National Joint Board Agreement.

The closing date for this appointment, 25th January, 1954.

SENIOR DRAUGHTSMEN and ENGINEERING DRAUGHTSMEN. (Vacancy No. 1/54.)

Candidates should have experience in design and detail of reinforced concrete structures, piled and slab foundations for heavy plant, culverts, cable subways, etc., for general building construction drainage and sanitation schemes, associated with official and administrative buildings.

The salary will be in accordance with Grade 5 (£567-£671 per annum) or Grade 6 (£433-£567 per annum) of Schedule D of the National Joint Board Agreement.

ENGINEERING DRAUGHTSMEN (MECHANICAL). (Vacancy No. 2/54.)

Senior Draughtsmen are required in the Mechanical Section of the Construction Department at North Wilford Power Station. Candidates should have experience in one or more of the following:—

(i) Design and layout of Power Station equipment, including turbo-alternators, boiler plant, coal and ash plant, and general station auxiliaries.
(ii) H.P. and L.P. steam and feed pipework. Condensing plant and feed heating systems.
(iii) Conveyor plant, coal handling systems and material handling of station auxiliary equipment.

Salary and conditions of service will be in accordance with the National Joint Board Agreement, Grade 5 (£567-£671 per annum) and Grade 6 (£433-£567 per annum) of Schedule D, according to experience.

ENGINEERING DRAUGHTSMEN (ELECTRICAL). (Vacancy No. 3/54.)

Candidates should have experience in the preparation of layouts and diagrams for the installation of E.H.T. and L.T. Switchgear, transformers, E.H.T. and L.T. cables; knowledge of protective gear systems would be an advantage.

The salary will be in accordance with Grade 5 (£567-£671 per annum) or Grade 6 (£433-£567 per annum) of Schedule D of the National Joint Board Agreement.

The above positions will be pensionable within the provisions of the British Electricity Authority and Area Boards Superannuation Scheme.

Applications should be submitted on the official form, which may be obtained from the Divisional Establishments Officer, British Electricity Authority, Barker Gate, Nottingham, and should be returned to the undersigned by the dates stated. Please quote Vacancy Number.

L. F. JEFFREY,
Divisional Controller.
1441

GLAMORGAN COUNTY COUNCIL.
DEPUTY COUNTY ARCHITECT.

Applications are invited for the above-mentioned post from Registered Architects, who are either Fellows or Associate Members of the Royal Institute of British Architects.

Salary: Scale I, Joint Negotiating Committee for Chief Officers of Local Authorities, namely, £1,750×£50 annually to £2,000 per annum.

Candidates *must* have had considerable practical experience in the administration of a County Architect's Department, which includes a Direct Labour Building Section, and in the design, construction, and maintenance of all schools and other types of County Buildings.

Age limit 50 years, with extension for war service, etc. Further particulars (which define age limit) and application forms obtainable from the undersigned. Closing date for applications: 2nd February, 1954.

Canvassing will disqualify.

RICHARD JOHN,
Clerk of the County Council.

Clerk of the County Council's Department,
Glamorgan County Hall, Cardiff.
9th January, 1954. 1456

LONDON ELECTRICITY BOARD.
ENGINEERING DRAUGHTSMAN.

Applications are invited for the above position in the South-Western District.

Applicants should have had a good general and technical education in building construction and architecture, and experience in the design of small buildings in brickwork and reinforced concrete and the drawing up of specifications.

The post is graded under Schedule "D" of the National Joint Board agreement as Grade 6—£458 to £595 7s. per annum, inclusive of London allowance—and the commencing salary will be dependent upon qualifications and experience.

Application forms obtainable from Secretary, 46, New Broad Street, E.C.2, to be returned completed by 30th January, 1954. Please enclose addressed envelope and quote ref. V/1701/A. on envelope and all correspondence. 1457

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

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

(*a*) ASSISTANT QUANTITY SURVEYOR. Salary: A.P.T. Division, Grade VIII, £760-£835 p.a.

(*b*) ASSISTANT QUANTITY SURVEYOR. Salary: A.P.T. Division, Grade VII, £710-£785 p.a.

(*c*) ASSISTANT ARCHITECT. Salary: A.P.T. Division, Grade VI, £670-£735 p.a.

Suitable housing accommodation may be made available to successful candidates.

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 Acts, 1937 and 1953.

Applications, stating date of birth, particulars of training, experience, etc., with copies of two recent testimonials, should be received by J. B. Piggott, F.R.I.B.A., City Architect, Kingsway, Stoke-on-Trent, Staffs., endorsed with the title of the appointment, not later than Saturday, 30th January, 1954.

HARRY TAYLOR,
Town Clerk.

Town Hall, Stoke-on-Trent. 1423

BOROUGH OF WREXHAM.
BOROUGH ENGINEER AND SURVEYOR'S DEPARTMENT.

