

https://dspace.org/

# South African Architectural Record: Journal of the Transvaal, Natal and Orange Free State Provincial Institutes of South African Architects and the Chapter of South African Quantity Surveyors

**1932**

Institutes of South African Architects and the Chapter of South African Quantity Surveyors

http://hdl.handle.net/10539/18872

South African Architectural Record; Journal of the Transvaal, Natal and Orange Free State Provincial Institutes of South African Architects and the Chapter of South African Quantity Surveyors. vol 21:1-12 p 1-328

Downloaded from a DSpace repository. https://dspace.org/

| | | |
|---|---|---|
| 30 | A Panel | Lorenzo Ghiberti |
| 31 | The District of Santa Cruz , Seville | H. C. Tully |
| 35 | American Architectural Practice | N. T. Cowin. |
| 37 | The Pierneef Panels. | by Denys Lefebvre |
| 39 | A New theory on the significance of Mayan Art. | by W. de Leftwich Dodge |
| 42 | The Shakespeare Memorial Theatre | designed by Elizabeth Scott |
| 44 | Town Planning Association | Twelfth Annual General Meeting |
| 47 | The lych gate and porch to St. Joseph's catholic presbytery, Durban. | |
| 48 | Professional Notes and News | |
| 51 | Building Trade Returns | |



Acting Honorary Joint Editors

Rex Martienssen

Denys Lefebvre

Business Manager

A. S. Pearse


The editors will be glad to consider any mss., photographs or sketches submitted to them, but they should be accompanied by stamped addressed envelopes for return if unsuitable. In case of loss or injury they cannot hold themselves responsible for mss., photographs or sketches, and publication in the journal can alone be taken as evidence of acceptance. The name and address of the owner should be placed on the back of all pictures and mss. The Institute does not hold itself responsible for the opinions expressed by individual members.

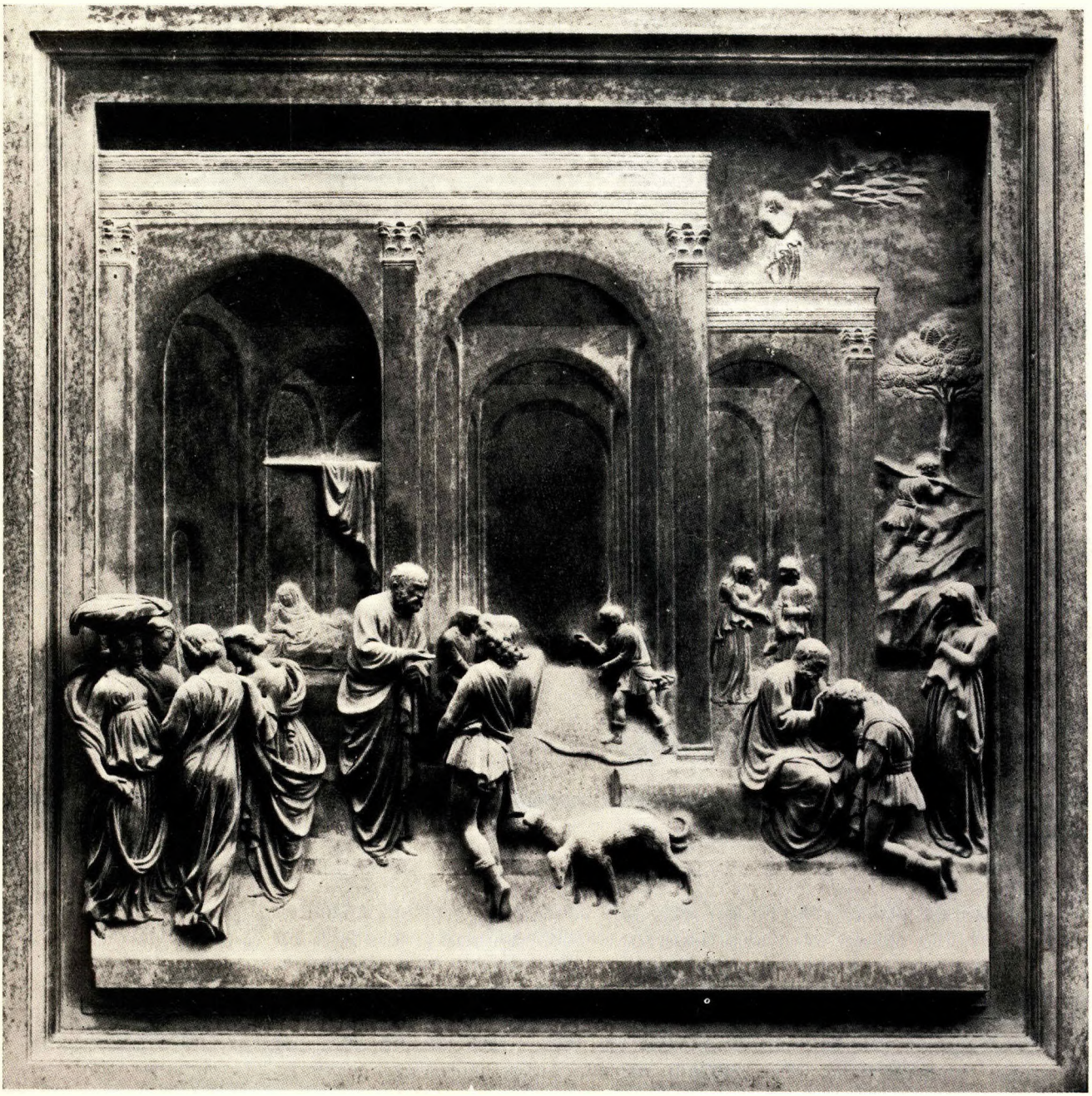

Annual subscription per post 10/6 direct from the business manager.

# the south african architectural record

The journal of the Transvaal, Natal and Orange Free State Provincial Institutes of South African Architects and the Chapter of South African Quantity Surveyors.

67, Exploration Buildings, Commissioner Street, Johannesburg. P.O. Box 2266. Telephone 5821.

Volume Seventeen Number Two, February Nineteen Hundred and Thirty Two.



A Panel from the Bronze East Door of the Baptistery of Saint John, Florence. Lorenzo Ghiberti, Sculptor.

the south african architectural record

Volume Seventeen Number Two. February Nineteen Hundred and Thirty Two

# the district of santa cruz: seville.

The picturesque district of Santa Cruz, situated in the heart of Old Seville, with its narrow crooked streets and flat-roofed companionable houses, has changed but little in the last thousand years. It is a place, full of the poetry of buried mysteries and the perfume of sad traditions, that singular mixture of reality and illusion.

The traveller who crosses the spiritual pathways of Spain, recreates his soul, and perforce tarries awhile in this historic quarter, so full of legend and art, of soothing tranquility, of calm and peaceful solitude, and the harmonious beauty held captive in its walls.

Across from the cobbled "Court of the Banderas," the entrance lies through a low crypto porticus, which emerges by tortuous ramp into the full beauty of the Murillo Gardens. Here is the rendezvous of the Jamerdana Plaza, with its carved tile benches and pebble pavements, where oranges and pimientas, red and green, tumble out of dark little shops, and the black of the womens dress is eternal. Above the roof gardens of the adjacent facades, the majestic belfry of the Giralda, is represented by one soaring stroke, painted on a gentian blue background.

Once upon a time, as the Eastern storytellers say, Santa Cruz was allotted to the Jews, who had shops and bazaars established there, and it became the Alahamie or Jewry of Seville. The whole district was encircled by a barrier—two of whose walls faced the city—one on the side of the Mosque, and the other on that of the Candilejo—the third cut through the Puerto-de-la-Carme. These barrier walls encircle it to-day.

The Jews were expelled but Santa Cruz like a beautiful anachronism remains ; it is a forgotten oasis in the midst of surging activity ; a limpid font in a hard days journey; a rebuke to the lavish splendour of the Ibero-American exposition, a mile away. Each house, each latticed shutter, courtyard, or overhanging garden, suggests to the mind, themes of irresistible delight, that stimulate the imagination.

Artistic rejas, and balconies covered by exquisite iron tracery, are as miracles seen through the gateways of lofty Zaguans ; in the Street of Patios, you will marvel at the intricacies of Moorish arabesques on cedar and sycamore, at multi-coloured azulejo pavements, and fountains carved in chased and polished marbles.

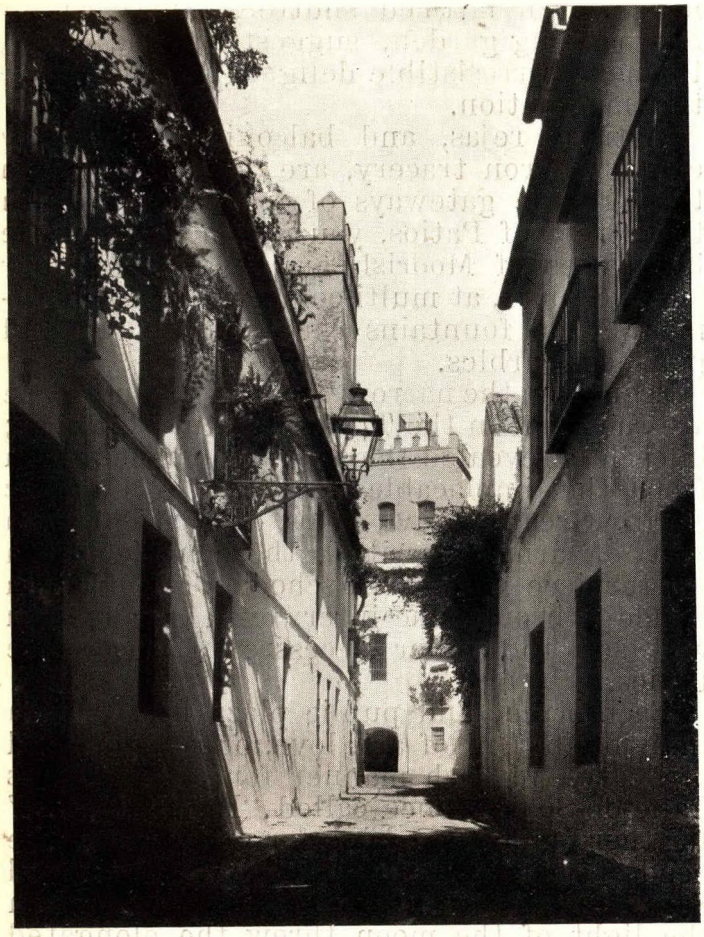
Seen from the narrow "calles" beyond these are the gems in the Tramps Picture Gallery ; in each is revealed the spirit of emancipation from the implacable severity of Catholic Spain. Great massive doors, dated 1580, with coat of arms inscribed thereon denote a masterpiece from the school of Sebastian Conde—through the interwoven tracery, you will see the inner recesses of successive Patios.

