

New appointment for Sebastian Coe at Loughborough University



Otis acting Managing Director Alan Bryant (right) congratulates Sebastian Coe on his new appointment. On left is Professor Harry Thomason, head of the Department of Physical Education and Sports Science at Loughborough University.

Otis Olympic Sports Sponsorship is financing a research assistantship in the Department of Physical Education and Sports Science at Loughborough University of Technology.

The first holder of the appointment is Sebastian Coe, MBE.

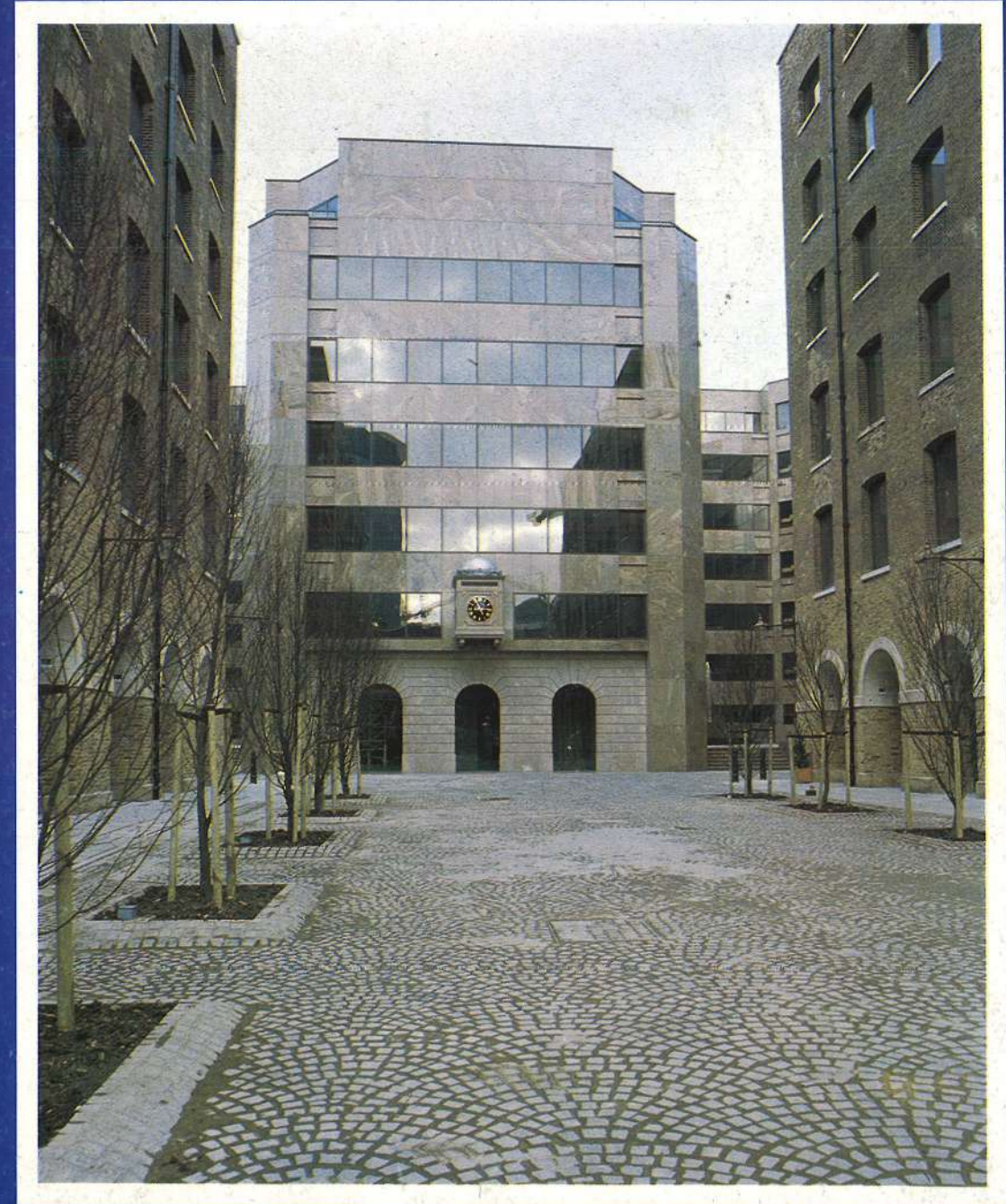
In this new appointment Sebastian will stay at Loughborough until the 1984 Olympic Games.

He will teach on existing undergraduate and postgraduate courses, do research work in the Leisure and Recreation Unit, and be involved in the marketing of the department's skills abroad.

And he will, of course, be allowed adequate time to pursue his outstanding athletic career in the run-up to the 1984 Games.

OTIS

MAGAZINE



Otis Elevator Company Limited
Spring 1982

contents

Spring 1982

Front cover: impressive main approach to the Cutlers Gardens complex in the City of London. See story on this page

Rebirth of the Mermaid 3
by John Mendes

Two Lifts for the Dolls 6
by William Foster

Spotlight on Leeds 10

Meet our Customers: 12
Trollope & Colls

Waiting for his big chance 14
by Michael Sheridan

Face to Face: Otis Head 18
Office Accounts Department

Product Page 20

Ship to Shore 22

Back cover: Research appointment at Loughborough for Sebastian Coe

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Left, internal finishes, as in this lobby, are to the highest possible standards. Below, view across a courtyard between buildings shows the care which has gone into creating a graceful environment in which people will live and work

It's magnificent

Cutlers Gardens is a recently completed multi-million pound development by Standard Life Assurance and Greycoat Estates in the City of London just off Bishopsgate. The complex occupies a 4.5 acre site and includes offices, executive flats, a shopping arcade, a restaurant and sports facilities, and is served by 28 Otis lifts. The facades of some of the original 18th-century brick warehouses erected for the East India Company have been retained and new low-rise granite buildings have been added. This successful blending of the old and the new is a superb addition to London's stock of fine buildings.



Margarita L is used as a floating hotel by construction men in the port of Jeddah



This is getting aboard the luxury way



Straight into the ship from here



Escalator swings off on the last journey



Safely down and in position

SHIP TO SHORE

**Unique Otis escalator
installation at Jeddah**

If there is another escalator installation quite like this anywhere else in the world, we don't know about it.

The two Otis 40 UB escalators transport VIPs to and from the quayside and deck level of the Margarita L, previously the Union Castle line's Windsor Castle, now owned by the Greek shipping magnate, John F. Latsis, and moored in Jeddah. The vessel is used as a floating hotel for staff employed on Latsis construction projects in Saudi Arabia.

The escalator supporting structure and canopy, designed and installed by E. G. Porter & Sons of Dartford, moves freely at quayside and deck level with the movement of the vessel.

This unique contract was secured by Otis London Export Department from SETE Consultants and Services Ltd, the London buying division of the Latsis organisation.

Escalator installation was supervised by Tony Merrick of Otis Birmingham branch, with maximum co-operation from David Taylor, Technical Director of E. G. Porter & Sons.



Escalator entrance on the quayside



Lifting off from the sand during installation

REBIRTH OF THE MERMAID

The Mermaid Theatre at Puddle Dock, in the City of London, first opened its doors on 19 May 1959 with the now legendary production of *Lock Up Your Daughters*, and I was one of the privileged in the audience that year to see Hy Hazel stop the show, as she did night after night, when she sang 'When Will The Ravishing Begin?'

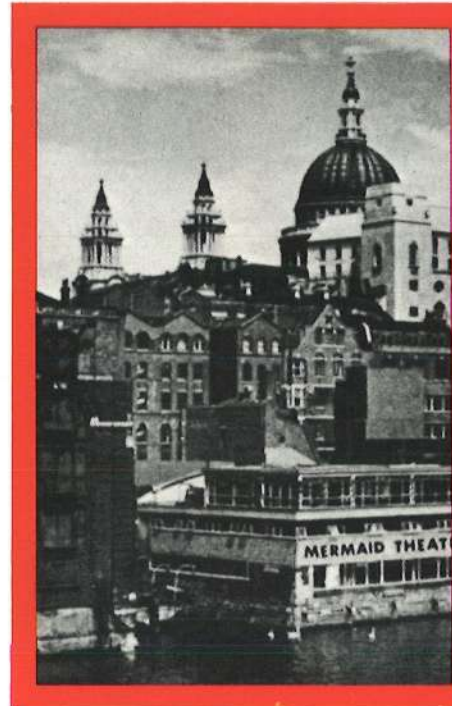
Privileged, too, that Christmas, to see the first Mermaid production of Stevenson's immortal *Treasure Island*, with Bernard Miles (now Lord Miles of Blackfriars) stomping the stage on his peg leg, with a parrot on his shoulder, as the wicked Long John Silver—"them that dies will be the lucky ones." As a matter of interest the parrot, or one very like it, is alive and well and on a perch in the administrative offices.

