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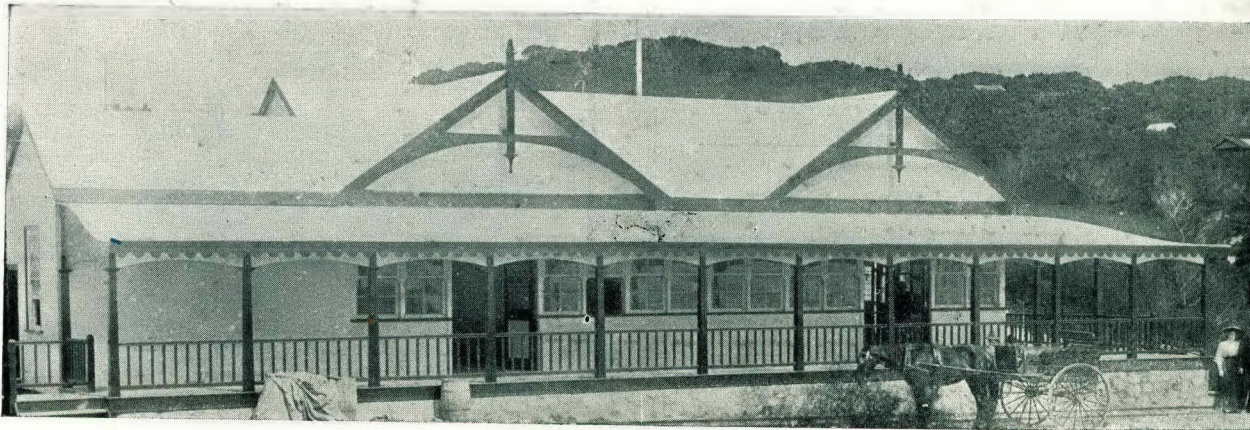
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SATURDAY,  
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VOLUME II.

No. 10



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NEW HEAD OFFICES FOR THE PORT OF LONDON AUTHORITY: SELECTED DESIGN,  
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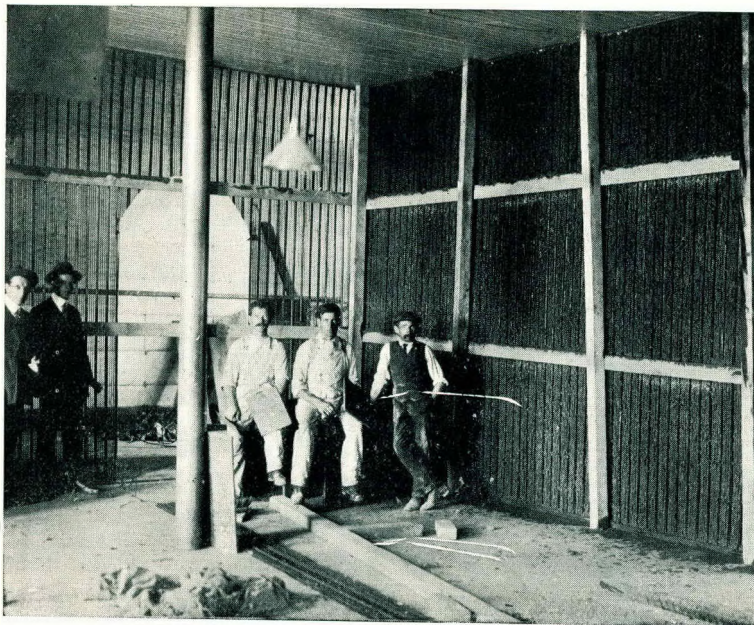
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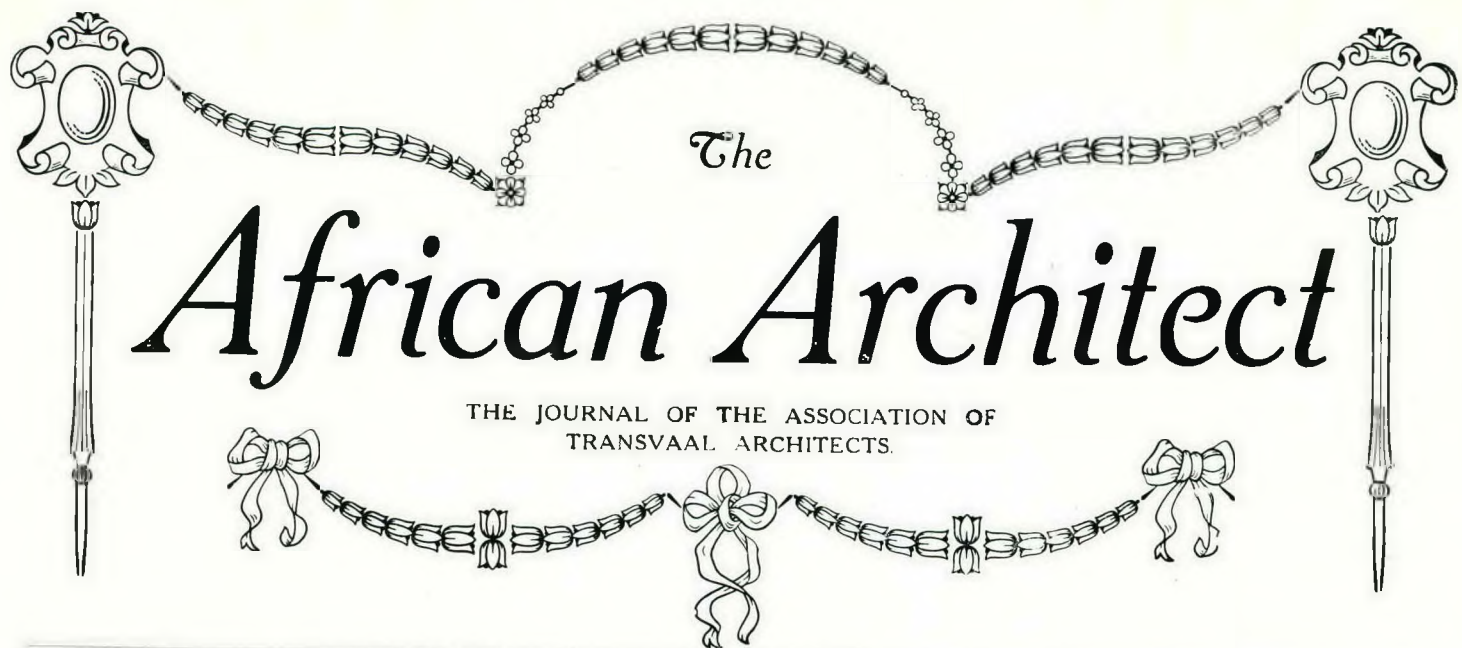
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MARCH 1ST, 1913.

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## EDITORIAL COMMENTS

### Hideous Structures.

The note recently struck by Mr. M. J. Harris, the recently-elected president of the South African branch of the Society of Architects, in regard to the hideous structures so abundantly scattered over the country, has roused a great deal of public interest. Architects, builders, and the general public are alike responsible for this disfigurement both in rural and urban districts, and alike should join in the crusade against their erection. From town planning to single residences there is much to be done, and much that can be inexpensively done, before the ideal of the "house beautiful" is attained. United effort is necessary to make a perceptible move in this right direction, but the chief thing to be accomplished is to educate the public taste to an appreciative interest in the artistic possibilities of plain building materials. The average South African is apathetic in this regard, but he is not incorrigible.

### Old Dutch Style.

In Natal a great deal is being done, as there is in a lesser degree in other Provinces, in introducing the old Dutch style of architecture into modern dwellings. The effect is picturesque, and the old-world type of house, when fully equipped with the newest inventions for indoor comfort, appears to be the one best suited to the requirements of South Africa. In town or country these dwellings offer pleasure alike to the dweller and to the eyes of the passer-by. The Belgium and Dutch Gothic styles are well adapted for South African purposes. The Dutch character of simplicity of manner is translated into their architecture. Their churches alone suffer architecturally, and are prone to a barn-like appearance.

### Influence of German Architecture.

Belgium, with its richly-treated churches, town halls, etc., has blended the best efforts of the architects and builders of two other countries. The eastern,

or hilly portion, of the country gives many evidences of the influence of German work, while the flat, or western portion (Flanders), shows the influence of French work. The Cathedrals of Tournai, Ypres, Brussels, and that of Antwerp, with its seven aisles, furnish splendid examples of art in stone. The town halls are exceptionally fine. In domestic work the long, unbroken façades, the great symmetry and regularity of the scheme, the richly ornamented windows, are specially noticeable.

### A Tremendous Stride.

A good effect is obtained there by the steep pitches of the roofs, which are either hopped or ended by crow-stepped and traceried gables of picturesque outline. Numerous turrets and bold chimney-stacks combine with tiers of dormers to complete edifices ornamented in rich profusion. To step from the appallingly bare and desolate galvanised iron, mud, and stone structures of the earlier South Africa to the beautiful buildings above referred to would be making a tremendous stride—but it is one that can be accomplished. The old Dutch residences erected in the Cape Colony so many years ago—roomy, comfortable, and beautiful—still remain with us to show what can be done to build picturesque houses suited to the climate and harmonious with its scenery. Though everyone cannot possess a Groote Schuur, everyone able to afford a house of his own should see that it is built harmoniously, so that it will not be an aesthetic discomfort to its owner or an eyesore to his descendants.

### Building Development.

This feeling that the buildings of a country should develop with the progress of that country is well shown in all the great self-governing colonies. It has already found expression in South Africa, where the Union Buildings and other handsome piles will well mark one phase of the country's development. As the country progresses, so, we trust, will progress its architectural style. Canada, Australia, and New



Zealand have all expanded in this direction, but have, to a large extent, contented themselves with following in the architectural footsteps of the Mother Country. Buildings have been, and are being, erected both in the Classical, Renaissance, and Gothic styles, and, as in England, Classic is principally, though not wholly, reserved for secular work; Gothic for ecclesiastical work; and a homely type of design, resembling the English Georgian style, for the smaller domestic works of country-house type.

#### Oversea Examples.

Some of the larger works in the Oversea Dominions are of great importance and offer silent evidence of the rapid political growth of those colonies. Among those in the Classic school may be mentioned the MacGill University at Montreal, the Parliament House at Melbourne, and a large number of banks, insurance offices, city halls, law courts, etc. In the Gothic school, the Parliament House at Sydney, the Melbourne Cathedral, and the Parliament House at Ottawa, may be cited as outstanding examples.

#### Art in England.

Yet the example of the Mother Country is not the best for the colonies to follow. Art in England was much degenerated by the erection of such buildings as the Crystal Palace, monsters of the Manchester warehouse class, and other prosaic buildings. It is to our churches that the progressive movement must be first applied in this country. The glory of architecture was first fittingly displayed in churches and palaces. In all ages the Temple or Church building was erected with the desire to raise a structure worthy of the Deity, or a place appropriate to high and solemn worship, so that architects were filled with the high aim that enabled them to elevate their art so high in the scale. A high authority declares that so long as ecclesiastical architecture is no longer professed as a progressive art, but remains cramped in the hands of the archæologist, the upward path is hopelessly barred. Happily, that bar does not exist in South Africa.

#### Rudimental Dwelling.

We are even deplorably rudimental in our ordinary dwelling-houses. In most houses the essential matter of ventilation is ignored, it being generally considered sufficient for the purpose to drive a passage from the front direct to the back door, so that in a high wind a person entering at the front runs the risk of being violently blown through the house and ejected at the rear. We may quote one instance out of many showing the carelessness as to climatic requirements. In Durban and Maritzburg the heat has been tropical this summer, yet nothing like adequate provision has been made to meet this contingency. In such a sweltering climate, the houses should be built with all the aids to coolness that prevail on the plains of India. On the other hand, across the Natal border, in East Griqualand, the winters are very severe, often with heavy falls of snow, yet there a fireplace in a dwelling is regarded as a curiosity.

#### The Art of Building.

The newly-published edition of the "Encyclopædia Britannica" defines architecture in a manner that bears out these remarks. It considers it as the art of building in such a way as to accord with principles determined, not merely by the ends the edifice is intended to serve, but by high considerations of beauty and harmony. It cannot be defined as the art of building simply, or even of building well. The end of building, as such, is convenience for use, irrespective of appearance. The end of architecture as an art, on the other hand, is so to arrange the plan, masses, and enrichments of structure as to impart to it interest, beauty, grandeur, unity, power. The writer of the article states that what is quite certain is that architecture is now an individual art, and more cosmopolitan, each important building being the production, not of an unconsciously pursued national style, but of a personal designer.

#### Ruskin's Theme.

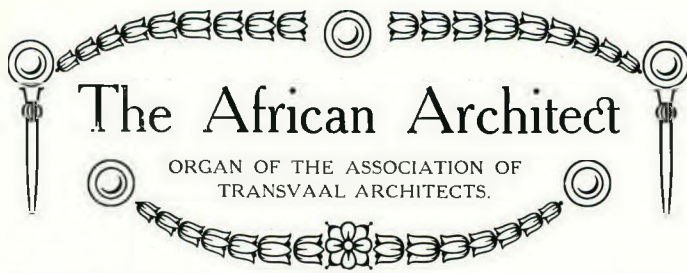
The vital importance of beauty in architecture was a never-ceasing theme with Ruskin. Yet in his "The Poetry of Architecture" he says: "The science of architecture, followed out to its full extent, is one of the noblest of those which have reference only to the creations of human minds. It is not merely a science of the rule and compass, it does not consist only in the observation of just rule, or of fair proportion; it is, or ought to be, a science of feeling more than of rule, a ministry to the mind more than to the eye. If we consider how much less the beauty and majesty of a building depend upon its pleasing certain prejudices of the eye, than upon its rousing certain trains of meditation in the mind, it will show in a moment how many intricate questions of feeling are involved in the raising of an edifice: it will convince us of the truth of a proposition, which might at first have appeared startling, that no man can be an architect who is not a metaphysician."