Each street and public plaza has its own individual story of art, love, or religion, and of death—in such manner for instance was Calle-de-Susona once called "Death Street," for there hung on a hook for many years, the head of that beautiful Jewess, who betrayed Santa Cruz to the Inquisition. And when the light of the moon threw the elongated and sinister shadow of the horrible skull, on

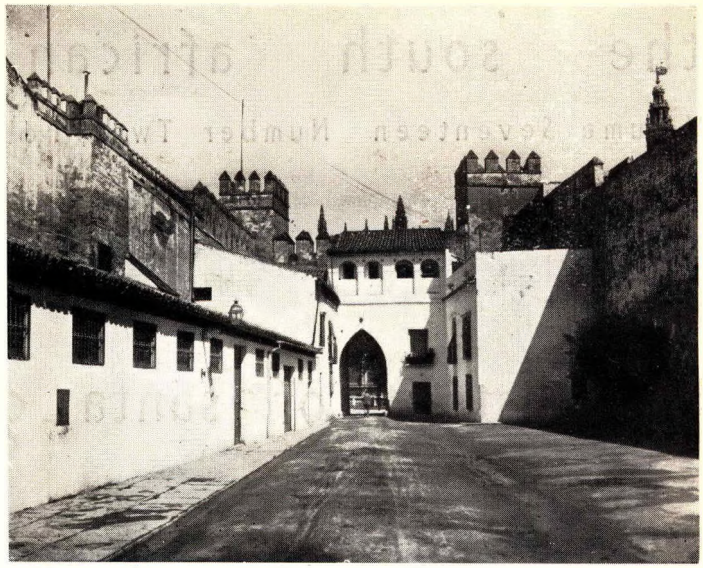
the white wall, it seemed as if the whole skeleton, "the dread image of Death," hung swinging in the mystery of this solitary thoroughfare.

Here also is "Coffin Street"—a memory of the mysterious warning, given to the celebrated Don Juan—said to have been uttered by human lips—and which saved him from falling into the hands of terrible enemies. Manara subsequently deserted his evil paths, and became a prudent and wise man, practising chastity and love, which brought him immortality. For in his repentant years, he founded and built the "Hospital of the Holy Charity," a quaint old building, much ornamented in the Barocco style, to which Seville fell on ceasing to be Moorish—and there on an ancient portal, one may find these words graven in the stone :

"Sancta Caridad
Domus Pauperum
Scala Coeli."



A Street in Santa Cruz.

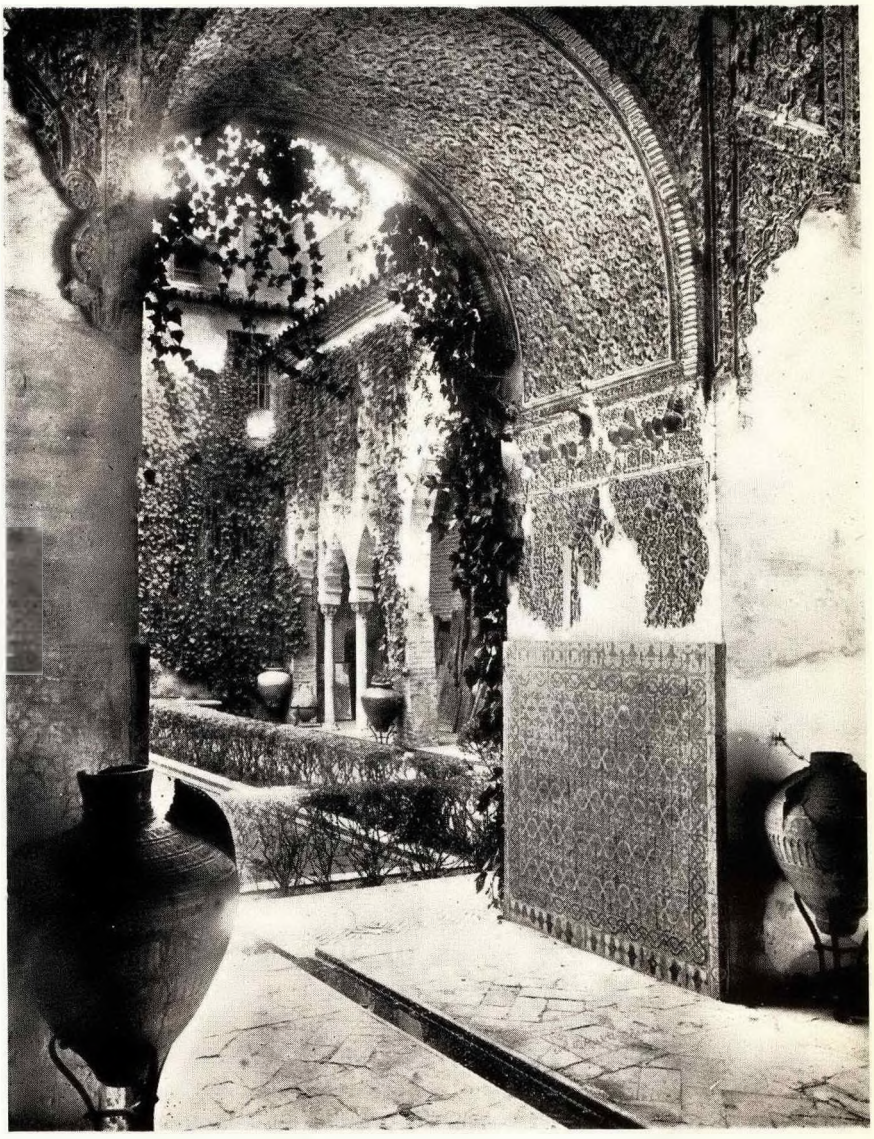


Old Moorish Entrance to the Alcazar.

On one side, are the high windows of a Gothic hall, where aged men sit even to-day, so shrunk and old, one seems to think Death has forgotten them.

In the Chapel, under the high altar, repose the remains of its humble founder ; it is like a reliquary, containing the rarest and most interesting works of art. In one of the altars is venerated the beautiful "Ecce Homo" by Alonzo Cano, the Spanish Michael Angelo, while in another I saw the renowned pictures of Murillo—"Moses and the Rock," and "Christ feeding the five hundred ".

As you wander wondering, you will pass through some of the most quaintly named streets on earth ; through the "Street of the love of God " ; "Pepper Street " ; the "Street of the Jesus of the Great Power " ; "The Sweetheart of the River " and the "Street of the Venerable Priests." It was in the latter that Lope de Rueda, the first Spanish playwright wrote and represented many of his comedies ; at its northern extremity, is the portal of the Hospital of " Los Venerables," dedicated in the reign of Ferdinand and Isabella, as a hostel for infirm and aged clergymen ; within its massive Zaguan, you might be rewarded by a glimpse of a most celebrated and original courtyard, with its fountain in the centre of a series of regularly placed rings, like a miniature amphitheatre ; the local character is completed by the colour, a fundamental feature in the Baroque architecture of Seville.



Court of the Yseria. Twelfth Century.



Patio Banderas.

Barrio de Santa Cruz.

A stones throw away, in the shadow of the "Cross of the Cerrajeria," stands the house of Bartolome Esteban Murillo ; Sevillians on crossing the pretty garden within, walk in silence among the flowers—so as not to disturb the sleep of the great artist, who put into the capes of his "Immaculate Conceptions," the marvellous blue of the Sevillian sky.

You may lose yourself in a maze of narrow winding avenues, with momentary vistas of sun swept plazas and soaring Moorish belfrys ; the facades are an essay from the Architecture of Inquisitorial Seville, with heavily grated windows, massive doorways, and innumerable wrought iron balconies. From the latter, bright little cages are suspended, in which short tailed siskins, or pert canaries are constantly hopping about, while their cages shake and sway, and hempseeds fall with a continual tap on to the cobbles below.

When I was sated with the Cathedral and the Alcazar, the Barrio de Santa Cruz was my rendezvous ; it is a place where a man might evoke the spirits of the great posados. Here all ages have left an indelible mark, and enough remains for the imagination to recall adventures of love and knight errantry, of youthful gentlemen at arms—of figureheads like Don Pedro (nicknamed " El Cruel ") and his mistress Donna Maria de Padilla, of Alhamar, Vargas, and the ferocious Ishmail the Moor.

In the Calle de Guzman to-day, with its ill-kept Pensions and squalid Cafeterias, were the "casas grandee," of the oldest nobility in Seville ; their names are a byword on the page of Spanish History. Who has not heard of Alonzo Guzman the Good, who allowed his only son to be crucified before the walls of Tarifa, rather than submit to the ignominy of surrender to the Moors—who had landed with half a million men on the shores of Andalucia, and threatened to bring all Spain, once more beneath the Moslem yoke.

Beautiful in the daytime, with varied colour and charm of line, when night descends, and peace reigns abroad, and with the approach of the moon—then this quarter of Santa Cruz is recreated into a garden full of mysterious charm.

"Night is propitious to the evocation of the Past, more of places where ages have stood still." You will hear near the water wall, all covered with flowers, a whisper as of tears falling on glass . . . It may be the weeping of an unhappy race, compelled to abandon these beloved spots, but who left their indomitable spirit behind.

h. c. tully
bachelor of architecture

Johannesburg. February. 1932.

# american architectural practice.

The writer has recently had occasion to observe and work on a scheme where the design and drawings were prepared by a firm of Architects in New York for a building to be erected in this country and several points of practice differing from our own deserve notice.

What strikes one at the outset is that the work is complete in every detail before the Contract is signed ; there are no P.C. amounts or Provisional Sums—nothing is left in a state of uncertainty. The Ironmongery is selected from Catalogues and reference numbers to the plates are given, the internal plumbing, steelwork, reinforced concrete, electric lighting, heating, vacuum cleaning system, fire service, water supply, etc., are all planned out, detailed and carefully specified, and all the full-size drawings in addition are completed. This is surely the ideal method and we would do well to follow it. We are too prone in this country to postpone a decision on some of the essentials of the building and cover the items "Provisionally" or by "P.C.'s" and delays result, which impede and annoy the Contractor.

Speed in the execution of building work is a "sine qua non" in all contracts to-day and if that is to be attained it is imperative that everything appertaining to the building should be considered and decided upon before the tenders are called.

The American Architect is assisted greatly in preparing his Specifications and considering the choice of materials by a perfectly wonderful publication called "Sweet's Architectural Catalogues" in four bulky volumes comprising some 1,700 pages in each, well printed and profusely illustrated and in many instances with beautiful coloured plates. This is a veritable mine of information and embodies in a compact form as the Publishers state : "A File of Catalogues on Building Products and Services." One knows too well from experience here the difficulty in getting information speedily about various materials that are brought to one's notice and come under consideration and, failing a carefully kept store for catalogues, the particular article wanted is missing as often as not when it is required. A storehouse of information like "Sweet's" however, would do away with the necessity for an Architect forming a collection of catalogues and incidentally save the Manufacturers and Merchants a large outlay in keeping individual Architects supplied with them.

