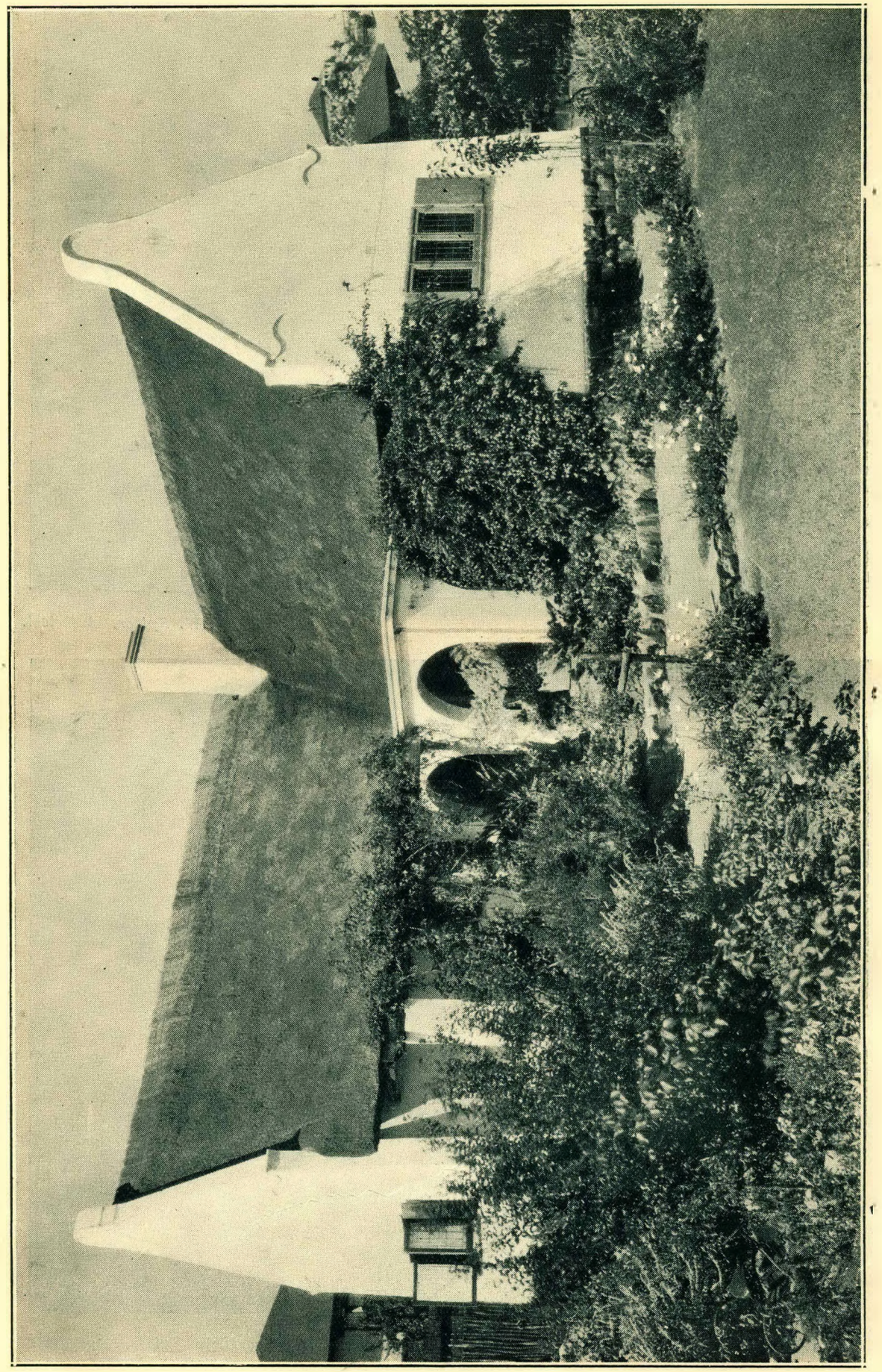


C. Small. Architect.

Residence, Johannesburg.

After settling the hygienic necessities the next point is cheerfulness. A bedroom ought to be an attractive room. A lady's bedroom will, of course, be daintier than a man's, but even a man's may be bright and cosy. Strong colours and worrying patterns are to be avoided in the decorative scheme. Remember that the bedroom is sometimes the sick room, and it is then that such things assert themselves.

During the last few years the fitted bedroom has become increasingly popular, and by this is meant the use of built in furniture. The advantages of such a treatment are that fewer facilities are possible for the accumulation of dust and economy in space is achieved at very little cost. Further, a fitted bedroom enlarges the field of decorative possibilities and suggests a strong note of snugness and refinement.

Whenever possible it is always advisable to provide a fitted dressing-room, and by doing so much matrimonial bickering can be avoided. In the small house, however, this is rarely possible and provision must be made for ample wardrobe accommodation.

The position of the bed is of the first importance. It should be efficiently screened from the door and should not be directly in a draught. It should not face a window, particularly when the room receives the early morning sun, as it should, daylight being best introduced from the side. Do not place the bed in a recess or surround it with curtains or hangings. The latter collect dust and harbour germs, particularly in our dry and dust-laden atmosphere.

The position of the dressing table is equally important and it should, whenever possible, be placed between two windows rather than directly in front of a window, where it blocks out half the light. As a fitment it can be made very attractive and the glass effectively screened when not in use. At least one bedroom in every house should have a fireplace, which is particularly desirable in case of sickness. The position and treatment of this feature are important and the latter should be carefully considered in relation to the proposed decorative scheme.

A simple metal grate, with tiled surround framed in unobtrusive woodwork is best, particularly when the latter is in harmony with the design of the furniture.