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#### NEW MINING VILLAGE IN FIFE.

What is described as "a model village on thorough garden-city lines" is being promoted at Valleyfield, near Culross, by the Fife Coal Company for the use of the workers in the Valleyfield mines. The estate lies pleasantly on high ground overlooking the Firth of Forth, and the village is to be built on a field which formed the policies of the old house of Valleyfield, which for centuries was owned by the Preston family. From the highway to the old house a main road sixty feet wide is being laid out, upon which shops and other business premises will be situated. On either side of this main avenue crescents will branch out which will contain one-storey cottages in blocks of twenty-four each. A tenth of an acre of ground will be provided at the back of each cottage, which will also have a fenced plot at the front for a flower garden. The cottages are to be spaced seven to the acre, water will be laid on, and bathrooms provided for the three-roomed cottages.





MARCH 1st, 1913.

**"THE AFRICAN ARCHITECT"**

is published monthly. Price 1s. per copy. Annual subscription 10s. 6d., payable in advance to "THE AFRICAN ARCHITECT," P.O. Box 4651, Johannesburg. Telephone No. 2767.

Head Offices: 17 and 18, PROVIDENT BUILDINGS, Fox Street, Johannesburg.

London Offices:—"TECHNICAL JOURNALS, LTD.," Caxton House, Westminster.

European Advertising Agents: Messrs. HASTINGS BROS., LTD., King's Chambers, Portugal Street, Kingway, London, W.C.

**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.

**LETTERS TO THE EDITOR.**—The columns of "The African Architect" are open at all times for expression of the opinions of our readers, but the Editor disclaims responsibility for the views of correspondents. All letters must be signed with the name of the correspondent, not necessarily for publication, but in evidence of *bona fide*, and addressed "EDITOR, 'The African Architect,' Box 4651, Johannesburg."

**BUSINESS ANNOUNCEMENTS.**—All communications on business matters should be addressed to "THE BUSINESS MANAGER, 'The African Architect,' Rooms 17 and 18, Provident Buildings, Fox Street, Johannesburg."

"The African Architect" is on sale at Chicken's News Agency, Pritchard Street, Johannesburg.

**ASSOCIATION OF TRANSVAAL ARCHITECTS.**

THE third annual report of the Association of Transvaal Architects, which is presented in this issue, possesses a special interest for architects in South Africa. The main question that has taken up the attention of the Council has been, naturally, the proposed Union Act for the registration of architects, the object of which is to extend and give ampler powers to the Association. It is to be hoped that under the new Act the powers asked for will create a new stimulus of interest in the profession generally, because it cannot be denied that lately it has been most disappointing to find meetings called that do not find a quorum. The fact that certain cases of infringement of the Architects Act, such as fixing of signboards by unregistered persons describing themselves as architects, have come before the Council proves the necessity for

constant vigilance on the part of qualified members of the profession, and increased stringency in regard to statutory powers. It will be noted with extreme gratification that the executors of the late Mr. A. W. Hoskings have offered the Association the loan of the deceased gentlemen's technical books. Mr. Hosking took a very deep interest in the Association, on the Council of which he was a prominent member. What is wanted in the new board room of the Association in Winchester House is a well-equipped library, and this important step on the part of the late Mr. Hosking's executors will assuredly form an excellent nucleus. Winchester House, the new rendezvous for local architects, forms a combination of reading room and office, and is of the greatest convenience to student and practitioner, more of whom, however, might be expected to take advantage of its facilities for intellectual and professional exchange of architectural ideas and study. One word more may be added with regard to the report, and that is the gratifying condition of the membership roll, there being now no fewer than one hundred and seventy-one members on the register. Generally speaking, the Council is to be congratulated upon the past year's work, and the new president will have his work made all the easier through the strenuous and arduous labours of the president for 1912, Mr. H. G. Veale, who had the assistance of a Council possessed of sound judgment and a deep interest in the work and progress of the Association.

**TECHNICAL EDUCATION IN THE UNION****Function of the Advisory Board**

Regulations for the National Advisory Board for Technical Education in the Union are published in the current number of the "Union Gazette." The Board shall consist of ten members nominated by the Minister of Education, the members to hold office for such period as the Minister may determine not exceeding three years, and to be thereafter eligible for renomination. The first Board shall consist of the Under-Secretary for Education, the Directors of Education for the Provinces, a representative of the South African Manufacturers' Association, a representative of the Associated Chambers of Commerce of the Union, a representative of the mining industry, a representative of the South African Railways, a representative of industrial schools and the interests of poor whites.

The Minister may at any time nominate assessor-members of the Board for such purposes and for such periods as may to him seem necessary or desirable. The assessor-member shall not be entitled to vote.



## ASSOCIATION OF TRANSVAAL ARCHITECTS

### COUNCIL'S REPORT FOR YEAR 1912

The following is the third annual report of the work accomplished by the Association of Transvaal Architects during the past year, in the course of which period twenty-two meetings of the Council were held, and many more of committees consisting of members :

#### Membership.

There are now one hundred and seventy-one members on the register. Two have been registered since the last annual meeting ; three have resigned—two on account of their leaving the country and one on account of giving up practice. Of the one hundred and seventy-one members on the register, one hundred and nine are registered as practising architects and sixty-two as salaried assistants.

#### Obituary.

The Council regret to have to advise the members of the death of Messrs. Agutter, Hoskings, and Lindhorst during their term of office.

In consequence of the death of the late Mr. A. W. Hoskings, a vacancy occurred on the Council. Mr. Treeby was asked to fill the position, and took his seat as from August 1st.

#### Special Examination.

During the year a special examination of persons of considerable experience has been held. Messrs. Leitch, Mitchell, and Small passed the test and qualified for registration as members of the Association.

#### Acts of Unregistered Persons.

Cases of infringement of the Architects Act (such as fixing of signboards by unregistered persons describing themselves as architects) have come before the Council. These cases have been carefully followed up, but only in one of them has the Registrar been instructed to institute legal proceedings.

#### Record of Attendance.

The record of attendance of the councillors at the Council meetings is as follows :

Name.	Attendances.	
	Possible.	Actual.
H. G. Veale (President)	22	20
W. Reid (Vice-President)	19	11
W. H. Stucke (Vice-President)	22	11
H. Baker	19	5
P. Eagle	17	1
M. J. Harris	22	21
A. W. Hoskings	8	2
R. Howden	14	10
D. I. Lewis	22	21
G. W. Nicolay	22	17
P. E. Treeby	12	4
D. M. Sinclair	22	20
E. H. Waugh	20	11

#### Winchester House Board Room.

During the early part of the year several members expressed themselves dissatisfied that the Association had no suitable office or room in which to meet, and

as the opinion had been freely given that a combination of reading-room and office would be welcomed, the Council decided to hire the board room at Winchester House at a monthly rental of £6 10s. The use of the room has been granted to the South African Branch of the Society of Architects for the purpose of holding meetings at a rental of five guineas a year and also to the Transvaal Institute of Architects for twelve pounds a year. The room is suitably furnished and architectural publications are purchased weekly and placed upon the tables for the use of members.

#### A Valuable Loan.

The executors of the late Mr. Hoskings have offered the Association the loan of the whole of the deceased gentleman's technical books, and these will be handed over directly the formalities of insurance have been arranged. It is hoped that this loan will form the nucleus of a good library and be of considerable interest both to student and practitioner.

#### Annual Subscription.

Among the first matters discussed by the Council was the advisability of reducing the amounts of the annual subscriptions and calling a special general meeting to give effect to the proposal. But a careful review of statements of revenue and expenditure, and full investigation, compelled the Council very reluctantly to advise you not to agree to a reduction. Notwithstanding this, several members suggested discussion at a special general meeting, and in consequence two special general meetings were called, but no quorum could be obtained.

#### Registration Act.

The proposed Union Act for the registration of architects has occupied the attention of the Council during the year. Early in the year, the Council freely discussed this and the entire remodelling of the previous draft ensued, with the result that a comprehensive and far-reaching measure was produced, calculated to foster the interests of the profession. The general principles of this Act were submitted to a general meeting in November last and were adopted as follows :

- (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 administer the Act where collective action is required for the whole Union, as defined in the said Act.
  - (d) Three classes of membership, viz., Associates, Fellows, and Honorary Members.



- (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) Provision for a chapter 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.

A meeting of members was called last month for the purpose of considering the details of the Bill, but no quorum could be obtained.

Your Council trust that the Bill will be submitted to Parliament during the coming session.

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#### FINE ARTS ASSOCIATION.

In the course of their report for the year 1912, the committee of the South African Fine Arts Association recapitulate the steps which have been taken in connection with the movement for a new Art Gallery, and proceed: "It will thus be seen that the project has been before successive Governments of the country for the past ten years, and that, since the acquisition of the Beit bequest, it has become a matter of the greatest urgency. Everything has been done that the trustees could do to obtain the attention which was their due, and every Government has done nothing save promise consideration at a future date. The trustees regret that they have no more hopeful course open to them than to continue their representations."

The report further states that the committee convened a meeting of art and kindred societies in the Old Town House on September 18th, 1912. The following societies sent delegates: South African Society of Artists, South African Drawing Club, Institute of Architects, National Society, Photographic Society, and Mountain Club. And it was unanimously resolved: "That this meeting is of opinion that the pictures and other works of art in Cape Town, at present held in trust by Government, are so inadequately housed as to be almost entirely useless for the purpose for which they have been purchased, and that it is in consequence highly desirable, in the best interests of art in the Union, that there should be no delay in the provision of suitable accommodation for them."

A standing committee of two representatives of each of the above societies was also appointed, and instructed to take such steps as might seem advisable to further the objects mentioned in the motion.

Since then, Mr. Michaelis' gift of old Dutch masters has been made, and the necessity for at once proceeding with the scheme of securing a permanent home for the pictures and statues has become imperative. The committee trust that a decisive settlement will be come to in the near future.

List Bros., Johannesburg, for Church and School Bells.

## "AFRICAN ARCHITECT" COMPETITIONS.

No. 14.

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

#### SUBJECT.

A cricket pavilion for a country town. Accommodation to include seating for three hundred spectators; two dressing rooms, with locker and bath accommodation; kitchen and bar. Tea and refreshments to be served in the open, a roll-up awning to be provided for this, housed under the back eaves. Necessary general drawings to one-sixteenth inch scale, and a perspective view or views.

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

Judge: Mr. M. J. Harris, President, Society of Architects (South African Branch), 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 non-deplume 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.

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## PERSONAL PAR.

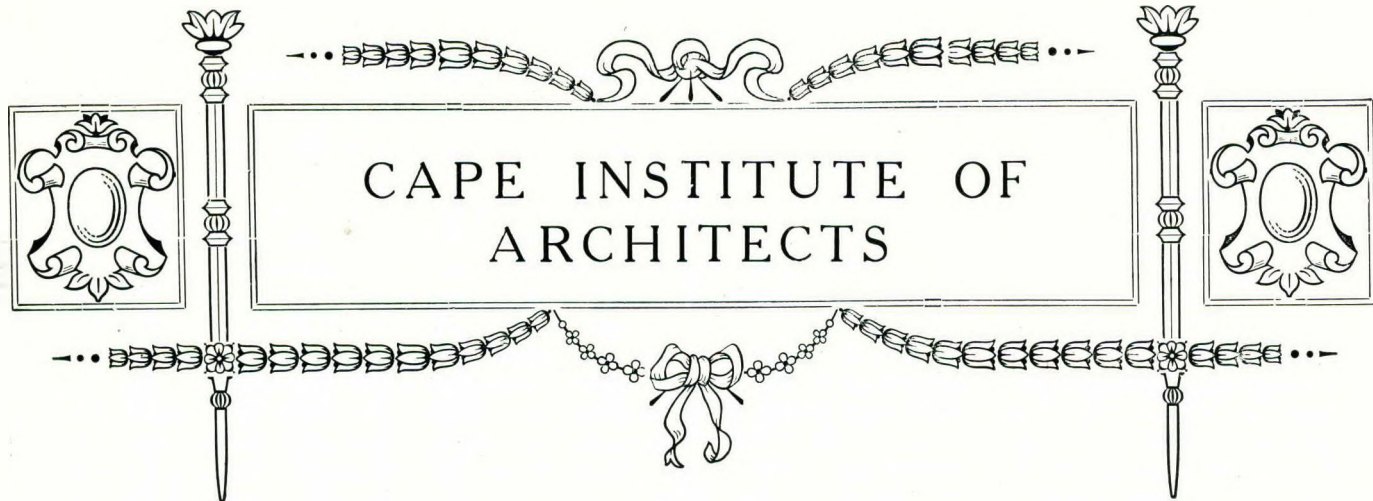
During the month a cable of congratulation was sent by the Master Builders of South Africa to Mr. Herbert Baker, F.R.I.B.A., architect for the Union Buildings, Pretoria, on the fact that the Imperial Government had sent him to India to assist in framing the report to them as to the site and design of the new Delhi. The following reply, sent by Mr. Herbert Baker from Bombay, was received: "Pleased with your congratulations."

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#### CIVIC ART AND LANDSCAPE ARCHITECTURE.

