

The Architects' JOURNAL for AUGUST 27, 1959

# THE ARCHITECTS' JOURNAL



## standard contents

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

## NEWS and COMMENT

*Astragal's Notes and Topics*

*Letters*

*News*

*Diary*

*Criticism*

## TECHNICAL SECTION

*Information Sheets*

*Information Centre*

*Current Technique*

*Working Details*

*Questions and Answers*

*Prices*

*The Industry*

## CURRENT BUILDING

*Major Buildings described:*

*Details of Planning, Construction,*

*Finishes and Costs*

*Buildings in the News*

*Building Costs Analysed*

*Architectural Appointments*

*Wanted and Vacant*

No. 3358]

[Vol. 130

THE ARCHITECTURAL PRESS

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'Phone: Whitehall 0611

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Registered as a Newspaper.

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

AA	Architectural Association, 34/6, Bedford Square, W.C.1.	Museum 0974
AAI	Association of Art Institutions. Secy.: W. L. Stevenson, College of Art, Hope Street, Liverpool 1.	Royal 1826
ABS	Architects' Benevolent Society. 66, Portland Place, W.1.	Langham 5533
ABT	Association of Building Technicians. 1, Ashley Place, S.W.1.	Victoria 0447-8
ACGB	Arts Council of Great Britain. 4, St. James's Square, S.W.1.	Whitehall 9737
ADA	Aluminium Development Association. 33, Grosvenor Street, W.1.	Mayfair 7501/8
ARCUK	Architects' Registration Council. 68, Portland Place, W.1.	Langham 5861
BAE	Board of Architectural Education. 66, Portland Place, W.1.	Langham 5721
BC	Building Centre, 26, Store Street, Tottenham Court Road, W.C.1.	Museum 5400
BCC	British Colour Council. 13, Portland Square, W.1.	Welbeck 4185
BCCF	British Cast Concrete Federation. 105, Uxbridge Road, Ealing, W.5.	Ealing 9621
BCIRA	British Cast Iron Research Association. Alvechurch, Birmingham.	Redditch 716
BDA	British Door Association. 10, The Boltons, S.W.10.	Fremantle 8494
BE	Building Exhibition. 11, Manchester Square, W.1.	Hunter 1951
BEDA	British Electrical Development Association, 2, Savoy Hill, W.C.2.	Temple Bar 9434
BIA	British Ironfounders' Association. 145, Vincent Street, Glasgow, C.2.	Glasgow Central 2891
BID	Building Industries Distributors. 52, High Holborn, W.C.1.	Chancery 7772
BINC	Building Industries National Council. 11, Weymouth Street, W.1.	Langham 2785
BOT	Board of Trade. Whitehall Gardens, Horseguards Avenue, Whitehall, S.W.1.	Trafalgar 8855
BRS	Building Research Station. Bucknalls Lane, Watford.	Garston 4040
BSA	Building Societies Association. 14, Park Street, W.1.	Mayfair 0515
BSI	British Standards Institution. British Standards House, 2, Park St., W.1.	Mayfair 9000
CABAS	City and Borough Architects Society. C/o S. A. G. Cook, A.R.I.B.A., Borough Architect and Director of Housing, Town Hall, High Holborn, W.C.1.	Holborn 3411
CAS	County Architects' Society. C/o S. Vincent Goodman, F.R.I.B.A., Shire Hall, Bedford.	Bedford 67444
CCA	Cement and Concrete Association. 52, Grosvenor Gardens, S.W.1.	Belgravia 6661
CDA	Copper Development Association. 55, South Audley Street, W.1.	Grosvenor 8811
COID	Council of Industrial Design. 28, Haymarket, S.W.1.	Trafalgar 8000
CPRE	Council for the Preservation of Rural England. 4, Hobart Place, S.W.1.	Sloane 4280
CUC	Coal Utilization Council. 3, Upper Belgrave Street, S.W.1.	Sloane 9116
CVE	Council for Visual Education. 13, Suffolk Street, Haymarket, S.W.1.	Reading 72255
DIA	Design and Industries Association. 13, Suffolk Street, S.W.1.	Whitehall 0540
EJMA	English Joinery Manufacturers' Association (Incorporated). Sackville House, 40, Piccadilly, W.1.	Regent 4448
EPNS	English Place-Name Society. 7, Selwyn Gardens, Cambridge.	
FAS	Faculty of Architects and Surveyors. 68, Gloucester Place, W.1.	Welbeck 9966
FASS	Federation of Associations of Specialists and Sub-Contractors, 14, Bryanston Street, W.1.	Welbeck 1781
FBBDO	Fibre Building Board Development Organization Ltd. (Fidor), Stafford House, Norfolk Street, W.C.2.	Covent Garden 3008
FBI	Federation of British Industries. 21, Tothill Street, S.W.1.	Whitehall 6711
FC	Forestry Commission. 25, Savile Row, W.1.	Regent 0221
FCMI	Federation of Coated Macadam Industries. 37, Chester Square, S.W.1.	Sloane 1002
FDMA	The Flush Door Manufacturers Association Ltd. Trowell, Nottingham.	Ilkeston 623
FLD	Friends of the Lake District. Pennington House, nr. Ulverston, Lancs.	Ulverston 201
FMB	Federation of Master Builders. 33, John Street, W.C.1. Tel.: Chancery 7583 (6 lines)	
FPC	The Federation of Painting Contractors, St. Stephen's House, S.W.1.	Whitehall 3902
FRHB	Federation of Registered House Builders. 82, New Cavendish Street, W.1.	Langham 4341
GPDA	Gypsum Plasterboard Development Association. 11, Ironmonger Lane, E.C.2.	Monarch 8888
GC	Gas Council. 1, Grosvenor Place, S.W.1.	Sloane 4554
GG	Georgian Group. 2, Chester Street, S.W.1.	Belgravia 3081
HC	Housing Centre. 13, Suffolk Street, Pall Mall, S.W.1.	Whitehall 2881
IAAS	Incorporated Association of Architects and Surveyors. 29, Belgrave Square, S.W.1.	Belgravia 3755
ICA	Institute of Contemporary Arts. 17-18, Dover Street, Piccadilly, W.1.	Grosvenor 6186
ICE	Institution of Civil Engineers. 1, Great George Street, S.W.1.	Whitehall 4577
IEE	Institution of Electrical Engineers. Savoy Place, Victoria Embankment, W.C.2.	Temple Bar 7676
IES	Illuminating Engineering Society. 32, Victoria Street, S.W.1.	Abbey 5215
IGE	Institution of Gas Engineers. 17, Grosvenor Crescent, S.W.1.	Sloane 8266
IHVE	Institution of Heating and Ventilating Engineers. 49, Cadogan Square	Sloane 1601/3158
IIBDID	Incorporated Institute of British Decorators and Interior Designers. 100, Park Street, Grosvenor Square, W.1.	Mayfair 7086



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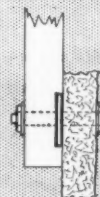
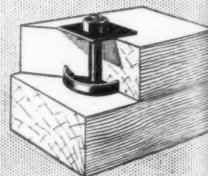
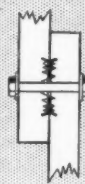


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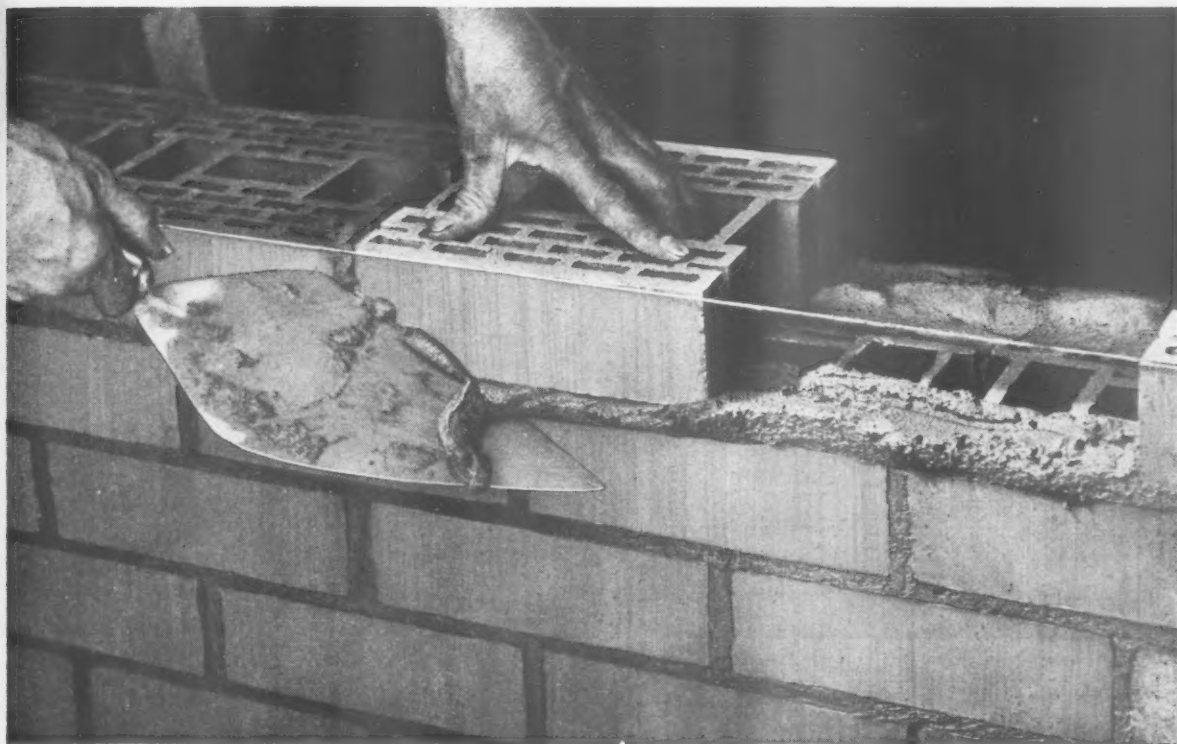
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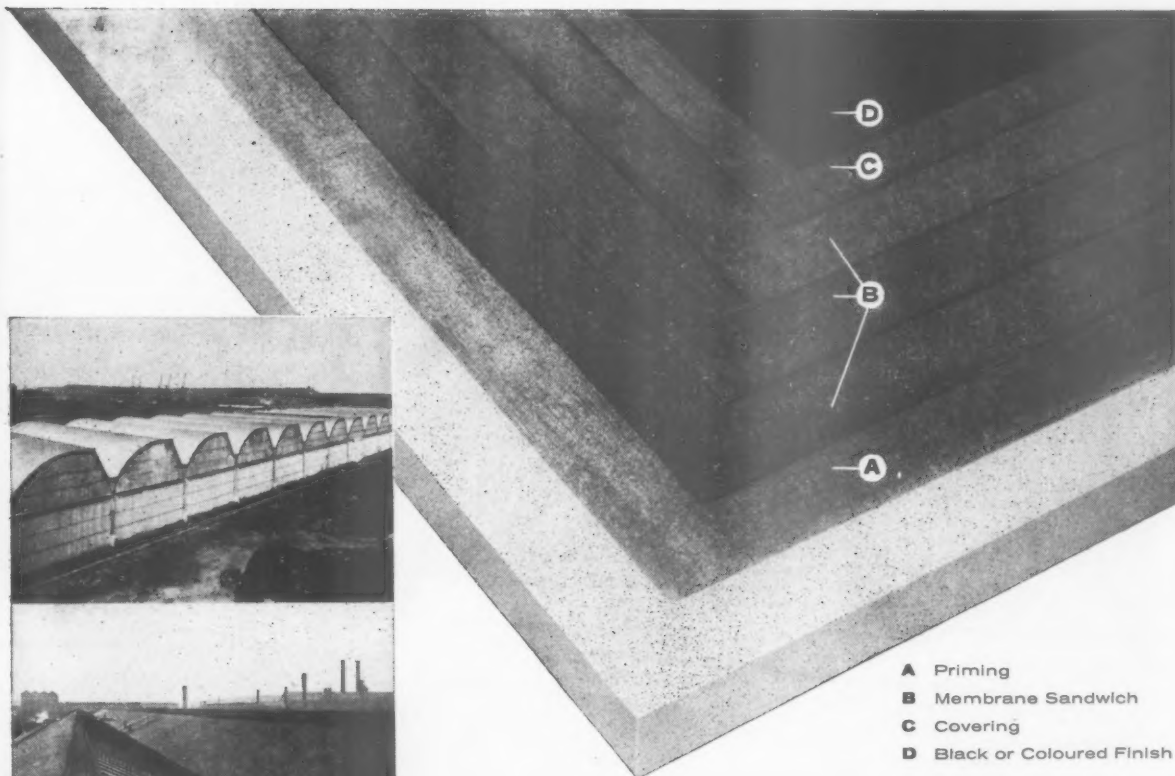
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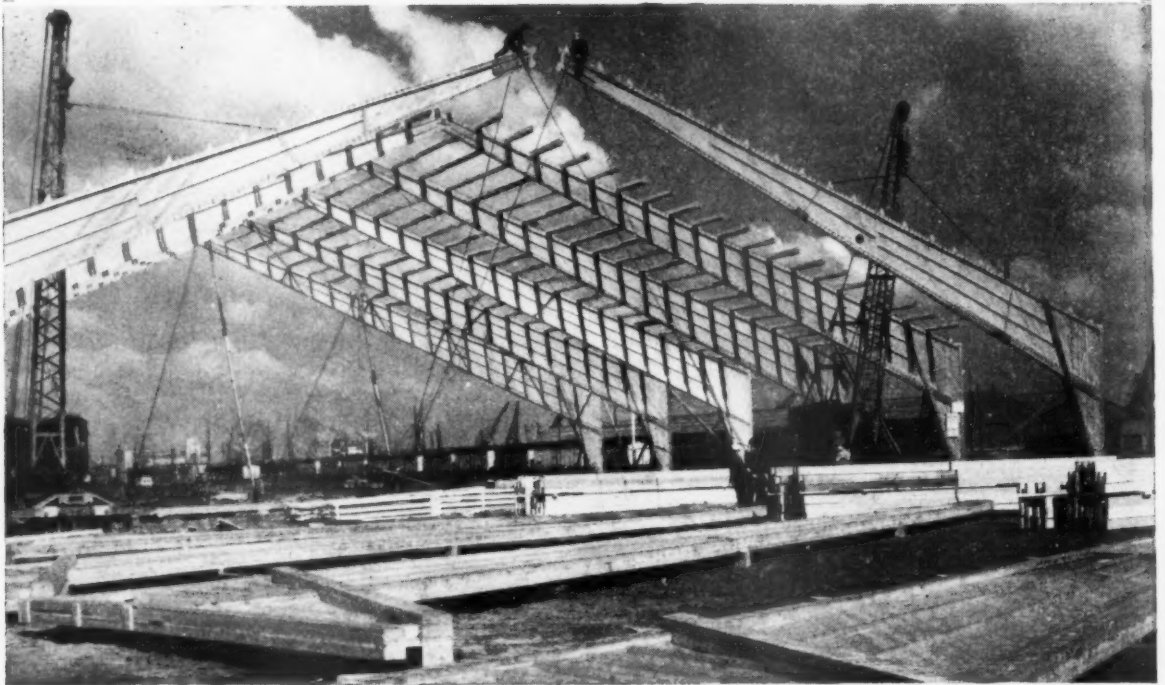
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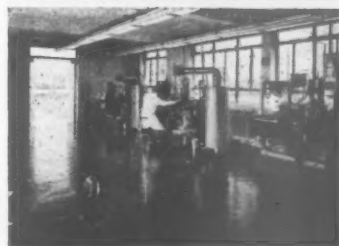
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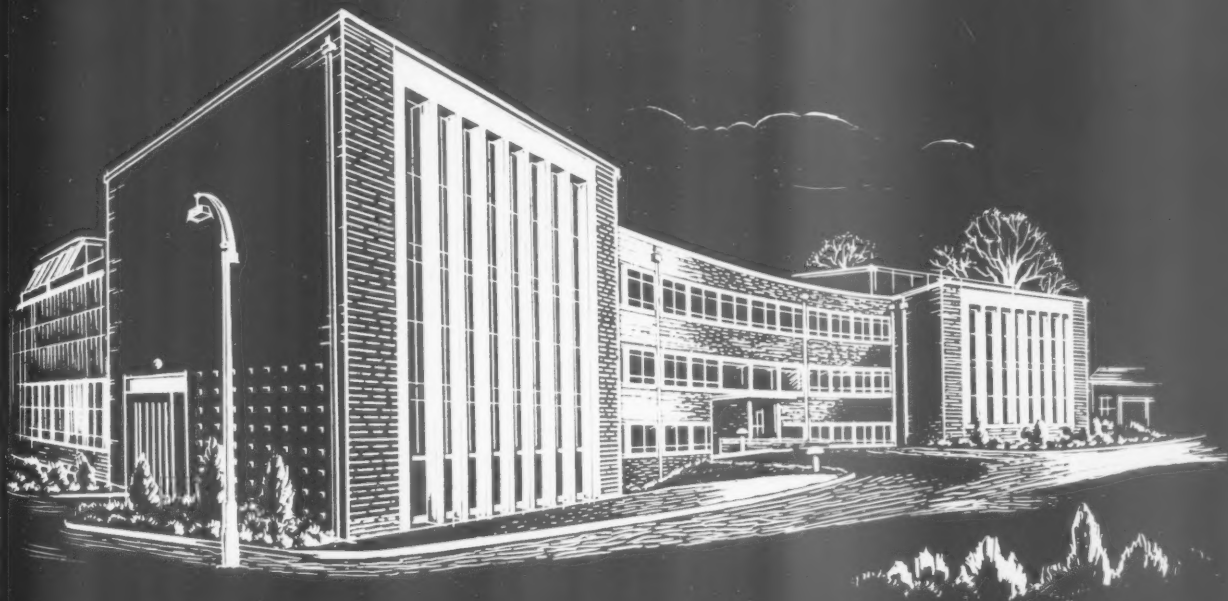






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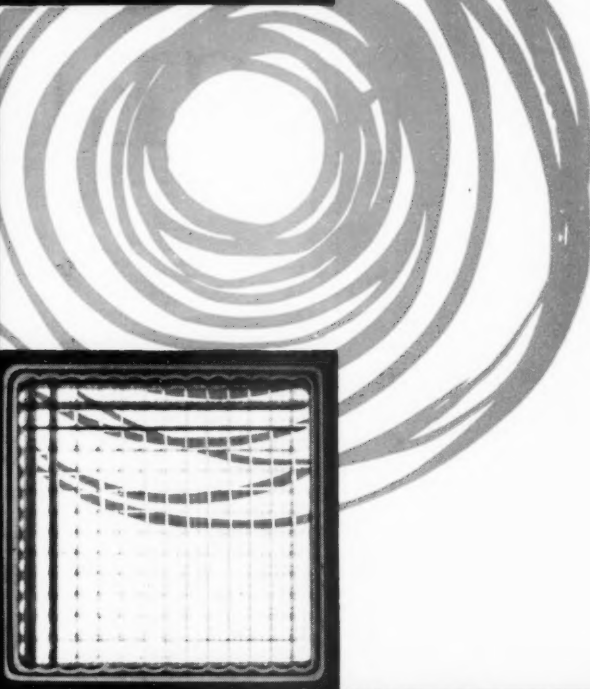
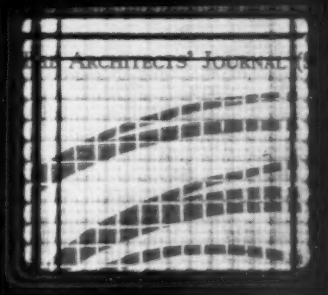
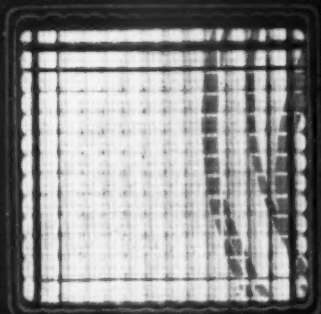
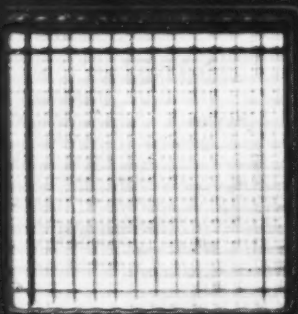
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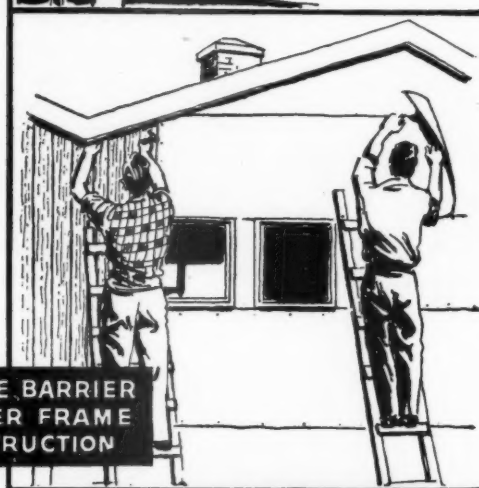
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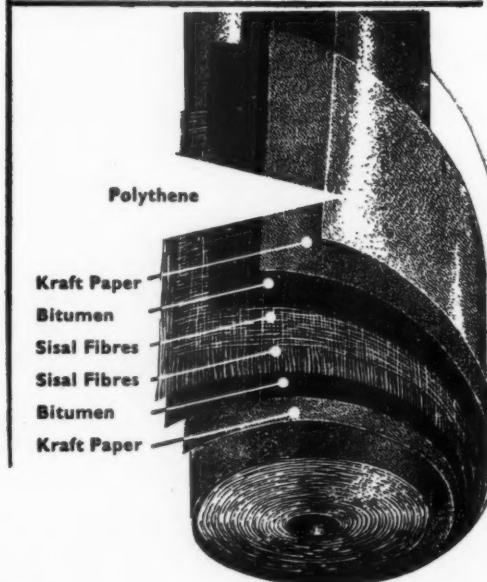
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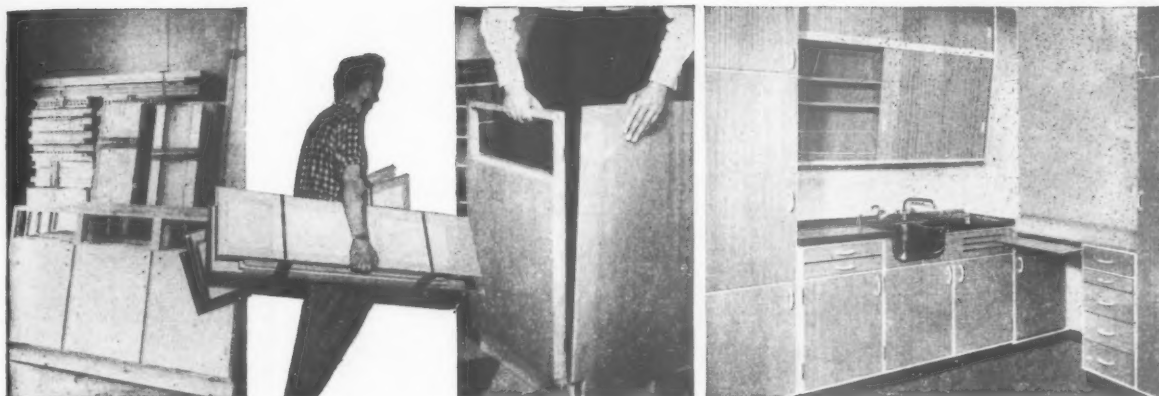
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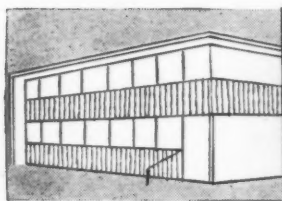
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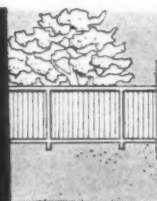
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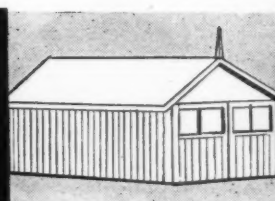
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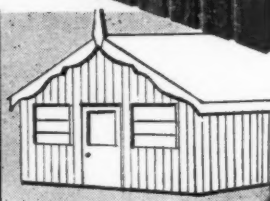
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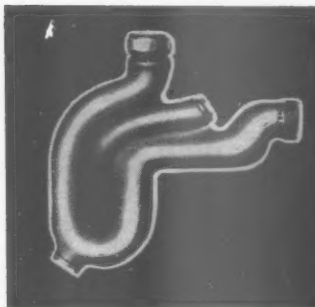
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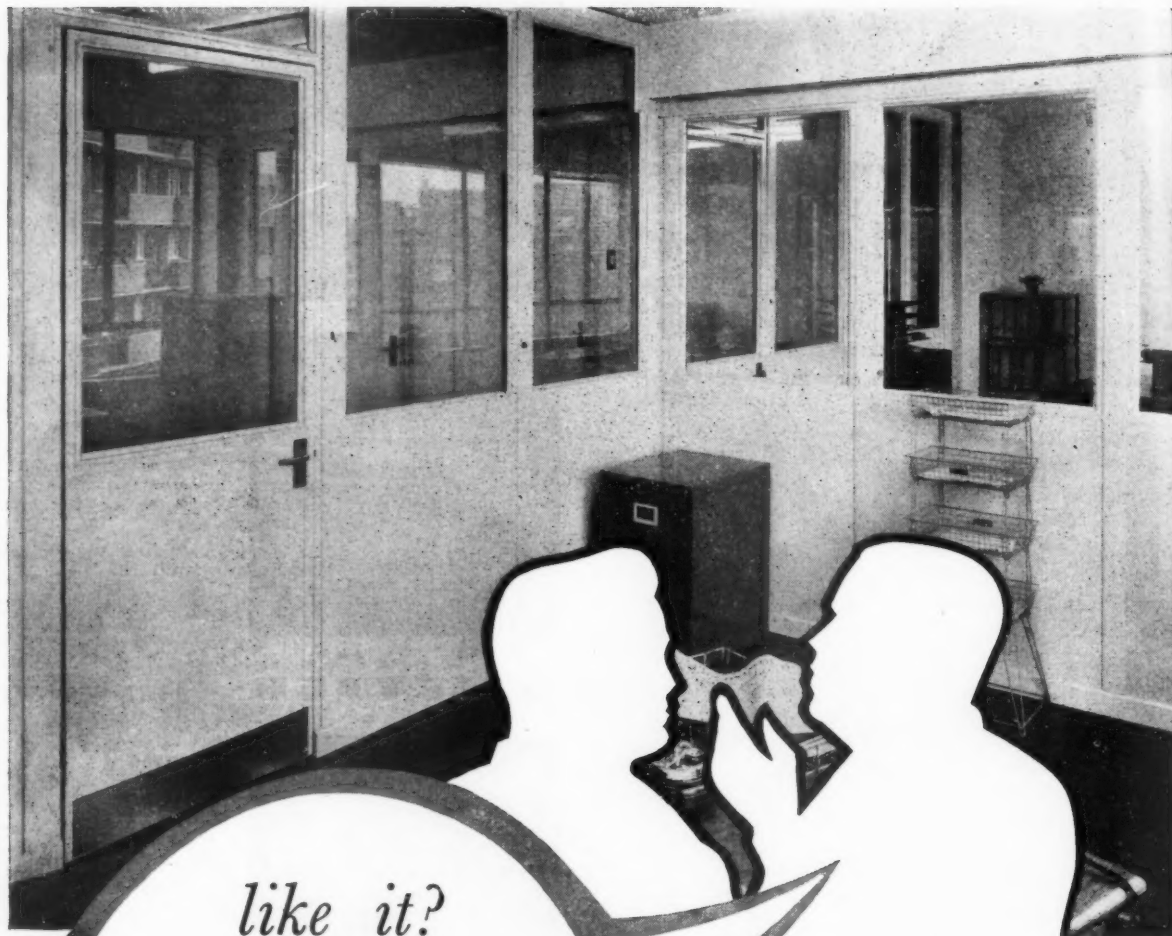
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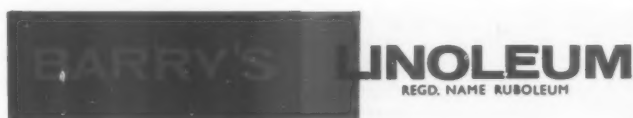
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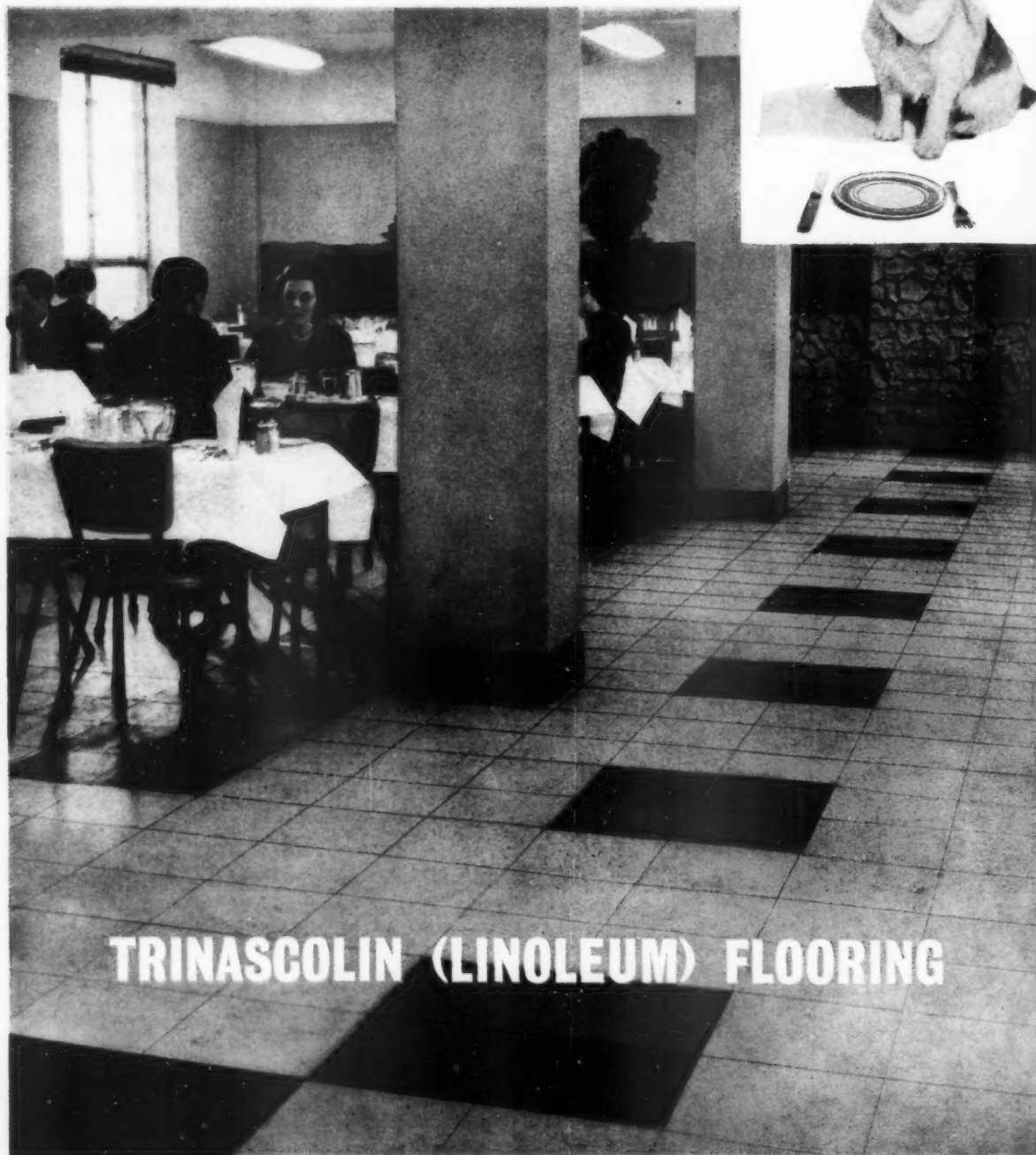


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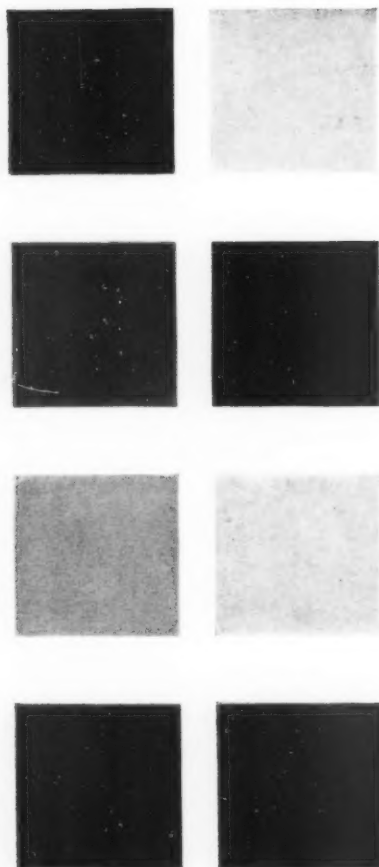
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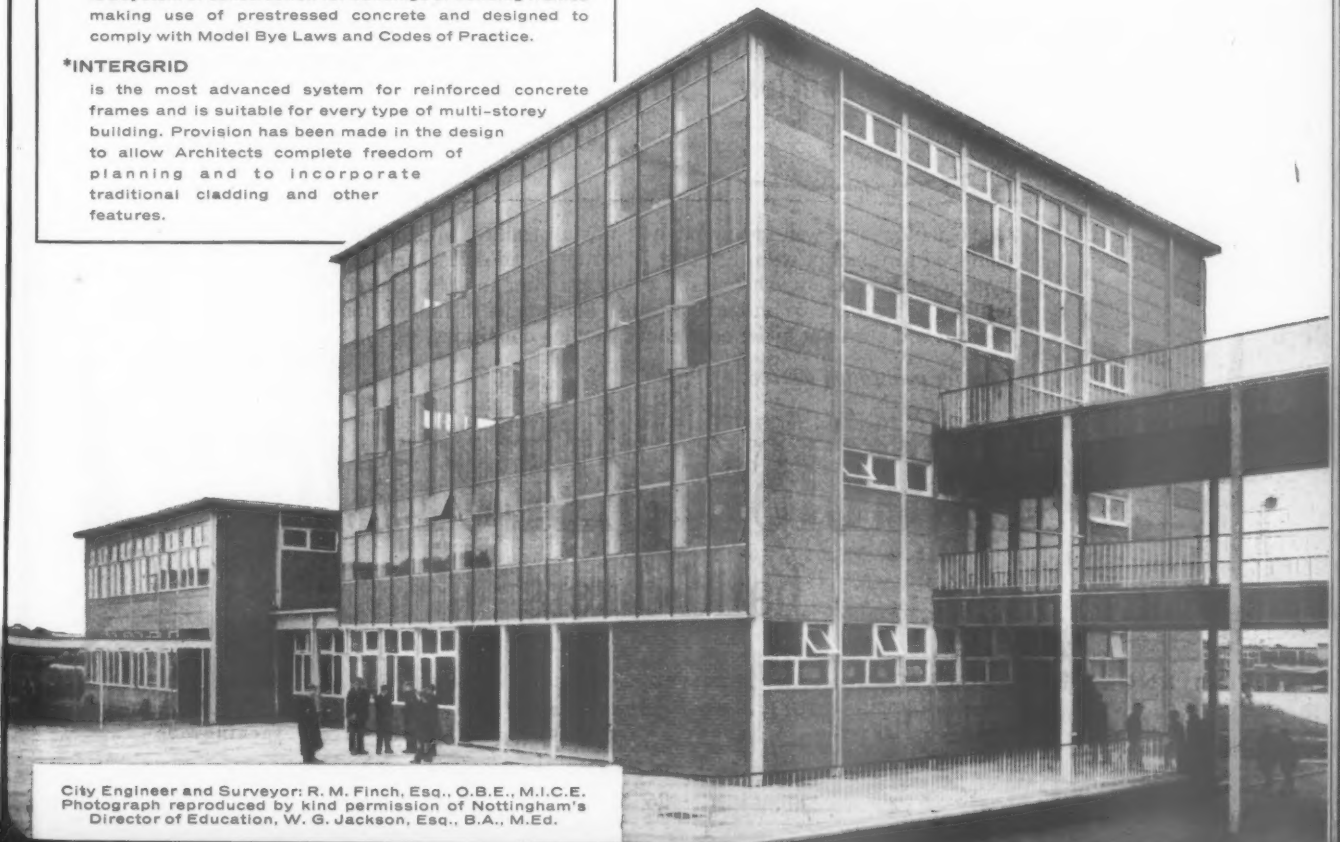
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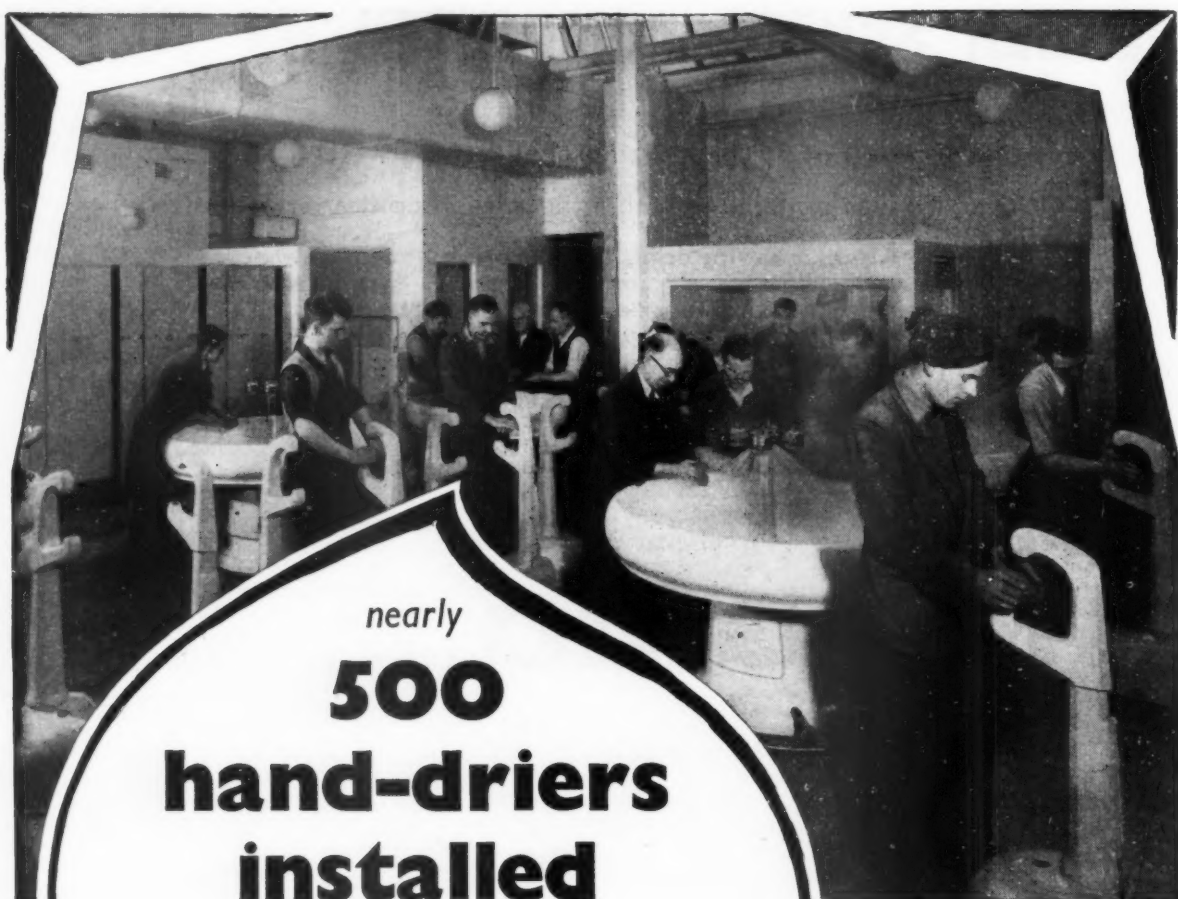
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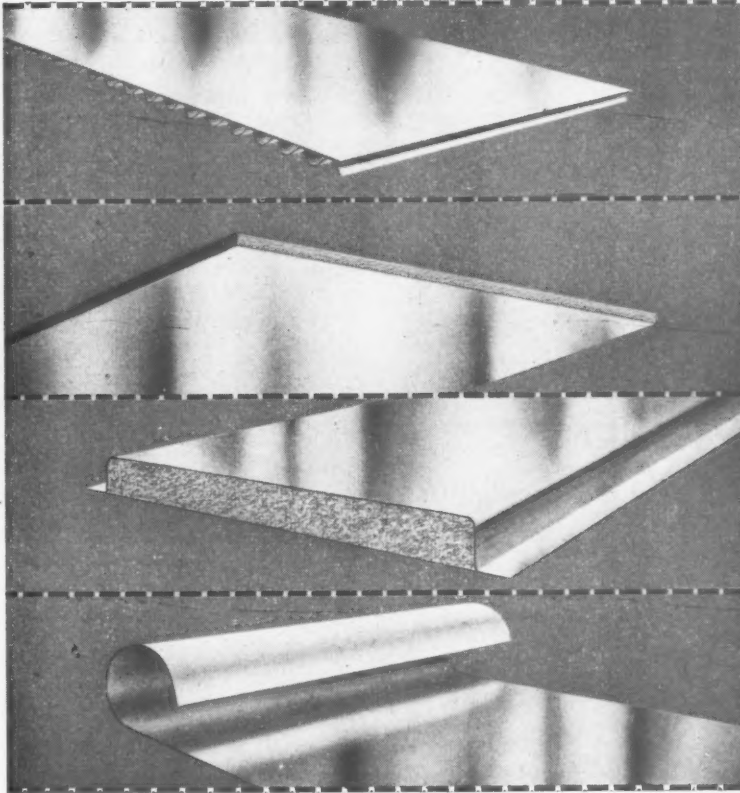
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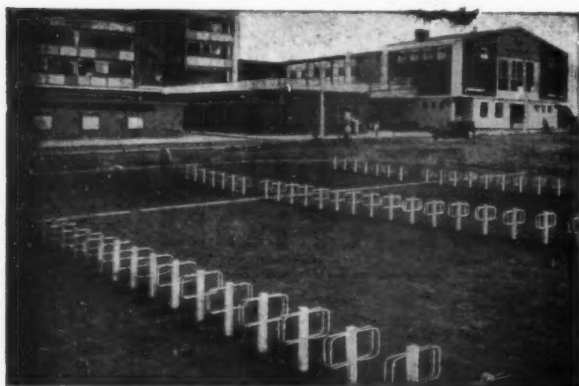
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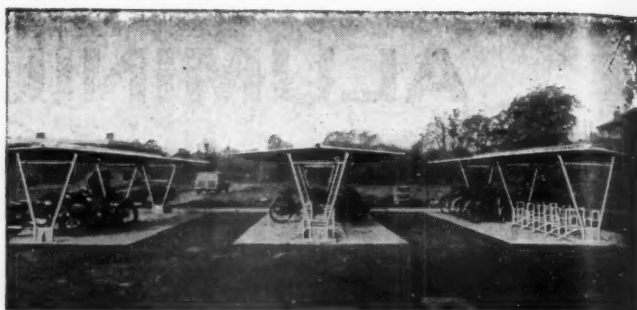
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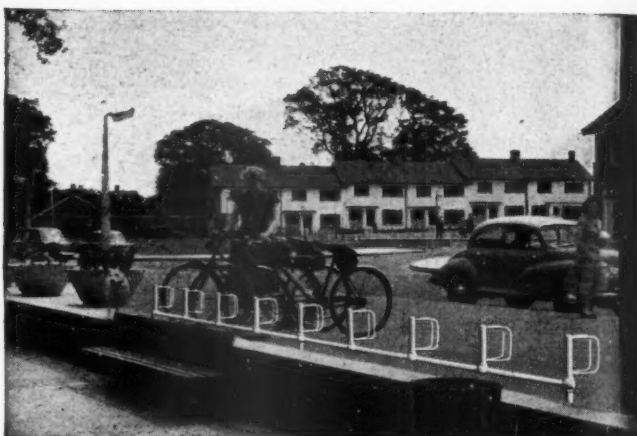
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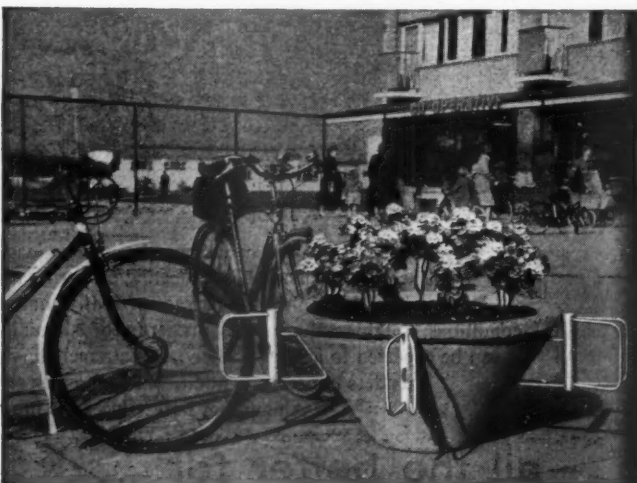
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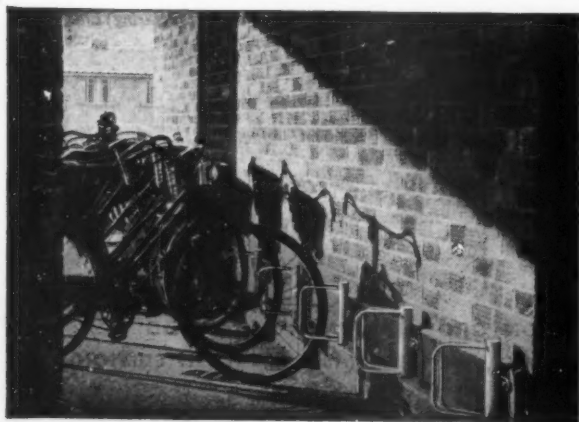
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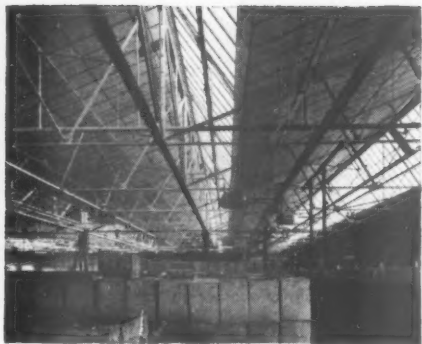


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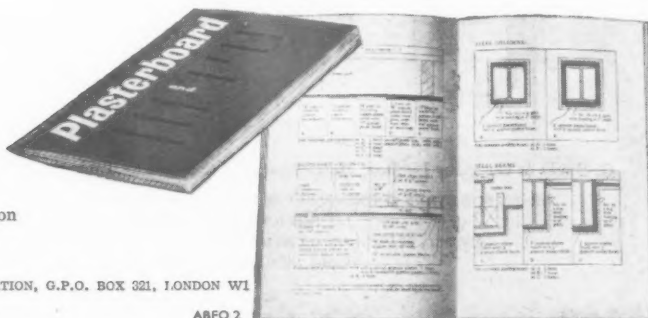
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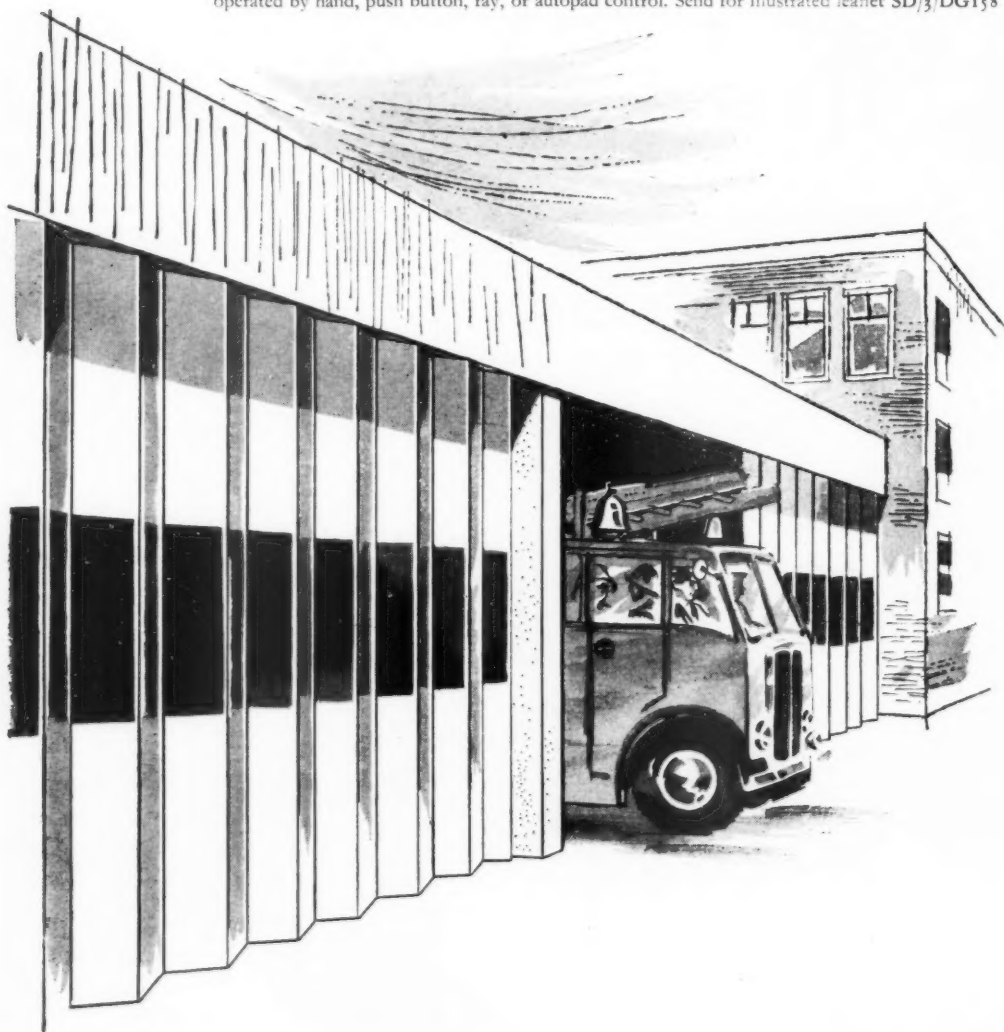






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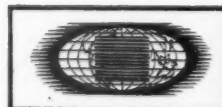
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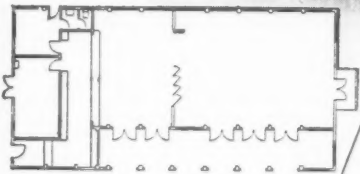
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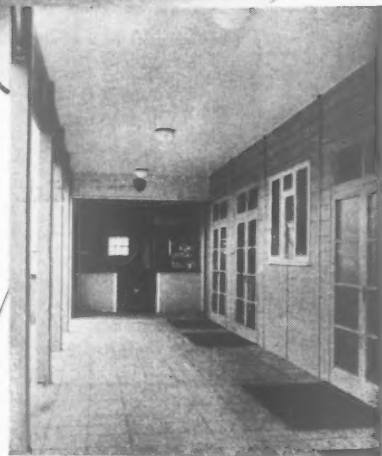
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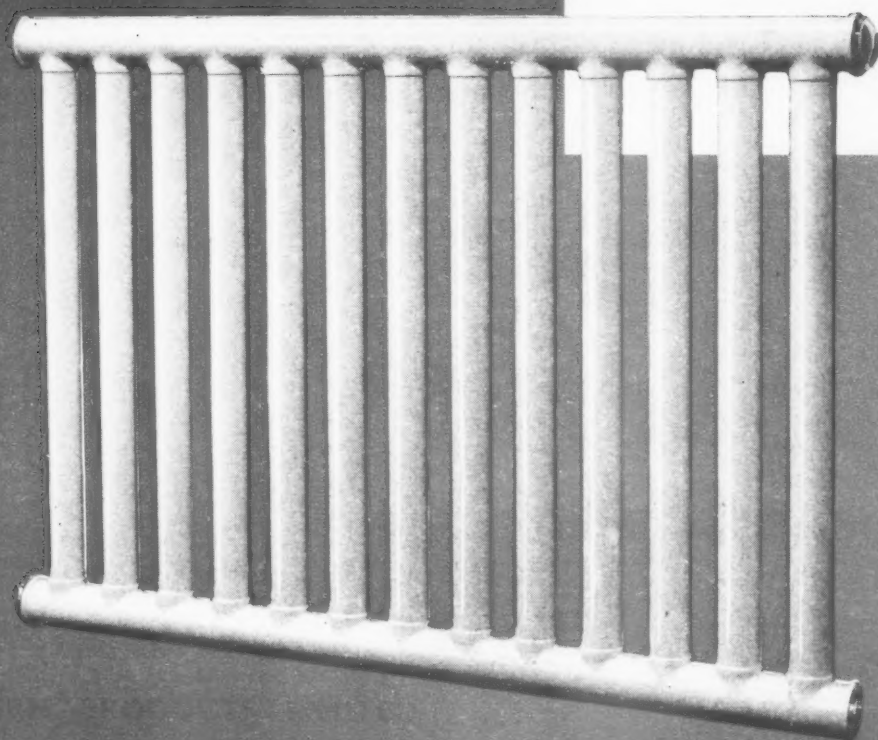


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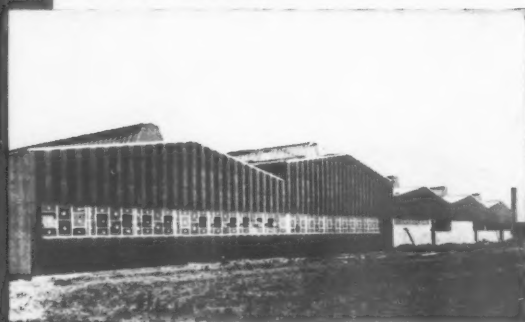








Interior of building showing tubular steel roof structure.



