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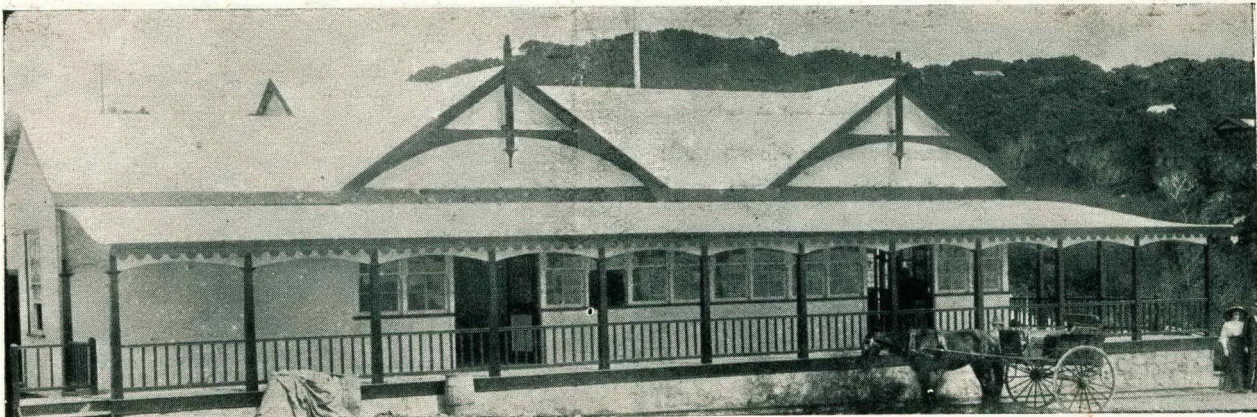
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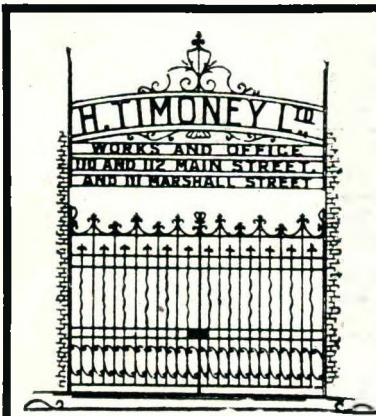
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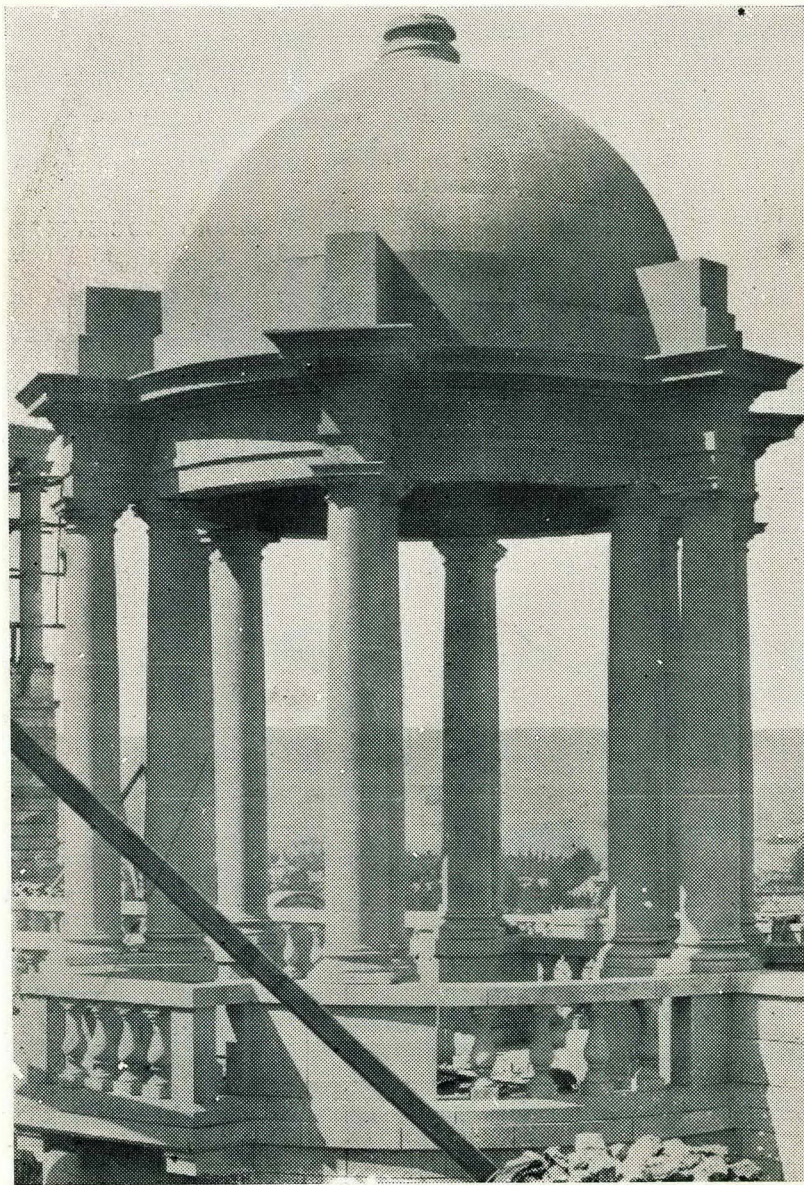
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The African Architect

MONDAY,
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VOLUME II.

No. 7.



THE ROSTRUM: THE PHOTOGRAPH IS TAKEN LOOKING OUT OVER
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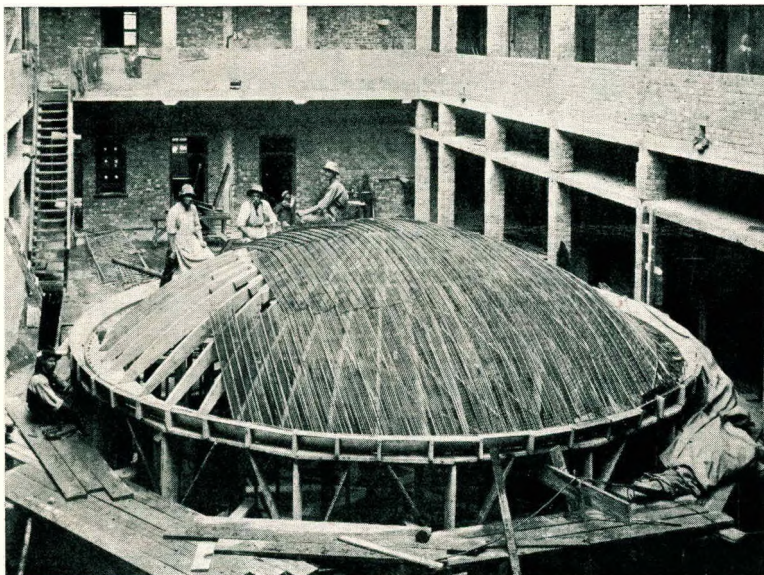
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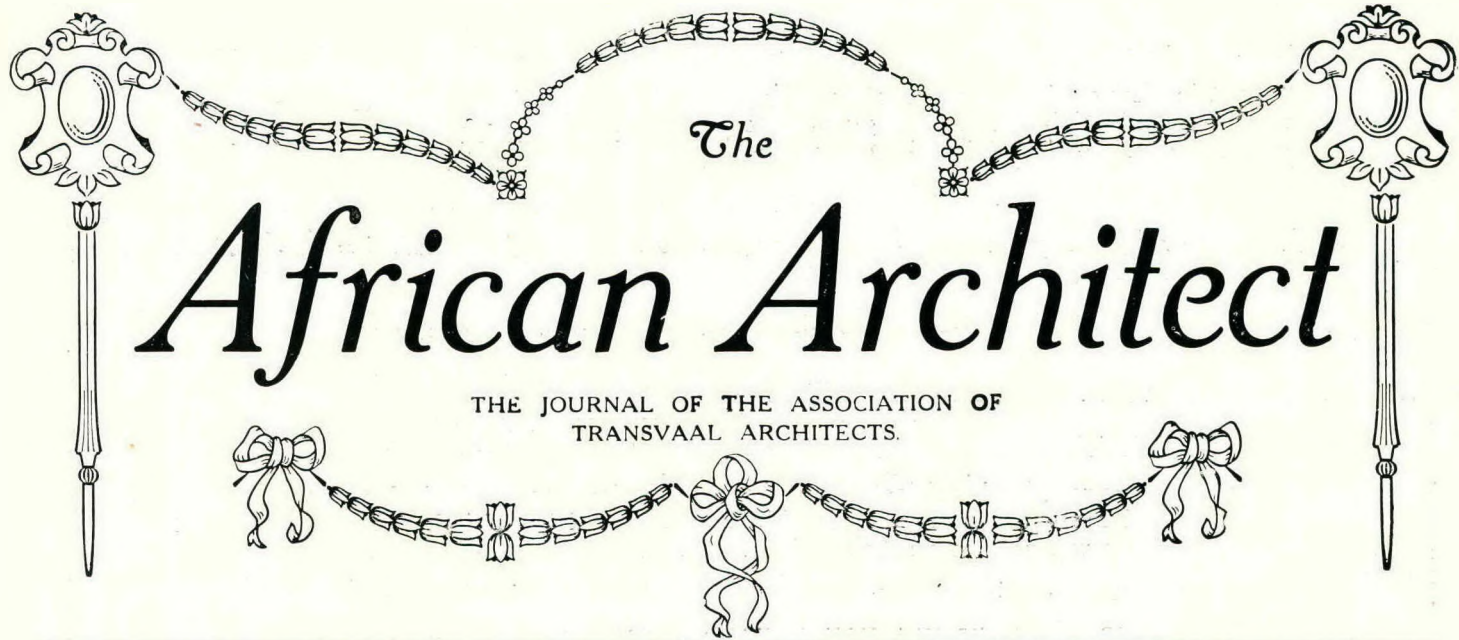
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Vol. II. No. 7.]

DECEMBER 2ND, 1912.

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EDITORIAL COMMENTS

The Baker Scholarship.

The trustees of the Herbert Baker Architectural Scholarship have issued the conditions of this competition to be held in 1913. Architects, we think, should make a point of bringing the scholarship particularly to the notice of the younger members of the profession. We call attention to the notice of the trustees printed in another column, and trust it will lead to numerous applications for candidature.

Sanitary Institute Congress.

We understand that the Royal Sanitary Congress, which it was thought would be held this month in Johannesburg, has now been postponed until March. The importance of this gathering had led to the expectation of elaborate arrangements, and the delay will only help, we hope, to further increase the interest in the forthcoming proceedings.

Architectural Inspections.

We are glad to hear that next month, at the invitation of Mr. Burt Andrews, head of the Architectural Department of the Municipality of Johannesburg, the architects of all the profession in Johannesburg will visit the abattoirs and the Newtown Market Buildings. These visits of inspection are most valuable from a professional point of view, and should be more encouraged. They serve to provide not only professional intercourse, but social acquaintance and interest in matters affecting local architecture.

Society of Architects (South African Branch).

It is of interest to learn that the South African Branch of the Society of Architects are contemplating appointing corresponding members in the centres of

Cape Town, Port Elizabeth, and Durban, with the view of obtaining items of general professional interest to the Society.

Architectural Examinations.

We wish again to remind candidates that the examination qualifying for membership of the Society of Architects is to be held on December 17th, 18th, and 19th next, in Johannesburg and at other convenient centres in South Africa. All applications to sit for examination must be received by the honorary secretary not later than noon on the third of this month. The Society reserves the right to refuse any applicant for examination, and all applications must be accompanied by a remittance of four guineas.

Technical Education.

The National Advisory Board of Technical Education has been having preliminary sittings in Pretoria. The main object of the session is to get the work of technical education co-ordinated. At present several departments and four Provincial Administrations have all got some share in it, each with little or no reference to what the other is doing. They ought, we think, to consult the architects in matters concerning the profession and building, which, we think, they do not give due importance to at these Advisory Board meetings.

Lightning at Pretoria.

In view of the recent happenings at the Union Buildings, where the lightning has struck two of the structures supporting the cranes, the following extract from the report of the General Purposes Committee, which was presented to the Pretoria Town Council, is of interest. It reads as follows: "Some time ago an interesting article by two well-known engineers

was circulated among councillors. It gave an account of the latest French experiment with parahails, as a provision against the electrical conditions which conduce to hail storms and dangerous discharges of atmospheric electricity. The committee recommended: "That in view of the recent fires caused by lightning at the Union Buildings, it be suggested to the Government to consider the advisability of erecting two parahails on gigantic lightning conductors on the two highest pinnacles of the hill at the back of the Union Buildings and connected by strong cable with distributing sheets placed in permanently wet ground in the Aapies River." The recommendation was passed without discussion.

THE HERBERT BAKER ARCHITECTURAL SCHOLARSHIP.

The trustees have prescribed subjects for the competition to be held in 1913 for this scholarship. The successful candidate will receive a scholarship of £250 and will be required to spend not less than seven months at Rome under the direction of the British School at Rome. The trustees may allow portion of this period to be spent at Athens under the direction of the British School at Athens. During the remaining portion of the scholarship period, the scholar is required to make his headquarters in London for at least three months under the supervision of the President of the Royal Institute of British Architects. On completion of the period of his scholarship, he will be required to exhibit the results of his studies in such manner as may be required by the President of the Royal Institute of British Architects, and will be required to make a similar exhibition in South Africa, when and where the trustees may appoint.

The competition is open to all British citizens of not more than thirty-three years of age who have spent a period of six years or more in the study or practice of architecture, of which period not less than four years shall have been spent in South Africa.

Forms of application for candidature are now ready and may be had from the "Trustees of the Herbert Baker Architectural Scholarship, Box 1088, Johannesburg." All forms must be filled in and delivered to the trustees on or before December 15th, 1912; early application is therefore advisable. Full information as to the scope of the competition will be sent to those whose applications are approved by the trustees.

The work of all approved candidates must be sent to the trustees on or before July 31st, 1913.

PERSONAL PARS.

Mr. Herbert Baker, F.R.I.B.A., has left Johannesburg on a holiday trip to the Old Country.

* * * *

His Excellency the Governor-General intends being in Johannesburg on December 14th for the purpose of laying the foundation stone of the new church of St. Aidan's (Yeoville), for which Messrs. Waterson and Veale are the architects.

"AFRICAN ARCHITECT" COMPETITIONS.

No. 13.

These competitions are established to encourage young students in the architectural profession.

SUBJECT.

A bioscope hall to seat about four hundred persons at the ground level and about two hundred and fifty in a gallery. In addition, two dressing-rooms, manager's office, ticket office, operating chamber, also sanitary accommodation and drainage arrangements. The site to be taken as level.

The following one-eighth inch scale drawings should be submitted: Front elevation, ground and gallery plans, longitudinal section, cross section through auditorium, showing proscenium opening.

The site is a hundred by fifty (Cape) feet stand, with all adjoining stands built on, and has a fifty feet street frontage.

Designs to be in before January 20th, 1913, to enable decision of judge to be announced in February issue.

Judge: Mr. Cecil Alder, L.I.C., R.I.B.A., Town Engineer's Department, Johannesburg.

General Conditions for the Competitors

1. All designs to be forwarded to the Editor of "The African Architect," 17 and 18, Provident Buildings, Fox Street, Johannesburg. P.O. Box 4651.

2. There must be at least three entries in each subject.

3. There is no entrance fee. A sealed envelope, with the competitor's name therein, must accompany each design attached thereto, no names or nom-de-plume to appear on either envelope or design.

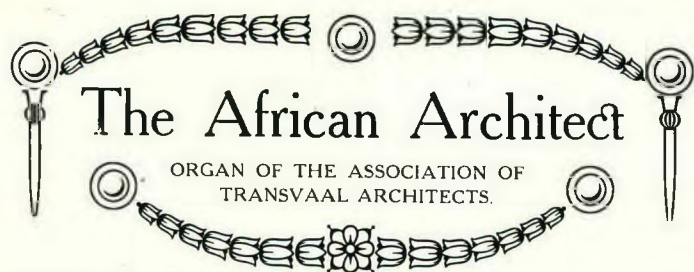
4. In every case, though "The African Architect" reserves the right of publication, designs sent in will be the property of the competitor.

5. Designs must be sufficiently prepaid for return postage.

The competitive designs will be submitted to the gentleman above mentioned, whose decision shall be final.

ROMAN VILLA UNEARTHED.