With such thoroughness exemplified in every branch of practice one is not surprised to hear that Architects in America have stated that the six per cent. fee for their services is inadequate. Carrying out work in the manner that they do means large and expensive staffs and while that is justifiable in a country where large contracts are the vogue, it is somewhat difficult to carry out here with adequate remuneration owing to the limited scope of work.

The American practice would eliminate our Consulting Engineer and Reinforced Concrete Contractor combination, as the design for reinforcement would emanate from the Architect's office and the Quantity Surveyor would not then be able to complain that he was deprived of the opportunity of measuring the steel reinforcement because it was included as a "Provisional sum."

Measuring the steel reinforcement is an intricate and laborious proposition, and if the Quantity Surveyor does this then no one could object to the professional fee usually charged on this item.

An innovation to the writer which is apparent on the plans in question is the levels of the various floors of the building are given inscribed in circles and worked from a datum line, and should prove extremely useful in setting out.

Also the ordinary written Specification, which is very carefully prepared, is supplemented by what is called a "Specification

Schedule of Material." This is on tracing linen, so that duplicates may be obtained, and is tabulated and gives at a glance the treatment for the various Rooms, Corridors, Lobbies, etc., and to facilitate references, each apartment is numbered on the plan and answers to a corresponding number of the Specification sheet.

It is open to question whether the American plan of writing the Specification strictly in trades is better than our own. For instance, the whole of the Ironmongery is described separately under the heading "Finished Hardware" instead of our system of connecting the items up with the description of the particular doors or windows to which they refer. The reason for doing this is that sub-contractors can be given copies of the Specification which particularly concerns them, and their estimates in consequence are more quickly prepared—bearing in mind that the Quantity Surveyor is not recognised in the States as he is out here.

In view of several disastrous accidents that have occurred in demolishing buildings recently, it is well to note the clauses in the American Specification covering this liability, which reads as follows :—

"Injury to Persons.—The Contractor shall be liable for and shall indemnify the Employer in respect of any liability loss or claim or proceedings whatsoever whether arising in Common Law or by Statute in respect of personal injury to or death of any person whomsoever arising out of or in the course of or caused by the execution of the contract works unless due to any act of the Employer or his Servants.

"Injury to Property.—The Contractor shall be liable for and shall indemnify the Employer in respect of claims or any injury or damage whatsoever arising out of or in the course of or by reason of the execution of the contract works to any property, real, personal, or incorporeal arising out of or in the course of or caused by the execution of the contract works unless due to any act of the Employer or his Servant.

"Policies of Insurance.—Nothwithstanding the obligation of the Contractor contained in the paragraph next preceding and in addition to the obligation of the contractor in said preceding paragraph assumed, the contractor further agrees that he will upon execution and delivery hereof furnish to the Employer and maintain during the course of the work herein provided for a policy or policies of insurance in a company or companies and in form satisfactory to the Employer, which policies shall include the Employer as assured thereunder and shall be in limits of £10,000 and £20,000 and such policies shall, indemnify the said employer against any and all liability for claims, demands and/or damages or injuries to persons arising directly or indirectly out of the operations and/or work under this contract, and the Contractor shall furnish and maintain similar policies in limits of £2,000 indemnifying the said employer against any and all liability for claims, demands and/or damages to property arising directly or indirectly out of the operations and/or work under this contract."

The Maintenance period is generally put at six months, but a special guarantee for fifteen years is stipulated for the roof.

A study of American methods exemplified in the scheme under review leads one to the conclusion that in their striving after perfection they reach much nearer to it than we do. And it might be said that judging by American standards both Architects and Quantity Surveyors should do more for their clients out here than they do. As competition increases here the tendency will be, no doubt, to come into line more and more with American practice.

N.T.C.

# the pierneef panels: by denys lefebvre.

The art of J. H. Pierneef has matured inevitably during the last few years and acquired a certain assurance. His incursions into the modern have altered his technique. His latest work is simpler in design and perhaps more definite in pattern. He has emancipated himself, to some extent, from the conventions of the extreme moderns (in their way just as hide-bound as the artists they affect to despise for the same reason).

Still experimenting, he is trying to superimpose modern theories on his old conception of South African scenery. The result is quite pleasing, in several of his pictures, if sometimes a little artificial. The impressions we acquired in early childhood always cling to us to some extent. At the beginning of this century, what is now called modern art, seemed exotic and bizarre, if not actually repugnant. Now we have grown familiar with it and have learned to appreciate its meaning, the more so as time and experience have modified the theories and practice of some of its protagonists. But still, among some people—painters and those who appreciate painting intelligently—an underlying feeling exists that water and oil—the primitive, and the artificiality of the middle of the 19th century, will not mix and that the two conceptions remain distinct, if indeed they are not incompatible with one another.

The results of Pierneef's personality, plus his early training and more recent researches, have combined to form a style that retains a certain individuality and yet expresses the atmosphere of the country. With further elimination and the adopting of the use of simple forms to his genuine feeling for South African landscape with its grandeur and crudity, its profusion of detail and limitations of form and colour, Pierneef, it seems to me, will become the most distinctive of our artists. Comparisons are odious, but I can recall no one now painting in South Africa of whom it can so truthfully be said that he attacks his problems of paint and technique from so individual a standpoint and frequently with considerable success.

With the thirty-two panels that the artist is now doing for the main hall of the new Johannesburg Railway Station, he has an excellent opportunity ; for here he has had full scope for the play of his fancy in composition and treatment.

Some of these paintings done in oil on canvas, should be very effective in their new surroundings. Pierneef has always loved trees and in these panels he has worked in his favourite willows and thorn trees with sometimes very striking results. Here and there, in an attempt to get in huge masses of rock with the coarse vegetation so familiar in parts of the Union, he has given an idea of the confusion without quite revealing the underlying pattern. But, in several of his panels, he succeeds in giving a very vivid impression of height and distance which should add considerably to the effect of the paintings when placed in the position for which they are intended. It is impossible to judge of colour from photographs or even from the actual panel when taken by itself and seen below the range of vision in an indifferent light, but I should judge his rather subdued, sometimes monotonous tones, should be very effective in work of this sort. Much will, of course depend on the lighting and general arrangement, which I hope will be such as to display the panels to the best advantage. Too often, as with the Kruger Statue in Pretoria, the artist is given his commission and that is all there is to it. He is ignored in the final placing, if indeed, as has happened in Johannesburg, someone else is not called in to effect minor alterations to suit the fancy of the owner—who by buying the picture, apparently thinks he has bought the right to alter it as he pleases.

In some of the panels, Pierneef has contrived some good light effects and has utilised the more familiar types of vegetation to give the picture atmosphere.

Here and there he has let himself go in the clouds or in patches of variously tinted rock and veld that appealed to his imagination.

My main criticism would be that he has become too complex, in some cases, for the best display of his undoubted talent in the large space and material surroundings in which his pictures will be placed. But it will be easier to judge when the panels are actually in position.

Pretoria Station has three panels, the work of G. S. Smithard, some of his best work of that kind and to which I always turn with pleasure when I pass that way, partly because, no doubt, I saw some of them in the making ;



Natural Architecture.

A South African Farm.



but also, I think, because the artist really caught an atmosphere and a hint of colour that seems to me harmonious, despite the criticisms that might, I suppose, be directed against some of the technique.

This idea of wall painting in our public buildings in one form or another deserves encouragement and will, I hope, be carried further. As I have said elsewhere, there should be another opportunity at the new Public Library, if those responsible can make up their minds to give the chance to the right men. This last is important as unless the artist selected has the ability to carry the work out, it is better to hasten slowly and leave something to posterity. Pierneef and one or two others, should have a section. The idea should be not so much to cover the empty spaces, but to afford an opportunity for real talent to display its ability, as and when occasion arises. In this way, it would be an historical record of the work of our best artists.

# a new theory on the significance of mayan art.

by W. de Leftwich Dodge.

A score or more of water colours by William De Leftwich Dodge, noted mural painter, of Mayan and other temple ruins in Yucatan and farther north in Mexico are being shown at the Milch Galleries, and besides presenting a vivid and sympathetic rendering of these relics of buried civilizations, raise far-reaching questions of the probable origin and history of the vanished races that left these puzzling marvels behind them.

Done on the spot—as many as four in a single day—during a visit of the artist to Mexico last spring, these rapid yet, in part, carefully detailed drawings have a vital interest of their own, as is natural coming from so accomplished a hand. But it was a far different purpose that primarily led to their making.

Back in 1895, when he was student in Paris, Mr. Dodge explained in the course of a conversation in his studio to-day, he became interested in the lost Mayan civilisation. He read everything he could find concerning it and familiarized himself with the theories advanced by scientists and archaeologists. As a result, he says: "I was astonished to see how little regard or understanding these eminent authorities had for art. They almost ignored it as a method of discovery. Finally, though convinced for a long time that the secret of the origin of the Mayans had been approached from a wrong angle, this year presented my first opportunity to visit Mexico and Yucatan and see the evidence for myself."

Basing his convictions and theories on the Mayan mystery on his long study of the art, ornament and architecture of various races, he has reached conclusions widely at variance with those held by the archaeologists. Basing his views on an analysis of the art of the various native American races, he questions that this continent was settled by peoples that filtered down from Asia across the Bering Straits. In the first place, he points out, the art of the Indian tribes to the north, while interesting in its way, bears no trace of resemblance to that of the Mayans. And again, if the latter came by the Bering Sea route, he asks, why did they not halt in California—ideally adapted to habitation—instead of pushing on farther south? These facts, he holds, point to an entirely different origin for them.

To account for the phenomenon he is inclined to turn back to the myths of the lost continents of Mu and Atlantis as furnishing the only hopeful clew. For, as he puts it: "Nearly all the Pacific islands possess extraordinary architectural and sculptural relics, also ancient roads that lead from one island to another exactly as if they were once great highways of a large country. So I am inclined to believe, regardless of the fact that this theory is ridiculed by most authorities, that these lost continents will eventually prove the only solution of the Stella Mythos migrations.

"For," he continued, "if these early peoples had migrated directly from Asia, Europe or Africa they would most certainly have brought with them knowledge of the characteristic fauna of their country, such as the elephant, horse or lion. We see no evidence of these in their sculpture or design. But, in curious contradictory fashion, we find that Mayan and Cambodian art are exactly the same. The so-called Mayan arch is found not only in Central America but also near Angkor, Cambodia. In the earlier Khmer architecture, and in Cambodia architecture, we find many Mayan examples, such as the cornice, the serpent and lattice design, the Greek fret, and especially the shapes and heads of the tall stela on the Khmer temple. These stela are identical with stela in Copan, Honduras. Moreover, the only places in the world where the seven headed serpent of Angkor with a human head in the mouth of the central serpent head is approximated are the Central American cities of Sayil, Uxmal and Chichen-Itza.

