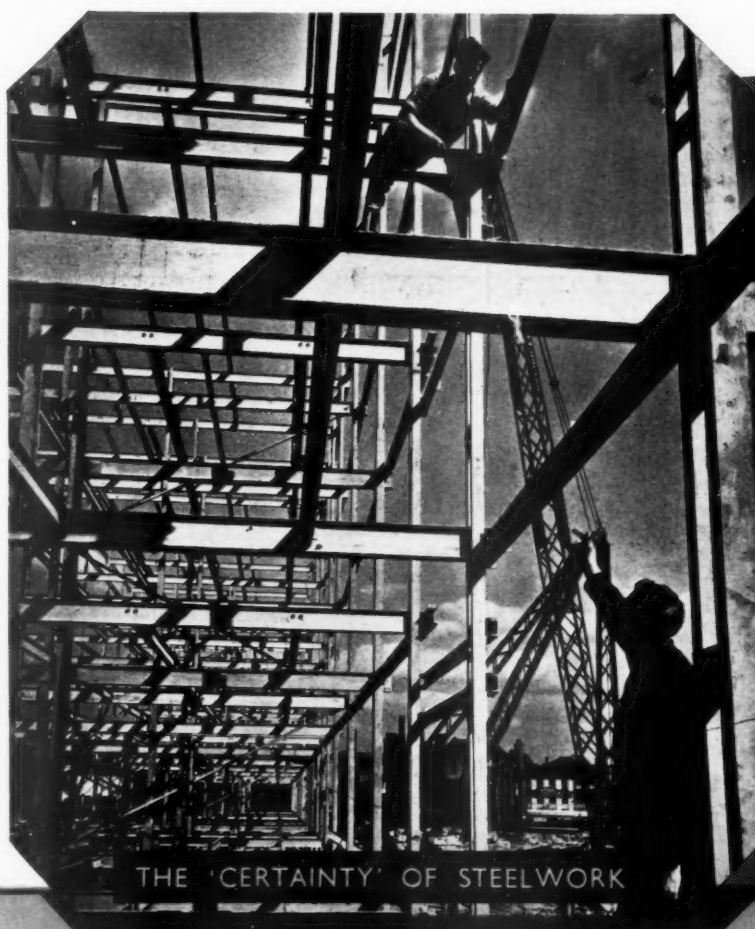


ARCHITECTS' JOURNAL

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E W Y E A R I S S U E



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Whatever the span, whatever the load, steelwork is easily adapted to suit every architectural requirement. The underlying principles of steel, with the absolute simplicity of each individual member, enables every requirement to be met. Buildings with curved frontages, with domes, with wide spans, or, in fact, with any combination of circumstances desirable on architectural, utilitarian, or financial grounds, are more efficiently met by steelwork than by any other structural medium.



THE BRITISH STEELWORK ASSOCIATION
STEEL HOUSE, TOTHILL STREET, WESTMINSTER, S.W.1

KING PARTITION BLOCKS AND SLABS

PLASTER SLABS

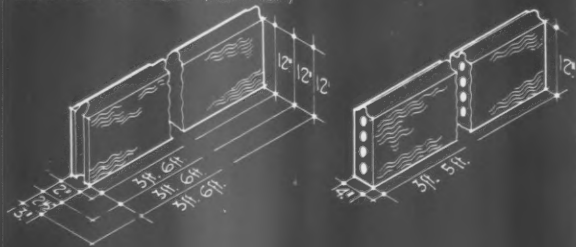
Aerated form of hydrated calcium sulphate forming a slab true to shape and size having a cellular structure of high insulating value. Made with or without keyed surface. Light in weight and finished with one coat of plaster.

Exceptional acoustic properties. Panel of slabs tested by B.F.P.C. for 1½ hours to 2,250°F. Panel remained intact and fire did not pass through partition.

WEIGHT	
Thickness	2", 2½", 3", & 4".
Sq. yds. per ton.	30, 25, 20, & 19.
48 lbs. per cu. ft.	

Compressive strength on whole block	Transverse Test B.S.S. 492	Thermal conductivity B.Th.U. per sq. ft. per in. thickness per °F. per hour.
350 lbs. per sq. in. 22 tons per sq. ft.	1580 lbs.	1.9

PLASTER SLABS. (Partition)



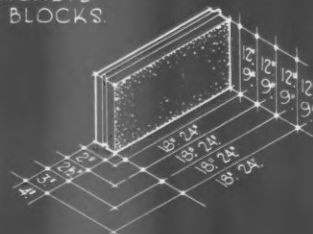
PUMICE CONCRETE SLABS

Solid blocks from pure pumice, chemically inert, and cement. Seasoned. Made to British Standard Specification No. 492. A light weight sound-resisting block, which can be easily cut. Sound holding for nails and screws.

WEIGHT	
Thickness	2", 2½", 3" & 4".
Sq. yds. per ton.	29, 25, 19 & 15.
45 lbs. per cu. ft.	

Compressive strength on whole block	Transverse Test B.S.S. 492	Thermal conductivity B.Th.U. per sq. ft. per in. thickness per °F. per hour.
420 lbs. per sq. in. 27 tons per sq. ft.	305 lbs.	1.45

PUMICE CONCRETE PARTITION BLOCKS



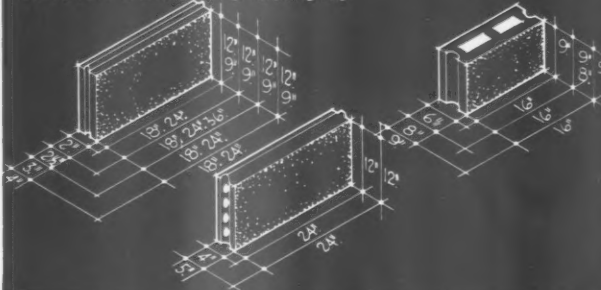
CLINKER CONCRETE BLOCKS

Made to British Standard Specification No. 492, using best clean, washed clinker, free from sulphur and impurities, and British Portland Cement. Seasoned before delivery. Reliable ground for all methods of plastering and fixing, incombustible within meaning of the B.S.S. 476.

WEIGHT	
Thickness	2", 2½", 3", 4", 5", 6", 8" & 9".
Sq. yds. per ton.	20, 17, 15, 12, 10, 9½, 6½ & 4½.
70 lbs. per cu. ft.	

Compressive strength on whole block	Transverse Test B.S.S. 492	Thermal conductivity B.Th.U. per sq. ft. per in. thickness per °F. per hour.
300 lbs. per sq. in. 19.5 tons per sq. ft.	253 lbs.	4.1

CLINKER CONCRETE BLOCKS



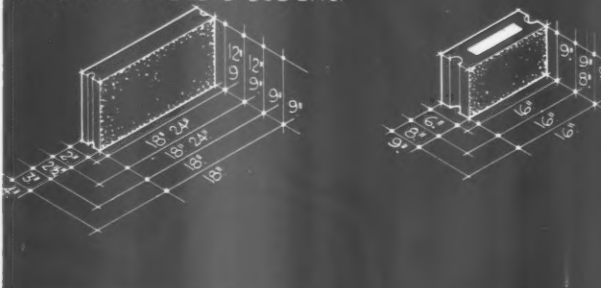
BALLAST CONCRETE BLOCKS

Made with clean washed ballast gauged with sharp sand and Portland cement. Faced for external work if required. Where used for external load-bearing walls, blocks may be used for carrying floor joists, and roof loads.

WEIGHT	
Thickness	2", 2½", 3" & 4".
Sq. yds. per ton.	12, 10, 8 & 6.
117 lbs. per cu. ft.	

Compressive strength on whole block	Thermal conductivity B.Th.U. per sq. ft. per in. thickness per °F. per hour.
995 lbs. per sq. in. 64 tons per sq. ft.	8.1

BALLAST CONCRETE BLOCKS



HOLLOW TILE BLOCKS

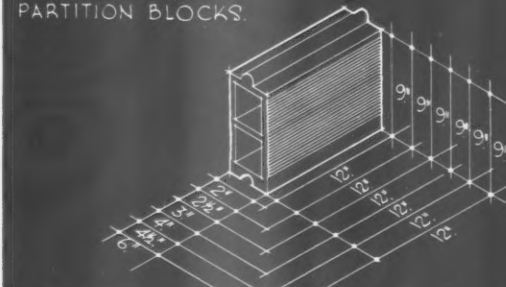
This block is made from the finest red marl, and is of very dense texture, giving great strength. The blocks are absolutely fire-resisting, and have excellent sound and heat resisting properties. They have good key for plaster, and due to inert material, there is no risk of shrinkage when fixed.

Exceptional fire-resisting qualities.

WEIGHT	
Thickness	2", 2½", 3", 4", 4½" & 6"
Sq. yds. per ton	20, 18, 14, 13, 11 & 8.
75 lbs. per cu. ft.	

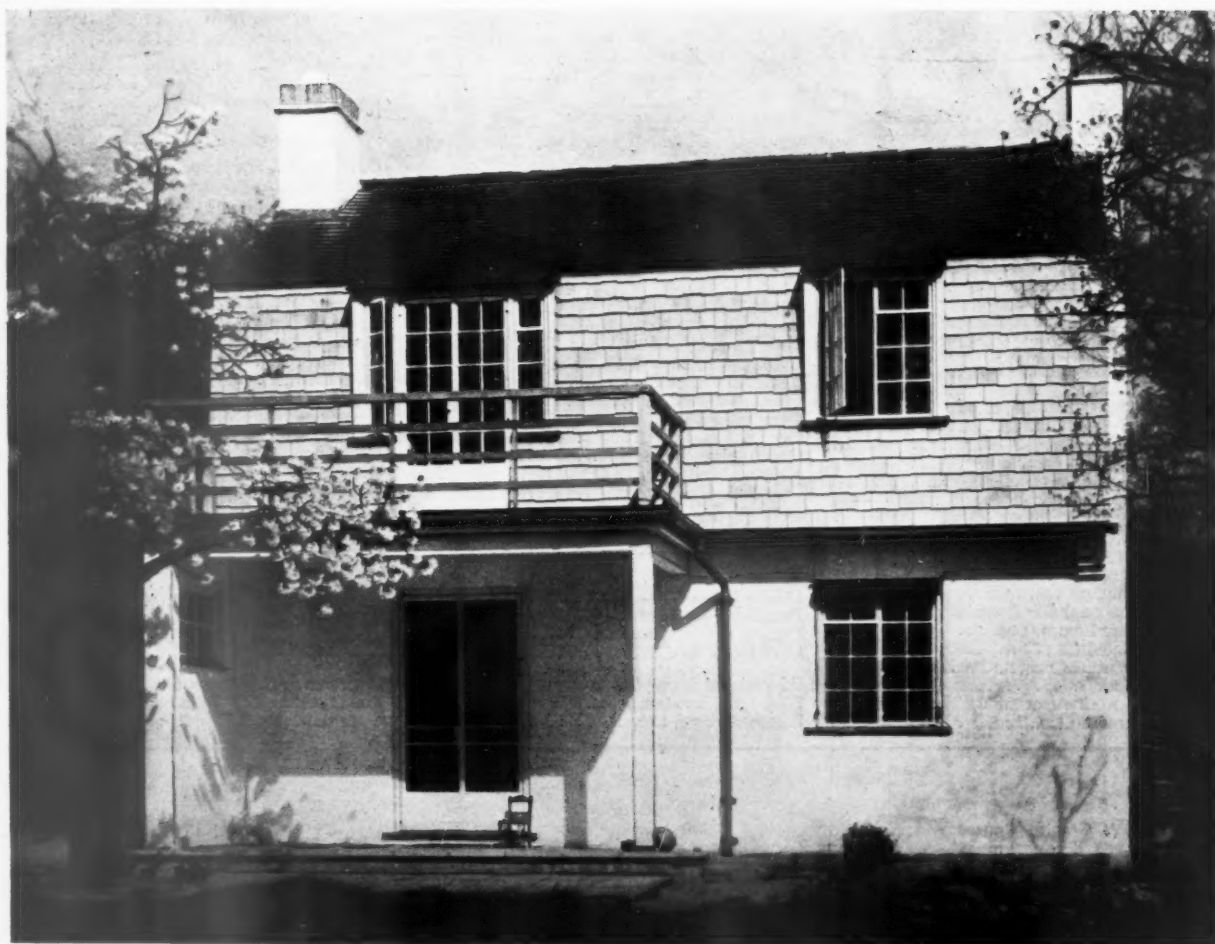
Compressive strength on whole block	Thermal conductivity B.Th.U. per sq. ft. per in. thickness per °F. per hour.
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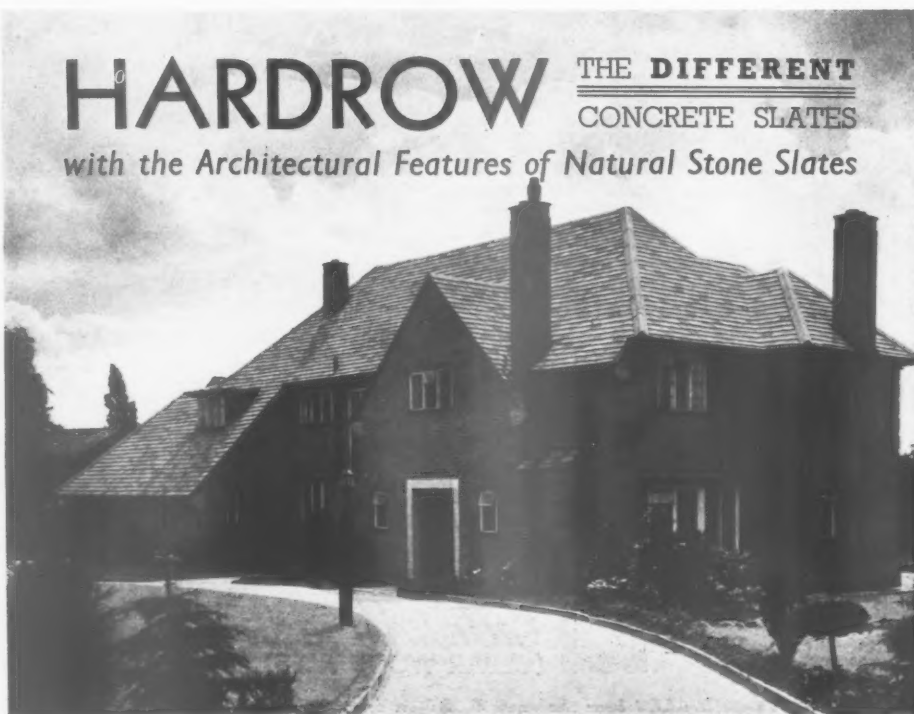
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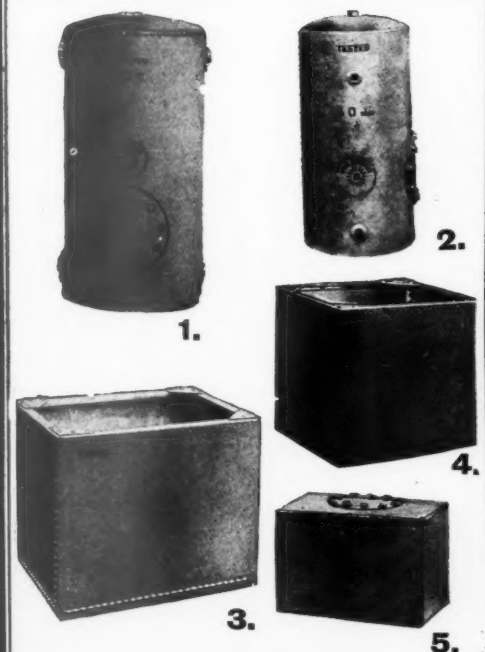
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2. Cylinder with body seam riveted and ends welded.
3. Cistern bent over at top.
4. Cistern with angle iron at top.
5. Closed top hot water tank.



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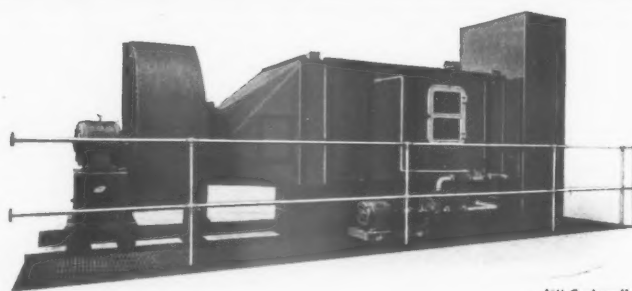
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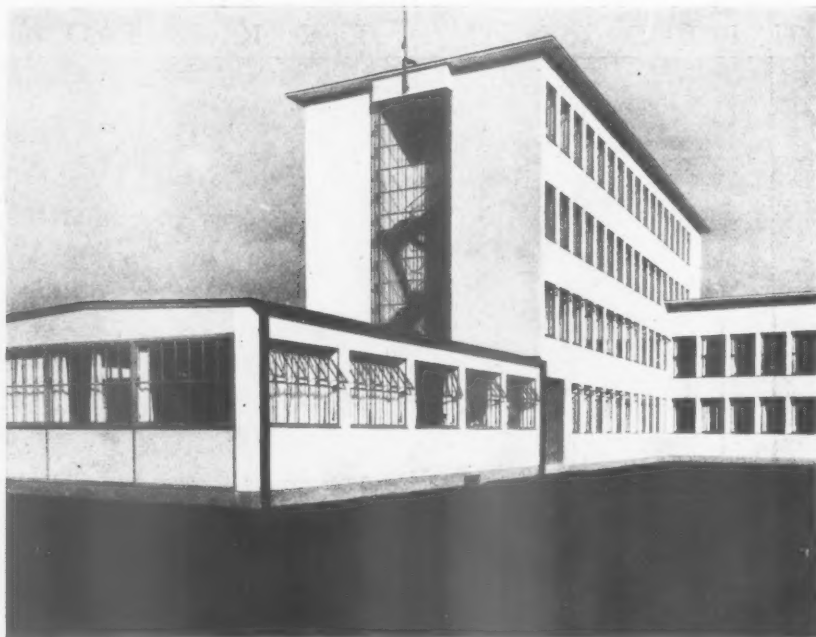
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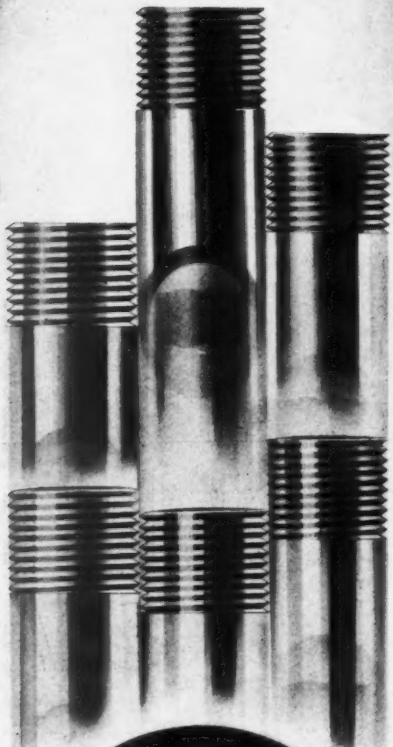
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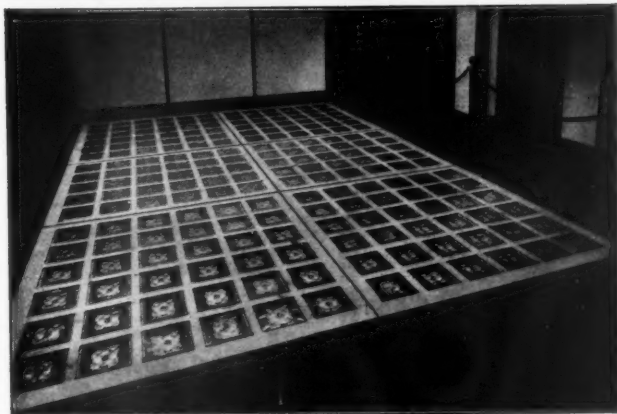
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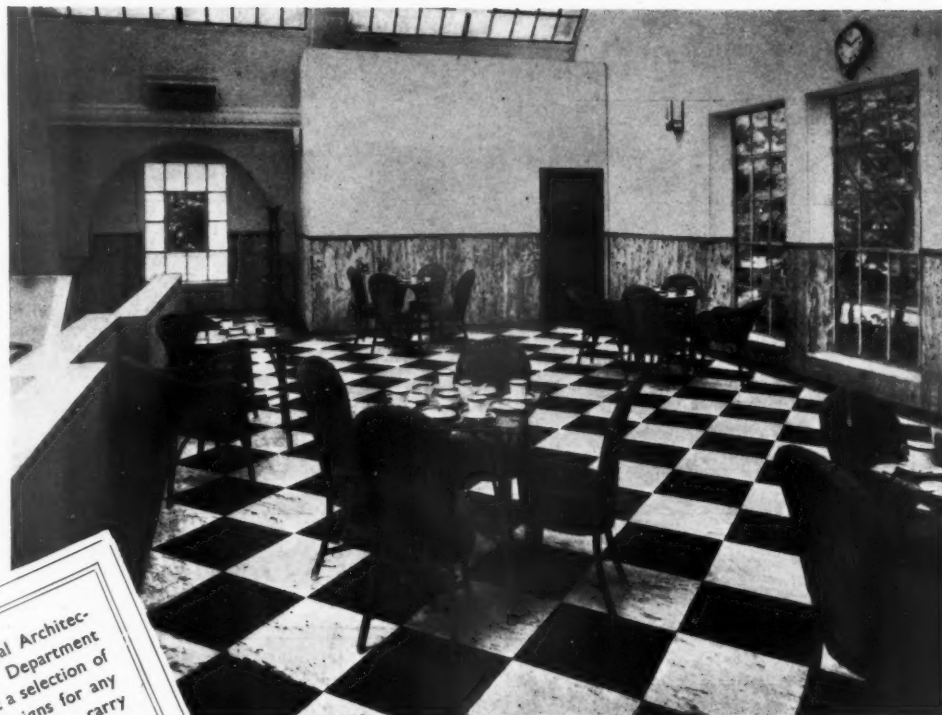
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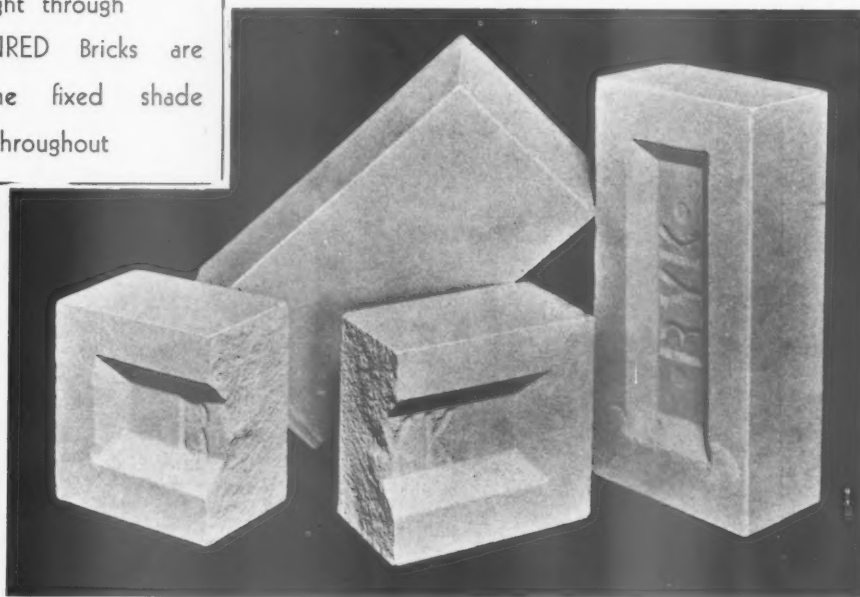
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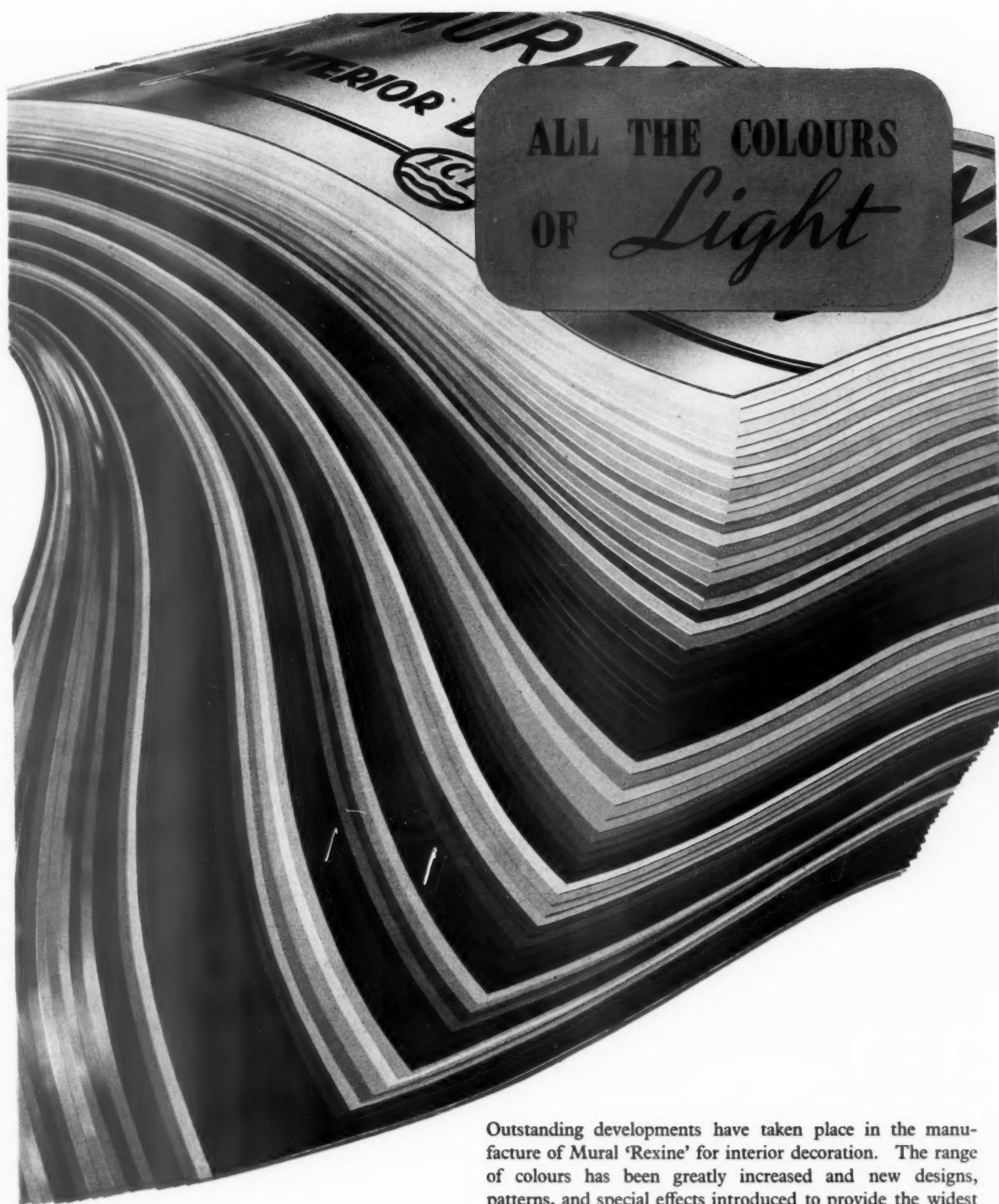
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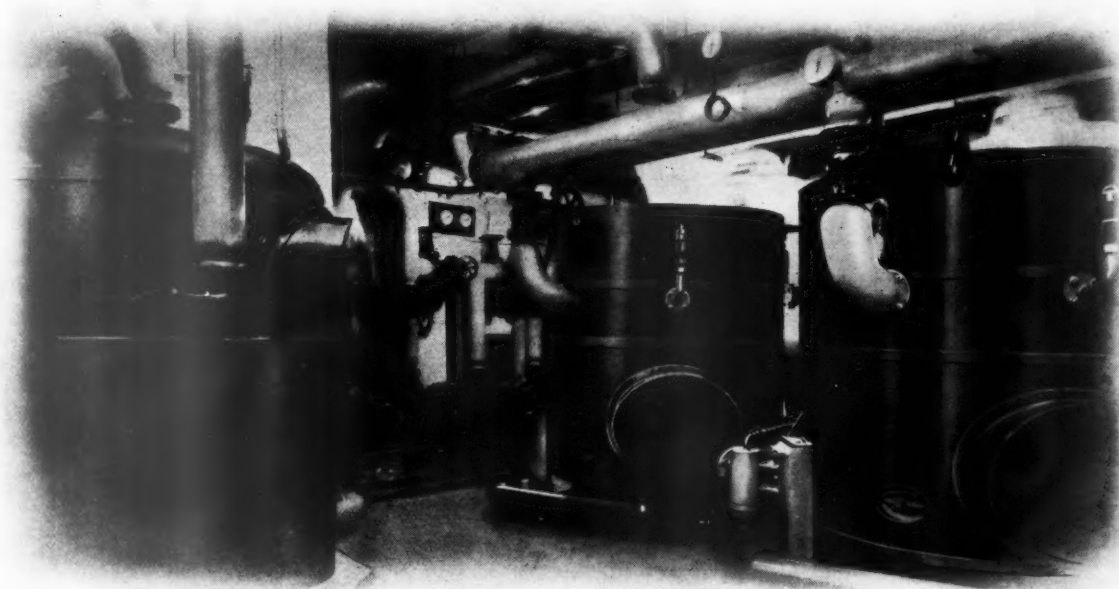


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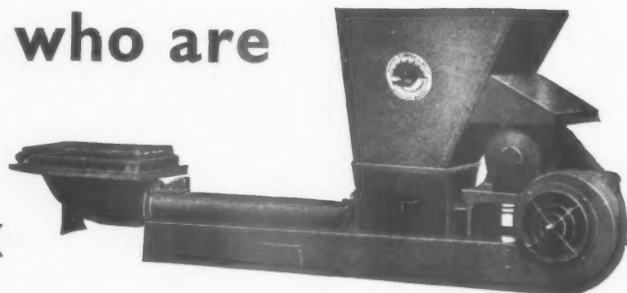
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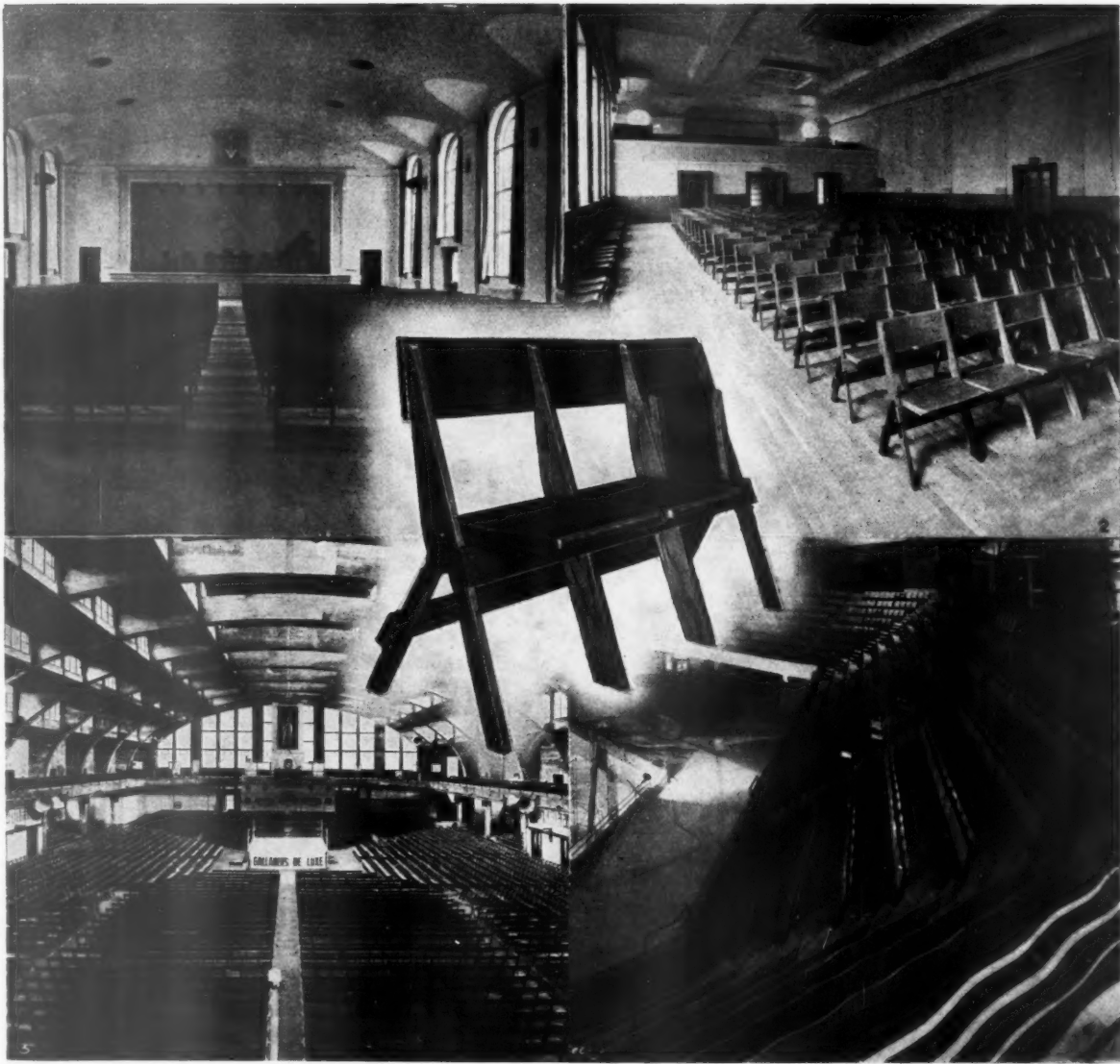
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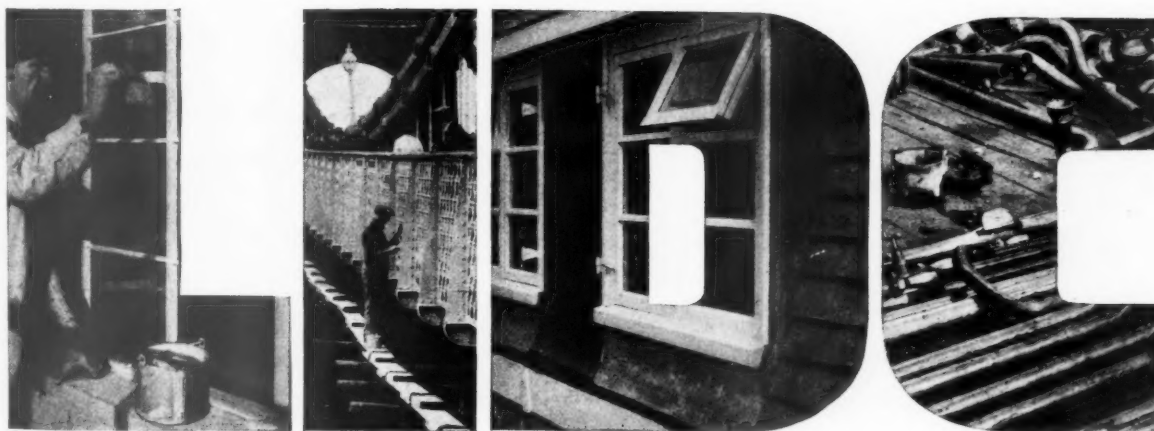
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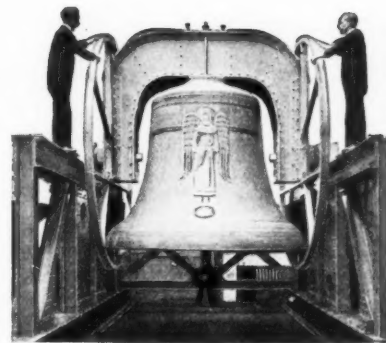
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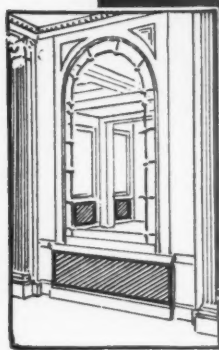
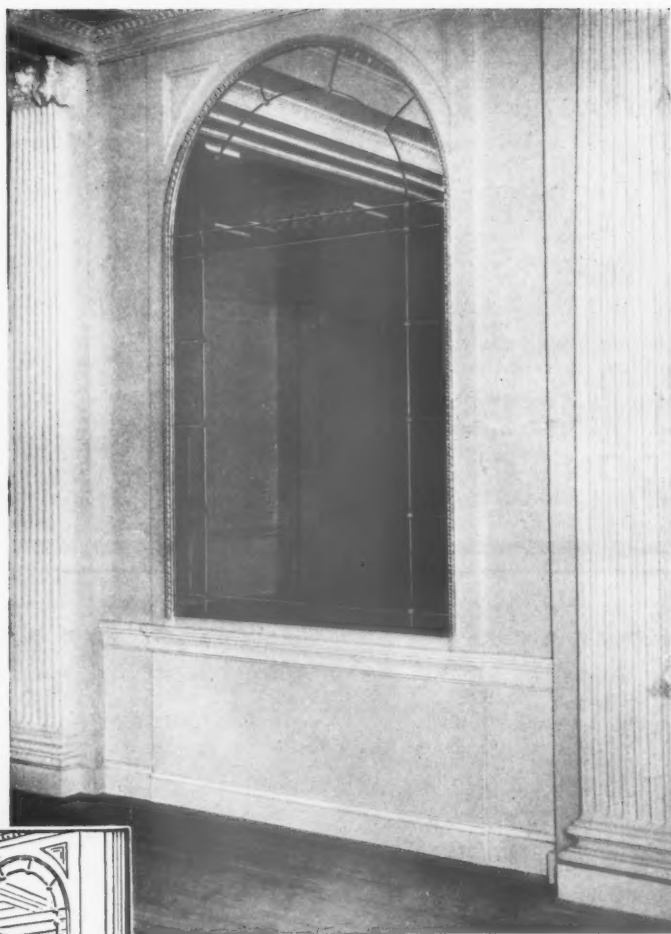
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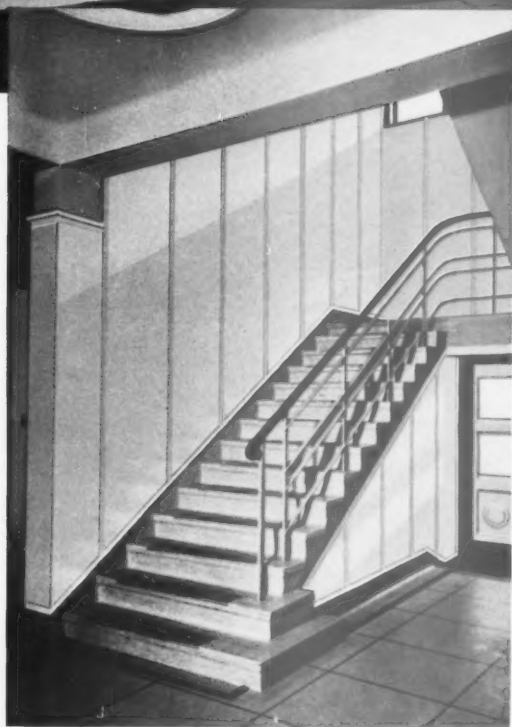
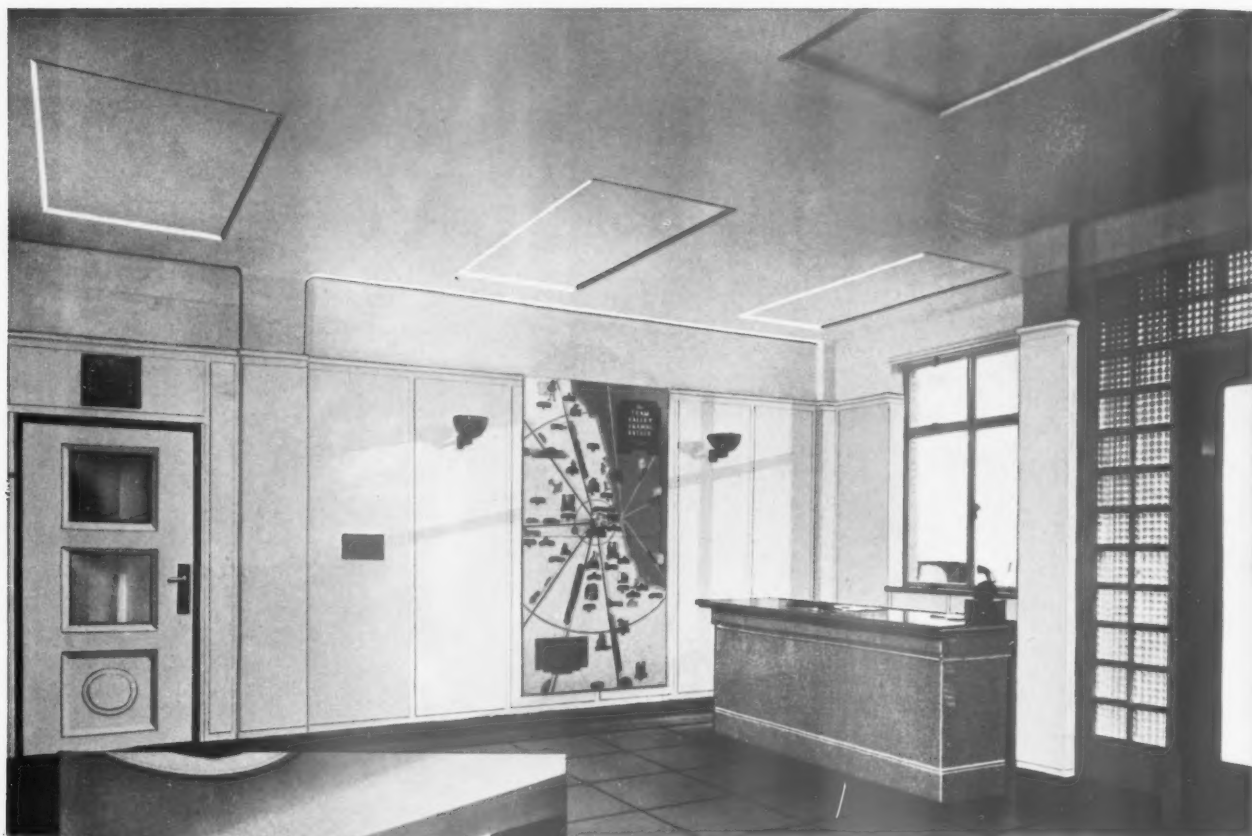
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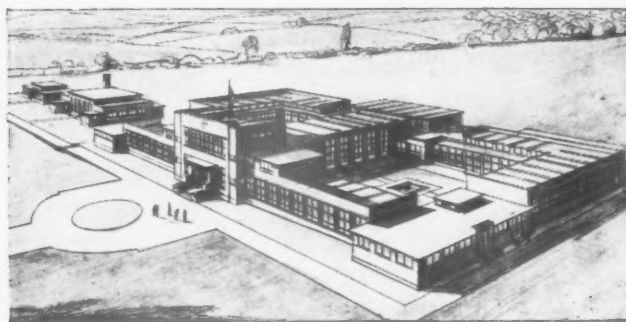
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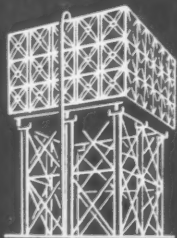


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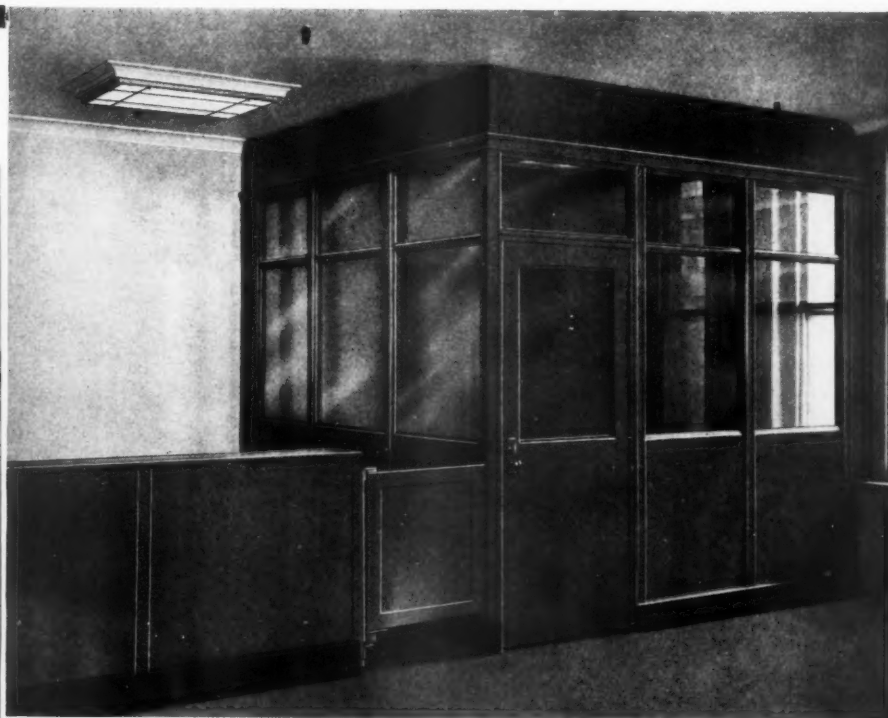
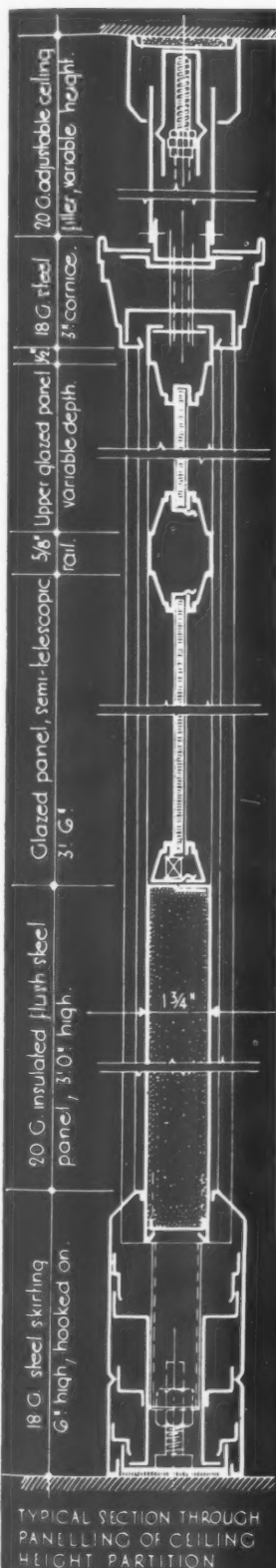
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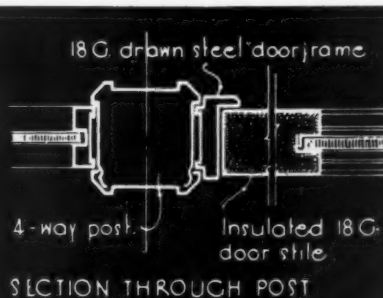
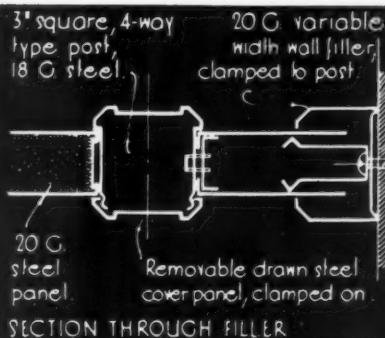
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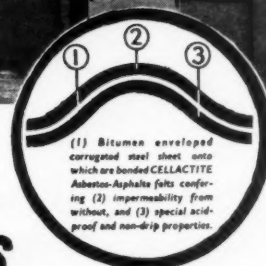
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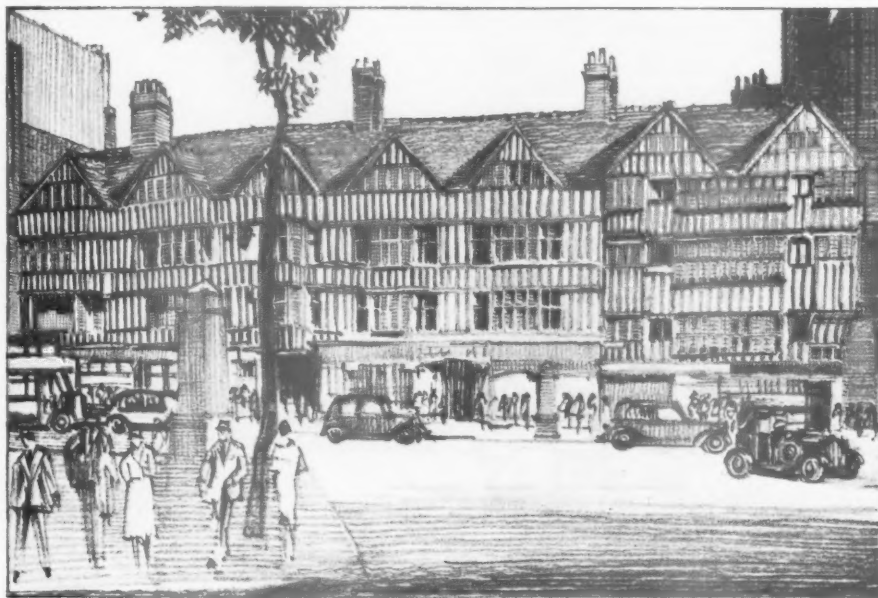


