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RIGIDAL CORRUGATED ALUMINIUM SHEET

A durable and economical building material which gives trouble-free service even under the most severe conditions.

British Aluminium

THE BRITISH ALUMINIUM COMPANY LIMITED

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MILLFORMS (the automatically aligning and self-supporting steel shuttering for concrete walls, floors, columns and beams), MILLFRAMES (the greatest single time-and-labour-saving advance in tubular scaffolding technique) and MILLPROPS (adjustable tubular steel shores) are the finest stock investments you can make. They save you money every time you use them—and you save more when you own them. Write for full details now.

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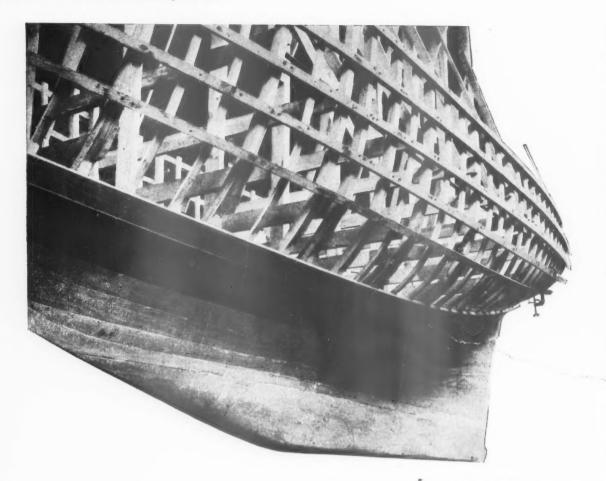




Hit . . . or Miss?

It's fatally easy to adopt a hit or miss attitude to Asphalte — and it can easily be fatal. How much better to call in the people who make the whole problem child's play, who have the experience, the equipment to save you time and money, and whose special facilities can be placed at your disposal in the shortest possible time. How much better, in fact, to call in Val de Travers.





Timber — the medium of all ages

VERTUE CLASS SLOOP Designed by Laurent Giles & Partners for Mr. Oluf Nissen

Wood is by far the most suitable material for building "little ships". Moreover, it is likely to remain so, because of the many advantages it offers. Wooden vessels may be constructed in comparatively small yards with limited equipment. Maintenance and repairs of wooden hulls are simple and economical to effect and can easily be carried out by local boatbuilders in any part of the world. Furthermore, wood is a living material, and a ship constructed of wood possesses a character which can endear it to owner and crew, and which is lacking in other materials. Wood is a material which is universally understood and trusted; in this respect its position is unchallenged.

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iv

DON'T LET FREEZE-UPS STOP THE BUILDING

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⁷ clear directions for work continuance

Free on Request

BUILDING AT "BELOW FREEZE"

Lewes Beats the Weather

¹⁴ Despite 26 degrees of frost in Lewes, over 160 men have been continuously employed on the construction of dwellings on the Landport Estate. This has been due to the foresight of the Borough Surveyor (Mr. C. T. Butler) and his staff, and has been made possible by using an antifreeze mixture (Evode 101 T.S.) with the cement. By this means the ratepayers have been saved nearly £1,000." "Contractors Record and Municipal Engineering," March 19th, 1947

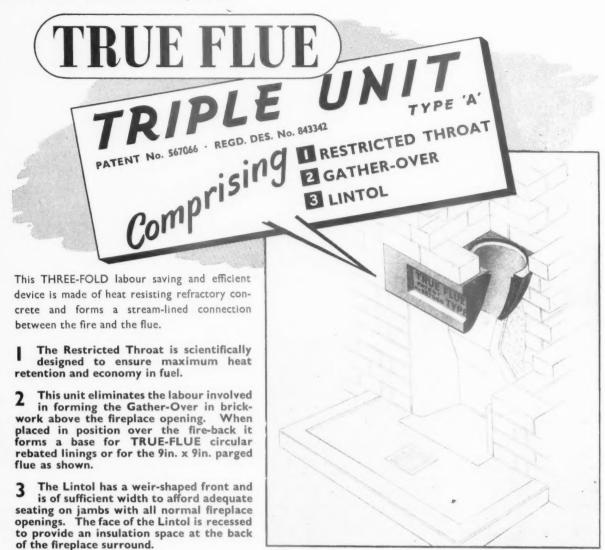
The builder can proceed with concreting and mortar work in the coldest spell, even at 3° F., by using Evode 101 T.S., which increases the internal heat of the mix, makes freezing impossible and simultaneously reduces the setting and hardening time. It has no corrosive action on steel.

EVODE LTD., Glover Street, Stafford

Recommend stocking Evode 101 T.S. now and avoid the loss and delay through work standing idle as supplies are awaited when frost strikes. Leaflet No. 101 gives full details including correct mixing ratios. Sent on request to Evode, Ltd., Glover Street, Stafford.

101 T.S. FROST PROTECTIVE

X FORESIGHT!



If a smoke shelf is favoured this may be obtained by using the TRUE-FLUE TRIPLE UNIT, Type "U". Special units are available to suit all types of heating appliances and fireplace surrounds.

FOR MANY YEARS these TRUE-FLUE TRIPLE UNITS have been increasingly specified by numerous local Authorities and Architects. They were employed in the tests carried out by the Ministry of Fuel and Power on a large range of heating appliances and are also specified by the Ministry of Works, Metropolitan Police, British Railways and London County Council. During the past four years we have supplied approximately 15,000 complete flues to the latter Council alone.

For maximum efficiency specify TRUE-FLUE circular rebated refractory flue linings; 60° and 45° easy bends are also available for immediate delivery.

REMEMBER—we are specialists in all matters relating to flues and can give you the benefit of nearly half a century's experience. We shall be pleased to design your stack in TRUE-FLUE construction (with or without convector heating), free of all cost to yourselves.

For further information please apply to :-

TRUE FLUE LTD., CONVECTOR HOUSE, ACACIA ROAD, ST. JOHN'S WOOD, N.W. 8. TELEPHONE: PRIMROSE 7161/2

door frames and metal trim

FOR THE BUILDING INDUSTRY

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

A comprehensive range of stock sections is carried and we are anxious to co-operate in every way with architects and builders. Full details and prices on application.

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JOSEPH SANKEY & SONS LIMIT[®]ED HADLEY CASTLE WORKS, WELLINGTON, SHROPSHIRE. Phone: 500 WELLINGTON. Telegrams: SANKEY, WELLINGTON.

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ULSTER CHAMBERS, 168 REGENT STREET, W.1. Phone: REGENT 3261. Telegrams: PERMEABLE PHONE LONDON. THE ARCHITECTS JOURNAL TOF JANUARY 15, 1955

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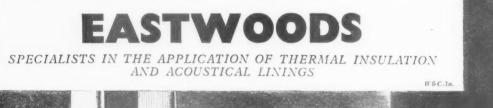
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As Thermal Insulation Lining and Acoustical Specialists, we have behind us many years' experience in co-operating with architects and contractors, and have been entrusted with the insulation contracts for many large and wellknown concerns.

Not only industrial buildings, but aircraft hangers, schools, offices, churches and underground railways have been successfully lined by our fixing specialists by the Sundeala method. Efficient insulation will reduce the initial outlay on heating plant and decrease fuel consumption, for without insulation a high percentage of heat is wasted through your walls—so telephone now for our technical representative to call and discuss your particular lining problem. Remember, every day without insulation is moncy lost.



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Almost ALL KINDS of BUILDINGS are fitted with



REMOTE CONTROLS,

as are FACTORIES and OFFICIAL buildings

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ARENS WINDOW CONTROL GEAR

can be found giving neat, inconspicuous ease of operation to windows in buildings old and new.



More than 120 sets of Arens gear are fitted at the Royal College of Art, South Kensington. Architects : Ministry of Works. Arens controls supplied by the Crittall Manufacturing Company, Limited, of Braintree.

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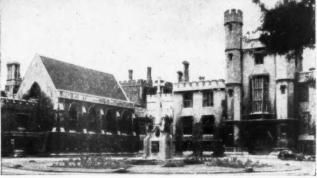
ARENS CONTROLS LTD.

TUNSTALL ROAD · EAST CROYDON · SURREY

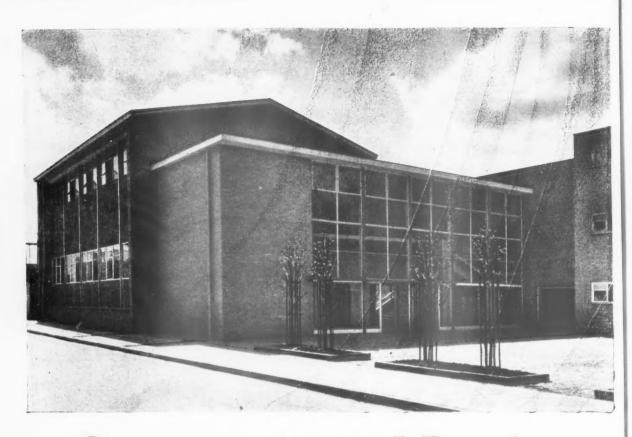


The Staff Club of Kuwait Oil Company, Limited, at Ahmadi, Kuwait, is amongst many overseas buildings which are fitted with Arens window gear, which in this instance was supplied by Williams & Williams, Limited, of Chester.





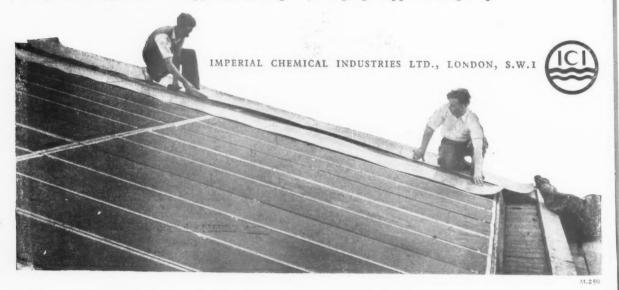
Arens gear has been used extensively in the restoration of Lambeth Palace. Architects : Seely & Paget. Arens controls supplied by C. E. Welsted, Limited, of Tanfield Road, Croydon.



Copper strip and Roofing

Since Roman times, copper has been a recognised material for roofing important buildings. Architects and builders today are no less appreciative of the durability, lightness and pleasing appearance of copper for roofing.

For roofing the Ricardo Street Primary School, Poplar, the Metals Division of I.C.I. supplied the contractors, Messrs. Frederick Braby & Co. Ltd., with 3,510 square feet of 24-gauge copper roofing strip.

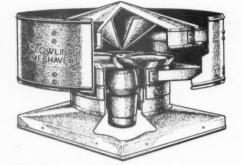


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Scientific

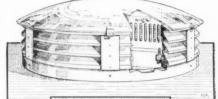




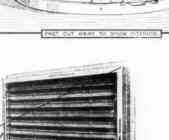


The Greenwood-Airvac "LOWLINE" Extractor—two models, for natural or mechanical extraction—six sizes from 9in. to 30in. diameter stack, bases to suit flat, sloping or ridge roof-mounting weatherproof—galvanised after manufacture—the LOW extractor with the HIGH performance.

The Greenwood-Airvac Circular Ventilator for Glass Domesmodels for all standard circular glass domes from 18in. to 72in. diameter—optional internal hit and miss shutters with local or remote control—weatherproof external louvres—Ventilation and Daylight combined.



"9 square inches " to 9 feet square"



GREENWOOD-AIRVAC Louvres, Panels, Registers, Grilles, whether fixed or movable, painted or plated, screwfixing or built-in.



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'PERMAVENT' Fixed type Non-condensating Deadlight-antimisting-galvanised steel or copper.

* PERMAVENT ' Ventilight Type VAS—allsteel — gauze-backed multi-louvres top and bottom — top-hinged light with locking pushstay—delivered unglazed —permanent ventilation even when closed. PERMAVENT 'Larder Light Type MBS—allsteei — gauze - backed multi-louvres top and bottom or top only unglazed, ready for building-in—v sion with permanent ventilation.

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A flexible and impervious three-layer system—an accepted standard for permanent roofing. The gravel surfacing can be supplied in coarse, medium, or fine texture. The standard finish is a medium gravel in light brown or fawn, or in a white gravel for reflectivity against solar heat. To suit special requirements, other gravels are available in fine or coarse texture, and in a variety of colours.

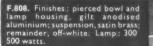
One of anderson's Roofing Systems

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Troughton & Young lighting fittings have been specially designed for the School Hall at Simon Langton Girls' School at Canterbury. (Architect, L. Hugh Wilson, A.R.I.B.A., A.M.T.P.I.) We are always ready to work to architects' designs, to create

new fittings for special needs, or to supply from our standard Ultralux, Tubalux, Versalite, and Mondolite ranges. Below are four examples from our Mondolite range. We invite architects to see the complete ranges at the Lighting Centre, Knightsbridge.





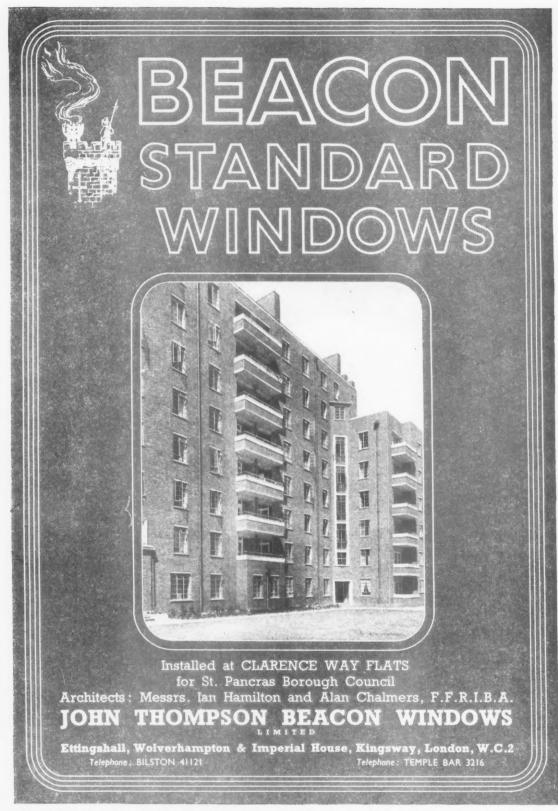


TROUGHTON & YOUNG (LIGHTING) LIMITED *The Lighting Centre* 113 KNIGHTSBRIDGE, LONDON, S.W.I. TELEPHONE: KENSINGTON 7457 (15 LINES)

F.625. Finish : off-white. Lamp :

100 watts

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SEE OUR EXHIBIT AT THE BUILDING CENTRE, 26 STORE STREET, LONDON, W.C.I.





Foiling Pars with the accent on hygiene and easy cleaning

Here is a selection from the extensive MAIN range of gas and steam operated Boiling Pans. The complete range offers a wide choice of designs

in a variety of sizes from 15 gallons to 80 gallons capacity. The boilers are highly efficient in use, strongly constructed of durable material and are available in a variety of finishes. Surfaces are easy to clean and interiors have been designed to avoid joints where objectionable matter can collect.



boiling pan.



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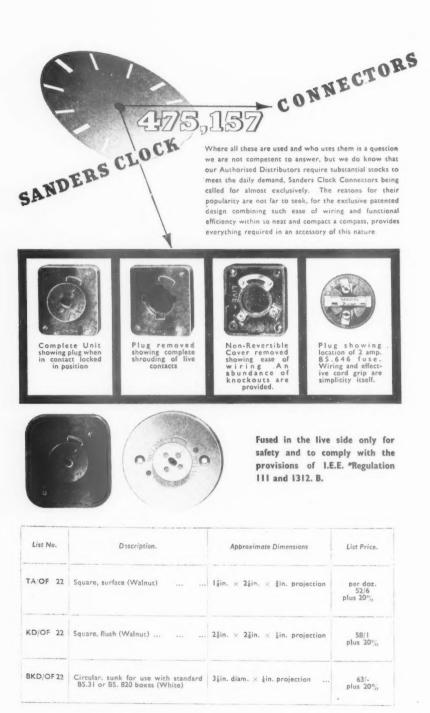
Dual Purpose Pan, with 22 gallon removable interior container, and. 30 gallon boiling pan.

Gas and Steam

SERVICE

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IN OFFICE

cuts costs of conversions

Speed up your conversion work with Plimberite and cut partitioning costs. A sheet (8 ft. x 4 ft. in thicknesses of 1" and 1") of this versatile resin-bonded wood chipboard cuts readily to fit any angle, thus saving you time, trouble and money. Manufactured under heat and pressure to a density of 50 lbs/ cu. ft., Plimberite is rigid, flameproof, with good sound and thermal insulating qualities. Moisture movement and load tests, carried out on Plimberite by the Department of Scientific and Industrial Research prove its stability and strength. The surface of Plimberite, so ideal for painting, is also suited, because of its pleasing appearance. to staining, waxing and varnishing. To ensure best decorative results, ask for specifications of various finishes. Complete technical data on Plimberite is available from the manufacturers.

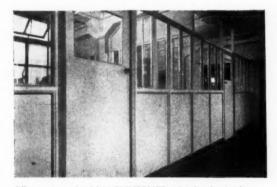
PRICES (ex works) 10 boards and over $\frac{1}{2}'' - 1/1\frac{1}{2}$ per sq. ft. $\frac{3}{2}'' - 1/6$ per sq. ft.

Lower prices for large quantities



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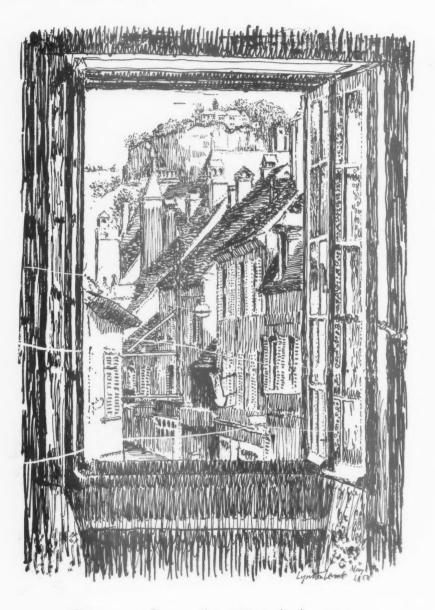
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Offices constructed with 3-in. PLIMBERITE and timber framing, by Messrs, Batger & Co., Confectionery Manufacturers, London, E.I.

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Ornans from the Hôtel du Jura BY LYNTON LAMB

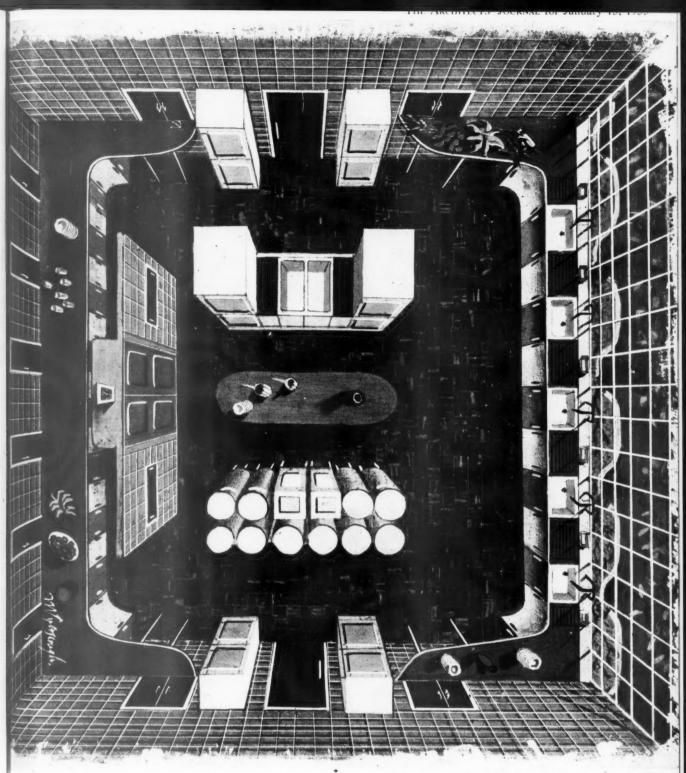
BY LYNION LAMB

Lynton Lämb's drawing was done from a window of the Hôtel du Jura at Ornans. It evokes memories of a drowsy afternoon in this little French town, when apart from an occasional strident note from the klaxon of the inevitable 'Quatre Chevaux' or the bark of a dog, all was quiet as the town slept off the effects of the wines of the Moselle and the Jura.

CRITTALL WINDOWS

THE CRITTALL MANUFACTURING COMPANY LIMITED

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Design for a Canteen Kitchen from an original Collage by R. Myerscough-Walker.

Eire : Dublin 51794

In industrial kitchens and canteens, where spillage of fats, oils and other food greases is inevitable, the floor finish must be capable of resisting contamination with grease and oil without softening or becoming discoloured. Marley Grease-Proof Floor Tiles provide an attractive, easy to clean, hard-wearing and really economical floor, which can be laid effectively over almost any smooth, firm surface, whether concrete or timber, in new or existing buildings. These tiles have a specially close texture, giving a clean, smooth surface which can be mopped or washed as often as required. They are available in a range of marbled colours suitable for industrial use.



The Marley Tile Co., Ltd., London Road, Riverhead, Sevennaks, Kent. Sevennaks 2251-6 IVIAR Scotland : Bislaphriggs 1023. Wales : Pencord 376. Northern Ireland : Belfast 24447.

Glossex

DISTINCTIVE FINISHES



VULCAN PRODUCTS LTD. Specialist Paint Manufacturers SLOUGH and 24, Ryder St. St. James, London, S.W.I. Trafalgar 4161 (7 lines)





This close-up of a side flashing to a chimney stack shows the close contact with the surface of the roof covering, even where this is contoured, that can be achieved with lead sheet. Because it will stay in close contact, weathertightness is ensured; because it can be worked to shape with ease labour costs are kept to a minimum.

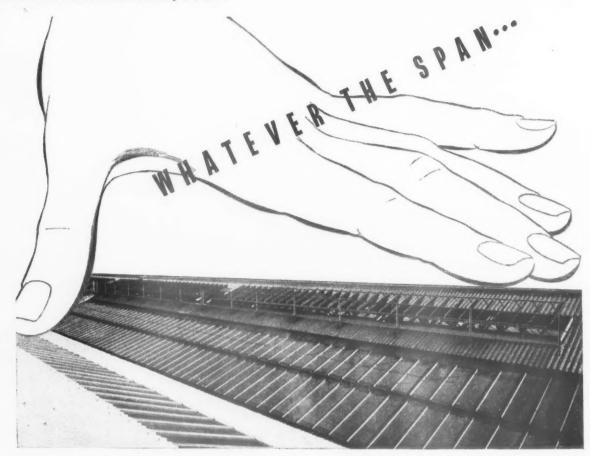
LEAD LASTS

Lead sheet, lead pipe and lead traps can be delivered immediately for all building work.

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

LEAD TECHNICAL INFORMATION BUREAU, 90 EBURY STREET, LONDON, S.W.I TELEPHONE: SLOANE 0474 LEAD INDUSTRIES DEVELOPMENT COUNCIL, EAGLE HOUSE, JERMYN STREET, LONDON, S.W.1

B93/I



HILLS PATENT ROOF GLAZING

offers the most effective

method of providing

Natural Lighting.

Long stretches of HILLS Patent Roof Glazing, as shown in the photograph, offer the most effective method of providing natural lighting, so essential in promoting good working conditions. Three types of Glazing Bars are available:—(a) Lead clothed Steel Bars which have been tested and proved over many years; (b) Lightweight Aluminium Alloy Bars; and (c) Galvanised Steel Bars for exceptional economy.

Hills Standard Lantern Lights are designed to allow the

HILLS (WEST BROMWICH)

maximum of natural lighting and ventilation without sacrificing the permanent rigidity of the structure. They are available in a wide range of standard sizes and can be made to specific requirements. The range of Hills Patent Glazing includes all types of glazed roofing, Deck Lights, Laylights, and Ventilation together with the necessary operating gear. Detailed information and illustrated leaflets will gladly be sent on request.

The top illustration shows Hills Patent Glazing at the Eastfield Factory of Messrs. F. Perkins, Ltd., Diesel Manufacturers, Peterborough. Efficient ventilation is also provided by the installation of Hills Ventilating Shutters which, at the touch of a button, expel fumes, smoke and hot atmosphere.

Albion Road, West Bromwich, Staffs. Tel: WESt Bromwich 1025 (7 lines), London: 125 High Holborn, W.C.I. Tel: Holborn 8005/6 Branches at Birmingham, Bristol, Manchester, Newcastle-on-Tyne, Glasgow and Belfast.



^{install} the Golden Arrow

Previously a disused tea-room at Victoria Station, London, this new "Golden Arrow" Bar is the result of a complete reconstruction by G. & C. An entirely new and lower ceiling and a servery canopy were installed; the doors and walls panelled in Wareite Maple; and the counter front in Wareite Avodire. The back fitting is in walnut and the glazed upper section can be closed off by grilles. Built-in wall seating is in hide with special tub chairs upholstered to match.

ar at Victoria Station

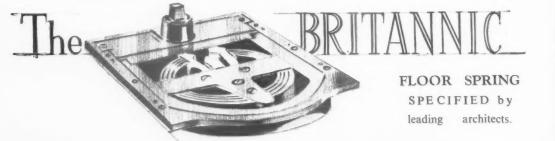


Member of the Allied Brewery Traders Association Head Office : Dalex Works, Coleshill Street, Birmingham, 4 London Office : 109-115, Blackfriars Road, S.E.1

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Foundation Stone laid by H. M. King George V, 24th July, 1913. Officially opened by H. M. King George V, 3rd August, 1918. Architects : — A. Marshall MacKenzie and Son, F.F.R.I.B.A



WILLIAM NEWMAN & SONS Litd HOSPITAL STREET, BIRMINGHAM 19. Established over 200 years.

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Next time you are in London come and see the

NEW PERMANENT EXHIBITION

by Allied Ironfounders

ON OCTOBER 2nd the new Allied Ironfounders London Headquarters and Showrooms were officially opened. They house the directing and principal administrative offices of a group of twenty-two foundries which, between them, are the leading makers of light castings for the British building industry.

The two lower floors of the building provide a spacious and impressive setting for the display of Allied Ironfounders' wares. These fall into six main categories: rainwater and soil goods; baths; fitted goods (solid fuel, gas and electric domestic cooking, heating, and water-heating equipment); heavy duty cooking appliances; agricultural machinery, and general industrial castings.

The display itself is most attractive : each piece of equipment can be examined from several angles, and descriptive information is given on a nearby panel. The staff is ready to explain things to you as one expert to another.

In the basement is an ingeniously equipped small private cinema-cum-lecture hall. Altogether, this is one of the best contrived and most quickly informative private exhibitions in London.

Nothing is for sale at these new Showrooms. Allied Ironfounders are a Merchant Trading Organisation, and stocks are held for sale by every leading Builders' Merchant in the country. The Showrooms, placed by design in the heart of business and professional London, are exclusively an Exhibition and Information Centre. They exist to be of service to the Architect, the Municipal Official, the Builder and the Builders' Merchant, and that great host of others who have business with 'Men of Iron '.

The Showrooms are open from 10 a.m. to 5 p.m. from Monday to Friday.

13. 18.

A.A



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SIEGWART FLOOR COMPANY LIMITED

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e





Dorking Urban District Council. H. V. Knight Esq., M.I. MUN. E., Engineer & Surveyor

This photograph shows the roof of the centrally heated Public Library building at Pippbrook, Dorking. The area of unmelted snow corresponds with that section of the roof where "Metco" $\frac{1}{2}$ " 'Veelap' insulating board is fixed on the ceiling. (See explanatory diagram.)

ERANDAH ROC OVERHANG HEATED AND INSULATED OVERHANG 用 Ħ FD BBA 日日 臣 HEATED BUT Ħ Ħ NOT INSULATED BOILER HOUSE A STRIKING EXAMPLE OF THE EFFICIENCY AND VALUE OF THERMAL INSULATION

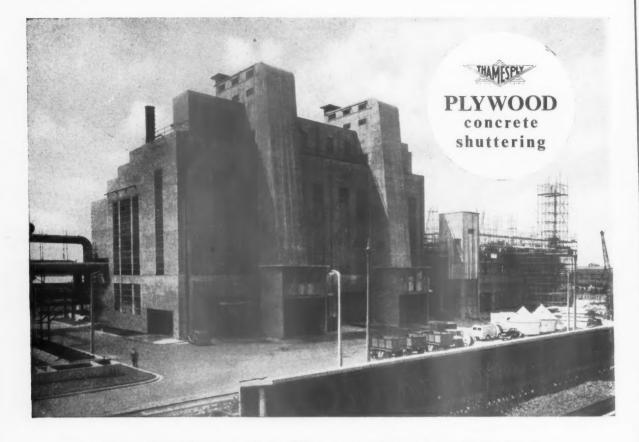
Visual proof that METCO ROOF INSULATION pays

"Metco" Fibre building board roof linings minimise heat losses and achieve substantial fuel economies.

WHY NOT TAKE ADVANTAGE OF THE £1,000,000 OFFER FROM THE GOVERNMENT TO **INSULATE YOUR BUILDING ?**

* We shall be pleased to advise you on your problems





For the Water-Gas Plant at Beckton Gasworks

The choice for concrete shuttering was once again Thamesply exterior grade AX.100 test Phenol Bonded Plywood. In the erection of concrete shuttering, and in the exterior uses Thamesply offers many advantages which make for speed and economy. It will not delaminate; it has a low deflection and a particularly fine finish.



Supplied only through the usual trade channels THAMES PLYWOOD MANUFACTURERS LTD.

Harts Lane, Barking, Essex. Telephone : Rippleway 5511



(Reproduction by courtesy of North Thames Gas Board and Peter Lind & Co., Ltd., Contractors)



Architects: Messrs. E. C. P. Monson, Moorgate, E.C.2 Contractors: Gee, Walker & Slater Ltd., Park Lane, W.1

CARTER FAIENCE COLUMNS to the balconies at St. John's College Housing Scheme, Metropolitan Borough of Islington were fixed by Carter, London. The wall lining and precast partitions in the Laundry unit, and the finish around the dust hoppers on each floor have been carried out in TERRAZZO by Art Pavements.



CARTER & CO. LTD. POOLE. POOLE 125: CARTER & CO. LONDON LTD. 29 ALBERT EMBANKMENT, S.E. 11 RELIANCE 1471: ART PAVEMENTS & DECORATIONS LTD. ST. PAUL'S CRESCENT, CAMDEN TOWN, N.W.1 GULLIVER 2226: COMMERCIAL MARBLE & TILES LTD. SELBORNE GDNS. NEWCASTLE-ON-TYNE JESMOND 900 It does not matter to which oddress an enquiry is sent-it will be sorted out promptly between the units concerned. Associated Companies: The Marbolith Flooring Co. Ltd., London. J. H. Barratt (1927) Ltd., Stoke-on-Trent.



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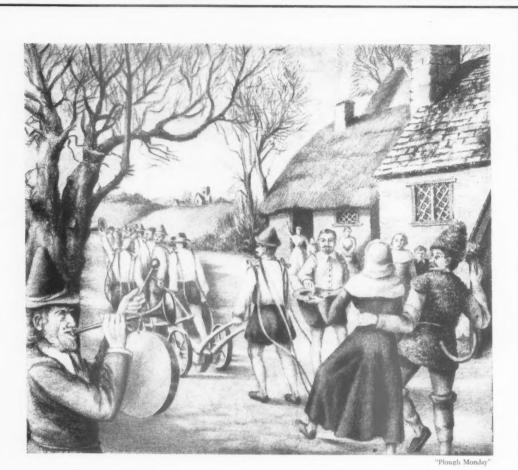
Enquire from your local merchants or from . Plywood & Timber Products Agencies Ltd., City-Gate House (East), Finsbury Square, London, E.C.2

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Manufactured by A. AHLSTRÖM OSAKEYHTIÖ, FINLAND



STELCON (INDUSTRIAL FLOORS) LTD · CLIFFORDS INN LONDON, E.C.4 Telephone: HOLborn 2916



The Golden Age of Elizabeth I

A PENNY for Bessy, ale for the ploughmen, and a gibe for the Fool. The long Christmas festivities of the First Elizabethans are ended; soon the labourers will be busy again in the fields. But for the moment we can be jolly, for this is Plough Monday – the first Monday after Twelfth Night. In their virgin white, beribboned shirts, the young men yoked to the plough make a colourful team: while the plough itself, blessed on the Sabbath preceding, has never been scrubbed so clean. As they near the village centre, music is heard. Drummer, fiddler and the entire populace are here to greet their arrival and to enjoy the dancing of Bess and her accomplice.