"Khmer architecture and art differ entirely from any found in all India and Asia, and as there are no primitive examples of their culture found anywhere, we are forced to conclude that they spent many centuries developing their art in some as yet undiscovered territory. The strange coincidence is that at the same epoch that the Khmers arrived in Cambodia the earliest Mayas arrived with an equally advanced art and architecture in Central America. Both people began building, and on either side of the Pacific we find remains of great civilisations, the only material difference in their art being the dissimilar flora and fauna conventionalized. In art style both retain the original character of their mother land. Where was that mother land and how did both peoples happen to disappear off the face of the earth at the same time ?

●

"I believe that the Khmers of Cambodia and the Mayans of Central America both migrated originally from the lost continent of Mu in the Pacific. On the other hand I believe that the people of the Valley of Mexico came from Atlantis. (Their architecture shows unmistakable kinship with that of Egypt). Eventually this great continent of Mu must have been submerged. As the continent sank, due to volcanoes erupting and gas forming in subterranean air pockets, it must have caused a tremendous tidal wave which washed inland a hundred miles or so on either side of the Pacific, wiping out the two civilizations simultaneously. This flood is still spoken of in the folk lore of both countries.

"Their temples were first undermined by water, then shaken down, to be finally overgrown with tropical vegetation, contrary to the opinion which maintains that the temples were destroyed by the tropical vegetation itself. No vegetation could have tossed about blocks of granite weighing thirty to sixty tons or split open walls five feet thick. There is plenty of evidence in Central America today to prove that the greater part of it was once covered with water ; for example, the brackish swamps of Yucatan and the little sea shells found all over the fields.

"The First Mayan Empire was the greatest, and the art of the period is so far superior to what came afterwards that there is no comparison. The carving on the stela at Copan and other cities in Guatemala, the bas-reliefs and sculptures at Palenque and Piedras Negros have no rivals in the Old World, and in fact are far greater works of art than any produced by the Assyrians or Egyptians. Even their hieroglyphics are masterpieces of art in themselves. The only similarity between the earlier and the later periods is that the latter is bad copying. It is strange and surprising that the earliest artists were the greatest artists, and that no ruins of a primitive civilization where they could have developed this high knowledge of art has been found in Central America.

" Some of the architecture and ornament of the Second Mayan Empire that I have seen at Sayil, Labma, Uxmal and also at Chichen-Itza is finer than the examples we have left of the First Empire, but the sculpture of the Second Empire is cruder and inferior in quality. I find by careful study that these people originated and conventionalized nearly every ornament known to the world. They seized all these motives from things in nature around them, but still adhered to the style of their mother country. For instance, the so-called Greek fret, which they developed as many others did from the waves of the sea—first the scroll and then the fret made in straight lines. I believe that this motive developed during the Second Mayan Empire, suggested by and developed from the great tidal wave. The buildings at Uxmal and the Temple of the Dead at Mitla are covered with this design. Possibly in this way they were trying to record the great disaster—to tell us they were destroyed by the sea. This design is hard to interpret in any other way when one knows something of the meaning of ornament.

●

"All the buildings at Uxmal are built on platforms of earth about fifty feet high. The sides of these platforms are constructed of stone blocks with stone stairways leading to the top. One example, the House of the

Governors, is two blocks long. The architecture of this building is beautiful. The nunnery, about five blocks away, built around a court about five blocks square, is even finer. The curious serpent design of the nunnery building is most original and different, although the serpent has been constantly used as a design motive all over the world. The snake represented is their god Kukulcan. This serpent god has a human head in its mouth, a portrait no doubt of the reigning king of the time, so put in the mouth of their god to signify that the king was divine.

"One example of this same design is on the facade of the upper story of the Temple of the Warriors at Chichen-Itza. This is a large bas-relief panel eight feet square, with the snake head in full relief coming out from the centre of the panel with a human head in its jaws. This identical panel appears eight or ten times on the facade of the building. The only other place it occurs is at Angkor Thom in Cambodia, five thousand miles away. Here, on an early Khmer temple is the sacred seven headed Naga or serpent with a human head in the centre of its separate heads. This is a strange coincidence and so far as I know has never been remarked before.

"The predominating ornament of all these buildings is the wave motive. I believe the buildings were raised on high platforms to avoid their being submerged by a second flood. To say the least, it appears a queer coincidence that nearly all the buildings of the later Mayans in Yucatan were built in this way.

"When we consider the magnitude and grandeur of these buildings, the colouring, the consummate art of their design and carvings, all plainly of the Second Empire, it staggers the imagination to try to conceive how this was achieved in the short two hundred years of existence that the archaeologists have allotted to this city. To my mind, considering primitive implements and building facilities, it seems that thousands of years would have to come and go before such a city could not only rise but fall into ruins."

The foregoing applies only to the art and architecture of the Mayans and their astonishing similarity to the arts of peoples thousands of miles away across the Pacific. In the Valley of Mexico an entirely different art is found. Zapotic or archaic Mexican art is Egyptian in character, which leads Mr. Dodge to believe that " there must have been some common mother land from which both the Zapotecs and the Egyptians sprang, and very probably what is known as the mythical island of Atlantis was their mother land in fact."

from the New York Sun

---

Space for Comments

---

*We hope to publish in the near future an illustrated article on Mayan Architecture by M. Jac le Grange who has recently returned from the United States. M. le Grange is fortunate in having been in close touch with Karl Ruppert who is doing intensive research in Yucatan for the Carnegie Institute.* *R.M.*

# the shakespeare memorial theatre ●

designed by Elizabeth Scott.

If genius is the power to grasp not only the immediate occasion, in its practical and aesthetic requirements, but also its full imaginative possibilities, this power cannot be denied to Miss Elizabeth Scott, A.R.I.B.A., in her original design for the Shakespeare Memorial Theatre, Stratford-upon-Avon, which is now rapidly nearing completion.

Miss Scott's grasp of the immediate occassion—the character and opportunities of the site and the practical requirements of a modern theatre—was commented on in 1928, when, from a competition open to the architects of the United Kingdom, Canada and the United States, her design was unanimously approved by the assessors ; but a recent visit to Stratford-upon-Avon was needed to see how far her conception went beyond these obvious considerations.

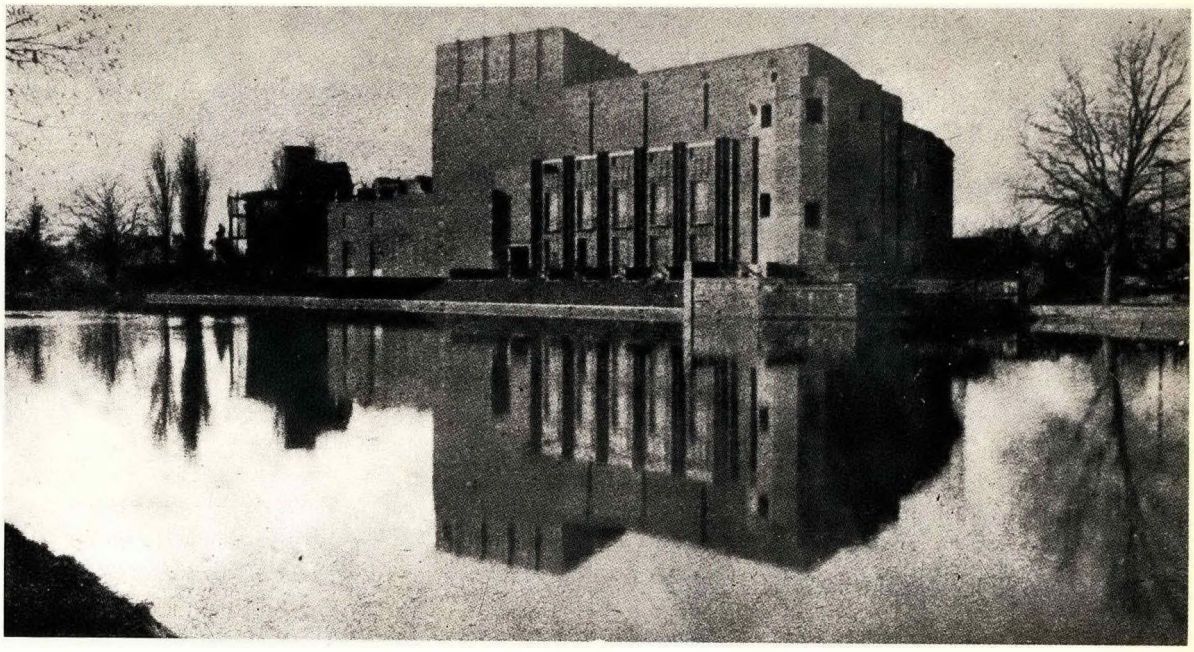
The full implications of the design were only evident when, after a careful examination of the interior of the theatre, it was seen in blunt silhouette from the Old Tramway Bridge against the torn western sky of a late autumn evening. The lights used in construction were still on, and at once the illusion of a summer night was created, and the Bancroft Gardens and the riverside terraces, which form such an attractive part of the scheme, were peopled with a cosmopolitan crowd ; not a pageant crowd, playing a conscious part, but a throng of people drawn from all parts of the world by the irresistible pull of the place as an artistic centre.

This, to put it in a sentence, is an opportunity not merely to commemorate, but to celebrate Shakespeare, with all the resources of drama and music that can be brought to bear on the spot. At the time when Miss Scott's design was accepted Mr. A. D. Flower—now Sir Archibald Flower—chairman of the governors of the theatre, spoke of the "Bayreuth ideal" of the festivals movement. In saying that the Shakespeare Memorial Theatre provides for an English Bayreuth no abject imitation of the Wagner festivals is intended, but only a similar celebration of our great dramatist in native terms. That the celebration should include not only the productions of later English and foreign dramatists, but also opera, will be evident to anybody who considers the nature of Shakespeare's genius. He, at any rate, would be the last person in the world to limit such a celebration to the faithful presentation of his own plays. He would require all the resources of "the Theatre" in its most inclusive meaning and in its latest developments.

In order to understand how completely the new Stratford Theatre provides for the resources implied in a view of the scheme as a whole and in this conception of Shakespeare's ideas of a celebration it is necessary to go back to the theatre itself. Most people who go to a theatre think of the auditorium as the important part architecturally, limiting their notions of the stage to what they actually see. In reality the visible stage is only the "working edge" of a vast and complicated machine. Upon the comparatively small area of the visible stage are brought to bear elaborate expedients of architecture and engineering to simplify and swiften the action of the play or opera.