A particularly fine example of a Roman villa has now been unearthed at Hambleden, near Henley. Very little imagination is required to vest this relic of the Roman occupation with the greatest interest. From the spaciousness and luxurious equipment of the house and outbuildings, it is clear that here dwelt a Roman of wealth and refinement. Within the high wall that surrounded his estate were his fishponds, his private well, his bath—the waterpipes and a bracket for holding washing utensils still remaining—and the apparatus for heating his house. The house itself contained beautifully tessellated floors, and money, a scarab ring, oyster shells—some oysters left unopened—have been found. The date of the villa is about 100 A.D. It was early in the fifth century that Rome ceased sending troops and officials to Great Britain, that the Roman civilisation gradually lapsed in our island and that, doubtless, this villa was fast becoming submerged to give place, in our day, to a field of waving corn.



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SPECIAL ARTICLES on general subjects of interest to the architectural profession, and photographs, are cordially invited from our readers. Where payment is expected this should be distinctly stated. Special care will be taken of MS., but the Editor will in no case guarantee its return.

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THE REGISTRATION QUESTION.

THE most important question before the architects of South Africa at the present time is that of the proposed new Registration Bill. There seems to be no doubt that the majority of architects favour a Bill having a wider scope than is provided for under the Transvaal Architects Act. There are, however, others who seem satisfied with the present conditions provided more elasticity were afforded in carrying out vital portions of the Act. At the present stage it is impossible to detail what the points of difference precisely are, but it is quite on the tapis that when the details of the Bill are finally considered by the members of the Association of Transvaal Architects the several views held by various members will be welded into one comprehensive Bill which ought to ensure general acceptance and establish a better status for the profession as a whole. It speaks well for the architectural profession of this country that so much interest is taken in the

subject of registration. It is of importance also to record that the meeting, which is reported elsewhere in these columns, to deliberate thereon was fully representative, and the proceedings were followed with the greatest keenness and professional esprit. The ground covered at the meeting seemed to be purely on the question of the principles to govern the Act. Meanwhile, as the whole question is still being debated, we cannot enter at present into further detail, but we look forward to seeing evolved from all the energetic actions of the various Institutes a Bill that will be practical and serve the highest and best interests of the whole profession of architects in South Africa.

THE NEW DELHI DISCUSSION.

WE are pleased to observe a healthy sign of the growing public interest in architecture that the diverse views held on the subject of the style to be adopted for the buildings of the new Delhi are allowed full expression in the Home press. We have also pleasure in giving the observations of Mr. Herbert Baker, F.R.I.B.A., and of Lord Curzon of Kedleston, both of whom support the adaptation of English Renaissance to Indian needs. These views have given rise to considerable controversy. For instance, in the Home press, to these views Mr. E. B. Havell, A.R.C.A., demurs. The real issue to be settled in the building of the new Delhi, he contends, is whether British architects have the same capacity as the amateur Court officials of the Great Moghuls for adapting to modern uses the living tradition of Indian craftsmanship—a great tradition which for more than two thousand years has adapted itself to the needs and ideals of every race and religion except our own—or whether we must prove the righteousness of British rule by continuing to stamp it out. Lord Curzon's letters seems to Mr. Havell to answer itself. "The practical reasons he gives for inflicting a Western archæological formulary upon India are not practical; the archæological reasons are no better than Mr. Herbert Baker's. The *raison d'être* of the modern architect is to bring archæology up to date, and, even if there were no living building tradition in India, there should be no more difficulty in adapting Moghul palaces to modern requirements than the architects of the fifteenth and sixteenth centuries had in adapting Greek and Roman temples to the secular requirements of their own day."

JOHANNESBURG'S NEW SYNAGOGUE.

RESULTS OF DESIGN COMPETITION.

Eight architects, or firms of architects, were invited to send in designs for the Johannesburg New Synagogue, the cost being put down at £18,000 and accommodation to be provided for eight hundred and fifty men and five hundred and fifty ladies. Messrs. Hawke and McKinlay, the architects for the Johannesburg Town Hall, were appointed assessors, and they awarded the premiums as follows:—

1. Fifty guineas, design No. 5.
2. Thirty-five guineas, design No. 1.
3. Twenty-five guineas, design No. 7.

At a meeting of the congregation held recently, the chairman detailed the steps which led up to the meeting, and said the committee had worked hard in order that the new building might be a success. After discussing the matter with the assessors fully and from every point of view, the committee, he said, was glad to report that its conclusions coincided with those of Messrs. Hawke and McKinlay.

The assessors' reports upon each set of prize plans were read, after which the chairman moved: "That the committee obtain authority from the general meeting to approach the author of design No. 5 with the view to ascertain whether certain necessary alterations can be made by him to his design, and that if so, this architect be appointed to prepare amended plans accordingly to be submitted to a further general meeting, and if approved of thereby, that tenders be called for same." This was duly seconded.

Much discussion followed, revealing division of opinion. Several speakers urged that sufficient accommodation had not been provided, although this view was vigorously combatted. Another objection taken was that the "mizra" would be in the north and not in the east, one gentleman asking why this change should be made when Jews had been praying towards the east for five thousand and seventy-two years. In connection with this point, it was suggested that Dr. Landau should be asked if he would consecrate the building with the "mizra" in the north.

The "mizra" question continued to be debated, and at least three gentlemen told the gathering that Dr. Landau had already ruled that, so far as South Africa was concerned, synagogues should be built to the north, the practice of erecting such buildings to the east having originated in Western Europe in consequence of Palestine being east of those parts. It was, therefore, asked why Dr. Landau should be asked to go back upon his own ruling, of which the committee was well aware.

The plans, too, were criticised, and Mr. Edgar Hyman contended that, whatever the assessors might say, any of the buildings designed would cost more than £25,000. He proposed that the committee should reconsider the three prize plans in conjunction with the architects, so that certain necessary alterations might be made, the committee then finally to decide upon the most suitable design and to call for tenders.

The debate drifted on until about a quarter past one o'clock, by which time not a few of the members had

left for luncheon. Many of those remaining were also growing impatient. The chairman, therefore, put a proposition by Mr. Klisser that a sub-committee should be appointed to approach Dr. Landau with reference to the position of the "mizra." This, however, only found thirteen supporters, and was lost. Mr. Hyman's proposition was then adopted, namely, that the committee should consult with the architects responsible for the three premiated designs as to the making of various alterations. Several members of the committee were apparently loth to accept the responsibility of finally selecting the design, and it was left for them to report to a further meeting of the congregation as to the most suitable design.

The envelopes were then opened, and it was found that the prize-winners were as follow:—

No. 5 design, Stucke and Harrison; No. 1 design, J. A. Moffatt; No. 7 design, T. Shaerer.

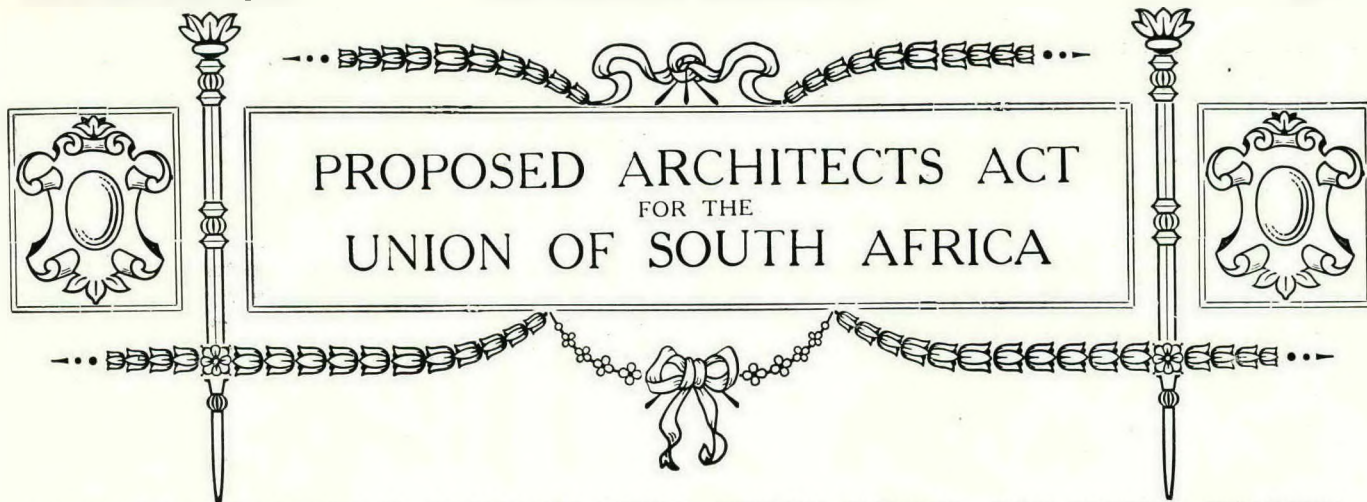
The unsuccessful architects were H. Kallenbach, Frank Emley, Morris Harris, Howden and Stewart, and Waterston and Veale.

A TEMPORARY CEMENT-WASH PROTECTION FOR TIMBERS.

A temporary fire protection for old timbers on a steel bridge where the length of useful service had nearly been reached and the wood badly checked, according to the "Contract Record," was recently provided on the Boston and Maine Railroad by a wash made up of Portland cement, plaster of Paris, and sand. The bridge was a deck structure, located at such a distance from the station or houses where attention might be attracted by a fire burning on it, that some form of protection was considered advisable during the period of one or two years remaining in the life of the ties. There were wide and deep cracks in some of these ties, and as sufficient experience had not yet been had at that point with the use of fire-resisting paints to give assurance of their effective service, experiments were made in filling the cracks with various compositions, and also covering the entire top surface of the ties and guard-rails.

The first experiment was with cement and water alone; but this plaster cracked and came out of the cavities in the ties, so as to afford very little protection. A mixture of lime, cement, and sand was then used on another portion of the bridge, and was found to give better protection. Finally a mixture of cement, plaster of Paris, and very fine sand was tried, this being mixed so thin that it would run in and fill all of the cracks in the ties and guard-rails. It was washed over the entire surface of the timber.

This form of protection proved effective in stopping fires on the bridge for a number of months, but was considered as only a temporary expedient. The expense of the application was about the same as that for the application of a coating of fire-resisting paint, but the durability was considerably less than that of a paint. Since this work was done, the fire-resisting paints have been investigated further, and found to be sufficiently serviceable as a protection. They are believed to be preferable, where the protection is desired to last for any considerable period.



ASSOCIATION OF TRANSVAAL ARCHITECTS SPECIAL GENERAL MEETING. THE ADOPTED PRINCIPLES.

An important meeting of the Association of Transvaal Architects was held in the Board Room, Winchester House, on Friday, November 22nd, at eight p.m., to further discuss the proposed Architects Act for the Union of South Africa. Mr. H. G. Veale, the president, presided, and there was a large attendance of members. The following was set down on the agenda:—

To consider and, if approved, adopt the following resolutions:—

That this special general meeting of the Association of Transvaal Architects, having considered the draft Architects Act for South Africa, 1913, as submitted by the Council, resolves accordingly:—

1. That the Council be empowered to promote an Architects Act for the Union of South Africa.
2. That such Act shall be framed to embody:—
 - (a) An extension, with ampler powers, of the Transvaal Architects Act.
 - (b) Statutory incorporation of provincial Institutes of Architects, each with legally defined powers to govern and represent the profession in its own Province.
 - (c) Statutory incorporation of an Institute of South African Architects consisting of a federation of the aforementioned provincial Institutes and vested with legally defined powers to govern and represent the South African architectural profession.
 - (d) Three classes of membership, viz.: Associates, Fellows, and Honorary Members. The varying privileges and subscriptions of Associates and Fellows to accord with the general principle that non-practising architects shall have no vote on matters of practice, but that they shall pay a smaller subscription than paid by practising architects.
 - (e) A scale of architects' charges.
 - (f) A code of professional ethics.
 - (g) Provision for a nominated First Council to carry out the inaugural work of the Provincial Institutes and of the Federated Institutes.
 - (h) To embody provision for a chapter in the Act dealing with quantity surveyors.
 - (i) Such other general provisions as may tend to debar unqualified persons from practice and to promote the professional interests and status of South African architects.

The President's Remarks

In his introductory remarks, the President said he had great pleasure in welcoming the members to their first meeting in their new home. He also wished to welcome Mr. Arthur Reid, who came as the delegate from the Cape Institute. Mr. Reid had unselfishly proceeded to Johannesburg at very great inconvenience to represent their compatriots in the Cape. Proceeding, Mr. Veale said the President of the Natal Institute was unable to be present that night, having been unfortunately detained in Pretoria. They had the assurance of the Natal Institute of their full sympathy with the matters they had to consider at the present meeting. As the members were aware, they had met to consider the most important matter dealing with the profession and architectural practice in South Africa. Some time back their Council received a mandate to draft an Act for the registration of architects throughout the Union. They might think, seeing they had their own Transvaal Act to go upon, that that was a very small matter, but he could frankly assure them that it represented an arduous two years' work to present that draft Act as now presented. Their Council had been most assiduous in their efforts to prepare the draft Act. No fewer than ninety meetings of the Council, mainly devoted to that very subject, had been held, and he thought that although some members were inclined to scoff, they had not brought forth a mouse. Their very great thanks were due to Mr. Robert Howden, to Mr. Walter Reid, as well as to Mr. M. J. Harris and Mr. Nicolay and other councillors for the very great efforts they had shown in supervision of the draft Act and the time they had devoted to bringing it into the form they had it before them that night. (Applause.) As regarded the Act, doubtless every member of the Association had been in possession of a copy for some weeks past, and were therefore in a position to know what the provisions of that Act were. He requested them at the present meeting to think only of the principles of the Act. The agenda paper contained resolutions on principles, and their Council intended calling another meeting within a month to discuss any amendments on the details of the Act. That, he thought, they would agree with him was, perhaps, the best method of dealing with the matter before them that night. He knew they had all met with

only one thought and desire, and that was for the betterment of their profession and to raise their status, and, therefore, although there might be some members who disagreed with others, they would all be considerate of each other's ideas and wishes, and without any wounding of susceptibilities, they would be frank and dispassionate in their criticism in connection with the principles they had laid down.

Discussion was then entered into, but which it is not possible to give here in detail, but in which the following members took a prominent part, viz.: Messrs. Waugh, Howden, Walter Reid, Harris, Lucas, Nicolay, A. W. L. Fleming, Granger Fleming, De Witte, Marshall, Crombie, Sinclair, Lewis, Cook, and others.

The Principles

The following principles were ultimately adopted:

1. Passed.
2. (a) Passed as per agenda.
(b) Passed with exception: Delete from "to govern" to end, and substitute "to administer the Act in its own Province as may be prescribed in the Act."

(c) Passed with the exception: Delete "to govern" to end, and substitute "to administer the Act where collective action is required for the whole Union as defined in the said Act."

(d) Passed as standing in agenda, except delete from "the varying principles," etc., to the end.

(e), (f), (g), (h), (i) passed.

After these principles were agreed upon, the President stated that it would be desirable for every member of the Association to study the draft Act as printed, and if any member thought it necessary to alter or amend any detail, the President urged him to do so and send such amendments forward at once to the Registrar in writing, so that at a further meeting of the Association, to be held within four or five weeks, due notice of which would be given, it might be possible to deal with amendments to the details of the Act.

Mr. Arthur Reid's Speech

The President said that before closing the meeting he wished to propose a hearty vote of thanks to Mr. Arthur Reid for having come all the way from Cape Town to attend.