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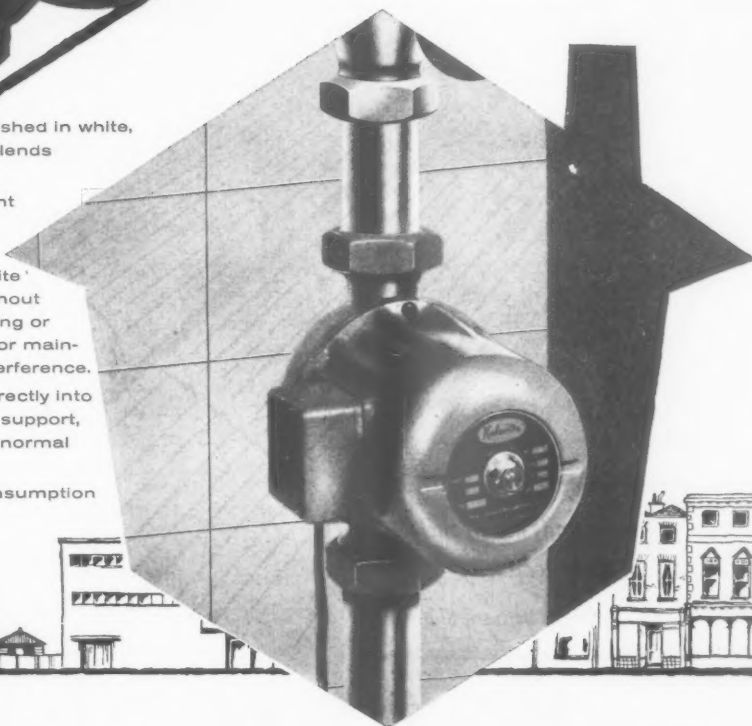


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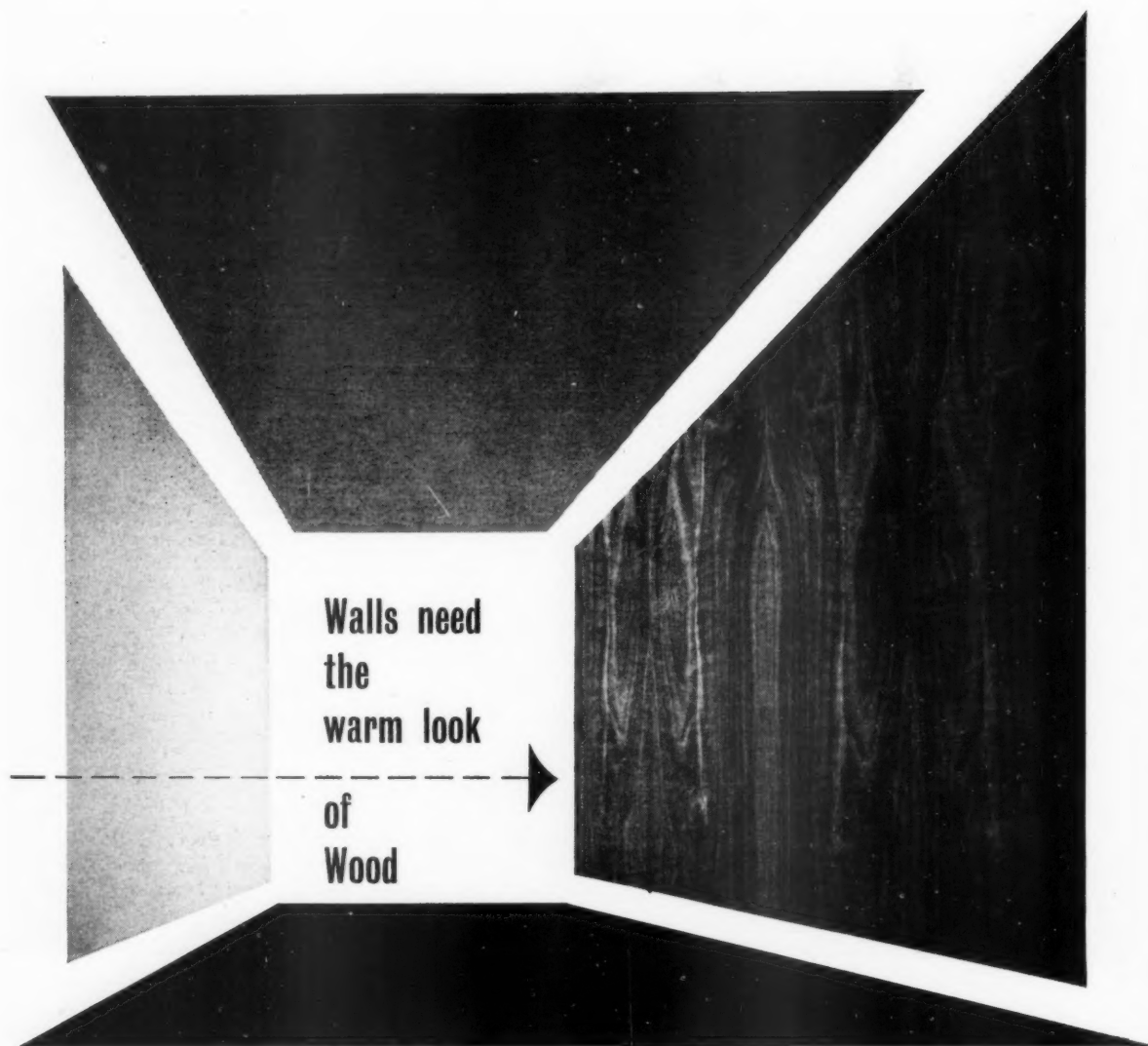
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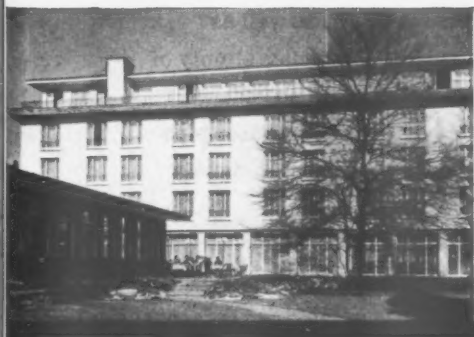
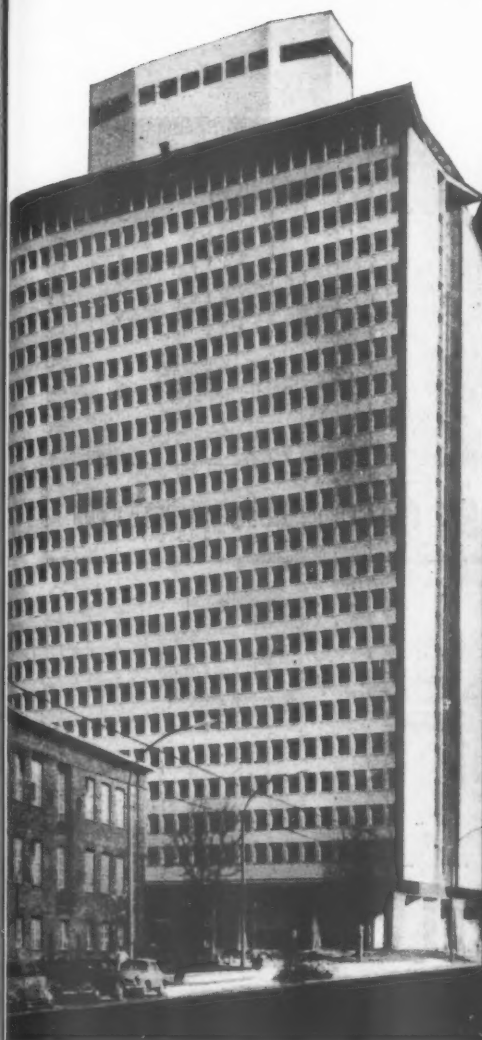


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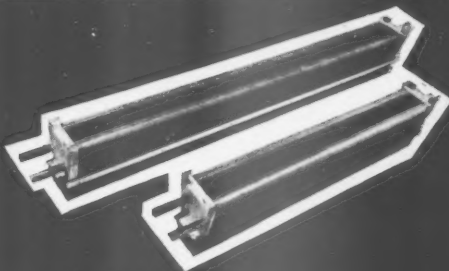
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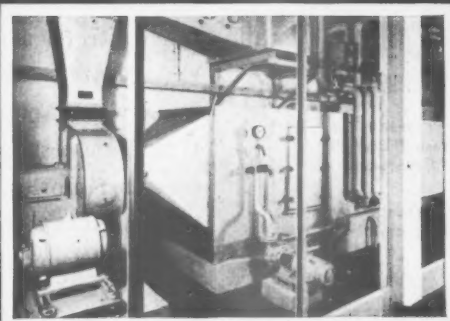
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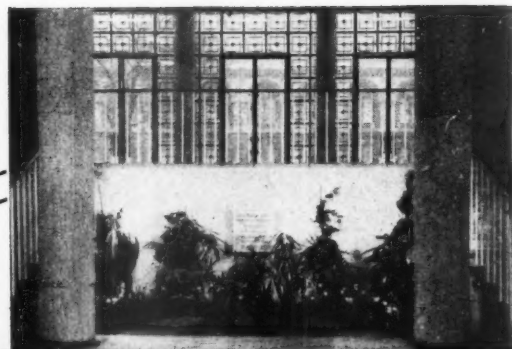
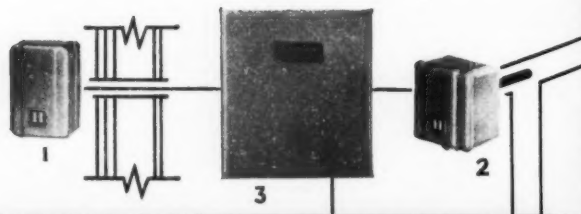
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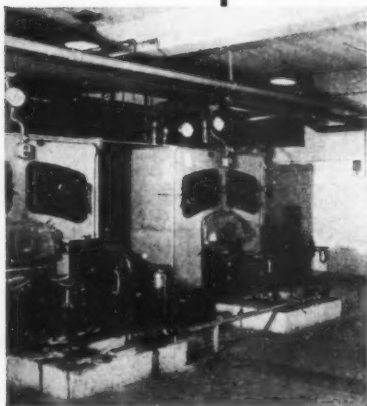
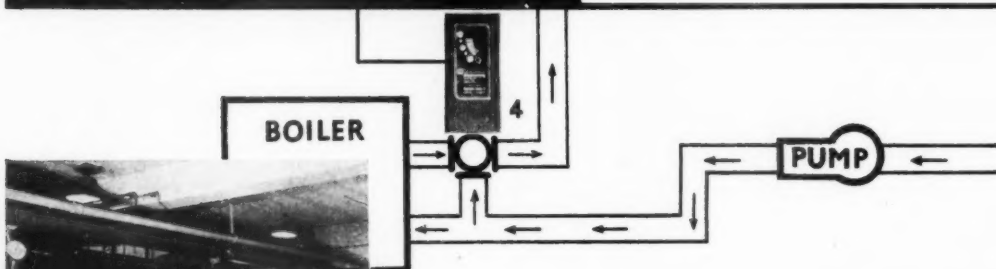


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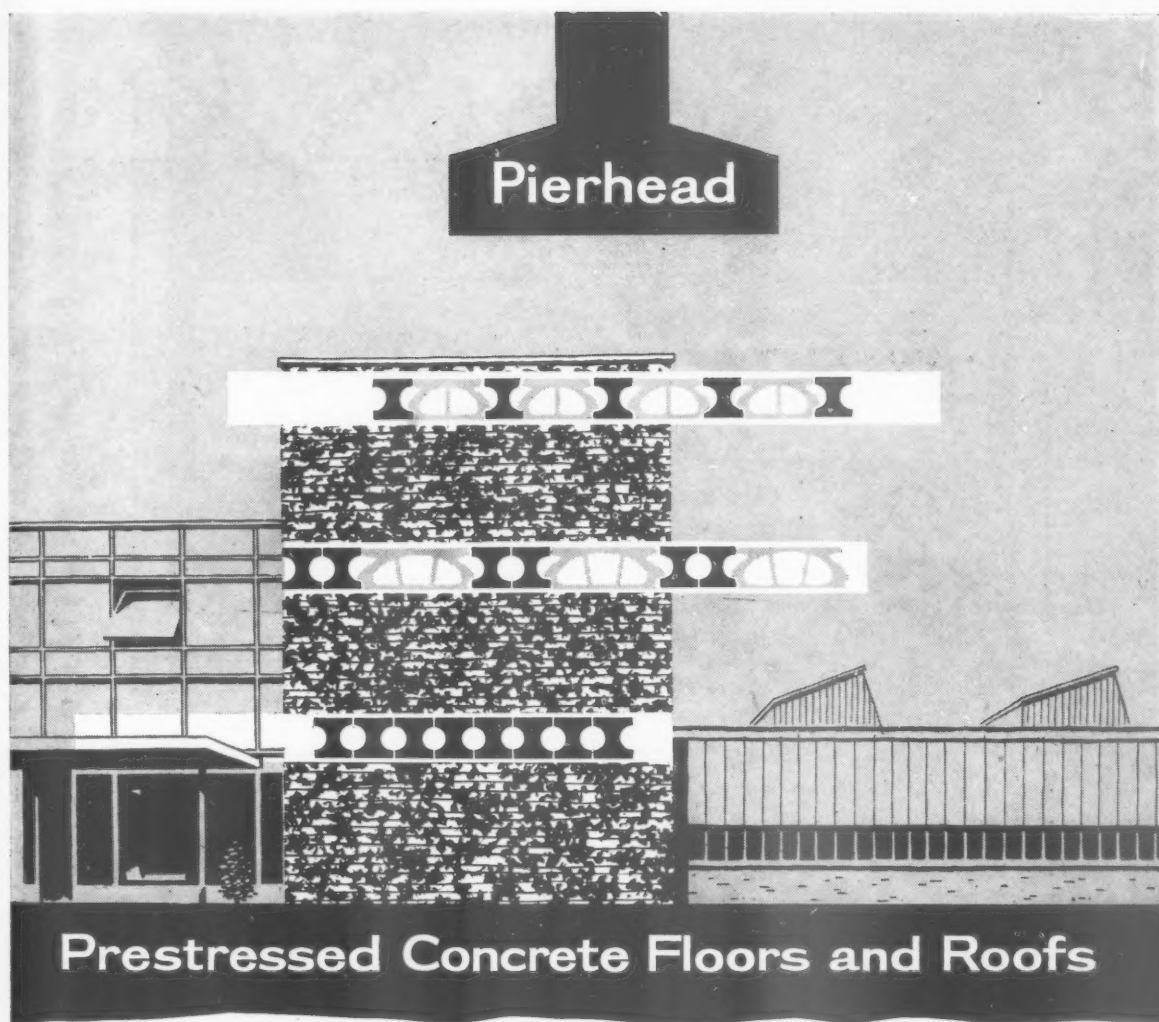
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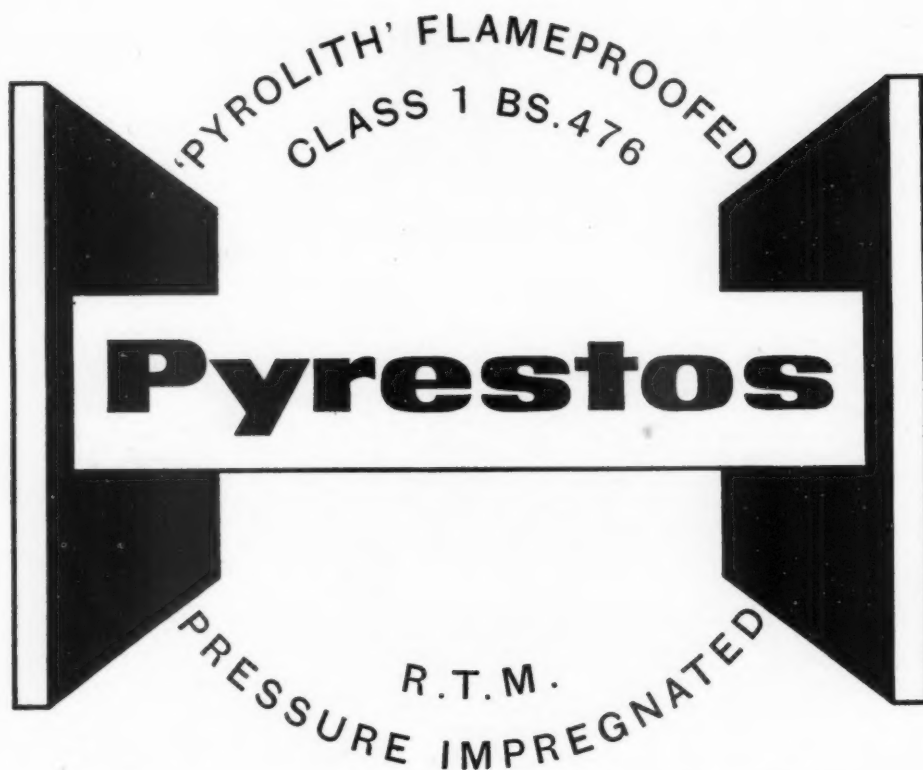


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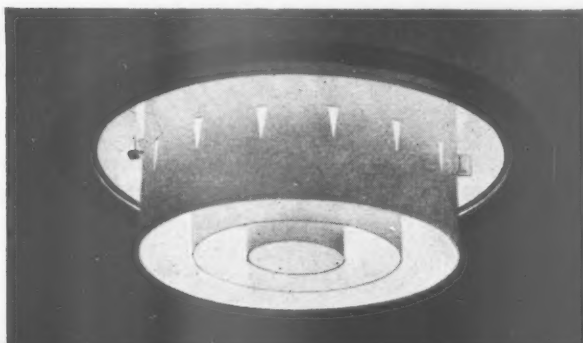
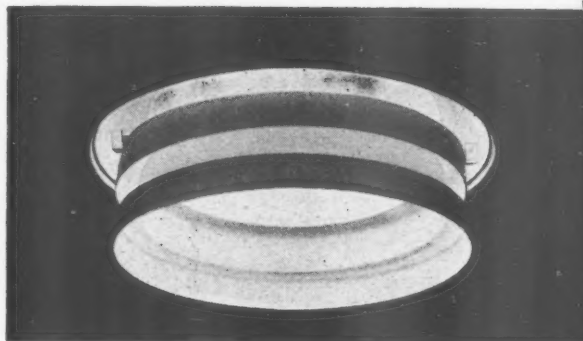
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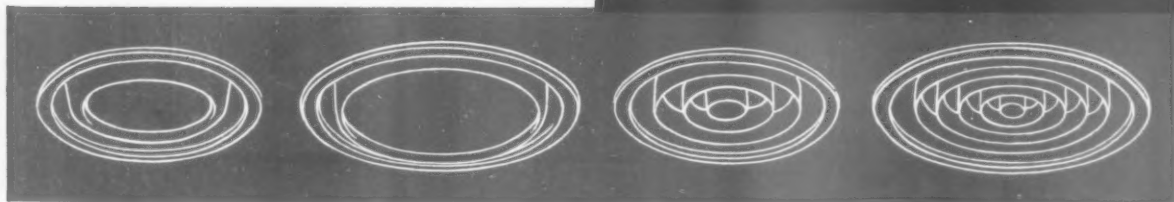


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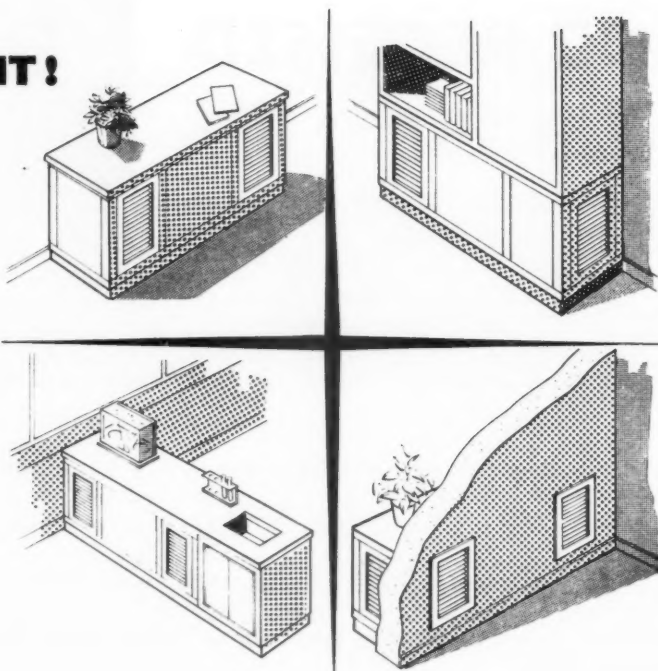
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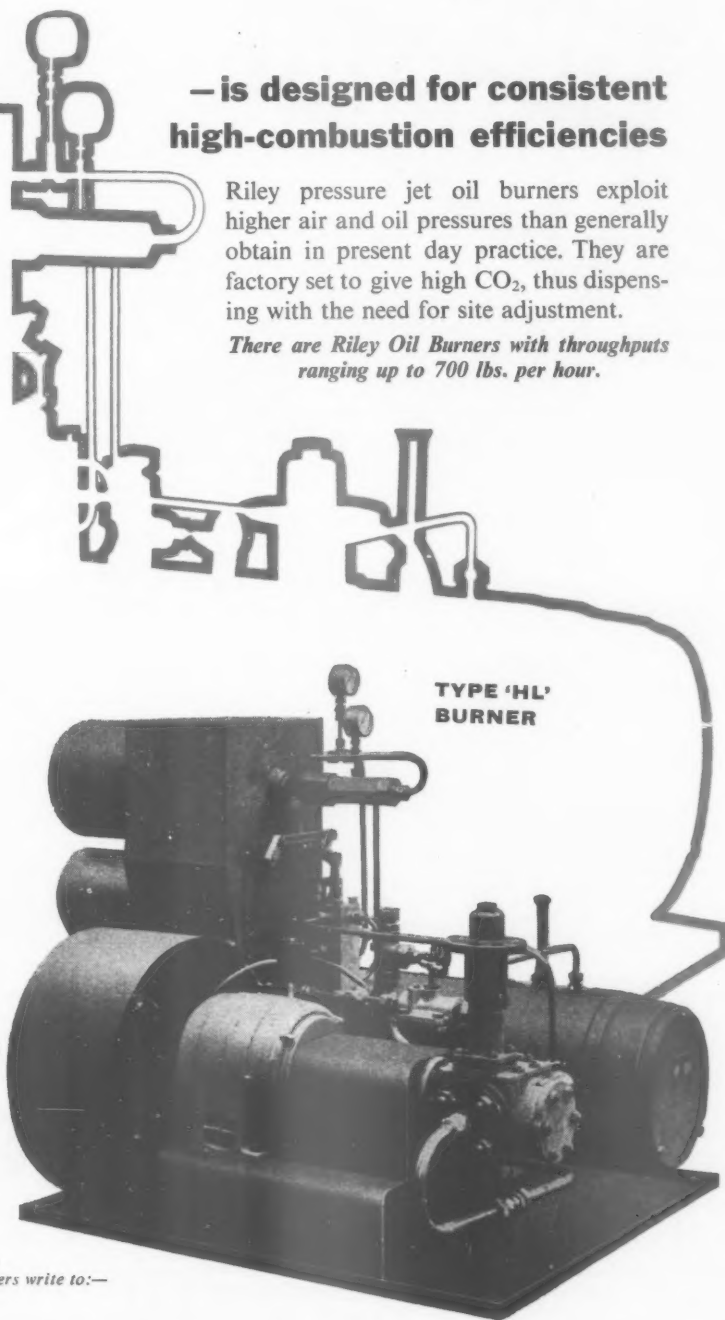
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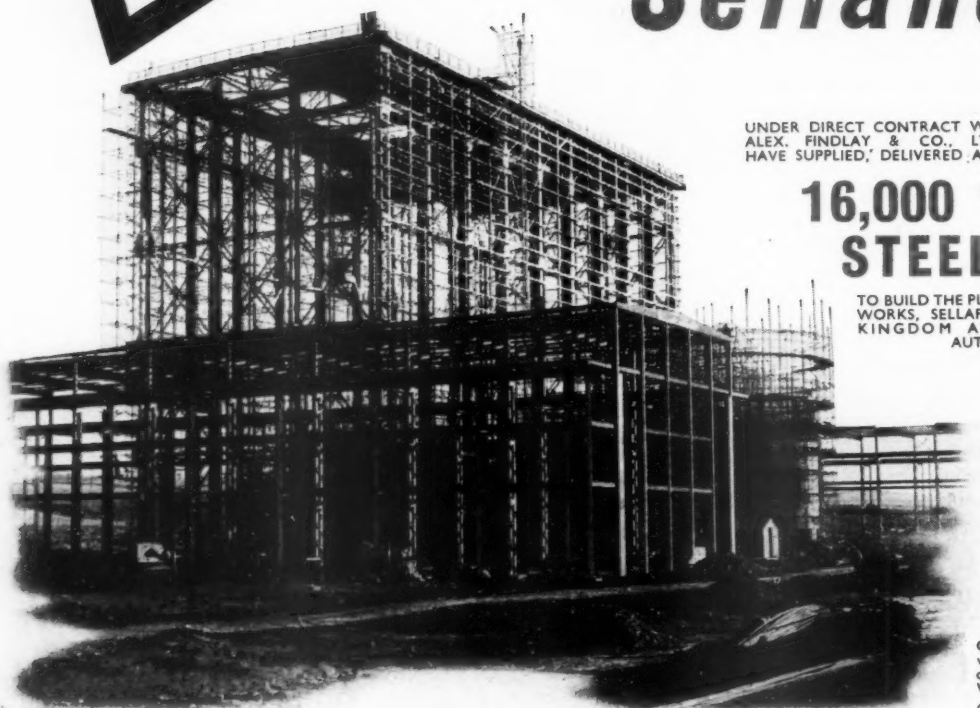
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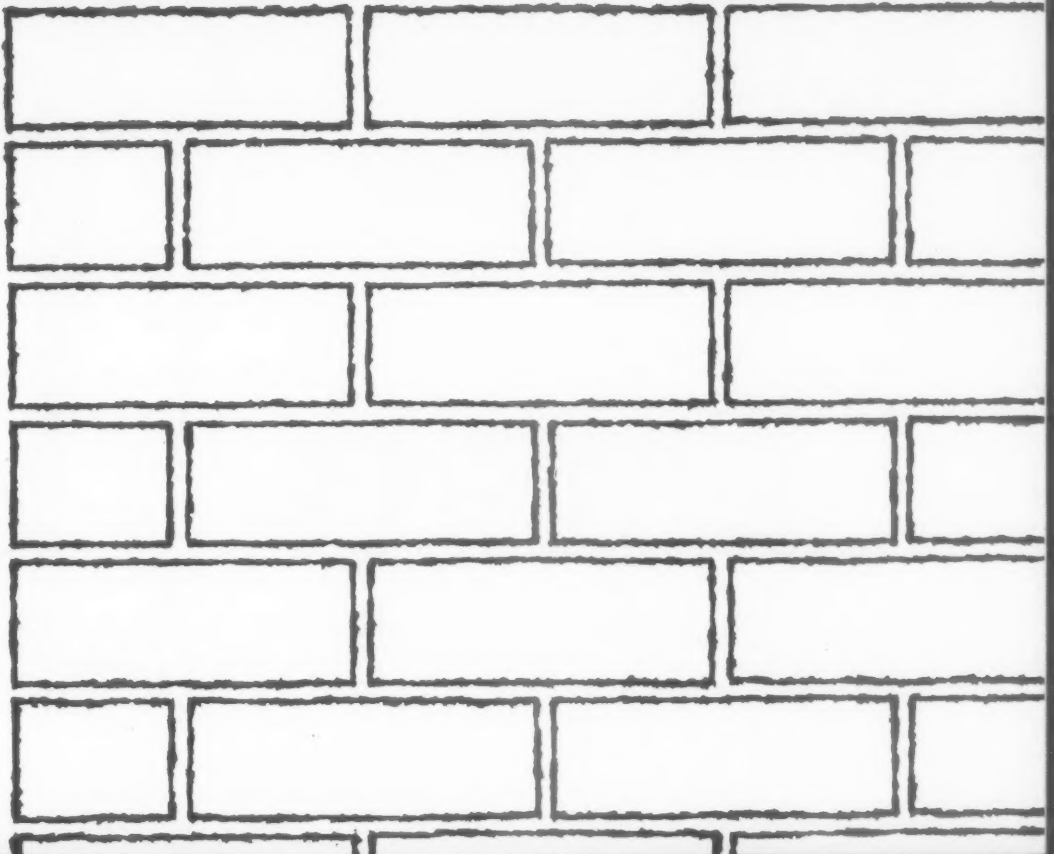
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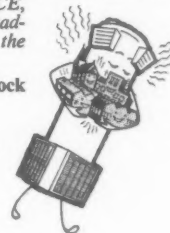
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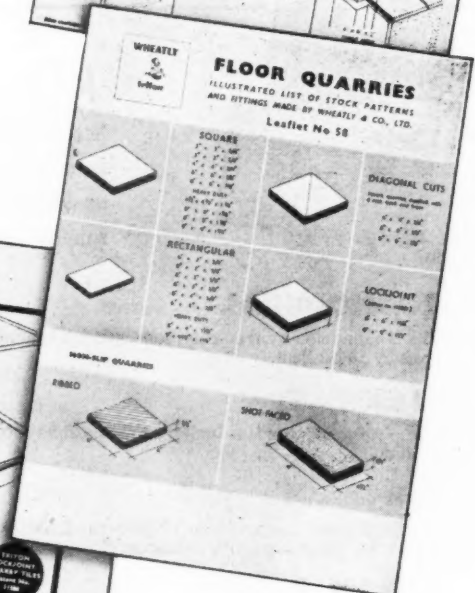
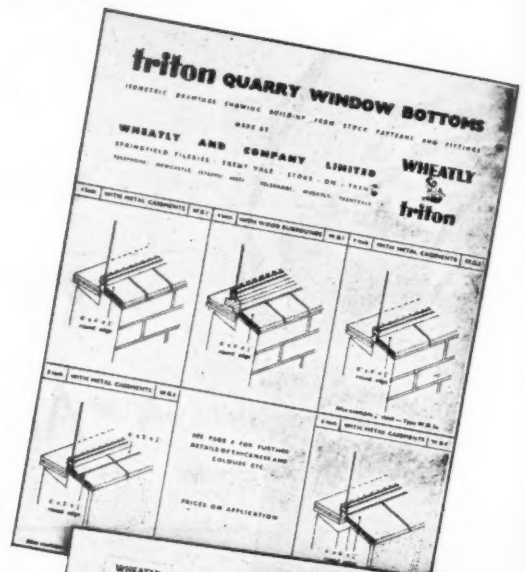
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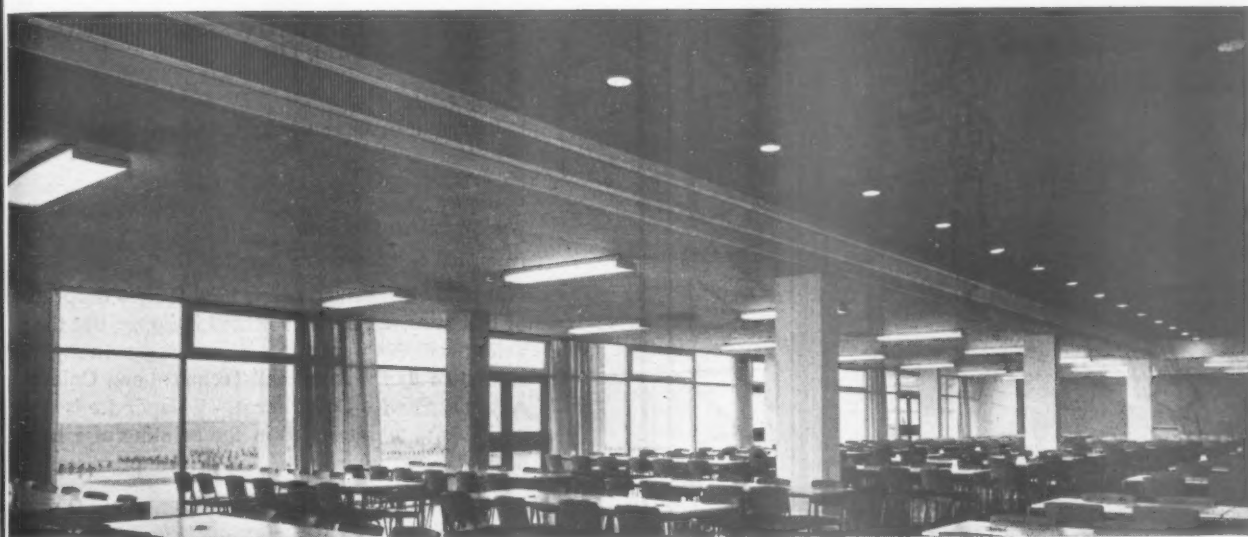
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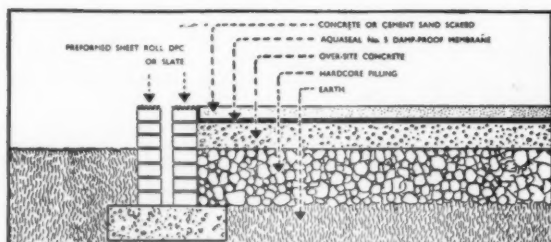
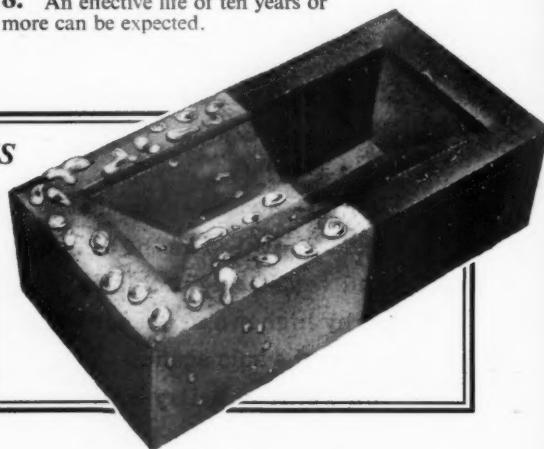
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1. AQUASEAL 66 keeps exterior above-ground walls dry.
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5. AQUASEAL 66 is completely colourless and cannot affect the appearance of the surface treated.
6. Treated walls keep cleaner—water-borne soot and dirt cannot penetrate so easily.
7. Chemically inert and does not damage masonry.
8. An effective life of ten years or more can be expected.

### SEE HOW EFFECTIVE AQUASEAL 66 IS

Samples of common brick treated with Colourless AQUASEAL were immersed in  $\frac{1}{4}$ " water and tested for absorption after 24 and 168 hours.

EXPOSURE TIME IN HOURS	% WATER ABSORPTION	
	UNTREATED BRICKS	TREATED BRICKS
24	16.37	0.00
168	16.94	0.01



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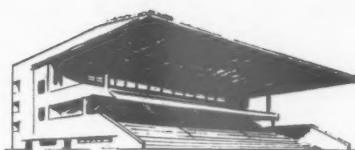


Architect P





Office Block—High Holborn.  
Architects George, Davies and Webb.



Nuffield Trust Hostel—Regents Park. Architect Eric S. Brown B.Sc., F.R.I.C.S.



Key Glass Works—Harlow, Essex. Architect Eric S. Brown B.Sc., F.R.I.C.S.



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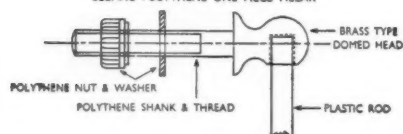
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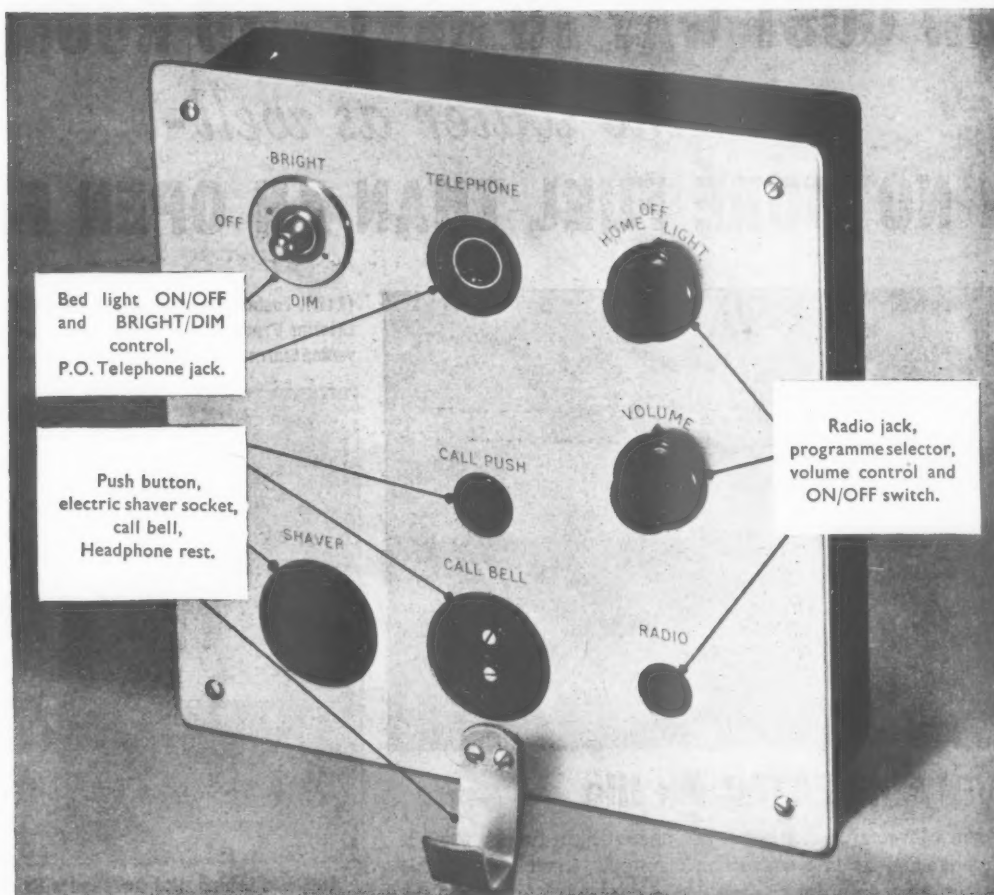


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The Chevin convector makes better use of heat from fuel by using it three ways—radiant heating, convection heating and water heating. This is on no more than an ordinary open fire—i.e.  $1\frac{1}{2}$ -2 cwt. a week in the winter.

**Warmth for another room.** If the convected warm air is returned to the same room it will fully heat a room up to 20 ft. x 12 ft. x 8 ft. By a simple arrangement of closable grilles the convected warm air can be discharged to an adjoining room or hall as required, leaving the living room to be heated by the open fire.

**Hot water.** The back boiler provides ample domestic hot water. Maximum output is 10,000 B.t.u./hr.: output under normal operation is 7,500 B.t.u./hr. which is equal to 8 gallons of water an hour raised from 50°F. to 140°F.

**Overnight burning.** The Chevin keeps in all night and has a simple economy air control to provide instantly the required rate of burning.

**Installation** is simple. The Chevin can be installed in a tiled surround incorporating independent convection grilles or with an interior frame incorporating concealed air inlet and outlet vents. A patented method of sealing between the surround and the convector body and between the flue adapter and the lintel speeds installation. There is easy access for flue cleaning and boiler servicing.

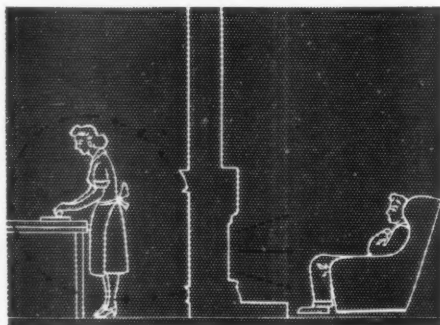
**Ministry approval.** The appliance is approved by the Ministry of Power and is included in the List of Recommended Appliances published by the C.U.C. and the Solid Smokeless Fuels Federation.

The Chevin is available in 5 wipe-clean colours in durable Lexos porcelain enamel. Prices from about £18 according to colour and the accessories required.

(Left). Installed with Chevin C Inset Fire and Interior Frame No. 37 (used only when convected warm air is returned to the same room).



Installed behind tiled surround with independent closable grilles and Chevin C Inset Fire with Overnight plate in position.



Radiant heat to main room, convected heat to warm adjoining room.

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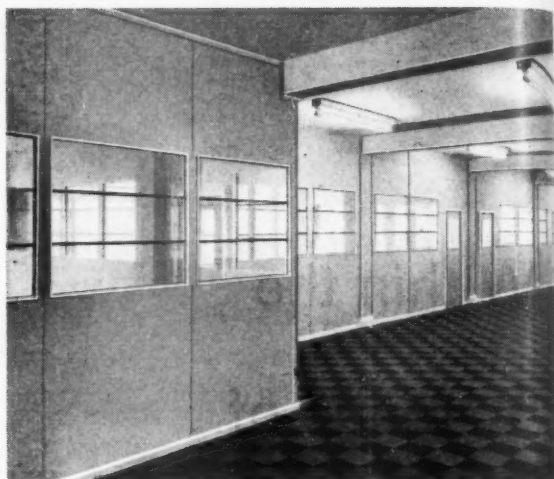
**FLUSHFORM** is a tried and tested system that requires the minimum of site attention, owing to the simplicity of the erection details.

**FLUSHFORM** can be ordered as a Packaged article by simply giving us the measurement between floors and ceilings, the length of run, the number of doors, and height and sizes of Glazing.

**FLUSHFORM** is versatile, and the fact that buildings are rarely constant in measurement, and have such items as beam drops from ceilings and pipe runs along the walls, the trimming to these create no problems, because all the assemblies have solid cores and can be cut with ease with an ordinary carpenter's saw, the solid core also assures good screw fixing in any part, for even quite heavy articles.

**FLUSHFORM** assemblies are despatched with all ancillary items, fixed (e.g., Doors, Locks, Handles, Glass, Glazing beads) and requires no further attention.

Unless otherwise required the assemblies are finished in hardboard, and door frames, window beads, skirting and cornice are of best quality hardwood, already for decoration.



### 'FLUSHFORM'

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Cheaper than brick, breeze block or plaster walls with more floor space. Faster to erect—no disorganization or mess.

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When using the plastic faced or factory finished assemblies, bi-yearly painting costs disappear. Cleaning done with ordinary soap and water.

#### FITTING:

**FLUSHFORM** fits tightly to floor, ceiling and walls whatever design or architraves, skirtings or ceilings.

#### WIRING:

Ducts incorporated in the core can accommodate all forms of Electrical services.

#### GLAZING:

**FLUSHFORM** takes all types of glazing.

#### ALTERATIONS:

Whenever re-organisation is necessary, **FLUSHFORM** can be taken down and re-erected without undue expense, waste or inconvenience.

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**FLUSHFORM** 2 in. thick has the remarkable sound reduction value of 34 decibels.

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**FLUSHFORM** 2 in. thick has a 30 minute fire rating. FRO.SI. No. 1112, incombustible sheet material can be used where exceptional safeguard is needed.

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Because **FLUSHFORM** assemblies are individually made such items as skirtings, doors, frames, etc., can be profiled to suit existing work.

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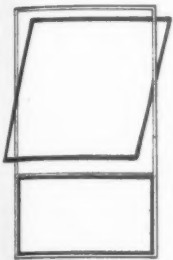
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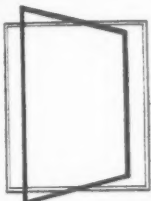
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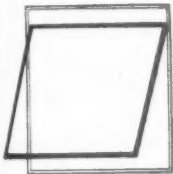
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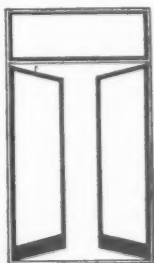
Vertical Pivot  
Hung



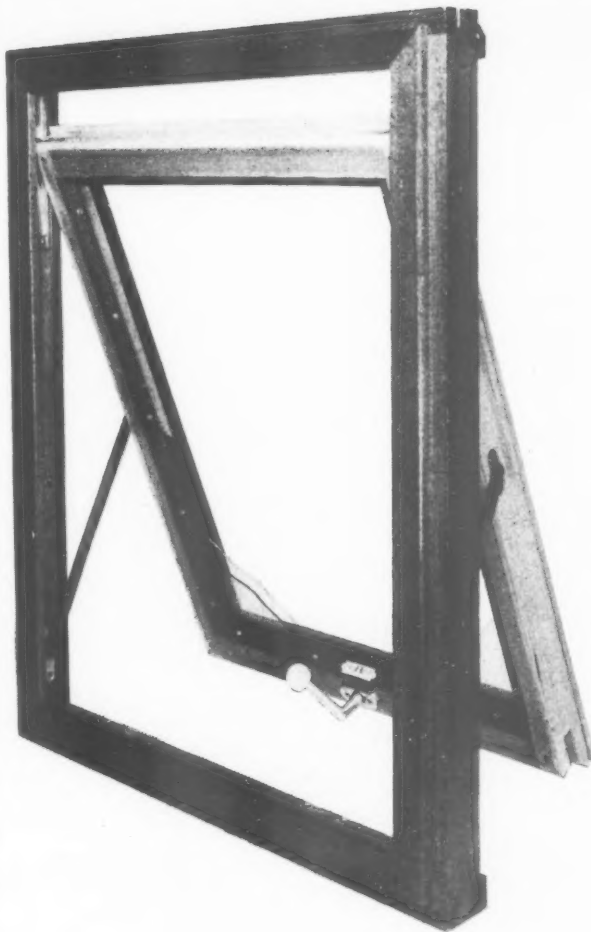
Projecting Top  
Hung



Bottom Hung



Fixed Lights  
Side Hung  
and Doors



## Double glazing—sealed cavity in timber frame— at 20/- per square foot glazed!

Built on the HA Window System, the SC type, illustrated left, is a single sash double-glazed window, with a  $\frac{1}{2}$ in. sealed dry air cavity, supplied pre-glazed at 20s. per square foot.

All sections of the composite timber frame are double rebated, providing complete draught and weather proofing.

The method of construction enables single panes of glass to be replaced in the event of breakage, instead of a complete unit as is the case with orthodox sealed-cavity double-glazing.

Includes four-point perimeter locking and adjustable friction pivot hinges and stays.

Type VC, illustrated below, has twin sashes with a  $2\frac{1}{2}$ in. ventilated cavity, and employs the HA composite timber frame, with double rebated sections, and perimeter locking, adjustable friction pivot hinges and stays.

This design is recommended where a high degree of sound insulation is required in addition to thermal insulation. Full provision is made for the inclusion of blinds.

## The HA Window System

The insulation efficiency of multiple glazing is primarily dependent on the physical and functional properties of the frame into which it is installed. Two years of concentrated development work, aimed at achieving maximum efficiency of the window frame, have gone into the new HA Window System. The system is based on the universal use of a 'master' section in composite timber frames, and a group of pivoting and locking mechanisms of new design.

The range of windows within the system covers fixed lights and any type of opening sash, supplied separately or as combined units. Each type is available single glazed, double glazed (both sealed cavity and ventilated cavity), triple glazed (sealed cavity), or special provision can be made for the use of dual-glazed units. All frames incorporate four-point perimeter locking with adjustable friction pivot hinges and stays. Each section of the composite timber frame is double rebated.

The use of a 'master' section in the frames enables the exterior sight lines of all the windows in the system to correspond, making for elegance and unity in trim.