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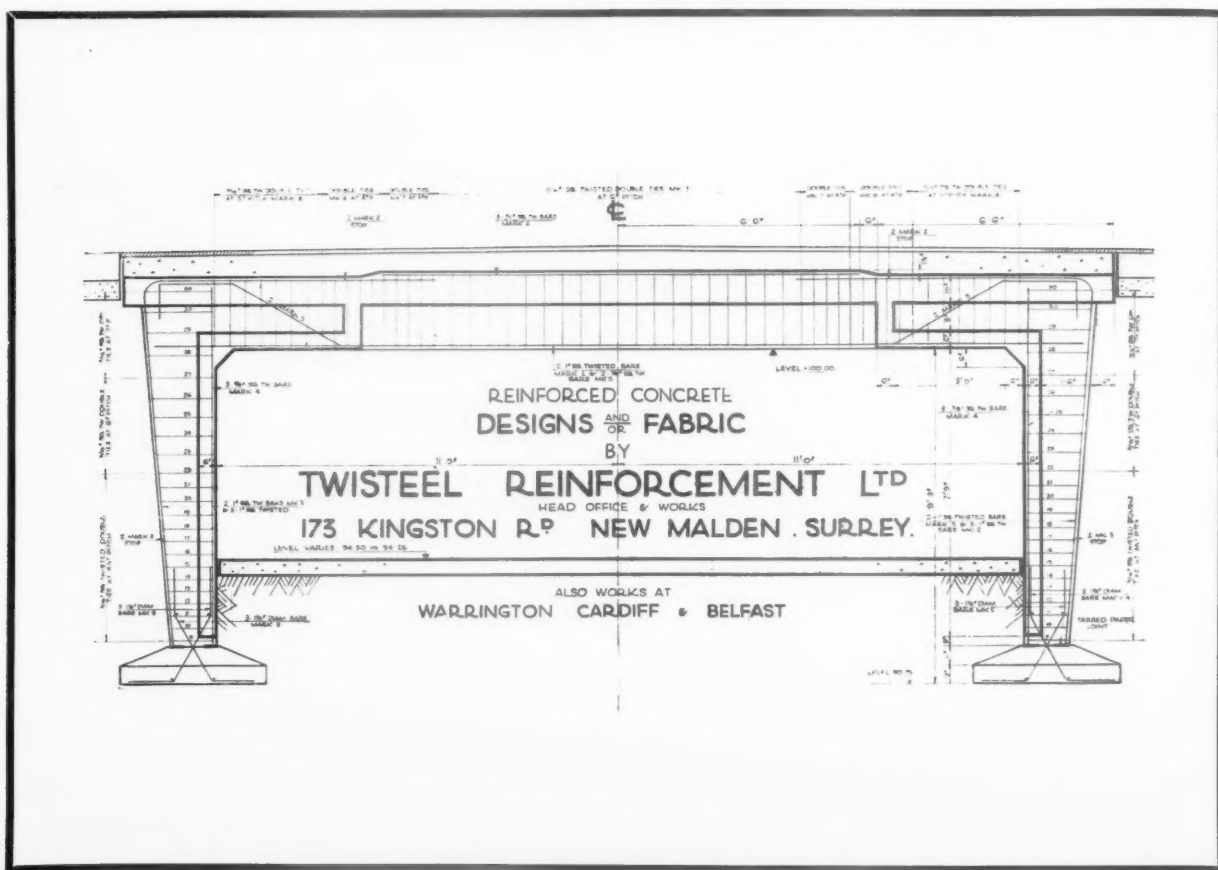


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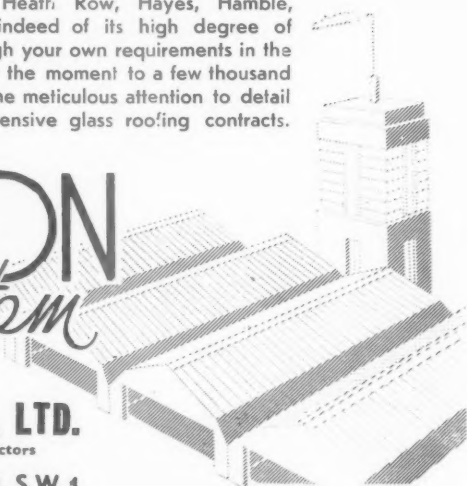
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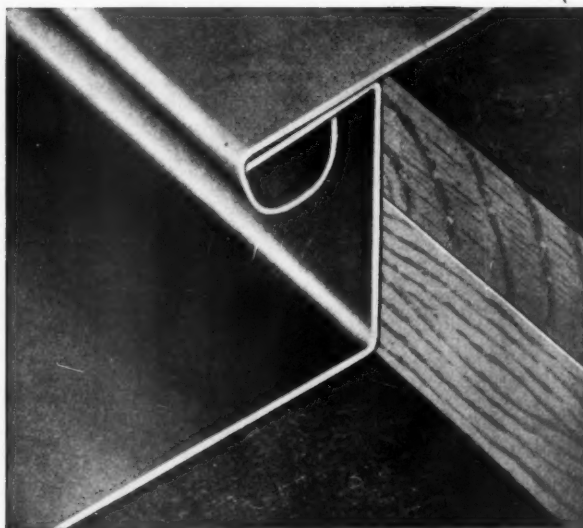
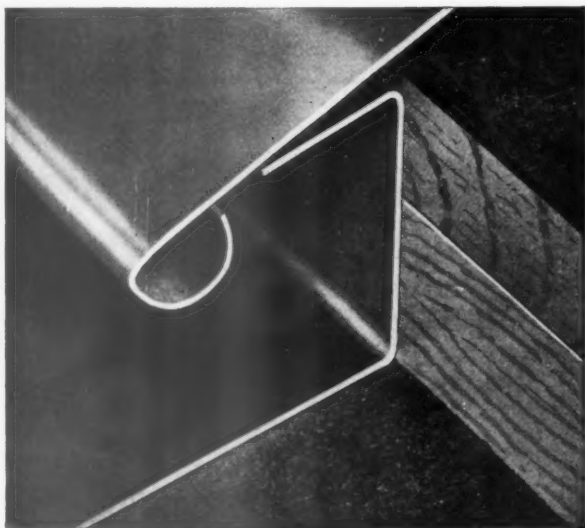
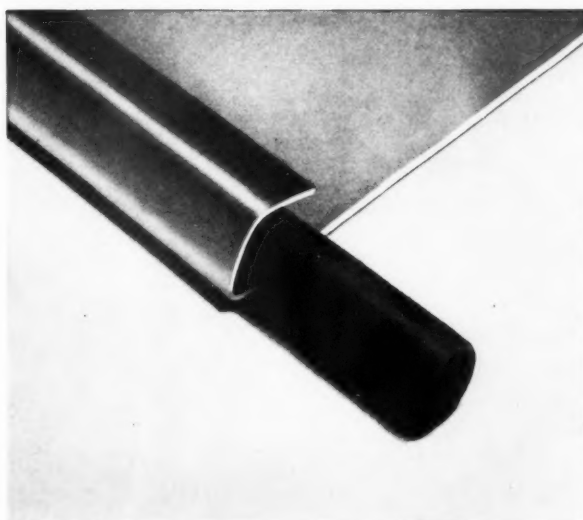
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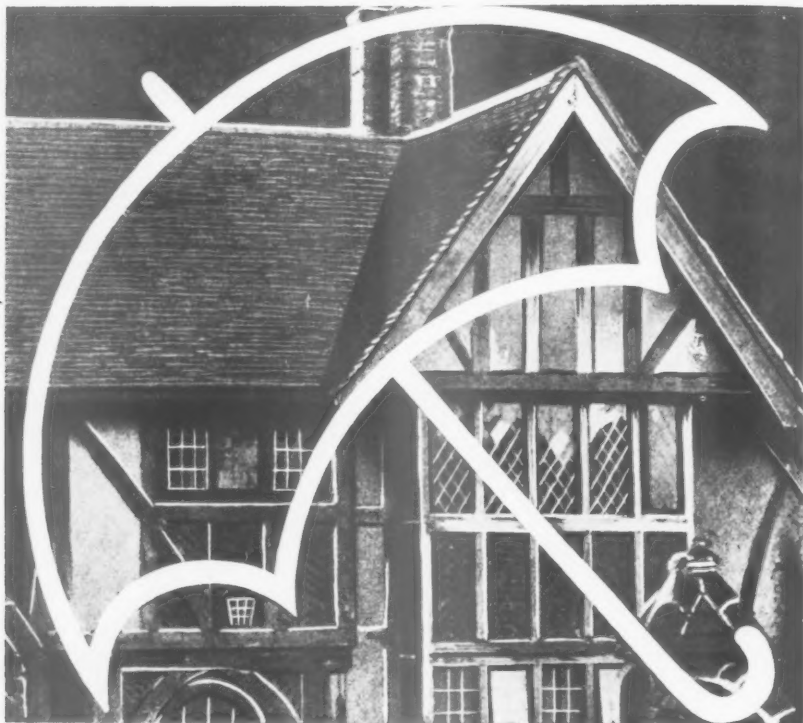
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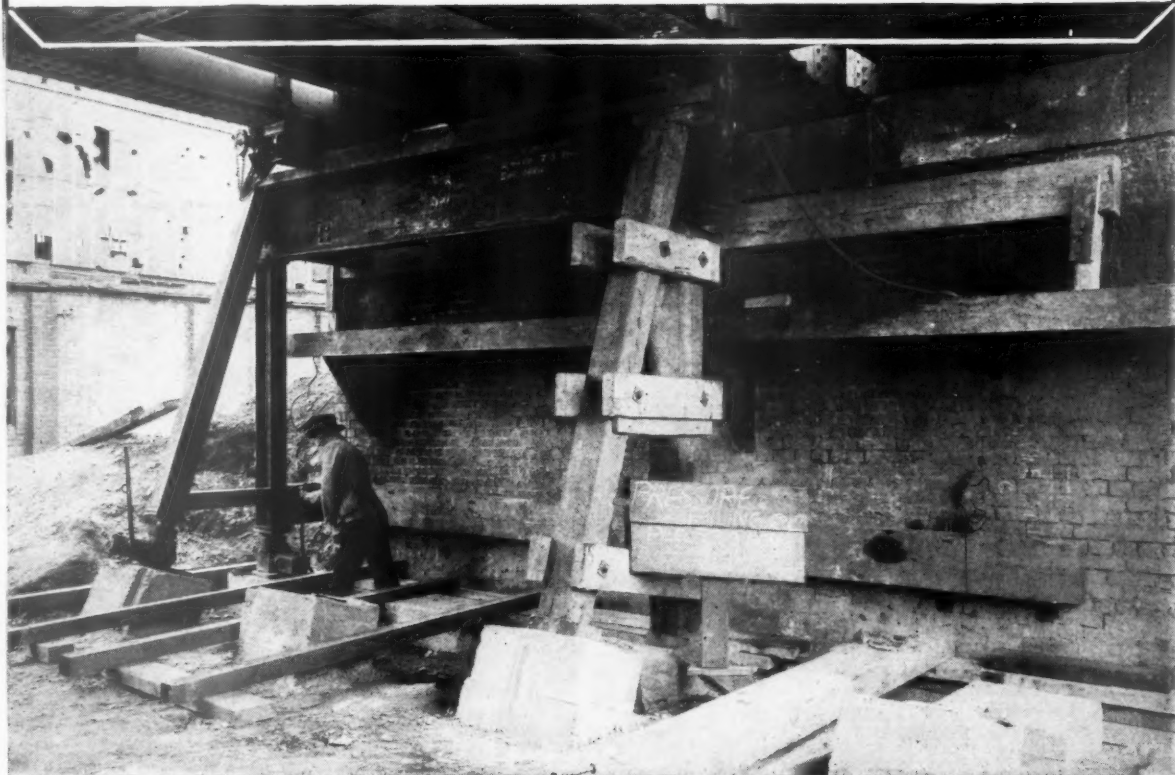
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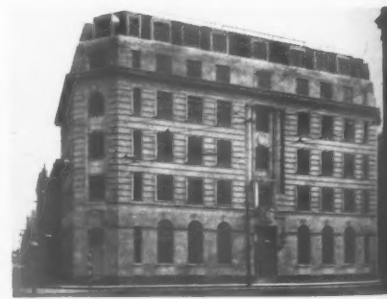
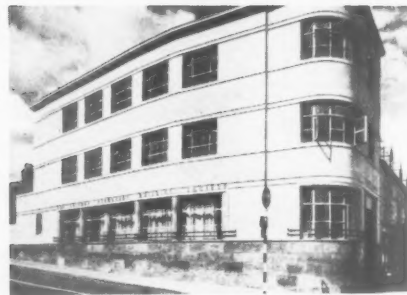
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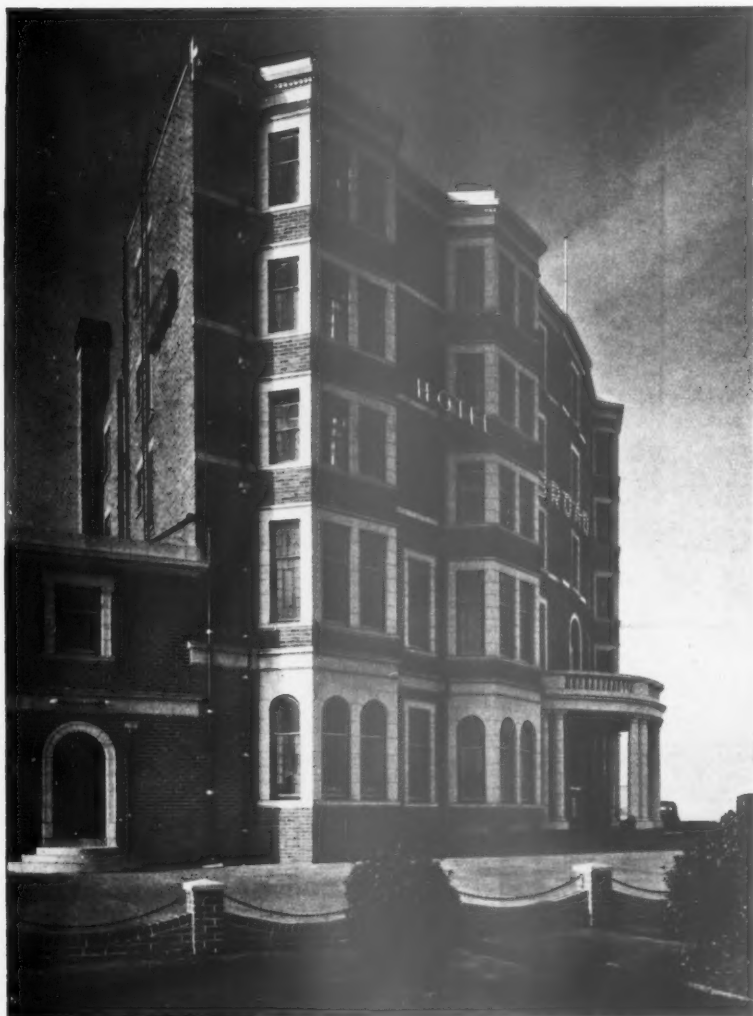
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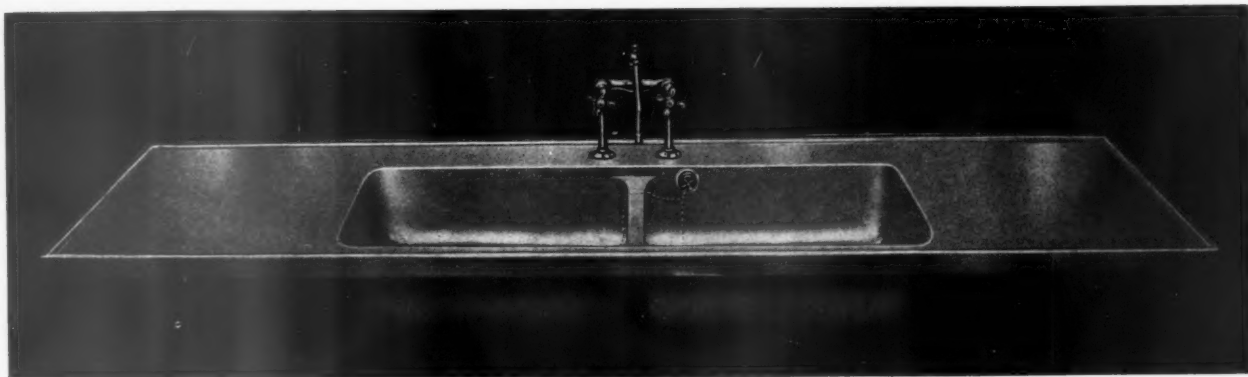
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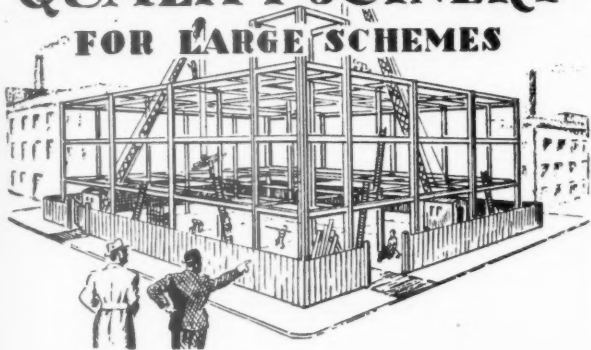
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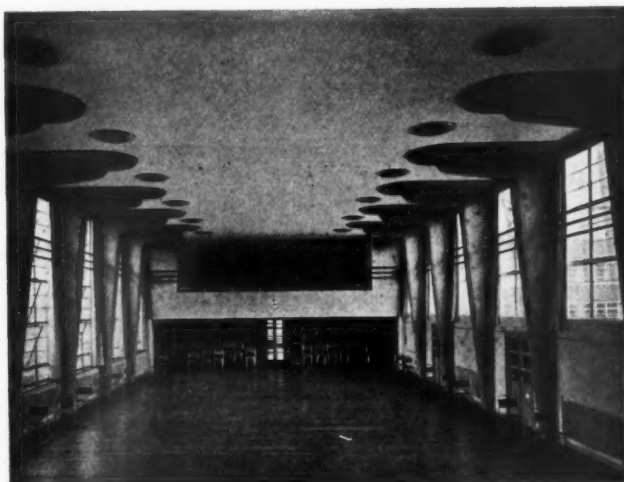
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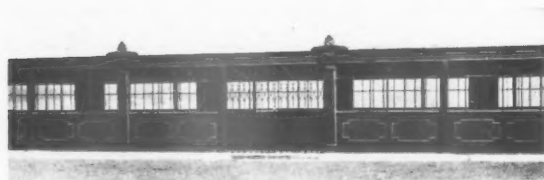
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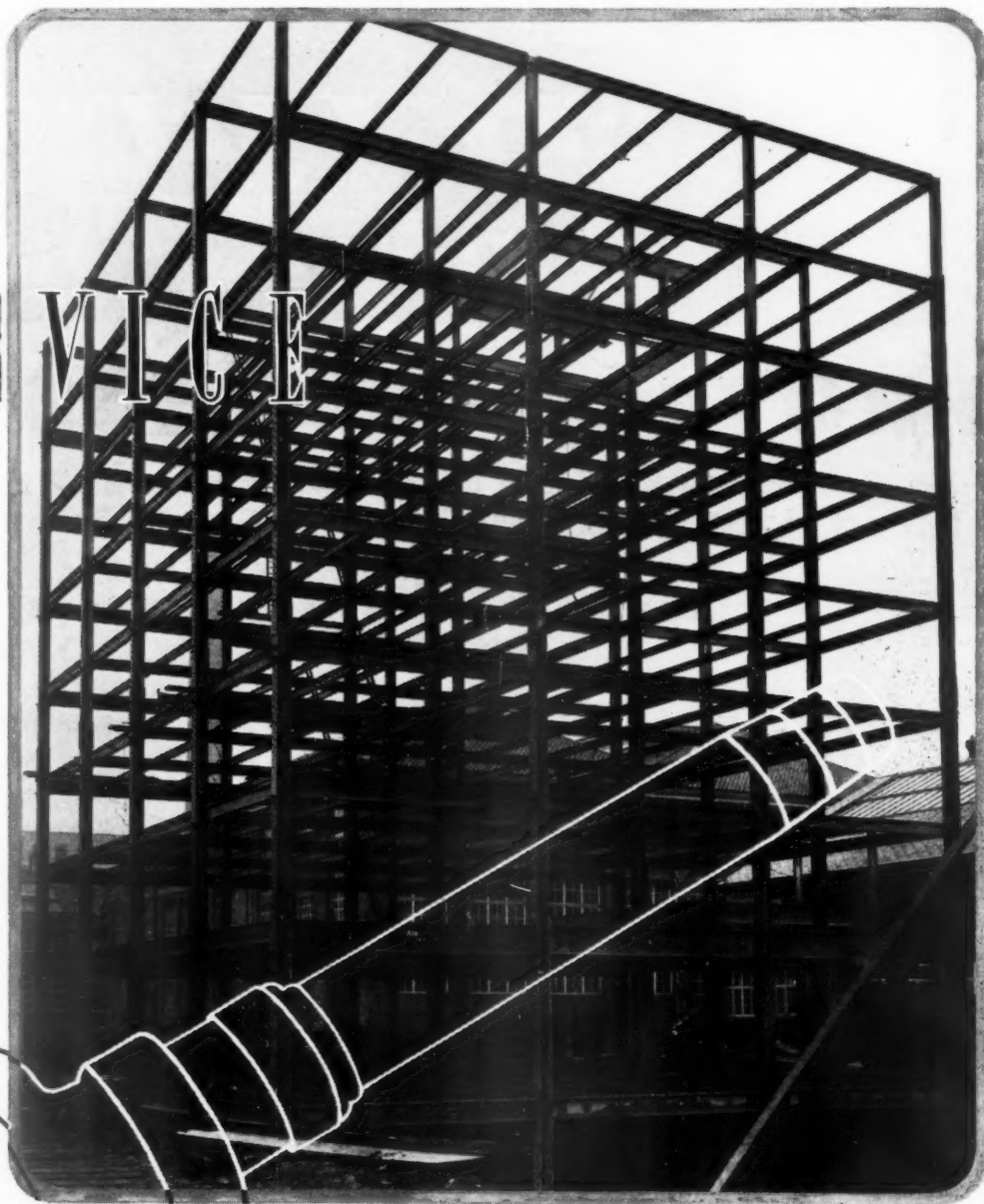
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hold himself responsible for material sent him.

THURSDAY, JANUARY 19, 1939.

NUMBER 2296 : VOLUME 89

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The usual weekly features : Current Prices, Trade Notes, etc.,
are held over from this issue. They will be resumed next week.



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Architects: Messrs. T. P. Bennett & Son

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A.D. 1939. We are indebted for this date to a Roman abbot, Dionysius Exiguus by name.

We owe our present calendar to Pope Gregory XIII.

Our thanks are due to William Willett for an extra evening hour of summer daylight.

Time marches on, in spite of juggling with almanac and clock. C. P. craftsmanship stands the test of time in manner and method and material.

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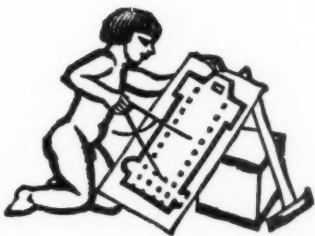
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EMPIRE 1825

British Redcoats (probably of what is now the South Staffordshire Regiment) marching from the Great Dagon Pagoda after their successful assault on Rangoon. Drawn by J. Moore, engraved by T. Fielding, and published, November 9, 1825, by Kingsbury & Co. and T. Clay.



LIFE IN JOURNALISM

TO people like architects—familiar from their youth with the difference between completion and practical completion—a New Year Issue on January 19 will not seem strange. But it is somewhat strange in the world of journalism, where such things more usually make their bow in the preceding November.

The JOURNAL can easily explain the delay. It has been caused by our anxious study of recent developments in journalism—particularly weekly journalism.

Now architects are lucky people. They almost certainly know nothing and care less about journalism, dead or alive. But partly from good-nature and partly in self protection against some later pages in this issue, we hope that they will listen for a moment while we explain our troubles. For it is possible that our troubles may become their troubles.

It is like this. Somewhere in the U.S.A. a great man decided a year or so ago that the middle-class dailies had too long kept the middle-class weeklies in subjection. He set out to change the situation. He has done so.

You may, or you may not, have noticed how it has been done. It is worth noticing. The giants of the weeklies have expanded, been made cheap in price, and been hotbedded up. But there's more in it than that, far, far more.

The newcomers have done better than merely (if we may coin a phrase) show the world to the world. They showed the world to YOU—personally and individually in a way that singled you out and made you pleasantly self-conscious. Sales went up. Nor was that all. Gradually alert readers seemed to notice that murderers and earthquakes were no longer alone before their eyes. Somehow, very curiously, the newspaper was always there too, guiding, scarifying, shocked or cynical—but always there, in the person of a cameraman or star reporter, hand in hand with the reader. Each week there is one big family party: statesmen, authors, film directors, transgressors and YOU and the NEWSPAPER have a really grand time.

Architecture may be at a discount in the race for world-popularity. But think for a moment of *The Lancet*.* And the *Electrician* and the Journal of the

Institute of Sanitary Engineers have decided potential appeal. If these were to join the new movement, architectural weeklies could not long stand aside. How long, indeed, can the professional weeklies stand against the tide?

These are the New Year worries in which we ask you to share. This is the question: Do you want your professional press hotbedded up?

And since, in all events, we like to be first in the field we give on thirteen pages in this issue, a taste—perhaps a mild taste, but still a taste—of what might happen if the technical weeklies fell into line.

This first taste is modelled on the *American Life*, a newspaper for which we have the highest admiration—on *Life* particularly, since in this class of journalism it was the first in the field, though for the English reader a better known model may be *Picture Post*. But in spite of that we hope that, for architects, the first taste will be the last.

LIFE and the Architect

Member of a learned profession which takes up a lot of his time, the architect may not have noticed what has been happening in journalism. There is no reason why he should.

The JOURNAL, however, being published weekly, has experienced a natural excitement at seeing WEEKLY journalism grow into the new giant. It is WEEKLY journalism, the poor relation, which now boasts bounding circulations, tops the millions and weekly becomes more glamorous, bulky and colourful.

It was the Americans who started it all, of course. The famous newsmagazine Time was the forerunner of Cavalcade and the News Review.

Most famous of all, the American LIFE cruised comfortably ahead of rivals by cutting the verbiage and going nap on pictures. And it is Life which is the ancestor of the equally successful British Picture Post.

So to Life the first giant of the picture weeklies, the A.J. dedicates thirteen pages in this issue in humble admiration.

* This famous journal has reversed the process. It began in 1823 as a hot-newsmagazine for laymen, with underlying crusade for reform in London hospitals. Its early reports of operations were sensational stuff.



ASTRAGAL'S REVIEW OF THE YEAR

POLITICAL

ASTRAGAL'S Review of the Year 1936 started off dramatically with the word BOOM. This year the word is still appropriate, but in another and more sinister sense—it has been a year of tension and uncertainty, which culminated in the blackest week Europe has experienced since 1918.

For a few days the nation faced the imminence of war without the consolation of trust in our own defences. The melancholy story of administrative chaos is now too familiar to need reiteration. The Government still vacillates between a policy of civilian evacuation and of adequate protection. By toying with plans for holiday-cum-refugee camps and schemes for efficient and deep shelters (on the grounds, apparently, that there is no time for anything but temporary measures), these already conflicting policies are both rendered ineffective. Meanwhile, equipment is lacking, discouraged volunteers are resigning, and local authorities are paralysed by indecision.

It is certain that this year will not be without similar crises, and it is equally certain that a planned A.R.P. scheme is the surest way of preventing war, for it renders ineffective the "knock-out" blow upon which the dictators depend for success.

Early in the year this JOURNAL published a new series of articles reiterating the need for national planning. Already there are signs of awakening. The Bressey report, advocating ring roads and a strict separation of through from local traffic, has been published; in an imaginative report the Town Planning Institute has proposed that a national planning commission be appointed to acquire land and control development; a scheme for the development of the South Bank, designed by Bland and Spense-Sales and sponsored by *The Star* has aroused wide public interest; finally, in November it was announced that the L.C.C. were seriously considering a South Bank scheme, and had applied for compulsory powers.

LONDON

In London the year's events swing by to a familiar tune. Waterloo Bridge, that "entertaining but costly caprice," seems to be getting on behind its screen of scaffolding, and there has been another Hampstead amenities case, with Mr. Erno Goldfinger in trouble this time. New building by-laws have come into force—permitting cavity walls among other things. Despite the efforts of the Georgian Group, the Adelphi has disappeared. To Mr. Osbert Sitwell this was a great relief. Norfolk House has gone, and the east side of Berkeley Square also. Wellington Barracks and the Euston gateway are doomed, and possibly, too, the best of the Bloomsbury squares. By a dramatic move the Georgian Group organized a rejection of the Abingdon Street site for the King George V Memorial,

and the lovely Vardy houses are after all to be preserved. Mr. Holden's new university building, despite traditional building methods, is rising rapidly, and the new Imperial Airways block is nearly finished.

THE COUNTRY

As usual the country has been a battlefield over whose rapidly diminishing area a constant war wages between agriculturists, planners, speculators, local authorities and preservers. Resolutions have been passed, memoranda submitted and reports initiated, but every year there is so much less to fight over.

Public dismay at the disappearance of the countryside, if analysed, will be found to be caused by building, not by ugly building. It is the attitude of "just think—they're building on Jackson's field." With design they are not concerned—and rightly. "Bad design" is no more than a phrase for the sort of design which appeals to a large stratum of society. That it does so appeal is shown by the Winchester Tudor development case.¹ In February the R.I.B.A. Public Relations Committee submitted a report to the Ministry of Health analysing the failure of the existing methods of control, i.e. the panel system. Next comes the news (news to many, that is to say) that the appeals to the Ministry which often followed these panel cases are being discontinued as full town-planning schemes come into force. Designs are to be judged either by a tribunal of local architect, surveyor and J.P., or the local bench.

The delays, restrictions and form-fillings which harass the architect building in the country increase every year. Addressing the Berks, Bucks and Oxon Architectural Society, Mr. Daft said, "things are so muddled that my client has begun to doubt my sanity." There is only one solution and that is obligatory town planning—the control of *siting*, not of elevations. The first step to this is the appointment of a qualified town planner to work with every local authority.

SOCIETIES

For all architects, and particularly for the R.I.B.A., the year 1938 is an important one. For, although most of the work had been done in previous years, in August of 1938 the Registration Bill received the Royal Assent. There is an unfortunate time-lag of two years before the Bill comes into full force, but it is a significant step forward in the history of the profession.

For the Institute it has not been a quiet year. The President, in his witty and penetrating addresses, lighted a series of fires, which ran through the profession in all directions, and must have surprised him with their intensity before they flickered away, as no doubt he suspected they would, into anti-climax. Three months after the famous "stale chocolate" speech the correspondence columns of the professional press were still bulging with "just-you-wait" letters. In fact, the election results were unsensational—only three official architects being elected.

The Institute was also addressed by Mr. T. P. Bennett, who appealed for the weeding out of the dilettanti, by Mr. Oliver Roskill, who proved in a candid speech what we had long suspected—that architects are in an impossible position, and Professor Holford, who was analytical without being sensational.

The Gold Medal went to Tengbom—a symbol perhaps of the passing of Pseudish—and the bronze medal to Mr. Robert Atkinson and Mr. A. F. B. Anderson. Messrs. Scott

¹ Winchester City Council objected to "leaded glazing, half-timbered fronts and herring-bone brick" in a proposed housing scheme in City. Builders appealed. Ministry of Health supported City Council.

and Bird instructed us in A.R.P. for a week, and there was a successful Conference at Bristol. The year finished with a whip-round for the A.B.S., the National Register, and a Christmas surprise in the shape of the published state of R.I.B.A. finances.

The A.A.S.T.A. published this year an important A.R.P. report, and also issued a charter dealing with the necessity for improvement of conditions in public offices and in the status of the salaried assistant.

The A.A. has had a year of indecision and rumour. The student's passion for social reconstruction was pitched against a threat of a return to the Beaux Arts. Two good things emerged from the chaos—a magnificently planned new town, and a new magazine called *Focus*. (This is presumably the magazine the publication of which, misnamed "Proof," Richards and Chermayeff forecast in an article written for the JOURNAL in 1934. Other events foreseen for 1938 by these two were international tension and mobilization, and less accurately a house called "Pink Thatch," by Oliver Messell.)

The Planning School, nearly moribund, was rescued after an impassioned but irrelevant appeal by Sir Raymond Unwin in the middle of a lantern lecture.

It will continue to lay the foundations of a school of Regional Planning—but without help from the A.A.

EXHIBITIONS

The year started well with the magnificent exhibition of seventeenth-century art at Burlington House. The MARS Group followed with a vivid sensational show, which was a great success. For once architecture became talked about.

The year's most important exhibition, at Glasgow, was architecturally a brilliant achievement. Visitors will particularly remember among individual exhibits the charming Garden Club, the elegant concert hall, and the T.D.A. pavilion. But the main impression carried away was the atmosphere of control in planning, design and colour. It was a personal triumph for Mr. T. S. Tait, and proof that "good architecture pays."

At the Ideal Home Exhibition the centre-piece was the Glass House, an unshamed example of contemporary design, but furnished without distinction. The Building Exhibition opened under the shadow of the crisis, but included an interesting Rural Housing Exhibition, and a revised and telescoped version of the MARS exhibition.

The Woman's Fair was remarkable for its well-designed layout, the D.I.A. display, and the much-publicized week-end house by Le Corbusier and Entwistle.

The R.I.B.A. started the year with a very comprehensive Health and Fitness Exhibition, showing that decent living and working conditions are the first foundations of national health. This was followed by a "Small House Exhibition." This, though well handled, was too small and limited in scope for a subject which is of the greatest interest to the ordinary man.

PERSONALITIES

First personality of the year is our President, Mr. Goodhart-Rendel. A perfect champion of architecture in its learned, civilized and unprofessional aspects, he has been unfortunate in the first year of his office: a year in which registration, finance, A.R.P., and the A.A. dispute dwarfed in the view of the majority of the profession more purely architectural questions.

The President's graceful subordination of his personal views in the handling of these problems is a shining example for his successors.

Runner-up is Sir Edwin Lutyens, architect of the National Theatre and President of the Royal Academy, third

architect ever to receive the honour, and easily the most distinguished.

Behind these two the names come fast and thick. Hats Off To:—

Edward Maufe for becoming an A.R.A., and Alderman Culpin for becoming the first architect chairman of the L.C.C., Mr. Livett for completing the Mopin block at Leeds, and Mr. Tait for the Glasgow Exhibition: Mr. Spragg for completing 25 years in the service of the R.I.B.A., and Octavia Hill, whose centenary took place in 1938: Sir Banister Flight Fletcher for a new edition of his model work, and Mr. Osbert Lancaster² for his classification of contemporary styles: Mr. Christian Barman, of L.P.T.B., and Mr. Jack Beddington, of Shell, for keeping up to their high standards. The Georgian Group for a good year's work, and Mr. Rudolph Pumbo (among others) for acquiring Norfolk House for demolition. Mr. Grice for inventing a Rhon-brick, and Mr. Philip Scholberg for discovering a new sort of tap: Mr. Antony Cox for his brilliant apologia for rational education, and Mr. Jellicoe for taking on the A.A. Sir Kenneth Clark for knowing a lot about art, and Lady Boileau³ for knowing what she likes: Herr Hitler and Professor Speer you know why, Mr. Roskill for taking the lid off architecture, and Sir Robert Tasker, in spite of everything: Mr. Joseph Aspdin, inventor of Portland cement, to whose memory a tablet was last year unveiled at Wakefield: M. le Corbusier for his appreciation of Barry's detail, his victory over the machine (in the shape of a Riviera motor-boat) and in spite of an undistinguished little house at Olympia. Mr. R. D. Manning⁴ for an important survey of conditions in public offices, and the anonymous designer of the cure for smoky fireplaces: Professor Haldane and Mr. Skinner for services to A.R.P., Finsbury Borough Council for their faith in planning, and Mr. Lubetkin for following at Highpoint II the fashion for classical fragments started by Picasso and Chirico: Professor Walter Gropius for his success at Harvard, and Professor Moholy-Nagy in spite of "blow-outs" at Chicago. Mr. Lewis Mumford⁵ for the book of the year, and Mrs. Elsie "Portia" Borders⁶ because we all—including the judge—think she's wonderful. Albert Kahn, Inc., for doing 19 per cent. of all architectural work carried out in America, and Mr. Arundel "Buffer" Clarke for preparing to do the same in England. The Italians for publishing a book on world's architecture which includes every country except Great Britain: Professor Reilly for his continued faith in the "brave young men of today," and the man who staged a stay-in strike in a Jerusalem manhole as a protest against his neighbour's drains.

Finally, as is customary on these occasions, a word of encouragement to those who, like the prize-giver in his younger days, have won neither distinction nor reward. As far as I remember they always get on best in the end.

² *Pillar to Post*. By Osbert Lancaster. John Murray. Price 5s.

³ "Any one who has an eye in their head which does not squint can see that everything which is wrong is to be found in the curious erection which now dominates the Old Market Place." (Lady Boileau in letter to the Norwich Society.)

⁴ Conditions and opportunities in large official architects' departments: by R. D. Manning. June 2; June 9; June 16; June 30; and July 14.

⁵ *The Culture of Cities*. By Lewis Mumford. Secker and Warburg. Price 25s.

⁶ Defendant in an action in which the plaintiffs, Bradford Third Equitable Benefit Society, claimed from her, Mrs. Elsie Florence Eva Borders, possession, under a mortgage deed, of a house at Kingsway, West Wickham, Kent, on the grounds that subscriptions due under the deed were more than three months in arrear. The defendant denied that her payments were in arrear, and claimed damages, alleging that she had been wilfully and fraudulently misled by the society into the belief that the house was a good security for the money advanced.

LETTERS

The Editor and the Ad:

[The following letter, written but never sent to the erring journal mentioned in it, seemed to its author to contain such sound thoughts on business and culture that he was unwilling to destroy it. It has therefore been sent to us.—ED. A.J.]

SIR,—In No. 3 December issue of your excellent journal you have, without consulting me, printed my firm's advertisement, which was obviously designed for the art paper section, on the rough tinted paper of the back cover.

The advertisement itself is nothing much from the artistic point of view, and I have nothing against the position allotted to it, but if only you had let me know, I should have designed an advertisement which would at least have looked decent on that kind of paper.

You will, I am sure, agree that a good architect would be justly indignant if, say, a water tower, which he had designed to fit into a group of factory buildings, were arbitrarily erected in a Cotswold village. Would not such an event be fairly described as a mis-carriage of architectural justice?

Your journal is essentially a cultural organ, but, like every human being, it has its economic or business side. Similarly, my firm is essentially a business concern, but it has also a cultural department which is mainly concerned with the realm of ideas, design and so on.

The laws of economics are the same for you and for me. Within the political sphere also we should both be subject to an equal law, if there were any political issue between us. Well then, how is it that you permit yourself to deny to me, in a matter of design, the protection of the laws which hold good in your sphere of design whoever may be the practitioner?

If I wished to pay you back twelve pennies for a shilling for your misplacing of my advertisement, I should plead the economic prerogative, and say that because you had in my opinion made this mistake in designing the make-up of your journal, my advertisement was illegible, and from the business-getting point of view ruined, and I as a business man could therefore not see my way to pay for the space it occupied. In doing this, I should only be applying the recognized sanctions of the laws of economics, and since, of the three, it is the economic sphere which grossly predominates throughout the world today, I should easily get away with it.

But with what ultimate result? It would harm you, through your weakest (economic) side, for you are essentially a cultural organ. It would harm both of us in the social human relationship which occurs whenever two or more

people are in any sort of contact. But above all, from my point of view, it would be not only harmful, but absurd, to apply an economic penalty for a merely cultural inefficiency; for, you will remember, it was only recognition of common cultural interests by our Ideas Department that originally led my firm to take advertisement space in your journal.

The fact is, that any concern is essentially threefold, whether it be a manufacturing business, a journal, an institution, a nation, or even one mere man. The realm of ideas is one sphere, human social rights another, and economics the third. Each has its separate laws, and harmony is only obtained when you have a balanced co-operation of the three. When the laws of one sphere are wrongly applied to matters which mainly concern another, one has only to observe the condition of the world today to see that the result is a mess.

ADVERTISING MANAGER

Diaries and So On

SIR,—At this time of the year every architect must be receiving more calendars and pocket diaries from manufacturers and others connected with the building trade than he can find a use for. Yet how difficult it is to select from this shower of goodwill anything that is suitable to hang on an office wall or keep in a pocket.

Nearly all the calendars are covered with hideous lettering and of dreadful colour. Sometimes they arrive rolled up and when unwrapped are useless, for they shyly roll up again, as though to hide their ugliness. Some firms use the pictorial method of a semi-nude, highly dangerous looking female in sugary shading to keep their products in our mind during the year. Well, there may be some who like that way of doing it! Taking it all round there would seem to be no improvement in taste, and many will go out to see what the shops can do to provide the office with suitable calendars rather than decorate (*sic*) their walls with the unpleasant things that are sent in such high hopes.

Now for pocket diaries. The word *pocket* is misused in connection with the fat wads of paper that arrive daily, wrapped in tissue paper through which can almost be read the name of the sender, stamped indelibly in gold on the leather cover. They must be the tailor's despair, for they excite a feeling that nothing less than a poacher's pocket would accommodate these monsters, thickened out as they are with a pencil in the spine, many pages of technical and non-technical information (in one diary there are no fewer than 39 preliminary pages) photographs, maps of Great Britain, plan of the Underground Railway, pages of squared paper, pages for addresses, pages for memoranda, and in the middle of it all the diary; the only

useful part rendered useless by the large and cumbersome whole.

Is the inclusion of so much "information" necessary? Do we all refer to it so constantly as to justify carrying it about all the time?

Some firms are not so guilty as others, but how many get a maximum of usefulness within minimum dimensions without spoiling the sartorial effect for which we pay so much?

Surely the spirit of generosity and the large sums of money which must be spent in the preparation and sending of these annual reminders is sadly wasted, for more often than not the calendars offend the eye of the recipient, while the diaries are probably slipped into a drawer, where they remain for the next twelve months.

What a pity it is. Why don't they do something about it?

"THIRTY NINE"

National Emergency

SIR,—We heartily support the letter from "24 Registered or Chartered Architects" which appeared in your last issue. It seems to us that the architectural profession has now a great chance to throw its weight into the balance on the side of preservation and against that of destruction.

Every architect knows that the country has not yet begun to tackle the problem of A.R.P. Here is the opportunity to take action. We want to work for the safety of our countrymen, not to pledge ourselves blindly to the annihilation of others.

22 MEMBERS OF THE MIDDLESEX COUNTY ARCHITECT'S DEPARTMENT

Architectural Competition for New Supreme Courts, Lagos

SIR,—With reference to the recent notices in your JOURNAL concerning the above competition, I am directed to forward the enclosed copy of a letter recently sent to the Secretary, Crown Agents for the Colonies, by instruction from the Council of this Institute, with the request that you will give publicity to the matter in your columns.

ERNEST MATTHEWS

(MAJOR) M.C. R.E. (RET.)

INSTITUTE OF REGISTERED ARCHITECTS

The Secretary,
Crown Agents for the Colonies,
4 Millbank, S.W.1.

SIR,—I am directed by the Council of this Institute to draw your attention to the advertisements concerning the above, where it is clearly stated that the competition is limited to Members of the R.I.B.A. and its Allied Societies.

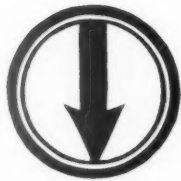
I am to point out that the passing of the Architects Registration Act 1931 had the effect of eliminating distinction in status among the Members of the Profession, and the strict terms of your advertisement is construed as casting a reflection upon some 7,000 Registered Architects who do not happen to belong to the Societies you nominate.

I am, therefore, directed to ask that these limitations be removed, and that you would be good enough to have further notices published that will render the competition open to all Registered Architects.—I am, Sir, Yours faithfully,

(Signed) ERNEST MATTHEWS.

The Architects' Journal Library of Planned Information

INFORMATION SHEET SUPPLEMENT



SHEETS IN THIS ISSUE

697 Electrical Equipment

698 Tile Hanging



All the Information Sheets published in The Architects' Journal Library of Planned Information since the inception of the series to the end of 1937, have been reprinted and are available in the four volumes illustrated here. Price 21s. each.