The vote was carried with acclamation, and in reply

Mr. Arthur Reid said: I really came here to listen, but should like to say a few words. I have just been taking a few notes, and I am only sorry, Mr. Chairman, that I should have to say that, through an oversight, the Cape Institute know absolutely nothing about this affair. It is only fair we should all know exactly what is taking place. The Cape Institute of Architects and its Council know absolutely nothing about this draft Act. You will remember, on July 2nd last I attended here and asked, and it was carried and promised to me, that the Cape Institute and the Natal Institute should be kept informed of what took place at your meetings here. Up to the present moment we have heard nothing. At the same meeting it was agreed that the Cape Institute of Architects should keep you informed of what they

thought from time to time or did. With regard to the proposed Act—not this one, but the one Mr. Lucas referred to—we have naturally done nothing, because the matter has been taken out of our hands by your body, and we have been waiting to hear from you. A day or two before I arrived, your President was courteous enough to send me one copy of this Act, but there was no time for it to be handed round to the Council of the Cape Institute. I mention this to show you that I am not in a position to say anything with regard to this draft Act. I hoped that this meeting could have been postponed until such time as the members of our Council could have gone through this Act, and then I could have come here with something definite to express to you—the views of the Council on the different issues raised. It is only fair to say—and I am not being hostile—that you should know what our position is, lest we should be blamed afterwards for not expressing an opinion. As a matter of fact, we knew nothing about it at all, and as the meeting has not been postponed, I am unable to say anything definite about it. I am pleased to say this morning, with the courtesy of your good President—he put himself out of the way to arrange a meeting—an informal meeting—between a representative of the quantity surveyors interested and myself and Mr. Walter Reid, so that I could ask any tentative questions to remove doubts in my mind. Of course, one of my doubts was with regard to your Institute of the Transvaal and the Cape being allied to the Royal Institute, whether these bodies could be justified in being parties to an Act including quantity surveyors when the Royal Institute has not got it in their charter, but argument brought to bear with me by some of the gentlemen present there, who told me that the last draft Act—not this one, but the one before—was sent Home to the Royal Institute for their consideration—that is, the draft of the Act for the registered body now in the Transvaal—and up to the present the courtesy of an answer had not been received. I think you know I am the honorary secretary to the Royal Institute in South Africa. I had also felt it my duty to send this Act away to the Royal Institute; I also had not the courtesy of a reply; so I think, under those circumstances, I may very well be pardoned for not doing my duty to the Royal Institute if I fall in with the views your representatives on the Council have expressed to me to-day. Other points gave me very grave doubts. With regard to the inclusion of quantity surveyors, I came here prejudiced, and my Council did not see the object of it. Before leaving, I asked for something definite, so that nobody could question; I asked them to give me something in writing, for my position to be made perfectly clear. This is their resolution:—

"Extract from Minutes of the Council of the Cape Institute of Architects, held on Tuesday, November 19th, 1912, in the Institute Room: The following resolution was moved by Mr. Delbridge, seconded by Mr. Kendall, and carried unanimously: 'That the President of the Cape Institute of Architects be empowered to act as he may deem advisable on its behalf in re Registration Act, bearing in mind that the Institute, while not seeing the necessity for the inclusion of quantity

surveyors, will accept their inclusion subject to the approval of the Royal Institute of British Architects, to which the Cape, Transvaal, and Natal Institutes are allied.' "

Of course, the Council of the Cape Institute did not know as much as I know with regard to the transmission of the Act to the Royal Institute. At all events, I am going back with a weight off my mind in regard to a matter which troubled me very much when I got a copy of this Act, and I shall feel it my duty to send that Act to London for their consideration. Perhaps it will be received in the same courteous way as the last one; at all events, no harm will be done. One thing I would beg of you to do is to see that both the Cape and Natal Institutes are posted fully from here with what is taking place. (Applause.) It is not fair to keep us in the dark and then ask us to vote on this draft Act; it is due to the members of the body as a whole. Our Council may have some valuable suggestions to make, in which you would benefit the same way as other people. It has been of great advantage to me to hear the resolutions passed to-night. Some of them have amused me because they are so very stale. One thing about this Act being for the benefit of the surveyors and the architects: but it should be impressed upon the people that it is for the benefit of the public. Self-abnegation on the part of the Cape Institute and the interests of the public has been the live thing they have been striving for right through the whole thing. I hope, Mr. President, you will make it your duty to see that we are kept posted with all that takes place here, and it is a very great pleasure to me to say that I do not see any difficulty to our falling in with your principles to-night. I cannot pledge myself as to what the Cape and Natal may say as regards the scale of charges. You may want five per cent., and other people may want six per cent. When it comes to the meeting where voting is going to be taken as to the vital position of this Act, you should arrange and make it your duty to arrange that proper representation by the proxies of the different Institutes should be lodged at the meeting. If you were voting to-night, I should be voting as one man, and would be out-voted by all. Some arrangement, also, should be made by which a minority vote should have some power of making itself felt. There may be some points in regard to practice in this Province which do not apply in other Provinces; we are under totally different laws; you have no law of corruption; the Jagger Act in the Cape was largely brought in through our energies. I ask you, in working out this thing, to bear in mind that we are not all in the Transvaal; we all have our disabilities and our advantages. Therefore, have your proxy forms properly instituted at the meeting, so that delegates coming here from the Cape and Natal may have their proper share of the voting. I thank you, Mr. President and gentlemen and members of the Council, for the welcome you have given me, and hope you will now be very quick with the Bill. (Applause.)

The meeting then terminated with a vote of thanks to the President.

AN INTERNATIONAL COMPETITION.

The conditions of a new international competition for architects have just been issued. They present some interesting and attractive features and some drawbacks. The buildings in question are a Royal Palace and a Palais de Justice at Sofia. So far as the first building is concerned, it is suggested that the style "Belvedere" should be adopted, and to remove any doubt from the mind of any intending competitor what this style precisely represents a supplementary document provides the further information that, by the use of the expression the style "Belvedere," the idea intended to be conveyed is that of a building "de belle apparence," with terraces, verandahs, balconies, etc., from which may be enjoyed a pleasant view of the surroundings. The term immediately brought to mind the little jewel of a palace in the Baroque style, with a touch of the French Renaissance, at Vienna, although there are many other palaces on the Continent which bear this name. The Viennese type must have also suggested the term to those responsible for drawing up the conditions, for in the supplementary document to which we have referred this building is particularly indicated as an example of the style which it is desired to see chosen by the competitors. Probably the royal predilection entered into the matter of the choice of styles. For the Palais de Justice, on the other hand, "un style classique, sérieux et sobre" is recommended. Intending competitors will be provided on request with plans of the site and levels on which it is proposed to construct the buildings, as well as with photographs of their position and surroundings. In addition to these a list of the prices of materials and the cost of labour will be provided. The premiums are for the Royal Palace: First prize, 10,000 francs; second, 7,000 francs; third, 4,500 francs; fourth, 2,500 francs. For the Palais de Justice: First prize, 6,000 francs; second, 4,000 francs; third, 2,500 francs; fourth, 1,250 francs. The juries to be appointed for making the awards are variously constituted, but they include in each instance various high Ministers of State whose offices are associated either with the Royal Palace or the Palace of Justice, and three architects from the Ministry of Public Works, an architect appointed by the Bulgarian Association of Engineers and Architects, and three foreign architects. The foreign architects, who are to be chosen from Vienna, Paris, and Milan, are to be appointed by the architectural societies of these cities. Great Britain and Germany are not apparently taken into account. The conditions, nevertheless, seem, on the whole, fair and reasonable, with some exceptions which are, however, of the utmost importance. They contain nothing to indicate the scale of remuneration for the architect who secures the work, or even that it shall be given to the winner of the first premiated design. Further, it is stipulated that all the premiated designs shall become the property of the Ministry of Public Works, and that the jury shall have the option of purchasing any of the unpremiated "projets" for, in the case of the Royal Palace, 4,000 francs; in that of the Palais de Justice, 2,500 francs, which suggest points of interest that might be successfully utilised in the carrying out of either scheme. These final provisions will, we imagine, considerably reduce the number of competitors.

TWENTIETH CENTURY WREN.

MR. NORMAN SHAW'S DEATH.

The death of Mr. Norman Shaw at the age of eighty-one years, recorded with deep regret last month, removes from the world of architecture one of its most distinguished ornaments. Indeed, it may be said that probably no English architect since the days of Wren had such an influence on English architecture.

His young years synchronised with the later days of the school of the Romantic Revival and the Pre-Raphaelites; but, while he accepted and assimilated all that was of most value in the movement, he was quick to see that romantic Gothic was not a suitable medium in which through his art he might express the needs of the England of his time. He it was who led the movement which reintroduced the best features of the quiet architecture of the essentially English style prevailing before the Gothic revival.

It is hardly too much to say that any building in London that caught the eye with its nobility or charmed with its simplicity a couple of decades ago was the work of Norman Shaw, who directed the architectural art of his day to intellectual sanity in the same way as Sir Christopher Wren had done in a previous century. But Shaw, unlike Wren, had no royal patron; and as it had been the modern custom to put all public buildings up for competition—in which Shaw never took part or lot—his influence over the public architecture in London only began to exert itself in the later years of his achievements.

LEGAL CASES.

WHO PAYS THE QUANTITY SURVEYOR?

At Leicester County Court, R. E. Carpenter and Son, quantity surveyors, sued Edward Baxter for £28 14s. 10d., for professional services, etc. On behalf of the plaintiffs it was stated that the defendant had contemplated erecting a house, and plaintiff claimed two and a half per cent. on the lowest tender sent in for the erection of this house, and £4 10s. in respect of payments for printing. Mr. Carpenter received his instructions from the architect for the defendant. The plan was sent to Mr. Carpenter, and quantities were submitted to the architect. Subsequently when the tenders were sent in the cost was far over £500 (the lowest being £880), and Mr. Baxter then decided not to build.—For the defence it was contended that there was no case against the defendant. If a debt had been incurred it should be recovered from the architect, because the architect had no authority to pledge the credit of the defendant.—His Honour said it seemed to him to be merely a question of who should pay. There was no question about the work being well done.—Defendant said he gave the architect instructions to get out plans for a house not to cost more than £550, and repeatedly told him not to go beyond that figure.—Mr. J. B. Withers, president of the Sheffield Society of Architects, said it was not the custom among Sheffield

architects to employ quantity surveyors to take out quantities. He only knew two such cases, including the present.—His Honour, in giving judgment, said this was not a question whether Mr. Carpenter had done his work; the question was who was to pay him? The plaintiff had not, in his opinion, made out that the architect in this case had the authority to pledge the credit of the building owner by employing the quantity surveyor. The architect set Mr. Carpenter to work, but had no authority to pledge the credit of his client beyond £550. He therefore found for the defendant.—A stay of execution for twenty-one days was granted, notice of appeal being given.

ETHICS AND IDEALS OF SCULPTURE.

Professor W. R. Colton, A.R.A., who is about to retire from the position of Lecturer in Sculpture at the Royal Academy, is delivering a final course of four lectures on "Ideals and Ethics in Sculpture." In the first of these closing addresses, Professor Colton expressed his regret at the present tendency of ornament to run riot in our public buildings—a tendency which he traced back to Sir Christopher Wren, and proceeded to animadvert upon Post-Impressionist sculpture fashionable in certain quarters just now. He then passed on to consider the public monuments of London. Generally speaking, England was a country of great intentions which were rarely carried out. Our bridges were left without ornamentation, and the art of sculpture was neglected by the public authorities. The public, too, were to blame for showing so little respect towards the works of art in our parks and thoroughfares. People said that our climate was unsuitable for statuary; but the Albert Memorial showed that where reasonable care was taken of it, this was not the case. Undoubtedly the memorial was poor as regards elevation, while the use of a variety of materials made it over-gaudy; but in his judgment the sculptural work of Mr. Armstead was exceedingly fine. Foreign capitals were greatly superior to our own from the artistic point of view, and in this direction he instanced the fine decorative approach to the Pont Alexandre III. in Paris. It was to be hoped that when the new St. Paul's Bridge came to be constructed, the authorities would rise to the occasion. Our fault was that as a nation we were too utilitarian. It was amusing, as throwing light on the popular attitude in this country towards art, to note the suggestions which were made to perpetuate the memory of King Edward. One proposal was that Nelson should be taken down from the column in Trafalgar Square, and that a statue of the late King should be put in his place; another was that the front of Buckingham Palace should be repaired; another that consumption hospitals should be erected; while, of course, our old friend the Crystal Palace showed great vitality on that occasion. The English grudged money for objects that appealed to the decorative sense alone. They failed to realise that miserable surroundings made miserable human beings. The new decorative objects we had in our thoroughfares were neglected and allowed to become coated with soot and sulphuric acid. As a nation we had become drab grey, and all through the continual outcry in favour of utility.



It is rarely that there is opportunity in my life to have a spare hour in Johannesburg. Having such recently, prior to the delivery of a lecture in the evening, I devoted it to the room of the Association of Transvaal Architects in Winchester House. It happened to be by no means a busy time as far as visitors thereto were concerned; in fact, I had the room to myself with its full advantage for musing amid the wealth of artistic and literary matter which abounds.

Concentration, however, was upon the various designs submitted a while ago for the cover plate of 'The African Architect.' It was a revelation that so much imagination had been exercised over the subject, and it must have been far from an easy task for the adjudicators to determine their award.

The problem had many elements of simplicity about it, and, as it will be remembered, the work of the successful designer until recently figured on 'The African Architect,' so no reference need be made to it. There is really not a bad design in the whole collection, and the draftsmanship of the fifteen without exception is good.

In one, "Z," the set square, sextant, and compass are happily introduced. More than several show architectural treatment of considerable merit, and embody features that one would like to see relieving the façades of future buildings in the town; for instance, such as are shown in the two sketches under the motto of "Pezula." One with a small flower as motto, that shows a central seated figure against a severe background having mountain views on either side, has quite the elements of pictorial art; while "Veritas" embodies practically the same features of mountain, with structural capped summit and foliage at base, but with a pair of figures engrossed in thought, and also showing capless columns. "Nil Desperandum" submits two smart bits of stencil patterning, perhaps hardly architectural enough to have stood any chance in the competition, yet full of good curvature. "Spes Boni" is essentially classic, and though the design seems to possess repetitional features too minute for its purpose, reveals a keen love of the standards.

The two ideas of "Dot in a Circle" are specially capable black and white studies. In a corner of one is a reminder of Rodin's "Le Penseur" outside the Pantheon at Paris, and in the other an upturned Ionic

capital; while the alternative idea of this author shows examples of three periods of architecture through a bit of stern arcading. Acting respectively as the support of a curved pediment in the light of swinging lams, and quite regardless of the quaint figures in the soffit of the pediment, are Science and Art, which give quiet food for thought.

"Gonga" submitted a cameolike study full of very carefully drawn artistic features of highly novel order allied with some essentially African. "Vista" probably is the design which is most unique. A bit of sky and mountain range beyond mountain range are seen with undulating plains. In the hollow of one of these plains is a Dutch-gabled homestead, and in another hollow the tops of a few trees; while near the foreground there is shown the outline of two trees. In the immediate foreground are portrayed a few wrought timbers, no doubt prophetic of the destiny awaiting the barren lands and hillsides that stretch beyond.

In this musing I have just taken the designs as they came to my hand, without any method, and now only one remains, its motto very significantly being "Michael Angelo," though evidently it violated the rules of the competition in being drawn to a larger than the actual size required. In every line there is individuality. At one extremity of the upper portion is Table Mountain, and at the other mining headgear, and prominently between is a hastening figure revealing an open book, but with face turned from its pages. It is the only design accompanied with remarks, and these read: "The design represents Michael Angelo's Libian (African) Sibil from the Sistine Chapel in Rome opening the Book of Wisdom of the Old World to the young nation in the New World (as well she might); represented by Table Mountain linked up with the great industry of the north from which art should derive its patronage. The African Sybil is, or should be, known to all men of learning in the profession."

It seems very regrettable that such a collection of able designs should not be fulfilling a larger mission, and my suggestion is that arrangements be made for them to go on tour to the public libraries of the different centres of the Union (including those in outlying districts) for exhibition, say for a week or so in each place. In such a movement surely the Education Department would co-operate.

PROFESSOR DICKIE ON ARCHITECTURAL THOUGHT.

At the Manchester University recently, Professor Dickie, who has just been appointed to the chair of architecture, delivered his first lecture. Sir Alfred Hopkinson, who presided, gave him a hearty welcome to the University and city. Speaking of the work of the session, the Vice-Chancellor said that special attention would be given to the subject of architectural design, and at Professor Dickie's instance a slight change had been made in the arrangements so that students would be able to take the whole of at least one day in the week for design at the Manchester Municipal School of Art. Two short special courses had been arranged. Mr. Phythian would give a course of lectures on painting—especially Italian painting, including mosaics and frescoes—in relation to architecture, and in the Lent term Mr. W. H. Ward would give a course on Renaissance architecture. Both courses would be of interest not only to students of architecture, but also to those who took an interest in Italian art and in the historical point of view.

Professor Dickie, in the course of an address on impressions occurring in the presentation of architectural thought, said the deplorable condition of the public mind towards architecture was frequently discussed, and it was encouraging to find in certain quarters a steadily increasing interest, especially in domestic work, which it was hoped would develop into more than individual movement. A knowledge of architecture was not easily attained, and the criticism of the public must always be confined within indefinable limits which could only expand as the architecture with which it was surrounded increased in truth and beauty.

