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# THE ARCHITECTS'



## JOURNAL

THE ARCHITECTS' JOURNAL  
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Though every care will be taken, the Editor cannot  
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## MODERN BRICKWORK



*Brick vaulting in a memorial church at Copenhagen. The whole of the structure, internally and externally, is carried out in a light coloured common brick.*



## ST. ANNE AND ST. AGNES

*The Church of St. Anne & St. Agnes, Gresham Street, is another of the City churches which have been destroyed by incendiary attack. The church was one of the simplest of Wren's churches, built in red brick (later stuccoed) with four Corinthian columns marking out a square internally and giving it an appearance of an aisled church. It was completed to Wren's designs in 1689 at a cost of £2,448. St. Anne & St. Agnes has now been destroyed by fire three times—in 1548, 1666 and 1940. The photograph shows the gutted nave.*



## BOMBS AND THE ARCHITECT

A GREAT many bombs fell on Britain last year, and it is reasonable to expect that many more will fall this year. And, since the damage done by bombs is in large measure damage done to buildings, it seems well worth while, at the beginning of 1941, to take a good look at bombs, buildings and builders and to try to decide how the first is likely to affect the other two during the next six months.

The first conclusion which comes from such an examination is that high explosive bombs, dropped promiscuously, are a grave nuisance, sometimes a serious burden, to the general social mechanism of large cities. But they can never stop that mechanism if repair services of all kinds are efficiently organized and adequate in numbers. To this extent large British cities are invulnerable to high explosive.

The second conclusion is that incendiary bombs, though less alarming and less destructive of life, can cause greater damage than high explosive. After the incendiary raid on the City of London on December 29 this conclusion should need no stressing, though the man in the street still seems to find it hard to grasp the full potential danger of this weapon.

The third conclusion is therefore that incendiary raids will form a large part of the Luftwaffe's activities in the coming months. The fourth is that an attempt may be made to increase both the scale and tempo of raids and thus to outstrip the pace of repair services and change a grave nuisance into a partial breakdown.

It is this last conclusion about bombs which matters most to the building industry. On a large view the industry's work on new war buildings is more important than its work on maintenance and repair. But at certain times, particularly during the time which precedes a grand attack on Britain, repair matters more than expansion. At such a time it would be vital that repair services should have immediately available the skill, labour and materials to prevent any serious dislocation.

In all work of repair the building industry plays a large part, and the major portion of it is carried out solely by the industry and its allied professions. Every bomb that falls starts a chain of operations by builders, architects, engineers, surveyors, merchants and manufacturers. For nearly all these operations of survey, demolition, clearing-up, first aid and other repairs and

completion of forms and claims, architects are needed. And many more are needed for administrative and liaison duties which precede and follow them.

It was no secret three months ago that more vacancies existed for architects on repair work than there were candidates to fill them. Since then the situation has grown worse. At any moment that the Luftwaffe thinks fit it may grow much worse. Yet architects of the kind most needed for repair work—experienced men, from the age of 28 upwards—are now being called up in large numbers, and local and public service authorities can only keep vital men by making periodic applications for postponement.

The situation is ludicrous. For a year before the war, and for several months after it began, architects were reserved for this very purpose; and it was only because no bombs had fallen and at their own request that they were unreserved. Now the work is there, urgently. It is work for which the training of experience is particularly important, and it is work which may be magnified two or three times over at any moment. The threat is immediate and is, no doubt, clearly appreciated by the Ministry of Building. The Ministry of Labour and National Service has, however, rejected the R.I.B.A.'s suggestion that architects should again be reserved at 33. What is more, in receiving an A.A.S.T.A. deputation on this matter, an official of the Ministry said it had proved difficult to persuade architects who were available to move to bombed areas.

To most architects and, the JOURNAL believes, to most of the public, this rejoinder will seem to belong to September, 1938, and not January, 1941.

The Government has powers. Let it use them. If it does not like a new reservation of architects, it can calculate the number and types of jobs for which architects are now needed, carry out a new survey of the age, qualifications and present employment of all architects, and see how far the two lists can be reconciled, with or without compulsion.

But the Government cannot—a few weeks before a grand attack—limit its action in this most vital matter to wringing its hands because two hundred architects, of whom most are not particularly fitted for work in the Blitz, will not go where they are needed.





*The Architects' Journal*

45 The Avenue, Cheam, Surrey

Telephone: Vigilant 0087-9.

# NOTES & TOPICS

## LETTERS TO THE PRESS

SINCE this war began, and particularly since bombing began, it has been plain that the general public has little or no understanding of the importance of the work which the building industry has to do. The expansion of our war strength depends largely, and the maintenance of the whole social mechanism under bombing attack depends almost entirely, upon the building industry and its allied professions and trades. No newspaper has stated these facts clearly enough or often enough to make them generally recognized.

One would therefore have thought that every architect would have been careful, in writing to the Press about any question touching on architecture and the war, to make these things plain, and to emphasize that the first job of architects at the moment is to assist the building industry to carry out its vital wartime duties—whatever old materials and methods have to be rejected, whatever new units have to be used.

It seems sad that these duties have been mentioned only in one of a batch of recent letters to *The Times*. It is right that a few architects should think calmly of what is to happen after the war, and it is appropriate that these few should be distinguished older architects who are not mixed up in the high speed hurly-burly of shelters, huts, factories and first aid repairs. But when Sir Reginald Blomfield joins with Mr. Langley Taylor in holding that the appointment of a Director of Standardization "gives rise to grave doubts and fears" of "standardized buildings in the latest modernistic fashion" the majority of architects must tremble for the conclusions which the more sensible readers of *The Times* may form about the profession's attitude of mind.