The Mermaid played continuously from 1959 to October 1978, when it was handed over to the builders for reconstruction, of which more in a minute, and during that first phase created a world-wide reputation for putting on established plays while at the same time encouraging new work. Indeed, in 1978 it had one of its greatest contemporary successes with *Whose Life Is It Anyway?* by Brian Clark, with Tom Conti and Jane Asher in the leads, and which later ran equally successfully on Broadway.

But the Mermaid Theatre at Puddle Dock was not the first Mermaid. It all began in 1951 in St Johns Wood, London, when Bernard and Josephine Miles built a tiny Jacobean playhouse in a tumble-down school hall near their home and mounted a four-week season of opera and drama on a subscription basis.

This brief season followed in 1952 with a second one which included productions of *Macbeth* and Thomas Middleton's comedy, *A Trick To Catch The Old One*, alternating with Kirsten Flagstad singing Bach Cantatas and a further series of classical recitals.

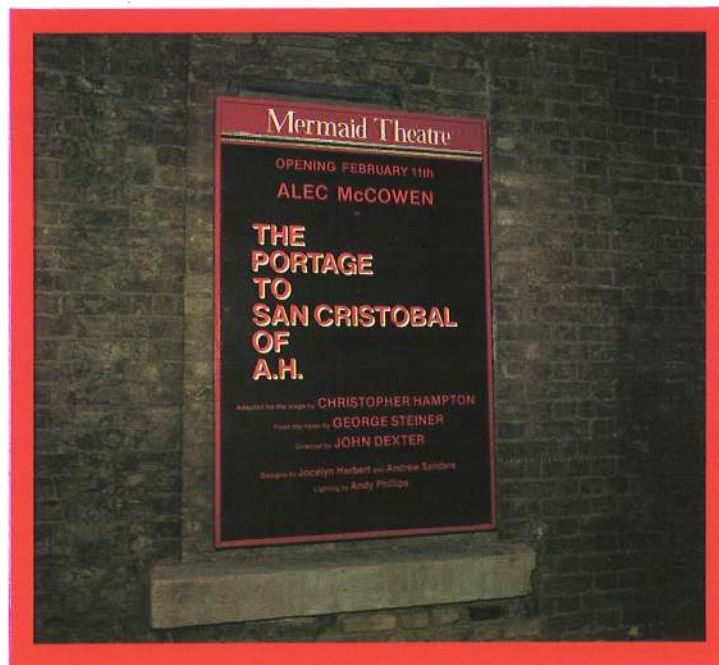
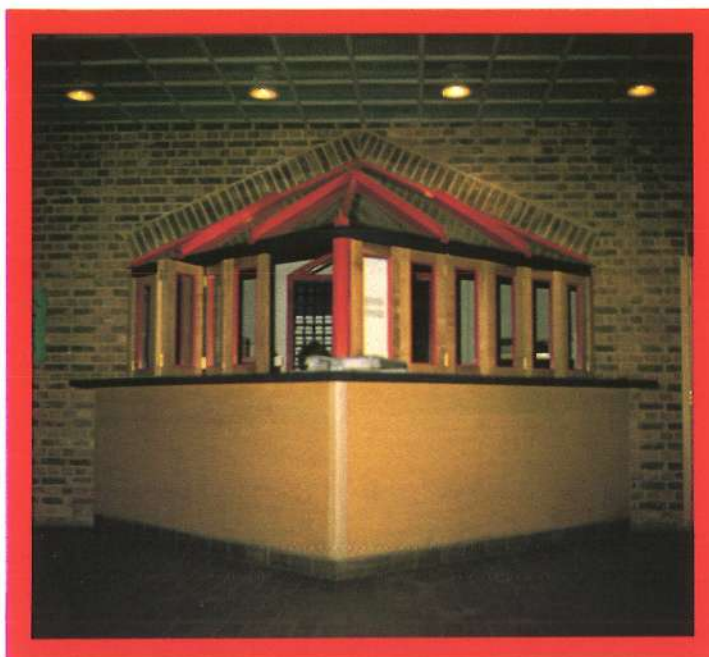
In Coronation Year, 1953, encouraged by the then Lord Mayor of London, Sir Leslie Boyce, a 13-week season was mounted in the central quadrangle of the Royal Exchange—once more Flagstad in *Dido and Aenas*, and additionally *Macbeth*, *As You Like It* and *Eastwood Ho* by Ben Jonson, Marston and Dekker. That season saw the great Flagstad's last performances in opera.



The City of London's much-loved Mermaid Theatre has been given a major facelift. John Mendes recalls how a venture which started in a school hall grew to achieve world-wide fame

Left. This is how the Mermaid looked when it first began at Puddle Dock in 1959 Below. New front entrance of the Mermaid. The office block, which made it all possible, is above the theatre





The move into the public arena was so successful that the Corporation of London offered the Mermaid a seven-year lease of a blitzed warehouse at Puddle Dock, on the north bank of the Thames, for a peppercorn rent.

The Puddle Dock conversion, financed by public subscription was undertaken by Elidir Davies FRIBA, with contractors Marshall Andrew Brothers. The total cost of the theatre, fully-equipped, was £126,000, to which the City contributed 38 per cent, the rest of the money coming from all over the United Kingdom and from friends in the United States, in amounts ranging from a few pence to thousands of pounds.

When the job was finished, Jack Ingham in the *Daily Mirror*, wrote: "Londoners, take her to your hearts,

she's lovely." And she was, too.

After the expiry of the seven-year lease the Corporation allowed the Mermaid to stay put on the same generous terms, thus reversing a 300-year-old precedent by countenancing and even encouraging a band of theatrical squatters to occupy a prime site in the City square mile free of charge.

From 1959 to 1978 the Mermaid staged 152 productions seen by 2.93 million theatre-goers and catered in its restaurant for 3.57 million people. In addition, it presented regular lunch-time films, Sunday concerts and poetry readings, and a constant flow of commercial promotions to help finances, and in 1968 the highly successful children's theatre, the Molecule Club, was started. Even so, the theatre always lived on a razor's edge, trying to cope

with constantly rising costs.

Also, the dirt and dilapidation around Puddle Dock could not go on for ever and eventual redevelopment was always a threat. As Lord Miles said, even the best-behaved squatters have to be moved on.

The end of the Mermaid could have been in sight and then, out of the blue, after assuring himself of the Mermaid's charitable nature and genuine social

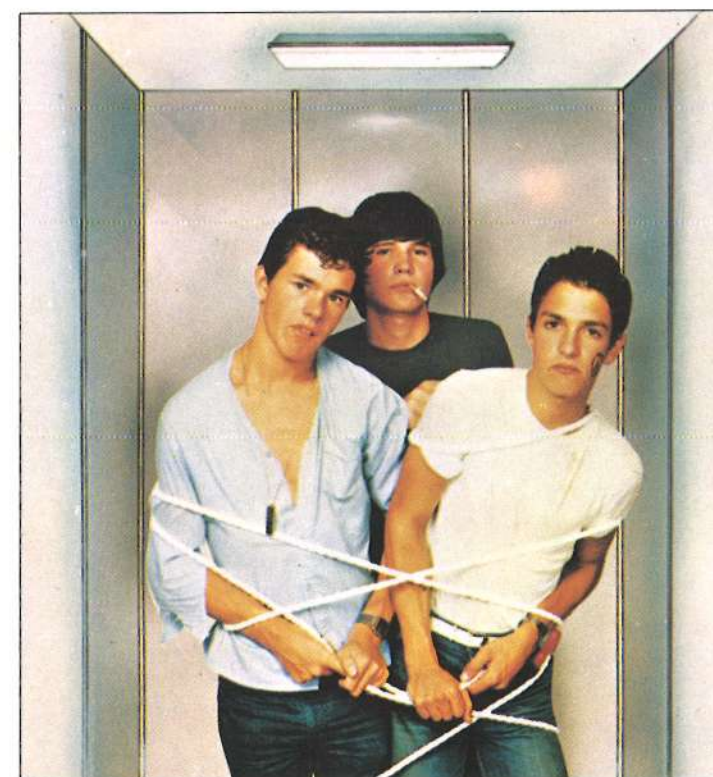
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Escalator Remote Control



Door Hold System

PRODUCT PAGE



Lift Entrance Barrier

Keep it safe with Otis

ESCALATOR REMOTE CONTROL

A big problem when working on an escalator is that working conditions must comply with current safety codes.