Enquiries welcomed by the Design Director, Mr. Armstrong, at

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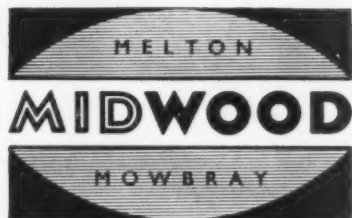
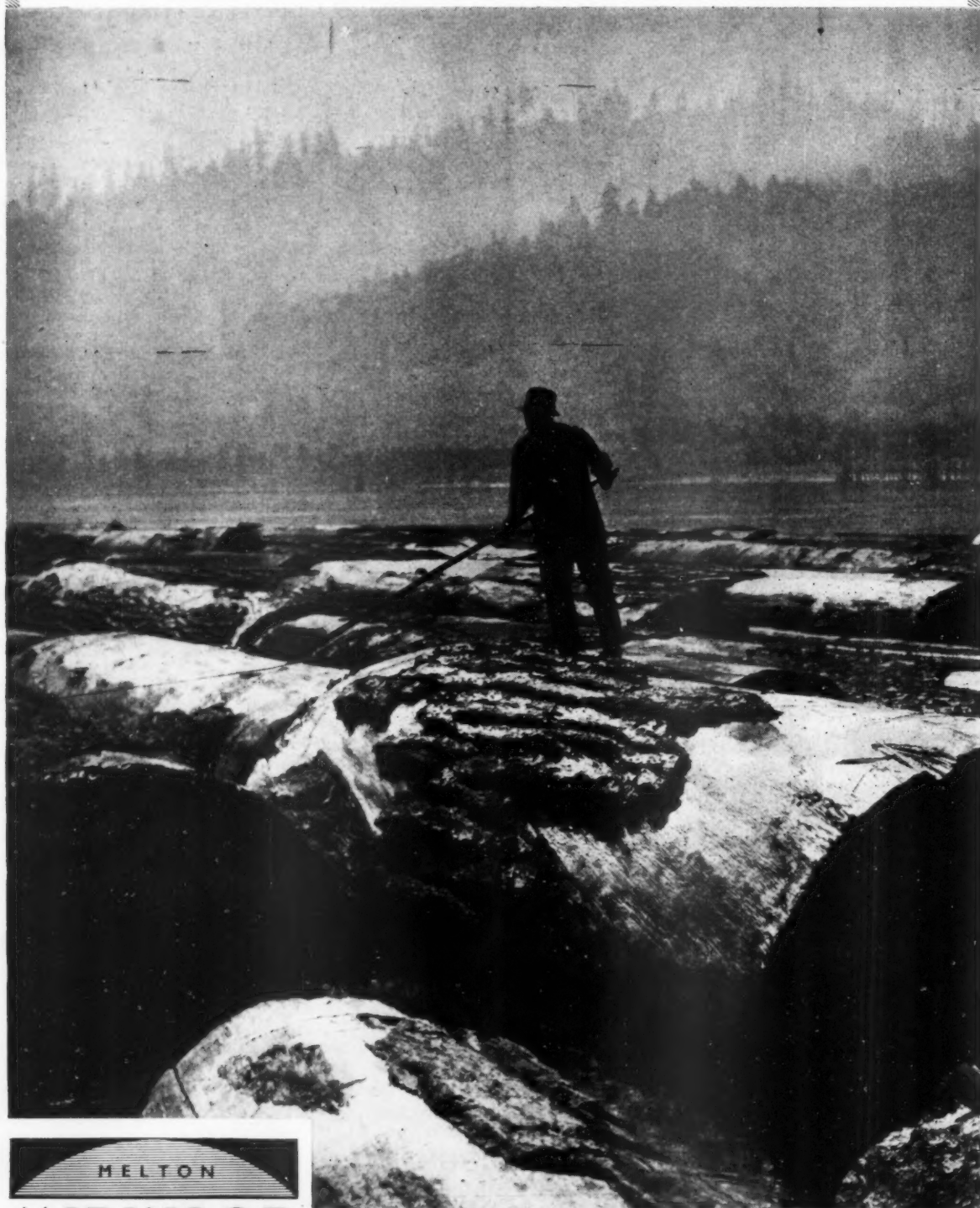


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# CARTER

## Dorset range floor tiles

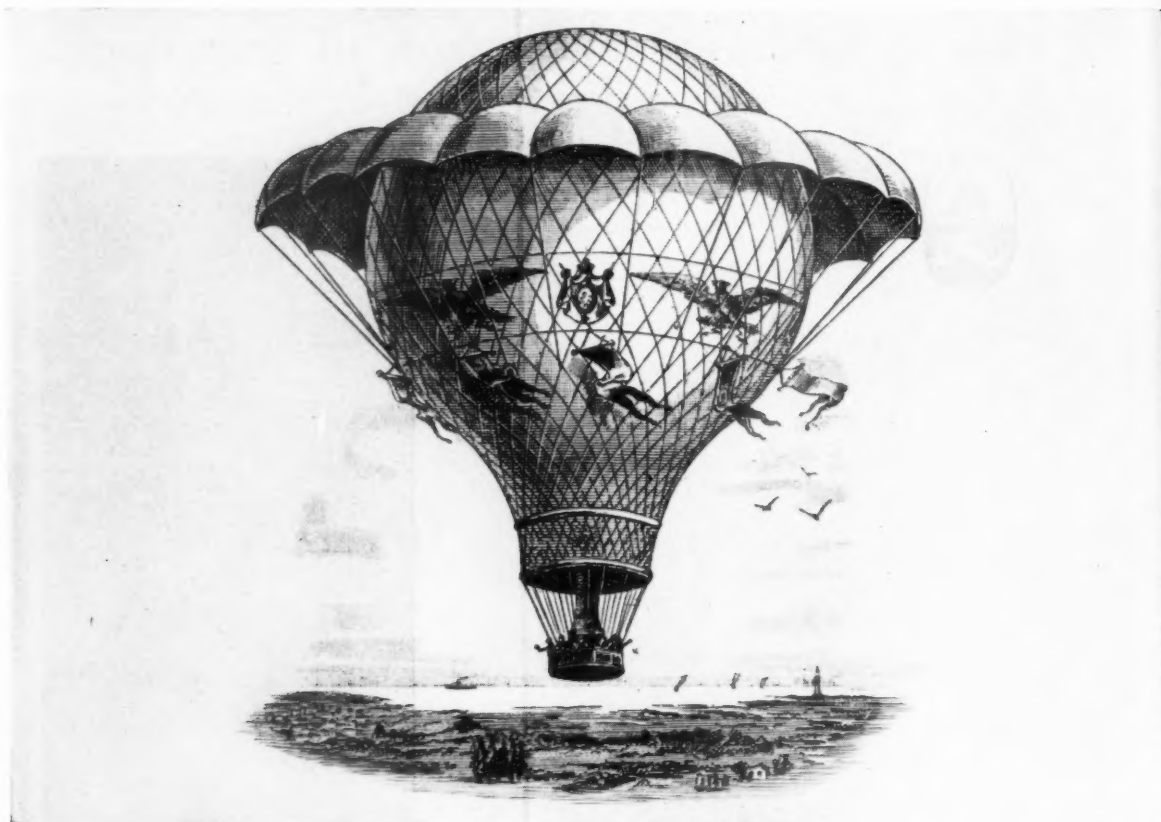
*Carter Tiles Limited Poole Dorset Poole 125*



*Eric de Maré*

Poole, where the tiles are made, has that evocative and romantic charm possessed by every ancient port all over the world; it also has a native charm which is all its own, one to which many things contribute: things like its old lamp standards, purpose-made of cast iron to bear the Borough's coat of arms.





Hot air balloon 1864: Eugene Godard Hulton Picture Library

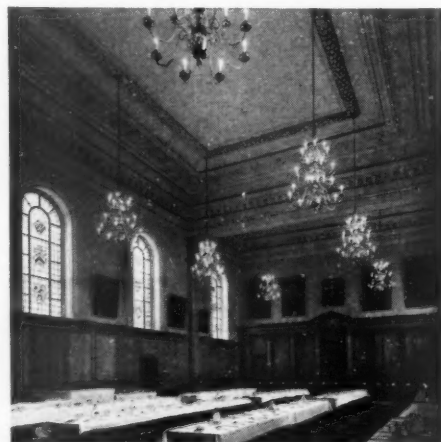
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L.E.F. Raising and Lowering gear is the perfect answer to every problem posed by interior lighting installations in which the fitting must of necessity be out of reach and, consequently, tricky to service.

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### NEW INNER TEMPLE

This beautiful hall is lighted by ten heavy chandeliers which are serviced by means of L.E.F. Raising and Lowering Gear. L.E.F. were consulted at an early stage during building by the Architects (Sir Hubert Worthington, R.A., and T. W. Sutcliffe Esq., A.R.I.B.A.) and the Contractors (Bower Engineering Works Ltd.) with the result that they were able to supply equipment "built in" to the ceiling.



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# The eggs are in fewer baskets

TWELVE MONTHS AGO, when building operations were curtailed and bricks were very plentiful, the brick industry presented "The Case for the Local Brick". It concluded with the following:—

**"Any large-scale closing of brickworks at the present time would not only seriously curtail future supplies; it might well place the building industry in a difficult position, both as to supply and prices of bricks when the present building restrictions are removed."**

The supply position now developing as a result of greater activity in the building industry provides early justification for this warning. Since it was issued, a number of brickworks have been compelled to close down. Meanwhile, builders who were attracted further afield by lower prices are finding that even the largest sources of supply are not inexhaustible.

**It is illogical to ignore the local brickworks when there is a glut of cheap bricks and expect to find them still ready to execute orders when the supply position gets difficult.**

The brick industry is one of the first to suffer when building is curtailed. It takes time to step-up production, and "the eggs" are now in fewer "baskets".

**Give preference to your local brickworks when they need your orders, and they will be there to serve you when you really need them.**







Front-of-house and behind-the-scenes, Adamsez supplied all the sanitary fittings at the Mermaid.



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Remote lighting  
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The Mermaid Theatre, the first to be built in the city of London for over 250 years is a remarkable achievement on the part of Bernard Miles.

With an exhilarating experimental programme this 'new look' in the theatrical world is characterised by the use of Cementone No. 7 Flat Finish and Cementone No. 9 Waterproof Stoneface Composition.



# MERMAID

Architects DEVEREUX & DAVIES  
F.F.R.I.B.A.

Photograph by courtesy  
Architect & Building News

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The No. 9001 door handles illustrated above (British Registered Design No. 886, 261) can be supplied with bolt hole centres, size 16½" to suit standard "Armourplate" glass doors.

The anglicised edition of the new Ogro catalogue *ARCHITECTURAL IRON-MONGERY* is now available for registered architects. For further details of the complete range, please communicate with your nearest distributor or direct to Group Sales Ltd.



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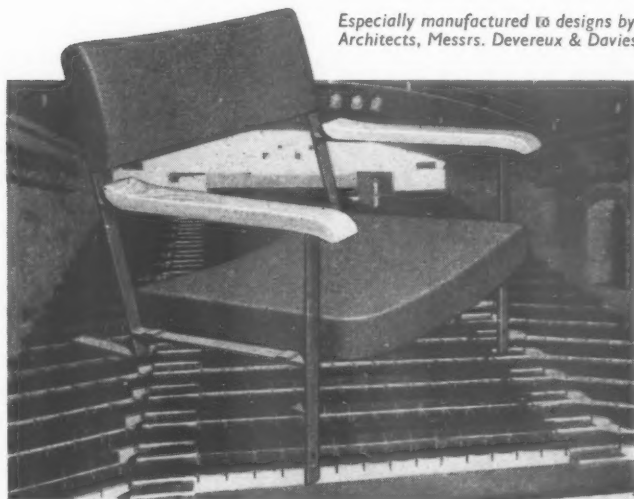
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## For the Mermaid Theatre . . .



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**Comfort  
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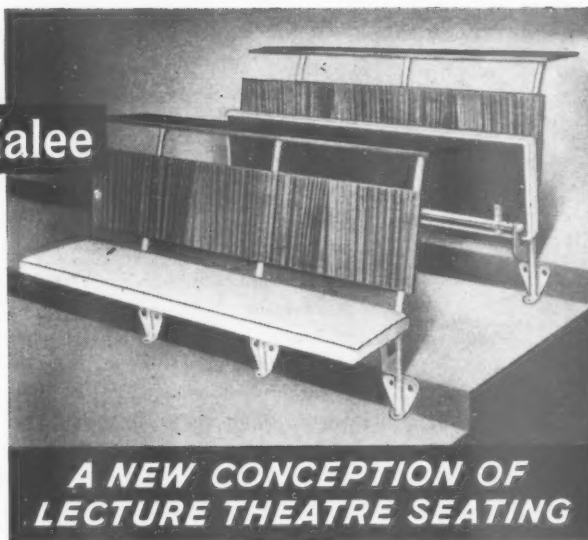
Patrons of the already famous Mermaid Theatre at Puddle Dock, London, will enjoy superb comfort right through the show in seats manufactured to special design by Gaumont-Kalee.

## . . . for the lecture theatre

**A**

**Gaumont-Kalee**

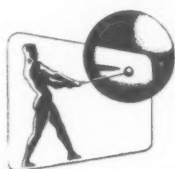
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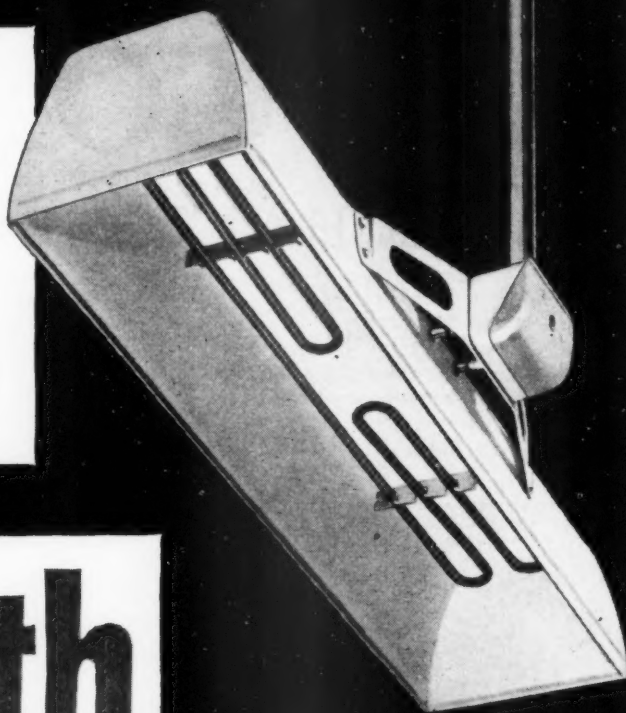
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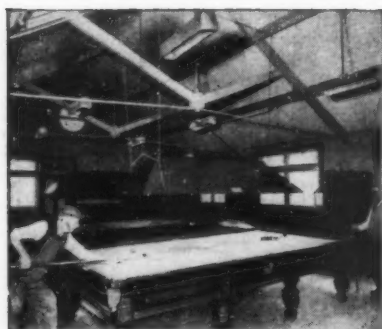
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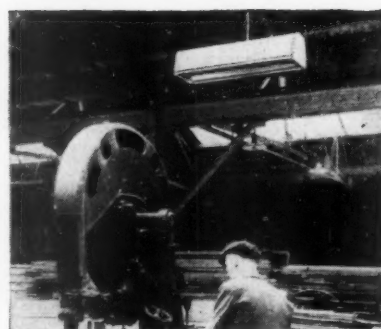
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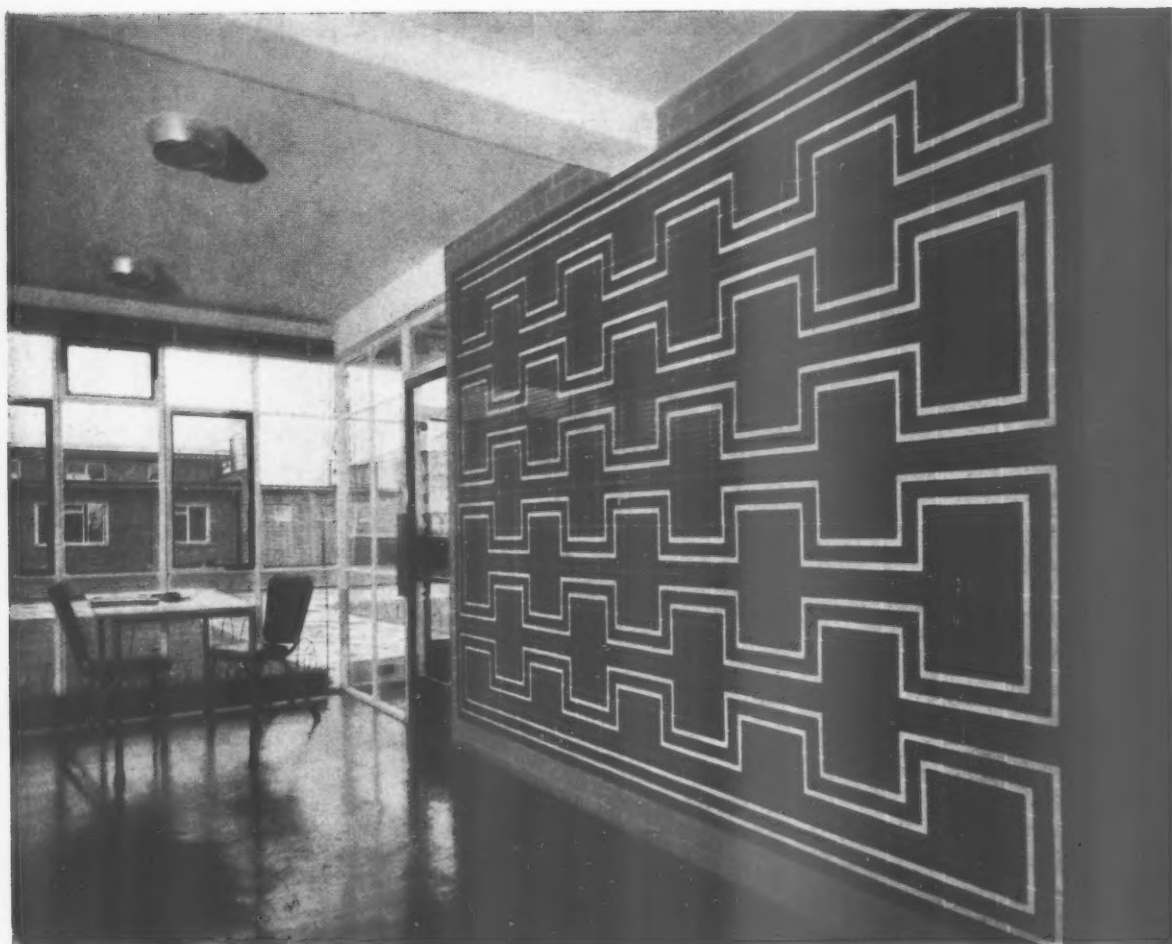






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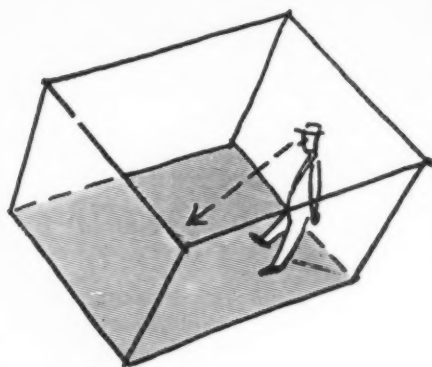
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# USING LINOLEUM ADVENTUROUSLY



*This is the first in a series of articles produced by MICHAEL NAIRN & CO. LTD. for the information and interest of architects. We asked the designer, James Gardner, for his views on the use of colour and design in linoleum flooring, and we give below his comments and sketches.*

MOST OF OUR LIFE is spent in a box, and so the treatment of the bottom of the box, the floor, deserves some consideration. This is not a new conception when we think of the technical knowledge and effort that must have been involved in producing the Roman tessellated pavements, Persian carpets and the parquetry of the French renaissance.

We should, I think, be somewhat ashamed that we have applied the colours and patterns of modern flooring materials to so little effect, floor surface design usually being treated as a rather unrewarding exercise.

Linoleum, while satisfying the requirement for an easily-cleaned dust-free resilient material, also has an uninterrupted smooth surface. And very often we have miles of it.

How not to be negative, but to relieve this monotony by actively exploiting colour, tone and pattern to give interest to the large floor-scapes now common in public buildings, office blocks and schools, is the problem. How to set about it?

The unobtrusive and practical tile counterchange, using such quiet and 'safe' colours as Dove Grey and Buff (which is called White in the catalogue) is generally dull and boring and often leads to uncomfortable diagonal perspectives as one sees the tile repeat running off at 45 degrees.

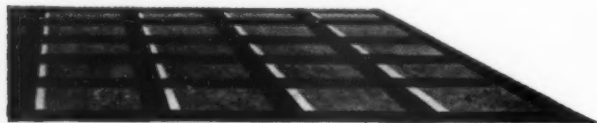


The alternative of applying some novel abstract design, which is usually devised on the drawing board as one would execute a design for a decorated tea tray, results in a floor which relates to nothing that will be standing on it—walls, people or furniture.

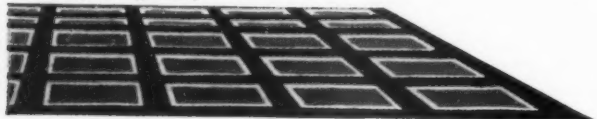
It is obvious that the floor must first be visualized as it will be seen from eye level in relation to walls and ceiling. A decision must then be made on the effect required, the character we wish to give the place.



**A** Non-committal and negative



**B** Dignity and efficiency



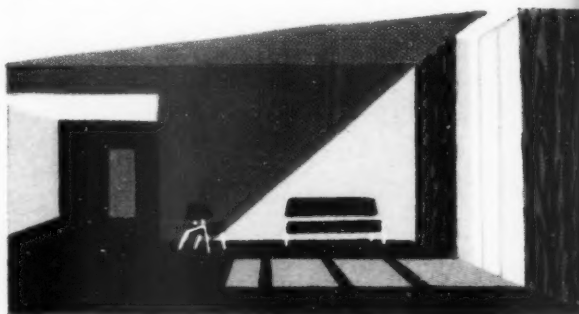
**C** Brave, bold and rich

With a simple tile or strip layout we can, by selection of colours and tones, get an effect of cool uncompromising efficiency, or warmth and richness. Or we can dramatize the area with unexpected and bold tonal changes.

Though not often conscious of the fact, people all the time react emotionally to the colour and space shapes around them, and so whether the architect considers the matter seriously or not, he will be producing an atmosphere—even maybe a negative one.

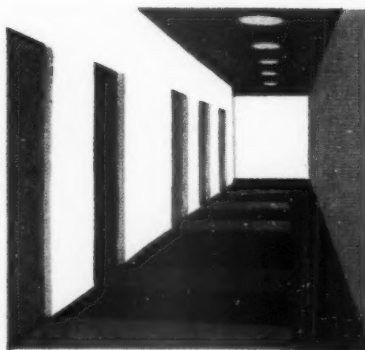
We must consider whether people are to feel welcome, select a spot to sit and rest for a moment, or whether they are here for a long time—perhaps eight hours a day for the rest of their lives. Are they to be impressed during a short consultation, or are they just passing through?

To visualize floor treatments in general terms is not very fruitful, as every floorspace sets a special problem. It is in designing to such limitations that ideas develop, and these sketches are intended to suggest an approach to the problem.



**D**

For example, in Northern climates sunlight is associated with pleasant mood, and a rather dull foyer with a north or obstructed window, which leaves the interior like a cold aquarium, can be given a friendly atmosphere by a floor design which simulates a patch of sunlight. The wall colours, should, of course, be decorated to develop this effect.



**E** Pattern expresses purpose

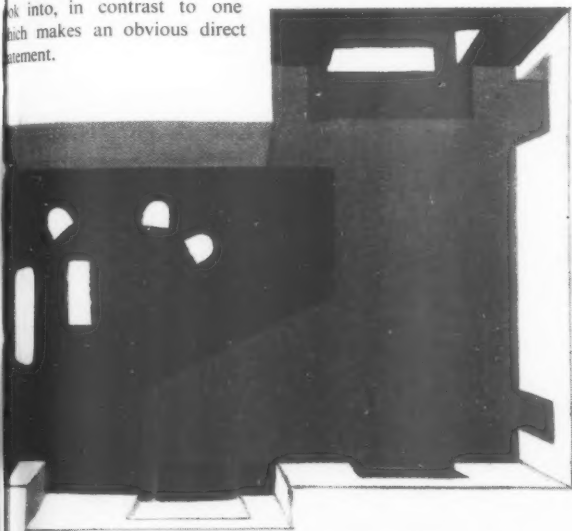
In administrative buildings, those long rectangular pipes with office doors down one side can be given an effect of logical progression by identifying the doors with a similar repeat pattern on the floor.



A large area, which it would be desirable but impracticable to relieve with carpets, can be broken up into zones of different character such as a walk-way across, a quiet zone, a lively zone, by different treatments on the one floorspace.

While I do not believe it possible to direct circulation in a large area by floor pattern, it is nevertheless sensible to relate the floor treatment to the activity which takes place in different zones, and to define steps and other boundaries so that they are quickly recognized, particularly at night or in areas where there will be a low level of luminosity.

For a rest area we can lay out a subtle, non-repeating interchange of four or five colours of approximately the same tonal value, and so achieve an interesting floor that one can look into, in contrast to one which makes an obvious direct statement.

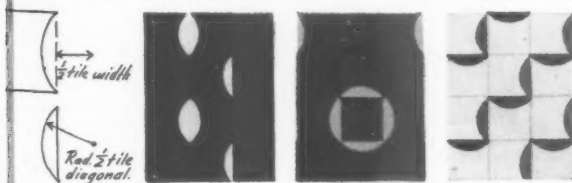


Lanes and areas of different interest (Plan view of Entrance Hall)

The special treatment of linoleum floors is often written off as requiring color-made inlay to some elaborate key drawings, but by use of standard tiles and triangular half tiles, in conjunction with unbroken areas, so many permutations of colour, pattern and tone are made possible that cut designs need only be introduced when very special effects are required.



Simple cuts to make lively designs. (Details of die-cutting and hand-cutting techniques will appear in the second article of this series.)



Nevertheless, there are such exciting possibilities in this direction that it would surely be worth the architect's while to appoint reputed artists to experiment with designs, just as he would appoint outside specialists to execute sculpture or a mural decoration. A floor can, after all, be a medium for the expression of ideas. It can give character to a utilitarian interior where decorative embellishment of other surfaces would be ruled out by cost.

#### Details of linoleum used in each illustration listed

- A Plain linoleum, cut. White and Dove Grey.
- B Standard tiles. Charcoal, Black, with Arctic White, cut to strips one-sixth width of tile.
- C Cardinal Red Marbled, and Oxford Blue and Yellow Plain, cut to strips.
- D Plain—Brown R, Yellow and Black.
- E Marbled—Black, Cardinal Red, Peacock Blue.
- F Black and Brown R. Plain, and Peacock and Cardinal Red Marbled.

#### NAIRN DESIGN BOOK

A full-colour book illustrating new directions in floor design will soon be available to all interested architects. If you would like to receive a free copy immediately upon publication, please write to: Michael Nairn & Company Limited, P.O. Box 1, Kirkcaldy, Scotland.

#### NAIRN MELOTONE LINOLEUM

The new range of Nairn Melotone Linoleum, consisting of 8 muted colours with softly blended marking, is illustrated on the right-hand edge of this page, together with a selection of colours from the plain and marble ranges in 4.50 mm gauge. A large selection is also available in 6.70 mm gauge. Please write for information to one of the addresses below or consult your technical representative.

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NAIRN



August 27, 1959

## CONCRETE EXAMPLE OF ECONOMY IN BUILDING



### Coventry College of Art and Technology

The precast concrete frame of this building was constructed at much less than usual cost. This was achieved by early consultation and close liaison between architect, consulting structural engineers and the Bison organisation and the use of single and double H-frame construction, spine beams and spine columns.

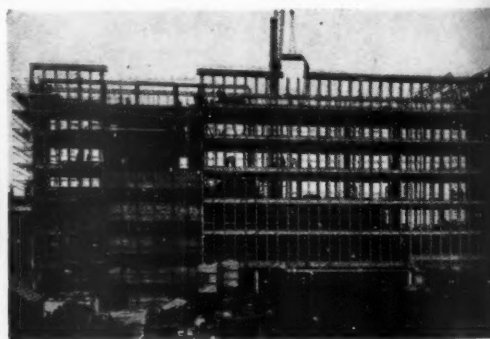
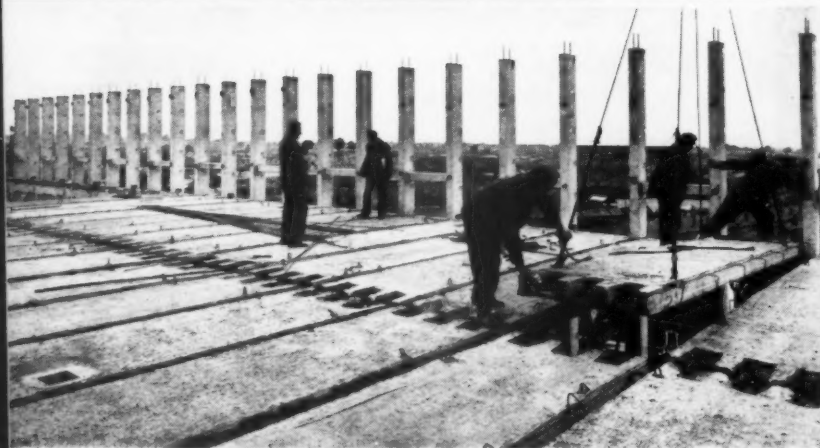
The main block is 180ft. long and 40ft. wide, with fair-faced round-nosed exposed mullions at 4ft. centres. Constructional stiffness is provided by means of the two end walls and the precast lift and staircase wells. Each suspended floor acts as a horizontal wind girder, construction consisting of 3ft. 6in. wide Bison hollow prestressed units with 6in. wide *insitu* concrete joints between, these being aligned with the mullions. Stirrups, projecting from the precast floor slabs, transmit the horizontal wind shear. Horizontal steel is used to tie the H-frames together and also to tie them into the *insitu* joints.

The mullions are integral with the H-frame, thus avoiding the use of artificial mullions. One result of the architect-engineer co-operation was establishment of practicable mullion shapes and tolerances, these being designed exactly to produce the desired architectural features.

By using a slightly tapered, instead of square mullion nose, it became possible to employ permanent steel moulds during precasting. This development rendered possible exact repetition of every H-frame and gave an almost perfect line through the 6-storey elevation of each mullion. Two moulds were found to be necessary for production of the 120 H-frames employed in construction, thereby enabling unit costs to be vastly reduced.

Almost complete absence of scaffolding for the east and west elevations was another factor in low overall cost, as was efficient progress and erection organisation which resulted in erection of precast units on the day of delivery.

Architect: Arthur Ling, B.A., F.R.I.B.A., Coventry City Architect  
Consulting Structural Engineers: Husband & Co.  
Contractors: W. H. Jones & Sons.



TOP LEFT: Typical two-storey H-frame being lifted into position, showing repetition along main elevation.

ABOVE: General layout of precast concrete H-frame between first floor and roof.

LEFT: Precast prestressed concrete floor slabs being fixed, showing projecting stirrups. About 400 floor slabs of this type were used.



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# will you design the last house without central heating?

Someone must always be the last to design a house without something whether it be windows, running water, a bathroom or Central Heating. For—thanks to Small Bore Heating—Central Heating is becoming regarded so much a matter of course as h. and c. You don't have to plan round Small Bore either. It fits into your plans painlessly, and, let it be added, inexpensively. One way of avoiding the professional distinction of being branded the last representative of the "old hat heating brigade" is to ask your secretary to type "Architect's Journal" on your letterheading and send it to the "Architect's Advisory Service", Sigmund Pumps Limited, Team Valley, Gateshead 11.

## in a nutshell.....

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The Architects' Journal

No. 3358 Vol. 130. August 27, 1959

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### NOT QUITE ARCHITECTURE

## The Descent of F3

Opinions differ on what is killing Formula Three—public indifference, too much of one chassis (Cooper) or one engine (twin-cam Norton), hostility of race organizers, drivers migrating to bigger and louder machinery—but there is no doubt that it is fading so fast that there will soon be a Society to Preserve it. Never mind, in a stormy ten years it has altered the face of British car-racing for the better (that's certain) and for ever (let's hope).

\*

No tears to be shed here—racing formulæ and their regulations obsolesce as fast as the machinery built to them. Five years is a good age for a formula, ten begins to smell of embalming fluid, twenty (e.g., the US Championships formula) and you begin to get monsters as anachronistic as the Horse Guards. F3 has had its day and done its job.

\*

That job was not, as the auto-pundits keep telling us, to breed drivers for bigger cars. In view of the crowd that have driven in F3, it's astonishing how few have gone Big-Time. Yes, I know all about Stirling and Peter Collins and Ivor the Driver, but what about the whole host of others, from Ken Wharton and Fearless Jack Fairman, through Mike Hawthorn and Tony Brooks, to Cliff Allison and Graham Hill, who arrived by quite different routes.

\*

F3 was never a prep school for boy racers for a very good reason. Though hopefully conceived as a poor man's formula, it rapidly became a grey-flannel formula, run on, or near, the expense account, by middle aged professional bodies like Curly Dryden, a hotel proprietor, George (*C'est si Bon*) Wicken, the flying milkman, or Don Parker, the midget garage proprietor from Battersea.





## A Test Case on Highway Design

The Newcastle-on-Tyne City Council's plan to construct a roundabout (below) at the junction between the Great North

Road (where it enters the City at Pilgrim Street) and a proposed inner ring road, is a classic example of out-

dated highway engineering that ignores town planning and architectural considerations. It confirms the worst fears expressed by the RIBA when it learned that architects were not being included in urban road study groups. The inquiry into the application for a compulsory purchase order was to have been held by an inspector of the Ministry of Transport. It was only after spirited intervention by the Northern Architectural Association that the inquiry was taken jointly by inspectors of the Ministry of Housing and Local Government and of the MOT. The NAA rejected the roundabout solution and argued that, because the area of land covered by the CPO was so small that no satisfactory buildings could be built on the plots of land left over, the roundabout would become "a circle of visual squalor unparalleled outside the USA." Professor Jack Napper appeared at the inquiry for the NAA and presented their tentative alternative plan (above) for a two level interchange to secure unrestricted traffic flow, that uses less land, and makes possible a far superior architectural solution in which the area is planned as a whole with highway and buildings visually inter-related. A report of the public inquiry, the result of which is still awaited, is on page 78.



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These were the men who made Formula Three, and they tended to stay there and go on making it, for the simple reason that they were too old, or too tangled in domesticity or business, to use it as a nursery slope for Grand Prix racing.

\*

The job of Formula Three was quite otherwise, a point that struck me very forcibly at the Crystal Palace earlier this season. Turning to my neighbour with a wild gesture at the Formula Three machines gleaming like a Valspar colour-card through a haze of Castrol fumes as they waited to start, I declared "Crummy and tatty as they may be nowadays, they still *look* like real motor-racing."

\*

And that's it. With its large fields of evenly-matched machines and drivers, Formula Three introduced the Great British Public to motor racing as a competitive sport, and a spectacle. Before the war you may remember, British motor racing consisted of ageing but under-developed automobiles entangled in a Brooklands handicapping system that made most restrictive practices look like Liberty Hall. This tedious exercise in higher mathematics took place in virtual secrecy anyhow, in accordance with Brooklands' well-remembered motto, "The right crowd and no crowding."

\*

The great British Public simply didn't see any motor racing until after 1945, when the physical dismemberment of Brooklands, a short wave of democracy and the advent of F3 did three things: took motor racing to the people, on tracks all over the country; produced a proliferation of cars sufficiently alike to make handicapping unnecessary, and let in a crowd of men who, having won a war by all means permitted under the Geneva Convention, applied equally total tactics to motor racing. Victory now went to the canny, the iron-nerved and the diligent, not to the flanneled fool with the latest snob-job from Italy. Cars raced on the limit, wheel-to-wheel for laps on end, each driver relying absolutely on the skill and sense of the others, for in conditions like that, one boob would make salami of a dozen men.

\*

This is the standard we spectators now expect in every race. Fortunately for promoters there are just enough good drivers and cars to provide it in most classes, so the disappearance of F3 won't rob us of the only kind of motor racing we are prepared to pay good money for. But when it *has* disappeared, spare a thought occasionally for the greying bourgeoisie in their Coopers, Kiefts, Starides, Emerysons, Martins, Arnotts and do-it-yourself specials, who first taught us that car racing could be so good.

REYNER BANHAM

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\* To preserve freedom of criticism these editors, as leaders in their respective fields, remain anonymous.

## The Editors

### A STANDARD RANGE OF COLOURS

It is now nearly five years since the first publication of BS 2660: 1955 *colours for building and decorative paints*.

The idea of a standard range of colours (as distinct from the standard colours of the old BS) was a bold one and the fact that it has excited so little controversy among architects themselves is perhaps a sign that the profession is chiefly absorbed by other matters. What a fuss there would have been if BS2660 had been published in the '20s or '30s!

The significance of BS2660 for architects is twofold: in the first place, by its adoption of the Munsell system of classification, it has encouraged an analytical method of thinking about colour. In the second, it has provided a useful tool for the many architects who either have no convictions about colour of their own or who share those of the framers of the standard. The real practical meaning of the standard only emerges, however, when the interest shifts from paint for application on the site, to paint as applied in the factory. Today's architect, if he is resolute, can always control site paintwork; but he can exert very little control over paintwork (or perhaps we should say pigmentation) which is carried out in the factory.

If he is not to involve his client in great expense, he must allow Messrs. X's wall tiles, Messrs. Y's floor covering and Messrs. Z's office furniture to come on to the site in colours which have no relationship to one another. To help get over this difficulty the Industry Liaison Sub-Committee of the RIBA's Science Committee has been trying to get manufacturers to design their colour ranges with BS2660 in mind. This does not necessarily mean matching BS2660 colours, for this may not always be feasible; but it does mean harmonising with them. What is the response? Rather tentative, if a meeting held with manufacturers recently\* is anything to go by. It is hard for those used to sell colour by competition to visualize the effect on their business of a move towards conformity. Yet, in our view, the need for this measure of co-ordination is as pressing as the need for the co-ordination of dimensions and we prophesy nothing but good of it.

\* See news report on page 79.





## THE THAW SPREADS

After all the fuss about the Dane at sacred Oxford it is humiliating to learn that Russia has invited Swedes to plan a new town south of holy Moscow. The Swedish Architects Association (SAR) have collaborated with their engineering counterpart (SKIF) on a complete scheme covering housing and hospitals, schools and sewers and are shortly submitting it to the Soviet authorities.

It will be interesting to see if the detachment of fresh minds can cut through by-laws and other local inhibitions, which seem to be as restrictive in Russia as anywhere. If they can, our own new towns might benefit from the example. Some day the thaw might even melt the ICE into collaboration with the RIBA.

## TAUNT DANS LA MAISON

Jacques Tati's latest film, *Mon Oncle*,\* is a must. This tragic comedy about the battle sanity is losing to sanitation has an architectural background. Indeed, the architecture is as essential as Tati himself, and is a biting comment on the debasement of the concept of the *machine à habiter*†. This is no crude burlesque‡: it is too near the truth and architects will find it unnerving.

\* *My Uncle*.

† Machine for living in.

‡ Burlesque.

## READY FOR URANIUM DAY

Incidentally, I've just come across some rather macabre last words by Frank Lloyd Wright—about his Guggenheim Museum, that remarkable spiral that has caused so much controversy in New York. The building is built like a giant spring and the ramp is one continuous piece from top to bottom. "When the first atomic bomb lands on New York," said FLW, "it will not be destroyed. It may be blown a few miles up in the air, but when it comes down it will bounce."

## BACKS TO THE WALL

Chelsea's recently installed lamp standards are fairly reasonable as these things go. And the Borough are to be congratulated on its proposal to substitute wall brackets for standards where this is appropriate. But the design—well, here it is, sullyng our pages. A prominent citizen informs us that "before the bracket was decided upon, the opinion of a very eminent architect, who is a Royal Academician, a Vice-president of the RIBA, Royal Gold Medallist and past member of the Royal Fine Art Commission, was sought and the design amended to conform with his observations."—Any guesses? If, as one hopes, there are to be fewer lamp standards and more wall brackets I hope the COID will encourage manufacturers to produce some decent brackets—although until there is a demand, no one is likely to take a chance.

## EPSTEIN'S BUST OF SPENCE

The unexpected death of Sir Jacob Epstein, to whom George Pace pays a tribute on another page, has inevitably meant that a number of his works have been left unfinished. But happily Sir Jacob had finished his bust of Basil Spence, and the RIBA will be enriched by one of the last works of a very great sculptor.

## FILIAL PIETY

Not quite what you would expect from a work entitled *Six Great Architects*,\* is the best way to describe Robert Lutyen's new book in Hamish Hamilton's *Six Great* series. For one thing, it should read *nine* great architects, since "one" of them is the Adam Brothers. For another, it beats against the current tide of art-historical opinion, by speak-

ing (for instance) of "Palladian extravagance," by abusing Hawksmoor for "the indescribably ugly church of St. Mary Woolnoth" (I was so shaken by this one that I went to have a look at it, and couldn't disagree more violently), by saying that Adam was primarily a decorator, and in persistently using some very odd spellings of proper names.

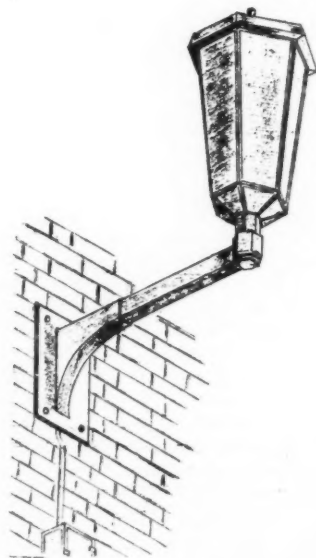
\*

But the basic deviation from what you would expect is in the chosen six themselves—Inigo Jones, Wren, Vanbrugh, Adam, Nash (what, no Soane?) and Sir Edwin Lutyens. This last, a piece of filial piety if ever there was, is both the key to the whole curious book, and, I think, its justification, and you will probably get the best out of it by reading the introductory chapters first, which are about Classicism and the English tradition, and then skipping on to the last two, which are about Lutyens and his times. These give you the premises and prejudices on which the whole work is based; you can read through the other chapters some other time, in the light of what is, effectively, the best compact, *inside*, account of the man who built New Delhi that we are likely ever to have.

## STADT BUT NOT STATIC

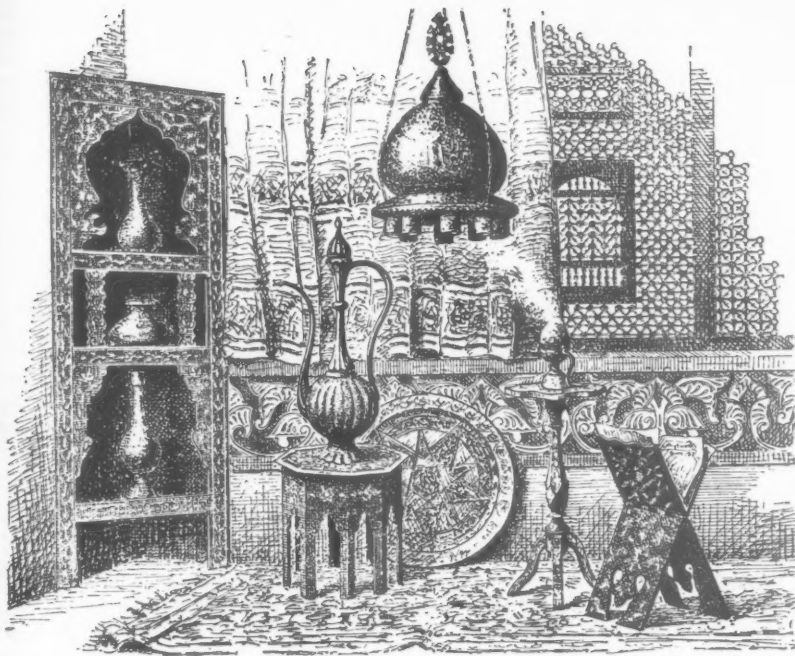
Something that may get overlooked in the post-Strike confusion if I don't record it here, was the world première of a film in the lecture hall of the AA. This was not a Wardour Street gimmick, the venue was entirely appro-

Chelsea's new lamp brackets. See "Backs to the Wall."



\* Hamish Hamilton 12s. 6d.





*A Liberty's catalogue (late 19th century) described this as "an Arab, often called Moorish, interior adapted in Western taste". See "Who is 'H. J.'?"*

appropriate since the film, entitled *Hauptstadt Berlin*, had been made by John McHale on the basis of the Smithsons' prizewinning entry in the competition for Berlin city centre.

In fact, it is about London, which McHale has photographed as a city in motion, seen from cars, from escalators, from pavement level, and from the top of the Monument. All this, like the very smart modern jazz soundtrack by Frank Cordell, is supposed to explain and expound the theories on circulation that the Smithsons put to work in their project, which appears from time to time, well photographed in detail and usually in motion too. It does explain it, but visually it rather swamps it—real people in motion will always be more interesting than people in rendered perspectives, I suppose. On the other hand, it undoubtedly makes the Smithsons' point that one of the things you do in cities is move about, and that one of the planners' tasks is to make moving about enjoyable.

#### NOT ONLY SAFE, BUT EXPENSIVE

From various reports, including one from the Select Committee on Estimates, it seems that atomic power

stations aren't, after all, going to be cheaper than coal. This is largely because there's no longer a military demand for the enriched plutonium by-product. Another reason is that there are to be more safety devices because of the Windscale accident. So during the grand free-for-all between coal, oil, coal gas and liquid methane, the taxpayer goes on paying for atomic stations while pits are being closed down and millions of tons of unsaleable coal are being stockpiled. And every few months yet another remote piece of coast is scheduled for a new station and the public is handed another bromide—"All atomic stations are completely safe, but, *just in case*, we think they ought to be at least 10 miles from any major population centre." As I've said before, it won't take us very long to run out of 20 mile coastal stretches. When will the public get tired of it? Presumably when they realise that atomic stations don't turn out cheaper electricity after all.

#### WHO IS "H. J."?

James Laver's amusing little history of Liberty's shows that the firm has been an unusually enlightened patron of contemporary design since its foundation in 1875. Between the

wars the firm was laughed at for its Tudorbethan stockbroking in Great Marlborough Street—the building that fooled Frank Sinatra, who thought it was old without an e. Mr. Laver, who says that the present directors wouldn't do this sort of thing nowadays, is mischievous enough to quote an "ecstatic writer" in a 1924 *ARCHITECTS' JOURNAL*. "Under such projecting stories Shakespeare himself must have walked. It was in the streets of such buildings that Marlowe and Green ran riot, that the watchman called the hour, and curfew was rung. And what a place for a shopman! What a setting for his goods! In what other English building could one see the silks to better advantage or handle the brocades from France and Italy, Japan and Shantung?" The article was by "H. J.," better known to you as—no, it wouldn't be fair to tell you. Incidentally, there was no querulous old ASTRAGAL in those days.

#### ASTRAGAL UP THE WRONG TREE

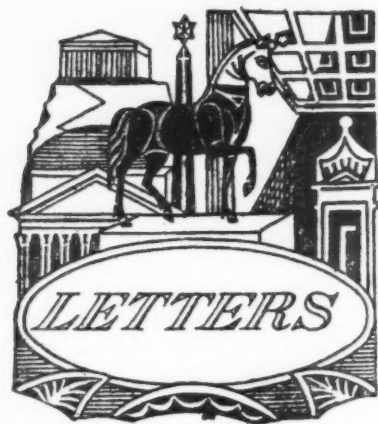
I owe a profound apology to N. C. Williams, the winner of the Berkshire county sign competition. My copy, written from a holiday retreat, did not get into print as it was written, with the result that my comments ("Berks Up The Wrong Tree") on the first and second prize-winning designs got mixed up, and the caption erroneously attributed to Mr. Williams the design actually placed second. To clear up the confusion let me say that Mr. Williams' rectangular design, which was placed first, was in my view "fairly inoffensive," but the 12-ft. column of the design placed second was "aggressively unpleasant." The real object of my remarks, however, was to ask why every town and county now thinks it necessary to proliferate these signs on every road.

#### ASTRAGAL

Mr. N. C. Williams' winning design in the Berkshire county sign competition. See "ASTRAGAL up the Wrong Tree."







*John Radford, A.R.I.B.A.*

*President, Devon and Cornwall Society of Architects.*

*Derrick Woolf, Student R.I.B.A.*

*D. A. Howells, M.A., A.M.I.C.E.*

## Not Revolting

SIR: As a member of the Committee of Presidents of Architects of Allied Societies who submitted the memoranda on the second interim report of the Constitutional Committee to which reference was made in the JOURNAL of August 13, I feel that I should point out that the headline which you had chosen "Allied Societies Revolt" is misleading and could at this time be dangerous.

It is misleading in that it suggests that the Allied Societies are in revolt against the new constitution, which they are not. The implications of the interim report are very far reaching, and for some Societies, raise serious domestic difficulties. The Presidents have quite rightly sent in a memoranda to the Committee drawing attention to these difficulties and asking that fuller consideration should be given to them. This is not a revolt, it is simply a right and logical part of the process of recasting the constitution of the RIBA.

I believe the headline to be dangerous in that it might ferment the wrong sort of controversy within the profession at a time when crucial decisions are being made and unbiased and cool thinking is necessary. I hope that in your forthcoming issue you will try to correct any misconceptions to which your headline may have given rise.

JOHN RADFORD

Exeter

## Churchill College

SIR: The gloom engendered by your Editorial last week is equalled only by that of the Assessors' Report: A design "of exceptional merit . . . distinctive, imaginative and completely consistent" is rejected in

favour of a design which "seems to . . . meet all (the) requirements."

What are the requirements of a college building? If I were one of the members, amongst generations of others, who might be expected to belong to the college designed by Howell, Killick and Partridge I would answer something like this. To walk under vaulted cloisters to the lake; to sit on the steps in front of the Bracken Room with the roof lantern of the Hall rising up on my left; to gather under the pilotis of the centre block and see into both courts with their curving, enclosing arms beyond. In short, to experience the humanism, expressed in tangible form through the architecture, of having both identity as an individual (bay window, free view) and the sense of community (cloister and court) in a modern and not medieval scale.

The architect alone, being a creative human being and not a mechanical computer, can do this. That is why, having recognized this fact, the decision of the Assessors, including three distinguished architects, can only give rise to disappointment to all to whom value of living is something more and different to value for money.

DERRICK WOOLF

Kingston.

The Editors write: We shall return to this subject next week when we publish, necessarily briefly, the remaining designs for Churchill College.

## The Engineers

SIR: I have read with the greatest interest the leading article "Light on Heating" and the report of Mr. Varming's Yerbury Foundation Lecture, both of which appear in the JOURNAL of May 28. I assure you that we engineers are very much troubled over the fragmentary nature of the organizations of our profession.

As things are anyone may call himself an engineer whether or not he is competent to pass the examinations laid down by established institutions. Similarly anyone may found an institution, though here there exists the device of the Royal Charter to indicate whether an institution has established itself satisfactorily or not. One cure for this state of affairs would be unity imposed by law. But the freedom which exists today should not be discarded lightly. To deprive a man of the right to call himself an engineer and earn his living by his trade because he does not see eye to eye with some big institution would be unjust. And it is precisely those who have something new to contribute who find it difficult to conform. Similarly institutions need the freedom to grow and justify themselves and perhaps replace those which decline and decay. This freedom means however that those who use the services of engineers have less legal protection and a greater responsibility in making their choice.

One great contribution could be made to unity if the smaller specialized institutions were to follow the example of the Institution of Water Engineers, which insists that candidates for membership must first be members of a senior and less specialized

organization. Likewise the Institution of Heating and Ventilating Engineers would do more to raise the status of its branch of the profession if it were to insist that all candidates should first be members of, for example, the Institution of Mechanical Engineers, than it would by pressing for a Royal Charter. It would at the same time be helping to unite the engineering profession.

A valuable contribution which the profession has made to unity is the founding by the senior institutions working together of a permanent conference, the British Nuclear Energy Conference, to serve the needs of the nuclear power industry and of the members of the various institutions working in that industry. A similar conference to serve the needs of the building industry is badly needed. This is preferable to a distortion of the natural shape of professional and intellectual disciplines to serve the needs of a particular industry.

In contrast to the anarchy of the professional institutions the universities and the system of engineering education in general are a great power for unity. All engineers of whatever future specialism are educated in one faculty. But this unity has lately been upset by the foundation in some universities of faculties of building which will train some specialized engineers. This splitting of some branches of engineering from the main body is something which most engineers will view with misgiving and their interest in the new developments will be an uneasy one.

D. A. HOWELLS

London.



## CIVIC DESIGN

### Newcastle's Roundabout

A correspondent writes:

With the recent resurgence of interest in Urban Renewal, an inquiry of particular interest and importance to town development has recently taken place in Newcastle. The purpose of the inquiry was to consider the Corporation's proposal to acquire by compulsory purchase a large area of land at the north end of the Tyne Bridge, for a roundabout in an attempt to solve the problem of a very heavily congested and out-



dated road intersection point on the Great North Road. This trunk road runs slap through the main shopping area which, it is proposed, should be by-passed by an inner ring road: the roundabout is the initial stage.

Newcastle's central area is a particularly fine example of early Victorian City Planning conceived comprehensively over a century ago by the initiative and co-operation of John Dobson, the architect, Richard Grainger, a builder, and the City Council. Under the mark and grime of smoky Newcastle, mutilated in parts by excessive commercialism, lies a somewhat monumental but nevertheless dignified and interesting City centre. It was city planning *par excellence*.

Here, astride the entrance to this great city, the regional capital of the North East, lay the opportunity for the City Fathers to emulate their predecessors by creating a fine example of civic design. Such was the hope of the members of the Northern Architectural Association who, on hearing of the proposed compulsory purchase order, asked the Town Clerk for details of the proposed scheme. None at first was forthcoming; ultimately a small block plan indicating a roundabout and the area to be acquired was obtained. Hopes were shattered; buildings were to be demolished; there was no attempt to recreate; only a vast expanse of roundabout amongst shabbiness to be revealed. Now apprehensive, the Northern Architectural Association made further enquiries and their worst fears were confirmed when the Town Clerk indicated that the compulsory purchase order was a Ministry of Transport matter only, and the recreation of the surrounding areas was irrelevant to the Corporation's proposal.

Stung into action, the Association decided to appear at the inquiry and requested the Minister of Transport to consider the appearance of an Inspector from the Ministry of Housing and Local Government, so that the wider but interrelated planning and architectural implications could receive proper consideration along with the highway problems involved. This request was agreed to.