Fortunately, the President of the R.I.B.A. at once replied to Mr. Langley Taylor, and made it clear in an

excellent letter that Mr. Tait's appointment and its aims had the support of the majority of architects. One hopes that this will be followed by a clear statement of what the majority of architects do think about the architect's and builder's job, both now and after the war. That the majority should limit their public statements to denying a tiny minority's contentions is plainly undesirable.

## THE TITLE OF "ARCHITECT"

Quietly and firmly the Architects' Registration Council is pointing out to people that they cannot now call themselves architects unless they are in fact architects—an intimation which is causing pained surprise and annoyance to quite a number of persons who thought that the word looked well on their notepaper and did no one any harm.

The Council is using its powers with restraint. No esteemed citizen of a small town is being brought without warning into the limelight of the Courts; every opportunity is being given for the unearned title to fade away from notepaper and door plate without causing a breath of local gossip. And architects will be glad that it is so.

The prosecution this month at Aylesbury of a firm of estate agents who had advertised themselves as architects in a local paper was therefore one of the very few cases which reach the Courts. And, had it not been for the public advertisement, architects would have been glad if this matter too could have been settled privately. The firm was one of high reputation, and one of its partners might have been a Registered Architect had he not died just before his application was approved. The magistrates found that a technical offence had been proved, but dismissed the summons under the Probation Act.

## DRAMATIC DECOR

It is common practice with the popular press and the public generally to bracket the theatre and the cinema together, but I do not know why this should be. Both present drama before an audience in a building erected for that purpose; both may employ the same stars; but as these seem to be the only points of resemblance there would appear to be no reason why the Law Courts also should not be included within the bracket, for here, too, may histrionics be found. Occasionally even the same stars. . . .

The techniques of stage and screen are of course completely different, so I was rather sorry to see that Mr. Myerscough-Walker has grouped the two art forms together under one heading in his "Stage and Film Décor."\* It is true that he deals with them in separate sections, so that if you like to look at it that way you can congratulate yourself on getting two books in one. On the other hand, the history of stage décor is a long one, while that of the film is short but amazingly concentrated, and to cover both grounds in 200 even well-illustrated pages is a somewhat difficult undertaking.

\* *Stage and Film Décor*. By R. Myerscough-Walker, A.A. Dipl., with a Foreword by Charles B. Cochran. London. Sir Isaac Pitman & Sons, Ltd. 1940. 21s. net.

One of the principal differences between stage and film settings is that whereas the former may be viewed by the audience for continuous periods of half an hour or so, the latter appear on the screen for a matter of seconds, and only in an initial "establishing" shot is the whole of the set seen at once. In addition, the camera is the audience's "eye," and this is able to dodge here, there and everywhere. The theatre audience stays put.

\*

The reproduction of reality in theatrical décor is never successful and usually unnecessary. On the screen a lack of some apparent reality destroys the dramatic illusion, but here also slavishly representational settings may be considered unnecessary when one remembers "Crime et Châtiment" and the early UFA films.

\*

In any branch of the drama the form and tone of settings, properties and costumes must be considered in relation to the dramatic composition as a whole, as well as in the light of their own pictorial value. It is a complicated business, and the putting of it into practice calls for a practical artist with a well-developed sense of drama. If he is designing for the film it will be an advantage if he has amyl acetate running through his veins as well.

\*

As might be expected, Mr. Myerscough-Walker is most at home when dealing with the pictorial side of his subject, and his theories on colour make one wish that he had concentrated more on this. A practical knowledge of the "mechanics" of the business is of course essential to any exponent of dramatic décor, but the space at the author's disposal has meant that the surface of this side has been but lightly brushed.

#### FORTUNE'S LADDER

It is ninety years since John Myers died. He was Welby Pugin's favourite contractor. Pugin met Myers at Beverley. He was a working man in that town, and when Pugin was sketching at the Minster, about the time he was preparing *Contrasts*, assisted him to reach the higher parts of the building by erecting ladders.

\*

Myers was interested and helpful. But when Pugin left Beverley their association ceased.

\*

A few years afterwards, however, Myers was invited to tender for a church in Derby. He went to that town to inspect the plans, and was surprised to find that the architect was Pugin. Pugin recognized his visitor as the mason who had helped him. Rushing to Myers, he embraced him, exclaiming: "My good fellow, you are the very man I want, you shall execute all my buildings"; a promise which he all but kept—since Myers subsequently built thirty-six churches for the architect.

\*

Some few memories of their lifelong association have been preserved.

It is told that on one occasion when the building was to be opened in ceremony and an orchestra was to provide the music,—which last Pugin could not bear, since one of the cardinal points of his creed was "Gregorian Chant,"—the architect issued a final certificate to Myers and told him not to give up the keys until it had been honoured. On the eventful day the procession arrived at the church and were met by the contractor who refused the assembled clerics and laymen admission to the building—until he was paid. In this absurd predicament there was no other alternative than to pass the hat round among the gathering. This was done, and when the sum required had been collected Myers handed over the keys—satisfied.

\*

It is doubtful if he would have had the courage to take up this attitude, had he not been prompted by the architect—for another incident does not show him as so brave. This was when, having built Tring Park under George Devey, Myers called on the architect with his final statement of accounts. Devey took the bundle of papers in his hand and turned to the last page. When he saw the figure—a large EXTRA—he trembled, handed them back to the contractor with the remark:

"It is more than my life is worth to show these accounts to Lord Rothschild." "In that case," replied Myers, "I will do it myself."

Off he went to Tring, where he found Lord R. digging with a fork in a garden. "Well, Myers, what can I do for you?" exclaimed his Lordship gaily—putting down his fork. "Settle my account, m'lord," said Myers, handing his client the bundle. Lord Rothschild did just as his architect had done. That is, he turned up the last page. As soon as he saw the figure he pitched the documents at Myers, seized the fork, and with a gleam in his eye advanced. Myers did not wait to learn what was going to happen next. He fled.