The insurance inspector or service team must hand-wind the equipment to inspect hidden components inside the escalator.

This operation prolongs the period your escalator is out of service and involves the use of extra manpower.

Otis has developed an Escalator Remote Control which will reduce this downtime to the mutual benefit of you and your customers.

The Remote Control can be wired into your existing escalator. It allows one man to control the movement of the equipment from a safe distance. In no way can control be taken out of his hands.

Otis Escalator Remote Control reduces downtime, improves overall safety, complies with safety codes and is approved by major insurance companies.

LIFT ENTRANCE BARRIER

The Health and Safety at Work Act has far-reaching implications for all building and business owners, site managers and other managers who are responsible for people at work or 'on the move'.

It is clearly stated in Health and Safety Executive Guidance note PM26, Section 23, concerning availability of barriers:

"It is recommended that building owners/occupiers should provide suitable barriers and keep them available on site for use when required . . ."

The Otis Lift Entrance Barrier has been designed and manufactured in accordance with Health and Safety Executive advice.

It fits most lift entrances up to 1,200 mm (48 inches) wide and is designed so that it remains fixed to the entrance during maintenance and cannot be easily pushed aside.

Security is achieved by spring-loaded pads mounted on retractable tubes bearing against the entrance head and by pins located in the bottom door track.

The barrier is made from heavy gauge aluminium tube with aluminium hinges (self finish) and a steel weldmesh 25 mm square riveted to the frame.

The Otis Lift Barrier is the secure answer to potential safety hazards.

DOOR HOLD SYSTEM

Vandals can force car doors open and abandon a lift between floors.

The lift is then out of order: a nuisance to your residents or customers and a substantial cost to you in subsequent repair time.

The Otis Door Hold System is economic to install and the perfect solution to this vandal problem.

The system consists of a strong electromagnet and power pack fitting conveniently on to existing lift car doors.

As the lift leaves any floor the electromagnet is energised. A 100 kg holding force keeps the car doors closed against even the strongest vandal.

When the lift car arrives at its stopping floor this force is released and the doors open normally.

Otis Door Hold System will get to grips with your vandal problem. It is quick and easy to install and maintenance-free.



purpose, the then Minister of Works, Anthony Crosland, granted an office development permit empowering the Mermaid Trust to build 40,000 square feet of office space on this prime site on condition that the theatre remained.

A number of developers were invited to take up the project but there seemed no way of breaking the ban on the sale of City freeholds. A further seven years passed before a team of professional advisers put up a workable proposal.

This was that the site would be offered to suitable tenants who would use the Mermaid's office development permit to build prestige offices for their own use, at the same time undertaking to renovate and improve the theatre, then lease it back to the trustees for the same peppercorn rent.

The City Corporation and investment

fund managers Touche, Remnant were happy to accept this proposal and site clearance and reconstruction began in 1978 for a reopening in late 1981.

The facelift, as the Mermaid call it, was undertaken by Richard Seifert & Partners, and includes a stage twice as big as formerly; 100 extra seats in two wings, one each side of the original auditorium; a walkway at high level from Blackfriars Station directly into the theatre foyer; greatly enlarged restaurant, cafeteria and bars; parking space for 300 cars every evening under the new office building; and bathrooms and other much-needed amenities for actors and staff.

Touche, Remnant provided the basic structure complete in every detail except for extra fittings and finishes and the necessary replacement of stored equip-

ment. This means that the Mermaid trustees have to find something approaching £500,000, and would like another £500,000 as the nucleus of a permanent endowment for the future. The Mermaid Theatre Trust is a registered charity and supporters are doing their best to raise these sums.

Without any doubt, the new playhouse is worth every penny of it. Fresh and gleaming, at time of writing in early 1982 it was in rehearsal for a play with Alec McGowen in the lead, *The Portage To San Cristobel* of A.H.

At Otis they wish Lord Miles every success in his superb facelifted Mermaid and are very proud that their new lifts are playing a small part, if I may put it that way, in the continuance of the first theatre in the City of London since Shakespeare's time.

TWO LIFTS FOR THE DOLLS

Queen Mary's famous dolls' house at Windsor Castle has two fully-working miniature Otis lifts. William Foster went to the Castle with Otis fitter Philip Whittick, who keeps an expert eye on them



ALL DOLLS' HOUSE PHOTOGRAPHS BY BBC HULTON PICTURE LIBRARY

Windsor Castle, as the guide books would put it, is steeped in history. The Round Tower and curtain wall were built by Henry II and the main entrance gate by Henry VIII. A major rebuilding at the cost of one million pounds was put in hand by George IV, the State Apartments were added by William IV and furnished by Queen Victoria.

The famous dolls' house at Windsor was presented to Queen Mary in 1923 and we seem to have arrived in modern times because the lifts are by Otis. Not just the lifts throughout the Castle, but the two miniature versions in the dolls' house as well. The dolls seem to have little use for them, being more inclined to spend their day sitting around staring into space.

But the lifts, one passenger and one goods, are electrically operated and work beautifully, having been rewired nine years ago and given new electric motors and new ropes. The cars were repolished and the whole installation tested with the same care lavished on lifts for real, live, human beings.

Just how Otis played a significant part in one of the Castle's big tourist attractions is a story in itself. The dolls' house, designed by Sir Edwin Lutyens, was made to the scale of one-eighth inch to one foot, and presented to Queen Mary in 1923 as a token of national esteem.

It was exhibited as one of the wonders of the British Empire Exhibition at Wembley in 1924, with the Queen giving all the proceeds to charity.

Quite why they call it a dolls' house has always defeated me. It is an astonishing Lilliputian palace, crafted and designed by the greatest architects, painters,

The sides have been raised to allow men to pack some of the furniture in an historic photograph taken shortly after the dolls' house was presented to Queen Mary and shown at the British Empire Exhibition in 1924 at Wembley. Note the library on the ground floor and seen in close-up in the photograph on opposite page.



Gina Ali, John Reid, Stephen Lynch, Susan Cunningham, Carol Fossey, Nick Dracopoulos, Betty Fuller, Barbara Papaspyrou, Glenys Sowonola, Linda Knapp



Graham Johnson,
Mabel McPherson,
Henry Pugh,
Jackie Zinn,
Maria Michael

'We are flattered by the number of people who now come to us to ask questions'

effort by everyone involved," Gilbert Short says, "but we are now flattered by the number of people who come to us to ask questions, as distinct from the time when we had to go and ask them."

Three key managers report to Gilbert Short.

David Sewell (Financial Accountant) is responsible for cash and the account books, which are all on computer. He makes detailed financial reports and oversees the payment of suppliers and employees.

Mark Wollner (Financial Analysis Manager) is responsible for the preparation of budgets, a very considerable operation bringing many late nights. He additionally has an involvement with Otis' Becker Lifts subsidiary.

John Payne (Systems Accountant) looks after the introduction of new

systems, and a great deal of work is going on at the moment. He studies areas where new systems can be introduced in the future and liaises closely with the Data Processing Department and with outside computer services.

Two other managers, in charge of credit control, are very much concerned with customer liaison, and report directly to Gilbert Short. They are Rod Cranfield (New Sales Credit Manager) and Nick Drakopoulos (Service Credit Manager).

Ron Hosier (Internal Auditor) is physically in the Chief Accountant's Department but reports directly to the Commercial Director, Alan Bryant, who is currently acting Managing Director.

In a department of this size it is not possible to mention every name, but

there is a stalwart band of supervisors under David Sewell—men like Les Lisney, Chris McDonagh, Reg Hinton and Len Young—who help to keep it all running smoothly. Also people like Henry Pugh, Carl Walwyn, Gena Ali and Ken Santana, who deal directly with customers on the credit control side.

Gilbert Short, surrounded mainly by colleagues from the Home Counties, is a Geordie from Tyneside. He joined Otis in 1979 from the pharmaceutical firm, Warner-Lambert, and previously worked for Ford of Europe.

Around the department, cigarettes smoulder in ash trays, but there is a bold 'no smoking' notice hanging from the desk in his office. He will sadly tell you that under his benign influence several members of his staff gave up the weed for a while, and then slipped back into their bad, old ways.

But bearing in mind the pressures they are under, and the long hours worked, he forgives them all, including his always cheerful secretary, Christine Smith, who used to be in a legal office handling writs before she joined the world of finance.