APPLICATIONS are invited for the following appointments

(*a*) Senior Assistant Engineer—Salary A.P.T. V, £595—£645
(*b*) Senior Assistant Architect—Salary A.P.T. VII, £710—£785.
(*c*) Assistant Quantity Surveyor—Salary A.P.T. III or IV (£525—£570 or £555—£600 according to experience and qualifications)

Applicants should be qualified and experience according to standards laid down in the National Scheme of Conditions of Service, where applicable.

Housing accommodation provided (if married).

Form of Application, particulars of duties and Conditions of Service may be obtained from the Borough Engineer and Surveyor, 31 Chester Street, Wrexham.

Applications with copies of two testimonials to be delivered to the undersigned in an envelope appropriately endorsed not later than the 29th January, 1954.

PHILIP J. WALTERS,
Town Clerk.

Guildhall, Wrexham.
8th January, 1954. 1440

LONDON COUNTY COUNCIL.
ARCHITECT'S DEPARTMENT.

Vacancies for TECHNICAL ASSISTANTS (up to £721) in Structural Engineering Division. Work includes steelwork and reinforced concrete design and detailing for Council's building, and checking structural designs and calculations under London Building Acts.

Application forms from Architect (AR/BK/SB/5), County Hall, S.E.1. (1270) 1057

EAST RIDING OF YORKSHIRE COUNTY COUNCIL.
APPOINTMENT OF ASSISTANT ARCHITECTS.

Applications are invited for the appointment of Assistant Architects, on the staff of the County Architect's Department, in A.P.T., salary grades III-VI inclusive.

The commencing salaries will be appropriate to professional experience and qualifications.

The appointments are superannuable and subject to the passing of a medical examination.

Applications, giving particulars of age, qualifications, experience, past and present employment (with salaries), and accompanied by copies of three recent testimonials, should be addressed to the County Architect, County Hall, Beverley, and must be received by him not later than 29th January, 1954.

THOMAS STEPHENSON,
Clerk of the Council.

County Hall, Beverley.
January, 1954. 1460

MIDDLESBROUGH EDUCATION COMMITTEE.—CLERK OF WORKS required, to supervise the erection of Middle Beck No. 2 County Secondary School (480 pupils), the contract period being approximately two years. Applicants should have experience of large contract works and a thorough knowledge of all building trades. Salary: £12 per week. Form of application and detailed information obtainable from Director of Education, Education Offices, Woodlands Road, Middlesbrough. Final date for application: 1st February, 1954. 1466

COUNTY BOROUGH OF BARROW-IN-FURNESS.
BOROUGH ENGINEER AND SURVEYOR'S DEPARTMENT.
AMENDED ADVERTISEMENT.

Applications are invited for the permanent post of SENIOR ARCHITECT, Grade VII (£710-£785 p.a.), at a salary of £785 p.a. Candidates must be Associates of the Royal Institute of British Architects.

It is possible that the Council will allocate a Corporation house for the post subject to the merits of the case being satisfactory to the Interviewing Committee.

Further details and forms of application may be obtained from the Borough Engineer and Surveyor, Town Hall, Barrow-in-Furness, to whom applications must be returned not later than Monday, 1st February, 1954.

LAWRENCE ALLEN,
Town Clerk.

Town Hall, Barrow-in-Furness. 1453

LIVERPOOL REGIONAL HOSPITAL BOARD.
ASSISTANT ARCHITECT required in the Department of the Regional Architect, T. Noel Mitchell, B.Arch. A.R.I.B.A. Salary: £600 × £25 (7) × £30 (3) to £865 per annum. Advanced increments within the scale may be granted for experience.
Candidates must be Registered Architects, having passed the requisite examinations, preferably with experience in design and construction of hospital buildings, and capable of supervising building contracts.
The appointment is subject to the National Health Service (Superannuation) Regulations.
Applications, stating age, education, qualifications, experience, present and previous appointments and salary, and names and addresses of three referees (two technical), to the undersigned by 4th February, 1954.
VINCENT COLLINGE,
Secretary to the Board.
19, James Street, Liverpool, 2. 1495

CITY OF SHEFFIELD.
Applications are invited for appointments as ASSISTANT ARCHITECTS on the staff of the City Architect, Mr. J. L. Womersley, A.R.I.B.A., A.M.T.P.I., in the following grades:—
(*a*) A.P.T., VI. Salary £670-£735.
(*b*) A.P.T., Va. Salary £625-£685.
(*c*) A.P.T., V. Salary £595-£645.
Candidates should be Associates R.I.B.A.
Applications, stating grade applied for, age, education and training, qualifications, present and past appointments (with dates and salaries), experience, and the names of two referees, should reach me by the 1st February, 1954.
JOHN HEYS,
Town Clerk.
Town Hall, Sheffield, 1.
13th January, 1954. 1492

CITY OF NOTTINGHAM.
Appointment of JUNIOR ASSISTANT ARCHITECT. Salary within £465-£600 (A.P.T., Grades I-IV), according to experience, with N.J.C. Service Conditions. Post pensionable.
Applications, preferably from persons having passed R.I.B.A. Intermediate Examination, to Housing Architect, Guildhall, Nottingham, before Friday, 9th February, 1954, stating age, experience, present appointment and salary, and naming two referees. 1465