Mr. T. H. Mawson, Hon. A.R.I.B.A., and Special Lecturer upon Landscape Design, Liverpool University, has been appointed City Planning Expert by the City Council of Calgary, and in the course of next summer will go out to Australia, where, under the auspices of Melbourne and Sydney Universities, he will deliver lectures upon "Civic Art and Landscape Architecture."





REPORT OF GENERAL MEETING HELD ON JANUARY 16TH, 1913, AT CAPE TOWN

The Hon. Secretary reported that in response to about seventy circulars sent out to the architects of the Cape and Orange Free State Provinces, asking whether they would refrain from competing in public competitions, the conditions of which were considered unsatisfactory by the Council, only eighteen answers from members and five from non-members had been received—twenty in the affirmative and three conditionally. The Hon. Secretary was instructed to write again asking for written replies.

**Visits of Inspection.**

Reports of visits to the C.G.R. Carriage Works and New Law Courts were read. The Council suggests that principals should let their assistants and pupils off at 4.30 to attend these visits.

**New Members.**

The following gentlemen were balloted for and elected: John Clunis, of Lady Grey, Aliwal North, Fellow; Chas. T. D. Lindsley, of Grahamstown, Associate; Victor T. Jones, of Port Elizabeth, Fellow.

**Financial.**

The Hon. Treasurer reported that the balances in hand in the general and Registration Act accounts were respectively £60 and £107.

**Citizens own Homes.**

The Council having received a copy of a brochure issued by the Bloemfontein Municipality, entitled "Schemes for enabling Citizens to own their Homes," in which the Corporation offers to provide plans and supervise the erection of houses at five per cent. commission, are in correspondence with the Mayor of that town with a view to get the objectionable clause withdrawn.

**Architects' Registration Act.**

The President explained the position of affairs as regards the Architects Registration Act: After nearly two years of discussion, amendments, correspondence, etc., the draft Act was sent to the various Institutes interested for final acceptance. The Association of Transvaal Architects, instead of agreeing to the draft,

set it aside and produced another, which besides differing in minor matters, included the incorporation of quantity surveyors.

A special meeting was called at Johannesburg for November 22nd to discuss the Bill, and Mr. Arthur H. Reid was sent as delegate instructed as follows: "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." Mr. Reid attended and reported as follows:

The Transvaal Association of Architects, as well as the Cape Institute and myself (as Hon. Secretary to the R.I.B.A. in South Africa), having sent copies of the draft of the Architects Act (Transvaal, 1909) to the Secretary of R.I.B.A. without having received any comment on same, the Council of the Association of Transvaal Architects consider that the right of allied bodies or others to participate in any registration Bill without reference to the R.I.B.A. is established. I acknowledged that the contention was sound and withdrew further objection under that head. Regarding the inclusion of quantity surveyors within the proposed draft Architects Bill (a proposal I discountenanced), after prolonged discussion I had to admit that there were good reasons in favour of the proposal and that I could not produce any strong argument against the proposal. My submission that the proposed New Charter of the R.I.B.A. and Society of Architects (London) did not include quantity surveyors was met by the remark that local conditions are quite different, that reference to quantity surveyors in the 1909 Transvaal Act, when sent to the R.I.B.A., received no adverse remark, that the R.I.B.A. has no influence over the Association of Transvaal Architects as they are not under alliance; that the R.I.B.A. have evidently no interest or sympathy with South African practitioners, and that as ninety per cent. of South African architects are also active quantity surveyors,



it would be unfair to the rest of quantity surveyors who are not architects to deprive them of the privilege of protection, especially in view of the South African Institute of Quantity Surveyors having desired to contribute to the expenses of this Bill. As a result of our discussion, it was agreed that the title of the Bill shall be altered as follows: "Proposed Architects Act, 1913, to provide for the statutory qualification and registration of architects, and for the establishment of a board for the control of quantity surveyors."

It was further agreed that all references to quantity surveyors in part 1 of the preliminary clause "Definitions of terms used in the Act" be omitted and transposed under a similar heading to part 9, which deals with the "chapter of quantity surveyors." It was also agreed that the term "Board of Control" be adopted as the supreme authority of the quantity surveyors, and that no reference to quantity surveyors will be made in the architects' section of the Bill, except in the title, as I have before stated.

It was further agreed, in view of the fact that the Councils of the Cape and Natal Institutes have been given insufficient time to consider the draft Act as now presented, that the same be not considered seriously or in detail at that meeting, but that the dominating principles involved be alone dealt with. Thus time would be afforded to the Provincial Institutes to digest and criticise the draft Act, and I stipulated for at least a month after the draft is in the hands of the provincial bodies. The agenda for the meeting was passed with some few amendments. I declined to take any part in the discussion, because the Provincial Institutes knew nothing, and had not been consulted about the draft Act as now submitted. By invitation of the President, I addressed the meeting before it was closed, and it was promised that as a shorthand reporter was present a verbatim report of the meeting would be supplied to the secretaries of all the Provincial Institutes. On enquiring, I was informed by the President that this draft Bill has not been submitted for legal review and advice yet, nor had Government or its advisers been consulted. I was further informed that a local precedent for the inclusion of quantity surveyors in the Architects Act is found in the Transvaal Medical Ordinance, No. 29 of 1904, page 161, whereby dentists and chemists are co-ordinated with and controlled by the Medical Association or Board. This Act has been followed generally in the new draft Act. Copies of the final draft of the Act will be sent to our Secretary in due course for Council's consideration.

A meeting of our Council was subsequently held (at which Mr. White, vice-president of the Quantity Surveyors' Institute, and Mr. Adams, head of the Quantity Department of the P.W.D., Pretoria, were present) to receive Mr. Reid's report and to discuss the principles of the Bill. Our Council agreed to the principle of the inclusion of quantity surveyors, it being pointed out that as many architects practised as quantity surveyors, it would be better to have control of both practices. A sub-committee was appointed to discuss details of the architects' section of the Bill, and proposed amendments were sent to Johannesburg in time for the meeting arranged to receive reports from the Provincial Institutes. No information as to result of that meeting has been received.

## NATAL NOTES

[BY OUR OWN CORRESPONDENT]

### UNION AND BUILDING TRADE

Whatever advantages the Union of South Africa may confer upon the inhabitants of the country, it does not seem to have been of benefit to the building trade outside one or two favoured centres. The reports read at the meetings of various building societies do not make cheerful reading. This is largely owing to the fact that the policy of centralisation adopted by the Government has removed many Civil Servants from places where they had made their homes, and the fear of further removals has put a set-back to building enterprise in many of our centres of population. Take Maritzburg as an instance. From that centre a large number of Government employees has been removed, and though the erstwhile capital of Natal has settled down to the expectancy of a future as an educational centre, and though house rents are being well maintained, there is no prospect of expansion, and residential building has practically ceased.

#### The Cost of Building.

At a recent meeting of the Natal Mutual Permanent Building Society, held in Maritzburg, the chairman, Mr. J. Deverneuil, said the striking feature of the past year's work was the shrinkage which had taken place in the business in sympathy with nearly all financial undertakings in the city. This was a sure sign that they had not yet reached an upward tendency. During the last few years, he stated, it had been very difficult for any man to see ahead the possibility of making enough money to pay off the cost of building a property. Despite this pessimistic view, it is satisfactory to note that the society was still in a position to pay a dividend of four per cent.

### THE ABRAHAM LINCOLN MEMORIAL.

The Illinois Chapter of the American Institute of Architects has petitioned the Committee of the Library and Members of the House of Representatives at Washington on the subject of the memorial to Abraham Lincoln which it is proposed to erect at Washington, D.C., and which has been approved by the Committee of Fine Arts, now before the Congress of the United States for approval and adoption. The suggestion to be approved is that the design is to bear a close resemblance to Greek temple architecture, and that a large bronze likeness of Lincoln is to be placed therein, suggesting a "Greek deity." This the Illinois Chapter considers as most unfitting to represent the character of Lincoln and the aims of democracy, and we agree with them in thinking that few more unhappy proposals could be made. Lincoln is among the stupendous figures of history who have risen to greatness, in spite of want of culture, by sheer force of virility and strength of conviction, and nothing could be more ludicrously out of place than the course suggested. We think the designers of such a monument should, if anything, have greater freedom than usual: what is proposed has in it an element of "playing at make-believe," which is destructive of the fundamental considerations which form the basis of all true art.

List Bros., Johannesburg, for every kind of Spectacle.



## NEW TOWN HALL BELLS

### CARILLON TO BE ERECTED

The Town Council of Johannesburg a year ago requested the architects for the Town Hall to make provision for the hanging of thirty-five bells or thereabouts in the hall. Messrs. Hawke and McKinlay now report, after careful enquiries, that they have come to the conclusion the only really satisfactory system to adopt is to erect a carillon, identical to those which are in general use on the Continent. The beautiful carillons at Bruges, Antwerp, Mechlin, Ghent, De Tournai, and Louvain are famous all over the world and are a source of pride to the inhabitants, who are never tired of listening to the well-known compositions so beautifully rendered by the carilloneers. The difference between a costly mechanical carillon and a carillon with a simple keyboard or clavier is very great, the former being, after all, merely a monstrous musical box confined to a certain number of set pieces; while the latter, being practically of the same style as a piano, gives full scope for the interpretation of a vast amount of excellent music.

#### Simplicity of Keyboard.

The simplicity of a clavier enables anyone with a good knowledge of music to play compositions on the bells in the same manner and with the same technique as he would on a pianoforte. The keyboard is composed of two rows of handles, the lower row corresponding to the white notes of a piano and the upper notes to the black notes. There are corresponding pedals to be worked by the foot, which enables the larger bells to be struck with a minimum of physical exertion. The bells are fitted with clappers, which hang in the ordinary way, and from an eye in the "flight" connection is made with the keyboard by means of wires and cranks. The number of bells that they recommend would be forty-seven, four octaves chromatic with the exception of the two lowest semitones, the largest to weigh not less than one hundred and twenty hundredweights, and the total to weigh about six hundred and twenty-four hundredweights. The cost of such a peal complete would be £6,500.

#### Ringling Peal.

A fine ringling peal, like the one at Exeter Cathedral, the heaviest ringling peal in the world, could not be erected in the tower without very considerable modifications to the plans, so as to sufficiently strengthen the walls and reduce the openings on the ground and first floors. A peal, the size possible in the tower, as shown on the plans, would hardly be in keeping with the scale and importance of the building. In ringling the bells, and to allow for contingencies, a band of at least sixteen ringers would have to be formed and practised in "change ringling," and, unless the members are paid, great difficulty is usually experienced in getting volunteers to attend regularly.

#### Only One Operator.

With the carillon, one man is all that is required to operate on it. This is a distinct advantage,

especially if it is the wish of the Council to allow the carillon to be played on during the day. In arriving at the above conclusion, the architects have consulted a leading authority on bells, who is a Fellow of the Royal Academy of Music, Adviser to the Chapter of Exeter Cathedral, the carillon of Cattistock, Dorset, the Corporations of South Shields, Margate, Belfast, etc., as well as many peals in churches. He was Adjudicator at the International Concours de Carillonneurs, Mechlin (Malines), 1910.

#### Bruges Carillon.

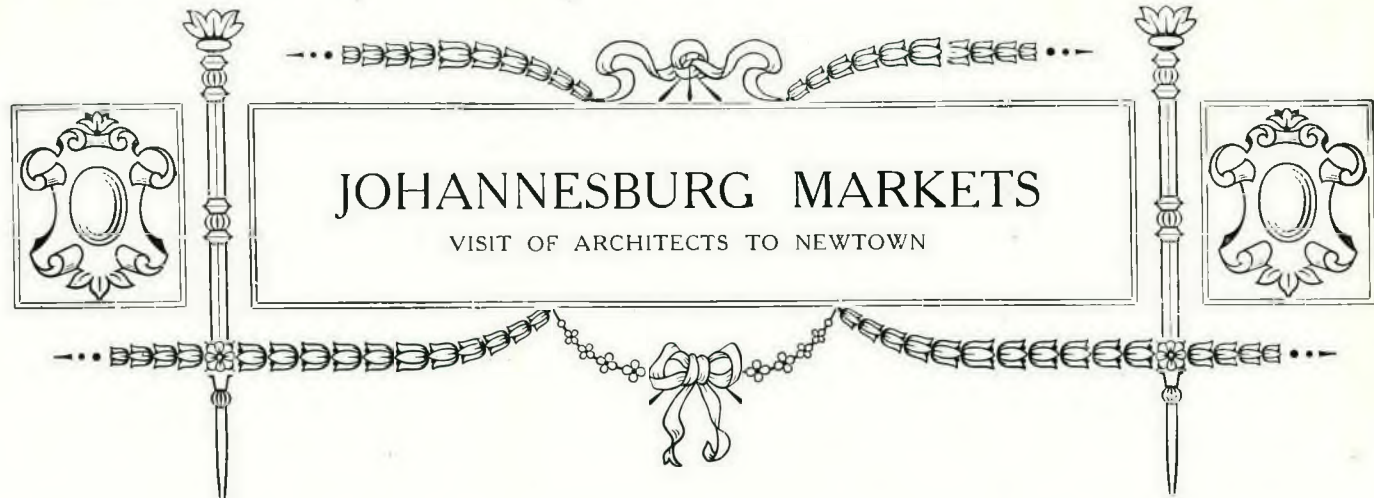
Mr. McKinlay visited Bruges, Belgium, and inspected the world-famous carillon. The chimes are composed of forty-seven bells, the largest of which weighs over five tons and the smallest twelve pounds. He also inspected several peals in England and Scotland, and two of the principal firms of bell founders in the Old Country, one firm in question having just completed a carillon composed of thirty-six bells for Cattistock Church, Dorset. Should the Council decide on a carillon, the architects feel sure that for the estimated cost it is possible to erect the finest instrument of the kind, not excepting Bruges.