The actual proscenium opening is only thirty feet wide, but the stage itself extends in two bays to a much greater width. Each bay has a platform on guides, upon which a complete scene can be built up, ready to be rolled across the visible stage immediately the scene playing there is finished. Assuming the platforms to be used alternately, the most elaborately spectacular drama or opera can be played continuously, with only a dropping of the curtain to punctuate the scenes. But this is not all. The visible stage is in reality the upper deck of a two-decker bridge, sunk in a pit. Should a two-storey effect be required the bridge is raised vertically, with the scene already set on the lower deck. In addition, there is provision for an apron stage, with access from doors in the proscenium, over the orchestra pit, and steps from the pit

● Reprinted from the Times Weekly Edition for December, 10, 1931



The Theatre from across the Avon.

to the stage allow the appearance of actors—as in the assembling of crowds—from that direction.

The auditorium, which is fan-shaped on plan and will seat about 1,000, is divided into stalls, dress-circle, and balcony—the circle and balcony being constructed on the cantilever principle without supporting columns. The ceiling is coved or splayed towards the stage, on acoustic principles, and it has three brakes for concealed lighting. The general effect of the auditorium is that of a shell representing a "graph" of the volume of sound and the maximum of stage visibility from every point.

The site has allowed as much room in the front as at the back of the house, and the foyers are unusually large. Curved on plan, they largely determine the external effect of the theatre. The stalls are approached at ground level, past the box-office, and on the left a staircase turret, circular externally and polygonal internally, gives access to the circle and balcony by a spiral stairway. On the river side of the theatre there is a restaurant in two storeys, with terrace and landing steps, and on the landward side are the admirably equipped dressing rooms, with the principal ones at stage level, and a flat or terrace above.

Externally the theatre is faced with brick, its variation in plane, colour, and texture providing the only decoration. Between the tall windows of the ground-floor restaurant there are pilaster features, triangular in section, of darker brick, and elsewhere the brick is modelled with excellent effect. It is only on the landward side that the window pattern of the dressing rooms seems a little haphazard from an architectural point of view. The only carved decoration is in the parapet of the curved front of the theatre. Here Mr. Eric Kennington has carved, in the brick itself, five panels with figures personifying the ideas of Shakespeare's plays, the panels being divided by a sort of "triglyph" feature in darker brick.

What is provided for in the extensive machinery of the stage is promised to the eye by the external effect of the theatre, with its accompaniments of restaurant, terraces, gardens, and landing steps, so that the building is "functional" in the full sense of meeting practical and emotional considerations in a single conception. Of its function there can be no manner of doubt. Whether it is to be truly the home of opera as well as of drama depends upon circumstances outside the scope of this article—but the Theatre waits. Nor is the world unprepared for the function implied in its design. Stratford, in the words of the Director of its Festivals, has became "as international as Geneva," and national rather than parochial entertainment, with the full artistic resources of the country, should be expected there.

# town planning association.

## Twelfth Annual General Meeting.

The Twelfth Annual General Meeting of Members of the Association was held in the Office, 67, Exploration Building, Johannesburg, on Thursday the 3rd December, 1931.

Minutes.–The Minutes of the Eleventh Annual General Meeting held on the 25th September, 1930, which had been circulated to members, were taken as read and confirmed.

Council's Annual Report.–The Council's Annual report, with Statement of Account of Receipts and Expenditure, which had been circulated to members, was taken as read and adopted.

Amendment to Constitution.–The Chairman reported that the Council had found that the restriction of the number of members to fifteen left them no opportunity of adding any new or enthusiastic member to the Council and had therefore submitted a motion to amend Clause seventeen so as to increase the membership.

Clause seventeen was then read and after some discussion it was agreed that this clause be amended to read as follows :–

"The Management of the affairs and business of the Association shall be vested in a Council of whom not less than two shall be Architects to be elected by the Transvaal Provincial Institute of S.A. Architects, and not less than two Surveyors to be elected by the Institute of Land Surveyors immediately prior to the Annual General Meeting ; and such additional members as may be elected at the Annual General Meeting, with power to add to their number."

Election of Council for 1931/32.–The following members who had been duly nominated were elected as the Council for 1931/32:

The Mayor of Johannesburg, the Mayor of Vereeniging, Dr. Chas. Porter, Professor G. E. Pearse, Professor W. G. Sutton, Messrs. Andrew Allen, T. S. Fitzsimons, A. S. Furner, W. M. Harries, M. J. Harris, A. Leitch, W. E. S. Lewis, Harold Porter, V. S. Rees Poole, W. E. Russel, H. Sharp, C. P. Tompkins, W. H. Visser, E. H. Waugh, F. K. Webber, and J. Wertheim.

Valedictory Address.–The Retiring President, Mr. Harold Porter, in addressing members, said that he felt the usual valedictory address only resulted in repetition of what had already been done and he proposed to-day to deal only with questions which would need to be considered in connection with the new Town Planning Ordinance which will come into operation next year. He said :

The Provincial Administration is now drafting the regulations under this Ordinance and these will be submitted to this Association. The Regulations will need the most careful consideration as they will be the deciding factor as to whether the Ordinance will prove satisfactory or not. They should cover expropriation and Arbitration and the ways and means of dealing with the various Town Planning Schemes, which will be inaugurated under the Ordinance.

Under these will come the problem of dealing with Mining ground and it will be the duty of this Association to see that such ground comes under the control of these Town Planning Schemes.

About eleven years ago, the Transvaal Municipal Association went into the matter of rights in proclaimed areas. It will be interesting to see how their recommendations will fit in and be applied under the new Ordinance. For Municipal purposes, land of every character is required and unfortunately the Reef Towns do not possess what most Country towns have, viz., Town Lands.

The City of Johannesburg is a great sufferer in this respect. The Gold Law lays down that the occupancy by the owner of the mineral rights is only temporary ; the Freehold owner had concessions such as a Share of license monies, etc., and would resume possession on deproclamation. This did not materialize, however, as the Rand Mining Companies gradually acquired the freehold of all land adjoining their mines.

I quote the following from the report of the Sub Committee of the Transvaal Municipal Association appointed to give evidence before the Local Government Commission in 1920/21 :

a. "Land for municipal purposes of every character is urgently required by nearly all these towns ; purposes of the most varied nature ranging from the establishment of parks, townships, etc., to building lots for public buildings, etc.

"The many large towns concerned are labouring under distinct and unnecessary and unfair disadvantage in comparison with towns not so affected, in that they do not possess the natural heritage of all large cities, viz., a considerable area of land surrounding the city and the property of the city known in South Africa as town lands.

"Great hardship is thereby placed on citizens ; the difficulties in the way of their natural aspirations and needs are frequently insurmountable, and when they can be overcome it is frequently at an almost prohibitive cost.

"The city of Johannesburg has been a great sufferer in this respect, and only its great wealth and the enterprise of its public representatives and servants have enabled it to make so creditable a show as it has done.

b. "The right inherent in the citizens of an urban centre to the possession of the land surrounding them was freely recognised by the late South African Republic, and there is little doubt that had there been any anticipation of the permanence of occupation of land held under what we may call the ' Gold Law,' the then Government would have extended the same rights and privileges to the inhabitants of those areas as it did to other towns. The Gold Law, however, betrays in its whole outlook the underlying idea that the occupancy of the surface by the miner was merely temporary.

"The farmer was to be temporarily deprived of his rightful access to the soil, and certain compensations were allowed him. He was to receive half of the licence moneys ; he was to retain full usage of a proportion of the proclaimed area. These concessions were designed to allow him to tide over the brief period of disturbance, and in a comparatively short time the land would be deproclaimed and he would resume ownership and full use of his land.

"The nature of the metalliferous deposits in the Transvaal gave rise to an entirely different and unanticipated series of consequences ; instead of the farmer resuming occupation in a year or two it became apparent that he would be dispossessed for his whole lifetime, and probably for that of his descendants for one or two generations ; the town lots, in place of the expected tent or digger's hut, are now occupied by lofty and substantial buildings, etc.

"The industry and energy of the community soon gave a value potential if not actually realizable, to the surface of the claims.

"The possibility of obstruction to their work by conflicting interest and ownership (as well as the sound speculative value of the proposition) led the mining companies to acquire gradually almost all the surface values of the land in question.

"The farmer realizing the remote contingency of his re-occupation of the soil, and dazzled by the prices offered, was a ready seller. He sold at prices that were attractive at the time, but which are generally far below the value which the activities of the community have given to the land.

"The Provincial Council in 1916, in its Rating Ordinance (No. 1 of 1916), endeavoured to allow the community to secure some return in the form of rates for the value it created by declaring the reversionary values of this ground rateable.

"Valuation officers generally place such values on their rolls. Every one of these was objected to by the companies who had acquired these rights.

"The contention was that these rights had little, if any, value and in any case could not be estimated by the courts. This contention was admitting the insignificant value of these rights to the gold mining companies.

"Your sub-Committee are of opinion that the foregoing considerations form a strong case for the expropriation of these interests. They are not unmindful of the legitimate claims of the gold mining industry and are agreed that the industry should not be prejudiced in any way by such expropriation. The present system of safeguarding these interests might well be continued with such modifications as present-day development rendered desirable.

"We would call attention to the pronouncement of Mr. Malan on this subject, and endorse the principle involved, which is not contrary to our claim for public ownership, but we do assert that not merely certain selected and mutually agreed on areas should be acquired, but the whole area.

"We agree that legitimate mining operations should not be prejudiced and we are assured that when the companies were certain of this and knew that no unearned increment could possibly accrue to them by leaving the land idle, it would be used to much more advantage both to the community and to the companies themselves. We believe the case is clear for the acquisition of these values. In view of the preceding facts, the outlay should be relatively small. When required, immediate consideration should be given to the fullest productive use of the areas concerned as rapidly as possible.

"Local authorities should have a determining voice in this use (safeguards to the industry being understood). Encouragement should be given to the framing of comprehensive plans for dealing with the whole areas concerned on the basis of the English Town Planning Act, 1909.

"The agricultural value of suitable areas should be exploited on the lines indicated by Mr. Malan (reversion according, however, to the Town instead of the mine). Necessary residential areas for white and black should be made available immediately, as well as other areas necessary for white purposes. Action should not be taken without the advice of the various bodies concerned, viz., Local Authorities, Agricultural Society, Mines, Town Planning Association, Returned Soldiers Association, etc., such advice to be publicly considered. Reversion of the remnant should accrue to the local authorities at cost or by gift.

"From the Town Planning aspect, the indiscriminate disposal of land is likely to lead to many problems, and accentuate the handicaps and difficulties which have to be faced today."

