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The South African ARCHITECTVRAL RECORD

The Journal of the Association of Transvaal Architects, the Natal Institute of Architects and the South African Institute of Quantity Surveyors.

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EDITORIAL NOTE.

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THE SPIRIT OF THE MEMORIAL.

BY H. C. TULLY.

The blend of the living idea with that of the serene or spiritual atmosphere, has in some recent examples of War Memorials, taken on a quality of immutability, peculiar to the present day style of architectural expression. It is manifest in cases where some presentiment of the human figure is included, and it is this relation which the human element, with its associations of a practical and tangible world, bears to the abstract, that has materialised into a living force, and has guided the thoughts of all, to a nobler imagery and suggestion, out of its blood, its labour and its tears, Watteau and his school had this idea of a half way world in their poetic fancies, the "fetes champetres," with the statuary half hidden in the boksage, peeping into the world of fact, where the ladies and gentlemen appeared as characters of the Italian Comedy, or in some other disguise of their material selves.



On the side of pathos, nothing in modern memorials can well outdo the magnificent heroic sized Tommy inside Paddington station. The incongruous misplacement of this monument in a position of haphazard insignificance between a liquor bar and a bookstall only intensifies its appeal and its monition. Here is an example of the unrestricted view of righteous war successfully accomplished; but this view in its restriction, is after all, honourable and dutiful. So long as Londoners remember all that is meant by every line of strength and discomfort in the attitude of that strange pathetic figure, by every fold of its uncouth garments, and by the intensity of its acute dramatic motif, "a letter from home," so long will it do a faithful duty, as a masterpiece of art and remind in startling fashion the light-hearted week-enders that jostle at its base.

It is to the honour of Britain that the glory of triumph is not the aspect of war, she has chosen to represent in stone or bronze. This is a question of temperament rather than virtue. The white woman swashbuckler of the Place du Carrousel, represents, I believe, the defiance of Paris, if Britain had been defiant, we should employ no graven image to let the secret out.

Her view of war, is the view of its sorrow and its sacrifice. Sorrow and sacrifice are worthy of the greatest art. But patriotism, love of true honour, and even bravery, are British and Christian virtues. It is strange we should grudge them their commemoration.

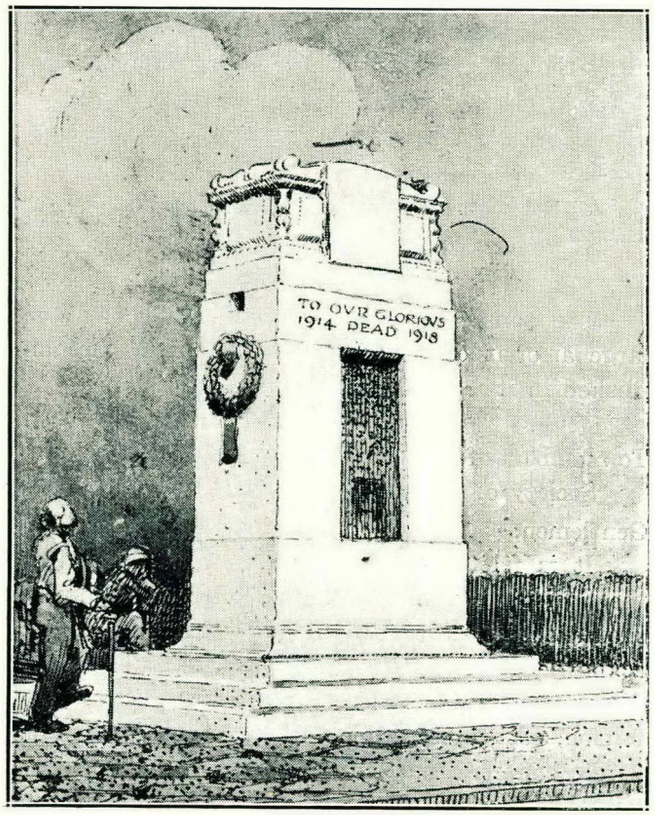
Down the long ages, there was Pathos, Humility and Grandeur, and above all, like a halo, the lamp of Truth and of Symbolism. The "steles" of ancient Egypt are adorned with a myriad scenes and emblems of the old religion. In archaic Greece it was pure allegory. In Rome gracefulness, with perhaps Eros carrying a torch; Death is represented as a young man leaning carelessly against a tree and lowering his lighted torch towards the altar of sacrifice. This desire to express religious emotion in the past, was never stronger, than when concerned with the "Mystery of Death." In the mighty Pyramid of Gizeh, we catch momentarily the fettered spirits of thousands of "fellaheen," who toiled up its slopes.

Those lofty deeds of heroism and devotion by which the Great War was signalised have called into being, works of art, throughout the length and breadth of the world. You will find them in every village square, in school squads, in public institutions and in great civic communities; some unassuming, some important, some barbarous, but all revealing an evolution in symbolic architecture with a cadence towards sincerity and pathos. In the Cenotaph, greatest and most impressive of all, Sir Edwin Lutyens has found expression for the Nations thought in almost sculptureless stone, showing that the use of design, in mass, line, and proportion, should generally supercede the functions of commemorative sculpture.

The designer found what gives both. Someone has described it as an "apotheosis in stone." Artists know it is full of art, full of an art busy in self-concealment. Its restraint is not an inertia, but a fierce force. Mass, proportion and line, are elements without which the monument has no value and it is not every occasion that calls for the majesty of a composition in these alone.

Outstanding in sheer contrast to this solemn effect, are the masterpieces of M. Dauphin and M. Lisch, at Rouen, the former representing the statue of Anstrude in the guise of Victory, watching over the repose of 1,400 soldiers whose names are engraved on the base; the latter is in a hemicycle from which the French graves radiate; and behind it lies the English cemetery, embellished with

a chapel by Sir Reginald Bloomfield. A wall on which are engraved 6,000 names encircles the hemicycle, and in the centre a pedestal carries a catafalque surrounded by figures representing the four great allied nations.



In the Memorial, illustrated above, by Gordon Leith, M.C., we have a keynote which is neither sepulchral or triumphant. It is a Cenotaph of snow white marble, mounted on a podium with a simple bronze panel containing the names of the fallen on either side. Above these panels are the simple words "To our Glorious Dead," in English on the one side and in Afrikaans on the other.

The sublimity of line conveyed by the sarcophagus was graphically determined by the theory of the "Minute Colossi," a theory of distance proportion which was not unknown to men like Lysippus, Pheidias, and Polycleitos, whereby they imparted a god-like sense to their sculpture a principle which is effectively embodied in the "young men, of the Elgin marbles," and the temples of the Acropolis.

* * * * *

With scanty interest we have welcomed to our streets and gardens, monuments of monotony and frigidity, that lack cohesion; symbolic flowers, insipid angels and conventional figures of Christian virtues that create on that colossal omniscient the Public, a painful and commonplace impression.

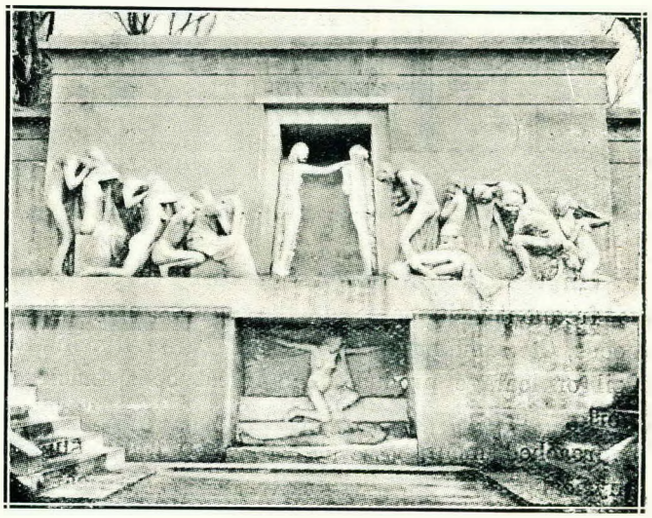
We want the spirit of the "precious tender hearted scroll" of pure Simonides from Thermophylae.

"Go tell at Sparta, thou that passeth by, that here obedient to her laws we lie."

Or of that marching strain of Callistrates.

"I'll wreath my sword in myrtle bow."

No sentiment as to the beauty of Patriotism, no promise of eternal fame, no hint of future reward, only the eternal fitness of obeying the law at all costs, the duty which is nobly enforced, in that immortal dialogue the "Crito."



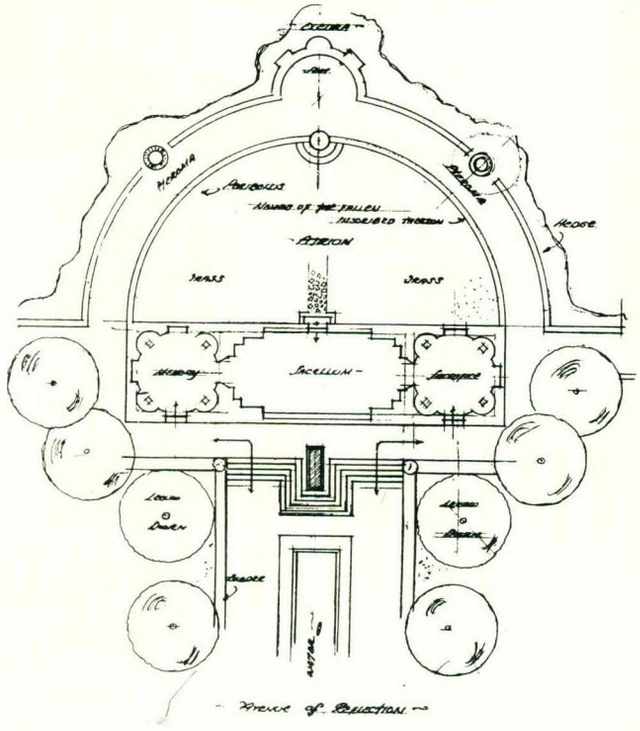
Albert Bartholeme's great work could scarcely fail to arouse these emotions of notice, surprise and salute, and finally a curiosity of the kind which all good sculpture should evoke. This sculptor, one says, has been thinking, let me draw nigh and think with him. It is then and thus that the message of the mystery in those stirring figures breaks in and sinks in. The inscription is plain.

"These died for King and Country, and now beholding the King in his Glory are satisfied."

Perhaps the most fitting form of Memorial to my mind, is a "sascellum," with a paved pool in the foreground for reflection and a peribolus, forming the wall of the terraces beyond.

The Sascellum provides a sacred area into which those paying tribute to the dead may descend for contemplation and prayer.

There is a little oasis of bright flowers and a tinkling fountain merely to cast a gentle shadow on the spirit, reminding those who would seek a rendezvous with Death, of the transitory nature of Life.



In the smaller gardens of Paris which occur so frequently in some of the busiest neighbourhoods, the same note is struck and through a slight veil of leafage produces the effect of a fanciful world, sufficiently near to the human to be approached mentally, as easily as with a slight physical effort one crosses the street, so near to the hum of life as to quicken the imagination of those who may be able to spare only a furtive glance in the midst of the hurry of affairs.