The Town Hall Committee, of which Mr. P. Deys is chairman, has recommended the Council to erect a carillon of forty-seven bells, and the expert, Mr. Starmer, is to be paid two and a half per cent. on the work.

### A PROFESSIONAL PROTEST.

The architectural societies of Edinburgh, Glasgow, Aberdeen, and Dundee have entered in this connection a joint protest against departmental architecture. While it is no doubt advisable continually to remind the public of those financial considerations which are of general application, we are for the moment more interested in those which apply to this particular case. The circumstances certainly are unusual. When we think of the magnificence and the difficulty of the site, dominating the capital of Scotland—perhaps the most beautiful and romantic city in the United Kingdom—and of the supreme dignity of the functions of the building, we realise that this is a unique opportunity for a fine monumental creation, calling for the creative skill of just that one particular man who is most inspired by this one particular subject. To imagine that any one man, however brilliant, is equally inspired by every subject, is always at the acme of his form, and can always be depended on to produce the best possible solution of any problem put before him is to misunderstand the nature of architecture and of architects. It savours more of the profession than of the artistic aspect of architecture. This is a question of ideas, not of advice; and the best idea will not always occur just when it is wanted, even to the most gifted of men. What is required here is the best and most imaginative idea. Let it be sought by competition. If, when found, the Office of Works wishes to place all the resources of its architectural department at the service of the designer, it may, if absolutely under his control, materially assist him in realising his idea.





On February 8th a tour of inspection over the New Markets and the Municipal Abattoirs was made by members of the South African Branch of the Society of Architects, and there were quite a number of master builders present. There were over a hundred visitors, including members of the society from the whole of the Transvaal. The Town Engineer, Mr. G. S. Burt Andrews, and his staff showed the visitors over the buildings, and at the Abattoirs Mr. J. Irvine Smith accompanied the members. Mr. G. H. Murray, chairman of the Parks and Estates Committee, and Mr. E. Waugh, Borough Surveyor, also assisted in acting as guides to the visitors.

#### A Welcome.

At the New Markets Mr. Burt Andrews read an interesting address as follows descriptive of the new buildings:—

"I am very glad indeed to have the opportunity of welcoming such a large number of members of the Society of Architects, as well as the other visitors, to the New Market, which, as you see, is now nearing completion. The establishment of a market such as this is in itself a matter of considerable importance; but what is of even greater moment is the extraordinary transformation which has taken place in the vicinity of the building. Those of us who knew Johannesburg but a few years ago must remember the very unsatisfactory condition of the area known as the Brickfields, a small part of which is now occupied by the new market. On the west side of the building, less than one hundred and fifty yards away, was the Coolie Location, which in 1904 was ordered to be burnt to the ground owing to an outbreak of plague. The old main road to Johannesburg railway station, afterwards called Braamfontein Station, used to run along the northern portion of the new fish market. Less than ten years ago the ground on which this enormous building now stands was used by Chinese gardeners for growing vegetables. About fifteen years ago the ground was leased by the Stadsraad (Town Council) as a water-right, from which a considerable quantity of water was obtained for street watering. In those days the subsoil water was not more than two or three feet below the surface; now it is possible to go to a considerable depth before striking water. The ground to the north,

east, and south was the Brickfields, and for many years the buildings in Johannesburg were built with bricks made on this area. This was afterwards laid out as a township, called Burghersdorp, and a more unsatisfactory arrangement it would be difficult to imagine. The conditions ultimately became so bad that the Municipal Council had to deal with the problem in a whole-hearted manner. This led to the appointment by the Government, in 1902, of a Commission to enquire and report on what was rightly termed the 'Insanitary Area.' The result was the expropriation of about one hundred and seventy-two acres of slum property, which cost the town over a million pounds sterling.

#### Difficulties of Construction.

"With this brief account of the conditions less than ten years ago, you will the more readily understand what a great change has taken place, and how necessary it was to wipe out a veritable plague spot not more than six hundred yards from the centre of Market Square. It will also give you some idea as to the extreme care which had to be taken in designing the foundations of the building. In some places, though not many, undisturbed ground was found a few feet below the surface. In others, it was necessary to remove a heterogeneous bed of rubbish nineteen feet in depth, and even at that depth the undisturbed clay was not over good. Fortunately, some idea of what was to be expected was obtained by the difficulties connected with the foundations for the abattoir buildings. Before any contracts were entered into, trial holes were sunk to ascertain the nature of the ground, and even this precaution was not sufficient to prevent alterations in designs after the work was commenced. The first contract entered into was for the steelwork and foundations, which was secured by Messrs. J. and R. Niven. The foundations, which are of cement concrete (six-two-one), vary in depth from ten feet to twenty feet below the bed-plate of the steel trusses. Before the foundations were commenced tests were made of the bearing capacity of the clay, and it was ultimately decided to make provision for a load not exceeding one thousand six hundred and eighty pounds per foot super. This may appear somewhat low for moderately good clay, but the contractors for the steelwork would not hold them-



selves responsible for the steel structure if this weight per super. foot were exceeded. The foundations were commenced in September, 1911, and were practically completed in April last year.

"Between the foundations for the trusses, reinforced concrete lintols, arch-shaped (Khan bar system), were constructed for carrying the external walls of the building, so that practically the whole weight of the building, except the end and inner walls, is carried on the huge concrete blocks under the roof trusses. The largest of these blocks weighs about sixty tons. The trusses of the main hall, as you can see, are designed on the three-hinge principle, the outlines of which were furnished to tenderers by my department. They are fixed thirty-six feet apart. Each complete truss weighs twelve tons; those in the Fish Market weigh a little over six and a half tons. The total weight of steelwork in the roof of the main hall is approximately five hundred and ninety-five tons, and in the Fish Market eighty tons. The erection of the steelwork was commenced in May last year.

"A good deal of thought was given to the lighting of the building, and it is considered that the provision made is just about right. The total light area is one-seventh of the floor area.

#### Details of the Building.

"To prevent unequal settlement, it was arranged that no brickwork in any portion of the building should be taken to a greater height than four feet six inches above completed work. To this simple precaution the absence of even the slightest crack in such a long length of wall is attributed. A good deal of controversy took place about the paving for the floor. Some favoured asphalt, others granolithic, but owing to the possibility of unequal settlement, it was decided to put down a vitrified brick paving which could easily be taken up and relaid without wasting material. The bricks are being supplied by the Vereeniging Brick and Pottery Company, and are an excellent example of what can be made locally. They are laid on sand and grouted in cement mortar. The number of bricks used for the paving alone is two hundred and eighty thousand.

"The internal length of the main hall is six hundred and sixty-six feet six inches, and the width one hundred and eighteen feet. The area covered by the main roofs of the whole building is equivalent to eighteen one hundred by fifty stands, or somewhat over two acres. The central hinges of the roof trusses vary in height from forty feet to forty-five feet. On the south side of the main hall, adjoining Bree Street, there is a loading platform for trolleys, and on the north side there is a platform adjoining a railway siding. For the present, only the eastern half of the building has been fitted with stalls, of which there are twenty-six. The ornamental structure with the dome, just inside the eastern entrance, is for bowers, and is divided into four stalls. The Fish Market is octagonal, seventy-seven feet across, and contains eleven stalls, with a balcony above. There is a balcony sixteen feet wide over the stalls in the main hall, which can be used as a promenade and for the sale of fancy goods.

"It will be noticed that the external walls are

built of brick and stone, but the greater part of the internal work is of reinforced concrete.

"Offices for the market master and his staff are provided over the stalls opposite to the south entrance of the building. Accommodation is also provided for the South African Railways, the General Post Office, and the National Bank.

"Over the western entrance there are two commodious rooms which will be let as tea rooms or a restaurant, with a large kitchen between.

"Messrs. Henderson and Gordon are the contractors for the building.

"The cost of the building will be approximately as follows:—

Foundations of steelwork and external walls	£7,400
Steelwork, including erection	22,000
Building	56,000
Total	£85,400

"To the late Mayor, Mr. J. Dowell Ellis, great praise is due for pushing forward this important scheme, especially at the time when he was Chairman of the Parks and Estates Committee. He took a considerable amount of interest in the general planning of the building and made many valuable suggestions. The present chairman, Mr. Murray, is equally enthusiastic, and is leaving no stone unturned to make the scheme a success.

"As you all know, the design and detail supervision of the work has been carried out by the architectural branch of my department. Although everybody connected with this large and important building has worked hard and well, I would like to make special mention of Mr. E. H. Waugh, the head of the architectural branch, Mr. Dowsett, Mr. Hill, and Mr. Fearnhead, the clerk of works. These officials have shown a particularly keen and highly-intelligent interest in the undertaking, and there is good reason to appreciate the good work they have done."

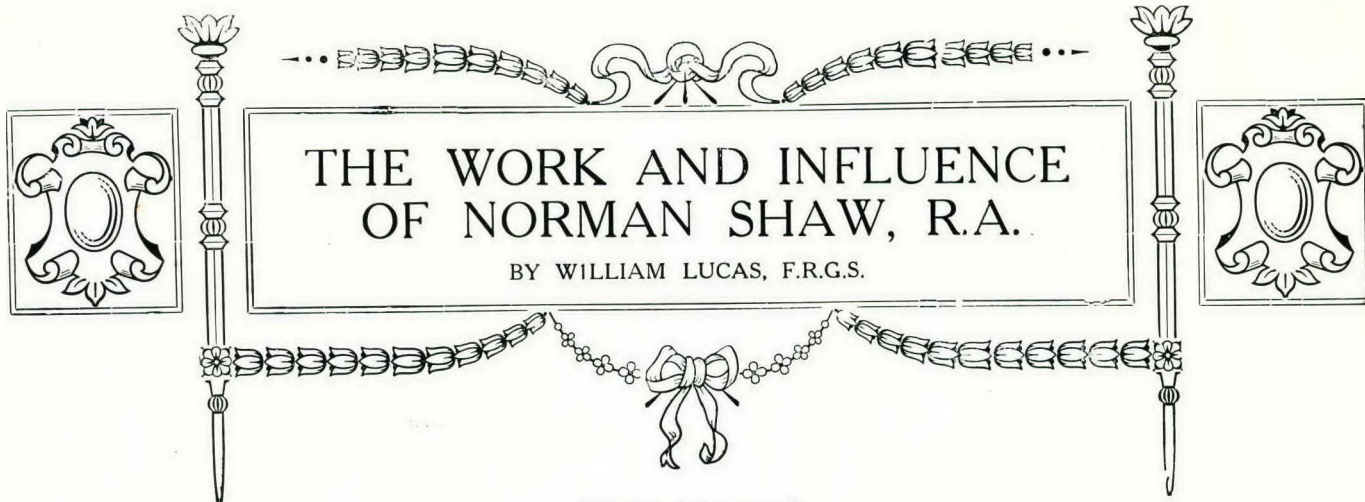
#### Gratification.

At the conclusion of the inspection of the abattoirs, Mr. M. J. Harris, President of the Council of the South African Branch of the Society of Architects, expressed gratification at seeing such a large attendance of members of the society, students, and friends. He also wished to thank their secretary, Mr. D. Ivor Lewis, for his good work in connection with the organisation of the visit, which was the first held under the auspices of the society. He also wished to thank Mr. Burt Andrews and his staff, and Mr. Irvine Smith for acting as guides.

#### Mr. Andrews' Reply.

In replying, Mr. Burt Andrews expressed the hope that the visit would prove the forerunner of many more of the kind. Referring to the abattoirs, he said that when the building was first erected, the general opinion was that it was far too big for the requirements of the city. That had not proved the case, as the director had found that the space was not sufficient, and very extensive additions would have to be made in the near future. The same remarks might apply to the new markets, but he felt confident that when the hall had been opened a few months the people of Johannesburg would find that it was not so, and would give credit to the Municipality for foreseeing the requirements of the town.





[FIRST ARTICLE.]

[As in many respects the passing of Norman Shaw, R.A., last November, at the age of eighty-two, has been the outstanding feature of the past year in architectural affairs, it seems fitting that the first of a series of articles on the work and influence of one who has loomed so large in the making of the modern architecture of our Empire should appear in this number of the "African Architect." These articles we are pleased to have obtained from the pen of one who has followed the public section of Norman Shaw's career with considerable interest.—ED.]

On August 2nd, 1873, the year after Norman Shaw's election as an Associate of the Royal Academy, there appeared in the "Builder" the wood engraving of "A Block of Offices in Leadenhall Street," with the words "New Zealand Chambers" above the entrance, which now lies before me; and which is in strange contrast to all the other illustrations in the professional papers of that year.

The following week a criticism appeared by Professor Donaldson. "I cannot conceive," he writes, "what motive can have induced its author, a man of acknowledged talent, to rake up a type of the very lowest state of corrupt erections, of a period that marks the senility of decaying taste. . . . This elevation seems to me like the last somersault or gambol of the agile gymnast who seeks to extort a laugh at the end of his performance. It is a sad spectacle of abuse of high powers."

#### The Supremacy of Gothic.

A few years afterwards I entered upon my articles, and, hearing of this work, in common with many others, a pilgrimage was made to the original. In those years Gothic held the supremacy. Students followed the publication of the competitive designs for the Law Courts with avidity, and those in London watched the rising of the great structure in the Strand, and the illustrations of its details, with passionate interest. I learnt nothing of the Classic orders till after the expiry of my articles; and, for a design to appear betokening considerable ability outside the lines of Gothic, and utterly free from the ultra-repetitional features of a phase of the

Renaissance which, long since dead, still forcibly survived in stereotyped modifications of certain of its features, was found to arrest attention and maintain no little excitement in the architectural world. As the "Times" recently said, the design was "received with a kind of bewilderment . . . as being one of the most startling outbreaks of architectural originality of which there is record in London architecture.