AVON WHARF, LONGFELLOW ROAD, MILE END ROAD, E.3. Telephone: ADVANCE 4444 (10 lines)

Better looking permanent roofs

n Colour.!

5.116

Slates that are STORMPROOF

Ruberoid Slates possess the weatherproof qualities for which Ruberoid products are famous, and add permanently to the appearance of a boarded roof in any surroundings.

The slates owe their mellow colouring to their crushed mineral granule surface. The shapes : Octagonal and Square Butt. Colours : Westmorland Slate Green, Venetian Red, Natural Delabole Slate Grey and Blue. Finishes : Standard or Rustic (double coated).

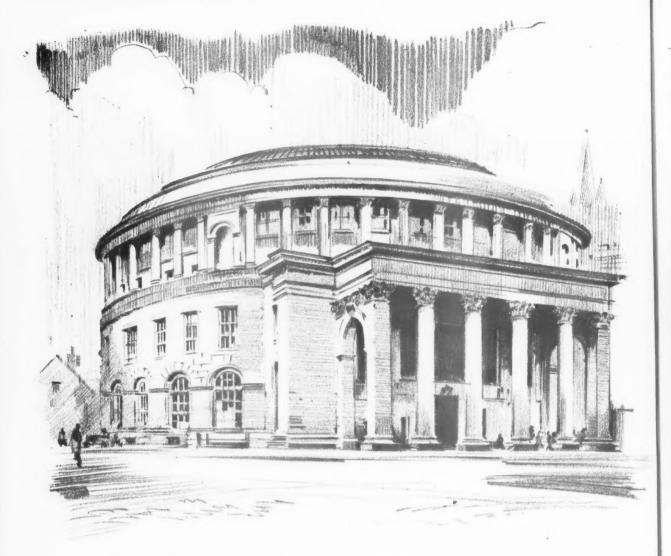
No allowance need be made for breakages in transit or handling. Once laid, the tiles will not lift or shift in the worst weather.

Illustrated Brochure No. 836 gives full details of size, weight, etc.

Ruberoid Contract Departments, located in convenient centres, estimate for the supply and fixing of Ruberoid Slates or Built-up Roofing specifications anywhere in the British Isles.



THE RUBEROID COMPANY LIMITED, I, COMMONWEALTH HOUSE, 1-19 NEW OXFORD STREET, LONDON, W.C.I



Use Walpamur paints for perfection in decoration.

They include Duradio Enamel Paint,

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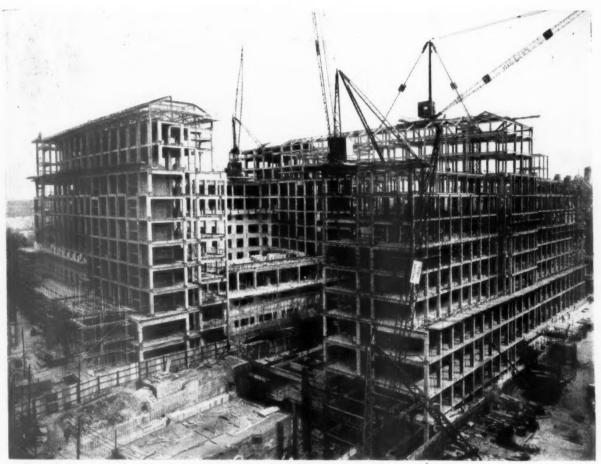
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THE GENERAL REQUIREMENTS

1 A design is required for a completed kitchen suitable for a three-bedroom house. The area of the kitchen must be between 85 square feet and 110 square feet and it should have two doors, on opposite sides of the room, and one window sufficient to light the room adequately. The placing of the window is left to the competitor's choice.

2 The kitchen should be economical in first cost but should be designed for hard wear and easy maintenance and is to include a kitchen cabinet and a utility table featuring Formica Laminated Plastic veneer tops.

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3 In addition to the above units the kitchen must include a sink and draining board and a De La Rue G.4 Cooker which is cream and measures $21\frac{1}{2}$ " deep x 19" wide x 36" high (55" to top of splash plate).

4 The electric lighting is to be shown in the design.

5 It can be assumed that hot water to the sink should be supplied from a back boiler to a fire or stove in an adjoining living room.

6 All other kitchen arrangements are left to the competitors.

COMPETITION CONDITIONS

1 The CLOSING DATE is the 10th February, 1953, and all entries must be delivered not later than 5 p.m. on that day addressed to Miss Pamela Gray, Thomas De La Rue & Co. Ltd., Imperial House, 84/86 Regent Street, London, W.1. 2 Thomas De La Rue & Company will take reasonable care of entries and will return unsuccessful entries if stamps are enclosed. But they accept no responsibility for entries lost in the post, mislaid, or wrongly addressed. A set of FORMICA linette patterns will be sent on application.

3 Designs should be submitted as $\frac{1}{2}''$ scale or larger general plans elevations and essential sections, with sufficient full size working details to show construction and materials. A perspective sketch is optional and may be in line or colour wash. Drawings may be of any convenient size and of not more than three sheets in all. All drawings must be signed with a nom-de-plume and must be accompanied by a sealed envelope bearing the same nom-de-plume on the outside and containing a signed declaration by the competitor to the effect that the designs submitted are his own work.

4 Competitors may submit more than one entry if they wish but each entry must be packed and submitted separately.

5 The submission of an entry automatically implies permission to photograph and reproduce design and plans, the competitor's name being acknowledged in such cases.

6 The Jury will consist of the following persons or, in the event of one or more of the judges being unable to act, be of such other persons as the promoting company may appoint:

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HERBERT NORMAN (Director; Hill, Norman and Beard Ltd.)

JANE ALISON (Daily Mail Feature Writer)

7 The decisions of the Judges will be final and binding on competitors.

8 Prizes will be paid on or before 28th March, 1953 by cheque:

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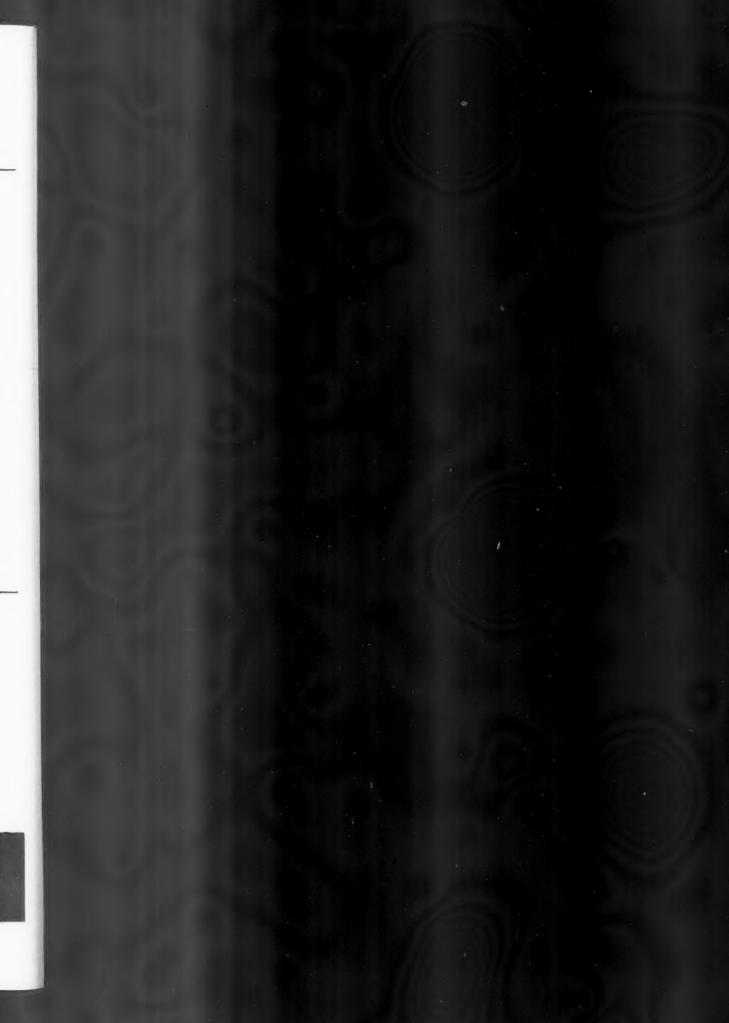


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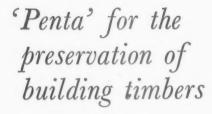
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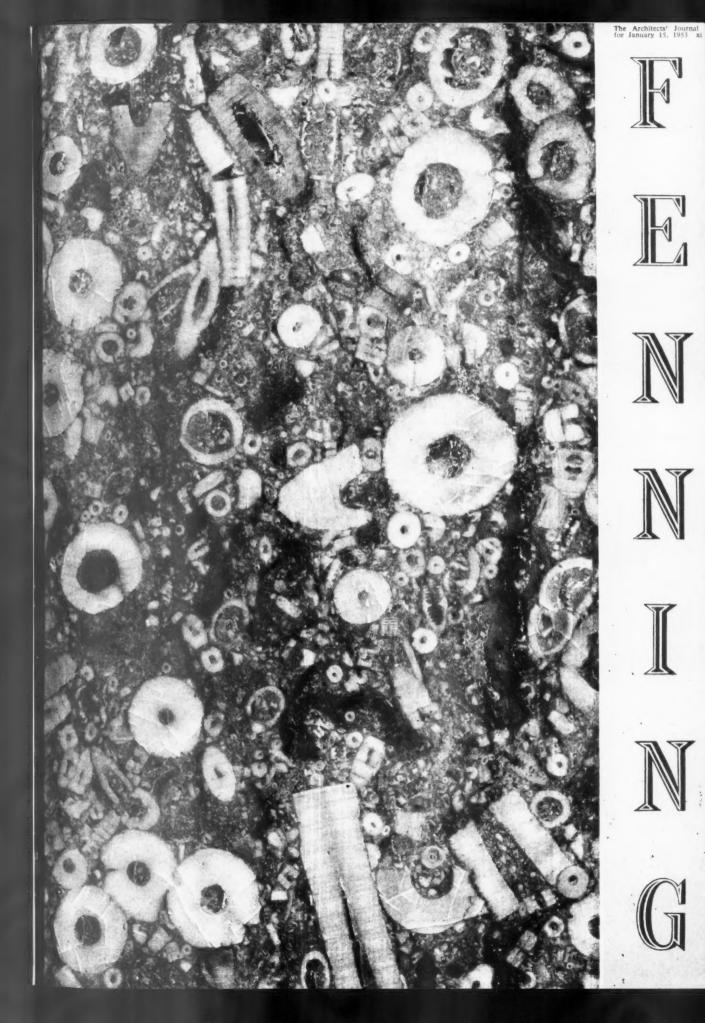
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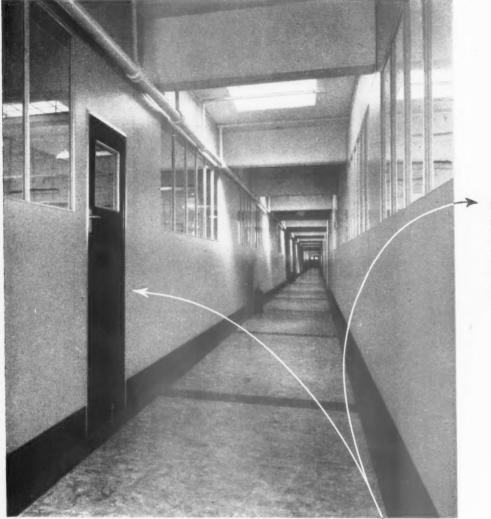












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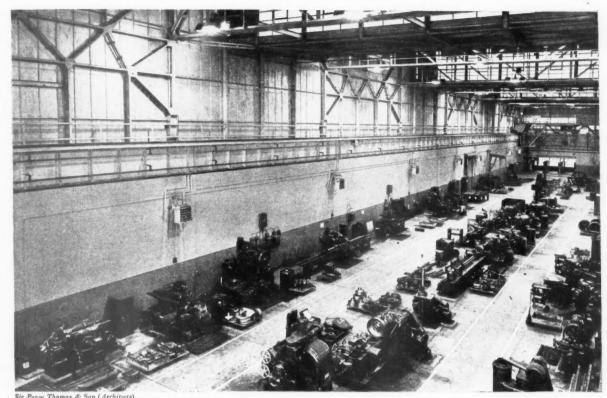
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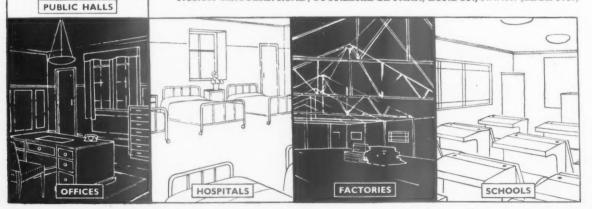
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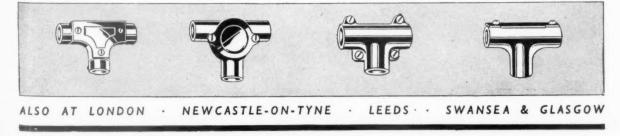
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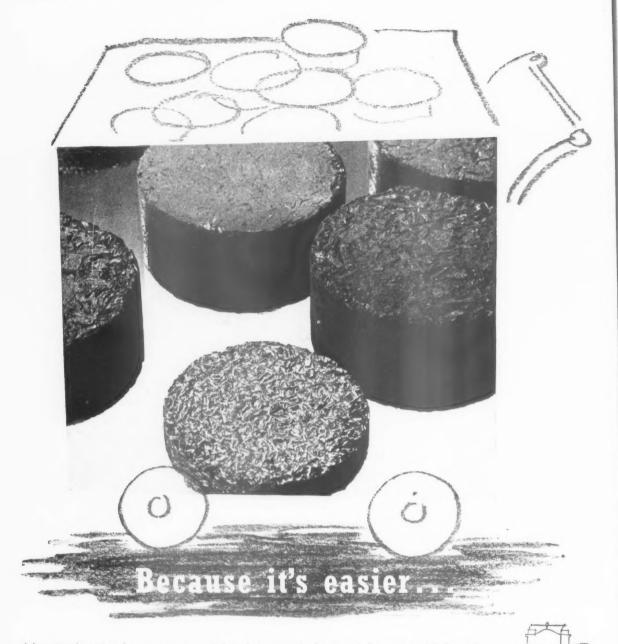
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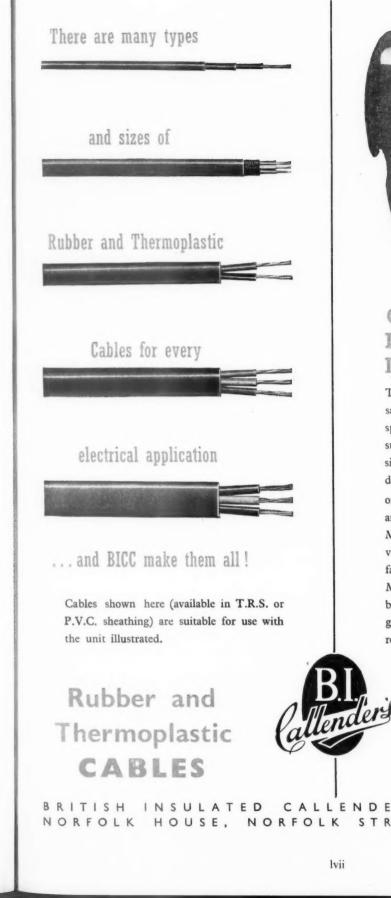
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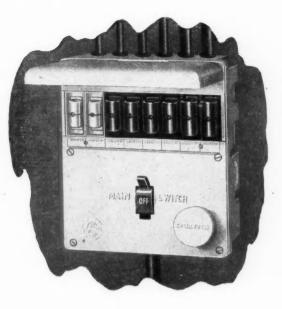
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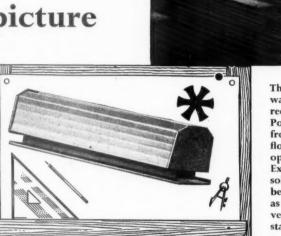
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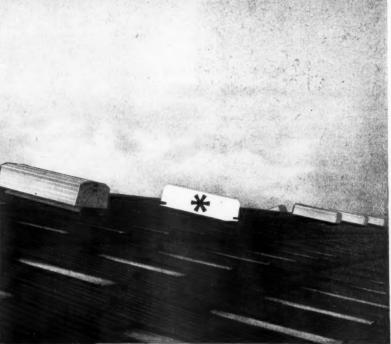
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Architects : Architects Dept., G. A. Goldstraw, B.A., A.R.I.B.A., Chief Architect, Newton Aycliffe Development Corporation. Painting Contrs.: A. Hector Grabham Ltd., Sunderland.



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



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



National Grain Silo, Victoria Quay, Cork, Architects : Chillingworth & Levie, South Mall, Cork. Consultg. Engrs. : O'Connell & Harley, 9 South

Mall, Cork.

Contrs.: John Sisk Ltd., Cork. Sealocrete Double Strength Premix Solution incorporated in the mass concrete walls and Sealocrete Corrugated Bitumised Waterbar (Prov. Patent) at each lift of concrete.



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

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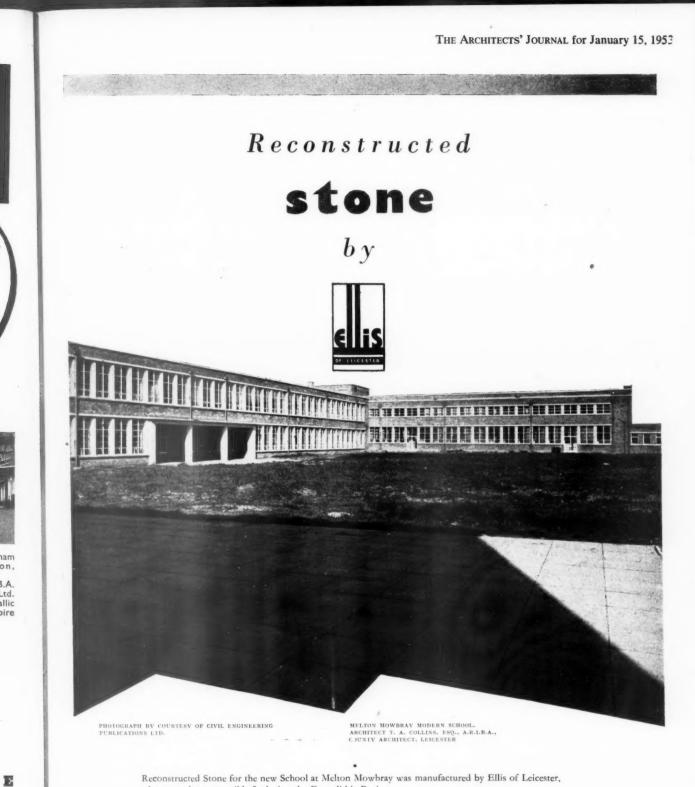
Architects : Messrs. Gately & Parsons, F.R.I.B.A. Main Contras: Messas, Gately & Parsons, F.N.B.A. Main Contras: Messas, C. Bryant & Son, Ltd. Floors incorporating Sealocrete Metallic Hardener, laid throughout by the Empire Stone Co. Ltd.

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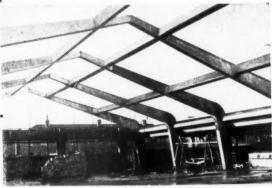


Flats for Wallingford R.D.C. Architect : Beecher and Stamford Canteen for Mander Bros., Wolverhampton. 50' Span Roof





Staircase for Lucton County Secondary School, Essex C.C., Architects Dept. Factory Extension in course of construction for Messrs. Autolex, Sunbury. 80' Span.



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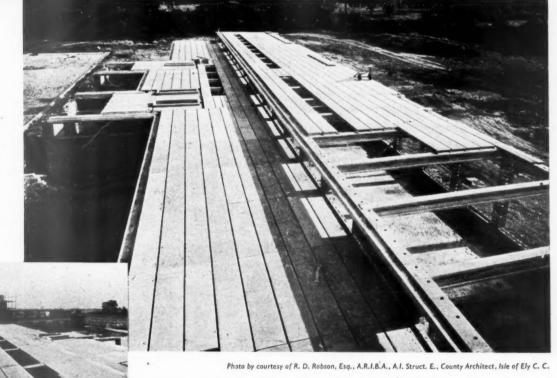
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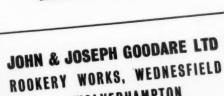
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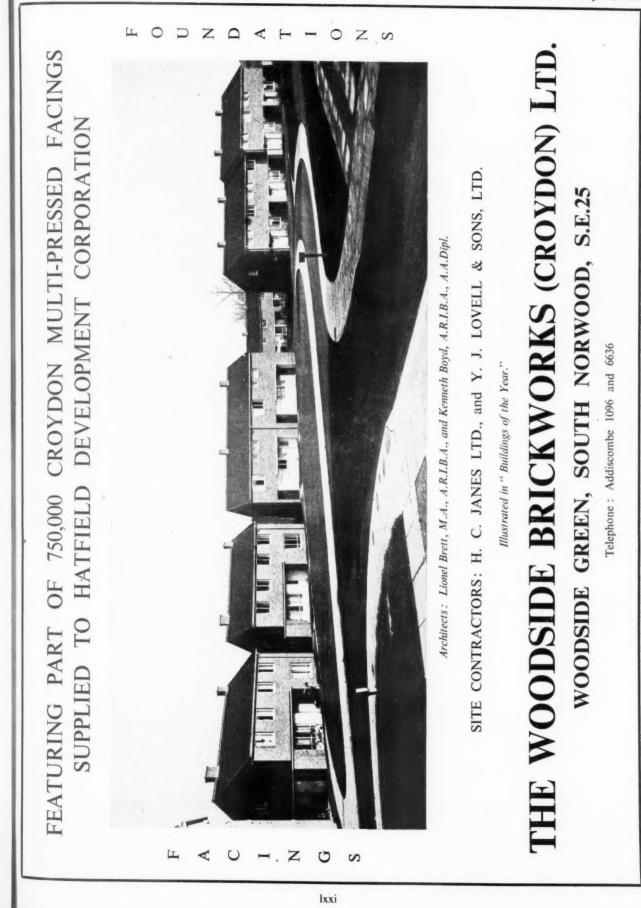
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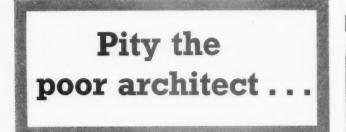
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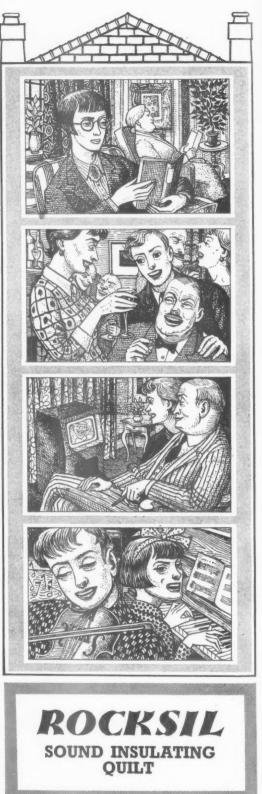
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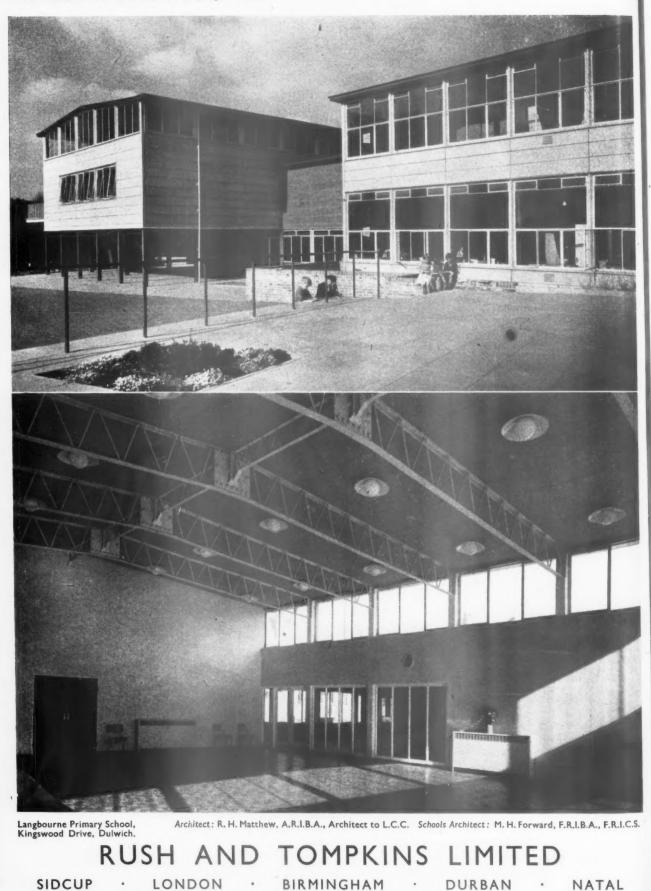
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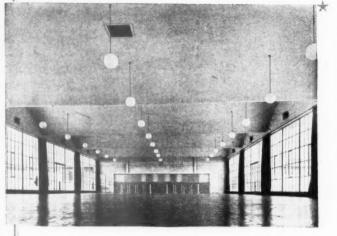


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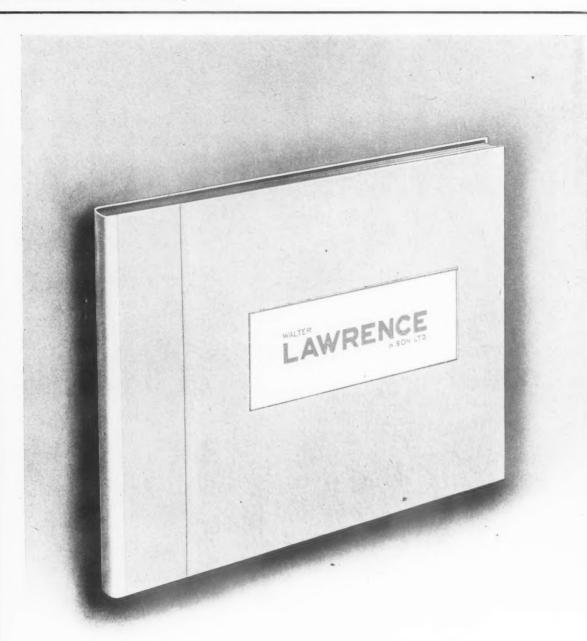
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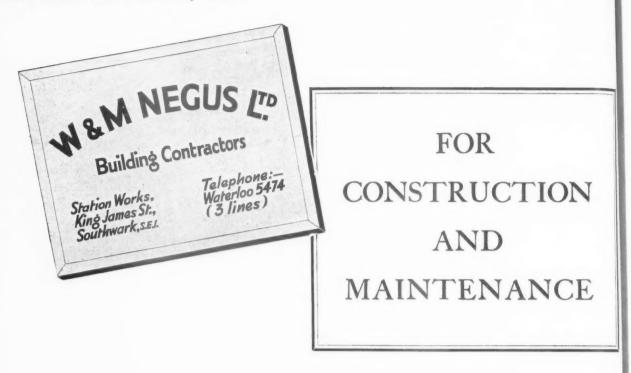
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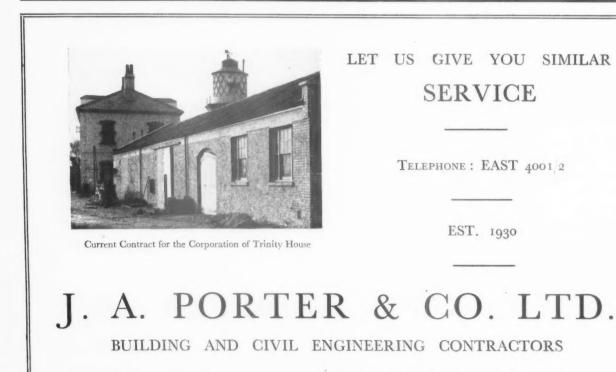
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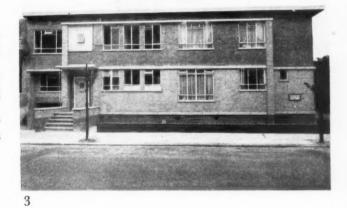




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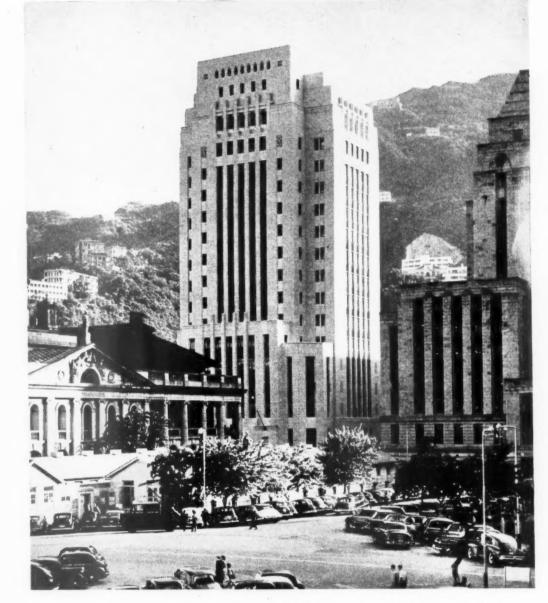
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	THE ARCHITECTS' JOURNAL for January 15, 1953 [61
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ASTRAGAL'S REVIEW

of. 1952

$\mathcal{J} A \mathcal{N} U A R \mathcal{Y}$

"Ring out the false; ring in the true" said the poet. But what, we wondered with Pirandello, *is* truth? Statistics showed that the number of houses and flats in this country almost coincided with the number of families. Who was left over, then, to move into the first of the MOHLG's People's Houses this month? And why did a correspondent in a

Sunday newspaper make a desperate plea for home-made, rammed-earth dwellings? Somebody, we thought—as we sat in baffled comfort among our own collection of contemporary • clichés (listed by Frederick Gibberd at the RIBA this month) had got his facts wrong. And then, with our feet up and our newspapers straddling our undernourished bodies (remember the meat cut?), we innocently entered a topsy-turvy world. "There seems," said Lord Keyes, " to be no code of conduct among young burglars." We hastily turned a page. " I am almost inclined to say," proclaimed a learned judge, " that 'love your enemies' is immoral." ASTRAGAL was about to pen a shocked letter to *The Times*, headed "Quo Vadis?" when MGM laid him low with a statement about its film of that name. "We have been privileged," it said, " to add

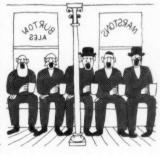


something permanent to the cultural treasure house of civilization." There could be no better antidote to this sort of thing than half an hour spent amid sanitary fittings and domestic gadgets at the new headquarters of the Building Centre. But suddenly the winter (if you'll pardon the expression) solstice seemed sane again, for the French government resigned, building operatives were given an extra threehalfpence an hour and someone produced yet another scheme for the replanning of Hyde Park Corner.