This is better than the new chancel screen which time effaces altogether, or of the Community Hall idea. These have not commemorated those "Valiant Young Men" or expressed one tithe of what was felt in the agonizing hours of loss or parting. In the R.A.F. memorial, recently unveiled on the embankment, there is fellowship and unity based on sound principles and a working co-operation rather than ascendancy. The lofty pylon of stone is surmounted by a great bronze eagle spreading its wings preparatory to flight, the very "raison d' etre" of its art is realism.

The Cenotaph, the obelisk, the shrine, figures of war, of peace, and of valour, cover merely one aspect of the matter and will never exhaust all that poor Britain suffered in the Great War. There were thousands whose identities disappeared with their bodies in the vast sea of mud in the days of '17. To-day a veritable sea of white crosses conceals their golgotha.

"A soldier of the Great War, known unto God." The cross of sacrifice on which is set the stark sword of War, faces across their serried ranks to to the great Stone of Remembrance ,and for the rest, each grave is a piece of green, lightened by clumps of lonely English flowers, or is tucked away amid trees by pleasant streams, which go to swell the angry waters of the River Somme.

SOCIETY OF ARCHITECTS.

(South African Branch.)

The following is of interest and shows the large amount of useful work this branch accomplished in its 19 years existence. (Ed.).

To Members of the South African Branch,
Society of Architects (London).

Gentlemen,

It is felt that the benefits and usefulness of the Society of Architects, South African Branch, should not be allowed to pass without some urgent acknowledgement being made of what has been done in the furtherance of the Architectural Profession, past, present and future, in this Dominion.

It can with justice be said that the friendly intercourse which has from the inception of the Branch existed between all members has been of mutual help and benefit to all.

The Society of Architects, London, was primarily founded for the purpose of securing registration of Architects, and it may be said that no small amount of credit is due to the South African Branch of the Society for having accomplished that object in the Transvaal.

The early efforts of the Society of Architects, London, in regard to registration were for years discounted, chiefly because many of the successful Architects treated the subject with indifference and the younger members thought that the lead given by such practitioners was quite good enough and a sine qua non for them that registration was unnecessary.

To-day many of those members, being at that time comparatively young men, have experienced the difficulties that beset the trained man as against the untrained, and whilst they to-day hold positions similar to those of the former objectionists, they stand pre-eminently for the protection of the coming practitioner. It is because of this

that the South African Branch of the Society of Architects readily acquiesced in the amalgamation of the Society with the R.I.B.A.

Not without regrets has the amalgamation been acceded to, as it would be impossible to be connected with any body of gentlemen, such as formed and maintained the work of this Branch, and who were ready to make big sacrifices with the best grace, provided always the uplift of the profession and status of the Society was at stake. The ready acqueiscence was accorded to the efforts of the Society in London as an urgent step, necessary for the fulfilment of the object for which the Society was started, and any personal feeling there may have been in regard to amalgamation was willingly submerged because the South African members, having registration, realised the importance of the subject of registration in England.

Throughout the period of negotiations between the R.I.B.A. and the Society in London it was felt here that the dignity with which the two bodies were dealing with the subject of amalgamation in London was in the best interests of all parties since the attainment of the happy completion of the negotiations, could be brought about in that way, and the registration loom up as a possibility at an early date.

We now hope that with united effort the aim in view will speedily be brought to fruition.

The South African Branch has consistently worked for the good of the profession and architecture in South Africa, and it would be difficult to estimate the lasting benefits those efforts have conferred. Suffice it to say that no pains have been spared to keep the aims of the Architectural Profession to the fore in a political and publicity sense best understood by the Public generally.

No effort has been lacking to assist fellow practitioners, who may have been less fortunately placed. Every opportunity has been seized with alacrity to further the prospects of the profession by forwarding architectural education.

It should be recorded with what pleasure and encouragement the members of this Branch have from its very inception, had to deal with Mr. McArthur Butler and each succeeding Council in Office in London. Every South African member tenders to them best thanks.

Let us now unite to make the noble Art of Architecture a worthy profession worthy of being followed and architecture for man's sake, not man for architecture's sake.

On behalf of the Council, D. M. Sinclair, Hon. Sec. and Treasurer.

The following donations have been granted and paid by this Branch exclusive of administrative charges, during the period January, 1914, to March, 1925.

Students Prizes and Bursaries ..	£157	16	0
Architects Benevolent Fund	101	11	0
Architects Draft Act	198	14	0
(Includes a donation of £100 from the Parent Body, London)			
Governor General's Fund	25	0	0
South African Academy	25	0	0
Architects' Memorial Cot	26	5	0
Association of Transvaal Architects Conferences	58	1	6
Association of Transvaal Architects for use of Offices	24	3	9
Town Planning Association	12	12	0
Total	£629	3	3

THE MODERN MOVEMENT IN ARCHITECTURE.

Artistic productions, unlike philosophical thought and scientific discovery, are the ornaments and expression rather than the creative substance of history.

H. G. Wells.

A very superficial glance at the development of modern architectural design will convince any who care to look, that a new school of thought and fresh ideals are sweeping aside all our cherished conventions and inherited ideas. The very foundations of our knowledge seem to be shaking and we must look around and give thought for the morrow. Wherever we turn, whether to Sweden or Finland, France or Germany, Holland or America we can see signs of an impending change, a change which seems to be revolutionising the whole spirit of architectural design.

At first sight it is perhaps a little difficult to appreciate the reasons for this inevitable movement and to understand the new ideals of its devotees. A rapid survey of the history of Architectural evolution will show that permanent changes are always the immediate result of environment and that architects have only been

able to use the available materials of their age to meet the needs and tastes of their clients. The love of logic and beauty and the, civic pride of the Athenian were translated into marble on the Acropolis and the science and wealth of Rome were expressed in brick, concrete and marble in the buildings round the Capitol. The revival of building which followed the period of chaos after the fall of Rome culminated in the great Mediaeval Cathedrals, which reflect so vividly the life and ideals of their creators. With the complication of growing civilization, with the increased facilities of transport and travel, with the production of books and a consequent wider knowledge of the world, the position becomes more difficult to follow as the centuries pass.

The evolution of building controlled by the simple forces of tradition, need and available material, which was the natural result of the comparatively simple outlook of the earlier civilizations, was completely changed by the surprising but irresistible Renaissance of classical learning.

This new birth, as it is called, was an entirely different development from those that had previously been experienced and was, indeed, not merely a passing influence from an alien people but a fundamental change in the outlook of Western Europe.

The Roman architect who covered the facade of the Colosseum with columns adapted from the older buildings of Athens was merely pandering to the fashion of the day to be Greek. And the mediaeval builder, who followed Roman precedent as far as he could read it from the ruins around him, was only picking up the threads dropped years before owing to the state of social and political chaos.

The rebirth of the classical spirit changed the viewpoint of Western Europe so completely that we seem to look out upon a new world. Work and ideas were no longer taken alone on their face value, but were valued by comparison with standards a thousand years old. Architecture taking as it always does its colour from its environment was no longer a simple evolution from necessity, beauty and tradition—influenced to a certain extent by neighbouring art, but rather an opportunity of emulating or surpassing the work of a previous age.

This admiration and love of ancient Rome was so strong that we can hardly realize its influence to-day on the whole of Western Europe and we can only measure it by the fact that the ripples from it are even now eddying round our feet.

In the early days of the Renaissance the freshness and exuberance of a newly discovered life found expression in every direction. The work of Dante or Brunelleschi, Botticelli or Michael Angelo still reflect the glory of their age and still are a source of inspiration to all seekers of the beautiful.

As the years passed, the breath of inspiration gradually died, but the admiration for Rome was still alive and the ruins of the great city were studied by enthusiasts who tried to reduce architecture to a system of rules and proportions based upon the examples studies and upon the writings of the obscure Roman architect Vitruvius.

This curious point of view was a reflection of the general outlook of the upper classes who regarded Latin and a knowledge of Roman civilization as the basis of learning and education—indeed ignorance of the classics was a social disability. The life of the ruling classes at this time was one of luxury and magnificence and was expressed in the Baroque Architecture of the period, which with all its faults, produced a series of great palaces, which have never been surpassed. The architecture of this period seems to be essentially the product of a powerful, wealthy and well educated aristocracy and appears to have little interest for a less educated public, who are generally more attracted by the simpler but more direct and emotional buildings of the Middle Ages. Thus the destruction of the old aristocracy by the French revolution and the events of the next century had an enormous effect upon the design of buildings.

For three hundred years and more the vision of ancient Rome had been sufficient, but at last the light began to fail and there was a general search for a new vista, for a new starting point and for fresh inspiration.

The story of this search is written all through the nineteenth century and is barely finished yet—the Adams seeking their inspiration from Spalato, Stuart and Revett from Athens, Pugin from the Middle Ages and even Chippendale from China.

The old light had failed and the new one flickered for a moment in the darkness and died. Art had become artificial and unreal, and was no longer a part of life, but a luxury—a luxury to be paid for by those successful in the new industrial revolution.

This new industrial system with its love of wealth and the fierce struggle for existence, that go hand in hand with it absorbed all the interest of its devotees and art was largely regarded as an amusement or a pastime for those who had little else to do.

In spite of the wide gulf between architecture and public interest, necessity was hard at work developing the interior planning of buildings. hospitals, railway stations, hotels, schools and a host of other types of buildings before unheard of, with their complicated technical requirements were developed during the last hundred years and the difficulty of fitting the new requirements into the old garments was almost insuperable. All manner of tricks and devices were used to overcome these difficulties but the strain has become too great and we are forced into a new and more logical type of design in which these new conditions are acknowledged and often used with distinct decorative effect. Signs of change, such as the "new art" in Germany, were apparent before the war, but the war has accelerated the change enormously. Standards of the past have been tried and found wanting. Latin has ceased to be regarded essential. The focus of interest is moving forward and we are no longer looking to the past for inspiration but to the present and future for guidance. Tradition is being used as a stepping stone and not as a resting place and a restless desire for improvement and progress is overturning the calm serene satisfaction of fifty years ago. Efficiency is preferred to learning, science to sentiment, beauty to archaeology.

In view of this new outlook of the modern mind it is hardly surprising to find a very definite parallel movement in the architecture of the day, and all around us in Europe, America and elsewhere changes are taking place in sympathy with the changing point of view.

New building materials are a factor of great importance in any development in Architecture and to-day Reinforced Concrete and steel have opened new fields of possibility which were undreamed of in the days of the Renaissance and, once more, we have to solve new problems with new materials as did the builders of Rome when concrete displaced stone or as the mason of the Middle Ages, when stone once again came into its own.

The influence of material on design is very strong. A new material brings new problems and almost invariably changes architectural forms. At first motives suitable to the older form of construction are copied in the new—the old reed architecture of Egypt was repeated in granite and the old wooden buildings of Greece were copied in marble. But in time the forms were modified to suit the new material, and while to-day, shapes common to masonry are being used in reinforced concrete, in time they will be moulded to a more suitable shape, and forms which a few years ago would have appeared strange, unpleasant and often dangerous, to-day pass without comment For there is no doubt that the shapes which give pleasure are usually those reminiscent of others seen before.