The inquiry, under the ægis of a Chairman and two Inspectors (one Ministry of Transport and one Ministry of Housing and Local Government), opened on Tuesday, June 9. The Corporation batted first and stated their case through the Town Clerk and City Engineer. It was quite evident that the Corporation had viewed the whole matter as a highway problem only. This was confirmed by the City Engineer in cross examination. During the proceedings and before the Association stated their case, the Town Clerk intimated that architectural matters (apart from the demolition of existing buildings) were outside the scope of the inquiry. The Chairman concurred. One wondered, then, what brief was given to this Triumvirate? Nevertheless, the Association continued to press their case, and their President, Professor J. H. Napper, was duly heard on the fourth day after traffic experts on preceding days had presented, dissected, and analysed almost every kind of road and vehicle statistic, assumed this and that, and come to

conclusion that there was a lot of traffic congestion, that a lot of traffic went north to south and vice versa, and that a further lot crossed in both directions. Vehicles were sent here, there, and everywhere and thus there was, as expected, no agreement as to how the problem should be solved. Each protagonist had his own particular hobby-horse to ride: nevertheless, some very salient points were made.

It was noteworthy that during the first three days no-one, Corporation and objector alike, viewed the problem as a whole. On the fourth day greater clarity appeared when Professor Napper indicated that here was a complex problem which should be reviewed comprehensively, and that the highway, planning, architectural, and other visual matters were all interrelated. He reminded the Inquiry of the views expressed by Henry Brooke as recently as May 22, that piecemeal planning will not do, that comprehensive planning was needed, and that more attention should be paid to three-dimensional planning. Further, Professor Napper reiterated the desire of Mr. Watkinson, the Minister of Transport, to foster the co-operation of architects and engineers in solving the visual problem of the motorway in our urban areas. One thought, here indeed was a test case to see whether the two Ministers concerned meant what they said. The Association contended that the Corporation's roundabout scheme was purely an attempt at a traffic solution in a vacuum, that the pieces of land left over were incapable of beneficial development, that the gateway to the City would have a slum-like appearance—how typical this is of so many of our cities—and that the area of the CPO should be related to a much larger one. Further, was not a mere roundabout rather antiquated when a more imaginative free-way system of under and over-pass might be more appropriate, not only from the functional point of view in relation to the existing and future road pattern, but from the visual standpoint, as the area was one of changing levels adjoining a huge railway viaduct?

The Association further contended that whatever solution to the traffic congestion is accepted, the final result must be a high visual standard in accordance with a prominent and important position, and sufficient land must be made available to ensure that this essential requirement can be achieved. Finally, the Association—by a great amount of voluntary work—prepared as a preliminary study, drawings, photographs, and a model, to illustrate and to justify their theme that the problem was, in essence, one of comprehensive development, and only by such measures could a completely satisfactory solution be achieved. A comparison of the aesthetic qualities of this preliminary study with the scheme prepared by the Corporation is illustrative of a very wide difference of thought.

Will this lone cry in the wilderness of the Northern Architectural Association, with whom was associated the Civic Trust, bring about the desired result—really creative civic design? Or will their cry re-echo and mock them for their initiative, their faith,

and their hope? Will the entrance to Newcastle upon Tyne prove to be a magnificent monument to Civic Design—or its graveyard? These questions remain to be answered.

## RIBA

### *Industry Liaison Subcommittee on colour*

The Industry Liaison Sub-Committee of the Science Committee held a meeting recently for manufacturers at which H. L. Gloag presented a paper on the application of the colour range given in BS 2660 (*i.e.*, for paints) to ranges of manufactured components. This meeting and the work which led up to it arose from the difficulty experienced by architects in obtaining standard articles (*e.g.*, for floor and wall coverings, external claddings, office and kitchen furniture, etc.) which match, or at least harmonize with, each other and with the colours given in BS 2660. The substance of Mr. Gloag's paper is given in a new RIBA publication comprising a single sheet (to A4 size) described as an "RIBA Industry Note," this one being entitled "Co-ordinated Colour Ranges for Buildings."\* Mr. Gloag described the Munsell system of classification†, pointing out its value both as a means of obtaining an objective standard in colour and also as a tool to help people to think analytically about colour and to learn to break down colours into their three "components" of lightness, hue and chroma. He made a plea to manufacturers to consider carefully the function their coloured surfaces have to play in each of these respects; and, in making their final choice, to have a special regard to the 101 colours standardized in BS 2660, matching them exactly where feasible and choosing colours which would at least harmonize with them where an exact match was not to be got. Finally he described—perhaps too succinctly to be easily followed—how the thinking engendered by BS 2660 was actually applied to a range of tiles. The discussion which followed showed that manufacturers experience difficulty in seeing how these principles are to be followed and feel apprehensive of their effect on customary trade practices. In general, it seems probable that the RIBA's campaign has already borne fruit with those who deal mainly with the architect, but little with those whose main clientele is elsewhere. William Allen was in the chair.

## DIARY

*Mixed Company.* Independent Art Exhibition at RBSA Galleries, 69a, New Street, Birmingham.

AUGUST 29 TO SEPTEMBER 12

*Small House Design Exhibition.* Organized by the RIBA and the *Ideal Home* magazine at the Building Centre, 26, Store Street, W.C.1. SEPTEMBER 2 TO 26

\* See Information Centre, page 97.  
† See AJ, February 16, 1956.



*George G. Pace, the architect for the restoration of Llandaff Cathedral, has written this tribute to the late Sir Jacob Epstein. Mr. Pace commissioned Sir Jacob to execute the great figure of "Christ in Majesty" in the cathedral.*

## SIR JACOB EPSTEIN

### "A Great Sculptor and a Great Man"

The death of Sir Jacob Epstein on August 19 at the age of 78 is an incalculable loss to sculpture. Sir Jacob was by far the greatest portrait sculptor of his time. He was the only major sculptor of this century able to create great religious works—Adam, Ecco Homo, the Cavendish Square Madonna and Child, and above all, the Llandaff Majestas. No sculptor was ever less compromising in his religious sculpture; the sentimentality, the insincerity and the bathos, which now seem inescapable in religious sculpture and painting, had no place in his works.

Sir Jacob was the link between two worlds; as a romantic he has been compared with Rembrandt; as one of this age he subjected himself for an experimental period to the influences of cubism and futurism—in his own words "a flirtation not a marriage." Although too great an individualist and too dynamic a person to be a cog in any movement—"I am interested in humanity and sculpture form and not in the abstract"—he was always ready to help and encourage young sculptors. The catalogue of Henry Moore's first exhibition in 1931 has a prefatory note by Epstein. The Nigerian sculptor Ben Enwonwu was profoundly influenced and encouraged (and had his work purchased) by Sir Jacob.

#### Integrity

Epstein once wrote "It takes courage to remain a sculptor." How true this was of his life. His reaction to the often hysterical abuse of his works was sometimes gentle—"rest silent in my work"—sometimes brutally outspoken, but at all times by the shining integrity of his sculpture and in himself he achieved a triumphant vindication for sculpture in this age. The freedom in which sculptors are now able to work is largely due to the battle Sir Jacob fought alone and undismayed. The misunderstandings, the hostility, the stupid prejudice and the heartless bigotry to which he was subjected for so many years, did not leave him bitter. In recent years belated recognition as a great sculptor made no difference to his innate simplicity which made lovable his greatness.

Jacob Epstein was born in Hester Street, East Side, New York, in 1880 of Russian-Polish parents. During 1888-1900 he made drawings of New York life and Jewish types to illustrate Hutchin Hapgood's *The Spirit of the Ghetto*. He also began sculpture at night classes under George Grey Barnard. In 1902 the fees for his illustrations of Hapgood's book enabled him to go to Paris, where he studied at the Ecole des Beaux Arts and at Julian's. He moved to a Camden Town studio in 1905. After a

visit to New York he returned to a studio at Fulham and took British nationality. Whilst in Paris superintending the erection of his Oscar Wilde tomb in the Père Lachaise cemetery he met Picasso, Modigliani and Paul Guillaume. On his return to England he settled at Pett Level, Sussex. In 1913 he was an original member of the London Group and had his first one-man show at the Twenty One Gallery, Adelphi, London. For years he worked in Epping Forest—Rima, The Visitation, a series of drawings for the Old Testament, water colours of Epping Forest and a series of flower paintings.

In recent years, either in his London studio or in a borrowed studio at the Royal College of Art, he worked on the maquettes and the full-size figures of many of his greatest works—The Madonna and Child, Cavendish Square, The Smuts Memorial, The Llandaff Majestas, The Coventry St. Michael. In his restless vitality Sir Jacob recently turned his head to stained glass, making cartoons for 12 hexagonal windows for a church at Plymouth. In his later years he received some measure of public recognition—an Art Council Exhibition at the Tate and a Doctorate at Oxford. He was created a KBE in 1954. To the last he was pursued by controversy. Since being exhibited in 1935 *Ecce Homo* had remained in his studio. For some years he had been concerned as to the final resting place for this his own greatly loved work. Last year he had been able wholeheartedly to approve a site in Selby Abbey and had made a gift of *Ecce Homo* to the Abbey. Objections of the usual sort followed and after a Consistory Court the Chancellor of the Diocese of York gave judgment, last July, in favour of the objectors.

Sir Jacob's art had a dual nature. He was outstandingly a portraitist of exceptional psychological insight into the character of his sitters and a modeller of great power and dramatic expression with a masterly and ever evolving technique. There has been universal acceptance and appreciation of his bronze heads. But he was also a carver in stone and marble of great vitality and integrity. In his early and mid periods there was often an unresolved tension between the modeller and the carver, but in the great works of his last period this tension had been resolved.

Sir Jacob has often worked with architects. At the age of 27 he completed, in the astonishingly short time of 14 months, the 18 over-life sized granite statues for the BMA building in the Strand. The architect of this building was Dr. Holden. Both architect and sculptor were enthusiastically supported by Sir Muirhead Bone. These

fine statues, showing Epstein's regard for the works of Rodin, were magnificently architectural in themselves and part of the architect's architecture too. Later, for Dr. Holden, Epstein carved *Night and Day* on 55, Broadway. Although architectural in conception, Oscar Wilde's tomb and Rima were part of the sculptor's output of monumental works to which he was addicted for many years; the majority having to be carved solely for his own satisfaction. At long last this disgraceful waste of that rarity—a great architectural and monumental sculptor—ceased. Lazarus was placed in the ante-chapel at New College, Oxford. The Madonna and Child in Cavendish Square was the result of collaboration with the Convent's architect, Louis Osman.

#### His greatest work

Then followed the Llandaff Majestas. Sir Jacob considered this commission to be the greatest opportunity of his life and the resultant figure his greatest work. Llandaff is one of the oldest cathedral sites still in use in Great Britain. The cathedral is small and has had a very checkered history. Just over a century ago it was part ruin and part classical temple, but was restored by John Prichard. Its interior was more like a parish church than a cathedral. In 1941 a landmine once again made a ruin of the building. In the rebuilding, which is still under way, the aim is to make Llandaff a cathedral in every sense of the word.

An important element in a cathedral interior is the pulpitum. For present day use Llandaff is too small a building to have a solid pulpitum, so the architect had to evolve an entirely new conception of a pulpitum. It took him several years to do this. Whilst working on the design it became clear to the architect that only one sculptor could give to the cathedral the Christ in Majesty which was essential liturgically and aesthetically. Many will have heard various reports of the momentous talk between the then Dean and the architect, which resulted in Sir Jacob being commissioned.

The architect explained to Sir Jacob all he had in mind for the pulpitum and the interior of the Cathedral. Then sculptor and architect sat silent in the still unrestored Nave. Within a matter of months Sir Jacob had made the maquette, so absolutely right that the full size plaster cast was under way and the casting in aluminium completed in a very short time. The Majestas rested in a huge box until it was placed in position on the pulpitum (1956). On that day sculptor and architect again sat side by side in rapt silence in the then restored Nave. It was an unforgettable experience. During the later phases of the Llandaff Majestas Sir Jacob was also working on his vast statue in David du R. Aberdeen's new TUC Building, and on the St. Michael for Basil Spence's Coventry Cathedral.

Sir Jacob was a broad shouldered, sturdy man, warm, vital, immensely egotistical as all great artists must be, utterly unselfish and of great courage. We have lost not only a great sculptor but a great man.



## PROPOSED OFFICES, SHOPS AND SHOWROOM AT WATFORD



Planning approval has been given by the Hertfordshire County Council to Erno Goldfinger's revised design, above, for a building in St. Alban's Road, Watford, for S. Hille & Co. Ltd. It will contain new offices and a showroom, six shops for letting, and six lock-up garages. St. Alban's Road is a nondescript piece of ribbon development, a mixture of shops, houses, offices and garages, with irregular frontages and a miscellany of bad buildings, through which pours an endless stream of heavy traffic. Many of the higgledy-piggledy buildings have been erected since the war, under town planning control. Yet the planning application was held up from last August until this spring in part by the aesthetic objections of the Planning Department and of the Architects' Advisory Panel of the Hertfordshire Chapter of Architects. The Divisional Planning Officer, Herts C.C. at first objected that the elevation "has little interest." One wonders what his comment was on the Lex garage (top right) 100 yards away, which has just been completed. Then he expressed concern about the relationship of the new block to the existing buildings (see street picture, centre right, taken from the other side of the road) and particularly to the adjoining neo-georgian Post Office (bottom right). The Advisory Panel, which ultimately approved the design in principle, described the accentuation of the

structural frame as "unsatisfactory" and asked the architect to think about it again. It would be interesting to know what views the panel expressed on another modern building in St. Alban's Road, the Eustace Watkins garage (left) which enlivens the scene but could be faulted for its jazzy eclecticism.





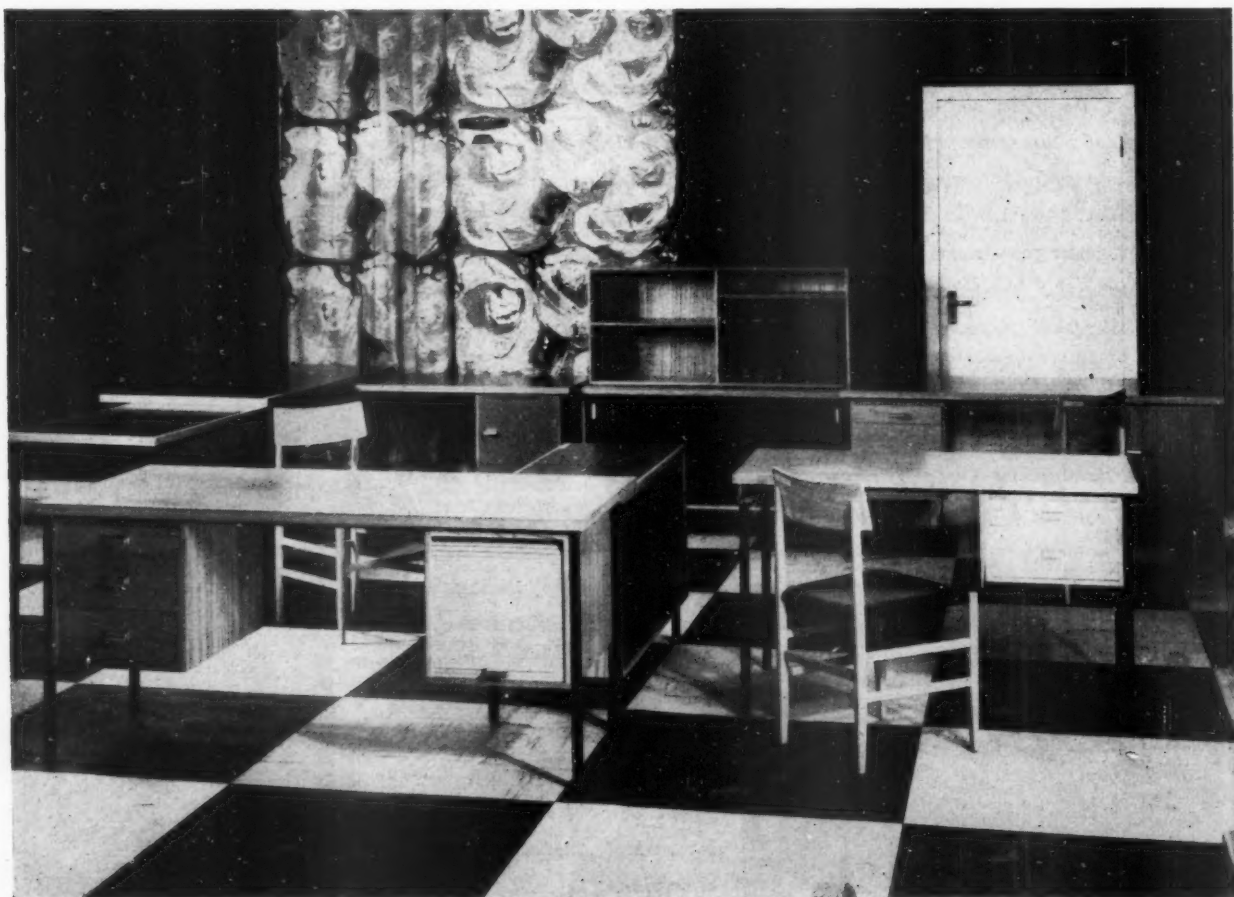
## WOODEN OFFICE FURNITURE COMPETITION :

"Whilst the best of the work submitted is of a reasonably high standard of design, none of the entries was considered of outstanding merit . . . some of the submissions are of a poor standard of design or manufacture." These words described the assessors' reaction to the entries for the Timber Development Association's two-stage office furniture competition. From the architectural profession's point of view, however, the results were encouraging, as one of the winners of the shared prize of £500 for a suite of furniture was an architect, Brian Henderson, of Yorke, Rosenberg and Mardall, and one of the joint winners of a £100 prize for a desk was architect J. D. Tetlow. A desk by Grenfell Baines and Hargreaves was commended. And architect Norman Plastow shared a prize of £100 for an office chair. Whether this result shows that architects are better at furniture design than industrial designers, or merely that the latter are afraid of risking their reputations by losing a competition, is hard to judge. Certainly there were few entries from top-ranking



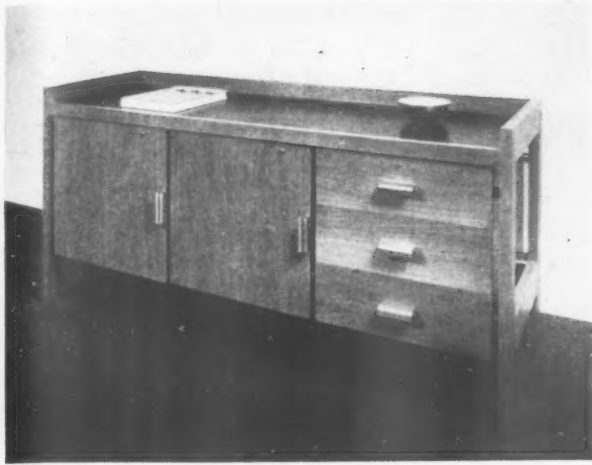
designers. There were also few entries which did not attempt to depart from the appalling standard which is normal in the wooden office furniture trade, and the winners were far above average. The Conran Design Group shared with Brian Henderson the prize of £500 for the suite of office furniture (below), of African walnut. Tops are occasionally of linoleum, and legs are of steel. The assessors described the furniture as being "of a somewhat flimsy construction." The heights are unadjustable. Brian Hender-

son's  
show  
desk  
show  
etc.  
with  
with  
Aba



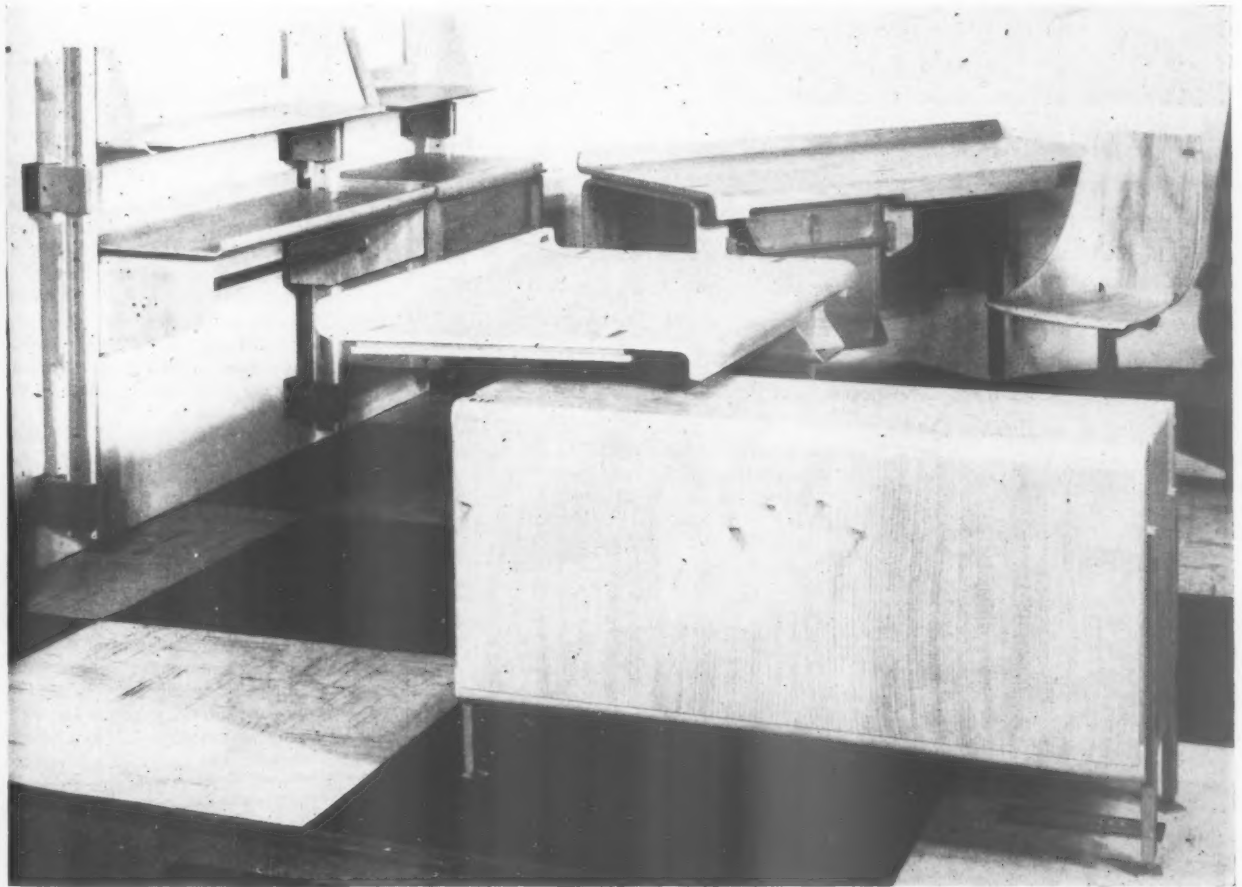


## ARCHITECT PRIZEWINNERS



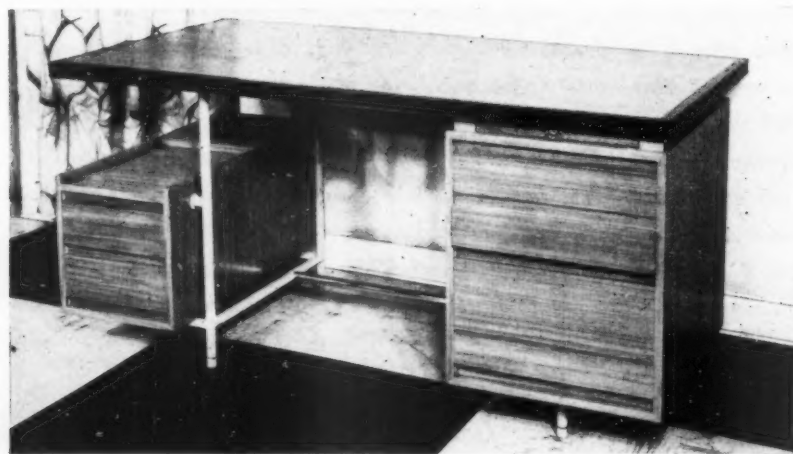
son's design, beautifully made by Bath Cabinet Makers, is shown in the three photographs above. There are five basic desk units which combine with six storage units (not all are shown). A moulded plaster tray holds pens, clips, ribbons, rubbers etc. Filing drawers, typewriter and dictaphone slides are fitted with metal extension runners. Tops are of woodchip board, covered with linoleum and a compensating veneer below. The wood is Abara. The handles are satin chrome. The assessors criticised the

design for inadequate attention to the storage of stationery and for weak tongue mitre joints in the storage units, but praised its robustness and sound workmanship. (Prices: £10 10s. to £17 10s. for desks; storage: £8 15s. to £17 15s.). Martin Grierson and Keith Townend were awarded a special prize of £100 for their attempt to further the use of plywood in the manner of Aalto (below). The assessors felt that the design had not been developed to the stage where it was truly efficient. The £100 prize for a desk for senior





## OFFICE FURNITURE COMPETITION continued



grades was shared between W. A. Challis for the all wood item shown top, and J. D. Tetlow for the steel framed desk above. The latter was described as having "fussy detailing," the former was considered expensive (£102). The entry for chairs for general office use was small. W. A. Challis (below left) and Norman Plastow (below right) each received £50. The assessors were: Professor Robert H. Matthew; Professor R. W. Gooden of the RCA; O. G. Pickard of the Office Management Association; B. McGeoghegan of the COID; D. A. C. A. Boyne, editor, THE ARCHITECTS' JOURNAL; S. N. Abbott, Office Appliance and Business Equipment Trades Association; and E. Levin, of the TDA. The designs were exhibited at the Building Centre.



## BOOK REVIEWS

*Si Monumentum . . .*

**A Testament.** By Frank Lloyd Wright. Architectural Press. 70s.

Ten years have passed since Frank Lloyd Wright published a book, and now appears his last, called, by strange coincidence, *A Testament*. This alone will cause it to be taken by many as an important document, the accumulation of a lifetime's thoughts, a legacy of wisdom to the future—a sort of *De Re Aedificatoria* of our times.

I suspect that those who seek these things will be disappointed; not because they are absent but because they are not easily found. Wright was never given to the clear precise statement. His style was discursive, elliptic and rambling, and any understanding of most of his writings, requires considerable knowledge of their background. They contain a great many private thoughts and jokes and read, like his lectures, as rambling off-the-cuff monologues, while lacking the magnetism of his presence. I suspect, though I have no reason to do so, that they were dictated or recorded straight; their author refusing to edit or be edited.

On the whole the story of Wright's architecture is better told by others. Lacking respect for dates and facts he was wont to introduce his biographer, Grant Manson, as "the man who knows more about me than I do." Yet if one has patience, some knowledge of his life and times and a few of his other books as well as H. R. Hitchcock's *In the Nature of Materials*, this "Testament" will prove very rewarding.

It is reflective rather than propagandist—recording the thoughts of a great man, who knows he has achieved greatness, at the end of his days. Looking back he is kinder to rivals, more tolerant of lesser men and more hopeful for the future than we could expect. There is, need one add, no proper index and only the vaguest list of contents (some day someone will edit Wright and make sense out of all his writings) and much of it has been written before in his *Autobiography*. There are endless lists of names—immortal (Jesus, Shakespeare, Angelo (sic), etc.) and local (Richard Morris Hunt, Walter Burley Griffin, Dan-make-no-little-plans-Burnham, "he would have been equally great in the hat, cap or shoe business").

There is a great deal of rather tedious homespun philosophy: "the motor car is yet a wagon trying to digest four wheels when ruts no longer exist, etc. But Ruskin and Morris are now 'once upon a time.' Going and gone also are the ites and all isms of the modernistic. The rational is no longer inimical to art and architecture or the reverse."

Yet again there are those flashes of insight—"Art can be no restatement"—"the habit of seeing into and seeing from within"—"The proper use of the machine (is) as a tool and only as a tool"—"If one would get the essential character of an organic building it could not be by camera inasmuch as it is wholly a matter of experience—the people in it gain the same distinction they would gain by being well dressed."

Then there are Frank Lloyd Wright's obser-



ventions about his contemporaries.

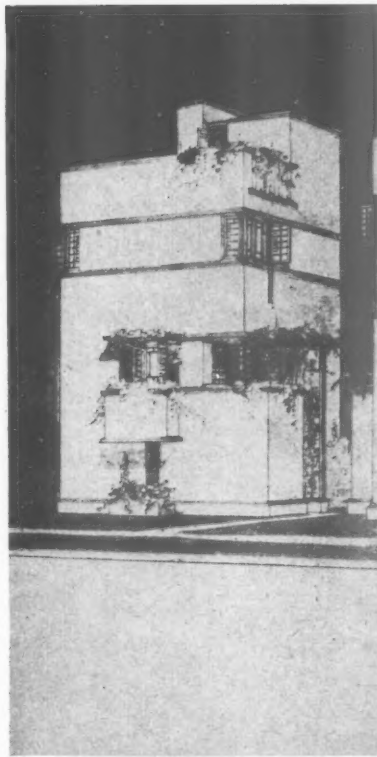
*H. H. Richardson*: "though an artist and giving signs of emerging as modern was just what America deserved most and should have had least, a powerful romantic eclectic."

*McKim, Mead & White*: "their eclecticism was of another more elegant order. Whenever they found the buildings they admired they copied them, enlarging the details by lantern slide."

*Mies Van der Rohe* (the only living architect he gives space to): "I seconded his appointment (as director of architecture Armour Institute later IIT) with what influence I had." "Mies feeling himself a stranger did not want to go (to the AIA dinner in his honour) unless I went with him."

The admiration he felt for Mies was reciprocated to the point of adulation. "Frank," said Dr. Schevill, "Mies Van der Rohe's speech throughout was a splendid tribute to you. This was not what these AIA Sponsors wanted or expected." Later, in a tribute to his master, Mies wrote "In his undiminished power he resembles a great tree in a wide landscape which year after year attains a more noble crown."

One has only to glance through the chief glory of this book, the illustrations, here more clearly shown than they have ever been before, to understand Professor Mies Van der Rohe's adulation. For among the drawings and photographs my eye has been caught again and again by the small and beautiful ideographic plans on their white pages and seen in them the Barcelona pavilion, the Resor and Farnsworth houses. Indeed were it only for the illustrations this book would be worth while, for here is Wright's own selection of his works as he would have them seen. Here is the drawing he showed Sullivan when applying for a job over seventy years ago. Here are the contemporary photographs of the great Oak Park houses. Here, too, is the exterior for a motion picture house designed in 1897 (surely one of the earliest and—it must be said—the grandfather of every Odeon).

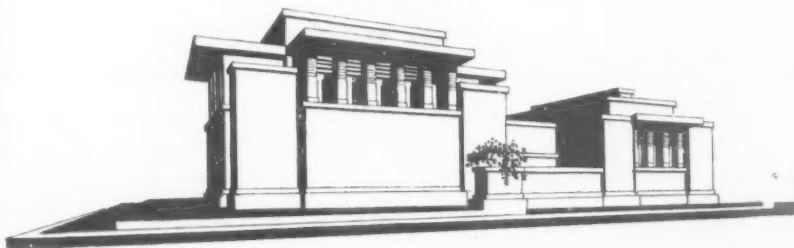


1912. Project for a small town house.

Here, too, are those wonderful house plans, the implication of which is even now not fully realized, for as James Fitch has written, "In leaving us he has bequeathed an architecture as much enriched and deepened as the English language upon the death of Shakespeare. Whether we know it or not we are, all of us, his debtors."

FELLO ATKINSON

*Unity Temple, Oak Park, Illinois*. "So far as I know the first concrete monolith to come from the forms as architecture completely finished. The work was cast in wooden forms or boxes—and the forms bear the impress of that technique. The plan first began the destruction of the box, and the emphasis of interior space as the reality of the building subsequently carried on. The entrance is between the temple and the secular rooms. Here electric lighting took visible form in wiring and became a decorative feature of the structure."



## Central European Baroque

*Baroque Churches of Central Europe*. By John Bourke. Faber & Faber. 36s.

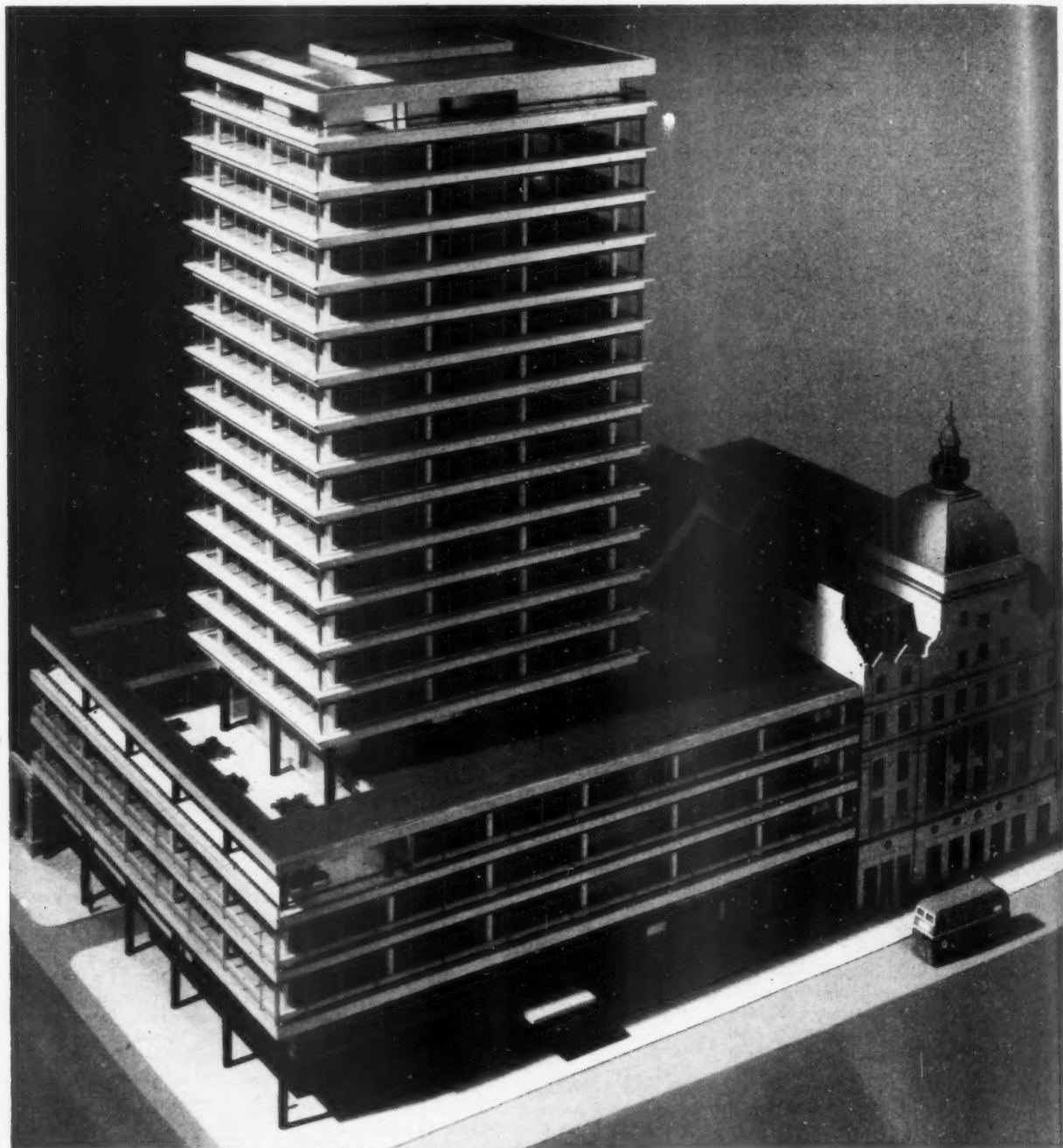
Mr. Bourke makes every effort to reassure us. He himself, he tells us twice, did not fall for the Baroque and Rococo churches of Central Europe until, in Wies church, he heard the familiar strains of Handel's *Messiah*. He introduces us to his subject very gradually, telling us about the English puritan spirit, about the rational spirit of the age of Pope and Addison, informing us in a footnote (in a book almost devoid of footnotes) that Palladio wrote *I quattro libri*, and not failing to supply us with an outline account of the decline of the Middle Ages, the rise of the Reformation and the Counter Reformation. By this time he has quite deadened our sense of guilt at opening a book devoted to papist monuments, but he still finds it necessary to make a lengthy apologia for the word "Baroque" and to explain why the English have fought shy of the art it describes. There follows a brief history of Italian architecture from the High Renaissance to Borromini (not to Guarini), and some general descriptive comments on the churches to be discussed. It is no use looking here, or anywhere in this book, for mention of any of the general and fundamental questions which the subject raises: to what extent do these buildings represent a revival of popular religious enthusiasm? to what extent are they products of the Roman Counter Reformation? to what extent and how are they different from the Baroque churches of Italy? what contribution did the indigenous late-Gothic style make? where do you draw the line between Baroque and Rococo? and so forth.

The greater part of the book is given to a church-by-church survey: the South German churches are grouped according to their architects, the Austrian by districts, the Swiss under a variety of headings. The information gathered here is easily come by in monographs and guides—indeed for the German section there are excellent architectural guide books—so we must judge the book by how it is used. There are quite a number of unnecessary mistakes which it would be tedious to list here; mistakes of a factual sort are easily made and can be corrected. What I found most disturbing was Mr. Bourke's attempts at architectural criticism, suggesting a deep unfamiliarity with architecture in general. His praise can be as ill-judged as his adverse criticism and when he analyses impartially he clearly lacks method. Such charges must be supported by evidence, in so far as space permits. Mr. Bourke is rightly suspicious of German enthusiasm for things German, but this leads him to underrate what are by general consent (and by my own experience) outstanding buildings, Wies and Vierzeheiligen. Moreover, it is difficult to take seriously the opinions of a writer who describes the interior of Vierzeheiligen as "fantastic," "artificial" and "dislocated" without stopping to justify these epithets. His own ethu-

*Continued on page 87*



# NEW ZEALAND OFFICES IN LONDON

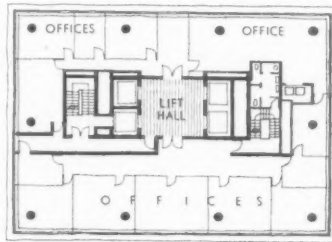


Left is the first published design by Robert Matthew and Johnson-Marshall of the proposed New Zealand Government offices on the corner of Haymarket and Pall Mall. The model has been set into an aerial view of the site. Above is the final stage of the design, for which the contract was recently given to Holland and Hannen and Cubitts. The base still consists of four storeys, but the elevational treatment has been changed, the formal framing of the void with solid having been abandoned. The columns are now recessed, behind an outer skin of 18-ft. by 9-ft. sheets of glass, and an inner skin of glass which has a window seat and radiators



## FINAL STAGE

at the bottom. This double glazing reduces the noise of traffic. The tower has a similar design treatment, but has only single glazing. There are low sills to the windows, which cantilever out 2 ft., the intention being to avoid any sense of vertigo on the part of occupants by having a comfortably large barrier cutting off steep views to the street below



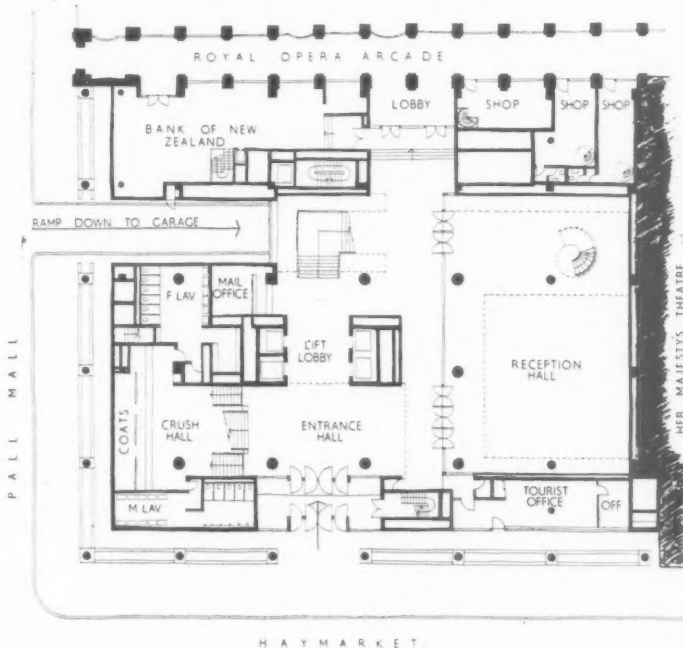
Typical floor plan, tower block

from the 225-ft. high block. There are now two more storeys on the tower block. There will be air-conditioning throughout.

Cost: £1.3 million. Completion date: March, 1961



Third floor plan



Ground floor plan

## Book reviews continued from page 85

siasm for the decorations of the churches is boundless, and a secular work, Zick's fresco in the Gartensaal of Würzburg Residenz, a brash effort to say the least, is dragged in for special praise. The Karlskirche in Vienna is discussed as Fischer von Erlach's masterpiece, but there is no mention of the important and entirely detrimental alterations to the architect's designs made by his son. Similarly the fundamental alterations made to Hildebrandt's Vienna churches in his own time are not noted. The truncated dome of Weltenburg Abbey church is described quite ludicrously as "surely a reminiscence of the Pantheon in Rome," as though there were any similarity between them and no other truncated domes were to be found in the history of architecture. Balthasar Neumann was one of the finest architects of the period, but several of his churches are left out, one of them on the grounds that Trier is "outside our area," whatever that means in a section vaguely headed "Southern Germany." Mr. Bourke tells us twice that Czechoslovakia is inaccessible (the Dientzenhofer churches in and near Prague are an essential part of German architectural history) but I know this not to be true. The exceedingly interesting work of Santini Aichel is not even mentioned. J. M. Fischer's church at Diessen is described as his "first major independent work" although it is well known that all except the choir is built on foundations laid out by others. Part of the description of another Fischer church, Berg am Laim, is as follows: "The feeling of centrality is inescapable, the nave octagon dominates, the high altar seems nearer than in fact it is. Yet the sense of length is equally unmistakable, the high altar is also sufficiently 'remote'." In another place Mr. Bourke states that Fischer von Erlach's work is concerned with qualities of line and plane and not with plastic effects, which is quite wrong.

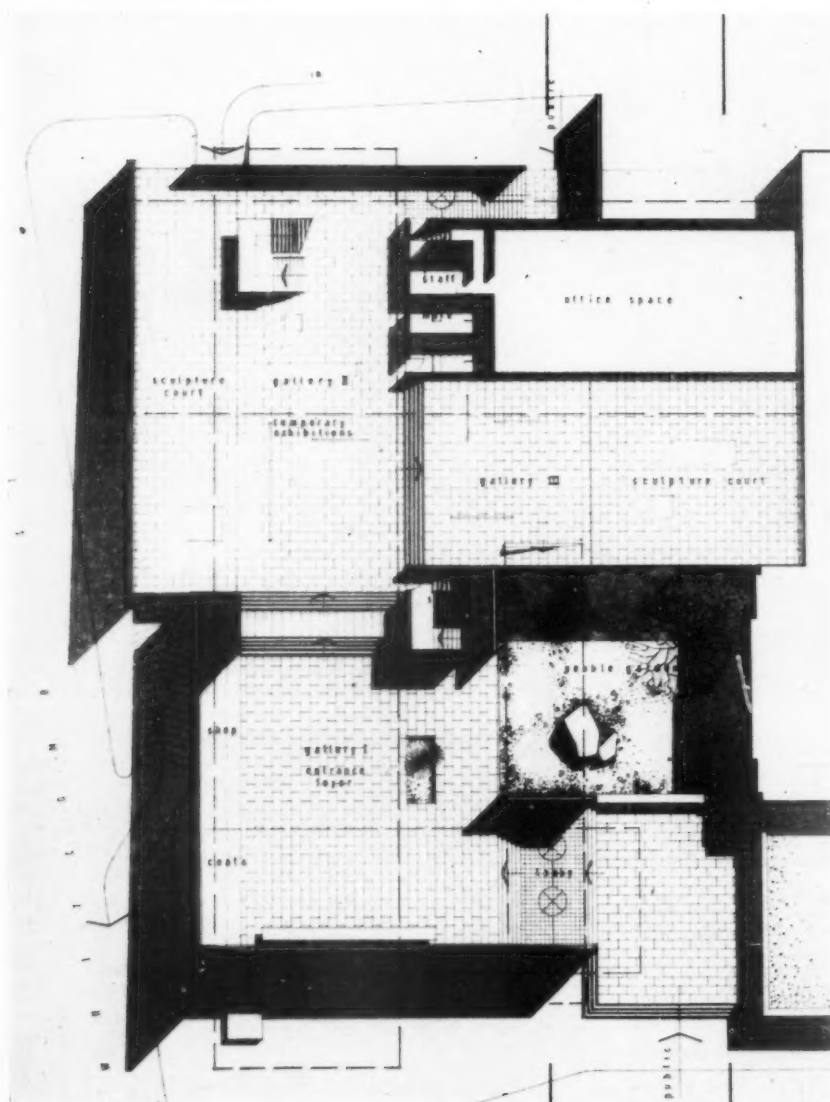
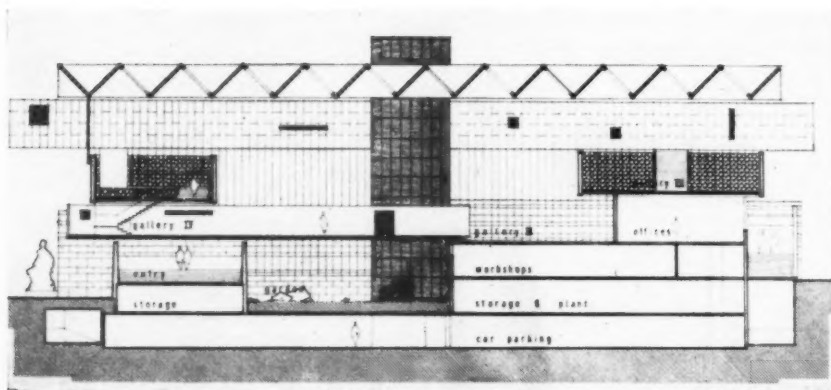
This is the first book in English to deal with the Baroque architecture of Central Europe, and, taking the churches as his subject, Mr. Bourke has bagged the best of that architecture; even the finest secular buildings, say Würzburg Residenz, or the Palais Batthyany in Vienna, or even the Vienna Hofbibliothek, cannot compare with the churches of J. M. Fischer, Neumann and Zimmermann. Perhaps this unsatisfactory book will succeed in drawing attention to these inventive and subtle buildings—succeed, that is, where Giedion appears to have failed when he pointed to Neumann's Vier-zehnheiligen as the climax of that development which goes from Borromini through Guarini and the Dientzenhofers, and which is concerned with the negation of the wall as mass and structure and with the affirmation of architecture as the art of space, expressing itself through the modulation of space. But of the artistic importance of these churches neither the text nor the illustrations (mediocre half-tone plates and only six small plans) give any hint.

NORBERT LYNTON



## AN ASSESSMENT OF THE ENTRIES FOR THE

## NATIONAL GALLERY COMPETITION



The recent printing dispute delayed publication of this report on the National Gallery Competition. The fact that the competition was promoted by the "Sunday Times" to elicit ideas for the development of the island site occupied by the National Gallery and the National Portrait Gallery in general, and of the Hampton site in particular, promised well for some highly imaginative designs. Gallery layout and lighting, subjects on which strong and, often conflicting views are aired by experts from time to time, present a real challenge to the architect. In the following pages an attempt is made to assess the impact, if any, made by the competition on this important field of design. The first prize-winning design was published on June 18.

The aim of this competition, as stated in the conditions, was "to elicit as many interesting ideas as possible for the development of this site. . . It is a competition of ideas, rather than for a solution to a programme of specific requirements. . . The problem is nevertheless a real one. . ." The main purpose of this review is to assess how far the competition has succeeded in this objective, not only by examining the prize-winning entries, but also some of the 50 odd other designs (out of a total entry of about 250) that the assessors considered worthy of exhibition in the Building Centre

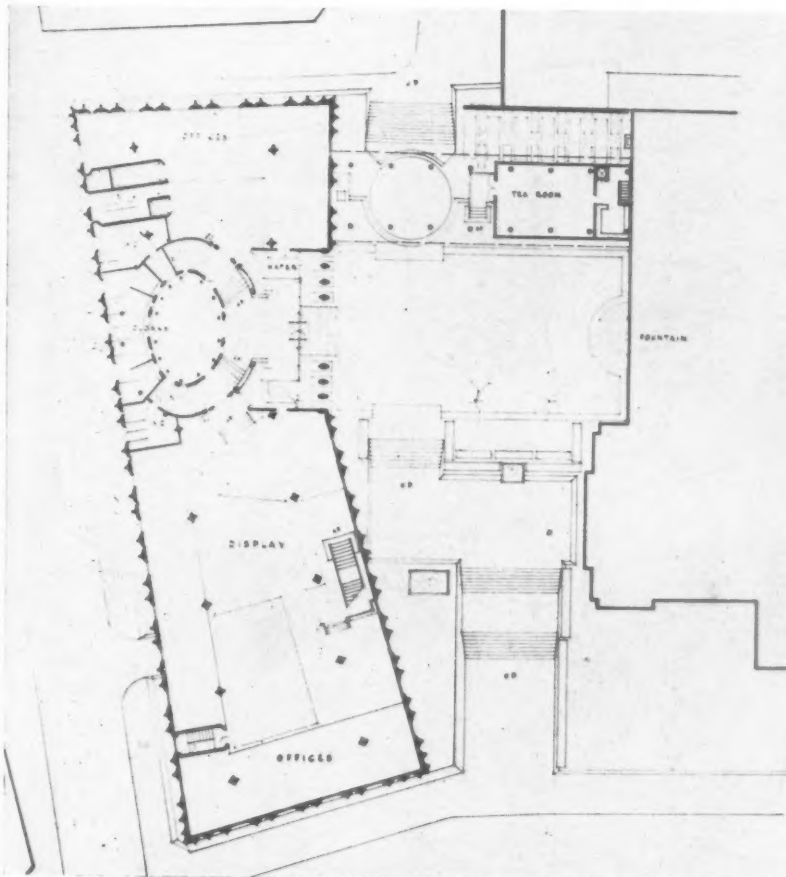
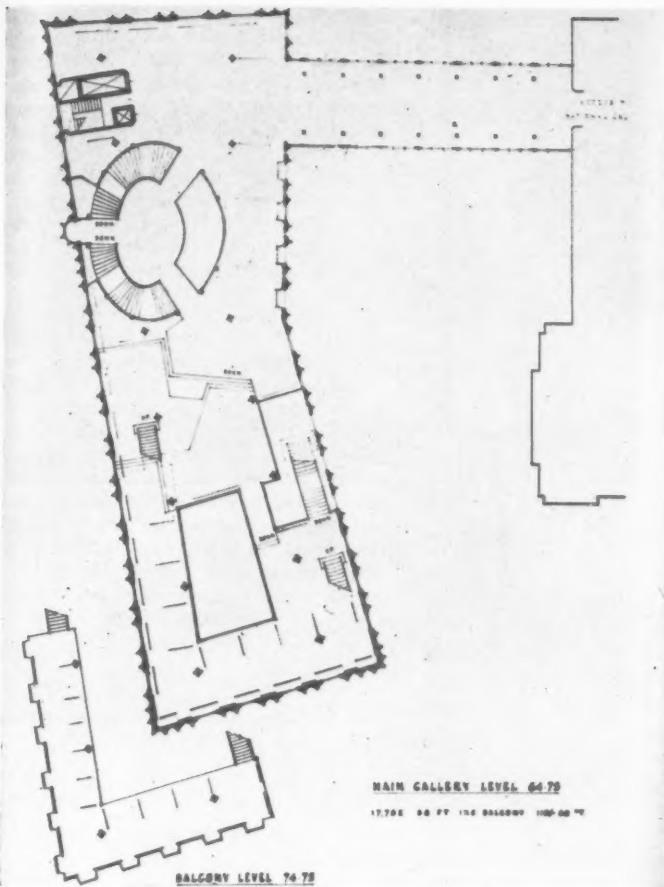
#### Assessors and conditions

It is a truism to state that the key to the results of any architectural competition lies first in the choice of assessors and second in the framing of the conditions. In this case, with regard to assessors one can but congratulate the *Sunday Times* on their appointment of a strong and well-balanced team in Sir William Holford (specialist brief on town planning aspects), Peter Chamberlin (previous competition winner) and William Allen (research background in lighting and other aspects of gallery design).