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FEBRUARY

It seems surprising, on looking back, to find that anything at all happened in the sad month which changed us into New Elizabethans. I suppose that before the popular Press and the glossy weeklies had worked those two words to death, most of us felt a slight thrill on hearing them. Certainly we felt a sense of strength when we heard that



the reign of Elizabeth II was opening to the tune of Britain's first atomic bomb tests. But if we were strong, was any other nation stronger? A Dr. Richardson told us he was trying to find out by means of differential equations. If you didn't hear his result, it is hardly surprising, for you had many things to worry about. If you were not hunting for your identity card-now useless-so that you could throw it away, you may have been taking the MOW's threepenny course in drainlaying, or worrying because your wife's waist had dropped to her hips. More localized worries included a glut of Tweed salmon, an unpredicted rush for ear-piercing operations at Farnham and a police report that singing in Caernarvonshire public houses had reached "serious proportions." Even more serious were the unsung praises of architects-in a circular from the MOHLG. This pamphlet told local authorities how to speed up house building, but ignored the architectural profession. The architect, who is accustomed to this sort of treatment, found consolation in the pages of the Observer which published some articles on how-not why-we should build upwards. And if the layman, whose council house subsidies had just shot up, wanted to know more about building high, he could see examples at the Building Centre's

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M A R C H

"Fundamentally," said le Corbusier this month, "I am rather a sort of poet." He was, perhaps, almost certainly quite nearly right. But what was that to the architect-in-thestreet? His pet cheese had been swept away by the budget; he was colder than he had been since 1871; he was paying the highest fares ever known in London, and he had probably



seen the village at the Ideal Home Exhibition. This was no time to confuse him with talk about architecture being poetry. In any case, all the poetry in him was dying, as demolition men on the South Bank removed a glimpse of life as it surely ought to be—civilized, gay, elegant and dignified. Not, you will remember, a good month. It did, however, have its moments. The rhododendron trees, which had been spoiling Nash's green sward in St. James's Park, were removed; the RIBA put on an exhibition of Italian architecture, and the country had its very first Corset Week, an event which made little difference—I hope—to most of you. For many of us the month provided an instructive moment when Mr. Cansdale, who you probably don't know, was bitten by a bat, which you probably don't believe, while being televised. The bat was Indian, but that is entirely beside the point.

APRIL

April, we have been told by T. S. Eliot, is the cruellest month. But Harold Macmillan took it in our stride and invited us to press on undeterred and undismayed. Those of us who did so were considerably assisted by Sophie Tucker at the Palladium, Kidder Smith at the RIBA and Steinberg at the ICA. There was, in fact, little to deter us or dismay us.



It is true that the Skylon was bought for scrap, the last tram ran through the Kingsway tunnel and England had a minor earthquake. But these were as nothing to a people who had been told, by the Comet's PRO, that they could now have breakfast in London, lunch in Rome and be back in time for dinner. Some of us may have asked why anyone would want to go to so much trouble for such a limited purpose. But this proved to be one of the month's unanswered questions. Three others are worth recalling. Why did two racehorses go to a private showing of the Grand National at a Nottingham cinema? Did anyone answer the advertisement in The Times for "an intellectual bachelor required for pig farming?" And how did the Ipswich authority, which decided to consider courting time when allocating houses, make up its mind what was, and what was not, a genuine case of courting ? Before April had shaken out her rain drenched hair, our

puzzled brows were cleared by a hand-out from the Yale news bureau. "Professor Holford," it said, "created a new plan for the City of London which has recently been executed by the British Government."

MAY

It is not often that two hundred and fifty tea cosies get together under the same roof. But that is what happened at a Tea Centre exhibition in May, the month in which Shipton Rural District Council estimated that tea-drinking on housing sites was costing £60 on a three-bedroom house and £90 on a four-bedroom house. It was a change to hear some



really useful statistics. Had we not just read of some pointless investigations in America, which had shown that pigs tails do not curve in any particular direction and that three hundred licks can be had from an ice cream cornet which is protected from the sun? This news may have excited the layman, but it hardly penetrated the gloom-ridden brain of the private architect, who was wondering how to dodge a threatening slump. It was all very well, he thought, for Gropius to say that the architect should become the masterbuilder; after all, he was not living in a country that was being underbuilt by an overcrowded profession. But things were not quite so bad as they seemed; the Royal Academy was still good for a laugh, though there was a slight increase in the number of "contemporary" designs on view; there were hints of relaxation in building licensing, and Buckingham Palace, which had not been persuaded by the Daily Express to alter the Coronation date, announced that it would permit decorated souvenir scarves to be produced, but it could not have people blowing their noses on Royal emblems.

$\mathcal{J} U \mathcal{N} E$

Two improvements in the life of the People were made this month. The Food Ministry promised to reconstruct the British sausage, and British Railways saved a flagging reputation by deciding that ladies should be permitted to accompany parties visiting engine sheds. It also carried English architects and their ladies over the border to the RIBA con-



ference in Edinburgh. No doubt it was thought only fair that architects, who had visited Bristol and Belfast in the two previous years, should move to Scotland this year, if only to confirm that "the Englishman weeps, the Irishman sleeps, but the Scotsman gangs while he gets it." Had the Scotsman got it? It hardly seemed to matter, for back in England a Hal B. Hayes, who was touring the world to decide what chances the masses had of survival, looked in and out so quickly that we felt our chances were very small indeed. All we needed to make our month complete was a wet Whitsun and a warning that we must "get used to Greenland cod."

$\mathcal{J} U L \Upsilon$

"It is always wise to look ahead," said Mr. Churchill, "but difficult to look farther than you can see." This meant nothing to Bertram Mills's establishment. "Christmas is fast approaching," said its publicity department, with whom, it was apparent, time galloped withal. "With whom," we wondered—clumsily, but grammatically, as we



clung desperately to a fragment of our literary background-"does it stand still withal?" The Census figures gave us our answer; in two decades of active housebuilding we had run hard and, like the Red Queen, had stayed in the same place. And with whom did time amble? Let us drop the allusion, for enough harsh words have already been spoken of the BR and the BRM. Let us remember, instead, the good deeds in a naughty month: the restoration of Mrs. Siddon's nose at Paddington Green; the expedition that went to Africa to see what crocodiles like to eat, and the opening of the Wellington Museum. This was also the month in which Breuer, Zehrfuss and Nervi were appointed to design the Unesco building, and M. Moreux gave us a lodge-if I may fall back on the Old Testament-in a garden of cucumbers, at Grosvenor Gardens. And then, to our irritation, Qavem es Sultaneh-the prime minister of Persia-resigned, just as we had begun to master his name.

AUGUST

Londoners who strayed towards Hampstead in August may have come across a series of lectures called "Thoughts; do they help?" Well, do they? Some things, surely, just have to be thought about. The BBC's statement, for example, that it was looking for a mobile topicality assistant. Or the RIBA's concern about unemployment in the



profession. Or the discovery by Swedish investigators that in one day the average typist uses enough energy to shift 1,200 tons of coal. Other things, of course, just do not bear thinking about: such things, for instance, as the BRS decision to cut research staff; the news that Lady Docker was drinking orange juice for a fortnight near London, and the revelation that an umpire had been caught smoking at the wicket. This month gave us thought-provoking and unthinkable news in fair proportion. The Minister of Housing told local authorities they could sell council houses; a Sussex parson asked for new laws to eliminate noise; Michael Scott was appointed to rebuild the Abbey Theatre, Dublin; African witch doctors asked for the quacks among them to be weeded out-surely a laudable witch-hunt ?---and a Japanese station master organized local gymnastics to music for waiting passengers. Do thoughts help? All right, don't bother then.

SEPTEMBER

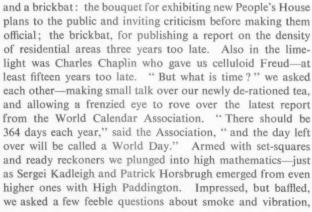
This was the month when the air was loud with the cries of naturalists digging for *Allolophora minima*—earthworms to you. It was the month of Exercise Mainbrace, Exercise Hold Fast and Exorcise Lamppost, the last campaign being run by the COID, which rejected half the designs sent to it for approval. Approval was given to Basil Spence for yet

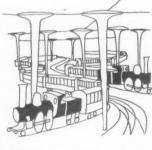


more amendments to his cathedral design, and strong disapproval of the television "do it yourself" programmes was registered by the building profession. What, we wondered, could the builders expect if they priced themselves off the market? We allowed ourselves a quiet smile when, for a change, builders had to down tools because a client rebelledat Boreham Wood. "No man," said the shop steward on the job, " should be forced to stop work like this at the whim of an individual or a group of individuals." Delicious irony, which we appreciated all the more because we were feeling rather pleased with ourselves. Not only, had the RIBA promised to send out travelling exhibitions telling the public all about us, but an estate agent in Middlesex had advertised for a psychiatrist. This, we felt sure, was the first sign of a public rebellion against the estate agent's dream house. The month ended sadly with the burning down of Roger Pratt's Coleshill, in Berkshire, an event which seemed to cause less concern than the proposal by Battle RDC to build houses on the 1066 battleground.

OCTOBER.

Britain caused two explosions in October: the first an atomic one—in Australia, where a liberal candidate had recently dislocated his wrist while shaking hands with a member of his party; and the second—a political one—at Morecambe, where Socialists seemed safe from such friendly demonstrations. This month the MOHLG earned a bouquet





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and then retired to the exhibition of Victorian and Edwardian Arts at the V and A, with a copy of Orwell's "Keep the Aspidistra Flying" tucked under our waistcoats.

NOVEMBER

This month we were promised less soft wood and more butter. Eggs, we were told, would soon become plentiful, and pigs would become bacon ten per cent. quicker now they were being fed on penicillin. There were reports of disquiet at methods of making iced lollypops, though who could be bothering about such things in the coldest November for years

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we could not imagine. Surely someone could produce statistics about winter ice-eating? In the meantime we had to make do with a report on domestic hot water which showed, among other facts, that seven per cent. of us take less than one bath a week. If this includes you it is unlikely that you cared about Sheffield's decision to build on its green belt. If, on the other hand, you lived there and wanted to Get Away From It All, you may have been relieved to hear the pronouncement by D. N. Pritt, Q.C. "You don't have to drop your Lancashire accent," he assured us, " to prosper in the Soviet Union." Muscovites doubtless applauded Terence Heysham at this time for his classical pot-pourri to be erected for Lloyds. The rest of us were relieved to find the " ministry contemporary" style of the Abbey annexe fairly harmless. And those of us who are trained to keep at least one ear to the ground picked up the usual selection of intriguing but useless information. ASTRAGAL's choice of the month rumbled-out of context-from Kent. "If my job was breaking safes open," said the Archbishop of Canterbury, " I would make a good job of it."

DECEMBER

The first fog of the year was carefully washed and filtered before being passed on to patrons of the Royal Festival Hall. The rest of us breathed poison and wheezed nastily about the March of Science. We pretended not to listen to the speaker from the Space Travel Society who said that "conditions on Mars and Venus are not too bad." But



we spared more than one envious thought for those architectexports who[®] had prepared the way for the future conference on tropical architecture. Our gloom was momentarily brightened by the news that Southport hoped to mark the Coronation with a crematorium and two graveyard extensions. And our faith in science was almost restored when we heard that Christmas puddings were being X-rayed in Chesterfield in a search for rusty nails. We just had time to wonder idly whether there were not more likely places for finding such

THE ARCHITECTS' JOURNAL for January 15, 1953 [65

things before we were whirled away by a rush of lively news The Unesco building went back to its previously rejected site and its architects were asked to think again; le Corbusier was unsuccessfully sued for "drawbacks of a moral order" in his "radiant city"; Marshal Stalin had a chummy word for the Western World, and shorter skirts were predicted for 1953. For architects, the year ended with what might prove to be a mixed blessing-Harold Macmillan's suspension of building licences for small houses, and an unmixed blessing-David Eccles' invitation to Howard Robertson to take the lead in improving methods of tendering and contracting. It had not, perhaps, been a happy year for the profession, which had hardly stopped talking of unemployment and underpayment, but it had, at least, been a year in which the architect's position was becoming more and more respected in Government departments and, we suspected, among members of the general public.

PERSONALITIES

ASTRAGAL considers the Personality of 1952 is Howard Robertson, the RIBA president, who has shown his eagerness to take the lead, on behalf of the Institute, in improving tendering and contracting methods and helping to reduce building costs. ASTRAGAL is confident that he will still be raising his hat to him a year hence.

Others to whom his hat is happily raised in congratulation include Grey Wornum, who received the RIBA's Gold Medal in the headquarters he designed; Professor William Holford, soon to be knighted; David Eccles, for his recognition of the architect's responsibilities, and Harold Macmillan, for doing his best to speed up the housing programme.

Also Irishman Scott (Michael), appointed to design a new Abbey Theatre, Scotsman Robert Matthew, shortly to become Professor of Architecture at Edinburgh University, and his successor at County Hall, Dr. J. L. Martin.

Also Ernesto Rogers, for his lively talk on Italy; Rodgers and Hart, for *South Pacific*; and Hartland Thomas, for his paper on Modular Co-ordination. Congratulations as well to Sir William Haley, now behind *The Times*, and to Walter Gropius, still abreast of them—as he showed in his insistence on the architect's role as master builder. Also to Terence Rattigan, for *The Deep Blue Sea* and to Bernard Miles for the Mermaid ; to Charles Morgan, for dramatizing *The River Line*, and to the Chelsea Society, for trying to preserve it in Cheyne Walk.

Also to John Gielgud, for *Much Ado About Nothing*, and to the questioner in the House who made much ado about something of concern to architects—the London Builders Conference. To Vaughan Williams, for advancing becomingly into his eighties, and to the RIBA, for beating a strategic retreat from its unfairly imposed qualification regulations. Also to the following for their 1952 appointments: R. Gardner-Medwin, who now holds the Roscoe Chair of Architecture at Liverpool University; John Betjeman, now on the Royal Fine Art Commission; Monica Bromley, who became assistant secretary at the RIBA; and A. R. F. Anderson, AA president.

Finally, ASTRAGAL flourishes his hat to those personalities not already mentioned whom he has chosen for the JOURNAL'S biographical feature on page 68. And to all those whose names have slipped his mind at the time of going to Press and this may mean you.



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A.

A Place of One's Own

Is this the kind of scene the British Public visualised when Harold Macmillan gave it permission, last month, to build its own small private house? If you have your doubts, and have been slow to cheer the Minister's decision, who can blame you? Mr. Macmillan's intentions are admirable; he wants to accelerate the speed of the housing programme. But we can hardly expect to see large crops of architect-designed houses springing up throughout the country as a result of his licensing relaxation. Most architects complain that they cannot afford to design private houses. And until they can the public, which is conditioned to gnome-ridden Tudor bungalows, will fall for the "safe" designs of the builder, who is now allowed to sell to anyone and to build twelve houses at a time. There will, of course, be the few fortunate people who are able to get a good site and a good architect. (The house above—owned by Ford Jenkins, the photographer -faces Oulton Broad and was designed by Tayler and Green.) But we take this opportunity of making a request to Mr. Macmillan, whose New Year message appears opposite, to guard against the danger of allowing the "spec." builder again to deface the countryside. Although we have some confidence in planning officers we are not altogether happy in the knowledge that few of them are qualified architects. And will the Minister, while striving to increase the number of houses completed each month, give all possible attention to their quality? It is in his power to ensure that no "builder's dozen" is put up unless an architect has been responsible for it. And, as we have pointed out before, the builder who does not want to employ an architect should have only one alternative—he should be compelled to use one of the People's House plans produced by Mr. Macmillan's Ministry.



A MESSAGE TO "THE ARCHITECTS' JOURNAL" FROM THE MINISTER OF HOUSING AND LOCAL GOVERNMENT, THE RIGHT HONOURABLE HAROLD MACMILLAN, M.P.

Everyone knows by now that 1952 was a year of great progress in housing. Month by month we exceeded the number built a year earlier, and although I always believed that we could do better than had been done in the past, I am gratified that such good results have been achieved so quickly.

These successes of the builders, the housing authorities and the architects mean a great deal more than can be expressed by bare statistics. They mean a tremendous alleviation of human suffering. A great many more people can now look forward to 1953 in the conviction that it will be a happy new year.

Let us hope that, through the efforts of all concerned, this magnificent achievement will be sustained and increased in the year to come.

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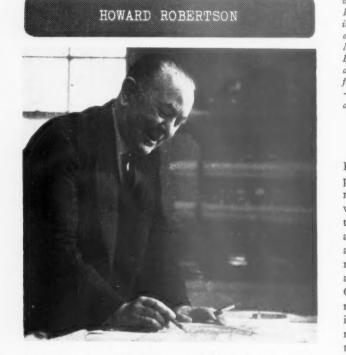
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For the second year running we are giving a closer look at a few of the year's personalities nominated by Astragal (see page 65). These men (and one woman) have all distinguished themselves in some way. They have been in the limelight in the past year either because they have begun their careers with a long stride towards a promising future, or because they have capped successful careers with an outstanding achievement. Each was caught (off duty), photographed and interviewed by Sam Lambert.



- **ROBERTSON, Howard** (This year's President of the R.I.B.A.). For accepting, on behalf of the profession, the responsibility of improving tendering and contracting procedure.
- **KADLEIGH, Sergei** (Architect in private practice). For realising the dangers of building out and producing m scheme for building up instead.
- **ASTOR, David** (Editor of the Observer). For showing, in the columns of his paper, that he believes architectural criticism to be of interest to the layman.
- **JONES, Douglas** (Director of the Birmingham School of Architecture). For including "live" building projects in the school curriculum, thus bringing his students in touch with reality at an early stage in their training.
- **AUSTIN-SMITH, Michael and Inette** (Architects in private practice). For giving so much of their spare time to experiment and research into the problems of building economically.
- **CHAMBERLIN, POWELL and BON** (Three architects in private practice). For proving that three solutions stand more chance of winning a competition than one, and that a competition is still one of the classic ways of establishing a practice.
- WORNUM, Grey (Architect in private practice). For receiving the R.I.B.A. Gold Medal in 1952.
- **IEE.** Lawrence (Head of the Department of Stained Glass, Royal College of Art; also has his own studio). For demonstrating that stained glass need be no more Gothic than Basil Spence.



Life and Times Howard Robertson, P-RIBA, has an office in Bedford Square (he's been located in the Square since 1922). Teamed up with Easton in 1919 and has a staff of thirty. Born 1888, in Salt Lake City; lived first twelve years in the US, (no trace of American accent, except when returning from a visit.) No architects previously in the family, but always wanted to be one (partly because he " liked to wallow round houses being built"). He found there was more to it than this; architectural training, he says, came as a shock. Studied at the AA 1905-1907. At the end of his first year a visiting critic advised him to give it up. On advice of Arthur Davis (Mewes & Davis) he went to Ecole des Beaux-Arts and learned, in particular, principles underlying planning. After the war combined private practice with fifteen-year stretch as principal of the AA; (their fourth^w head). First private job, a £750 cottage; first job in partnership, the building in Mayfair which is now J. Arthur Rank's headquarters. Most enjoyable jobs were the British Pavilions at Brussels and New York. Married to an architect (once a student of his at the AA). Lives in London's West End. Likes : reading, biography and history; writing, as a means of getting something off his chest; travel, as an excuse for seeing new buildings; music, especially Ravel, Debussy and Brahus —plays piano to keep sane. Has given up golf because he played badly and not enough. Ambition—to have a crack at a civic building.

A Backward Glance

It sounds distressingly smug to admit that probably the pleasantest moment in one's architectural life is to be, momentarily, a forgotten man in a room without a telephone, with ample tracing paper, and an intriguing planning problem to solve; nevertheless, in my case that sort of recreation has always appealed. The fascination of a plan, as such, is still alive for me. And I pay a tribute to the Beaux-Arts for making (in my day, anyway) its students sensitive to the æsthetic thrill which a good plan gives.

On the other hand, I have come, through experience, to be not a little mistrustful of the facade image, especially without its tones and shadows. The paper picture can really mislead, more especially perhaps in contemporary design. One of the few happy instincts I treasure is the automatic wish to draw in perspective. I think that this, together with a moderate ability to see a design in my mind, as opposed to seeing it solely as a drawing, is an offset to inability ever to become a decent draughtsman.

My experience teaches me to envy those (they include my partners) who can go through a big job from start to finish, knowing the essentials about its administration, its production, and its technical problems. If they were bereft of staff, they would not sink, whereas I know I would. Nowadays, students get a first rate training, but not all have the p If I office drear After Look writin at th temp instea out d that never the d My 1 but t gand migh chief is a furtu of ou They perie " Bo

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the patience to develop it through post-school experience. If I had the chance again I would try to get into a good office and stick it out till I really had mastered much of the dreary side. Then, what fun to feel justified to interpret. After all the performer is none the worse for a good technique. Looking back, I would not regret time spent in teaching, or writing. They make one look at the basis of things. But at this point comes up our old friend the "cliché." How tempting to pick up the current tricks and work them in instead of going back to the original source and working out one's own personal expression. I can't resist saying that some of the current work is so slick that you would never guess who did it, the formula has governed, and only the doorway treatments are the main permissive deviations.

My reflections on "movements" are that they are healthy, but that groups and cliques within them, with their propaganda and increasing isolation from human communication, might conceivably destroy us all. When architects design chiefly with an eye on other architects (or even editors !), it is a warning signal. Vocal minorities have their uses, but furtunately they can neither make nor mar the fundamentals of our art which remain (perhaps tiresomely) unchangeable. They can, however, woefully mislead the young and inexperienced. My final (American style) words would be : "Boy, don't take anything as gospel." Including all this, of course !

SERGEI KADLEIGH

Life and Times

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"George" (" threeof *auarters* mv friends call me that ") Sergei Kadleigh was born in St. Petersburg. Parents, Russian; father a diplomat. Came to England when six months old. Wanted to become an architect because of interest in making things and in maths. Went to AA in '34 on open entrance scholarship, qualified in 1939. Had a " terrific time" there, (" played



rugger like a madman, drank like a fish, worked like a black.") Recruited as a gunner; commissioned in RE's; spent a year in a field company; nine months instructing engineering assault; another nine on heavy engineering works (roads, airfields, soil stabilization). One year as British secretary to Director of Economics, Berlin. Then posted as deputy assistant director of works Rhine Army ; highlight was a non-stop 28-day work-out of five-thousand-person towns to house control offices ; plan wasn't adopted, but gave him a thorough grounding in town planning from aerial survey to assessing number of carpenters' kits. Director of technical studies at AA till '47. Also private practice. Has offices in Sackville Street, vacated by Tecton, and works in one room (" you know what's happening ") with two assistants-he believes in small offices. First job was to mend a leaking verandah. Lives in early Victorian terrace house in Kensington (" not one of the nicest-nor nastiest "). Redecorated, " but not so you would notice." Married to a painter, mostly of murals; gets criticism of his work from the visual angle. Has one son, William,

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age $7\frac{1}{2}$ (loves drawing but does not want to be an architect—too much hard work). Architecture takes more than all his time, but likes to read for relaxation—crime to philosophy. Likes serious music and travel, always in the direction of sun and wine.

A Real Chance for Architects

I know as well as anybody that the architect today is faced with the biggest building programme in history. It is almost a platitude. What I feel most strongly, however, is that the solutions offered at present should not be a matter of pride or complacency. The solution to our economic difficulties is no nearer, as much food-producing land is being built on as ever, commuting time is increasing and we are as far as ever from bringing coherence to our congested towns and providing the urban population with green spaces. Quite frankly I think no one has much confidence in what they are building. Very few people kid themselves that they are solving any problem other than providing a roof and a piece of garden for as many people as possible. My general feeling of the main characteristic of new towns is that they are so careful to say nothing at all. Over the last hundred years science and industrial technology has developed beyond all imagination and alongside this our population has also increased enormously. The concepts of how to build (except for methods of construction) have almost stood still. There has been no difference in the conception of town building.

From the response I have had from architects, both private and official, to the idea of High Paddington I am convinced that courage and imagination still exists in our profession. Why not give it a chance? Do we really build what is possible with modern techniques? It is extraordinary that we, as a profession, are so complacent about contemporary architecture. We have not even started to think. Our so-called freedom has become a straight-jacket and we haven't progressed beyond what we thought of one hundred years ago. We have a lot of lee-way to make up. High Paddington is one solution to the demands of this age, that one tiny office has turned out in its spare time. I have come to the conclusion that a community of 10,000 is a working proposition. One has got to decide on the form of community (with all its bits and pieces) which as a unit stands the greatest chance of helping the country. This country has got to produce goods with the greatest economy in order to compete in the world trade for food. Towns are not designed for a whim. They are there as production units and new towns have got to be designed to the best advantage for this purpose. I set out to solve the crux of the thing. It is obvious that if we can't build out we have got to go up. But how? Of all the examples that exist today of vertical building, not one is a real solution to the problem. Skycrapers are the product of business expediency. Unité d'Habitation definitely points the right way, but is not bold enough; it is neither large enough to be a town nor domestic enough to be a block of flats. High Paddington is designed as a town which will work with the maximum efficiency and less overheads in the interests of industry and, most important, provides privacy and the maximum opportunity for leisure for its inhabitants. It is a solution on a National scale.

One final word : The project is, of course, only a practical diagram of what can be done. There has been no serious attempt at anything so detailed as elevational treatments, for instance.

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DAVID ASTOR

Life and Times David Astor became, at 37, the youngest editor of a national newspaper three years ago. He is married to a former sculpture student; has a daughter, Frances $(5\frac{1}{2}$ years old), by a previous marriage. With his father, the late Lord Astor, founded the Observer Trust, which owns the Observer newspaper. Since his editorship began, the Observer has shown an intermittent interest in architecture, rising, via a special interest in the South Bank Exhibition (on which it has made a documentary film, "Brief City") to the appointment of two architectural critic-commentators, Sir Hugh Casson and Robert Furneaux Jordan, (as well as Lionel Brett, on books). Educated at Eton, and at Oxford-without graduating. Worked in a bank and on the Yorkshire Post before the war, dabbling in concert party and pantomime production as a sideline. Served in Royal Marines "without distinction," but was wounded. Has made the Observer, its circulation and prestige, his sole pre-occupation. Lives in Regents Park and, at week-ends, near Abingdon.

Architecture and the Layman

The editor of a newspaper is, in some ways, like a Prime Minister, although his country is only a kingdom of paper. He must have, or pretend to have, a policy on everything from foreign affairs to the price of a bus ride. In this rather pretentious role, he tries to act as a guardian o? the community's well-being. But he has another, humbler role that of holding his readers' attention by entertaining them (and, if he fails in this, he has failed altogether). Both these roles—the grand one of guardian and the modest one of entertainer—should bring him, I believe, into some relationship to architecture.

It is the only art that no one can escape ; all of us see and use buildings, whereas most people have little direct relationship to the subjects of the other arts. Fortunately, architects often seem well able to express themselves entertainingly in words. This, I have sometimes thought, may be due to their special need to sell their ideas to clients before these ideas can be acted upon.

It is just this close relationship to clients which distinguishes architecture most sharply from, say, painting or sculpture, or music. That and its need to fulfil functions has, I believe, kept modern architecture from the reversal of values and general tendency to negation that have marked other arts in the last half-century of violent and uncomfortable progression.

I believe that architecture may be the art that first heals our cultural schism and establishes a style that is contemporary, good and popular, all at the same time. In aiding the process, newspapers certainly have a function to perform. But I think that television can do much more to hasten the day when people will look at new buildings as something to be enjoyed.

DOUGLAS JONES

Life and Times Douglas Jones is Director of the Birmingham School of Architecture, which has 320 day-time and evening students. Born in 1910 in Caernarvonshire; wanted to be an architect "for all the wrong (i.e. the romantic) reasons." Studied at Liverpool under Reilly (for whom he had the



greatest admiration). Qualified in 1933; went to Greece in 1938 as Athens Bursar. Loyalties now divided between Greece and Sweden, but not for architectural reasons. Office experience and some private work till he joined the AA staff in 1938 " under Goodhart-Rendel, E. A. A. Rowse and G. A. Jellicoe with, amongst others, Reg. Butler, Anthony Chitty, George Fairweather, Frederick Gibberd, Cecil Handisyde, Charles Hansom, Robert Jordan, Max Lock, Cyril Mardall, R. J. Gardner-Medwin, Richard Sheppard and Gordon Stephenson." In 1939 (as a forerunner of the present policy at Birmingham) Hansom and he bought a cottage near Dunstable which was enlarged and altered by students in six weeks, mostly during the Easter Vacation. In 1940-47 was head of Manchester Municipal School of Architecture, then became Director of the Birmingham School. Married and has two sons, David (17), Richard (14). Lives in an old cottage in Essex to which he returns every week-end. Has a fairly large garden and dislikes manual work intensely. Prefers travelling by car when he can afford it ; went to Spain last summer by rail. Has a liking for straightforward people and the strongest possible dislike of " pomposity and flapdoodle in all its disguises."

" Live " Building Projects

In the old articled system of training the pupil had the advantage of being in touch with "live" building and all that it meant, but he also had the disadvantage of being limited to the outlook of one office.

The school system of training, which has come into its own during this century, has done away with both these things and has created an ill-balance in the student's education which everyone recognizes. The point at issue is a simple one, but its solution is far more complex. Clearly there are a number of ways in which students can be given building experience and one of these is to arrange regular and wellordered visits to jobs in progress, but we know from experience that this is not an answer, nor is it a substitute for introducing "live" building projects into the studio which can give a reality and create an enthusiasm that could be inspired in no other way. And, after all, enthusiasm is the thing that really matters, isn't it ? In bri proble These The 1 us and compl ment No de itself a Super At pro out liv the jo experi staff y " live derive Respon distrib soon then part (succes friend

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In bringing "live" projects into the school several major problems have been created which may be of general interest. These are :—

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The Time Factor.—Post-war complications militate against us and our building projects form whiskers before they are completed. Compare this with our pre-war building experiment at Dunstable which took only six weeks to carry out ! No doubt this problem is not permanent and will resolve itself as time goes on.

Supervision.—The second difficulty is the one of supervision. At present schools of architecture are not geared up to carry out live building projects to give both maximum efficiency to the job and full benefit to the students. It appears from our experience that the solution is to appoint someone to the staff whose sole responsibility will be to deal with these "live" projects and to see that both students and client derive full advantage.

Responsibility.—The final complication is to know how to distribute responsibility for the job. I hope that we shall soon have dealt with these problems, and perhaps we shall then look upon "live" building projects as an inevitable part of the school curriculum. If this happens then its success will have been due to our very good and altruistic friends who are too numerous to mention.

MICHAEL & INETTE AUSTIN-SMITH



Life and Times Mike and Inette Austin-Smith set up in private practice in 1950. They have three assistants and work in an office backing the Albany. HE was born at Cheam in 1918, (father, general manager of a building society). Wanted to be an architect because it offered an opportunity to plan and order things. Studied at the AA '35 to '39 and '46 to '47. Served with the HAC during the war; forgot all about architecture, but found it very easy to get back to it. Studied town planning after qualifying, then worked for LCC on schools, because he wanted to see buildings going up and to get site experience. In '49 he joined Hammett & Norton, working on a school. Is a member of the AA Council, ARCUK and RIBA Practice Committee. SHE was born in Germany 1924. Took up architecture because it provided scope for logical thinking, maths. and planning. At the AA '42 to '47. Worked for Middlesex CC on schools; then for Norman & Dawbarn, in charge of the housing estate for paraplegics

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at Watford. THEY met in the fifth year at the AA, got married in '48. First private job was a pre-fab hut at Ashford. Managed to squeeze a private practice into lunch-hours and evenings, with an assistant working in a room lent to them in a woollen merchant's warehouse. Have succeeded in building up their practice; jobs finished to date include a school addition, offices and showrooms, hotel annexe, factory extension, and a restaurant. Jobs on hand include a £200,000 factory at Crawley and a series of shops for multiple stores. They live in Kensington and have a daughter, Susan (the future "s" of J. M. Austin-Smith and Partner). Believe that marriage has strengthened and amplified the working partnership. He has come to like cooking, is more domesticated ; she now likes gardening.

Experimental Building

The conceptions we gathered at the AA with projects such as museums, where cost and types of materials didn't matter, were rapidly shattered when we found on leaving the AAand with our first job-that everything had to be trimmed to the very bone. We found that we had to get a completely fresh approach to the problems of building. One of our first jobs was to evolve a system of hut construction based on a 3-ft. 4-in. grid with panels 8 ft. high and insulation cast in with the concrete exterior. We worked this system out with Samuely's senior engineer, Mr. Green. When the Grith project (Green & Smith) fell through, we were taken with the clear span of 24 ft., which we had evolved using little steel and thought it might be the very thing for housing. But it was not economical and we got on to analysing materials to find better methods of construction. We are very "anti" complete prefabrication as we feel that the fund of workmen and small builders' yards are the real factories and that these, with their facilities, should turn out "gadgets" that will help the chaps on the site.