True, the author had obtained a Travelling Scholarship by a Classic design, but this appearance of New Zealand Chambers was in the year after the publication by him of "Architectural Sketches from the Continent," consisting almost entirely of Gothic work; moreover, he had spent three of the most formative years of his life as an assistant of the great Gothicist, Street, and while in his office wrought alongside the brilliant Sedding.

#### Edinburgh.

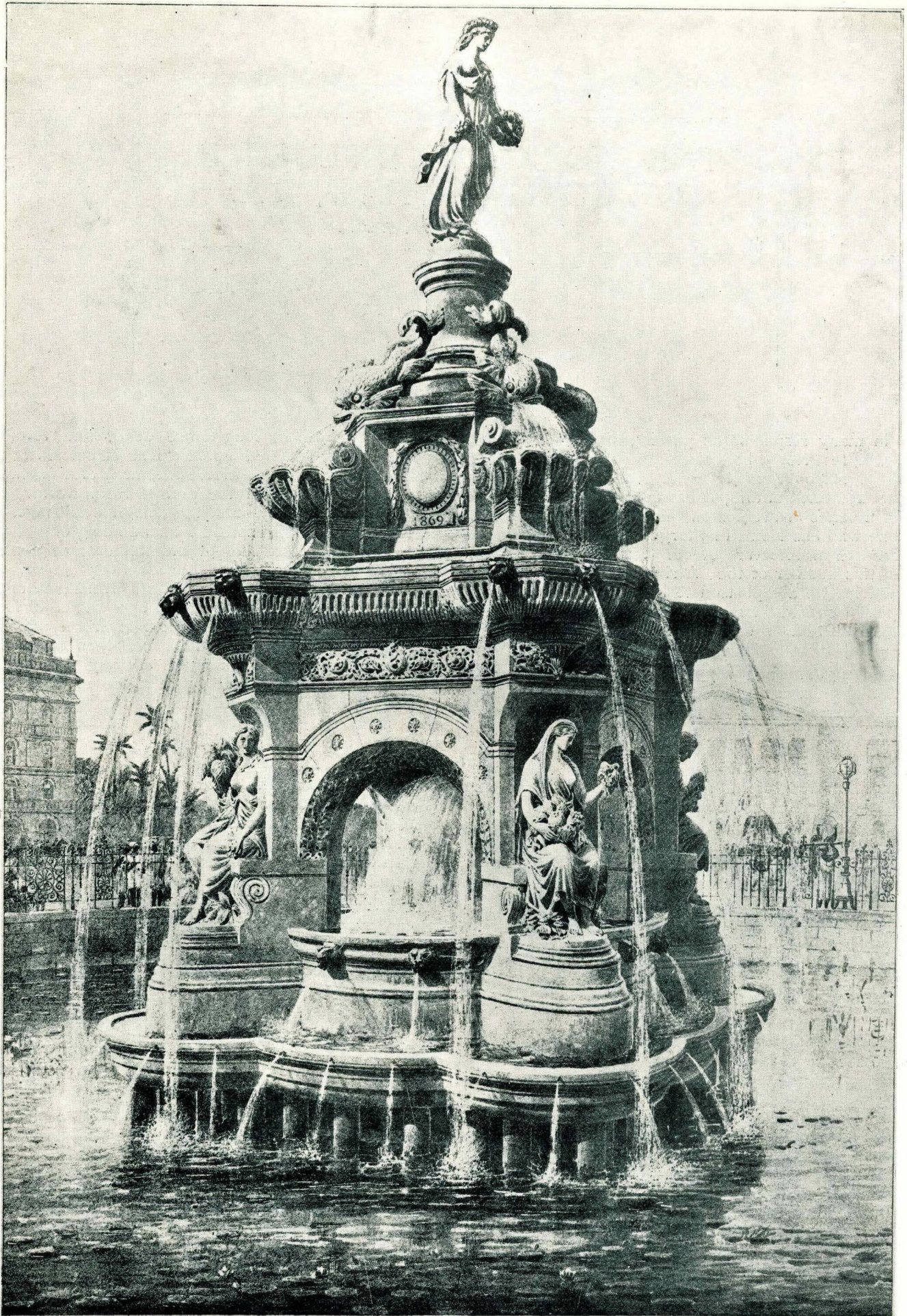
Despite all that R. L. Stevenson has left on record as to the harshness of the climate of Edinburgh, "the Athens of the North," Norman Shaw had shown, as one of her sons, "that it braced him well" for his brilliant early manhood in London, where the result of his studies secured for him the Royal Academy Gold Medal for Architecture at the age of twenty-two, and its Travelling Scholarship the next year. These successes were followed by a period of strenuous sketching on the Continent, which deeply rooted within him a strong love of the sketching block and drawing board that remained throughout life.

From what I can gather, he did not really launch out into independent private practice till nearing his fortieth year, but in addition to work with Street, there was a professional partnership for a while with W. Eden Nesfield, whose office was always famed for producing very capable work of true Gothic temperament.

#### New Zealand Chambers.

Of this early period the only design of Mr. Shaw's that I have been able to trace (not including the two or three houses in "The Architectural Review" just to hand), beside that of New Zealand Chambers, is the Frere Fountain, Bombay, that was in the "Builder" in 1871, though not bearing his name. This work was





THE FRERE FOUNTAIN, BOMBAY.

NORMAN SHAW, ARCHITECT.

JAS. FORSYTH, SCULPTOR.



carried out in 1869, and on its reproduction in one of the professional papers to a large scale in 1891, showed it to be of exquisite conception and high architectural refinement.

Reverting to New Zealand Chambers, the element of strength was obtained by the solidity of the central mass, and of the four stern piers which arose and died into a boldly enriched coved cornice; whilst an adaptation of the bay windows of an old Elizabethan house at Ipswich furnished the necessary light to the upper floors. In the original design, above the eaves the horizontality of a long range of dormer windows was relieved by three loftier hipped dormers of great simplicity; but latterly, no doubt owing to the necessity for an additional storey of offices, a triplet of gables enclosing masses of plaster relief above slightly projecting windows took the place of the dormers. And then Norman Shaw initiated, what has been so marked an element throughout his work, the emphasis of entrance and of other lower storeyed features regardless of the otherwise prevailing symmetry.

#### Electricism

I do not think this design ever led to anything approximating to its repetition in its entirety by Shaw, though the windows of the old Ipswich house appear and reappear in various forms in his subsequent designs; and history shows that the main feature of the design—the possession of unusually pronounced lines of demarcation between the constructive solids and the open spaces for fenestration in street architecture—had come to stay, bearing fruit at the hands of several architects.

In the closing years of the seventies and early eighties, when the spirit of Gothic found many able exponents, there appeared in the professional papers in quick succession illustrations of country mansions that arrested attention by means of their individuality and exquisite delineation. This work of Norman Shaw, though essentially Gothic in its feeling in plan and elevation, showed the absence of much which characterised that age's general expression of the style.

It was very clear, however, that though ever loyal to Gothic in the main, Shaw, with his fertile imagination and rapidly increasing practice, was destined to be more and more pronouncedly eclectic; and one to-day would never surmise that the several artists' homes and studios, or Albert Hall Mansions, and particularly the externally rigid box-like structure known as 170, Queen's Gate, erected at that time in London, with their relatively narrow sash windows under segmental arched brick heads, labels, and keystones, were conceived by the same mind as his country mansions.

#### Love of Chimney.

To take at random the designs of Pierrepont and Edwin Long's residence at Hampstead, which happen to lie on my table next each other as I write. In the latter there is most studied symmetry and unerring verticality in the elevation; while in the former, except for the series of five gables of equal outline and the buttressed end of the great hall, there could hardly be more studied want of symmetry. In another

direction, while there is the presence in one London house of the boldly coved plastered eaves; in another wall and roof surface die virtually into each other. In Lord Armstrong's Cragside, one of his earliest works, there is the usual dependence upon a multiplicity of gables of relatively small proportions to relieve the frontages, but we soon discover the gable as a purely decorative item early lost its charm to him, and was only retained in simplest form and as a natural roof terminal; but the chimney, as a feature, he passionately loved throughout the whole of his life, and in all his domestic work, and, in fact, in all his work, emphasised this feature with tremendous vigour. Almost invariably in his domestic work such is to be seen rising uninterruptedly from the ground, and possessing great bulk, as if to declare that the "fireplace" is synonymous with "home." By the way, it is in Cragside, in the picture gallery, that there is to be seen probably one of the finest and most elaborate examples of the modern treatment of the fireplace; and in this connection it is instructive to compare a fireplace of Norman Shaw's at Dawpool with that of another eminent architect which appeared together on a page of the "Building News" some years ago, each possessing commendable features, though on totally different lines of thought.

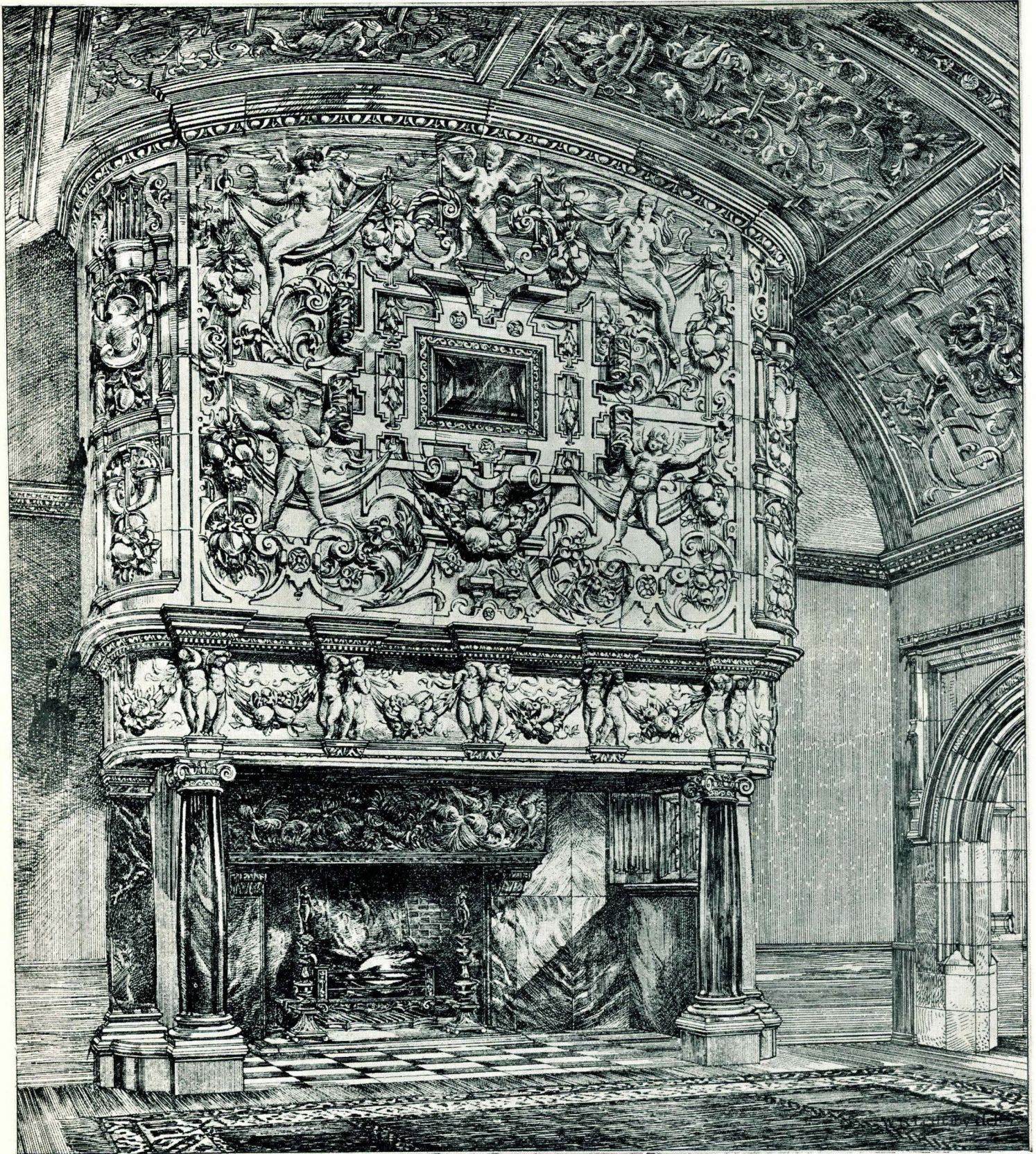
Then it is very interesting to note how, again and again, the influence of those old Ipswich windows entered into his fenestrated treatment—the home and studio for Frank Holl being practically the essence of the upper part of the façade of the much-criticised New Zealand Chambers.

#### His Diploma Drawing.

A study of the planning of the drawing-room, and the access thereto, in conjunction with the occasional unexpected obtuse angles of the principal frontage line, reveal an unusual measure of versatility. When visiting London, at the expiry of my articles in a provincial town, I remember that among the architectural treats of the city was the standing before the large pen and ink perspective of Adcote, drawn and etched by Norman Shaw himself. This was deposited by him on his election as a Royal Academician, and hung in the diploma room of the Academy. In the recent issue of the "Architectural Review" is the first representation of this country mansion which I have seen since seeing the original drawing—a lapse of some thirty years—and, comparing it with many of this great master's other works of that period, I must confess that the departure from his usually individualistic treatment does not now appeal to me so forcefully meritorious as some of his less pretentious designs. And this is particularly marked in the very varied sky-line and the combination of numerous diverse features, though each separately in itself is no doubt satisfactory enough.