The conditions are a slightly more controversial matter. Since this was to be, rather

*Left: long section and ground floor plan of the first prize-winning design by Barrie Dewhurst.*





unusually, a competition for ideas and not for an actual commission, it was obviously desirable to keep the conditions to the absolute minimum, and merely to suggest various ways in which the design might be tackled. This method was, indeed, followed to a degree in their framing, for instance with regard to pedestrian access onto the site and into the building, and to the manner in which the development would take place, whether all at the same time or in a series of stages. Equally it was only suggested that such facilities as rest areas, sculpture courts, terraces overlooking Trafalgar Square, and a restaurant be provided.

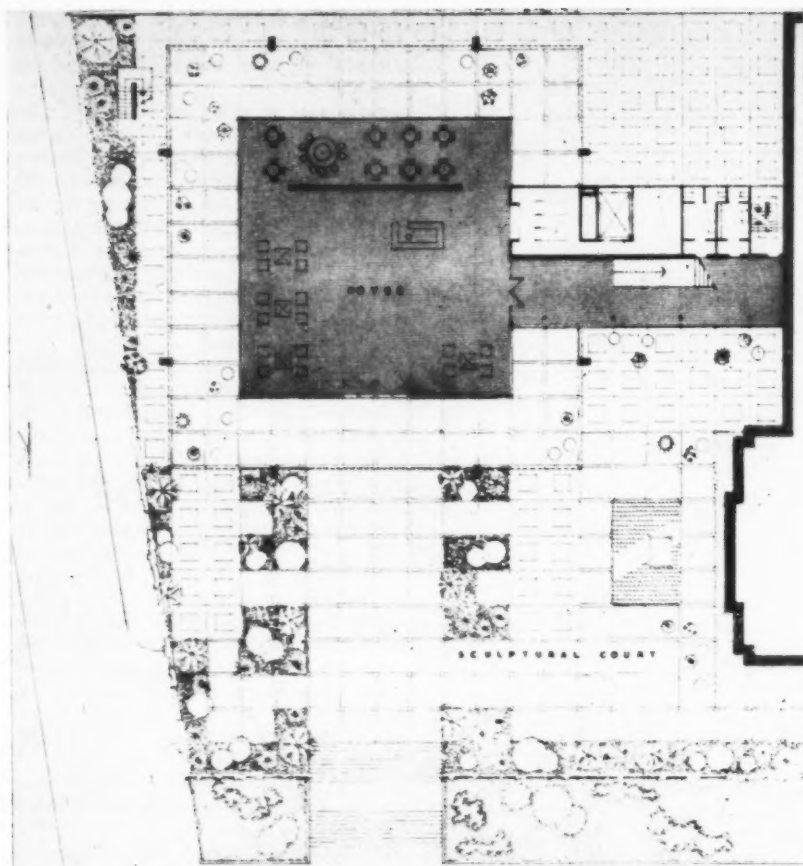
A schedule of accommodation mandatory to all competitors was, however, included in the conditions. This was presumably done to provide some common basis for the comparative assessment of the entries, or because it was considered that this schedule was a reasonably close approximation to what, in fact, the extension to the National Gallery will have to provide, or possibly even for both reasons. In addition to 10,000 sq. ft. of storage and workshop space, between 10,000 and 15,000 sq. ft. of flexible space for offices, workrooms or display, and covered parking space for 120 cars, the competitor was required to provide on the Hampton site "at least 15,000 sq. ft. of gallery space, all to be air conditioned and lighted both naturally and artificially . . . while the natural light should be mainly from the top, some side-lighting can be accepted in appropriate circumstances."

It is this last condition which seems to have bedevilled so many of the competitors. The total area to be provided on the Hampton site made a multi-storey building inevitable. Because of this requirement that the gallery space be mainly daylight from above, it had to be placed on top. At the same time the floor level of the main galleries in the existing building is about 25 ft. above pavement level, so that if the competitor decided to link old and new at roughly the same level, this was a further argument in favour of jacking the principal public area well above the pavement. As a result the major internal planning problem, which most competitors seemed unable to solve convincingly, was how to lead the public up to this high level. As the assessors say in their report, one method of overcoming this problem is by . . . "progression by easy stages, each with its own interest, and each rewarded by something to see or do at that level. Of this type of approach the design placed first is a model. Each change of level upward or down is in some way unique. . . Interesting inward or outward views would be seen frequently on the journey, and the route itself would be clear, easy and coherent." In addition, although the assessors do not quite say so, the winning design (No. 158, Barrie Dewhurst) is, in purely abstract spatial terms, undoubtedly the most distinguished and richly developed design of any which were on exhibition at the Building Centre.

Alternatively, the assessors have accepted clear and direct circulation such as in the

Left: main gallery floor and ground floor plans of the third prize-winning design by I. H. & R. P. Marshall.



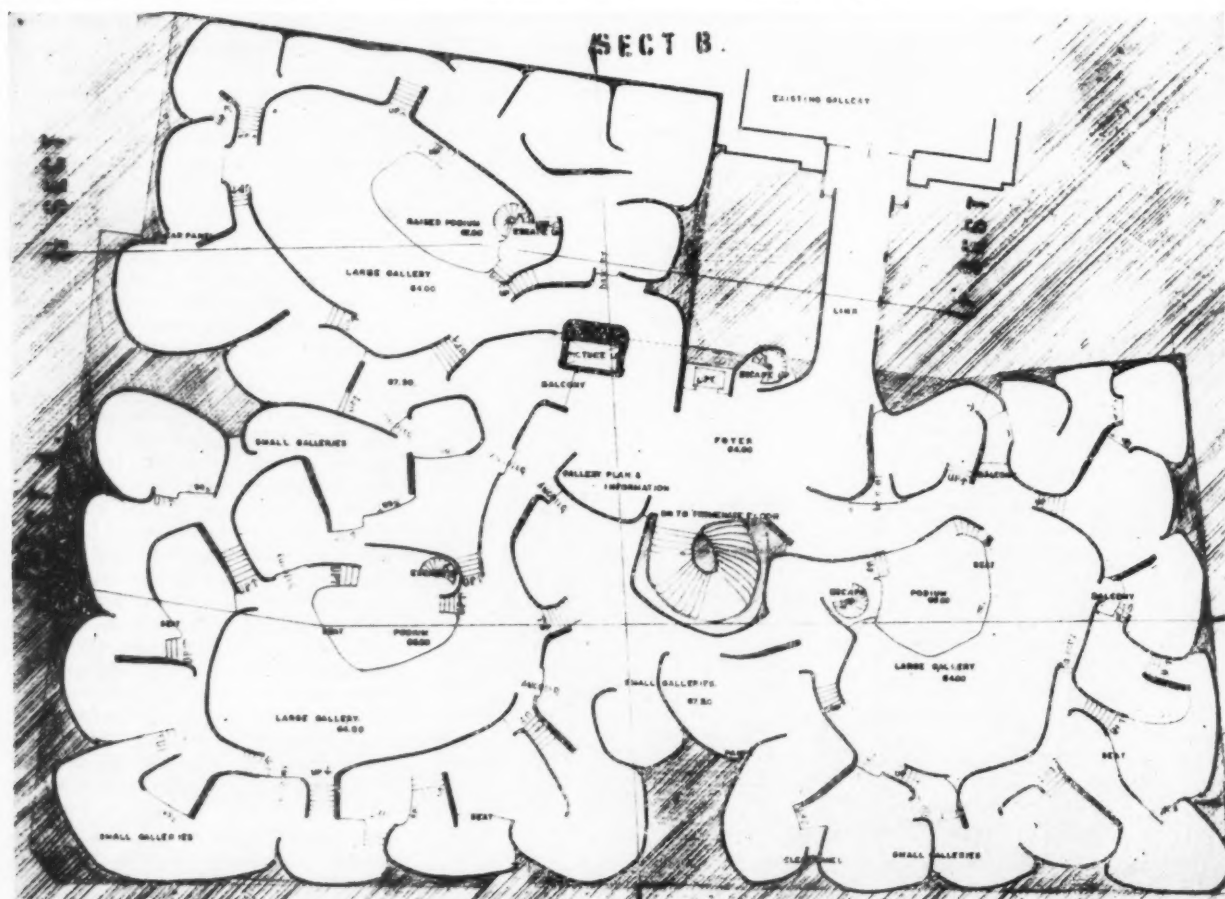


design placed second (No. 212, Boissevain & Osmond) or in a more exotic form, as with the third prize (No. 22, I. H. & R. P. Marshall). This latter design, and some other entries, such as No. 85 (Stephen Osgood) have small changes of level within the main gallery space with one or two steps only at a time. With large crowds this can be the cause of much stumbling and even serious accidents, as everyone, for instance, who visited the Spanish Pavilion at Brussels last summer under such conditions will probably be only too familiar.

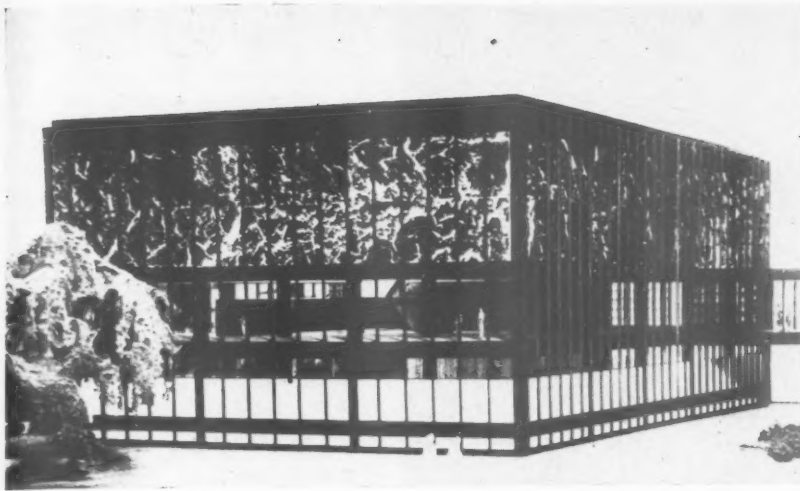
The general difficulties experienced with this problem of gently leading the public up some 25 to 30 ft. above the pavement does stimulate the query as to whether the mandatory schedule of accommodation represents in principle the best method for developing the Hampton site. If, for instance, it were accepted that good viewing conditions could be provided by artificial lighting alone, the problem of vertical circulation would no longer exist. At the same time the amount of gallery space that the Hampton site could provide, space which London so desperately needs, would be

*Left: ground floor plan of the second prize-winning design by Boissevain & Osmond.*

*Below: ground floor plan of the design by Stephen Osgood.*



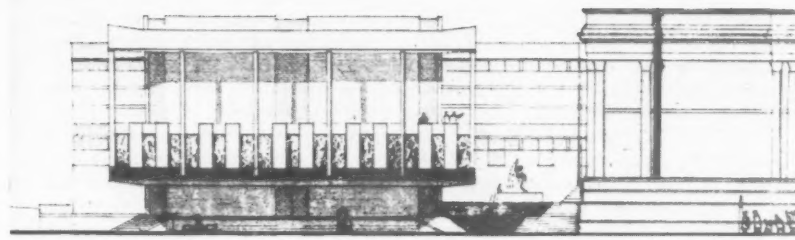




vastly increased. Competitors were not, of course, allowed to consider such a method. To rely on artificial lighting for the display of the nation's top art treasures may at first sight seem an appalling idea. Technically, however, there is nowadays no difficulty in providing excellent conditions, particularly with regard to the rendering of colours. At the same time, with the British climate, it is necessary in any case to rely on artificial lighting for a considerable proportion of the opening hours, more especially in winter. There has been considerable popular success in some galleries abroad with opening them one or more evenings a week after dark, and this would appear to be further evidence that such a technique might well be considered for the actual building.

#### Types of gallery

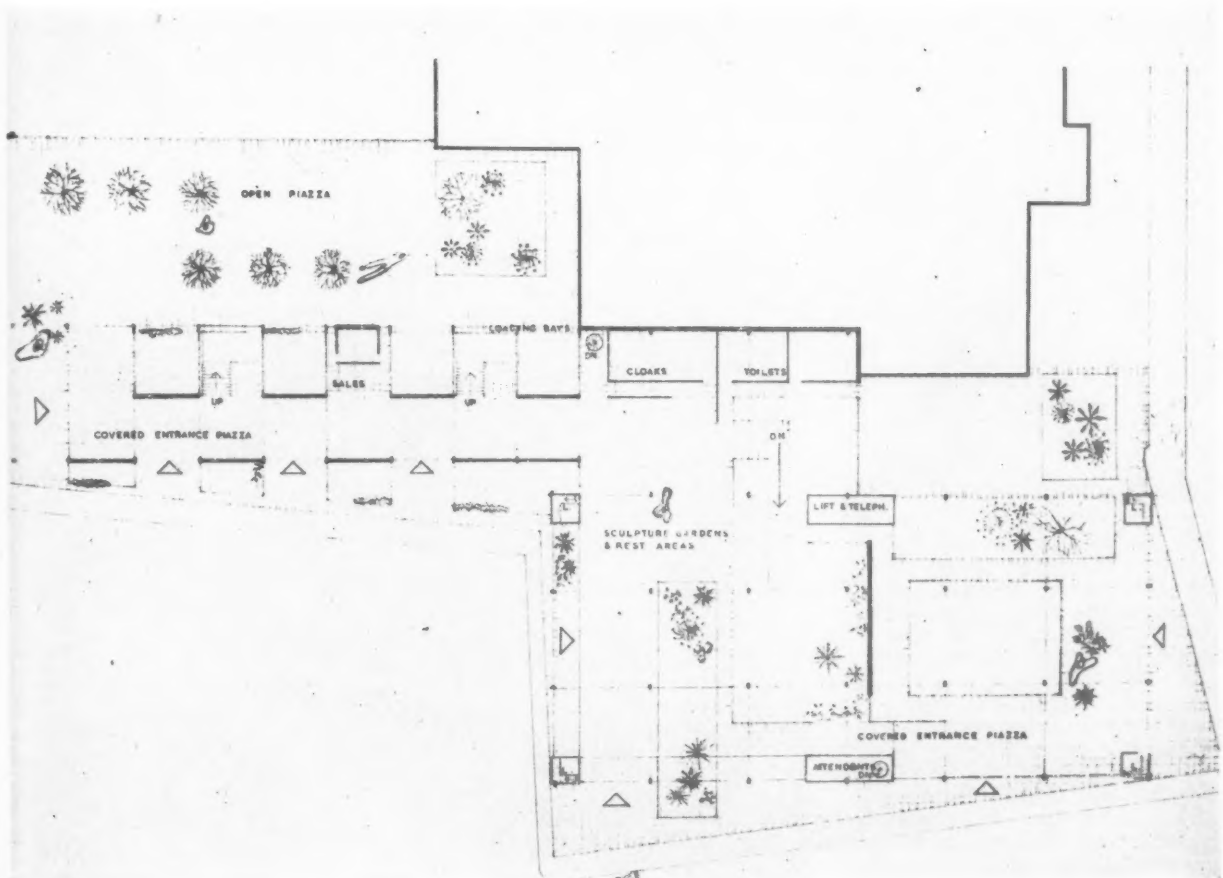
The entries showed a very wide diversity in the type of individual gallery they provide. Although, perhaps, the bulk tend to be of roughly conventional size and proportion,



Top left: design by Peter Carter.

Left: main elevation of William Crabtree's design.

Below: ground floor plan of H. P. Trenton's design, which is shown with Pall Mall East on the right and Whitcomb Street at the foot of the sheet.







*Perspective of William Ryder's design.*

such as with the winning design, the range goes as far in one direction as the minute biological cellular pattern of No. 85, and in the other to a single Mies-type space such as No. 14 (Peter Carter, highly commended) or No. 26 (Richard Padovan), with fixed or movable screens. Very small galleries would not seem to offer much scope for

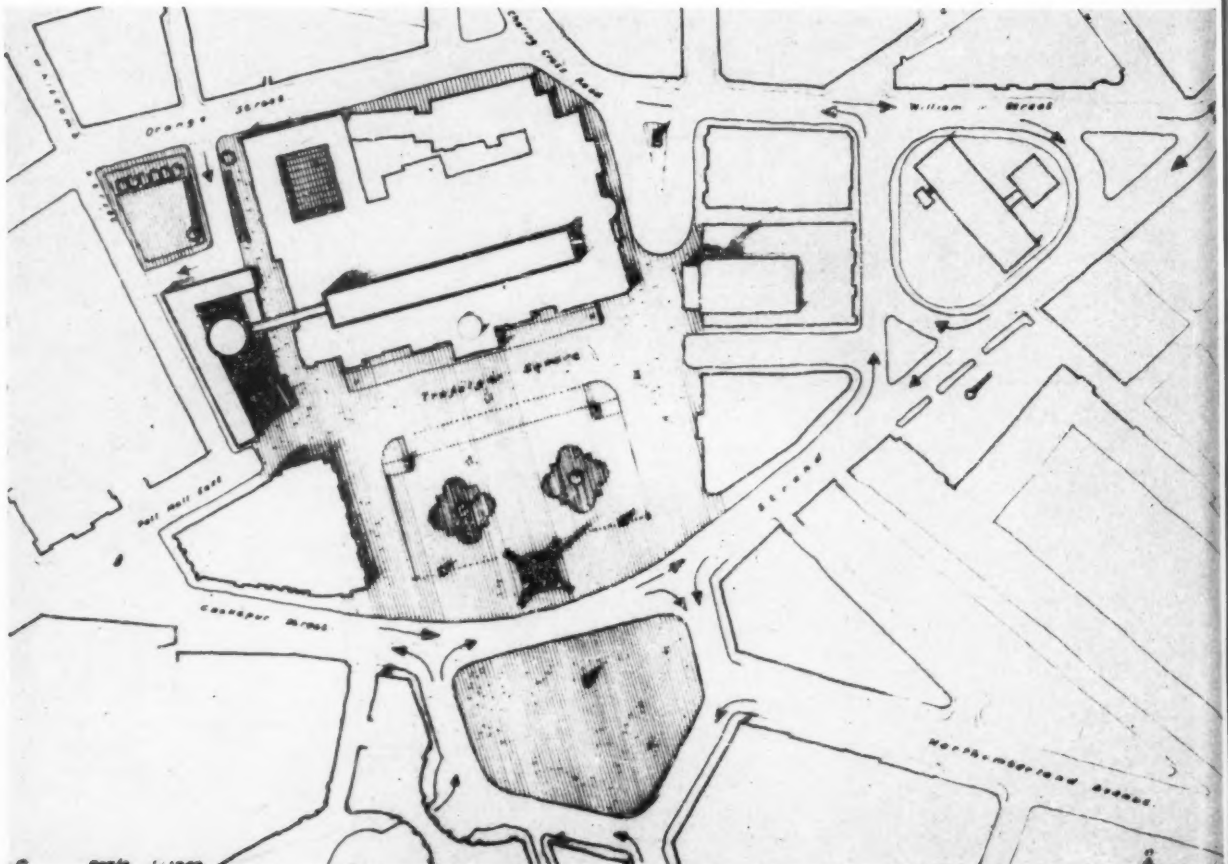
variety of display, and curved walls, as the assessors point out, are in practice undesirable. Their statement, however, that division of a large space by flexible screens "is easily overrated, . . . could prove dull" and "the layout may be incoherent or dull," does seem to dismiss in a slightly summary fashion a method which has proved success-

ful in one or two galleries abroad, and in display in other fields in this country. Certainly there would seem to be room for experiment in this direction. The fact that such designs, from a purely architectural point of view, tend to be excessively dull in comparison with, say, the spatial complex of the winning entry is bound inevitably to weigh heavily against them in the judging. It is only that one must have some slight reservation as to whether the more or less conventional series of galleries have to be perpetuated. This point cannot, however, be resolved by a competition. It requires long-term study and development of the design brief for galleries by close collaboration between client and architect in a parallel way to, say, the MOE or Notts. method for schools.

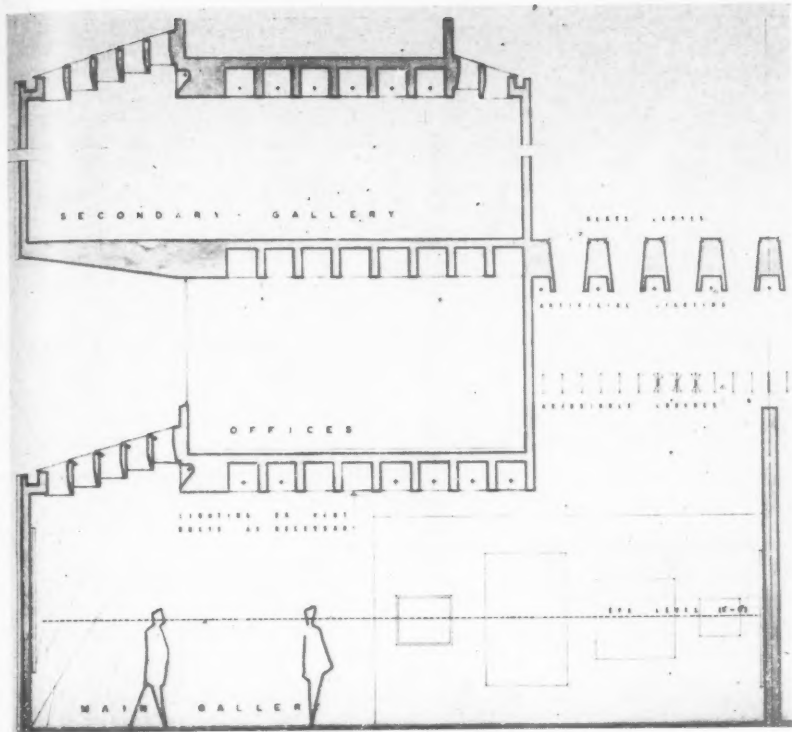
#### Public facilities

Equally, such a brief could help to resolve the question of how far the facilities provided for the public should be widened beyond the mere provision of galleries to include a restaurant, courts for sculpture, rest areas, and so on. By suggesting in the conditions that such facilities might be provided, it was obviously hoped that the competition might provide new ideas as to how they might be integrated with the galleries proper. The response to this by the competitors has on the whole been disappointing. Why should one not, within the building, be able to pause from looking at

*R. S. Johnson and A. Ling's scheme, with Trafalgar Square planned as a pedestrian precinct.*







Detail section through gallery of Westwood, Son and Partners design.

pictures to have a drink or a smoke in the open air and enjoy the view? One design (No. 139, William Crabtree, fourth equal) is particularly happy in this respect, and this is partly why it has been placed despite its rather mishandled elevations. The winning design is one of the few in which the idea

of external courts for sculpture was richly developed.

Another is No. 109 (H. P. Trenton), which in many respects has the most delightful scale both internally and externally. This design was also one of the few which provides no link with the existing galleries,

a feature which would seem, as the assessors point out, illogical.

### Exteriors

In their report the assessors say that they considered it "important that the form of the new buildings proposed for the Hampton site should contrast—but not conflict—with the existing National Gallery." It is particularly interesting to note that with the exception of No. 139 all the major prize-winners have designs which match both in height and scale the existing building. Due to the fact that the conditions required part of the side elevation of the National Gallery to be left untouched, these designs all present highly similar profiles onto Pall Mall.

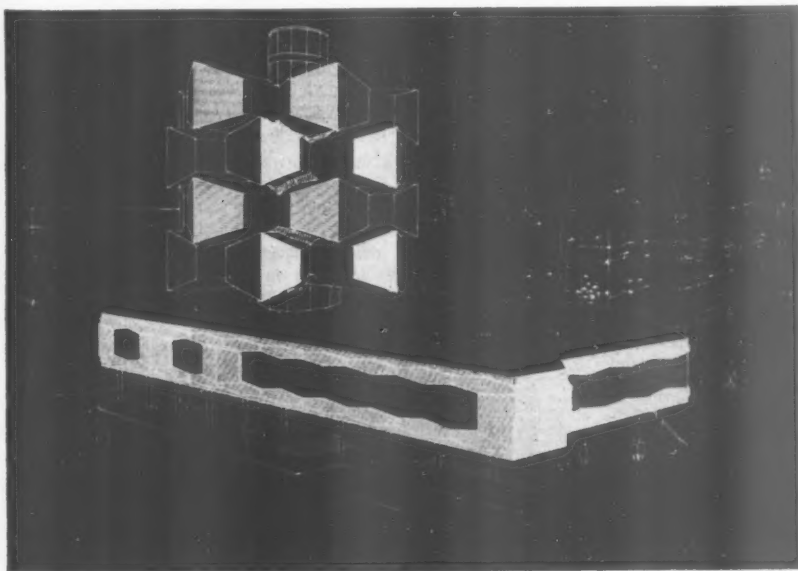
The assessors also evidently favoured structural or other devices which in some way echoed the façade of the existing building. This is clearly the case with No. 139 (fourth equal) which they say "has freshness and gaiety and is nicely related to the National Gallery façades." A design incorporating a tower block (No. 234, William Ryder), being one of a number of such schemes submitted, has nevertheless been highly commended. The assessors did, however, tend to reject entries where the massing was partly or completely indeterminate with regard to the existing building.

One or two competitors reviewed and suggested fundamental changes to the road pattern surrounding the site, such as No. 70 (R. S. Johnson and A. Ling), which showed Trafalgar Square replanned as a pedestrian precinct. This entry also proposed that a slab block be poised over and astride the existing gallery building; to increase the plot ratio, and to act as a backdrop to the existing skyline, which, as the authors point out, will in time in any case be disrupted by tall buildings to the north. The scheme as actually proposed appears slightly impractical, but the principle is one that is definitely capable of development.

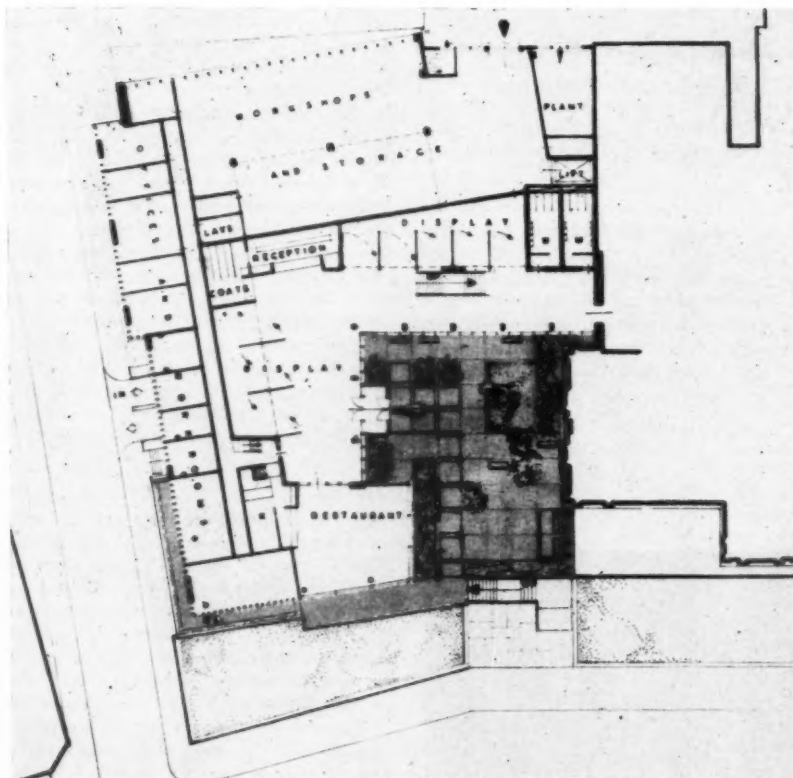
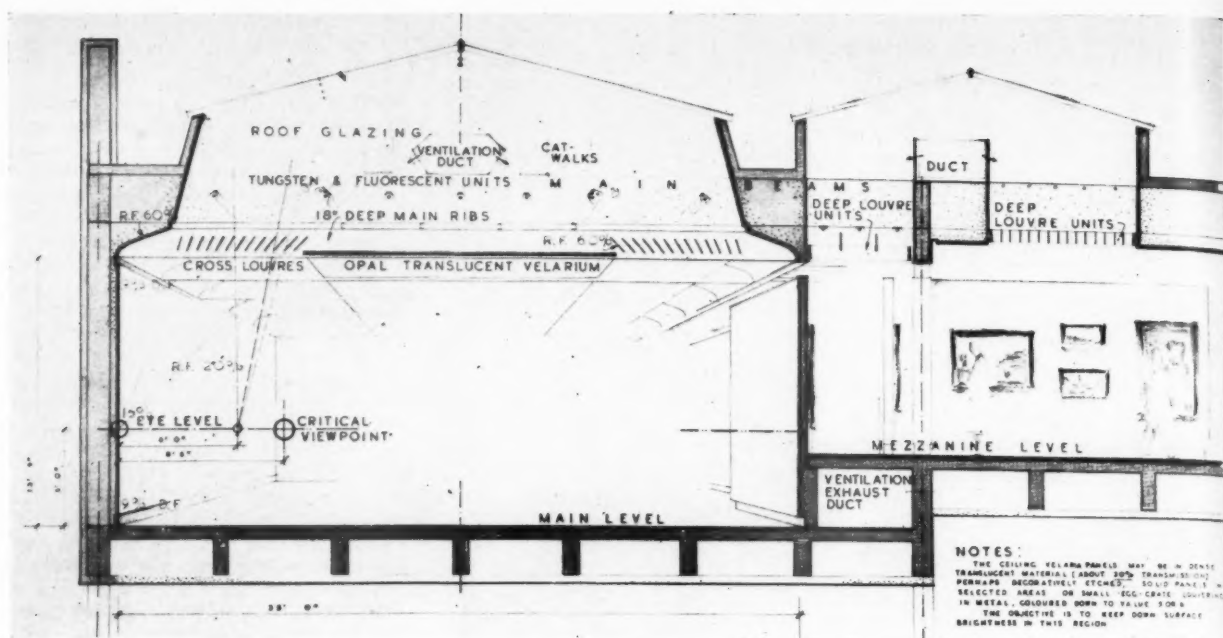
### Lighting

One of the required drawings was "a longitudinal and cross section of one of the principal top-lit display areas, showing clearly the arrangements for both natural and artificial lighting in relation to the displays." Next to the problem of vertical circulation, this drawing, and for that matter the general lighting problem, caused the greatest difficulties to the competitors. In all too many cases superficially competent drawings did not bear close examination, daylight arriving onto the pictures by defying practically all the known laws of physics. No new or original methods of lighting were proposed, and in this respect the entries have been disappointing. In view of the generally indifferent standard of lighting design, the assessors have evidently preferred those schemes which could be "tuned up" into a workable answer without radical alteration to the design as a whole. The winning entry is an example of this, it having northlights which do not, because of their directional characteristics, give the type of distribution required. Some alternative system could, however, easily be used in its

Perspective of R. Mountford Pigott's scheme.





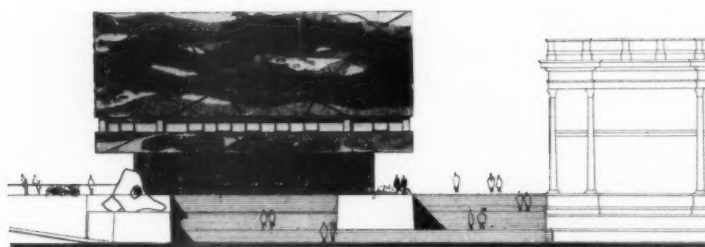


Above: detail section through gallery of John Bickerdike's design. Left: ground floor plan.

place without involving any further change to the design. On the other hand, such schemes as No. 172 (Westwood, Son and Partners, highly commended) the method of bending back the daylight, so as to permit a tower of galleries is virtually unworkable, and therefore the whole basis of the design is shaky on technical grounds, however valid it may be in other respects. No. 75 (R. Mountford Pigott) is another similar case. One scheme, however, provides a highly workmanlike solution to the lighting (No. 67, John Bickerdike). Some of the internal planning, particularly on the ground floor, would seem to be capable of refinement, however, in this design.

#### Disqualified entry

No. 176 was originally placed amongst the major award winners by the assessors. Unfortunately it was discovered subsequently that the author, Antoni Czeremski, a Polish architect working in London, is not yet registered in this country. He was thus ineligible and his entry disqualified. It is one of the few entries which uncompromisingly cuts itself off from the existing gallery, there being no direct communication whatsoever. Also it employs the idea of placing the car park, services and workshops in a two level basement, the roof of which forms a vast terrace on top of which is placed a bold, rectangular block containing offices, workshops and gallery. The terrace is thus the link between old and new and, as well as providing access to the new gallery block and public circulation space is a good place for open-air exhibitions. This principle was applied by several entries, but



Left: main elevation of Antoni Czeremski's design.



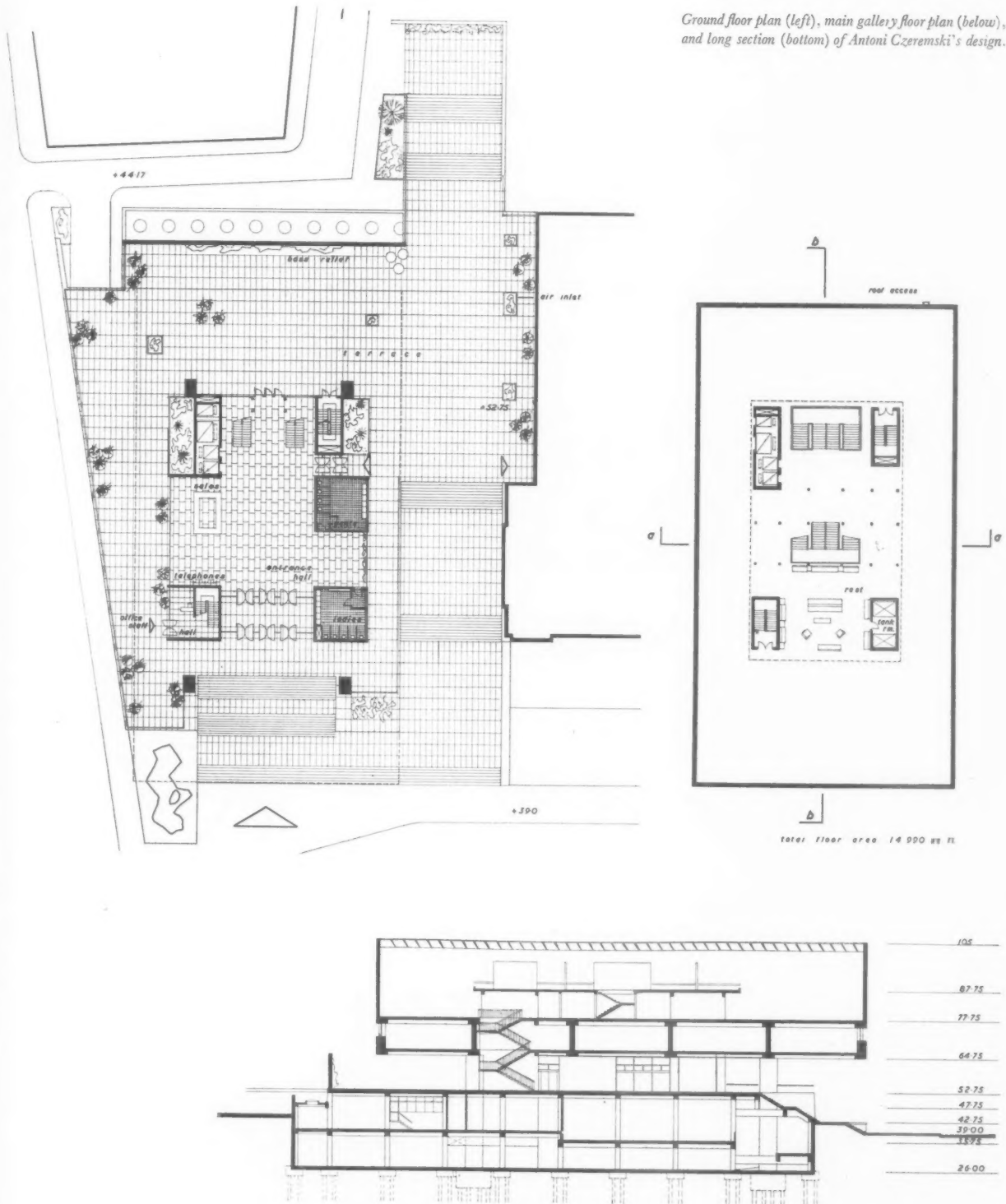
in none is the solution so simple, straightforward and visually satisfying. The gallery arrangement is of the type which provides, not a collection of interconnected cells, but a large open space plus a mezzanine in which there is complete freedom for the arrangement of exhibitions. The lighting method used in this scheme is not a practical one but, just as with the winning entry it could readily be refined to a workable solution.

### General

The winning entries for this competition and the other 48 designs put on display in the Building Centre show a wide and highly imaginative diversity of ideas for the development of this most important site. Many different techniques have been aired and tested, and this review has only been able to touch upon a few of the essentials, and upon some of the factors which guided the assessors in their choice

of the winning designs. The *Sunday Times* are to be congratulated on sponsoring this unusual and highly successful form of competition, and the assessors upon producing a clear and forthright report, as well upon their choice of a highly distinguished winning design from an almost bewildering array of alternatives. The result will inevitably be bound to influence the actual design on the site; it cannot be ignored.

Ground floor plan (left), main gallery floor plan (below), and long section (bottom) of Antoni Czeremski's design.

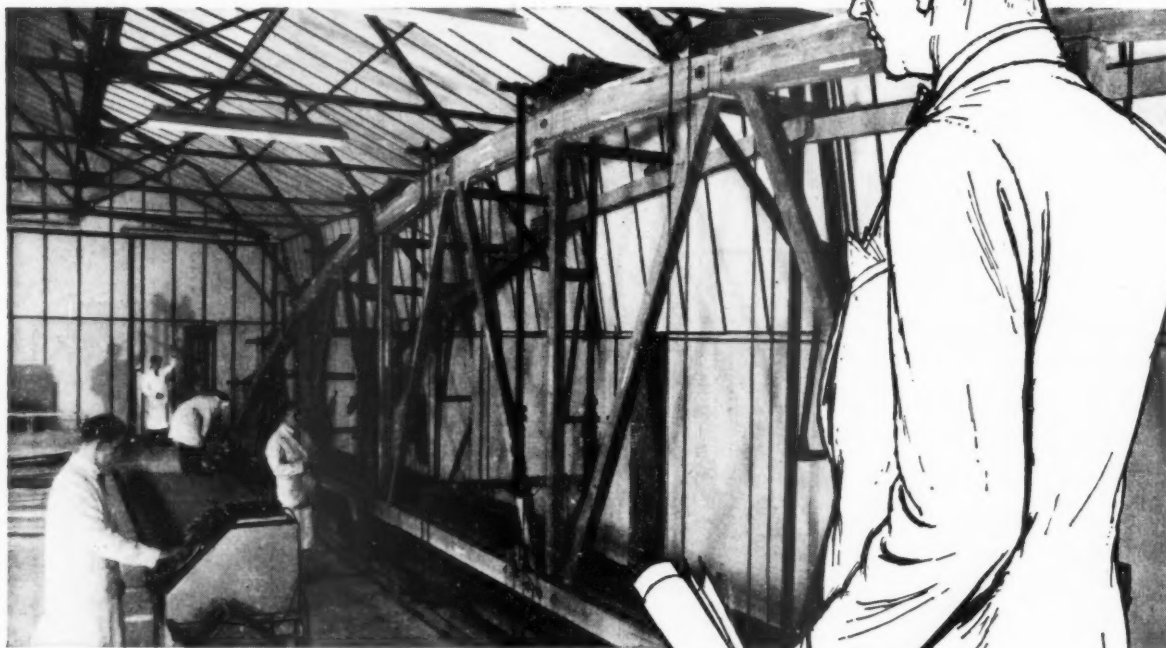




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## THE INDUSTRY

*Brian Grant describes a new boiler, a mixing valve, plastic rainwater goods and decorated tiles.*

**New Small Boiler**

Readers will probably remember the boiler designed by Neville Conder for Tayco. This has now been followed by a further model, the Thermatic 25, produced by the same designer, in collaboration, of course, with the company's technical staff. The new model has an adjustable thermostat and can heat a 30-gallon cylinder plus a further 20 sq. ft. of heating surface. Dimensions are 17½ in. by 17½ in. with a height of 24½ in., and the boiler has a shaker and dumper grate with a deep ashpan. There are five standard colours and the price is £25 4s. 0d. (Robert Taylor & Co. (Iron-founders Sales) Ltd., 170/172, Victoria Street, London, S.W.1.)

**Small Mixing Valve**

The illustration on the right shows the new Leonard 621 mixing valve, which is a re-designed version of the Leonard Minor and is intended for the newer types of shower head or spray bib taps, which need water flows of up to 1½ gallons a minute. The valve is very compact, and the thermostat assembly can be replaced in a matter of minutes, using only a screwdriver. In normal conditions the mixed water temperature is maintained within 2 deg. F. (Walker, Crossweller & Co. Ltd., Cheltenham, Glos.)

**Plastic Rainwater Goods**

Plastics are coming more and more into the building industry, latest developments being in fields normally dominated by traditional materials. A new range of plastic rainwater goods, known as Osmo, includes guttering, downpipes and all accessories such as gutter brackets and outlet sockets. The guttering is moulded in Cellobond polyester resin and fibre glass and the downpipe is extruded in rigid p.v.c. Gutter brackets are in the same material as the guttering. They are fixed by

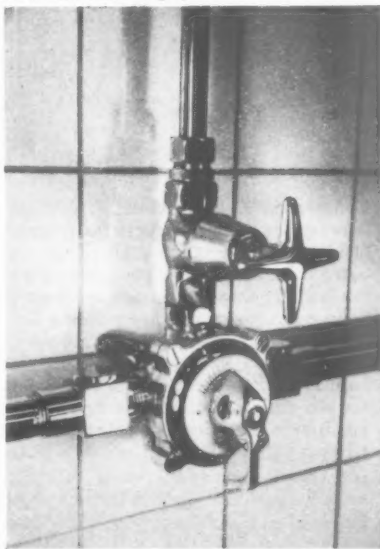
screwing to the fascia and the gutter is simply snapped into the bracket which then clamps it fast, there being no other fixing. The guttering is made in standard 6-ft. lengths and the downpipe in 12-ft. lengths, but this may be cut easily with a hack-saw. The materials are light and easy to handle and have considerable resistance to impact damage. The makers claim resistance to corrosion and the material has the virtue of requiring no maintenance as it is self coloured. Standard colours are black, light blue, green, yellow and grey. The gutter is made in a half round section 4½ in. wide and the downpipe 2½ in. diameter. The cost is comparable with cast iron painted. (G. H. Osborn Building Products Ltd., 4, Gollis Park, Finchley, N.3.)

**Decorative Tiling**

A recent list (RT 93) illustrates Richards Uni-Tiles, which seem to have almost endless possibilities in both design and colour. The decoration is available on white and cream glazes and on a range of pastel shades, and the patterns can be carried out in a comprehensive range of colours. The list shows a number of designs in various colours as well as suggested room and fireplace treatments. While the majority of the tiles are geometrical or abstract patterns there is also quite a large range of pictorial tiles, with subjects varying from vintage cars to London landmarks. (Richards Tiles Ltd., Tunstall, Staffs.)

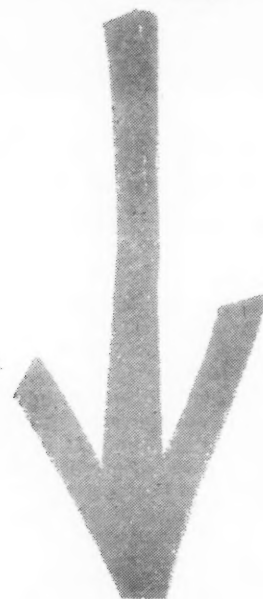


*Above: plastic guttering and downpipe by G. H. Osborn Building products Ltd. Below left: the Leonard 621 mixing valve. Below right: the Thermatic 25 boiler, designed by Neville Conder.*





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**For Architects.** "Central Heating for Houses." This 120-page survey of solid fuel central heating outlines the various systems available, from the open-fire-and-back-boiler to the latest small-pipe system. Copies 2/6 each. Write to the Coal Utilisation Council, 3 Upper Belgrave Street, London, S.W.1, for this booklet or any of the following publications: List of

Approved Domestic Solid Fuel Appliances, Warmer Homes with Solid Fuel, Fuel Stores for Houses and Flats, Building for Warmth—all free; and for 1/6—Correct Fixing of Domestic Solid Fuel Appliances.



**Compare the Running Costs!** This table shows typical comparative costs for different fuels. These have been calculated for a 3 bedroom house of some 1000—1,200 square feet and are those of an *average* week's heating and hot water supply during the 30-week heating season. Fuel prices vary, of course, and local costs can easily be calculated from those given. If you would like the data on which these figures are based, write to the Coal Utilisation Council, 3 Upper Belgrave Street, London, S.W.1.

<b>COKE</b> Sectional Boiler	£9 ton	21/-
<b>ANTHRACITE</b> Gravity Feed Boiler	£12 ton	20/-
<b>GAS</b>	1/5d therm	33/1d*
<b>ELECTRICITY</b>	1d unit	45/7d*
<b>OIL</b> Sectional Boiler Conversion	1/5d gallon	31/5d
*Gas and Electricity costs exclude Standing Charge		



## technical section

INFORMATION  
CENTRE

## 17.117 construction: general

## TEXTBOOK

*Mitchell's Elementary Building Construction.* Revised by Raymond Moxley, A.R.I.B.A. B. T. Batsford Ltd. 18s.

Unlike so many so-called revisions, this is a re-thinking and not merely a removing of the more grossly out-of-date and an interlarding with new examples. To prevent the work from being unduly coloured by traditional crafts, the author has wisely instituted an appendix called "obsolete construction," where are to be found our old friends the king post truss, the mansard roof and panelled door linings. Throughout, the author has had a regard for putting materials and methods into the sort of perspective in which they will be found on the average building site. Usually, also, the economics of alternative choices are at least hinted at. These criteria are important, for much damage has been done in the past by a dead pan treatment in textbooks of methods and materials which are a rare and unlikely choice. The only case where this revision might be faulted for this sort of unreality is in the pride of place given to lead in flat roof coverings. To give 17½ pages to this without suggesting at any point that lead might sometimes prove rather expensive; and, at the same time, to omit all mention of super purity aluminium or of "economy" copper roofing, is, surely, to start the beginner off on the wrong foot. To re-make the drawings was certainly a wise decision. Nothing is more abhorrent to the young architectural student than the flavour of the last generation's draughtsmanship. The drawings have a good, though not always a distinguished, quality. Their only fault from the practical point of view is that they do not always take into account the effects of reduction, with the result that sometimes (but not often) vital detailing is blurred. A case in point is "felt details" page 270, in which the layers of felt, drawn in section, run into an inextricable mêlée.

But this is a good straightforward book and will be found very useful.

## 19.218 construction: details

## CONCRETE CONSTRUCTION

*Concrete Practice: Vol. One.* R. H. Elvery (Contractors Record Ltd. London, 1958. 28s.).

This book is a text book on good concrete practice intended primarily for beginners in the building and civil engineering industry. The subject matter is based on the syllabus for grade I course of the City and Guilds in

Concrete Practice, a syllabus designed to train charge hands and junior foremen.

At this level almost every aspect of concrete construction is discussed with just sufficient explanation of the theory of design to show where the reinforcement should be placed, design of formwork, the reasons for testing, etc.

It is proposed to publish a second volume designed to cover the more advanced aspects of the subject.

## 19.219 construction: details

## NAILING HARDBOARD

*Practice Note No. 1—Nails and Nailing.* Published by FIDOR. Free.

This is a note based on tests carried out by BRS. Nails should be round in section and rust resisting (hot spelter galvanized is good enough). Sizes as follow:

	Length	Gauge
$\frac{1}{4}$ -in. hardboard	$\frac{3}{4}$ in.	17
$\frac{1}{2}$ -in. insulating board	$1\frac{1}{4}$ or $1\frac{1}{2}$ in.	16
$\frac{3}{4}$ -in. insulating board	2 in.	16

Those which hold best are the round-headed type known in the trade as "gimp pins." They should be driven in straight, not in the skew. Note also gives spacing of nails and fixing grounds.

## 19.220 construction: details

## FLOORING

*Tile Flooring and Slab Flooring.* BS Code of Practice, CP 202 (1959), General Series.

This is a revision of the Code first published in 1951. The most obvious change is one of layout which is a considerable improvement on the original Code and reflects BSI policy of gradually eliminating sub-codes within codes. The previous division into three sub-codes has disappeared and the new Code is neatly treated in six sections, entitled General, Materials, Design Considerations, Laying Technique, Inspection and Testing, and Maintenance.

From the practical viewpoint the new Code is more emphatic in its recommendations, two good examples being the recommendation of a separating layer between the base and the bedded finish to overcome adhesion failure due to variable stresses between the two, and an alternative laying mix incorporating hydrated lime in the proportions of one part Portland cement, half part hydrated lime and four to five parts sand by volume.

## 20.238 construction: complete structures

## PREFABRICATED BUILDING

*Pre-Fabricated Buildings. A Survey of Some European Systems.* Published by OEEC. Available from HMSO, 12s. 6d.

The object of the book is set out in the foreword by Monsieur R. Gregoire, the director of EPA:

"In recent years the building technique known as pre-fabrication has made a great deal of headway in most European countries

and the EPA considered that a report on the subject would provide a valuable exchange of experiences at European level . . . not as a comprehensive survey according to country, but as a general outline . . ."

The various systems described are classified according to the main constructional material, that is, wooden systems, steel systems, aluminium systems, and so on, and types are included from various countries in each group. As well as systems the book also contains a section about pre-fabricated component parts.

Under its initial classification, each system is vaguely and often unintelligibly described without any particular common denominator or simple organized catalogue of elements. There is no physical definition between descriptions, and one system tails off casually into the next. This process is not helped by the juxtaposition and layout of the many photographs around which the text is written, and there is often an uncomfortable feeling of not knowing what belongs to what. Photographs vary between the finished job, constructional details and component parts, and although it is obvious that they were intended to amplify the descriptions, this they rarely do because they were not taken for this specific purpose, but are an odd collection culled from the various manufacturers. Drawings of really important technical details are virtually non-existent; for example, in the section about complete systems (approx. two-third of the book) there is one small reproduced drawing and five small thumbnail perspective sketches. The section about component parts is rather better illustrated. Cost is not considered, and admittedly this would be difficult; however, occasional mention is made of erection time in man hours of a particular dwelling, and at the end of the book there are case studies on a time basis for three of the systems. There is a very complete bibliography, probably the most useful part of an otherwise ill-conceived publication.

## 28.24 miscellaneous

## COLOUR

*Co-ordinated Colour Ranges for Buildings.* RIBA Industry Note 2. Free.

This is the first to appear of a new series of RIBA sheets (Industry Note 1, which is on paper sizes, has not yet been published). It is intended more for manufacturers than for architects, describes the Munsell reference system and the value of this system as an aid to systematic thinking about colour, and advocates the use of the 101 colours given in BS 2660 as a means of securing matching (or at least harmonizing) between different manufactured components. It gives an example showing how, by using the Munsell concepts of lightness, hue and strength (chroma), you can bring functional principles to bear on the reduction of the colours of any given range to a minimum. The description of how these were applied to a floor tile range is slightly mystifying.





*Westminster Bank Limited, Overseas Branch; Threadneedle Street, E.C.  
Architects: S. F. Everson and D. F. Searles, A/A.R.I.B.A.*



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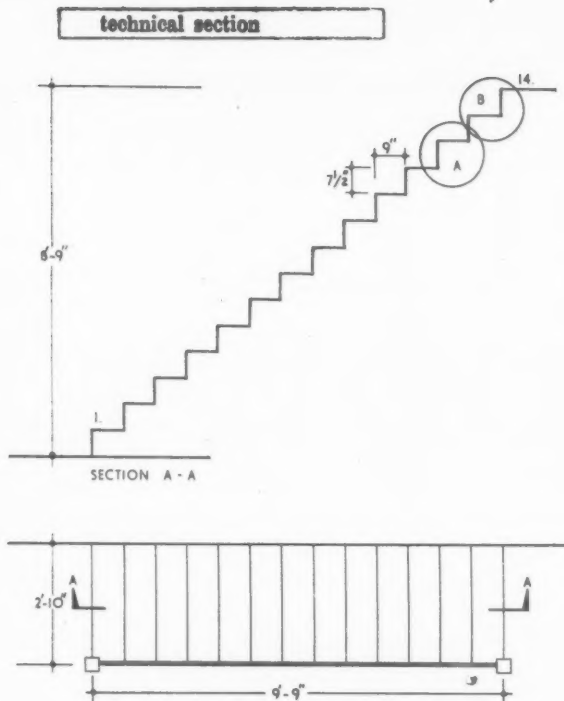


Fig. 1. Straight flight stair and section. Details at A and B are on page 99.