COVENTRY CORPORATION require PLANNING ASSISTANT, A.P.T., VII (£710-£785). Suitably qualified and experienced in general Planning work. Housing accommodation may be provided. Application forms, etc., from D. E. E. Gibson, Bull Yard, Coventry, to be returned by 6th February. 1464

CRAWLEY DEVELOPMENT CORPORATION require an ARCHITECT (£850-£1,000 p.a.). Applicants should have ability in architectural design and a wide experience of architectural practice is essential, especially in good class commercial work. Contributory superannuation. Application form and particulars to be obtained from Chief Architect (Vacancy), Broadfield, Crawley, Sussex, and returned by 8th February, 1954.
C. A. C. TURNER,
Chief Executive.
1499

BOROUGH OF GOSPORT.
ARCHITECTURAL ASSISTANT.
Applications are invited for the appointment of Architectural Assistant, Grade A.P.T., II-IV (£495-£600 per annum), to be graded according to experience, in the Borough Engineer's Department. Applicants should have passed the Intermediate Examination of the R.I.B.A. The appointment will be subject to one month's notice on either side; to the provisions of the Local Government Superannuation Acts, 1937-1953; and to the successful applicant passing a medical examination. Applications, endorsed "Architectural Assistant," giving full particulars, including age, qualifications, experience, and the names of two referees, should be forwarded to the undersigned, to arrive not later than first post on Wednesday, the 3rd February, 1954.
EDWARD ADDENBROOKE,
Town Clerk.
Town Hall, Gosport. 1496

BOROUGH OF GILLINGHAM.
APPOINTMENT OF ARCHITECTURAL ASSISTANT, GRADE A.P.T., IV, £555 PER ANNUM.
BOROUGH ENGINEER'S DEPARTMENT.
Applicants should be suitably qualified, and have good general experience of architectural design, preparation of working drawings, details and specifications, and supervision of construction.
The Council are prepared to allocate housing accommodation if required by the successful applicant.
Forms of application may be obtained from the Borough Engineer, J. K. Urwin, A.M.I.C.E., M.I.Mun.E., Municipal Buildings, Gillingham, Kent. Applications, appropriately endorsed, must be received by the undersigned, accompanied by copies of not more than three recent testimonials, by not later than first post on Wednesday, 3rd February, 1954.
Canvassing, directly or indirectly, will disqualify.
FRANK HILL,
Town Clerk.
Municipal Buildings, Gillingham, Kent.
12th January, 1954. 1497

PONTYPRIDD URBAN DISTRICT COUNCIL.
APPOINTMENT OF ARCHITECTURAL ASSISTANT.
Applications are invited for the appointment of Architectural Assistant, at a salary in accordance with A.P.T. Division, Grade III, £525-£570 per annum.
Candidates must have passed the R.I.B.A. Intermediate Examination or its equivalent at one of the recognised Schools of Architecture.
This appointment is subject to the provisions of the Local Government Superannuation Act, 1937, a satisfactory medical examination, and one month's notice on either side for termination.
Particulars of the mode of application are obtainable from Mr. W. Cecil Evans, Engineer and Surveyor, Municipal Buildings, Pontypridd, Glam., and should be obtained by intending candidates.
Applications, in form required, together with names and addresses of three persons to whom reference may be made, must be delivered to the undersigned not later than Monday, the 8th day of February, 1954.
Canvassing will be a disqualification, and candidates must disclose any relationship to members of the Council.
JOHN HILTON,
Clerk to the Council.
Municipal Buildings, Pontypridd.
11th January, 1954. 1458

CITY AND COUNTY OF NEWCASTLE UPON TYNE.
Applications are invited for the following appointments in the City Architect's Department:
(*a*) SENIOR ASSISTANT QUANTITY SURVEYOR. A.P.T. Division, Grade VI (£670-£735).
(*b*) ASSISTANT QUANTITY SURVEYOR. A.P.T. Division, Grade V (£595-£645).
Candidates for the above appointments should be thoroughly experienced in the preparation of Bills of Quantities, Specifications and Estimates for Housing, Flats and Building Work of a general character and the settlement of final accounts.
Preference will be given to professional Associates of the R.I.C.S.
The appointments will be subject to the provisions of the Local Government Superannuation Act, 1937, and to one month's notice on either side. Successful candidates will be required to pass a medical examination.
Applications, stating position applied for, age, particulars of training, qualifications, experience, present and past appointments, together with copies of two recent testimonials or the names and addresses of two persons to whom reference may be made, should be addressed to George Kenyon, A.R.I.B.A., A.M.T.P.I., City Architect, 18, Cloth Market, Newcastle upon Tyne, 1, not later than Saturday, the 6th February, 1954.
JOHN ATKINSON,
Town Clerk.
Town Hall, Newcastle upon Tyne, 1.
11th January, 1954. 1469