Economy and the cost of labour are factors so insistent that the very mention of their name wearies us, but these are having their influence in the forward movement by the gradual elimination of non-essential detail and by the steady improvement in economical design, by the elimination of mouldings and by the increased use of colour.

A. STANLEY FURNER.

(To be continued).

MILTON HIGH SCHOOL. BULAWAYO.

Assessor's Report.

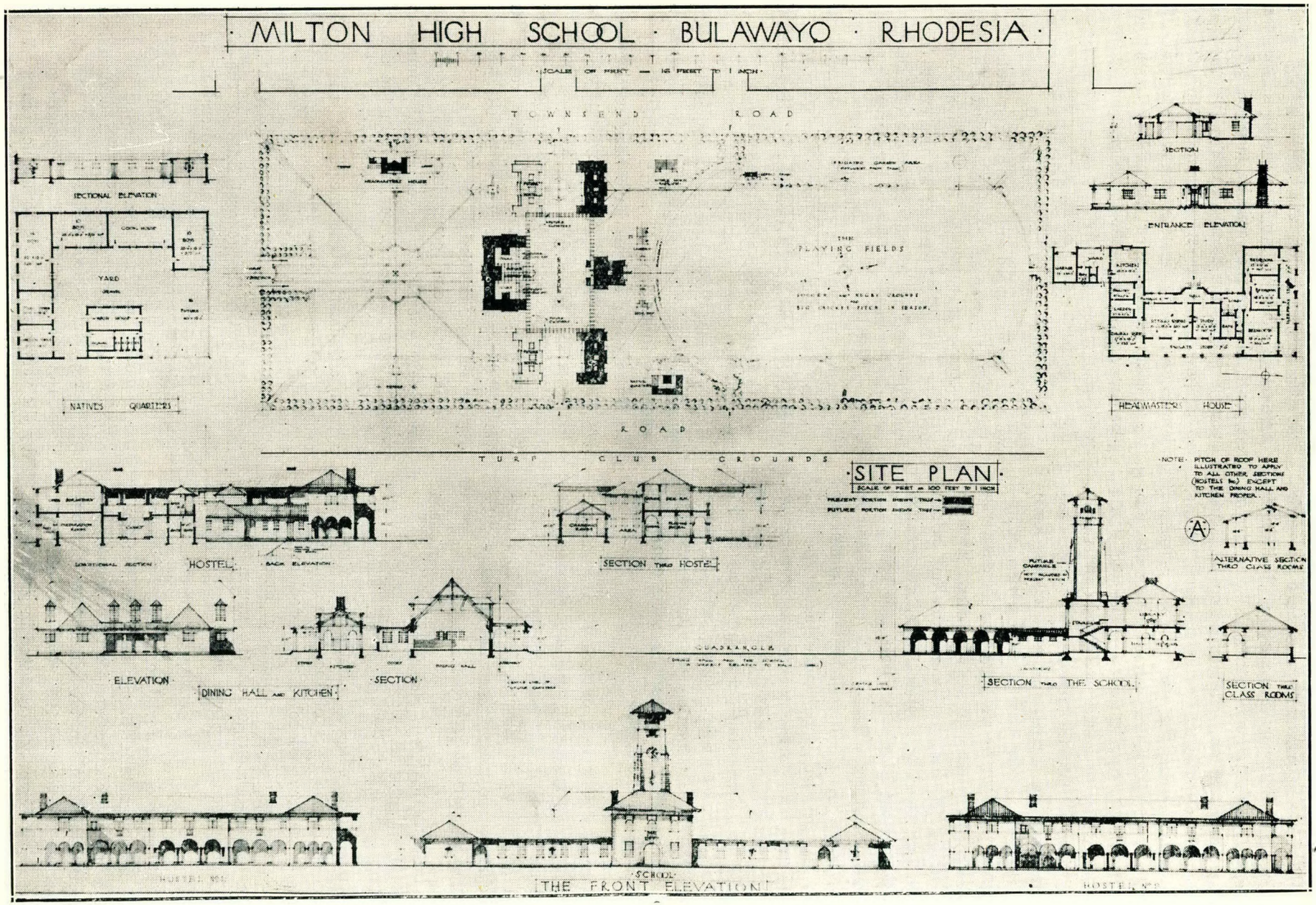
I have the honour to report upon the design submitted in Competition for the New Milton School as follows:—

Twenty-five designs have been received, each package was unpacked under my supervision, and the envelopes containing the Authors name are numbered with the same distinguishing number as the accompanying design. In this report the various designs are referred to by the respective distinguishing numbers.

The conditions governing the Competition have been generally observed by all Competitors and the accommodation set forth in the attached schedules has in all cases been provided.

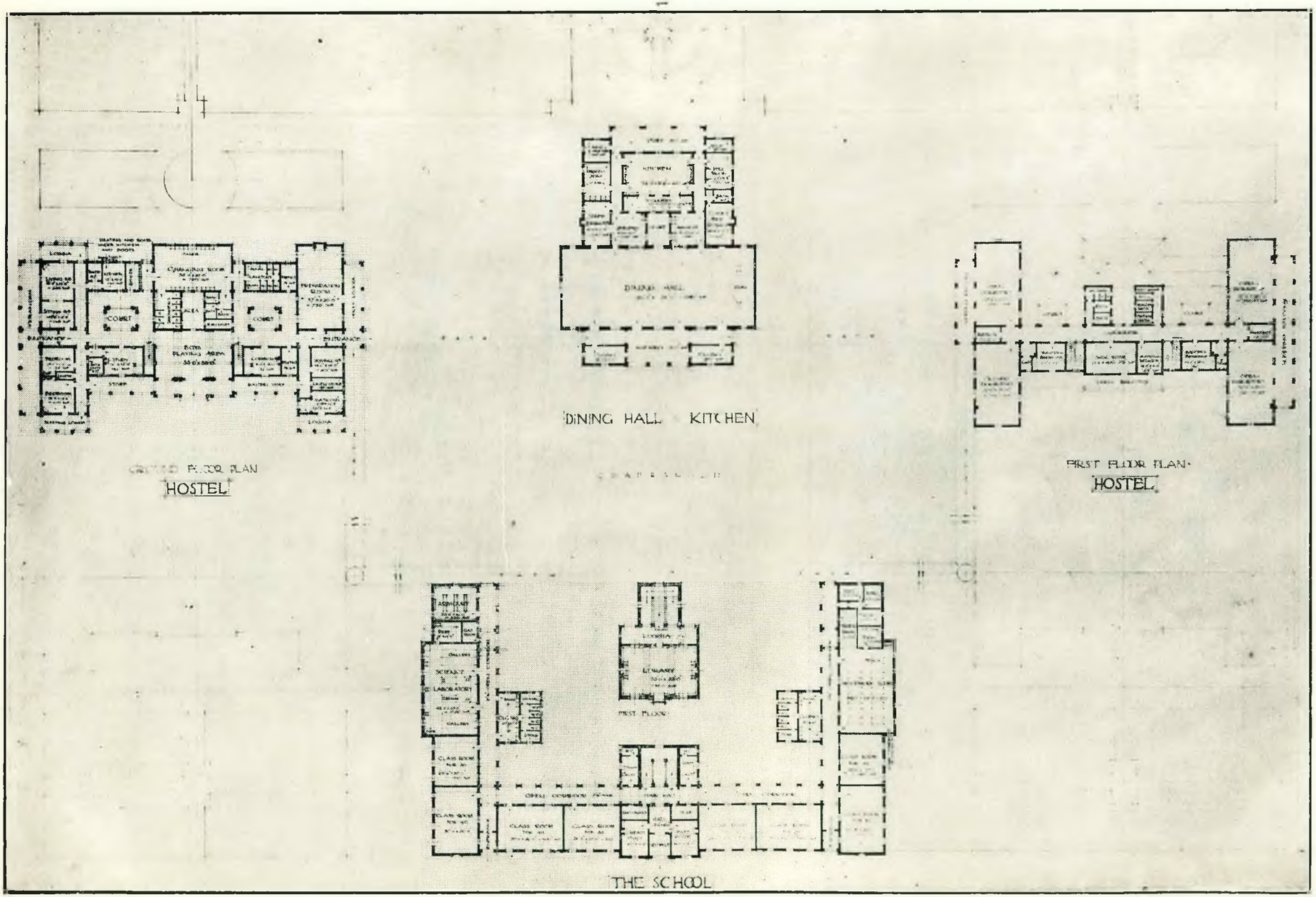
In adjudicating the merits of the various designs, I have criticised the positions of some sections of the accommodation and where these could readily be transferred to a better position without interfering with the general lines of the plan I have made allowance for such alteration in the marking.

I am of the opinion that the limit of cost of the proposed buildings, viz., £42,000 0s. 0d. is too low for the accommodation with the desired finishings for a High School and Hostels of this nature. This is evinced in many of the designs submitted by the very compact and sometimes cramped planning, the Authors doubtless desiring to reduce the



MILTON HIGH SCHOOL, BULAWAYO.

FIRST PREMIATED DESIGN. G. E. FITZGERALD, A.R.I.B.A., ARCHITECT, PRETORIA.