In examining house construction we found that tension was the problem to be solved. Compression was an easy one. After all, any native can build a mud wall. Timber seemed to be the ideal material. Certainly not an old-fashioned one as so many people think. Unlike concrete, it is capable of taking both tension and compression. So we started thinking about prestressing timber, and it was obvious that there were many methods and types of structure in which it could be used. We worked on prestressed timber joists and found that they effect a very considerable saving in timber and permit larger spans. We have, in fact, constructed a car-port using this method.

We then turned our attention to schools and we are working on the idea of a top and bottom prestressed egg-crate which can be loaded or supported anywhere within its modular limits. Working on school buildings led us to think about assembly halls and certain types of commercial and industrial buildings where timber is suitable. One of the types of roof we have found best suited for this purpose is a prestressed prismoidal shell, giving the remarkable figures of 0.11 lbof steel and 0.16 cub. ft. of timber per square foot of floor area on a span of 45 ft. There are many aspects of prestressed timber which we want to do research on. By doing all this work we hope, of course, to contribute in some small way to the many problems needing solutions.

We feel strongly that contracting arrangements are wrong and architects should work more closely with engineers. We feel that it is wrong to be content with conventional solutions, and that the public has not the faintest idea about architecture. The lead must be given by the example of the profession and not merely at the request of Mr. Eccles. CHAMBERLIN, POWELL & BON



Life and Times The partners met while teaching at Kingston School of Art. Towards the end of '51 the three of them decided to go in for the Golden Lane Competition. As no single inevitable solution on which they could all agree presented itself they decided to develop on separate approaches to the problem, so different in character that they hoped one would hit the jackpot. Powell's won. This success, coupled with individual work on hand, made them decide to set up in private practice. Located in a double decker studio in South Kensington, they hope " to live happily ever after." Right : Peter Chamberlin (born 1919). Home has usually been in London ; he has " always been happy," at first thanks to the aunts who brought him up and later thanks to his wife, who "still puts up with him." Happiest schooldays were spent at kindergarten in Holland Park Avenue, where, at the age of four, he studied the relationship between sand and water ; thereafter he served more than ten years in penitentiaries variously termed as " private," or "public" schools, where, although "unutterably " preparatory " bored," he was " obstinate enough to avoid the complete conditioning process despite the energies of the commissars of genteel education." Spent a happy second year at Oxford, where he was supposed to be studying a course embracing politics, philosophy and economics, which " although pompous sounding was nevertheless intriguing." Started to study architecture by accident, while idling in the ARP. Sent wife to enquire about attending a woodworking class to relieve monotony. By a series of accidents, she signed him up for a course in architecture. As this happened to be at Kingston School of Art all was well, and because he became intensely absorbed in subject, eventually "qualified," and thereafter taught at Kingston School of Art, while practising in partnership with Eric Brown, with whom he did mostly exhibition and display work. Gave up teaching in 1952-regretfully. Only sports he ever liked were rowing, ping-pong and snooker ; none of which he has had anything to do with for years. Hobbies, photography and cinema. Favourite occupations, arguing with friends and travelling. Left: Geoffry C. H. Powell. Born in 1920, Bangalore, India. Father colonel in Indian Army (Irish). Returned to Europe at early age, lived one year in France, then in England. Went to school at Wellington College, " conspicuously undistinguished student, hated school." Destined for the Army, but was seriously ill in 1938. No particular preference for career. Became an architectural student at AA for no very good reason. At AA under Jellicoe and Gibberd. Worked for 18 months for Gibberd, then left to complete thesis on a public house. Worked for two years for Brian O'Rorke. After this joined staff at Kingston School of Art. Likes travel, photography, vintage cars. Hates team games.

Centre: Christof Bon. Born 1921, St. Gall, Switzerland. Qualified at Swiss Federal Institute of Technology. Short periods as assistant

to architect E. F. Burckhardt in Switzerland and in England in Professor W. G. Holford's office on the replanning of the City of London. Followed this with private practice in Switzerland—small houses and studios—and two years in Italy in collaboration with Belgiojoso Peressutti and Rogers of Milan (exhibitions, houses, furniture and standardized building units.) For past three years has been teacher in Department of Architecture, Kingston School of Art. Enjoys ski-ing, but would very much like to have time to row again. Interests : eating, drinking and thrillers—preferably read in the bath. Also architecture.

Thoughts on Planning

We attempted to make Golden Lane truly urban as, for instance, Florence or Oxford City are truly urban. Wheeled traffic was kept outside as far as possible. The greater part of the site was reserved for pedestrians only; an attempt was made to bring life to the pedestrian area. We regret not being able to incorporate a pub, shops, cafes, etc.

We strongly dislike the Garden City tradition with its low density, monotony and waste of good country, road, curbs, borders, paths in endless strips everywhere. We like strong contrast between true town and true country. Most towns are a terrible disappointment; we suggest 200 to the acre is a reasonable density. More imagination is needed in the siting of new towns. They always seem to be placed in gently sloping or flattish good agricultural land. Why not on top of hills or steeply sloping sites giving striking architectural possibilities? Why not on coast or estuary, like English Venices? There has been an unambitious approach to visual aspects of new towns; the result is no better than cleaned-up pre-war estates. In fact, there has been a total lack of architectural enterprise. Is this the fault of road engineers, chairmen, committees, or just the architects?

There are possibilities of enlivening existing towns. The best views of towns are from high up. Restaurants, pubs, etc., should be on top of buildings; every tower and spire should be used thus, like a low of stork nests. Rooms with views of the Thames, or railway termini.

GREY WORNUM

George Grey Wornum has unfortunately been absent his office from through illness for the last two years; he does, however, take an active interest in what is going on. He works with his partner, Edward Playne, and seven assistants in two offices in Queen Anne's Gate (opened second one because of a war office contract). Born 1888, Hampstead. Went to the Slade to gain proficiency in drawing-with 40 girls-

Life and Times



under Tonks, who was rude to him until he heard he was going to become an architect. From 17 to 18 years of age he worked for surveyor in Chancery Lane, supervising repairs to slum property in Kings Cross (had to in his uncle's of whis lectures memore tour of measur because and A Sydie for Ba in part for RI buildin danger an arc is Man than as Likes 1 Queen

My d any d buildi to be my fi my ti morni unrea 1922, of th exper. most surro In th impor or los there satisfa such too b for a partic of th differ factor taken partic that 1 I hav be wo than I fir perm in It archi throu To a essen fine coun to ol them (had to cover himself with Keatings on each visit); from 18 to 21, in his uncle's office in Bedford Square ; did everything, exercised his uncle's fox terrier, bought threepenny cigars and three-shilling bottles of whisky for his uncle. Evening studies at AA, consisted mainly of lectures (lectures on Gothic architecture by Jeffrey Lucas, particularly memorable). With AA travelling scholarship made 2,000 mile bicycle tour of Normandy and the Loire (shoes tied to handlebars). First measured drawing of a church was of St. Stephens, Wallbrook (chosen because he liked to hear the organ music). First job was with Simpson and Ayrton, paid 30s. a week in gold. There for a year ; then joined Sydie Dakers, later on his own (keeping himself by being a reader for Batsford). After the war joined up with P. D. Hepworth then in partnership with Louis de Soissons till he won 1932 competition for RIBA Headquarters. Offices were on site, and when time for building came he gave "house-breaking party which ended rather dangerously." Married to American artist and writer ; has one son, an architect, one daughter, married to an architect. Family home is Manor House at Bosham. Would much sooner have been a composer than architect (" could play anything on the violin at the age of 12"). Likes reading biography and history, though he was reading an " Ellery Queen" when interviewed. Would like to see a lot more of Spain.

Yesterday and Today

My dream buildings have always been other people's and not any desire for creation on my own part. What I call dream buildings are those that appear under certain circumstances to be something beyond reality. I would name, for instance, my first impression of the Chateau of Chenonceau seen on my travels when I was twenty-one on a beautiful August morning on its bridge straddling across the Loire. Another unreal impression was my first visit to Stockholm, Christmas, 1922, and again my first sight of the New York skyline and of the Rockefeller Centre. But perhaps of all my travel experiences I have had, those in Italy have given me the most pleasure—especially my first visit to Florence and its surrounding hill towns in 1923.

In the use of colour in buildings I think it extremely important to decide whether one is working on a short term or long term programme. For the long term programme there is no doubt that the colours of nature are the most satisfactory. On the other hand, for frequent re-decorating, such as a restaurant might have, I do not think one can be too bold or vivid. My work on the Queen Elizabeth was for a thirty-year programme, and in using nature's colours, particularly large areas of wood veneer, I bleached out most of these veneers to practically white and then put back a different tone in place. I have always found the client a big factor in the pleasure and success of any work I have undertaken, and I consider I have been most fortunate in this respect, particularly in the case of the RIBA building itself. I am afraid that my interest in my own buildings practically ceases when I have created them and my real pleasure lies in what I might be working on next. I always set myself new problems rather than using previous solutions.

I find very little contemporary architecture gives me permanent satisfaction, and I think the best is to be found in Italy. I am always wondering at the short-lived fame of architects and buildings these days, especially having gone through so many periods of fashion since I was a student.

To appeal to me a modern building must have at least two essential qualities, one is fine scale and the other a use of fine materials. The restrictions on the architect in this country today are apt to make both these qualities difficult to obtain, but I deeply hope that the ambition to obtain them will not die with my generation. LAWRENCE LEE

Life and Times

Lawrence Lee has been head of Stained Glass Department (the smallest) at Royal College of Art since 1948. There are twelve students on a three-year course. Spence, who wanted the ten 70-ft. high nave windows to be conceived and executed in a contemporary and semiabstract idiom, gave



commission to RCA, which has entrusted direction of work to Lawrence Lee-and with him Geoffrey Clerk and Keith New (both former students). Born 1909, Chelsea. Studied at Kingston-on-Thames School of Art with designing in mind. Scholarship to RCA in 1927, where he studied mural decoration and stained glass in design school under Tristram. Finally specialized in stained glass under Martin Travers. After leaving he did stained glass, commercial work, pub. signs and art teaching. Volunteered for the RAMC at outbreak of war, later transferring to heavy anti-aircraft with a commission. Service in North Africa and Italy. Used to give drawing lessons to the battery. Ended service conceiving and organizing art school in Florence for servicemen pending demobilization. Joined staff of RCA in 1946; joined Travers in his stained glass practice the same year. In 1948 Travers died, leaving him the work of the practice ; RCA was reorganized by Robin Darwin. Lawrence Lee asked to become head of Department of Stained Glass. Lives in Edwardian house in New Malden. Interests include designing model aeroplanes and gliders for Stephen (10 years old) and Martin (5 years old). Likes Bach (makes him think of Georgian facades) and travelling to outlandish places.

Stained Glass in Contemporary Buildings

When we think about some of the historic arts that have been restored to a better place and a brighter future by contemporary architects, stained glass does not come to mind very readily. So it was a great act of faith that prompted Basil Spence to insist on contemporary glass in a contemporary cathedral and ten great nave windows under one control. This is the thing one dreams about. New windows in a new church; a whole set of windows in the first really modern cathedral for 500 years.

The fact that we have been given almost a blank cheque for abstract and semi-abstract glass calls for rejoicing and after that a thoughtful humility. We could gather up the tag-ends of art experiments carried out during the last 50 years and make Coventry a sort of museum of modern dead-ends. We could-and I hope we will-make Coventry the first fruit of this true hidden workings of our confusing age. Abstraction in glass starts on a good wicket. Any great set of windows is first and foremost an abstract glassy continuation of the wall across the voids. Most people looking at York or Canterbury glass haven't the slightest notion as to the subjects of the windows, especially so when restoration has produced a higgledy-piggledy mass of half-saints, mixed subjects and crazy backgrounds, the feelings are very simply delight at lovely colour and scale and, above all, are architectural. The itch for naturalism likenesses and other irrelevancies only become pressing in the small compass of parish c hurches.

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In the last two years the JOURNAL New Year issue has contained a feature illustrating notable foreign buildings completed during the previous twelve months. This year the buildings illustrated have been selected by Fello Atkinson, who has written a commentary on foreign work. Although most of this work was finished in the last year, it was thought that a critical survey of this kind must include examples of less recent post-war architecture.

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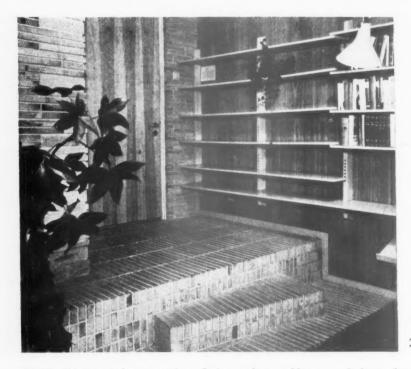


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ARCHITECTURE ABROAD : 1952



THE mid-century is past and we find ourselves seeking symbols of its maturity. Yet it was a mere coincidence to be 1952, and buildings are made for other purposes than to be symbols. The grand schemes, the centres of learning, the new towns, seats of government for new nations, the *unité d'Habitation*, these grow so slowly that often we know them only too well to wish to be reminded of them. Indeed one feels they should be allowed more frequently to grow in secret solitude without the dazzle of the journalistic kleiglights constantly on them.

The lesser schemes, the single buildings-there are lots

By FELLO ATKINSON

FINLAND

Above, left, n clubhouse for employees of a bank, situated miles from Helsinki. 5 miles Architect, Aarne Ervi; assistant architect, Olof Hansson. Left, part of the library. The furniture was designed in the architects' office by Larse Ollinkari.

of these-for the most part they are another bunch of competent or not so competent jobs. Among them we know are one or two that will become landmarks. We cannot always be certain which. We know from which stables to expect the thoroughbreds, but they may not all be Derby winners. In his tenth and last discourse Viollet-le-Duc posed the

following question:

"Must the 19th c. then come to a close without ever possessing an architecture of its own? Is this epoch so fertile in discoveries, so abounding in vital force, to



Above, a store in Milan, designed by Carlo Pagani.

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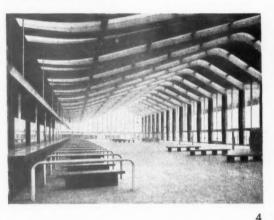
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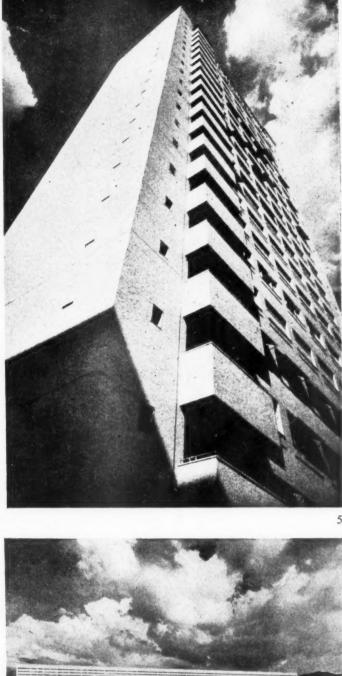
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ITALY

Above right, the Swiss centre in Milan, designed by Armin Meili. This building houses the Swiss Consul, tourist agencies, club and offices. Above and right, the Rome railway terminus, designed by Catani, Castellazzi, Fadigati, Montuori and Pinonello.



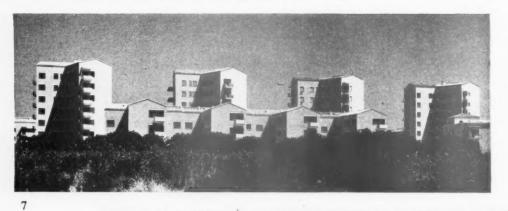
transmit to posterity nothing better in art than imitations, hybrid work, without character and impossible to class? This sterility can hardly be one of the consequences of our social state, nor can it be satisfactorily accounted for by any bias of education, for no school or art could be powerful enough to bring about such a result in the midst of the intellectual activity and enterprise of the time. Why then have we not an architecture of the 19th c.? We are building everywhere and a great deal: we are lavish of our millions and yet among all the innumerable structures raised on every side it is very

difficult to point out any distinguished for a true and really artistic application of the boundless resources at our disposal. .

Yet all around him, even in France, were new buildings which today we feel possess the magic of great architecture. There are lots of buildings now, as then. The puzzle still is "find the architecture?"

It was, I believe, one of Miss Mitford's characters who so properly said "we do so love 'abroad'", and new buildings are nearly always more exciting for being foreign. Other pastures are always greener-and less accessible.

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ITALY

Left, flats at Valco S. Paolo, Rome, designed by Mario De Renzi. Below, the Schiller Theatre, Berlin, designed by H. Völker and R. Grosse Bottom, offices, garages and shops, with flats over at Frankfurt, designed by Hans Bartholmes and Adolf Assmann.

GERMANY



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But as in forme tirst . coun year Rece with We on b prog Polis those remi Hast Russ their town scher "flic throu In be li how Hels is li elega This tect-Itali as t Itali of 1 with Also beer Stor Ex mak -in In now cou serp it is -is piaz rath two som mos " N and Pao froi Sca



Left, the Groothandelsgebouw at Rotterdam, designed by W. van Tijen and H. A. Maaskant. Below, the CBI Esplanada, Sao Paulo, Brazil, designed by Lucjan Korngold. Bottom, the University of Mexico, designed by 140 architects led by Mario Pani and Enrique del Moral.

HOLLAND

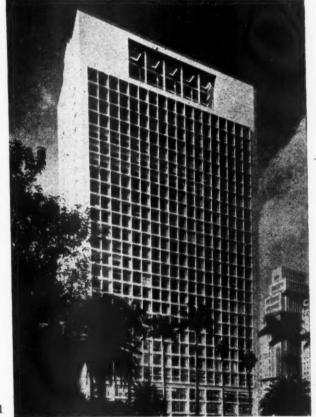
But there is a certain rotation of crops in architectural as in agricultural fields, and the pastures we knew in former years are less fertile than they were. When we tirst looked around us after the war it was to the neutral countries Sweden and Switzerland. Then, later, for a brief year or two, to the ever brilliant pyrotechnics of Italy. Recently it has been to the USA—getting under way with her tremendous post-war expansion.

We have heard, or rather seen, little of what is going on behind the so called Iron Curtain, in 1952: of the progress of the reconstruction of Warsaw and the other Polish cities. What also, one wonders, has become of those great monumental schemes — so startlingly reminiscent of Mckim, Mead and White and Carrere and Hastings—for the reconstruction of the devastated Russian cities? They showed vision and promise in their own peculiar way. Have they, like our own new towns, had their setbacks? We know too little of these schemes and only catch brief broken glimpses, like those "flicker" views one gets of other people's gardens through the gaps in close boarded fences.

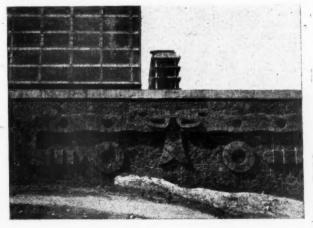
In 1952 for the first time since the war there appears to be little fresh to report from Scandinavia. From Finland, however, comes a quite charming little clubhouse (near Helsinki) by Aarne Ervi. (Illustrations 1 and 2.) There is little to report either from Switzerland, unless the elegant 22 storey Centro Suizzero in Milan (5) counts. This was built with both Swiss money and a Swiss architect—Armin Meili—but only a very old nation like the Italians could be so unashamedly and successfully modern as to build so tall and efficient a building, and only Italian craftsmen could face it with such a lovely skin of little carrara marble bricks and pave its courtyard with gay mosaics to be seen from the roof-top restaurants. Also in Milan—surely the dreariest of Italian cities—has 11 been completed the large new Rinascente Department Store by Carlo Pagani (3).

Externally elegant, Rinascente lacks the very thing which makes the better American department stores so magnetic -inner sparkle (all done by mirrors, perhaps, and lights). In Rome the magnificent railroad terminal (4 and 6) is now in full operation. The glass walls of its great con-courses seem to hang like curtains from the swooping serpentine roof, such grandeur-and how easy in Rome it is to see whence comes the gusto of American building -is sadly let down by the barren pettiness of the fronting There are a number of extremely interesting if piazza. rather façade-conscious apartment houses in Rome by two young architects, Luccichenti and Monaco. Yet, somewhat mystifying, the buildings which are thought most highly of by Italian architects are the work of the "Northern Romantics " like Mario de Renzi whose craggy and anti-classical blocks of flats (those at Valco S. Paolo (7) are less leggy than later ones) derive directly from Sweden. Italy is in the process of discovering Scandinavia, and since the younger Scandinavians I know 12

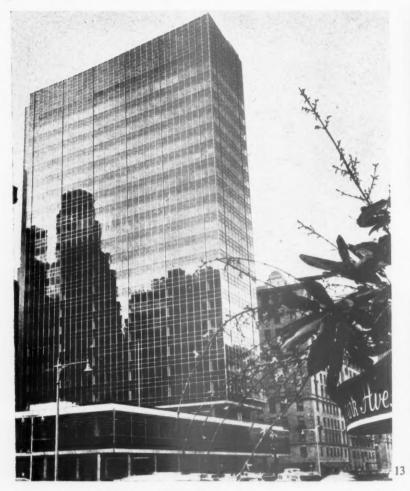
BRAZIL







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Below, house at New Canaan by Marcel Breuer.



USA

suffer largely from *nostalgie du Sud* the exchange is no robbery. Italy is also discovering (as we shall doubtless be aware soon and, I fear, misunderstanding) Frank Lloyd Wright through the gospel according to Bruno Zevi.

Wright through the gospel according to Bruno Zevi. Western Germany shows remarkable signs of building activity. (I am told that whole sections of Hamburg have been completely rebuilt.) Yet if one is to judge from the Schiller theatre in Berlin (8) and the new radio station at Frankfurt/Main—beautifully built though they are as always in Germany—German architecture has a rather prissy elegance, a certain dullness which even the more robust and interesting office block (9) at Frankfurt/Main possesses. The founding of a new Bauhaus which rumour reports, should help to do a little salutory toughening up.

Two new records have been broken. Holland has completed the world's largest—and, to my way of thinking, almost its ugliest—building, the Groothandelsgebouw in Rotterdam (10).

And on the other side of the Atlantic, Brazil still



Left, the Lever Building, New York, designed by Skidmore, Owings and Merrill. Above and below, the UN Secretariat and Assembly Hall, designed by Wallace K. Harrison.



Below, house on the Hudson, by Philip Johnson.

14



16

builds, and at Sao Paulo has erected in the C.B.I. Esplanada (11) by Lucjan Korngold, the highest reinforced concrete structure in the world. But other Latin-American countries are building too, and Mexico has just completed the first part of her University city (12). Savage, clichéridden and crudely built, this complex, with its great open spaces and powerful Aztec-like magnificence, nevertheless promises to be a most exciting group.

But it is Mexico's neighbour the USA where most building has taken place. This would appear to be the American decade, and though one must be careful not to load the dice too heavily in that direction—not to be over-impressed by sheer quantity—we cannot help feeling that here is beginning to form a natural architecture of the mid 20th century.

New York, a city never distinguished for outstanding individual buildings, has added two ornaments to its diadem. The UN group is now virtually finished with the completion of the Assembly Building (two views, 14) face and if it tion). from cathe ingly *Right*

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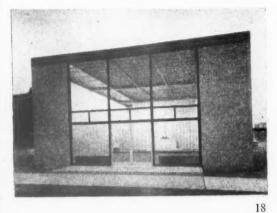
Repla E. W Below and Drive

14



and the elevated East River terrace. There now seems less reason than ever why the Secretariat block should face East-West, and there is something distastefully slick and smooth about the Assembly building—(it looks as if it had been styled by the Raymond Loewy organization). To a generation which gets more nourishment from one Baroque church than half-a-dozen gothic cathedrals the heavy rigid steel frame behind the seemingly stretched skin roof will not be as perturbing as

Right, rebuilding of Castries, St. Lucia, BWI. Replanning by John Rose and Anthony Lewis, design by E. W. Mitchell of the Colonial Development Corporation. Below, chapel at the Illinois Institute of Technology, and bottom, 26-storey apartment blocks on Lake Shore Drive, Chicago, both designed by Mies van der Rohe.



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ST. LUCIA

USA the dull conical chamber beneath the skin—tarted up with what appear to be gig lamps and what else, it looks more like a super cinema or Hollywood set for Wellsian romance than the dignified concourse of nations. The UN buildings are a bit of a disappointment: perhaps we expected too much: but for all the criticism they remain a very distinguished group. Not far away, however, the smaller, more graceful, glass-steel tower of Lever House (13) rises on stainless steel columns—above the piazza which it has added to the crowded pavements of Park Avenue—as a major achievement.

But it is in Chicago, on the shores of Lake Michigan, where arose the first skyscrapers seventy years ago that the most distinguished buildings have been raised—the twin towers of Mies Van der Rohe's Lakeshore apartments (19). His new chapel for the IIT campus (18)





BRITISH GUIANA

was also completed last year.

Superbly robust, almost fiercely free from fashion, strangely reminiscent of Sullivan, these two blocks stand, aloof from—and yet wholly integrated with—Chicago's skyscraper district. The older men have been doing well. F. L. Wright's laboratory Tower for the Johnson Wax Company at Racine completes another distinguished group. At 86 Wright still surprises, and the plan of his new Niels House at Minneapolis is way ahead and over the heads of most of us. The American house continues to fascinate us with its variety. I have chosen two as being worthy of this tradition. Marcel Breuer's own house at New Canaan (15) in progress was disappointing; completed it has all the old Breuer flare for finish, while the little house on the Hudson (16) by Philip Johnson shows this architect's rare ability for imbuing the strictly contemporary planning with an almost severely classical sense of form. But already our eyes are turning to the tropics and to what Americans call point 4 countries. In the West Indies Norman and Dawbarn have completed the first part of the University at Jamaica. Much of the centre of Castries, beautifully sited capital of S. Lucia (17), which was burnt down four years ago, has been rebuilt (Rose and Lewis, architects; E. W. J. Mitchell, in charge) while some good housing and one or two good commercial buildings such as that for Sandbach Parker at Georgetown, British Guiana (20), have been built.

In West Africa, where a great deal of building is in progress, the first part of the University of Nigeria at Ibadan (22) (Fry, Drew and Partners) has been opened, and in Kenya, Ernst May, the famous pre-Nazi architect of Frankfurt, has built a number of quite distinguished buildings, including the Samuel House at Molo (21).

I hazard a guess that the 1953 crop of buildings will largely be harvested from the tropics.

NIGERIA

Top, department store and offices at Georgetown, British Guiana, designed by Watkins, Gray and Partners. Right, Hall of Residence, Ibadan University, designed by Fry, Drew and Partners. Below, house at Molo, Kenya, designed by Ernst May and Partners.

KENYA



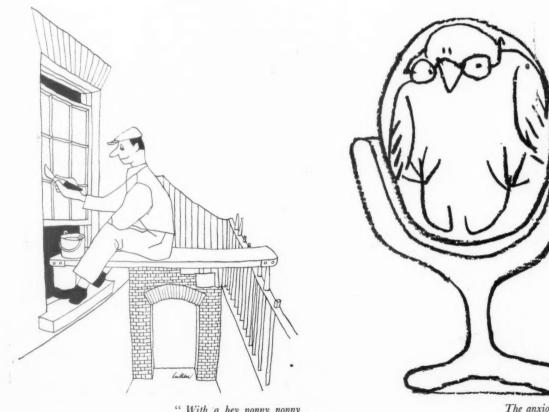


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THE PLANNER'S PROGRESS

described in oddly assorted pictures

This cautionary tale, written and illustrated by Gordon Cullen, is designed to give pleasure to the greatest possible number of planner-readers. You cannot be at more than one of the eleven stages of the development listed here. This gives you, we hope, ten opportunities to smile.



"With a hey nonny nonny and a nuts to you."

The anxious egg.

Ingenuity

The Planner is equipped with native wit . . .

Anxiety

with making a living. . . .

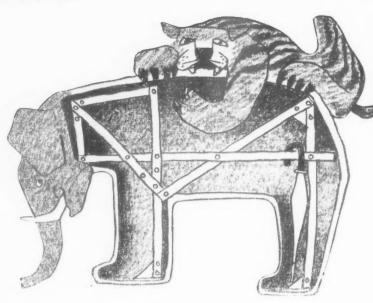
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22

Ingenuousness

. . . which he confuses with absolute doctrines whereby everybody else makes a living too. This causes him to tilt at windmills, it fills his drawing board with pamphlets and his head with generous notions. His work suffers. Later he admits to himself that . . .

> Tiger attacking a decoy elephant in Cooch Behar



Playmates

... he is a child in the profession and wonders why he can't play with the other boys. It strikes him that he visits his clients by bus whilst the other boys borrow money for a new car, that he listens to the radio whilst they broadcast. But this can't last for ever and ...

" Can I play ? "

The Jackpot

... he's there at last. That decor, not a false note anywhere. The old school would be proud of him. But before long ...



"But surely you must remember that exquisite passage for strings after the passacaglia?" Di

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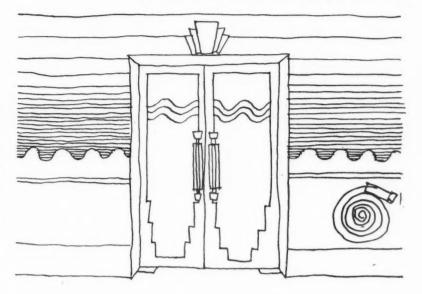
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Disaster

... sudden disaster overtakes him : the worm in the bud that has been there so long just waiting for the trivial inconsequential moment. He reflects on the difficulty of passing through double doors and is overtaken by ambivalency.* He is gradually cured ...

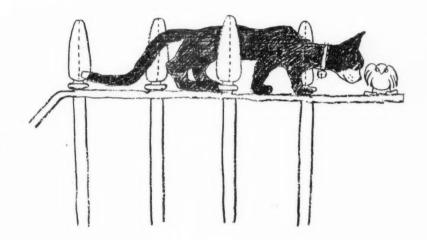


Double doors. Kilburn.

Objectivity

... by the development of objectivity. Just as the cat is enabled to concentrate on the bird and ignore the railings (style—madly mid-Pimlico) so he is enabled to see beyond style. He becomes ...

I thought I saw a pussy cat.



Townscape

... a Townscaper and sees strange things ...

Bay window scared by the Church Militant.

* On approaching a pair of double doors you reflect that there is a fifty per cent. chance they will open towa:ds you and a fifty per cent. chance they will open away from you. This makes it one hundred per cent certain you will be wrong. This seems unreasonable but consider . . one leaf may be locked, it may be the left or it may be the right, if it is the left then the right leaf may swing beth ways or to you or away from you. Repeat if the right leaf is locked. Again, one leaf may only open away from you whils the other only opens towards you. (This is a particularly infuriating combination if you are wrong first time.) The chances of getting through on the first attempt are thus something like 1 in 100





Townscape Continued

... and even stranger. Eventually he is . . .

Bats in the Belfry

. . . saved from happy lunacy . . .

Song without words.

Frustration

. . . by native wit . . . but becomes preoccupied with making a living . . . etc. . . .

> " Most people lead lives of quiet frustration."—Thoreau.



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CORONATION DESIGN PROBLEMS

A BRIEF SURVEY

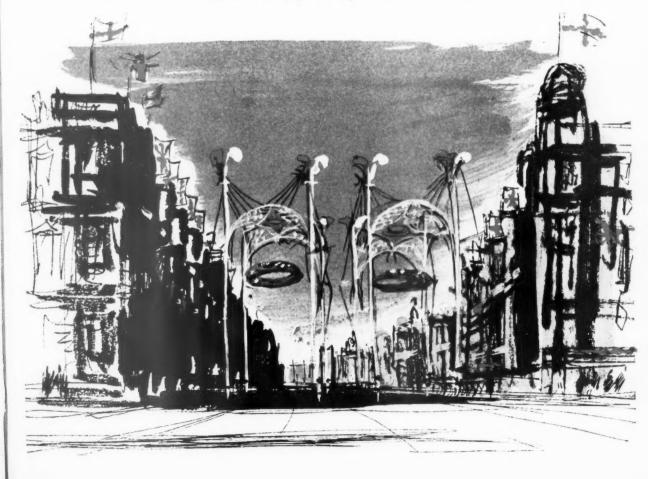
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Street decorations are, on the face of it, a great nuisance to everybody concerned. They get in the way of the traffic. They involve taking up the roads and pavements, they have to be protected from damage by errant vehicles and light-hearted hooligans. They are expensive to make, difficult to erect and of uncertain durability. The facades of very few buildings are improved by the addition of flags and bunting and the whole performance must be an unwelcome load upon any already overworked local authority, and a nuisance to the private building owner. It would, indeed, be difficult to blame anybody for doing no more than to order half-a-dozen papier-maché crowns and fifty yards of bunting from a tradesman and leaving it to the caretaker to tack them up as best he might. Happily, however, most of us are not content to leave it at that and are determined this year, when we shall be hosts to the world, to act like good hosts and to see that everything is looking at its best.