Sheets issued since index :

- 601 : Sanitary Equipment
- 602 : Enamel Paints
- 603 : Hot Water Boilers—III
- 604 : Gas Cookers
- 605 : Insulation and Protection of Buildings
- 606 : Heating Equipment
- 607 : The Equipment of Buildings
- 608 : Water Heating
- 609 : Fireplaces
- 610 : Weatherings—I
- 611 : Fire Protection and Insulation
- 612 : Glass Masonry
- 613 : Roofing
- 614 : Central Heating
- 615 : Heating : Open Fires
- 616 : External Renderings
- 617 : Kitchen Equipment
- 618 : Roof and Pavement Lights
- 619 : Glass Walls, Windows, Screens, and Partitions
- 620 : Weatherings—II
- 621 : Sanitary Equipment
- 622 : The Insulation of Boiler Bases
- 623 : Brickwork
- 624 : Metal Trim
- 625 : Kitchen Equipment
- 626 : Weatherings—III
- 627 : Sound Insulation
- 628 : Fireclay Sinks
- 629 : Plumbing
- 630 : Central Heating
- 631 : Kitchen Equipment
- 632 : Doors and Door Gear
- 633 : Sanitary Equipment
- 634 : Weatherings—IV
- 635 : Kitchen Equipment
- 636 : Doors and Door Gear
- 637 : Electrical Equipment, Lighting
- 638 : Elementary Schools—VII
- 639 : Electrical Equipment, Lighting
- 640 : Roofing
- 641 : Sliding Gear
- 642 : Glazing
- 643 : Glazing
- 644 : Elementary Schools—VIII
- 645 : Metal Curtain Rails
- 646 : Plumbing
- 647 : Veneers
- 648 : U.S.A. Plumbing—V
- 649 : U.S.A. Plumbing—VI
- 650 : Ventilation of Factories and Workshops—I
- 651 : School Cloakrooms (Boys)
- 652 : U.S.A. Plumbing—VII
- 653 : Plumbing
- 654 : U.S.A. Plumbing—VIII
- 655 : School Cloakrooms (Girls)
- 656 : Ventilation of Factories and Workshops—II
- 657 : Floor Construction
- 658 : Partitions
- 659 : Equipment
- 660 : Asbestos-Cement Decorated Sheets
- 661 : Aluminium
- 662 : Sound Resistance
- 663 : Adjustable Steel Shelving
- 664 : Sheet Lead Work
- 665 : Adjustable Steel Shelving
- 666 : Sound Insulation
- 667 : A.R.P.
- 668 : Aerodromes
- 669 : Aluminium
- 670 : Metal Trim
- 671 : Rainwater Gutters
- 672 : Waterproofing
- 673 : Aluminium
- 674 : Roof Insulation
- 675 : Furniture
- 676 : Ventilation of Factories and Workshops—III
- 677 : Oil Paint
- 678 : Ventilation of Factories and Workshops—IV
- 679 : Plumbing
- 680 : Aluminium
- 681 : Corded Curtain Rails
- 682 : Sound Insulation
- 683 : Roofing Tiles
- 684 : Sheet Metals
- 685 : Partitions
- 686 : Aluminium
- 687 : Plumbing
- 688 (81 revised) : Bricks (Standard Specials)
- 689 : Suspended Ceilings
- 690 : Acoustics
- 691 : Fuel Storage
- 692 (84 revised) : Bricks (Standard Specials)
- 693 : Fuel Storage
- 694 : Kitchen Equipment
- 695 : Wallboard Fixing
- 696 : Waterproofing and Damp-proofing

Diagram illustrating the layout of a pool and its surrounding terrace. The pool is labeled "POOL 140' x 70' 152'". The terrace is labeled "TERRACE". The diagram shows a grid of underwater fittings (lamps) with a "Recommended spacing of underwater fittings, 14' 0\"". The fittings are labeled "500 watt class B 1 floodlight lamps".

for general lighting & to light the surround of the bath, 10 Duoflux Reflectors should be mounted on poles above pool level. for underwater lighting 26 Projectolux Reflectors should be mounted by method 1, 2 or 3.

Where the sides of the bath cannot be penetrated (e.g. existing pools) the specially housed underwater floodlight incorporating the Projectolux can be used, attached above water level. Rounded cowling prevents possible injury.

Surround of pool.

Concrete.

Water level.

Variable.

6"

14" sq. or dia.

Continuous passage or duct.

3.

Ports in bath wall spaced to suit Projectolux reflectors.

Lighting unit rotates for servicing as in 2.

Information from The Benjamin Electric Limited.

INFORMATION SHEET • 697 • ELECTRICAL EQUIPMENT

THE ARCHITECTS' JOURNAL
LIBRARY OF PLANNED INFORMATION

INFORMATION SHEET

• 697 •

ELECTRICAL
EQUIPMENT**Subject :** Benjamin General Lighting and
Underwater Lighting Equipment**General :**

The lighting of outdoor and indoor swimming pools is controlled by much the same principles, but the detail arrangement differs in the size of lamps, spacing and type of equipment to such an extent that the two subjects must be dealt with separately. This Sheet deals with the lighting of outdoor swimming pools, and a pool 140 ft. long by 70 ft. wide has been taken as an example, the surrounding area to be lighted being 220 ft. long by 152 ft. wide.

Underwater Lighting :

Underwater lighting is usually arranged so that the lamps are evenly spaced throughout all the walls of the pool at approximately 12 ins. to 15 ins. below the normal level of the water, measured to the centre of the porthole. In some cases where the pool is exceptionally deep, it is advisable to use two tiers of underwater units.

Spacing of Lights :

The spacing of the units depends upon the evenness of the lighting required and on the strength of the lamps and the size of reflector used. With Projectolux reflectors with 500 watt class B.1 floodlight lamps, it is recommended that the intervals between lamps should not be greater than 14 ft., but greater intervals may be used if even lighting is not essential.

Methods of Arrangement :

Underwater lighting may be arranged in any of three ways :

(a) by providing dry niches in the walls of the pool of sufficient size to take the lighting equipment.

(b) by providing portholes in the wall of the pool. This can only be arranged where there is a passage way or large pipe duct surrounding the pool.

(c) by providing waterproof fittings attached to the walls under the water of the pool.

In either (a) or (b) the lighting equipment used is the Benjamin Projectolux reflector No. 5080 with a 500 watt class B.1 floodlight lamp. For the third method a Benjamin underwater floodlight No. 4567 is used with a 500 watt class B.1 floodlight lamp.

Portholes :

The portholes may be either circular or square, and should be glazed with clear plate glass, the thickness of which varies with the size of the opening and the type of glass ; $\frac{1}{2}$ in. armourplate or 1 in. to 1 $\frac{1}{2}$ in. plate glass is usually used for portholes up to 14 ins. in diameter, held in a non-corrodible metal frame and bedded in waterproof mastic or other waterproof sealing compound. These metal frames are produced for the

purpose by a number of manufacturers. They are not supplied by this company. Portholes are usually placed so that the tops are approximately 6 ins. below the level of the water, irrespective of the depth of the pool. There is, however, no difficulty in arranging lighting in deeper positions if it is required.

Dry Niches :

Where niches are provided they must be accessible from above for maintenance and replacement of lamps. They are usually provided with a small waterproof manhole cover. The reflector fitting is designed to swing back into a vertical position for convenience in maintenance work. The floor of the dry niche should be graded and provided with a drainage outlet to take condensation and other moisture which may collect.

Portholes into Pipe Ducts :

Portholes into pipe ducts are arranged in the same metal frames as are used for niches. The cill should be sloped back to throw off condensation and other moisture which may collect.

Projectolux Reflectors :

These are fitted inside the niche or behind the porthole and are usually arranged to project slightly downwards so that the light falls on the walls and floor of the pool. For this purpose glazed wall surfaces and light colours are to be preferred since they reflect the light more effectively.

Underwater Floodlights :

These floodlights are fitted inside a waterproof metal container which can be fixed to the wall of the bath in any position.

Wiring with a free end of approximately 2 ft. of 3-core cab tyre cable is supplied, one core of the cable being connected to the frame of the fitting. The free end of this core should be connected to the earth terminal of the watertight plug, thus making the floodlight safe electrically. Wiring to the sockets is usually run in galvanised steel conduit which should also be earthed.

The arrangement is such that the provision of a small hole above water line level is all the work necessary for the mechanical support of the fitting, this hole accommodating a flanged socket in which is inserted an arm at right angles to the main stem of the unit.

General Lighting :

The spacing of general lighting for swimming pools depends of course on the area to be lighted and the height at which the fittings can be fixed. Generally, if Duoflux floodlights Nos. 4514 or 4515 are used, with 1,000 watt gas-filled lamps, they should be mounted at a height of 24 ft. above the pool and spaced at approximately 50 ft. If there is no underwater lighting the lamps used for general lighting should be increased to 1,500 watts. The floodlights are usually mounted on poles which can be supplied by the Company, but they may be fixed to adjoining structures if they are in suitable positions and are of adequate height.

Manufactured by : Benjamin Electric, Ltd.

Address : Tariff Road, Tottenham, London,
N.17

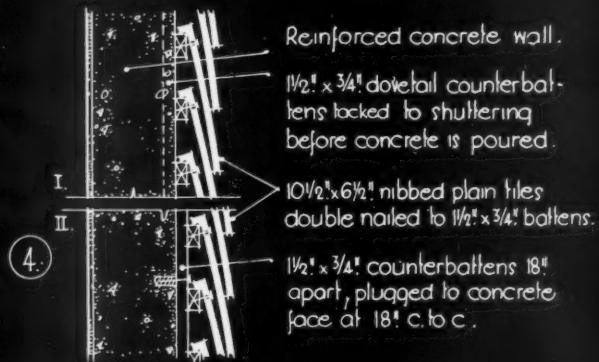
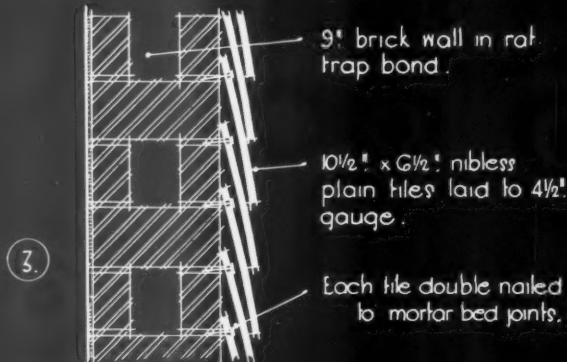
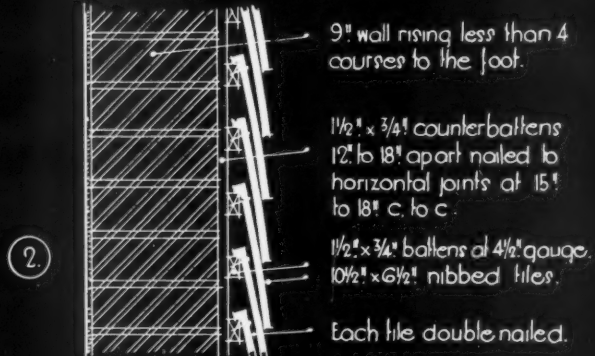
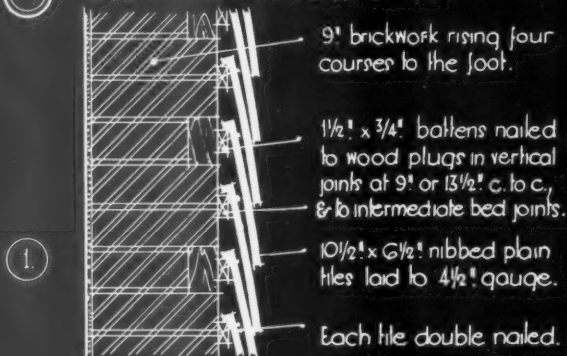
Telephone : Tottenham 5252

Telegrams : Benjalect, Southtot, London.

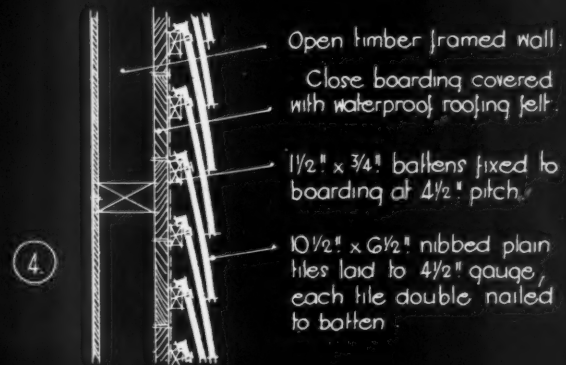
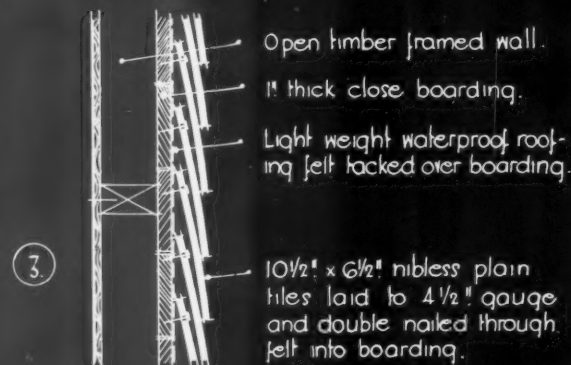
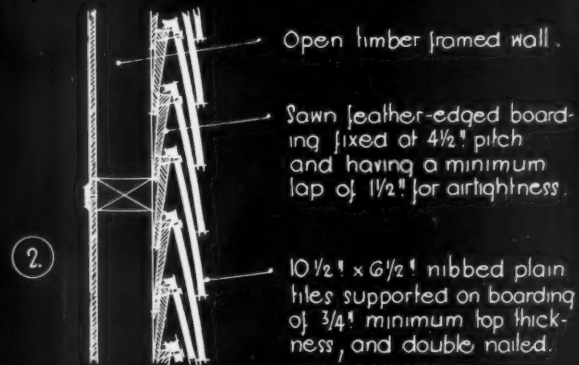
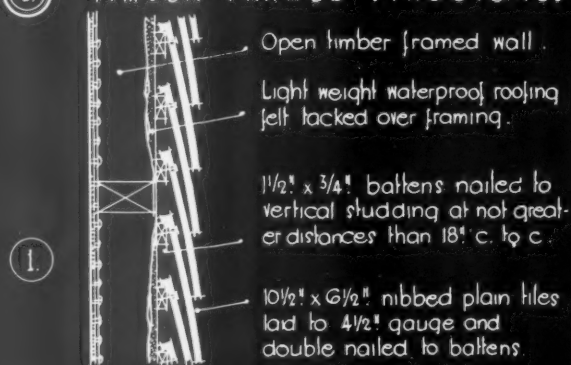
THE ARCHITECTS' JOURNAL LIBRARY OF PLANNED INFORMATION

VARIOUS METHODS OF HANGING PLAIN TILES TO EXTERNAL WALLS : Scale 1" = 11'0"

(A) MASONRY STRUCTURES



(B) TIMBER FRAMED STRUCTURES



Information from Clay Products Technical Bureau of Great Britain

INFORMATION SHEET : PLAIN TILE HANGING ON EXTERNAL WALL SURFACES : I.
SIR JOHN BURNET TAIT AND LORNE ARCHITECTS ONE MONTAGUE PLACE BEDFORD SQUARE LONDON WCI. *Plan A. Bayes*

THE ARCHITECTS' JOURNAL
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INFORMATION SHEET

• 698 •

TILE HANGING

Subject : Tile hanging on external wall surfaces**General :**

Adequately fixed, an external cloak of ordinary burnt clay plain roofing tiles, coursed and lapped as in ordinary roofing practice, affords a weatherproof finish for all types of vertical surfaces, including structural, load-bearing walls, bays, dormer-cheeks, gable infillings, etc. Given a suitable method of fixing, a tile-hung wall may be looked upon as a cavity wall, the outer leaf of which is formed by the coursed and lapped tiles. Vertical tile hanging, properly carried out, will afford a permanent cure for walls which are chronically damp owing to faulty construction or the use of wrong materials.

Materials :

(a) *Tiles*.—The details shown in this series refer to British Standard burnt clay roofing tiles (as described and detailed on Information Sheet No. 440), which may be either hand or machine made. For vertical hanging nibbled tiles hung from tiling battens are preferable: nibless tiles fixed in direct contact with the wall or other backing, although representing an initial saving in battens, may nevertheless prove so lacking in permanence or efficiency later as to outweigh the initial economy.

(b) *Battens and Counter-battens*.—Ordinary 1½-in. by ¾-in. battens and counter battens are recommended. Such timber should preferably be thoroughly impregnated with creosote, prior to use, by the simple open-tank immersion process (described in Forest Products Research Laboratory Record No. 9). This precaution will prevent timber rot and the seepage of moisture under very extreme conditions via the wood-work into the wall or backing; it gives the timber a life comparable with that of the tiling itself, and by inhibiting the passage of moisture into the brickwork or other backing represents a contribution to efficiency similar to the removal of mortar droppings and provision of d.p.c.s. essential in adequate cavity-wall construction.

(c) *Nails and Nailing*.—Each vertically-hung tile must be double nailed (triple nailed in the case of tile-and-a-half and angle tiles) securely with corrosion-resistant nails (see Information Sheet No. 445 for particulars of nails).

Lap and Gauge :

For vertical tile hanging the lap need not exceed 1½ in. (giving a gauge of 4½-in. with 10½-in. tiles and 4½-in. with 11-in. tiles). A lesser lap is inadvisable on all but very sheltered sites owing to the well-known upward cliff-eddy effects which occur when squalls hit a vertical surface. In specifying, either the lap or both the gauge and tile-length must be given, gauge alone is insufficient.

Wallings : Straight Runs :

This, the first of a series of Sheets dealing with vertical tile hanging, deals with the fixing of such tiling to straight runs of (a) masonry walls and (b) timber framing, such as is used for dormer cheeks, temporary buildings, domestic construction, etc.

(A) Ordinary Brickwork : Nibbled Tiles on Battens :

Detail A.1 shows the groundwork recommended on brickwork which rises 4 courses to the foot. Vertical joints preferably 9 in. and never more than 13½ in. apart are tightly plugged from top to bottom to a depth of at least 2 in. In new construction these plugs can be placed in position during building; in existing construction the joints must be raked back. These plugs and the intermediate bed joints constitute anchorages for 1½-in. by ¾-in. horizontal battens fixed at 4½-in. gauge. Where 2½-in. bricks are used instead of 2½-in., the use of alternate bed joints as anchorages for successive courses of battens laid to 4½-in. gauge is impracticable and battens must all be fixed into plugged vertical joints, in which case counterbattening, Detail A.2, may be preferable from the point of economy alone.

A.2. Brickwork or Hollow Brick Walls : Nibbled Tiles on Battens and Counterbattens :

It is recommended that battens should be laid on counterbattens nailed as shown in Detail A.2 at 15-in. to 18-in. centres in horizontal joints.

This is also the best groundwork to adopt in using

vertical tile hanging to deal with existent damp walls, since the counterbattening ensures full ventilation and quick drying out.

A.3. Rat-trap Bond : Nibless Tiles :

Where rat-trap bond using brick on edge is permissible, the 4½ in. rise per course enables the bed joint to be used as the anchorage for the tile fixing nails, thus dispensing with battens. Direct fixation of the nibless tiles to the wall has two disadvantages.

(1) Up-draughts tend to loosen the nails, especially if the mortar is soft.

(2) Any moisture which is driven to the head of the tile has direct access to the brickwork. Bedding of the head of the tile on to the wall is not advocated as such bedding will constitute a water-reservoir and may cause frost failure of the tile.

A.4. Concrete Walls :

Dovetail counterbattens temporarily tacked to the shuttering at 18-in. centres prior to the placing of the concrete will constitute a firmly embedded groundwork (Detail A.4 (i)) for horizontal battening; alternatively such counterbattening can be plugged to the plain concrete face (Detail A.4 (ii)). Either method entails less labour than plugging each course of horizontal battens separately to the wall.

Method not recommended :

The direct fixing of nibless tiles to brickwork in which courses of breeze or other nailing strips have been inset at 4½-in. centres cannot be recommended since the soft insets (a) are weak and so detract seriously from the stability and strength of the wall; (b) are friable and crumble with the wind-lift of the tiles so that the latter tend to fall subsequently, and (c) are porous and therefore liable to carry up-blown moisture into the body of the wall.

B. Timber Frame Construction :

In view of the deleterious effects of dampness on timber, it should be protected so that it has a service life comparable with that of the tiling.

(1) Vertical Tiling on

(a) *Open frame structures*.—The tiles are hung from 1½-in. by ¾-in. battens fastened to vertical members of the frame at 18-in. centres, additional vertical studding being inserted if the distance apart of the members exceeds 18 in. As shown in Detail B.1, a roofing felt fixed over the framing and beneath the battens is desirable, otherwise the walling will be cold, may be draughty, and, in exposed site, may even become damp due to up-draught.

(b) *Filled frame structures*.—Where, to secure better thermal efficiency, the frame is filled with light-weight blocks, a waterproofing felt should be placed between the blocks and the battens, since the former are essentially porous and hence liable to transmit up-blown moisture.

(2) Feather-edged Boarded Framing.

Detail B.2 shows the use of feather-edged boarding fixed to 4½-in. gauge, to act both as a wind-seal and as supports for a hanging of nibbled tiles. The upper edge of the boards should be at least ¾ in. thick to provide adequate anchorage for the tiling nails. No cheaper or more efficient than B.1, this groundwork is less advantageous on exposed sites owing to the liability of the boarding to rot.

(3) Close-boarded Framing using Nibless Tiles.

Detail B.3 shows the use of nibless tiles for tile hanging nailed direct into close boarding covered with a waterproof felt. If nominal 1-in. boarding be used, the tiling nails should not be longer than 1½ in. Where, as on very exposed sites, moisture might work in, around the tiling nails, a coating of tar over the boarding before applying the felt will serve to close such possible entries.

(4) Close-boarded Framing using Nibbled Tiles.

Detail B.4 shows the best form of groundwork for vertical tile hanging on timber frame structures. The felted close boarding affords thermal resistance both intrinsically and by enclosing air cavities in the wall, and is protected from damage by up-blown moisture by the felt. The battens allow good ventilation and hence quick drying out of the tiles, which are not therefore likely to suffer from frost damage. Since counterbattening would confer no extra advantage its adoption here is unnecessary.

Waterproof Felts :

The waterproof felt used may be of light weight, but it must always be applied between the tiling battens and the groundwork: building paper cannot be considered as an efficient substitute for the felt.

Issued by : The Clay Products Technical Bureau
of Great Britain

Address : 19 Hobart Place, Eaton Square, London,
S.W.1

Telephone : Sloane 7805

WORKING DETAILS : 717

CONSTRUCTION OF AN ALP • EARLS COURT EXHIBITION • DESIGNED & CONSTRUCTED BY SCAFFOLDING (GREAT BRITAIN) LTD.

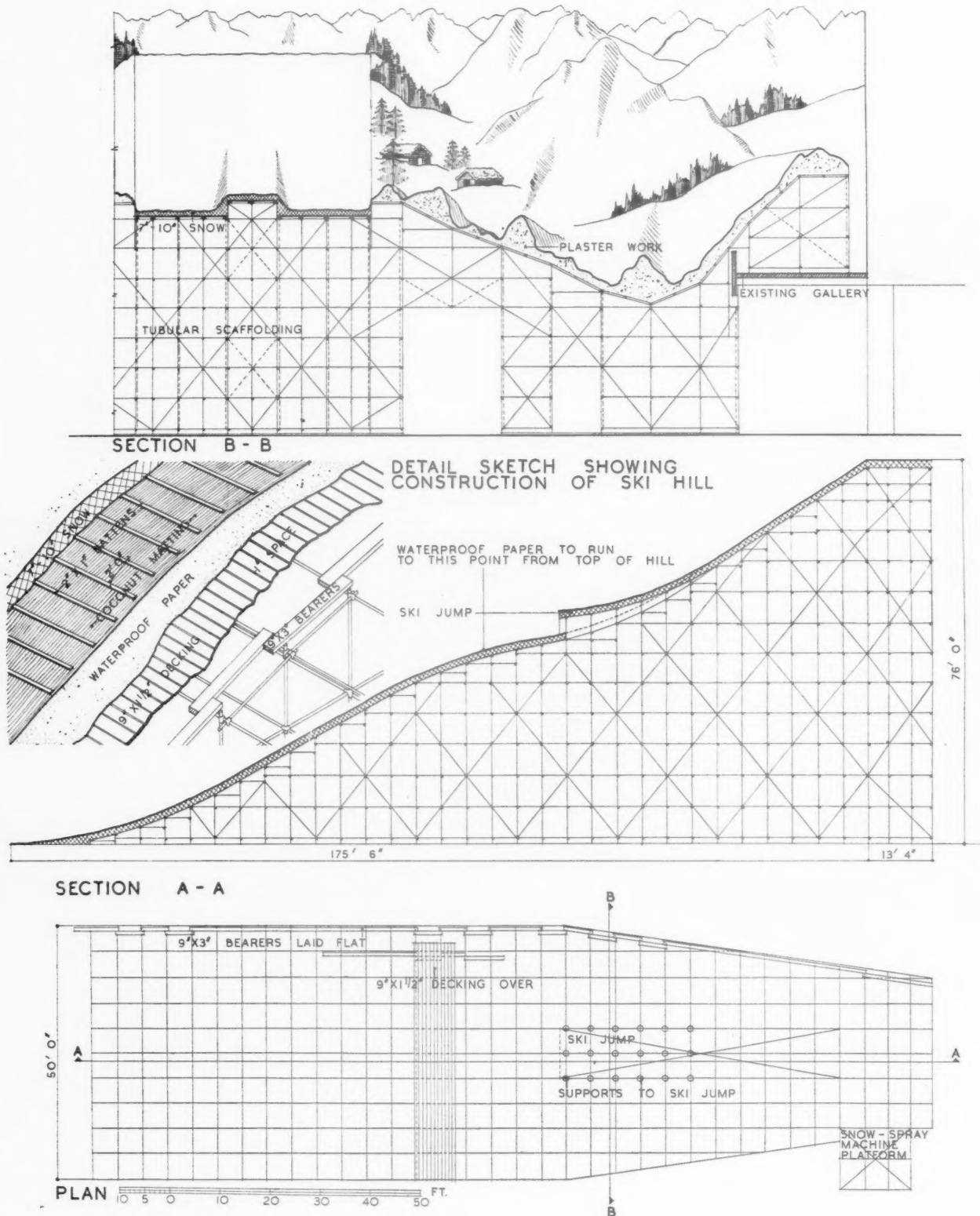


The ski hill has been erected at one end of the main exhibition hall, the angle of the slope being carefully worked out from existing figures. A 10 ft. wide ski jump occurs on the centre of the slope near the top. On either side of the ski hill artificial Alpine scenery has been erected to cover the complete width of the hall.

The ski hill and scenery are built up on steel tubular scaffolding, the mountain scenery being constructed in plaster work. A detail sketch of the construction of the ski hill is shown overleaf. Waterproof paper is laid from the top of the hill to a point just below the ski jump, as there is a certain amount of traffic underneath this area. The snow used on the ski hill is ice ground very finely and sprayed over the whole area from a machine at the top of the hill. A fresh layer is sprayed on each day, the existing layers being kept frozen with chemicals.

WORKING DETAILS : 718

CONSTRUCTION OF AN ALP • EARLS COURT EXHIBITION • DESIGNED & CONSTRUCTED BY SCAFFOLDING (GREAT BRITAIN) LTD.



Details of the construction of the ski hill illustrated overleaf.

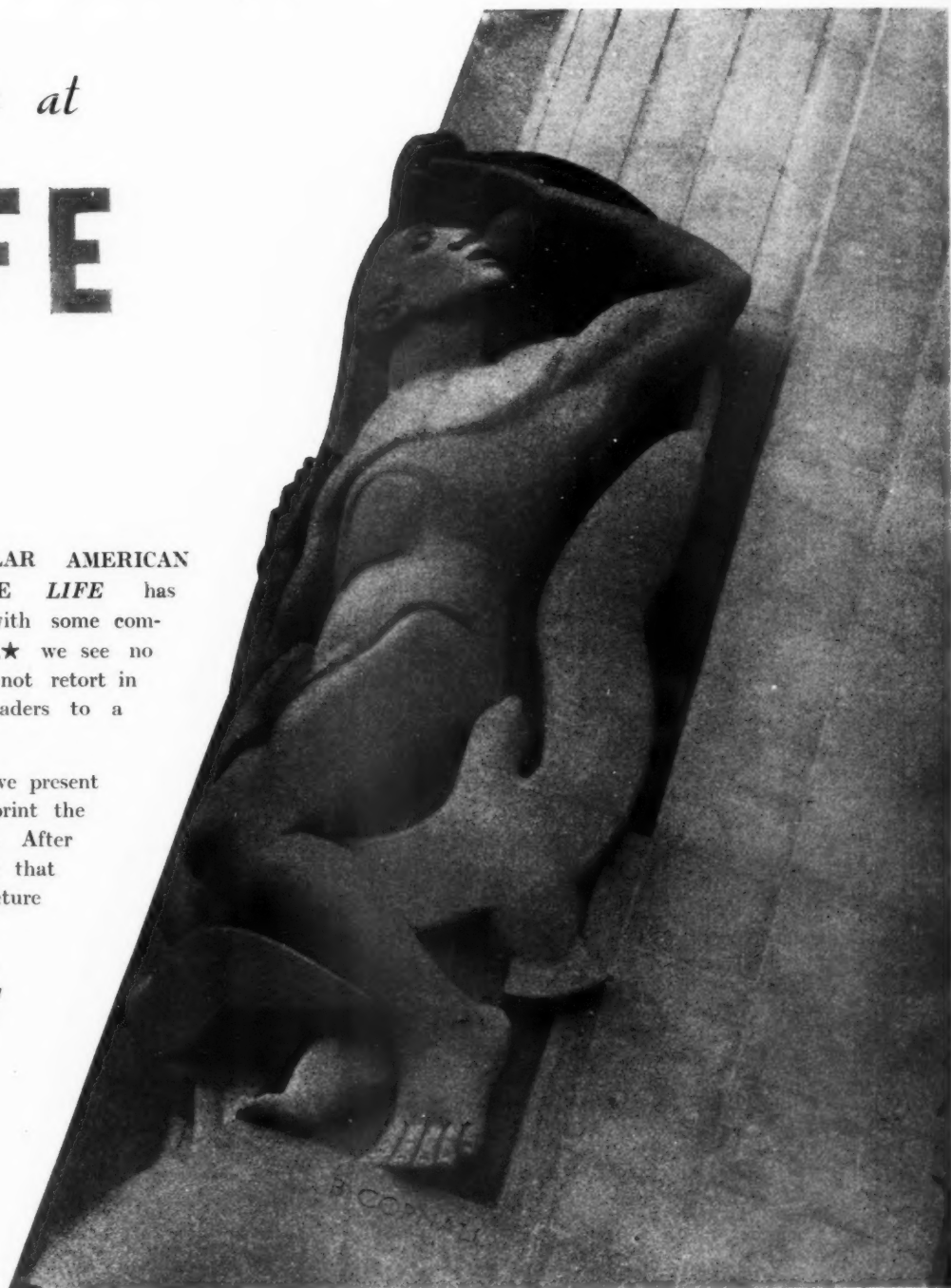
THE ARCHITECTS' JOURNAL

Looks at **LIFE**

SINCE THE POPULAR AMERICAN HOTNEWSMAGAZINE *LIFE* has encroached, we admit with some competence, on architecture,★ we see no reason why we should not retort in kind and treat our readers to a slice of *LIFE*.

In the following pages we present to you in picture and print the news behind Architecture. After all, like *TIME* and, for that matter *LIFE*, Architecture Marches On.

Produced and Directed by
Christopher Saltmarsh.
Art Director: G. Brian
Herbert; Camera Squad:
G. Brian Herbert and
Robert Gee.



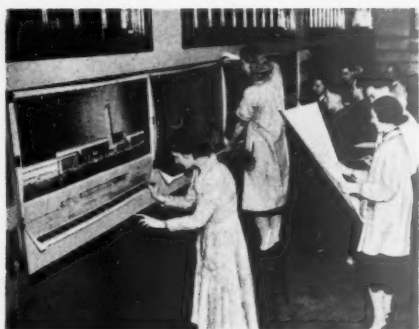
★ In *LIFE* for September 26, 1938. Eight Houses for Modern Living were illustrated on 22 pages. Specially designed by well-known American architects for heavily photographed families earning \$2,000-\$10,000 a year, the houses and their financing were described in great detail. The Architectural Forum collaborated with *LIFE* in this feature. In California and New York, Illinois and Wisconsin, *LIFE* Houses for Modern Living already display "Open for Inspection" signs.

ARCHITECTS' JOURNAL ON THE NEWSFRONTS OF THE WORLD

Girl students get busy : Vibrant Exhibition Czar : Taxidivers' H.Q.

New-Year England already presents a busy and bustling scene, with most of the people in the world of architecture paying less attention to affairs of everyday life and enjoyment and more to the pressing problems of the months ahead. This was shown in the pictures that came out of the week. They reflect the Building Industry's fastest-growing and most diverse urge: the urge for self-expression. Even under the shadow of the grim and bitter game of world politics, which we watch apprehensively from the sidelines, the profession marches on, conscious of the world's woes and fears, yet determined to play its vital rôle in forging the structural shape of things to come.

West of Bristol. Meanwhile girl students play their part in the drive whilst training



for those academic honours that will one day put a seal to their careers. Cardiff, rebuffing a recent accusation of being England's No Mean City No. 2, gives the lead. At the Welsh School of Architecture T-square glamour looms large and the looms of near-graduate industry hum as never before. The female alumni have been hanging their own drawings for the exhibition of the year. It is their great moment, for one day their schemes may find fulfilment in brick or concrete. Sex equality may give them the chance their architect fathers have been waiting for, and a smash hit in the next competition may bring them wealth and fame in a night. So still they strive, adding to the experience that will be their wave-length to success.

Learns Them Young. One of the strong men in the new drive towards architectural reality is architect R. A. Duncan. His R.I.B.A.-sponsored talks to children on "Building Buildings" recently gave the



young idea young ideas; Orthodox grey-beards deplored his unconventional approach, but the kiddies ate it and asked for more. Short, genial and agreeably tough (for an architect) Duncan is made of the

stern stuff that knows how to apply enlightenment with the discerning, heavy hand. He owes much of his common sense to transatlantic activities before the mast. Coming back from the States after a rough passage, he saw architecture in a new light. He is philosopher, economist and historian with all the dour Scottish predilection for dialectics, has, because of his invaluable first-hand knowledge of mice and men, been invaluable in fathering the public relations activities of No. 66 Portland Place. As a member of the R.I.B.A. Council, chairman of the Art Committee, and one of the secretaries of the Exhibition Committee, he is, more than any other person, responsible for the big exhibition programmes that have been luring the innocent public into wanting to know about the architectural facts of life. Ever a hard worker, they say of him that he'd only have to stump with a loud-speaker truck and park on a hillside to get the complacent old-timers voting the right way. And it's all done by hard-headed factual campaigning, not high-flying oratory. Architecturally he keeps on the sensible side of the modernistic wall.



No Respite. Under the shadow of the new Adelphi the titanic work of reconstruction progresses. The lingering ghosts of an eighteenth-century metropolis quickly fade into mere memories before the relentless pickaxe of the demolition expert. Passers-by pause with heart-heavy thoughts of the Spanish War, imagining the dire effects of aerial bombardment. And sculptor Copnall's figure on the new building towering above (as you can see from our front page) averts his gaze. He knows that a new world is being planned around his feet.

New for Old. While the hand of Fate points a withering finger at our grandfathers' homes, enterprise blazes the path to potential plenty. Before our eyes rise, phoenix-like from the ashes of the past, buildings typical of our time and age. Characteristic is the new taxi shelter in Red Lion Square, with latticed fenestration and new-style chimney



pipe thoughtfully camouflaged against an adjacent tree. These are a few signs of the reassuring era in which we live.

PICTURE OF THE WEEK

A.J.'s Picture of the Week Shows Assistant Bernice Hilborough in new-style drawing office crinoline smock planned to leave arms free for instrument work. Following Australian precedent when Melbourne Socialites sported "No" belts to boost anti-prohibition views, Bernice carries her emphatic negative to unresolved duality.

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NEWS OF TIDDLEHAMPTON

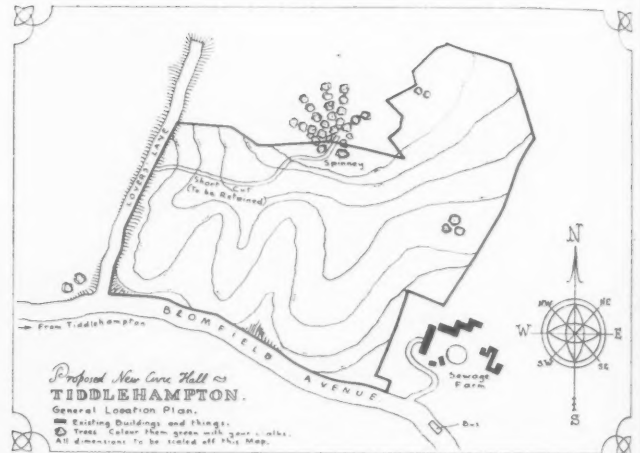
A. J. DIGEST OF CIVIC HALLS COMPETITION

PANTOMIME: AND JUNIORS WHO WEREN'T THERE



Fast work behind the scenes at the Bedford Square Pantomime, staged by London's leading architectural school. Title was *Nothing Personal*: Politics and custard pie made two-thirds of it a pity to miss.

Pleasantly self-conscious audience below are part of those who sacrificed precious holiday hours to hear Mr. R. A. Duncan's Yuletide lectures to juniors called *Building Buildings* at architects' headquarters in Portland Place.



Your Assessor is Stanley R. Farshawe: Madame X gives you an angle on this all-in architects' tussle.

THIS may mean £300 (First Premium) to one of you. Even the A.A. sophomore stands a chance, because "this competition is open to all architects practising in the British Isles, Eire and Palestine, and also to third-year students of the accredited schools of architecture, provided that they have not taken their finals."* Second and third premiums are only to be awarded "on the recommendation of the Assessor, if he can convince a Council quorum that the designs are of sufficient merit to justify the additional expenditure, and as a model for the selected design, provided that the matter is discussed after the flat racing season."

Object of the Competition is "to enshrine in imitation stone the hundred-and-two years of history behind the City of Tiddlehampton." Two civic halls are required "to be capable of being altered at short notice into a fully-equipped hospital for air-raid and/or trench casualties."

Initial building will be erected as a complete entity, but must be capable of enlargement to eleven times its size, while remaining complete at each stage. The Conditions comply with no model conditions at all, but are based, for the most part, upon standard practice.

Sending-in day is January . . . Conditions can be obtained from The Town Clerk, c/o Tiddlehampton Unemployment Exchange.

* An exception is made in the case of the five architects with whom the Council has had previous dealings.

Competitors are to submit drawings of all floors with all the necessary sections and those of the elevations to a scale of $\frac{1}{4}$ -in. to the foot. Two elevations (fore and aft) in three colours and one side elevation to Blomfield Avenue in Mauve white are required to a scale of $\frac{1}{4}$ -in. to the foot. Also a scale axonometric with numbered key index for the use of Councillors who are not at Aintree. In addition to this, the Conditions request a scale model fully wired to show the lighting system. It is pointed out that this, in the case of the winning competitor, would be transformed into an automatic machine for the entrance hall, in which case 10 per cent. of the takings would, of course, be credited.

The Council have in mind an expenditure not exceeding £41,150 for the complete initial building, including equipment, furnishing, roads and site layout, and also the architect's fees, the quantity surveyor's fees, the clerk of works' salary, and some.

Two plans of the site are supplied with the Conditions. One is a general location plan, the other more detailed showing services, trial holes, rat holes, pot holes and just holes. It will be noticed that the site falls gracefully on the south-east towards a sewage farm. The front elevation is to be placed on the north-west. And the sub-soil is lousy.

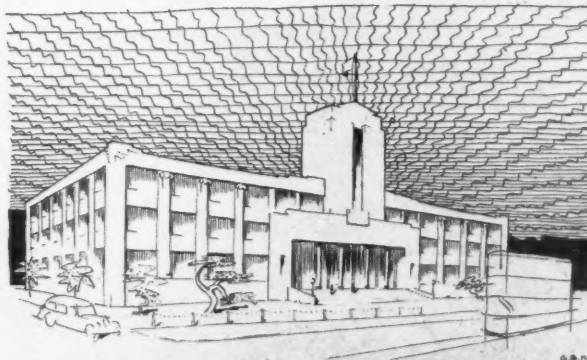
Accommodation Required :—This is set forth in a twenty-five page schedule. Apart from the A.R.P. accommodation, the 1,100 per cent. extensions are indicated by some beastly dotted lines. The cost of the extensions are, of course, to be included in the estimate.

Various office accommodation is indicated, but for the most part it's all halls.

General Character :—The Council desire "a dignified and simple building, preferably in the Gothic style, to accord with the general character of the sewage farm." A local imitation stone will be used with artificial brick facings, and specially designed hand-made tile copings, made personally by Miss Snagge (69 Maid's Causeway, Tiddlehampton), have been specified by the Mayor. The building need not necessarily be fireproof, but they don't want draughts.

For the benefit of intending competitors, we reproduce (below) the front elevation of Noxufat, Ltd., a recent building designed by the Assessor. Convention has hitherto boggled at filling this vital need. A.J. once again leads in giving the public what it wants.

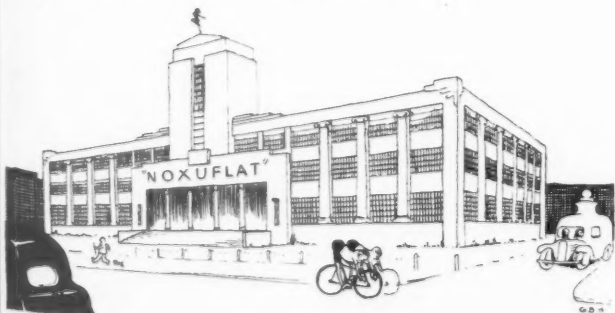
STOP PRESS!



Tiddlehampton City Hall Competition Judge, Stanley Richardson Fanshawe, announced award last Wednesday after A.J. Diesel-Electric presses (see p. 103) had started final run. (He has done this three times before.) This time A.J. Night Editor Horlick was ready, had staged a phoney run.

Top is perspective of winning scheme by Albert Hewson Lambert, 36, married. Centre, winning plan (reproduction by wire and rather better than usual). Below, only photo Mrs. Alice Winifred Lambert could find of the winner: said A. H. L. is funny about being photographed.

Your Assessor Gives You a Lead





Erstwhile A.J. cover showing mascot
(centre in circle)



Inigo Jones, famed inventor of architecture in England, whose left profile has been mascot of A.J. for thirty years. Originally made from steel engraving in London's Victoria and Albert Museum, it has gradually changed into a woodcut through neglect to make a new block.



Architects' Journal inaugurated nation-wide search for new mascot for cover in fall of last year. Remarkable find resulted: living Inigo Jones reproduces Master's physical characteristics and carries on great architect's principles in 1939.



SO : HERE IS INIGO JONES 1939

INIGO JONES
O P I N I O N
1939

and now
turn over



'The back-bone of England is its
architectural assistants.'



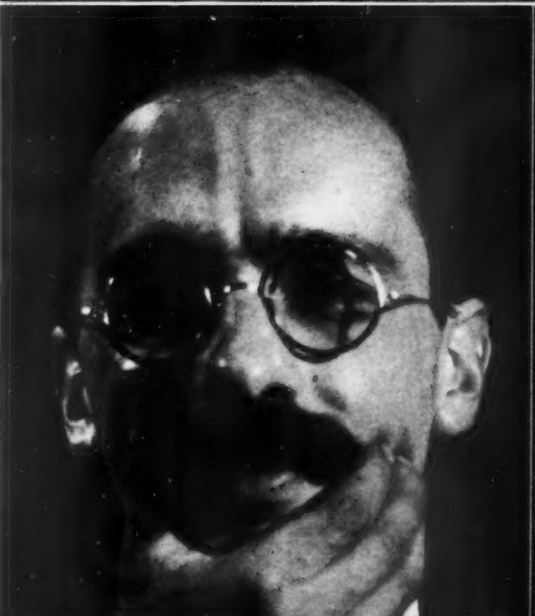
'I don't think much of this modern
stuff. It's all very well for the
younger chaps.'



'Registration has made the profession
safe for democracy.'



'No, architecture is not in the melting
pot as far as I am concerned.'



'My real hobby is gardening.'



'I'd rather not discuss that question.'



For benefit of extra-vert readers who want to know how Inigo Jones 1939 lives our cameraman at extreme personal risk has spent a typical day in his company.

FACTS : James Inigo Jones is 47, weighs 9 stone 8 lb., is chief assistant in London office of Tredgold & Roberts and Howard Acheson & Wilson. Had practical training, ending with two years at R.A. School. Served with Camouflage Corps in war, entered present post in 1925. Is married, with two children (wife née Cormack, 35, blonde). Hobbies are gardening and reading A.J. Income £400-£650 according to circumstances. Would like country practice one day.



1 A HURRIED BREAKFAST WITH THE FAMILY (VIROL AND POST TOASTIES)



2 JUST IN TIME FOR THE TRAIN ("GREEN FLY AGAIN, DEAR")



3 A CHEERY WELCOME FROM THE OFFICE



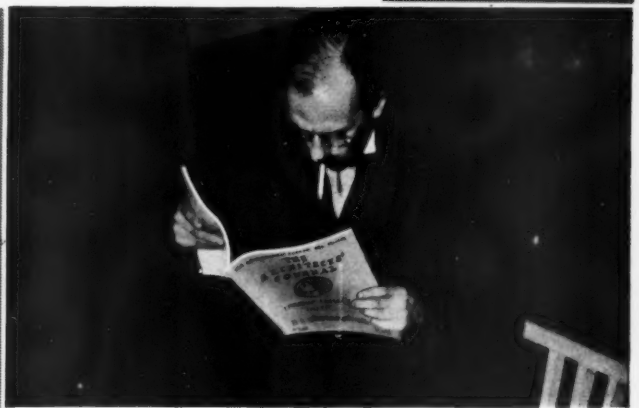
4 A FEW WORDS WITH THE CHIEF ON THE BIG JOB



5 ON THE SITE HE SEES HIS DREAM-CHILD GROWING UP



6 A FEW COMPLIMENTS FROM A CLIENT



7 AND SO TO BED WITH THE A.J.

Crime

THE BALLUSTER STAYER CASE

A.J. NEWSHAWKS daily risk their necks to bring wars, fires, explosions, Contracts Open, to the breakfast table—but like newsreel cameramen, they seldom make world headlines. Here, however, arranged as a brain-tickler is a crime which the A.J. star reporter and hand-cameraman were waiting to scoop. Below, the A.J. records in pictures the lethal mix-up of jealousy, high life and top-racket ingenuity which left federal cops a bad second. Read, chapter by chapter, this shocker from Real Life.



2 Sixth housemaid, Betty, handing in his morning tea, found Sir Balluster dead in bed, face twisted terribly.

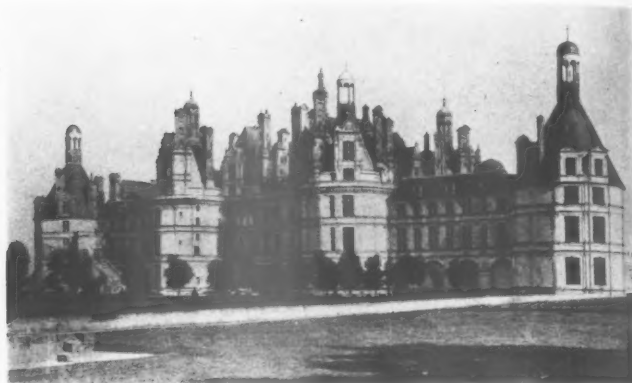


4 Chief Inspector Mastic questions servants, then Lady Stayer,* who is, of course, prostrate. On recovering . . .

* Ena, daughter of 19th Baron Whitaker: married Stayer in headline runaway in 1888.

Sir Balluster Stayer

[B. 1859: Famous pendentive octogenarian architect ("Battle-of-the-Styles," Balluster they called him in the 'eighties)] was . . .



1 found dead in his recently finished country home at Saffron Cham at 7.30 on a March Friday morning.



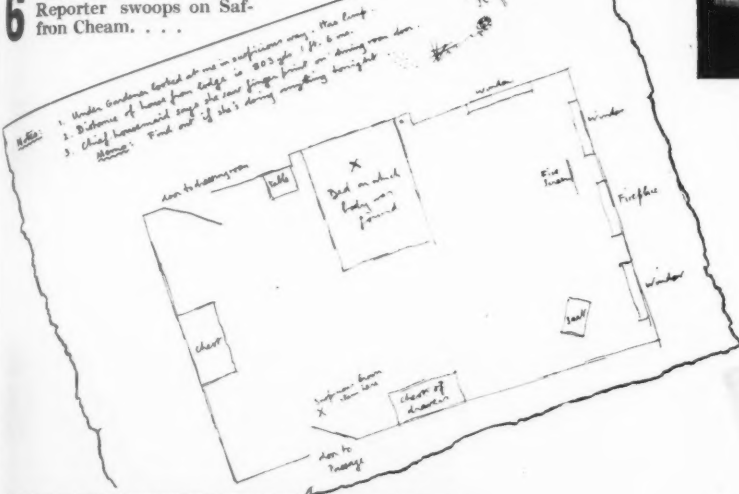
3 Post-mortem proved death by Mentholite, lung-dissolving poison gas. Time of death: 11.35 p.m.