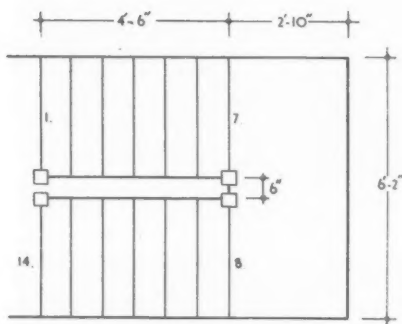


Fig. 2. Dog leg stair.

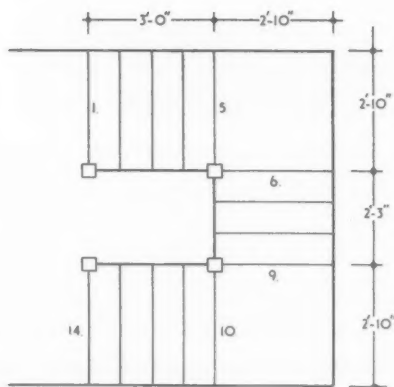


Fig. 3. Open well stair.

## 8 SURVEYING AND SPECIFICATION

### cost variations in common building items, 4 domestic stairs

In earlier articles in this series the authors, Messrs. Handisyde and Taylor and Arthur J. Willis and Thompson, considered in turn wood windows (April 23, 1959), internal doors (May 28) and internal door frames and linings (June 18). This week they turn their attention to domestic stairs and, taking the traditional closed string as their norm, they estimate the cost effect of different plans, of using hardwood in place of softwood, of using open treads and of varying the balustrade.

Since stairs occur in all houses and many other small scale buildings where a full cost analysis may not be possible, they seem an obvious choice of subject for one of these articles.

To a considerable extent the stair is dictated by the general plan requirements, but nevertheless it is as well to know roughly what effect the plan shape of the stair may have on cost. Once the plan shape is determined, a number of other things are decided more or less at the whim of the designer and this article examines the effect on cost of using hardwood and softwood, of using an open tread type of "contemporary" design compared to the traditional tread and riser type; and, finally, the effect of different types of balustrade.

A straight flight stair in softwood, with a traditional type closed string and simple balustrade is taken as the basis with which the alternatives are compared. Handrails are taken as hardwood in all examples.

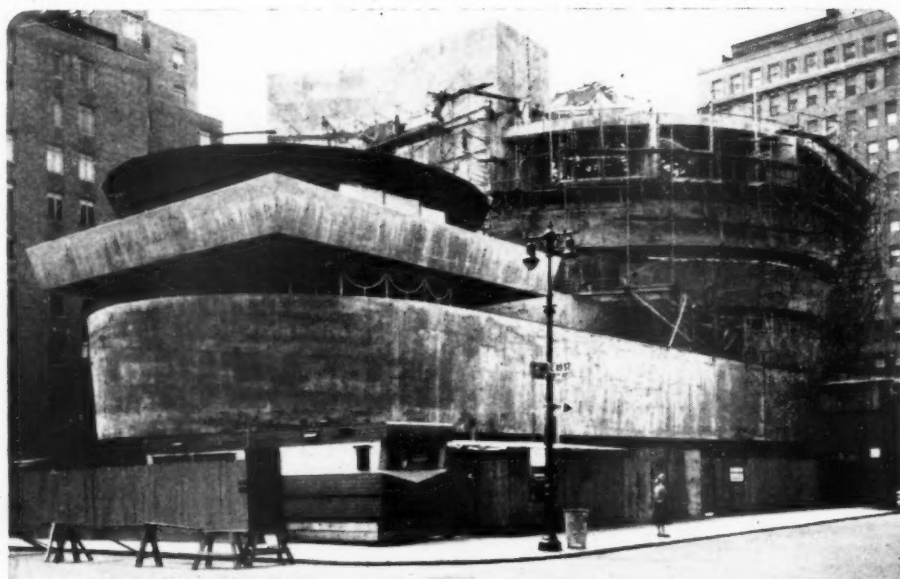
### Comparison of stairs of various designs in softwood and hardwood

The following figures *exclude* the cost of balustrades or aprons to upper floor landings. Hardwood prices are based on timber at 30s. per foot cube. Basic plans are shown in Figs. 1-4, and construction details in Figs. 5-7.

	Softwood %	Hardwood %
1. Straight flight with closed string and balustrade (a).	100	212
2. Dog leg staircase with ditto.	127	264
3. Open well staircase with ditto.	123	262
4. Part circular staircase with ditto.	156	303

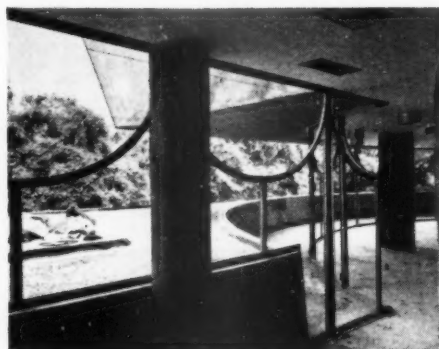


# HOPE'S WINDOWS




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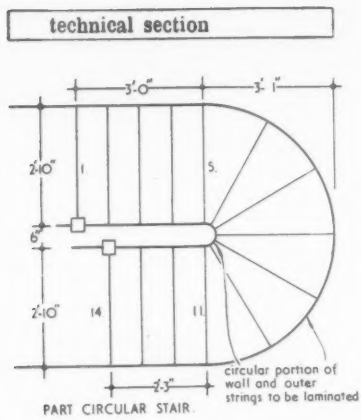
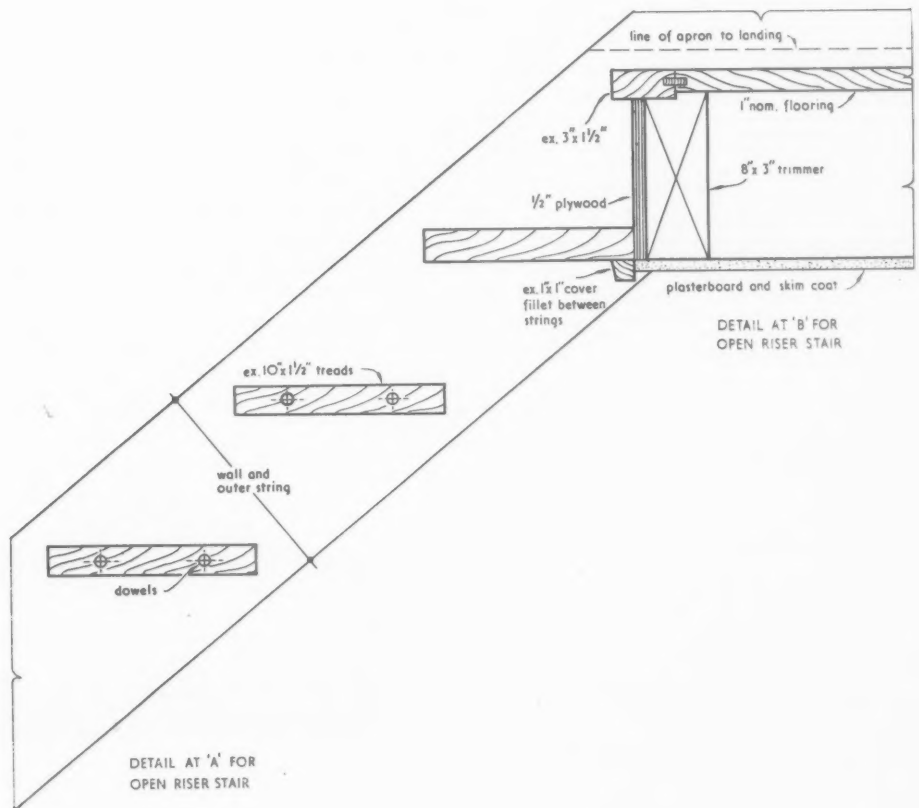
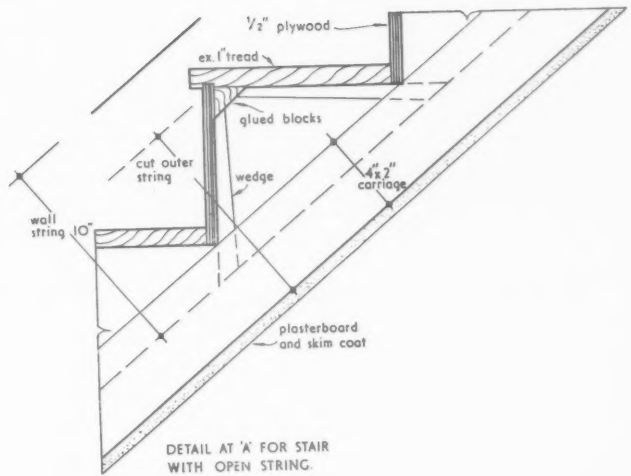
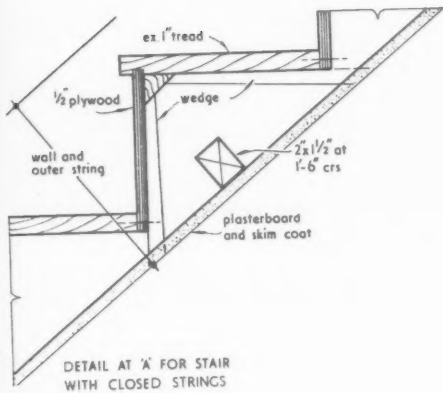


Fig. 4 (left) part circular stair. Fig. 5 (below left) closed string stair. Fig. 6 (below) open string stair. Fig. 7 (bottom) open riser stair.







SIGHTHILL HEALTH CENTRE — designed by the Department of Health for Scotland.

## Electric floor warming at the Sighthill Health Centre

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### *Results*

Sighthill was designed as an Experimental Centre under the National Health Service Act. The building forms a hollow square round a central courtyard. The north wing holds administrative departments on the ground floor and dental theatres on the first floor. The south wing houses the joint services departments. The east wing comprises child welfare services and the west wing is divided into six medical suites.

The building is heated by electric low temperature underfloor radiant heating. This is thermostatically controlled and designed to maintain against an outside temperature of 25°F. the following inside temperatures: surgeries, recovery and X-ray rooms 70°F.; passages and lavatories 60°F.; kitchen 52°F.; other rooms 65°F. Electrical intake is "off peak" and available between 7 p.m. and 7 a.m., and 11 a.m. and 3 p.m.

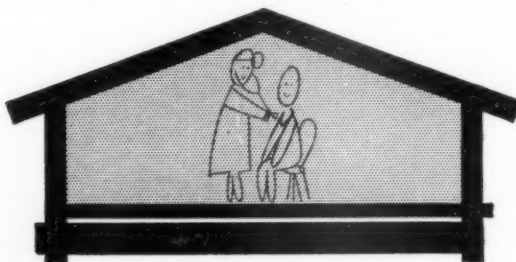
Total loading amounts to 262 kW and is designed for off-peak operation. This load comprises 232 kW embedded in the concrete floors and 30 kW in concealed wall panels. The total floor area of the building is 35,000 sq. ft.

Floor finishes laid were: wood block, cork tile, thermoplastic, mastic asphalt, Caithness stone slabs and terrazzo. All these have given very satisfactory service under heated floor conditions.

The installation has been running for over five years and the average annual consumption for floor warming purposes is 418,960 units costing £1,400.

Thermograph records were taken during the winter 1955/56. These show that when, in February 1956, the mean daily outside temperature was 22.6°F., the maximum drop in inside temperature during the cut-off period was only 2.6°F. Even under these extreme conditions the internal air temperature did not fall below 60°F.

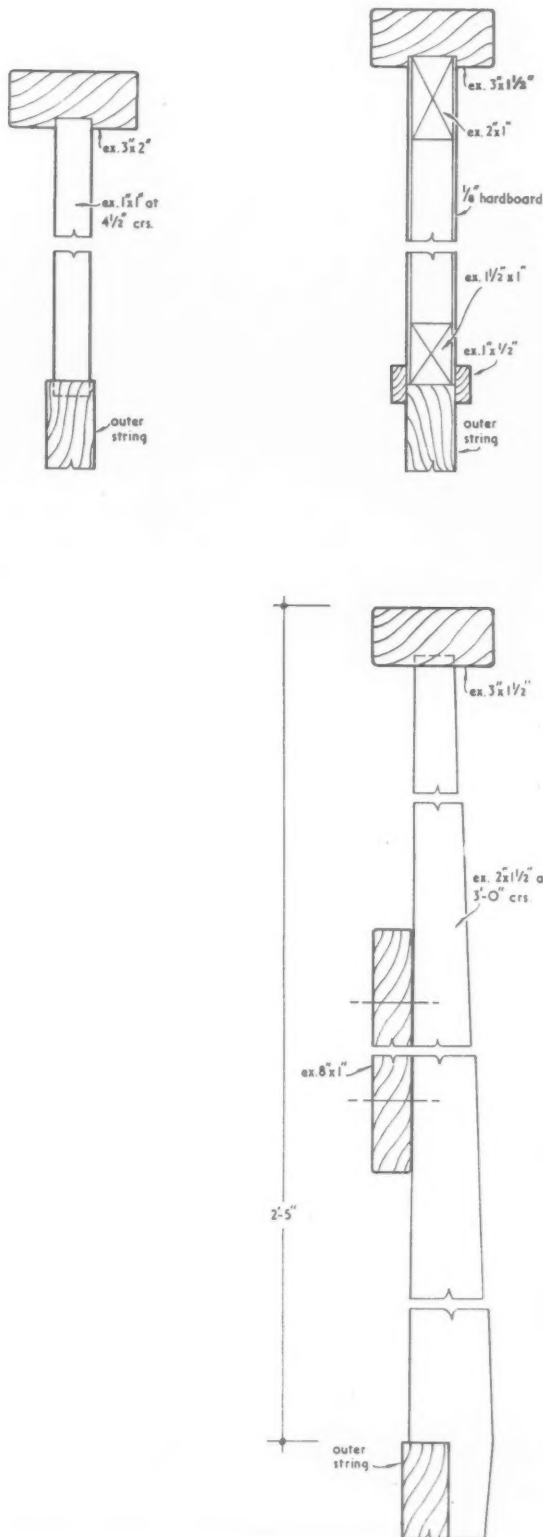
Issued by the  
Electrical Development Association, 2 Savoy Hill,  
London, W.C.2. Telephone: TEMple Bar 9434.





## technical section

Figs 8-10 show details of three types of balustrade. Fig. 8 (below left) type (a); Fig. 9 (below right) type (b); Fig. 10 (bottom) type (c).



### Comparison of various types of balustrade on closed string, open string and open tread stairs

The following table shows the effect of variations in types of construction and balustrades in respect of a straight flight staircase.

Construction	Balustrade	Percentage compared with basic staircase	
		Softwood %	Hardwood %
Closed string	Type (a)	100	212
	Type (b)	103	229
	Type (c)	95	211
Open string	Type (a)	104	212
	Type (c)	98	205
Open riser	Type (a)	95	168
	Type (c)	90	166

### Conclusions

This analysis of stair costs does not bring out any very surprising facts. Anything, other than a simple straight stair, will add something like 25 per cent. to the cost. In a private house this, expressed as a percentage of the total cost of the job, is unlikely to be a serious matter as the cash value of 100 per cent. in the above is about £44. In low cost housing, it could be important. Introducing circular work would obviously increase costs, but, in the example given, the rise is not enormous and again probably not sufficient to outweigh other considerations in a good class private house.

The open tread stair should, if of simple design, cost rather less than a corresponding traditional type and this trend is emphasised if construction is changed to hardwood when the traditional stair would be rather over double the cost of softwood, while in the open riser design the change to hardwood raises the cost by about 75 per cent.

Varying the type of string and balustrade, within reasonable limits, has little effect on overall cost, so the designer can have his fun here with a fairly clear conscience.





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## structure study

## FIRE TESTING BUILDING FOR THE DSIR AT BOREHAM WOOD



This building has recently been completed for the Department of Scientific and Industrial Research for testing the fire resistance of larger building components than it has hitherto been possible to test in this country, such as full-size and near full-size beams and other structural members. The building is 135 ft. long by 52 ft. wide and 38 ft. high.

The soil on which the building was constructed was brown clay of medium strength, and spread foundations were used to a maximum bearing pressure of  $2\frac{1}{2}$  tons per sq. ft.

The main framework is of *in-situ* concrete portal frames prestressed with high tensile bars. Reinforced concrete tie beams were provided to the prestressed frames both at eaves height and

at a lower level. The concrete for the frames has a minimum 28 day cube strength of 6,500 lb. per sq. in.

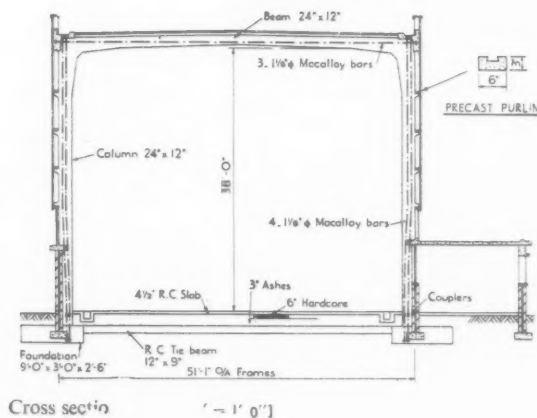
The roof is of hollow tile construction, the *in-situ* concrete topping being cast in one with the beams of the portal frames. The roof has a 3-in. lightweight screed and a finish of 3-ply roofing felt.

Both ends of the building are fully glazed, with frames of light gauge steel. Special features designed to adapt the building to its purpose—burning operations which produce extremely high temperatures—include an expansion joint across the centre, and a sliding roof over the centre portion which can be opened to allow escape of heat. The building is also fully equipped with fire quenching apparatus.

The total cost of the structure was £44,000.

Offices, pumproom and tank are provided in an extension to one side of the building.

The building was designed by the Directorate of Works, Ministry of Works, architect-in-charge H. A. Snow, to whom Donovan H. Lee, M.I.C.E., acted as consultant for the structural design in collaboration with the Chief Structural Engineer's Branch of the Ministry. The general contractors were Tersons Ltd.







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## critical study

## THE MERMAID THEATRE, PUDDLE DOCK, LONDON, E.C.4



Above: the Mermaid Theatre seen from under Blackfriars railway bridge.

Below: the entrance in Lower Thames Street.

The task before the architects, Devereux and Davies, was to design a theatre to seat 500 at minimum cost. With no certainty of how much money would eventually be available for the building, they chose a simple and straightforward solution, eliminating what was inessential. The 4-ft. thick brick walls of the bombed warehouse were levelled off at a height of 15 ft. The auditorium part of the site was then roofed with a reinforced-concrete barrel vault, 140 ft. long and 49 ft. clear span, supported at each end by two reinforced-concrete beams. At the crown the vault is 2½ in. thick, at the eaves, 6 in. The radius is 60 ft. The roof is covered with three-layer felt on an insulating screed and on the inside is fairfaced and painted blue. Entering the Mermaid Theatre from Thames Street, the visitor passes through the original cast iron Doric columns into the new foyer. At first it was the architects' intention to have an open courtyard between the columns and the auditorium but this space has now been roofed over to form the foyer in which two refreshment bars have been included, and cut off from the main space by brick partitions. This area lacks the simplicity and unity that are so impressive when one reaches the auditorium. This is not altogether the fault of the architect: the brick partitions to the bars were a requirement of the local authority, and the whole area suffers from the generosity of a multitude of suppliers of building materials, which are in too great variety. There are too many lights, of too many patterns, and whereas the effect could have been alleviated by a more subtle colour scheme, too many colours have been used, apparently quite arbitrarily and without any coherent idea. Symmetrical staircases lead up from the foyer to the back of the auditorium.

These criticisms are perhaps a little carping. Any real criticism should be on the question of whether or not the foyer works. It does. One of the points that had to be considered was that, although the theatre only holds five hundred in the audience, there would be times, for example between the early and late performances, when there would be nearly a thousand people in the foyer. The coffee room and the bar which lie on either side of the entrance doors could therefore not be left open to the main concourse and are enclosed, as there would have been considerable confusion at times with some people trying to get a drink before or after the performance and others trying to get in or out of the theatre. This does not apply to the other bar at the far end of the foyer, which is





## critical study

## LONDON'S FIRST POST-WAR THEATRE: THE

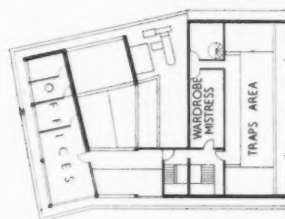


Above: the main entrance from Queen Victoria Street. Below: inside the foyer looking towards the bar.

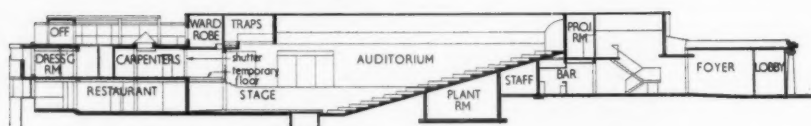


sufficiently out of the way. An unusual thing about this theatre is that the bars are open to the public during the day, as is the restaurant, and are not only in use during performances; a feature aimed at popularising the theatre as a local institution.

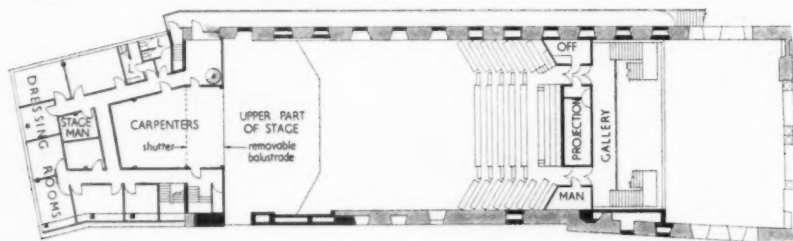
Having left his hat and coat at the cloakroom, the visitor can turn straight to one of the two staircases which are arranged symmetrically, and go up to the auditorium. Up to the present the summer weather has prevented the capacity of the cloakrooms from being tested to their full extent but some scepticism must exist as to their adequacy to cater for a fully overcoated audience. This is of rather special significance because when the theatregoer reaches his place he will find no private cloakroom under his seat. This is the first of the two minor nuisances inherent in a seating arrangement that is otherwise excellent. The second is that the seats are not staggered and are placed directly behind one another. They are, however, sufficiently steeply banked to make this obstacle to a good view of little inconvenience. The seating is on a fairly steeply raked bank without tiers, galleries or boxes. Instead of normal height seats being put at the backs of the steps the seats have very short legs and are placed on the edges, the short legs providing the extra height necessary for comfort. For once there is room for even the tallest to park his legs, and the shortest is



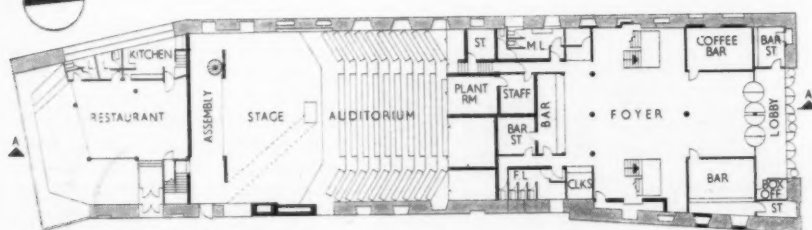
Second floor plan



Section A-A [Scale:  $\frac{1}{4}'' = 1' 0''$ ]



First floor plan



Ground floor plan [Scale:  $\frac{1}{4}'' = 1' 0''$ ]

prevented from ruining her shoes and stockings on rough concrete by the smooth asbestos facing that has been applied to the risers.

Once seated in the auditorium one gets a far greater feeling of unity than was evident in the foyer.

The roof is painted blue but the walls, although patched as necessary, have been left as they were, a light coloured brick. This does not matter. In fact, in an extraordinary way, in conjunction with the general principle that no attempt was to be made to hide the mechanics of staging, this enhances the feeling of unity. Auditorium and stage are one space; there is no proscenium, no curtain and no orchestra pit. There is not even the customary raised stage to put a barrier between audience and players. Lack of funds is not the whole reason for the Mermaid taking the form it does. It was, however, a good excuse for actor Bernard Miles to create a form of theatrical presenta-



# MERMAID THEATRE, PUDDLE DOCK, E.C.4 continued



Left : inside the foyer, looking towards the main entrance lobby and the box office.



Left: the auditorium seen from the stage. The seats are fixed directly on to the tiered banking.

Below: the stage from the back of the auditorium. The walls are exposed brickwork and the ceiling is painted blue. The revolving stage was presented by the Gulbenkian Foundation.





## critical study

## THE MERMAID THEATRE, PUDDLE DOCK, LONDON, E.C.4 continued

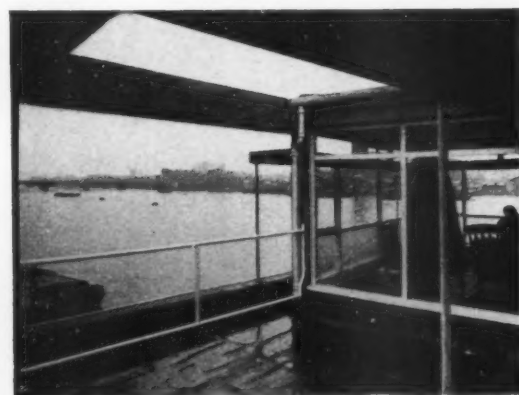


*One of the dressing rooms on the first floor.*



*The restaurant on the ground floor, looking out over the River Thames.*

*Another view of the Thames, from the second floor terrace.*



tion for which he has hoped for years. His idea has been to admit that the theatre cannot compete with the cinema or television in realistic presentation and to play on the almost ritual communication between players and audience that can only be achieved in the live theatre, and to conjure up deas and emotions and not a mere mechanical illusion.

There is no problem of a balcony restricting the view and hearing at the back of the stalls and the complication of escape stairs is avoided. For a house of such small capacity the back row is rather far from the stage (70 ft.), but there is a good view and although at first glance the vault may not look promising for acoustics, acoustic tests gave a favourable result, which a visit to the theatre confirms. The centre of the curve of the vault lies well below the floor level of the auditorium and there is no trouble from sound focusing.

Besides excavation and tanking under the stage being an expensive proposition, it was a matter of policy that there should not be the usual musical moat between audience and players. There is a small trap in the centre of the stage, reached by a tunnel. One luxury piece of machinery, a present from the Gulbenkian Foundation, has been provided: the large revolving stage, 20 ft. in diameter, which is hand operated in full view of the audience. There is no understage space for this to interfere with.

As the budget did not allow for the great expanse of a full flying system and the tower to house it, a small hanging system, sufficient for the occasional "deus ex machina" has been installed over the rear of the stage. The auditorium and stage being in one unit, raised a problem with regard to fire precautions. Normally a safety curtain would be necessary to comply with the regulations, but permission for its omission was obtained here, partly on the ground of the small seating capacity of the theatre, and partly because the risk of fire is considerably lessened by there being no fly tower. This waiver was only granted however on condition that scenery must be fireproof. This means that timber used must be hardwood and as far as possible asbestos covered, and canvas and gauzes may not be used, and smoking is prohibited in the auditorium. The only other fire precaution provided is normal fire extinguishers.

At the back of the stage a brick wall screens an assembly space and staircases to the dressing rooms on the first floor. There is an opening in this wall at this level which can be used as an acting space or a musicians' gallery. The floor of this space can be removed, as it is in the current production. The stage lighting is a 54-way saturated reactor system,

operated by a control panel in a projection room at the back of the auditorium. Spotlights and floods hang unmasked from the ceiling and side walls. The projection room will eventually house cinema projectors for film shows and the theatre is equipped for stereophonic sound.

The architects' original intention was to have the area behind the stage, which is now the restaurant, screened by a shutter, which could be opened during the interval, to let in the view of the river, and to enable the audience to walk right through the stage area. This was to be another blow at the "trespassers will be prosecuted" attitude of stage to audience, and for some purposes, for instance, lunchtime concerts, the background view of the river would have been magnificent. This plan could not be realised however, owing to the decision to include in the general scheme a restaurant that could be used independently and during the performance. This, together with the three bars, should provide a good source of income to the theatre. It would have been exciting to have a riverside theatre which really exploited its position. As things are, the design of the Mermaid has provided a view of it for the theatre's offices and dressing rooms and for the limited number of diners in the restaurant who are sitting on the stools by the window. People in the main part of the restaurant get no view at all, and the audience in general have no means of getting down to the river during the interval. This state of affairs is particularly irritating in summer, but perhaps the separation of the audience from the river will be appreciated on wintry evenings.

The dressing rooms can accommodate 50 or 60 actors. Their equipment is simple but adequate.

It is easy to quibble about quite a lot of things at the Mermaid, but well to remember how it was built: only by goodwill was it possible for the contractor to keep men on the site while waiting for money to be available from one stage of construction to the next. Uncertainty as to what could and could not be done must have hampered the architects as well as the builders: the astonishing thing is that a building erected under such conditions has achieved such a high degree of vitality.

The general contractors were Marshall Andrew; for sub-contractors see page 108.



working detail

FURNITURE AND FITTINGS: 79

LAUNDRY TROLLEY: FLATS IN LONDON, S.W.1

Powell and Moya, architects



*This trolley is part of the equipment of the communal laundries and is used by tenants to carry their washing from the washing machine to the spin drier and from this to the drying cupboard. The frame is constructed in mild steel rod, stove-enamelled black. The basin is in stainless steel and may be lifted out for draining.*

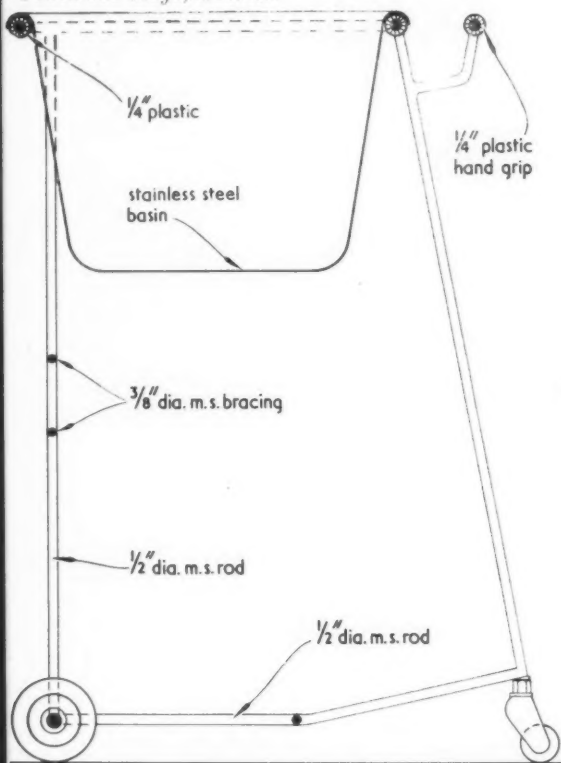


working detail

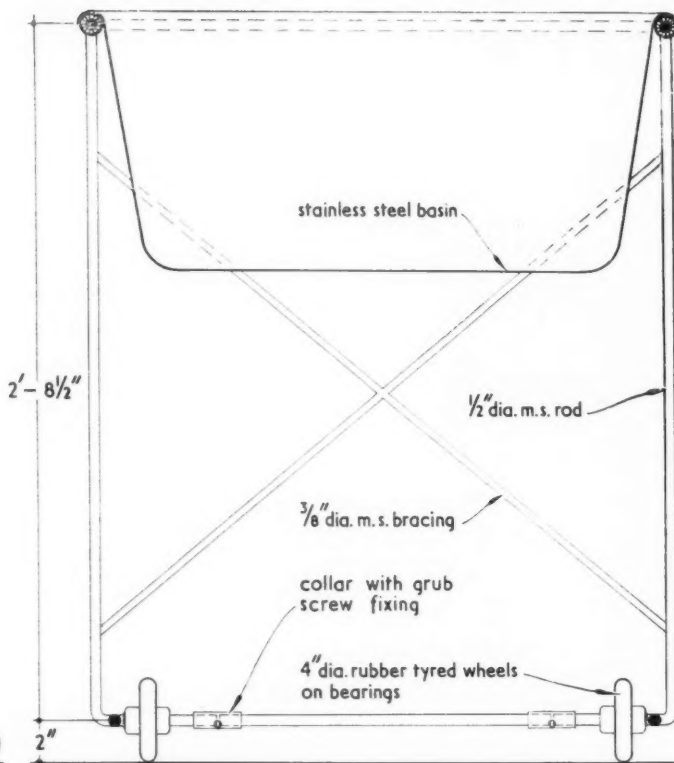
FURNITURE AND FITTINGS: 79

LAUNDRY TROLLEY: FLATS IN LONDON, S.W.1

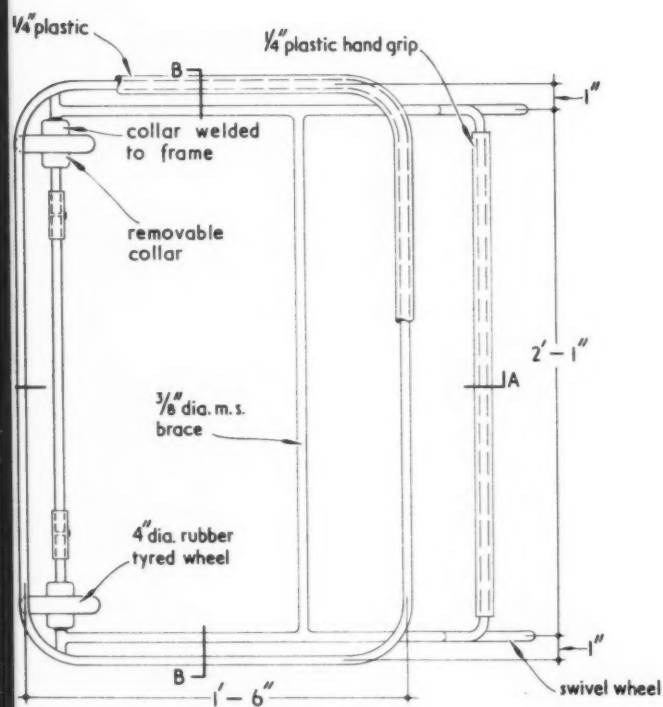
Powell and Moya, architects



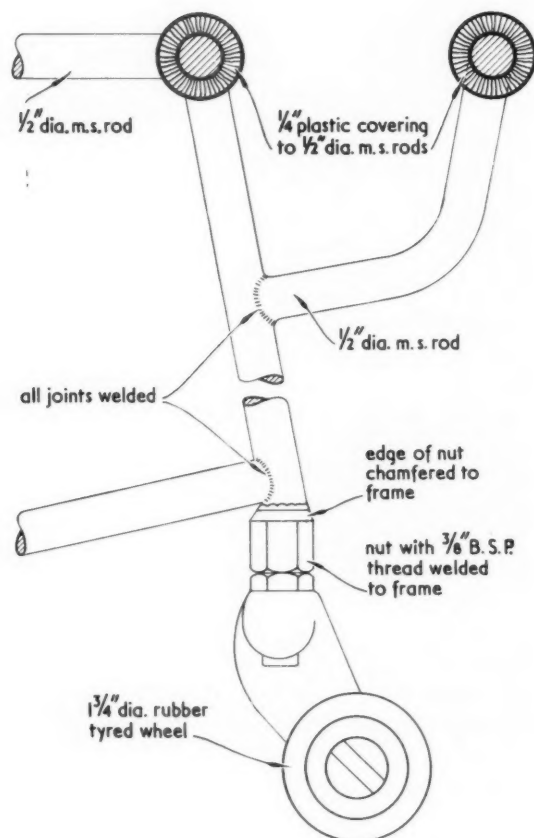
SECTION A - A. scale 1/8 full size



SECTION B - B. scale 1/8 full size



PLAN EXCLUDING BASIN. scale 1/8 full size



DETAIL SECTION. scale 1/2 full size



working detail

MISCELLANEOUS: 28

REFUSE CHUTE: FLATS IN LONDON, S.W.1

*Powell and Moya, architects*



*The refuse chute comprises two basic units. The receiving unit at each floor level is precast concrete, purpose-made, into which the standard cast-iron hopper and frame is built. Connecting these units between floors is a standard precast concrete drain-pipe section.*

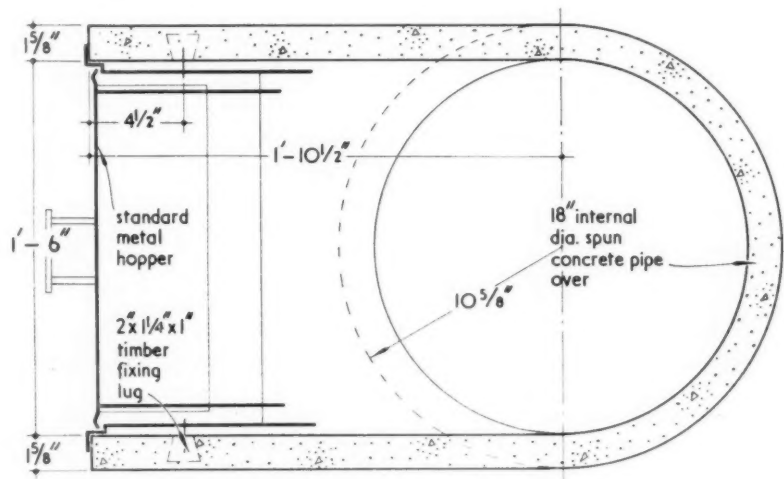
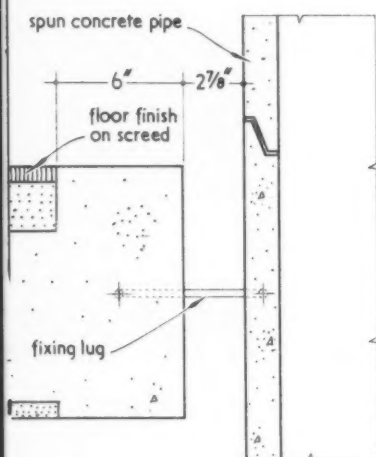
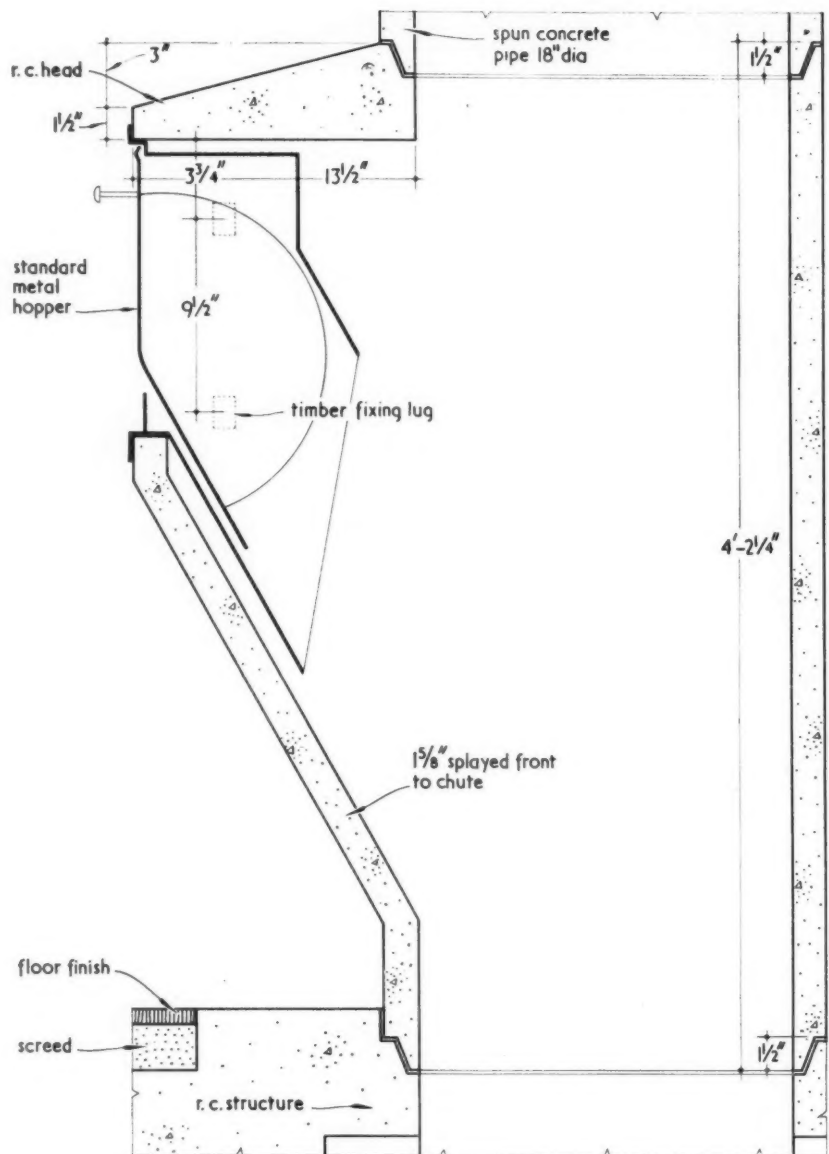
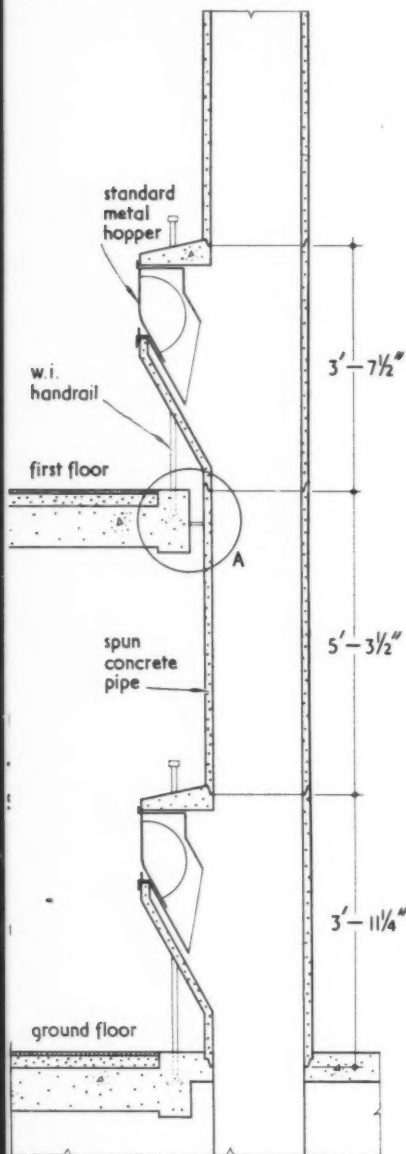


## working detail

## MISCELLANEOUS: 28

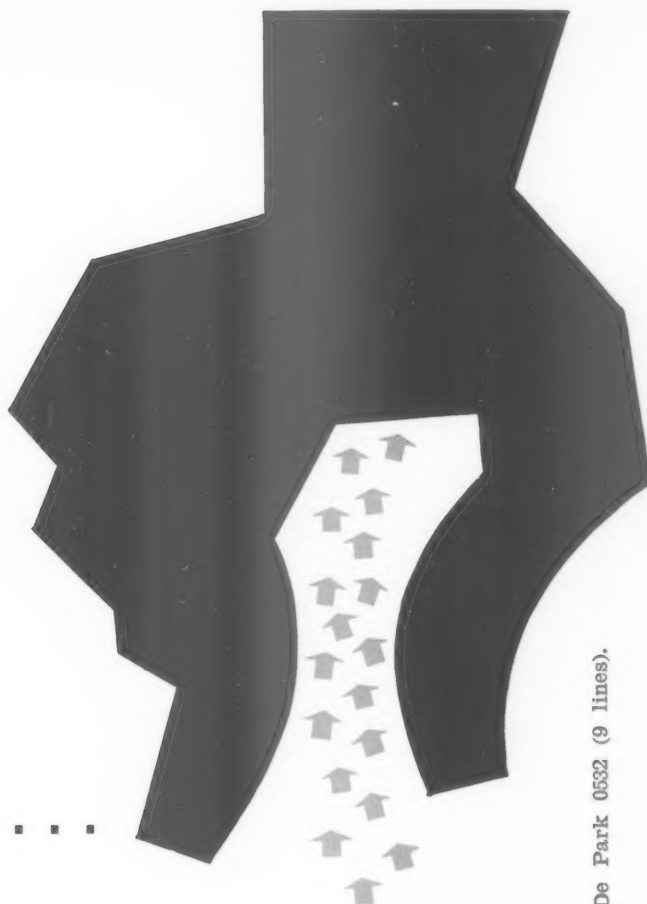
REFUSE CHUTE: FLATS IN LONDON, S.W.1

Powell and Moya, architects

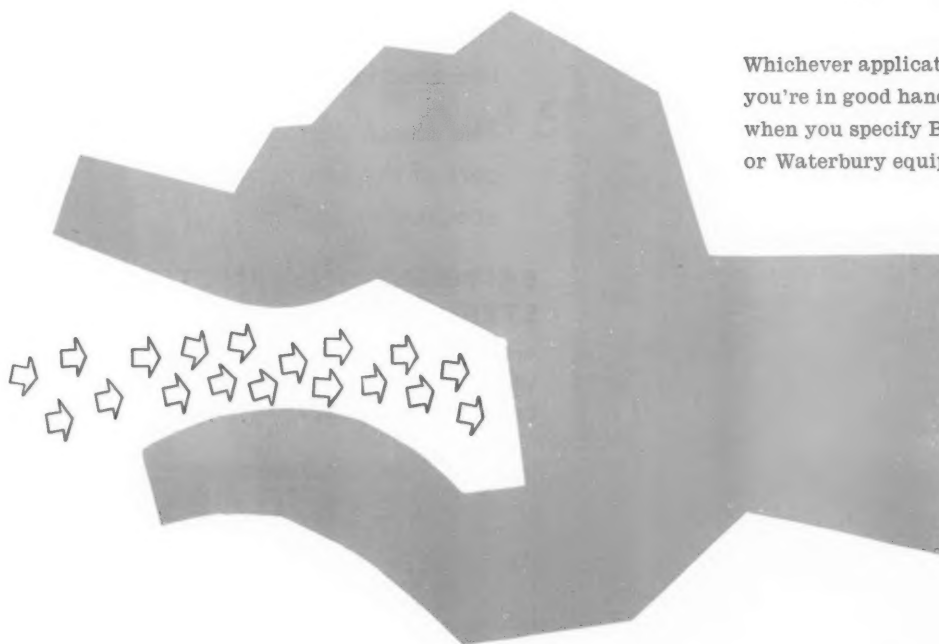




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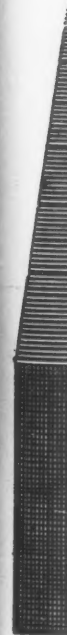




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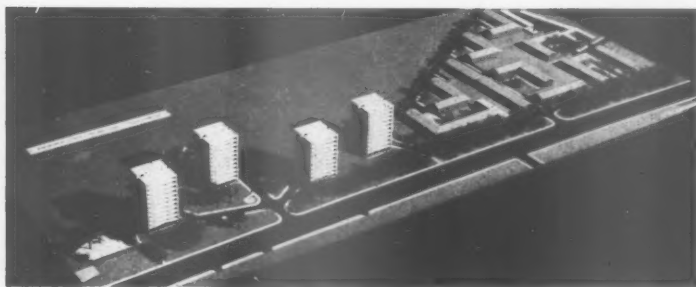
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## PROPOSED LCC HOUSING FOR GREENWICH

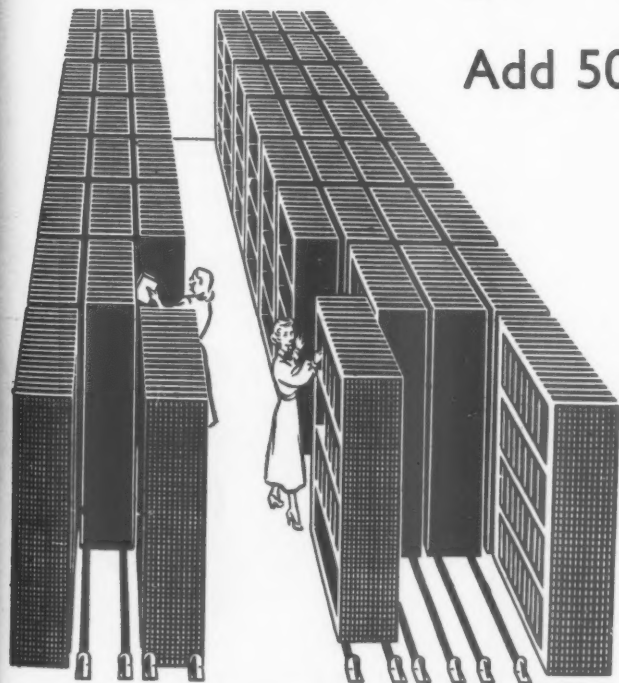


*This is a new LCC housing development planned for a 9½-acre site between Shooters Hill Road and Hornfair Park. The scheme is intended to take advantage of the adjoining park, to reduce noise of traffic in Shooters Hill Road*



*and to provide a high percentage of private gardens. There are four eleven-storey blocks of flats on the narrower (western) part of the site where a number of existing trees are retained. All the development on the eastern side is in two storeys arranged in straight L-shaped terraces enclosing open spaces. One of the blocks will contain accommodation for old people. The development, designed by the LCC Architects' Department provides 272 dwellings, 46 garages, 46 parking spaces and 2 toddlers playgrounds. At the western end of the site an existing dogs' cemetery is redesigned as a quiet informal garden. The cost is estimated at £736,400.*

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## Contractors

*Mermaid Theatre, Puddle Dock, London, E.C.4* (pages 103-106). *Architects:* Devereux & Davies, F./F.R.I.B.A. *Partner-in-charge:* E. L. W. Davies, Dipl. Arch. (U.C.L.), F.R.I.B.A. *General contractors:* Marshall Andrew. *Joinery:* Boorman & Perkins Ltd. *Steelwork to foyer and asbestos roof:* Croggan Ltd. *Hardwood flooring for stage:* M. A. Morris Ltd. *Revolving stage:* The Lift and Engineering Co. Ltd. *Laying hardwood flooring:* Phillips Flooring Co. Ltd. *Heating and ventilation:* Smeaton & Sons Ltd. *Felt roof on barrel vault:* The Essex Flexible Flat Roofing Co. *Electrical work:* Johnson Pearce & Co. Ltd. *Plumbing:* Richard Whittington & Co. Ltd. *Metal windows and ironwork:* Crittall Manufacturing Co. Ltd. *Design for shell roof and reinforced concrete work:* GKN Reinforcement Ltd. *Carpeting:* Thomas Tapling & Co. Ltd. *Seating:* G. B. Kalee Ltd. *Stage lighting:* Strand Electric & Engineering Co. *Thermoplastic tile floor in foyer:* The Marley Tile Co. Ltd. *Balustrades, cat ladders and incidental ironwork:* Safety Tread Ltd. *Acoustic material and advice:* John Dale Ltd. *Cork insets to steps to auditorium:* The Armstrong Cork Co. Ltd. *Scaffolding:* Flay (Services) Ltd. *Supplying special blue paint:* John Hall & Sons (Bristol & London) Ltd. *Other paints:* Blundell Spence & Co. Ltd. *Sanitary fittings:* Adamsez Ltd. *Finishing to columns, beams and ceiling of restaurant:* Glamorock Ltd. *Lamp fittings for foyer and forecourt:* AEI Lamp and Lighting Co. Ltd. *Spectra-glaze blocks for offices:* Atlas Stone Co. Ltd. *Timber:* F. Austin (Leyton) Ltd. *Glass, mirrors and roof glazing:* Aygee Ltd. *Ironmongery:* A. J. Binns Ltd. *Asbestos roofing and suspended ceiling:* The Boddy Roofing Co. Ltd. *Sliding and folding doors:* Bolton Gate Co. *Bars:* Charrington & Co. Ltd.;

*Whitbread & Co. Ltd. Roof ventilators:* Colt Ventilation Ltd. *Skirting heaters:* Copperad Ltd. *Ironmongery:* H. & C. Davis & Co. Ltd. *Bricks and cement:* Eastwood Ltd. *Internal telephone:* English Telephone Co. Ltd. *Restaurant furniture:* Ercol Lion Furniture Industries. *Coffee bar equipment:* Express Dairy Co. *Cementone front of barrel vault:* Joseph Freeman Sons & Co. Ltd. *Pavement lights over carpenter's shop:* Haywards Ltd. *Refrigerator:* J. & E. Hall Ltd. *Iron balustrades in auditorium:* Mott & Partners Ltd. *Firefighting equipment:* Pyrene Co. Ltd. *Ironwork and balustrading:* The Safety Tread Ltd. *Concrete chimney:* True Flue Ltd. *Second floor office r.c.:* The Rom River Co. Ltd. *Asbestos cement:* Turners Asbestos Cement Co. Ltd. *W.c.s:* Venesta Ltd. *Fans:* Woods of Colchester Ltd. *Stage lighting system:* Strand Electric and Engineering Co. Ltd.