A well-known London residence designed by Shaw, and which possesses an unusually well-defined and stately plan, is Lowther Lodge, Kensington. When new, people stared at the structure and declared it as so entirely unconventional; but, by a remarkable coincidence, in the last year of its architect's life it found new proprietorship, passing into the hands of the Royal Geographical Society, so that the destiny





CHIMNEY-PIECE IN THE PICTURE GALLERY, CRAGSIDE.

R. NORMAN SHAW, R.A., ARCHITECT.



of this famous mansion is henceforth the headquarters of that learned world-wide organisation. And so suitable has the disposition of the rooms been declared for its future purposes that very few alterations are required.

#### Shaw's Own Home.

Before passing from the outstanding works of this period, some reference must be made to Shaw's own delightful home at Hampstead. Unfortunately, I have not an exterior view available, and do not remember its appearance. There is a central staircase, with dining-room on one side and library and drawing-room, with an ante-room between, on the other. From the library one proceeds, via the ante-room, by a flight of four steps, which it is evident must materially add to the effectiveness of both apartments. Compared with the mansions he was then engaged upon, this home is of limited dimensions, but an interior view in a German publication well supplement the plan, and show the contour of these rooms to be considerably broken up. And as these photographic views are before me, I am reminded that while Norman Shaw delighted in broad, uninterrupted stretches of surface on his exteriors, the reverse was his taste in the case of an interior.

The range of this architectural genius in those far-off days was, however, by no means limited to country mansions and big city houses; for terraces of small houses, semi-detached and detached villas, erected on Turnham Green in Bedford Park from his designs in 1877 and the following year, and to which was applied the phrase "Queen Anne," show considerable artistic simplicity and effectiveness.

#### Church Work.

Neither were his powers in those years entirely absorbed by devotion to domestic work, as his churches show. As an example, take St. Margaret's, Ilkley, where there is an interpretation of Perpendicular Gothic which, devoid of many of the accustomed accessories and with the east end but slightly touched with enrichment, yet having an almost unbroken sky-line, peculiarly impresses the observer with its distinctly high mission, and undeniably reveals the fact that Norman Shaw could be, and was, at his best in very varied directions of architectural expression.

#### NEW BUILDINGS FOR THE UNIVERSITY OF LONDON SCHOOL OF ARCHITECTURE.

The anonymous donor who last year so generously gave £30,000 for new buildings towards completing the front of University College, Gower Street, has recently announced his intention of adding to that sum in order that nearly one-half of the contemplated front can be finished forthwith. The gift originated in a desire on the part of the donor to house in one building the schools of architecture hitherto carried on at University College and King's College—which after next October are to be combined—and also to provide accommodation for the new School of Sculpture. The new building for the School of Architecture was commenced last August, and is already raised above the first-floor level. It will be finished by about the end of June.

## NOTABLE ARCHITECTS AND THEIR WORK

[BY A SPECIAL CORRESPONDENT]

The recurring anniversary of the death of England's greatest architect naturally leads to reflections concerning himself, his contemporaries, and the other great names in the architectural world of the succeeding centuries, which must possess elements of interest alike to the architect and to the builder. Tuesday, February 25th, was the anniversary of the death of Sir Christopher Wren, the great English architect and designer of St. Paul's Cathedral, which event occurred on February 25th, 1723. He was born on October 20th, 1632, at East Knoyle, Wiltshire, his father being a clergyman. He entered at Wadham College, Oxford, in 1646, and in 1653 was made a Fellow of All Souls. He distinguished himself at Oxford in geometry and applied mathematics, and the famous Newton spoke highly of his work as a geometrician. He became Professor of Astronomy at Gresham College in 1657, and in 1660 was elected Savilian Professor of Astronomy at Oxford.

But it was as an architect that he shone, and he got his chance when the Great Fire of London destroyed the Cathedral and nearly all the city churches. Previous to the fire, Charles II. asked Wren to prepare a scheme for the restoration of old St. Paul's. In May, 1666, Wren submitted his report and designs (which are still preserved) for this work. The old Cathedral was in a very ruinous state, and Wren proposed to remodel the greater part, as he said: "After a good Roman manner, and "not to follow the Gothick Rudeness of the old Design." In September of the same year St. Paul's was completely gutted, and in 1668 Wren was asked by Dean Sancroft to prepare a design for a wholly new church.

Wren's first design was not approved of; his second design, in 1675, was ordered to be carried out, Wren having a free hand to depart from the plan when he deemed it necessary. The present dome, and the drum on which it stands, are masterpieces of graceful outline and harmonious proportion, and these were very important alterations from the earlier scheme. As a practical architect and scientific engineer, Wren was, perhaps, more remarkable than as an artistic designer. The construction of the wooden external dome, and the support of the stone lantern by an inner cone of brickwork, are wonderful examples of his constructive ingenuity.

The first stone of the new St. Paul's was laid on June 21st, 1675; the choir was opened for use in 1697; and the last stone of the Cathedral was set in 1710. The building cost £736,752, exclusive of the stone and iron enclosures round it, which cost £11,200. These facts are of interest in the present day, when so much anxiety is being caused regarding the security of the edifice owing to the multiplication of metropolitan subways.

After the destruction of the city, Wren made plans for rebuilding no fewer than fifty churches. Among Wren's city churches the most noteworthy are St. Michael's, Cornhill; St. Bride's, Fleet Street; and St. Mary-le-Bow, Cheapside, the latter remarkable for its graceful spire; and St. Stephen's, Wallbrook, with



a plain exterior but elaborate interior. Indeed, it was a peculiarity of his churches to have a barn-like outside appearance and a beautiful interior. In the design of spires, Wren showed much taste and great power of invention.

Among his other notable designs may be mentioned the Custom House, the Royal Exchange, Marlborough House, Buckingham House, and the Hall of the College of Physicians, now destroyed. The Monument of London is a well-proportioned work. It was erected between the years 1671 and 1677, and exceeds in loftiness any of the historical columns of the ancients. Its height is two hundred and two feet, the lower diameter of the upper part of the base is fifteen feet, and the pedestal is twenty-one feet square. Other existing works of Wren's are: At Oxford, the Sheldonian Theatre, the Ashmolean Museum, the Tom Tower of Christ Church, and Queen's College Chapel; at Cambridge, the Library of Trinity College and the Chapel of Pembroke, the latter at the cost of his uncle, Bishop Matthew Wren.

Wren was knighted in 1673, and was elected President of the Royal Society in 1681. He represented Plympton, Windsor, and Weymouth respectively in Parliament for many years. He was Surveyor of the Royal Works for fifty years, but, by a shameful cabal, was dismissed from this office a few years before his death. He died, as above stated, in 1723, after a very full and useful life of ninety-one years. He is buried under the choir of St. Paul's, and on a tablet over the inner north doorway is the world-famous epitaph:

"Si Quæras Monumentum Circumspice."

In the beginning of the eighteenth century a change in the style of architecture took place, which was mainly caused by the designs of Sir John Vanbrugh, who threw aside the restraints of convention and designed according to his own convictions. His principal work is Blenheim House, Oxfordshire, erected in 1715, and is a good specimen of his novel style and peculiarities. The prevailing defect is a want of unity and harmony of design.

Nicholas Hawksmoor, a pupil of Wren's, designed numerous churches in the beginning of the eighteenth century. The Earl of Burlington may also be mentioned as a successful architect of the same period. An architect of great talent was James Gibbs, to whom London is indebted for several harmonious and good-proportioned churches, such as the churches of St. Martin-in-the-Fields and St. George's, Hanover Square.

Among the many notable architects succeeding Gibbs, were Colin Campbell, who erected Wansted House, Essex, in 1715; William Kent, who died in 1748, the designer of the Horse Guards and Holkham Hall, Norfolk, erected for the Earl of Leicester. In the reign of George III. we have Sir Robert Taylor, who died in 1778, and his contemporaries, Stuart and Revett; Robert Adams, whose taste was severely criticised, and who died in 1792 at the age of ninety-four.

There was also Sir William Chambers, whose noblest effort was Somerset House, and whose published work on decorative architecture still continues to be a text-book for the student; he died in

1796. Among the other contemporaries of Sir Robert Taylor are to be found the great names of George Dance and Henry Holland. The end of the eighteenth century brought another architectural change, one of mistaken simplicity, which has well been described as "bald and blank." The fashionable architect of those days was James Wyatt (1746-1813), until the beginning of the nineteenth century introduced the names of Sir Robert Smirke, Charles Barry, Basevi, Tite, H. L. Elmes, and Cockerell. Then another new era of the art set in, consideration of which must be reserved for another occasion.

#### PROFESSOR LETHABY ON DESIGN FOR CONCRETE STRUCTURES.

In his lecture at the Northern Polytechnic Institute, Professor Lethaby, F.R.I.B.A., having explained what art is, dealt briefly with the weakness of modern architecture in not having sufficient grasp of scientific construction, and the failure of English engineering, in being brutal rather than interesting, or in depending on disguises—Charing Cross Bridge and the Tower Bridge.

He then pointed out the special characteristics of concrete construction compared with the characteristics of masonry. The masonry ideal was articulation into blocks with sharply-cut angles—moulding, carving. Concrete is continuous aggregation, and is unfitted for sharp edges and delicate forms. Suggestions from other types of art—Roman construction, mosaic, tile, or veneer—and their influence in modifying forms, were next given. The special disabilities of concrete, such as poor surface and cracking, were indicated. The least cracking, said the lecturer, seems to destroy our pleasure in a fabric which should be continuous, like a Chinese vase.

The A B C of design in concrete was (a) it is necessary to perfect the material, so as to have a good surface, free from cracking; (b) it is necessary that the design should be entirely appropriate to the matter with which it deals; (c) any additional finish on the surface should be in harmony with the material and the structure. As to design varying in accordance with object and material, instance the fiddle, a gun, the lattice crane, the ship, the lighthouse, even the bicycle.

The general form must be arrived at as the best constructive solution of the given problem; but it should be a fine and civilised solution, not a raw and haphazard one, like most of our engineering. The ideal is perfect structure perfectly finished. Curved lines and surfaces would seem to be appropriate. Rounded angles, cornices, coves, or rounds added ornament; colour-wash, paint for ironwork, plastering, roughcast, sgraffito, marble veneer, mosaic, tiling, glazed terracotta.

Finally, one caution was necessary. Don't worry overmuch about design; above all, don't try to be eccentric, striking, or original. Exquisite common-sense is what is wanted. The aim should be masterly construction, delightfully finished. Beauty is not a question of mere shapes, but it is the evidence of mind acting properly on material.



## TOWN PLANNING COMPETITION

### A DURBAN APPEAL TO ARCHITECTS

Durban has already led the way in a good many phases of municipal enterprise, and at the present moment the municipality is proposing to devote its energies in another direction, which so far as our information goes, has as yet received the attention of no other municipal body in South Africa, that is in the matter of town planning.

There is no doubt that the pressing question of high rents, which are undoubtedly a very considerable tax upon all in moderate circumstances—and which, by the way, is now being investigated by a joint committee consisting of representatives of the Town Council and those of other public and quasi-public bodies—has at any rate indirectly led to the appointment of the Town Planning Committee of the Durban Town Council, which, besides having a commission to consider all matters affecting the general amenities of the town, was empowered to draft a scheme or schemes for the laying out of the borough lands still undeveloped. The work of the committee during the past few months is now beginning to bear fruit, for as a result of their deliberations and consultations with the Borough Engineer, it has been decided to lay off something over one hundred acres of the Stella bush, this being the area lying between Macdonald and Cornwall Roads and Manning and Frere Roads, the first two thoroughfares forming the side boundaries and the last two the upper and lower boundaries respectively of the area.

#### A Big Scheme.

It will, of course, be appreciated that unless the population of the borough makes remarkably rapid increase, a period of several years will elapse ere anything like the whole of this large block is developed, but it has been decided, and quite rightly, if a real town planning scheme is to be devised, that the area must be dealt with as a whole, the work proceeding gradually as the circumstances of the times require.

A contour plan of the area has been prepared by the Borough Engineer's department, as has also a draft plan for dealing with the area, but it has been thought desirable, in view of the importance of the scheme, that the laying out of this large piece of land should be submitted to public competition, and as a result an advertisement appeared in the South African press recently inviting architects and others to submit designs for the development of the land, a premium of £100 being offered for the design placed first, with a premium of £50 for that placed second.

It must be said that the competitors who enter for the premiums have a very big task before them, for their designs must deal with the requirements of traffic, public services, health, drainage, etc., and the artistic side of town planning as well as the laying out of residential building sites and open spaces. According to the terms of the competition, the area must be divided off into three zones of approximately equal dimensions, each of which will be devoted to one particular type of dwelling. In the first zone, in which the larger dwellings will be, not less than half the area is to be devoted to roads and open spaces, and

the balance laid off in lots of eight to the acre, on each of which it is proposed to erect one detached dwelling to cost from £500 to £800. In the second zone semi-detached houses are to be the rule. Here again half the land is to be set apart for open spaces and roads, and the balance to be divided into lots of six to the acre, each lot to be for a pair of semi-detached houses. These semi-detached dwellings are to cost from £800 to £1,200 a pair. The third zone is intended for burgesses of more limited incomes, and is to be laid out for dwellings of the tenement or terrace type, in blocks containing not more than four dwellings, and each block is to have not more than ninety feet frontage. In this zone it is proposed to provide for ten dwellings to the acre, inclusive of roads and open spaces, and each dwelling is to cost from £350 to £500. These prices, it may be mentioned, are intended to include the cost of providing public services, but not of road construction, and the competitors are asked to supply three designs of dwellings for each zone.