The sketches reproduced on this and the following pages are some of the many prepared by Sir Hugh Casson for the Westminster City Council last September. All of them were approved by the Council at the time, subject of course to the usual architectural hazards of practicability and cost. In street decorations these two hazards are particularly menacing and the architects, engineers and contractors

The triumphal arch spanning Whitehall, at the junction of Parliament Square, was designed by Professor Goodden in association with Sir Hugh Casson in the days when it was intended that the procession should pass both ways, up and down the street. It is now only to return this way and perhaps the double arch loses something of its significance. Is it best to leave it, anyway? Or must it be left to let the buses through? We shall see, no doubt, in due course. Certainly it will be an elegant feature, whalever the final decision may be, but we hope the masts will not penetrate the roof of the subway lavatories.





Pall Mall, said Sir Hugh Casson in his original report, is a formal, stony and classic street, home of the white-collared worker. For the decoration of this street, therefore, the Roman garlands he has suggested seem very appropriate. Let us hope the chimneys of the Athenaeum and the cornices of the banks are strong enough to take the loads and that suitably sympathetic building owners are regularly spaced along the length of the street.

faced with the problem of erecting what looks like a fairly simple suspended feature—or even a mast —will find their path beset not only with the unexpected but with what also seems to be the deliberately unfair. It may be, for instance, that the designer proposes a set of six regularly spaced masts along a pavement or across a road. In due course four holes are dug. The fifth, however, strikes an unexpected water main or hidden vault. What does the designer do? Re-space all six holes in the hope of missing the obstacle? Eliminate each alternative mast so as to leave the rhythm as it was? (A decision which may involve raising the height of the remaining masts so as to give an equivalent visual effect.) Or give the whole thing up and try again further down? Strange as it may seem, architects we have met working on street decorations in various parts of London tell us that what lies beneath the smiling surface of tarmac and pavement is often apparently an unmapped hideous maze in which subways and ducts, sewers, conduits, pipes, old bomb-craters and the like weave their malicious patterns ready to entangle the explorer.

Or, take a suspended feature. It may look simple enough to hang a garland or a banner across a street. The span is perhaps not outrageous, the weight and windage stresses of the object itself reasonable, Inevitably, however, buildings must be found strong enough to take whatever strain there must be upon the supporting wires, the building owners' approached for their agreement and indemnities and assurances exchanged in case of damage. Perhaps the feature requires four wires. The agreement of three owners is obtained. The fourth, for some reason or other, is reluctant. Again the process of re-adjustment begins. Even if the agreement of all four has been obtained difficulties are not over. The feature, which looks small enough on a drawing, when on the ground

ma site Per will in s hall of the cor on Tw the may be anything up to forty feet across. Can a vehicle be found large enough to transport it to the site? Can the route be closed for a sufficient length of time for the feature to be held up into position? Perhaps, in desperation, the designer will decide to do nothing but adorn the lamp-posts. But he will find this no easy task. There are few lamp-posts, at least in Central London, which are the same in size or shape or even in the type of light they provide. Whitehall changes from gas to electricity halfway down its length; St. James's Street is gas-lit; a solitary gas-lamp seems to stand in a circle of electrical rivals at Hyde Park Corner. It may even be that the lamp-post which is scheduled for the most important point of emphasis is in fact removed a few days before the Day to make traffic conditions easier. Whether, therefore, we shall see in full three-dimensions any of the features shown on these pages is probably still open to doubt since, as far as can be gathered, most of them are still under discussion.

Two things at any rate do seem clear. First, the general interest and support for a lively approach to the whole problem of street decorations is apparent on all sides, and for the first time a large number

ny of rothe etic The gilt crown canopies designed by Misha Black to dangle over the slobes of St. James's Street started some heraldic dispute in the correspondence columns of The Times but, correct or not, they make a pretty and elegant pattern against the sky and we hope they will not be casualties of practicability.



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of architects and engineers are working on schemes which, before, would probably have been left to the perfunctory solution of stock-in-trade motifs. Secondly, the Coronation, unlike some festivals and events has obviously got everybody's support and therefore everybody is co-operative and wishes to do the best possible job.

These illustrations are from the Westminster area only. Equally lively proposals are expected from the MOW for Parliament Square, the Mall and Hyde Park and from other London boroughs and from the great provincial cities. There is probably no design problem which seems easier and yet is more difficult. To be elegant without being trivial ; to be light-hearted without being facetious; to be dignified without being pompous, is to walk a tightrope indeed. Since, quite rightly, there is no compulsion, a carefully considered scheme may be ruined by a single unco-operative or a tasteless display by some individual frontager. It is like being given a room to decorate in which the floor and the ceiling are yours to play with, but the treatment of the walls and what goes on them is left to others. Our sympathies, therefore, as well as our best wishes, to all those members of the profession who are engaged in this fight with Time and the Conduits. We look forward to some really splendid opportunities for criticism when it is all over.

Oxford Street, one of the most famous shopping streets in the world, has been chosen as the place in which Trade and Commerce pay their tribute to the throne in the form of enlarged versions of 18th century tradesmen's signs, slung at right angles to the street, high enough (we hope) to clear the buses and far enough apart to give an effect without spoiling anyone's view of the procession. in

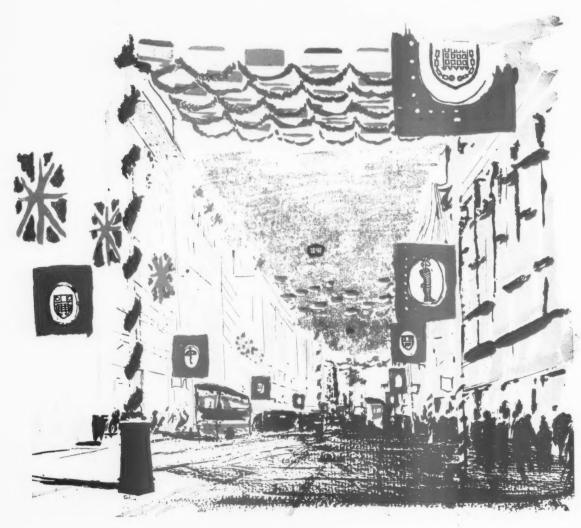
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On this page begins the JOURNAL'S annual survey of the best buildings completed in the preceding year, a regular feature of the New Year issue. When a critical tone occurs in some of the comments it must be set against the praise implied by the fact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



Maisonettes with shops below in Lupus Street, Pimlico, by Powell and Moya.

BUILDINGS OF THE YEAR: 1952

Critics get quite as tired as architects of having, year after year, only a limited range of buildings to concern themselves with, and austerity specimens at that. Last . year we at least had the lively, uninhibited buildings of the Festival to give some colour to the inevitably pedestrian array of housing, educational and industrial buildings. This year there has been nothing to relieve the tedium, and the annual choice of buildings (from which, by custom, small fry in the shape of isolated private houses, shop interiors and exhibition stands, is excluded) must come wholly from these three categories. The only change is that the scope of educational buildings has widened a bit; besides primary and secondary schools there is a technical college and several buildings for universities. But how long is it going to be before the critic can regale his readers with a selection of illustrations of hospitals, theatres, libraries, hotels and churches, and

by J. M. RICHARDS

how long before doing the job more cheaply than the other man is no longer the architect's one way of earning credit with his client? The time is long past when austerity could be welcomed as imposing a useful discipline on architecture; a generation is growing up that has experienced nothing else, and there is a real danger of building being shorn of everything capable of transforming it into architecture.

In the light of this dismal picture, architects can take pride in the fact that a single year's work can still produce a good number of thoughtful and original architectural solutions, especially in the case of housing, where price ceilings are vigorously applied and plans are almost stereotyped. To begin with flats, pride of place this year is given to a new section of a scheme of which the first part was included in this survey two years ago: the Pimlico housing for Westminster City Council.







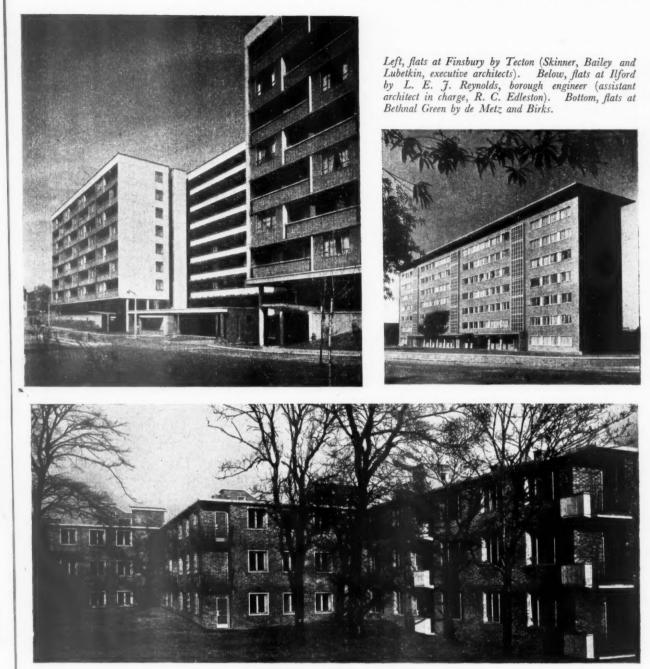
HOUSING

Top, housing in Harlow new town by Fry, Drew and Partners. Left, flats at East Kilbride new town by Reiach and Cowan. Above, flats at Stevenage new town by Yorke, Rosenberg and Mardall.

The block illustrated faces outwards from the northern boundary of the site, and has shops on the ground floor. These and the balconies of the maisonettes above face into busy Lupus Street, thereby fulfilling the useful function of linking the new housing with the established life of the neighbourhood; too many new housing schemes remain closed in on themselves. The shops are set back from the face of the building, and the load of the superstructure is spread along a series of segmental arches, providing a vigorous frame within which the varied shop fascias and window treatments can proliferate harmlessly. For the superstructure the architects have worked out an idiom that is well adapted to the somewhat rough and ready standard of craftsmanship attainable in large concrete structures without being crude or unsophisticated. If one may draw a distinction between the Mediterranean and the Scandinavian trends in modern flat design, this Pimlico building belongs emphatically to the former.

For other flats with some contribution of their own to make, it is natural to look to the new towns, where ideas about housing can express themselves freely on sites that are under strict architectural control. But such is the character being given to the new towns by the persistence of the garden-city open-planning tradition and the worship of the green wedge, that little building on an urban scale, and therefore few flats except as isolated blocks, are to be seen. On this page, however, are three examples of recent flat building in new towns. Those at Harlow cover quite an impressive area, and are notable for the skilful use they make of existing features of the landscape, such as a church tower that appears picturesquely through an open ground storey, but like the houses by the same architects adjoining, the eace by he of bu T bu the sho bu roo boi cut abi

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with to e ideas es that is the istence vorship a scale, e to be recent r quite se they church ground joining, they have an odd effect, produced possibly by the way each element, wall, window, balcony, etc., is neatly outlined • by a strip of contrasting material, or by the unexplained heaviness of certain details like the iron balcony railings, of looking more like a model of the building than the building itself.

The flats at East Kilbride are rather similar in character, but more robustly detailed. This is quite a small scheme, the flats (for key industrial workers) being beside a row of shops needed in advance of the new town centre being built. With their white rendered walls and low pitched roofs they have a definite Scottish flavour. Stevenage boldly declared for quite a large group of flats and then cut the scheme in two, which perhaps explains the rather abrupt appearance of the seven-storey block illustrated here, an effect increased by the severely rectilinear quality of the design, more appropriate, some may think, in an industrial than a residential neighbourhood. An interesting detail is that tiles are used as an external facing to structural members, a practice that seems to be growing. Is it mere conservatism, because one is used to seeing tiles in panels as infilling *between* structural members, to find this perverse and a little uncomfortable? The detailed planning of these flats, incidentally, is worth study and perhaps belies my statement that planning in the field of housing easily becomes stereotyped. There is all the difference between a plan, like this, which takes *all* factors (including privacy and sound transmission) into account, and the average rule-of-thumb article which may superficially resemble it.

Next we come to flats in densely populated London boroughs (three are illustrated above) where building high tends to be a matter of necessity rather than choice. The

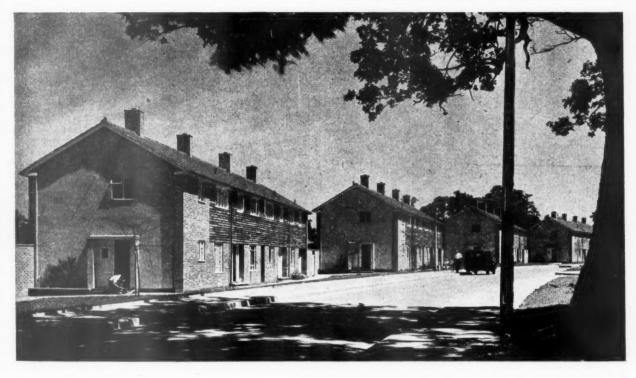




Above, flats at Harrow by Frederick Gibberd. Left, police flats at Brixton, by J. Innes Elliott, chief architect, New Scotland Yard.

HOUSING

Finsbury flats are on an impressive scale, are again unusually well planned and extract a lot of drama from their sloping site. They take a stage further the experiments in facade patterning that these architects have been conducting in a succession of buildings with the object of breaking down the monotony which the large-scale repetitions of identical small elements otherwise produces. Their results are always interesting, but where so intense a concentration on the purely formal treatment of facades is likely to lead modern architecture in their hands is a point about which many people have their misgivings. Their intricate weaving together of different materials is not made more agreeable in this case by their somewhat harsh colours. Ilford is a borough in which the engineer's department has for some years been producing workmanlike housing of a clean unpretentious character that deserves more attention than it has had. The Bethnal Green scheme is not for the borough council but the LCC. Well laid-out on a biggish site, the design is solid and unfussy, only marred by the not very happy detailing of the balconies, in which tubular metal and wire mesh railings suddenly give way to solid walls uncomfortably perched on narrow cantilevered slabs. An equally respectable, if not very glamorous, quality of design is attained in the two schemes from outer London, illustrated above. The old argument about the usefulness of a pitched roof to contain necessary structures that otherwise make for an untidy skyline is revived by the contrast between the Harrow block and the Bethnal Green one on the preceding page, but is it their roof-treatment, with its row of chimneys along the ridge, that gives the Harrow flats some resemblance to the solid pre-war work of the LCC? In traditional style there might be mu rec san the tha V we inco of Th mo hoo haalu



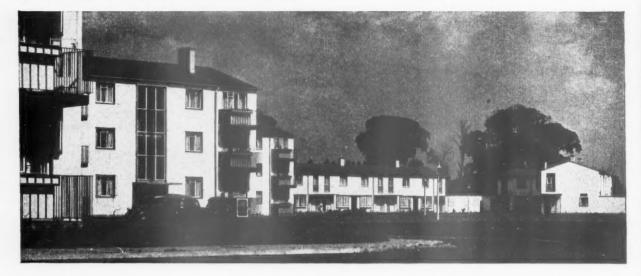


Above, housing at Harlow new town by Frederick Gibberd. Right, housing at Hatfield new town by Lionel Brett and Kenneth Boyd.

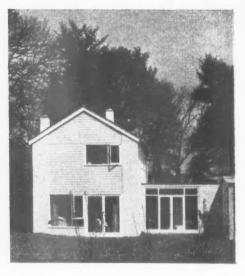
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much worse models. The clean fenestration and neatly recessed balconies of the Brixton police flats are much the same as at Harrow, and I hope the time has gone by when the pitched roof and oversailing eaves of the latter mean that the former must rate as more modern.

When we come to consider local authority cottage housing we find ourselves back again in the new towns, or rather in those two of the new towns that have some positive contribution to make to the art of town design instead of being—as the greater part of the other new towns are —merely conventional exercises in low-density estate lay-out. These two are Harlow and Hatfield, the former one of the most fully developed of the new towns, at least as far as house-building goes, and the latter still in an earlier stage, having started a good deal later. Many architects have already done work at Harlow but none has produced houses of greater charm than those designed by its architectplanner Frederick Gibberd, illustrated here. They are delightful in colour, climb up the hill in a most engaging way but with a sufficiently regular rhythm to produce the effect of a street, not a mere scattering of cottages which is more than can be said of most of the new towns and indeed of some parts of Harlow. This is a fault less in evidence in Hatfield than in any of the new towns. Lionel Brett (once again the planner as well as the architect of the housing illustrated) has composed his groups of terrace houses and modest domesticated flats with a real townscaper's eye for the relationship between ground and buildings and the spaces between them. Instead of winding villa-dotted roads with their cross-vistas of dozens of back-gardens, he has provided, by ingenious use of the cranked road, a sequence of enclosed spaces, complete







Top, housing at Sunbury-on-Thames by Basil Spence and Partners. Above, left, old peoples' homes at Lansbury, Poplar, by Booth and Ledeboer ; right, experimental house at Coventry by Donald Gibson, city architect and planning officer.

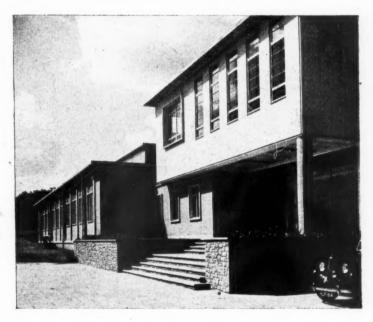
HOUSING

in themselves yet subtly indicating that more town lies round the corner. In its unforced, simple way, his architectural style comes out with a clear personality. The remaining choices under the heading of housing are a miscellaneous lot. At Sunbury-on-Thames is one of the best mixed housing schemes outside the new towns. The work illustrated above is a further instalment of a longterm development for the Urban District Council, the first part of which was included in this survey three years ago. It has many of the good qualities just noticed in Lionel Brett's work at Hatfield, though the critic may be allowed some misgiving about the lasting quality, without more frequent maintenance than present-day conditions allow, of the cement painted external walls. When fresh and sparkling, as this type of finish always needs to look, the changing colours of the house-frontswhite, yellow, pink and green—are delightful. Also on this page are the now finally completed old people's homes at Lansbury (the housing there was illustrated last year), which, taken all round, form one of the most satisfying groups in this show neighbourhood. It is conceived in three dimensions (which some of Lansbury's architecture gives one the impression of not being) and strikes an agreeable mean between the private dwelling and the institution. The experimental house at Coventry, from the energetic city architect's department, is shown, in spite of the general exclusion of individual small houses from this survey, because it is designed as a prototype for quantity building later. It is wholly traditional in construction, its experimental nature lying in the use it makes of the interior space. It is an attempt to break away from the permanent subdivision of the interior into th M hi

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Above, Abattoir at Guildford, Surrey, by the Chief Architect's Division, Ministry of Works. Right, research laboratories at Greenhithe, Kent, by Westwood, Sons and Harrison.



INDUSTRIAL

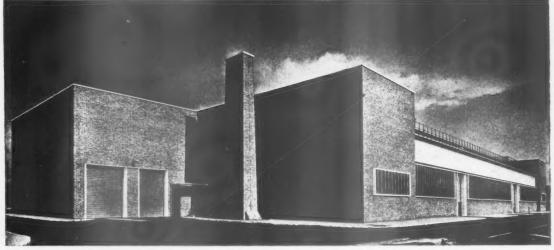
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many compartments, some of which are only occasionally used. The whole ground floor is open, with partial subdivision by means of prefabricated furniture units which can be dismantled and reassembled by the occupants as their family needs change. This is not a new idea (it has long been popular in America especially) but is here neatly exploited, with a pleasant external character. The single-storey portion on the right combines a porch with a way through to the garden and links the house with its garage. Whether this type of planning will ever become popular in English housing is a social rather than an architectural question.

Our next main category is industrial buildings, and it is a pleasure, because of the severe criticism that has often (and with some justice) been heaped on Ministry of Works architecture recently, to be able to include in this year's choice of buildings one from the Ministry's chief architect's division. The abattoir at Guildford is a clean, straightforward piece of work, with something more than a merely utilitarian character but no inappropriate civic pretensions. If work as sensible as this can come from the department, why doesn't more of it? Is it because of some feeling in the Ministry that more caution is required in the case of really important buildings in order that even the most conservative opinion shall not be upset? This would be understandable, but should not be taken as an excuse for Government architecture to remain about the most backward in the country, when it could do so much good by setting a lead.

Two other semi-industrial buildings of well thought-out, workmanlike design are the Greenhithe Portland cement research laboratories (above) and the Knutsford





Top, motor repair depot and showroom at Chester by AileenTatton-Brown. Bottom, work-shops at Beckton, East Ham, London, for the North Thames Gas Board by Brian Colquhoun and Partners (chief architect, A. H. Shearing).

INDUSTRIAL

motor-showroom and repair depot (above). The latter is particularly to be welcomed for two reasons : the motor industry has not in the past been a very enlightened patron of architecture—the messiness of the average roadside garage and filling station, compared with many of those on the Continent, is notorious ; and trading-estates, in spite of the opportunity they provide of co-ordinating the design of all the buildings on them, have hitherto been very disappointing architecturally. This is the first building to be completed on a new trading-estate outside Chester, and may help to set a higher standard there.

The gas industry is another one with a dismal architectural record, though there have been signs of improvement lately. Here is a real step forward. It is a workshop added to a factory making by-products of the gas industry; may an equally respectable standard of design soon

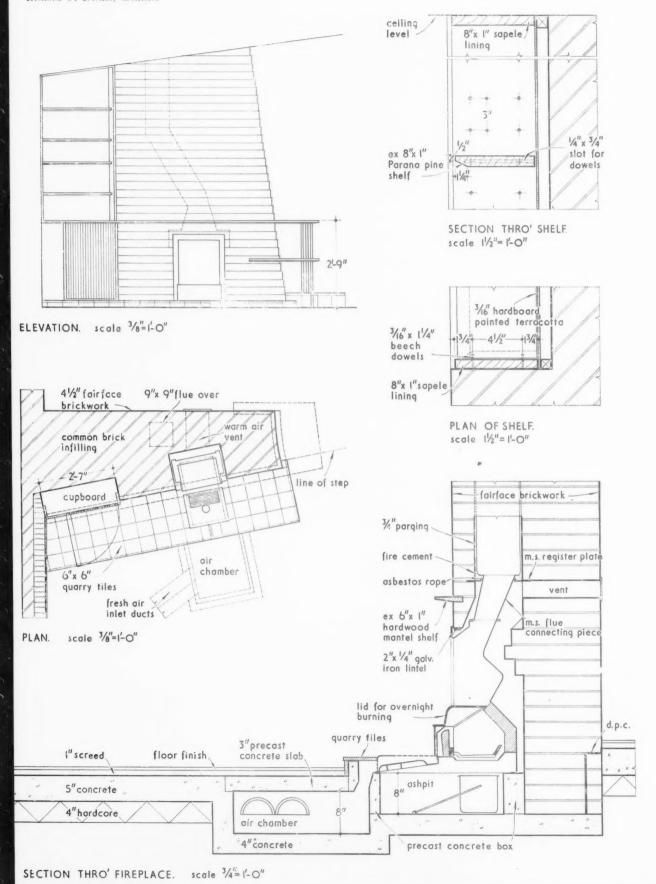




FIREPLACE: HOUSE AT WELWYN GARDEN CITY Richard J. Nichol, architect



The fireplace in the living room is provided with air from ducts under the floor and heats the dining recess by means of a warm air outlet at the back



BALCONIES: FLATS AT HATFIELD Lionel Brett and Kennech Boyd, architects

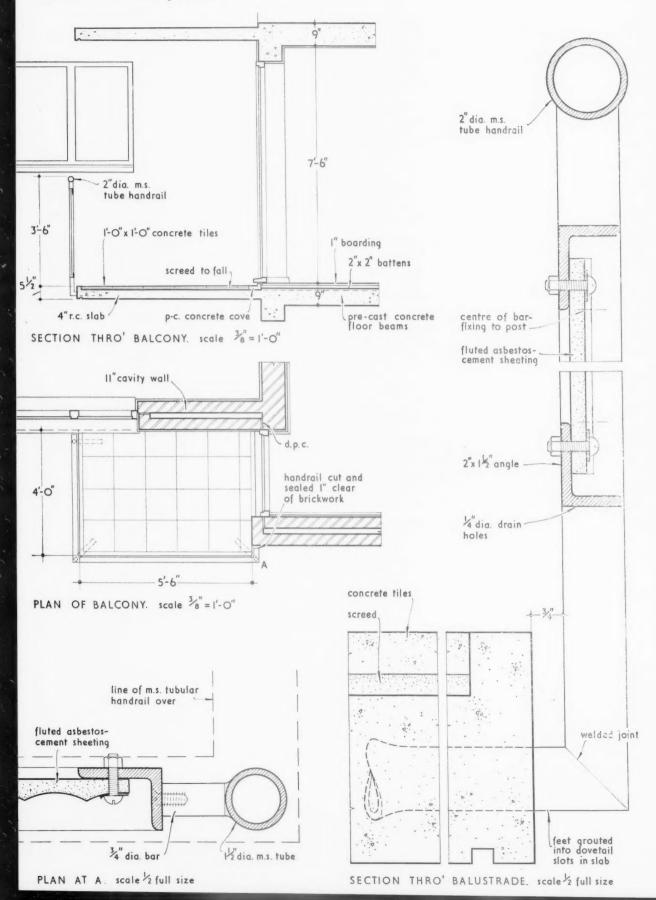


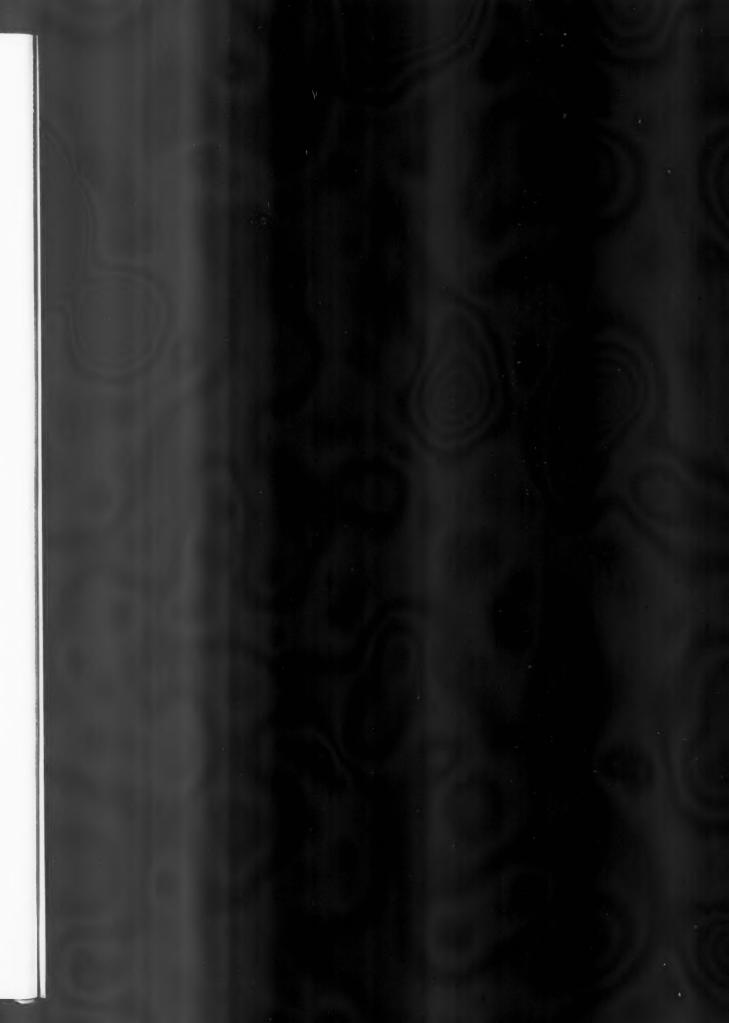
The balconies are paved with concrete tiles and the hainstrading is formed from fluted asbestos-cement pusels with handrail and corner posts of steal tube

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BALCONIES: FLATS AT HATFIELD

Lionel Brett and Kenneth Boyd, architects

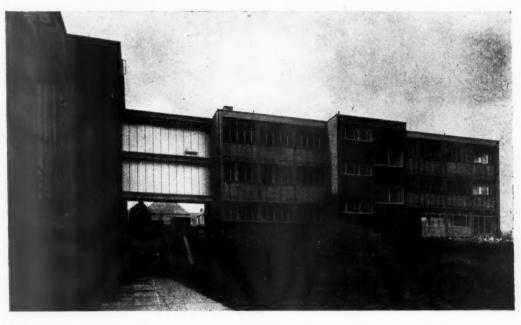








Above, paper mill at Bridgend, Glamorgan, by Henry Budgen & Co. Right, factory at Dovercourt Bay, Essex, by Ove Arup and Partners (consulting architect, David du R. Aberdeen).

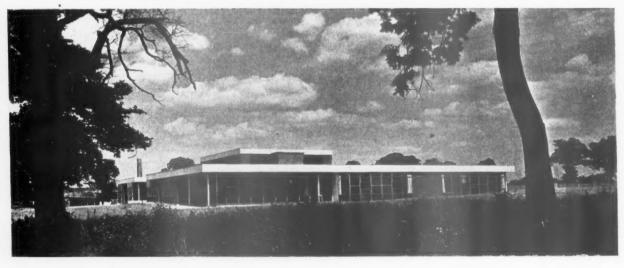


spread to the gas-works themselves. Of the two factories on this page, that at Bridgend-a paper mill-and that . at Dovercourt-for making yeast-the first, like the gas company's workshop, is a respectable, well co-ordinated piece of straightforward design only remarkable because of the contrast it provides with the sort of buildings industry was content with a generation ago, but the second has real architectural quality; a feeling for the elegance and precision that modern architecture has itself learnt from the machine and its products. This building makes most industrial architecture, even when decently designed, seem clumsy. It is not surprising to find Ove Arup at the back of it; this is only one of many occasions when his imaginative use of structure has dissolved the artificial barrier which we all so much deplore between architecture and engineering.

Our third main category is educational buildings. Schools present, as previously, the most cheerful picture to be found in British architecture today. Posterity may be puzzled by our enthusiasm over buildings that have many obvious faults: a frequent clumsiness in detail and makeshift solutions to the problems that arise, for example, from the junctions between materials. These make the difference between skilful and intelligent building and mature architecture, but they are in the nature of growing pains; they are the price that must be paid for venturing into the transitional stage between a handicraft and a fully technological age. It is a transition which has to be made, and school architects have been brave enough to take the lead. That is why we value their work more highly than its strictly architectural quality perhaps warrants.

Modern school architecture, too, is an architecture



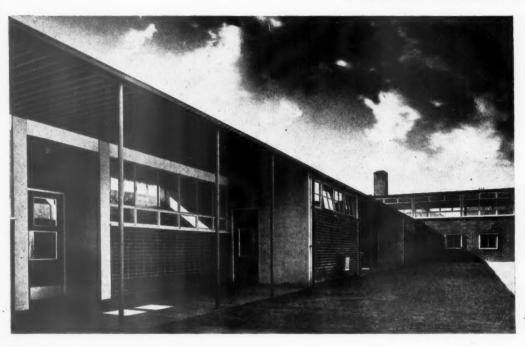




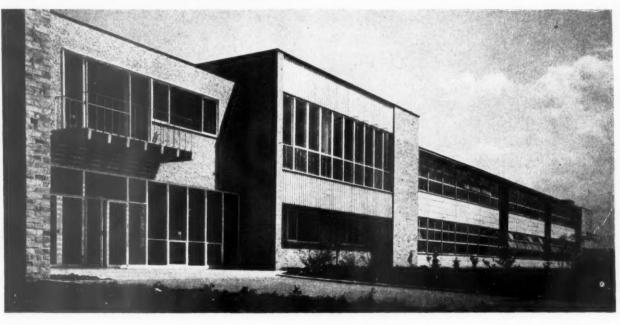
Top, primary school at Chiswick by C. G. Stillman, Middlesex County Architect. Centre, primary school at Boreham Wood, by C. H. Aslin, Hertfordshire County Architect. Bottom, primary school at Kingswood Drive, South-east London by the London County Council architect's department (Robert Matthew, Architect to the Council; S. Howard, schools architect).