FACE TO FACE



Gilbert Short

Chief Accountant's Department

Continuing the series in which we introduce internal Otis departments to our customers



Mark Wollner, David Sewell, John Payne, Gilbert Short



Ron Hosier, Les Lisney, Len Young, Reg Hinton

The Accounts Department at Otis head office in Clapham Road, London, divides into two parts. One part, under David Aitken, is responsible for zone accounting, and the other, under Chief Accountant Gilbert Short, handles central accounting. The latter is known internally as the Chief Accountant's Department and has a staff of around 40 people.

The general view of an accounts department is that it receives money from customers and pays the bills of suppliers, and, indeed, the Chief Accountant's Department does so. But in the complex financial world of modern industry there is a great deal more to be done.

Otis is an international company with a corporate headquarters in Farmington, Connecticut, USA, and a European

office in Paris.

Gilbert Short's department has almost daily liaison with both Paris and Farmington and there are direct computer links to the United States. A great deal of accounting information is supplied to the parent company in this way.

Cash has to be invested and moved about, and the department is much involved in currency protection arrangements for foreign exchange. Some customers like Otis to protect against any loss due to currency movements by forward buying, while others prefer to take the risk—and sometimes this risk can be profitable for them.

Because of the company's considerable export business the department has a lot of contact with the City of London and the international money markets, and it is a most exciting operation.

Modern accounts departments are expected to supply management with a great deal of information—and it is always needed quickly. As Gilbert Short says:

"By virtue of handling the money, we have a good knowledge of what is going on in the company, and we gather a mass of information which is of no use to management unless it is easily accessible and clearly presented. The answer, of course, is the computer."

Otis has a Data Processing Department at the factory in Liverpool, along with a main frame computer, and use is also made of exterior computer services.

Last year, using a computer services company, a central accounting package was introduced.

"It involved an enormous amount of

artists and builders of the day.

"It is as perfect and complete as human ingenuity and skilled craftsmanship can make it", said the *Daily Mail* at the time. Among the many wonders that today's visitors to Windsor Castle (where it is on display) can admire are a sweeping marble staircase, miniature paintings and portraits, real silk hangings on bedroom walls and a whole library of hand-tooled books which could be opened and read with a magnifying glass if you could get at them.

The sewing machine and gramophone work, the thumbnail-size locks on the doors can be turned with miniature keys and the whole palace is ablaze with tiny lights.

At Otis head office, they have a letter of thanks from Queen Mary, written in April 1924, for installing the

lifts that run at the official speed of 140 inches a minute. Along with the other leading companies in their different fields, the firm of Waygood-Otis had duly contributed an exact model of its product in the Queen's honour.

"It is with the greatest pleasure that I say 'thank you' to all the very kind people who have helped to make the dolls' house the most perfect present that anyone could receive", wrote the Queen in her own hand.

The newspapers of the day were equally enthusiastic. "The tiny machines fitted on the roof of the house are exact models of the standard automatic electric passenger lifts", wrote *The Times*. "They are worked by push buttons, which enable the lift to be stopped at any floor."

"These buttons are very little greater in size than a

pinhead. There is a complete worm and wheel-winding machine with motor and brake and controller, just as in the ordinary lift.

"The steel guides for the car and for the counter-balance weight are only 3-16ths of an inch in diameter, while a bevelled mirror that is used is about the size of a postage stamp..."

One of the apprentices who put in the tiny lifts was the late Charles Scholefield, an Otis field engineer for many years. He had already retired when the call came in 1973 to rebuild and overhaul them. But he came back happily to do the job.

Removing the two lifts in their steel structure presented Charlie with a bit of a problem. The structure fitted neatly in its well and was pressed in by hand over the last few inches.

Charlie could gain access to the lift well doors only by

opening the first floor window on each side of the house and inserting a horizontal timber batten through the windows to prise the structure gently upwards.

It was taken out through the roof and then transported in a specially constructed container to a workshop in London.

When Charlie got to work, he removed the diminutive call buttons, replacing them with an external operating panel. This was tough luck on the dolls, I suppose, but a great advantage for the Queen's guests staying at the Castle. There is no problem demonstrating the smooth and silent passage of the two lifts from top to bottom of the dolls' house.

I was lucky enough to see the lifts work, thanks to Michael Thresher, the Depot Superintendent at the Castle. He keeps in close touch with





Above. The Queen's bedroom. Everything was hand-made to scale down to the smallest detail.

Below. No dolls in 1923 could have asked for a better kitchen than this, and it is a perfect example of the period.



Dave Sundborg, service supervisor for Otis in Reading. The actual maintenance is done by a young fitter, Philip Whittick, on a regular monthly inspection.

Not that he spends too much time on the dolls' house. There are nine more orthodox lifts in the Castle, ranging in age and seniority from the footman's and equerries' lifts, installed in 1907 (but provided with new motors in 1962) to the Brunswick Tower lift that was introduced in 1969.

Philip and his mate, John Elford, had carried out their regular servicing the previous week when I called at the Castle in January. But the Brunswick Tower lift (much used by distinguished visitors to the Castle) had developed a slight hitch a few days later. It had stuck fast on the second floor.

As soon as the call for help came through, Philip and his fitter's mate drove to Windsor and showed their passes to the policeman at the gate. "Glad you've come", he said.

So we clattered up the stone steps and the cause of the trouble was easy to spot. The light ray flex had caught and been pulled out of its trough. Philip switched off the current and phoned Reading for a new flex. While that was going on, I had a chance to see some of the other lifts that Otis has installed in Windsor.

First and foremost is the Sovereign's lift, used by the Queen and members of the Royal Family to reach their private apartments. The original car still serves four floors and is beautifully panelled in light wood with curious little windows round the top.

Progress in the Sovereign's lift is slow and stately. "It's a comfortable ride", said Philip Whittick, "but that's because we modernised it".

We had a look at the Augusta lift, which has a bottom drive and has been modernised with a new motor.

The other Otis lifts in the castle are one in the Norman Tower, a small service lift in the guardroom, a service lift in the royal kitchen and a hydraulic porters' lift for workmen to send their clean-

Speed, agility and intelligence are the essential qualities needed in a good scrum-half.

recovered he could conceivably contend for a place in the Triple Crown and championship campaign.

But he had to face another turn of the screw. During the last minute of a club game against Greystones in November, he was tackled awkwardly, causing a recurrence of the ligament injury. This time he was to be out of action for 11 weeks. He played his next club game on the morning of the famous Irish defeat of Wales at Lansdowne Road.

Ireland had got off to a great start in the international campaign. Once

again Barry was an observer, this time from the stand. He accepted his ill-timed injury and desertion of luck with philosophical grace. No streak of bitterness blighted his attitude. "That", he said with a smile, "was the luck of the draw."

But just like the seasons, luck will surely turn, and if that lady has not in recent times been Barry O'Connor's handmaiden, then his time will surely come. That he has come so far is a tribute to his personal dedication and unquestionable ability. Neither his school nor his club have, in his time, etched

their way into the honours list. On the brink of international recognition, without a medal in the cupboard. Very unusual.

He enjoys playing for Palmerston and harbours no thoughts of joining some of the more glamorous Dublin clubs.

"Palmerston is a good club with good spirit and I don't feel that playing for a side of modest achievement has in any way held me back.

"Of course, it does help if you are playing for a club which is consistently winning trophies, but Palmerston has been good to me and

loyalty is important."

He also sees his business future as being solidly tied to Otis. Three years ago he left an auctioneering career and hasn't looked back since. Solidity and reliability would seem to be part of his personal kit, on and off the field.

Let us hope that, without any sense of disrespect to Ireland's current scrum-half Robbie McGrath, Barry O'Connor, will, in the near future, get a chance to display those qualities for his country in international rugby and at last gain that very elusive full cap.



of the mind's cloud.

The scorched fields of an exotic and tropical country could hardly have been further removed from the stud peppered fields of mucky, rain-sodden Ireland. "It was still a marvellous sensation," recalls Barry, "to run on to the pitch wearing the green jersey. Of course, it would have been a different story if it had been at home, but for me, it subtracted nothing from the experience".

The second irony was that playing in that game for his country did not qualify him to wear the full Irish cap. Once again, force of circumstances denied a gifted, patient and hard-grafting player of the ultimate prize. It was to echo the old cliché, so near and yet so far away.