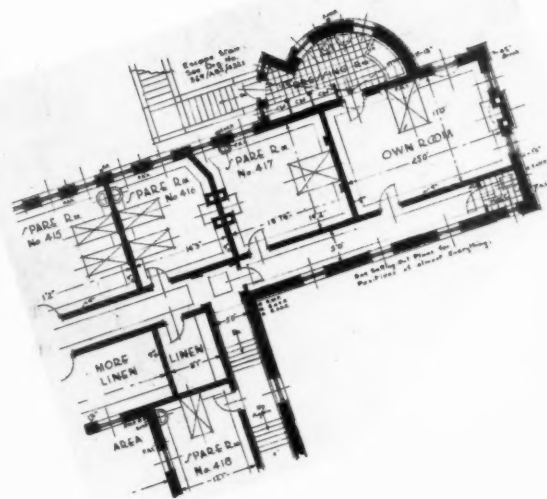
5 She tells him: Sir Balluster's income had dropped to £38,000, but otherwise he had no great worries. On tragic night Cornelius Wilfrid Sprocket, husband's chief assistant, who had carried out the Stayer residence, had been to dinner: afterwards had discussed extensions with Sir Balluster. Sprocket had left at 10.30 p.m. and Sir Balluster had torn current A.J. to pieces and gone to bed in high spirits.



6 Meanwhile, A.J. Star Reporter swoops on Saf-ron Cheam. . . .



7 . . . interviews the Chief Inspector, who . . .



9 "I prefer these," retorts A.J. newshawk, producing eighth-scale construction plans. "I remembered them in last year's Academy. And I think I've got your man."



8 . . . shows him the official plan of the murder scene.

[How did the A. J. Star Reporter see daylight in this homicide tangle? All his facts are before you. Think quickly and clearly.

Then turn the page and check your results.]



10 Ten minutes' tense grilling initiates dash to London office of titled architect. "Sprocket, Cornelius Wilfrid," raps out the Inspector, "we want you for the wilful murder of Sir Balluster Stayer!"



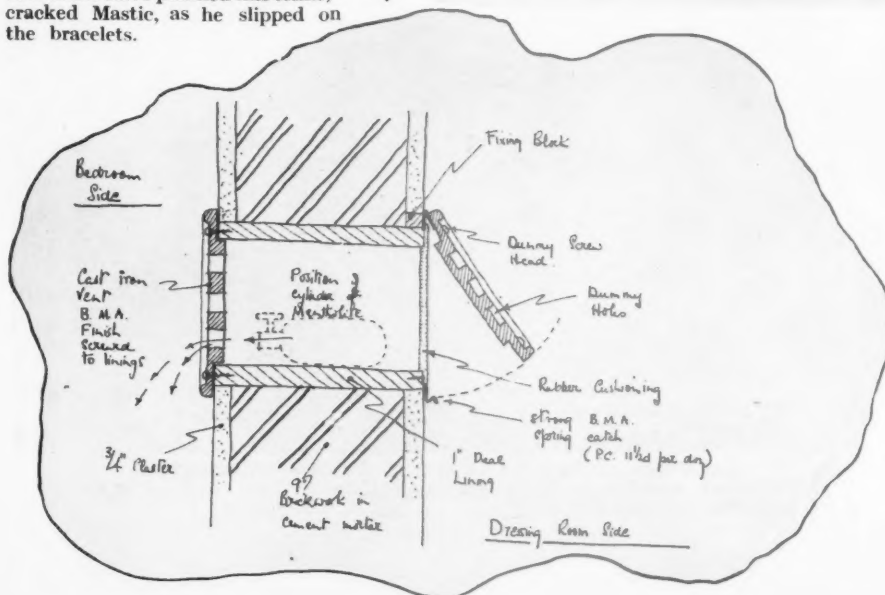
THE STAYER CASE

How did the A.J. newshawk go to work? He looked up the working drawings of the house in A.J. files—noticed Byzantine escape stair communicating with dressing-room of dead virtuoso. A way of escape, flashed across his mind. A glance at the scene of the crime showed that ventilator over Sir Balluster's bed did not reach open air, was a gas-tight dummy backed by dressing room. Then facts leaped (see cut below) to light.

Cornelius Sprocket, dead architect's Ghost No. 1, was refused a rise after eleven years, became obsessed with desire for revenge and when entrusted with design of Saffron Cheam, saw to it that world-famed residence was PLANNED FOR MURDER. Sir Balluster never noticed the escape stair and had not heard of a ventilator.

On lethal night Sprocket had left the house at 10.30 p.m., put his bicycle in drive, ascended escape stair, inserted cylinder in extract panel and waited for victim to die. Later, wearing gas mask specially bought by Sir Balluster for his own use, he had opened windows of bedroom, thrown cylinder in East Lake and pedalled back to Finchley.

"I knew at once that only an architect could have planned this crime," cracked Mastic, as he slipped on the bracelets.



L'élégance



Brian

ALL THESE EXOTIC CAPRICES (above) frolic through the mid-season Collections. Top right, the "Dea ex Machina" creation on classic lines from Maison Lubecton strikes a new high point in architectural couture, and, on the left, wayward fullness is the keynote of this charming ensemble for the interior decorator. Demure as a daisy. Fatness for purpose. Below, the "Ian" collar is made daring and appealing with the "Voysey" tie, while Astragal's sophisticated dressing for the beard and moustache forms a fitting and seductive complement to the Edwardian hair style.

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THE ARCHITECTS' JOURNAL

Goes to Press



CHIEF EDITOR'S SANCTUM. Here Department Heads hang up on walls possible illustrations for next week's issue. Statuette on left called "Thanksgiving" struck to commemorate start of Information Sheets.



NEWS CROWDS IN over the tapes: well-known exclusive scoop shot above shows crowd kibitzing outside House after passing of Registration Bill.



CORNER OF MAKE-UP room No. 1. Note restful surroundings, crammed wastepaper basket and specially designed pendant light-fitting.



COMPOSITORS' ROOM. Powerful daylight and direct ventilation needed to defeat dreaded printers' disease—the bleed-off.



DIESEL ELECTRIC ROTARY press with output of over 200 A.J.'s per annum. Sheets pass over rollers, under ink-pad and thence to floor: whence collected by hand.



STRAIN ON NERVE centres takes heavy toll of ideas men. Above is corner of staff room to which newshawks can retire in afternoons.



MECCA FOR ARCHITECTS and students. Queen Anne's Gate is thronged each Thursday by excited readers.



AS A.J. COPIES ARE ASSEMBLED and guillotined (cut to shape) they are rushed to main line stations. Here is one of the fleet of high-speed trucks used.



THE SCOTTISH FLYER waiting for the Northern Edition. It is dawn of another Thursday. Soon, while pressmen fall into bed your ARCHITECTS' JOURNAL will be by your plate. Weekly sales of this paper now run into three figures, not including newsgents' returns.

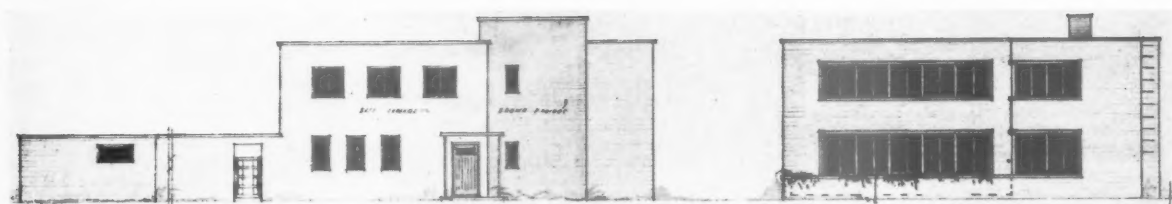
THIS ENDS OUR SECTION ON LIFE

Architect v. Architect

CORRESPONDENCE BETWEEN

Mr. Edward Banks of Cowper & Banks, F.R.I.B.A., and Mr. Harold Falkner, F.R.I.B.A.

DESIGN NO. 1



March 7, 1936.

Mr. Banks submitted a first design for a house to the owners of an estate on which his client wanted to build. The owners passed it on to their surveyor, Mr. Harold Falkner.

March 9, 1936.

Mr. Falkner sent the drawing back to Mr. Banks, altered by himself, approved to his amendments. (Design No. 2, below.)

DESIGN NO. 2



April 7, 1936.

Mr. Banks asked Mr. Falkner if he would approve of grey Dutch pantiles, instead of the red tiles indicated on his alteration.

He further asked him to allow windows free of glazing bars and not as his requirements.

Falkner to Banks.

Dear Sirs,

Crooksbury Estates

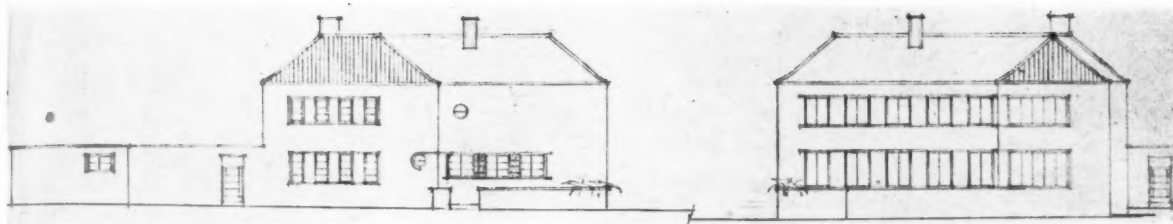
April 8, 1936.

I have yours of the 7th. I will approve pantiles, the same as Lutyens used at Lambay, provided they are laid same pitch.

I have no objection to the bars in windows being omitted on south front (as a matter of fact, my Client added this objection), on the north and east the view is nothing, and the addition of bars saves money in the case of breakage. Perhaps you will be good enough to let me have a copy of the plan when altered.

Harold Falkner.

DESIGN NO. 3



Banks to Falkner.

April 11, 1936.

A revised design was submitted on this date by Mr. Banks showing the roof pitch at 40°. on the grounds that a steeply pitched roof added to the expense. (Design No. 3.)

Falkner to Banks.

April 17, 1936.

Dear Sirs,

Crooksbury Estates

I mentioned the pitch as I consider it a matter of principal importance.

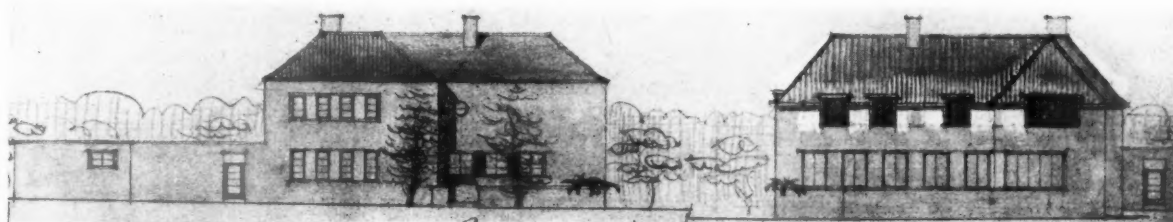
There is no difficulty, except your eccentric arrangement of windows.

There would be an actual economy owing to the omission of unnecessary walls.

We have previous experience of derelict buildings inspired by certain *continental fashions* now fortunately obsolete, and we have no intention of having the mistake repeated. (See Design 4 for Mr. Falkner's alterations to Design 3 sent with this letter.)

Harold Falkner.

DESIGN NO. 4



At this stage Mr. Banks' Client wrote to Mr. Falkner protesting against his methods (see Mr. Falkner's reply below).

Falkner to Banks' Client.

April 21, 1936.

Dear Sir,

I have yours of April 20. I do not see that any impasse has occurred. I have twice altered the plans into reasonable houses, and it is up to your architects to drop eccentricities and get on with them.

Your architects sent me in the first instance a plan in what is, I believe, known as the "International" or "Modern" style.

The other houses on this estate are quite different,

and as this style has been found to be quite unsuitable to this climate, I made certain small alterations which would have given you a reasonably satisfactory house.

Your architects asked me if a particular type of roof as used by Lutyens at Lambay would be approved. I replied, "Yes, if at the same pitch."

They sent me a fresh design in the style of the cheaper Council cottages (these will be quite familiar to you in the North) at an entirely different pitch.

Again I have altered this into a very reasonable house and returned it.

The question of pitch depends on climate, and to some extent on surroundings. I know of no reason why a house on such a slight elevation as your site should have a lower pitch.

There is no reason why Bedroom No. 4 should have a window area 50 per cent. of its floor space; the percentage suggested in by-laws is 10 per cent.

If Bedroom No. 2 requires a window in the West wall in addition to those on the south, so then does Bedroom No. 3.

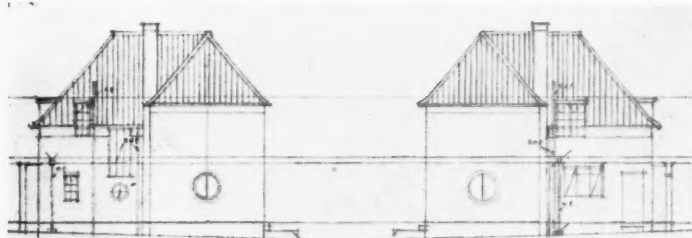
These are the only alterations, so far as windows, I have suggested.

The Guildford Rural Council are bound to approve any plan which conforms to their 1869 by-laws.

I am perfectly aware that Mr. Banks can design a very good house if he chooses.

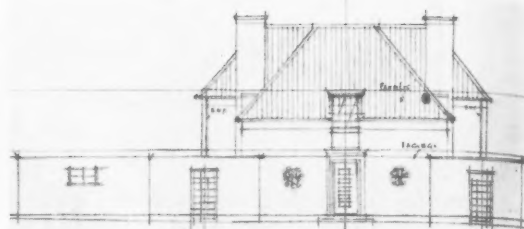
Harold Falkner.

DESIGN NO. 5



April 29, 1936.

A fresh traditional design was now submitted to Mr. Falkner. Mr. Banks' client was by this time prepared to accept anything Mr. Falkner approved. (Design No. 5.)



Falkner to Banks.

May 1, 1936.

Dear Sir,

House—Crooksbury Estate

Thank you for your letter and plan of the above, returned herewith, approved.

This is what I call modern without eccentricities.

Will you please let me have a print for filing purposes.

Harold Falkner.

Note.—This final design (5) was found to be more expensive than the first, and new tenders had to be obtained. The job was finally started in September, 1936, six months after approval was first sought from Mr. Falkner.

THE FINISHED JOB:

HOUSE NEAR FARNHAM, SURREY



SITE — Overlooking Farnham golf course. Rather than sacrifice the site, the client, who wanted a modern house, agreed to Estate Surveyor's stipulations.

CONSTRUCTION—Cavity brick walls, faced with London yellow stocks. Red roof of Roman tiles. Floors generally pitch pine strip on joists. Hard plastered walls, distempered. Pitch pine paneling in living room.

Left, a general view from the north-west.

DESIGNED BY EDWARD BANKS



A detail of the entrance front

H

HOUSE NEAR FARNHAM, SURREY

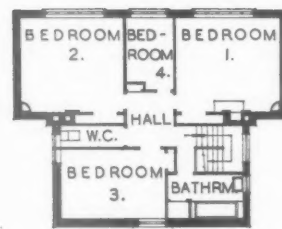
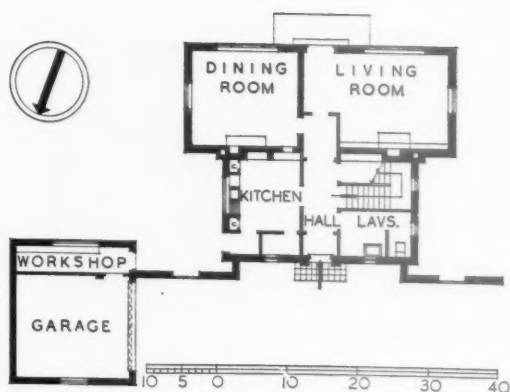


DESIGNED BY
EDWARD BANKS

SERVICES — Combined solid-fuel cooker and boiler, with auxiliary electric immersion heater. Coal fires in living room, dining room and bedroom No. 1. Electric panel fires elsewhere.

COST—£1,552. Cost per cubic foot, 1s. 2d.

Above, the living room. Left, a detail of the staircase handrail.



GROUND AND FIRST FLOOR PLANS

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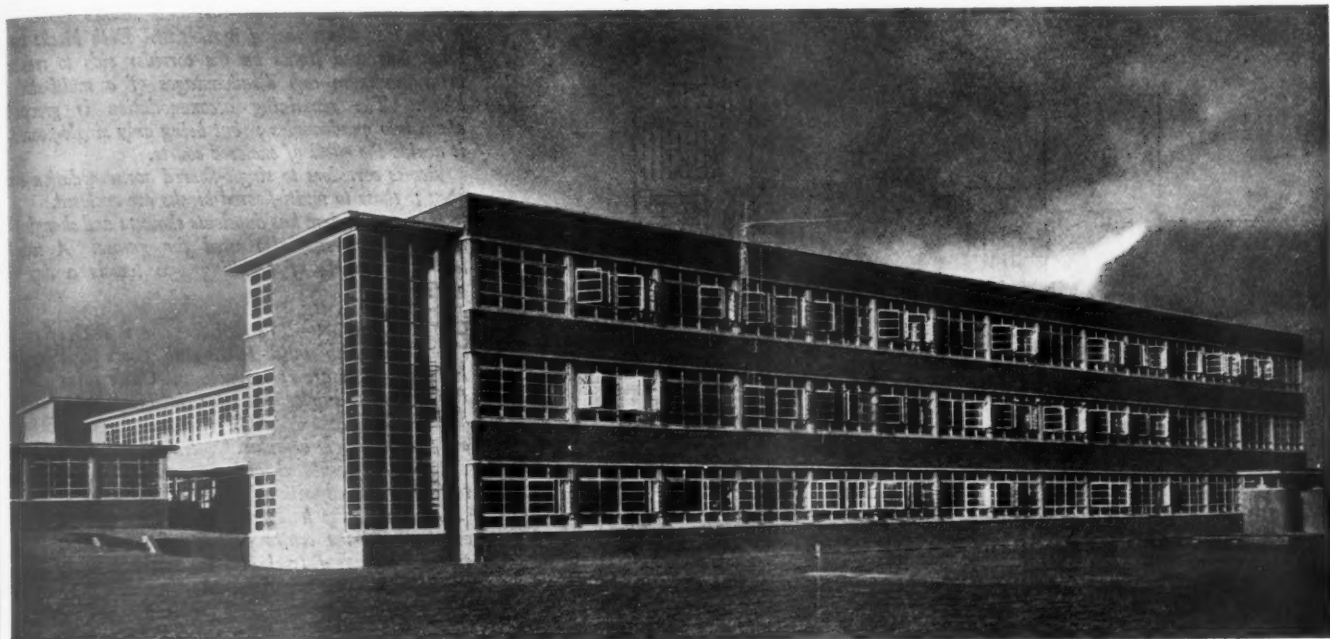
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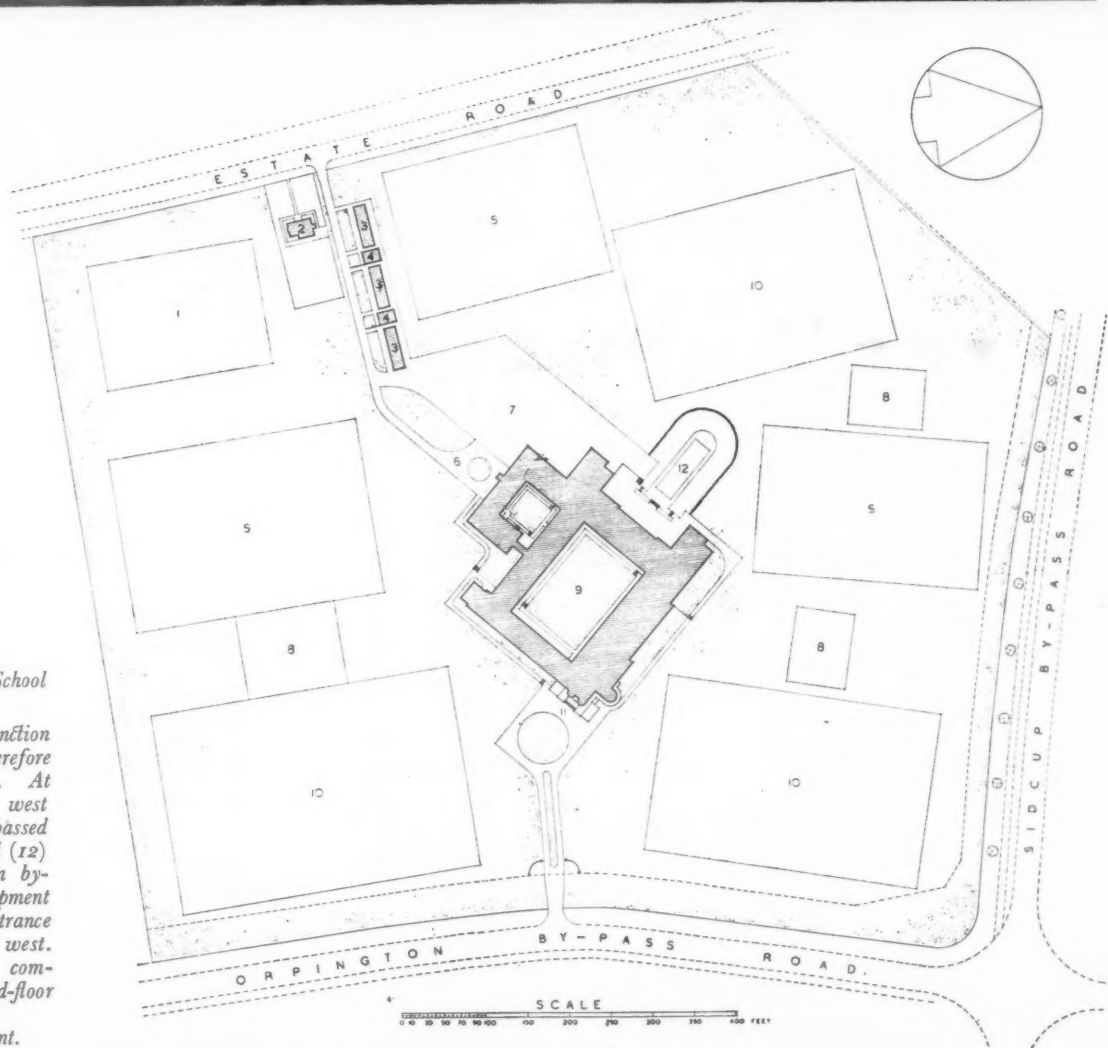
SCHOOL AT SIDCUP, KENT

BY W. H. ROBINSON : JOHN W. POLTOCK, ASSISTANT



KEY TO LAYOUT

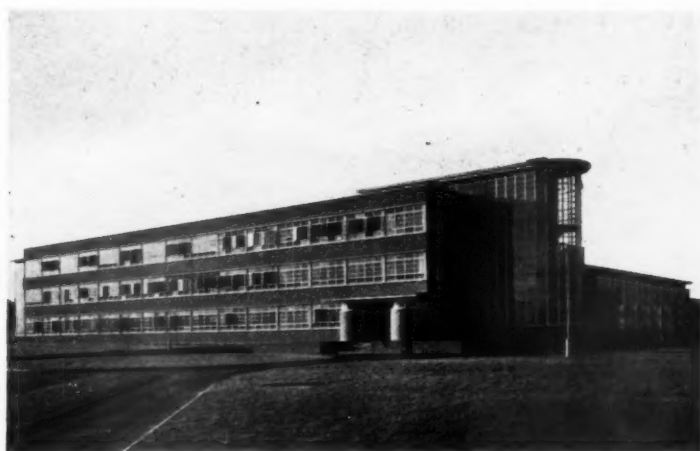
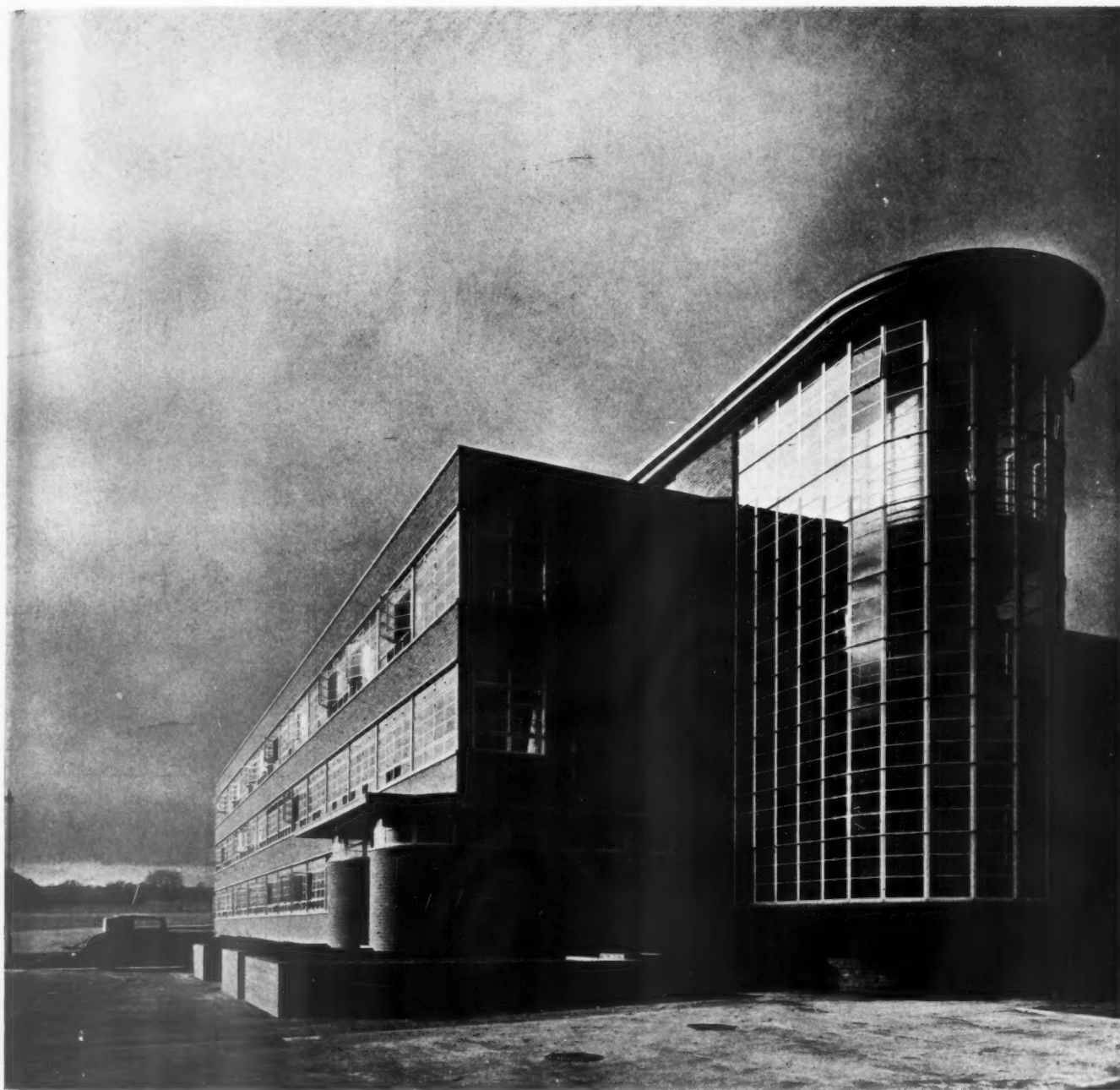
1. Minor Games
2. Caretaker's House
3. Bicycle Shed
4. Fives Court
5. Soccer Pitch
6. Kitchen Entrance
7. Tar-Paved Area
8. Cricket Table
9. The School
10. Rugby Pitch
11. Main Entrance
12. Swimming Pool



PROBLEM—A County School for 650 boys.

SITE—Situated at the junction of two by-passes and therefore not ideal for a school. At sketch-plan stage the west boundary of the site passed through the swimming-pool (12) parallel to the Orpington by-pass. Subsequent development allowed an additional entrance to the school from the west. The fall across the site compelled variations in ground-floor level.

Above, the south-east front.

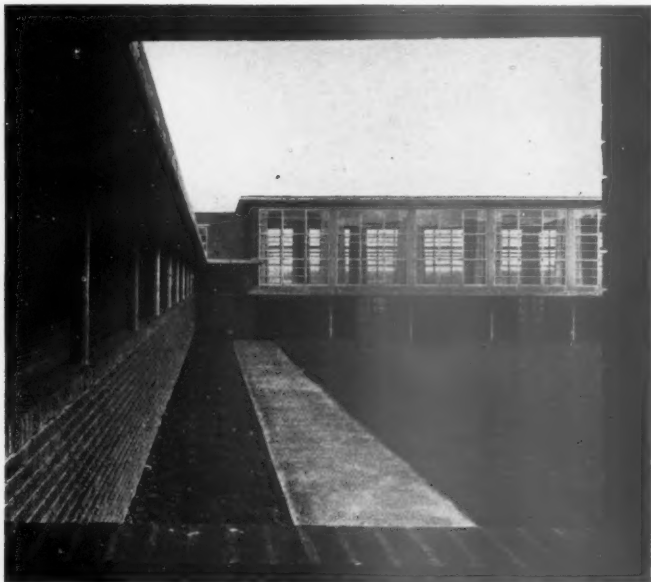


CONSTRUCTION (cont.)—The semi-circular staircase is cantilevered from a central duct which contains the boiler flue, the flights being cast with the 6-in. R.C. walling of the duct.

R.W.P.'s have been cast into the R.C. frame and all other services are either in ducts or otherwise brought down within the building.

Above is a detail of the main entrance and semi-circular stair. Right, a general view from the east.

SCHOOL AT SIDCUP • BY W. H. ROBINSON : JOHN W. POLTOCK, ASSISTANT

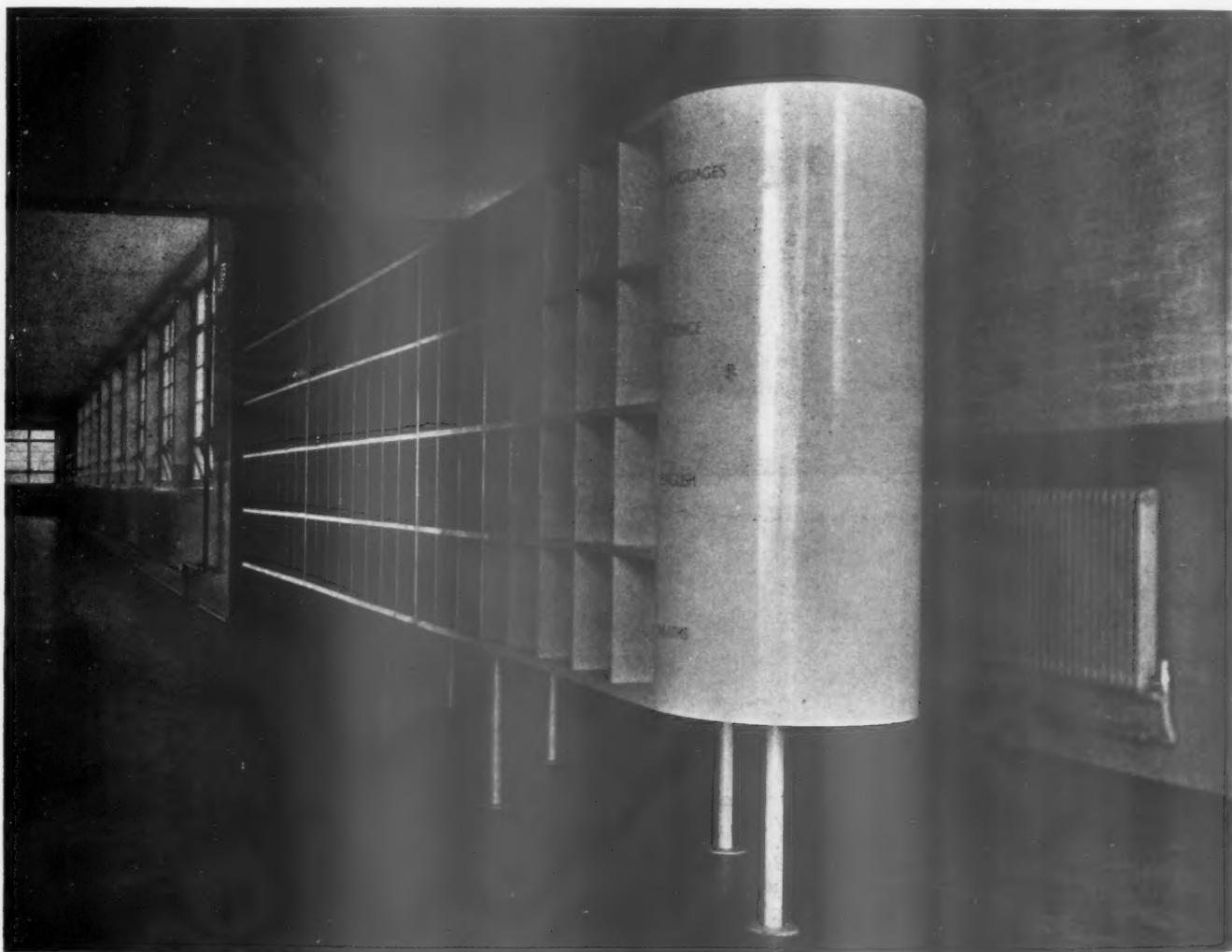


INTERNAL TREATMENT—Classrooms: sandlime bricks, pointed with white cement; ceilings and columns are painted to match the bricks; floors, 1-in. deal strip; dados, 4 ft. high, are painted in bright colours. Corridors are similar to classrooms, save that floors are 1-in. oak blocks. Vestibule and entrance hall: plastered, with sheet rubber floors. Library: fittings in limed waxed oak, floor in Tasmanian oak strip. Hall: plaster,



with acoustically absorbent board in special positions. Three 2-in. heating pipes running across windows are painted flame, as also are columns supporting the gallery; ceiling is ivory; walls, parchment; columns, doors and proscenium curtains, grey.

Left, the assembly hall showing the corridor flanking the gymnasium. Above, interior of the assembly hall. Below, a storage rack.



SCHOOL AT SIDCUP • BY W. H. ROBINSON: JOHN W. POLTOCK, ASSISTANT

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COST—Building contracts, £6,700 and £38,700. Total cost, excluding land, fencing and furniture, £54,700. Cost per place (660 places) : £83.

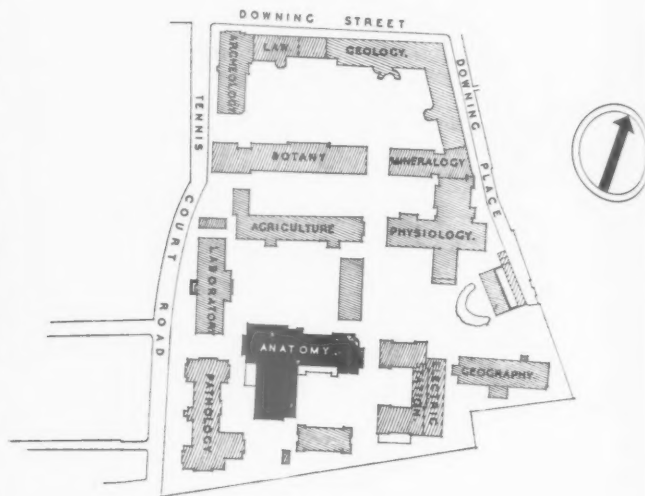
The general contractors were Messrs. H. Friday and Sons. For list of sub-contractors see page 152.

Above, a general view of the library. Below, the assembly hall and a detail of the semi-circular staircase.



SCHOOL OF ANATOMY, CAMBRIDGE

DESIGNED BY STANLEY HALL AND EASTON AND ROBERTSON



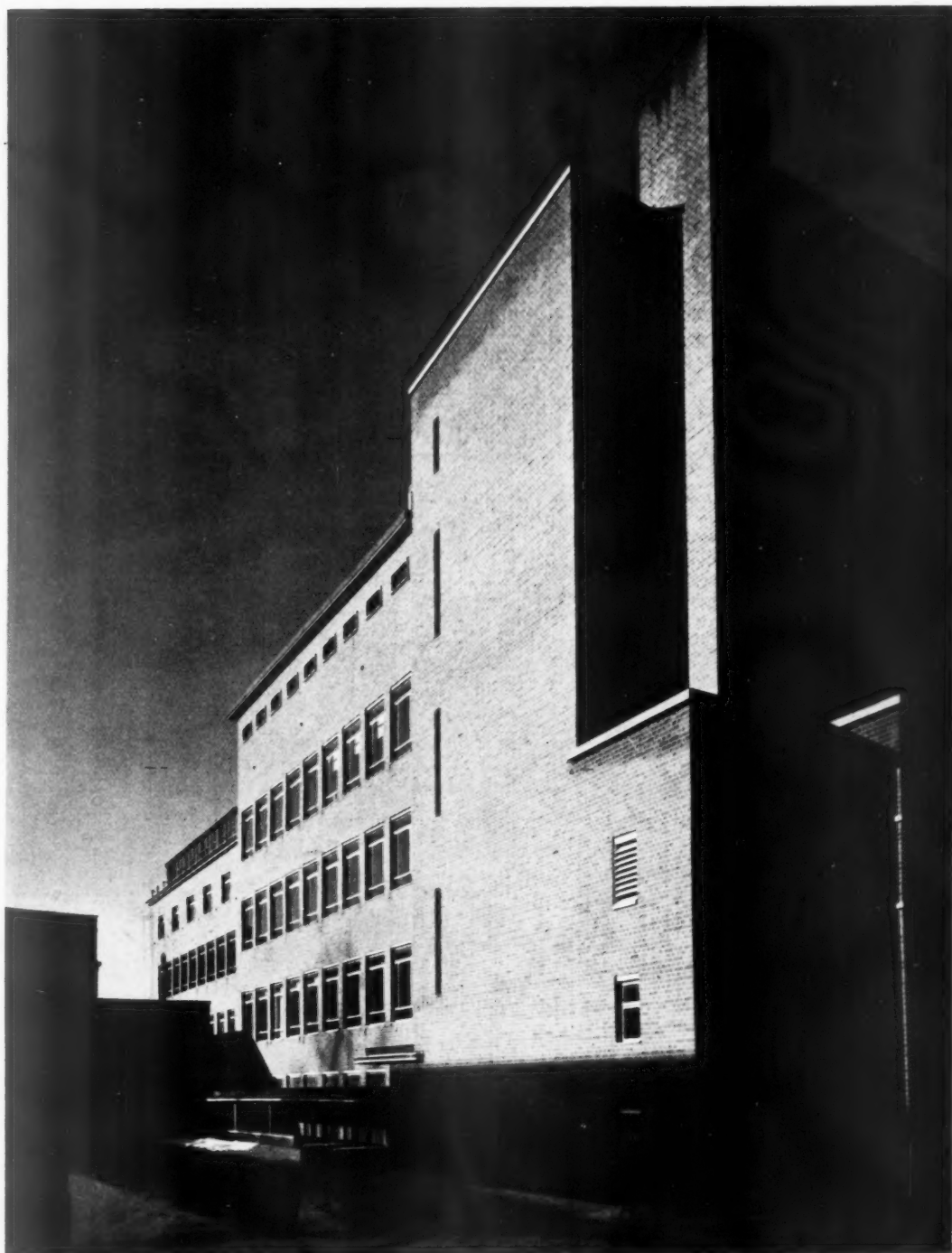
PROBLEM AND SITE—New School of Anatomy, University of Cambridge, on the site of the old School of Anatomy near Downing College. It is approached from Tennis Court Lane. The principal units are a large dissecting room to which are attached specimen and body stores, embalming room and refrigeration plant; an X-ray department; a department of

embryology and histology; a department of comparative anatomy; an animal department; a lecture theatre, museum and library; cloaks, lavatories, stores, etc.

Above, a part of the south front. Below, a view from the southwest.



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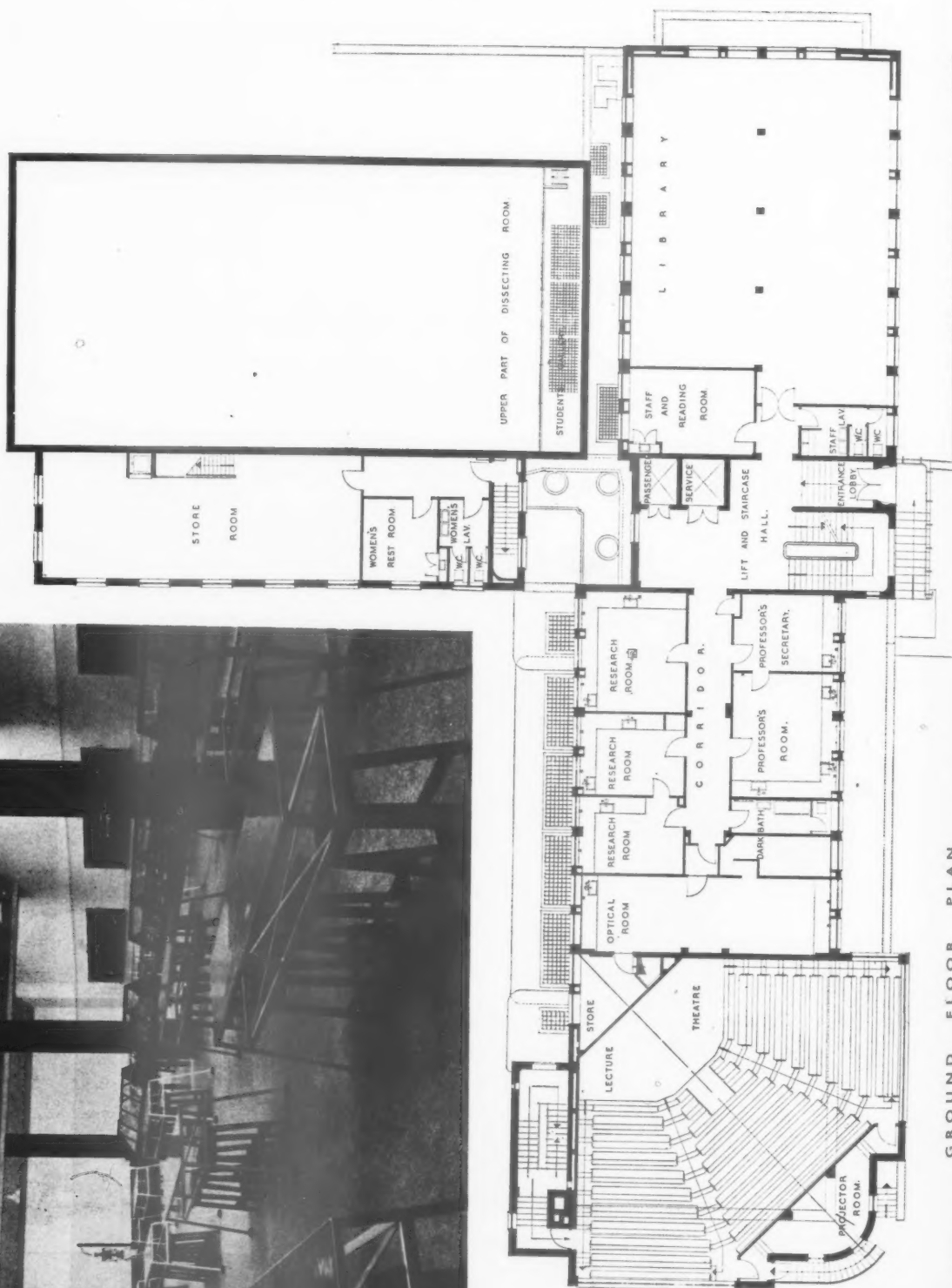
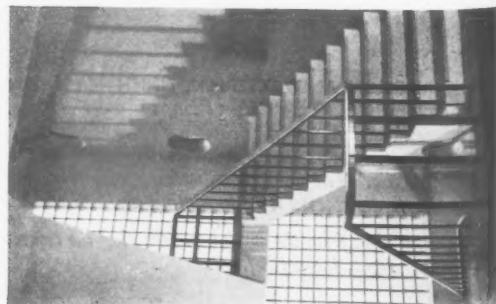
CONSTRUCTION AND EXTERNAL FINISH—Steel frame, infilled with brickwork. This is largely in cavity construction, the outer skin being 9 inches and the inner $4\frac{1}{2}$ inches thick. A $6\frac{1}{2}$ -inch cavity accommodates the service pipes, conduits and heating risers. Covers in the walls provide access to the services. Structural floors are hollow tile. The walls are faced with multi-coloured russet facing bricks and the flat roofs are covered with insulating tiles. Metal windows are fitted.

Above, a view from the south-east, showing the covered way linking the students' entrances; right, the north front.

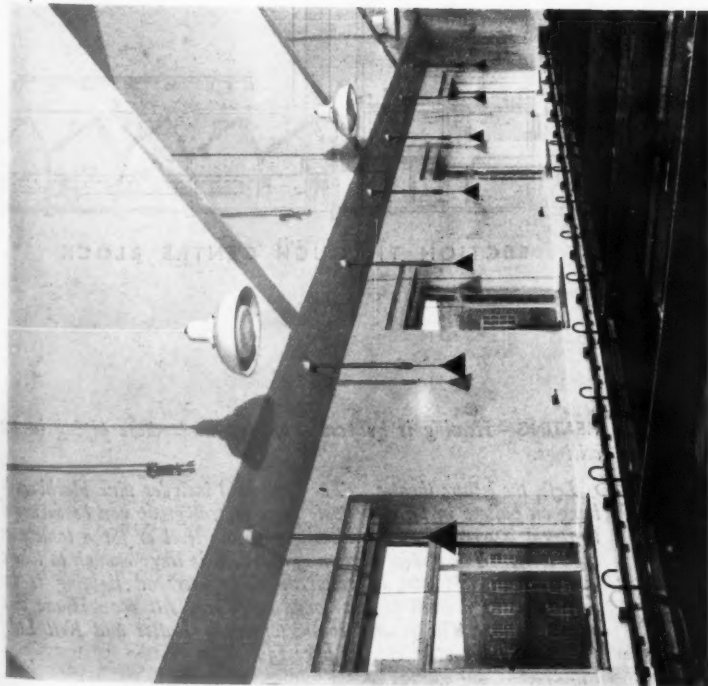


SCHOOL OF ANATOMY, CAMBRIDGE. • BY STANLEY HALL AND EASTON AND ROBERTSON

PLAN—The dissecting department is placed on the lower ground floor, the dissecting room being an extension from the main building and lit with north-light roof glazing. The lecture theatre occupies part of the ground and lower ground floors. The museum is on the first floor together with a group of research rooms; embryology and histology are on the first floor, comparative anatomy on the second, and the animal department on the third. This last is planned with an open internal courtyard at roof level. Left, the dissecting room and the staircase.