\*

It was Myers who was with Pugin toward the end. Then in order to interest his sick friend he told him that the work at St. Mary's Beverley was at a standstill for lack of drawings. "Give me a pencil," asked the sick man. Myers handed one—and on the back of an envelope Pugin sketched the weathervane which now swings on the corner of the tower of the church. It was his last design. Nor did Myers long survive.

\*

He died in Beverley on January 3rd, 1851.

#### LIEUT. H. J. L. BAREFOOT, R.E.

The *London Gazette* for January 22 announced the award of the George Cross to Lieut. (Acting Major) Herbert J. L. Barefoot, R.E., for most conspicuous gallantry in carrying out hazardous work in a very brave manner.

\*

In times of peace, Mr. Barefoot is an architect, a partner in the firm of Cautley & Barefoot, of Ipswich, and has been President of the East Anglian Society of Architects. All architects will wish to congratulate him on being the first member of the profession to gain so high a recognition of bravery.

ASTRAGAL

## NEWS

### BUNGALOWS FOR BOMBED

A scheme has been forwarded to the Ministry of Health for approval to the building of bungalow homes for bombed-out families on sites outside the "danger zone" of Liverpool. It is proposed to erect 1,000 bungalows in blocks, each capable of housing about 250 families, and each fitted with modern equipment.

### LONDON A.R.P. CONFERENCE

The Association of Architects, Surveyors, and Technical Assistants and the National A.R.P. Co-ordinating Committee are jointly convening a conference of those who have to bear the responsibility of planning for the safety and health of the people of London under conditions of aerial bombardment. It will be held in the Islington Central Library, 68 Holloway Road, N.7, on February 2.

The conference agenda is planned to allow the fullest possible exchange of opinion. Each of the subjects will, therefore, after a brief introduction be thrown open for discussion. It has been arranged that a number of people who have done especially important work on the subject shall be present, and shall speak in the discussion. For example, contributions will be made by Mr. Ove N. Arup and Mr. Cyril Helsby, consulting engineers to Finsbury and Hackney Borough Councils respectively. Drawings and models of various types of shelters will be on exhibition.

### ARCHITECTS AND RESERVATION

#### A.A.S.T.A. DEPUTATION TO THE MINISTRY OF LABOUR

On Saturday, January 11, an A.A.S.T.A. deputation consisting of the President, Colin Penn, A.R.I.B.A., V. L. Nash, A.R.I.B.A. (Past President), A. G. Ling, A.R.I.B.A., A.M.T.P.I. (Vice-President), D. Percival, A.R.I.B.A. (Chairman of Council), F. J. Maynard, A.R.I.B.A., and K. J. Campbell, A.R.I.B.A., was received at the Ministry of Labour by Mr. Chrimes, the official dealing with the question of the reservation of architects. The deputation, whose members are all engaged on building work of national importance, presented a memorandum setting out the case for the re-reservation of the architectural profession.

In the course of a discussion lasting an hour and a quarter, Mr. Chrimes said that de-reservation had been carried out at the request of the profession. The deputation pointed out, however, that the A.A.S.T.A. had always opposed such a request, and said, at the time, that there was extremely urgent work on shelter and evacuation buildings to be done by architects. The failure to carry out this work had been tragically brought home by our unpreparedness for the intensive raids which began in September.

The destruction by air raids had resulted in an enormous demand by commercial bodies and local authorities for the

services of trained architects and architectural assistants, which could not be met; while every day the armed forces absorbed more and more skilled men. As raids continue, employers, faced with ever-growing arrears of survey and shelter work, are seeking to retain the services of the architectural profession for this work of national importance. Temporary and inadequate postponement of calling up, and registration as surveyors or engineers, are the only means of keeping architects "on the job."

Architects have always carried out surveying and repair work of this type, in fact much of the work involved can only be done by an architect. Mr. Chrimes agreed that in such circumstances registration as surveyors was legitimate, but it was pointed out that members of the profession are losing their identity without altering their occupation.

It was made clear that the number of those not yet called up to the forces is already inadequate to meet the demands, and in the same way as the problem of building labour is being faced by the withdrawal of building operatives from the army, so also is it necessary to be equally realistic in the case of the architectural profession. Only architects can provide the plans to which those operatives must work.

Mr. Chrimes said that he found it difficult to persuade architects who were available to move to bombed areas, but it was pointed out that these individuals probably belonged to the extremely small number possessed of private means, or are already doing work of national importance on such buildings as Ordnance Factories which are sited in country areas. Furthermore, the salaries offered were inadequate except for younger members of the profession, and these had mostly been called up.

Mr. Chrimes appeared to be under the impression that the architectural profession consisted only of private practitioners, but it was made clear that the term included salaried architects and architectural assistants.

He requested that the A.A.S.T.A. should provide him with a definition of the term architectural assistant, and also with figures from the Association's Employment Register regarding the supply and demand for architects and assistants in urgent war work. The deputation agreed to supply this information.

Mr. Chrimes gave the deputation a very sympathetic hearing and informed them that their case would be considered by the appropriate Cabinet Sub-Committee in three weeks' time.

### CHANGE OF ADDRESS

Messrs. Harry W. Weedon, F.R.I.B.A., and Partners, chartered architects, have moved to 129 Lordswood Road, Harborne, Birmingham 17.

Messrs. Horace W. Langdon and Every, chartered quantity surveyors, have moved to 21 Lincoln's Inn Fields, London, W.C.2. Telephone Number: HOLborn 7031.

Owing to enemy action, the Southampton office of Messrs. Callender's Cable & Construction Co., Ltd., is closed and the postal address of their new local

office is Upper Brook Street, Winchester, to which all communications should be sent.