CAMBRIDGE COUNTY COUNCIL.
COUNTY PLANNING DEPARTMENT.
Applications are invited for the appointment of a Planning Assistant, between A.P.T., Grades V and VIII, of the National Joint Council's scales (salary: £595 to £835 per annum), according to experience.
Candidates should be Corporate Members of the Royal Institute of British Architects, and preferably of the Town Planning Institute, and be able to drive a car. The successful candidate will be concerned with the Architectural aspects of the Department's responsibilities.
The post is a superannuable one, and the successful candidate will be required to pass a medical examination. The post is also subject to conditions of service from time to time approved by the Council, and to being terminated by either side giving to the other one month's notice in writing. Financial assistance, up to £2 weekly for a period not exceeding six months, may be given if the person appointed cannot obtain housing accommodation and has to maintain his present residence in addition to the expense of residence in Cambridge.
Applications, stating age, past and present appointments (with dates), experience, qualifications, present salary, and the names of two referees, should be received by the undersigned, not later than the 8th February, 1954.
CHARLES PHYTHIAN,
Clerk of the County Council.
Shire Hall, Castle Hill, Cambridge. 1467

SENIOR ARCHITECTURAL ASSISTANT (Temporary) required by HAYES & HARLINGTON U.D.C. Salary: A.P.T., VII, £710 to £785, plus London "weighting." Applicants must be Registered Architects, with good experience of contemporary design and construction in relation to Municipal housing work, and capable of supervising large building contracts. Application form from Engineer and Surveyor, Town Hall, Hayes, Middx., to be returned by 1st February, 1954. 1470

CITY OF SHEFFIELD.
APPOINTMENT OF CHIEF CLERK OF WORKS (HOUSING).
Grade A.P.T., VII. Salary £710-£785.
Applications are invited for this appointment on the staff of the City Architect, Mr. J. L. Womersley, A.R.I.B.A., A.M.T.P.I.
Candidates must have a sound knowledge of all branches of building trades, including the construction of roads and sewers, several years' experience as a Clerk of Works, and hold an appropriate examination qualification.
The successful candidate, in addition to personally supervising certain contracts, will be responsible for the co-ordination of the duties of the other Clerks of Works in the Housing Section.
Applications, stating age, present and past appointments (with dates and salaries), and full particulars of qualifications and experience, accompanied by names and addresses of two persons to whom references may be made, should be sent to the undersigned not later than the 1st February, 1954.
JOHN HEYS,
Town Clerk.
Town Hall, Sheffield, 1. 1493

METROPOLITAN BOROUGH OF WANDSWORTH.
ASSISTANT ARCHITECTS.
Applications are invited for the appointment of:
(*a*) SENIOR ASSISTANT ARCHITECT (A.P.T., VIII/VIII, £740-£865 p.a.).
(*b*) ASSISTANT ARCHITECT (A.P.T., Va/VI, £655-£765 p.a.).
Applicants for both posts should be Associates of the R.I.B.A., and have had considerable experience in the design and planning of housing estates, particularly multi-storey blocks of flats and/or other framed buildings, and in the supervision of their erection. Applicants for (*a*) must also have had experience in control of staff.
Application forms, obtainable from the Borough Engineer, must be returned to me by 22nd February, 1954.
R. H. JERMAN,
Town Clerk.
Municipal Buildings, Wandsworth, S.W.18. 1500

BOROUGH OF EALING.

CLERK OF WORKS (Temporary) required for supervision of Housing Contracts. Salary: £650 p.a. and otherwise in accordance with the Scheme of Conditions of Service for the Miscellaneous Classes of Officers. Candidates must be thoroughly experienced, and preference will be given to members of the Institute of Clerks of Works of Great Britain Incorporated.

Form of application, further particulars etc., from the Borough Engineer & Surveyor, Town Hall, Ealing, W.5. Completed applications to the undersigned not later than 30th January, 1954.

E. J. COPE-BROWN,
Town Clerk.

Town Hall,
Ealing, W.5. 1439

HEMEL HEMPSTEAD DEVELOPMENT CORPORATION.

APPOINTMENT OF ASSISTANT ARCHITECT.

Salary scale: £485×£25—£610. Conditions of service similar to Local Government Charter, with opportunity of entering or continuing in Local Government Superannuation Scheme. Housing may be available. Intermediate R.I.B.A. essential. Experience in housing and commercial development desirable.

Application forms from this office (please quote Vacancy No. 74), to be completed and returned to the undersigned by 8th February, 1954.

W. O. HART,
General Manager.

Westbrook Hay, Hemel Hempstead, Herts. 1498

CITY OF SHEFFIELD.

APPOINTMENT OF STRUCTURAL ENGINEER (Grade A.P.T., VIII. Salary £760-£835).

Applications are invited from Chartered Civil or Structural Engineers for this appointment on the staff of the City Architect, Mr. J. L. Womersley, A.R.I.B.A., A.M.T.P.I.