Good Architecture

Architects frequently said that they must educate the public before they could have good architecture; it would be nearer the mark to say that they must have good architecture before they could educate the public. Speaking more particularly of church building, Professor Dickie said the Gothic style appeared as the result of an architectural eruption from the crater of human expression which burst upon the world from nowhere. Religious enthusiasm reared in a day such a forest of offerings to high heaven that there was no period in history which could compare in the volume and tension of its abandonment to building. The divine fire was in all men, and it burnt in all their works. In these days Christianity had become more closely wedded to charity; offerings took a more practical form, and, much as it might move their artistic soul to sorrow, they must, he feared, seek other sources of inspiration in architecture. Churches were built, but they arose out of less mystery and romance. Their beauty was intended more to satisfy man than to appease God. Church building had become more a matter of business considerations; committees discussed the cost at so much per seat, while architects in competition strove to supply the article at that much. And people asked why was it that our modern Gothic lacked the spirit of the old. It would be a miracle if it did not. But, as architects, they had a great inheritance, and to those who had souls to stir these monuments of ecstasy would ever

remain as an inspiration and as manifestations of the heights to which high ideals could raise both man and his work.

Professor Tout moved and Mr. Garnett seconded a vote of thanks to Professor Dickie.

GREY COLLEGE (English Church) CHAPEL and WEST BLOEMFONTEIN CHURCH.

This building is intended to serve as school chapel for English Church members of the Grey College, and is also for the convenience of the neighbourhood. The foundation stone was laid by the then Governor of the Free State, Sir Hamilton Goold-Adams, in December, 1907.

The church provides seating for eighty-four persons. In the nave there is the usual vestry, and in addition a small room is provided for the use of the college students, where classes will be held. The sanctuary is provided in a small apse approached by a flight of three steps. The interior shows plain red brickwork and dark stained woodwork relieved by the leaded glass of the side windows and the Gothic trefoil-headed stone and stained glass windows of the apse.

The double purpose of the church is denoted internally by the openwork wood screen halfway down the nave, the seating in front of same being reserved for the use of the college.

Externally, the church presents a quiet appearance of cream-tinted plastered walls relieved by red brick quoins, a deep porch with massive timbers, and effect is gained by the heavy shadow afforded by the large projection of the eaves. The cost of the building was £790. The architect is Mr. Frederick W. Masey, Licentiate R.I.B.A., of Bloemfontein, who studied in England in the Royal Academy Schools and in the offices of Messrs. Alfred Waterhouse and Son and Sir Aston Webb, R.A. Before settling in Bloemfontein, he was for a time a member of the staff in the office of his brother (the late Mr. Francis Masey), of the firm of Messrs. Herbert Baker and Masey, Cape Town.

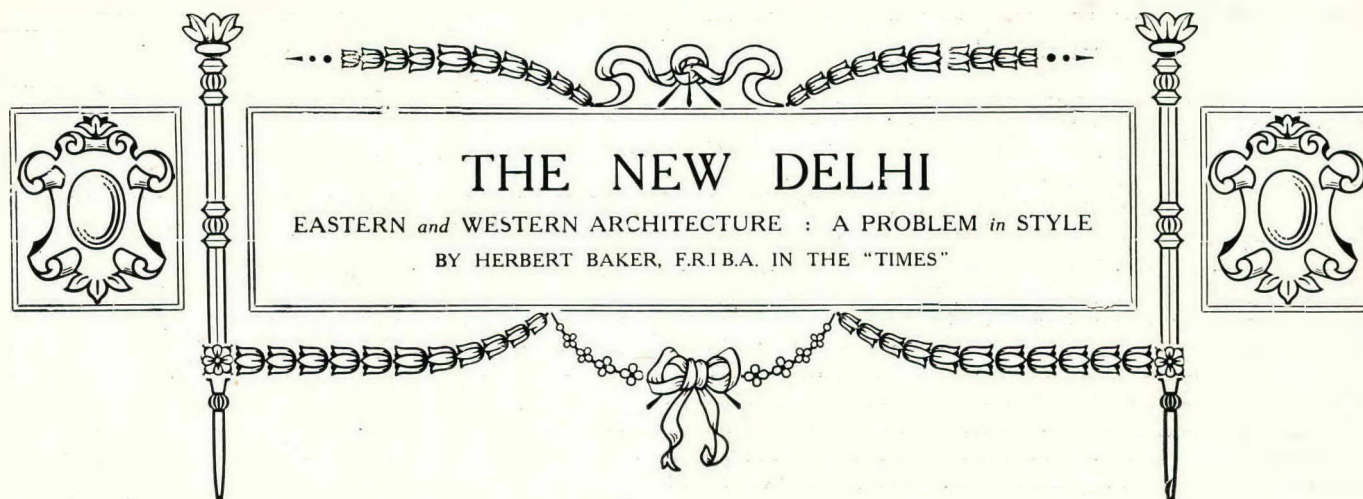
The dispute between Mr. Jacob Epstein, sculptor of the Oscar Wilde monument erected in Pere la Chaise cemetery, Paris, and the cemetery authorities has been settled, and the monument is to be unveiled shortly. Exception was taken to the design of the winged stone figure.

* * * *

A bronze tablet will shortly be placed in the tower at University Buildings, Bristol, to commemorate the valuable work accomplished by Mr. J. W. Arrowsmith in connection with the University. The tablet has been designed by Mr. G. H. Oakley, and one portion consists of a representation of the Arrowsmith bookplate designed by Mr. Walter Crane.

* * * *

Sir Arthur Quiller-Couch will unveil the tablet which has been erected in Bristol Cathedral in memory of Sir Jonathan Trewlawnay, who was Bishop of Bristol at the time of his confinement in the Tower of London in 1688. The inscription emphasises the event, and alludes to his "courage for conscience's sake."



Considerable interest has been taken in the letter of Mr. Herbert Baker, F.R.I.B.A., which recently appeared in the "Times," and which we give in extenso:—

The King's Decree to build a new capital of India at Delhi brings into prominence the question of the style of architecture to be employed.

It is a question of Imperial as well as of artistic importance; as an event in the history of architecture it may perhaps be compared to the building of Constantinople. The problem of architectural style with which Constantine and his architects had to deal—even if in those days they were conscious of such problems at all—were easy of solution as compared with those which have to be faced to-day at Delhi. The constructive genius of the Romans had by the fourth century already absorbed all that it required of the arts and artists of the conquered nations. It had fused the characteristics of East and West, of Greece, Western Asia, Egypt, and Italy in the new architecture, which remained, for all that, essentially the offspring of Imperial Rome. The buildings of Constantine's new city were in the direct line of evolution from Hadrian's Pantheon to Justinian's St. Sophia. Yet the founding of the new capital, in spite of the haste and carelessness with which it seems to have been built, must have given a great impetus to the later developments of Roman architecture which we now call Byzantine.

The problem of Delhi, however, presents much greater difficulties due to the wide divergence of race and climate which separate East and West in the British Empire, and fusion may well seem as impossible in architecture as in race and national characteristics. The streams of art which flowed north and west to England, and those which flowed south and east to Persia and India in Moslem architecture, cannot now be recognised as having sprung, for the most part, from the same fountain in the arts of Rome. Indian architecture would be as hopeless an exotic if planted in England as Gothic and the more formal Renaissance of the northern schools have proved in India.

There are those who contend for the elimination of all conscious recognition of convention and tradition in architecture, and believe that the golden age of a new style may be brought about, not by the adaptation of traditional methods, but by following, as in

engineering, the rational demands of materials and construction. But it is doubtful whether even those who might have faith in this theory in the abstract would venture on the experiment in India, where sentiment and tradition have such deep significance.

The Spirit of British Rule.

The most popular decision would probably lie in the choice of the best of the Indian styles as the basis of the design for the new city. Such a choice would, no doubt, strongly appeal to those who have felt the fascination of the ancient art of India, and to all who may have been shocked by the atrocities which have resulted from unsympathetic attempts to transplant the ideas of Victorian art to that country. And if the question is left to politicians they may not improbably, as is their wont, seek the line of least resistance in some spurious compromise which would be defended as a generous appeal to the natural pride of the natives of India in their art and history. Yet, if the architecture of Delhi is to bear its full significance to the present and future generations, it must be a crystallisation of all the chief elements that make up the India of to-day. The new capital is not merely the shrine of the glory of India, but it is to be the living centre of the administration. First and foremost it is the spirit of British sovereignty which must be imprisoned in its stone and bronze. The new capital must be the sculptural monument of the good government and unity which India, for the first time in its history, has enjoyed under British rule. British rule in India is not a mere veneer of government and culture. It is a new civilisation in growth, a blend of the best elements of East and West. The effect of this will remain even should British sovereignty ever depart from the shores of India. In the words of Lord Curzon, "Our work is righteous and it shall endure." It is to this great fact that the architecture of Delhi should bear testimony.

What British rule means in India is well described in an article published in the first number of the "Round Table":—

"So long as the consciousness of civilised man recognises government as the noblest task of the race, so long by administering India is our pride of place unquestioned. No nation in modern times has done the like or can aspire to do it. To hold India, with its hundreds of races and religions and languages, and castes and customs, to be possessed of such a

heritage of history, learning, and romance is an achievement for which the world's records show but one parallel. Thothmés and Sennacherib, Alexander and Napoleon never did the like. Only Rome in her greatest days did what England has been doing, as a matter of course, for one hundred years! We honour Rome, after two thousand years, for her genius for law and order and administration; we kindle to her poet's boast—

'Haec est in gremium captos quae sola recepit';

and yet with how much greater right can we make it ours? We, we in India, have found out and taught a modern world how to govern a continent incapable of the task itself; and when the future annals of a steadily skinking world are written the achievement will rank higher than the broadest-minded decrees of the Senate or the most generous edicts of the Cæsars."

Have architects, with their allied artists and craftsmen, ever before had a more inspiring idea to immortalise through their arts?

The Hindo-Saracenic Style.

We can now consider whether any existing Indian style of architecture can be made the vehicle for expressing this conception of orderly government—apart, for the present, from any question of British tradition. The selection of the site of the capital of the Moghul Empire obviously points, if we have to choose an Indian style, to that of the Moslem or Indo-Saracenic architecture, of which the best examples are found in the neighbourhood of Delhi. It consists of a form of Arabian art with Persian, Indian, and Chinese influences. Fergusson says of it, "Though it is but one out of many, the Moghul is the only practical style." Professor Lethaby, the best of all authorities, describes the characteristics of Eastern Moslem architecture as "elasticity, intricacy, and glitter—and suggestion of fountain spray and singing birds." Fergusson again, in his "History of Indian and Eastern Architecture," tells us that this style "does not rank amongst those great styles which have been evolved on constructive principles, for it is on the decorative side that it is specially expressive." And, again, the American historian of architecture, Russell Sturgis, says:—

"The student of Eastern art cannot accept as important in the architectural sequence any of these later Moslem buildings. They are interesting in detail; and even their detail is more interesting by its minute delicacy than as aiding seriously to the total effect of the building."

More need hardly be said to prove that, while in this style we may have the means to express the charm and fascination of India, yet it has not the constructive and geometrical qualities necessary to embody the idea of law and order which has been produced out of chaos by the British Administration. Our admiration for the old architecture can surely best be demonstrated by leaving the buildings of old Delhi alone, sacred as the monument of the Empire of the Moghuls and unsoiled by imitation in the new city. We could it is true, by tracing back this Moghul architecture to its origin, find a new style on the purer forms of the Saracenic of Cairo and Damascus. In skilful hands, no doubt, a beautiful city would result, but it would not be typically Indian—indeed, to Hindu sentiment it would be entirely alien—and

still less would it be British Indian. Should we not be guided by a truer and more natural instinct if we fearlessly put the stamp of British sovereignty on the monument of the great work of which the Empire should be so proud? By so doing we should be following the precedent of the Greeks, the Romans, and of the Saracens themselves when, later in their history, they had put their own impress on the arts which they had at first absorbed.

The English Classic Style.

We can dismiss at once Gothic architecture from our purview. The style had its origin in the endeavour to admit into the interior of buildings as much light and sun as possible. And it was the outcome of the spirit of the Crusades, which has no counterpart in our time. It has proved, and must always prove, a failure away from the northern skies which gave it birth. We naturally turn to the architecture of our public buildings in England while the Empire was in the making, the classic style of Jones and Wren and their followers in the eighteenth century, and the pastime of Chatham and the Empire builders. In England it differed on the side of simplicity from that prevailing on the Continent, which took its fashions from the Court of Louis XIV. Wren, in a letter from Paris, condemning the frivolity of the fashionable building in vogue there, made his famous statement that good architecture must always have "the Attributes of Eternal." It was the genius of Wren which interpreted the English character and stamped sanity and sobriety on our architecture. The best buildings of that period have eminently the attributes of law, order, and government, to the extent, some might say, of dulness, the defect of these qualities.

It is important to consider whether this style can be adapted to the need of a tropical climate; and whether we are to be dismayed by the failures in the past to which reference has been made. The difficulty of the northern architect working in the classical style has always been to reconcile the demands made by the northern climate—many big sunlit windows, high-pitched roofs, shallow cornices, and big chimneys—with the principles of classic proportions. Wren wondered—and regretted, probably, that the bonds of classical authority were so strong in his day—at the prevailing "affectation of colonnades," and the pedantic use of their meaningless survival in pilasters. But the colonnade, if rarely needed in England, is always desirable in Southern Europe and our Southern Dominions, and is absolutely essential for protection from tropical sun and rain in the plains of India. And similarly every feature of classic architecture which has proved a stumbling-block to the northern architect becomes a rational necessity when he works in brighter and hotter climates. Thus the style, without losing its more "eternal" qualities and finer national characteristics, should gain in freedom and power of expression by adaptation and expansion to the needs of a more southern climate. In the hands of a master the dross should be left behind and fine gold only survive.

Eastern Features.

It may be asked, however, whether the employment of such a style rules out any of the nobler features of Indian architecture. The colonnade and arcade—two or three deep, if need be—the open court

of audience, are common features in southern classical architecture. The deep portal arch of Persia and India has its prototype in the classical exedra common in the Roman bath and well known in the Vatican. The pride of Indian architecture, the dome, has its highest manifestation in St. Paul's. And the magnificent ground planning of the Taj Mahal is but an Eastern example of the "grand manner" of the West.

There should exist, therefore, in the style which has been advocated all the necessary elements ready to the hand of the architectural alchemist. But to the artist's creative power must be added sanity of judgment. He must avoid a Whitehall on the one hand, and a Palace of Delights which might come perilously near a "White City" on the other. His architecture must have the spirit of life and of growth, so that it may take root in the country and not prove sterile and unproductive in the generations to come. There must be no conscious straining after invention or originality, to which sincerity in following the true and natural laws alone can give birth. There must be good building and a frank acceptance of modern methods and materials. The controlling mind must heat and weld into his orderly conception all that India has to give him of subtlety and industry in craftsmanship. And lastly, he must so fire the imaginations of the painters, sculptors, and craftsmen of the Empire, that they may, interfusing their arts with his, together raise a permanent record of the "history, learning, and romance" of India.

If these fixed stars are kept clear in the vision of the architect, he should, by following the precedents of the best traditions of English architecture, and keeping an open mind for the needs and requirements of India and its Government, satisfy both the demands of the new Delhi and go far to develop a new style of architecture, which should have spontaneous growth throughout India and in the tropical dependencies of the British Empire. English art at its highest should at least bring no harm to India. Our best architects and artists, inspired by the character and genius of Wren, and the great teachers of the last century, are engaged in establishing historical records that can say for England, as Pericles said of the Greeks, "We are lovers of the Beautiful, yet simple in our taste: and we cultivate the arts without loss of manliness."

LORD CURZON'S SUGGESTIONS

Writing to the "Times" under the heading, "The Evolution of the Classical Style," Lord Curzon says:

I hope it will not be thought an impertinence for one who, while in India, was called upon to make a close study of Indian architecture, and had opportunities of seeing all the finest buildings in the various styles, to offer a few observations on the question raised by you on Wednesday—viz., the style to be adopted in the erection of the new Delhi.