Wm. & T. R. Milburn, Chartered Architects, Surveyors and Valuers, have now moved to 4, Grange Terrace, Stockton Road, Sunderland (telephone Sunderland 3687/8), where they will be pleased to receive trade catalogues.

Burrough & Hannam, F./F.R.I.B.A., Chartered Architects, have now moved to Bedford House, 23, Richmond Hill, Bristol, 8 (telephone 3-0217/8).

Alan Reisch, F.R.I.B.A., A.M.T.P.I., has taken into partnership George A. Macnab, A.R.I.B.A., A.M.T.P.I., and Stuart Renton, A.R.I.B.A. The firm will practise under the name of Alan Reisch & Partners, 22, Ainslie Place, Edinburgh, 3.

We are informed by the daughter of the late George Howard Herring, F.R.I.B.A., 21, Milton Road, Harpenden, Herts, that trade literature is still being received, and calls from manufacturers' representatives. Should his name still be on any manufacturers' mailing lists, they are asked to delete it immediately.

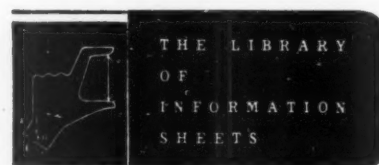
## Announcements

### PROFESSIONAL

Lesslie K. Watson & Harold J. Coates, F./F.R.I.B.A., have moved their office to 3, Raymond Buildings, Gray's Inn, London, W.C.1. The telephone number remains as before, Holborn 4623/4.

Laurence Oliver, M.I.H.V.E., M.INST.F., M.R.S.H., has given up his position as Senior Engineer, Ministry of Education, to start a private practice of heating and electrical services, practising from 23/25, Maddox Street, London, W.1 (telephone Mayfair 4651).

F. W. Charity, Thirtle & Duke, Chartered Architects, have now changed their address to 342/346, Grand Buildings, Trafalgar Square, London, W.C.2.

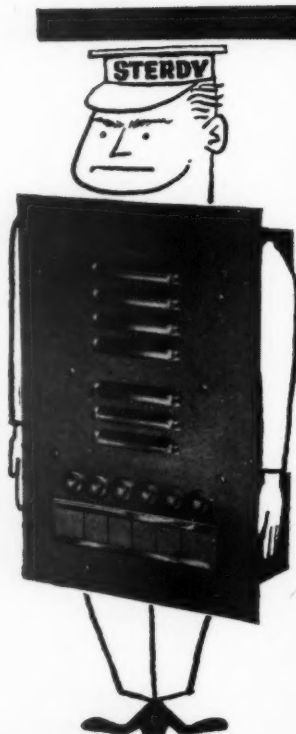


### 19.H5. REFERENCE BACK

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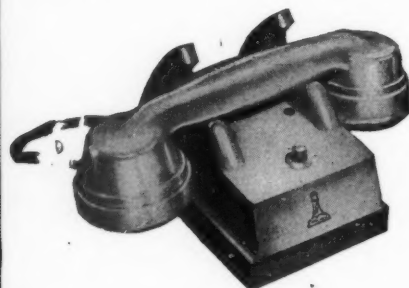
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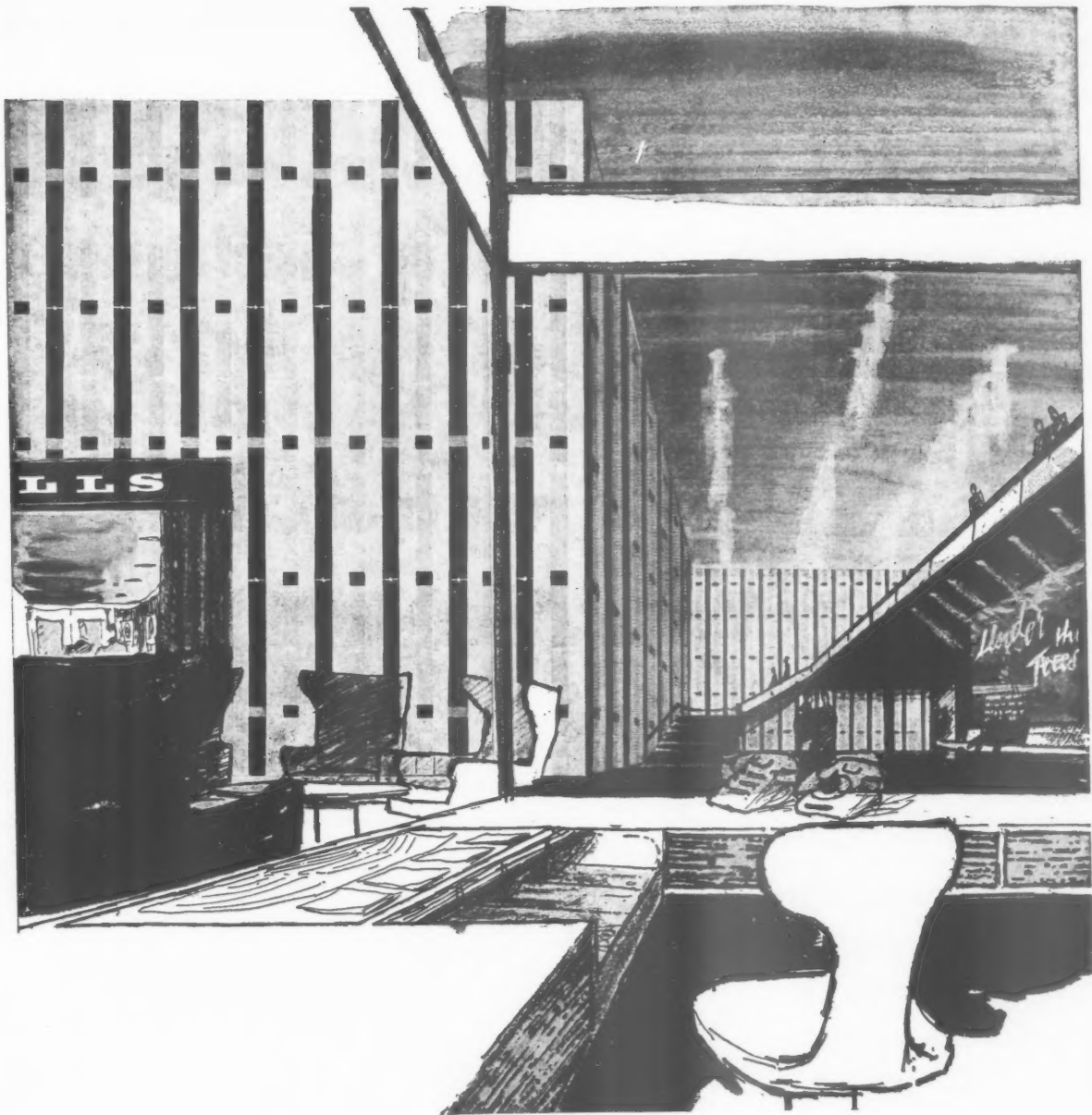
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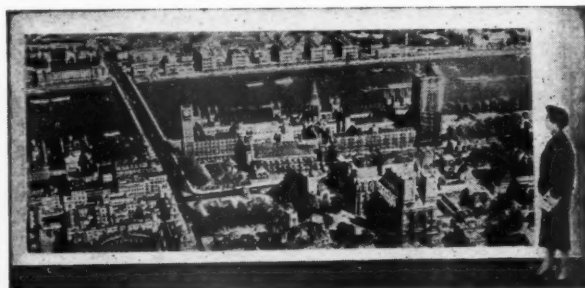
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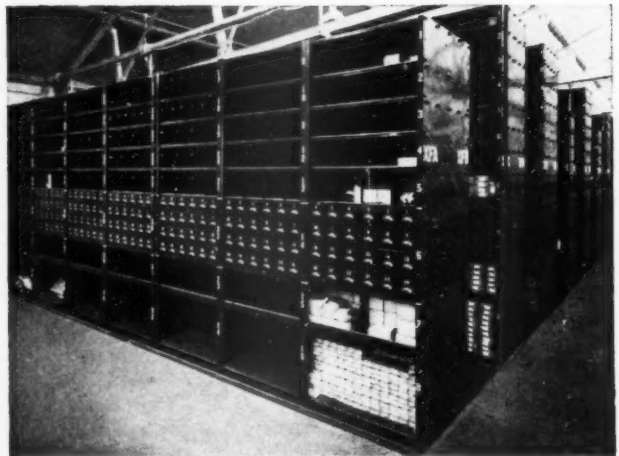


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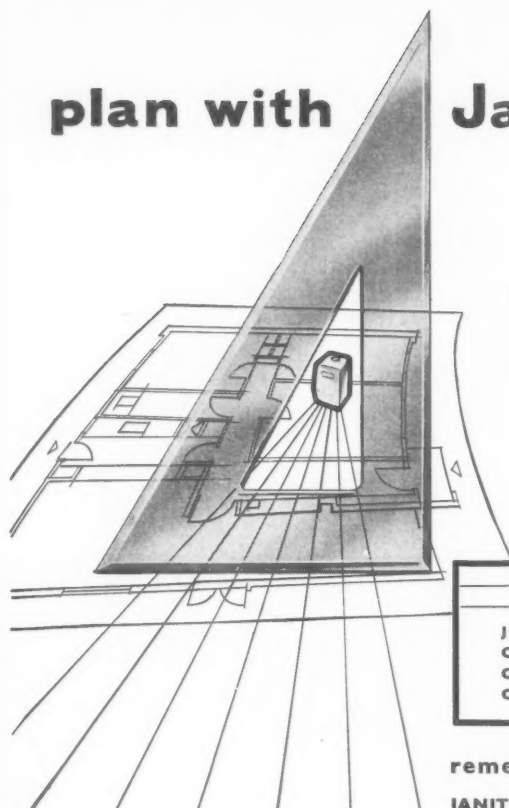
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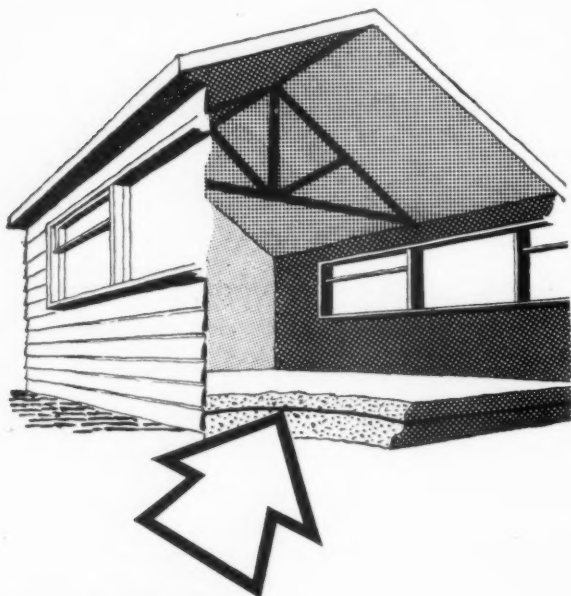
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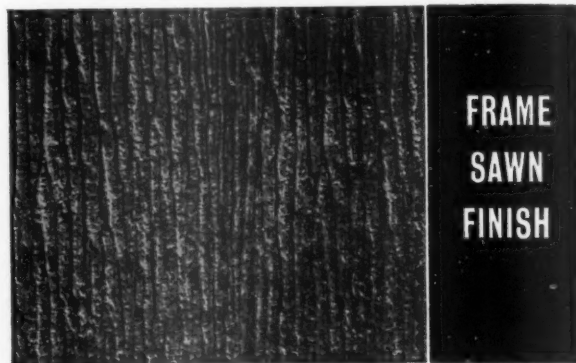
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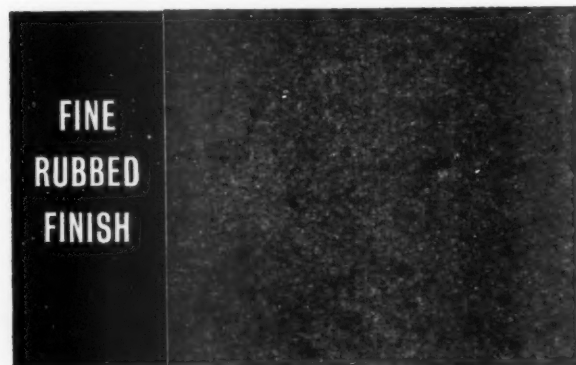
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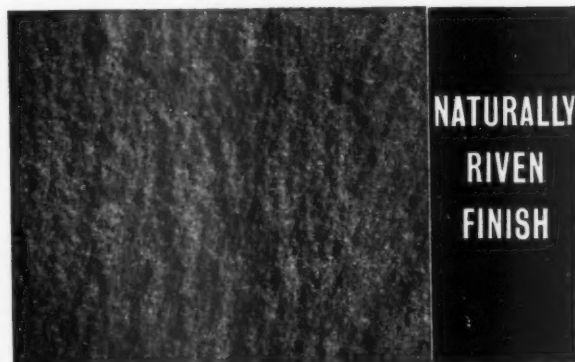
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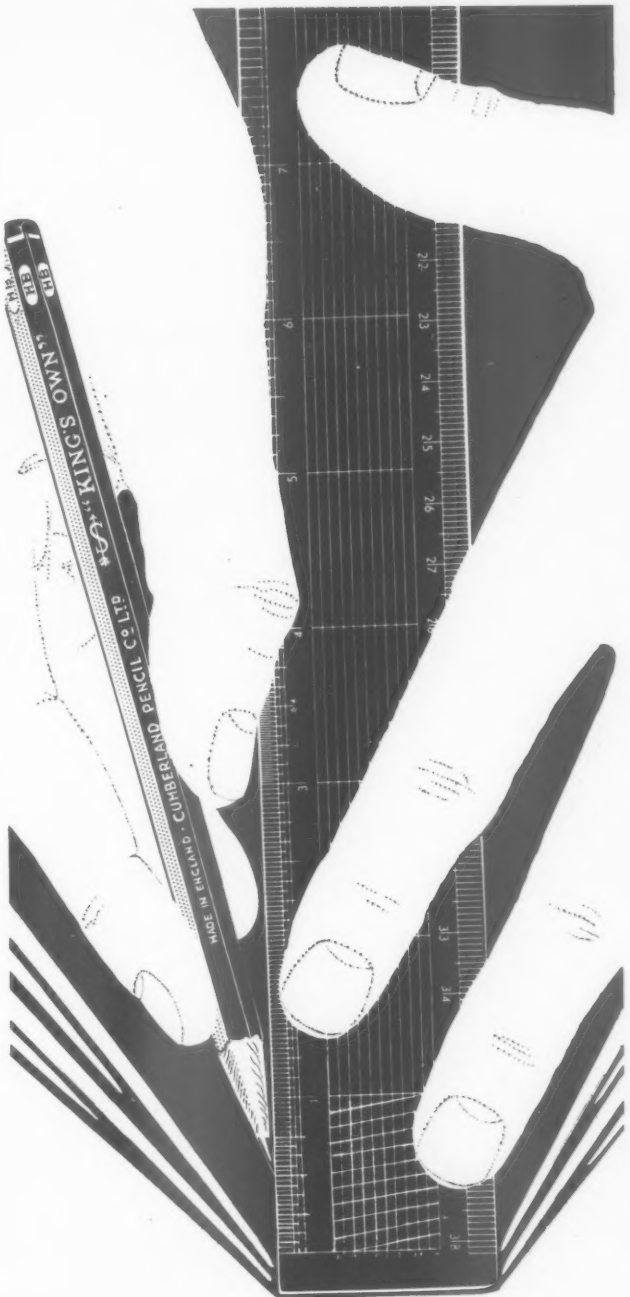
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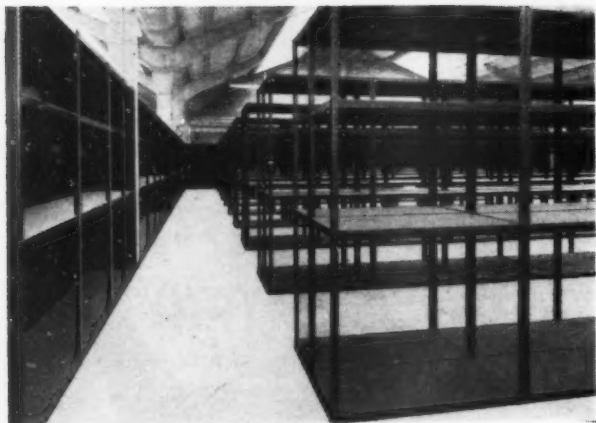
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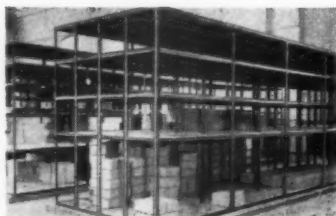


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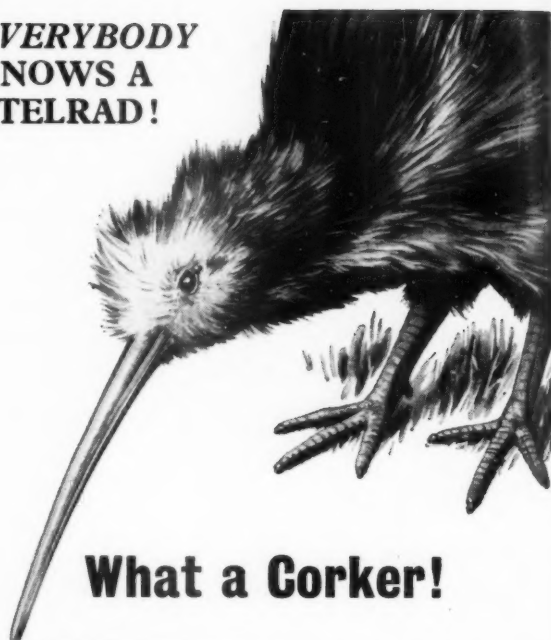


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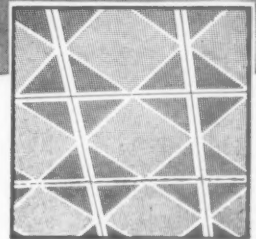
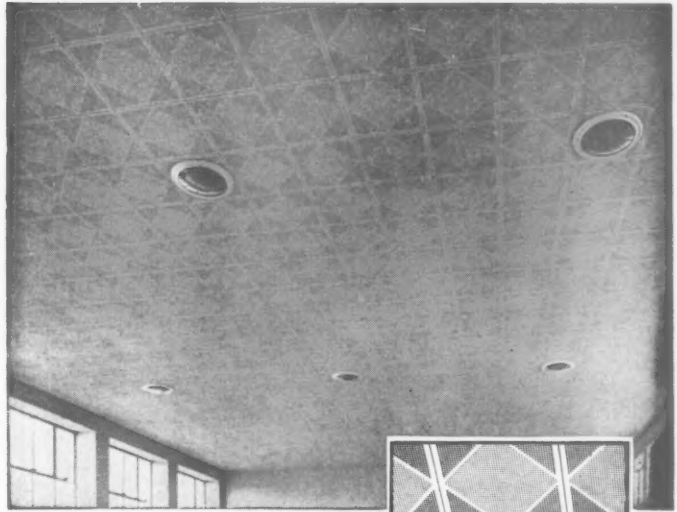
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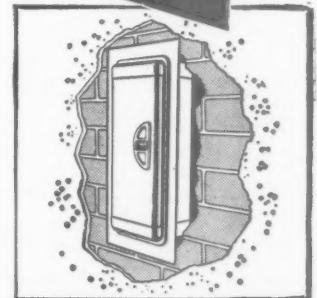
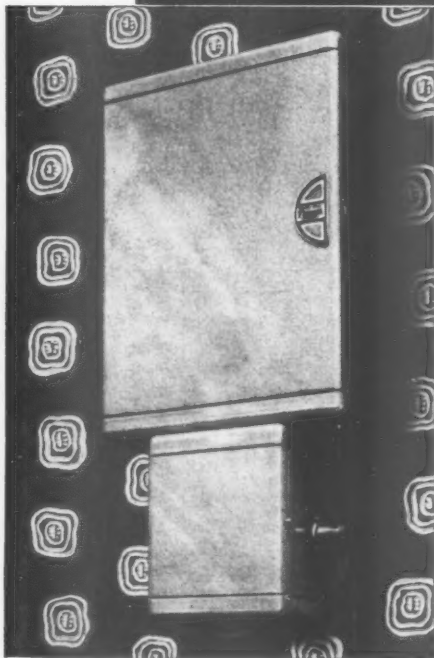
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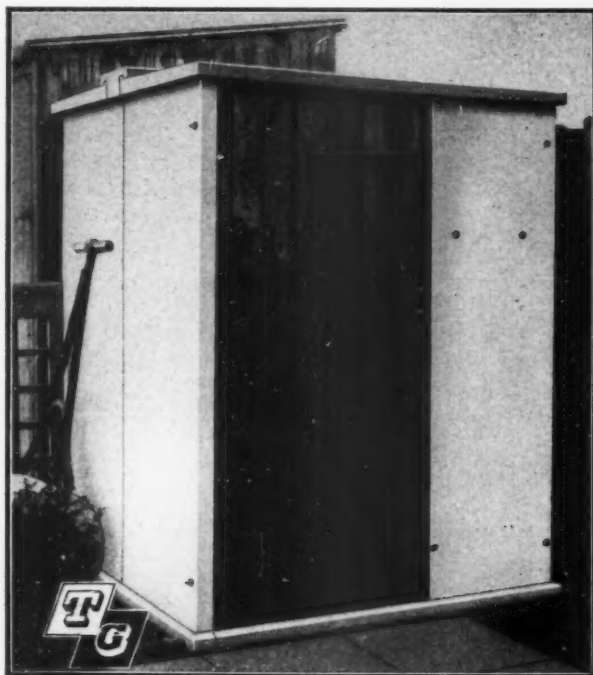
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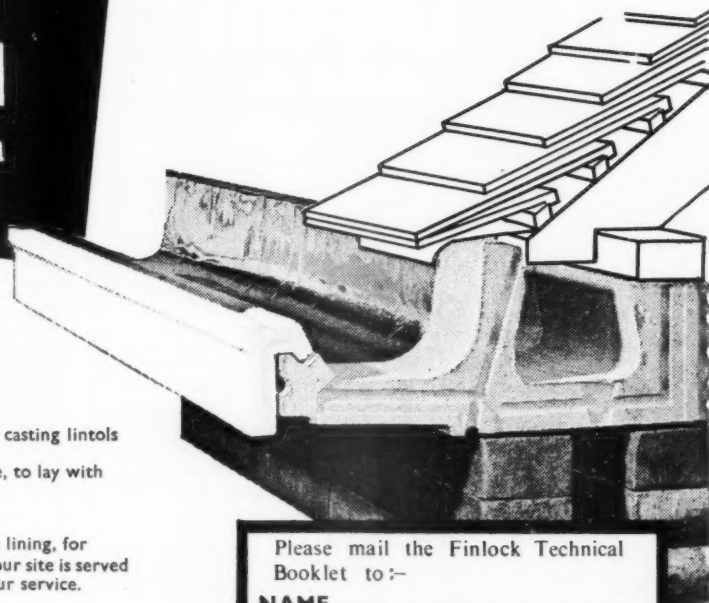
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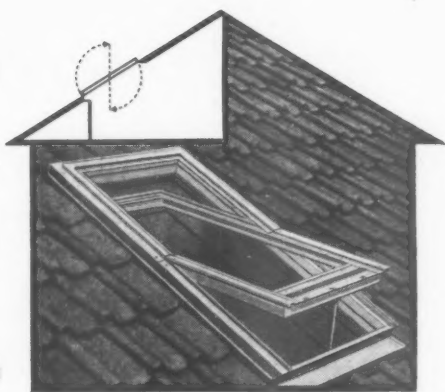
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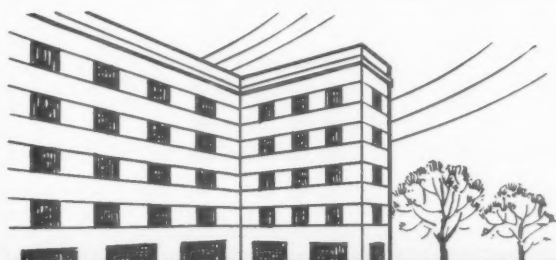
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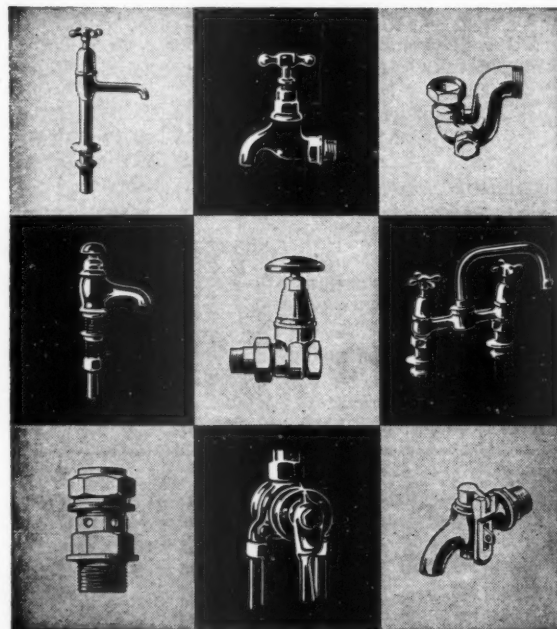
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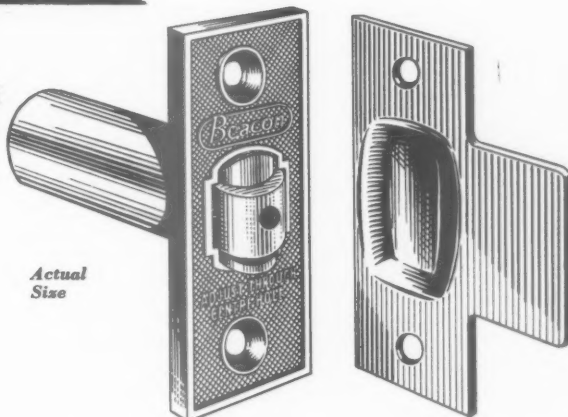
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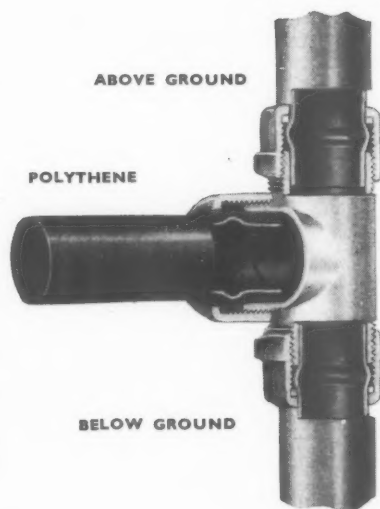
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LABORATORIES      BATHROOMS  
CAR SHOWROOMS      OFFICES

# **FIBROLENE FLOOR TILES**



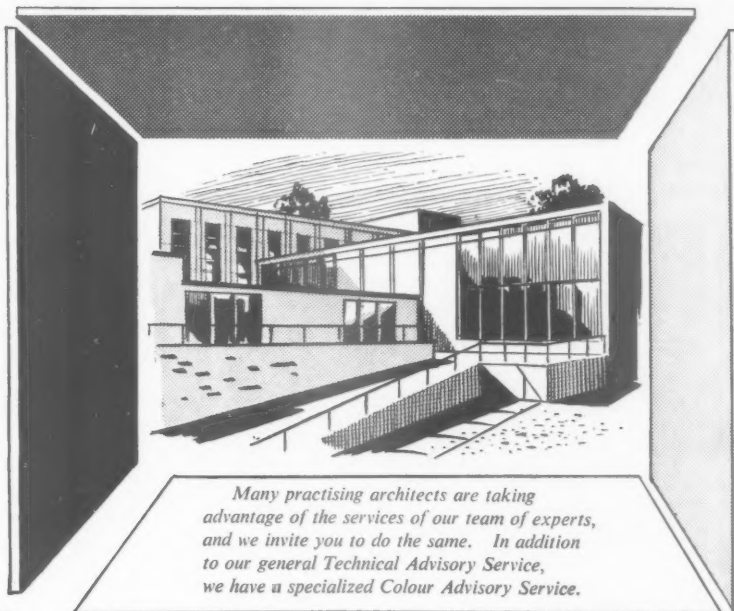
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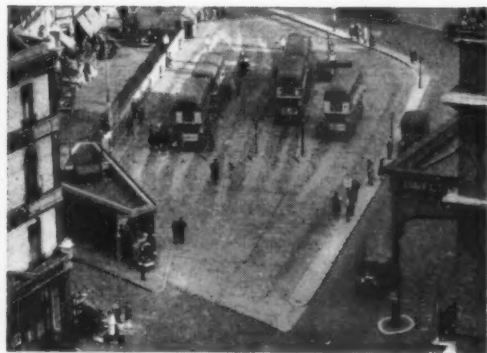
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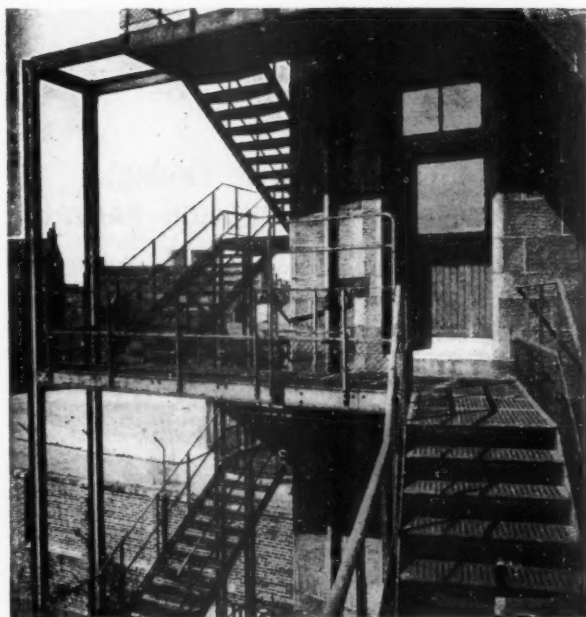
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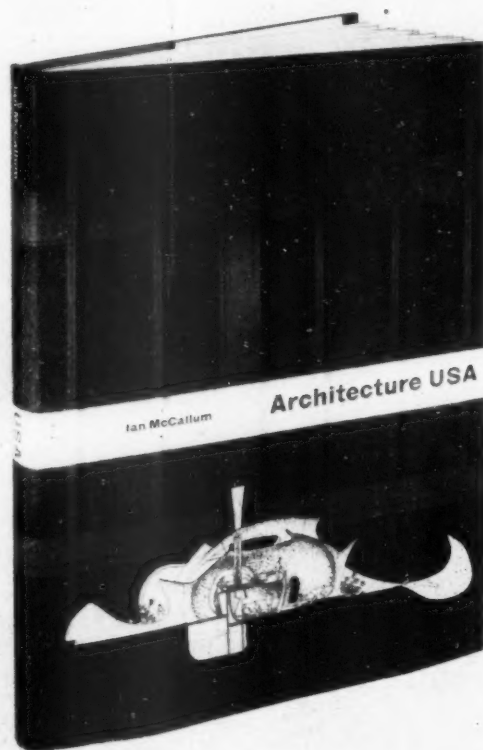
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**COUNTY BOROUGH OF DUDLEY  
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(a) **CHIEF QUANTITY SURVEYOR, A.P.T.**  
Grade V, £1,220—£1,375.  
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(c) **JUNIOR ARCHITECTURAL ASSISTANT,**  
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Applicants for (a) must be Associates of the  
Royal Institution of Chartered Surveyors, Quantities  
Section, and the successful candidate will be  
responsible for the preparation of Bills of  
Quantities, interim measurements, certificates and  
the settlement of Final accounts for schools,  
houses, public buildings, etc. Housing accommo-  
dation will be offered, if required.

Applicants for (b) should have passed the  
Intermediate examination of the R.I.C.S. and  
should have a thorough knowledge of taking off,  
preparing Bills of Quantities and site measure-  
ment.

Applicants for (c) should be probationers of  
the R.I.B.A. and should have a knowledge of  
basic building construction.

Applications stating age, qualifications, and  
experience, with the names and addresses of two  
referees must be received by me by the 7th  
September, 1959.

P. D. WADSWORTH,  
Town Clerk.

The Council House,  
Dudley.  
6th August, 1959. 5214

**STEVENAGE DEVELOPMENT CORPORATION  
CHIEF ARCHITECT'S DEPARTMENT**  
Applications are invited for the appointment  
as **PLANNING ASSISTANT** in the Chief Archi-  
tect's Department on New Town Salary Grade  
A.P.T. III £880—1,065 according to experience  
and qualifications.

The work consists of general and neighbour-  
hood planning in the new town and dealing with  
statutory planning applications.  
Applications giving full details and names of  
two referees to Chief Administrative Officer,  
Aston House, Stevenage, Herts, not later than  
the 8th September, 1959. 5263

**JUNIOR ARCHITECTURAL DRAUGHTSMAN**  
required by HAYES & HARTINGTON U.D.C.  
Salary within Grade A.P.T. I, i.e., £610—£765 per  
annum, plus appropriate London weighting, up  
to 20 years £10 per annum, 21—25 years £20 per  
annum, 26 years and over £30 per annum. Pre-  
ference will be given to Probationers of the  
Royal Institute of British Architects. The Council  
is unable to assist with the provision of housing  
accommodation. Five-day week. Further par-  
ticulars of duties, conditions of service and form  
of application obtainable from the undersigned  
which when completed must be returned by 7th  
September, 1959.

GEORGE HOOPER,  
Clerk and Solicitor.

Town Hall,  
Hayes, Middlesex. 5213

**LONDON COUNTY COUNCIL  
ARCHITECTURAL ASSISTANTS** required up  
to £895. Full and interesting programme of  
houses, flats, schools and general buildings.  
Application form and particulars from Hubert  
Bennett, F.R.I.B.A., Architect to Council,  
AR/EK/43/59, County Hall, S.E.1. (923.) 5052

**COUNTY BOROUGH OF PRESTON  
APPOINTMENT OF ASSISTANT ARCHITECTS**  
(A.P.T. Grade IV, £1,065—£1,220)  
(Special Grade, £785—£1,070)

Applications are invited for the above-mentioned  
appointments in the Borough Surveyor's Depart-  
ment.

Candidates must be Registered Architects and  
Corporate members of the R.I.B.A. The pro-  
gramme of works is large and varied and  
appointments afford opportunities for good ex-  
perience.

The National Scheme of Conditions of Service  
and Local Superannuation Acts apply, and the  
successful applicants will be required to pass a  
medical examination.

Forms of application can be obtained from the  
undersigned to whom they must be returned,  
completed, not later than 14th September, 1959.

W. E. E. LOCKLEY,  
Town Clerk.

Municipal Building,  
Preston. 5255

**CITY OF WINCHESTER**  
Applications are invited for the post of ARCHI-  
TECTURAL ASSISTANT in the City Engineer's  
office (C. C. Steptoe, A.R.I.B.A., Chief Assistant  
Architect). It is essential that the applicant  
should be a neat and accurate draughtsman and  
have had previous experience in an architect's  
office and have passed the Intermediate examina-  
tion of the R.I.B.A. Salary, according to ex-  
perience, will be within Grade I of the National  
Scales, and the appointment is subject to the  
Local Government Superannuation Act.

Applications, stating age and details of ex-  
perience, together with the names and addresses  
of two referees, should be addressed to the City  
Engineer, Guildhall, Winchester, and should reach  
his office not later than Monday, 7th September,  
1959.

Canvassing, either directly or indirectly, will  
disqualify.

R. H. MCCALL,  
Town Clerk.

Guildhall,  
Winchester. 5250

**SURREY COUNTY COUNCIL  
KINGSTON SCHOOL OF ART**  
Knights Park, Kingston-upon-Thames

Applications are invited for the post of part-  
time LECTURER in the Department of Archi-  
tecture, to commence with the new session 1959/60.

The person appointed will be required to  
instruct in the basic principles of general design  
and to assist with the supervision of the general  
architectural studies of the pre-Intermediate  
students.

Applicants must be qualified professionally,  
have had varied practical experience and be  
actively engaged in their profession. Previous  
teaching experience will be an additional advan-  
tage.

The vacancy is for three full days per week.  
The salary is in accordance with the Surrey  
Education Committee's rates of pay.

Applications should be forwarded to the Regis-  
trar, Kingston School of Art. 5251

**COUNTY COUNCIL OF THE WEST RIDING  
OF YORKSHIRE**

**OFFICE OF THE TOWN ARCHITECT**

The Council require SENIOR ARCHITECTS in  
salary grades A.P.T. IV (£1,065—£1,220) and  
Special Grade (£785—£1,070) for their extensive  
and interesting building programme which in-  
cludes schools, colleges, old people's and children's  
homes, clinics, ambulance, fire and police stations,  
and other public buildings. Architects appointed  
will be employed at the Central Office in Wake-  
field solely upon capital works and will be  
expected to handle building projects from sketch  
plans to completion.

Applications are also invited for the under-  
mentioned posts at the Central Office:—

(a) **JUNIOR ARCHITECTURAL ASSISTANTS,**  
Grade A.P.T. II, £765—£880.

(b) **JUNIOR ARCHITECTURAL ASSISTANTS,**  
Grade A.P.T. I, £610—£765.

Applications to be submitted by the 8th Septem-  
ber, 1959, on forms to be obtained from and re-  
turned to the undersigned.

A. W. GLOVER, F.R.I.B.A.,  
County Architect.

"Bishopgarth,"  
Westfield Road,  
Wakefield. 5205

**CWMBRAN DEVELOPMENT CORPORATION  
APPOINTMENT OF ASSISTANT ARCHITECT**  
A.P.T. III/IV

Applications are invited for the above super-  
annuable post in my department in the Salary  
Range £880—£1,220 with a commercially varying  
allowance according to qualifications and experience.

Candidates should be Associates of the R.I.B.A.  
with suitable office experience and should have  
had good experience in shop design construction  
and layout and Town Centre development.

Housing accommodation will be made available  
to the successful applicant if needed.

Applications stating age, experience, details of  
present and former employment (together with  
applicable salaries) and the names and addresses  
of two referees must reach the undersigned by  
first post on Monday, 7th September, 1959.

J. C. P. WEST, A.R.I.B.A., M.T.P.I.,  
Chief Architect.

Victoria Street,  
Cwmbran, Mon. 5188

## READING

**ARCHITECTURAL ASSISTANTS** required by  
Ministry of Works (Home Counties Region).  
Should be of Intermediate R.I.B.A. standard with  
keen, modern outlook for work of entirely varying  
and interesting nature. Salary range £530 (age  
21) to £850 per annum. Starting pay according to  
age and qualifications. Prospects of promotion  
and permanency. 5-day week. Applications  
stating age, training and experience to R. P.  
Mills, A.R.I.B.A., Superintendent Architect,  
Ministry of Works, Whiteknights, Reading  
(reference ED1/AJ2/AA). 5190

**BIRMINGHAM REGIONAL HOSPITAL BOARD  
ARCHITECT'S DEPARTMENT**

(a) **ASSISTANT ARCHITECTS.** £730 × 25 (2) ×  
30 (2) × 35 (5) × 40 (1)—£1,065—according to  
age and experience. Applicants must be regis-  
tered architects having passed the necessary  
examinations. Experience of hospital planning  
and construction an advantage. Sound knowl-  
edge of architectural design, working draw-  
ings, surveying and specifications essential.  
(b) **ARCHITECTURAL ASSISTANTS.** Salary  
scale £545 (at age 21 years or over) × 20 (3) ×  
25 (4) × 30 (2)—£765. Prospects of promotion  
to experience. Intermediate R.I.B.A. essential.  
All appointments superannuable. 5-day week.  
Apply stating age and experience to Secretary,  
10, Augustus Road, Birmingham 15, by 14th  
September. 5247

**CAMBORNE-REDRUTH URBAN DISTRICT  
COUNCIL**

**APPOINTMENT OF SENIOR ASSISTANT  
ARCHITECT/SURVEYOR (A.P.T. IV)**  
Applications are invited for the above appoint-  
ment in the Engineer & Surveyor's Department  
at a salary in accordance with Grade A.P.T. IV  
(£1,065—£1,220).

Applicants must be Registered Architects or  
Chartered Surveyors, and have had considerable  
experience in housing and general building works,  
including supervising erection, both by contract  
and direct labour.

The appointment is subject to the provisions  
of the Local Government Superannuation Acts,  
1937-53, to the National Joint Council's Scheme  
of Conditions of Service, and is terminable upon  
the expiration of one month's notice in writing  
by either side.

Consideration will be given to the provision of  
housing accommodation, if required.

Applications, on forms to be obtained from the  
Engineer & Surveyor, should be received by the  
undersigned not later than 12th September, 1959.  
The successful applicant will be required to pass  
a medical examination to be carried out by this  
Council's Medical Officer of Health. Canvassing,  
either directly or indirectly, will be a disqualifi-  
cation, and applicants must disclose their relation-  
ship to any member or senior officer of the  
Council.

S. C. WILSON,  
Clerk of the Council.

Council Offices,  
Camborne,  
Cornwall.  
10th August, 1959. 5239

**EBBW VALE URBAN DISTRICT COUNCIL  
APPOINTMENT OF TEMPORARY ASSISTANT  
ARCHITECT**

Applications are invited from Registered Archi-  
tects, preferably Corporate Members of the  
R.I.B.A., for the above appointment in the  
Architect's Department.

The salary will be in accordance with the Special  
Grade, £785—£1,070 commencing at a point within  
the grade in accordance with the experience of  
the successful applicant.

The person appointed will be engaged mainly  
upon duties in connection with the scheme for  
the development of the new Civic Centre for a  
minimum period of three years.

The appointment will be subject to three  
months' notice in writing on either side and to  
the successful candidate passing a medical  
examination.

The Council will provide housing accommoda-  
tion if required.

Further details and forms of application may  
be obtained from the undersigned, and forms of  
application must be returned so as to reach him  
not later than the 27th August, 1959.

HOWARD J. WILLIAMS,  
Clerk of the Council.

Council Offices,  
Ebbw Vale,  
Mon.  
11th August, 1959. 5240



**BOROUGH OF BEXLEY**  
**ARCHITECTURAL APPOINTMENTS**  
Applications are invited for the following posts in the Borough Engineer and Surveyor's Department.

(a) **ARCHITECTURAL ASSISTANT.**  
(b) **ARCHITECTURAL DRAUGHTSMAN.**  
The salary for each of these posts is within Grade A.P.T. I (£610-£765 per annum) plus London weighting. Preference will be given to candidates with experience of housing and school projects.

Forms of application and conditions of appointment are obtainable from the Borough Engineer, West Lodge, Broadway, Bexleyheath, Kent, to whom completed applications must be returned by the 7th September, 1959.  
The Council may be prepared to assist in the provision of housing accommodation. Canvassing will disqualify.

**ARTHUR GOLDFINCH,**  
Town Clerk.  
5137

**BOROUGH OF SOUTHGATE**  
**BOROUGH ENGINEER AND SURVEYOR'S DEPARTMENT**  
**ARCHITECTURAL ASSISTANT**

Applications are invited for the following appointment in the Department of the Borough Engineer and Surveyor:—  
A.P.T. Special Grade, £785-£1,070 plus London weighting.

The post is permanent and superannuated and the starting salary will be fixed in accordance with qualifications and experience. Applicants must be Associates of the Royal Institute of British Architects.

Forms of application may be obtained from the Borough Engineer and Surveyor and should be returned to the undersigned not later than 12 noon on Monday, 31st August, 1959.

Canvassing, directly or indirectly, will be a disqualification.

**GORDON H. TAYLOR,**  
Town Clerk.

Town Hall,  
Palmer's Green, N.13.  
August, 1959. 5138

**CORPORATION OF THE CITY OF ABERDEEN**  
**TOWN PLANNING DEPARTMENT**  
**SENIOR ASSISTANT (DEVELOPMENT CONTROL)**

Salary Grade £1,050-£1,200 per Annum.  
Applications are invited for the above post. Further particulars are obtainable from the Director of Town Planning, 5 Bon-Accord Crescent, Aberdeen, with whom applications should be lodged on or before Monday, 7th September, 1959.

**J. C. RENNIE,**  
Town Clerk.

Town House, Aberdeen.  
August, 1959. 5282

**METROPOLITAN BOROUGH OF CAMBERWELL**  
**ASSISTANT ARCHITECTS**  
(Borough Architect's Department)

Vacancies for Assistant Architects within a salary range of £795 to £1,405. Grade and commencing salary according to qualifications and experience. The work of the Department includes design and construction of public buildings, housing estates, including multi-storey construction.

One appointment is the head of a section responsible for the design and erection of public buildings. The salary for this post is at present £1,170 by four increments of £55 to £1,390 (lettered Grade "A" of the Chief Officers Scale) but consideration will be given to its regrading to lettered Grade "B" (£1,265-£1,485).

Application form from Town Clerk, Town Hall, S.E.5. Closing date 14th September, 1959. 5265

**COUNTY BOROUGH OF WEST HAM**  
**BOROUGH ARCHITECT AND PLANNING OFFICER'S DEPARTMENT**

Vacancies on permanent staff as follows:

- (a) **CHIEF ASSISTANT PLANNING OFFICER.** JNC Scale B (Max. £1,485).
- (b) **SENIOR ASSISTANT PLANNING OFFICER.** £1,220-£1,375.
- (c) **ASSISTANT PLANNING OFFICER.** £785-£1,070.
- (d) **PLANNING ASSISTANT.** £785-£1,070.
- (e) **DEPUTY GROUP ARCHITECT.** £785-£1,070.
- (f) **ARCHITECTURAL ASSISTANT (2 posts).** £765-£1,070.

Plus London allowance, except post (a). Commencing salary according to qualifications and experience.

Applications, giving full details, to Thomas E. North, 70, West Ham Lane, E.15. 5153

**BOROUGH OF SLOUGH**

**TWO ASSISTANT ARCHITECTS** required for housing and redevelopment and general building works. Applicants should have good experience in design and supervision. Knowledge of multi-storey flat construction an advantage. Salary in accordance with the "Special Classes" Grade (£785-£1,070). Must be A.R.I.B.A. Housing provided for married candidates.

Applications, giving names of two referees, age, qualifications and experience to Borough Engineer, Town Hall, Slough, Bucks, by Tuesday, 15th September, 1959. 5242

**DEVON COUNTY COUNCIL** require **SENIOR ARCHITECT** on A.P.T. IV (£1,065-£1,220), **SENIOR ARCHITECT** on N.J.C. Special Scale (£785-£1,070) and **JUNIOR ASSISTANT** on A.P.T. I (£610-£765). Full and interesting programmes of Schools and other County Buildings.

In approved cases, loans for house purchase and removal expenses are available—also lodging allowance for married officers while seeking accommodation.

Particulars and Application Form, returnable by 11th September, 1959, from County Architect, 97, Heavitree Road, Exeter. 5278

**L.C.C. BRITTON SCHOOL OF BUILDING**  
**FULL TIME COURSES** in Architecture, Building, Decorating and Painting, Structural Engineering and Surveying.

Sandwich courses in Structural Engineering and for Higher National Diploma in Building cover six months' study at the College and six months' experience in industry each year, for a period of four years.

**PART TIME AND EVENING COURSES:** Courses for National Certificates and for examinations of the Royal Institute of British Architects Town Planning Institute, Royal Institution of Chartered Surveyors, Institution of Builders, Institution of Civil Engineers, Institution of Structural Engineers, Institution of Public Health Engineers, and Institute of Plumbing; also for National Diploma of Design and Incorporated Institute of British Decorators and Interior Designers. City and Guilds of London Institute Courses in Building Crafts.

**ADULT AND POST ADVANCED COURSES** in Building Administration and Higher Technology.

**ENROLMENT**—14th-18th September, 1959 (full-time and part-time day courses). 21st-25th September, 1959 (part-time evening courses). (1197) 5307

**THE UNIVERSITY OF SHEFFIELD**

Applications are invited for a newly created **CHAIR OF BUILDING SCIENCE** in the Department of Architecture, to begin duties as soon as possible.

In seeking a Professor of Building Science the University is looking for a candidate who has been trained in some branch of science and has subsequently had experience in a relevant field relating to building, such as for example, Building Materials, Building Services or the Physics of Environment. Alternatively, he might be an Architect with special interest in an experience of scientific aspects of the subject.

Salary £2,450 a year, with F.S.S.U. provision and family allowance.

Further particulars should be obtained from the Registrar to whom applications (20 copies—one only from overseas candidates) should be sent by 17th October, 1959. 5133

**ST. GERMAN'S RURAL DISTRICT COUNCIL**  
**APPOINTMENT OF ARCHITECTURAL ASSISTANT**

Applications are invited for the appointment of an Architectural Assistant at a salary in accordance with A.P.T. II of the National Scales of Salaries, viz. £765 rising to £880 per annum. Applicants should be qualified in accordance with the Scheme of Conditions of Service. The appointment is superannuable and subject to one month's notice on either side.

Applications together with a copy of one testimonial and the names of two referees should reach the Clerk of the Council, Lower Fort View, Saltash, Cornwall, by the 1st September, 1959. 5156

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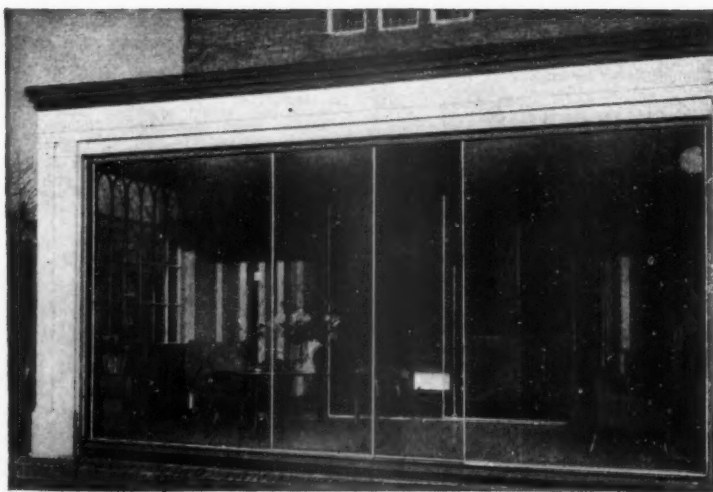
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Phones: Longford 3211. Colwyn Bay 2075



— SUN LOUNGE AT COLWYN BAY. ARCHITECTS: DAVIES & BOWEN, A./A.R.I.B.A.



## LANCASHIRE COUNTY COUNCIL

Applications are invited from qualified ARCHITECTS of initiative, keen on design and modern constructional methods, for a large and varied programme.

Permanent posts in A.P.T. Grade V (£1,220-£1,375). Starting point according to experience. Previous applicants should not re-apply. Application Forms from the County Architect, P.O. Box 26, County Hall, Preston, quoting reference A/A.J. 5319

## EAST SUSSEX COUNTY COUNCIL

Applications are invited for the following appointments on the permanent staff of the Architect's Department:—  
(a) Assistant Architect—Special Grade £785-£1,070.  
(b) Engineering Assistant—Grade A.P.T. II £765-£880.