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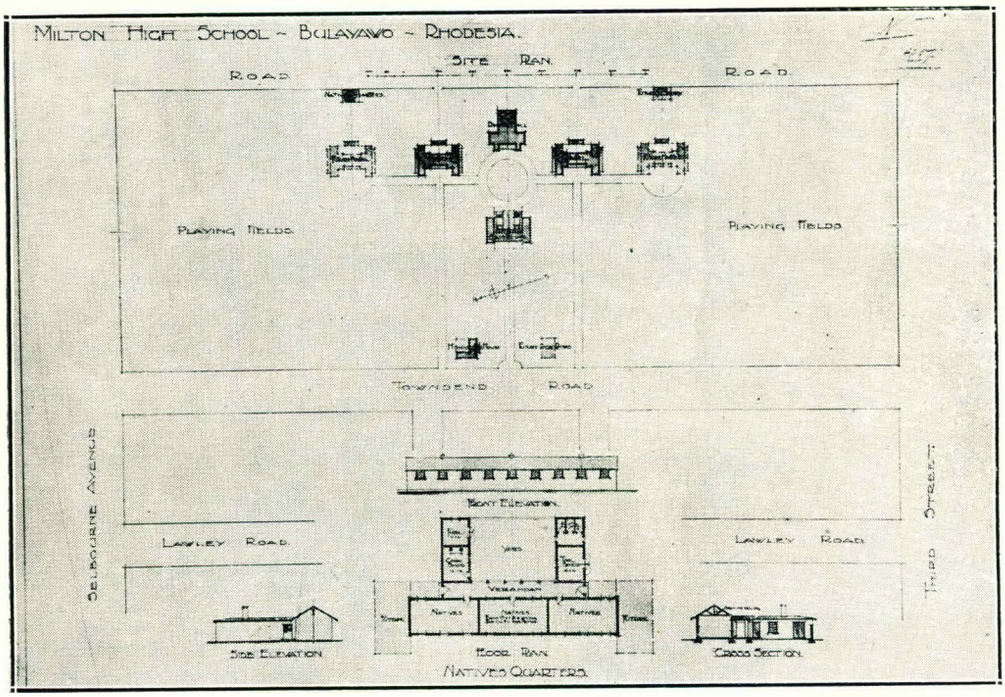
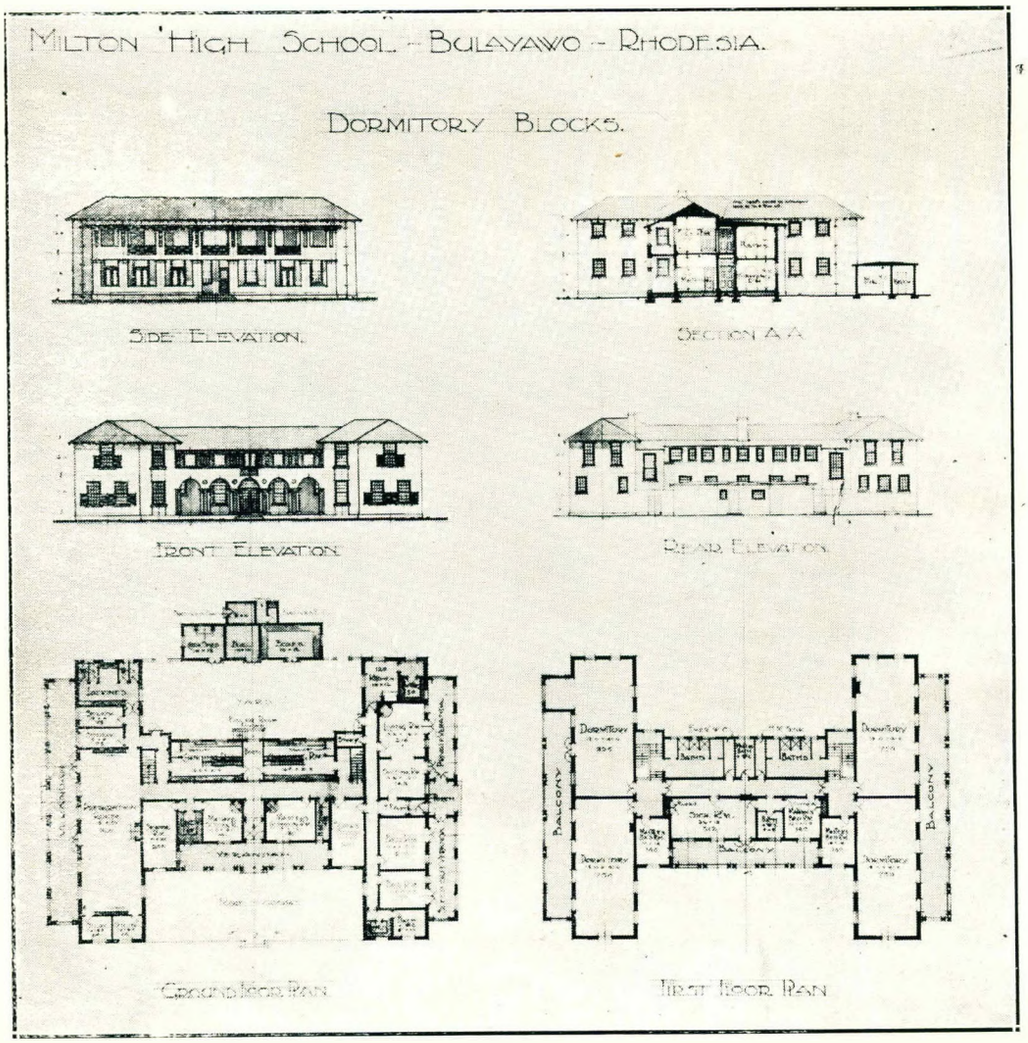




MILTON HIGH SCHOOL, BULAWAYO.

SECOND PREMIATED DESIGN, CORDEAUX, FARROW & STOCKS, ARCHITECTS, EAST LONDON.

cubical contents of the buildings to a minimum. Consequently a number of otherwise excellent designs are marred by the absence of free circulation and simple directness of plan, and intricate fitting in small and awkward spaces has been resorted to.

This is emphasised in some of the best designs where the future Assembly Hall is proposed in the Quadrangle, too limited a space to accommodate the full complement of pupils and friends on occasions for which the Assembly Hall is required and also detrimental to the lighting and free circulation of air to the adjacent class rooms.

LAYOUT OF SITE.

The planning of the various units on the site is of the greatest importance, not only in the first portion, but in the completed scheme. Your Assessor has given great consideration to aspect and lighting of Class Rooms and Residential portions of the scheme also the protection from cold S.W. winds in Winter and the dust nuisance which would occur from sports ground caused by the prevailing winds. Another point of consideration has been the natural falls for surface drainage from the various units.

In many of the designs submitted the lay-out has not been sufficiently considered while others have the buildings arranged so that the ground could satisfactorily be laid out in future though the schemes have not been elaborated in the Competitive drawings.

SELECTION.

A careful perusal of the 25 designs, marked on a percentage basis for points gained resulted in 12 designs, Nos. 5, 6, 7, 9, 11, 13, 20, 21, 22, 23, 24 and 25 being selected for further consideration. The remainder being very faulty both in planning and design. Of the first selected 12 Nos. 5, 9, 11, 20 and 24 were set apart for final consideration and a comparative criticism is made of each on the essential features of the plans and accommodation required.

No. 9.—The school buildings are well planned with the principal Study and Staff Room conveniently placed near the Main Entrance.

The Staff would probably consist of 16 persons, and it would, therefore, be an advantage to include the store adjoining in the Staff Room. A Store could be made of one of the Staff Lavatories. It is an advantage for Masters to have a lock-up W.C. in the School lavatory block so as to exercise frequent supervision of the boys' lavatories and is more desirable than to provide separate lavatory accommodation for all the Staff. The School Lavatories are well placed in No. 9.

DINING HALL BLOCK.

The circulation of the Kitchen section of the Dining Hall Block is better than in Nos. 5, 11, 20 and 24, and the communication from Wash-up to Scullery is good. This convenience could also be obtained in 5 by means of forming an opening in the wall between the wash-up and Scullery. The open Court provides cross ventilation and all waste pipes would discharge therein. The Still Room would be better transposed with Grocery Store for more direct service with Servery and Staff Dining Room.

HOSTELS.

These are soundly planned with the staircases and changing rooms well placed for supervision.

The open Courts providing good ventilation internally.

The suggestion in the report for converting Prep. Room into Dormitory and playing area into Prep. Room to provide increased accommodation when required is good.

The Sick Room and Matron on First Floor should be further considered. The noise from boys passing from Dormitories to Bath and staircases in early morning would be distressing to patients. This is a detail that can be easily improved.

DESIGN.

The elevations are pleasing, simple and dignified and the various units would group well in the first portion as in the completed scheme.

The Library as a central feature is happily placed away from noise of traffic in the Corridors and the stairs thereto are under the control of the Staff.

No. 5.—This scheme is very compact and economical in its cubic contents.

The disposition of Principal, Staff and Class Rooms is similar to No. 9, but a little conjested. The Lavatory blocks are on the small side, but these wings could be extended to the improvement and opening up of the scheme.

The future Hall is also restricted but this could also be extended and the two Courts increased in size.

DINING HALL.

This is a symmetrical unit. The Kitchen section, however, is restricted and would be improved by the introduction of Central Court as in No. 9

for better ventilation and drainage facilities. The criticism of Still Room in No. 9 also applies to No. 5.

HOSTELS.

The Hostel planning of No. 5, is similar to No. 9, but without the internal Courts, the staircases and changing rooms are well controlled. The Author has placed the Superintendent's Quarters on the South. I consider it would be preferable to place this section on the North Front, transposed with the Preparation Room. The work in the latter is chiefly in the evening while the Superintendent's Rooms would benefit by the sunny aspect from the North. The dormitories above would not be affected.

The Matron and Sick Rooms are better planned in No. 5 than in No. 9, and are disconnected from the Dormitory Corridor by cut-off doors.

DESIGN.

The Hostel Elevations are pleasing and suitable. The School Elevations, however, are uninteresting and inferior to No. 9 and No. 20. The scheme in consequence fails as an architectural composition though the symmetry of the scheme would enable the elevations to be much improved.

The isolation of the various units would be a disadvantage in wet weather, the arrangement, however, allows of linking up with covered ways as in Nos. 9 and 20.

No. 11.—A good symmetrically laid out scheme though the units do not allow of linking up as in No. 5. The principal criticism of School Buildings is the separation of Lavatories and Cloak Rooms at the four entrances. The Principal's Room would be noisy adjoining Cloak Room and staircase.

The Assembly Hall on the South would block the lighting of Science Room and Class Rooms on Ground Floor and the Library and Class Rooms above.

DINING HALL.

The Kitchen section is similar to No. 9, and better than in No. 5. The rather elaborate stage and adjacent rooms are unnecessary in Dining Hall, a dais as temporary stage would only be required temporarily until the Assembly Hall is built.

HOSTELS.

These show ingenious planning and with considerable merit. The plan, however, is a little involved around the changing rooms. In departing from the conditions in placing Matron's Bedroom and Sick Room in ground floor wing the Author has lost sight of the Matron being on the Dormitory floor and easy of access in case of sickness at night which is essential. The hostels are more costly and not so good as No. 5 and No. 9.

DESIGN.

The Elevations are suitable and pleasing and would group well on the site.

No. 20.—Is a very attractive set of drawings and shows much thought devoted to the architectural conception. The Elevations are particularly suitable to the purposes and locality of the buildings.

The lay-out generally is good and the buildings well grouped at South end of site leaving the Northern portion for laying out as playing fields.

The Dining Hall and Hostels would have been better grouped farther from the School buildings to allow of future expansion. The covered ways connecting the various units is a great advantage in wet weather.

The arrangement of Class Rooms generally is similar to Nos. 5 and 9. Unfortunately the space for future Assembly Hall is too restricted and future Class Rooms on first floor would be over the Lavatories.

The Dining Hall and School buildings being grouped round the central Quadrangle would make building operations in connection with the Assembly Hall very difficult.

DINING HALL.

In this scheme the planning of Kitchen section is weak regarding circulation, communication between the Wash-up and Scullery is through the Kitchen and Stoep the latter is wasteful and the circulation generally poor.

HOSTELS.

The Dormitory Floor is much more satisfactory than the Ground Floor, as in No. 11, the ground floor is rather involved. The Superintendents Quarters are practically cut off from the rest of the building, except for access through the study, the two Prefects Rooms are rather dark and the ventilation to Bath Rooms under covered way is not very satisfactory.

The price per foot of the cubing is lower than in Nos. 5 and 9, while adding Architects', Surveyor's and Clerk of Works charges this scheme is the most costly by some £2,000.

No. 24.—This is a compact lay-out and suitable for School Buildings.

The planning of the Class Rooms is generally satisfactory, but the position of Music Rooms could be improved.

DINING HALL

The plan is quite sound generally. The Cook's Room should not enter from the Still Room, which must be the case if Bath is placed where suggested by note.

HOSTELS.

The planning of these is inferior to Nos. 5 and 9. The floor accommodation being split up by cross corridors. The open verandah on North side and open to areas would prove very draughty as Sleeping Balcony.