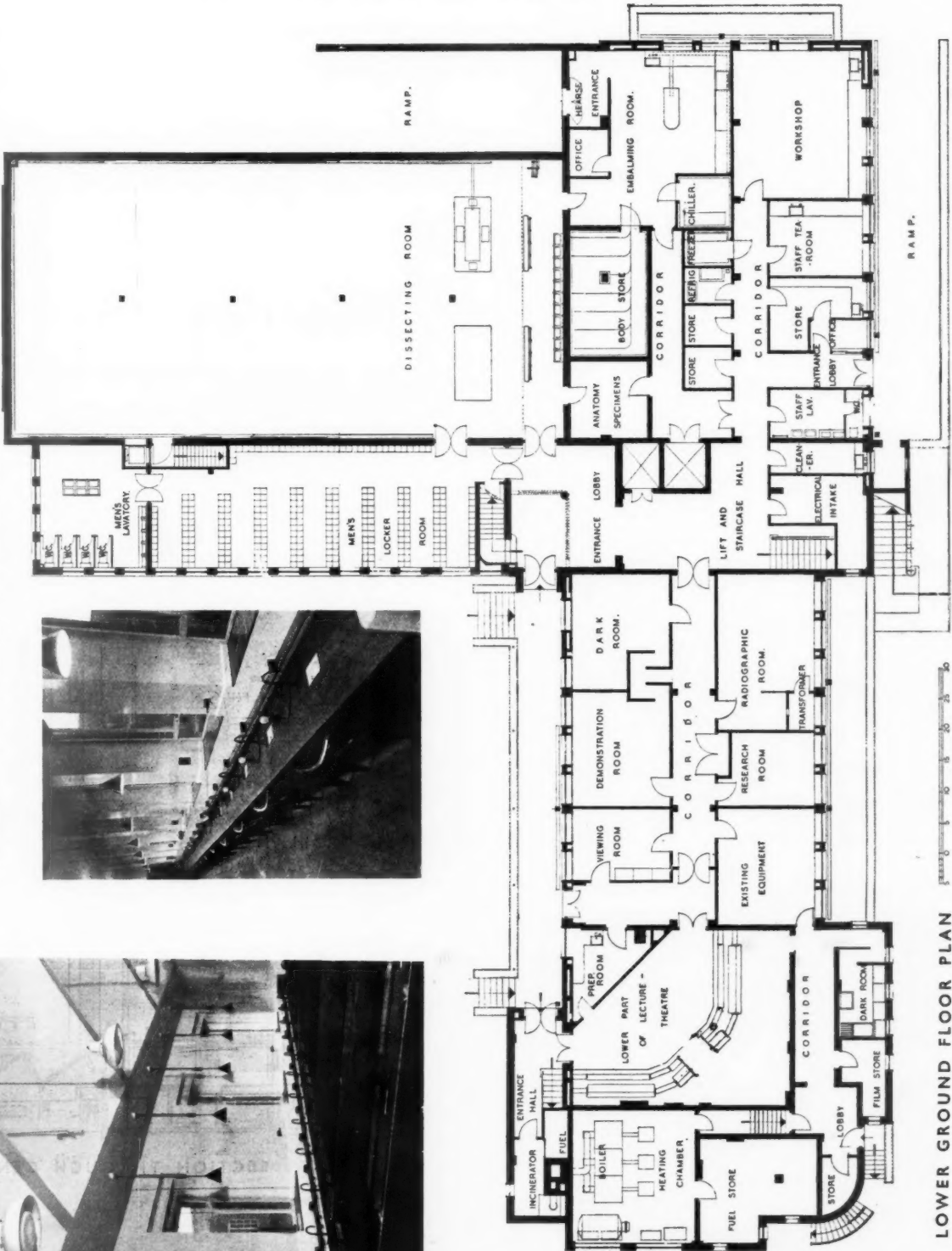
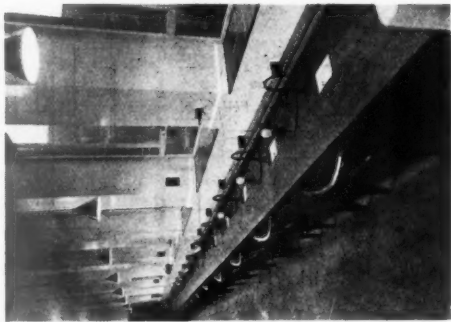


INTERNAL FINISH—Flooring materials: in the departments of comparative anatomy, embryology and histology and the research rooms, rubber terrazzo. Library, museum and landings, cork. Dissecting room, terrazzo in

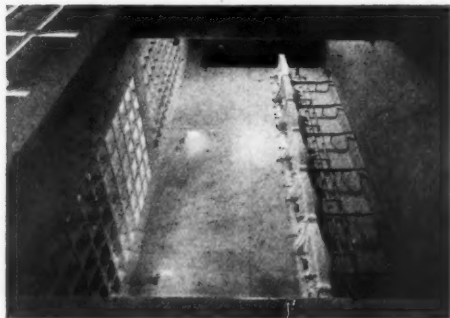


INTERNAL FINISH—Flooring materials: in the departments of comparative anatomy, embryology and histology and the research rooms, rubber terrazzo. Library, museum and landings, cork. Dissecting room, terrazzo in squares. Animal department, quarry tiles.

EQUIPMENT—In the comparative anatomy department the services are accommodated horizontally for gas, water and light. In the comparative anatomy department the services are accommodated horizontally in the backs of the rows of fittings, descending to the floor at the end of each row. The lecturer's equipment in the theatre includes three groups of three vertically sliding blackboards, arrangement and screens for film and lantern projectors and for an epidiascope. Left, comparative Anatomy Department; below, in the Embryology and Histology Department and, bottom, wash-basins in dissecting room.

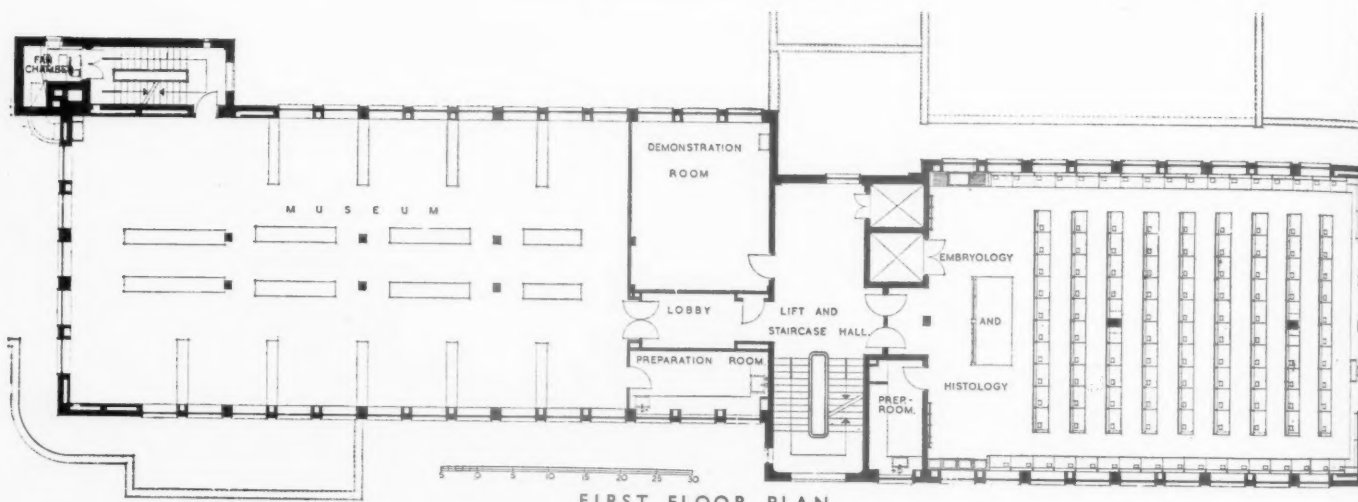


LOWER GROUND FLOOR PLAN





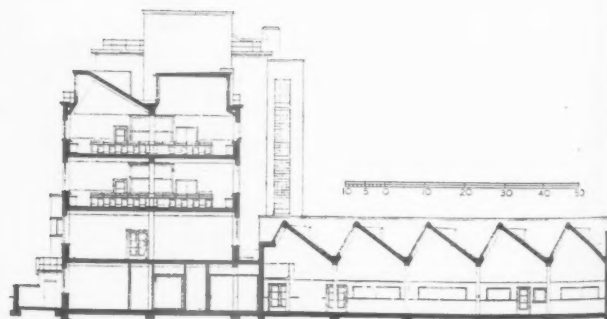
SECOND FLOOR PLAN



FIRST FLOOR PLAN



SCHOOL OF ANATOMY, CAMBRIDGE • BY STANLEY HALL AND EASTON AND ROBERTSON



SECTION THROUGH CENTRE BLOCK

HEATING—Heating is by panels of low-temperature piping in the ceilings.

Left, the lecture theatre. The equipment includes nine blackboards hung on pulleys in three groups. The central group can be arranged to reveal a screen for an epidiascope at low level or for a lantern at high level. The central portion of the desk is large enough to take a human body and can be revolved. The overhead lighting is incorporated in a hard plaster sound reflector. All controls are on a single panel. The general contractors were Rattee and Kett Ltd.; for list of sub-contractors, see page 152.

ST. CHAD'S CHURCH, BOLTON

DESIGNED BY RICHARD NICKSON

PROBLEM—Church and future vicarage. Aisles were desired only for processional purposes, but aisle benches were asked for.

SITE—L-shaped on a hill. Tower is placed at angle of future completed scheme. Sub-soil was poor and an R.C. raft was used and load restricted to half a ton per ft. super.

PLAN—Basilican, with low western narthex and high eastern sanctuary, there being a greater proportion of glass to floor area in the sanctuary than elsewhere. Main entrance is through the belfry tower.

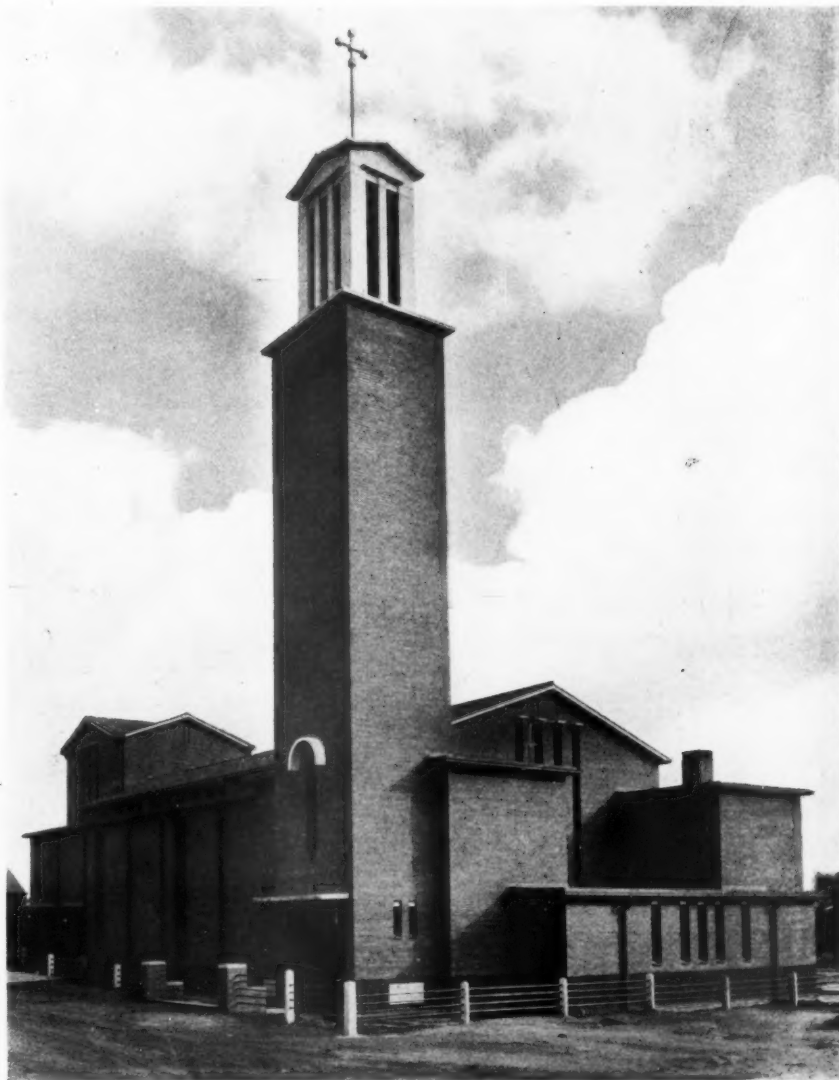
CONSTRUCTION—Brick with R.C. beams. Roofs are double boarded and sheathed with copper. External facings 2-in. russet bricks; internal, 2-in. white silica bricks with V joints and flush perpends.

INTERNAL FINISHES—Floors in circulation ways, buff grano. composition with grey and black margins. Ceilings, acoustic board or tiles—off white, green and blue. Pitch pine trusses picked out in red, black and ivory. Altar panels are of French walnut and Macassar ebony; pulpit and reading desks are of oak; choir stalls of hemlock.

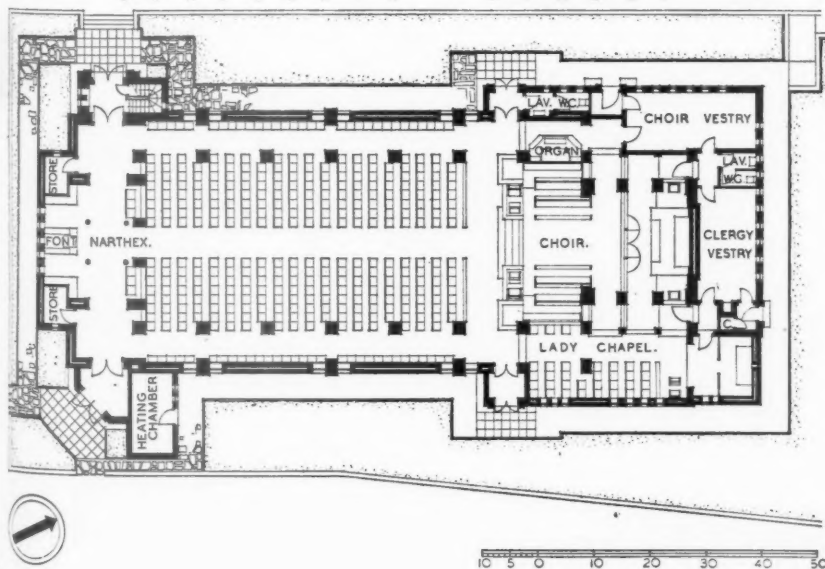
The organ is of the electrophonic type in which the sound is produced entirely by electrical means, no pipes or sound chambers being required.

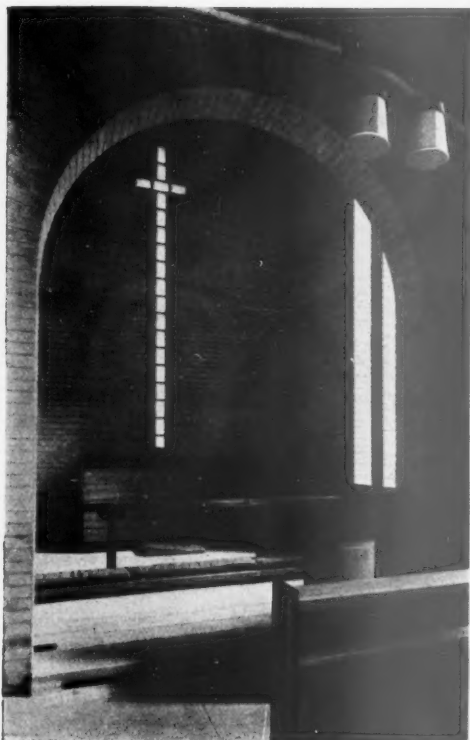
Considerable saving of space is effected as the whole apparatus consists of a normal type of console measuring about 8 ft. by 6 ft., connected to a loud speaker. A full compass and tone range is provided, and there is also a great reduction in weight as compared with the usual pipe organ.

Right, general view from the west. Below, the east end.



LONGWORTH STREET





COST—Excluding cost of site, total cost was £13,380. 1s. 4d. per cubic ft.

The general contractors were G. J. Seddon and John Dickinson & Co.; for list of sub-contractors, see page 152.

Above, a general view of the nave. Left, the Lady Chapel. Below, the narthex and font. On the facing page, a detail of the chancel.



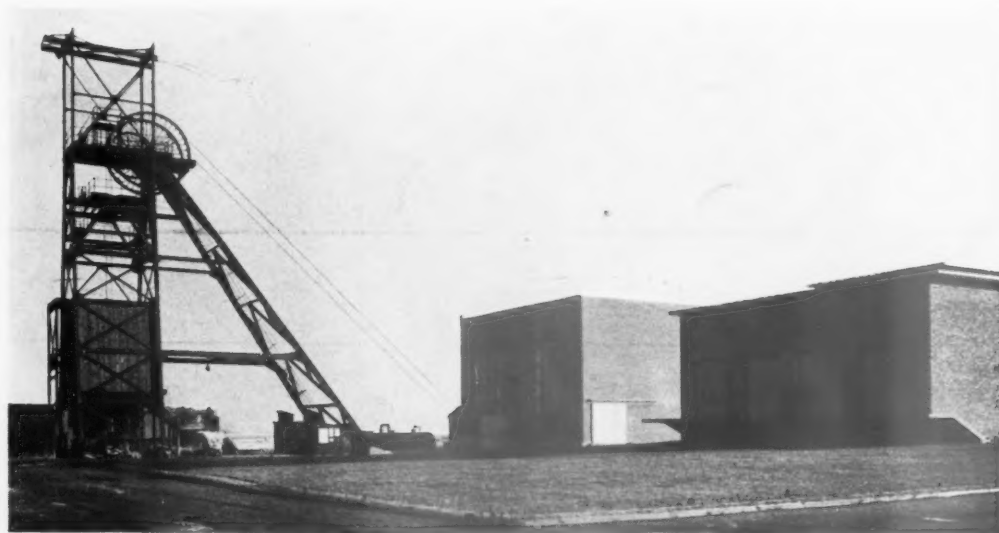
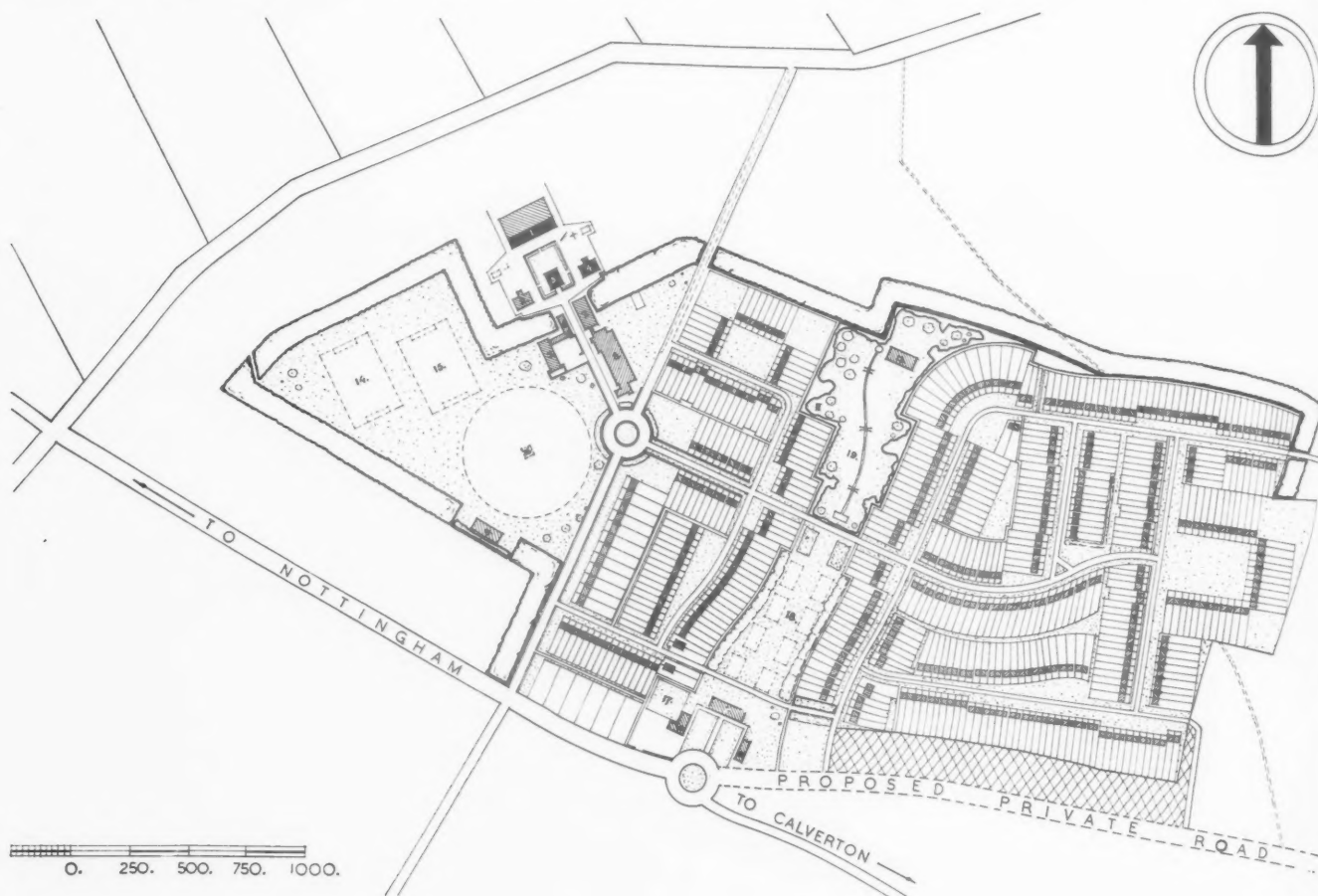
CHURCH AT BOLTON • BY RICHARD NICKSON



CHURCH AT BOLTON • BY RICHARD NICKSON

CALVERTON COLLIERY SCHEME, NOTTS

DESIGNED BY JELlicoe, PAGE AND WILSON



KEY TO LAY OUT

1. Engineering Shops.
2. Future Winder House.
3. Power House.
4. Winder House.
5. Offices.
6. Garages.
7. Lamproom.
8. Pit-head Baths.
9. Sports Pavilion.
10. Future Hotel.
11. Future Village Hall.
12. Future Provision Shops.
13. Future Nursery School.
- 14 & 15. Soccer Pitches.
16. Cricket Pitch.
17. Future Bowling Green.
18. Future Tennis Courts.
19. Future Children's Recreation Ground.

Open spaces between houses are reserved for A.R.P. The A.R.P. centre will be sited at the junction of the colliery group and the housing.

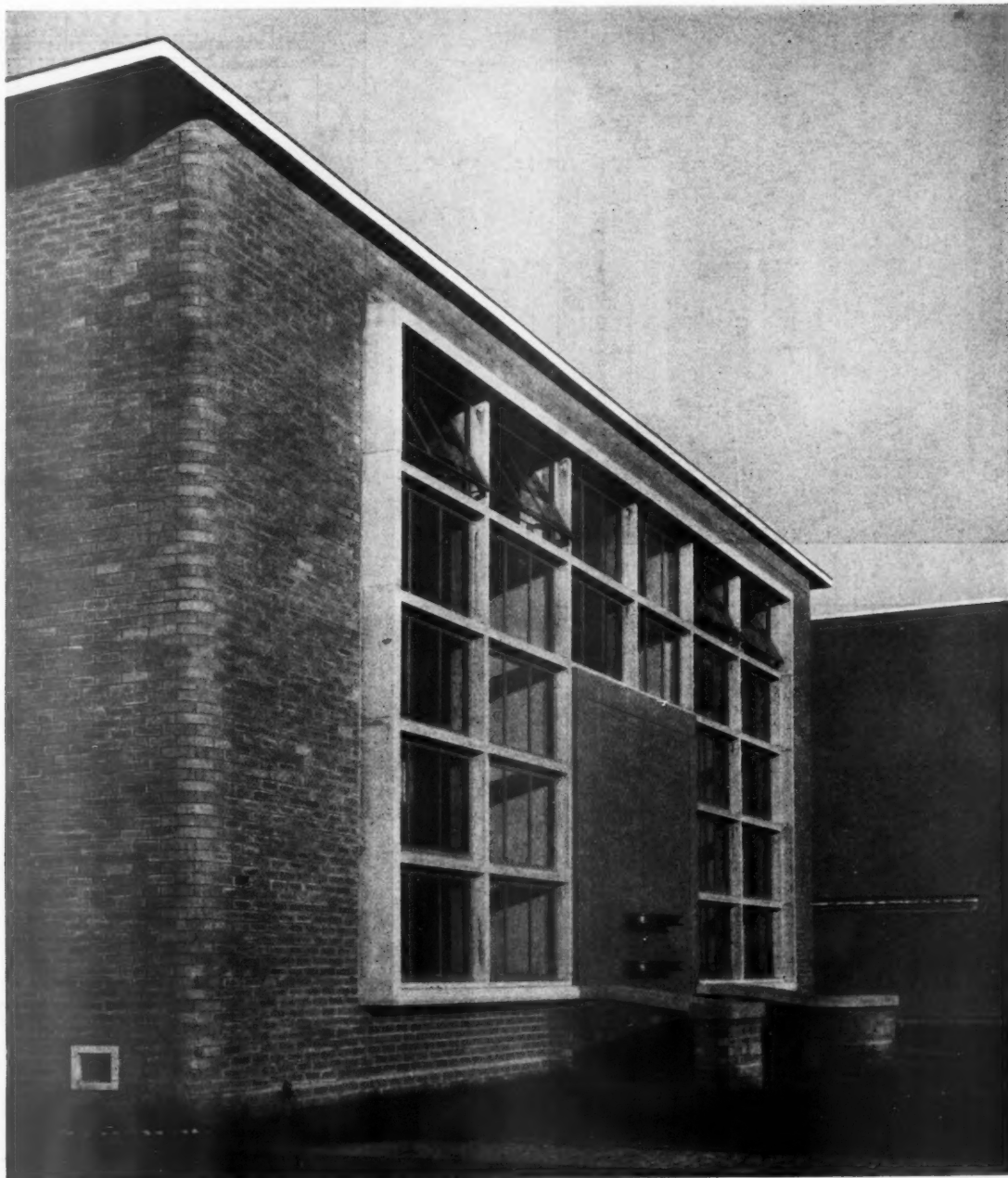
PROBLEM AND SITE—The B.A. Colliery, finding it necessary to sink a new pit-shaft just outside the village of Calverton, Nottinghamshire, also decided to provide housing accommodation for the miners working in the shaft. This led to the conception of a scheme of development for the whole village, including not only housing for the miners, but fresh rural housing, playing fields and social amenities, schools, shops, etc.

The scheme falls into three groups: (1) the pit-head buildings; (2) the settlement of 500 miners' cottages; (3) the playing fields and social area. It will be linked with the agricultural landscape by belts of trees and by the

use of the countryside's own surface materials. The old village of Calverton will merge into the Miners' Settlement, connected possibly by a shopping centre accessible to both. On the farther side will be the large scale amenity buildings, with the playing fields, and almost adjoining them the pit-head buildings and offices. Thence the tree belt will be penetrated and the climax reached by the two great sheaves and attendant buildings overlooking the long valley leading to north-east.

Above, a view of the engineering shops and the power house.

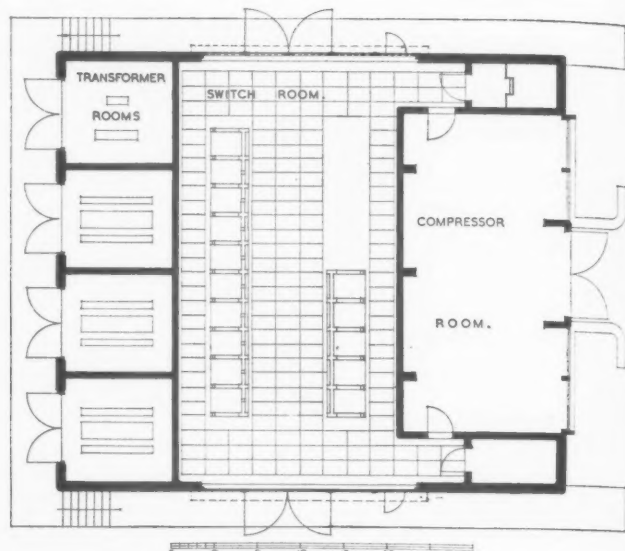
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COLLIERY BUILDINGS—The new shaft has been sunk in a small valley to the west of the existing village from which it will be separated eventually by the miners' housing estate, and a new shopping centre. The first group of colliery buildings, consisting of engineering shops, winder house and power house, has been completed; a second group, consisting of lamp room, garages, cycle sheds, offices and pit-head baths is in course of construction. The pit will be all-electric. Baths will be connected with the shaft by an underground way, so that the miner will not appear above ground in his working kit; and this will make it possible to lay out the space round the colliery buildings as gardens. In addition to this, the pit-head will be cut off from the village by a belt of trees and a further belt will probably be planted on the rising ground at the other side of the colliery, thus screening it from the road. It is expected that by September, 1939, the cutting from the main pit will have reached the new shaft and the new colliery will be ready for operation. Later, another shaft will be sunk. The pit-head baths will be provided by the Miners' Welfare Fund, and designed by the architect of the Miners' Welfare Committee, but the Welfare Committee has co-operated with the colliery company and the architects in design, lay-out, etc., so that the baths will fit into the general plan. The photographs are of the power house.



CALVERTON COLLIERY SCHEME • BY JELlicoe, PAGE AND WILSON



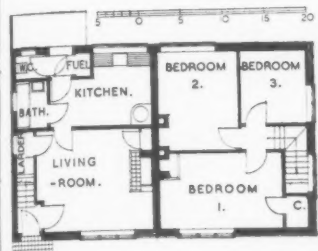
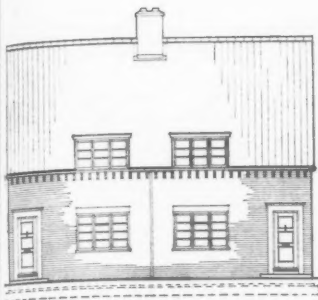
PLAN OF POWER HOUSE



MINERS' HOUSES—In the spring of 1938 a non-profit-making housing association, which will be assisted by a loan from the Public Works Loan Board, was formed through the National Federation of Housing Societies to undertake the building of the new housing estate for the miners.

This estate, situated between the village and the colliery, will consist of about 500 houses and is planned in two parts. Work on the first part, which will comprise about 150 houses built on the rising ground above the colliery, was begun in the autumn of 1938, and it is hoped to complete it by the autumn of this year, when work will begin in the first of the new shafts. The second part will follow as the colliery is extended and more workers brought in, and eventually the new community will house about 1,500 persons consisting of miners, officials and other employees at the colliery and their families. The miners' houses, designed to harmonize with the countryside, will have white-washed walls and high pitched, steep roofs in red pantiles like the cottages in the present village. They will be grouped round small greens. The plan will be uniform and relief will be obtained by variations in grouping and minor changes in elevational treatment. A row of slightly larger houses is being built for foremen and minor officials and also a few detached houses, situated along the main road to Nottingham, are being provided for the chief officials. Co-operation in this scheme is being received from the Housing Centre and the National Federation of Housing Societies. The new rural housing is outside the scope of the colliery company, and although an area has been scheduled tentatively, detailed plans have not been drawn up as the responsibility for it will rest with the local authorities or private enterprise.

Above, the switch room of the power house; and left, the winder room in the winder house.



TYPICAL HOUSE: GROUND AND FIRST FLOOR PLANS

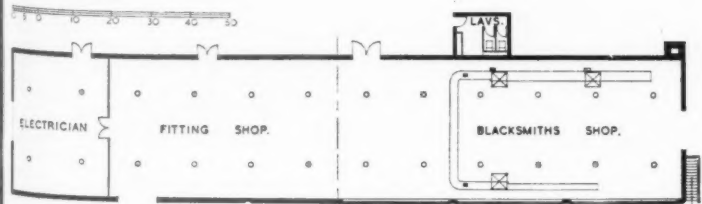
CONSTRUCTION—Stores : Steel frame, rustic fletton brick walls, pre-cast concrete slab roof, reinforced concrete foundations; basement in reinforced concrete, metal windows, whole length operated by one gear at the end; roof finish felt, sliding steel doors.

Power House : Reinforced concrete foundations and reinforced concrete frame, rustic fletton brick walls, inside walls plastered and painted, black tiles with white lines on floor of switch and compressor room, 6-in. by 3-in. metal-faced plywood skirtings, windows to switch room, teak; windows to compressor room, metal; opening lights, friction pivot; metal-faced plywood doors generally; front window pre-cast concrete straight sections, jointed at corners.

Winder House : Steel frame, reinforced concrete foundations, large steel-frame windows using 9-in. by 9-in. channels as rib to windows, rustic fletton brick walls and black tile floor. Houses : Concrete foundations, external walls local brick colour washed cream; roofs, reddish brown pantile on roofing, felt on rafters; windows, wood casements painted broken white.

The general contractors were Simms, Sons and Cooke, Ltd.; for list of sub-contractors, see page 152.

Right : Another view in the switch room of the power house.



ENGINEERING SHOPS: HALF PLAN THROUGH DOORS AND HALF PLAN THROUGH WINDOWS

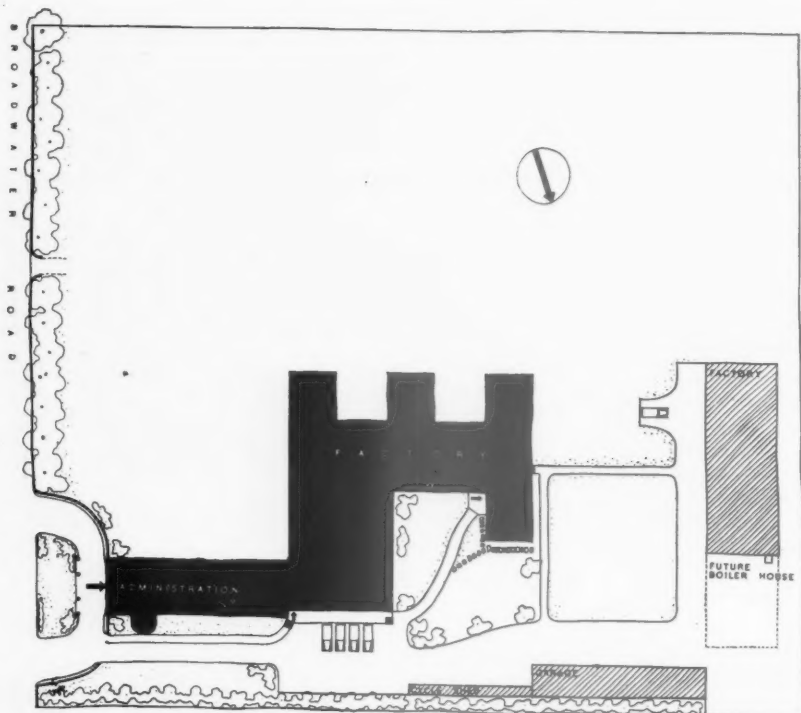
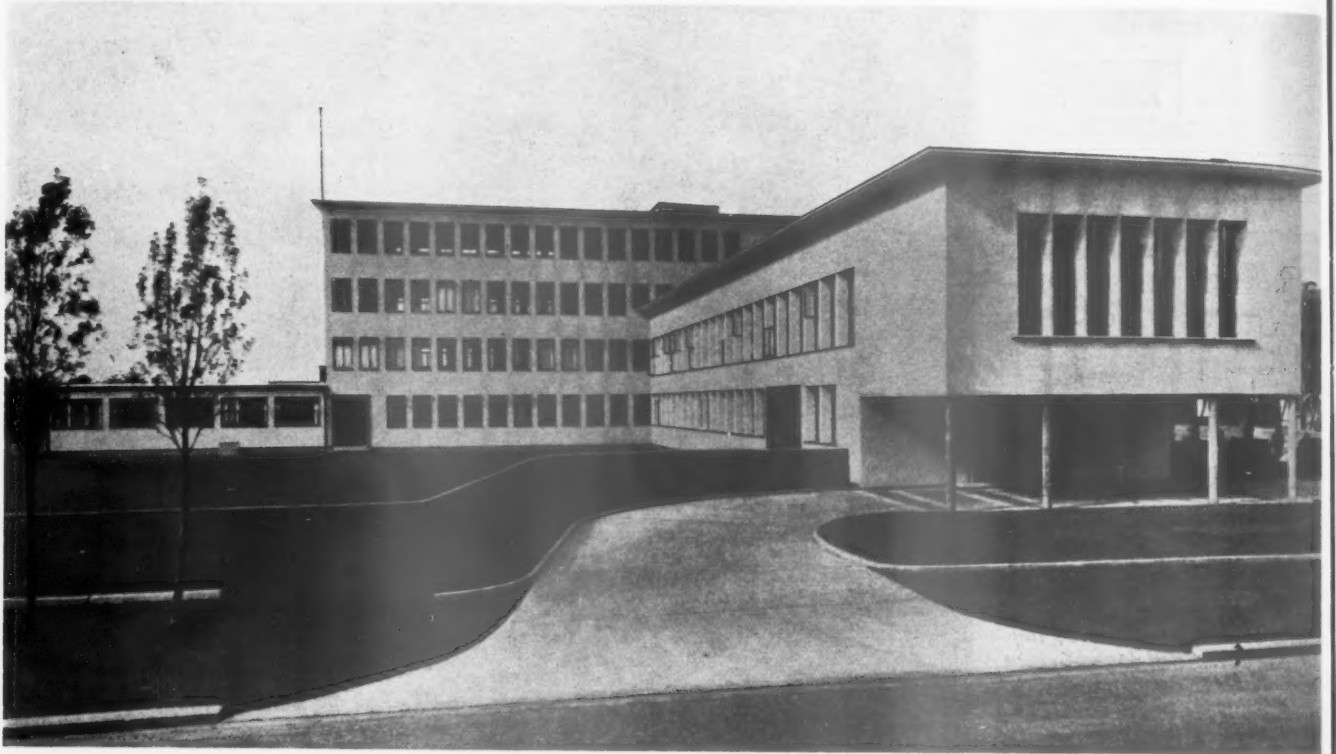


PLAN OF WINDER HOUSE



FACTORY, WELWYN GARDEN CITY

BY PROFESSOR O. R. SALVISBERG IN ASSOCIATION WITH C. STANLEY BROWN



THE BLOCK PLAN

PROBLEM—Administrative, processing and manufacturing buildings for Messrs. Roche Products, manufacturing chemists, at Welwyn Garden City. The block form was controlled by separate access required for administration and processing blocks, the factory being a separate building. The factory, boiler house and fuel storage are placed near the railway siding.

The building was designed by Professor Salvisberg, and erected and supervised by C. Stanley Brown.

SITE—A five-acre open flat site, with a road frontage on the east. Buildings and access were kept to the north, the south of the site being left open for lawns and garden.

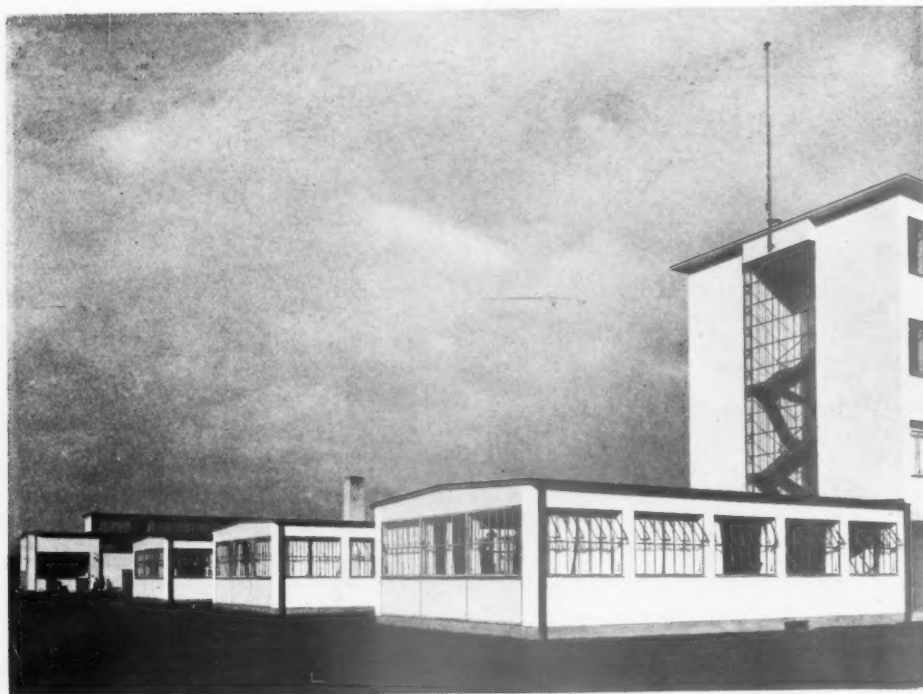
No serious building restrictions were encountered, the authorities being sympathetic to the concealment of waste and other downcomers.

PLAN—Access and external circulation has been kept to the rear of the buildings, with administrative access giving control at the front. The two-floor block is administration, the four-floor cross-wing contains research laboratories, propaganda and part of the warehousing and despatch (on the ground floor); the single storey accommodation contains processing, despatch, lavatories and canteens. Lighting, ventilation and sound-proofing have received special attention.

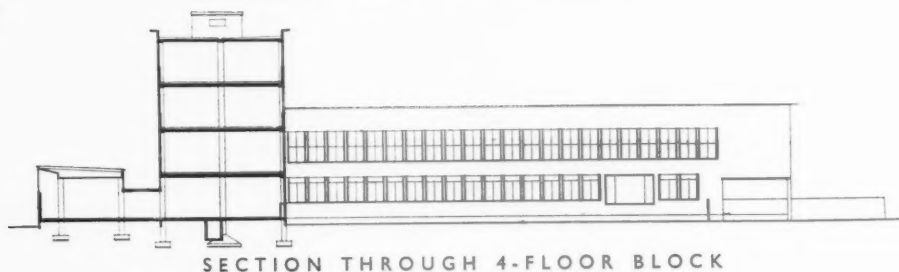
Above, general view from the access road.



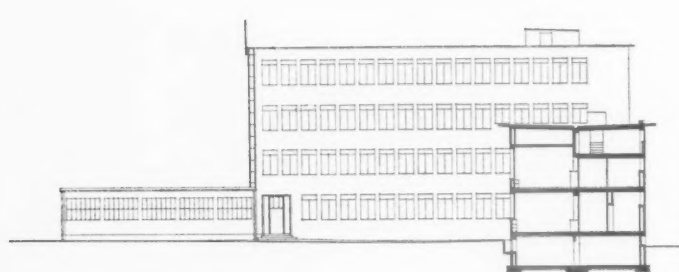
A detail of the main entrance portico



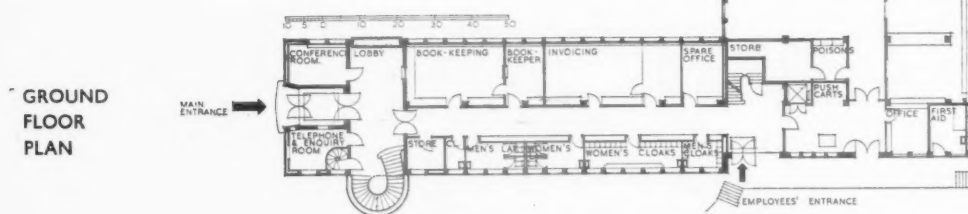
The single-floored blocks from the south-east.



SECTION THROUGH 4-FLOOR BLOCK



SECTION THROUGH ADMINISTRATION BLOCK



ELEVATIONS—For a height of 2 ft. 6 ins. the plinth of the building is left from the horizontal shuttering, showing the board marks. The soffit of the cornice was similarly treated. The general external surfaces were rendered in four coats, the first being to obtain a key, and the last being off-white in colour to a Continental formula. Final texture is scraped with a hack-saw.

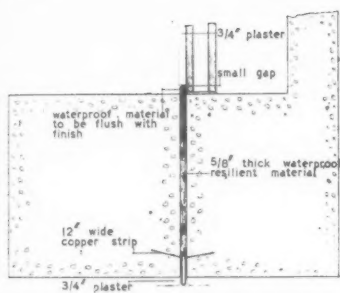
Travertine has been used for certain window jambs, mullions and cills. A portion of windows are bronze, the remainder steel. Main entrance doors are bronze.

CONSTRUCTION—The general construction is reinforced-concrete. Walls are 5 ins. external concrete, 7 ins. air space and 3-in. hollow blocks. The floor slabs are generally 10½ ins. thick, spanning 18 ft. between columns. Roofs to multi-floor blocks are concrete and asphalt, and to single-storey buildings are steel framed with wood joists finished with patent macadam roofing; R.W.P.'s and gutters to these roofs are of copper to a special design.

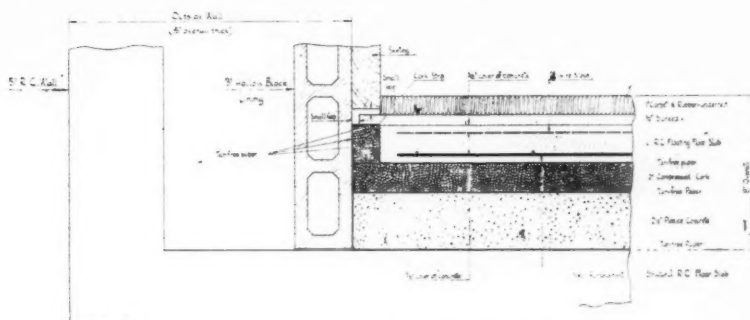
R.W.P.'s, wastes and heating risers are all contained in the special section R.C. columns.

Sound-proofing in floors is provided by a 2-in. floating R.C. slab on 1½ ins. compressed cork. The floating slabs are isolated from walls by 1½ ins. of cork.

[Contd.]



DETAIL OF EXPANSION JOINTS



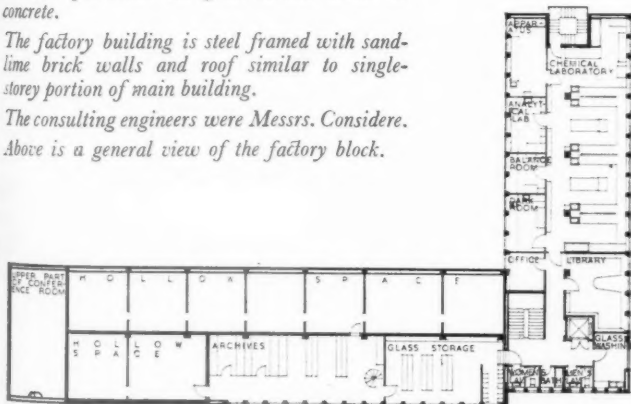
DETAIL OF FLOATING FLOORS

Expansion joints in R.C. slabs are covered on the soffits by a folded copper strip, the edge of which is flush with plaster finish.

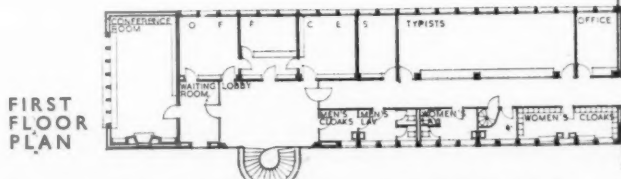
Internal partitions are 3-in. hollow blocks or concrete.

The factory building is steel framed with sand-lime brick walls and roof similar to single-storey portion of main building.

The consulting engineers were Messrs. Considere. Above is a general view of the factory block.