I entertain little doubt that the main contention of Mr. Herbert Baker's article and of your own leading article is sound, and that the new city, or at least the Government House and the public buildings attached to it (Council House, the Secretariat, etc.), will most advantageously be built in some variation of the classical style. The question of the style to be adopted in public edifices erected by the British in India was one that came repeatedly before me. I

found no accepted principle, nor indeed could there be one, viewing the different climate and requirements of different parts of the country. Not that these had been as a rule, as they ought to have been, the deciding factor. Each province or capital had followed the caprice of its temporary ruler or of his Public Works Department, or had accepted the taste of the architect whom they happened to employ. Neither the Government of India nor the local Governments had then any professional architectural advisers—a defect which has now been remedied—and accident, rather than design, had planted a Gothic High Court at Calcutta, plentiful imitations of Moghul buildings in many parts of India, here and there an atrocious travesty of English castellated structures, every variety of the classical style everywhere, a peculiar type that was generically known as Public Works architecture wherever it could intrude its head, and a fanciful and ornate composition, with Byzantine features at Bombay. A few of these had been the work of capable architects, but the general impression was inharmonious and disappointing.

No doubt the first inclination of any sympathetic student of the problem would be—as it was mine—to erect Indian buildings in India, and to be satisfied with styles which, if not always indigenous in origin, had been suited to the conditions of the country and had given free play to the imaginative genius of its craftsmen. So, when it was announced that there was to be a new capital and a new Government House at Delhi, it was tempting to think that its founders might draw their inspiration from the soil, and not be beholden to foreign ideas.

But a little reflection is sufficient to show that these considerations must defer to a more practical test. What will be the use to which the new buildings will be put when erected? Will it be a use that finds any parallel in the purpose for which the masterpieces of Indian architecture were raised that excite the admiration of every observer?

The British Governor or Viceroy of India requires a house in which he can entertain on a vast scale, where hundreds, and sometimes thousands, of persons will congregate, where deputations will be received and levées or drawing-rooms held, where his European staff can live and carry on their duties, and where his family and guests can be housed, under the equivalent to European conditions. Similarly, if we turn to the public buildings, the officials and clerks, Indian as well as European, must do their work in commodious and airy surroundings, with easy access to large libraries and rooms of official storage; while Legislative Councils and Committees, certain to increase in dignity and importance, must meet in spacious and well-ventilated halls, with accommodation for the public and the Press. These are an inevitable feature and consequence of the European system which we have introduced into India. It is a non-Indian, a foreign, and a Western system. Can it be satisfied by Indian or Asiatic architectural forms?

No Indian monarch or Moghul viceroy lived or worked in circumstances at all similar to those which I have described. His women were shut up, almost barricaded off, in a separate building; his receptions were held in halls open to the air and were attended only by men; his private quarters were small and almost unfurnished; windows and glass as we use

them were unknown; the work of his public offices was often performed out of doors or in stray corners, with little method, comfort, or order; he had no council or parliament other than a public Durbar. His palace in all probability required to be surrounded for safety's sake by great battlemented walls, and resembled a fortress. For a typical palace of a Hindu prince in olden times we may turn to Udaipur; if we want to see how the Moghul Emperors held their levées, we have but to look at the audience halls of Delhi, Agra, and Lahore. Even if we go much further back into history and examine the greatest of the palaces of Asiatic kings at Persepolis or Susa, we shall find that the ceremonies of the Court were performed in great semi-open halls, shielded from the sun by silk hangings, and that the private life of the monarch was lived in apartments which we should now compare to cupboards or cells.

What, then, are the styles that are open to a European builder of great public edifices, or even of superior dwelling-houses, in India at the present day? He will find no clue in Hindu architecture, public or domestic, nor would any Hindu nobleman or Raja build himself a palace in that style. His second alternative would be a reproduction of the earlier Mahomedan (Pathan and other) styles, or the later Indo-Saracenic or Moghul style. The former was evolved by conditions of insecurity and warfare, and in its sombre solidity reflected its origin, but it is devoid of suggestion for the twentieth century. The latter is indeed feasible, and has been successfully handled in some of the tasteful buildings erected in Rajputana and elsewhere by Sir Swinton Jacobs and other architects, and in some of the modern palaces that have been built by Indian princes.

But there are two reflections that seem to rule it out here. Well adapted as is the Moghul style to a mosque or a tomb, with its courts and gardens, or even to the "purdah" life of an Indian potentate, it is singularly ill suited to the requirements of European official existence, and can only be adjusted thereto by the introduction of forms and features which violate every principle of the original style. In fact, you have to build a European house, and then adorn it with cupolas and pavilions, in order to give it the semblance of a Moghul edifice. This is a fraud which should be equally forbidden by the canons of convenience and of art.

The second reason is peculiarly applicable to Delhi. That city still contains the buildings, secular and religious, and is surrounded by the towers and tombs, that reflect the grandest expression, during a period of many centuries, of the Mahomedan style. It would be unwise and disastrous to challenge comparison with these great masterpieces on the very ground which they have appropriated and hallowed. Our imagination shudders at the thought of a sham Moghul city and Government House with Shah Jehan's palace fortress and the Jumma Musjid pointing the finger of mute scorn at them from the one side and the tombs of Humayun and Safdar Jang from the other.

But is it possible to evolve in India a new and eclectic style, which should annex and adapt the most suitable features of the various Indian styles, and utilise the native talent, not yet extinguished, that may still be found in that country? I recognise the

fascination of the idea; but I hope that those who are responsible will not yield to the temptation. Even were the native architect forthcoming, which I gravely doubt, as well as the workmen, the conditions under which the new Delhi is to be raised render it out of the question. It must be built and completed with no undue delay. If the work be spread out over many years it will constantly be changing character in response to the taste of its various official occupants, and will end by never being finished at all.

We are thus driven by a process of exhaustion, even if we were not guided by expediency and taste, to the consideration of a foreign and Western model; and of these I concur with the "Times" in thinking that some form of the classical style is well-nigh inevitable; and by the classical style I mean that which, whatever its external or local variations, rests both in the principles of its construction and in its main decorative features upon the art of Greece and Rome.

The form of this style which has been most widely adopted by the English in India, and of which the best extant examples are to be found at Calcutta and Madras, is that which was simultaneously planted by English colonists in America and the East. It may be described as a colonial adaptation of the Palladian style. Government House at Calcutta was constructed in 1798-1802 upon the ground plan and to some extent on the model of my own home in Derbyshire, which was the handiwork of James Paine and Sir Robert Adam; and in spite of certain obvious inconveniences it has served its purpose well as a great house of official residence and public entertainment for a century.

The same style in less pretentious forms was adopted by the merchant princes and magnates of Calcutta, and procured for it the somewhat ambitious title of the City of Palaces. The main ground of its suitability to Eastern conditions of life is that it admits of large and lofty rooms with ample window space, and that the dwelling apartments can be shielded from the heat and glare of the sun by broad verandahs and colonnades. It is pitiful to contrast the modern Calcutta villa, which might have been transplanted from any English provincial suburb, with the stately simplicity of the earlier colonial style.

I am far from contending that this style should be reproduced in its severe and sometimes inartistic simplicity at Delhi. Perhaps it may be feasible to adopt there some richer and more imaginative variant of the classical conception. If we follow the latter style, from its reappearance in Europe at the Renaissance down to the eighteenth century, we shall see that wherever it sprang afresh it took on some features peculiar to the country of its adoption. Historic traditions, the conditions of climate, the standards of life, stamped upon it a different character. But of all these forms that which seems to be richest in possible suggestion for the East, because it was largely affected by Oriental ideas, was the Renaissance architecture of Spain, some of the most exquisite features of which are a visible legacy from the Moors. There are palaces and town halls and public buildings erected in this style in Spain, which the traveller seldom sees, but which are among the most beautiful structures in Europe.



THE COLOURED PROBLEM

PAPER READ BEFORE THE XII. CLUB OF WALMER
IN SEPTEMBER, 1912, BY W. J. MCWILLIAMS,
PORT ELIZABETH



This subject is one that has hardly been given the attention it merits either by our legislators or the press.

In other parts of the world where the contact of white and black races has resulted in the production of a race of half-castes, they no doubt have their troubles to face just as we have here in South Africa; but my remarks will be confined to our own country, and especially to our own portion of it. And the object of this paper will be served if a discussion of serious nature is aroused in our club, as I do not feel that I have anything in the nature of a solution of this important problem to place before you.

A Definition of "Coloured"

That section of the people of this country described in the census papers as "coloured" is well named, and might well be compared with the rainbow, for, just as this spectrum of the sun's rays merges on the one side from the cold grey of the heavens into a distinct red, and then graduates in turn through orange, yellow, green, blue, indigo, and violet, and the violet into the grey of the heavens again at the other edge, so the coloured race of this land begins indefinitely and merges out of the aboriginal native race through every tone of colour from deep, dark brown to the palest yellow and the European white or yellow Asiatic. The class is truly cosmopolitan, Indians, Chinese, and Arabs, as well as Europeans, having all had "a finger in the pie."

On the one hand, we have the coloured man who is merely a native with a touch of white blood in his veins; while on the other, we have the white man with merely a touch of coloured blood, usually described as the "tar brush." The definition in each instance is so utterly indistinct that up to the present time our legislature and the judiciary have been unable to draw anything like a practical and workable dividing line for the settlement of disputes.

It is a peculiar fact that the half-castes on either edge of the race scorn to be classed as half-breeds, the very dark coloured man preferring to be termed a native, while the very white man equally prefers, and naturally, too, to be termed a white man. Yet, the rich brown coloured man is usually proud of his tint, despising the higher or lower tones of "colour."

Half-Castes

Early Cape history goes to show that the first half-castes in Cape Colony were the illegitimate offspring of the Dutch settlers and their black slaves, and I know of no legalised marriages between the white and black races until the advent of British rule.

A reference to the census returns shows that the coloured population of Cape Colony is increasing at a more rapid pace than the Europeans. In 1875, the number of coloureds was returned as 74,328, while in 1904, the number had increased to 279,662, or an advance of near fourfold.

In 1875, the number of Europeans was returned as 236,783, rising in 1894 to 579,741, an increase of far less than threefold. With these results must be considered the fact that the coloured are all born in the country, while a vast number of the Europeans are immigrants from overseas—and emigration to other South African States of both races would probably be in proportion to their numbers as returned by the census; moreover, there must also be considered the great mortality amongst the coloured people compared with that amongst the Europeans.

I once heard Mr. Malan and Mr. Burton discussing the coloured races, and the former expressed it as his opinion that disease, especially tuberculosis, wrought such havoc amongst the half-caste population that they could not increase to any extent that would be likely to become a serious menace to the white population.

Mr. Malan, no doubt, had some facts to guide him in giving such an opinion; but I hardly think the statistics just quoted could be taken as anything but a direct contradiction of his remark.

There is, however, no doubt that pulmonary tuberculosis is rife amongst the coloured people, as any medical practitioner can testify, and as recent events in this town clearly indicate; but there seems to be no easily available evidence in the form of statistics to show by how much the death-rate due to this disease amongst coloured people exceeds that amongst the European people.

My earliest recollection of the coloured people was that they were employed almost exclusively as domestic servants, farm labourers, stable hands, etc. Never a one was found in those days—the early 'eighties—who could read or write or attempt anything that could be considered in the light of skilled labour, and few—very few—were able to speak English to any extent. In those days the men usually dressed in thick corduroy—usually some Dutchman's cast-offs, and the women wore cheap print frocks and stiffly ironed sun-bonnets or "kapjies." To-day, things are very different. I should like to hear Carlyle on the subject.

Skilled Labour

The coloured man to-day is found in employment in almost every sphere of skilled and industrial labour, he is generally able to read and write well, and to

speak the English language as well as the average European. He dresses in fine cloth, and shows white linen; while the women may be seen even in hobble skirts!

In Port Elizabeth, according to the census returns of the years previously quoted, there does not appear to be the same rate of increase in the coloured population as for the whole colony, nor is the rate of increase over the European population so marked. In 1875, in Port Elizabeth, there were 4,274 coloured, and in 1904 there were 7,248, or less than double the number. Whereas in 1875 there were 11,673 whites, and in 1904, 21,987, also just less than double. So that from this it would appear that elsewhere in the colony the increase must have been proportionately greater; however that may be, the fact remains that the number of coloured people is yearly increasing.

It is a strange thing that coloured men rarely engage for service on the mines of the Transvaal or Kimberley. Whether it is that they are physically unfit or that the wages are not a sufficient inducement it is difficult to say. One would think that as surface hands in operating the skips or in mule driving on the dump heaps they would prove excellent labour, but they are seldom to be seen at this work on the Witwatersrand.

It is evident all over the colony that the coloured people do not care to be classed as Kaffirs, nor do they care to rest content with the kind of labour which usually falls to the lot of the aboriginal natives. Consequently, they have gradually worked their way into the ranks of the skilled artisans, and in this sphere many of them, yea, thousands of them, find constant employment at considerably high rates of pay.

At one time here in Port Elizabeth it was a rare thing to see any but Malays employed in the trade of the plasterer, and you will be surprised to hear that during the erection of the Standard Bank in Main Street, Malays and their coloured assistants performed the whole of the plaster work on that building.

Malay Tradesmen

These Malay tradesmen, also their colleagues the Malay painters, seem to have spread the knowledge of their craft amongst the coloured men in this town and district, for to-day ninety per cent. of the plasters and painters in Port Elizabeth are coloured, and very few, if any, of them can be classed as thorough and reliable tradesmen. Their methods are slipshod and their knowledge of the craft very limited. Still they are gradually becoming more proficient, and they enter more and more into competition with white artisans, which latter have been steadily compelled to retire from the field, the wage for which these coloured competitors are prepared to work being far too low to keep a white man with a family to provide for and children to educate.

In the employ of the Port Elizabeth Electric Tramway Company are a number of coloured men engaged as linesmen. These seem to have come to stay, and one cannot but admit that this class of work requires a very considerable amount of skill.

Of recent years there has been a very marked influx of all grades of coloured people to the coastal towns of Cape Colony, due, undoubtedly, to the

increasing demand for cheap coloured labour in the many manufacturing industries recently established wherein payment is all based on piecework, a method responsible for all the evils of the sweating system that has wrought and is still working such havoc in England and other large manufacturing countries.

My business leads me four times in each year all over the most important business houses of Port Elizabeth, and I can assure you I see enough to make me stop and ponder on the doorstep more than once on a round of visits. Only a short while ago I had occasion to visit a factory in the leather trade, an establishment the existence of which I was not previously aware, and on entering was surprised to see about seventy or eighty men all hard at work turning out various classes of leather goods, and of this number there were only about a dozen who were not quite coloured.

In another factory I saw some fifty or sixty hands busy at work turning out various articles of furniture, anything from a kitchen table of deal to an elaborate carved and polished sideboard. These, again, were nearly all coloured; and this was the first occasion on which I had seen the coloured man using the saw and the plane.

In Port Elizabeth to-day there is a large and well-known printing establishment where a large staff of European compositors, cutters, and lithographers are employed under the supervision of a decidedly coloured foreman.

Furniture Manufacturing

In Cape Town, three or four years ago, a firm that had found it desirable to liquidate the furniture manufacturing section of its business had in their employ two coloured men. These were engaged first as handy men, just to knock together American imported goods; but gradually they learnt to use the saw and the plane, and eventually could turn out quite a decent kitchen table or simple hall stand. During liquidation, the cabinetmakers were in turn dismissed, and at the last these two coloured men had to go too, but they had been thrifty, and at leaving asked to be allowed to have two or three of the machines in the workshop on the hire purchase system, and offered £100 between them as security, which was accepted. They then hired a wood and iron shed at fifteen shillings a month, erected the machines, and started out for themselves, first of all in a small way, buying planks just as they used them up, sometimes selling articles to their former employers, who were so astonished at the low price that they thought they must soon "go under." Not so, however, and in course of time these two coloured men took in a couple of others like themselves, with a few pounds capital, and to-day they run a flourishing business and occupy the whole of a four-storey block of buildings as their cabinet factory. A better instance than this of the ambitions of the coloured man it would be difficult indeed to quote.

Wages of Coloured People

If in Cape Colony these coloured people are thus enabled to earn wages equal to those of the white men engaged on similar work, it is obvious that, with his much simpler manner of living and less social position to uphold, the coloured man will have the better chance of giving his children an education, and



GREY COLLEGE CHAPEL AND WEST BLOEMFONTEIN CHURCH

The portion eastward of the screen is for the College boys. The screen had to be provided out of a gift sum of £25

as time goes on the whole class will rise with increasing rapidity into competition with the whites in a higher social scale where hitherto their presence has not been known. This, of course, gives rise to many visions in our minds as to the appearance in the near future of the faces sitting at the desks of the counting house of the local merchants, or of the recently combined banking institution which latter will then be truly national. I have been informed on the most reliable authority that there are no less than three hundred accounts standing under the names of coloured persons in the books of one single firm in Port Elizabeth, and these accounts, though often small, are regularly met and very safe. Who would have thought, twenty years ago, of giving coloured people credit? Unless, perhaps, the early Chinaman or a small European grocer in a weekly tea and sugar transaction.