## LETTERS

### Ancient Lights

SIR,—I am staggered at John Swarbrick's letter in the JOURNAL for January 16.

If we are waging this war to preserve Ancient Lights then heaven preserve us.

Walk through those little alleys (Ivy Lane, Ave Maria Lane, etc., etc.) connecting Newgate Street and Ludgate Hill today (if you can get a permit) and then go home and do as I did, pray that such narrow, dark, airless, stuffy little pathways will never be reinstated in our City. I have no doubt their very narrowness contributed in no small measure to the devastation caused by fire in this area.

The City should be replanned.

You could get more, better, healthier, lighter accommodation than ever before and yet build on only one quarter of the ground now occupied and still rebuild—if the paucity of our architectural talent will not permit of something even worthier—your Guildhall and Wren's churches.

But, ye gods, Ancient Lights!!!

Yours indignantly,

F.R.I.B.A.

### THE LATE DR. BERNARD FRIEDMAN

#### AN APPRECIATION BY F. R. YERBURY

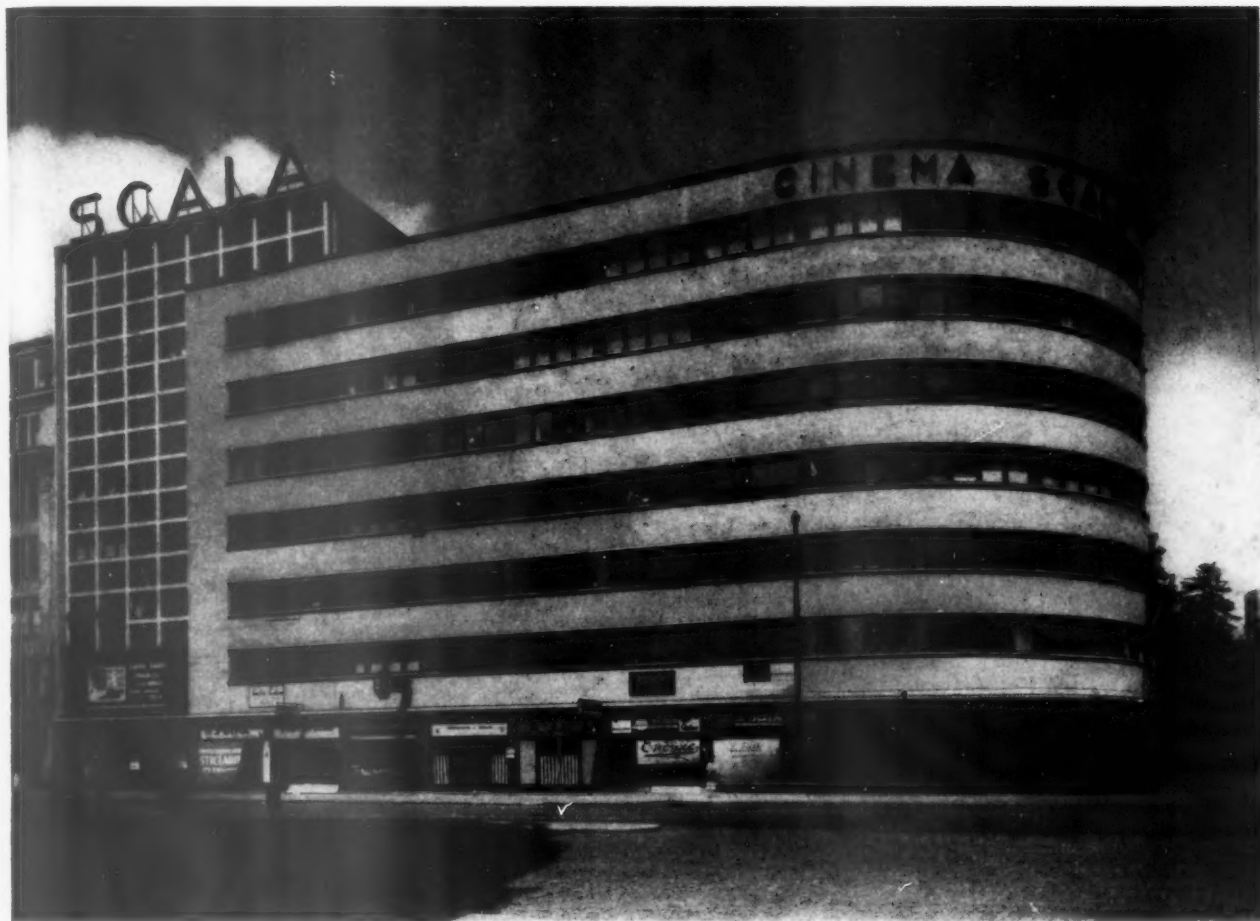
Many friends in the architectural and building world will very deeply feel the death of Dr. Bernard Friedman. He was well liked for his kindness and much admired for his ability and imagination.

The success he brought to the company of his own creation, the Ascot Gas Water Heaters, Ltd., was phenomenal and it would be difficult to find an industrial concern which owed so much to the personality of one man. There is little need to reiterate his good qualities, his hospitable charm and consistent friendliness which was equally evident in and out of business. Few men holding such a position as Dr. Friedman have created such universal affection. He enjoyed life and all that went with it, and in this sense he was contagious.

Most architects knew him as the head of an important industrial concern, and not necessarily as an employer. It may truly be said that the real test of genuine worth in a man is in the relations between himself and his employees. In this test Dr. Friedman could surely not be found wanting for there could be no firm employing such a large staff where relations were more happy.