Candidates for appointment (a) must have passed the final examination of the R.I.B.A. Candidates for appointment (b) must be able to assist in the preparation of schemes for electrical, heating and allied services. Applications giving the names of two persons to whom reference may be made to be sent to the County Architect, County Hall, Lewes, within two weeks of this advertisement. 5314

ARCHITECT'S DEPARTMENT  
SALOP COUNTY COUNCIL

There are vacancies on the permanent staff for qualified ASSISTANT ARCHITECTS. Salary within Special Grade, £785 to £1,070 p.a., commencing point depending on ability and experience. N.J.C. Conditions. A disturbance allowance or weekly separation allowance may be paid to married men taking up these appointments. Conditions of service and application forms obtainable from Ralph Crowe, A.A.Dip., A.R.I.B.A., A.M.T.P.I., County Architect, Column House, London Road, Shrewsbury. Closing date 9th September, 1959. 5311

CITY OF LIVERPOOL  
EDUCATION COMMITTEE  
COLLEGE OF BUILDING

Principal: T. E. HALL, Dip.Arch. A.R.I.B.A. The Governing Body invites applications for the following appointments (full-time) duties to commence as soon as possible after September, 1959.  
(1) ASSISTANT (GRADE "B") to teach general building subjects, chiefly Building Construction, in full-time and part-time professional surveying courses. Should hold a professional qualification in Surveying, a qualification of the Institute of Builders or other suitable qualification in building.

(2) ASSISTANT (GRADE "B") to teach subjects in Architecture. Should hold a degree in Architecture and/or Associateship of the R.I.B.A. The person appointed will be required to teach selected subjects up to the standard of the Final B.I.B.A. examinations in part-time day release courses or a newly established sandwich course.  
(3) ASSISTANT (GRADE "A") to teach mainly the subjects of calculations, science and drawing in gas fitting and other building installations and craft courses up to C.G.L.I. Final Certificate level. Must possess good technical qualifications in some field of general building or building installations work and have had experience in industry. The post offers great scope for initiative in integrating ancillary subjects with building installations practice.

For these appointments professional or industrial experience is essential and teaching experience is desirable.

Salaries in accordance with the 1956 Burnham Technical Report as follows, plus 5 per cent.—(Revision pending). (1) and (2) men: £650 × £25 to £1,025 per annum. (3) men: £475 × £25 to £900 per annum.

To these scales additional graduate and training allowances, where applicable, will be paid. Increments up to a maximum of twelve may be allowed for professional or war service.

Further particulars and application forms (returnable by 5th September, 1959) may be obtained from H. S. Magnav, M.A., Director of Education, 14 Sir Thomas Street, Liverpool, 1.

THOMAS ALKER

Town Clerk and Clerk to the Local Education Authority. 5322

## GOVERNMENT OF ZANZIBAR

## TOWN PLANNING OFFICER

## TOWN PLANNING DEPARTMENT

To be responsible for the implementation of statutory planning schemes including development control and the preparation of detailed schemes, advising Government generally on planning matters.

Contract appointment. Salary range £1,560 to £1,863. Gratuity. Free passages. Rented quarters. Candidates must be A.M.T.P.I. with at least five years post qualification experience.

Write Director of Recruitment, Colonial Office, London, S.W.1, giving full names, age, qualifications and experience, quoting BCD.62/10/1/E2. 5294

## BOROUGH OF SCUNTHORPE

Scunthorpe Borough Council have vacancies in the Surveyor's Department for:—  
2-ASSISTANT ARCHITECTS, Special Grade (£785-£1,070 p.a.).

1-QUANTITY SURVEYING ASSISTANT, A.P.T.I. (£810-£765 p.a.).  
Housing accommodation is available. Applications giving experience and qualifications, together with names of two referees should be submitted to the Town Clerk, 34, High Street, Scunthorpe, not later than Tuesday, 1st September, 1959. 5290

BOROUGH OF ROWLEY REGIS  
APPOINTMENT OF CHIEF ARCHITECTURAL ASSISTANT

Applications are invited from suitably qualified persons for the above appointment in the Building Department, at a salary within A.P.T. Special Grade (£780-£1,070).

Applicants should be experienced in housing and other architectural works normally undertaken by a Local Authority, and experience of a direct labour building organisation would be an advantage.

The appointment will be subject to the provisions of the Council's Conditions of Service and Local Government Superannuation Acts.

Housing accommodation will be offered, if required.

Applications, stating age, qualifications and experience, together with copies of two recent testimonials, should be sent to the undersigned not later than Monday, the 31st August, 1959.

JOHN HILTON,

Town Clerk.

Municipal Buildings,

Old Hill,

Staffs. 5301

## COUNCIL OF THE COUNTY OF ABERDEEN

Applications are invited for appointments (2) as ARCHITECTURAL ASSISTANT in the County Architect's Department. Salary £760 × £35-£1,040 per annum. Applicants must be Associates of the Royal Institute of British Architects. The appointments are superannuable. Application forms may be obtained from the undersigned. Closing date—4th September, 1959.

JAMES L. CRAIG

County Clerk.

County Buildings,

22, Union Terrace,

Aberdeen. 5303

## SHEFFIELD REGIONAL HOSPITAL BOARD

Applications are invited for the following posts in the Architectural Division of the Board's Headquarters Staff:—

SENIOR ASSISTANT QUANTITY SURVEYOR. Candidates must hold Corporate Membership of the Royal Institution of Chartered Surveyors. Commencing salary £1,050 × £30(3) × £35(3)-£1,245 per annum.

TWO ASSISTANT ARCHITECTS. Candidates must be Registered Architects and have passed the requisite examinations. Salary according to age and experience within the scale £730-£1,055 per annum.

Appointment is subject to the Whitley Council terms and conditions of service, to the National Health Service (Superannuation) Regulations, and to one month's notice on either side. Applications, together with the names of three referees, should be sent to the Secretary to the Board, Fulwood House, Old Fulwood Road, Sheffield, 10, not later than the 11th September, 1959. 5305

BEDLINGTONSHIRE URBAN DISTRICT  
COUNCIL

ARCHITECTURAL ASSISTANT  
Applications are invited for the under-mentioned appointment in the Surveyor's Department.

ARCHITECTURAL ASSISTANT, salary in accordance with Special Grade—£785-£1,070, commencing at £785. Applicants must have passed the Intermediate Examination of the Royal Institute of British Architects, or its equivalent, and have had considerable experience in architectural work, particularly housing and shop redevelopment. Housing accommodation will be made available in approved circumstances.

Applications accompanied by names of three referees to be delivered to the undersigned not later than Friday, 4th September, 1959.

F. S. FORSTER,

Clerk of the Council.

Council Offices,

Bedlington.

Northumberland.

14th August, 1959. 5297

## BOROUGH OF EALING

(a) Erection of a Public Convenience, Shelter, Tool Shed, Works Compound and Entrance Gates in Montpelier Park, Montpelier Road, W.5.

(b) Erection of a Shelter with Tool Shed in Fielding Walk, Northcroft Road, W.13.  
Tender documents obtainable from the Borough Surveyor, Town Hall, Ealing, W.5, upon payment of £5 returnable on receipt of a bona fide tender. Tender must be delivered to the Town Clerk, Town Hall, Ealing, W.5, not later than 9.30 a.m. on 30th September, 1959.

E. J. COPE-BROWN,

Town Clerk. 5364

## CITY OF ST. ALBANS

TWO ARCHITECTURAL ASSISTANTS  
Applications are invited for the above posts which are unestablished but likely to be for a period of at least two years. Salary up to £1,070 according to qualifications, ability and experience. HOUSING ACCOMMODATION available.

Appointments are subject to the National Conditions of Service, the Local Government Superannuation Acts and to medical examination. Applications to read the undersigned with details of age, qualifications and experience together with the names of two referees, by 4th September, 1959.

W. B. MURGATROYD,

Town Clerk.

38, St. Peter's Street,

ST. ALBANS. 5356

ARCHITECTS: MINISTRY OF HEALTH.  
Pensionable posts (1 Senior, 2 Main Grade) in an active and expanding design and development unit in London for registered Architects (men and women) who have experience of client-architect briefing, collaboration with engineers, manufacturers, or research organisations in the development of new techniques or specialist services, and of design cost data. Experience of hospital building an advantage. Duties include collaboration of experience in design, construction and building costs of hospitals, etc., with a view both to the publication of bulletins and to building prototypes to illustrate the latest advances in medical and structural techniques. Men's salary £1,840-£2,120 (Senior post) or £1,325-£1,780 (Main Grade posts). Starting salary may be above minimum in each case. Write Civil Service Commission, 17 North Audley Street, London, W.1 for application form quoting S5019/59. Closing date 17th September, 1959. 5363

## MIDDLESEX COUNTY COUNCIL

Required initially at Westminster Office:—

(1) ASSISTANT AREA PLANNING OFFICER A.P.T. IV: Salary £1,095-1,250 (if over 26). Must have professional qualification and suitable experience. Car allowance normally granted.

(2) SENIOR TOWN PLANNING ASSISTANTS (Special scale: Salary £815-1,100. Appointments may be made above min. in this case). The work will be on Development and Planning. Planning experience and appropriate qualification necessary.

(3) TOWN PLANNING ASSISTANTS (A.P.T. II: Salary £795-910 if over 26) for either (a) Survey and analytical work, or (b) Development Control. Preference for professional qualification or good honours degree in appropriate subject.

Application forms from County Planning Officer, 10, Great George Street, S.W.1, returnable by the 19th September, 1959. Prescribed conditions. (Quote B.29 A.J.). 5360

## SOUTH WALES ELECTRICITY BOARD

SENIOR ARCHITECTURAL DRAUGHTSMAN  
Our Architectural Section does a large, varied and interesting range of work.

It is situated in a locality which is rural, yet only five miles from the City of Cardiff.

To help maintain our standard in servicing over 600,000 consumers, we need a SENIOR ARCHITECTURAL DRAUGHTSMAN who has obtained or is studying for membership of the R.I.B.A.

The salary will be £790-£890 and applications to the Secretary at St. Mellons, Cardiff, will receive careful and prompt consideration.

(Closing date for application, Saturday, 12th September, 1959. Envelopes should be marked "Senior Architectural Draughtsman—46/59") 5375

## NATIONAL COAL BOARD

## SOUTH-WESTERN DIVISION

Applications are invited for the following posts:—

(a) ARCHITECT GRADE 2—The successful applicant will be responsible for the preparation of sketch plans and working drawings of a variety of buildings, together with some duties of an executive nature. Applicants must be Associates of the Royal Institute of British Architects. Salary scale: £815 × £30-£1,125 per annum. Please quote Staff Vacancy No. 168/40.

(b) ARCHITECTURAL ASSISTANT GRADE 1. Applicants should have passed the Intermediate examination of the R.I.B.A. and have not less than 3 years' subsequent experience, or have passed the appropriate Final examination, and have had not less than 1 year's subsequent experience. Salary scale: (Male) £715 × £25-£850 per annum. (Female) £610 × £21-£730 per annum. Applicants of exceptional ability and experience may in special circumstances be given up to £150 above the scale maximum in the Grade. Please quote Staff Vacancy No. 168/40.

The above posts are located in the Architect's Branch of the Divisional Production Department, Cambrian Buildings, Mount Stuart Square, Cardiff.

Application forms which can be obtained from the Divisional Chief Staff Officer, National Coal Board Cambrian Buildings, Mount Stuart Square, Cardiff, should be completed and returned by 2nd September, 1959. 5387

## METROPOLITAN BOROUGH OF SHOREDITCH

Applications are invited for the appointment of ARCHITECTURAL ASSISTANTS. Salary within Grade A.P.T. III £910-£1,095 p.a. according to experience and qualifications. Subject to medical examination, Council's Superannuation Scheme and N.J.C. conditions.

Applications stating age, training and experience and giving the names of two referees to reach Borough Architect, Town Hall, Old Street, E.C.1, by 9th September, 1959. 5367

## SOUTHERN ELECTRICITY BOARD

## ENGINEERING DRAUGHTSMAN

Sub-Area Engineer's Department of No. 4 (Bournemouth) Sub-Area. Salary N.J.B. Schedule "D." Grade 5 (£620 × £20-£740 per annum). N.J.B. Conditions of Service.

Applicants should be fully qualified Draughtsmen and be able to undertake under supervision the preparation and final layout of building and civil engineering drawings. A sound knowledge of building construction is essential.

The successful candidate will be required to contribute to the Electricity Supply (Staff) Superannuation Scheme, if eligible.

Applications on forms obtainable from the Sub-Area Secretary, 1, Priory Road, Bournemouth, and returned to him, quoting Z.1076, not later than September 7, 1959. 5376



**THURROCK U.D.C.**  
(Engineer & Surveyor's Dept.)  
require ARCHITECTURAL ASSISTANT under Architect to the Council. Salary—A.P.T. I: £510-£880 p.a. Good architectural experience necessary. Applicants must be capable of preparing working drawings in all categories and should have passed the Intermediate Examination of the R.I.B.A. The Council have interesting projects in hand, including an Indoor Swimming Bath. Appointment pensionable. Applications, stating age, qualifications, and experience, and quoting three referees, to Clerk of the Council, Council Offices, Grays, Essex, by 8th September, 1959. Canvassing disqualified. Relationship with Members or Senior Officers of the Council must be disclosed. 5355

**CITY AND COUNTY OF NEWCASTLE-UPON-TYNE**  
**NEW TOWN HALL**  
The City Council invites Building Contractors possessing substantial organisation who are willing to submit a firm price tender for the construction of the New Town Hall, and who wish to be considered for inclusion in a selected list of Tenderers, to apply in writing in the first instance to the City Architect, 12 Cloth Market, Newcastle-upon-Tyne, 1, for particulars of the scope and magnitude of the work to be carried out.  
Applicants must possess the necessary calibre and requisite organisation, together with adequate financial and material reserves, to carry out the work expeditiously and satisfactorily.  
Initial applications for more detailed information as to the work to be carried out should reach the City Architect not later than Wednesday the 16th September, 1959.

**JOHN ATKINSON,**  
Town Clerk. 5374  
Newcastle-upon-Tyne, 1.

**CITY AND COUNTY OF LICHFIELD**  
**CITY ENGINEER & SURVEYOR'S DEPARTMENT**  
**ARCHITECTURAL ASSISTANT**  
**A.P.T. GRADE I (£510-£765 per annum).**  
Applications are invited for the above Appointment in the City Engineer and Surveyor's Department. The appointment which is permanent offers an opportunity to participate in interesting architectural work in connection with Overspill and Town Centre Redevelopment Schemes.  
Applicants should have had suitable training and experience appropriate to the Appointment.  
The Appointment will be subject to the Scheme of Conditions of Service and the provisions of the Local Government Superannuation Acts.  
Further particulars may be obtained from Mr. D. Oglesby, M.I.Mun.E., City Engineer & Surveyor, Meredith House, 62, Wade Street, Lichfield.  
Applications stating previous appointments, qualifications and details of experience together with the names and addresses of two referees must be received by the undersigned in a plain sealed envelope endorsed "Architectural Assistant" not later than noon on Friday, 4th September, 1959.

**HENRY J. CALLENDER,**  
Town Clerk. 5382  
Guildhall, Lichfield.

**COUNTY BOROUGH OF EAST HAM**  
**BOROUGH ENGINEER'S DEPARTMENT**  
Applications are invited for the following temporary appointments—  
**SENIOR ASSISTANT ARCHITECT.**  
**GRADE IV. £1,065-£1,220**  
**ARCHITECTURAL ASSISTANT.**  
**GRADE II. £765-£880**  
London Weighting is paid in addition, and salaries in excess of the minima may be paid according to qualifications and experience. The appointments are for work on a new Technical College and are expected to be for a period of not less than three years.  
Further details and application forms returnable by 18th September 1959, from the Town Clerk, Town Hall, East Ham, E.6. 5332

**COUNTY BOROUGH OF EAST HAM**  
**PRINCIPAL ASSISTANT PLANNING OFFICER**  
**GRADE A.P.T.III: £880-£1,065**  
Vacancy in Borough Engineer's Department. London Weighting paid in addition. Salary above minimum paid according to qualifications and experience.  
Subsistence allowance may be paid over a reasonable period to person appointed if unable to obtain suitable housing accommodation, necessitating the maintenance of two homes.  
Details and application form from Town Clerk, E.6.  
Closing date 4th September, 1959. 5331

**COUNTY BOROUGH OF EASTBOURNE**  
**APPOINTMENT OF ASSISTANT ARCHITECT**  
**Q.A. Grade: £785/£1,070 p.a.**  
Applications are invited for the above post; commencing salary within the grade according to experience.  
Housing available.  
Applications, giving details of qualifications and experience, together with the names of two referees, to be sent to the undersigned by the 7th September, 1959.

**R. WILLIAMS, B.Sc.,**  
Borough Engineer & Surveyor. 5332  
2/4, Saffrons Road.

**ARCHITECTS**  
Architects of progressive outlook and interested in contemporary design in the hospital field are invited to apply for the following posts.  
(a) **PRINCIPAL ASSISTANT ARCHITECT** Scale II. Salary £1,195-£1,420 p.a. (temporary appointment).  
(b) **ASSISTANT ARCHITECT.** Salary in the scale £730-£1,055 (permanent appointment).  
Both posts are in the Regional Architect's office, (a) being mainly concerned with a large extension to Borocore Mental Deficiency Hospital, and (b) with general hospital development. Further details may be obtained from the Regional Architect.  
Applications, stating the post applied for, and quoting the names of two referees, should be received by the Secretary, Oxford Regional Hospital Board, 43, Banbury Road, Oxford, by 19th September, 1959. 5327

**WARWICKSHIRE COUNTY COUNCIL**  
**ARCHITECT'S DEPARTMENT**  
Applications are invited for the following appointments:—  
1. **DEPUTY GROUP ARCHITECT, GRADE A.P.T. IV-V (£1,065-£1,375).** Applicants must be members of the Royal Institute of British Architects and be competent designers and have a good knowledge of modern methods of construction. They must be capable of handling large building projects from sketch plan to completion.  
2. **SENIOR ASSISTANT ARCHITECTS, GRADE A.P.T. III-IV (£880-£1,220).** Applicants must be members of the Royal Institute of British Architects and be competent designers with a good knowledge of modern methods of construction.  
3. **ASSISTANT ARCHITECTS, SPECIAL GRADE (£785-£1,070).** Applicants must have passed Parts I and II of the R.I.B.A. final or special examinations or their equivalent at one of the recognized schools of architecture. The successful applicants will work in teams on large projects, but opportunity will be given to men with enthusiasm and ability to design and carry out smaller projects under a Group Architect.  
4. **ASSISTANT HEATING ENGINEER, GRADE A.P.T. III (£880-£1,065).** Applicants should have had some years in the design of heating and water supplies.  
The commencing salary can be within the grade according to ability and experience. Application forms and other conditions applicable to the appointments can be obtained from G. R. BARNLEY, F.R.I.B.A., County Architect, Shire Hall, Warwick.

**L. EDGAR STEPHENS,**  
Clerk of the Council. 5328  
Shire Hall, Warwick.

**WEST SUSSEX COUNTY COUNCIL**  
**COUNTY ARCHITECT'S DEPARTMENT**  
Applications are invited for the following appointments:—  
(a) **ASSISTANT ARCHITECT,** at a salary in accordance with the Special Grade of the National Scales of Salaries (£785-£1,070). Commencing salary according to experience.  
(b) **ARCHITECTURAL ASSISTANT,** at a salary in accordance with Grade I of the National Scales of Salaries (£510-£765). Commencing salary according to experience.  
Further particulars should be obtained from the County Architect, County Hall, Chichester, to whom all detailed applications must be submitted not later than 11th September, 1959.

**T. C. HAYWARD,**  
Clerk of the County Council. 5388  
County Hall, Chichester.

**EAST SUFFOLK COUNTY COUNCIL**  
**VACANCIES FOR ARCHITECTS AND ASSISTANTS**  
Vacancies exist in the County Architect's Department for:—  
(a) **ARCHITECTS** on A.P.T. Grade IV (£1,065-£1,220).  
(b) **ARCHITECTURAL ASSISTANTS** on A.P.T. Grade II (£765-£880).  
Applicants for (a) must be qualified architects with good general experience in design and construction, capable of taking charge of large projects with the minimum of supervision.  
Applicants for (b) must be good draughtsmen of R.I.B.A. intermediate standard, who are capable of producing accurate working drawings and specifications, to work as assistants to senior architects.  
The posts advertised offer interesting and responsible work in connection with the Council's extensive programme of school and other building.

The starting salary in each case will be fixed according to qualifications and experience; removal expenses will be paid in approved cases. The appointments are subject to the provisions of the Superannuation Acts and the selected candidates will be required to pass a medical examination.  
Applications stating age, qualifications, experience and present employment, together with copies of two recent testimonials, must be delivered to the County Architect, Mr. E. J. Cundliffe, A.R.I.B.A., County Hall, Ipswich, by Tuesday, the 15th September, 1959. 5326

**CITY OF BIRMINGHAM**  
**CITY ARCHITECT'S DEPARTMENT**  
**DRAUGHTSMAN OR DRAUGHTSWOMAN**  
required, with experience in Architecture or Constructional Engineering.  
Commencing salary, according to capabilities and experience, will be within Grade A.P.T. I (£630/£785) for applicants possessing the Ordinary National Certificate, or Miscellaneous Grades IV, V or VI (£610/£795) for unqualified applicants with suitable practical experience.  
Pension scheme. Five-day week. Medical examination.  
Applications, stating age, present post and salary, qualifications, experience and two referees, to the undersigned by 11th September, 1959.

**A. G. SHEPPARD FIDLER,**  
City Architect. 5325  
Civic Centre, Birmingham, 1.

**BUCKS COUNTY COUNCIL**  
Applications are invited for the appointment of an **ASSISTANT ARCHITECT** in the County Architect's Department on the Architects' Special Scale, £785-£1,070 p.a.  
The appointment is superannuable and subject to medical examination.  
A weekly allowance of 25s. and return fare home once every two months may be paid for six months to newly appointed married officers of the Council unable to find accommodation.  
Applications, on forms provided, must be returned by 5th September, 1959.

**F. R. POOLEY,**  
County Architect. 5339  
County Offices, Aylesbury.



**PAVE THE WAY FOR HARDER WEAR**

For factory and other floors exposed to heavy traffic, impact and corrosion, Accrington 'Nori' Paving Bricks may be specified with the utmost confidence. Made from the same material as the famous Accrington Engineering Bricks. Samples on request.

**THE ACCRINGTON BRICK & TILE CO. LTD., ACCRINGTON**  
Telephone: Accrington 2684

**ACCRINGTON 'NORI' PAVING BRICKS**



CITY ARCHITECT'S OFFICE,  
MANCHESTER.

Applications invited for appointment of ASSISTANT ARCHITECT/ARCHITECTURAL ASSISTANT. Salary special scale £785/£1,070 (commencing salary will be fixed according to qualifications and experience). Five-day week, removal expenses allowed. Housing accommodation for limited period may be provided. Forms of application from City Architect, P.O. Box 488, Town Hall. Returnable by 7th September. 5386

## BRACKNELL DEVELOPMENT CORPORATION

Applications are invited for the post of JUNIOR ARCHITECTURAL ASSISTANT in the Chief Architect's Department. The salary will be in the General Division (£210-595). Commencing salary will be determined according to experience. Superannuation Scheme, medical examination. Housing available. Apply by 15th September, 1959, giving age, education and qualifications, experience and appointments held (with dates and salaries), with names of two referees to General Manager (J.A.A.), Bracknell Development Corporation, Farley Hall, Bracknell, Berks. 5390

CITY AND ROYAL BURGH OF  
DUNFERMLINE

**BURGH ARCHITECT'S DEPARTMENT**  
Applications are invited for the post of FIRST ASSISTANT ARCHITECT on salary scale £795-£1,075 with placing according to age, qualifications, and experience. The post is superannuable, and subject to medical examination. Applicants must be Associate Members of the Royal Institute of British Architects, and must have had, since qualification, at least three years local authority experience.

Applications, stating age, experience, qualifications and details of present appointment, together with copies of two recent testimonials, should be addressed to the Burgh Architect, 6, Abbot Street, Dunfermline, not later than 9th September.

The post has been designated by the Town Council for priority housing.

Applicants must disclose in writing whether, to their knowledge, they are related to any member or senior officer of the Town Council, and canvassing, either directly or indirectly, will be a disqualification.

J. DOUGLAS,

Town Clerk.

City Chambers,  
DUNFERMLINE.  
18th August, 1959.

5335

## CITY OF COVENTRY

**DEPUTY CITY ARCHITECT AND PLANNING OFFICER**, within the scale £1,990-£2,280 p.a.

Applications are invited from architects of creative, technical and organising ability. The Deputy would take charge of development work and the information service, and be responsible for office management and the programming and co-ordination of architectural and planning work. Direct responsibility would be given for certain other sections of the Department.

Application forms and conditions from City Architect, Bull Yard, Coventry, to be returned by 21st September. 5387

ROYAL BOROUGH OF  
KINGSTON-UPON-THAMES

Applications are invited for the following permanent appointments—

(a) **SECOND ARCHITECTURAL ASSISTANT** (Special Scale), commencing £905 rising to £1,070.

(b) **ARCHITECTURAL ASSISTANT** (Grade A.P.T. I), £610-£765.

Both exclusive of London Weighing.

Details and application forms from Borough Surveyor, Guildhall, Kingston-upon-Thames. Closing date Monday, 7th September, 1959.

A. B. ROGERS,

Town Clerk.

Guildhall,  
Kingston-upon-Thames.

5389

## DUNGANNON RURAL DISTRICT COUNCIL

**APPOINTMENT OF ARCHITECTURAL ASSISTANT**

Applications are invited for the post of Architectural Assistant in the Office of the Council's Architect, F. M. W. Schofield, A.R.I.B.A., Dip. T.P. Applicants should have passed the Intermediate examination of the R.I.B.A. or be of equivalent standard.

Duties will include assisting in the design and layout of Council housing, and in the preparation of working drawings, Specifications, etc., and in supervision of works in progress.

Salary will be in accordance with the recommendations of the Northern Ireland Joint Advisory Board. A car allowance will be paid at an appropriate Scale.

The appointment will be subject to the terms of the Local Government (Superannuation) Act (Northern Ireland) 1950, and preference will be given to ex-service candidates, all other things being equal.

Applications, stating age, qualifications and experience and giving details of general education and professional training, should be sent to the undersigned together with the names of two persons to whom reference may be made, not later than Wednesday 9th September, 1959.

C. A. IRWIN,

Clerk of the Council.

Rural Council Offices,  
Dungannon.

C. Tyrone,  
N. Ireland.

5352

## UNIVERSITY COLLEGE OF NORTH

STAFFORDSHIRE

BUILDING PROGRAMME 1959-63

CLERK OF WORKS

Applications are invited from suitably qualified persons for the above appointment. Applicants must have had considerable experience in supervision of building work and have sound knowledge of reinforced concrete and all trades, including setting out and measuring of work on site. Duties will mainly cover supervision of Students' Residential Halls, Housing, and ancillary works.

Salary grade £610 × 30 (4) × 35 (1) to £765 per annum. Applications, in triplicate, together with names of two referees, should be sent to Architect and Buildings Officer, The College, Keele, Staffs, from whom further particulars may be obtained, within 14 days of publication of this advertisement. 5292

## MIDLOTHIAN COUNTY COUNCIL

COUNTY ARCHITECT

Applications for appointment as Colleague and, subject to satisfactory service, successor within 2 years to the County Architect, are invited from qualified Architects who have had experience of organising and controlling the work of a large Architectural department, preferably of a local or other public authority, and who will not have attained the age of 50 years on 1st December, 1959.

The salary applicable to the post is £1,953 per annum.

Canvassing direct or indirect disqualifies.

Application form and further particulars may be obtained from the County Clerk County Buildings, George IV Bridge, Edinburgh, with whom applications should be lodged by Monday, 7th September, 1959. 5336

## COUNTY BOROUGH OF HUDDERSFIELD

BOROUGH ARCHITECT AND

PLANNING OFFICER'S DEPARTMENT

Applications are invited for the following appointments:—

(a) **QUANTITY SURVEYOR**—A.P.T. Special Grade—£785-£1,070.

(b) **ASSISTANT ARCHITECT**—Grade A.P.T. II—£765-£980.

(c) **TOWN PLANNING ASSISTANT** Grade A.P.T. I—£610-£765.

For post (a) preference will be given to applicants who have passed the Intermediate Examination of the Royal Institute of Chartered Surveyors, for post (b) to applicants who have passed the Intermediate Examination of the Royal Institute of British Architects, and for post (c) to applicants who have had experience in Development Plan survey work and Development Control procedure.

The posts are subject to the National Scheme of Conditions of Service, as adopted by the Council, and to medical examination.

Housing accommodation will be provided, if required.

Applications with the names of two referees should reach Borough Architect and Planning Officer, High Street Buildings, Huddersfield, not later than Monday 14th September, 1959.

Canvassing, directly or indirectly, will disqualify.

HARRY BANN,

Town Clerk.

Town Hall, Huddersfield.  
August, 1959.

5348

## BEESTON AND STAPLEFORD URBAN

DISTRICT COUNCIL

SENIOR ARCHITECTURAL ASSISTANT

Applications are invited for the above appointment at a salary according to experience in Special Grade (£785-£1,070).

Housing accommodation will be provided if necessary. Candidates must be A.R.I.B.A., with preferably some experience of Municipal Housing.

Applications, stating age, qualifications, with details of training and experience, accompanied by the names of two referees, must be received by the Housing Architect, Town Hall, Beeston, Nottingham, not later than the 11th September, 1959.

H. D. JEFFRIES,

Clerk of the Council.

Town Hall,  
Beeston,  
Nottingham.

5293

## CITY OF LEICESTER EDUCATION

COMMITTEE

LEICESTER COLLEGE OF ART

Principal: E. E. Pullee, A.R.C.A., F.S.A.E.

Applications are invited from holders of a Degree or Diploma of a recognised School of Architecture, or from Associate Members of the R.I.B.A., for a POST-GRADUATE RESEARCH FELLOWSHIP IN ARCHITECTURE tenable at the School of Architecture for advanced work in Architecture. The holder of the Fellowship, which is for a period of up to three years, will be paid on the Burnham scale, Grade "B."

Further details may be obtained from the Registrar, College of Art, The Newarke, Leicester. 5338

## PRESERVATION AND RESTORATION OF

HISTORICAL BUILDINGS

The Certificate Course will start in October 1959 and is open to qualified architects and to students who have passed the R.I.B.A. Intermediate or its equivalent. It comprises part-time evening study for one session, followed by practical work. In addition a Short Course of visits and lectures will be held from Wednesday 30 December, 1959 to Friday, 1 January, 1960; fee £3 10s. Particulars from the Secretary, Bartlett School of Architecture, University College London, Gower St., W.C.1. 5344

## ARCHITECT'S COMMITTEE

Applications invited for following permanent Staff appointments:—

(a) **SENIOR ASSISTANT ARCHITECT**—Grade A.P.T. IV. (£1,065 × 55(1) × 50-£1,220 p.a.).

(b) **SENIOR ASSISTANT ARCHITECT**—Special Scale. (£785 × 40(3) × 45 × 40(3)-£1,070 p.a.).

(c) **ASSISTANT ARCHITECTS**—Grade A.P.T. I. (£610 × 30(4) × 35-£765).

(d) **ASSISTANT QUANTITY SURVEYOR**—Grade A.P.T. I. (£610 × 30(4) × 35-£765).

Appointments will be appropriate to professional experience and qualifications. Applicants for (a) must be Associates of the R.I.B.A. and have had considerable experience in design, construction and contract administration, preferably with a large Local Authority.

Applicants for (b) must have passed Parts I and II of the R.I.B.A. Final Examination.

Applicants for (d) should have passed R.I.C.S. Intermediate Examination or equivalent and have had experience in abstracting and billing and general duties in a Quantity Surveyor's office.

Housing accommodation available, if necessary, at economic rent.

Details and application forms (returnable by 7th September) from City Architect, Council House, Bristol, 1. 5334

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# BUILDING

Due to expansion and re-organisation, a National firm of Building and Civil Engineering Contractors based in London require the following staff in their Development Section.

## (A) ARCHITECTURAL STAFF

1. ARCHITECT to lead a section for the design of blocks of flats and offices, etc. Applicants must have a sound technical background and be conversant with the London Building Acts. Commencing salary about £1,000 per annum.

2. ARCHITECTURAL ASSISTANT for the above. Applicants must be experienced in flat design and be able to work with a minimum of supervision. Commencing salary, about £800 per annum.

## (B) ENGINEERING STAFF

1. ENGINEER & SURVEYOR to lead section covering a group of housing estates, for the preparation of layout plans, Road and Sewer sections and to carry out all necessary negotiations. A local Authority background will be an advantage. Commencing salary, about £900 per annum.

2. ENGINEERING DRAUGHTSMEN (TWO) to assist above in the preparation of finished layout plans and sections, etc., with supervision. Commencing salary about £600 per annum.

## (C) LAND BUYER

A LAND BUYER is required for the location and purchase of sites suitable for development with flats and houses, in the London area and Southern England. Applicants must have a sound knowledge of land and property values, and development possibilities. Commencing salary about £1,000 per annum, plus commission on results.

The appointments are permanent and a Pension scheme is available. A Bonus is paid each half year based on results. Existing holiday arrangements will be honoured. There is ample opportunity for promotion.

Applicants should apply, in writing, giving full details to: Development Manager, DL 6034, c/o White's, 72, Fleet Street, London, E.C.4. 5284

ASSISTANTS required within the salary range of £600-£1,000 to work in pleasant cheerful office on full and varied programme. Must be capable of good contemporary design. Good holidays and working conditions. Holiday commitments honoured. Deacon & Laing, 65, Goldington Road, Bedford. 4790

ARCHITECTURAL ASSISTANT required in Wembley. Experience in design and construction of industrial buildings and office blocks. Write stating age, experience and salary required to Box 5002.

ARCHITECTS wanted for large and interesting contemporary developments. Holidays respected. State salary and experience. Box 4789.

QUALIFIED SENIOR ASSISTANT required by City Firm of Building Surveyors for Staff Architects Department. Industrial and Commercial Buildings. Salary £800-£1,100. Suitable applicant could be engaged at once or start in September, depending on holiday commitments. Apply to: Chamberlain & Willows, 23, Moorgate, London, E.C.2. 4870

ADAMS, HOLDEN & PEARSON require SENIOR ARCHITECTURAL ASSISTANTS, and ASSISTANTS not less than R.I.B.A. Intermediate standard. The work includes Hospitals, Commercial Buildings and Laboratories. Apply giving age, qualifications, experience and salary required to 38, Gordon Square, W.C.1. 4886

WATKINS & PARK require ASSISTANT ARCHITECT at Basildon. Salary £600 to £800 by agreement. Variety of contracts. Good experience and plenty of scope for advancement. Man interested and willing to take opportunity. Write 27 Rockleigh Avenue, Leigh on Sea, Essex. 4901

SENIOR ARCHITECTURAL ASSISTANT required. Capable of taking full control of interesting proposals. Write with full particulars including salary to: R. H. Gallanagh, I.R.I.B.A., 54 Queen Anne Street, London, W.1. 5077

KEEN young ASSISTANT required, West End office. Must be good draughtsman and have sound knowledge of building construction. Salary £750 to £850. Apply William Ryder, 21, Bruton Street, Berkeley Square, W.1. 5068

ASSISTANT required, Maidstone. Capable of preparing working drawings and details. Write stating experience, qualifications, age, and when available. Box 5059.

ASSISTANT of R.I.B.A. Intermediate or Final standard. Write stating age, experience, and salary required to Gunton & Gunton, F.F.R.I.B.A., F.R.I.C.S., Empire House, St. Martin's le Grand, E.C.1. 5013

LEICESTER progressive office requires keen ARCHITECTURAL ASSISTANTS, all grades, permanent. Apply in writing to C. Edmund Wilford & Son, 2 Hastings Street, Leicester. 5014

SENIOR and INTERMEDIATE grade ASSISTANTS required in busy office in the Midlands. Group system of organisation calling for initiative and responsibility. Interesting range of work. Holiday arrangements respected. Write giving experience and salary required to Box 5007.

J. M. AUSTIN-SMITH & PARTNERS, 25, Sackville Street, London, W.1, have vacancies for qualified ARCHITECTURAL ASSISTANTS with office experience. Opportunities for designing and taking responsibility in running and supervising contracts. Salary according to age and experience, but in range of £800-£1,000. Please apply in own handwriting. 4834

BRIGHTON & HOVE. Experienced SENIOR and JUNIOR ASSISTANTS required for small office. Salaries up to £900 per annum. 4964

MOIR & BATEMAN, F.A.R.I.B.A., require young ARCHITECTURAL ASSISTANTS in their Rochdale Office for interesting contemporary work on hospital, industrial and commercial projects. Apply in writing stating experience, age and salary required to Moir & Bateman, Prudential Buildings, Rochdale. 4945

ASSISTANTS of Intermediate and Final standard are required in the office of Architects practising in the West End, London. Excellent opportunities occur for those wishing to improve their positions. Applicants should be capable of preparing working drawings and details, largely on their own initiative. Five-day week, salary with bonus according to capabilities. Write Box 4947.

BIRMINGHAM. Clifford Tee & Gale, F.R.I.B.A., require an experienced SENIOR ASSISTANT and an experienced Intermediate standard ASSISTANT for interesting industrial and commercial work in a congenial atmosphere. Five-day week. Holiday commitments will be met. Bonus additional to salary. Please apply to Mr. R. G. Cox, F.R.I.B.A., 43, Frederick Road, Birmingham, 15. Tel. Edgbaston 3676. 4987

GOLLINS, MELVIN, WARD & PARTNERS have vacancies for staff experienced and interested in supervision. Five-day week, quarterly bonuses, pension scheme. Ring Welbeck 9991 for appointment. 4976

GOLLINS, MELVIN, WARD & PARTNERS are looking for staff to work on the design of hospital, University and Office projects. Age and experience are less important than enthusiasm and interest in architecture. Five-day week, quarterly bonuses, pension scheme. Ring Welbeck 9991 for appointment. 4976

MSL

have been retained to advise on the appointment of a

## GENERAL MANGER [Passenger and goods lifts]

for a British engineering company with assets exceeding £20 million. The company has recently secured exclusive U.K. selling and manufacturing rights for high quality lifts from a well-known overseas manufacturer, and is about to enter the British market.

A man is required to lead the marketing effort and, if successful, to become Managing Director of a new company within two years. He will then be responsible for all aspects of the business, including sales, co-ordination of manufacture by associate companies, erection and maintenance.

Candidates should preferably have experience of negotiating the sale of lifts. Enquiries will also be considered from engineers with sales management experience which includes the sale of capital goods through architects. Preferred age 35 to 48.

Starting salary about £2,500/£3,000: pension: location London.

Please send brief details in confidence, quoting reference YT.1801, to R. A. Denerley. In no circumstances will a candidate's identity be disclosed to our client unless he gives permission after a confidential interview at which he will be given full details of the appointment.

MANAGEMENT SELECTION LIMITED  
17, Stratton Street, London, W.1

## ADMINISTRATIVE COUNTY OF LEICESTER

requires

# Architects

to form special group,

NEW COUNTY OFFICES are to be built approximately 3 miles from the City of Leicester. Responsibility for design and execution has been entrusted to the County Architect, T. A. Collins, F.R.I.B.A., and a special group within his department will be formed for the purpose. The project affords exciting possibilities to architects of more than average ability and applications are invited for the following posts:—

- (a) Principal Assistant Architect £1,385-£1,620
- (b) Senior Assistant Architect £1,220-£1,375
- (c) Assistant Architect £785-£1,070

Candidates for (a) must be Chartered Members of the Royal Institute of British Architects, have a flair for design, be capable of undertaking research and have proven organising ability; for (b) must be A.R.I.B.A. and have had considerable office experience, preferably on large contracts; for (c) have passed Parts I and II of the R.I.B.A. examination and be capable of executing working drawings.

Further particulars and forms of application may be obtained from the County Architect, 123 London Road, Leicester, to whom they should be returned not later than September 18th, 1959. The appointments are temporary but are likely to be for not less than a period of five years.

Removal expenses and lodging allowance may be paid to a married man.



**ARCHITECTURAL DRAUGHTSMAN** required for work on large scale housing development. Work will include the preparation of detailed drawings and preference will be given to applicants who have had previous experience in this type of work. Holiday commitments recognised. Good salary. Pension scheme. Canoe. Apply Personnel Manager, Taylor Woodrow Homes Ltd., Ruislip Road, Southall, Middlesex. 5275

**ARCHITECTS** (Qualified) required immediately by progressive company in Tunbridge Wells dealing with varying industrial projects. Applicants must be keen, have had industrial experience and be aged around 30. Please give full particulars of training, experience and salary required to Box No. 5261.

**WILLIAM NEWMAN, F.R.I.B.A.**, requires competent **PERSONAL ASSISTANT** with at least five years' experience. Small office carrying out chiefly interesting domestic work. Salary according to ability. Apply 139, High Street, Lewes. 5262

**QUALIFIED** and Intermediate **ARCHITECT'S ASSISTANTS** required for work on a large office development in Morden and on Epsom. Five-day week. Salary according to experience and capability. Ring MUSEUM 0298 for appointment, or write to A. Green, A.R.I.B.A., 23, Fitzroy Street, W.1. 5259

**ARCHITECTURAL ASSISTANT** required. Age 25-35. Full qualifications not as essential as experience in an architect's office and ability to produce working drawings. Apply in writing, stating qualifications, to Oliver Law & Partners, F/R.I.B.A., 36, Ebury Street, S.W.1. 5236

**ARCHITECTURAL ASSISTANT**, Intermediate, required by progressive firm of Birmingham Architects. Work involves preparation of designs, working drawings, site supervision, etc., on numerous types of work. Salary by arrangement. Box 5150.

**SENIOR ARCHITECTURAL ASSISTANT** required soon as possible, qualified, with practical experience, good draughtsman; excellent prospects for anyone keen, efficient and quick. Salary £1,000 upwards according to age and ability, with annual bonus. Domestic and commercial work. London offices, light and spacious with own pleasant office. Write full details of experience, age and when available to Box 5169.

**ASSISTANT** of Intermediate standard required in London Architect's office; must be good draughtsman and have reasonable knowledge of construction. Starting salary £650 upwards and ability recognised by advancement. Write age and experience to Box 5170.

**ARCHITECTURAL ASSISTANT**, Intermediate stage, for assisting in the developing and detailing of educational and other types of contracts; must be good draughtsman. Apply: A. B. DANNATT & SON, F/R.I.B.A., 65a, Duke Street, Chelmsford. Telephone 3857. 5159

**ARCHITECT'S ASSISTANT** required to work on a varied programme of development. Write, giving details of experience, salary required, to Walker (Tooting), Ltd., Hackbridge Road, Hackbridge, Wallington, Surrey. 5164

**ARCHITECTURAL ASSISTANT**, Intermediate standard, with contemporary outlook, required for busy Architect's office, West End. Apply Huckle & Darkin, 30, Queen Anne Street, London, W.1. LANGHAM 4091. 5192

**ARCHITECTURAL ASSISTANT** required to manage smaller contracts in busy country practice. Must be car driver. Write G. C. Beech & Partners, Deanery Offices, Wells, Somerset. 5168

**ERIC FIRMIN & PARTNERS** require **ASSISTANTS** for interesting work on industrial and commercial projects. Five-day week. Luncheon vouchers. Salary according to experience. Please apply 5, Holborn Circus, CITY 8811. 5260

**A LARGE** firm of Architects in Wellington, New Zealand, specialising in hospital work, has vacancies for **ARCHITECTS** with R.I.B.A. and a minimum of two years' post graduate experience. Salary £1,200 to £1,800, depending on experience. Fare paid under bond of two years' engagement. Reply in first instance to Mr. S. T. Townsend, c/o 38, Gordon Square, London, W.C.1. 5249

**SIR ALFRED McALPINE & SON LIMITED** require additional **ARCHITECTURAL ASSISTANTS** in their **DESIGN DEPARTMENT** at Hooton.

Applicants should be of Intermediate R.I.B.A. standard and be capable of rapidly producing accurate working drawings and details, and also be able to prepare presentation drawings for projects.

Contributory Pensions Scheme in operation. Apply in writing to Head Office, Hooton, Wirral, Cheshire. 5268

**ARCHITECT'S SENIOR ASSISTANT** required, preferably qualified but must be experienced and capable of taking charge of projects to completion. Good prospects and salary. Office in Dartford. Reply in detail to Box 5264.

**LONDON** Bank Architect's Office has vacancies for **TWO ASSISTANTS** experienced in preparation of working drawings and specifications. Commencing salary £750/£850 with good prospects of advancement. Reply in writing, stating age, experience and salary required. Box 5121.

**SENIOR ASSISTANT** required, preferably qualified, interested in contemporary design, wide variety of work. Alternate Saturdays, salary by arrangement. Mather & Nutter, A/R.I.B.A., 3, Chepstow Street, Manchester, 1. 5115

**ARCHITECTURAL SENIOR ASSISTANT** required immediately for small but long-established London firm. Early prospect of Junior Partnership or position as Associate Architect. Age 28-45. Must be qualified, good draughtsman, and have had reasonable experience in private practice. Varied and interesting work now and for future. Good salary, light offices and excellent working conditions. Full details to Box 5123.

**ARCHITECTURAL ASSISTANT** required for interesting work in Brewery Architect's Department. Final or Intermediate standard. Write, stating age, qualifications and experience, to: Chief Architect, Benskin's Watford Brewery Ltd., P.O. Box 105, Watford, Herts. 5124

**ROBERT MATTHEW & JOHNSON-MARSHALL** have vacancies in their Edinburgh and Dundee Offices for experienced **ASSISTANTS**; wide variety of University, Hospital and Housing projects. Applications should be marked "Confidential," and addressed to 31, Regent Terrace, Edinburgh, 7. 5131

**TREHEARNE & NORMAN, PRESTON & PARTNERS** have vacancies for **ARCHITECTS** and **ASSISTANTS** with imagination and designing ability to assist with important new developments in the London area. Apply in confidence to 83, Kingsway, W.C.2. (HOL. 4071.) 5134

**INTERMEDIATE** standard **ASSISTANT** required with interest in contemporary design and construction. Wide variety of work and opportunities to obtain site experience on minor schemes. Alternate Saturdays, salary by arrangement. Mather & Nutter, A/R.I.B.A., 3, Chepstow Street, Manchester, 1. 5114

**ARCHITECT'S** Office with varied, interesting work, requires **JUNIOR** and **SENIOR ASSISTANTS**. Must have progressive outlook. Apply, stating age, experience and salary required, to F. Potter, F.R.I.B.A., 3, Vicarage Road, Edgbaston, Birmingham, 15. 5139

**ARCHITECTURAL ASSISTANTS**, Junior and Senior, required for interesting work in London and the Provinces. Apply, in writing, stating experience, age and salary required, to Westmore & Partners, 121, Cheapside, E.C.2. 5141

**ARCHITECTURAL ASSISTANTS**, qualified or unqualified, required for varied work in busy and congenial City office. Good opportunities for working on own initiative. Salary by arrangement. Seely and Paget, 41, Cloth Fair, E.C.1. MET. 8511. 5176

**ASSISTANT ARCHITECT** (Associate) required by Leonard J. Multon & Partners, of 6, Greenfield Crescent, Edgbaston, Birmingham. The position offers scope for advancement in an expanding office engaged on multi-storey housing, industrial, commercial and hospital projects. Working conditions are exceptionally good, in a recently built Studio Office. Please apply in writing, stating experience and salary required. 5173

**SENIOR ARCHITECTURAL ASSISTANT** required urgently—must have good standard of design ability and at least five years' sound experience in Architect's Office.

Intermediate **ARCHITECTURAL ASSISTANT** also required. Good training and office experience.

Please apply Leach, Rhodes & Walker, 90, Deansgate, Manchester, 3, giving full details and salary required. 5175

**ARCHITECTS' CO-PARTNERSHIP** requires an **ARCHITECTURAL ASSISTANT** for interior design and detail work for West End store. Please write to 44, Charlotte Street, W.1, or phone Langham 5791. 5143

**ARCHITECTS**—Vacancies exist for Architects with at least two years' office experience. Applications should be sent to Eric W. Hall & Partners, Rock House, Calton Hill, Edinburgh. 5178

**ARCHITECTURAL JUNIOR DRAUGHTSMAN** required for housing and estate development, by Sir Lindsay Parkinson & Co., Ltd., 6, Lambeth Road, London, S.E.1. Must be well trained. Write stating age and salary required. 5189

**ROBERT POTTER AND RICHARD HARE, F/R.I.B.A.**, have a vacancy for a recently qualified **ASSISTANT ARCHITECT** to work on interesting University and Civic projects. Five-day week. Existing holiday arrangements will be honoured. Write, giving details of qualifications, experience and salary required, to De Vaux House, Salisbury. 5238

**DEPUTY STAFF ARCHITECT** required by City firm. Responsible duties delegated particularly for design of industrial, commercial and office buildings. Good salary will be paid. Start September. Box 5202.

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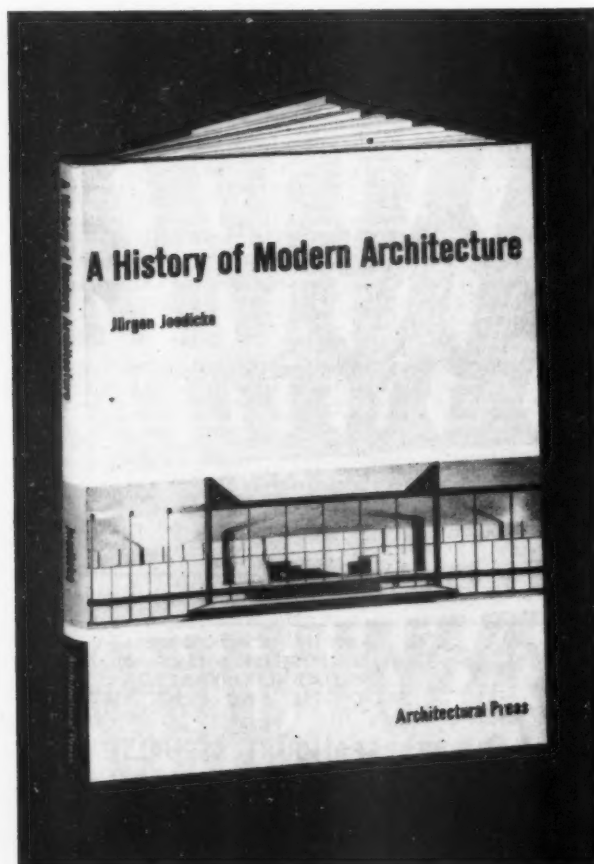
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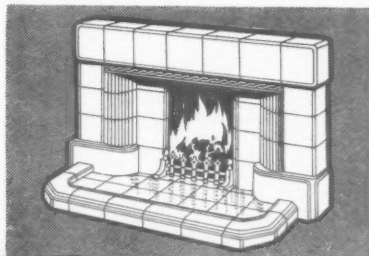
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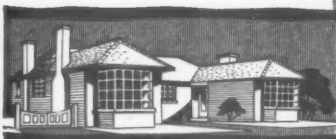
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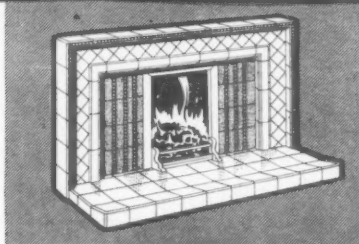
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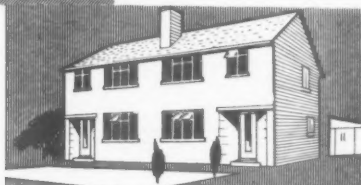
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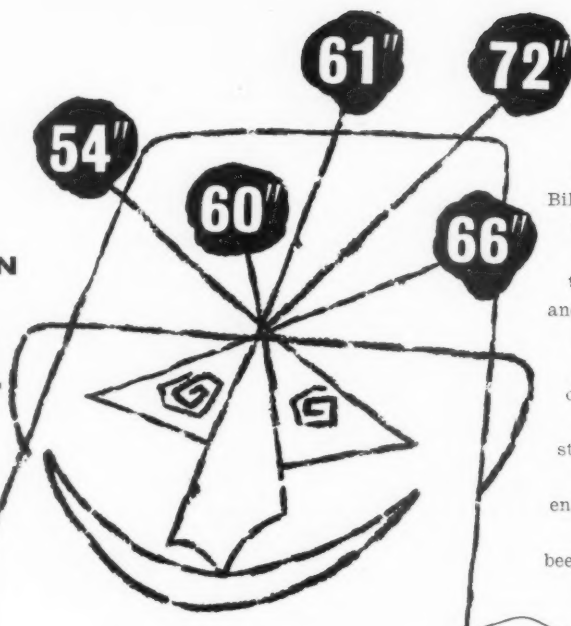


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