SCHOOLS

of *ideas*. There is no falling back on the stock solution. School architects, inspired perhaps by the fluid state in which educational theory finds itself at the moment (there is nothing like an open-minded client to make an openminded architect) have been experimenting bravely for several years past, in planning as well as building technique. Both private and public architects have contributed to these experiments, though the latter have naturally been able to do more in the field of building technique because of the opportunities they have of planning a long sequence of buildings, applying the lessons of one experiment to the next and using standardized components on a large enough scale to make it economical. The schools chosen this year reflect this picture quite accurately. The Hertfordshire County Architect's department have been the leaders all



Left, primary school at Greenwich by Denis Clarke-Hall and L. W. Elliott. Below, secondary school at Whitstable, Kent, by Yorke, Rosenberg and Mardall.



ation. tte in (there openopenthese ble to of the ce of o the s year dshire ers all along in the type of experiment described; their good work continues, and the smaller module (40 in. instead of 99 in.) to which they are now working is clearly an improvement. It is used in the school at Boreham Wood, though not yet with complete success æsthetically. They haven't yet succeeded in evolving such an elegant architectural idiom out of the structural system they are using with it, as they evolved out of their previous wide-eaved system. The heavy band along the cornice line of these new schools is not satisfactory, and its clumsiness in scale seems to be made more noticeable by the fact that in the new system the outside walls are set back behind the supporting columns.

Hertfordshire's lead in experimental school design has had plenty of publicity, which does not mean more than its due; that of Middlesex perhaps not enough. The Middlesex County Architect was experimenting with prefabricated structural units when he was County Architect for West Sussex in the early days of the war, so he has had plenty of chances to study the architectural implications of this approach to building. The assurance and relative sophistication of the newest Middlesex schools, of which that at Chiswick is typical, are the result.

The London County Council's school-building department, which has lately been working on similar lines to Hertfordshire, has likewise begun to show good results (see the Chiswick school on the facing page); the remaining schools chosen are by private architects, those shown above being by the two private architects who have made more contribution than any others to the post-war new deal in school design. The Greenwich school, the more modest in scale, is notable for its beautiful proportions. The Poplar school, on the next page, is impressively urban





Above, primary school at Poplar by C. C. Handisyde (in association with Hammett and Norton). Left, technical college at Hatfield by Easton and Robertson.

SCHOOLS

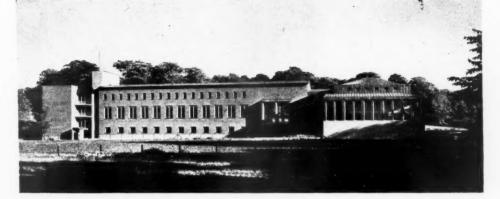
in scale. One of the things we still have to recapture is the difference between town and country architecture. The covered playground, set back beneath part of the building, is a useful feature on a restricted site.

The other building shown above, which comes appropriately between schools and university buildings, has the distinction of being the first technical college to be completed as part of the post-war educational building programme. It also has architectural distinction, though cedar shingles do not really, to my mind, lend themselves to use on this monumental scale. The high and low blocks are effectively grouped. The detailing inside is somewhat insensitive, but the feeling of aridity that arises from this is at least partially reduced by an enterprising use of sculpture.

Among university buildings, the new mathematics and

geography wing, which includes an auditorium, at Durham University must certainly take pride of place. It is a building to which not enough attention has been given. It no doubt has its faults, but it has a personality of its own which gets right away from the stock contemporary solutions and makes a brave, somewhat Scandinavian, attempt to achieve monumentality of style without putting on fancy dress. It is academic in the best sense, a quality of which modern architects tend to be frightened. Durham is to be congratulated on a degree of architectural enterprise that puts the bigger universities to shame, though Liverpool has a couple of workmanlike buildings to its credit, one illustrated on the facing page and one on page 102. They have a more spare, utilitarian quality than the Durham buildings, and some may find them a little thin, but a laboratory for research in nuclear physics (the Holford de st w m or to I bu in to in to in to

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UNIVERSITY BUILDINGS

Top, extension to Durham University by J. S. Allen. Bottom, Civic Design School, Liverpool University School of Architecture, by Gordon Stephenson.

design) should be regarded perhaps as just as transitory a structure as our present state of knowledge of the subject, which means that a more monumental architectural treatment would have been inappropriate. Whether or not one can justly allow the same fluid and transitory character to the science of town-planning (the Stephenson design), I think it is fair enough to look at both of these Liverpool buildings as workshops first and academic buildings second, in which case they are more than adequate.

Of recent architecture in our two oldest universities I have had my say elsewhere.* I will only repeat here how depressing it is that the places which ought to be the principal sources from which our cultural inheritance regularly renews itself—which ought to be avidly searching for the

 "Recent Building in Oxford and Cambridge." The Architectural Review August, 1952. road forward-seem to be almost unaware of contemporary values and potentialities in the visual arts and willing simply to stagnate. From the miscellaneous array of fussy, pretentious and irrelevant architecture that has been allowed further to confuse the Oxford and Cambridge landscape in recent years I can pick out (next page) a couple of buildings that are passably contemporary in character, both in Cambridge and both finished last year. The health centre is a rather timid but cleanly designed little building, pleasantly airy in character internally; the engineering laboratories are bolder and highly competent in every way, but industrial rather than academic in scale; necessary, no doubt, on this site and for this purpose, but for that reason they can only be regarded as university buildings incidentally. The problem of carrying on the old collegiate tradition in a modern spirit remains to be solved.

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Top, health centre at Fenners for Cambridge University by James Macgregor and D. Wyn Roberts. Above, research laboratories, Liverpool University, by W. G. Holford (supervising architect, W. M. Shennon). Right, building for the Department of Engineering at Cambridge by Easton and Robertson.

UNIVERSITY BUILDINGS

It has been a poor, sad little year for architects and architecture, but the profession should not be blamed for the poverty of ideas its works, as a whole, exhibit. Architects do not learn from the exhortations of the critics but from building, and it is not their fault that they can build but little, and that austerely. The critic can only wish them (not very hopefully) greater opportunities in the New Year —Coronation year, incidentally, which has been not very promisingly inaugurated by a design for a temporary annexe to Westminster Abbey that displays a conscientious, though somewhat out of date, official good taste but lacks that feeling for the intergration of decoration and structure on which good architecture depends. We need greater boldness from our official masters.



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Ai M T cu sh th ja po To review in detail all the technical developments in building that have taken place during a whole year would be impossible in five pages. We have, therefore, in this Technical Review selected twelve subjects and mentioned briefly a few previously described developments in each of these fields. In addition, readers will find a few items not previously dealt with in the JOURNAL, and, possibly one or two not previously described in any other paper. In this way, we hope to have given readers an incomplete, but not altogether superficial, picture of research that has been carried out, and methods of construction that have been tried out, in 1952.

TECHNICAL REVIEW OF THE YEAR

N EWS of the year, was publication in October of the new LCC byelaws and in November of the new Model Byelaws. The latter represent a tremendous step forward, in so far as they are far more flexible than the former byelaws. In general, the new requirements are stated in the form of standards of performance, and the detailed methods of satisfying these requirements are left to the architect. For the first time, standards of thermal insulation have been included in the byelaws. Other changes include: the specification of mixes for site concrete (a measure to save cement, as these mixes are often made unnecessarily rich); foundation widths made dependent on the loading and the bearing capacity of the soil (another economy measure, to some extent); provisions regarding daylighting for dwelling houses omitted; 7 ft. 6 in. ceiling height for housing accepted. (Further details, JOURNAL for January 8, 1953.) A long-felt need was satisfied in December, when M. Hartland-Thomas presented at the RSA (as the year's

sented at the RSA (as the year's Alfred Bossom lecture) a thorough study of progress to date on dimensional co-ordination. The bulk of this paper was published in the

JOURNAL for December 18. Mr. Hartland-Thomas proposed the formation of a Modular Society—a move which may play an important part in getting both the industry and the government to accept, at least a reasonable degree, of modular co-ordination.

STRUCTURES

reinforced concrete

Progress in the use of reinforced concrete is today principally in two fields —prestressed concrete and shell concrete. The latter was the subject of a CCA symposium in July, reported at length in the Technical Section for August 7 and August 14. It was clear from the slides shown at the symposium that detailed design of shell roofs has much improved, so that the appearance, particularly internally, of recent buildings with shell concrete roofs is much "cleaner" than that of earlier jobs. The problem of lighting, both natural and artificial, is well on the way to being solved. The use of short barrels, tilted so that glazing can be introduced in the resulting spandrils, is one solution that has been used during 1952.

The application of prestressing to shell roofs is a development which is extend-

ing vastly the scope of shell roofing. C. V. Blumfield presented a paper on this subject at the CCA symposium, in which he said that, when post-tensioning was used, shell roofs with spans between 200 and 300 ft. became economically feasible. Other advan-tages are that edge beams can be omitted, steel requirements reduced, the appearance improved (as flatter slopes are possible) and, since the likelihood of cracks occurring is much less, economies can be made in waterproofing. In order to keep the prestressing cables straight (an obvious advantage) the shells can be arched in the direction of the span, as in the bus garage at Sheffield (see p. 104)-a job which must certainly be counted as technically one of the most interesting buildings of the year.

Prestressed concrete was also mentioned at the CCA Cement Symposium (see also under "Cement"). Dr. A. R. Collins, in his paper entitled *Recent Developments in the Design and Construction of Concrete Structures* (see JOUKNAL for October 9) stated that the output of prestressed concrete in Great Britain is already about 10 or 15 per cent. of the total output of reinforced concrete work. He quoted as "one of









Left, 110-ft. T-section secondary beams used for hangars at London Airport, composed of 7-ft. lengths, prestressed on "string-of-beads" principle. Above, progress photo of school at Paragon Road, Hackney (Howard V. Lobb and Partners; engineers, Samuely in conjunction with Messrs. Bullen & Partners), showing floor system using prestressed soffils, inverted T-shaped precast units of or dinary concrete, wood-wool and 12-in. screed.

the most efficient uses of concrete . . . so far achieved," the new hangars at London Airport (see pholo) where roof beams spanning 110 ft. were made on the "string-of-beads" principle. The beams, with a T-section only 4 ft. wide, 6 ft. deep and 4 in. thick, were precast in 7-ft. lengths and then post-tensioned to form the complete beams.

This principle was advocated also by O. J. Masterman when he spoke to the **RIBA** on prestressed concrete in December. Mr. Masterman gave encouraging news of the success of firetests on prestressed concrete and of the financial savings which the use of prestressed concrete was effecting. Earlier in the year, F. J. Samuely had presented an important paper on prestressed concrete to the ISE (JOURNAL for March



Assembly hall of primary school at Poplar (designed by C. C. Handisyde, in association with Hammett and Norton; consulting engineer, F. J. Samuely). The roof consists of prestressed concrete "soffits" (seen projecting below the suspended ceiling) with trough units spanning between them and a topping of in situ concrete.

6) in which he had made out a convincing case for what he calls "composite construction"—in which only the tension zone of members is prestressed, the remainder being in ordinary reinforced concrete. This principle was incorporated in the school at Poplar, described and illustrated in the JOURNAL for September 11, and the school in Paragon Road, Hackney (see photos).

Further evidence of the reliability of prestressed concrete has come, during 1952, from the destruction of the prestressed footbridge on the South Bank (architects, Maxwell Fry and Jane Drew; consulting engineers, Ove Arup & Partners). There was, apparently, a lack of bond between the steel and the concrete, due to the grout having failed to penetrate through from the ends, and slight misplacement of the cables, due to movement of the rubber cores during converting, but the tests on the footbridge confirm that architects can have every confidence in the design methods now used to calculate prestressed concrete structures.



Slab-lifting, so much in the news during 1951, has been used a great deal in the USA during 1952, and several of the developments mentioned by O'Neil Ford during his visit to Great Britain have now been put into practice—e.g., the lifting of slabs made largely of lightweight concrete, and the combination of slab-lifting and prestressing. But the year's most dramatic example came from France. At Marignane, a series of 300-ft. span curved concrete shell roofs were cast on the ground and successfully jackedup into position (see photo on page 103). Yet we still have to see Britain's first slab-lifting job!

structural steelwork

Prestressed and shell concrete have been so much in the news that developments in structural steelwork have been somewhat over-shadowed. Yet, F. J. Samuely gave the warning, at the opening session of the CCA Symposium on shell concrete, that steel designers were catching up with concrete designers, and that very soon concrete shells would have to compete

> Below, bus garage at Sheffield, covered by 30 prestressed concrete shells, each spanning nearly 100 ft., designed on principle illustrated in diagram, left. (Sheffield City Architect's Dept.; consulting engineer H. G. Cousins.)



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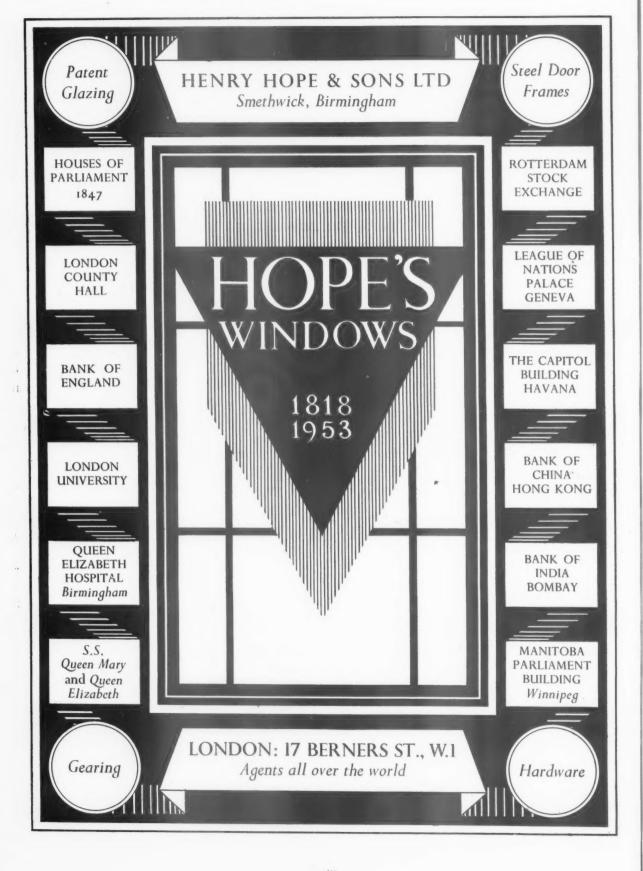
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THE ARCHITECTS' JOURNAL for January 15, 1953



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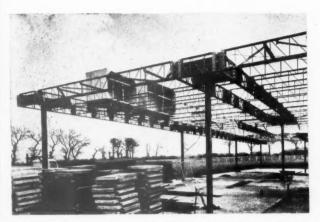
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Light steel framing, above, for the Boreham Wood Primary School. Right, for the ICI laboratories, Welwyn (see text for details).

not with conventional steel structures, but with steel also in shell form.

Light prefabricated steelwork was used in 1952 for the Boreham Wood Primary School, Herts., where it is clad with hollow (glass-fibre filled) plastic panels (see under "Plastics"); for the Welwyn, Herts, laboratories of ICI's plastics division (also to be clad with plastic panels), where it is claimed to have reduced steel requirements by 50 per cent., as compared with ordinary R.S.J. construction with intermediate columns (the span is 48 ft.); and for the MOE experimental school at Wokingham, where it is clad with composite slabs, with a core of wood-wool, an outer surface of granite chippings and an inner layer of sawdust cement.

The framing for the ICI laboratory is particularly unusual in that the steel used is re-rolled railway lines (" rail steel "), with a yield point twice that of mild steel. (Permissible stress [MOW] —as for high-tensile steel.) The use of deep lattice beams, providing generous space for services, has helped to reduce further the weight of steel required, and mass production by the firm that designed and fabricated the steelwork (Sommerfelds Ltd.) has helped to keep down the cost. (Architects, J. Douglas Matthews and Partners.)

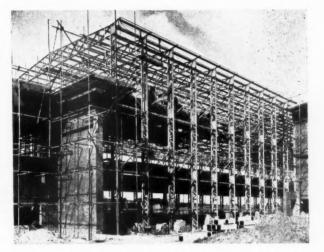
The secondary school at Hunstanton by Alison and Peter Smithson (consulting engineers, Ove Arup & Partners) is probably the year's best example of the use of welded steelwork in building (see photo). The members were calculated according to the latest principles of elasticity, in conjunction with Prof. Baker of Cambridge University. Site welded frames at 10-ft. centres were hoisted into their approximate positions. Then external panels, 10 ft. wide and the full 2-storeys high, welded together on the ground, were hoisted into position. These acted as jigs for determining the final position of the main frames. Prestressed concrete floor slabs between these frames will provide longitudinal stiffening.

burnt clay products

Steel shortage and financial limitations have, during the year, forced architects to reconsider the use of load-bearing brickwork for multistorey buildings—in particular for blocks of flats. They have now been helped in this by the flexibility of the new Model Byelaws, which encourage the use of "calculated brickwork."

An article on this subject was published in the *RIBA Journal* for October, in which T. P. O'Sullivan showed that it was quite feasible with crosswall construction to build an 11-storey block of flats entirely supported by 11in. cavity brickwork, provided bricks with fairly high crushing strengths were used for the lower storeys.

Components for the system of floor construction based on the use of prestressed "planks" of hollow clay blocks became available in this country during the year. This system of construction, first developed on the continent, has much to recommend it: it is light, economical, uses very little steel, needs no formwork, and can cope with much greater spans than ordinary hollow tile floors—up to 25 ft. 6 in. It was first described in the JOURNAL in Information Centre item 19.116:12.4.51, and has since been the



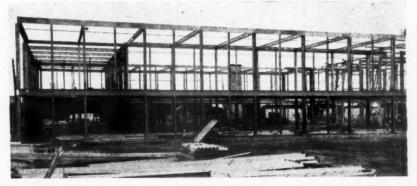
MATERIALS | subject of an Information Sheet (20. B1:16.10.52).

timber

Restrictions on the use of softwood have continued during 1952 to restrictdevelopments in the use of timber, although some of the less common hardwoods are becoming better known and more widely used. The MOW recommendation that hardwood should be used, wherever possible, to replace softwood has not been received with much enthusiasm. The Ministry argument that the extra cost of the hardwood is balanced by the lower cost of maintenance is far from convincing. Hardwoods have to be oiled or polished and, in any case, clients frequently prefer to use paint to brighten up buildings which in this climate are for the most part unavoidably "grey."

The practice of using stress-graded timber spreads slowly, and the use of the TDA trusses, specially designed to save timber and use small sections, and timber connectors, which facilitate the use of short lengths, has been advocated frequently during the year.

A new treatment for dry rot was disclosed by DSIR in July. This consists of organic paints and plasters which, if used on a wall after an attack has been dealt with in the usual way, will ensure that no new outbreak takes



Site-welded steel framing for Alison and Peter Smithson's secondary school at Hanstanton. Main frames at 10-ft. centres, located by 2-storey, welded steel window panels.

place, even if spores or strands have been left in the brickwork or masonry.

cement and concrete

Slow, but steady, progress has been recorded in the bulk delivery of cement; a system suitable for small and medium-sized contracts has been developed, and the cost of erecting a simple cement silo with a capacity of 8 tons was estimated in June to be no more than £60. The system, described in the Technical Section for June 26, has proved highly successful in Sweden (it was mentioned by R. H. James in his article on Building in Sweden [September 11]), and a similar method of handling pulverized coal has been in use in Great Britain since 1937.

A symposium on cement was held in September (organized by CCA). One of the most interesting points which emerged was that there is a growing demand for the grading of cement into two qualities-not by using two dif-ferent methods of manufacture, but merely by selecting batches known to be of "above-average" quality and marketing them as the higher grade. It is argued that grading in this way would not add appreciably to the cost of cement and would give engineers the choice of a cement of higher-thanaverage quality for special purposes, e.g., prestressed concrete. It has been said that, if concrete with a guaranteed crushing strength of 11,000 lb./sq. in. could be obtained, prestressed concrete would be, weight for weight, equal in strength to structural steel.

Quality control of concrete (*i.e.*, in effect, making stronger concrete, without correspondingly increasing the cement content) can be achieved in several ways. Weigh-batching—*i.e.*, the use of special plant for measuring

accurately the quantities of materials used in the mix—is a method limited mainly to larger firms and larger contracts, but the use of ready-mixed concrete, mixed dry at central plants equipped with weigh-batching plant, makes it feasible to use accuratelymixed concrete on small jobs too. By June, at least 5 firms were supplying ready-mixed concrete, and a BSS is under preparation. The concrete is transported in mixers on special trucks and the exact amount of mixing water is controlled during transit, just as the quantities of dry material were controlled at the central station.

In general, dry mixes produce much stronger concrete than sloppy mixes, and make possible, therefore, a great saving in cement. One of the difficulties with dry mixes, however, is that they are difficult to work. An item of equipment introduced during the year should, therefore, encourage the use of drier mixes. This is a mechanical float-a device with which structural concrete floors, laid with a very dry mix, can be floated to a smooth finish, satisfactory as a finished floor surface or as a base on which thermoplastic tiles or other floor finishes can be laid. Thus, not only does it become possible to use a much drier mix than can be floated by hand, but the non-structural screed, so wasteful, both in money and as an additional dead load, can be eliminated.

paint

Numerous synthetic or emulsion paints were introduced by various firms during the year. Some architects are still a little suspicious of these new paints and the claims made for them. But L. A. Jordan, director of the Paint Research Station, reporting



The use of plastics in building in 1952. Left, curved corrugated "Perspex" used for rooflights. Below, the primary school at Boreham Wood, Herts. (architect, C. H. Aslin), where glass-fibrefilled hollow plastic panels were used for external cladding, as well as internal partitions.



his recent visit to America in the Station's Bulletin No. 58, estimated that latex paint alone already represents between $\frac{1}{4}$ and $\frac{1}{2}$ of all the paint used for interior decoration in the USA, and stated that, although, of course, not all latex paint is without fault, generally speaking, in application, it "loses nothing by comparison with conventional oil and solvent-type paints, especially as used on large wall surfaces."

Mr. Jordan listed its advantages as: ease of application, absence of brushmarking, absence of odour, good durability, washability and chemical resistance, and rapidity of drying (or, rather, setting)—second coats can be applied within 30 minutes of the first.

Latex paints are being developed for external use on concrete and masonry, and artificial weathering tests (in the USA) are claimed to have produced satisfactory results.

Mr. Jordan also reported the increasing popularity of roller-coating in the USA (it has now been taken up to a considerable extent by professional decorators there), and pointed out that the roller "gives a good result with latex paint."

plastics

The steady growth of the use of plastics in the building industry continued during the year. In particular, the use of hollow plastic panels, both for external cladding and internal partitions, was taken a step further at the Boreham Wood Primary School, Herts. (JOURNAL for August 7). The wase of thicker panels than had been used on the Clarendon prototype in 1950 reduced the aluminium requirements.

Under construction is another building to be clad with plastic panels—a three-storey laboratory block for the plastic division of ICI at Welwyn, Herts. (see also under "Structural Steelwork").

Other developments in the use of plastics during the year included: the use of rigid P.V.C. for light fittings (mainly fluorescent) with a high degree of resistance to chemical attack; the manufacture of *curved* corrugated "Perspex" sheets, which make very simple and lightweight roof lights; the manufacture of plastic cistern floats, claimed to have a longer useful life than copper floats; the development of a method of fixing plastic sheets direct to cement-rendered walls by means of a latex-rubber adhesive; and the manufacture of acid-resisting plastic conduit.

SERVICES

acoustics

The principal event of the year in the field of acoustics was the publication in October of the DSIR report on the Festival Hall. This recorded highly complimentary comments from emiwH pas and the

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The Appetites went in two by two

WHO WILL ENVY NOAH? He had to cater for an ark-full of hungry passengers.

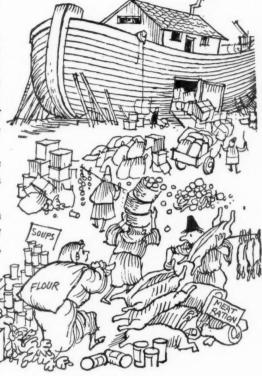
Consider for one moment the tonnage of meat for the carnivores, and vegetables for the vegetarians. Noah would have appreciated the balanced range of equipment that the Falkirk Iron Company now provides. Falkirk's policy of designing each installation for the individual customer would have found especial favour in his eyes. The burden of feeding his fabulous menagerie — with a crew of

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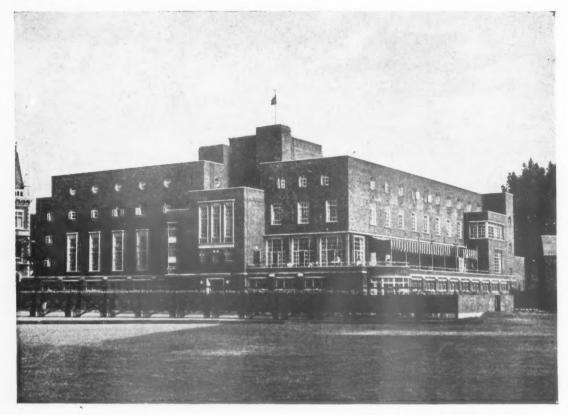
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nent musicians from all over the world. The only criticisms were that "a small increase in fullness of tone may well be desirable, and also that blending might perhaps be slightly improved."

As a result of this report the LCC General Purposes Committee decided to make one small modification to the Hall—" to raise the front part of the platform by about 18 in., at an estimated cost of £2,000."

heating

Several private houses with underfloor heating were completed in Gt. Britain during 1952, and in January the JOURNAL organized a discussion in which the owner-occupiers of a floorheated house in Welwyn Garden City (designed by the Architects' Co-operative Partnership) gave their opinions on the comfort provided by this form of heating. They were both extremely enthusiastic. Moreover, this form of heating is claimed to be no dearer, either in first costs or in running costs, than ordinary central heating. It is recommended, however, that there should always be one point source of heat in addition to the floor heating, e.g., an open fire or a radiator. The benefits of floor heating are less if open planning is not employed, or if the house has only one storey, but a singlestorey floor-heated house designed by Robert Townsend for his own occupation was among those completed during the year.

Having thoroughly investigated the problems of house heating, BRS has turned its attention to school heating, and its first interim report was presented by Dr. J. Weston at a meeting of the IHVE in December. One of the points he made was that compact planning reduces heat loss and, therefore, heat requirements, although the saving in first cost is by no means proportional. He stressed the importance of thermostatic control, whatever system of heating was used.

Measurements made at the experimental school at Abbots Langley have shown that with warm-air cabinets the consumption of fuel can be reduced considerably by, firstly, arranging that the thermostats cut off the heat supply overnight, and, secondly, delivering the warm air at a low level, instead of the usual level of about 5 ft. above floor level, particularly in low-ceilinged classrooms. This also reduces temperature gradients.

An interesting development in the use of electricity for heating is the individual thermal storage heater, put on the market by a British firm in September. Available in 1-kW. and 1½kW. sizes, the unit consists of a large block of refractory material, through which the heating elements are threaded, enclosed in a metal case. By using a time switch and only off-peak electricity, current can be obtained at a special low rate and peak loads at the power station eased.

The Act empowering the Secretary of State to make new safety regulations for electric fires, gas fires and oil heaters was passed in August, although many firms had started to fit adequate devices before they were compelled to by law.

lighting

Interesting developments took place during 1952 in cold-cathode lighting. In spite of the long life of the tubes (about 10,000 hours) and their high efficiency (slightly less than that of fluorescent tubes), cold cathode lighting has not yet achieved great popularity in Gt. Britain, mainly on account of the length of the tubes, their high voltage, the bulkiness of the end cap housing, and the need, for efficiency, to run 2 or 3 tubes off each transformer.

Most of these disadvantages have, during the year, been overcome, mainly by developments which have taken place, not in England, but in Australia. Cold-cathode lamps now, apparently, widely used in Australia have: neat, single-pin end caps, which can be removed easily, by a laymen; an output of 40 lumens/watt (*i.e.* as high as fluorescent lamps); less bulky transformers; lower working voltages (880 v. instead of 1,200-1,500 v.) and increased life (10,000/15,000 hours). By "doubling-up" the tubes, shorter, but wider, fittings become practical.

Some, if not all, these improvements are now being incorporated in lamps and fittings available in this country, and architects might well give more consideration to cold-cathode lighting, particularly for supplementary purposes, when choosing the type of lighting to be used on their jobs.

Two solutions have been found to the problem of starting ordinary, *i.e.*, hot cathode, fluorescent lamps instantaneously. Firstly, the use of somewhat expensive gear, in which the normal starter switch is replaced by a transformer, linked with the choke in a single unit. Secondly, the use of "filament ballast" lamps, which add their light to that of the fluorescent lamp, in *lieu* of the normal choke and capacitor. The combined output/watt is about half way between that of tungsten and

Right, top, combined. instantaneous - starting. fluorescent and tungsten lighting fittings, comprising two fluorescent tubes and two tungsten ballast lamps. (Philips Electrical, Ltd.) Below, Australian cold-cathode lighting fitting, comprising four 8-ft. tubes behind eggcrate louvres. (Claude Neon Ltd.)



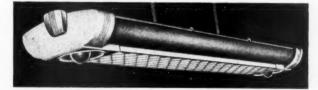
Room-size (1 k W, and $1 \frac{1}{2} k W$.) electric thermalstorage heater, designed to use off-beak (cheap) electricity. (Aberdare Electric Co., Ltd.)

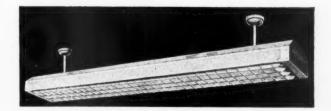
that of fluorescent fittings.

sanitation

Research on one-pipe plumbing has at last brought some results, which have been disseminated in two BRS Digests (Nos. 48 and 49). The BRS has come to the conclusion that for small houses one-pipe plumbing is not cheaper or more economical in material than the traditional two-pipe method, unless the plumbing is designed so that no anti-syphonage pipes are needed. The second of these Digests contains a detailed explanation of how the fittings, wastes and connections must be chosen and arranged, if self-syphonage and induced syphonage are to be avoided when no antisyphonage pipes are used.

It appears that even this single-stack system effects no great saving (although, it is, of course, much neater), unless multi-branch stack fittings are used; *i.e.*, components with several integral soil and waste connections. Some cast-iron fittings with metal waste pipe bosses incorporated during casting, and some multi-branch copper fittings, are already on the market.





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BOOKS OF 1952

A review of some of the publications on architecture and the arts which have appeared over the past year.

By Reyner Banham

Modern Architectural Design, By Howard Robertson. Art and the Nature of Architecture, By Bruce Allsopp. The Heart of the City, 8th Ciam Congress Report. Elizabethan and Jacobean Architecture, By Marcus Whiffen. English Renaissance Architecture, By Dr. Margaret Whinney. Sir John Soane, By John Summerson. Greater London, By Nikolaus Pevsner.

Goths and Vandals, By Martin S. Briggs.

Indoor Plants and Gardens, By H. F. Clark and Margaret Jones.

N a year overhung by the unfulfilled threat of a further volume of the complete works of Le Corbusier, and the only-too-concrete arrival of Talbot Hamlin's Forms in Twentieth Century Architecture, it may seem a little provincial to talk about books published in England during 1952. But the oracle of the Rue de Sèvres has not spoken, and the fact about Professor Hamlin's four massive volumes is that you are probably excused from reading them-they are a real tombstone of uncreative criticism, an ant-heap of positively Byzantine scholarship, a vast pattern book too large to be much use -so we may, with a clear conscience turn to a selection from the English Non-technical books of the year.