With regard to the Disused Mining land in the Witwatersrand I quote the following from the Report and resolution passed by the Transvaal Municipal Association in October, 1918.

"Resolved: That the Union Government take immediate steps to acquire at present-day values the reversionary rights to the surface of all proclaimed land; that the surface land so acquired be held in trust for and, upon deproclamation, disposal to local authorities."

The Local Government Commission (1921) reported thereon :—

"We wish to endorse the claim that the proclaimed lands along the reef are the natural inheritance of the Reef Municipalities as town lands, because in our opinion the vast expenditure and liabilities which have been incurred by the communities in those areas have facilitated and rendered easy the profitable exploitation of the mineral contents of those lands. Were it not for the expenditure, for example, on roads, streets, sewerage, transport, etc., the mining companies themselves would have been compelled to build their own towns and provide the necessary services and amenities of life. But they have escaped that expenditure by the expenditure and enterprise of the reef communities.

"We are, therefore, substantially in agreement with the Transvaal Municipal Association in the presentation of its case. An amendment is needed whereby the use of proclaimed land required for any town-planning scheme may be obtained by the Municipality and the freeholds secured to the Council on deproclamation. The responsibility for recommending what land is or is not necessary for mining purposes is one that should rest with the Mining Commissioner.

"Upon deproclamation of any land in a municipal area the town council should be recognised as having first claim to it, and if it desires to obtain the whole or any portion thereof for any municipal purposes—as to which the council should be the sole judge—expropriation of the freeholder's reversionary interest should be permitted at agricultural or prairie value, the same to be determined by an arbitration board consisting of :—

(1) a representative of the Reef Municipalities ;
(2) a representative of the freehold owners ; and
(3) a chairman to represent the provincial interest, whose duty it will be to ascertain its agricultural or prairie value.

"If our proposals are accepted, much-needed land for municipal development will be available, and the solution of the problem of housing and of slum elimination will be facilitated. Without it the difficulties appear insurmountable."

This very valuable report came before the Local Government Commission in 1921, and that Commission endorsed that such land should become the property of Reef Municipalities.

Legislation is now needed to provide that mining land on deproclamation shall be available for the various Town Planning schemes and that the Municipal authorities shall be allowed to expropriate such land at Agricultural or Prairie value. If such rights are embodied in the Regulations under the Ordinance much needed land will be available and will be of very considerable help to Municipalities in framing their Civic Surveys.

I thank you, Gentlemen, for your patient attention to my remarks on this matter, which is one that I consider of very great importance.

Mr. Furner, in moving a hearty vote of thanks to the President said that he had raised some most important points for further consideration by this Association.

In seconding this motion Mr. Wertheim said that not only did they thank Mr. Porter for his very interesting address but also for the very pleasant manner in which he had presided over meetings during the past year.

The motion was carried with acclamation and the meeting then terminated.

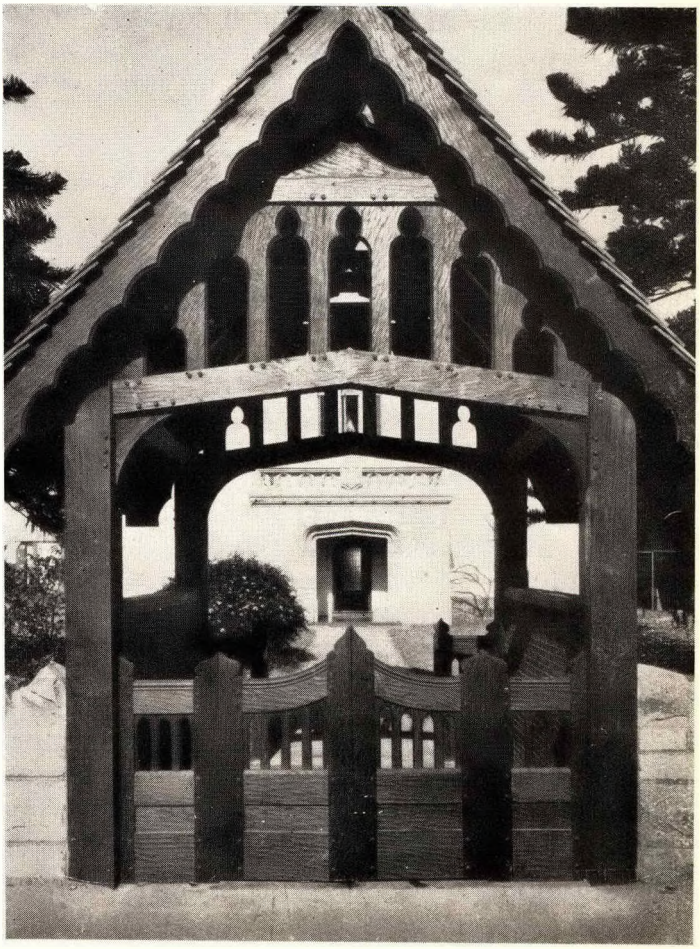
At a meeting of the Council following the General Meeting Mr. F. K. Webber was elected President and Mr. Andrew Allen Vice-President.

# the lych gate and porch to st. joseph's catholic presbytery, durban.

The building is not a mere dwelling house idea "adapted." It is distinctive and characteristic of its purpose. It could not be anything else than what it is. And familiarity with its inner details confirms the impression. It is not luxury, but efficiency. There is, for example, a large room-balcony, equally good for private rest or for fraternal gatherings. The management of the windows is specially good, both for external appearance and for internal lighting. In these windows the monotony of cathedral glass is varied by small appropriate vignettes or designs which I was interested to hear were produced locally. They are not ornaments bought at random, but just such decoration (in laudably moderate quantity) with religious significance as such a house ought to have . . . I congratulate the young architect on this very auspicious beginning of his career.

There might be some criticism of the facade as being an admixture of Early English with Tudor Perpendicular. But punctilious adherence to consistency of style is now felt to be pedantic. There are buildings in Italy where Gothic has been successfully combined with even Renaissance. This particular combination is dignified and quite pleasing.

● from a description by Monsignor Kolbe in the "Southern Cross."



Architect. Alan Woodrow A.R.I.B.A.

# professional notes and news.

Sir Herbert Baker who has been elected a Royal Academician receives a well deserved honour in recognition of his great services to architecture and art, especially in South Africa. His work on the Union Buildings, Pretoria, at the new Delhi, and in domestic architecture, more particularly in South Africa, gives him a place that few Englishmen and fewer South Africans can dispute. As the founder of the Herbert Baker Scholarship, he has wrought incalculable good by encouraging promising South African students in architecture.

### Architecture as a Career.

The Department of Labour has published recently an extremely useful guide, a handbook of careers for South African boys and girls. The section on architecture is by Mr. Gordon Leith, F.R.I.B.A.,, and gives an excellent summary of the requisites for an architect. First he emphasises the natural aptitude which includes a high sense of duty and moral integrity, a keen sense of observation, strong creative instinct, commonsense and reasoning powers, originality of conception in design, ability and a great fondness for drawing and appreciation of beauty in nature. After stating the technical qualifications, Mr. Leith concludes with advice that applies to our's and to most other professions "make sure you are the right person for the job. If you are, architecture will enthrall you. If you are not, you will be a disappointment to yourself as well as to those whom you are most anxious to please."

In a competition for a Non-European Hospital at Durban, the following awards were made :—

1. Cowin, Powers and Ellis.
2. A. C. C. Woodrow.
3. Langton and Barboure.
4. W. G. Moffat.

The assessors were Messrs. J. S. Cleland and Harold Porter. The premiums were (1) £300 ; (2) £250 ; (3) £160 ; (4) £100. The estimated cost of the new hospital is £85,000.

The S.A. Academy Exhibition will be held in the Selborne Hall, Johannesburg, from the 11th to the 23rd April, 1932.

The Fifth Annual General Meeting of Members of the Transvaal Provincial Institute will be held in the Assembly Hall, Pretoria Technical College, corner of Church and Du Toit Streets, Pretoria, on Tuesday the 15th March, 1932, at 3 p.m.

The R.I.B.A. Athens Bursary at the British School at Athens has been awarded to Mr. E. R. F. Cole, B.Arch., F.R.I.B.A., of the Liverpool School of Architecture, University of Liverpool

The Bursary is of the value of £100, and the bursar is required to spend a period of not less than four weeks in Greece, and at the conclusion of his tenure of the Bursary to present a report upon his visit.

The award is made once a year provided a suitable candidate is forthcoming, to a member of the teaching staff of a School of Architecture recognised for exemption from the R.I.B.A. Examinations.

Mr. E. R. F. Cole is a member of the Staff of the Liverpool School of Architecture, University of Liverpool.

### Port Elizabeth Notes.

It is not often that one hears of the retirement of an architect in South Africa, particularly at an age when he is able to enjoy his retirement.

Mr. Harold B. Smith, A.R.I.B.A., is fortunate enough to be able to cast aside the worries contingent on an architectural practice, and continue with his onetime hobby farming.

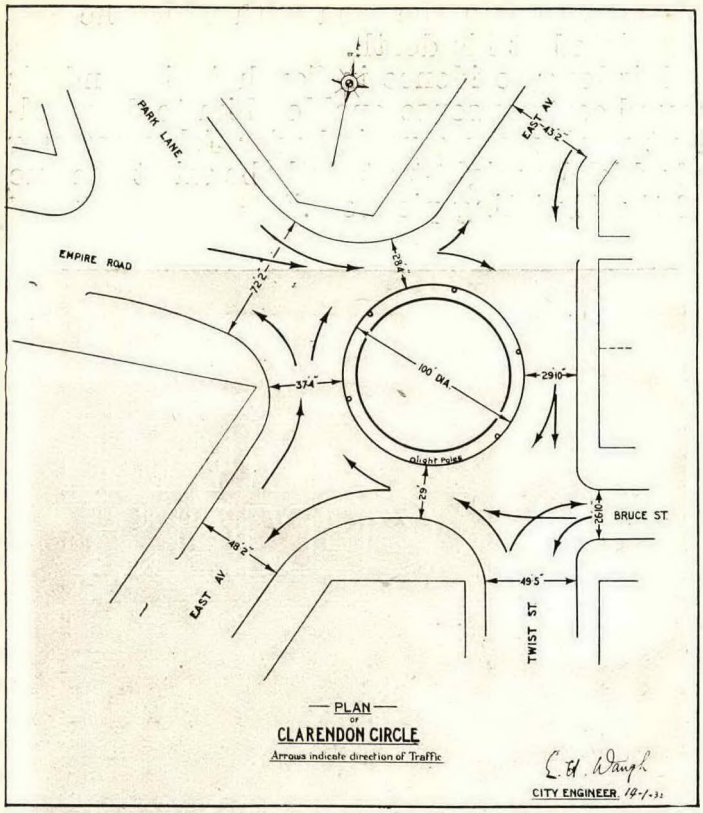
We wish him every success in his new sphere, and many years of happiness.