Up to the present there has been no friction to speak of between the coloured class and the white population or the natives. They have hitherto evidently been content to take their inferiority for granted. They did, however, make some attempt to organise an agitation in Cape Town to have a clause inserted in the Constitution of the Union whereby the same franchise would be assured to coloured people in all the Provinces of the Union as that established in Cape Colony. This agitation soon fizzled out, partly, no doubt, owing to lack of funds, but chiefly through their having no experience in pulling together and to the need of able leaders, Dr. Abduraman being probably the only speaker in their ranks.

The Franchise

There can be no doubt that the fact of the franchise having been granted under Union to the coloureds in Cape Colony will be the means of preventing, in some degree, their emigration to other Provinces of the Union, and of materially raising their status, thus enabling them the better to maintain their self-respect and to fit themselves more for the inroads they have already made with so much success into the fields of employment hitherto reserved by superior ability and intellect to respectable white citizens. No white man with self-respect can hope to compete with the coloured man in the field of skilled labour, and here it is that the problem is faced—here it is that the battle begins between the white man and the half-breed; where it will end, who among us can say? Under conditions prevailing to-day I can see nothing for it but that the white man must "go to the wall."

What remedy can be devised?

It has been suggested that legislation should be brought about to establish a minimum wage, but what can a minimum wage do in cases where the payment is based upon piecework. So far as I understand it, the minimum wage is intended to make quality of workmanship the first essential in selecting labour, but surely, even if this is so, and the intention is successful, the remedy can only be of service for but a short while, for will not the coloured man soon fit himself for competition in the way of efficiency too?

Building Contracts

Several master builders throughout South Africa, more particularly in the inland Provinces, have

endeavoured to persuade the Government to insert a clause in all building contracts let by the Public Works Department prohibiting the employment of skilled coloured labour. With what success they have met I am not aware; in any case it is only the building trade that this clause would affect; but, much as I should like to see it inserted, I feel sure that the Government will find it a troublesome subject to tackle, since it practically precludes one section of the people from pursuing their legitimate trade and earning a living on works performed from moneys derived from the general taxpayers, of whom that section forms a part; and, besides this, much litigation would be involved by the disputes that would be bound to arise in defining who were coloured and who were not. Surely there is no law that could be enacted on the foundations of British justice capable of seriously retarding the progress, both morally and materially, of the coloured people of this country. Therefore I think it highly probable that South Africa will never be a white man's country, and that the best we can hope for is a population consisting of three classes divided fairly distinctly socially, but all industrious in the arts of peace and war, loyal to their country and to their Sovereign on the British Throne.

The Only Policy

Any laws to retard the natural upward progress of the coloured races could only be based on injustice, and would very probably result in the land being involved in a constant state of turmoil and of civil strife. Probably Cecil Rhodes had the fear of something of this sort in his mind when, many years ago, he proclaimed the doctrine of "Equal rights to all civilised men south of the Zambesi" as the only policy that could make for the permanent peace and welfare of South Africa.

ARCHITECTURAL SOCIETIES AND INSTITUTIONS.

THE SOCIETY OF ARCHITECTS

Reference to South African Branch

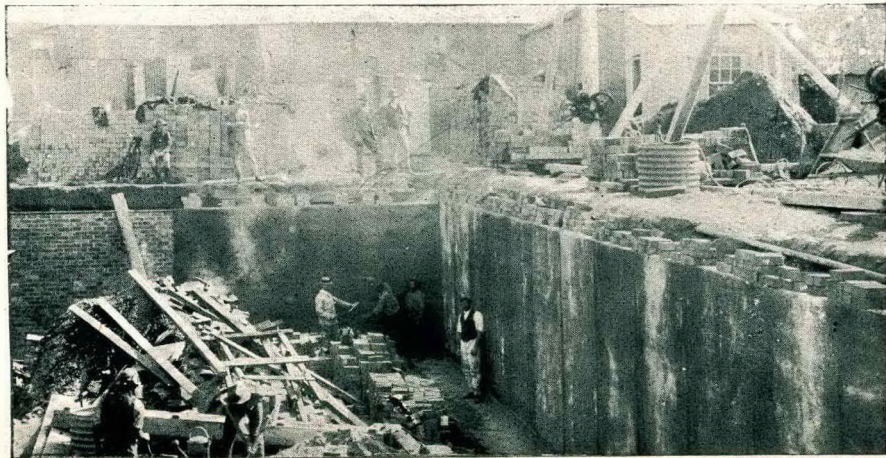
In the twenty-eighth annual report of the Society of Architects, for the year 1911-12, the Council recall, with regard to the registration of architects, that early in the session the Council of the Royal Institute of British Architects, after further consultation with the representatives of the Council of the Society, drafted a new supplemental charter and by-laws to enable the arrangements previously provisionally agreed upon to be carried into effect, and in January last a special general meeting of the Royal Institute was held to consider the question of applying for a new supplemental charter and by-laws to authorise the Council of the Royal Institute to enter into a conditional agreement with the Council of the Society of Architects. A copy of these documents and the explanatory statement of policy drawn up by the Royal Institute and submitted to their members was at the same time sent to the members of the Society for their information. At this meeting the whole matter was referred back to the Council of the Royal Institute, who thereupon appointed a committee to consider and report upon the subject. It is understood

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that this committee has held a number of meetings, and that from time to time it has been reconstituted or strengthened, but up to the present the results of its deliberations have not been made known to the Council of the Society.

This Council had already decided that the routine work of the Society should continue without reference to the negotiations proceeding between the two Councils, and they have now decided to also take up the registration question and to resume activities at the point at which they were temporarily suspended two years ago pending the negotiations referred to. Steps are therefore being taken to reintroduce the Society's Registration Bill during the next session of Parliament.

The South African Membership

It is further recorded that the membership of the South African branch now stands at forty-one, and there is every indication of further extension in this direction in the near future. With regard to the progress of registration in South Africa, it is understood that the proposed new Union Bill will be presented to Parliament next session, or as soon as the members of the various architectural bodies interested have agreed on the clauses of the Bill.

Turning to the students' section of the Society, the Council record that efforts have been made during the session to develop this section with a view to

adding to its scope and numbers. A projected series of discussions had to be discontinued, but quarterly competitions were inaugurated and resulted in some excellent work being submitted. Sketching visits were again attempted, but had to be abandoned owing to insufficient support. The large majority of students, who now number two hundred and thirty-six, reside in the country, and are therefore debarred to a large extent from taking part in meetings in London.

The General Purposes Committee has been principally engaged in carrying out an instruction from the Council to embody in the articles of association the scheme adopted by the Council for reorganising the students' section and examinations, etc., and in considering and reporting upon the desirability or otherwise of amplifying or revising the articles in other directions in order to better meet the present requirements of the Society and to provide for future developments. The following are the chief revisions proposed: The new articles will (inter alia) define more fully the qualifications and privileges of honorary and retired members, members, graduates, and students. Graduates will be a new class, examined only in design and general culture, the object being to eliminate students who show no real aptitude for the profession. The age limit for direct membership is to be raised from twenty-eight to thirty years, and the method of election of members, etc., is to be by show of hands unless a ballot is demanded. Honorary members, graduates, and students are to be elected by the Council. It is proposed to make the certificate of membership renewable from year to year and to suspend from privileges a member who has not renewed his certificate by March 31st, or if not renewed by June 30th to exclude him subject to his having power to apply for reinstatement if the renewal is made before September 1st. There is to be a special general meeting in October for the election of officers, etc., it being proposed that the annual general meeting for consideration of the report and balance sheet shall be held at a later date, so that both may be presented together. The powers of the Council are to be widened in regard to dealing with any alleged breach of professional etiquette, if called upon to do so. The Council have co-operated with the R.I.B.A. in a number of cases where the conditions of public architectural competitions have been considered unsatisfactory by notifying the members and requesting them not to compete, which request the Council has reason to believe has been loyally complied with; and a considerable number of cases on points of practice have been received and dealt with by the committee.

Professional Defence

The question of forming a board of professional defence for the purpose of advising and if necessary assisting members in cases involving matters of general professional interest to the profession on points of practice has been carefully considered, and with this object an advisory committee has been formed, while an adequate sum has been earmarked to form the nucleus of a defence fund for use when necessary in forwarding the objects of professional defence. Cases submitted to the secretary will be brought before the board, who will advise the Council on the merits, and if the interests involved are of such importance to the profession generally as to



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warrant any action being taken by the Society as a corporate body the board will further advise the Council as to what course the Society should follow.

The membership of the Society in 1912 was one thousand two hundred and fourteen. The Council have adopted a scheme for grading the membership, having in view the time when examination will be the only test of qualification for admittance to the Society. The Society is to consist of students, graduates, and members. Suggestions for a set of regulations or code of professional ethics have been drawn up and distributed to the members for their consideration.

The whole of the Society's examination scheme is under revision, and in due course there will be two examinations, one for admission as graduates, and the other for admission as members. The details of the scheme are in the hands of the committee and will be published in due course.

It is noted that since the last annual meeting the Copyright Act has become law, and so far as the Council are able to judge it would appear that the general effect of the Act is to entitle architecture to the same recognition and protection as painting and sculpture, as artistic work. The advantages of the Act to the architect are (inter alia) that to some extent it settles the question of the ownership of his own drawings, which are also protected from unlicensed copying, and cannot be used over again for another building. The copyright is, however, vested in the building owner, and passes to the client unless granted to the architect by agreement between the parties, and it would seem that unless this is done or the building can be shown to be a work of art there is no protection against its being reproduced. Also while damages can be claimed for infringement of copyright, an injunction to restrain the erection

of a building or an order for its demolition cannot be obtained once the building has been commenced.

The Council have had under consideration a proposal for introducing into England a system of education on similar lines to the Ateliers of the Ecole des Beaux Arts, in Paris, and, being of opinion that it is desirable to extend this system in England, have appointed a committee to confer with educationists on the subject and report in due course.

The Architectural Association

At the opening meeting of the new session of the Architectural Association, held at 18, Tufton Street, Westminster, on October 14th, the presidential address was read by Mr. Horsley, F.R.I.B.A., from which we take the following extracts of general interest to architects: Founded over sixty years ago by a few earnest men to fill a blank in their artistic lives, our society has consistently advanced along the path of progress and development. It began as a society founded by architects for architects, to assist them in acquiring a fuller and more complete knowledge of their art, and it is still, I am thankful to say, managed by architects for the same most excellent object.

Important Development of the Day School

This evening I will turn to a development in its work which the Council and those most interested in it believe to be one of no little importance. This is the institution of a third year in the Day School course in the School of Architecture. Hitherto, as you all know, the two years spent in the Day School have been chiefly of use to the student as an admirable introduction to the art of architecture. They prepared the way for the more advanced study in the Evening School in the third and fourth years, where much

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excellent work has been done. In the future the first two years will still fulfil these preparatory functions, and in those cases where a student cannot attend a third year in the Day School he will be able, as heretofore, to complete his course and obtain his certificate in the Evening School in his fourth year. But to those students who take advantage of the new institution I believe that time will prove it to be of great benefit. First, because, if good workers, they will be able to obtain their certificates in three years instead of four; and, secondly, because they will be far better equipped for the work which will fall to their share on entering, as pupils or assistants, an architect's office. Here we come to a very important reason for the institution of this new régime. The complaint has been not infrequently made in the past that the two years' course was not a period of sufficient length to properly equip a man for work in an office; to meet this complaint the third year has been instituted.

Under the able direction of Mr. Robert Atkinson, the all-important subject of design will be carefully studied, and it is the firm opinion of the Council that the prolongation of the probationary period must prove to be of the utmost advantage to our Day School students.

Extension of the Evening School

There will, of course, be in our own Evening School advanced training of a very thorough and carefully-prepared type. The Evening School has always been a great feature in our work, and it is to be continued and much improved. In it lectures will be given which will be of use to all who are preparing for the final examination of the Royal Institute of British Architects. The work will be of an advanced description, but it will be more adapted for those who are only able to spend two years in the Day School and for those who are only in London for a comparatively short time.

Turning again to the advantages offered to a student by the Royal Academy, I must point out that the prizes which can be gained for good work are of great value. The principal of them is, of course, the gold medal and travelling studentship for one year's study abroad, of the value of £200, which is offered for competition every two years. Ever since its institution this prize has deservedly been the "blue ribbon" of the student's career.

But I should like to remind you here that the provision for the equipment of our architects of the future is not yet finished. As you all know, the foundation of studentships at the School at Rome is now an accomplished fact. No doubt the number of

studentships compared with the number of competitors will be few; but, nevertheless, the institution of this important competition will tend to make our whole scheme of architectural education in this country more thorough. For although all competitors cannot be winners of prizes, all may be inspired to do good work.

The Architect's Aim and Purpose

My reason for devoting, however inadequately, this paper chiefly to the work in the School of Architecture is twofold—first, to point out the new development of our system; secondly, to remind ourselves of the real purpose underlying all our efforts—namely, to help forward the course of our art, and to hand on the torch, as M. Gaudet has said, to our successors.

In my address last year I emphasised the necessity of our education being based upon the principle that art is unity; in the words of Alfred Stevens, "I know but one art." I referred also to the wise provision made many years ago in France by the great Minister Colbert for the education of the artists of his country in Paris and in Rome. I ventured to state that it was this very thorough system of training which helped Labrouste to build his library of Ste. Geneviève in Paris and his notable additions to the Bibliothèque Nationale, which aided Duban in his building at the Beaux-Arts and Duc at the Palais de Justice.

I think we may claim for the continuous course of training, including the advanced course at the Royal Academy which the Association has now adopted and which I have described to you this evening, that not only is it founded on the principle of the unity of art, but that, through its conjunction with the opportunity for further study offered by the British School at Rome, we are instituting a "very thorough system of training" in this country.

It is gratifying to read in the annual report of the Council for the past session that during the past year the following prizes were won by our members at the Royal Academy School, viz.: The gold medal and travelling studentship (£200), by Mr. Alan Binning; set of architectural drawings (first prize, silver medal), W. L. Clark; an architectural design (prize, £20 and silver medal), J. M. Whitelaw; set of drawings of an architectural design (first prize, £15 and silver medal), V. C. Rees; second prize, £10 and bronze medal, Cyril A. Farey. As this list includes nearly all the prizes open to architectural students in the Royal Academy, you will, I am sure, join with me in heartily congratulating these successful competitors, and agree with me in thinking that it is apparent our School of Architecture has already



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made up its mind as to how it is intending to deal with this matter.

I must call your attention to two events which are recent, and of interest to us all. The first is the appointment of our new secretary, Mr. Yerbury. The Council and those members of the Association who know Mr. Yerbury and the hard and good work he has done for the A.A. in past years, view this appointment with satisfaction. He has the best wishes not only of our own members, but of the profession in general on his new appointment. The second event to which I wish to draw your attention is the new Insurance Society, which has been formed under the National Health Insurance Act, and which is called the Architects' and Surveyors' Approved Society. This society has been created under the auspices of our Association in conjunction with the Royal Institute of British Architects, the Surveyors' Institution, and the Society of Architects. It has made a most excellent start, for a large number of members have been enrolled already. It is not only appropriate that under the new conditions imposed by this Act of Parliament that those working in our profession and in the profession of the surveyors, and who come directly under these conditions, should have a society of their own, but also that the formation of this society should have originated with the A.A., for in our ranks a large proportion of the future members will be found. Of course, most of these members will only remain under the Act for a short time, but their contributions during that period will allow for a gradual accumulation of necessary funds, which will permit of the granting of useful benefits to those who may require them. For the formation of this society our thanks are due to several of our members, and to our secretary, Mr. Yerbury. All these gentlemen have given generously of their time, and have worked hard during the last few months, to insure the success of the new society; and it must be gratifying to them to see the successful beginning which has been made. For the present, the office of the society is in this building, and Mr. Yerbury has superintended the initial work. A general meeting of the society will shortly be held, when, doubtless,

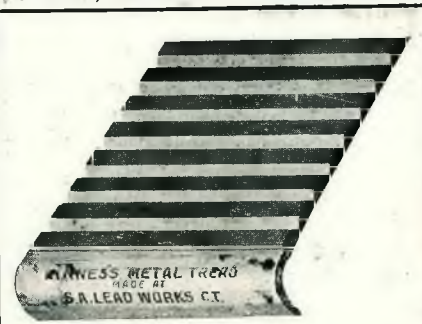
further arrangements made necessary by its growth and expansion will be discussed.