The very idea of a non-technical book is, one hopes, offensive to you. It is a symbol of the architectural mess we are in. From Alberti to Isaac Ware, æsthetics and history always came firmly wrapped up in structure and quantity surveying and geometry and materials and all the rest of building science-Isaac Ware could pack the Complete Body of Architecture be-tween two covers, and it really is everything that was known about how to put up a building in the middle seventeen hundreds. Nowadays it has become slightly indecent for the æsthete or historian to know very much about technology and distinctly infra dig for a technician (snobs to a man) to bother about æsthetics. So let us bear in mind that an architectural book without technology is a poor castrated creature, only half the job, and see what we have.

ÆSTHETICS

The first of the year's books I shall discuss is the revised edition of Modern Architectural Design by

Howard Robertson,* since he is the father of the profession in 1952. It is by no means amputated of technology, but is nevertheless a disappointment. Its scope is broad; it attempts to deal with literally every aspect of the art of putting a building together, and it is reassuring to find an author well grounded on the technical side who believes that æsthetics matter. But it does not take hold of the imagination; it is discursive, full of practical wis-dom of a trundling kind, which with a slightly different presentation, or even a different typeface, might attain the aphoristic quality of the old masters of the modern movement. Perhaps the very qualities which make a distinguished public figurediplomacy, tact, and non-commitment to any particular cause or faction-prevent him from taking a stand or pursuing a line, and allow him to present with equal praise Stockholm Town Hall, UN Secretariat, Wye College, and Niemeyer's Church at Pampulha.

Now all these buildings have undeniable virtues, but only in a chrono-logical sense can they all be termed Modern. No stretch of the imagination can make them all part of the same style, any more than the work of Brunelleschi and his English Perpendicular contemporaries can be lumped together under one label. St. George's Chapel, Windsor, and the Pazzi Chapel in Florence differ not only in their details but in their view of God, man, and the status of the architect, and Stockholm and UNO differ on about the same ground. But this does not appear in the President's book; his wide ranging gaze takes in practically every feature by which a modern building may be distinguished, except the moral and æsthetic attitude which

* Architectural Press, 25s.

makes the Modern Movement what it is. Words like Functionalism appear frequently in the text—but the close emotional entanglement of Functionalism, machinolatry, post-cubist art and certain sociological assumptions is not observed. The book is free of emotion, or of any particular moral convictions -even when he discusses Corbusier's Villa Savoye one feels that he never, having climbed the hill past the church, the cemetery and the water tower, looked over the wall and, seeing that cubist slab, topped by a concrete stilllife, stalking on pilotis across a sea of grass, emitted a long "Aaaaah" of wondering admiration—or a short "Ugh" of disgust. The architectural features which seem to have stirred him most are the fenestration of Stockholm Town Hall, and that, one submits with all due deference, is nothing to do with Modern architecture. Lacking æsthetic or moral conviction, the book lacks punch. As a gentlemanly discussion on how to avoid solecisms in buildings with steel or R.C. frames, it may be valued; as a contribution to the theory of modern architecture, not very much.

But then, its blurb is very guarded on the subject, whereas the blurb of Bruce Allsopp's Art and the Nature of Archi-tecture* is not. "It is now widely re-cognized," it announces, "that a new architecture is coming into being: that the change which is now taking place . . is even more profound than . the Renaissance. The author is fully in sympathy with the modern movement, and offers his book as a contribution to it." Almost drooling with excitement one whisks through the illustrations, only to find that not one of them is of a modern buildingexcept, perhaps, that ca "Roundabout-Modern Style." that captioned This is clearly not a book about modern architecture in any of the usual senses of the word. It is a very serious book, based on R. G. Collingwood's Principles of Art. But Collingwood was pre-occupied with the meaning of words—words like Craftsman, Beauty, Emotion-rather than the appearance of works of art. From the philosopher's point of view this verbal analysis may be useful: to even the theorists of architecture it is bound to seem hopelessly remote. The principles of archi-tecture are surely derived from the discussion of real or imaginary buildings, not from verbal quibbles. One badly wants to know what a building looks like when it expresses an emotion, and how it does it, but Mr. Allsopp is silent on the subject. He does not deduce what is good or bad about his modern roundabout from an analysis of its construction or appearance, but seems rather to assume that it is bad art because it is a fairground machine for making money.

With his philosopher's nose he easily

* Pitman, 16s.







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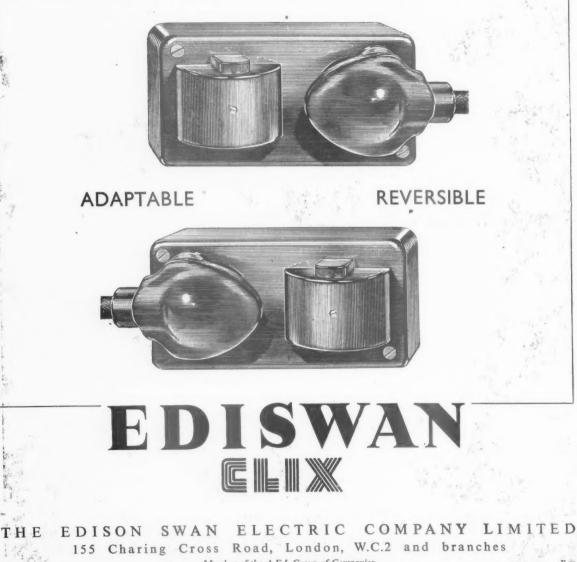
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smells out some serious confusions in the popular use of the word Functionalism, but seems unable to sense himself any difference in appearance between a building put up according to Functionalist theory, and one erected according to the dictates of mere necessity. He publishes a distant view of an industrial installation with the legend-" Functional design in which each problem is solved as it arises. The question of emotional expression does not arise. This is not architecture, it is a machine." Now, each of these statements may be true, but—and this is the point-the Founding Fathers of Functionalism would have agreed with One gets the him on every count. impression that Mr. Allsopp must have a very limited first-hand knowledge of the theory he is discussing. Has he read Le Corbusier on Engineers, Gropius on the Machine, Ozenfant on Engineer-Aesthetics? Has he talked ing to anyone in Bedford Square, or his home university of Liverpool, about the Neutral Technological Frame? No one would mind him discussing the theories of modern architecture-they need some overhauling, and, as he says, standards of criticism are chaotic-but he should at least appear to know what theories he is talking about, and he should prove his point in front of actual buildings. Critical terms do not have absolute meanings; every generation redefines them in front of its own creations, decides what emotions are false or proper to be expressed in buildings, and the means by which it can express them. The acid test of a critical method is not its inner logical consistency, but whether it explains the buildings, and like Palladio, the critic should be able to prove every point with a picture.

This the next book is only too willing to do. It starts off with a view of the Piazzetta of St. Mark's with some supernumery pigeons overprinted in red. Then a view of the Galleria Vittorio Emmanuele, Milan, and the Village Green at Finchingfield. This is not a townscape feature in the Architectural Review-its interest in these popular meeting places is on quite a different planet. The Heart of the City* is the report on the Eighth Congress of CIAM, held at Hoddesdon in 1951. Created in Le Corbusier's image, CIAM retains much of the Old Master's genius for uncovering truth by apparently acting the fool. Plenty of honest architects will dismiss its activities as airy-fairy speculations, yet an icy finger will touch the heart of many as, thinking of our New Towns, they read in J. L. Sert's introductory essay that a Town is " Not primarily a collection of habitable dwellings, but a meeting place for citizens, a place set apart for public functions." The problem of the Core is one which must be solved if these "Collections of Habitable Dwellings " around London are not to

* Lund Humphries, 50s.

become social slums, metropolitan Siberias to which unwanted population can be banished, and those who think the public squares of Harlow and Hemel Hempstead are all right are those who need this book most. Tt does deal with a real problem, and it does argue from real cases, from the existing cores of old cities, and from the projected cores of new ones. And it does try, as far as its convention of recorded discussion and reported lecture allows, to deal with the technical problems involved in making the city's heart beat healthily.

As a conference inevitably does, it goes round the main problem, rather than straight into it, but the picture which emerges gains in completeness from its many viewpoints, however wrong-headed some of them may be. After Sert comes Siegfried Giedion, discussing the Core in history, and then Gregor Paulsson on the dangers of taking too much notice of historians, and then Scott Williamson on the Peckham Health Centre, the only social core where use and behaviour have been under long-term observation. There is some slight bee in every bonnet, the general effect is often opinionated, confused, self-contradictory-but also very lively, enthusiastic, as of men discussing work in progress. The individual articles were composed with the arguments of Hoddesdon still rattling around in the author's heads, the schemes shown in the second half of the book are those which were actually presented and discussed there, the photographs show the experts declaiming at one another. There is no real substitute for sitting in on an actual discussion, but this book comes very near to it.

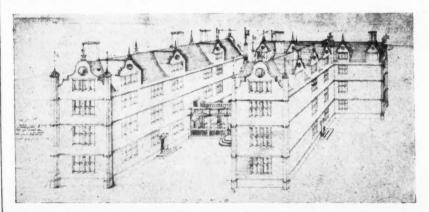
If one had been getting to think of CIAM as a Congrès International d'Admiration Mutuel or, having seen too much of some of the bearded and pimple-faced hero-worshippers of its lunatic fringe, as a Congrès International pour Academisation Moderne, this book will be very reassuring. Gropius explaining a scheme he has worked on, as if he was talking to a group of friends, or Le Corbusier offering as his solution a concrete box with a hole in the end, are assurances that CIAM is a live body of contemporary thought, not an Academy with a style to teach, and this book's virtue is that it puts one in touch with the very inventors of modern architecture. Its faults are its exorbitant price, and the inclusion of some dud pot-boiling contributions which only excessive devotion to a cause could have allowed to pass. Its virtues of enthusiasm, argument from real cases, and visual demonstration, are those which every architectural book ought to show.

HISTORIÇAL

On this score the historians have acquitted themselves pretty well. A new conception of art history, in which minute stylistic differences are of increasing importance, makes visual demonstration absolutely necessary. Where Bannister Fletcher could get away with a thumbnail perspective sketch, his successors provide photographs, plans, contemporary representations of the building's earlier appearance, and the architect's original designs, where these still exist.

The new books of architectural history tend to consist of a short disquisition of general principles, followed by the demonstration of particular points by means of a body of plates. The norms of this kind of publication are the series of Introductions and Biographies issued by Art and Technics Ltd. Both series have been running for a year or two, and although the volumes are usually too slim to look like really serious history, it is amazing how often one consults them. They are the first popular editions of architectural history in England since the study was revolutionized by the German invaders, the Pevsners and Wittkowers, in the nineteen-thirties, and let it be said now, since no one has said it in public so far, that they are an extremely worthwhile institution.

Not all have been equally good. One or two of the introductions have been a bit superficial, and two have been denounced by ASTRAGAL as rather owlish. These were the two issued this year:—



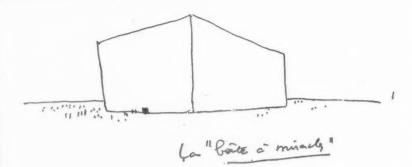
Sketch design for a house shaped like his own initials, IT, by John Thorpe, a typical Mannerist conceit from Marcus Whiffen's Elizabethan and Jacobean Architecture.

Elizabethan and Jacobean* by Marcus Whiffen, and Renaissance† by Dr. Margaret Whinney. Neither of these was such a sparkling display of architectural wit as, for instance, Sir Hugh Casson's Victorian, but both authors, one suspects, have got further into their subjects than Sir Hugh, who struck his a rather glancing blow. In the fields which these two books cover there have been fundamental researches since the German Invasion; our whole picture of English Mannerism, of Inigo Jones, and of the Office of Works from Webb to Vanbrugh has been revised. These are the first popular books to bring forward this material, and are therefore couched in a fairly serious tone because they have to impart, not only new information, but new attitudes of mind. The view of Elizabethan Mannerism advanced by Mr. Whiffen, for instance, seems to be that it was a valid style in its own right, not a hotch-pot of ill-digested influences, and that Inigo Jones, far from clearing away architectural weeds, broke off in full flower a plant which, in a house like Charlton, was beginning to throw up valuable blooms.

On the Biographies side, Mr. Summerson's Sir John Soanet was rather a disappointment. One suspects that in the excitement of being commissioned to write a book about the great eccentric, the man got lost under the buildings, for the sense of personality seems less strong in this volume than in its predecessors-Dorothy Stroud's devoted resurrection of Henry Holland, for instance, or Reginald Turnor's rather startled discovery that Wyatt, for all his faults, was a good architect. Nevertheless, in the absence of any up-to-date books at all on the great spacemanipulator, this small volume is more than welcome. Soane problems still hang over us; his relationship to Continental Neo-Classicism, the sources of his knowledge of Antique and Gothic Structure, the meaning of his spatial conceits, but these are problems improper to a small work, and will no doubt be dealt with in the exhaustive study which one hopes Mr. Summerson is now preparing.

These Art and Technics publications are some of the best things appearing on architecture at the moment. In the hope of their long continuance, may one suggest some further titles. Urgently needed is an Introduction to Art Nouveau, or failing that, biographies of Voysey, Norman Shaw or Mackintosh (since Professor Pevsner's book on the latter is not in English). Can we have English Palladianism lifted out of Prof. Richardson's book on Georgian, and introduced to us by the other Gower Street Prof., Rudolf Wittkower? Can we have biographies of Pugin, Vanbrugh, Sir Charles Barry?

* Art and Technics, 15s. † Art and Technics, 15s. ‡ Art and Technics, 10s. 6d.



Le Corbusier's Magic Box. Of it he says : " The magic box is a cube, with it comes everything that is needful to perform miracles, levitation, manipulation, distraction, etc. The interior of the cube is empty, but your inventive spirit can fill it with everything you dream of." . . . From The Heart of the City.

MORE OR LESS HISTORICAL

Not strictly historical in method or content, but still a monumental contribution to architectural scholarship, Professor Pevsner's Buildings of England, for Penguins, is now well into its stride; the Professor and his staff are engaged in the task of looking at every building in the country, no less. In such a vast undertaking, conducted at the usual jet-propelled Pevsner velocity, there are bound to be a few slips, the method and abbreviations are bound to annoy some people, the stern discipline of not talking about anything but buildings will annoy many more, but if it got no further than it has at the moment, and stopped with the fascinating volume on Greater London,* the Survey would still remain a great achievement, a permanent lesson in application to detail without loss of proportion. Another lightning survey of the past and of our changing attitude towards it was made by Martin S. Briggs in his Goths and Vandals.[†] This study of the preservation, desecration or restoration of ancient buildings from the dissolution of the monasteries to the foundation of SPAB, proved to contain rather a lot of second-hand information, which can be got at elsewhere, and failed to make any particular point, which is a pity when the subject is one which concerns not only æsthetes and historians, but organs of government at all levels.

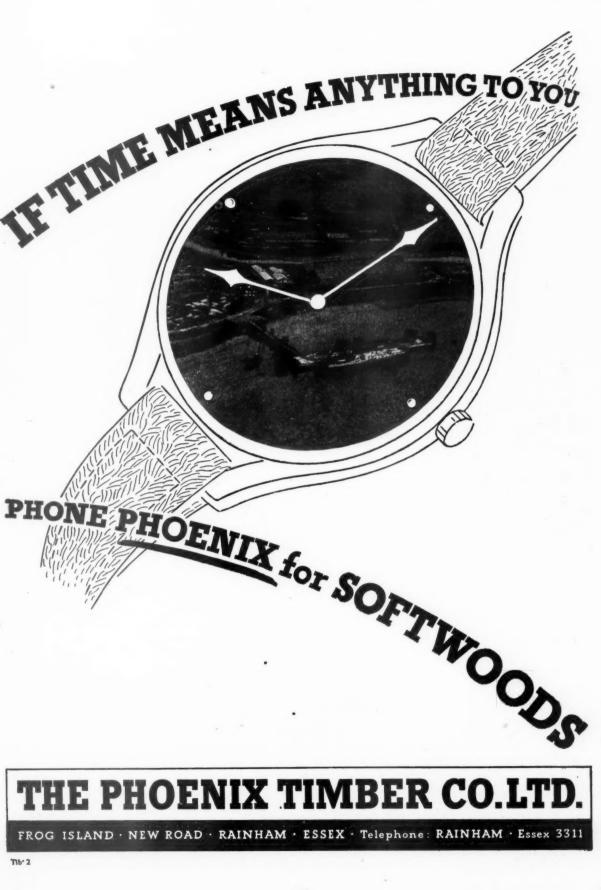
It must seem ungrateful to have grumbled about over half of these books, but the good ones throw the bad ones into even deeper shadow. What we want in 1953 is for someone to write on some major branch of architecture a book as completely wrapped round its subject as Clark and Jones' Indoor Plants and Gardens.[‡] The subject, let us face it, is a fairly trivial one, but this little book, though not quite as attractive as the issue of the Architectural Review from which it was derived, has history, economics, æsthetics, technology and everything else to do with pot plants all crammed

* Penguin Books, 6s. † Constable, 30s. ‡ Architectural Press, 18s.

snugly between two covers. In its small way, with its seductive Gordon Cullen illustrations, it is a model of how the job should be done.

A BOOK FOR 1953

We still await a really cracking good book on the æsthetics of modern architecture. Something small enough to go in every student's pocket, written in compact aphorisms which will lodge in the memory, analysing in the most penetrating way possible the architect's entanglement with techniques and sociology, making its points by means of pungent illustrations. This is, of course, an exact specification of Towards a New Architecture, and Le Corbusier's early masterpiece remains a standard, a model, and without a rival. But by virtue of its isolation and indispensability it has become something of as menace. Unrevised, and daily gaining the respectability of antiquity, it threatens to become a source of modern movement Academicism. Its highly persuasive illustrations are of upright rectangular motorcars, of box-kite aeroplanes, of rather elementary engineering structures; it threatens continually to tie modern architecture back to a technological æsthetic which is thirty years dead, instead of making architecture a technology as advanced as any other. The proof of its pernicious influence are the vintage cars, with their Middle Pointed radiators, which stand outside the offices of architects who could easily afford independently sprung transportation with a reasonable degree of weather protection. In the day of the Jaguar and the Ferrari, the Delta and the Crescent wing, books whose standards are those of the Bignan-Sport and the Farman Goliath are more hindrance than help. Someone must sit down and write, with experience and enthusiasm, a Complete Body of Technological Architecture-or at least try to, for he might easily find that one of the concepts which has been vaporized completely in the Atomic Age, is that of the architect as we have known him, and that, one way or another, would make interesting reading.



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RSA

The Modular Society

The inaugural public meeting of the Modular Society will be held at the Royal Society of Arts, John Adam Street, Adelphi, W.C.2, on Friday, January 23, 1953 at 2.30 p.m.

1953 at 2.30 p.m. This meeting follows the proposal made by Mark Hartland Thomas in his Alfred Bossom lecture "Cheaper Building: The Contribution of Modular Co-ordination" at the Royal Society of Arts on December 10, 1952. The proposal to found the Modular Society was acclaimed by a show of hands at the lecture and has gained wide approval in the technical press.

who will be a satisfy was acclaimed by a show of hands at the lecture and has gained wide approval in the technical press. The object of the new society will be to contribute towards lowering the cost of building by co-ordinating the dimensions of materials, components and fittings on a modular basis.

The Modular Society will afford a common meeting ground for architects and other technicians, contractors and manufacturers to pool their experience in modular planning in order to solve some of the difficult problems still outstanding and to extend the vocabulary of modular components available to designers over the whole range of building construction (brickwork included) instead, as at present, being chiefly limited to a small number of separate proprietary systems.

nents available to designers over the whole range of building construction (brickwork included) instead, as at present, being chiefly limited to a small number of separate proprietary systems. In this way the Modular Society will supplement, by direct industrial experience, any government research work that may be initiated under DSIR, and the study of modular planning already under way at the BSI. The society is not likely itself to engage in research except to a limited extent in special cases.

CONFERENCE Application Date Deferred

Applications for the Conference on Tropical Architecture to be held next Easter (see JOURNAL for December 18) may be sent at any time before the end of this month.

RIBA

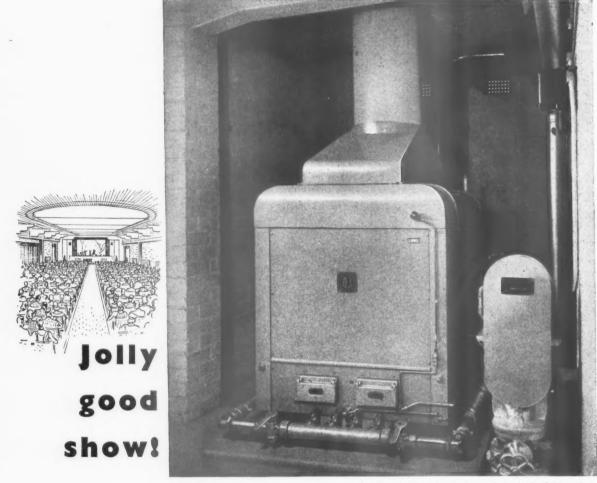
Prizes and Studentships

The results of the various RIBA competitions for 1953 are as follows:— The RIBA Intermediate Design Prize: A Certificate and £100 for the Study of Contemporary Architecture in Europe. Subject: "A Railway Terminal in a Small Provincial Town." M. E. Rutledge (Student RIBA),

of London. (School of Architecture, The Polytechnic, Regent Street, London.) The Victory Scholarship: A Silver Medal and Victory Scholarship: A Silver Medal and £120 for the Advancement of Architectural Education. Subject: "An Hotel for Car Ferry Passengers at Dover." Not awarded. Certificates of honourable mention awarded to:--F. H. Brown (Student RIBA), of London. (School of Architecture, The Poly-technic. certificate of honourable mention to:-John Brandon-Jones, A.A.DIPL, A.R.I.B.A., of London. (AA School of Architecture.) The Owen Jones Studentship: A Certificate and £100. For the improvement and cultiva-tion of knowledge of the successful applition of knowledge of the successful appli-cation of colour as a means of architec-tural expression. Awarded to J. A. Wells-Thorpe (Student RIBA), of Brighton. (De-partment of Architecture, Brighton College of Arts & Crafts.) The Arthur Cates Prize: A Certificate and £80. For a study of the contemporary development of Domes to take the form of a critical essay. Awarded to Gordon Graham, DIP.ARCH (NOTTM.), A.R.I.B.A., of Nottingham. (School of Architecture, Nottingham. College of Art.) The Banister Fletcher Silver Medal and £26. 5s. for the Study of History of Archi-tecture. Subject: "Farm Buildings of any tecture. Subject: "Farm Buildings of Archi-county or district before 1837." Awarded to G. T. West (Student RIBA), of Croydon, county or district before 1837." Awarded to G. T. West (Student RIBA), of Croydon, Surrey. (Bartlett School of Architecture, University of London.) A certificate of honourable mention was awarded to J. B. Weller, of Wolverhampton. (Birmingham School of Architecture.) The Alfred Bossom Research Fellowships £250: For Post Graduate Research. Awarded to E. D. Mills, F.R.I.B.A., of London. (School of Architecture, The Polytechnic, Regent Street, London.) The Neale Bursary: A Certificate and £100 for the Measurement of Old Buildings. Awarded to R. T. Clough, DIP.ARCH (LEEDS), A.R.I.B.A., of Keighley, Yorks. (Leeds School of Architecture.) The Hunt Bursary: A Certificate and £75 for the Study of Housing and Town Plan-ning. Awarded to E. H. Jamilly, DIP.ARCH (THE POLYTECHNIC), A.R.I.B.A., of London. (School of Architecture, The Polytechnic, Regent Street, London.) The Athens Bursary: £125 for Study at the British

School at Athens. Awarded to Ralph Cowan, A.M.T.P.I., A.R.I.B.A., of Edinburgh. (School of Architecture, Edinburgh College of Art.) The Rome Scholarship in Architecture, 1952. £400 per annum for two or three ture, 1952. £400 per annum for two or three years' study and research at the British School at Rome. Offered by the RIBA and awarded by the Faculty of Architecture of the British School at Rome. Awarded to D. I. Black, D.A. (EDIN.), A.R.I.B.A., of Edin-burgh. (School of Architecture, Edin-burgh College of Art.) The Ashpitel Prize, 1952. A prize of books, value £20 awarded to the candidate who, taking the final examination to qualify as an Asso final examination to qualify as an Assofinal examination to qualify as an Asso-ciate, shall most highly distinguish himself among the candidates in the final examina-tion of the year. Award to be announced later. The RIBA Silver Medal and £10 in Books for Students of Schools of Architec-ture recognized for Exemption from the Final Examination. Awarded to G. A. MacNab, (Student RIBA), of Aberdeen. (The School of Architecture, Robert Gordons Technical College Grays School (The School of Architecture, Robert Gordons Technical College, Grays School of Art, Aberdeen.) The RIBA Bronze Medal and £10 in Books for Students of Schools of Architecure Recognized for Ex-emption from the Intermediate Examinaemption from the Intermediate Examina-tion. Awarded to A. D. Bell (Student RIBA), of Dundee. (School of Architecture, Dundee College of Art.) Certificates of honourable mention were awarded to T.H. Duncan, of Scotland. (School of Architec-ture, Edinburgh College of Art.) K. G. A. Feakes, of Reading. (Oxford School of Architecture.) The Archibald Dawnay Scholarships 1952. Three Scholarships of 600 each for the Advanced Study of Con-struction. Scholarships awarded to K. G. A. Feakes of Reading. (Oxford School of struction. Scholarships awarded to K. G. A. Feakes of Reading. (Oxford School of Architecture.) N. R. Grimwade of Lon-don. (AA School of Architecture), and J. D. Robertson of Scotland. (School of Archi-tecture, Edinburgh College of Art.) The *RIBA Henry Jarvis Studentship at the* School of Architecture, The Architectural Association, 1952. £50. Awarded to P. Matthews (Student RIBA), of Essex. The *RIBA Howard Colls Travelling Studentship* RIBA Howard Colls Travelling Studentship at the Architectural Association 1952, £15 15s. Awarded to K. R. Darby of Suffolk. The RIBA Donaldson Medal at the Bartlett School of Architecture, Univer-sity of London, 1952. Awarded to C. W. Arnold (Student RIBA), of London, S.W.13. The RIBA Anderson and Webb Scholarship at the School of Architecture, Cambridge University: A Certificate and £55. Awarded to J. C. Newberry of Cambridge. The RIBA Prize for Art Schools and Technical





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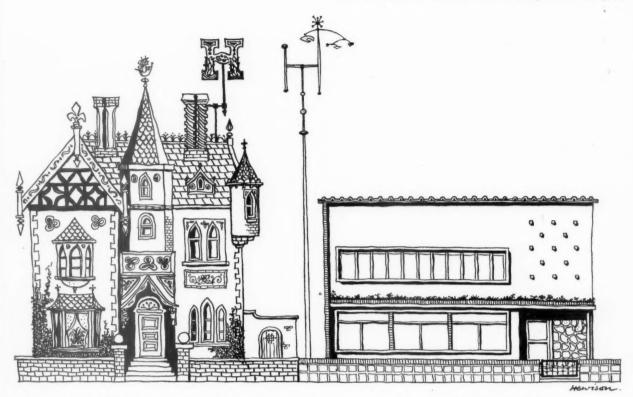


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Institutions with Facilities for the Instruction of Intending Architects (£10 in Books). Not awarded. The RIBA Prizes for Public and Secondary Schools. Prizes of a total value of £10 108. Offered for essay of not more than 1,000 words, or for sketches or scale drawings of a building or part of a building. The prizes are offered for competition between boys and girls in public and secondary schools. Awarded as follows: — Essays. (1) A prize of £2 2s. to D. R. Bennetts of Manchester Grammar School, for his essay on Middleton Parish Church. (2) A prize of £2 2s. to Geoffrey Holland of Manchester Grammar School, for his essay on the Church of St. Peter, Prestbury, Cheshire. Sketches. A prize of £4 4s. to I. McNab of Derby Grammar School, for his drawing of Wollaton Hall, Notts. (2) A prize of £2 2s. to J. G. Rushman of Northampton Grammar School, for his drawings of Hardwick Church, Northants. The competition drawings (with the exception of those submitted in competition for Students of Schools of Architecture, The RIBA Bronze and Silver Medals for Students of Schools of Architecture recognized for exemption from the RIBA Examinations, The Hunt Bursary, The Neale Bursary, The RIBA Prize for Art Schools and Technical Institutions, and The Archibald Dawnay Scholarships) will be on exhibition at the RIBA, 66, Portland Place, London, W.1, until February 4, between 10 a.m. and 7 p.m.; Saturdays 10 a.m. and 5 p.m. (Sundays excluded).

HOUSING

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Progress in November

The number of permanent houses completed in Great Britain during November was 22,143, compared with 17,819 in November, 1951. In the first eleven months of 1952, 216,527 permanent houses were completed compared with 175,509 in the same period of 1951. ARCUK

Advice to Associates on Architects' Conduct

The following letter has been sent by Pembroke Wicks, registrar of ARCUK, to the County Council Association, Urban District Councils Association, Association of Municipal Corporations. "The Architects Registration Council, who

"The Architects Registration Council, who are responsible under Section 7 of the Architects Registration Act, 1931, for maintaining a correct standard of conduct in the architectural profession, will be much obliged if you will draw the attention of your members to the following provision in the Code of Professional conduct issued for the guidance of architects:—

The growth of an architect's practice should depend on merit. He must not advertise or tout for business or allow any member of his staff so to do. Nor may he (save to members of his staff) give or offer remuneration, or other consideration for the introduction of clients or of work."

"Any architect who writes to a local authority offering his services to the local authority, or asking that his name be placed on a list or panel of architects to whom work may be entrusted, should be advised to apply to one of the following professional bodies:—Any local Architectural Society; the RIBA; the RIAS; the RSUA; the IAAS; the FAS; the AA: the ABT; the IRA; who will take note of his application and take such action by way of recommendation or otherwise as they think fit.

"There is no objection to an architect replying to an advertisement issued by a local authority inviting architects to offer their services, nor is there any objection to a direct approach to a local authority by persons, whether registered as architects or not, who desire to be employed as assistants under the architect to the authority."

COMPETITION

Outdoor Seats

Manufacturers of outdoor seats are invited to send in prototypes or mock-ups of new designs to the COID by Thursday, April 30. The sponsors—the COID and Birmingham Corporation—will award diplomas for the best designs and will show all entries at a public exhibition in London. (No prizes will be offered.)

The competition will be judged by:— Herbert, J. Manzoni, C.B.E., city engineer and surveyor, City of Birmingham, G. E. E. Ross, general manager, parks department, City of Birmingham, A. G. Sheppard Fidler, city architect, City of Birmingham, Brenda Colvin, president of ILA, Gordon Cullen, of the Architectural Review, Basil Spence, o.B.E., Gordon Russell, C.B.E., Director COID, and Mark Hartland Thomas, o.B.E., chief industrial officer, COID.

Chief industrial officer, COID. Further details and rules of the competition can be obtained from "Outdoor Seats Competition," COID, Tilbury House, Petty France, S.W.1. Manufacturers should write stating their intention to compete before February 14. All entries must be sent in by April 30.

SIR AMBROSE HEAL

Retirement at Eighty

Sir Ambrose Heal, who celebrated his 80th birthday last September, has announced that on January 31 he will resign the chairmanship of Heal & Son Ltd., having completed 60 years' active service with the firm. He will not be severing his connection with the firm, which was founded by his great-grandfather, as he will continue his directorship and will be known as "Head of the Business." Sir Ambrose Heal's elder son, Anthony S. Heal, will become the new chairman of the board of directors.

114] THE ARCHITECTS' JOURNAL for January 15, 1953

Sir Ambrose, who was born in 1872, was educated at Marlborough and then spent some time in France. In 1890 he was apprenticed to Messrs. Plucknett, the cabinet makers of Warwick from whom he received a thorough training in all branches of cabinet work. In 1893 he began work at Heal's. He started in the mattress-making shop, where he mastered the family art of making good bedding, which has been handed down from father to son since 1810. In 1895 he started designing simple furniture, and in 1897 he introduced his first wooden bedsteads—a great innovation at a time when the iron and brass beds were in vogue. In 1898 he was made a partner in the family firm of Heal & Son, and continued to design and produce furniture. One notable achievement was the winning of a silver medal at the 1900 Paris Exhibition with a specially designed bedroom suite, part of which has been on show at the recent "Victorian and Edwardian Decorative Arts" Exhibition, at the Victoria and Albert Museum. In 1907 Heal & Son was formed into a limited liability company and Ambrose Heal became one of its first directors. After the death of his father in 1913, he was elected chairman of Heal & Son, and has continued to be active in that capacity until the present day.