### New Buildings in City.

The approximate value of buildings erected and completed in Port Elizabeth during 1931, excluding minor alterations is £433,782.

Totals for previous years.

| | |
|---|---|
| Year 1925, £255,084 | Year 1928, £492,873 |
| Year 1926, £327,080 | Year 1929, £521,029 |
| Year 1927, £425,235 | Year 1930, £500,492 |




**Clarendon Circle.**

This circus, named by the City Council after H.E. the Earl of Clarendon, Governor-General, is situated as shown on plan at junction of five streets, which has been dangerous owing to the many possible collision points. It is situated at the foot of Twist Street and is on the highway to the north and on greatly used highways. The work was designed by Mr. E. H. Waugh, City Engineer of Johannesburg, and executed under the supervision of officers of his Department, and the diameter of circle (100-ft) adopted was that recently proposed by the British Ministry of Transport on the suggestion of the Town Planning Institute. This diameter suits the turning circle (100-ft. approx.) of the largest modern vehicles such as motor buses and steam waggons with trailers and it also suits the not infrequent ox waggon with a span of fourteen oxen. The circus is used for traffic clockwise only and the surrounding roads are not made too wide, as the traffic is not intensive, so as to reduce speeding and cutting-in propensities encouraged by wide ways little occupied at any one time. The circle has been in use for about one month and has proved successful and no robot or point policeman is necessary, and the public have quickly taken to the new method which, although it may necessitate going partly round the circle, avoids stoppages and crossing of other traffic.

**Obituary.**

Though he had not quite completed his thirty-sixth year at the time of his death at Queenstown, Cape Province, on January 2nd last, the late Mr. McConnell had already achieved distinction as an architect.

After preliminary education at the South African College he entered the office of Messrs. Baker, Kendall and Morris, later on winning the coveted Baker Scholarship while overseas for the completion of his professional training.

In Italy and elsewhere he studied ancient and modern art in such fashion that he not only derived inspiration himself, but determined to give of his best for the training of others.

This he was doing as a lecturer at the Michaelis' School of Fine Art right up to the end of last term.

The students loved him.

His gentle, kindly, retiring disposition ; his fine flair for colour and for variety and playfulness of form captured their interest as it also made his considerable work as a practitioner interesting in a number of houses that were erected from his designs or were in course of building at the time of his death.

A house finished for his brother in Alexandra Road, Wynberg, and one for his parents in course of erection at the corner of Mains Avenue and Morgenrood Road, in the same suburb, represent typical and charming examples of his work.

One considerable public building, that for the South African Mutual in Church Square, Pretoria, was erected from his designs as the result of his being placed first in public and keenly contested competition for the design.

He was also placed in the competition for the new Town Hall at Bloemfontein.

We hope to publish illustrations of some of his work in a later issue.

The architectural profession was well represented at the graveside of one who, dying early, suddenly and tragically while on holiday was felt to have left a fine record of work and to have unheld the highest traditions of a profession which was to him a true vocation.

To his parents and other members of his family sincere sympathy will be extended by all who had the privilege of knowing him.

We regret to hear of the death of Mr. C. Aburrow, a member of the firm of Aburrow and Treeby, architects and civil engineers of Johannesburg.

Born at Hampshire, England, in 1852, he was articled in 1868 to Mr. Francis Newman, town engineer of Ryde, who had a large practice as civil engineer and architect. In 1879, he came to South Africa. In 1892 he was appointed Town Engineer of Johannesburg. He returned to Johannesburg before the close of the Anglo-Boer war and resigned his post to join the firm with which he was associated at his death.

His long residence in South Africa and his sound commonsense enabled him to do excellent work more especially for Johannesburg of which he might truthfully be said to be one of the "building pioneers."


18 YEARS WITH THE LATE GEORGE NESS.

**J. MUNDELL,**

Art Metal Worker & Blacksmith.

ARCHITECTS DESIGNS IN BRASS OR METAL WORK OF ANY DESCRIPTION CARRIED OUT.

ESTIMATES GIVEN FOR ALL KINDS OF METAL WORK.

TELEPHONE 4761.

8 HARRIES STREET, just off Eloff St. JOHANNESBURG.

P.O. Box 954. Telephone 351.

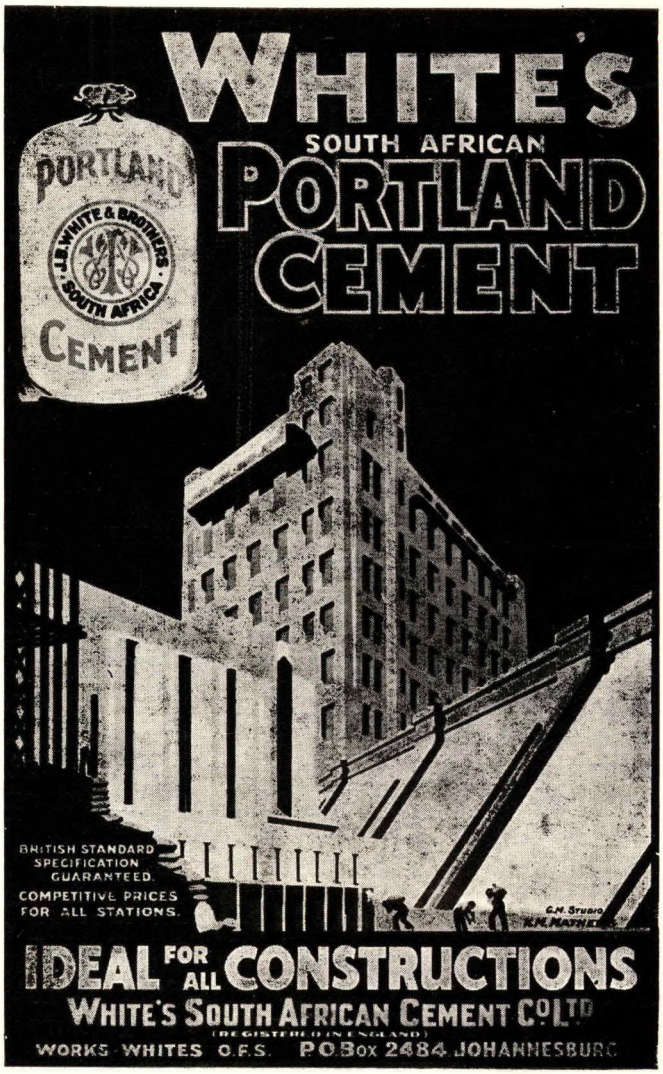
**Bettini (Pretoria) Slate Quarry, Limited.**

PRETORIA.

SUPPLIERS OF ALL CLASSES OF SLATE.

Quotations on application.

A. SINCLAIR, Managing Director.




**THE**

**REINFORCED CONCRETE ENGINEERS**

**SAYLE & ROSSAAK (PTY.), LTD.**

SOMERSET HOUSE (First Floor),
110 Fox Street, Johannesburg.

**Phone 1974.** **P.O. Box 4692.**

# building trade returns.

## Maritzburg.

R. Barras, 17 McLean Street, dwelling, £550.
A. Bibi, Lot 272 T. Ltd. Pentrich, two dwellings, £1,200.
R. Maskell, Bale Street, dwelling, £600.
Natal Retreat 120 Royston Road, additions, £320.
M. Kesaojee, Retief Street, two dwellings, £1,050.

## Durban.

Est. S. Moosa, First Avenue, flats, £2,400.
J. E. Turner, Nicolson Road, dwelling, £1,000.
A. J. Ellis, Nicolson Road, dwelling, £1,100.
Ramidon Bhayro, Queen Street, flats and shops, £2,800.
C.T.C. Bazaars, West Street, bazaars and flats, £19,000.
J. Emblin, Umgeni Road, additions to hotel, £1,000.
C. J. Pooke, Gillespie Street, alterations to Grand Hotel, £1,000.
Old Men's Home, Bartle Road, Home, £3,545.
Colonial Mutual, West Street, shops and offices, £110,000.
M. Ramsay, Leighton Cres., dwelling, £1,100.

Number of plans passed, 109. Cost, £152,123.

## Pretoria.

H. J. Pelser, Vermeulen Street, dwelling and outbuildings, £600.
A. Schoonraad, Servaas Street, two dwellings and outbuildings, £1,200.
A. S. v. Blerk, 4th Avenue, dwelling and outbuildings, £800.
B. van Erkom, Pretorius Street, alteration to shop, £500.
R. Sharp, Park Street, dwelling and outbuildings, £1,050.

## Innesdale.

H. J. Moolman, Eloff Street, dwelling and outbuildings, £500.
F. G. J. van Rooyen, 4th Avenue, dwelling and outbuildings, £1,200.
H. Muller, Fifth Avenue, dwelling and outbuildings, £700.

## East London.

R. M. Campbell, Cambridge Street, garage and offices, £1,800.
Giddy, Giddy & White, Gately Street, brick dwelling, £1,000.

Number of plans passed, 11. Total estimated cost, £3,721.