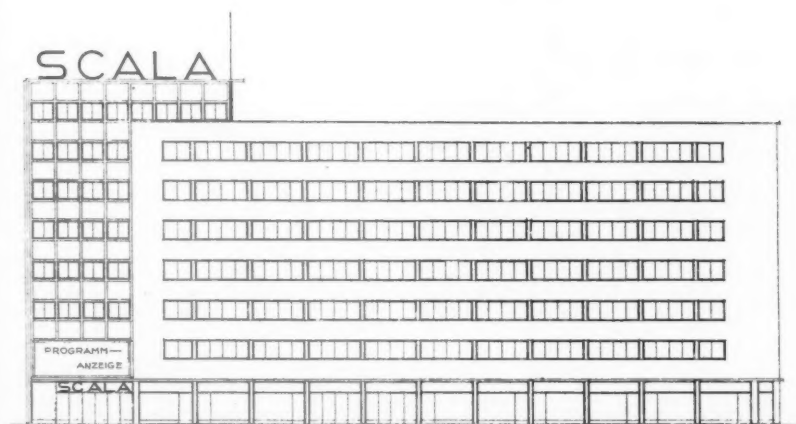
Amongst his own people at the social functions such as his enormous Christmas staff parties there was a most noticeable atmosphere of affection. His workpeople were deeply fond of him and they, like his personal administrative staff, must feel his loss deeply.





## CINEMA AND OFFICES, BUCHAREST

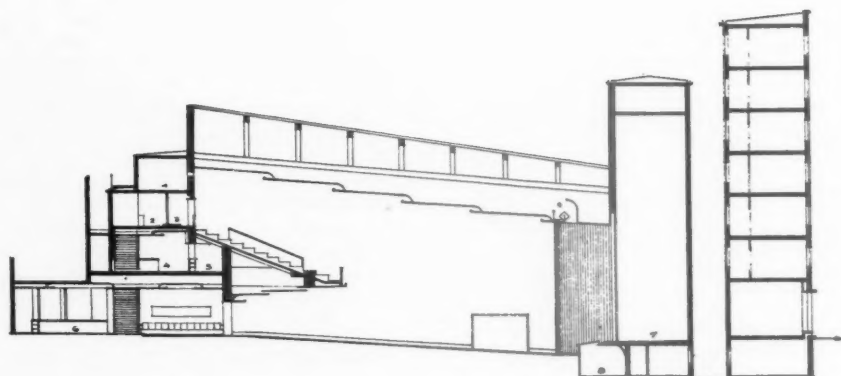
D E S I G N E D     B Y     R U D O L F     F R A N K E L



**GENERAL**—The cinema is built in the new principal thoroughfare in Bucharest, on a relatively small site. Full advantage had to be taken of the street frontage for shops and offices. To prevent the plain lines of the interior of the cinema from disfigurement by projections the walls were built hollow and serve as ventilation shafts. The hollow walls also insulate the cinema from outside noise.

**CONSTRUCTION**—Reinforced concrete, faced with brick, finished, on the elevation, with white plaster. Window frames, pillars and slabs are coloured black.

*Above, the main front ; left, architect's drawing of main elevation*

*The proscenium*

SECTION

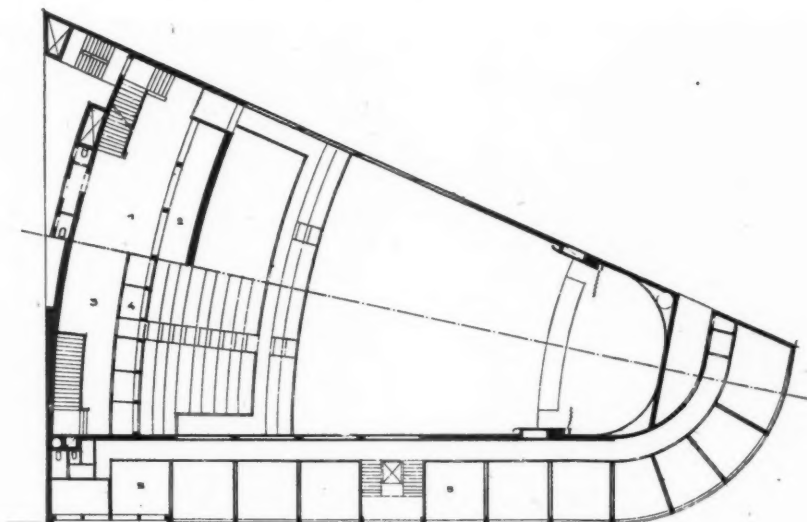
## KEY TO SECTION

- |                     |                   |               |
|---------------------|-------------------|---------------|
| 1 : Projection room | 4 : First balcony | 7 : Stage     |
| 2 : Second balcony  | 5 : Cloakroom     | 8 : Orchestra |
| 3 : Boxes           | 6 : Pit foyer     | 9 : Projector |

CINEMA AND OFFICES IN BUCHAREST •

## KEY TO BALCONY PLAN

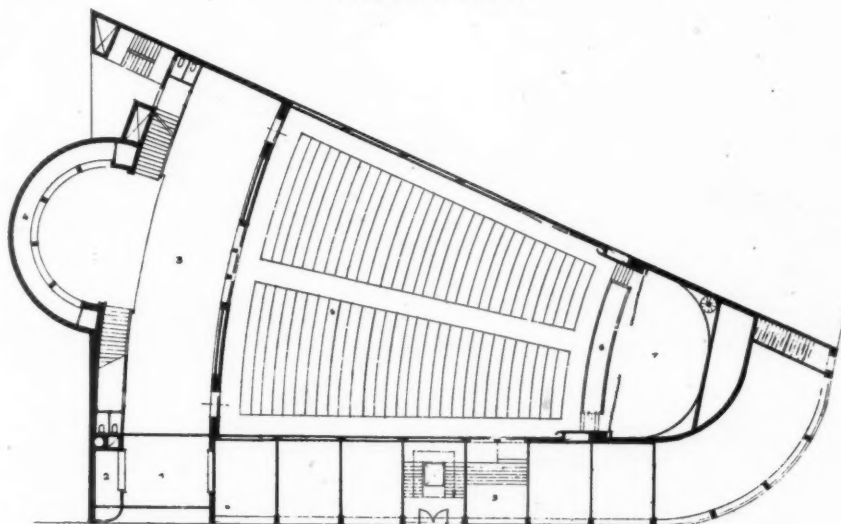
- |                         |                          |
|-------------------------|--------------------------|
| 1 : First balcony foyer | 3 : Second balcony foyer |
| 2 : Cloakroom           | 4 : Boxes                |
|                         | 5 : Offices              |