Candidates should possess a thorough knowledge of the design and construction of all types of building structures and foundation work, and the person appointed will be responsible for all such work carried out by the Department, including schools, flats, public and industrial type buildings.

The post is superannuable and subject to medical examination.

Applications, stating age, present and past appointments (with dates and salaries), and full particulars of qualifications, and accompanied by the names and addresses of two persons to whom reference may be made, should be sent to the undersigned not later than 1st February, 1954.

JOHN HEYS,
Town Clerk.

Town Hall, Sheffield, 1. 1494

ARMAGH COUNTY COUNCIL.

TEMPORARY ARCHITECTURAL ASSISTANT.

Applications are invited for the unestablished post of Architectural (Planning) Assistant in the County Planning Department in Armagh, at a salary of £400-£600 per annum, according to qualifications and experience.

Applicants should preferably have passed the Intermediate Examination of the R.I.B.A. or equivalent examination, and have had approved training in an Architect's office, including site and estate planning for building development, but Architectural Draughtsmen with suitable experience and other qualifications will not be precluded from applying for the post.

The appointment will be for an indefinite period, and may be terminated by one month's notice on either side.

Applications, stating age and full details of training, qualifications and experience, should be forwarded to the undersigned, together with two recent testimonials, not later than 8th February, 1954.

H. W. F. REID,
Secretary to County Council.

1, Charlemont Place, Armagh.
12th January, 1954. 1468

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 is, or the employment, is excepted from the provisions of the Notification of Vacancies Order, 1952.

ASSISTANT required for large general Architectural Practice with offices in Maidenhead. Some experience in specification writing essential. Salary £300 to £500, according to experience. Box 8933.

A SENIOR ARCHITECTURAL ASSISTANT required, full experience in preparation of Working Drawings, Details, and supervision of office and Industrial Buildings in the London Area. Good knowledge of construction and design essential. Apply in writing giving full particulars of qualifications, age, experience and salary required to Box 9829.

ENTHUSIASTIC JUNIOR ASSISTANT required for private practice in S.E. Kent. R.I.B.A. Intermediate standard. Salary £400 p.a. Write, stating age and experience, to Box 1387.

ASSISTANT required for contemporary work, with minimum 5 years' experience, of Inter. standard. Prepared to take on responsibility. Apply, quoting previous employments, giving three references and present salary, to Louis Erdi, 27, Knightrider Street, London, E.C.4. 1363

ARCHITECTURAL ASSISTANTS required in London Architect's office. Inter. R.I.B.A. standard. Must be capable of preparing working drawings and details from sketch schemes. Five-day week. Salary at the rate of £500-£600, and annual bonus according to ability and progress. Apply, with details of experience, to Box 1427.

ASSISTANT required for Hinckley (Leics.) office. Inter. standard. School training and slight experience desirable. Details to Cecil Ogden & Son, Chartered Architects, Lutterworth, Rugby. 1386

REQUIRED, for office in Worcester, capable ASSISTANT, who has passed R.I.B.A. Intermediate Examination, with at least 3 years' office experience. Salary £450-£550, according to experience. Write, giving full particulars, to Willis, Llewellyn Smith & Waters, 103, Old Brompton Road, S.W.7. 1394

SENIOR ASSISTANT required by London Architects to work on contemporary schemes. Capable of controlling working drawing group. Salary £750 per annum. Box 1396.

ASSISTANT required in Architects' Department of North Lincolnshire Iron and Steel Works. The Department is responsible for the design of Offices, Amenity, Medical and Laboratory Buildings, in connection with Works Development. Applicants should be at least of Inter. R.I.B.A. standard, have a sound knowledge of modern construction and building services, and be quick and accurate draughtsmen, capable of preparing working detail drawings from sketch plans. Write, stating age, details of training and experience, and salary required, to Box 1416.

JUNIOR required, preferably passed Inter., for medium sized busy contemporary office. Bonus scheme. Must be neat, quick draughtsman. Salary according to ability. State age, experience, salary required, and when available. J. Roland Sidwell, A.R.I.B.A., 27, Union Street, Coventry. 1426

ARCHITECTURAL ASSISTANT (temporary) required for minimum period 6 months. Busy office borders Glos. and Worcs., in pleasant market town. Salary up to £500 per annum. Intermediate or Final standard. Quick draughtsman, capable of running a job. Box 1385.

ASSISTANT ARCHITECT (A.R.I.B.A.) required for period April, 1954, to April, 1956. Please write, giving experience and salary required, William & Segar Owen, Chartered Architects, Palmyra Square Chambers, Warrington. 1414

CO-OPERATIVE WHOLESALE SOCIETY, LTD., ARCHITECT'S DEPARTMENT, LONDON.

ASSISTANT ARCHITECTS required, of Intermediate R.I.B.A. standard, capable of preparing sketches, working drawings and details under supervision of Senior Architects,

and

JUNIOR SHOPFITTING DRAUGHTSMAN—must have completed National Service.