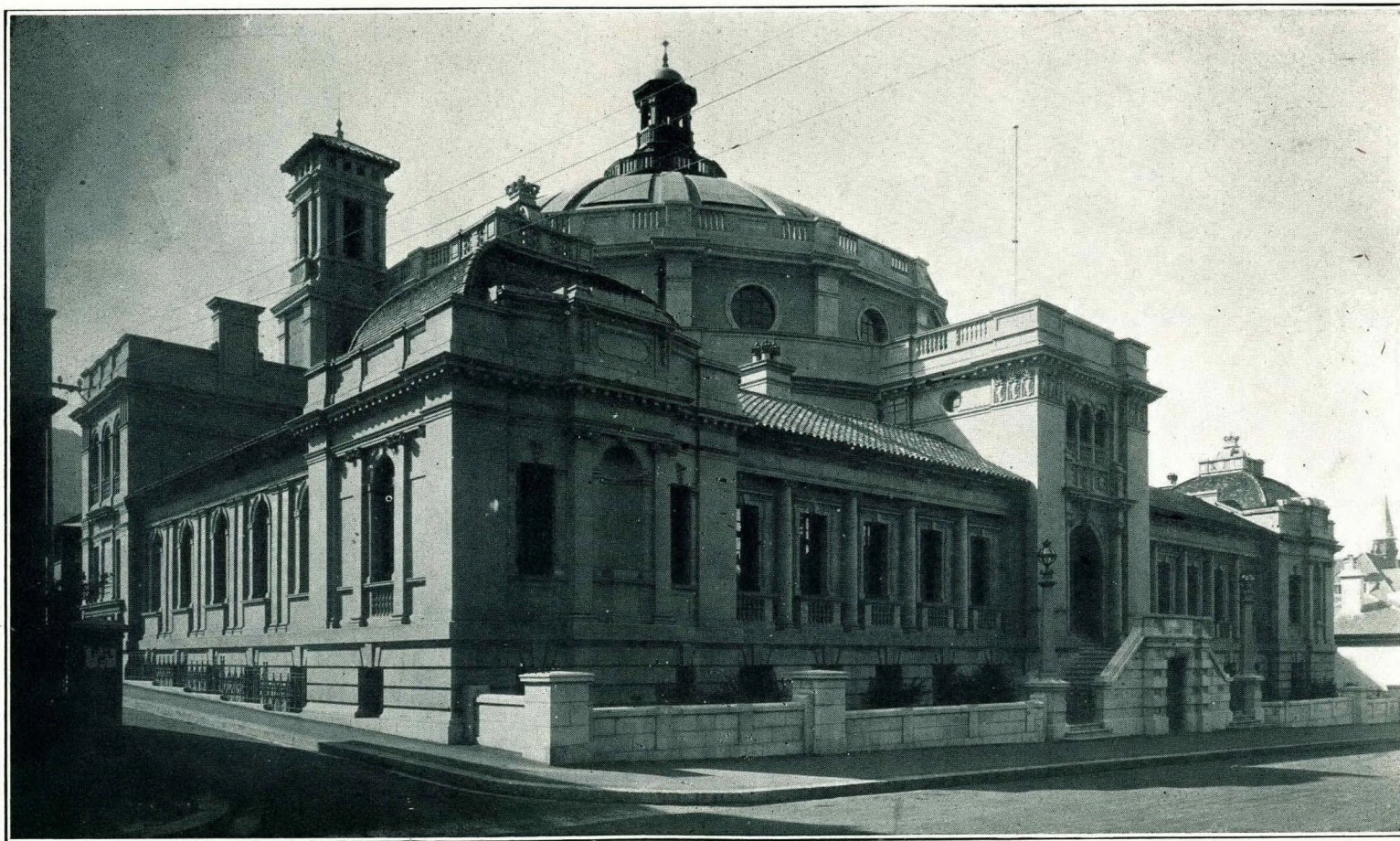
#### Instructions to Competitors.

A number of other details are given in the instructions to competitors, but these are chiefly of a technical nature relative to roads, laying of sewerage or stormwater drains, etc., and it is mentioned that three roads from Manning to Frere Roads, one between Macdonald and Cornwall Roads, and one between Frere and Umbilo Roads are considered essential to the plan, and it is mentioned that it will be deemed a desirable feature that the number of these subsidiary roads should not be unduly exceeded. This is mentioned in view of the fact that the laying out and maintenance of roads is one of the most expensive items in town development and maintenance work, and it has been found in Great Britain and elsewhere that where it is possible to decrease the number of roads costs are greatly reduced, and this would be particularly the case in regard to our hillside roads on the slopes of the Berea, which, as everybody knows, are so frequently damaged by heavy storms, of which we have had one or two experiences recently.

Whether architects (says the "Natal Mercury") will generally respond to the request for designs remains to be seen, but in any case the scheme is one which should receive the general approval of burgesses, and which should eventually lead to the amelioration of the conditions which now exist owing to the comparatively high scale of rents which at present exist in Durban.

A novel method has been adopted by the town of Melrose, Massachusetts, for the building and re-building of the streets in that city, which seems worthy of attention. Plans have to be submitted by the owners of all undeveloped building lots showing the exact location of their property. The gas, water mains, and sewers are then laid, and all connections put in and carried to the frontage line of the property. In this way the future opening up of the streets is avoided when the new houses or buildings are erected, and considerable economy in the maintenance of the highways is effected.





CAPE UNIVERSITY.



## SURVEYORS' INSTITUTION

### MORTGAGE LAW AND VALUATION

A very interesting and valuable paper on "Mortgage Law and Valuations" was read recently by Mr. A. Laurence Cox at a meeting of the British Surveyors' Institution. The lecturer first dealt with the various types of mortgages and sub-mortgages, and dealt with their value as security for the mortgagee, with the methods by which they are brought about and the obligations entailing on the several parties to the transaction and with the methods of foreclosure and redemption. He went on to define the terms consolidation and tacking in connection with mortgages, and, having dealt exhaustively and clearly with his subject, passed on to a consideration of the nature of valuation. The valuer is made responsible in law for the consequences of his ignorance or incompetence, especially where the interests of trustees are concerned.

Valuation is based partly on rules, to which the lecturer referred, and partly on intuition; the latter may be an inborn gift, but more frequently an acquired quality resulting from experience gained in co-ordinating the various factors comprised in values realised in the property market.

The outstanding requirements of a mortgagee are ample security for his principal, interests, and costs. Nowadays a mortgagee never takes a profit, and because his investments only yield a moderate rate of interest he demands ample security. In order to secure an ample margin against contingent loss due to non-payment of mortgage interest, prior charges, and cost of realisation, it is customary to require a margin of value in excess of the loan from twenty per cent. to fifty per cent. on the recommendation of the valuer, the requirements of the lender, or duration of the loan. The value of a mortgage security depends on its forced sale value at any reasonable time. This forced sale generally fails to realise in full either (1) the goodwill value of business premises; (2) prospective building value of urban land; (3) value likely to accrue in consequence of projected improvements or increases in value; and (4) a reasonable value of the cost of special fittings and fixtures. Hence these items must either be ignored or separately referred to and conditionally valued.

The valuer should be furnished with data as to the conditions of ownership, restrictions, covenants, easements, liabilities, tithe rent and other charges, land tax, and full particulars of any tenancies, also with a plan or detailed description of the property.

The valuer should have a good knowledge of the law of the subject and the principles and practice of valuation, and a knowledge of prices realised at public auctions, as well as considerable architectural knowledge, acquaintance with the cost of building, and of estimating the rentals under normal circumstances; the value of a property as a mortgage security is obtained by capitalising the net average rental which it may be expected to yield over a given period. The valuer should be careful in discriminating between gross and net rentals, deductions having to be made for all charges, rebates, voids, and non-payment of rent on insurance premiums.

Having satisfied himself as to the reasonable accuracy of these items, the multiplier is applied, this being the number of years' purchase.

The rate of interest varies between the wide limits of four per cent. and ten per cent., while in cases of short leasehold interest, or properties suffering from a slump, the number of years' interest likely to be realised under conditions of forced sale is not based on any percentage.

Property values vary least in rural districts, and the rate of interest obtained by those investing in large towns is usually in excess of the latter.

The lecturer then made some observations on the use of the tables, saying that the young valuer should be careful to avoid the danger of regarding the use of them as amounting to valuation.

Losses are more likely to be experienced by mortgagees in connection with loans on business premises where the owner is also the occupier, because of the absence of that divergence of interest which operates between landlord and tenant.

It is desirable to refer to the assessment value and necessary to consider the general trend of rating in the particular locality; a low assessment may explain a comparatively high rent.

For town properties it is desirable that estimates of value should be made on the basis of site value plus that of the buildings. The value of a property for mortgage purpose is often little more than its site value, though a substantial building may be on it.

With agricultural properties a field to field valuation should be made, and the actual rents paid are in many cases far below the real rental value, but the margin of value does not constitute a trustee security. Generally speaking, the net income produced by agricultural property should be fifty per cent. in excess of the mortgage interest.

After making some observations on the classes of property which formed good or indifferent security, the lecturer concluded an interesting paper by adverting to the injury caused by recent legislation.

## UNIVERSITY BILL

### PARLIAMENTARY PAPER

A parliamentary paper was issued on February 18th containing correspondence which has passed between the Union Government and Mr. Otto Beit and Sir Julius Wernher in regard to the establishment of a National Teaching University.

The correspondence opens with a letter of July, 1910, from General Smuts to Mr. Otto Beit in reference to Mr. Alfred Beit's gift of the Frankenburg Estate in Pretoria district, and a subsequent bequest of £200,000 for a University at Johannesburg.

General Smuts, when in London, discussed the question of the ultimate destination of the bequest with Mr. Beit, when Mr. Beit expressed himself as no longer bound to Frankenburg, and seemed on various grounds to prefer the establishment of a South African University on Groote Schuur Estate. He expressed the opinion that in case the University were built on Groote Schuur it would be possible to collect a much larger sum than the amount of his brother's bequest.



General Smuts wrote on the 25th of July, 1910, that he had discussed the matter with his colleagues, who were disposed to consider such a project, and added: "It is anticipated that from £400,000 to £500,000 would be required for University buildings and equipment. Do you think that it will be possible to collect that amount from the friends of the movement in London?"

He also wrote in similar terms to Sir Julius Wernher, adding: "London friends who love South Africa and admired Mr. Rhodes' ideas might be glad to subscribe an amount which would be sufficient to carry out one of his most useful ideas."

Both Sir Julius Wernher and Mr. Beit replied cordially approving of the idea. Mr. Beit expressed himself willing to help in every respect—"a willingness which I should not have shown had it been a question of elaborating the idea of a split-up University in the Transvaal."

#### Effect of the Replies.

The effect of the replies was that on the Government renouncing Mr. Alfred Beit's legacy Mr. Otto Beit said he would give an equal amount, that is £200,000, for the new scheme. Sir Julius Wernher would give a similar amount, and should half a million be found necessary they would between them give the additional £100,000.

Mr. Beit wrote to Sir Julius, saying: "I feel sure that only good can come out of the proposal, though perhaps the existing university colleges will for a time be sufferers, and the standard of their teaching will probably be somewhat low eventually, but this can scarcely be avoided."

In further correspondence stipulation was made by the donors that there should be equal opportunities for all at the University.

General Smuts replied, in regard to the stipulation "equal opportunities for all": "There can be no possible difficulty as regards the white people of South Africa, and this is what I understand you refer to. It will be probably found desirable at some later date to make separate provision at a suitable centre for the higher education of natives. The time for that has, however, not yet arrived. You will agree with me, I am sure, that it would be a mistake to lay down to-day that as a matter of public policy higher education for whites and natives should all the time be conducted at the same institution or institutions."

In joint letters on the 23rd of December, 1910, Mr. Beit and Sir Julius Wernher, emphasising that the University must be a residential teaching University, wrote: "As to the sentence used in our letters, 'equal opportunities for all,' you are of course quite right to interpret this for 'all whites,' and in connection with this we should like you to remember that it is our, as it must be your, earnest desire to give to those who are to benefit by this education the very best instruction. We have no wish to create difficulties, but we would put it to you that to obtain this result bilingualism must stand back. Then only will you succeed to draw from this country men who will be able to establish a standing for the new University equal to that of Home institutions."