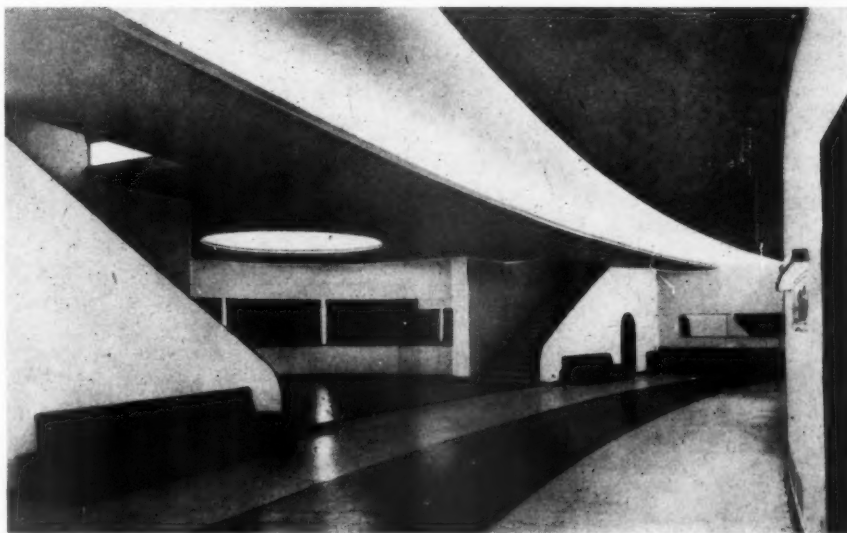
BALCONY PLAN

## KEY TO GROUND FLOOR PLAN

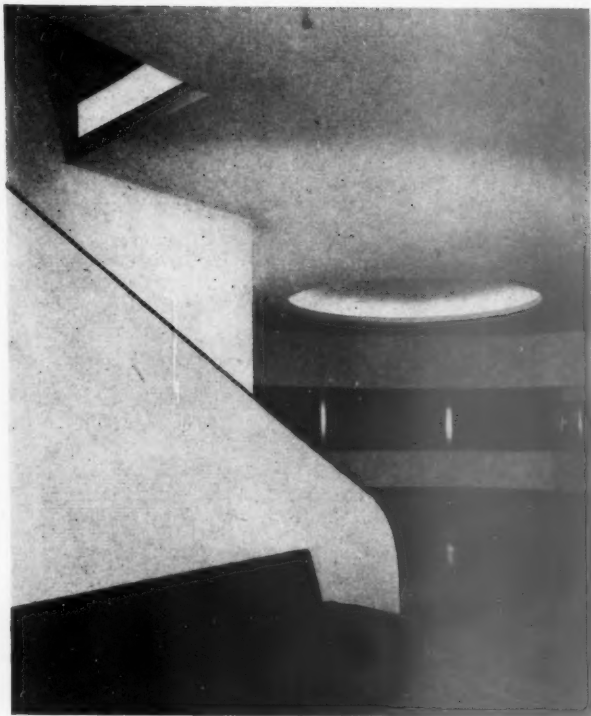
- |               |               |               |
|---------------|---------------|---------------|
| 1 : Vestibule | 3 : Pit foyer | 5 : Exit      |
| 2 : Pay desk  | 4 : Cloakroom | 6 : Orchestra |
|               | 7 : Stage     |               |



GROUND FLOOR PLAN

*Foyer, ground floor*

D E S I G N E D      B Y      R U D O L F      F R A N K E L  
C



INTERNAL FINISHES—Vestibule : black marble, bronze and glass. Foyer : walls and ceilings, painted pale yellow ; floor, black and white marble slabs ; doors and other woodwork, macassar ebony ; framework and showcases, bronze ; seats, blue velour. Auditorium : stage curtain, old gold velour ; flanking pillars, macassar ebony, finished black to Rembrandt brown ; stepped ceiling, coloured cream ; walls, bright bronze velour with brass beading ; floors, coloured terra cotta ; seats, black polished, upholstered in terracotta rep.

*Above, balcony foyer showing cloakroom ; left, another view of the foyer on the ground floor*





*Entrance to the auditorium from the foyer on the ground floor*

D E S I G N E D   B Y   R U D O L F   F R A N K E L

## NEW WOODWORK IN ST.

DESIGNED BY  
ESME GORDON



GENERAL—The work includes a case for the new organ, book boards for the choir, the remodelling of the north porch, and stalls for the University Senate, the President of the Royal College of Physicians, and the President of the Royal College of Surgeons. All the woodwork is oak. The three pieces of sculpture on the organ case are by Miss Elizabeth Dempster.



Above, left. The central figure on the organ case, by Miss Dempster. It is of Jubal, who, according to the book of Genesis, was "the Father of all such as handle the harp and organ."

Above, right. One of the two angel figures by Miss Dempster. The figures are at the top of the organ case and are designed to be seen from below at a steep angle.

Left. The organ case, showing Miss Dempster's figures in position. The pipes were re-used from the old organ. The coats of arms at the top of the case are of Scotland and the City of Edinburgh. They are picked out in heraldic colours.