In 1915 Sir Ambrose helped to found the Design and Industries Association, and in 1933 he received a knighthood for his services to Industrial Art. He was elected a Royal Designer in Industry in 1939.

Sir Ambrose Heal is also well-known for his collection of London "Tradesmen's Cards," and has published a book on the sub-ject. He has also written "English Writing Masters," "London Goldsmiths," and Signboards of London Shops."

Mr. Anthony S. Heal, the new chairman of was born in 1907. He joined the firm in 1929, and was made a director in 1936.

COMPETITION

A "News Chronicle" House

Last Monday the News Chronicle Last Monday the news chronicle announced that they intended to hold a com-petition for house designs. The RIBA has given its approval to the newspaper's plan to invite architects to design one- and twostorey houses with a floor area not greater than 1,000 sq. ft. The five best designs, whose architects will receive equal prizes, will be published in the newspaper together with five architect-designed houses based on readers' ideas of " " dream-house."

Readers will then be asked to say which of these houses they would prefer to live in. A "panel of home experts" will make the final judgment and the winning reader will get the house of his choice. More details of the five-winner competition

for architects will be published later.



A Holiday in Norway via Copenhagen. Eric Jarrett. 34, Bedford Square, W.C.1. (Spon-sor, AA.) 6 p.m. JANUARY 14 Jarrett. JANUARY 14

The Modern American Factory Allen. RIBA. 6 p.m. J W. A **JANUARY 20**

The Paddington Scheme. Discussion led by Denis Lasdun. ICA, Dover Street, W.I. 8.30 p.m. JANUARY 20

Joint Practice Arbitration with the Institute of Arbitrators. At Square, W.C.1. 6.15 p.m. At AA, 34, Bedford **JANUARY 21**

The English Contribution to Planning. Pro-fessor Nikolaus Pevsner. Planning Centre, 28, King Street, London, W.C.2. 6.30 p.m. JANUARY 22

Inaugural Public Meeting of the Modular Society. At RSA, John Adam Street, Adelphi, W.C.2. 2.30 p.m. JANUARY 23

The Trend of Education in the Building In-dustry. D. E. Woodbine Parish. AA, 34, Bedford Square, W.C.1. 8 p.m. JANUARY 28

Announcements

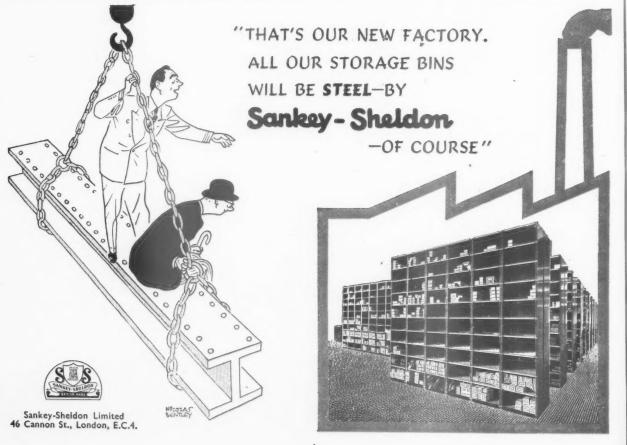
Sir Thomas Bennett, Morris L. Winslade, Philip Bennett and W. Bonham Galloway have taken George W. Bowes, A.R.I.B.A., into partnership. The firm will continue to pracpartnership. The firm will continue to prac-tice as T. P. Bennett & Son, at 43, Blooms-bury Square, London, W.C.1.

Kenneth Anns, F.R.I.B.A., of 1, Lincoln's Inn Fields, W.C.2, has opened a branch office at 1, Church Terrace, Richmond, Surrey, where he will be pleased to receive trade catalogues.

Eric C. Wilkie, A.R.I.C.S., A.I.A.S., Chartered Quantity Surveyor, of 50, Greenway Avenue, Taunton, Telephone: Taunton 5300, has recently started a practice and would be pleased to receive trade catalogues, etc.

F. L. Barrow, M.SC., A.M.I.C.E., M.I.STRUCT.E., F.R.SAN.L, consulting engineer for plumbing and sanitation, has now removed to 168, Victoria Street, London, S.W.1 (Tel: Victoria 1705).

W. Strachan, M.A., LL.B., has been appointed Secretary of the National Federation of Terrazzo-Mosaic Specialists, from January 1, 1953, in succession to James Denver, M.B.E., who has retired. The address is now Queen's House, Leicester Square, London, W.C.2.



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THE ARCHITECTS' JOURNAL for January 15, 1953

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Its three-ported thermostatic Blending Valve is under the master control of a second thermostat located outdoors. Variations in the temperature of flow from the Blending Valve to the heating system are made directly by the outdoor thermostat in anticipation of the effect indoors of any external temperature change. Thus:

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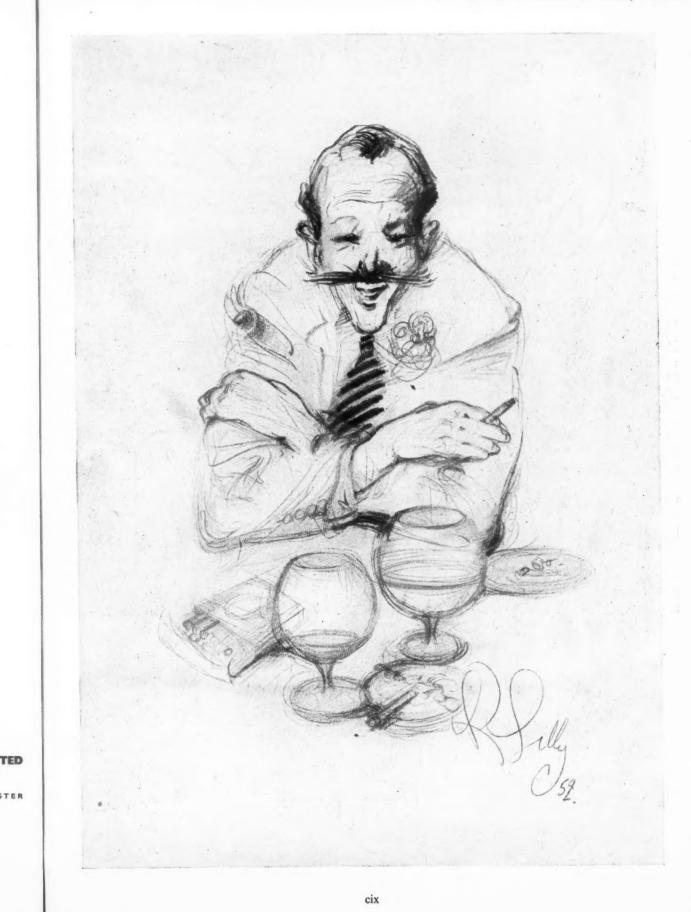
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THE ARCHITECTS' JOURNAL for January 15, 1953

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Information

Gas in the design for living

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



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



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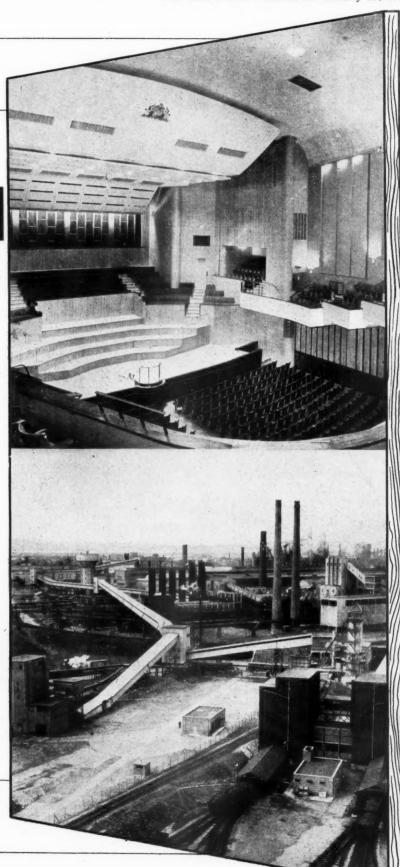
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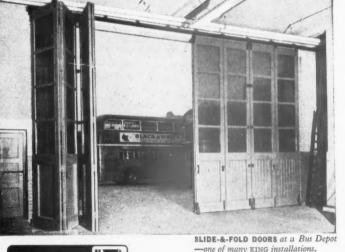
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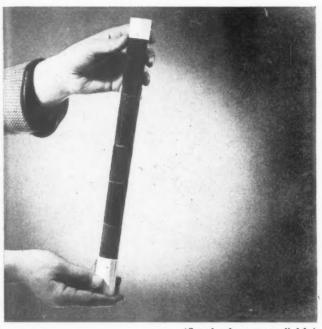
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Full descriptive literature on request

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(Sample tube patent applied for)

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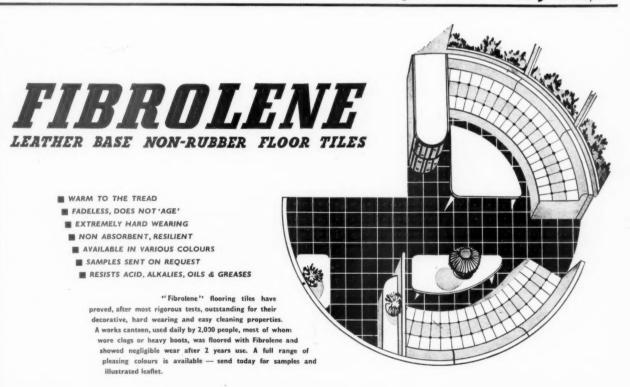
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= 264.6 cu. ft. per hr. = 1643.4 cu. ft. per hr. or 86.1%



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BEFORE insulation (Desirable standard 0.20) = 0.43 AFTER insulation by I" bitumenised glass silk = 0.13

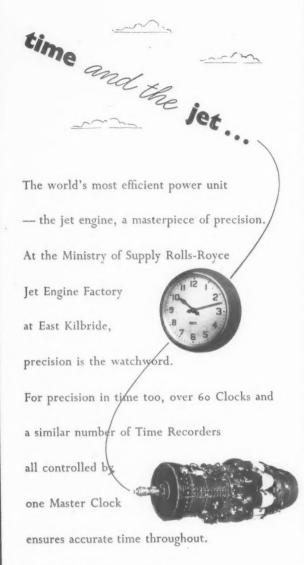
PREVENTION achieved

= 0.30 or 69.7%

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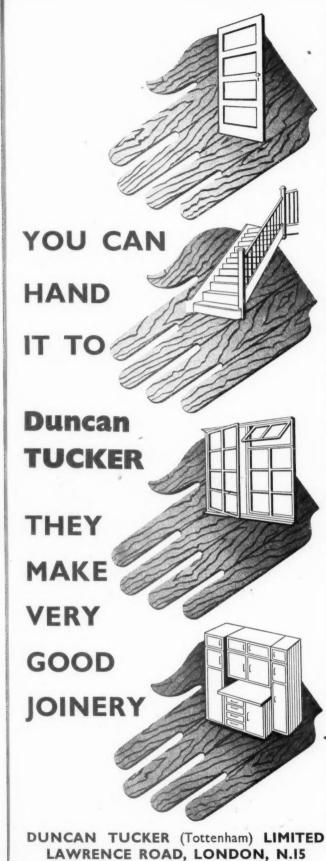
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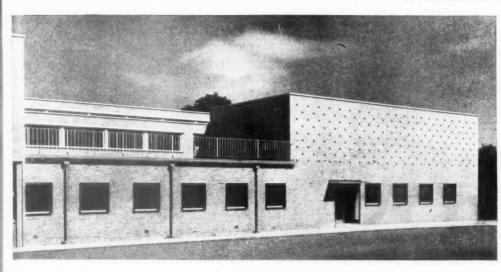
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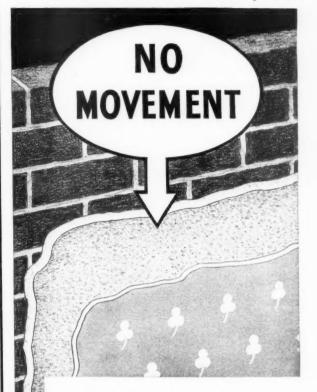
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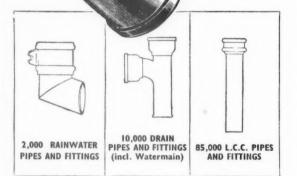


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- ▶ In 18 attractive colours, also 6 special Roofing Shades for One-Coat Painting Please write for descriptive leaflet, A(13)



View of a pumping station in Hertfordshire, where Tretolin was used on the Engine House, Workshop and several other ancillary buildings

Wise painters use

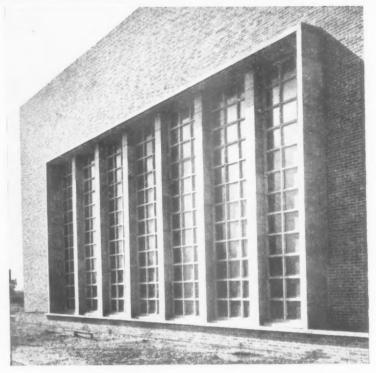


A Window in GLASCRETE

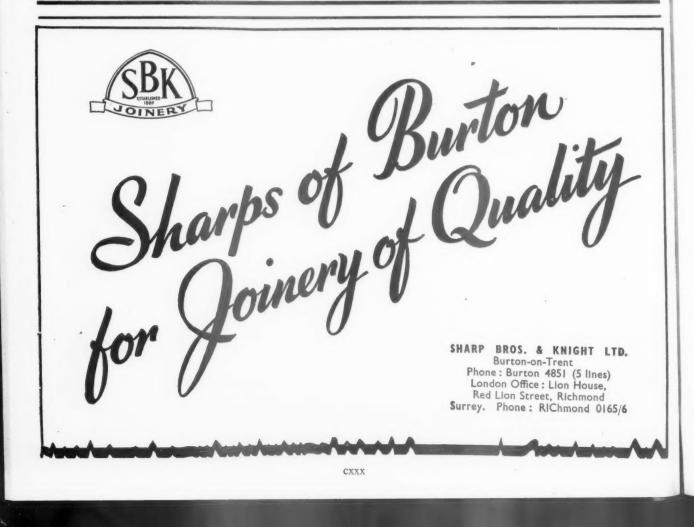
Reinforced Concrete and Glass

This is one of several windows installed at an important factory in Lancashire. Whilst it forms an outstanding architectural feature it provides excellent interior lighting. The whole of the projecting surround and mullions were supplied and fixed by us in addition to our standard Grid Construction Type 603 (squares $2' \circ'' \times 2' \circ''$)





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through sensitive electric detectors directly linked by wire with the indicator panel in the Fire Station.

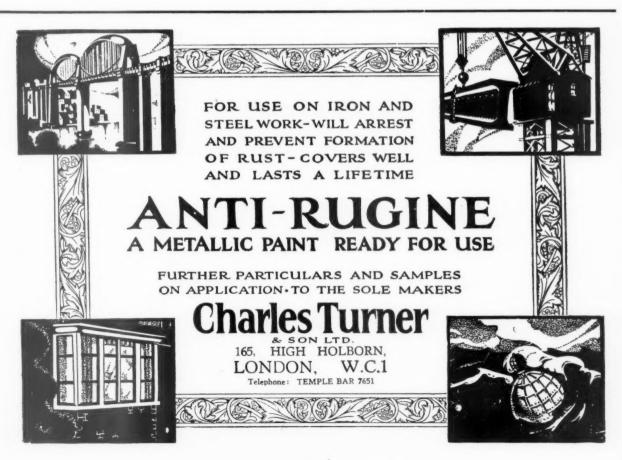
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NEW CONCRETE must be clean, dry, dense and strong (porous aggregates should be avoided), a rough or ribbed surface is necessary and should be free of cement scum. Sand and cement screed is not essential, but if required should consist of I part English Portland cement and 3 parts clean, sharp sand and laid not less than $\frac{3}{4}$ in. thick. All float or rule marks should be left to form key. Minimum thickness of "LIOTEX" $\frac{1}{2}$ in.

BOARDED FOUNDATIONS. All boards must be nailed securely to joists and any weak boards cut out and made good. Where time will permit, "LIOTEX" should be laid in two layers— $\frac{1}{2}$ in. bottom layer and $\frac{1}{4}$ in. top layer—with lin. galvanised wire netting in between the layers to form a reinforcement. Where time will not permit "LIOTEX" may be laid $\frac{3}{6}$ in, thick with expanded metal securely nailed to the boards.



BOARDED FOUNDATIO

FLAGSTONE FOUNDATIONS should be well hacked and joints raked out to form key ready to receive "LIOTEX " in two coats, $\frac{1}{2}$ in. bottom layer and $\frac{1}{4}$ in. top layer.

GENERAL INFORMATION

- New concrete should be at least 14 days old before "LIOTEX" is laid, and any pipes coming through the concrete should have sleeve pipes painted with two coats of RED LEAD or BITUMINOUS PAINT.
 Old concrete or cement screed should be sound and solid and, if smooth, well hacked to form key.
 Wood skirting should be fixed after "LIOTEX" is laid; lift is fixed beforehand, the underside of the skirting should be slightly lower than the specified thickness of the "LIOTEX" in order to make a tight joint between the two materials.
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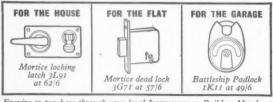
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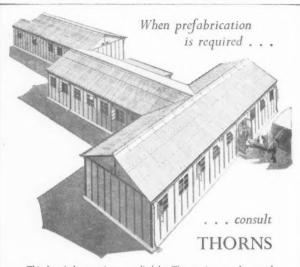


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CLASSIFIED ADVERTISEMENTS

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

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

Public and Official Announcements 25s. per inch; each additional line, 2s

25. per inch: each additional line, 2s. The engagement of persons answering these advertisements must be made through a Local Office of the Ministry of Labour or a Scheduled Employment Agency if the applicant is a man-aged 18-64 inclusive or a woman aged 18-69 inclusive unless he or she, or the employment, is excepted from the provisions of the Notification of Vacancies Order, 1952. LONDON COUNTY COUNCIL. Vacancies in Architect's Dept.; Historic Buildings Section, for two ARCHITECTS, Grade II (657 105,-£1.002); both with specialised knowledge of English architectural and decorative styles of all periods, for work connected with buildings of architectural and historic (1) With literary experience for descriptive recording and preservation; (2) With experience in restoration work for supervision of maintenance and repair. Application forms, for return by 7th February, from Architect, AR/EK/HRB/3 County Hall, SE.1. (4). BOROUGH OF HEMEL HEMPSTEAD

 Application forms, for return by 7th February, from Architect. AR/EK/HRB/3 County Hall. SEL. (4).
 8011

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 JUNIOR ARCHTECTURAL ASSISTANT- GRADE A.P.T., III.

 Applications are invited for the appointment of a Junior Architectural Assistant, in the Borough and Water Engineer's Department, at a salary in accordance with A.P.T. Grade III (£255-£570).

 Candidates should have passed the Intermediate Examination of the R.I.B.A., or other approved examinations of Service from time to time in force. and to the passing of a medical examination; and will be terminable by one month's notice in writing on either side.

 Applications, stating age, education, qualifica-tions, present and previous appointments, and details of experience, together with the names of three persons to whom reference can be made, should be submitted to Mr. A. H. Urner, A.M.I.C.E., Borough and Water Engineer, Market Square, Hemel Hempstead, and should be received not later than Monday 2nd February, 1955. Can-vassing will disquality, and applicants must state whether to their knowledge they are related to any member of the Council. C. W. G. T. KIRK. Town Clerk.

 Town Clerk. 29th December, 1952.
 7969

 COUNTY ROROUGH OF MIDDLESBROUGH EDUCATION COMMITTEE.

Town Hall, Heiner Heinpstead, Herts. 7969
 29th December, 1952. 7969
 COUNTY ROROUGH OF MIDDLESBROUGH EDUCATION COMMITTEE. ASSISTANT ARCHITECT.
 Assistant Architect. Grade A.P.T. VII. required in the Education Offices. (Education Architect : P. R. Middleton, Dipl. Arch. A.R.I.B.A.). The Building Programme in hand offers excellent opportunities in the design and construction of medern school buildings. Forms of application and conditions of service obtainable from the Director of Education, Education Offices, Woodlands Road, Middles-brough, to whom completed forms should be returned not later than 31st January, 1953.

8009

Town Hall, Leyton, E.10. 900 BOROUGH OF HESTON AND ISLEWORTH, APPOINTMENT OF ASSISTANT BUILDING UNSPECTOR. Applications are invited for the above-mentioned appointment in the Borough Engineer and Surveyor's Department. The salary (£555 by £15 to £660, plus London Weighting £10-£30) and conditions of service attaching to the position are generally in accordance with Grade A.P.T.

IV of the National Scheme for Local Authorities Administrative, Professional, Technical and Clerical services. The successful candidate will be required to pass a medical examination. Candidates must have a good knowledge of practical building construction in all branches and the administration of building bye-laws and associated regulations. They must also be com-petent to undertake surveys of factories and the preparation of plans in connection with the issue of certificates under Section 34 of the Factories Act, 1937.

of certificates under Section 34 of the Factories Act, 1937. The possession of one or more of the following examination qualifications will be considered an advantage:-The Institution of Structural Engineers (Assoc. Membership), Pest Higher National Certificate, (Advanced Theory of Structure), Institution of Municipal Engineers (Building Inspectors), the Royal Institute of British Architects (Building Surveyors). A car allowance of £100 p.a. is at present paid by the Borough Council. The Council is unable to assist with housing accommodation. Applications on forms to be obtained from the Borough Engineer and Surveyor, 28, Lampton Road, Hounslow, Middlesex, must be returned to him in envelopes endorsed "Assistant Building Inspector" by noon on Wednesday, 28th January, 1955.

HAROLD SWANN. Town Clerk. 8015

Town Clerk. ARCHITECTURAL ASSISTANT. APDIcations are invited for the appointment of an Architectural Assistant on the permanent staff of the City Architect, at a salary in accordance with Grade V of the National Joint Council Scale (between 4555 and 2645 per annum). The Council is prepared to allocate a house to the successful candidate if required. A contribu-tion will be made towards removal expenses. The appointment will be terminable by one menth's notice on either side, and is subject to the provisions of the Local Government Super-annuation Act, 1937, to the passing of a medical examination, and to the National Joint Council's Scheme of Conditions of Service. Canvassing in any form will disqualify and applicants must disclose relationship, if any, to a member or senior officer of the Council. Applications endorsed "Architectural Assistant" stafing age, training, present and previous appointments and experience, and the names and deresses of two referees, must be delivered to the undersigned not later than the 2nd February. D. B. MARTIN-JONES.

D. B. MARTIN-JONES, Town Clerk.

32. Claypath, Durham. COUNTY BOROUGH OF READING. BOROUGH ARCHITECT'S DEPARTMENT. Applications are invited for the appointment of an ARCHITECTURAL ASSISTANT, A.P.T. Grade I (2465-e15-e510). Applications should be received by the Borongh Architect. Town Hall. Reading. by Wednesday. the 28th January, 1953. from whom the Applica-tion Forms can now be obtained. G. F. DARLOW, Town Clerk.

wn Hall, Reading, 15th January, 1953

Town Hall, Reading. 15th January, 1953. IONDON ELECTRICITY BOARD. ARCHITECTURAL DRAUGHTSMAN. Applications are invited for the above position in the Architect's Section of the Chief Engineer's Denartment in Central London. Applicants should be neat draughtsmen and preferably have had several years' experience in an architect's office. The post is graded under Schedule "D" of the National Joint Board agreement as Grade 6 -C458 to £595 78. 0d. per annum, inclusive of London Allowance. Application forms obtainable from Establish-ments Officer. 46. New Broad Street, E.C.2. to be returned completed by 27th January, 1953. Please enclose addressed foolscap envelope and quote ref. : V/155/A. on all correspondence. 7981 HUYTON-WITH.RORY URBAN DISTRICT COUNCIL. APPOINTMENT OF HINIOR QUANTITY Surveyor on the established staff. Salary in accordance with A.P.T. Grade HI/IV, E25 by £15 to £575. £555 by £15 to £000, accord-ing to £002 first board preference will be accord ling to be 575. £555 by £15 to 2000, accord-ing to experience and qualifications. The Local Authority and preference will be prior to candidates who have passed or are pre-paring to the Intermediate Examinations of the art of the Intermediate Examinations of the follow.

paring for the Intermediate Examinations of the R.I.C.S. The appointment will be subject to the follow-ing (1) the National Scheme of Conditions of Service. (2) Provisions of the Local Government Superannuation Act. (3) the Dassing of a Medical Examination. (4) One calendar month's notice on

Examination, (4) One cannot married or either side. Applications stating age, whether married or single, with details of nualifications and evperience should be accompanied by the names and addresses of two referees and should reach the undersigned not later than 10 a.m. on the 24th January, 1953. Canvassing disqualifies. H. E. H. LAWTON. Clerk of the Council.

8007

Council Offices. Derby Road, Huyton. 8th January, 1953.

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W. W. RUFF, Clerk of the Council.

County Hall, Kingston-upon-Thames.

 County Hall, Kinsston-upon-Thannes.
 8001

 BOROUGH OF WIDNES.
 BOROUGH ARCHITECT'S DEPARTMENT.

 Applications are trivited for the appointment of an ARCHITECTURAL ASSISTANT, at a salary in accordance with A.P.T., Grade IV, of the National Scale of Salaries, commencing at the minimum of the grade.

 Applications are trivited for the appointment of an architectural office for at least two years subsequent to having passed the Intermediate Examination.

 The appointment will be subject to the National Scheme of Conditions of Service as adopted by the Council, and to the Local Government Superannuation Act. October, 1937, and to the successful candidate passing a medical examination.

 Applications, stain full particulars of age.

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 Town Hall, Widnes.

 11th December, 1952.

Town Hall, Widnes. 11th December, 1952.

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SURVEYOR, A.P.T. Division Grade VIII (£760– 5855). (b) SENIOR ASSISTANT ARCHITECT. A.P.T. Division, Grade VII (£710–£785). Candidates for appointment (a) must be theroughly experienced in the preparation of Bills of Quantities, Specifications and Estimates for Housing. Flats and Building work of a general character, and the settlement of Final Accounts, etc. In addition, the post requires a surveyor capable of assisting in the supervision of the Quantity Surveyor's Section under the direction of the Contracts Officer and Surveyor. Preference will be given to Professional Associates of the Royal Institution of Chartered Surveyors.

Surveyors, and Royal Institute of Should be Candidates for appointment (b) should be Associates of the Royal Institute of British Architects and must have had considerable experience of design and construction of large blocks of flats. The appointments will be subject to the National Conditions of Service as adopted by the City Council, to the provisions of the Local Government Superannuation Act. 1937. and (0 one month's notice on either side. Successful candidates will be required to pass a medical examination.

Applications stating position applied for, age, arguitations, stating position applied for, age, particulars of training, qualifications, experience, present and past appointments. together with copies of two recent testimonials or the names and addresses of two persons to whom reference may be made, should be addressed to George Kenyon, A.R.I.B.A., M.T.P.I., City Architeck. 18. Cloth Markét, Newcastie-upon-Tyne, 1, not later than Saturday, 31st January, 1953, JOHN ATKINSON, Town Clerk.

Town Hall. Newcastle-upon-Tyne,1. 5th January, 1953.

5th January, 1953. 7994 COUNTY FOROUGH OF WEST HARTLEPOOL BOROUGH ARCHITECT'S DEPARTMENT. APPOINTMENT OF ASSISTANT QUANTITY SURVEYOR. Applications are invited for the position of Assistant Quantity Surveyor, in the Borough Architect's Department, at a salary in accordance with Grade A.P.T., II (£495×£15-£540 per annum).

with Grade A.P.T., II ($\pounds 495 \times \pounds 15 - \pounds 540$ per annum). The appointment is subject to the scheme of Conditions of Service issued by the National Joint Council for Local Authorities' Administrative. Professional. Technical and Clerical services, with the exception of paragraph 39 thereof. The appointment will also be subject to the Local

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Government Superannuation Acts, and the successful applicant will be required to pass a medical examination. The appointment will be subject to one month's notice in writing on either

Subject to due maximum age, training and experi-Applications, stating age, training and experi-ence accompanied by not more than three recent testimonials, should be submitted to the Borough Architect, Municipal Buildings, West Hartlepool, not later than Monday, 2nd February, 1953. ERIC J. WAGGOTT, Town Clerk.

ERIC J. WAGGOTT. Town Clerk's Office. Municipal Buildings, West Hartlepool. 8th January, 1953. NATIONAL COAL BOARD-SOUTH WESTERN DIVISION. Applications are invited for the post of ARCHITECTURAL ASSISTANT, Grade I, in the Divisional Architect's Branch of the National Coal and South Western Division, Cardiff. The salary will be at the rate of £525 by 225 to £550 for male, and £420 by £20 to £520 for female, and the post is superannuable. Applications and have had at least three years' subsequent experience and be able to prepare sketch plans, working drawings and details. Applications, in writing, stating age, education, qualifications and details present appointment and salary, and giving the names of two pro-fessional referees, should be submitted within 14 days of the date of publication of this advertise-ment to the Divisional Establishment Officer, National Coal Board, South Western Division, Cambrian Buildings, Mount Stuart Square, Cardiff. NEW TOWN OF CWMERAN

Cardiff. 8018 NEW TOWN OF CWMBRAN (MONMOUTHSHIRE). APPOINTMENT OF JUNIOR ASSISTANT ARCHITECT. Applications are invited for the above post which carries a salary range of 450, rising by increments of £25 to £550 per annum. The com-mencing salary will be in accordance with the qualificationa and experience of the successful candidate.

qualifications and experience of the successful candidate. Applicants should be Graduate Architects, or have completed a satisfactory period of Profes-sional Training. The appointment is superannuable under either the Local Government Superannuation Act, 1937, or the New Towns Superannuation Act, 1946, and for this purpose the successful applicant will be required to furnish a medical certificate of fitness.

tness. Applications stating age, experience, details of resent and former employment (together with pplicable salaries) and the names and addresses I two referees must reach the undersigned by he 25th January, 1953. Envelopes should be endorsed "Junior richitect."

Architect." Architect." J. C. P. WEST, A.R.I.B.A., A.M.T.P.I., *Chief Architect.* 7995 Victoria Street. Cwmbran, Mon. 7995

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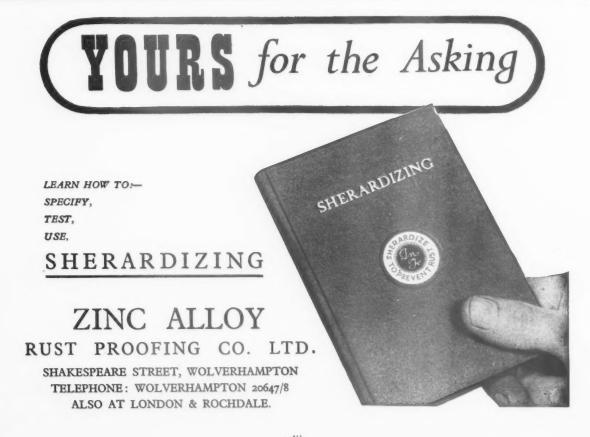
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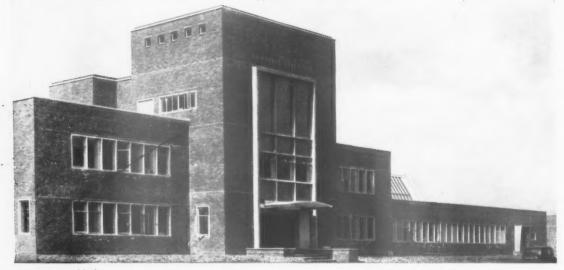
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