The opportunities for architectural work in the future promise to be many. Cities will be rebuilt, and new cities, at home and abroad, will be needed. It seems to me that no thought can be more inspiring to a young architect than that of adding to the beauty and nobility of our Empire and to the health and happiness of its inhabitants. The study necessary to make us fit to take our proper part in this endeavour is so wide, so illuminating and interesting, and the aim of it is so high, that we may well believe our profession to be of the noblest—one of those to which a man is proud to belong. To it we must bring the best accomplishment, the best work that is in us, all our imagination, all our vitality, and a genuine enthusiasm.

WHAT IS AN ARCHITECT ?

WHAT MIGHT HE BE ?

Is he a man that can design any sort of building—a pigstye to-day, a palace to-morrow, a cathedral the day after, and then pigstyes or palaces, as people happen to want them, for the rest of his life? Or, if he builds one church, are his friends to take it for granted that he has found his final vocation, and never wants to do anything else again, whatever anyone may expect or desire from him? In earlier times, perhaps, he and the future captain would have "taken counsel" together as to what was to be the size and tonnage and shape of a new ship of war; but these, as most of us think, are by no means early times, or we should not have the chance every week of seeing a thousand motor-cars, or of being killed by one out of half a dozen different sorts of aeroplanes. Some day, no doubt, aeroplanes will be as common as architects, and, let us hope, as harmless. "We may not live to see the day, But earth may blossom in the ray, Of this good time coming." But will they vary amongst themselves to the same indefinite extent? To us it hardly seems likely; but yet we cannot tell. There are pigstye-architects and

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palace-architects; church-architects and chapel-architects, theatre-architects, music-hall architects, electric-theatre architects, concert-hall architects, opera-house architects, and (perhaps) reflection-representing-hall architects, if such places as the Polytechnic once was are wanted now. But "Pepper's Ghost," as a source of evening entertainment, seems to have died out now, and it is for us to guess at its new successor. However, we have alluded only to the costlier meeting-places that men build, and only to a fraction of them, and have left unnoticed, so far, the places in which the work of the world goes on, and those in which, mainly, it takes its pleasures.

What buildings, chiefly, does London consist of? Not chiefly of churches or cathedrals, or of chapels, meeting-houses, or music-halls or theatres or concert-halls or opera-houses, nor of music-places for an evening's relaxation. Mainly, it is a place where people work and where many of them live. It is a place, however, of eating-houses, restaurants, beer-houses, coffee-houses, hotels, warehouses, railway-stations by which millions of people come to town and depart from it, and the dwellings of those who remain in town and of those who stay to serve them. Amongst these dwellings have, of course, to be reckoned workhouses, gaols, and hospitals, and also most densely-peopled offices, committee-rooms, studios, and shops. Slums must, of course, be counted, though we are trying to get rid of them, and meeting-places for business, though some of us hold similar hopes with regard to them. All these had, though the slums mostly, many a year ago, architects or soi-disant architects, who in some sort of way were or are responsible for them; all the Thames Embankments and other sitting-places of the very poor, and the lonely, shady retreats where people used to go, some forty or fifty years ago, to see a comet when, at fairly regular intervals, there was a comet worth seeing. These were mostly in London, or in places more or less like London; and all the thieves' kitchens and thieves' meeting-places and their dividing-houses where they part their plunder, and all the police-stations and lock-ups where the police leave their criminals when caught—perhaps to be recognised, perhaps not—these, too, were in London by night—at ten, and two, and six they and their captives may be seen approaching them. Some architect, or somebody calling himself an architect, generally built these places, and can be blamed for it if they were badly built, and if the captives get away.

But "the Wen," as Cobbett called it, is not all the world; there are many "wens"—Manchester, Liverpool, Birmingham, Glasgow, and a hundred less ones, of which, after all, London is very likely far from the worst. "For real devilment," as the Paisley man said of his own town, perhaps it may rank below Paisley, though that is a place we have no wish to

revile for the actual architect's work. What we have so far noticed is a trifle to which most of the people who employ architects attach very little importance indeed. What they really want the architect to do for them is to look after the building and after the builder, to see that he does not use place bricks when he is bound by contract to use stocks, nor shuff bricks when he has agreed to put best rubbers, nor chalk-lime where he has undertaken to put stone-lime, nor stone-lime where he has promised to use best Portland cement, nor (though probably the client does not so much realise the importance of it) good Portland cement that has been "mixed" with water so long that it has lost most, or, perhaps, nearly all its power of setting, and is really weaker than common lime would be. And this same superintendence binds the builder not to put inferior stone in place of durable stone for masonry and dressings, though a committee may do so to save money in the first instance, and then, when the inferior stone has perished, and is dropping about people's ears, they may say, "Now, let us lay the blame for this on our first architect, and let us call in another one who was not to blame for it, and let him make it good, as a restoration." If the second architect is a rogue, too (there are rogues in most professions), he will also blame the first architect, who by this time must be growing old; or, if he was a fraud, may be dead and gone where people of that sort do finally go. So, on the whole, the committee, with the leaning which some committees, especially Evangelical ones, have to fraud (for with no trickery you might as well be honest at once, and never try to cheat your architect), the committee gives way to it, and does dodge him. He has known committees, and expected nothing better from them, and says not a word on the subject, and they, finding Providence, as they think, on the side of the swindlers, take heart, and resolve that every year they will swindle more and more.

It is fortunate for architects that some of them do not work for Evangelical committees, or else, long before this, many of them would have had to pass through the Bankruptcy Court. "But how," the reader may ask, "can any architect superintend the work in this thorough way unless he is at the house, or shop, or office, or whatever it is, all the while the builders' men are building it?" And, we may add, "how can he be at every building he has designed all the while the builder's men are building it, when the same architect has to superintend, perhaps, five, or ten, or perhaps fifty buildings which are all rising at the same moment, say, three or four in London, and the rest in Birmingham, Harwich, York, Brighton, Hull, or wherever you like to name?" In theory, this might be got over by engaging a clerk of works to assist the architect in superintending each separate work; but it is no part of the architect's duty to pay any clerk of works, and the fees which clerks of works

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expect will range from not less than two or three guineas per week, to, perhaps, £5 or £6 weekly. The architect is not liable to pay the clerk of works' fees, or any part of them, but this official has to be appointed and selected by him; and a troublesome job it will be to select in one week from the competing clerks of works a dozen for different buildings. But there are not men enough in the country trained for that walk of life to allow of it. And they have their failings as other men have. Some drink, some are dishonest, and will pass bad work for a small gratuity. Some are no judges of brickwork, and some no judges of masonry; others don't understand wood, either oak, deal, or pine, and others are duffers at ironwork, whether wrought or cast. Some will "pass" plastering and let it fall off the walls before it is fairly dry, and some will let roof-tiles crumble up from being unburnt. You do not know what a clerk of works may fail in, or how he will use you until you have known him for months, and then perhaps he will prove one of those worthless ones who will not dare, on his own responsibility, to condemn the veriest fraud until he has telegraphed for the architect and has brought him down to Birmingham, Bristol, Norwich, or York, or wherever else it is, and made him see it. Then, perhaps, you will meet with the aggressive sort of clerk of works who will go about the place lecturing to everybody on how much he knows, and how little you know, till long before you have got out of him the little good he can do, you are fairly sick of the clerk of works genus altogether, and can only tolerate them in the hope that some "dreadful accident" may remove another, and another, of them from his post on your building altogether. It may be that with no official of this sort you cannot look after your building as your clients may (foolishly) expect you to do: but with twenty types of clerks of works you will find that you cannot look after it properly at all. A good type of clerk of works does exist, no doubt, and happy is he who finds him; but don't you expect to do it; and by no means think it strange if the client you are doing work for, which will bring you in £10, or perhaps as much as £20 altogether, should tell you plainly that you ought to pay the clerk of works yourself, and not simply pass the whole expense on for him to settle. Clients have Wonderful Notions!

The architectural profession, or art, whichever it is, seems to have given up reference to the men who profess to practise it. The public may try to saddle them with responsibilities for all they do and for all they want to do, and judges, who know little of the matter, often consent; but why anybody should be forced to do what he never promised to do, and never was paid for doing, it is rather hard to see. Might not the wisest thing be to drop the title of architect entirely, and all its absurd responsibilities, and start again as engineer of buildings, at two and a half

per cent. commission on the outlay for designing them, and two and a half per cent. on its total cost for superintending them? If the client wants a clerk of works let him pay that official his fees. We shall know then what we have to do, and some of us will certainly do it.—"The Building News."

DECORATIVE MATERIALS.

Tradition rightly assigns to the various recognised types of architecture (says "The Builder") certain qualities of surface tone and texture. These originally developed in conjunction with the forms defining the characteristics of style. Thus a material capable of being treated with delicacy and intricate detail induced the worker to adopt these qualities in his work, while if it was not he sought his effects in another way.

Nowadays the process is in a great measure reversed; the architect determines his form of treatment first, and afterwards selects the most suitable material. The wide freedom of choice now open to the designer has its dangers; we see too often the ill result of injudicious selection—a fault that could hardly arise when architecture owed its form of expression to the more limited range of materials available. Another mistake, less common than the use of inappropriate form, but still to be observed in modern work, is the adoption of a surface finish that either detracts from the proportionate value to be given to pure form, or may not display the essential quality of the material used. For example, a marble statue, if given the maximum possible polish, will show sharp lights and a lack of gradation rendering it impossible to appreciate the delicate subtleties of form it should exhibit, while a slab of marble selected for its beauty of figure may demand a high degree of polish to secure its due effect. This problem occurs throughout the range of materials used for architectural purposes, and it will generally be found that if the finish, bringing out to the utmost the beauties of the material is such that will detract from those of the design, then the material is not the one that should be employed.

Though, of course, all materials can be counted as having decorative value in their proper place, in our climate the interior is usually regarded as offering opportunities for the employment of those more specifically decorative in their colours and texture. With us it is rare to find a complex scheme of varied materials used externally, and rarer still to find such a scheme successfully carried out.

Most of our finest buildings depend for their effect far more on form and proportion than on the materials used, and the selection of the latter, though, of course, requiring careful consideration, does not entail the series of infinite niceties of perception that may be demanded in the internal treatment of a building of

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any but the simplest character. It appears, therefore, preferable to devote our attention to those materials that are primarily used for decoration and not for construction, and to their use in internal work.

While it would be going too far to maintain that in constructive features one should not employ highly-decorative material, it may be taken as a general rule that the more emphatic the decorative quality the less suited is the material for work having a structural function. We get a well-recognised example of this in wood panelling, where the framing is of straight grained wood and the panels may be strongly figured.

If we bear this general principle in mind it will help us in deciding where and with what kind of material we shall attempt to enhance our architectural effects. To begin with, if we are aiming at expression by means of pure form, we shall avoid the use of anything distracting the attention from this. Our colouring and texture will be uniform throughout, whether wood, stone, or plaster. Pure form is, however, a severe taskmaster, and can only be acceptable to few minds highly trained in the perception of its subtleties. It is, in its demand on the intellect, almost too exalted for the companionship of everyday life, and therefore for the sake of easy and pleasant variety we bring in wood, metal, marble, glass, wallpaper, and the numerous materials that attract the eye by their qualities of colour and texture.

Taking first materials that are more or less uniform in colour, we see a very wide range in effect due to their characteristics of surface—the differences due to varying degrees of polish are too obvious to demand attention—but even with matt surfaces it is too frequently assumed that the colour appears uniform. Now, this is never the case. Take, for example, a room distempered or painted a perfectly uniform tint and examine it carefully; you will find that the room is a rough sort of camera-obscura, and that the objects outside influence the colour of the various portions of the wall. Thus a grass lawn will tint all the upper part of the walls green, while the lower portion may reflect the colour of a bluish sky; let a mass of white cloud pass across, and the wall opposite will whiten at once; while a fall of snow on the lawn will alter the colour scheme almost beyond recognition. So much for the uniform tint, which but for such influences as these would be almost unbearable.

Take your flatted wall and finish it with enamel, the response to the external influences quoted above is entirely changed; face with marble having but a trifling measure of translucency, and it will be changed again; thus we have one set of variations to which we can now proceed to add those of colour—colour, either uniform, which will enter into combination with the influences previously enumerated, or colour in such materials as wood and marble, which is never uniform, and thus superimposes yet another set of effects.

Through these stages we pass to the adoption of figured materials, which can be employed either to produce a sort of informal pattern or to concentrate the interest at certain points much in the same way as one would use enrichment or sculpture. As a type of the former we may call to mind the marble wall linings of St. Mark's, opened out like a veneer to give wavy chevrons or vase-shaped outlines. The other alternative may be seen in the bosses or roundels frequently employed by the artists of the Cinquecento, while it forms the logical reason for the employment of richly-figured marbles in columns and pilasters, which one might have assumed should conform to the rule as regards the simplicity of structural forms. Indeed, they do conform up to a certain point, for it will be recognised that, if the stability of a considerable mass depends on the column, too variegated a material gives an impression of weakness; it is only where the apparent need for support is comparatively slight that the column becomes an appropriate feature to attract the eye by the emphasis of colour patterns and contrasts. The wall of the basilica church rising sheer above its range of columns demands strength and simplicity in them, while the gilded scrolls and airy flowing lines of the baroque seem poised so lightly that the most variegated marble will carry them.

In quoting such examples as these, let it not be imagined that we deem it feasible to lay down a series of rules by the application of which it is possible to decide the conditions appropriate for the use of this or that material; such decisions can only be safely formed after long cultivation of the artistic faculty.

Notwithstanding this, we are entitled to add a few warnings on some of the pitfalls before the decorator in the handling of varied materials. It is safer to keep to as few kinds of material as possible, and to combine only those that suggest a certain harmony in their qualities. For instance, marble and smooth plaster can be combined by the skilled designer, or marble and glass mosaic, but marble and wood or mosaic and wood need most careful differentiation of function if they must be used together—any suggestion of wood supporting marble or mosaic is fatal. The wall linings and stalls of the great Gothic cathedrals show how woodwork can stand inside the actual structure; the wood panelling to a modern bank with marble ashlar above it gives quite a different impression. Still more objectionable is the combination of marble or other enduring material with such obviously ephemeral surface coverings as embossed papers or decorated linens.

It is not necessary that decoration should express the quality of permanence, but its expression should be consistent throughout, and may range from the dignity of the purely structural, through all the grades of protective coverings, to such temporary forms as tapestry hangings and textile draperies.

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COMPETITION AND DESIGN.

By J. MILTON DYER, F.A.I.A.