# GILES' CATHEDRAL, EDINBURGH



*The cupboard in the north porch, containing the existing and previously untidy switch and other gear of the Cathedral. The top doors conceal the controls of the amplification system, with loud speaker. The lower doors, hinged in the centre, give access to two sets of electric light controls which must not be touched simultaneously.*



Above. Stalls at the base of the organ case for the University Senate, the President of the Royal College of Physicians and the President of the Royal College of Surgeons. The carvings of the angels of the Apocalypse differ in design. Left: end of the book board of the stalls, showing the coat of arms of the Royal College of Physicians. The arms are in oak, and coloured in such a manner as to reveal the grain. On the book board are the arms of all the bodies concerned.

NEW WOODWORK, ST. GILES' CATHEDRAL • BY ESME GORDON



## SOME QUESTIONS ANSWERED THIS WEEK :

- ★ *COULD you inform me of a composition suitable for cementing heavy roofing felt to concrete : a cold composition is preferred ?* - Q637
- ★ *WHAT are your views on the question of white glazed tiles fixed round the jambs and over the mantel of a house kitchen where cooking appliances send forth a good deal of heat ?* Q638
- ★ *I SHOULD be obliged if you find out for me the names of the latest publications dealing with canteens for factory workers. The factory in which I am interested is a small one* - Q642

## THE ARCHITECTS' JOURNAL

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THE Information Centre answers any question about architecture, building, or the professions and trades within the building industry. It does so free of charge, and its services are available to any member of the industry.

Questions may be sent in writing to THE ARCHITECTS' JOURNAL, 45 The Avenue, Cheam, Surrey, or telephoned direct to the Information Centre : Regent 6888.

Enquirers do not have to wait for an answer until their question is published in the JOURNAL. Answers are sent direct to enquirers by post or telephone as soon as they have been prepared.

The service is confidential ; and in no case is the identity of an enquirer disclosed to a third party. Samples and descriptive literature sent to the Information Centre by manufacturers for the use of a particular enquirer are forwarded whenever the Director of the Centre considers them likely to be of use.

Finally, if an answer does not provide all the information needed, the Centre is always glad to amplify any point on which the enquirer wants fuller explanation.

*Any questions about building or architecture may be sent to :*

THE ARCHITECTS' JOURNAL  
45 THE AVENUE, CHEAM, SURREY  
Telephone : VIGILANT 0087

*or ring the Architects' Journal Information Centre at*

R E G E N T 6 8 8 8

## Q 636

ARCHITECT, LONDON.—*I am at the present moment busily engaged SURVEYING BOMBED PROPERTY in and around London, and am aware of the various rules necessary in the filling up of the various forms, etc., but I am very worried as to what measures to take with regard to property that has been damaged only in a superficial manner, but that is certain to develop other faults later. I refer particularly to slight settlement cracks that appear in houses standing next to those bombed but do not at the time of visit show anything more serious than these cracks in various forms and the blasting of window glass and the movement of roofing slates or tiles. Then again there are very many houses where the main trouble is to the whole of the roofing timbers and covering, which cannot be dealt with at once owing to great expense involved together with the shortage of necessary materials. What is the position with regard to the very large amount of damage which is sure to ensue to the plaster and internal timbering—are these to be allowed in the bombing claims ?*

Members of the Chartered Surveyors' Institution formed a Committee to discuss these and similar problems. Their views, which will probably

be published in the next issue of the Chartered Surveyors' Institution Journal, may be of interest although they are in no way authoritative; briefly they are as follows:—

1. If there is the possibility of further, but for the present, unascertainable damage occurring, you would be wise to add to your claim a contingency sum to cover this possibility.

2. It is probable that deterioration due to the weather or other causes will not be considered as original damage for the purpose of the assessment except in so far as the deterioration occurred during the period before a builder, by normal standards, could begin to carry out repairs. In spite of this it would be wise to claim for the cost of protective works to prevent deterioration (first aid repairs).

It is always safe to adhere to the principle that "nothing should be left undone to protect the client's interests" and you would be well advised to claim for internal repairs made necessary by the weather, etc., although it appears unlikely that they will be allowed at the moment. You would also be wise to make your claim as specific as possible as there is no reason why you should not make a further claim in connection with the same property, if damage has been increased by reverberation from guns, etc. Naturally this will be difficult to do unless it can be established beyond doubt what damage was covered by the first claim.

### Q637

ARCHITECT, YORKS.—*I should be grateful if you could inform me of a composition suitable for CEMENTING heavy ROOFING FELT TO CONCRETE: a cold composition is preferred. I am using the felt to prevent damp rising and collecting under lino on a ground floor (concrete). The felt is only required for one small room and my client proposes laying it himself, so please don't bother to send a whole list of names (such as you sometimes publish): one reliable product is all I require.*

We suggest Linoleum Cement manufactured by Messrs. Berry, Wiggins & Co., Ltd., of Water Lane, Stratford, London, E.15. This material is suitable for cementing the felt to the concrete and can be applied to wet or dry surfaces. It is poured on cold and should be spread with a piece of plywood, linoleum, etc. All French chalk must be removed from the roofing felt before it is laid. The linoleum should be stuck to the felt, either all over or at the edges and the same cement can be used. Naturally it

is advisable to lay the linoleum dry so that any spread can take place before the edges are fixed. The material should cover about 10 yards super per gallon although, of course, additional quantities will be required for sticking the linoleum to the felt.