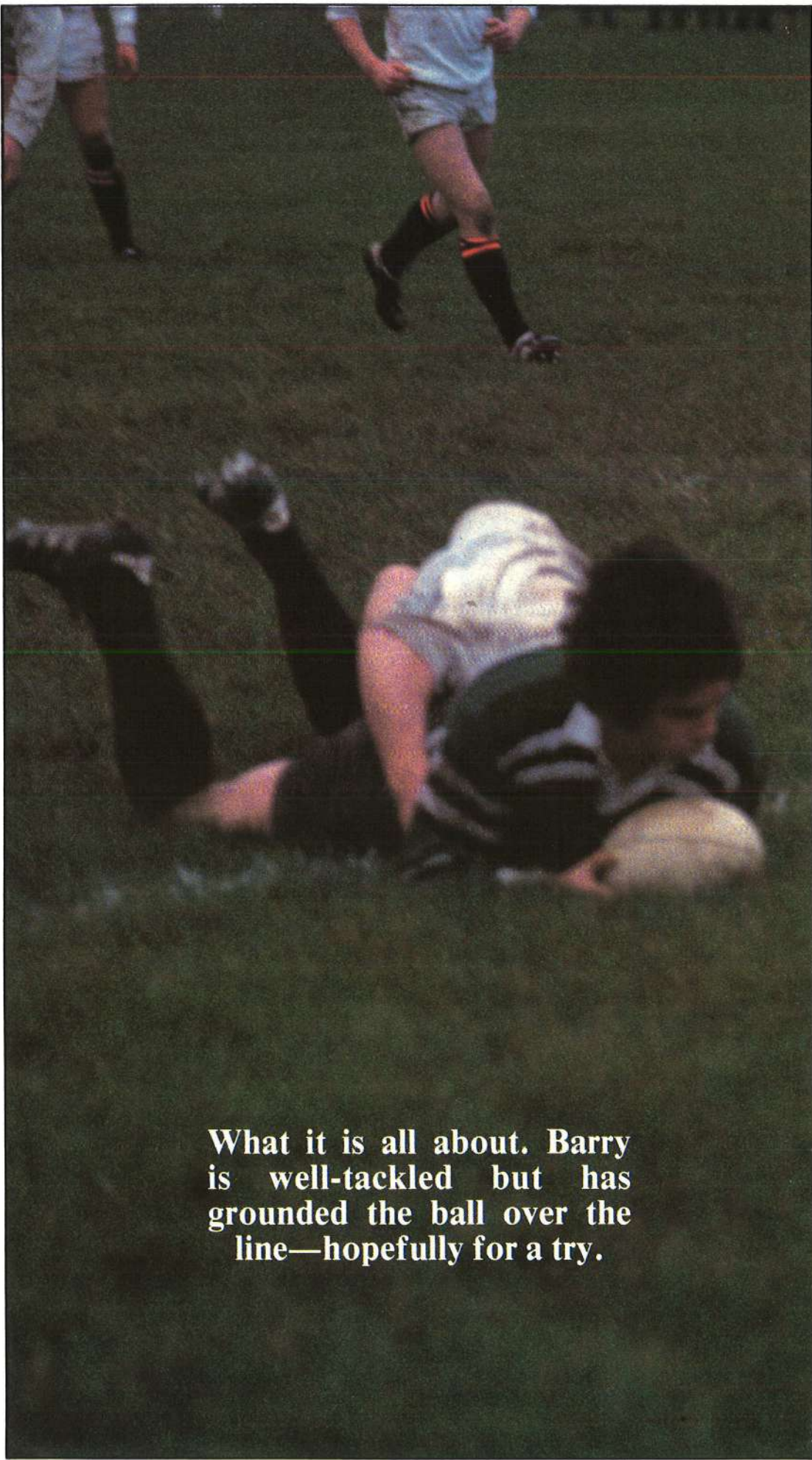
He again retreated to the subs bench for the First Test in Capetown where his rival, Robbie McGrath, played an excellent game. Irony of all ironies, Robbie (John) recovered for the Second Test against the Springboks and for the rest of the tour Barry was but an observer.

There is not a trace of disillusion in his memory of the time. "There was a fantastic spirit in the Irish party. It was marvellous to be part of such a tightknit squad and the experience was great," he says.

The subsequent departure of John Robbie to live and work in South Africa should have opened another half door of opportunity for Barry. He was chosen to play for the Leinster team for the annual joust against the French Cote Basque team. His star was beginning to rise but Lady Luck turned her perfidious face in the other direction.

Playing in a senior club game for Palmerston against Collegians, early in the new season, he sustained his second injury in his career, and it could not have happened at a worse time. The torn ligaments in his right ankle kept him out of consideration for the provincial campaign and he also missed the international trial.

He was chosen as a substitute for the game against the Australians. He could console himself with the thought that when fully



What it is all about. Barry is well-tackled but has grounded the ball over the line—hopefully for a try.

ing materials up and down.

"Considering the age of the original installations, they work extremely well", said Philip. "But then Otis never hesitate to modernise when the need arises, so that the man who puts in the original machinery would never recognise it".

We were puzzling over the original wiring diagram, dated 30 August 1907, that I had found still pinned to the wall above the drum controlling the footman's lift.

The diagram showed where a fitter could find the accelerating resistance and

the accelerating magnet. I asked Philip what their function was. "No idea", he said cheerfully. "They went out when the lift was brought up to date".

There was a time when the Otis engineer who serviced the Castle lifts maintained the tiny replicas in the dolls' house whenever he called. But that is no longer so easy. The shell of the dolls' house was designed to be raised and lowered and an engineer would have to lower it to get at the lifts from the roof.

Sadly, the facade has

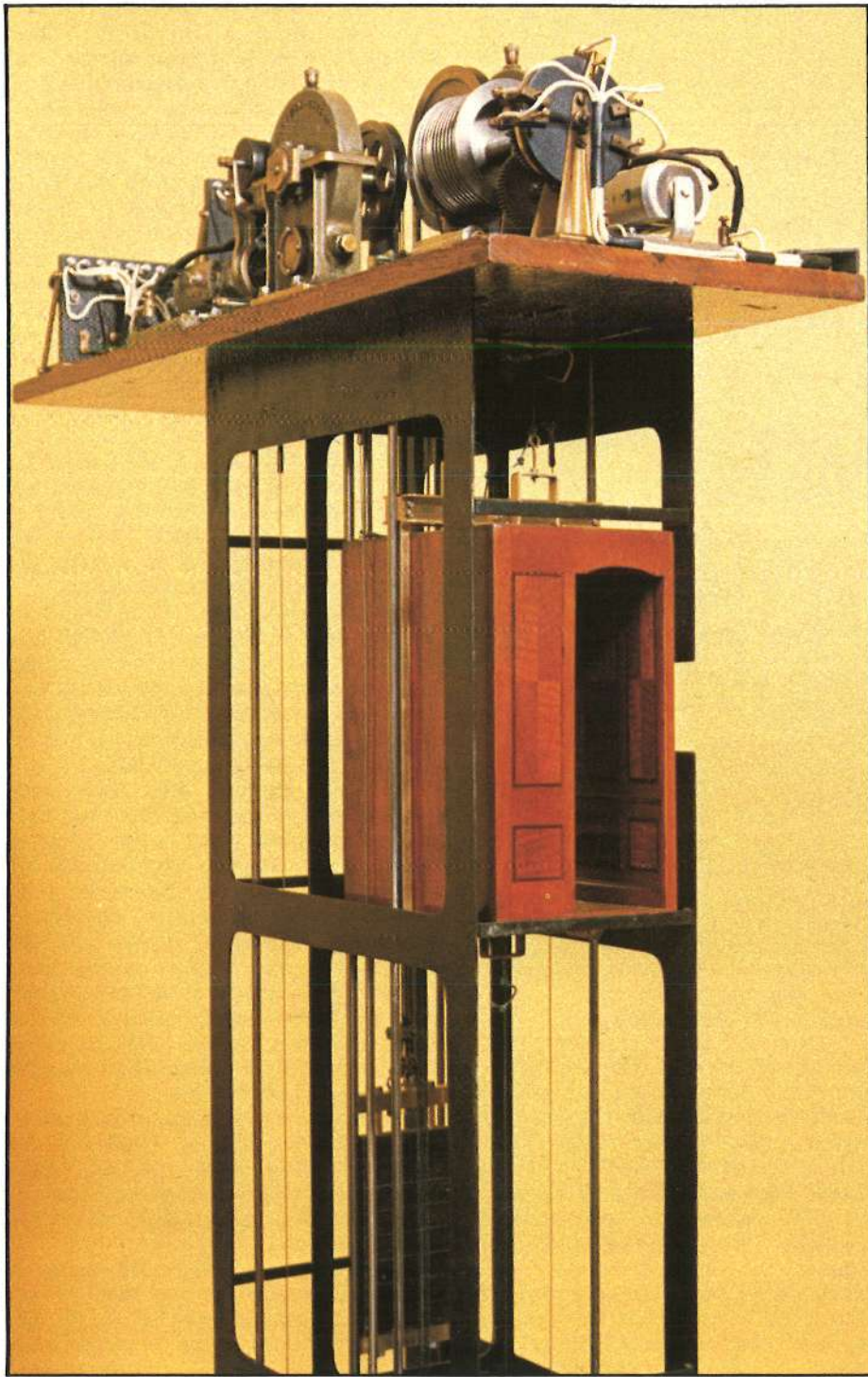
warped. The last time it was lowered, they had a terrible job raising it again. In fact, it stuck halfway and the tour operators complained bitterly. Since then, nobody has dared move it.