The Matron's sleeping balcony and sick room on South side could be much improved.

DESIGN.

The planning of the School buildings is more satisfactory than the Hostels, the semi arches on ground floor of the latter have a heavy appearance with the intermediate piers.

The Design generally is not so pleasing as Nos. 9 and 20.

The Principal's House and the Native Quarters in the selected designs vary according to the planning of one storey or two storey buildings as adopted by the Authors. In each case these buildings would be satisfactory and the variation in merit of each would not affect the schemes as a whole.

The cubical contents of the selected designs have been carefully checked, a few errors in working out the dimensions occur in No. 9, which when corrected reduces the estimated cost to £43,510.

No. 5 is estimated to cost £43,610 0s. 0d.
No. 9 is estimated to cost £43,510 0s. 0d.
No. 11 is estimated to cost £47,800 0s. 0d.
No. 20 is estimated to cost £45,454 0s. 0d.
No. 24 is estimated to cost £44,446 0s. 0d.

Taking the foregoing points into careful consideration, I have no hesitation in placing No. 9 first in order of merit. I find it more difficult to place the second and third designs, No. 5 does not compare with No. 20 in Design, but is superior in planning, and in view of economy in cubical contents and estimated cost I am satisfed that No. 5 is entitled to second place.

My award therefore is:—

First Premium No. 9.
Second Premium No. 5.
Third Premium No. 20.

In conclusion I have no doubt that the result of this Competition has justified your Department's action in inviting Competitive designs for this project and if the design placed First is carried out I feel sure it will prove a complete success.

The low estimate of cost has induced the Author to suggest internal finishings hardly compatable with High School Buildings. This matter, however, will doubtless receive the careful consideration of your department.

ERNEST POWERS, F.R.I.B.A.
Assessor.

New Zealand and Elsewhere.

BY B. R. AVERY.

On our recent trip to New Zealand we had the pleasure of meeting several Architects, old Johannesburgers, and we found them all keenly interested in the progress of this town. And they, one and all, requested me to convey their regards to all their friends and colleagues here. In the beautiful city of Adelaide, we found G. G. Lawson (who, it will be remembered, was with the P.W.D. here) occupying a responsible position in the Chief Architects Office, looking well and as energetic as ever. He has recently married, and after showing us the points of interest in the City, insisted on having us run out to his home in the pretty suburb of Prospect, to meet his wife. A most charming lady, where we spent a most enjoyable evening.

Lawson recently secured second place in a competition for the design of a Soldiers Memorial, at (I think) Adelaide, and they promptly "blew" the premium in a trip to Melbourne. At Melbourne, we found Mr. and Mrs. Wm. Lucas, who were in Johannesburg some years ago, Mr. Lucas being with the P.W.D. also at one time. He will be remembered as a very shrewd critic at our Annual Meetings, and is still prone to be "agin the Government." They have a son at (I believe) Grahamstown, a "high brow" in one of the colleges. In spite of his great age, Mr. Lucas is as keen as ever, and recently secured second place in a competition for the Commonwealth Soldiers Memorial. Mr. and Mrs. Lucas were very kind and on the homeward journey we had a look over the Public Library, which boasts the largest concrete dome in the world.

At Sydney, Mr. Smith, Chief Engineer for Dorman Long & Co., did us proud, taking us over the new Commercial Bank, in course of construction of twelve storeys. We were also much interested in the little bridge across the harbour, with its principal span of just on a third of a mile (1650 feet), and 440 feet high, cost £4,580,000. We also had the muddy pleasure of looking over the electric tube railway with the engineer in charge (Mr. Burrow, brother of an old friend of mine).

The station nearest completion is 500 feet long and 48 feet wide, under ground, of course, and is expected to open for traffic next year.

At Auckland we talked over old times with Brentnall, who is Chief Assistant with Messrs. Ed. Mahony and Son, who appear to be quite busy with both town and country work. Brentnall was employed with the Harbour Board for some while, and the facade of the six two storey concrete sheds on the new Princes Wharf is a pleasing example of his work. These sheds cover an area of 25,600 super feet and carry twenty movable cranes.

An interesting piece of work at Wanganui, N.Z., is a tunnel at road level, connected with a vertical shaft with an electric lift, to reach the top of Durie Hill and suburbs, which is between 500 and 600 feet above the town and commands a wonderful view, with snow capped mountains in the distance.

RECENT PRACTICE IN COLD STORAGE CONSTRUCTION.

PART VI.

By E. H. WAUGH, A.R.I.B.A.

The drawings illustrated with this part are from details of work actually being put in at present, and are an application of the principles which have been described in our previous pages. We have to thank Mr. G. S. Burt Andrews, Town Engineer of Johannesburg, for permission to give these illustrations.

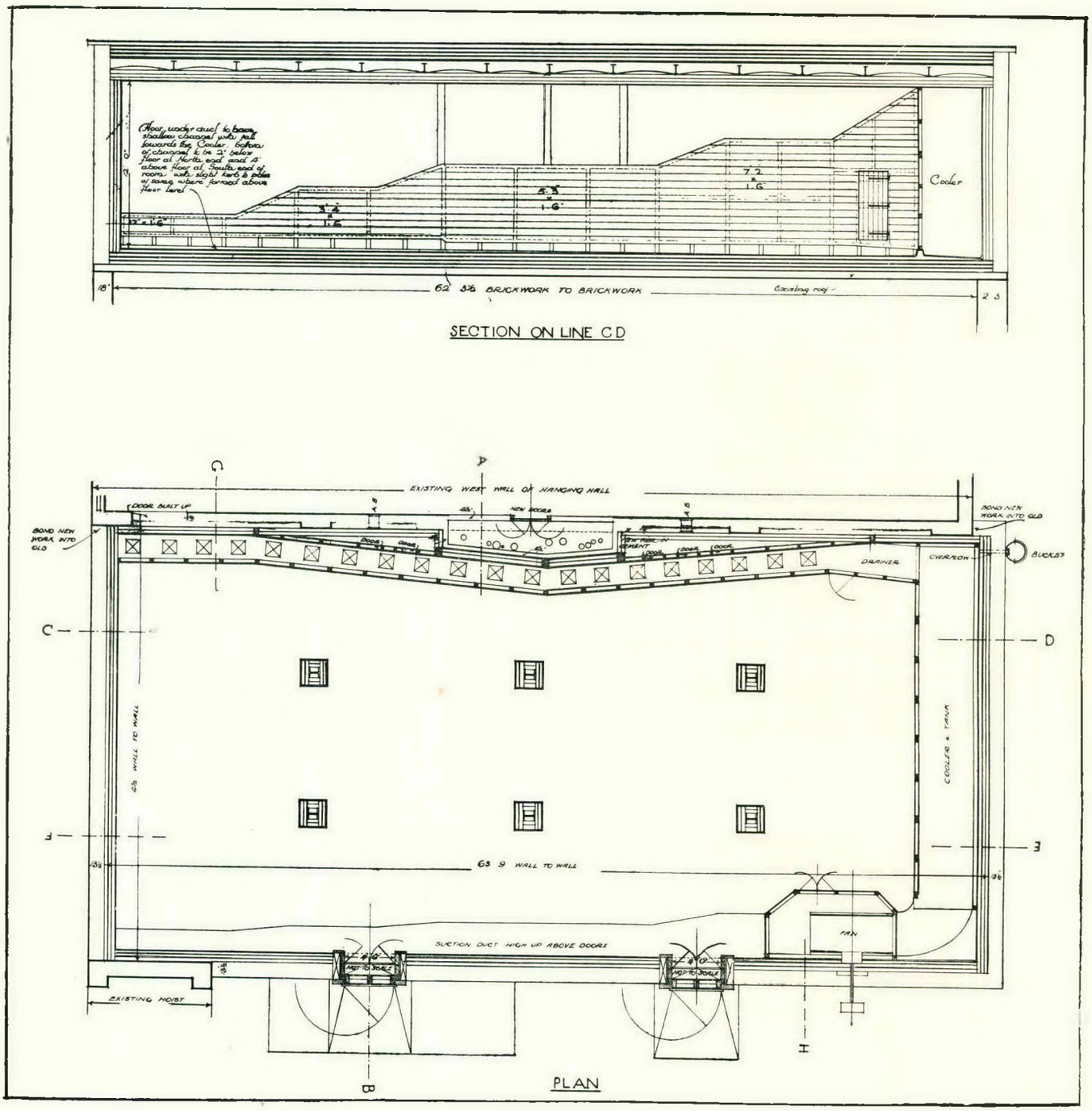
Great care has been given in making these details in order to prevent the brine spray from getting out on to the floor of the cold storage room. The enclosure around the expansion coils is made of 16 gauge galvanised sheet iron and is brought down all round **inside** the brine drip tank at the bottom. Even at the top the ceiling is formed of the same sheet iron so that the coils are really enclosed, as it were, in a huge rectangular pipe from which escape of brine will be impossible.

The fan is a large paddle wheel of centrifugal type and is about 6 feet high. The space available did not permit of easier curves leading to and from the coils and as it was considered undesirable to have three stacks of expansion coils on account of increased resistance to the air currents, the coils were planned to give 42 tiers of pipes in each stack, each of which is about 22 feet long. 1½ inch internal dia. iron piping was used and the length were cleverly welded in Johannesburg by the Oxy-Acetylene process by the firm of Messrs. Dowson and Dobson. It was very convenient to have them made in Johannesburg as the time saved thereby was about two months. It will be observed from the drawings that the piping runs in a row of three: that is the manifold or beader at the bottom end is triple and the liquid ammonia pipe is thereby split up into three parts. This method enables the pipes to be placed within ½in. of one another, which would not, of course, be practicable if the pipes were only single. The pipes pass each other at the ends by the turning outwards of the top and bottom pipes.

The room on which these coils are to work is for the storage of fruit and the piping is designed for a minimum temperature of 29° Fahr.

The fan will deliver 22,000 cubic feet of air per minute across the coils or an air exchange in the whole room of once per minute. This is a rapid exchange and the velocity of the air at the fan mouth is about 1,200 feet per minute. Such rapid exchange is sometimes needed, but the type of fan will permit of reduced speed and reduced electric current.