## R.I.B.A. GENERAL MEETING

### PRESIDENT'S ADDRESS TO STUDENTS

At the general meeting of the Royal Institute of British Architects, held at No. 9, Conduit Street, Regent Street, London, in mail week, the President, Mr. Reginald Blomfield, A.R.A., delivered the following address to students:—

"On the last occasion when I had the honour of giving an address in these rooms I ended on that subject of perennial interest to all of us—the high calling of architecture, the fascination of that art, its claims on our enthusiasm and unremitting study. But, on the other hand, it is not an art to be undertaken lightly, and I am going to offer you this evening a few suggestions on the spirit in which you should approach the work of your life. You may recollect the catalogue of good qualities which the older writers, borrowing from Vitruvius, used to insist upon as necessary to the architect. You may recall De L'Orme's fancy portrait of the good architect and the bad—the good architect a compendium of all the virtues, the bad a villain and a fool; pleasing but irrelevant fancies of no material bearing on the training of an architect, except in so far as they point to a high ideal of the art. But, gentlemen, I take it for granted that though you are taking up architecture as your livelihood, you will look upon the calling of an architect as something higher and nobler than a mere money-making business. I take it also that you have that enthusiasm which is the privilege and prerogative of students in all ages. Without it the labour of study becomes mere drudgery, sterile, and unprofitable; with it you can face cheerfully the severe gymnastic of your training, for I need not conceal from you that to arrive at any mastery of architecture your training must be serious and prolonged. A mere smattering of knowledge is useless. You have to attain a technique that makes greater demands on the intellect than that of any other art. The standard of attainment steadily rises, and the work of the architect tends to become more and more specialised. The days are long past when some bold and skilful designer was both architect and engineer, and though you must in your training devote yourself to learning all about architecture that you can, you will probably find as you go on that the force of circumstances will tend to drive you into specialising in one direction or another.

#### Practical Knowledge.

That, however, you may well leave to the future. Your business at present is to fashion and complete your armour, to acquire a practical knowledge of the resources of your art, and the skill of eye and hand to interpret the visions of your imagination. For the architect, alone among artists, is brought up against the rude test of facts, and he must be full of resource and full of knowledge, with more than a nodding acquaintance with those technical sciences which materially affect the design and disposition of buildings. I need not dwell further upon the extent of the studies that you are bound to undertake; perhaps you are already painfully aware of it. Rather, I would call your attention to certain pitfalls



that lie in wait for the impetuous and the unwary. Some of us, looking back on our own student days, can recollect wasted effort, because, for want of guidance, we sometimes wandered off into a cul-de-sac, which might have been avoided had the object of training been clearly realised. The curriculum was overloaded and bewildering, and too often degenerated into simple cram. Students of this generation are more fortunate, because the ground has been cleared for them in this regard. In recent years the whole object of the Institute, in its educational reforms, has been to make the training of architects more intelligent and intelligible, and to direct the student to the understanding of the subject that he studies, rather than to the accumulation of scraps of knowledge.

#### Use of Imagination.

In the first place, I would urge all students to make their ground good as far as it goes. In construction you are not merely to learn by heart the formulæ for the next examination; what is vital is to understand the why and the wherefore, to realise that the stresses and strains with which you wrestle, though expressed in technical terms, are not mere abstractions, but the result of the interaction of physical forces and the physical properties of materials. You should use your imagination as well as your intellect, and clothe the dreary figures with concrete instances. Though you should not rely on it without detailed verification, you should cultivate an instinct for construction—an extra sense, as it were, of what is sound and unsound in building, such as builders of the old school used often to possess in a very high degree. That instinct was the result of experience and experiment in building, of close observation of facts, of sub-conscious processes of thought, not less valuable because never set out in precise terms. You must recollect that an architect, in superintending his work, depends on his eye, and a quick and well-trained eye will detect defects of workmanship and construction at once that would be passed over by a loose observer, and it is essential that you should cultivate, from the first, quickness and accuracy of observation, and a sound, critical judgment of the quality of work. The architect should be like Ulysses, "*πολυτροπος, πολυμητις*" full of experience and resource, for he it is who is responsible, and, if difficulties occur, he is the man who has to find the way out.

In your studies in history I would offer the same advice. Beware of the text-book, with its categories, its schedules, its quite hypothetical classifications. You want to get at the facts, but you want them not as a collection of dried anatomical specimens, but in order to trace the relation of fact to fact, to understand their origin and development, to place them in touch with the large movements of civilisation, and if in your reading you have this constantly in view you will in time penetrate through the screen of details to the broad principles that dominate them. Architecture will present itself to you as a living art of immemorial age and descent, and also of boundless possibilities in the future. Your readings in history will supplement your practical study in the art, because they will enable you to realise, however

imperfectly, that behind the visible expression of architecture great forces have been and still are moving, and you will learn to think in terms of architecture instead of repeating mere parrot phrases of design. There have been produced in recent times, and by various writers, very good books on architecture, but there has also sprung into existence, not only in this country, but on the Continent, a violent eruption of books of architecture which are not books, but compilations of letterpress barely sufficient to float interminable collections of photographs, mere ha'p'orths of bread to an intolerable deal of sack. I incline to think that these industrious efforts have retarded the advance of architecture, because they have concentrated attention on its details to the neglect of its organic structure, and have produced in the public a passion for archæological sentiment and revivalism, which is quite remote from any real appreciation of the art. My advice to you is not to rely on photographs, except as reminders of work you have seen and studied; you will learn more by the notes and measurements of actual work that you take yourself than by a whole roomful of photographs. I am glad to say that the excellent measured drawings submitted year after year for the Pugin Studentship prove that some of you are fully alive to this. Those who have been to all this pain and trouble will reap their reward in later life.

#### Literary Styles.

A word on literary style. My colleagues will pardon me, I hope, if I suggest that enthusiasm for the practice of our art has sometimes led to the neglect of literary studies. Now, I am not urging you to add to your burdens the systematic study of literary style. To some extent that should have been done before you entered your technical training, but it will not do for you to ignore it completely. Occasions will arise in which it will be necessary to express yourself in clear, straightforward, and logical English. Failure to do so is due to two causes—confused thinking and a certain unwillingness or inability to say a plain thing in a plain way. As a matter of self-training, you should learn to think your ideas through, and study in your leisure the masters of English prose, and I think you will find that the finest prose is like the finest architecture in its rhythm and restraint and in its austere simplicity of statement.

Drawing as an instrument of thought and analysis is all-important. Some students draw too little, and others perhaps too much. The important thing is to be clear why you draw at all. (I am talking, of course, of the training of students in architecture, and not at this moment of drawing in general.) Now, the object with which an architect, in his actual practice, makes sketches and notes of a building is to carry away an accurate record of the facts of that building. He will put down all that is relevant, partly in sketches and measurements, partly, maybe, in writing; but he will not waste his time on anything that has no bearing on the subject. Your attitude when you are making drawings of buildings for the purposes of your training should be the same. You should make it your business to master the meaning, the purpose, the construction of the building, or detail of a building



that you are studying. Sketches, however rough, provided that they are accurate, are of more value to you than the most slashing black-and-white or the most elegant water-colour. I have noted sometimes in students' drawings an evident anxiety to make the drawing itself attractive and a fondness for details because they are picturesque and sketchable; but the architectural student should recollect that he is not out for the purposes of the painter. He may take his holiday and indulge himself in landscape or the like, but the object of his labour should be the critical analysis of the building he is studying. Incidentally, he will acquire in this way a quickness and accuracy in seizing and presenting architectural forms which will be invaluable to him in practice; and in all drawing, whether it be of these technical studies or the drawing that is common ground both to painter and architect, the object should be to grasp the essential characteristics of form, and present them clearly and faithfully. I recollect once sketching a certain town hall in company with a clever but somewhat impetuous draughtsman. When I was still labouring at the proportions of my building my friend had completed a very taking sketch of the whole; unfortunately it was one bay short of the proper number.

#### Power of Design.

And now we come to what is, after all, the end and object of your training, the development of your power of design, for I include in that your knowledge of construction and applied science, your knowledge of the architecture of the past, your power of draughtsmanship, as all of them subsidiary to the special function of the architect—design. And here I would raise a question for the consideration of our schools, and that is, how far it is desirable, or even possible, to train students in a variety of styles. The training of our students a few years back proceeded on the assumption that it was both. It was held that an architect should have a smattering of all the known styles, in order that, when called upon to do so in practice, he could turn his hand to any. Text-books of styles were a burden to us; Gothic architecture was divided up into sacrosanct periods, which now appear in the guide-books in all the degraded abbreviations of "Dec." and "Perp."; and as for Neo-Classic, the result was what was genially described as "Free Renaissance," but was, in fact, an unlicensed orgy of sketch-book details, ill-understood and misapplied. I do not believe this is the way to train a student to design at all, because it disregards the first high principle of architecture, and, indeed, of all art—that art is the expression of personal emotion under conditions; and that emotion which expresses itself indifferently in half a dozen different manners must be a very thin affair. It does not convince the designer, and if it does not convince him it is not likely to convince anybody else. It cannot too often and too strongly be insisted on that art is not a go-as-you-please affair, nor is it the work of anybody and everybody. It must be founded on strong individual preferences, definite idiosyncrasies, and a genuine aptitude for this particular mode of expression.

However, this is more a matter for the masters, and to you I will only put it, that it is better to know one period or manner well than half a dozen badly.

#### Conception of Problems.

What I would suggest to you students is that in design you must watch yourselves with such critical detachment as you can compass; try to discover, so far as you are able, which way your own idiosyncrasy lies, how you can most readily and sincerely express, in terms of architecture, your conception of the problems before you. You will find, it may be, that certain forms of Neo-Classic are more intelligible to you than other manners. If that is so, and subject to certain cautions which I shall offer you, you should study not only that particular manner itself, but all round it, so that you may learn its place in architecture, how it arose, what are its resources, what, in so far as you can reach to it, is its informing spirit.

The caution that I would offer you is not to be in a violent hurry to be original. Architecture is much too old and great an art to lend itself readily to originality. It is fenced in by conditions and limitations which you are bound to observe; and the originality you should seek for is not that of the inventor of new and unheard-of shapes and forms, such as are exhibited by the Cubists and the acrobats of Art Nouveau, nor is it to be sought in brilliant caricatures of well-known features, which arrest the eye, it is true, but pay the penalty by going out of fashion in due course. The originality you should aim at is that of the great masters of the past, who used the forms and phrases that they found to hand, but applied them with a richness of invention and resource that doubled their possibilities. You should found yourself solidly on the best traditions of the past, whatever bold flights of invention you may risk in later years. In your student days your object must be to master thoroughly your technique, in order that the ventures of after life may not fail for want of the knowledge of the facts and resources of architecture. I would urge you also not to study the fashion of the day too closely. Your object should not be immediate success and the quickest road to it. It may be that you will be driven to bow the knee in the House of Rimmon, but the least you can do is to nurse the faith that is in you and endeavour to acquire a standard of judgment of your own. Your aims and ideals of architecture should be far beyond the narrow area of fashion, and there is only one road to that commanding position, and that is the patient and persistent study of the masterpieces of the art and the firm conviction that architecture is an art to be taken seriously—not merely a business of which the sole object and criterion is immediate success.

I come back, then, to where I started—that the pursuit of architecture is not to be lightly undertaken. But I now add that those who take up the art in the right spirit will have their reward, I hope, in plentiful opportunities for the exercise of their skill; anyhow, in the enjoyment of one of the finest of the arts, and the art most intimately allied with the history of the human race.



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### INDIAN ARCHITECTURE

South African architects will be interested, keeping in view Mr. Herbert Baker's appointment, in the following address on "Indian Architecture," by Mr. E. B. Havell, delivered at the Little Theatre, Adelphi, in mail week:—

The Earl of Plymouth, who presided, said he felt very strongly that the work which was before them in Delhi was one of the largest undertakings that the Government of any country had entered into within modern times. It was a magnificent opportunity to leave some permanent mark in India which would be worthy of the old and great traditions of that land, and he hoped the Government would not enter into it without taking the greatest care that they were beginning it on the right lines and made no final decision until obtaining the advice of those best able to give it them.

Mr. E. B. Havell said he would try to state concisely the real issues which had to be determined in the building of the new Delhi. Many people seemed to think the vital issue in the whole matter was what had been called a problem of style, and that in this connection there was a conflict between the interests or the ideals of India and Great Britain. The plain facts were that for several centuries in Europe—or since the intrusion of the antiquarian into the affairs of the practical builder—building had for the most part ceased to be an art, and had become as much a mechanical operation as the making of gramophones and grind organs. So instead of a living school of architectural art in which natural historical traditions and culture would express themselves spontaneously through the intelligence of highly skilled handicraftsmen, as much in the laying of bricks and setting of stones as in architectonic design or in fine sculpture and painting, they had on the one side a school of archæological designers disputing about

methods and certain academic abstractions called styles, and on the other side a body of mechanical artificers who put up machine-made buildings not according to art but according to patterns of style—like the fashions of the milliner. It would be clear to all thoughtful people that the reduction of a large class of skilled craftsmen to a state of intellectual serfdom must lower natural vitality and check the moral and spiritual progress of the whole community. In this question the interests of Great Britain and of India were absolutely identical. The craftsmanship of India was a part of their Imperial assets which only the most shortsighted and spendthrift political economist would wish to waste. The building of the new Delhi, therefore, was not a problem of style, but a problem of using Indian craftsmanship to the best possible advantage for the good of the whole Empire. He was quite willing to admit the force of the argument that this was an occasion on which the paramount power should manifest its supremacy through its art, but it was a cynical selfishness or utter foolishness to say that on that account they must ignore the living art of India. There were plenty of instances in history of deliberate, ruthless vandalism in the passion of warfare or religious strife, but none in which a great civilised nation deliberately and advisedly as a matter of State policy, used its power over a subject people to prevent the free use of their artistic capacity. Greece did not do so in Egypt or Rome in Greece, and the Mohammedan conquerors in India began by destroying Hindu and Buddhist temples, but ended by using Indian temple craftsmen to create for them the great architecture which was most inaccurately and unhistorically called Indo-Saracenic. Let them freely admit that the paramount power in the present instance had the full right to use its best artistic capacity. The question was, should they show that capacity by ignoring Indian craftsmanship or by making the best possible use of it? To answer the



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*Journal of the SA Architectural Institute*

**PUBLISHER:**

University of the Witwatersrand, Johannesburg

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