But there are no problems with the diminutive lifts and the dolls seem quite satisfied. Which is odd when you realise that the pile of tiny suitcases and the mini-golf bag with its matchstick clubs have been sitting beside the luggage lift for 58 years—still waiting for a toy soldier to deliver them to the impatient guests!

Below, Otis fitter Philip Whittick from Reading branch services all the lifts at Windsor Castle.

Far below, with his mate, John Elford, he waits at the Castle gates. Note the Guardsman on the other side.

Below left, it is not possible to photograph the lifts while they are in the dolls' house but this is what the passenger model looks like.



THRIVING COMMERCIAL CENTRE

We visit branch manager Jon Patterson

When a Lancashire man travels over the Pennines and comes to work in Yorkshire, it can cross his mind that the Wars of the Roses may not be entirely over. But Jon Patterson, who has been our branch manager in Leeds for the last two years, has no regrets.

"Yorkshire people are fascinating," he says, "and very friendly. They have a dry sense of humour in Liverpool, where I come from, and they have it here, too."

"My wife, who is also from the Liverpool area, feels just the same. And after living in a fairly flat area we really appreciate the dales. You only have to go about ten miles from Leeds and you are right in the middle of them. As a family, with our seven-year-old daughter, Claire, we spend a lot of leisure time exploring the countryside."

Jon Patterson's branch takes in the whole of Yorkshire, part of Humberside, a little bit of Lincolnshire, and a tiny section of Derbyshire around Chesterfield, which is 12 miles south of Sheffield. There are some 850 units on service with 40 men in the field.

In the branch office at 29 King Street, Leeds, are service supervisors Les Bradley (35 years' service) and Brian McFetridge (20 years' service), with Nick Lawrence and Geoff Hollingsworth (22 years' service) on service sales. The office secretary is Deborah Pickles (10 years) and the switchboard is looked after by Josephine Ratcliffe (9 years). Also based at 29 King Street is the Otis northern safety and methods auditor, Bill Dunderdale, who has 28 years service with the company.

At Stockport, George Simpson looks after construction matters, and there are three resident mechanics reporting to the branch: Peter Kinch, with 26 years' service, who is at Hull; Barry Maddocks at Doncaster, and Richard Green at Barnsley. At Sheffield there is a service store and depot run by the branch.

Since the middle of 1981 there has been an upsurge of building activity in Leeds, which is strategically placed for business in the north and has easy road access from the M1 and M62 motorways. It is for this reason that a number of national companies have northern



Jon Patterson (top) and
with auditor Bill Dunderdale.

head offices in the city. The architect's department of Lloyds Bank is based in Leeds, where there is a major office, and the bank is a good Otis customer. Then there are Leeds and Sheffield City Councils, Leeds Permanent Building Society, area health authorities and prestige hotels like the Queens and the Metropole.

Outside Leeds, but in the area covered by the branch, are the Halifax Building Society, with head offices at Halifax; the Midland Bank, with a big office in Shef-

field; the Yorkshire Building Society, with head office in Bradford; British Rail at York; ship work in the ports of Hull and Grimsby; steel works in Sheffield; hotels and banks in Sheffield, York and Hull; and more hotels in Scarborough and Whitby and the resorts along the east coast. Add to that good Otis customers like Lewis's, Binns, Rackhams, the John Lewis Partnership and Debenhams, and Jon Patterson and his team are kept busy indeed giving the service Otis customers expect and get.

The recently completed major complex at the Harrogate Conference Centre has a number of Otis units and is to be the venue for this year's Eurovision Song Contest.

There are Otis lifts looked after by Leeds branch in Harewood House, the family home of Lord Harewood, and in Chatsworth in Derbyshire, seat of the Duke of Devonshire and perhaps the grandest of all British stately homes.

Jon Patterson says: "The Duke of Devonshire is very proud of his Otis lift. In fact, I had the Chatsworth estates department on to me last year. They said His Grace was writing his autobiography and wanted to know when his lift was installed. It was, in fact, in 1936."

Jon, who likes to play some badminton when he can find the time, started his Otis career when he was 19 years old, back in 1963, as an apprentice at the company's works at Liverpool. He moved to the Contract Specifying Department and then, in 1977, to the Liverpool branch office on service sales.

After two years in Liverpool branch he went to Manchester, again on service sales. And then, in May 1980 he made that trip across the Pennines to become manager of Leeds branch.

With his wife and daughter he lives on the north-west side of Leeds in the village of Calverley. He told us: "As a newcomer I still pronounce the name the way it is spelled, but the locals don't say it like that at all."

After the good start he has made in Yorkshire, Jon Patterson may be accepted as a local sooner than he thinks. Perhaps the Wars of the Roses are over after all.

firmly established on the Irish team.

Barry has represented his country on the playing field but ironically has yet to receive the prize possession of a full international cap. That honour is within his grasp but thus far, by dint of circumstance, sometimes strange, he has been asked by the fates and the selectors to wait.

His regular involvement with the 'B' international team is not an achievement to be ignored but obviously lacking in the attention and attraction to be secured from playing on the premier side. Indeed, since he first started playing senior rugby for Palmerston on a regular basis, waiting in the wings has become his second nature.

He was awarded his first provincial trial for Leinster in 1974 but sat on the substitute bench a dozen times before making the side in the interprovincial against Ulster at Ravenhill last year. On that occasion, he was brought on five minutes before time to replace the injured John Robbie.

His rise was clearly destined to be other than 'meteoric' and he has been haunted by the ghost of the substitute consistently throughout his career. But last summer the inhibiting mantle of second fiddle was thrown off in the most dramatic of circumstances. One merry day in May he received a signal which takes its name from that very month.

It was, in fact, an unexpected and mysterious May Day. On the afternoon of 22 May he returned to the Otis office in South Leinster Street to be given a message of urgent import. He was requested to contact Irish Rugby Union official Harry Booker later that evening. The Irish team was at that moment on tour in South Africa and the Irish party included two top-class scrum-halves in John Robbie and Robbie McGrath, which had already ruled Barry out of consideration.

The off-season message to establish contact with a high-ranking official seemed odd to say the least, but in the evening Booker informed him that Robbie had been

injured in South Africa and requested him to keep in training over the weekend in case he might be called upon to fill the gap. O'Connor was naturally stunned. Rugby was far from his mind and he had been out of match practice for over a month.

He had no time to recover from the news or give scant consideration to the implication of the phone call. Within an hour of this conversation Booker had arrived on Barry's doorstep in Ballinteer Co. Dublin. In his hand he clutched a set of airline tickets and details of travel arrangements.