The high velocity of the air at the mouth of fan is greatly slowed down by having to pass the coils and the deflection plates. It will at these points drop to about 500 or 600 feet per minute. Even this velocity will tend to blow through some of the brine spray, but the fortunately placed square end will catch a good deal of the spray and what is blown beyond this point will be caught on the sides of the duct and flow back through the bottom doors of the duct along the cement channel to a bucket placed outside the wall of the room



SECTION ON LINE C D

PLAN

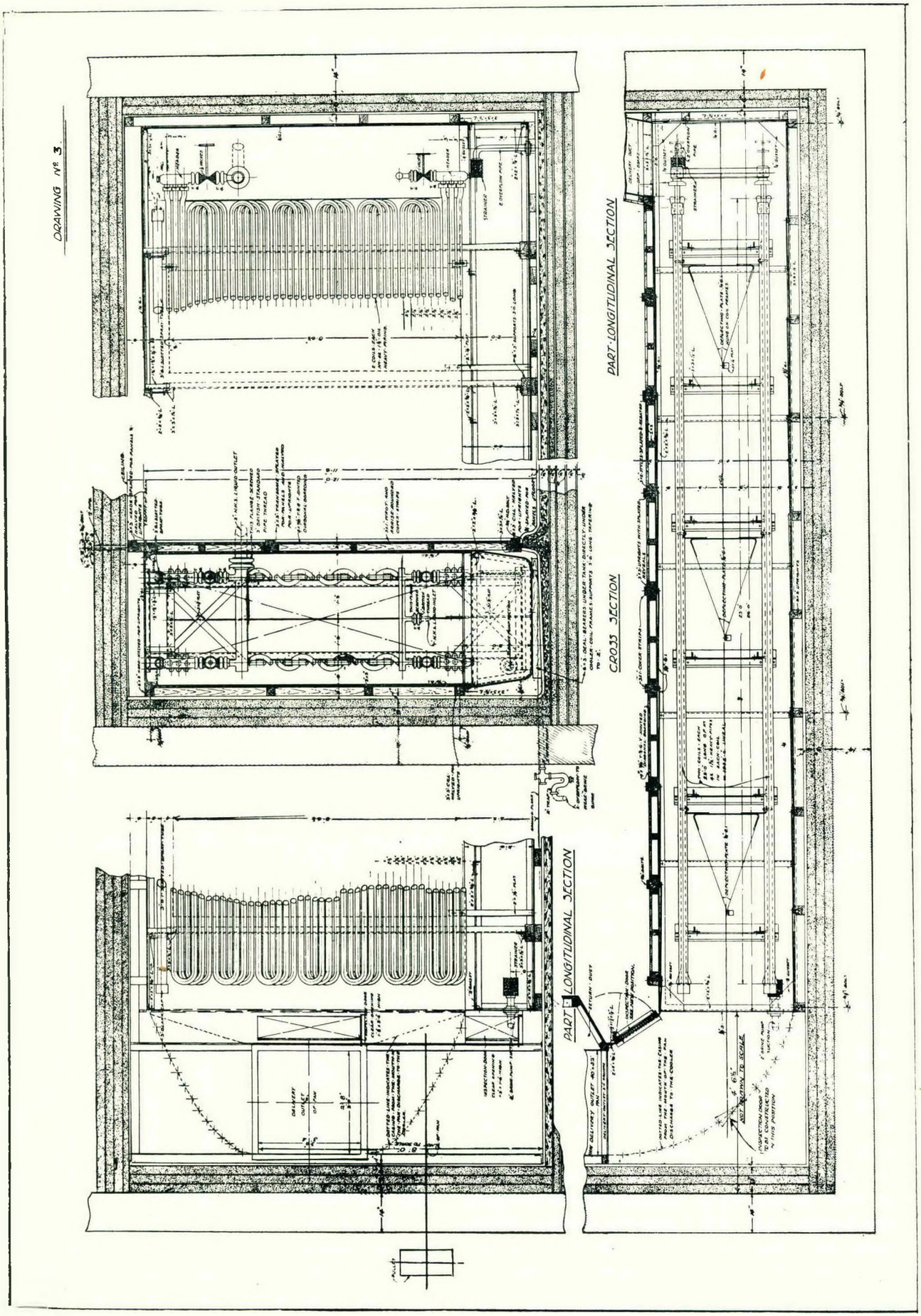
These carefully thought out points are, it is hoped, of such a nature that the deposit of moisture on the floors of the cold storage room will not take place.

The wood covering on the front of the coils is, in this case, of single thickness of flooring boards. It is not necessary to insulate these boards as the air from the coil duct is not to be used on any other room but the one in which it is placed. The boards and the galvanised sheeting behind them can be easily removed in order to get at the coils.

The brine drip tank has a slight fall towards the overflow. The overflow consists of an upright pipe with a grating over it. When, as is necessary at infrequent intervals, the contents of the tank required to be removed, this standing or upright overflow pipe can be screwed out and then the brine can be emptied to the bottom of the tank.

The outgo to the brine circulating pump is kept up somewhat above the level of the brine-drip tank bottom so as to prevent the passage of filth into the pipe.

The insulation used in this scheme is compressed cork boards, 2 inches and 3 inches thick supplied by Newalls It is laid 6 inches thick on the walls and 8 inches on the ceilings as there is a


DRAWING No. 3.
PART LONGITUDINAL SECTION
CROSS SECTION
PART LONGITUDINAL SECTION

galvanised iron roof over it, whereas the remainder of the walls are under verandahs. The slabs are laid in cement which sticks to the cork with great strength. It is not necessary to use bitumen.

The ceiling is laid in a manner which, while it is not unique, is not of frequent occurrence in this country. Instead of laying the concrete ceiling first and subsequently fixing the cork to the under side of same as has been the custom hitherto the following practice is adopted:—The centreing is fixed and on this is laid the first layer of cork with cross joints heading. It is laid dry, but a cement and sand slurry is run over it as the second layer of cork is put on. As the second layer is put a couple of butcher's wooden skewers is driven slanting through this layer into the one below it. When the 3rd layer is put down it is also skewered as before and also laid in a screed of cement and sand. Finally before the concrete is poured, 6 inch wire nails are driven slantwise into top layer of cork but left with the heads out 2 inches. Thus when the concrete is forced into the top layer, these nail heads help to hold up the cork.

This method of fastening the cork is of benefit. It saves much time and gives a better and stronger job. The grip which cement has on cork is so great that a heavy man could hang his whole weight on a slab cemented to a ceiling. The skewers are probably not absolutely necessary but in the possible event of a slab of cork getting a bump or disturbance before the cement has set, they form a cheap safeguard. The labour for laying cork in this manner is much less than in the older method of fixing it afterwards to the bottom of the concrete with plaster—in fact under the direction of a skilled workman it could be laid down by unskilled labour and each layer slurried over with fine concrete when the next layer above is being put down.

BOOK REVIEWS.

"*Architectural Practice and Procedure,*" by Hamilton H. Turner, F.S.I., Published by Messrs. B. T. Batsford, Ltd., 94, High Holbron, London, price, 15/- net.

This book has been written principally as words of advice to young practitioners but many older Architects may find useful information in its pages. A copy of the book would be found useful for reference in any Architect's or Quantity Surveyor's office and as its pages clearly set forth the relative position of Employers and Builders and duties of Architects and quantity Surveyors, it might prevent many misunderstandings and disputes if its contents were carefully perused by Builders.

The Author gives sound and useful advice on office management together with a good method of record keeping, sizes of Drawings and preparation of Detail Drawings, etc.

The evil of not having a clear understanding between Employer and Architect and generally between Architect and Builder, has been thoroughly dealt with and if the advice in the Book is perused it might save a lot of heart-burning between the Contracting parties and minimize trouble in settling up jobs.

Mr. Turner's advice on page 82, does not seem the proper solution as regards procedure on receipt of two tenders of exactly the same amount: very few cases are likely to exist where one of the Tenderers is not better known to the Employer or Architect and it would be fair to give the work to the better known Contractor: Master Builders in South Africa have regulations forbidding their members to re-tender.

Particular attention is drawn on Page 99, to P.C. Amounts and Trade Discounts: the system suggested has been adopted in South Africa for some considerable time and is set forth in the Form of Contract issued by the Association of Transvaal Architects: the only point touched upon by Mr. Turner is that Cash Discounts must not merge into Trade Discounts, and limiting the Cash Discount to 2½ per cent. is a sound and equitable arrangement, eliminating such things as "Secret Commissions."

A Builder is entitled to a legitimate profit obtained by his own skill, good management and good buying and any commission, provided it is known by the Employer before Contract is signed, but he should not be encouraged in any Architect's office if it is found he is accepting other commissions in respect to P.C. Amounts.

Architects would be well advised to carefully peruse Chapter XIV on Inspection of Works in Progress.

The Chapter referring to London Building Acts, Ancient Lights, Dilapidation, may not be of any direct interest to the South African Architect, but contains useful information and should not be overlooked.

As regards Chapter XXX. on Arbitration if the general advice given is carefully adopted, one is inclined to think Arbitration might be eliminated.

A.W.

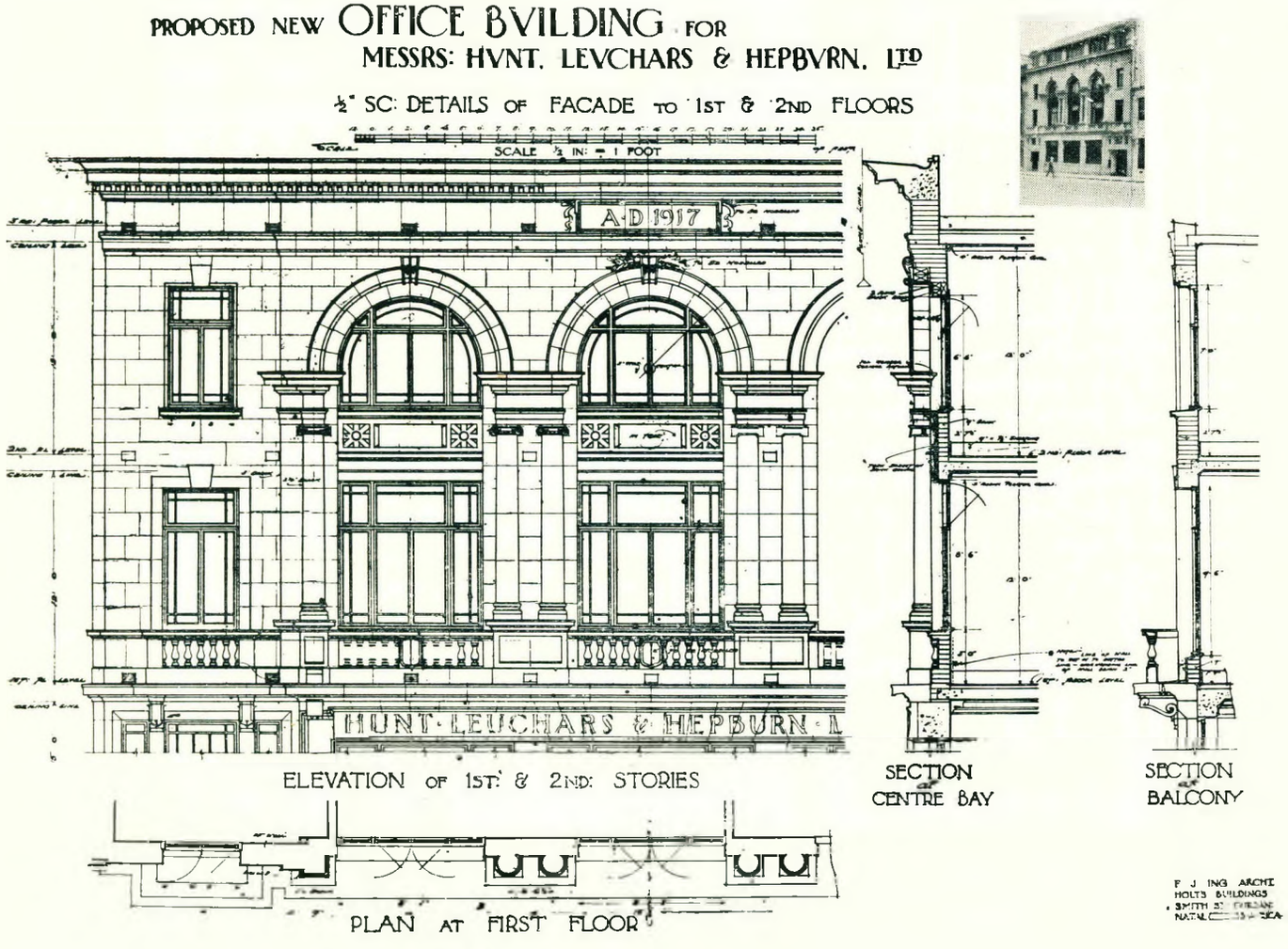
Elements of Form and Design in Classic Architecture by Arthur Stratton, F.R.I.B.A. Published by B. T. Batsford, Ltd., 94, High Holbron, London. Price, 28/- net.