### Q638

ARCHITECTS, SHEFFIELD.—*We should be obliged if you would give us your views on the question of WHITE GLAZED TILES, about 6 in. by 4 in., fixed round the jambs and over the mantel of a house kitchen where cooking appliances send forth a good deal of heat. The tiles across the mantel have dropped out or are loose and not adhering to the cement. This is probably to some extent caused by the heat ascending whilst the kitchen is in use in the day time heating the tiles, and by the change to a colder temperature at night. Can you advise us as to whether the quality of cement used is also partly the cause, and in addition the best way permanently to cure the defect?*

It is not possible to state exactly the cause of the trouble as this might be brought about by inferior materials or workmanship. More probably the fire was lit too soon after the tiles had been fixed causing the screed and bedding material to dry out rapidly. As a remedy we suggest that the old screed should be hacked off and the joints of the brickwork raked out. A new cement and sand (1:3) screed should then be applied and the tiles set in position, the joints between the tiles being left open. The fire should not be lighted for two weeks after the fixing of the tiles and the joints should not be grouted in for three months. If the fire is needed at the present time it would be advisable to wait until the summer before starting the work. If this does not cure the trouble it suggests that the heat is excessive and that the flue itself must be defective.

### Q639

ARCHITECT, DEVONSHIRE.—*I notice that constant references are being made in the press to the alleged "RELEASE OF SKILLED MEN FROM THE FORCES," for the restoration of public utility services. I am wondering if the Architect's or Surveyor's assistant falls within the category of "skilled men urgently required." It seems to me that I could be far more usefully employed in my own class of work, rather than in being repeatedly instructed in the intricacies of arms drill! Your comments will be much appreciated.*

It is probable that you, personally, and many others at present serving in the ranks, would be better employed on other work than arms drill, but it is very doubtful whether architects, as a whole, are urgently required for the restoration of utility services. The question of planning for post-war conditions is, of course, beyond the scope of this reply. We believe that the press has chiefly referred to craftsmen capable of repairing telephones, water and gas mains, sewers, etc.—also, of course, experienced demolition workers, though this demand has to some extent been met by the Engineers and "Pioneers" still serving with the forces. Most branches of surveying, including quantity surveying, are fully reserved occupations from the age of 23, and there is little or no unemployment. This is because most Government jobs, even though built to a standard plan, have to be costed separately. You may remember too, that architecture was a reserved occupation from an early age at the beginning of the war, but so many architects became unemployed that the position was untenable. Since bombing started in this country, architects have been more fully employed, chiefly in connection with compensation for damage, and we believe that the demand for architects is rapidly increasing. The last word rests with the Ministry of Labour and it is unlikely in any event that the authorities will release architects already serving.

### Q640

SURVEYORS, TONBRIDGE.—*Can any information be given as to the existence and availability of official reports or other literature, either in French or English translation, relating to the principles of assessment and method of submission and settlement of claims for WAR DAMAGE which occurred IN FRANCE AND BELGIUM during the war 1914-1918?*

We have made a fairly exhaustive search and are unable to discover any literature which might help you. The Association of Special Libraries and Information Bureaux, which is often used by ordinary libraries to trace little known literature, is unable to give any information, and we think that it is extremely unlikely that books or documents on the subject are in normal circulation. The Imperial War Museum Library contains several books on war damage (dealing with the 1914-1918 war) but we believe that they deal chiefly with the methods to be adopted in repairing war damage

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and it is not possible to say whether they give any information on the particular subject you are interested in. Should you wish to pursue the matter further, you could telephone the Librarian, RELiance 2636, and he would no doubt make an appointment for you to see them. There are, of course, certain documents dealing with war compensation at the Records Office, but these are not open to public inspection and so we are afraid they would not be of any use to you.

## Q641

CONTRACTOR, KENT.—*I want to make enquiries about a METAL "ROOF DECKING" I saw advertised some time ago. The one I have in mind has a name very much like "Thermotile." I realize that this is not the correct name as "Thermotile" is, of course, a roof covering, but I am sure that the name was something like it. If you can trace the material from this description could you let me know the name of the manufacturer.*

The product referred to in your enquiry is almost certainly "Thermotile" insulated roof decking, made by D. Anderson & Son, Ltd., Roach Road Works, Old Ford, London, E.3.

The same firm manufactures "Thermotile."

## Q642

ARCHITECT, WALES.—*I should be very much obliged if you would find out for me the names of the latest publications dealing with CANTEENS FOR FACTORY WORKERS. The factory in which I am interested is a comparatively small one.*

The latest official publication dealing with Canteens for Factory Workers is "Messrooms and Canteens at Small Factories," Home Office Welfare Pamphlet No. 2 (fourth edition, reprinted 1940), obtainable from H.M. Stationery Office, Kingsway, London, W.C., price 4d. There is also an excellent semi-official booklet entitled "Canteens in Industry," of which there is a 1940 edition, published by the Industrial Welfare Society, Harrow Road, London, price 1s.

## Q643

STUDENT, LANCASHIRE.—*I should be grateful if you could put me in touch with someone (preferably local) who can*

*coach me either personally or by a postal course for the Institute of Municipal and County Engineers' BUILDING INSPECTORS' EXAMINATION. A reply by return would be appreciated.*

We regret that we do not know of anyone in your district who would coach you for the Institute of Municipal and County Engineers' Building Inspectors' examination. Normally we would have got in touch with the Institute on your behalf, but at the time of writing their telephone is out of order and as you wish for an immediate reply and your letter has already been delayed in the post, we do not want to waste any further time by writing. We suggest you write direct to the Secretary, the Institute of Municipal and County Engineers, 84 Ecclestone Square, London, S.W.1. If you do not get a satisfactory reply we suggest that you write to the following schools which normally undertake postal tuition for the Building Inspectors' examinations :—

The International Correspondence Schools Ltd., Department 39, International Buildings, Kingsway, London, W.C.2.

The Technical Institute of Great Britain, 36 Temple Bar House, London, E.C.4.

The College of Estate Management, Rickmansworth, Herts.

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