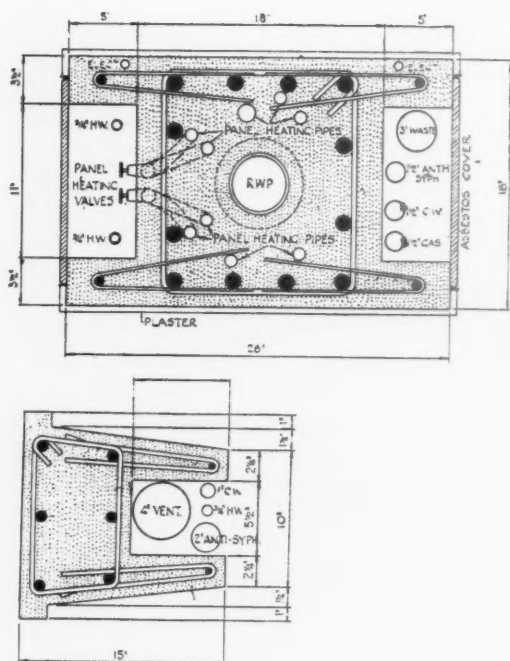


SECOND FLOOR PLAN



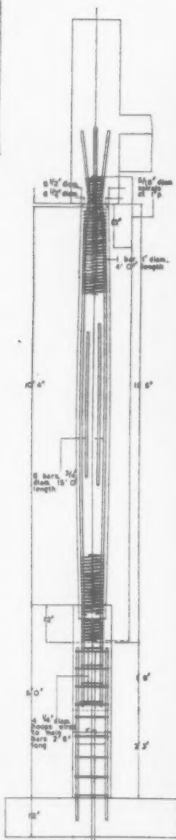
FIRST FLOOR PLAN

FACTORY, WELWYN GARDEN CITY • BY PROFESSOR O. R. SALVISBERG, IN ASSOCIATION WITH C. STANLEY BROWN



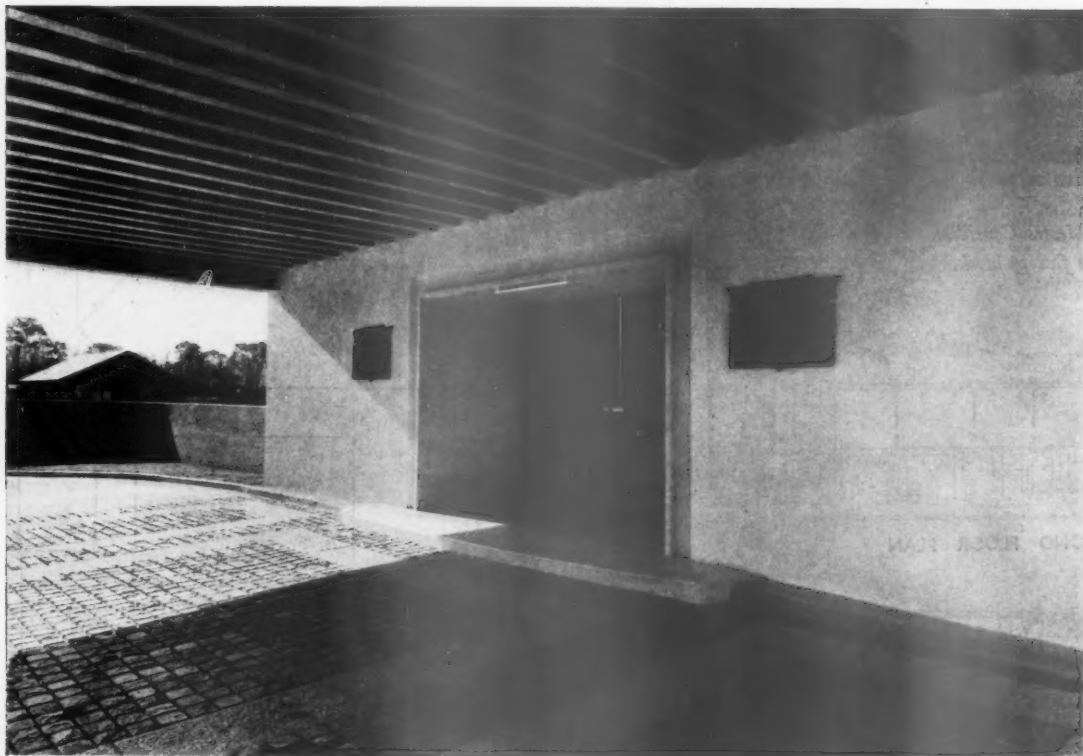
INTERNAL FINISH—Floors to single-storey building and warehouse are grano. with gloss-painted walls, broken white. All steel windows and frames are blue. Floors in offices are oak blocks; in lavatories, tiles; in laboratories, rubber. Joinery in directors' offices and conference room is of walnut, solid and veneer; the walls of conference room are hung with tapestry, the north wall fireplace being of Ham Hill stone. Joinery elsewhere is generally of ash.

The entrance lobby floor and skirting are of travertine, and the stair of oak, with a silver-bronze balustrade. Corridors have tile skirtings and rubber floors. The north stairs are finished in specially-designed tiles of a reddish brown, with lighter cement joints.



On the left are two details showing the incorporation of service pipes in the R.C. columns and a drawing showing the reinforcement of the entased columns at the main entrance.

Below are photographs of the main entrance and entrance lobby. On the facing page is a detail of the principal staircase.



FACTORY, WELWYN GARDEN CITY • BY PROFESSOR O. R. SALVISBERG, IN ASSOCIATION WITH C. STANLEY BROWN



FACTORY, WELWYN GARDEN CITY • BY PROFESSOR O. R. SALVISBERG, IN ASSOCIATION WITH C. STANLEY BROWN



SERVICES—Heating and hot water are from boiler house in separate block. A main duct carries mains to central distributing valve, thence runs are distributed by ducts and concealed risers. All services are concealed but easily accessible.

Telephones, call systems, light and power are also run in ducts, but are easily reached by detachable panels.

Above, women's cloaks and wash-up. Left, the conference room. Below, left, an office corridor; and right, the north staircase of specially-designed tiles.

The general contractors were Holloway Bros.; for list of sub-contractors, see page 152.



FACTORY, WELWYN GARDEN CITY • BY PROFESSOR O. R. SALVISBERG, IN ASSOCIATION WITH C. STANLEY BROWN



Aerial view of the Glasgow Exhibition. Supervising architect, T. S. Tait.

THE YEAR'S WORK AT HOME

[By PROFESSOR C. H. REILLY]

OF recent years it has been my practice, in reviewing some of the buildings in the great pile of illustrations the Editor sends me toward the close of each year, to divide the buildings into "modern" and "traditional" ones. This has been a convenient enough arrangement if not a very scientific one. This year, however, the division seems less appropriate. The traditionalists must either be retiring at a great rate to the South Coast, or to another world, or becoming converted. In my whole pile I have not, for instance, found a single imitation of Wren structure. A few years ago there would have been any number. Of course, the head of the "Wrenaissance" School, as he himself has called it, has lately been on a voyage or perchance has been sleeping. Even he must slow up sometimes, full of energy as he is and ready at 69 to add the Presidency of the Royal Academy to his labours or recreations, whichever he may think it to be. I hope the latter, for the enlivenment of us all, including the dear old Academy itself.

This cessation of Wren-like buildings does not mean that other traditionalists of a baser sort have not been more actively at work than ever. Almost all the way from London to Brighton,

except for decent patches of quiet Council houses and a few fields, one is passing little imitation Tudor structures with a strangely large proportion of tea-shops among them. The "Chief hotel on the South Coast," as it likes to call itself, is from end to end a boasted Tudor fake. Such things of course do not reach respectable papers like THE ARCHITECTS' JOURNAL or *The Architectural Review* and are not therefore in my pile. Still there they are, by far the chief output of British building in total mass, with their nailed-on boards in the gables and the poor, thin, little diagonal leading in their windows. When is it going to stop? What is the good of elaborate architectural education or even more of general education if this sentimental, ridiculous stuff is one of its main results?

It is no good our merely saying real registered architects are not responsible for this work. We all know that, but how is it the others have such great influence on current taste? It is a depressing thought. I can only hope that just as with the spread of general education the readers of the more vulgar weeklies have now moved on to the Penguin books, so the public of the speculative builder is moving on too. I see signs of this happening, but will it happen before this pleasant land

of ours is completely destroyed? Certainly today not quite all speculative housing is of this absurd so-called "Tudor" class. Occasionally round Brighton I come across an estate with fairly simple buildings not obviously pretending to belong to any previous era.

With a stationary population after 1940 for a few years and then a slowly declining one, the growth of our swollen towns will gradually slow up, even if fear of the aerial bomb does not induce legislation to bring it about sooner still. Instead, new centres of population will arise, for even if there is no total increase we shall still want to move about. With them a new era of real planning may, I think, start, and if so that will probably be outside the range of the ordinary speculative builder. Then the architect, and especially the young trained one with a mind open to new ideas, may come into his own. The fact that Professor Holford, hardly thirty yet, should be in control of the first great Government Trading Estate at Gateshead is a very happy sign. May I live to see a hundred such things happening! The present moment, let us hope then, is the peak of the vulgar in building as I imagine ten years ago was the peak of year of those who could spell out



2

Senate House, London University. Architect, Charles Holden.

a little even if they could not really read. This is all perhaps beside the main purpose of this article, but it would be silly not to refer to the major mass of building in the country which is still imitative and still absurd, even if the work illustrated in our technical journals has now ceased on the whole to appear in fancy dress.

Instead, then, of a division between "modern" and "traditional" I propose this year to divide the buildings selected from my pile into those which give emphasis to the special qualities of steel and concrete construction, and those which give emphasis to those of brick and stone. Roughly, this will mean a division into those which have long horizontal windows and those which still keep to the old vertical proportions dictated by what was the span of a stone lintol or flat brick arch. There are, of course, some buildings, like Professor Salvisberg's splendid factory at Welwyn Garden City for the Roche Products, Ltd., which while clearly indicating its reinforced-concrete framed construction has still small vertical windows. It is nevertheless elegant and finished like a stream-lined Rolls Royce, the acme, to my thinking, of a thoroughly efficient and effective modern building. If it had been illustrated I should have selected it as the building of last year.

As Salvisberg's building cannot be included this year, which disappoints me, for I am childish enough to like to choose each year something out of the general run, I must, and of course want to, do honour in the first place to the two outstanding big-scale achieve-

ments in my two classes. One is ephemeral and is probably disappearing as I write. The other is just the reverse and growing in grandeur from year to year. Either might therefore be missed in referring to the work of the present year. One, of course, is Tait's great Glasgow Exhibition, and the other Holden's great London University pile.

The Holden building fits my category of a characteristic stone and brick building precisely, for I believe it contains no steel within its walls. The width of its windows, and consequently their general proportions, therefore rightly follow brick and stone precedent. At the same time the architect has in a very original way, but in one highly suited to a series of holes in a solid wall, adopted in his top row, as was done in the topmost range of arches in the Gare du Nord, an independent setting out. What, however, thrills me about the exterior of this building is the way its masses are beginning to tell with and under the great tower. It is monumental stone architecture relying on inherent qualities of mass and proportion. I find it too early yet to judge the interior. I could not realize in walking through it how the final plan would work out, and in the Senate Room it seemed I should find myself, as a professor, facing the light of great windows, while my natural enemy, the Vice-Chancellor, would sit in comfort with the light behind him. Nevertheless, I am sure this will be one of the few great buildings of our time and, unless bombed to pieces, of many centuries hence.

The Glasgow Exhibition falls most happily into my other category of

buildings which frankly express their steel construction. In that sense it was the greatest collection of modern structures this country has yet seen. That they were largely designed by one man, who also made the great plan, which not only held them together but exhibited them and the park in which they stood to the best effect, was a remarkable feat. On the executive side it was equally remarkable that the same man, largely through delightful personal qualities, should have supervised and achieved their erection in less than a year. That he should have done all this and have given us at long last a worthy exhibition, almost entirely free from building junk, to equal which we must go back to the great 1851 Exhibition and the Crystal Palace, seems to have been taken for granted or not noticed at all by the stupid people, whoever they are, who advise the Government on the distribution of honours. Knighthoods were given to conveners of exhibition committees; damedoms, or whatever they are called, to the ladies who sat on them; but the one man who made the exhibition and from the start made it possible was passed over. Of course, he, and Charles Holden too, will in turn no doubt get every honour they care to take, but the giving of honours to the minor persons and the passing over of the architect at Glasgow was such a silly thing, and shows such ignorance in high quarters of the functions of the architect, that it is a duty to draw attention to it.

Now to my real task and to follow the work of the year from group to group. The biggest pile of illustrations is once more that of blocks of flats.

FLATS

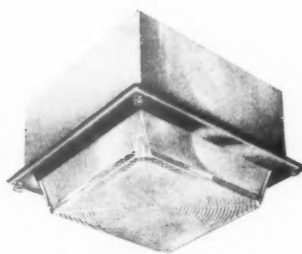
One naturally begins with the flats known as Stockleigh Hall, St. John's Wood, by Robert Atkinson and A. F. B. Anderson, to which the London Medal for 1937 was given, and at once my classification falls to the ground. This building on the whole emphasizes brick and stone solid-looking construction, but nevertheless has windows which could only be bridged by steel or ferro-concrete. It is a scheme in soft red brick and stone with a courtyard set back behind fine old trees, which with us at once suggests what are called luxury flats. Only the rich drive in. The absence of balconies is another class distinction. The rich do not have babies. One must not, of course, be architecturally prejudiced by these class distinctions. One can see that this is a fine dignified scheme with the big round bastions with circular windows guarding the entrance. The living-rooms all face the courtyard, so that they are quiet and look out on nothing unpleasant or unfinished. The bedrooms face outwards, but in bed one sleeps or has other things to do. The outlook, anyhow, is not so important. One can feel that this is a comfortable, substantial block to live in, which would give one

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Architect : E. J. WILLIS, ESQ., A.M.I.C.E.



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Every day provides fresh evidence of the ever-increasing use of Cementone Products by the leading Architects : among the leading buildings of the year, the new Norwich Town Hall, the Metropolitan Water Board Laboratories in Rosebery Avenue and the United Kingdom and Canada Pavilions at the Glasgow Exhibition are interesting examples. Limitations of space make it impossible to list all the other buildings of interest where Cementone Products have been used during 1938, but the following selected for review by the professional and technical Press during the year may be mentioned :—

	ARCHITECT	REVIEWED IN
Loughborough Park Flats - - - - -	Edward Armstrong, F.R.I.B.A. - - -	Architects' Journal, January 13th. Architectural Design & Construction, April. Architectural Review, December.
Surbiton S.R. Station - - - - -	G. Ellson, O.B.E., M.Inst.C.E. - - -	Ferro Concrete, February. Builder, March 25th. The Parthenon, April. Architectural Design & Construction, April. Builder, February 25th.
Motor Showrooms, The Cloisters, Rickmansworth	G. Alan Fortescue, F.R.I.B.A. - - -	Architectural Design & Construction, March.
Regal Cinema, Kennington - - - - -	Bertie Crewe and Henry G. Kay - - -	Architects' Journal, March 31st.
Ellington Court, Southgate - - - - -	Frederick Gibberd, A.I.A.A. - - -	Architectural Design & Construction, April.
Empire Exhibition, Glasgow - - - - -	For Exhibition : T. S. Tait, F.R.I.B.A. For United Kingdom Pavilion : H. J. Rowse, F.R.I.B.A. For Canada Pavilion : Canadian Government Exhibition Commission	Builder, May 20th. Architects' Journal, May 12th. Irish Builder, July 9th.
L.C.C. Flats - - - - -	E. P. Wheeler, F.R.I.B.A. - - -	Official Architect, April. Architectural Design & Construction, April.
Hackney B.C. Flats - - - - -	Messrs. Joseph - - - - -	Architectural Design & Construction, April.
Portsea Hall, W.2 - - - - -	T. P. Bennett & Son, F.R.I.B.A. - - -	Architect & Building News, September 16th.
Metropolitan Water Board New Laboratories, E.C.1	Stanley Hall & Easton and Robertson, F.R.I.B.A.	Architects' Journal, November 3rd.
Norwich City Hall - - - - -	C. H. James & S. Rowland Pierce, F.R.I.B.A.	Architect & Building News, November 21st.
Arbour House, Arbour Square, E.1 - - -	Bernard J. Belsher - - - - -	Architects' Journal, November 10th.
The Round House, Becontree - - - - -	A. W. Blomfield, F.R.I.B.A. - - -	Architect & Building News, November 11th.
The Eagle, Battersea - - - - -	A. W. Blomfield, F.R.I.B.A. - - -	Architects' Journal, October 27th.
House near Knowle, Warwickshire - - -	W. Neville Hawkes, A.R.I.B.A. (of Harry Bloomer & Son).	Architects' Journal, November 24th. Architect & Building News, September 23rd.

The reasons for this steadily growing popularity are obvious to those who are fully acquainted with the possibilities of Cementone Products : we suggest that for those who are not, the first step is to write for a copy of the special Cementone Handbook for Architects and Surveyors. We are confident that in course of time they too will come to depend on

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a certain status in our funny world. The stone plinth carried to the top of the ground floor at once suggests cleanliness and elegance. Robert Atkinson's other block this year, on a triangular site overlooking Regent's Park, with its series of overlapping rooms so that each should see the park, has an extraordinarily clever plan but one which naturally does not make so restful a building. Oslo Court with its two-room flats is for pairs of clever young people and their single baby which can be put out on the balcony, not for established people who need quiet. These two blocks put Robert Atkinson clearly at the head of this section, but I must not make a precedent of doing that. It is far too dangerous a game.

In the same category, with somewhat the same proportion of windows but set in a greater field of brickwork, are the collection of half-a-dozen small blocks of flats, also set behind fine old trees, called Viceroy Close, at Birmingham, by Messrs. Mitchell and Bridgwater and Messrs. Gollins and Smeeton. I have seen them and know how very good of their kind they are, in spite of the strange joke of the big grimacing face over each entrance which seems to say you would be a fool if you enter. I have, however, a certain strange modesty in mentioning them further, not, let me hasten to add, because Bridgwater was an old student of mine.

I have seen during the year and among the illustrations, but I cannot lay hands upon them, somewhat similar excellent little blocks of flats at Stoke Newington, though not grouped together in the same way, by Mr. Armstrong, late Rome Scholar.

Gordon Jeeves's huge block called Dolphin Square (why not Dolphin Town?) is a fine stately affair within

Prince Albert Road front, Stockleigh Hall, Regent's Park. Architects, Robert Atkinson and A. F. B. Anderson.



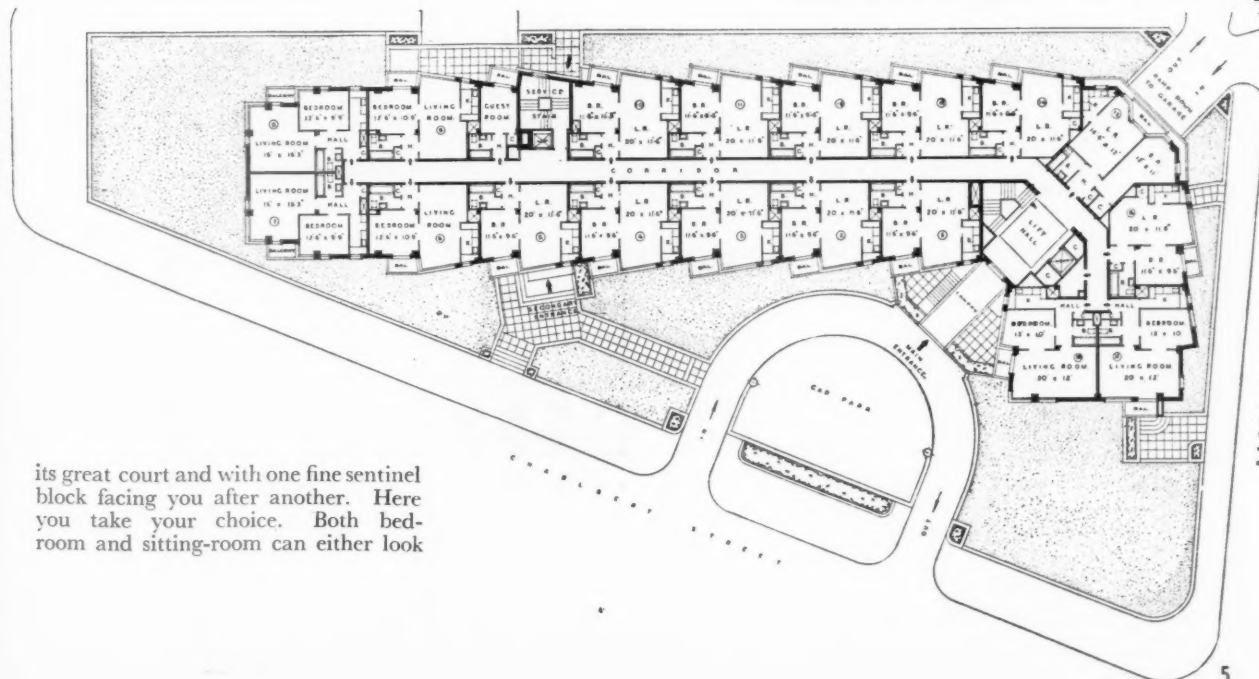
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4: Flats at Stoke Newington. Architect, Edward Armstrong.

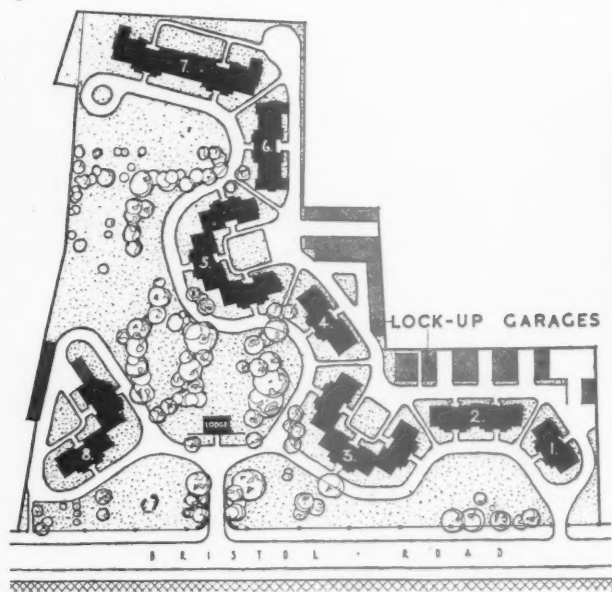
5: Typical floor plan, Oslo Court, Regent's Park. Architect, Robert Atkinson.

4



its great court and with one fine sentinel block facing you after another. Here you take your choice. Both bedroom and sitting-room can either look

5



6

into the completely enclosed courtyard so that the world is shut out, or both look at the muddled world outside. It would be interesting to study the tenants and see which choose which. Architecturally, I think this vast structure is a fine thing to the court with its repeating piles of building, its pool and its loggia, but not so fine to the street. It is difficult, no doubt, to add interest to a quarter of a mile of street façade with all the windows alike and no breaks possible, backwards or forwards, if the maximum is to be made of the site. There is no suggestion of steel in this scheme, though one knows it is there. The windows are of Georgian proportions, and the corners of the blocks are solid.

Now for the division which emphasizes steel or ferro-concrete rather than brick and stone. The new Highpoint block by Tecton at Highgate is the most exciting of these, chiefly because it breaks new ground for this type of building. Here is formality and balance

6 : *Layout plan, Viceroy Close, Bristol Road, Birmingham. Associated architects, Mitchell and Bridgwater, and Gollins and Smeeton. Architectural assistants, E. G. Membery, L. W. Aked, and H. E. Round.*

7 : *Dolphin Square, Grosvenor Road, Westminster. Architects, Messrs. Gordon Jeeves.*

8 : *Highpoint No. 2, Hampstead. Architects, Messrs. Tecton.*



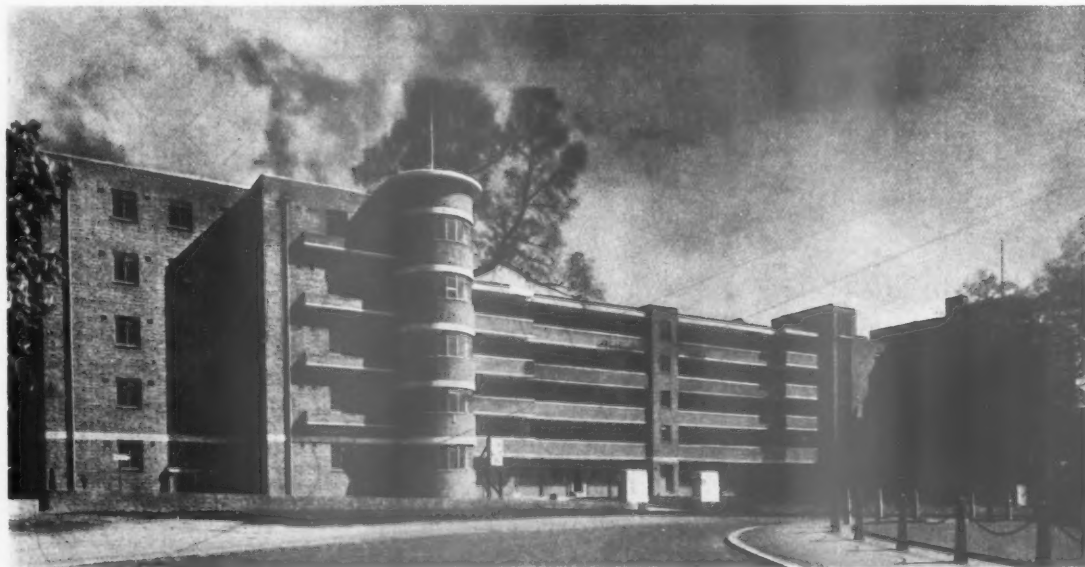
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8

and the contrast of materials coming back into a "modern" structure. The few big maisonettes which the building contains, instead of a number of dis-

similar flats, of course helps in this, but the formality is deliberate. The emphasis on things only steel could do, such as the long balconies and long



9

Flats, Glenbuck Road, Surbiton. Architect, Ronald Ward.

STRENGTH

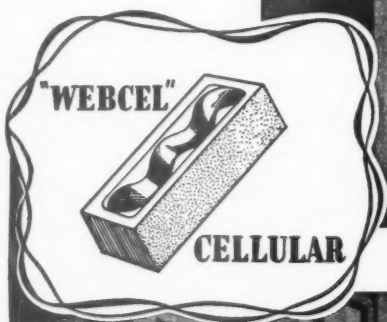
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The above photograph shows the Assembly Hall of a school at Stoke-on-Trent, for which J. R. Piggott, A.R.I.B.A., was the architect. BRC designs were used for the foundations, floors, roofs, canopies, balconies, stairs and structural framing. *No problem of design in reinforced concrete is too large or too small for BRC.*



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windows, is there too, but a new palatialness has arrived. I hear this enterprising young firm has a Town Hall to do. That will be an excitement for us all. The one flat I know, Mr. Lubetkin's pent house on the roof looking down on St. Paul's and the winding Thames on one side and out to St. Albans on the other, is a wonderful thing such as an American film producer has not yet dreamt of; but I must not spend time over it.

The Surbiton block of inexpensive flats by Ronald Ward by its long balconies belongs to this division, but by its symmetrical shape and its balancing curved bastions of brick building belongs to the other. All I can say is, in the photograph I like it nevertheless.

Messrs. Adie, Button and Partners' block in Exhibition Road, Kensington, in spite of its generally small windows, nevertheless is frankly a steel structure, as was their Athenæum Court at Piccadilly last year. There is a delicacy about this firm's design as well as frankness which is very attractive. I think a good deal of the effect is got by putting the steel windows as near the face of the wall as possible, and by the careful proportioning of their panes.

I suppose the monster which has invaded the Regency front of St. Leonard's-on-Sea, looking like a whale washed up among graceful codlings, must be counted among the steel lot, for without steel it certainly could not have been built, yet to my mind it has none of the lightness and elegance steel should give. It is a kind of building in my view that has nothing in common with the modern movement.

HOSPITALS

Hospitals are the next largest group, but one to which even more than to flats it is less possible to do justice in the sketchy way which is the only way open to me. One cannot go into these intricate plans even if one were qualified to pronounce a judgment on them. All one can do is to glance at the masses of the buildings and say whether the result appears pleasant and healing in appearance, or just pleasant and tolerable for one to be ill in, or distinctly unpleasant and difficult to get well in. All the hospitals in which I have had operations have belonged to the latter class. I recovered in spite of the buildings and because my nurses' looks and kindly ways compensated for them.

To judge from a façade only, the hospital in which I should not mind spending a little time as a patient is Messrs. Slater, Moberly and Uren's National Hospital, Queen's Square, London; but I fear it is a gynaecological one, for which I am not very well qualified. The one that would worry me most is the great Birmingham Hospitals Centre by Messrs. Lanchester and Lodge, unless I had a top room with a balcony and could look away over the medical school to the open



10

country. I should want to look away from the tower and from the prison with its rows and rows of little windows which is the nurses' home, each window I suppose being to a nurse's cubicle. I do not see how all these varied functions can be successfully combined into one vast building scheme unless that scheme is carried out frankly functionally. The least sign of architecture in the old sense suggests at once the asylum and warders and forcible feeding at least.

Messrs. Adams, Holden and Pearson's enormous nursing home for the Westminster Hospital, on the other hand, looks like a fairly pleasant inexpensive Bloomsbury hotel, especially on the side

with curved projecting blocks. That, though, is for healthy people and is not a fair comparison.

The large paying patients' block at Manchester, by Messrs. Thomas Worthington and Sons, is a better one. It is certainly a little more humane but not as welcoming, I feel, as the Queen's Square Hospital.

The Kent and Canterbury Hospital by Cecil Burns is a better comparison. It is a fair sized general hospital, yet all of a piece and not too domineering at that. It is modern and clean-looking, with long continuous windows contrasted with great areas of white walling. The only thing that repels me is the clock tower. If I did not have to

10: Flats, the Marina, St. Leonard's-on-Sea. Architects, Dalgliesh and Pullen.



11: Flats, Exhibition Road, Kensington. Architects, Adie, Button and Partners.

11



12

look at that, and apparently from the plan one need not, I feel I could get well there.

The South Middlesex Fever Hospital, Isleworth, by J. B. Harland, gains by being well spread out in separate blocks among trees. Each block, especially the one with a large carved glass bay to the garden, looks very inviting. I see that that block is the nurses' dining-room, so I could not be ill there; but in the general fever wards there are great sliding windows, as in a Gropius or Mendelsohn house, so that my bed could be wheeled out on a fine day among the flowers, and even if it had to remain in the ward I could survey from it through the disappearing windows acres of garden without turning my head. Yet this is a large institution serving half a very populous county, which shows that with the right architect even a large hospital need not be a frightening place. It is a discovery.

At Rustington, Sussex, is a Convalescent Home by Messrs. Stanley Hall and Easton and Robertson with a tiled roof and loggia, which is a charming piece of more traditional building but nevertheless with interesting detail to

12 : Queen Square elevation, National Hospital, London. Architects, Slater, Moberly and Uren.

13 : Birmingham Hospitals Centre. Architects, Lanchester and Lodge.



13



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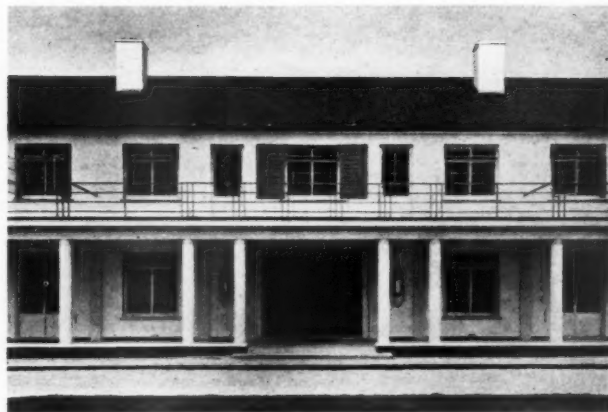
14: Entrance front, Kent and Canterbury Hospital. Architect, Cecil Burns.

15: The South Middlesex Fever Hospital, Isleworth. Architect, P. J. B. Harland.

16: Nurses' Home, Westminster Hospital. Architects, Adams, Holden and Pearson.

17: New Home for Paying Patients, Manchester Royal Infirmary. Architects, Thomas Worthington and Sons.

18: Convalescent Home, Rustington, Sussex. Architects, Stanley Hall and Easton and Robertson.



18

the columns and cornice to the loggia when one looks more closely into it.

DOMESTIC WORK

Strangely enough, the next biggest pile is that of domestic work. It is not that so many houses are being built, except the little imitation Tudor ones already mentioned. They in any case are in outer darkness and do not appear here. What the big pile means, I fancy, is that nearly everyone who has the courage and means to build a house for himself today is a person of discernment

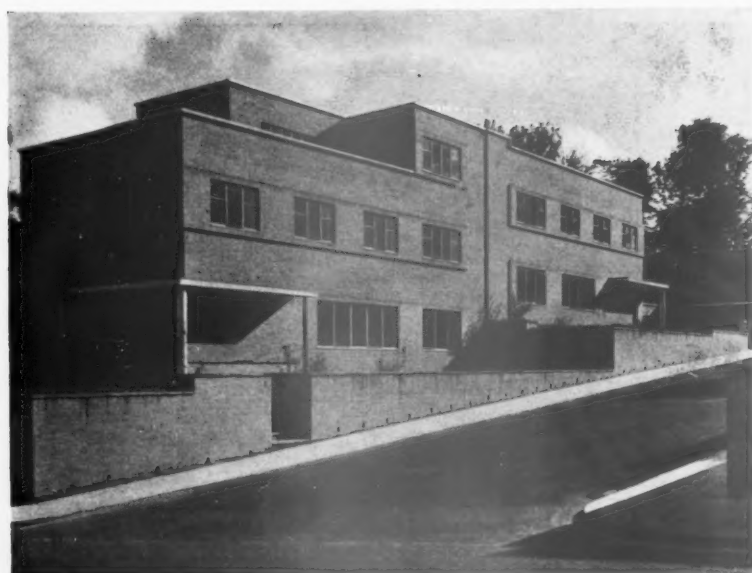
wanting something fresh and suited to contemporary life and habits. He goes, therefore, to an architect like Maxwell Fry, Christopher Nicholson or Serge Chermayeff, and gets that something, and the architectural journals are only too glad to illustrate it, and do so pretty thoroughly.

Let us begin, then, with a house of Nicholson's at Henley-on-Thames which looks in illustrations one of the pleasantest contemporary houses yet to be seen. It is designed for a doctor, to be run by two servants and a

chauffeur-valet. As one approaches it, it has the long white walls and square topped rectangular or semi-circular blocks, almost windowless, of a prosperous sheik's house in an olive grove in Morocco. A long range of buildings stretches out at right angles with little square loopholes apparently for rifles or machine guns but really to ventilate a service passage. One enters the base of the curved tower and passes almost immediately into a long room with glass on two sides, but swelling out into a solid end to take the grand piano



19



20



21

and armchairs round the fireplace—a proper fireplace with a chimney and not the scene, therefore, of a number of elephants round a glow-worm as some clever person, probably Chermayeff, once described modern armchairs round an electric stove. With the bedrooms and balcony above, all this makes a delightfully elegant arrangement of fragile glass and thin white woodwork sheltered from the wind by square masses of plain building set against a tall white background. The whole, too, is on a wide terrace some ten steps up. I know no other modern house that sits so well on its site and presents so intriguing an appearance from one side and so attractive a one from the other.

Herr Ernst Freud has a group of six houses and garages at Hampstead round a close which are far better, both as a group and individually, than any illustrations of them I have seen. Perhaps to our English eyes the porches are a little weakly managed and some of the rooms are not as attractive internally in their fenestration as one would expect from the exteriors. Here, however, is a lesson to the speculative builder. In any less expensive neighbourhood than Hampstead, with people with something better than unthinking minds, such houses would sell very quickly. I should like to introduce Herr Freud to a speculator I know in



22

19 : House near Henley-on-Thames. Architect, Christopher Nicholson.

20 : Group of houses in Hampstead. Architect, Ernst L. Freud.

21 : House at Woldingham, Surrey. By Elie Mayorcas.

22 : Cottage Homes, Land Settlement Association, Caversham. Architect, A. G. Sheppard Fiddler.

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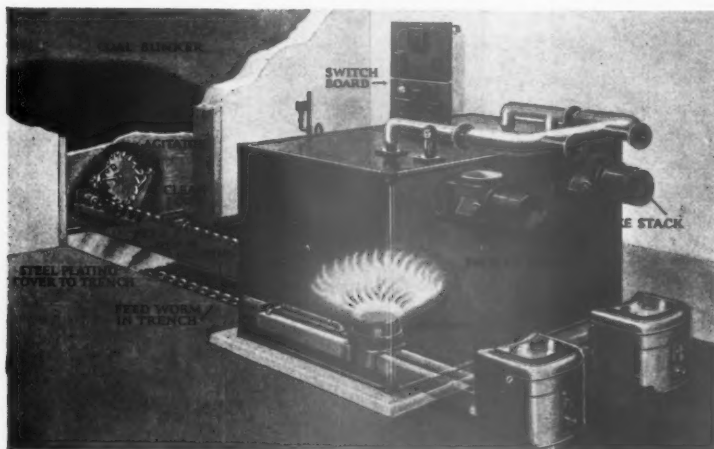
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Brighton ready, I am sure, for such work.

There is a new house by Oliver Hill not very far away on the highest point in Hampstead, where the semaphore signalling station once was, which I have not yet seen illustrated. I should have been glad to have selected it had it been.

My final selection is a delightful small timber house by Maxwell Fry and his late partner, Walter Gropius, at Shipbourne which, like all good modern houses, was first vetoed by the local council and then rescued (at considerable expense no doubt to the client) by the Ministry of Health. Not to have one's house vetoed in the first instance today must be a little alarming. Can it be really as alive and good as one thinks? This one is long and low, and being in timber it seems right that its flattish roof should overhang and give a shadow. I like that sort of finish for a light framed building. The ferro-concrete framed one at Welwyn by Professor Salvisberg I have mentioned gains great delicacy by a thinnish overhang in the same way. I am not so sure personally about the sudden tilt of the welcoming roof to the entrance. It seems shouting at one to come in and waste no more time out in the cold. If the gentler slope of the main roof is sufficient, why this kicking up of heels?

No, I cannot stop with my distinguished old student, Maxwell Fry, as I feel I ought to do. There is a nice little wooden house at Woldingham by Elie Mayorcas put up as a speculation, and I hope a successful one. There is, too, and rather difficult at first sight to grasp, a modern house at Frognal by Messrs. Connell, Ward and Lucas which must be all right from the fuss that was, I remember, made about it by local R.A.s and others. Finally, there are a lot of little land settlement houses with steeply pitched roofs such as one sees in Germany, or on a smaller scale in this country for hens, by A. G. Sheppard Fidler, a clever ex-Liverpool and Rome student, so they must be all right too.

CHURCHES

Churches this year are not so numerous. There is nothing by Maufe, Velarde or Miller. There is an exciting Cachemaille-Day one, however, at Harrow of his semi-fortified Albi type, which, with its long narrow lancet windows and lofty nave arcade and open timber roof, manages to give a truly traditional feeling in a truly modern way. Messrs. Mitchell and Bridgwater get the same kind of effect in a small chapel at, I think, Ascot, but that page is lost. What is not lost and what pleases me very much is that, for a second time with this firm, I find the names of the assistants who have worked on the building given as well as those of the principals. I feel such an excellent move is almost the beginning of a new era.

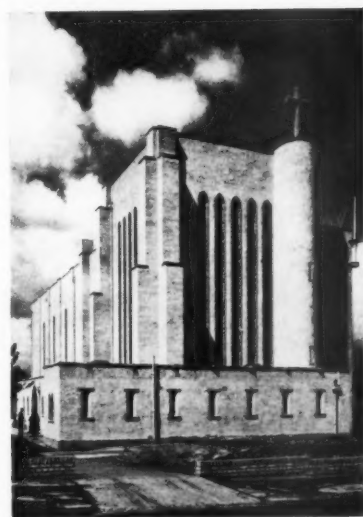
The new Roman Catholic Church at Ardrossan seems to me "Velarde and



23

23: House at Shipbourne, Kent. Architects, Walter Gropius and E. Maxwell Fry.

25: Church at Harrow. Architect, N. F. Cachemaille-Day.



25



24

24: Church at Ardrossan. Architects, Gillespie, Kidd and Coia.

26: Free Church, Perivale Park. Architect, John P. Blake.



26

a good deal of water," or perhaps that is unfair to Velarde and I should say "Swedish and water." There is a fine squat little Free Church at Perivale Park by John P. Blake, which looks dignified and religious inside and out until one finds it has a folding screen cutting off what in an ordinary church one would call the chancel, so that I suppose the members may play ping-pong behind it. It is only fair to say the outside gives no suggestion of this, and from the tower and its entrance one would have every feeling that one was entering a holy place.

OFFICES

With blocks of offices one comes to the great problem of the Adelphi. Stanley Hamp has had, through light and air troubles, I am told, one of the most difficult if also one of the biggest jobs in London. He had, I remember, to get a special Act of Parliament passed before he could begin. I wish it had been a more comprehensive Act and had freed him entirely. His two great blocks to the river are certainly impressive, but one feels they have been cut off in mid-career. They have some of the finest recent architectural sculpture in the four 15-ft. figures which start a little above the terrace level. These two blocks make impressive loggias where they bestride the terrace, though one cannot help feeling a little doubtful whether the heavy stones immediately over one's head are sufficiently secured to the steel girders. I think the best elevations are the brick ones. I am not sure about the sheet steel bay-windows with which the light recesses are lined. Clearly the architect has felt that these recesses, cutting into the vitals of his building and caused, I believe, largely by light and air difficulties, should be different to the rest of the exterior, as if to explain that the skin has been pierced and the organs exposed. Can one mix heavy monumental brick and stone with exposed steel in this way except under protest? The result of these recesses, intentional or forced, is nevertheless acres of well-lit office space with wonderful views of the river and not such good views of the Shell-Mex building. For both reasons they should let like lightning.

The very opposite to the apparent massiveness of the Adelphi monster is the apparent lightness of the Leicester Square block of shops and offices by Messrs. Wimperis, Simpson and Guthrie. This is clearly a steel constructed building. We know the other was in spite of its heaviness. This we know because of its lightness. Only steel and glass, and as little concrete as the L.C.C. will allow, would give this delightful airiness and grace. Should we build office blocks apparently for eternity in order to impress shareholders with the solidity of the business carried on in them or just honestly till the next air raid or the next set of inventions comes along and makes all one's work out of date? They used to



27

Adelphi: Embankment front. Architect, Stanley Hamp.



28

Office building, Leicester Square, W.C. Architects, Wimperis, Simpson and Guthrie.

give twenty-five years to this latter in New York before the slump came. It is largely, I suppose, a psychological problem for the speculator who puts up the money, and at present most of them appear still to believe in massiveness and a certain pomposity. Some day perhaps such building may be considered a form of share-pushing and the promoters at least be sent to gaol.

The new office-block in the Charing Cross Road is another light-looking, obviously steel, structure, but not such a graceful one as the last, proving—

what we all know in our hearts—that there are various ways of being functional and truthful but that some are more happy than others.

LIBRARIES

I have three before me in this pile, and two of them are extraordinarily attractive whichever class one puts them into. I must admit my two classes seem to have gone by the board though they represent, I am sure, a fair analysis. The fact is, like everything else in this country except the work of the very

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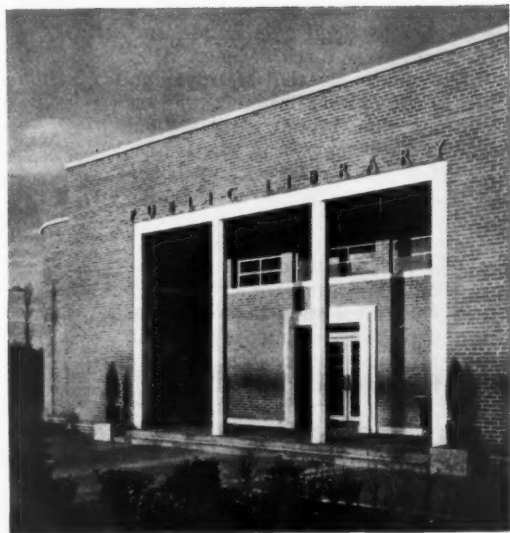
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29 : Branch Library, Leicester. Architects, Symington, Prince and Pike.

30 : Branch Library, Liverpool. Architect, L. H. Keay.

31 : University College Library, Swansea. By Verner O. Rees.

young and of those who have come to us from overseas and belong by birth to more logical nations, our buildings are mostly compromises.

Whether Verner Rees's University College Library at Swansea is a compromise or not, it is a very graceful and charming structure, which I can only compare to the man himself. The long central mass with its attendant ones about its base, like tugs to the liner—how often did I use that simile at Liverpool, I wonder?—expresses perfectly the central reading room with the special libraries and cataloguing rooms round it. This is not a case, like the libraries, for larger universities such as Liverpool, Oxford and Cambridge, where a giant stack is required, or even a tower as at Cambridge which the librarian told me was full of folk-lore stuff. I looked more closely and found the folk-lore consisted of piles of the back numbers of *Comic Cuts* and the *Police Gazette* and no doubt rightly.

There is a modern touch I like very much about the interior of Rees's great reading room in the way the ferro-concrete piers slope inward to meet the great concrete beams of the ceiling. Something of the same effect is to be seen in the great Frankfort market hall, but here it is done with the elegance suited to a library.

The other library is L. H. Keay's little public one in Utley Avenue, Liverpool. It has the usual tapering library plan for a corner site and for easy supervision, but it has a charm and elegance,

especially in its entrance portico, no little Carnegie library ever possessed. They were in comparison over-bedecked little harlots standing at street corners.

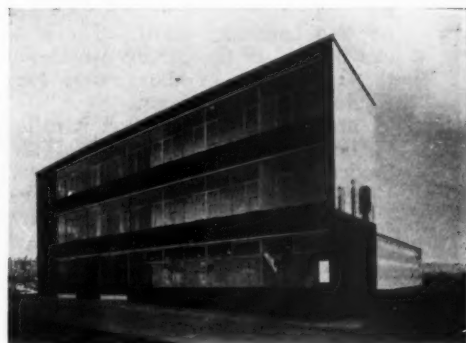
The Branch Library at Leicester by Messrs. Symington, Prince and Pike, has on a smaller scale the effective circular central tower of Aspland's great library at Stockholm, but I fear the curved corners to the building, though clearly designed to harmonize with this, give the main masses indeterminate shapes. Simple modern buildings must rely on the positive shapes of their masses more than on anything else. The entrance is effective and so are the interiors.

FACTORIES AND LABORATORIES

The chief factory building this year, if such it can be called, is the first long range of laboratories, designed to be one of several such, which Serge Chermayeff has built at Blackley, Manchester, for the I.C.I. Like the Salvisberg building at Welwyn, these laboratories are for carrying out chemical investigations on a commercial scale. The building has therefore rightly the refinement and precision of a structure where delicate operations are made and at the same time, with its repeating parallel blocks connected at one end with a range of offices, something of the character of a large factory. I have been over this building and, while the architect has solved a number

of intricate new problems in a masterly way, I can say that the general internal effect is of some fine piece of polished and exact machinery. Externally the walls are of alternate layers of shiny Accrington red bricks, which I personally have always disliked, and large sheets of plate glass in metal frames. Here, however, the glass and the surface of the brickwork are practically in the same plane, with the result that their hard glittering surfaces have a new and happy relationship to one another. These bricks seemed to me for the first time a fine material as well as the right one for this sort of building.

Totally different in spirit and almost, one might say, expressing the opposite structural character (my two classes



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I.C.I. Laboratories, Blackley, near Manchester. Architect, Serge Chermayeff.

are coming into their own after all) are Messrs. Stanley Hall and Easton and Robertson's great block of laboratories at Clerkenwell for the Metropolitan Water Board. I have liked this building for a long time in the various illustrations I have glanced at, but I have only today realized it was to house laboratories. I thought it was for offices at least, if not for committee rooms. I have felt on looking at it how pleasant to see curved surfaces once more, and not what the new P.R.A. calls everlasting kerosene tins. I have liked the appearance of the great curved staircase block with its long windows contrasting with the long reverse curve of the main block. I have imagined charmingly-dressed women walking up a handsome stair inside to pass on to some magnificent party in the long range of rooms; and the truth is the people who use the stair wear dirty overalls, and instead of the fine suites of reception rooms there are a series of small rooms filled with stink closets on either side of a central corridor. Is this the explanation, that the character of the exterior has been chosen as a fine compliment to the original architect? Nevertheless, I like the exterior whatever the interior is used for, but then I am an old fogey and only half a functionalist as yet.