This work consists of a large number of diagrams of elemental plan forms, circular, rectangular, octagonal and elliptical, with their corresponding sections. Following these are various forms of stairs, corridors, pavilions, loggias, vestibules and open halls given in diagram plan and section and finally facades, porticoes and other external motives in design. In his preface the author states: "Experience of teaching has convinced me of the need for a book dealing with elemental forms and just principles of design in classic architecture. Every architect should be familiar with the motives illustrated here while to the students they are indispensible." As such the book has much to commend it and should prove of value to the mature student and practitioner in providing suggestions for solving problems in design.

To the beginner, however, the book may prove a danger providing him with a short cut to design, something he is always seeking for, and thus tending to destroy initiative and stultify imagination. The motives illustrated have been carefully selected, the majority being based on English 17th and 18th century practice.

The work would have been even better had the diagrams been based more on Italian and French work

G.E.P.



F. J. ING, Architect, Durban.

THE ORIENT.

SKETCH No. 7.

G. W. NICOLAY, F.S.A.R.C.

Long before a home was given to what we call "architecture," either regarded as a science or an art; the management of the various parts of a building, and the modelling of the surfaces of it for the purposes of beauty, was nursing that mental and physical strength which appeared from time to time, and with astonishing and positive assumption of pre-eminence, from age to age, which the best buildings which we know have maintained unchallenged, ever since they were built.

The Temple of the Rock was not one of these great works but had fellowship with them on account of the persistent effort towards perfection noticeable in every part of the work. The portions of it which were built might have been compared with the finest work of Egypt or of Greece, and the excavated work had no rival in those countries or elsewhere.

Lucas Tudril was so very much attracted by it, that he strove to unravel what mystery there was about it as well as to find out if there was anything more in the finish than rather redundant enrichment. Whether anything reminiscent of the past, or indicative of the thoughts or motives of the artists who wrought the carving that made so strong an appeal to him.

Long and earnestly he examined every part of the work, and gathered with avidity every scrap of information he could obtain from those about him.

His notes became more voluminous as his interest developed, and if the servants of time had not marred his writing, many careful explanations and records of ancient thinking would be here available, which are lost for ever.

More sure of his conclusions as he becomes accustomed to the work upon which he was engaged, he makes a curious and interesting statement:—that all through this decorative work there is never any attempt to represent anything, except by signs. A significant expression, leaving no doubt that he means what now would be called symbols: the best expression, that is possible in the material to be used, the circumstances under which they are used, and the physical and mental attainments of those who use them.

Here in the Temple of the Rock, the whole conception was a sign, reminiscent of those past times when the rites practised within the building were done in the open air. The temple was truly little enough for such a purpose, but tradition was strong among the people who carved and coloured it, and they left the sign of it unmistakably enshrined in their work.

They were but two columns on each side of the central space, responds against the walls, they are made to hold the mind to the more pleasant and appropriate customs of ancient days.

Columns designed like these for the support of ponderous loads were much too heavily shaped to be patient of any treatment resembling, even in a most distant way, the form of a date palm-tree. Not at all hindered by such thoughts (which were not at all likely to present themselves), nor having any intention of spoiling the outline of the columns, they made them but little different from those which could be seen in the buildings of their country.

Based upon square blocks, about half their diameter in height, the bulbous form of the palm tree as it springs from the ground, and the long inward curve of the stem were safely indicated, and when that line reached the appointed limit, the leaves sprung out all round just under the stone which formed the capital.

This member was like the upper portion of a hemisphere, but the sharp edge which that form would present, was boldly taken off so as to complete the curve as if it were turning to a spiral, and then joined the curve of the slightly undercut soffit. Upon this hollow soffit the branching palm leaves are carved as well as the scale of the work will allow, until they near the lip of the curve, where they die out: a ring of the stone, just before the upward turn of the surface is reached, being left quite plain and smooth. On the rounded upper face of the cap the extremities of the leaves were carved, radiating quite regularly; but not all exactly alike or in the same relief, so as to allow the feathery ends to be clearly distinguished. Between the cap and the lintel a square block rather less in diameter than the breadth of the soffit of the lintel, and about a third of a diameter high, gave the appearance of freedom to the carving which would have seemed crushed, had the lintel rested upon it. The responds were three quarters free from the walls, and here a slight

freedom is allowed, the point of a leaf or two straying on to the wall face. The shafts were covered with a perfectly regular diaper of diamond shaped space, in which each lower pair of sides was concave and the upper pair convex ; rather roughly cut, and the diamond spaces diminishing as the shafts lessened in diameter, and suggesting with interesting simplicity the stem of the palm.

Opposite the columns and responds, along the side walls, were placed three quarter columns like these responds, except that as no load came upon them, a more graceful form had been given to them, and they exhibited rather less reserve than appeared in the collonade, and the plain block under the end of the lintel, which gained importance as the columns became more delicate, served to mask the connection of the lintels with the walls.

As if to make clear that the diapers were carved as much for enrichment as for identification, the spandrils on each side of the semicircular heads to the recesses were wrought with a treatment only different because in lower relief. These diapers were carried right over the rounded arris of the coved recesses and all over the coves themselves.

The treatment of the spaces between the springing of these coves and the plain plinth was probably detailed with as much fidelity as what is here recorded, but parts of Tudrill's enthusiastic work are damaged and parts missing, and thus although the general scheme is traceable, and even the more important details of it, there is no clue to what seems to be so little in accord with what so far is safely set forth and agrees so well with the nature of the place.

But whatever may have been the motive, or what the tradition that supported the change which is certainly surprising and at the same time puzzling, there can be no doubt about the broad features of the work.

Between the plain plinth and the line where the semidomes spring ; the whole wall was covered with foliage and flowers, as if of a garden. The lower portion occupied with cultivated flowers and the upper part (rather more than half) with close foliage.

Quite in accord with the part of the work already described, all was conventional ;—a mass of signs, or symbols. Not the less definite on that account, for even now, every thing there represented would be named promptly by those who knew the trees of the flowers there represented.

Whatever the merits our modern decoration may claim, such definition is not among them and it is interesting to notice what is apparent in the work being described, that it was as such, quite as successful as any, and probably much more successful than by far the greater part of what is now being accomplished or attempted in this late following century, when every facility for the achievement of great things in all the arts seems to be at hand in profusion, and everywhere.

How such a study would be handled at the present time, would probably be impossible to determine. Such a chance for distinction is very unlikely to present itself ; though some of the gloomy chapels in old castles, or in the crypts of great churches yet standing it might appear.

Working in a place where there could never be sufficient light of day, either for the execution of the work, or for the appreciation of it when completed, would perhaps now seem rather absurd ; but in the days that now seem placed in the misty obscurity of the distant past, particularly in the burial places of Egypt, it was not uncommon. People who had to do with the Temple of the Rock, although placid, and even sedate of manner, were bright and gay by nature ; lovers of colour, and great in their management of it and in their needlework to add a certain gleam and glitter to it, by means of threads and minute discs of silver and gold, and about their persons of the precious stones and metals.

The enrichment of the Temple of the Rock, though it might seem to us somewhat crude, and certainly would be quite alien to our modern ways and thoughts, exhibits a method of expression which has advantages : for decorative work, very great advantages. To advance the recognized methods of expression, far beyond the ability of the average artist, and simultaneously to depress, or destroy the ancient and conventional ways of expression, appears somewhat reckless and degrading to both methods. Tempting the imitative painter to lower his aim and the symbolist to forsake his craft, and to pass off as conventional treatment a sort of clumsy stiffening of form or the reversing half a design so as to produce an exactly balanced figure and other such devices, none of which are conventions, for at least so far as natural objects are concerned ; for they convey nothing particular to the beholder, but purposeless effort, and preciseness which are not much used in the natural world. Good conventional work is exampled by the Italian lily and the English rose, before they were debased by careless copyists.

Lucas Tudril, although he was so interested, had more difficulty when he endeavoured to make clear the meaning of what he was examining, because he knew scarcely anything of the religion which had stirred the minds of the designers. He thought sometimes, that he was busy about matters which did not concern him, but the beauty of the work held him to his task. He was surprised that the Custodian and others who he thought might be able to explain the meaning either of the general scheme or of the details always evaded his enquiries by a vacant expression and the provoking formula, "all these things were done a long time ago."

As a traveller he put aside all traces of his military habits which in his own country denied him the ease of moving about unarmed, or since he attained his present rank unattended. Consequently he enjoyed these excursions to the realm of the arts. and as it seemed distasteful among his new friends to discuss the thoughts that he failed to determine, he made out a scheme of thinking, which he set down in his notes with great simplicity and apparent satisfaction. The floor only excepted, he is content to pronounce with confidence akin to authority the appearance and significance of the whole. He describes the floor carefully but with as if he thought it much less attractive than the remainder of the work, and evidently misses the colour, which if he had noticed it, might have proved suggestive, and seems glad to get rid of it.

This floor was in the central part of it, the very same that was formed on the rough hewn face of the rock single handed by that remarkable enthusiast, the founder of the temple. When the time came at which a desire was apparent to add magnificence, at least to some portion of the temple, the floor was but little altered. As has been noted, it was not wrought "dead level," but more like a naturally level piece of ground, perhaps because the hermit could do no better, and the faint undulations had been left, probably because of their origin, and the new work done in the same way. The rock was in colour a dark warm grey, and was wrought by the new "excavators" to a moderately smooth face, and then small pieces were polished different in size and shape, and in positions as if sown by the hand and here and there among these sparcely strewn fragments of glittering facets crude "devices" placed similarly at random gave the work balance and proportion. These "devices" Tudril leaves undefined as to form, but notes their colour—dark purple, an unfortunate omission, for if he had, in these days when archaeology tends to overshadow architecture, a shrewd guess might have been made as to their value and meaning. Now we should certainly think that the floor was intended to serve as a foil to the rather redundant gaiety of the mass of the work.

Above the plain rock face of the bases and corresponding basecourse, the palm columns enclosed the three aisles, and in the recesses in the walls all round, the two ranks of decorative nature; that occupying the lower part representing cultivated flowers backed up by cultivated fruit trees; the rose and the lily dominant among the flowers and the orange and lemon among the fruit.