The appointments are permanent, and offer prospects of up-grading.

Successful candidates will be required to undergo medical examination for compulsory superannuation scheme.

Applications, stating age, experience, qualifications and salary required, to W. J. Reed, F.R.I.B.A., Chief Architect, Co-operative Wholesale Society, Ltd., 99, Leman Street, London, E.1. 1433

A VACANCY exists for an experienced ARCHITECTURAL DRAUGHTSMAN or a qualified ASSISTANT with a firm of Chartered Architects in Windhoek, South-West Africa. Salary between £50 and £65 per month, depending on experience. Applications should be made in writing to P.O. Box 980, Windhoek, stating previous experience, and should be accompanied by samples of work. 1444

ARCHITECTURAL ASSISTANT required by large firm of building and civil engineering contractors for the development of Housing Estates in the Midlands. Good salary and prospects for young Architect with realistic and commercial ideas. Reply to Box 1502.

A. M. GEAR, A.R.I.B.A., at 12, Manchester Square, London, has vacancies for ARCHITECTURAL ASSISTANTS, of Intermediate or Final standard, interested in the design of prefabricated structures. Apply above address. 1501

EXPERIENCED SENIOR ASSISTANT required by London Architect for the preparation of working drawings for schemes abroad. Box 1432.

SENIOR ARCHITECTURAL ASSISTANT required, preferably with some art training. Excellent prospects for first-class draughtsman, with good sense of design and ability to supervise output of others. Apply, stating age, experience, salary required, to Box 1485.

OVERSEAS VACANCIES

now exist in the following offices. Only keen experienced men of proven ability should apply:—

NAIROBI.—One qualified ASSISTANT ARCHITECT. Salary approx. £960 p.a., bonus, fare out. Reference: OSS. 70/1.

SALISBURY.—Two unqualified ARCHITECTURAL ASSISTANTS. Age 28 upwards; several years' experience. Salary £720 p.a., plus bonus, fare out. Reference: OSS. 19/2.

KITWE.—SENIOR ASSISTANT ARCHITECT. Age 30-40. Some administrative experience. Salary £960 p.a., passage out. Reference: 37/8:

NAIROBI.—Three ARCHITECTURAL ASSISTANTS. Experienced. Salary approx. £660, bonus, pension and leave scheme, passage out. Reference: 17/7.

Write for further information, quoting appropriate reference number, to Overseas Technical Service, 5, Welldon Crescent, Harrow. 1505

IMPERIAL CHEMICAL INDUSTRIES, LTD., Nobel Division, has vacancies in Glasgow and Stevenston, Ayrshire, for ARCHITECTURAL DRAUGHTSMEN. Candidates should possess a sound knowledge of construction, and should be able to prepare working drawings from rough sketches. They should have completed their National Service. Application should be made to Staff Manager, 460, Sauchiehall Street, Glasgow, C.2. 1447

CHIEF ASSISTANT ARCHITECT required in small growing Midlands practice, with varied work over wide area. School training and T.P. qualification are desirable; ability in contemporary design and construction essential. Salary up to £700, with good prospects. Box 1448.

ASSISTANT required in progressive central London office. Interesting and varied practice, good prospects. Application by letter, giving particulars of education, experience, age, and salary required, to Devereux & Davies, 3, Gower Street, W.C.1. 1450

CAPABLE ARCHITECTURAL ASSISTANT required (Inter. standard) for Schools and Domestic work. Apply by letter, giving details of age, qualifications, experience, salary required, and when available, to Dyson, Cawthorne & Coles, 25, Regent Street, Barnsley. 1451

ARCHITECTURAL DRAUGHTSMAN required for work in connection with "Derwent" prefabricated timber system of construction. Interesting work on preparation of schemes and detail drawings, with opportunity of increasing responsibility. Good prospects. Details to: Vic Hallam, Ltd., Langley Mill, Nottingham. 1461

SENIOR ARCHITECTURAL ASSISTANTS required in busy Eastbourne office, with considerable variety of work. Experience in multi-storey flats an advantage. Pension scheme in operation. Reply, stating age, experience, and salary required, to H. Hubbard Ford, F.R.I.B.A., 24, Cornfield Road, Eastbourne. 1478

ARCHITECTURAL ASSISTANT, age 24 to 30 years (A.R.I.B.A.), wanted for busy Inverness office. Apply, giving details, to Box 1471.

SENIOR ARCHITECTURAL ASSISTANTS required by Industrial Architects in London. Salary: £500 to £800, according to experience and qualifications. Box 1472.

ARCHITECTURAL ASSISTANT, of R.I.B.A. Final standard, required in Bristol office. Good general experience required. Salary by arrangement. Box 1504.

JUNIOR ASSISTANT required, country practice, Bedfordshire. Offers varied experience. Intermediate not essential. Reply, stating history and salary. Box 1480.