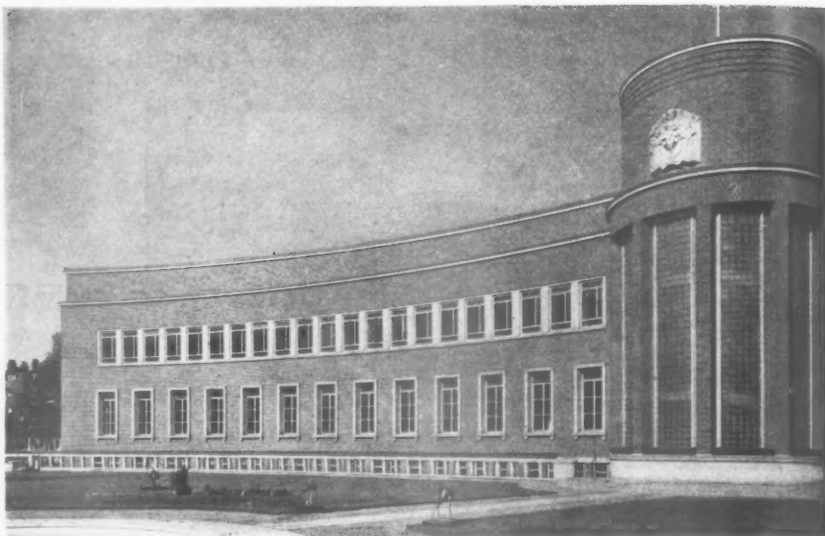
EDUCATIONAL BUILDINGS

This is a heterogeneous pile. On the top is a neo-Georgian building with small paned sash windows and hunting stable flèche to the roof of the effectively composed (like all good Georgian work) L.M.S. School of Transport at Derby. It is by the railway's principal architect, William Hamlyn.

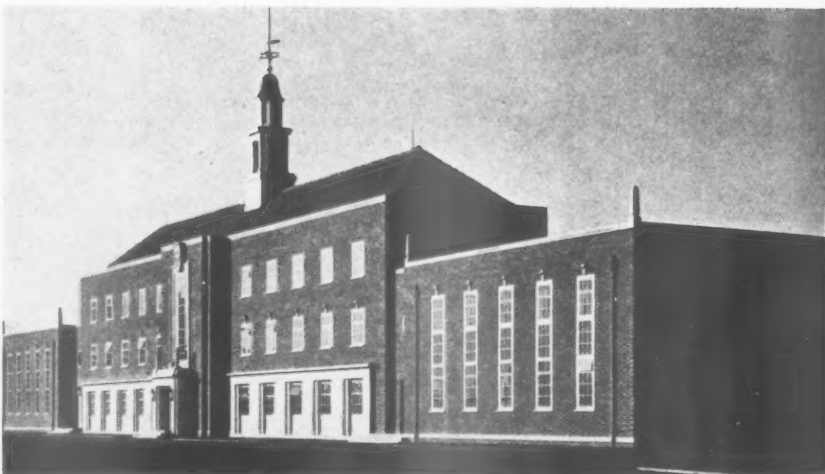
Next is a curious building at Oxford in rough rubble with small metal factory windows on one side and long ones on the other, clearly for some strange esoteric sect, by Sir Giles Scott. It is a very interesting building, of course. There are two long vertical posts, like totem poles, one on either side of the door, which must have some meaning in connection with the rites carried on inside. These two posts, the roughly panelled oak door with diagonal panels, and the curious Jacobean scrolls and coat of arms above it, make together a most effective piece of decoration against the rough walling. They are neither too finished nor too barbarous for it. The same can be said of the carving which fills the tympanum of the central long window on the other front.

I now see my strange sect is called "The Society of Oxford Home Students." What a come down!

The additions to Newnham College, Cambridge, with its curly gables and general Pont Street air, must have been a very difficult job to do decently without destroying the original building, but Miss Scott and Messrs. Shepherd and Breakwell's design gets over the difficulties in a surprising way. When they have felt they were free, and that the old building was not



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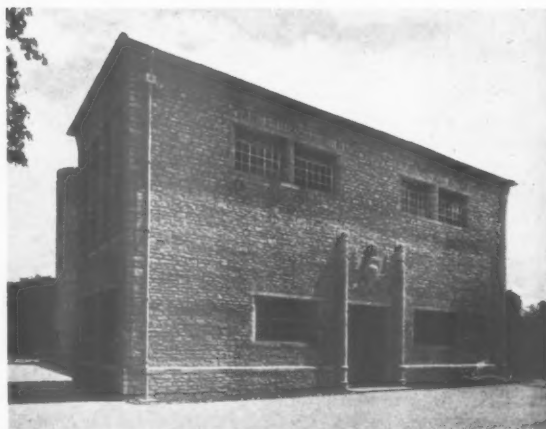


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33: Laboratories, Metropolitan Water Board, Rosebery Avenue, E.C. Architects, Stanley Hall and Easton and Robertson.

34: L.M.S. School of Transport, Derby. Architects, William H. Hamlyn.

35: New building, Society of Oxford Home Students. Architect, Sir Giles Gilbert Scott, R.A.

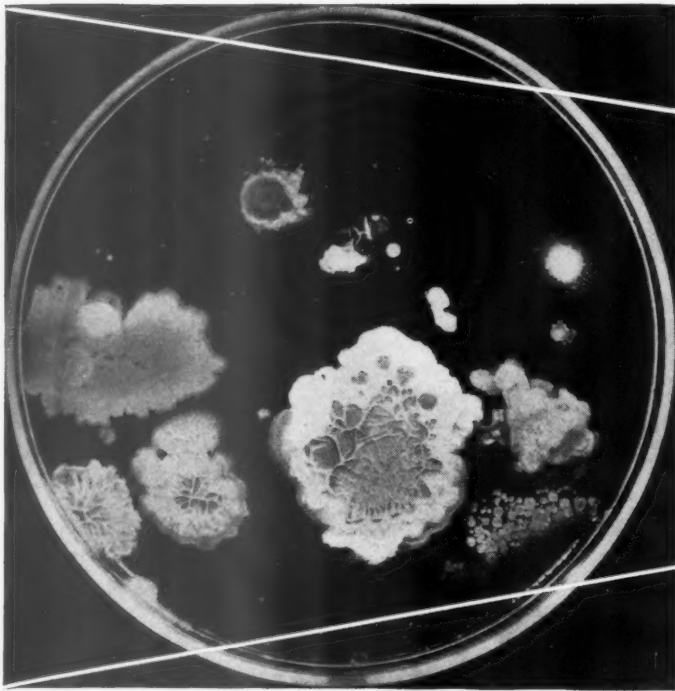


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watching them too closely, as in the interior, they have done some simple, charming work. The exterior is just gentle and well-behaved, not rebuking the late Mr. Basil Champneys for his flippancy more than is polite from nice serious young people of another generation.

The year seems to have produced very few elementary, central or secondary

schools. I know of a number held up through the re-armament push in spite of the Government's saying the Social Services would not be reduced. But if there is only one at Margate among my illustrations, there are two charming nursery schools, one by Messrs. Samuel and Harding at Dulwich, full of light and air and happy-looking children; and one at Marylebone as part of a



Here you see the startling effects of mould spores present in the air. It is a micro-photograph of a slide covered with agar-agar and exposed at the inlet of a Capillary Air Conditioning plant. After incubation, spores had grown into the fascinating but frightening mould shown. Another slide treated identically but exposed at the outlet of the Capillary Cell showed a completely negative result. The cell had trapped all spores—in spite of their being only 5-10 microns in size.

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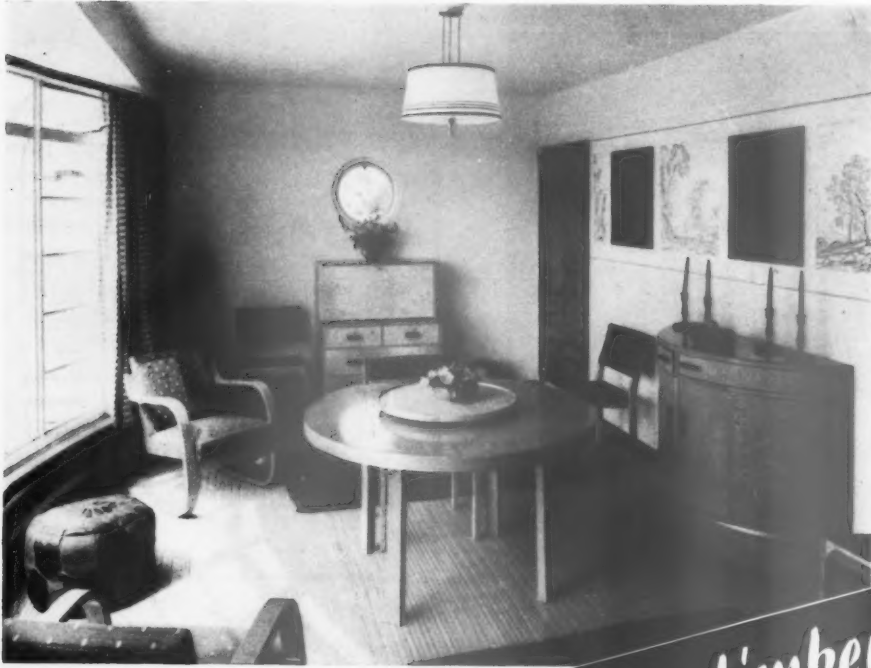
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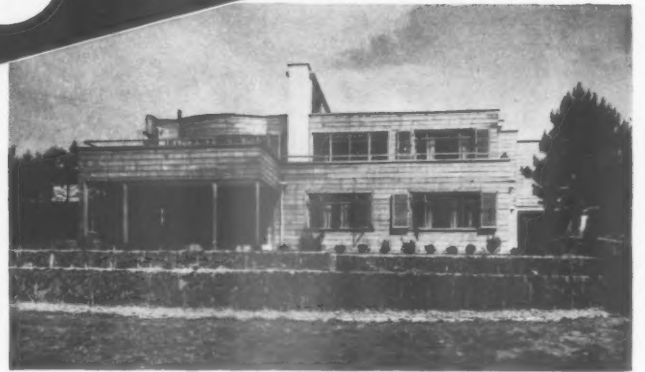
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Health Centre by Messrs. Stanley Hall and Easton and Robertson. When one remembers their work for the forthcoming New York Exhibition, their fine work at Cambridge, not illustrated this year, their hospital work and the laboratories we have just looked at, what a satisfactory all-round practice this firm has and what a fine standard of work it maintains! In this Marylebone building the nursery school is on the first floor, which means the children have to be carried up, but which also means probably cleaner floors for them to crawl about on. I was very struck, when I went, a dozen or more years ago, over the hundred and first nursery school poor Socialist Vienna had built, how I was made to take off my boots before entering. That is the right spirit. This Marylebone building is a very pleasant composition externally, with its curved corners to its main block balancing in some strange way with the curved shapes of its striped sun-blinds. But do they keep them down in winter? These blinds on a fine, bright day must make the building very gay and happy-looking, as a nursery school and health centre should be. Being on the first floor, the school cannot have the bathing pools and large paved courtyard, nor quite the same spread of open windows, that Messrs. Samuel and Harding's can. If I were a Lord Nuffield, or, better still, Minister of Health in a Socialist State, I would build nursery schools in every factory area and give a great number of them to Messrs. Samuel and Harding to do.

The Infants' School additions to the Junior Mixed School at Margate, by Mr. Arnold Perin, look good and simple and effective, especially the assembly hall inside and out, but such buildings cannot, of course, have the charm of a nursery school designed for the purpose.

SHOPS AND STORES

Among the shops and stores there is a very effective modern store in my long window category by Mr. W. A. Johnson for the Co-operative Society at Huddersfield. The Co-operative Society's buildings used to be among the worst in the country. There is a large and most depressing example at Brighton. Mr. Johnson however has, I have noticed, in recent years altered all that. He goes from strength to strength. This is one of his best. One might be sure almost that he would be a good architect, or at any rate a very nice one, for I notice he too has taken lately to the good habit of giving his assistants' names. This time it is G. W. Cropper.

Messrs. Pakington and Enthoven go on with their reconstruction of Messrs. Robinson and Cleaver's Regent Street premises, turning Edwardian fussiness and elaboration into simplicity and good taste. How they do it so completely and successfully is a mystery. Would they could now turn to the outside and do a little shaving there and to most of Regent Street as well!



St. Marylebone Health Centre. Architects, Stanley Hall and Easton and Robertson.

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Co-operative Stores, Huddersfield. Architect, W. A. Johnson.

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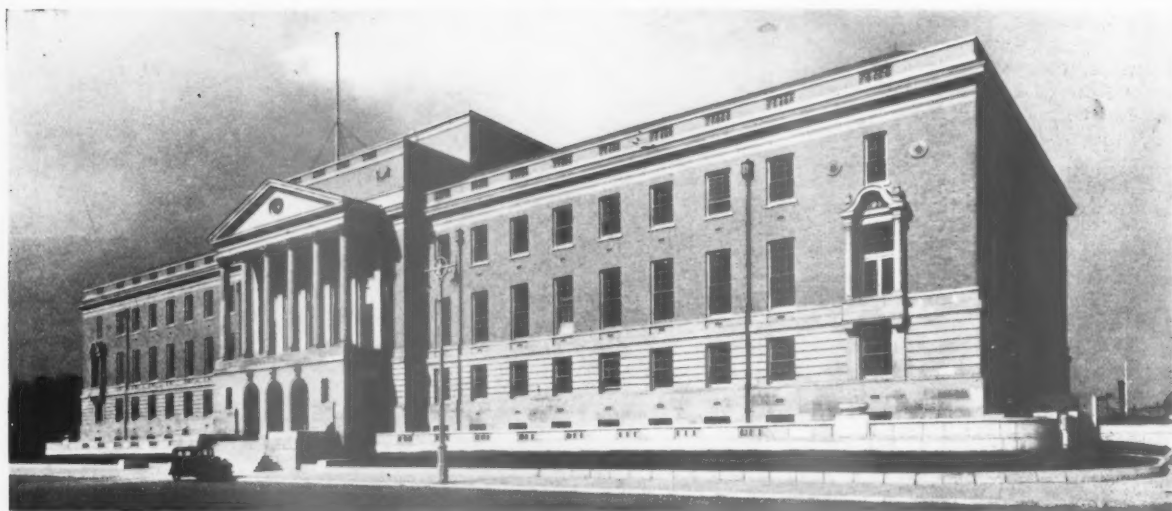
Maxwell Fry's Electricity Show Room on two floors in Regent Street with its brilliant circular stair in glass and bright steel is a bright young architect's dream of heaven. It is the happiest, gayest thing imaginable, and yet behind Norman Shaw's and Sir Reginald Blomfield's façade. How it has been got there and past all the authorities from the Crown downwards one cannot think; but there it is. I find it very difficult whenever I pass along the street not to step in, and perhaps walk up that crystal staircase with its slightly resilient tread, or I did till a few months ago; but that is another story.

PUBLIC HOUSES AND CINEMAS

There is only one public house this year, called "The Adam and Eve" at Hayes, but it hardly lives up to its name; and one cinema at Crewe, but it might be anywhere.

TOWN HALLS

I have saved these to the end because, frankly, I find it very difficult in these days to make up my mind what I want to find in them. The great building of the year in size and importance is, of course, the Norwich City Hall by



38

Chesterfield Town Hall. Architects, Bradshaw Gass and Hope.



39

39: Norwich Town Hall. Architects, C. H. James and S. Rowland Pierce.



40: Poplar Town Hall. Architects, Culpin and Son.

40

Messrs. James and Pierce, which externally follows once again the Swedish-Georgian compromise but internally is far simpler in its decoration than that term would suggest. Indeed, it is full of fine apartments, the treatment of many of which recalls Grey Wornum's work in Portland Place. The solid mass of the main elevation to the market place with its wide wall spaces, if it does not tread too heavily on the old town, is certainly imposing, and that in spite of the central portico, which is clearly there as a civic advertisement and nothing else. It does not even pretend to protect an entrance and has no responds to attach it to the wall. Perhaps it was actually an afterthought. Without it the building might certainly look a little dull and prison-like, but the fine tower at any rate would not then seem quite so unrelated to the main structure as it does at present. The reason, I think, is that even the cleverest people, and the authors of this building rank among them, cannot break just a little away from highly finished tradition and be entirely successful. The break, when it is made, must be much more complete and revolutionary than here.

The Chesterfield Town Hall is the reverse of the Norwich one in that, except for one or two eccentricities of detail, it keeps to the copybook maxims yet misses the spirit of the great prototypes. If Norwich is an example of what may happen when a clever adventurous boy tries to depart from the rules, Chesterfield is an example of what happens when a dull one tries to keep to them.

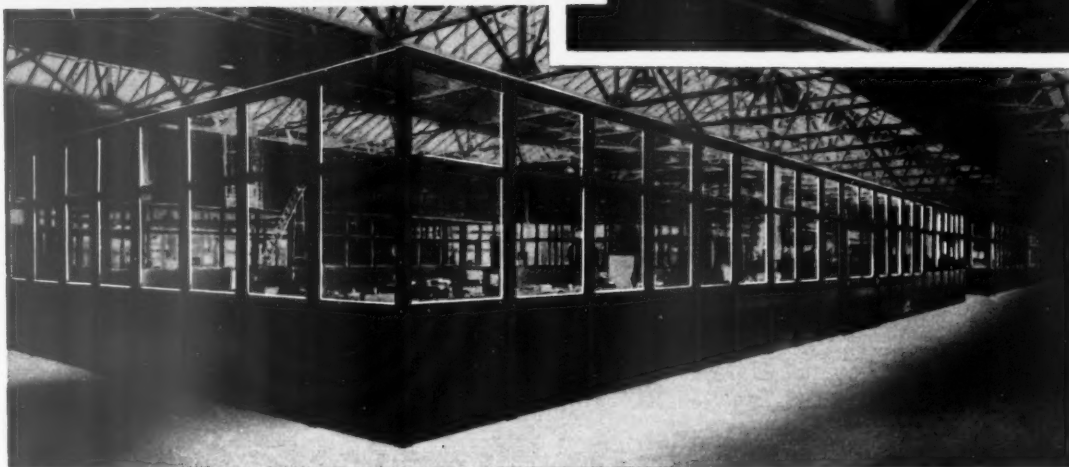
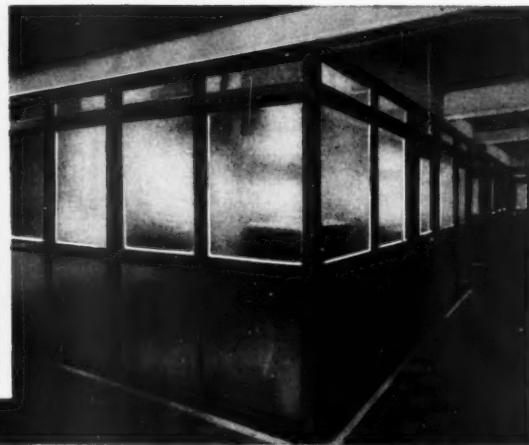
Finally, Poplar Town Hall is an example of the thoroughly bad boy's work. He has gaily broken all the rules, but, unlike Dudok at Hilversum, whose town hall there is still the best "modern" one, has not found any new synthesis to take their place. It is for this reason among others we are all looking forward to Lubetkin's design for the Finsbury Town Hall.

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Leeds Town Hall

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Hornsey Town Hall



Architect:
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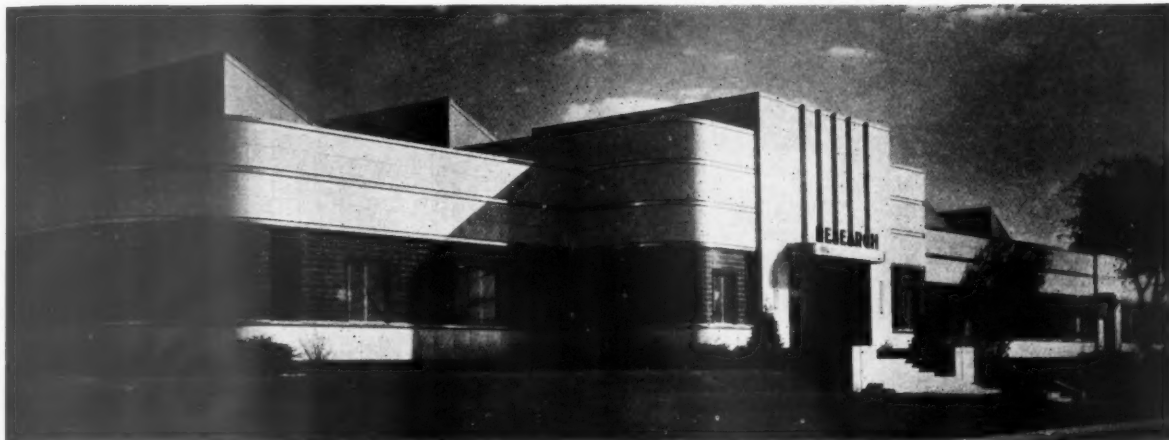
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THE YEAR'S WORK ABROAD

[By PHILIP SCHOLBERG]

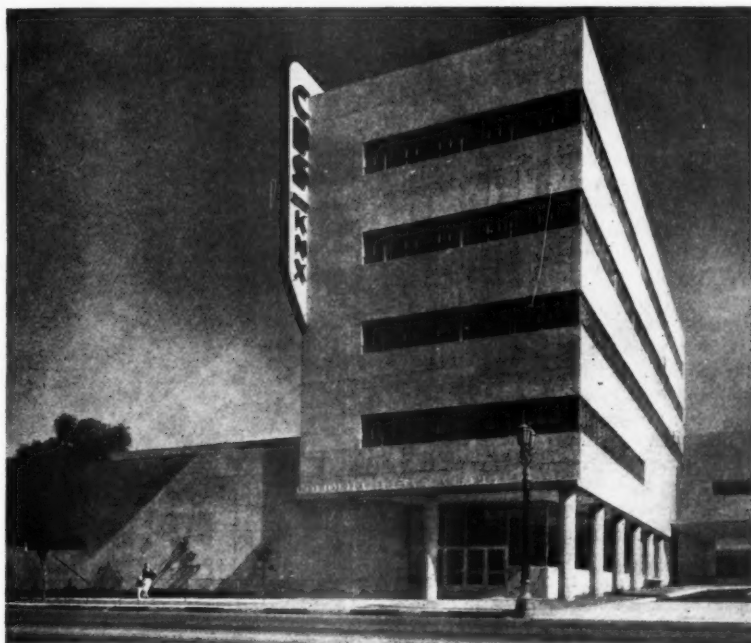
LAST year, if one excepts a small and not internationally important exhibition in Oslo, the standard form of architectural holiday was a trip to the Glasgow Exhibition, and there is thus no convenient event which can serve to summarize architectural progress abroad during the past year. It must be admitted that international exhibitions seldom provide a true index of current architecture, for the work shown depends more on the enlightenment of the governments concerned than on the individual designer; but if Glasgow kept us at home last year, there are signs that we shall all be doing our best to get to New York this summer. It is therefore not unreasonable to examine what America has been doing during the past year, with a side glance at the New York Fair. The buildings of the Chicago Century of Progress Exhibition, viewed from the distance of a few short years, seem dull and lumpy, with a profusion of those ornamental ribbings with which industrial designers have replaced the fleur-de-lis. While it is too early to speak of the detail work at New York, it seems more than likely that the buildings themselves will be clean, simple shapes, with none of the monumental pylons and thumbed-in faience which so often mutilate an otherwise expressive shape. Photographs of the work so far completed, and models of other buildings, show work which can be described as good without any of the reservations so often necessary with American work. One can only hope that the propaganda experts will not look upon these large sweeping areas as so much acreage to be covered with neon tube and other delights.

Of work executed during the past year it may be said, very generally, that the industrial firms favour modern buildings when they are adding to

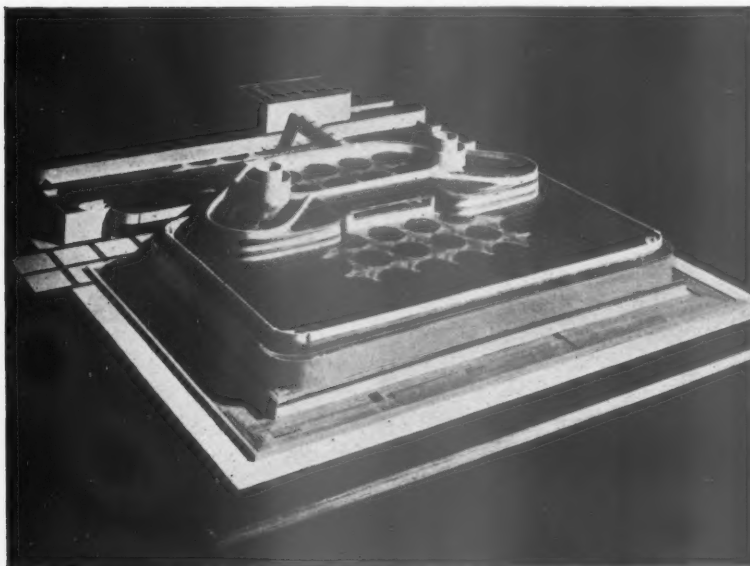
factories, and that Government buildings have a distinctly modernist flavour, having gone far beyond anything attempted by our own Office of Works. Men like Lescaze not only get the work to do, but the building owners seem to like the results, and one cannot but be delighted that Frank Lloyd Wright should at last have been given a building of a reasonable size (for the Johnson Co. at Racine).

That American architecture should have pushed ahead so rapidly during the last year or two may be surprising, but there are several factors which must have exerted a considerable influence. Free, or comparatively so, from the muddles of Europe, and stimulated by Roosevelt's new deal

with its vast public works programmes and the public money loaned by the Federal Housing Association for private building and re-modelling, the American public seems to have given a certain amount of thought to the kind of building it wants. America has always appreciated imported brains, and has been prepared to pay quite highly for them, and while the recent arrivals, such as Gropius and Breuer, have not had time to complete any actual buildings, it is none the less significant of American development that they should have been imported by a university such as Harvard, for this implies that the leading academic authorities in America presumably feel that their young designers should be



The Columbia Broadcasting Studios, Hollywood, by William Lescaze.



A large factory building in Wisconsin, by Frank Lloyd Wright.

brought up in the modernist persuasion.

And in this old argument between modernism and tradition a most interesting experiment has been carried out by *Life* (a popular weekly of which our own *Picture Post* is an imitation), a paper which has recently been bought and revived by the enterprising young proprietors of *Time* and the *Architectural Forum*. In this country we are all too familiar with the popular architectural competition—the hypothetical family with £1,500 to spend. *Life*, thanks no doubt to able help from the *Forum*, has tackled the problem in a different way. In each of the four income groups a definite family was chosen and helped in the drawing up of the programme. Each family had two architects who each produced a scheme, one traditional and one modern. In the subsequent discussion three out of the four families preferred the traditional house, and it may be significant that the only modern design chosen was one by Frank Lloyd Wright, who was lucky enough to find an intelligent family who could appreciate the new type of living he had to offer them. The object of the whole scheme was to show the public the sort of thing they ought to be able to have, and within four weeks of the result being announced no fewer than a hundred of the houses were ordered and twenty-seven were actually building, while the voting by readers of the paper showed 45 per cent. in favour of the modern designs. While it would be unjustifiable to draw any definite conclusions from the choice of the different income groups, it may be inferred that the two lower paid groups, corresponding perhaps to clerks and assistant managers in this country, still prefer tradition, the professional level has leanings towards modernism,

while the successful business man at the top comes back to tradition, possibly in an attempt to conform to an existing pattern. A state of affairs which is not very far removed from conditions in this country.

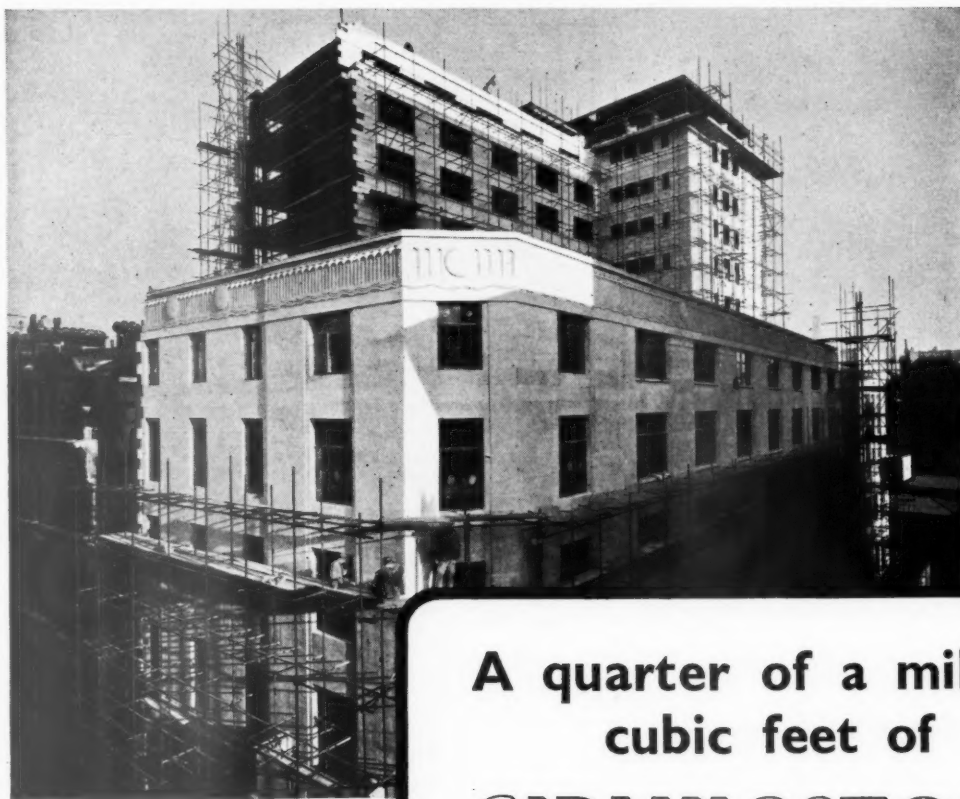
America, too, is thinking very seriously about pre-fabrication, not only for internal fittings such as bath-lavatory-W.C. units, but for external walls and roofs. Enamelled steel sheet on a light framework, or plywood panels shop glued to studding and ready filled with insulation seem the most likely lines for development, and though individual manufacturers all have some pet fixing method, quite a number of buildings have been erected, and these forms of construction are now some way beyond the experimental stage.

In contrast to America, Europe presents a sadder story, for only in the dictatorship countries is planning carried out on a nation-wide scale. Much was made last year of the *autobahnen*, with deputations of M.P.s and traffic experts singing the praises of a coherent plan. While it is obvious that these roads are of immense use in getting quickly from town to town, they virtually ignore the existing road system, and can hardly be looked upon as a truly national plan. Since these roads are light in colour, military authorities maintain that they are too visible from the air to be of great strategic use, and it is more than probable that the whole scheme was mainly intended to provide work for the unemployed. Of Italy's *autostrade*, begun at a much earlier date, much the same may be said.

In town planning, however, the story is different. Mussolini has been busy for some years demolishing and re-planning Rome, driving new streets and opening up new vistas, and the Führer, though he started somewhat later, is dealing even more drastically with Berlin. It is said, incidentally, that he has now ordered the population of Berlin to be gradually transferred to the country, so that the ultimate population of the city will be about one million against the present four million, this largely as a measure for air-raid protection. The capital cities, however, are not the only objects of planning schemes, for almost every provincial town in both Italy and Germany has its town-planning scheme, with zones for this and that, new streets, and alterations to the town hall and a new building for the Party. It has been suggested from time to time that most of these schemes are not likely to get much further than some official pigeon



Sane modernism in Norway, an open air swimming bath on the Oslo Fjord, by Møstue and Schistad.



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CHURCH OF ST. PAUL, SOUTH HARROW

Architect—N. F. C. Cachemaille-Day, Esq., F.R.I.B.A.
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The new civil airport at Milan, by Luigi Giordani.

hole, but there is much to be said for a plan, even if it can only be carried out slowly. The motives at the back of these schemes are doubtless largely political, for they have the twofold advantage of giving the population the impression that wonderful things are to come and at the same time provide an outlet for the professional classes, who are always liable to the dangerous disease of thinking, but who may be largely stopped from doing so by the idea of large schemes which they would be hardly likely to have got in private practice. But whatever the motives we may well envy the result when we are faced with a plan like London, the problem of which is rapidly becoming insoluble. A plan, by even the most local of architects, is probably better than no plan at all.

In design, the dictatorships continue to go opposite ways, Italy modern and Germany traditional. There are signs, none the less, that modernism in Germany is not quite dead. For houses and living quarters of any kind it is definitely a thing of the past, while for the monumental work in Berlin and Nuremberg there is the Style Albert Speer which cannot easily be placed in any sub-division of traditional building. Schools, churches, any building which may be used by the people in

Modernism in Germany is not yet dead; a boiler-house at a factory in Berlin, by Egon Eiermann.

what might be called their private lives, still traditional.

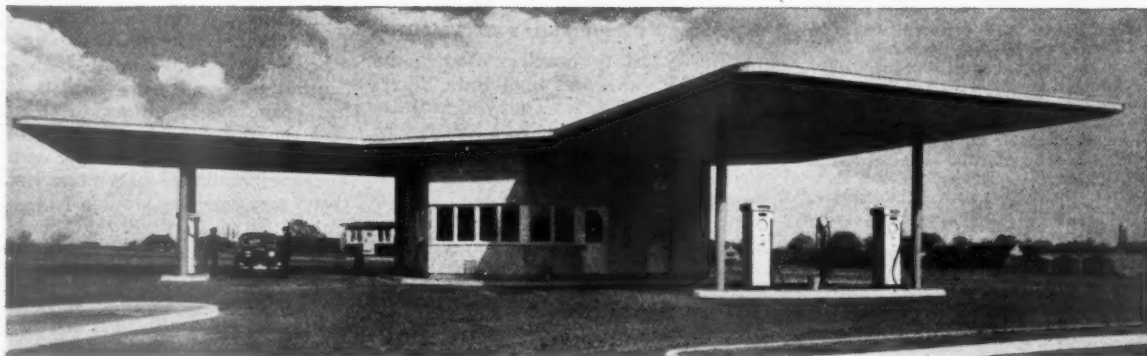
In industrial buildings there is still a certain amount of modernism, as is shown by Egon Eiermann's boiler-house for a factory near Berlin, and the same may be said of many buildings used for work rather than in private life. A typical German Air Force aerodrome is as good an example of this outlook as any. Here the barracks and living quarters will be definitely traditional, and the same may apply to the administration buildings, but more often than not the hangars will be straightforward engineering, and very good engineering too. That industrial work should be so good is partly due to the German system of building byelaws, in which each building can be judged by its calculations, the *baupolizei* having always had the necessary technical training to understand what the engineers are talking about. Thus did the fine tradition of German bridge building develop before the Third Reich, and the results of it



are still to be seen in the fine lean structures of the *autobahn* bridges, where the other subsidiary works, such as hotels, are in the current manner, though it is still possible to find an occasional petrol station, such as the one shown here, which is by Carl Bembé.

France has not changed unduly during the past year. The Government continues its policy of giving a good many large jobs to well-established private architects of the Roux-Spitz persuasion, the experimentally minded few continue to do good work without any great degree of popular *réclame*, and there are a number of designing-contracting firms who have a very good eye for harbour works, storage sheds and silos and bridges. But the general level of work outside the larger towns remains deplorably low.

After this somewhat depressing survey it is a relief to turn to the comparatively peaceful Scandinavian countries, which are quietly pursuing their own lines of thought and which seem to be



A petrol station for the autobahn by Carl Bembé.

developing a sane vernacular in the modern manner. Since Sweden is a considerably richer country than Norway it is only reasonable that one should find there more recent building, but the Norwegians are not far behind the Swedes in their standards of design or workmanship. Both countries now look upon architecture as a social rather than a purely building problem; housing schemes are conceived not in terms of cube feet per person, but in relation to the life the inhabitants should lead and the means by which they should pay for their accommodation. In Sweden the romantic revival of Ostberg is dead, anaesthetized by Asplund and finally dispatched by Markelius and others. These two countries have the advantage of a civilized public, and in Sweden the Co-operative has done much to educate popular opinion by carrying good design all over the country in its shops and products generally.

In the holiday districts of the Stockholm archipelago and the Oslo Fjord, there are innumerable country cottages, many of them designed by architects, nearly all of them excellent examples of building in the local material in a manner which is sanely modern. Ground floors or partial basements on sloping sites are often stone, with timber above.

While it may be rash to generalize, it is not unsafe to say that nowhere in Europe is the general level of design as high as it is in Scandinavia. This is truer, perhaps, of Sweden than of Norway, but the difference lies more in quantity than in quality. Sweden certainly has more new buildings, and one therefore gets the impression that modernism is more whole-heartedly accepted; in Norway the quantity may be small, but the quality is high. It seems possible that, in spite of endless propaganda, democracy may yet survive as a rational means of government.

HOUSING

[By W. P. A. KEEN]

SINCE my contribution to last year's new year issue, there has been a complete change of outlook in connection with the design and construction of housing schemes. This was caused by the international crisis, which resulted in the speeding up of the Government's A.R.P. shelter policy. A week or so ago Sir John Anderson, Lord Privy Seal, in outlining the proposals of the Government in the House of Commons, stated that for the smaller type of house the Government would arrange for a supply of special steel shelters sufficient to afford protection for ten million people and that for the strengthening of private basements material will be accumulated progressively as it proceeds with the necessary survey of the houses to be strengthened. In dealing with blocks of flats or tenements and houses without basements, he said:—

In blocks of flats or tenements the most satisfactory course will be to provide structural support—either in the basement or in the ground floor of the building—which will afford a shelter sufficiently large to accommodate the persons living in the other parts of the building. In buildings where an exceptionally large area can be strengthened in this way arrangements will be made to enable the shelter to serve not only the people living in the building, but also others living near by for whom no other shelter is available. To this extent these buildings will play their part in the provision of public shelters.

For houses without basements—primarily the two-storeyed house not very solidly constructed—we have, with the assistance of certain eminent members of the engineering profession, nominated by the President of the Institution of Civil Engineers, and with the co-operation of the steel industry, evolved a special type of steel shelter, which is in sections

and can be easily put together without any technical skill or professional assistance. To secure the maximum degree of protection this shelter should be placed outside the house—close to the house wall—in a garden or yard—and should be sunk about 2 ft. in the ground, the displaced earth being piled up over the top of the steel frame. In such a position it would be readily accessible from the house.

A.R.P. work in tenements presents peculiar difficulties when sited in congested areas. This problem was, of course, discussed by Mr. Eric L. Bird in a paper read at the A.R.P. Conference at the R.I.B.A. last June. He said:—

The sites of tenements are usually excavated only to foundation requirements; I suggest that some increased excavation would provide a basement wholly or partly below ground level which would serve as a good shelter. Peace-time uses for the basement such as recreation rooms, communal laundries, perambulator and cycle stores could well be found.

This seems to be an admirable suggestion—one that might be adapted for all schemes.

PROGRESS: ENGLAND AND WALES

With regard to housing progress in England, Wales and Scotland. First, England and Wales. Today the Ministry of Health has issued its half-yearly return*—ending September 30 last—on housing and slum clearance. The report states that, at September 30, 1938, no fewer than 3,824,948 houses have been built in England and Wales since the Armistice; and that the total number built during the half-year under review was 158,942. The number erected by private enterprise without State assistance during the

half-year under review was 112,237. The approximate figures for private enterprise during the last three years are as follows:—

1934-1935	..	..	286,300
1935-1936	..	..	272,300
1936-1937	..	..	273,500
1937-1938	..	..	252,550

It will be noted that the number of houses built by private enterprise shows a marked decline. The reason, obviously, is the slump, or, in other words, the international situation.

Local authorities have, however, topped their total for the previous half-year, having built 46,705 houses—an increase of 5,074.

The most recent figures issued by the Ministry of Health showing the position of slum clearance and rehousing are printed below.

Clearance Areas and Orders.—During November local authorities declared areas comprising 2,461 houses representing the displacement of 8,249 persons, as compared with 2,740 houses and a displacement of 7,944 persons in October.

The orders submitted during November covered 2,368 houses and the displacement of 13,920 persons, as compared with 5,580 houses and the displacement of 17,599 persons in October.

The orders confirmed during November covered 6,745 houses and 25,170 persons, as compared with 6,510 houses and 23,340 persons in October. The total number of houses in confirmed orders is now 222,405 involving the displacement of 931,492 persons.

Rehousing Progress.—The latest available figures are those for October. At the end of that month there were 72,969 houses under construction as compared with 77,158 at the end of September and 71,620 at the end of October last year, 8,756 houses were completed during October, as compared with 8,917 during September and 7,347 during October, 1937.

The great majority of these houses are being provided for rehousing persons displaced in connection with slum clearance schemes.

New houses approved during November numbered 5,462, as compared with 7,557 in October and 7,065 in November of last year.

In certain quarters there seems to be some concern regarding the Government's five-year campaign for the clearance of slums. The scheme was launched by Sir Edward Hilton Young (now Lord Kennet) in spring, 1933, and, naturally, some people are beginning to ask the question: "When is the scheme to be completed?" Let us get the facts straight. In 1933 the Minister announced the scheme, which envisaged the demolition of 280,000 houses, of which 207,500 were in clearance areas, the balance of 72,500 having been scheduled for individual demolition. Since the scheme was first started, it has been revised on several occasions and the number of houses to be demolished considerably increased. If the original figure had been retained then the scheme would have been completed to schedule. But, as I have stated above, such was not the case, and it is still being carried out. The

* *Housing: House Production, Slum Clearance, etc., England and Wales.* Position at September 30, 1938. Issued by the Ministry of Health. H.M. Stationery Office. Price 4d.

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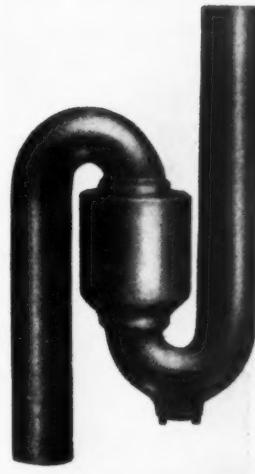


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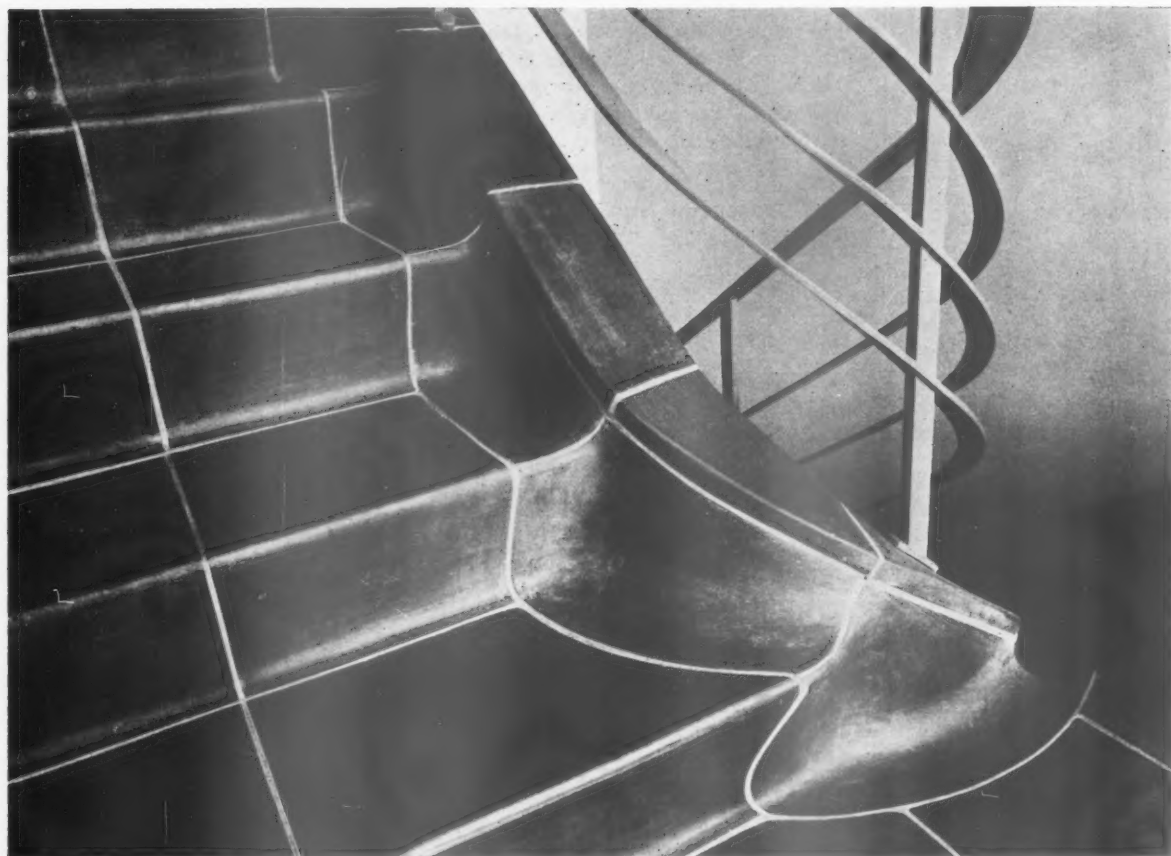
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heather brown quarries, with wide joints pointed in tinted cement. In addition, specially-cast large-section cove skirtings of quarry clay were fixed in all corridors and around some of the testing rooms.

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five-year plan may eventually become an eight-year plan. Who can tell?

LONDON COUNTY COUNCIL.

The following statement of housing progress in London since the War has been specially supplied by the London County Council for inclusion in this article:—

Since the War.—Approximate number of dwellings provided by the Council since the War up to December 31, 1938: in block dwellings, 22,379 flats; at cottage estates, 58,539 houses and flats. The number of dwellings provided by the Council from January 1, 1938, to December 31, 1938, is as follows: in block dwellings, 3,912 flats (approximately); at cottage estates, 1,689 houses and flats (approximately). Number of dwellings in course of erection or under contract at December 31, 1938, in block dwellings, 6,621 flats; at cottage estates, 327 houses and flats.

Slum Clearance Operations.—The Council has declared 233 areas or groups of areas to be clearance areas under the Housing Act, Part III. These areas, including in most cases adjoining land required for purposes of re-development, comprise in all about 542 acres, and involve the displacement and rehousing of some 112,575 persons. Other areas are under consideration. Of the 80,918 new dwellings completed since the War, 18,724 have been allocated for rehousing purposes in connection with slum clearance.

Sites for Rehousing Purposes.—To enable the Council to proceed steadily with its slum clearance programme, a large amount of rehousing accommodation is required on sites other than the clearance areas themselves. With this object in view and also for the provision of a considerable proportion of the accommodation which will be required in connection with the relief of overcrowding, the Council has acquired or appropriated, or is taking steps to acquire, a number of sites in London for the erection of block dwellings. Among the larger sites now being developed are the following: King's Mead estate, Hackney Marsh (947 flats); Pembury estate, Hackney (988 flats); Tulse Hill (1,878 flats); and White City (2,166 flats). Of the completed dwellings, 3,621 have been allocated for relief of overcrowding.