In attempting to deal with this subject, it has been extremely difficult to confine myself to the actual effect of competition upon design, rather than to revert to a discussion as to the propriety of competition in itself, and more or less to a discussion of the ethics governing competition. For the purposes of this paper I shall assume that by the term "competition" is meant—competition undertaken under the most ideal conditions, guided by rules laid down and approved, in so far as they have been approved, by the American Institute of Architects, that is: (1) Competition limited to a certain number of architects; (2) open to all architects; (3) mixed, certain architects being invited, but other architects being at liberty to take part. The Institute, by recommending that, except in cases in which competition is unavoidable, an architect be employed upon the sole basis of his fitness for the work, tacitly, at least, takes the stand that the effect of competition upon the practice of architecture and upon architecture itself, is not for the best. The New York Chapter, however, admits that for public and semi-public buildings competitions may be desirable; other chapters name the minimum amount a building should cost in order to warrant a competition. Now, as a matter of fact, notwithstanding the view of the Institute as a whole, and the individual views of the several chapters, possibly every man in this body has participated, to a greater or less extent, in competitions, and each one has been guilty very closely in

the ratio to his prominence in the profession, in spite of the great economic loss to the profession, and of its being "a game of chance." To properly describe the effect of competition upon architecture would require an analytical comparison of the work of representative architects, won in competition, with other of their works executed after direct selection, and taking all the attendant conditions into account. Much has been said upon the ethics of the competition, but very little upon the actual influence of competition upon architecture, and I have to admit that it is a very broad subject, and that, perhaps, in the future, an adequate paper on this subject may be written. Upon receiving an invitation to enter a competition, and upon receipt of the programme and requirements, one realises that he is taking up a new and strange problem, and is dealing with an unknown owner or committee; the personnel of the jury may or may not be known to him. In either case, the economical idea of the plan may often be worked out independently—that is, the disposition of space and relation of departments, the one with the other, circulation, etc., may be determined irrespective of any supposed idiosyncrasy on the part of the jury; but even in the case of the plan, this independence is only too often influenced by a vague mistrust as to the personal likes or dislikes of the jury, concerning some particular arrangement, thus preventing an individual and heartfelt expression of the solution. After the plan has developed to an advanced stage, one may surround it with four walls punctured with holes, or attempt to give those walls architectural expression and a character which denotes the intended uses of the

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building. Here, again, one's thoughts turn to the approval of the owner and his expert advisers, rather than to a courageous, independent, impulsive study of the problem. You are afraid to be impulsive, to play with the motives, to do the thing you, yourself, feel; you may not win; you may not have the favoured "parti." While it is true that the most important element which is lacking in a competition, and which must, therefore, affect the final result, is the inability to get into touch with one's client, and thus develop a solution, nevertheless the viewpoint of the expert adviser and jury itself affecting design is greatly responsible for the prevailing desire to sell one's soul to win; and it is possible we should have a Code for the Conduct of Jurors, as well as for the Conduct of Competitions and Competitors. Must we, in competitions, be eternally condemned to the use of an order? Is there no value in wall-space? The late Mr. John Carrere has said that one argument advanced in favour of competition has been the desire to discover new talent, and added, "If a man has talent his day will come, and it should not come until he is prepared to make use of it. A man who has genius to express original ideas on paper is, nevertheless, not to be intrusted with the execution of work until he has acquired the requisite experience, for when it comes to the serious work of actual building, he requires not only the experience of the practical side of things, but the the practical artistic experience—the experience that knows that a thing that looks well on paper represents a thing that is going to look well in execution; and that refers to every detail of the work, the very texture of the material. It requires unique experience, which cannot be acquired by any man, no matter what his genius may be, without practice." Now, I believe that the safe, dignified, substantial way in which to obtain recognition in the profession is to gain your clientele through the excellence of your executed work, the importance and volume of which will grow as rapidly as it deserves; nevertheless, it has been my experience that the presence of a serious competition in the office does develop the men, from the head to the office-boy, improving draughtsmanship, knowledge of the principles of design, and the faculty of quickly expressing one's thought on paper. An esprit de corps is created in the office, for here is a real competition, something more than a school problem, and, naturally, all take a keener interest in the result. Great good is accomplished in the ateliers of our larger cities, and the

competitions instituted by the Beaux Arts Society and by several magazines, but the efforts of all in collaboration, working in an office upon a serious competition, develop not only draughtsmanship, but a real conception of architecture in its higher meaning, such as many months of routine work may not accomplish. A great number of competitions, even in some of our best-known offices, have been won by clever young designers, developed under these conditions of training. While this should not necessarily warrant these men being selected as architects, it nevertheless demonstrates that the system of conducting competitions does stand for training in design. It is equally true that a number of these young men have, through the medium of competitions, developed into some of the prominent architects of the country, and have shown, by their subsequent work, that they were prepared to make use of their talents. The Tarsney Act, approved February 20th, 1893, authorising the Secretary of the Treasury to obtain plans and specifications for public buildings, paved the way for a better architecture in our Federal buildings, and, in turn, has, since its adoption, reacted upon the work of this department of the Secretary of the Treasury, until, as Mr. Glenn Brown, in his review of 1906, states: "Under the Tarsney Act it must be conceded that the work is immeasurably superior to any building done by the Government from 1860 to 1896, and it, together with the merit system, which now rules in the office, has been a material factor in uplifting the character of the work done by the corps in the Supervising Architect's office during the past six years." Since 1897, under the direction, and with the advice and assistance, of the officers of the Institute, programmes have been drawn by the Supervising Architect for scores of important Government buildings throughout the country, and the result has been public buildings of an excellence of design and execution heretofore unknown in the United States. These competitions, however, have affected design to an enormous extent. The type of architecture in our Government buildings, as well as other municipal and semi-public buildings, has for the most part become circumscribed. Before the drawings are sent in it is almost possible to foretell, within small limitations, the general character of design of the contestants. It is always the base story with a superimposed order, enclosing two or more storeys, with perhaps an attic, or the order will extend from the ground through all the storeys. In any case, it is almost sure to be an order, and, as before stated, the value of plain wall space in design seems to have been overlooked. This use of the order as the main feature of a building, with several storeys enclosed in its height, is seldom successful, and probably never when more than two storeys are included. Why does competition insist upon a Government type requiring our architects to crowd these many storeys within the order, thus making corridors of the rooms within, by reason of the usual depths, or rooms too large for an economical arrangement of space, when the logical expression of an economical plan demands that the window openings be made subservient to this plan? In other words, while the character of architecture should proclaim the dignity and purpose of the building, why should the arrangement and lighting of the interior be sacrificed to the everlasting order?

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Does the fact of the order in competitive design spring from the belief that this form of architecture is really the established form for public buildings in the United States, or is it to be laid at the door of our system of conducting competitions? If the latter be true, I again affirm that the cause lies in that inborn desire to win, and the competitor, in order to do so, gives the jury that official type he believes the jury wants, to the absolute prostitution of personal expression, and the results of practically all competition judgments prove that he is correct. The jury does demand the recognised official type. It therefore appears to me that, in competitions, the jury and expert advisers exert fully as much influence upon design as the competitor himself. The official type of public buildings, whether for the Government or a municipality, is the offspring of the competition as at present conducted, and, in turn, influences, and very often determines, the type for many buildings forming part of a grouping plan, such as is being developed in many of our larger cities, thus condemning the whole group to a type which most surely will not be the last word in the architectural expression of public buildings. Much that has been herein stated may also be said concerning competitions for buildings of a commercial character. With a possible exception, as in the case of those problems of great monuments which are purely artistic in their character, and which may require the collaboration of the sculptor or decorator, taking into consideration the present status of the competition, I believe the best method of securing an artistic, as well as a practical, result, is by the direct selection of the architect. But the fact that competitions have been conducted in Europe, and especially in France, for many years with undoubted success, exerting a marked and beneficial influence upon architecture; also the willingness on the part of most of our ablest architects to enter competitions, with, as a result, hundreds of successful monuments attesting their skill; and the fact that perhaps more time of the Institute Conventions is devoted to the consideration of the problems pertaining to competitions than to any other subject, indicate that while the perfect code for the conduct of competitions, competitors, jurors, and clients has not yet developed, nevertheless we may be gradually, through a slow but progressive process of education, evolving a system which may eventually enable competition to exert a beneficial effect upon design in architecture.

The new road bridge over the Kaiser Wilhelm Canal at Holtenu, near Levensau, the building of which has recently been completed, forms an important part of the great extension works at present taking place on the canal. It replaces a pontoon swing bridge, and is raised to a height of nearly forty-eight feet above the surface of the water—i.e., the same height as the railway and road bridges at Grünental and Levensau. It has a clear length of four hundred and thirty-one feet, so as to render it possible to widen the canal still further should this subsequently prove necessary. The bridge is constructed entirely of iron girders without any towers or other architectural structures.

HINTS ON INSPECTING CONCRETE WORK.

Concrete is apt to suffer more than any other building material from inferior workmanship. While the necessity of inspection depends to a certain extent upon the nature of the material and the production, it is always a question of just when and where, and to what extent, it pays to inspect. In concrete work inspection must be made of the component parts. The sand, the gravel, the cement, and the water must be examined, as well as the concrete, while it is being mixed and poured. The scope and possibilities of a system of inspection enlarges greatly with specialisation.

Inspection should be planned to accomplish at least expense the best results, which may be enumerated something as follows: (1) To prevent loss or defects by accidents or delays; (2) to prevent loss of time and material on work already beyond repair; (3) to prevent the necessity of replacing defective work; (4) to prevent decrease in quality because of the demand for increase in quantity; (5) to point out imperfections in alignment, methods, and material; (6) to record proper allowances for unavoidable extras; (7) to draw the attention of the superintendent to workmen who must be better instructed or trained; (8) to stimulate goodwill through fairness in fixing responsibilities.

Inspection organised to cover any one or all of these purposes will be similar in personality, varying only with the degree of perfection required. Before it can be determined just when and where it pays to inspect, the following conditions must be satisfied: (1) Responsibility must be fixed with certainty; (2) the inspection must not cause unnecessary friction; (3) the inspector must have to do with quality only, not design; (4) the responsibility for defective work must be placed upon the workman as well as upon the inspector.

As inspection has for its purpose the pointing out of the defects, it is necessary for the inspector to be able to locate the cause of the defect. One of the most foolish things that can be done is attaching blame to the wrong person, and unless it is possible to discover immediately just when and where the cause of the defect lies, the fixing of responsibility is very difficult. It is therefore necessary to have the

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material on the ground in sufficient time for thorough inspection before it is mixed, for even after the inspector has detected the defect the responsibility is not necessarily fixed. The error may be due to wrong specification, poor material, defective measurement, defective mixing, or even unsuitable weather conditions. Therefore instructions and specifications should be in writing.

No system of inspection which would simply complain of defects, without attempting to trace the cause or to assist in the improving of conditions, will be of any assistance. So it becomes necessary, if full benefits are to be derived from rigid inspection, not only to point out the defects, but the inspector should be in a position to trace the cause and to suggest a remedy. Defective work must be detected as soon as possible, so that the conditions under which the work was done may be fresh in the workman's mind, and the responsibility with certainty attached to him.

To point out defects will not necessarily stop the repetition, and although it may be the duty of the inspector to trace the cause, fix the responsibility, and suggest the remedy, he must not have to do with applying the remedy or of interfering with the workmen. When he has reported defects in material or workmanship to the engineer and contractor, or their representatives, he must content himself with awaiting the corrections through the proper officials, although it should be within his power to stop or reject the work until there is an opportunity for investigation, and to take upon himself these responsibilities he must have knowledge equal to that of the superintendent of the work.

Inspecting alone will not reduce bad workmanship to a minimum, but the workman must be supplied with proper tools, proper instructions, and must be trained in his work and held responsible for the quality of his work. He must be trained to inspect his own work. Cases have been known where the men were paid a bonus for saving cement, and where this is the case it requires almost as many inspectors as men to secure compliance with the specifications. Where it is known that the contractor is encouraging his men to skimp the work the inspector should lay his information before the architect, and at once vigorous measures should be taken to remove such contractor from the work.

It should be the duty of the inspector to see that all forms are erected on the lines laid down by the architect, that these forms are stiff and well braced, and that all material and workmanship are in accordance with specifications. He should look after the removal of forms to prevent injury to the concrete.

Form work is the most difficult to get properly placed, and it is much easier to develop a good inspector out of a good carpenter than out of a good concrete worker.

If the work is to be done at night under artificial light, it will be necessary to increase the staff of inspectors, for concrete that can be detected in the day time, by colour, will not show lack of proper mixing of materials under artificial light. In fact, where high-class work is required, or in finishing surfaces, as a rule it is better not done at night at all.

The cost of inspection is variable, being in some cases as low as one per cent. of the total cost and as high as two and a half per cent. As a usual thing two per cent. should be allowed for inspection, and good inspection is cheap at that price.

A ST. PAUL'S MUSEUM.

According to the "Times" of October 1st, the authorities of St. Paul's Cathedral are considering the disposal of a number of fragments of woodwork, including specimens of carving in oak by Grinling Gibbons and his school of great beauty, which are at present stored useless and unseen in various nooks and corners, especially in the Oak Room over the choir. It is felt that these and other objects of interest in their possession should be made available for public inspection, and it has been suggested that they should be presented to the Victoria and Albert Museum, either singly or, in the case of the woodwork, made up into a stall, if the material is found sufficient and suitable for this purpose. Another suggestion is that a museum might well be formed within the Cathedral itself for the exhibition of many objects of artistic and historical interest in connection with the present and previous fabrics, a museum analogous to that of the Opéra del Duomo at Florence.

In the House of Commons, Mr. Wedgwood Benn, as representing the First Commissioner of Works, announced that it is anticipated that the statue of Captain Cook will be erected in the course of next year, on the west side of the Admiralty Arch.

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RUBBINGS OF MONUMENTAL BRASSES.

Mr. J. S. M. Ward, F.R.Hist.S., has in the press a book on monumental brasses illustrated with twenty-five reproductions of "rubbings." Much of real archæological interest attaches to memorial brasses, hitherto known and appreciated only by the few, and the little volume in preparation should be acceptable to students of the subject.

SHAKESPEARE MONUMENT, SOUTHWARK CATHEDRAL.

Mr. Henry McCarthy has designed and executed the memorial which will be unveiled on November 4th. The design is that of a Gothic shrine in which is a life-sized alabaster figure of the poet, in a semi-recumbent attitude, the likeness being adopted from the Droeshout portrait. At the back of the effigy is a panel representing Old Southwark in relief, with a portion of (old) London Bridge, St. Saviour's, the Clink, and the Globe playhouse. Five armorial shields are carved upon the base of the monument.

THOMAS PENNANT'S LIBRARY.

It is stated that Lord Denbigh is about to dispose of the library and collections of Thomas Pennant, which are preserved at Downing Hall, and were acquired by the late Earl of Denbigh through his marriage to Pennant's great-grand-daughter and heiress, Louisa, daughter of David Pennant, of Downing, Co. Flint. Downing Hall, near Holywell, was the birthplace and home of the famous antiquary and collector, who died in 1798. The library is rich in rare first editions and presentation copies, in addition to the several thousand volumes relating to antiquities, topography, and natural history, and a store of MSS. There are also some perfect specimens, recently identified, of cinerary urns of the Bronze Period.

During excavations for a new vestry for the parish church of Wyton, Huntingdonshire, the foundations of the Lady Chapel, destroyed about 1550, were discovered.



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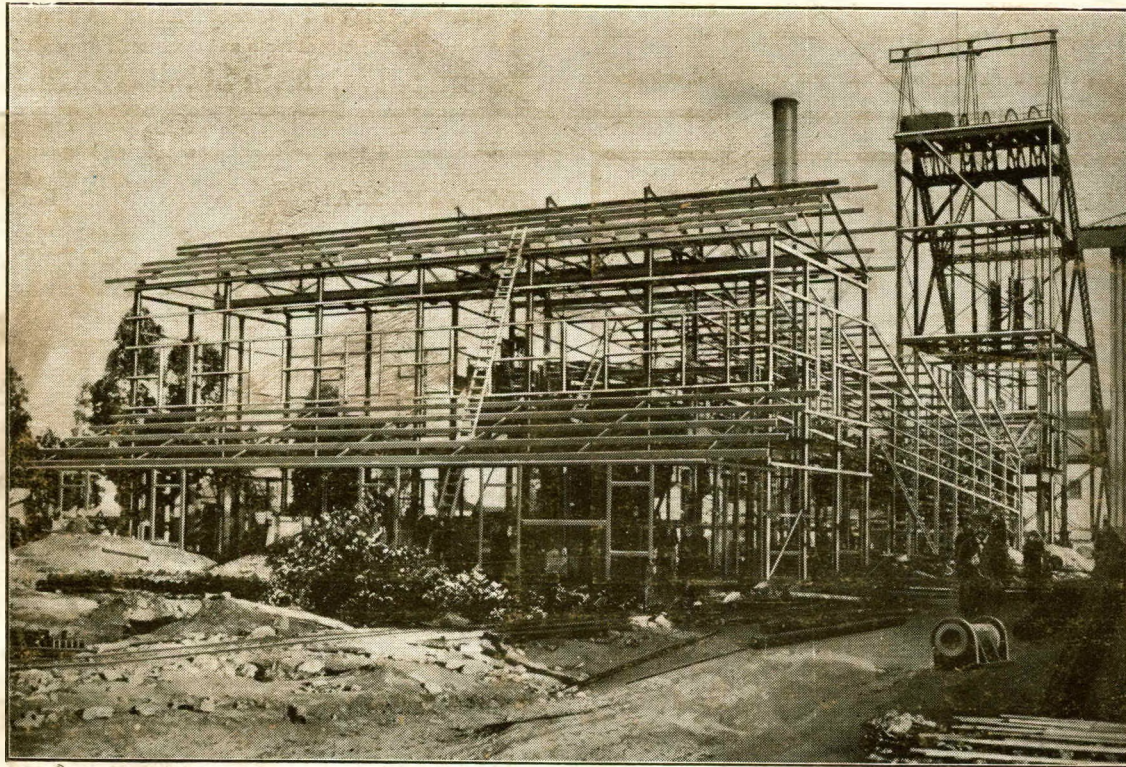
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