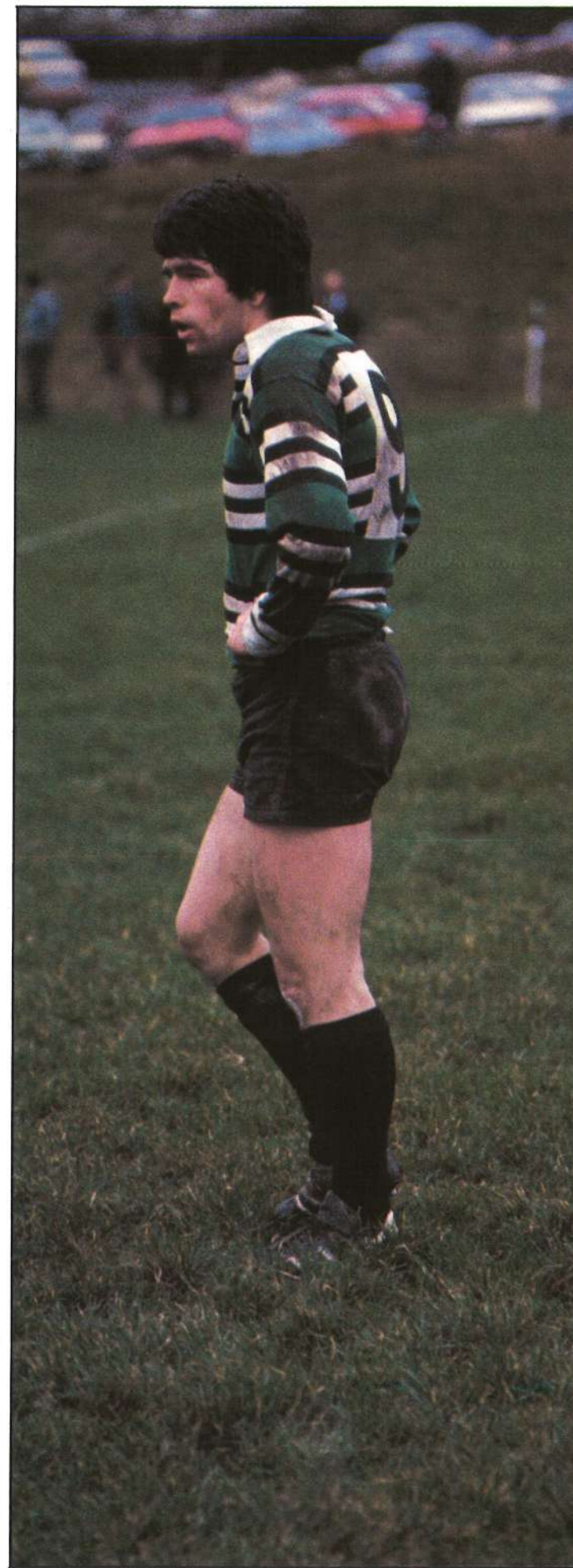
"We need you", the Irish official announced "in South Africa by Saturday at the latest". There was hardly time to think. A lunchtime flight to London had been booked for the following day, Friday. The plane for Johannesburg was scheduled to depart three hours later.

Still in a state of confusion and surprise, Barry rang Otis district manager Eddie McGarry, who gave the necessary leave. Early on Friday morning he cleared up some outstanding business in the office and by mid-day was in Dublin airport awaiting his connection.

Twenty-four hours later he arrived in East London, South Africa, where the Irish team were playing the local side. He was ferried straight to the ground for a team talk before the game. That Saturday afternoon he again played the role of substitute, this time half-asleep, suffering from a combination of culture shock and jet lag.

Three days later he played his first game for the Irish international team against a Districts selection. Thus, in the most unusual set of circumstances, did Barry O'Connor realise his dream of representing his country at the highest level of his chosen sport. But there was more than one ironic aspect to his debut.

The schoolboy fantasy usually places the first brilliant donning of the national jersey in front of the home crowd. The presence of friends, relatives, admirers and especially enemies are the very lining





WAITING FOR HIS BIG CHANCE

Otis Dublin branch manager Barry O'Connor plays rugby in the Irish 'B' side but so far a full international cap has eluded him. Michael Sheridan reckons this fine scrum-half, in a land which has produced so many good half-backs, will not have too long to wait



Rugby could hardly be described as a sober game. The practitioners and supporters are too fond of celebration for the game to fall into the arms of that doubtful definition. Nonetheless, tactics, thought and planning have become dominant characteristics of the ancient art of chasing the oval ball.

Rugby players are caricatured as loud and ignorant in a social sense; the mild-mannered, intelligent or quiet-spoken man would seem to have no place in such a world. But, thankfully, the latter breed is emerging in Irish rugby to add an air of sophistication to the game and give the lie to the stereotype.

Ollie Campbell, the pretender to the out half throne of Jack Kyle, fits neatly into that modest but powerful category. The handsome and highly talented international fullback, Hugo MacNeill, also exudes an air of accomplished intelligence and his mild manner in no way detracts from his fierce determination.

There are others in the Irish team who will ensure that civility will not be considered a weak quality by future generations of national players. Barry O'Connor, branch manager with Otis in Dublin, could also join that emerging rugby breed with ease.

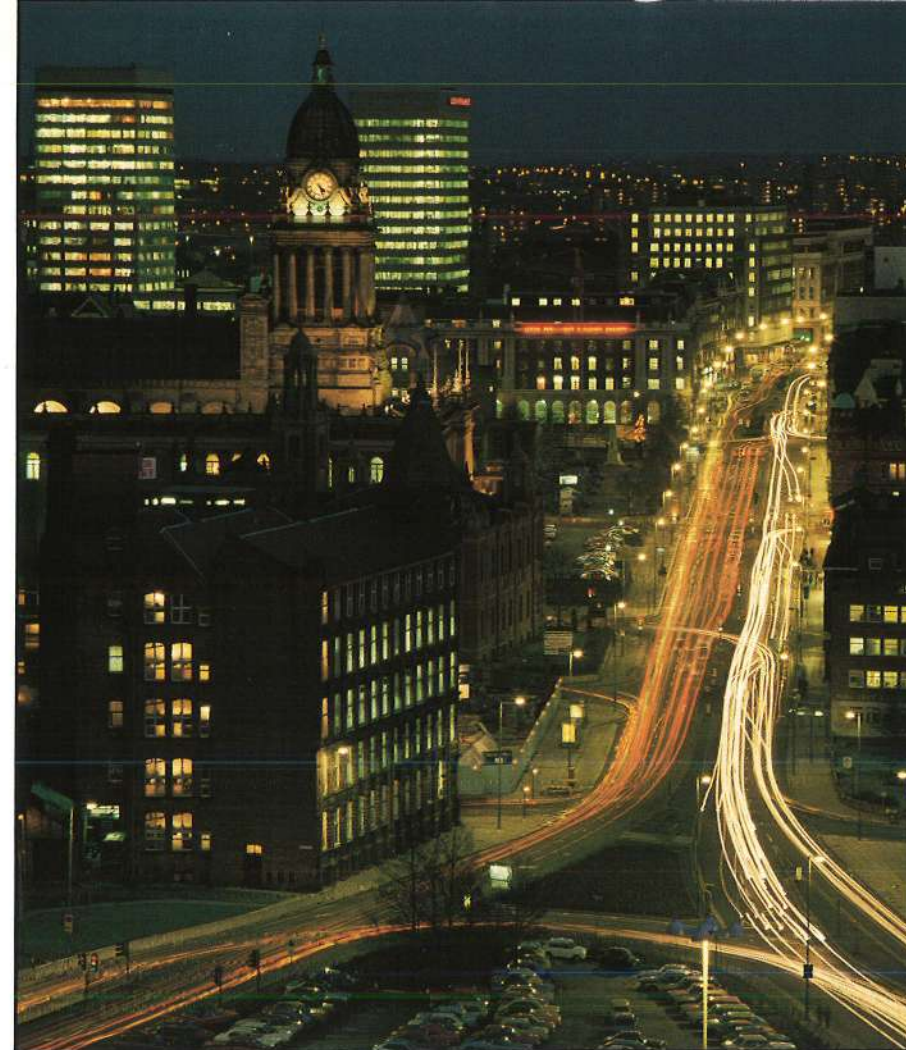
He is lithe, yet strongly built, his manner quiet, his expression to the point. No one in civilian street would get the physical impression that Barry belongs to the rugby-playing classes.

But he is of that tough and skilful breed of the scrum-half of whom durability, quickness of thought and action and lack of concern for personal safety, are but basic demands. He is considered to be one of the best players at the base of the scrum in a country which has produced some outstanding operators in the no-man's land between the forwards and the backs.

To stand in the shadow of John Robbie, Colin Patterson or Robbie McGrath is a compliment to his talent. Shrewd observers of the game have remarked that but for such a golden stock O'Connor would by now be

Right, Leeds at night. This is Head Row with Leeds Permanent Building Society offices and the Town Hall in foreground.

Below, With Leeds Civic Hall in the background are Deborah Pickles, Geoff Hollingsworth, Jon Patterson, Brian McFetridge, Nick Lawrence and Josephine Ratcliffe. This is a final Otis appearance for the two girls. Deborah is leaving this spring to get married and Josephine to have a baby.