ARCHITECTURAL ASSISTANT required. Small progressive London office. Write, stating age, experience, qualifications, salary, etc. Box 1484.

ARCHITECTURAL ASSISTANT, with provincial or country office experience, required as Junior. F. J. Lenton & Partners, F./A.R.I.B.A., 16, Finkin Street, Grantham, Lincs. 1483

ARCHITECTURAL ASSISTANTS wanted, qualified and Inter. standard. Write or 'phone Abbey & Hanson, Chartered Architects, 11, Cloth Hall Street, Huddersfield. Tel. 225. 1482

ASSISTANT required in Chelmsford office of busy practice, with wide variety of work on hand. Scope for initiative. Apply, with full particulars, to Box 1481.

ARCHITECTURAL ASSISTANT. Contemporary work. Small busy practice, Manchester. Able to deal with working drawings, details, surveys, some supervision. £400-£450. Box 1489.

ASSISTANT ARCHITECTS required. Finals standard or near. Reply to Hellberg & Harris, 13, Queen Victoria Road, Coventry, stating experience and salary required. 1479

BIRMINGHAM office, busy on contemporary design, Schools, Ecclesiastical and Industrial projects, urgently require ASSISTANT, qualified or good Intermediate. Salary according to experience. Please reply, giving details of age, experience, and when free, to Box 1477.

SENIOR ASSISTANT, A.R.I.B.A., required shortly. Written application, stating experience, to Westwood, Sons & Harrison, 46, Baker Street, London, W.1. 1476

ASSISTANT wanted immediately in West End office. Varied scope. Preferably Poly. trained R.I.B.A., Final standard. Apply Gerrard 9351. 1474

Architectural Appointments Wanted

B.ARCH., A.R.I.B.A. (28), with 4½ years' post-graduate experience of local authorities and private practice (including schools, town planning, airfield planning, and teaching), seeks London appointment. Particularly interested in sociological and journalistic aspects of architecture. Salary by arrangement. Box 829.

SENIOR ASSISTANT (32) desires change. Central or South London preferred. Comprehensive experience. Box 1397.

STUDENT R.I.B.A. (29), near Final, seeks position involving responsibility and some freedom. 7 years' all-round experience. Salary by arrangement. Box 836.

ASSISTANT R.I.B.A., Final standard, 10 years' experience, seeks responsible position in the London area. Box 837.

ARCHITECT, qualified, New Zealand (44), wide experience in profession, also commerce, good personality with initiative and drive, capable taking charge of project at any stage or developing business connected with building, fluent French, seeks U.K. or Continental appointment providing reasonable future. Available early February. Box 1454.

A. R.I.B.A. (37) seeks post as CHIEF or SENIOR ASSISTANT with small partnership to at least equal present salary of £900. Southern England, London or Home Counties preferred. Wide contemporary experience over 15 years. Box 828.

A. R.I.B.A. (38), 18 years' varied experience, home and abroad, fluent Italian, some French, requires responsible post; anywhere. Box 838.

ASSISTANT (26), Finals in June, 8 years' office experience, requires position in small London office, which will allow him to take responsibilities. Box 839.

ASSOCIATE, aged 31, 4 years' experience, one in own practice, seeks position in central London office. Salary £675 p.a. 'Phone HAM. 3831. 840

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.

WHITE ALLOM, LTD., require the services of a DRAUGHTSMAN, accustomed to interior decoration, full-sizing and detailing generally. Experience in ship interior work a great advantage. 1368

"THE Architects' Journal" requires a DRAUGHTSMAN, to assist in the preparation of final ink drawings for Working Details and Information Sheets. Good draughtsmanship, a knowledge of building construction, and a keen interest in the above type of work are necessary. Write to the Editor (Information Sheets), 9, Queen Anne's Gate, S.W.1, stating age, architectural training, and experience (if any). 1429

ESTIMATOR required for work in connection with widely used "Derwent" system of prefabricated timber construction. Aptitude, interest, and some experience in taking off and pricing needed, but training will be given. Good prospects. Details to: Vic Hallam, Ltd., Langley Mill, Nottingham. 1462

QUANTITY SURVEYORS and SURVEYORS' ASSISTANTS required. Salary scale:
Surveyors' Assistants (£500×£25—£750).
Surveyors (£550×£25—£800).
Senior Surveyors' Assistants (£710×£40—£950).
Senior Surveyors (£760×£40—£1,000).
Superannuation and Bonus Schemes 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. 1445

ARCHITECTS and ARCHITECTURAL ASSISTANTS required. Salary scale:
Architectural Assistants (£500×£25—£750).
Architects (£550×£25—£800).
Senior Architectural Assistants (£710×£40—£950).
Senior Architects (£760×£40—£1,000).
Superannuation and Bonus Schemes 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. 1446

TECHNICAL REPRESENTATIVES, with Structural Engineering qualifications for marketing specialised building products. Operating from principal cities of United Kingdom. Age preferably under 35. Reply, giving full particulars and indicate salary requirements. Box 1449.