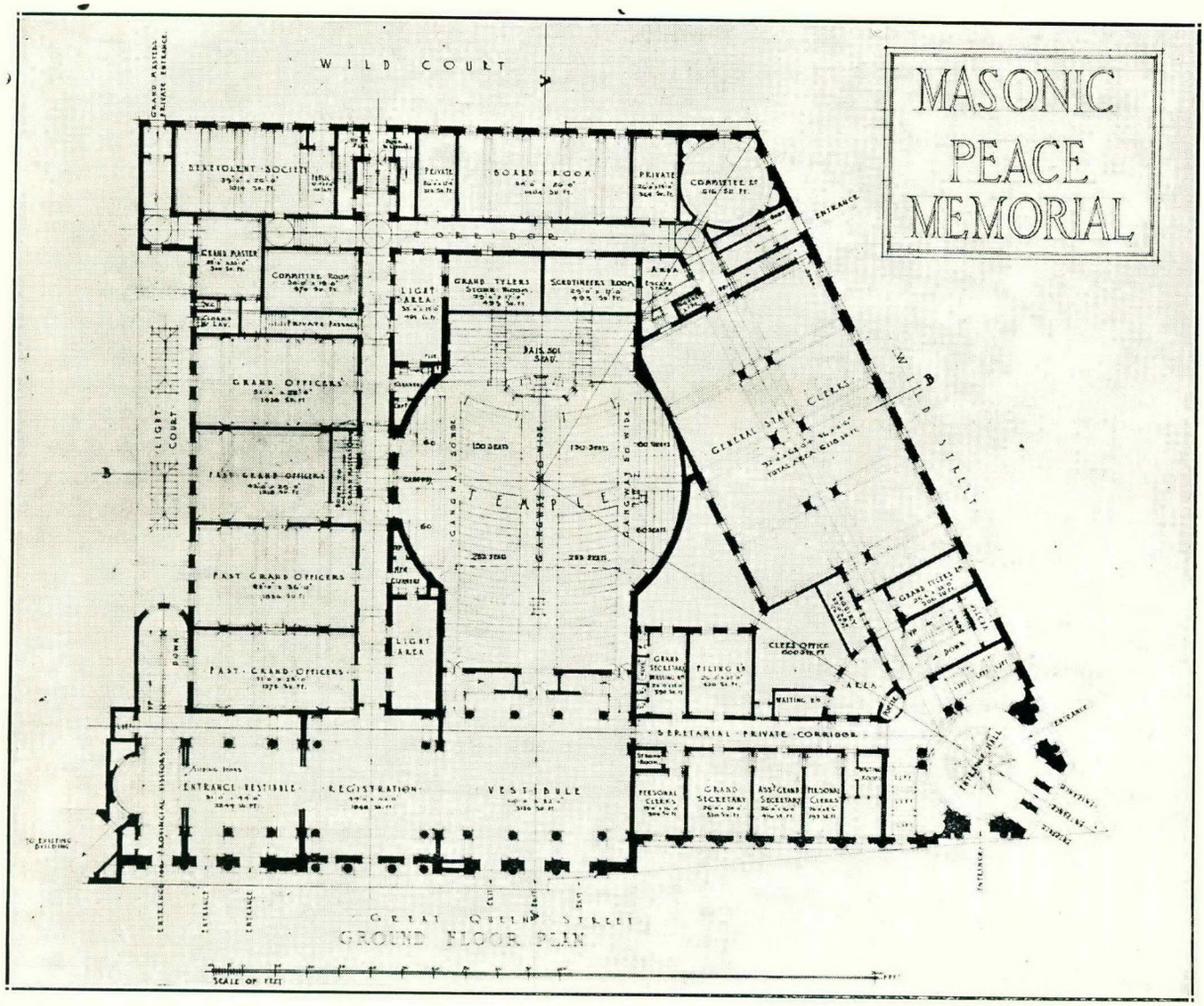
Over these the plain lintels supporting the vaults enforced the structural evidence that corrected any suggestion of weakness derived from the nature of the decorative treatment, and secured the purely conventional treatment of the heavens above.

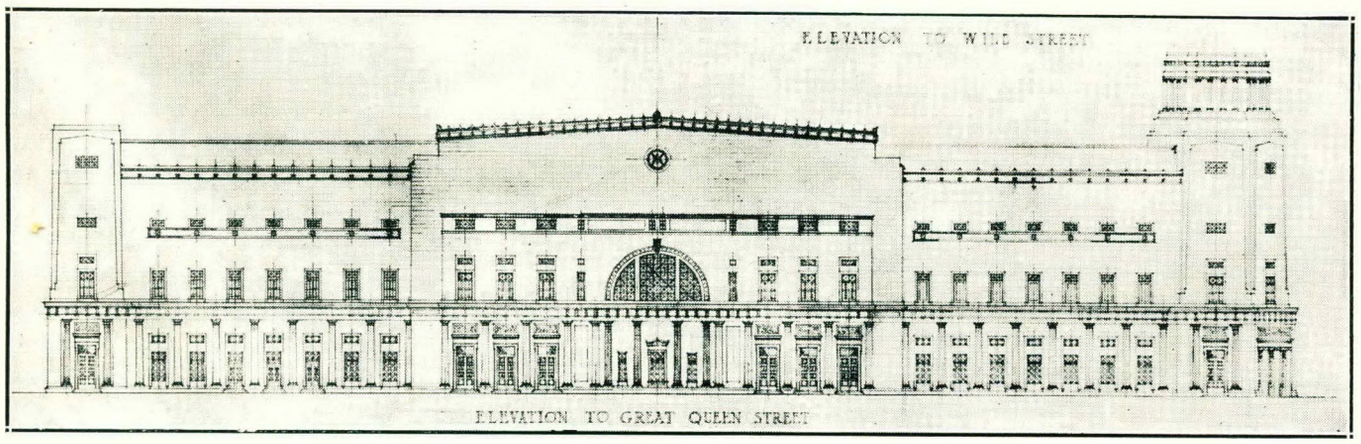
The little quasi-cupolas above the aisles, were regarded as "houses" of certain planets or constellations, which Tudril was not acquainted with, placed in the centre and surrounded by other stars. On the central vault star streams and drifts ingeniously arranged, in a more natural way provided "houses" for others by leaving clear spaces in which they were placed, in distinguished isolation. They were "sized" according to their importance, and made of gold or silver, or by means of polished surfaces according to the nature assigned to them.

From among them hung, by chains of silver and gold, elaborately designed, large and richly wrought lamps of the same precious metals.

The colouring was very simple in broad arrangement: russet, olive, and citron. Managed very deftly and without stint of labour. Russet for the night vault of heaven. Olive for the foliage of the fruit trees and flowers plants and citron for the palm trees. No washes of uniform colour broken by manipulation of the surface, but produced by using their component parts on small spaces such as individual leaves; and varied in tone, by making one or other of them more or less dominant. Added glitter of high lights, by way of polished facets, as has already been noticed, produced a harmonious and glorious effect.

Lucas Tudril, well pleased with his prosperous business, pleasant study and new friends, departed amid warm expressions of regard; and escorted to the border by his old comrade De Bruille, proceeded towards his appointed meeting with Wi-hi.





MASONIC PEACE MEMORIAL BUILDING, LONDON.

DESIGN SUBMITTED BY COWIN, POWERS & ELLIS, F. & A.R.I.B.A.

Competition for the Masonic Peace Memorial Building, London.

The design illustrated was submitted by Messrs. Cowin, Powers and Ellis. There were three hundred competitors from all over the world and ten from this number were selected to enter again for a final competition. The dominant feature of the scheme was the Temple and in addition twenty separate Lodges were to be provided for and suitable office accommodation for the Headquarters of English Freemasonry.

Notes and News.

The Partnership hitherto existing between Messrs. Kendall & Morris, Architects, has been dissolved as from the 15th September, 1925; after which date the individual partners are carrying on practice as Architects for their own account at the undermentioned addresses: F. K. Kendall, F.R.I.B.A., Rhodes Building, St. George's Street, Cape Town; and James Morris, Lic., R.I.B.A., Union Castle Building, Adderley Street, Cape Town.

We have received a copy of the year book of the Rhodesian Institute of Architects, lately instituted, to which Mr. J. R. Hobson, F.R.I.B.A., has been elected President and Mr. D. Macgillivray, Vice-President, for the year 1925-1926.

Mr. Robert Howden who has greatly benefitted by his recuperative trip to Europe is due back in Johannesburg about the date upon which this Journal will be published.

The Registrar, Mr. M. K. Carpenter, has returned from leave and resumed his duties on the 6th instant.

In the open competition for new Premises for the Cape Divisional Council at Cape Town, Messrs. Cordeaux, Farrow and Stocks, of East London, were placed first and Mr. A. A. Tait, of Grahamstown, submitted the second premiated design.

Mr. James B. Dey, of the Public Works Department, Union Buildings, Pretoria, has been re-elected to membership of this Association.

Mr. A. Stanley Furner, A.R.I.B.A., Lecturer in Architecture, at the University of the Witwatersrand has been elected to membership of the Association of Transvaal Architects.

The Architects Union Registration Executive are engaged upon the final arrangements for the presentation to Parliament of the draft Union Bill for the registration of architects and quantity surveyors. A copy of the Bill in the form in which it will be presented is open for inspection by all concerned at the Office of the Association.

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In connection with the forthcoming Annual General Meeting of the Association which is to be held towards the end of February, 1926, a suggestion has been put forward that the meeting which is to be held in the afternoon should be followed by an inaugural annual dinner in the evening.

Members desirous of expressing an opinion on this matter are requested kindly so to do in order that Council may be made aware of the general opinion and to give an indication of the number of members who will support the function.

Members are advised that the Seventh Annual Exhibition of pictures, also arts and crafts exhibits under the South African Academy will open at the Selborne Hall, on March 1st, 1926, and will continue until March 13th, 1926. Forms of entry are now available and may be obtained from the Hon. Secretary, 67, Exploration Building, Johannesburg. It is hoped that members of the profession will graciously support this Exhibition by the submission of architectural designs and drawings. Intending Exhibitors should notify the Hon. Secretary, not later than the 30th January, 1926, of their intention to exhibit and deliver their exhibits to the Selborne Hall, on Monday the 15th, February, 1926, between the hours of 9 a.m. to 5 p.m.

On the 30th October the Annual Dance in aid of the Benevolent Fund, of the Architects of the Transvaal, was held at the Scientific and Technical Club, and proved highly successful and enjoyable to the large attendance of members and friends. The financial result is very gratifying to the Trustees who desire to thank all concerned for the splendid result achieved. The ladies' Committee responsible for the arrangements and conduct of the dance consisted of Mesdames Edward Waugh, Burt Andrews, N. T. Cowin, M. J. Harris, J. E. Harrison, D. A. McCubbin, B. R. Avery, C. W. Reid, W. Reid, Gordon Leith, H. W. Spicer, W. H. Stucke and J. S. Donaldson. In the absence of the Registrar, on leave, Miss B. Murdoch very ably officiated in the capacity of Hon. Secretary. The Trustees (Messrs. E. H. Waugh, W. Reid and D. M. Burton) desire publicly to thank the ladies for their efforts on behalf of the Fund.

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