Cottage Estates.—Apart from cottage estates in course of development, further sites have been or are being acquired for new cottage estates in or in the vicinity of the County of London. Development of the Chingford estate, which will ultimately comprise 1,568 lettings, has recently been commenced.

Redevelopment area in Bethnal Green.—In December, 1936, the Council declared an area in the northern part of Bethnal Green, about 46 acres in extent, to be a proposed redevelopment area under the Housing Act, 1935. A redevelopment plan showing the portions of the area to be used for the erection of dwellings, open spaces, industry and commercial uses, etc., has been approved by the Minister of Health.

PROGRESS: SCOTLAND

A new housing record for Scotland is in sight. If Scottish local authorities have succeeded in building over 1,287 houses during December—the figures are not yet to hand—they will pass the previous annual record of 1935, when 18,814 houses were built. Since the beginning of 1938 these authorities have completed the erection of 17,527 houses, as compared with 12,118 during the corresponding eleven months of 1937, an increase over the period of 5,409 houses. The number for November, 2,084, is the greatest for any month of 1938, exceeding the

best for the year by 69. The figure for the previous month was 1,873 and for November of 1937 1,550. Twelve of the houses were of timber construction.

On November 30 the total number of houses under construction by local authorities was 26,920 (including 1,146 of timber and 224 of concrete). This total shows a decrease of 782 as compared with the number under construction at the end of October. The number of houses contracted for but not yet begun at the end of November was 9,591.

Since 1919 local authorities in Scotland have erected 206,704 working-class houses.

Returns received by the Department of Health for Scotland disclose that at November 30 the Scottish Special Areas Housing Association, Limited, had under construction 538 houses, of which 64 were of timber and 474 of concrete. In addition, the Association had contracted for 2,288 houses on which work had not begun on November 30.

In a reference to the Scottish Special Areas Housing Association, Limited, a recent circular issued by the Department of Health for Scotland indicates that the Association will be reconstituted and renamed, and that thereafter it will build working-class houses outside as well as within the Special Areas. The building outside of the Special Areas will take the form of experimental or demonstration housing schemes by alternative methods of construction. The purpose is to demonstrate over a wide area the possibilities that alternative methods hold for accelerating in present circumstances the progress of rehousing in Scotland. Operations will not be confined to main industrial areas; some small burghs and rural districts will also benefit. The Association will be asked to aim at a programme of about 20,000 houses within the Special Areas and 8,500 in other areas, but it should be understood that the Association's activities are not intended to relieve local authorities of the necessity of pushing on with their own house building programmes.

LEGISLATION

Every year sees new housing measures placed on the Statute Book. Last year was no exception. The new Acts include the Housing (Financial Provisions) Act, the Housing (Rural Workers) Amendment Act, the Increase of Rent and Mortgage Interest (Restrictions) Bill, the Housing (Financial Provision) (Scotland) Act, and the Housing (Agricultural Population) (Scotland) Act.

NEW SCHEMES

Several new blocks of flats were opened in London and the provinces, particularly in the Metropolis, where

the L.C.C. is making rapid progress in providing rehousing blocks.

In the provinces the Quarry Hill flats at Leeds, the first section of which has been completed, is perhaps the most outstanding scheme. This it will be recalled was the first scheme in the country in which the Mopin system was used.

BOOKS

Much housing literature was issued, the Government departments alone being responsible for a large number of circulars and pamphlets dealing with housing legislation. Two of the most important books published were *Europe Rehoused*,* by Miss Elizabeth Denby, and *The Culture of the Cities*,† by Lewis Mumford.

The former is devoted to a survey of what Europe—with the exception of England—has done in the way of housing, how it has done it, and why. The latter is an able study of the machine in its social, cultural and economic aspects.

EXHIBITIONS

The Housing Centre, as usual, held a number of exhibitions at its headquarters in Suffolk Street, S.W.1, including the Octavia Hill Centenary Exhibition. It closed at the end of December and is to be shown throughout the provinces.

The Rural Housing Exhibition, organized by the Housing Centre and held at Olympia, created great interest and has done much to publicize the needs of the rural workers. One of the principal features was a rural slum cottage which was occupied up to a few weeks of the opening of the exhibition. This was demolished and re-erected at Olympia in order to show the conditions in which many agricultural labourers and their families are living and as an example of one of the chief causes of the drift from the land to the towns. In contrast was shown a full-size timber cottage designed by Miss J. Blanco White in consultation with the Timber Development Association and with accommodation approved by the Ministry of Health for rural housing.

The exhibition of furniture and furnishings from the working men's flats, as exhibited by the Scottish Committee of the Council for Art and Industry at the recent Empire Exhibition, Glasgow, was shown at the Building Centre. This exhibition should be shown in every provincial town.

COMPETITIONS

Rural housing in Scotland was given impetus by a competition among

* *Europe Rehoused*. By Elizabeth Denby. Publishers: George Allen and Unwin. Price 19s.

† *The Culture of the Cities*. By Lewis Mumford. Publishers: Seckert and Warberg. Price 25s. A full review of this book appeared in last week's issue of this JOURNAL.—Ed., A.J.

Scottish architects for the most suitable design for farm-workers' dwellings. The competition, made possible by the generosity of Mr. G. H. Russell, of Brechin, and the co-operation of the Royal Incorporation of Architects in Scotland, has resulted in the publication by H.M. Stationery Office of full working plans of five designs of houses suitable for agricultural workers and persons of like economic condition. These plans may now be purchased from H.M. Stationery Office by anyone desiring to build new houses for the agricultural population. The plans were drawn for single-storey and double storey cottages ranging from three to five rooms. The designs available cover the following types of rural cottages: (1) Single-storey three-apartment cottage; (2) single-storey four-apartment cottage; (3) two-storey semi-detached cottage of three apartments; (4) two-storey semi-detached cottage of four apartments; (5) block of two four-apartment cottages.

Alternative plans for the single-storey three- and four-apartment cottages have been prepared for use on sites where a gravitation water supply is not available.

NEW OFFICIAL ARCHITECTS

Manchester suffered a great loss during the early part of the year when Mr. Leonard Heywood, the Director of Housing, died at the early age of 45. Mr. Heywood was, perhaps, one of the three famous architects in the north—with Mr. Keay and Mr. Livett. As director of housing in Manchester since 1932, he had been responsible for the whole of the Corporation's housing work, including the planning of the Wythenshawe estate, considered by many to be this country's ideal satellite town. The new director of housing is Mr. John Hughes, B.A.R.C.H., A.R.I.B.A.

Another important change is the retirement next April under the age limit of Mr. E. P. Wheeler, superintending architect of the London County Council after forty years' service with the Council. His successor is Mr. F. R. Hiorns, who joined the architectural department of the L.C.C. when it was controlled by Mr. W. E. Riley, and who has been associated with Sir Giles Gilbert Scott, R.A., and Mr. Wheeler in the design of the new addition to the County Hall. Mr. Riley was, of course, superintending architect before Mr. Topham Forrest, whom Mr. Wheeler succeeded.

ton Bros., Ltd., and Chance Bros. & Co., Ltd., glass; Henry Hope and Sons, Ltd., patent glazing and mastic cement; Stanley Porter & Co., wood-block flooring; George Lillington & Co., Lillington's solution; W. J. Harries, Ltd. (suppliers), Sika waterproof; Chase & Co., central heating and McClary pipeless system; Bolton Corporation Electricity Dept., electric wiring, heating and bells; Merchant Adventurers of London, electric light fixtures; Dryad Metalworks, and Campbell and Mabbs, Ltd., door furniture; W. Ratcliffe, decorative painting; J. R. Pearson (B'ham), Ltd., metalwork—altar inlays; Harold Howarth, cross on belfry; Elsa Gallberg, textiles; William Morris & Co., furniture and reading-desks; G. M. Hammer & Co., furniture; Mealing Bros., garden furniture. The John Compton Organ Co., Ltd., Electrone organ.

CALVERTON COLLIERY (WINDER HOUSE, POWER HOUSE, AND STORES BUILDING) CALVERTON, NOTTS. (pages 122-125). Architects: Jellicoe, Page and Wilson. General contractors, Simms, Sons and Cooke, Ltd. Sub-contractors and suppliers included: Trussed Concrete Steel Co., Ltd., reinforced concrete; London Brick Co., Ltd., bricks; John Ellis and Sons, Ltd., artificial stone; London and Wales Steel Construction Co., Ltd., structural steel and patent glazing; D. Anderson and Sons, Ltd., special roofings, roofing felt, and waterproofing materials; Benham and Sons, Ltd., central heating; Mortimer Gall & Co. Ltd., electric wiring; Benjamin Electric, Ltd., and Wigan Bulkhead Fittings, electric light fittings; Leeds Fireclay Co., sanitary fittings; Dryad Metal Works, door furniture; C. E. Welstead, Ltd., casements; Bolton Gate Co., Ltd., folding gates and fireproof doors; Shutter Contractors, Ltd., rolling shutters; Carter & Co., Ltd., tiling; Minto and Bloomer, shrubs and trees; Herbert Morris Ltd., Morris, cranes.

THE BUILDINGS ILLUSTRATED

CHISLEHURST AND SIDCUP COUNTY SCHOOL FOR BOYS (pages 109-113). Architect: W. H. Robinson, F.R.I.B.A. Assistant architect, John W. Pollock, A.R.I.B.A. General contractors, H. Friday and Sons, who were also responsible for the joinery and school fittings. Sub-contractors and suppliers included: Permanite, Ltd., dampcourses and asphalt; Christiansi and Nielsen, Ltd., reinforced concrete; High Brooms Brick and Tile Co., facings and bricks; Southern Silica Brick Co., sand-lime bricks; J. A. King & Co., Ltd., concrete roof lights; British Plaster Board, Ltd., cork slabs, bituminous roofing and asbestos cement tiles; H. Hope and Sons, Ltd., roof lights; Vigers Bros., Ltd., wood-block flooring; St. Helens Cable and Rubber Co., Ltd., rubber; F. Hayden, Ltd., central heating; Ideal Boilers and Radiators, Ltd., Ideal heating boilers; Lumby's, Ltd., domestic boilers; G. E. Wallis and Sons, Ltd., electric wiring; General Electric Co., Ltd., Best and Lloyd, Ltd., Wardle Engineering Co., Ltd., Harcourts, Ltd., Tucker and Edgar, and D. Assersoha, electric light fixtures; Gummers, shower fittings; Doulton & Co., Ltd., and E. E. Farrer, Ltd., sanitary fittings; Dryad Metal works, James Gibbons, Ltd., and Yannedis & Co., door furniture; Crittall Manufacturing Co., Ltd., casements and window furniture; Synchronome Co., bells and clocks; British Home and Office Telephone Co., Ltd., telephones; Accordo Blind Co., dark blinds; J. Salway and Sons, Ltd., metalwork; S. P. Sanders, curtains; Education Supply Association, school fittings; Metropolitan Water Board's Main, water supply; Abbey Building Supplies Co., dovetail masonry slot and brick anchors.

HOUSE AT FURZE HILL, SEALE (pages 104-108). Architect: Edward Banks. The general contractor was W. King, who was also responsible for the excavation, foundations, dampcourses and joinery. The sub-contractors and suppliers included: Ragusa Asphalt Paving Co., Ltd., asphalt (garage roof and flat); Cement Marketing Co., London stock facings; London Brick Co., (structural) Flettons; Colthurst Symons, double Roman red tiles; W. N. Froy and Sons, Ltd., special fireplace marble and mantels; Pryke and Palmer, Ltd.,

Triplex; Buxton and Longley, Ltd., electric wiring; Merchant Adventurers, Ltd., electric light fixtures; W. N. Froy and Sons, Ltd., sanitary fittings; British Ogro, Ltd., door furniture; Crittall Manufacturing Co., Ltd., casements; Wenham and Fowler, metalwork; Roberts Adlard & Co., Ltd., roof tiling and glazed wall; Bowman Bros., textiles.

SCHOOL OF ANATOMY, CAMBRIDGE (pages 114-118). Architects: Stanley Hall and Easton and Robertson. General contractors, Rattee and Kett, Ltd., who were also responsible for the joinery. Sub-contractors and suppliers included: Redpath Brown & Co., Ltd., structural steelwork; Diespeker, Ltd., structural concrete and terrazzo flooring; Himley Brick Co., Ltd., bricks; Val de Travers Asphalt Paving Co., Ltd., asphalt; Richard Crittall & Co., heating, hot water supplies and refrigeration; Dent and Hellyer, Ltd., plumbing; Tyler and Freeman, electrical works; J. and E. Hall, Ltd., lifts; Crittall Manufacturing Co., Ltd., windows; F. Braby & Co., copper roofing; Pilkington Bros., Ltd., glass bricks; North British Rubber Co., rubber terrazzo flooring; Fram Reinforced Concrete Co., cork flooring; Carter & Co., Ltd., tiling; J. P. White and Sons, Ltd., library and museum fittings; Baird and Tatlock (London), Ltd., North of England School Furniture Co., and William Spriggs & Co., Ltd., laboratory fittings; N. F. Ramsay & Co., Ltd., ironmongery; Bromsgrove Guild, metalwork.

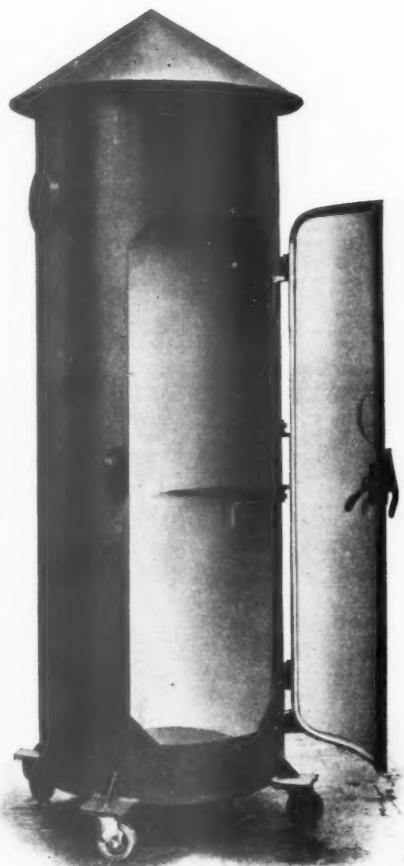
CHURCH OF ST. CHAD, BOLTON (pages 119-121). Architect: Richard Nickson. General contractors, G. and J. Seddon, and John Dickinson & Co. (Bolton) Ltd. Sub-contractors and suppliers included: G. and J. Seddon, excavation and foundations; Trussed Concrete Steel Co., Ltd., reinforced concrete; Tondur Brickworks Co., Buckley Junction Metallic Brick Co., Ltd., Sussex Brick Co., and Blockleys, bricks; Croft Granite Brick Concrete Co., artificial stone; George Lowe and Sons Ltd., structural steel; Turners Asbestos Cement Co., Ltd., fireproof construction (hollow Turnall roofing slabs); Braby & Co., special roofings (copper roofing); D. Anderson and Son, MacAsphalt 3-ply bituminous roofing felt; Venesta, Ltd., plymash partitions; Pilkington

FACTORY FOR ROCHE PRODUCTS, LTD., WELWYN GARDEN CITY (pages 126-132). Associated architects: Professor O. R. Salvisberg and C. Stanley Brown. General contractors, Holloway Bros., Ltd., who were also responsible for the excavation, foundations, and reinforced concrete and joinery, office and cloakroom fittings. Sub-contractors and suppliers included: Williams Briggs and Sons, Ltd., Aqualite-Challenge special roofings; W. B. Simpson and Sons, Ltd., Simpson blocks; Hunziker (Gt. Britain), Ltd., bricks; Redpath Brown & Co., structural steel; Limmer and Trinidad Lake Asphalt Co., rock asphalt; Lenscrete, Ltd., glass bricks, windows and roof lights; Acme Flooring and Paving Co. (1904), Jarrah and oak wood-block flooring; Sulzer Bros. (London), Ltd., panel heating, boilers and water-softening plant; T. Clarke & Co., electric wiring and electric heating; Frederick Thomas & Co., electric light fixtures; Metallbau-Koller, electric light fixtures, door furniture, casements, window furniture, metalwork; Matthew Hall & Co., plumbing; Alfred Goslett & Co., sanitary fittings; Broad & Co., Special tile staircases and wall and floor tiling; Dunlop Rubber Co., Rubber flooring to circular staircases, corridors, etc.; Comyn Ching & Co., door furniture and cloakroom fittings; Phoenix Electric Co. (London), Ltd., bells and call system; Post Office Telephones, telephones; D. Sebel & Co., Ltd., iron staircases, metalwork and cloakroom fittings; C. B. Nutchey, curtains; E. J. and A. T. Bradford, Keen's plaster, external renderings and T.S.W.; Geilinger, of Switzerland, door frames; Rainfordware, Ltd., ceramic ware; Fenning & Co., travertine; Heal and Sons, textiles, board room table and chairs; Allen and Appleyard, carpets; A. Sanderson and Sons, Ltd., Salubra wallpapers; Herman Tachudin, furniture; British Tubular Co., steel furniture, chairs, tables, etc.; Oakles Nurseries, Ltd., shrubs and trees; Gallenkamp & Co., Ltd., laboratory fittings; Mather and Platt, fire hydrants; Art Metal Construction Co., and Globe Wernicke Co., office fittings; Hammond and Champness, lifts; Synchronome Co., Ltd., clocks; Welwyn Garden City Water Co., mains water supplies. Specialists: Batstone Bros., quantity surveyors; Consider Constructors, reinforced concrete engineers.

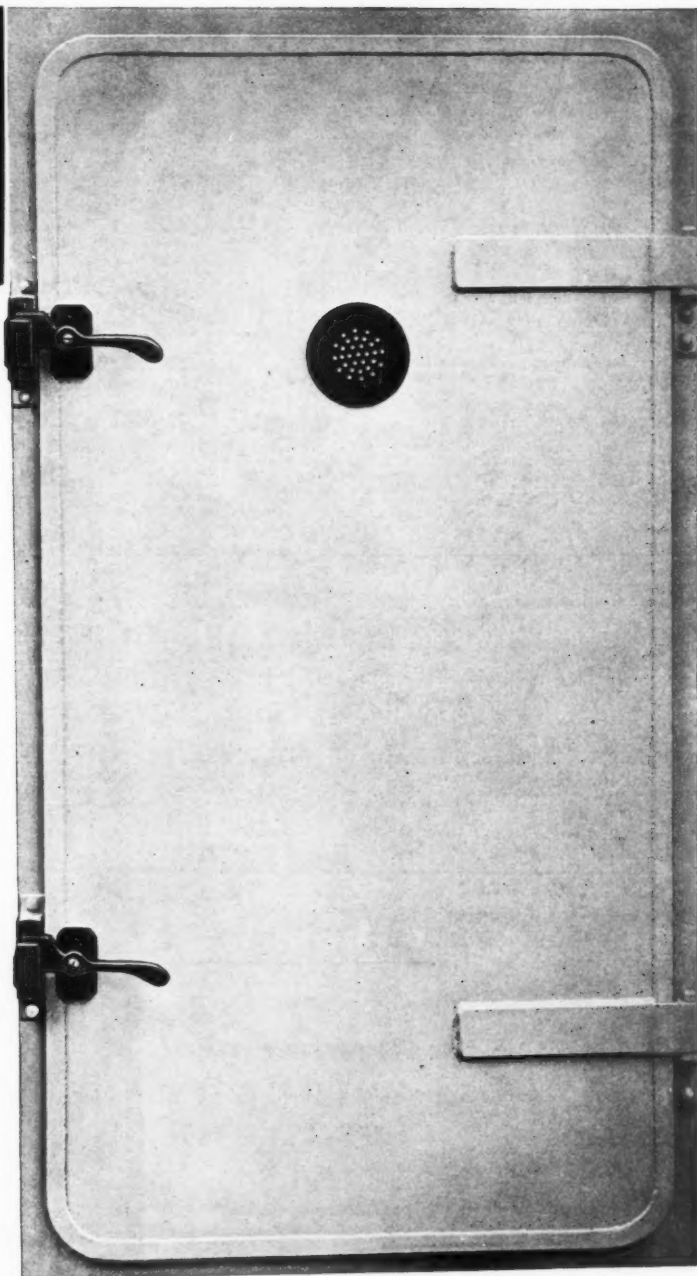
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WOOD GREEN: OFFICES AND FLAT

January 23.—Conversion of Bijou Theatre into offices and flat for Alexandra Park Trustees. Clerk of Works, The Alexandra Park Trustees, Alexandra Palace, Wood Green, N.22. Deposit £2 2s.

NEW WINDSOR: SCHOOL WORKS

January 23.—Gymnasium and science, arts and crafts block, at Clarence Road Council School, for New Windsor Corporation. Particulars from Borough Engineer, 16, Alma Road, Windsor, Berks. Deposit £2 2s.

STAINES: EXTENSION

January 23.—Staines Head Post Office and garages, for H.M. Office of Works. Room 65D, Third Floor, H.M. Office of Works, S.W.1. Deposit £1.

HAMPSHIRE: SCHOOL

January 24.—Extensions and alterations at Lankhills Special School, Winchester, for Hampshire C.C. Mr. A. L. Roberts, County Architect, The Castle, Winchester. Deposit £1 1s.

BRENTFORD: SCHOOL

January 24.—Conversion and adaptation for infants' school of two rooms at Boston Manor House, Boston Manor Park, Brentford, for Brentford and Chiswick T.C. Mr. L. A. Cooper, Borough Engineer, Town Hall, Chiswick, Middlesex. Deposit £2 2s.

LEWES: HOUSES

January 24.—80 non-parlour type houses and four semi-detached houses and shops combined, together with all appurtenant works, at Landport Estate, Lewes, for Lewes B.C. Mr. C. T. Butler, M.Inst.M. & Cy.E., Borough Surveyor, Town Hall, Lewes, Sussex. Deposit £2 2s.

DERBY: EMPLOYMENT EXCHANGE

January 25.—Alfreton Employment Exchange (Derby), for H.M.O.W. Room 65D, Third Floor, H.M. Office of Works, S.W.1. Deposit £1.

LIVERPOOL: TELEPHONE EXCHANGE

January 25.—Erection of Gateacre T.E. (Liverpool), for H.M.O.W. Room 65D, Third Floor, H.M. Office of Works, S.W.1. Deposit £1.

STOCKTON-ON-TEES: MATERNITY HOME

January 27.—Maternity home, including staff quarters, laundry, kitchen and caretaker's house at Newham Grange, for Stockton-on-Tees B.C. Borough Engineer's Office, Victoria Buildings, Stockton-on-Tees, Durham. Deposit £2 2s.

SOUTH KENSINGTON: EXTENSION

January 27.—Extension to entomological block, Natural History Museum, for H.M.O.W. Room 65D, Third Floor, H.M. Office of Works, S.W.1. Deposit £1.

WALTON AND WEYBRIDGE: GARAGES

January 28.—Garages, workshop, messroom and other incidental works at proposed new refuse destructor works, for Walton and Weybridge U.D.C. Mr. E. A. Lister, Assoc.M.Inst.C.E., Engineer and Surveyor, Council Offices, Walton-on-Thames, Surrey.

CALNE AND CHIPPENHAM: HOUSES

January 28.—Five houses at Hilmarton; six houses at Kingston St. Michael; three houses at Lacock; and sewage disposal works in connection therewith, for Calne and Chippenham R.D.C. Mr. G. Parker Pearson, M.Inst.C.E., F.S.I., Dallas Chambers, Chippenham, Wilts. Deposit £3 3s.

KENDAL: HOUSES

January 30.—Construction of 324 brick houses at Sandylands, for Kendal B.C. Mr. Geo. German, Borough Surveyor, Town Hall, Kendal, Westmorland. Deposit £2.

HOLLAND: SCHOOL

January 31.—Gleed Senior School, Halmesgate, Spalding, accommodating 960 scholars. Separate tenders are invited for the following: Building work; heating and hot-water installation, for Holland C.C. County Architect, County Hall, Boston, Lincs.

PEMBROKE: CONVENIENCE

February 1.—Erection of public convenience in Lower Meyrick Street, Pembroke Dock, for Pembroke B.C. Particulars from Borough Surveyor, Municipal Offices, Pembroke Dock. Deposit £1.

BRIGHTON: PAVILION

February 1.—Timber pavilion on Brapool Sports Ground in London Road, for Brighton B.C. Borough Engineer and Surveyor, Town Hall, Brighton, Sussex. Deposit £2 2s.

SMETHWICK: HOUSES

February 4.—20 non-parlour type houses on land situated at junction of Abbey Road and Alexander Road, Smethwick, for Smethwick B.C. Mr. Roland Fletcher, M.Inst.C.E., Borough Engineer and Surveyor, Council House, Smethwick, Staffs. Deposit £2 2s.

BARNESLEY: HOUSES

February 7.—Erection of 58 houses on Burton Lane housing scheme, Monk Bretton, Barnsley, for Barnsley B.C. Borough Engineer, Town Hall, Barnsley, Yorks. Deposit £1 1s.

ESSEX: CONVALESCENT HOSPITAL

February 16.—Convalescent hospital at Pyrgo Park, Romford, comprising convalescent hospital, nurses' home, mortuary, boiler house, roads and sewers, etc., for Essex C.C. Mr. J. Stuart, F.R.I.B.A., County Architect, County Hall, Chelmsford. Deposit £10 10s.

CANTERBURY: SCHOOL

February 17.—New infants' and junior schools and execution of other works in connection therewith at Hollow Lane, Wincheap, for Canterbury Corporation. Applications to tender by January 23 to Joint Architects, Messrs. H. Anderson and H. Campbell Ashenden, F.R.I.B.A., Watling Street, Canterbury, Kent.

WEST SUSSEX: X-RAY DEPARTMENT

February 18.—New X-ray department at hospital, in form of alterations and addition to existing buildings, for Royal West Sussex Hospital Board. Applications to tender by January 20 to Mr. J. Coxon Ince, Secretary, Royal West Sussex Hospital.

TENDERS ACCEPTED

Erection of a new secondary school for girls at Stoke, Coventry, for the T.C.: W. H. Jones and Son, Ltd., Lockhurst Lane, Coventry. (Architect: C. A. Steane.)

Extension of junior school, Clockhouse Lane, Romford, for the Essex E.C.: Pavitt Bros.

New factory buildings for Smith Vermeersch Twist Co. in Trent Lane, Nottingham: H. M. Luddington, Priory Road, Gedling, Notts.

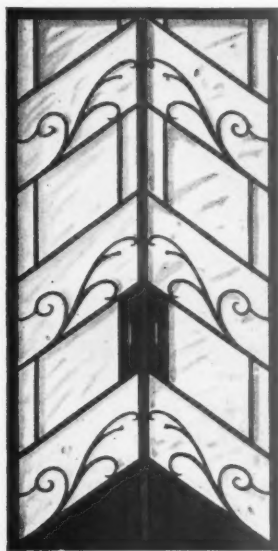
Senior school for boys, Whitebank, Wigan Road, Bolton, for the T.C.: G. and J. Seddon, Ltd., Manchester Road, Little Hulton, Bolton.

Erection of maternity and child welfare centre in Outram Street, Sunderland, for the T.C.: J. Carter and Sons, Ltd., School House, Deptford Terrace, Sunderland.

Erection of fire station and police buildings in Tower Street, Dudley, for the T.C.: J. M. Tate and Son, Ltd., Highfield, Cradley Heath.

Extension of County High School, Wanstead, for the Essex E.C.: W. Strong, Ltd., Bishopsgate.

Erection of headquarters, for the Milk Marketing Board, Thames Ditton: W. H. Gaze and Sons, Ltd., 23 High Street, Kingston-on-Thames.



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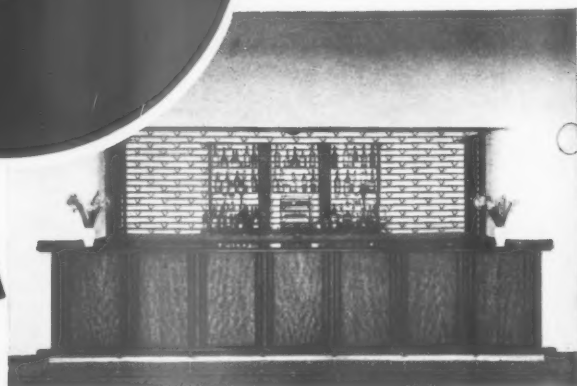
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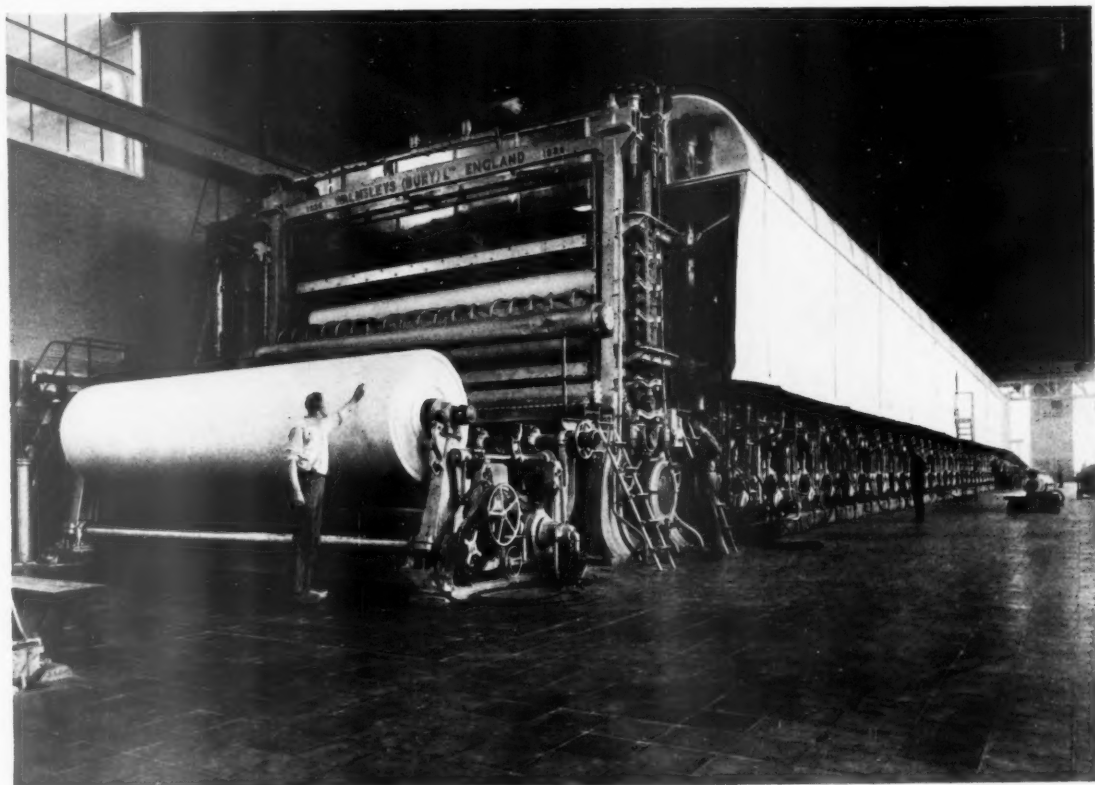
Bar at the Comet Hotel, Hatfield, fitted with Haskins Portcullis Grilles. Architect: E. B. Musman, F.R.I.B.A.

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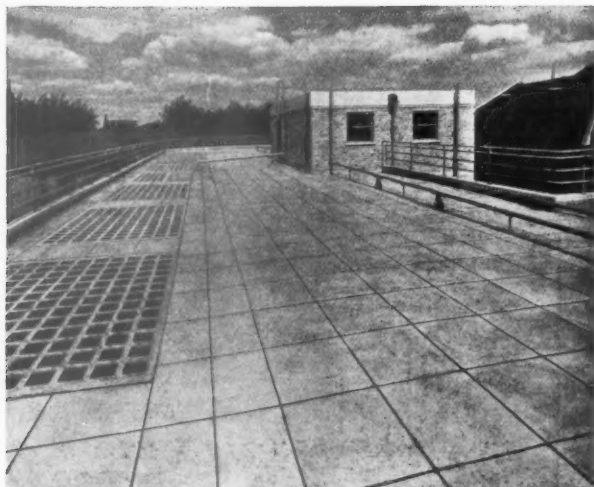
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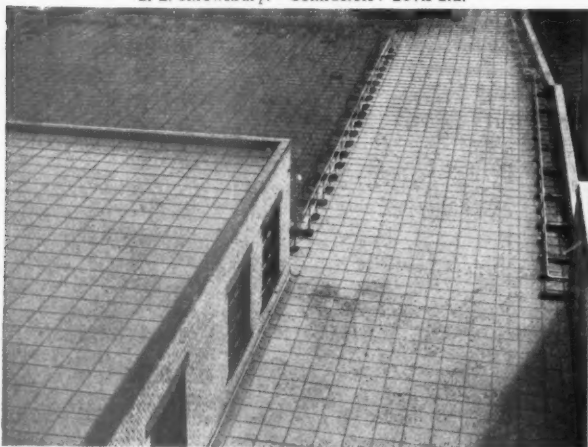
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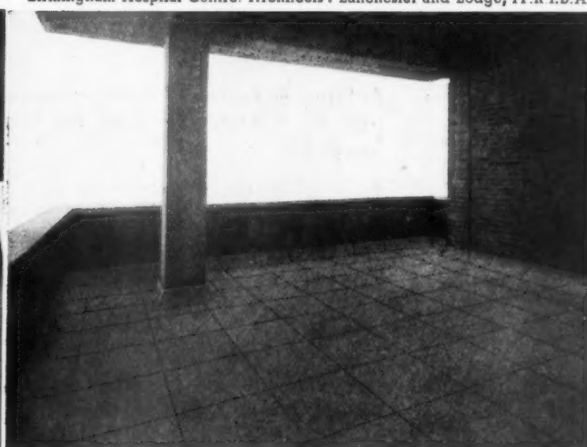
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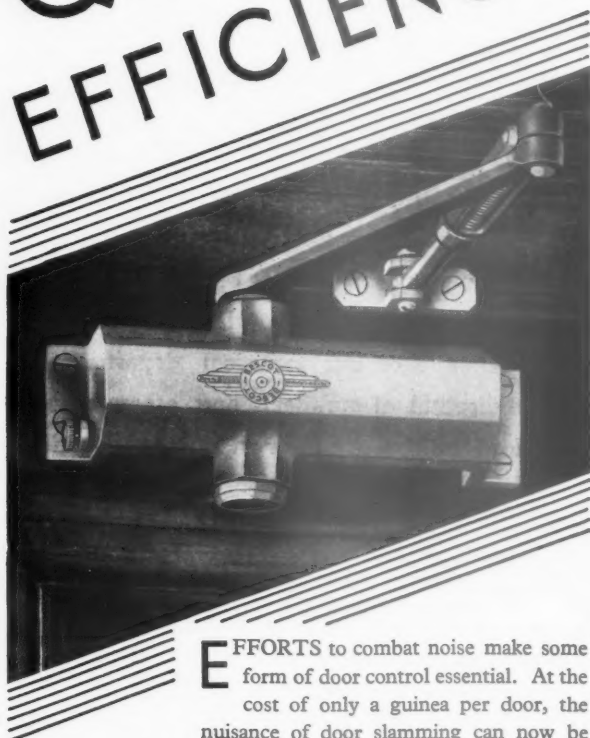


Birmingham Hospital Centre. Architects: Lanchester and Lodge, F.F.R.I.B.A.



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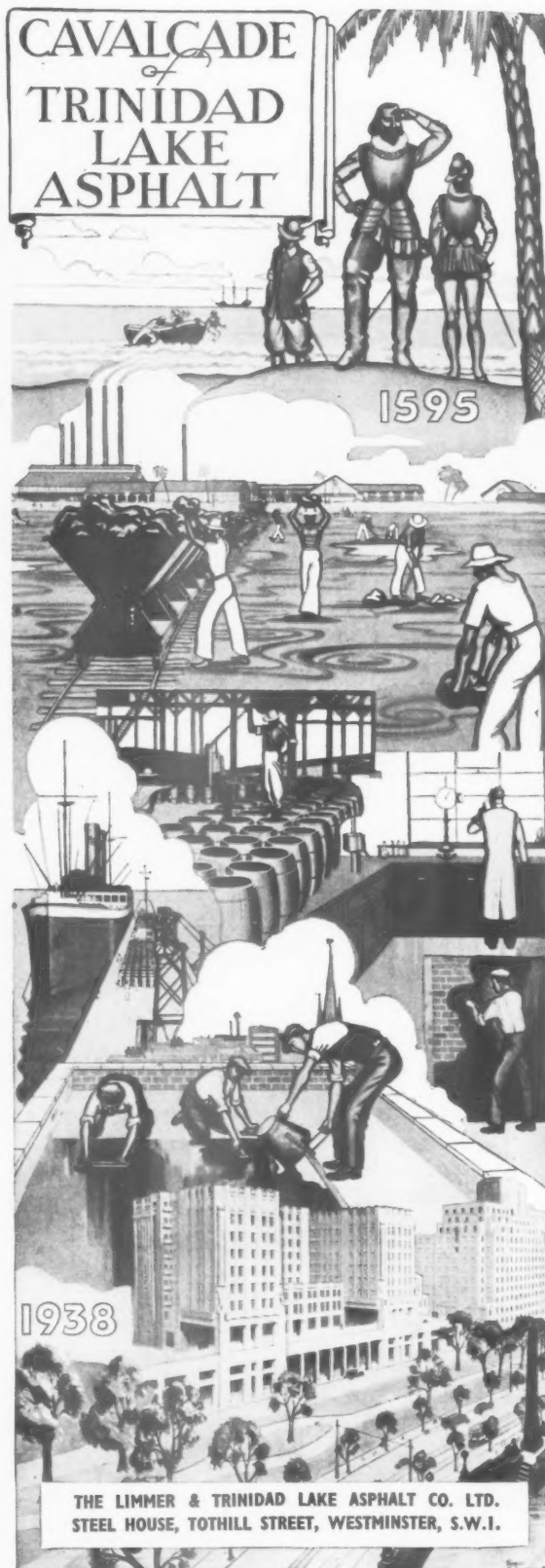
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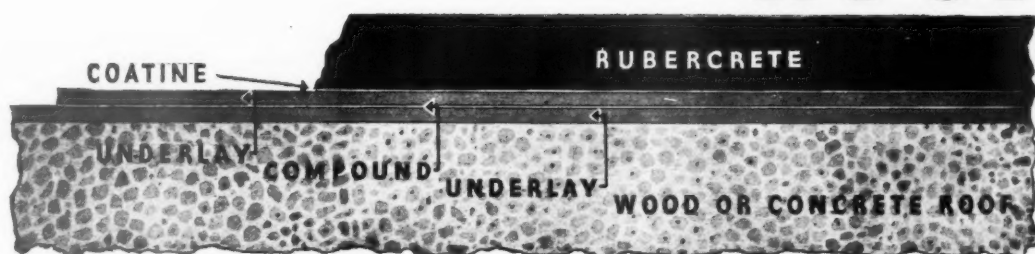


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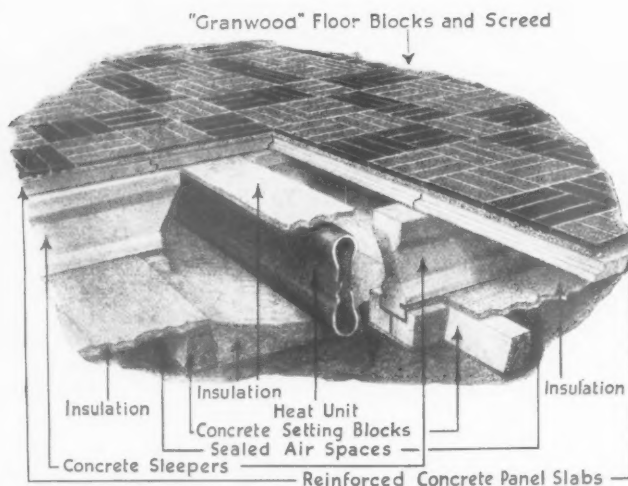
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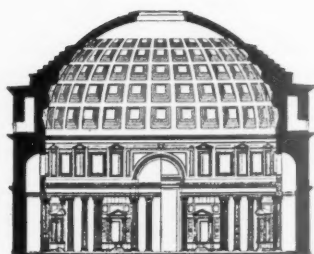
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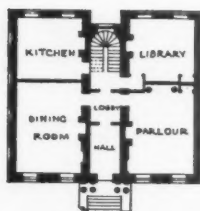
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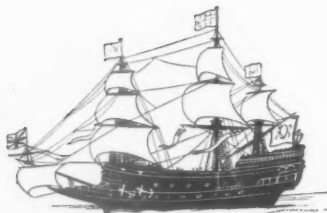
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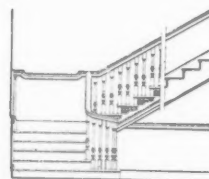
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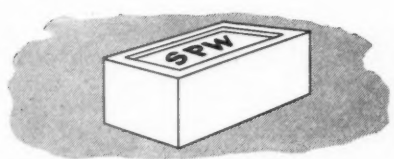
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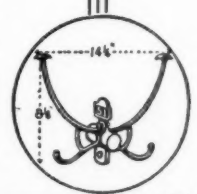


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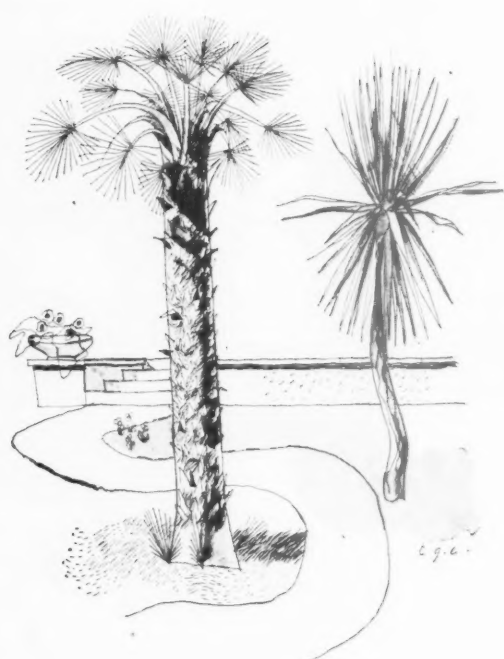
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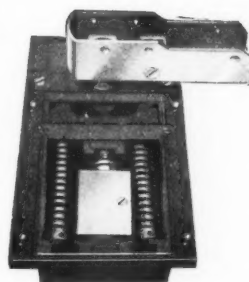
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URGENT. Senior Assistant (passed A.R.I.B.A., P.A.S.I. Exams.) requires regular spare-time work at moderate weekly salary; drawings and specifications prepared for shops, flats, conversions, offices, hotels and restaurants, chain stores, schools, public buildings, etc.; legal work and applications to L.C.C. and Local Authorities a speciality; extensive experience in layouts and plans for development companies; excellent references; work at own or employer's address. Box 35.

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ARCHITECT'S ASSISTANT (23), 5 years' experience factories, flats, and office buildings; good draughtsman, can prepare all working drawings and details; exemption Inter. R.I.B.A. exam. Salary £4 10s. Box 71.

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ARCHITECT'S ASSISTANT (21) desires change; experienced in flats, houses, factories; can prepare complete working drawings; salary required £4. Box 87.

JUNIOR ARCHITECTURAL ASSISTANT (19) requires engagement in architect's office; 3 years' technical training, 1 years' experience; quick and expeditious draughtsman and colourist; experience in preparing 1-in. scale plans and elevations and detail drawing, also experience in surveying; salary 2½ gns. Apply Leonard C. Anderson, 79 Kenbury Street, London, S.E.5. 88

ARCHITECT'S AND SURVEYING ASSISTANT (29) requires responsible position in busy office; 10 years' experience in all branches of domestic and commercial architecture; surveys, working drawings, details, quantities, specifications, supervision; keen and intelligent; 5½ guineas. Box 95.

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ARCHITECTURAL ASSISTANT desires change; 4-year articles, 18 months in Survey office; working drawings, details, surveying and levelling. Experience in church, domestic, factory and bank work. Salary 3 guineas. Box 78.

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ARCHITECT'S ASSISTANT (22), requiring position in South or South-East England; 5 years' experience in all general classes of work. Church work, domestic, shops and flats, etc. Recent position with foremost firm of West End architects. Moderate salary. Box 104.

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SENIOR ARCHITECTURAL ASSISTANT, age 28; 12 years' experience (2 years' experience on building estates); sound knowledge surveying (chain and theodolite), levelling, specifications, domestic work, shops, flats, estate layouts. Salary required £5 5s. Would take temporary appointment. Box 108. Phone: Wadlow 2017.

ARCHITECT'S ASSISTANT (25), married; 11 years' varied experience, including working drawings, details to all scales, surveying of existing buildings, land, etc., levelling, estate work. Sound knowledge of design and construction. Excellent references. Able to commence immediately. Salary by arrangement. Box 110.

JUNIOR ARCHITECTURAL ASSISTANT (20), Probationer R.I.B.A. studying for Inter.; 4 years' experience, working drawings, details, measuring existing buildings and small surveys under minimum supervision. Neat and accurate draughtsman. Excellent references. Salary £3 per week. S. E. Smith, 126 Kenley Road, Merton Park, S.W.19. 112

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ARCHITECT'S SENIOR ASSISTANT (28), A.R.I.B.A., with 11 years' experience, hospitals, schools, cinemas, surveying and all general office work. State salary offered. Box 120.

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ASSOCIATE OF THE ROYAL INSTITUTE (aged 30), thoroughly experienced in all speculative work, wishes to work at own home in the London area and to meet any other architect who requires assistance. Box 122.

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ASSISTANT, age 23, requires post in provinces, preferably south; passed Part I Final R.I.B.A. examination; salary by arrangement. Box 130.

ARCHITECT'S ASSISTANT (26), 2 years' practical building, 6 years' architectural experience of housing estates, private houses, flats, conversions, shops and offices; prepare working drawings, details, specifications; make surveys, take levels, prepare lay-out plans; can supervise work and take responsibility; can drive car; salary £5 10s. C. S., Sandhurst Avenue, Harrow, Middlesex. 129

JUNIOR ARCHITECTURAL ASSISTANT seeks position; 4 years' experience in domestic, flats and factory buildings, including $\frac{1}{2}$ -in. scale working drawings, $\frac{1}{4}$ -in., $\frac{1}{8}$ -in. and full size details; 3 years' training at Brixton School of Building; attending night school. Box 128.

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YOUTH (15) requires junior position in drawing offices Attending Technical School. L. Mayes, 19 Woodfield Close, Ashted, Surrey. 80

YOUTH (17) desires position as beginner in drawing office, 3 years' art training, some knowledge of freehand, scale and perspective, willing to learn anything, good school references. Please write L. Fridmore, 7 Albion Street, E.15. 77

ARCHITECTURAL DRAUGHTSMAN (20) requires position; scale drawings and F.S.D.'s measurement of existing buildings, etc.; experience in houses, shops, flats, cinemas, public buildings. For further particulars please apply Box 116.

STUDENT R.I.B.A. (22½) seeks change; 5 years' practical experience in domestic design, shops, flats, hotel extensions, churches, cinemas, surveying (including levelling), etc. Salary required £5 per week. C. A. Lomas, 45 East Dean Road, Eastbourne. 69

A.R.I.B.A. (25) seeks change; at present in firm of brewers; experience of licensed premises, shops and flats, all classes of domestic work, garage and service stations, offices, alterations and extensions, etc.; London and district preferred; salary by arrangement. Box 65.

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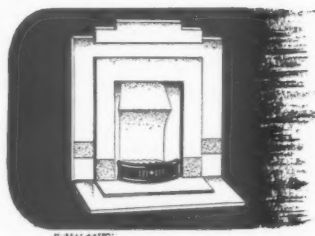
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