Spotlight
on
Leeds





TROLLOPE & COLLS

They have put up 315 buildings in the City of London

On the tomb of Sir Christopher Wren in St. Paul's Cathedral is a Latin inscription which roughly translated means: 'Reader, if you seek his monument, look around you.' But if you were to climb up to the Stone Gallery around the base of the dome and look around you, you would see a monument, and a living one, to the London of Trollope & Colls.

If you had a large scale map and good eyesight you could pick out 315 buildings in the world's most famous square mile. It would represent one for each year since the Great Fire of London in 1666. And all of them built by Trollope & Colls.

The origins go back to 1778 when Joseph Trollope came to London and set up business in Marylebone, gradually building up a reputation for quality work and reliability, and eventually doing jobs 'by appointment to His Majesty King George IV' and later to Queen Victoria.

By the middle of the 19th century the other half of the famous partnership arrived in the person of Benjamin Colls, a Londoner, and proud of it. Initially building workmen's houses in south London, as the population grew, he went on to build schools and churches and then set up headquarters at 240 Camberwell Road.

This building has remained an important part of Trollope & Colls and houses the company's joinery works; the products

of its craftsmen grace the interiors of the finest Trollope & Colls buildings in London.

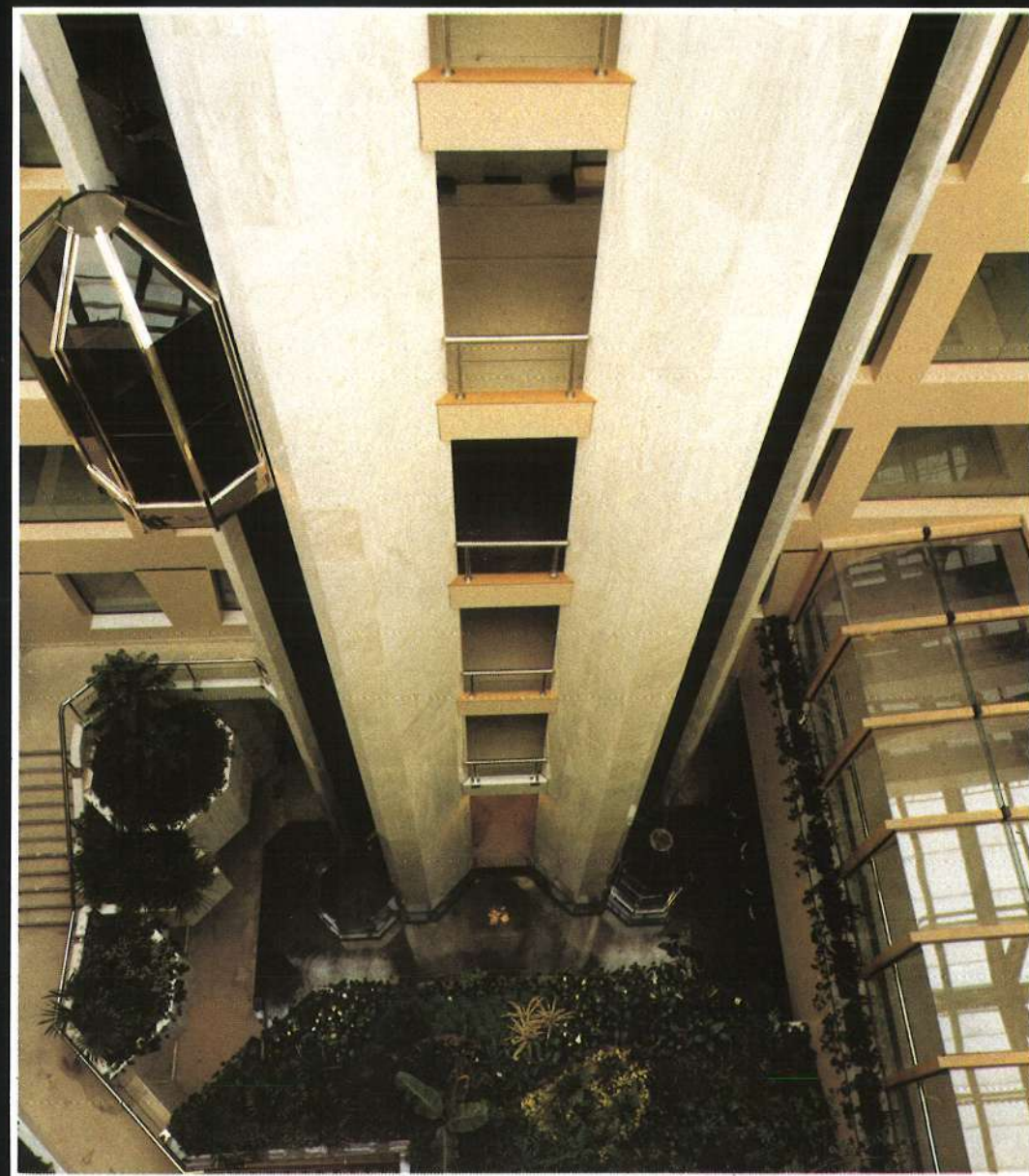
It was natural for the Trollopes and the Colls, who were well acquainted by the turn of the century, to combine forces and become, in 1903, a merged company known as George Trollope & Sons and Colls & Sons. From this amalgam developed the famous firm which, since the beginning of this century, has built and rebuilt so much of the City of London.

In the earlier days of City development, particular trades or merchants tended to group together in their own special areas. The same tradition was carried on as the press became a mass medium and Fleet Street became synonymous with newspapers. Trollope & Colls, in turn, became known for building the various newspaper headquarters; *The Times*, *Telegraph*, *Mail* and *Express*.

It is interesting to reflect that when the company first built a three-storey building for the *Daily Mail* in Carmelite Street, it did so for the princely sum of £4,950. At about the same time it was also building a superb mansion in Park Lane for Diamond King Barney Barnato, and it became a showpiece in London's most expensive road. It cost just over £29,000 and nowadays that would not even be enough for a reasonable semi in Muswell Hill.



Left, Guildhall in the City of London. Top, Barclays Bank at Reading. Above, Chiswell Street development in London. Right, Amro Bank, Moorgate, London, with Otis wallclimber lifts.



The First World War gave a great impetus to a new construction technology—reinforced concrete. Portland Cement replaced the Portland Stone of Wren's era. Trollope & Colls were pioneers in this field, having as their chief engineer Dr. Oscar Faber, later to head the famous consulting engineering partnership of that name. His assistant was G. P. Manning whose written work served as standard textbook material for the new concrete technologists.

Despite the vagaries of political and economic storms which followed the First World War, Trollope & Colls showed remarkable stability as they forged ahead building and rebuilding the City.

Among the most famous buildings between the wars were Shell Mex House, the Baltic Exchange, Wellcome Foundations and Lloyds Bank head office.

After the Second World War reconstruction of the City soon led to such splendid developments as St. Paul's Precinct and the Paternoster project carried out in partnership with Wimpeys and Laings in conjunction with the Church Commissioners. The hallmark of high-quality building was immediately stamped upon post-war London.

As the City has moved towards the 21st century so Trollope & Colls has helped to shape it. The Stock Exchange, the Hong Kong and Shanghai bank tower in Bishopsgate and the Alderman's Court extension of the Guildhall all echo this.

Currently, T & C is working on the multi-million pound Whitbread Centre office development—now owned by British Petroleum—in Chiswell Street on the square mile's northern

perimeter, and also new headquarters buildings for both the Standard Chartered Bank and the Royal Bank of Scotland in Bishopsgate and Lombard Street respectively.

In Moorgate, Trollope & Colls have recently completed an office building which has two 'firsts'. In the atrium can be found the City's first wallclimber lift supplied and installed by Otis. And as the building itself is situated right on top of Moorgate tube station, special 'pads' have been built into the structure to absorb vibration from the trains.

Although Trollope & Colls have a formidable track record in the City, the name can also be seen in the provinces, where the same stamp of quality is being put to work.

In Reading, Debenhams have opened the doors on a major new extension by Trollope & Colls in their store in Broad Street, while just down the road in King Street, T & C has recently completed the partial rebuilding and modernisation of the Barclays Bank regional headquarters.

In Winchester, the company has built a new computer centre for IBM. Two years ago this building, which has a most carefully designed brick exterior, was commended in the Financial Times Award for Industrial Architecture.

The Trollope & Colls connection with newspapers, already mentioned, extends beyond Fleet Street, and in Manchester the *Daily Express* is now feeling the benefit of extended premises for both production facilities and offices.

Few building companies can claim such a pedigree or reputation, which is why Trollope & Colls can justifiably be described as 'the foundation of good building'.