## Johannesburg.

J. Aspoes, Escombe Avenue, Parktown, new house, £1,100.
Alice (Pty.), Ltd., Central Avenue, Mayfair, new shops, £1,250.
Arnold & Booth, Bath Ave., Rosebank, new house, £1,400.
C. E. Bernstein, 8th Ave., Houghton, new house, £2,500.
Mrs. J. R. Boulton, Jan Smuts Avenue and Smit Street, Dunkeld, new house, £2,750.
C. J. R. Brits, 12th Avenue, Orange Grove, new house, £1,000.
R. J. Brits, 12th Avenue Orange Grove, new house, £1,000..
R. Bodley, 9th Avenue and Pembroke Street, Sydenham, new house, £1,250.
Ciapperalli and Libera, 11th Avenue, Orange Grove, new house, £1,100.
J. A. De Kiewiet, Highland Road, Kensington, new house, £1,200.
A. A. De Vries, Kennedy Street and Garden Road, Turf. Club, new house, £1,200.
J. De Kock, Doran Street, Jeppes Extension, new house, £1,200.
Elgin Estates (Pty.), Ltd., Plein and Klein Sts., Johannesburg, new hotel, £23,700.
W. Foster, Cotswold Drive, Saxonwold, new house £1,750.
Fotheringham & Sons 31st Street, Cleveland, alterations and additions to bakery, £1,000.
Mrs. I. Furze, Bristol Road and Englewold Drive, Saxonwold, new house, £2,000.
I. J. Gilligan, Fawcus and Pentz Sts., Jeppe, new houses, £1,300.
Mrs. E. I. Grant, 11th Avenue and 7th Street, Houghton, new house, £2,250.
J. Gibbons, Greenside Road, Greenside, new house, £1,400.
Griffin Engineering Co., Ltd., Albert, Phillips and Anderson Streets, City and Sub., new warehouse, £4,000.
J. Hofbrand, Ocean Street, Kensington, new house, £1,200.
A. Jajbhay, Krause Street, Farm Johannesburg 29, new school, £1,200.
Kavin & Kelfkens, de Villiers and King George Streets, additional floor, £2,400.
J. Kramer, 15th Ave., Orange Grove, new house, £1,200.
A. B. Kramer, 9th Ave., Orange Grove, new houses, £1,400.
A. B. Kramer, 9th Ave., Orange Grove, new houses, £1,400.
E. Montzouris, Jules and Marathon Streets, Malvern, new shops, £1,000.
B. Mischeiker, Hunter Street, Yeoville, additional flats, £5,000.
Metro Goldwyn Mayer Corporation, Bree, Hoek and Plein Streets, new bioscope, £82,000.
W. C. Morron, Bouquet Street, Rosettenville, new house, £1,100.
E. L. Newberry, Twickenham Avenue, Rossmore, new house, £1,250.
Nilsen Bros., Plein Street, Johannesburg, additional floors, £6,000.
Ohlsson's Cape Breweries, Main and Crown Roads, Fordsburg, additions and alterations to hotel, £1,000.
P.W.D., Dunotter Street, Synedham, new automatic telephone exchange, £1,600.
L. Pasch, Bristol Road, Parkwood, new house, £2,000.
Penns, Ltd., 10th Avenue, Bez. Valley, new house, £1,750.
Ridgewood Mansions, Ltd., Banket and Willie Streets, new flats, £17,000.

Frederick SAGE & Co (S.A.) Ltd.

SHOPFITTERS
10, Heidelberg Road,
(Von Weilligh St. Ext.)
VILLAGE MAIN,
JOHANNESBURG.

SAGE Craftsmanship—expressed in Wood or Metal—is abreast of modern architectural developments. We collaborate with Architects in matters of design and application of materials.

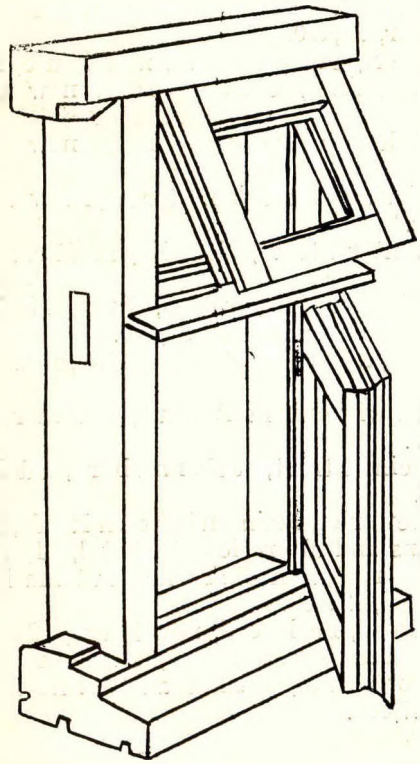
CONSULT US

Phone 5702/5.
P.O. Box 777.

The SAGE Factory in Johannesburg is equipped with the most up-to-date plant for high class Wood-working & Veneering—Bronze—Stainless Steel & Whitemetal Finishings.

:: WEATHERPROOF WINDOWS ::

*Patented in Union of S.A.*



| Storm Proof | Draught Proof | Dust Proof |
|---|---|---|

**Sashes do not require fitting or easing.**

**All Standard Sizes kept in Stock.**

**Waterproofing frames can be supplied to any size or Architects' Specifications.**

*Sole Manufacturers:*

**Hunt, Leuchars & Hepburn,**
**Limited.**

JOHANNESBURG,
DURBAN, PRETORIA

G. M. Sweet, North Avenue and 2nd Street, Bez. Valley, new house, £1,400.
L. Segal, Saxonwold and Northwold Streets, Saxonwold, new house, £2,250.
Mrs. G. Sand, St. Patrick's Road, Houghton, additions to house, £1,500.
Mrs. F. M Thorburn, Leyds and Claim Streets, Johannesburg, new rooms and storerooms, £4,000.
A. D. Van Wyk, Prairie Street, Rosettenville, new house, £1,100.
A. Walker, 9th Avenue, Orange Grove, new house, £1,000.

## Capetown.

C. E. Girdleston, house, Braemar. Road, £1,850.
J. M. Selkon, flats and garage, cor. High Level and Rhine Roads, £2,500.
C. J. Pooke, alterations and additions, Hotel Mimosa Annexe, Beach and Regent Roads, £1,600.
W. Lamerton, flats and garages Ravenscraig and High Level Roads, £1,400.
N. J. Bailey, house, Carreg Crescent, £1,400.
J. W. Goodspeed, house and garage, Avenue Dreylingcourt, £1,100.
S. R. Caine, house and garage, Springbok Road, £1,500.
W. K. Williams, house, Albany Road, £1,500.
H. Russell, house and garage, Irwinton Road, £1,650.
J. Sampson, flats and garage, Springbok Road, £1,750.
A. Lewin, house and garage, cor. Glengariff and Unmade Roads, £1,850.
A. Cooper, houses, corner Brompton and Fir Avenue, £1,750.
Loreto Convent, new hall and cubicles, cor. Cassell and Regents Roads, £15,000.
E. J. V. Purcell, flats and garages, Ravenscraig Road, £6,000.
Capetown Corporation (E.L. Dept.), sub-station and offices, cor. Bree and Mechau Streets, £4,300.
C. Narundale, houses, Pepper Street, £2,400.
T. M. Berry, garage and flat, cor. Buitengracht and Carrisbrook Streets, £2,000.
M. Strelitz, house and garage, Chesterfield Road, £2,150.
M. I. Dala, house and garage, cor. Buitenkant and Scott Streets, £1,750.
L. Spracklem, house, Marmion Road, £1,750.
J. R. Watson, flats, store and garage, cor. Bellevue Street and Constantia Road, £2,500.
D. Nathan, premises, Plein Street, £7,000.
S. C. Morton, house, Bradwell Road, £1,050.
J. Fiddel, house, garage and Dairy, cor. Buitenkant and Myrtle Streets, £1,650.
J. H. D. du Plessis, house and garage, Yeoville Road, £1,250.
Capetown Corporation, maternity and child welfare centre, Phillips and Aspeling Streets, £3,175.
African Russian Oil Products (Pty.), Ltd., garage, workshop, boiler house and office, Railway Street, £1,600.
S. C. Greeff, houses, Nelson Road, £1,250.
F. W. M. Raubenheimer, house and garage, cor. Pillans and Cross Roads, £1,650.
T. Rom, flats, cor. Roman and Eden Roads, £2,500.
E. Waddington, house and garage, De Villiers Avenue, £1,350.
A. Collins, house and garage, Coronation Road and Oxford Street, £1,050.
M. Cohen, flats, Perth Road, £18,000.
Capetown Corporation, living quarters, waiting and control rooms, sixth mile outspan, Main Road, £1,100.
C. van Reenen, houses, Prospect Estate, £1,200.
F. M. Miller, houses, Bourne Avenue and Ormley Road, £2,250.
F. Jensen, house and garage, Glen Derrock Road, £1,200.
A. B. Southall, house and garage, Sandown Road, £1,550.
A. N. Altree, house and garage, Mayfair Avenue, £1,350.
M. Cohen, houses and garages, Third Avenue and Gordon Terrace, £3,550.
T. C. Ferguson, alterations and additions, Mountain Road, £1,000.
A. Carey, house and garage, Orchard Street, £1,800.
J. H. Bruce, house and garage, cor. Melrose Avenue and Melrose Walk, £1,100.
S. Suzman, house and garage, cor. Royal and Maynard Roads, £2,200.
D. J. Leeuwendale, house, Sea View Road, £1,000.
A. M. McCarthy, house, Tiverton and Brompton Roads, £1,150.
J. J. Laas, house and garage, Connaught Road, £1,250.

Number of plans passed, 213. Total value, £153,721.

# Witwatersrand Building Contractors & Allied Trades Directory.

P.O. Box 5927. Phone 971 CENTRAL.

## *A. BENNETT,*

*M.R. SAN. I., A.M.I.S.E.*

**BUILDER & CONTRACTOR.**

**18 Marlborough Road, Springfield,**
**Town Office: 52 Plein St.**
**JOHANNESBURG.**

P.O. Box 937.

## REID & KNUCKEY,

ENGINEERS, BUILDERS & CONTRACTORS.

*Head Office:* Cor. Andries & Voorhout Streets, Troyeville, Johannesburg.

Telephone No. 145, Jeppe.
Tel. Add.: "CYLINDER."

Capetown Branch:—P.O. Box 2384.
Tel. Add.: "CYLINDER," Capetown.

P.O. Box 2573. Johannesburg. Telephone 2055/6 Central.

*Office & Workshop:* 112, Polly Street, (Between Jeppe & Bree Streets).

## D. F. CORLETT (PTY), LTD.

*BUILDERS AND CONTRACTORS.*

Estimates in all Branches of the Building Trade.
Jobbing promptly Attended to.

P.O. Box 5978. Telephone Hillbrow 609.

## DUNBAR AND COMPANY,

Building Contractors.

**Shop and Office:**
**32, Pretoria Street, Hillbrow, Johannesburg.**

Phone Jeppe 94. P.O. Box 1605.

## THOS. DOUGLAS,

BUILDER & CONTRACTOR.
JOHANNESBURG.

JOINERY, PAINTING & DECORATING A SPECIALITY.

Workshop & Office:
330 Market Street,
Fairview.

*P.O. Box 1502.* *Phone 4319.*

## Joseph Craggs & Son

Builders & Contractors.

GENERAL REPAIRS AND MAINTENANCE TO BUILDINGS.
PAINTERS AND DECORATORS.

*Works:* 157, Marshall Street, Johannesburg.

Telephone Cent. 6400. P.O. Box 4747.
JOHANNESBURG.

## T. F. SCOTT,

CONTRACTOR.

10, MOOI STREET.

## J. T. Halse Prop., Ltd.

Builders & Contractors.

KRUGERSDORP.

**Phone, 314 & 553** **Box 34.**

*Journal of the SA Architectural Institute*

***PUBLISHER:***

**University of the Witwatersrand, Johannesburg**

***LEGAL NOTICE:***

**Disclaimer and Terms of Use:** Provided that you maintain all copyright and other notices contained therein, you may download material (one machine readable copy and one print copy per page) for your personal and/or educational non-commercial use only.

The University of the Witwatersrand, Johannesburg, is not responsible for any errors or omissions and excludes any and all liability for any errors in or omissions from the information on the Library website.