JUNIOR DRAUGHTSMAN AND ASSISTANT SURVEYOR required for busy general practice. Successful applicant must be able to draw plans under supervision of small houses and conversions, undertake land surveys and levelling. Please write full details of experience, age, salary expected, and position as regards military service (marking envelope Private), to Ibbett, Mosely, Card & Co., 125, High Street, Sevenoaks, Kent. 1475

Services Offered

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

SPECIFICATIONS for new or alteration work, surveys and detailed drawings, quantities, variations, measured, final accounts, reports, etc. Quantity Surveyor. LIV. 1839, or Box 1352.

TYPEWRITING/DUPLICATING.—All kinds undertaken by experts. Specifications, etc. Usual office staff supplied, Miss Stone, 446, Strand, W.C.2. TEM. 5984. 1327

"ARCHITECTURAL MODELS" to scale: Houses, Hospitals, Schools, Factories, Bridges, etc. Block layouts. Brian Sharp & Partners, 114, Buckingham Road, Heaton Moor, Stockport. Tel.: HEA. 2094. 1136

SENIOR ARCHITECTURAL ASSISTANT, 10 years' experience, requires part-time employment. Plans, Working Details, Tracing, etc. Reasonable rates. London and S.E. Essex area. Box 1486.

ACCURATE Scale Models made to Architect's own specific requirements within short notice at reasonable charges. Estimates given. Box 1487

YOUNG qualified Architect, with varied experience, offers services in the Watford area. Please write to Box 1490.

SCOTTISH MANUFACTURERS' AGENT, Building Trade, car-owner. Splendid connection Architects, Surveyors and Local Authorities in Scotland; in position to get building products specified. Open to consider one additional representation; terms, allowance (for travelling) and fee (for services). Write, if interested. Box 1491.

PRIVATE SECRETARY (24), with 3 years' experience in Architect's office, seeks interesting and progressive post. Box 1503.

For Sale or Wanted

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

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

WANTED.—100 yards of Iron Hurdles, 3 ft. 9 in. high. Secondhand. Reply Box 1123.

WANTED.—Surveying equipment: Dumpy or Quick Set Level Tripod, and Staff. State price required. Box 1488.

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.

FOR FULLY GALVANISED Chain Link always specify MASTERFOIL. Messrs. Fencing & Gates, Ltd., fourteen, Stanhope Gate, London, W.1. 9926

ARCHITECT setting up own practice wishes to share or take accommodation with telephone, for a temporary period, pending establishing his own permanent office. Box 1436.

ACCOMMODATION TO LET.—Two intercommunicating Offices, approx. 300 sq. ft., suitable small practice. Also one basement Office, has been used drawing office. Quiet central position. Apply Housing Centre, WHItehall 2881. 1442

SMALL Architect's Offices, furnished, complete with telephone, in West End area of London. Consisting of Principal's office and Drawing office, with three drawing boards. Top floor with roof lighting. Available for letting complete—other arrangements will be considered. Suitable for Surveyor or Engineer. Box 1443.

OFFICES to let in Theobald's Road. Good position; comprising: 4 rooms, etc. Telephone, Welbeck 6271. 1473

Competition

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

IMPERIAL ETHIOPIAN GOVERNMENT.
International Competition of 1950 *for the Imperial Palace at Addis Ababa.*

It is desired that four unsuccessful Architects and Engineers who submitted plans for the above competition should communicate to the Imperial Ethiopian Embassy, 17, Princes Gate, London, S.W.7, their postal addresses, so that their drawings may be returned to them. The following are the devices marked on drawings whose owners cannot be identified:—

(1) Letter "E" in the centre of a shield drawn within a circle.
(2) "XX" on black ground.
(3) "THE LION LIKES THE FLIGHT OF THE OWL."
(4) "1874"; author Mr. Constant A. Leclerk. 1463

Educational Announcements

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

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

R.I.C.S., I.Q.S., and I.A.A.S. Postal Courses for all exams. including R.I.C.S. Preliminary and I.Q.S. Special Test 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

I.A.A.S.
FORTHCOMING EXAMINATIONS.

The Incorporated Association of Architects and Surveyors will hold the following examinations during the week beginning 3rd May, 1954.

Architects Section:
Intermediate grade.
Final grade (Parts I and II).
Quantity Surveyors' Section:
Intermediate grade.
Final grade (Parts I and II).
Direct Final grade.
Building Surveyors' Section (Municipal and Non-Municipal):
Intermediate grade.
Final grade (Parts I and II).
Direct Final grade.
Land Surveyors' Section:
Intermediate grade.
Final grade.
Direct Final grade.
Fire Surveyors' Section:
Direct Associate grade (Parts I and II).

The examinations will be held in London, and at selected provincial centres. Applications from candidates for permission to sit, made on the prescribed form, must be received not later than Monday, 8th February, 1954.

Full information on application to the General Secretary, I.A.A.S., 75, Eaton Place, London, S.W.1. 1187

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