The washstand, as a piece of furniture, is rapidly disappearing and people are learning to use the bathroom instead. Hence the necessity for properly equipped bathrooms and the use of more than one in the larger houses. Lavatory basins are advocated for bedrooms with hot and cold water laid on, but these are not hygienic. A fitted and well-ventilated recess for washing purposes can be installed, if necessary.

Much can be said about the wardrobe, a fitment which lends itself to many varieties of treatment. It can be fitted with drawers or sliding trays and shelves or racks for various purposes. Ample hanging space should be provided, for which a minimum depth of 2ft. is advisable.

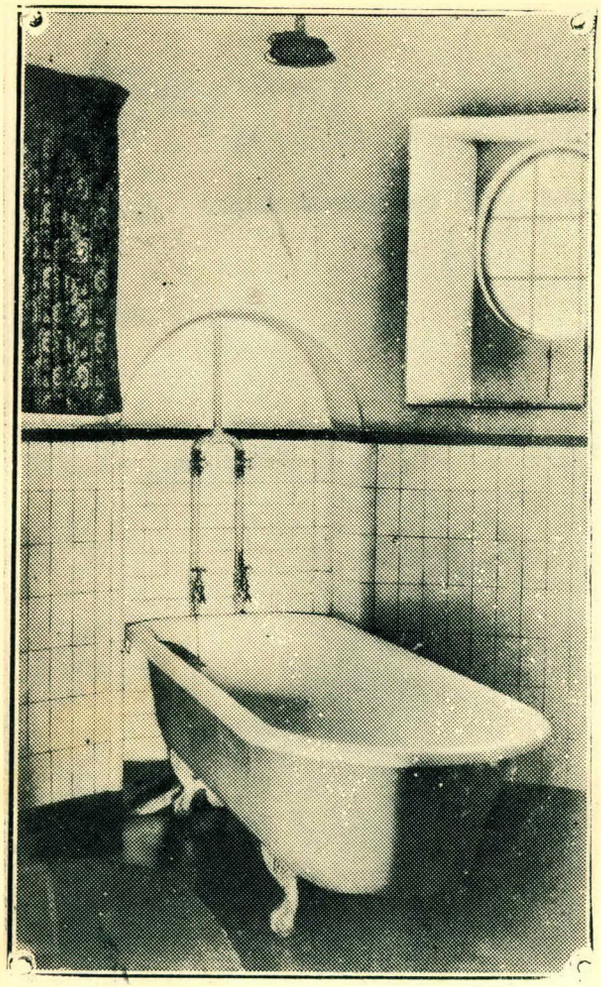
The Bathroom.
Residence, Killarney, Johannesburg. — *Gordon Leith, Architect.*

The space above a built-in wardrobe should be enclosed with doors and serves as a useful cupboard for suit cases, trunks, etc. When left open, as is often the case, large quantities of dust are accumulated. This is one of the objections to most modern wardrobes, which have a deep tray formed on the top for dust.

In the decoration of bed and dressing rooms cheerfulness should be the main objective and we must remember that the decorations of these rooms have to pass muster in the inhospitable hours of the early morning. As one writer puts it, "Delicacy of pattern and warmth of colour should be aimed at but dignity avoided, for who can feel formal at 7 a.m. with his hair on end."

Waxed polished wood floors with rugs are most attractive, although a carpet with a good pile is perhaps more popular. The question of dust should again be considered in this respect. Worrying patterns on a ceiling should not be tolerated, a soft white finish is much more soothing in case of sickness.

By enclosing the curtain rods in a valance box a good deal of dust can be avoided.



The Bathroom.
Residence, Parktown West, Johannesburg. *Gordon Leith, Architect.*

A cheery room can be obtained by using white paint or enamel on all woodwork. This, with the warm colouring of the floor, a delicate tint on the walls, well designed furniture, suitable colouring in the curtains and one or two good pictures in colour, provides a very harmonious scheme of decoration.

The plan illustrated shows the first floor of a Johannesburg house in which thought has been given to the disposition of the rooms and furniture.

THE BATHROOM.

It is an astonishing fact that some forty of fifty years ago the majority of the small houses in Europe and fully fifty per cent. of the larger were built without bathrooms.

In a climate such as ours the bathroom is an imperative necessity, and much more attention should be given to it than is usually the case. It is surprising that not only in our small houses, but even in many of our country hotels, the bathroom is usually a dingy, dark and cheerless apartment and the bath a most unattractice fitting. The morning tub is surely much more inviting when you have a comfortable room properly fitted up in which to take it.

Everything in the bathroom should, for hygienic reasons, be easily cleaned. The bath should stand clear of the walls, thus avoiding the band of dirt and grease so commonly seen in most houses. If, through lack of space, it is necessary to place the bath against a wall it is quite an easy and inexpensive matter to encase it in concrete faced with white glazed tiles. With the provision of a tiled skirting where it abuts against the wall, all crevices are avoided and no dirt or grease can accumulate. It is much better, however, to have the bath standing centrally in the room so that all parts can be seen and thoroughly cleaned. In this position it can also be encased as suggested.

The other essential fitment in a bathroom is the wash basin, and here again a little care and thought can make it very attractive. The normal type is fixed on enamelled iron brackets bolted to the wall or screwed to plugs, and as our walls are usually much too light to support them the whole fitting soon works loose and provides crevices for soapsuds and dirt. A much better arrangement is to support the basin on a wooden framework which can be encased to form a cupboard, thus screening all the water and waste pipes. Even this, however, has its disadvantages as the space between woodwork and basin soon gets dirty, and the cupboard is often neglected. The pedestal type, as shown in the photograph, is undoubtedly the most sanitary and attractive.

To-day there are many other attractive and inexpensive fittings obtainable for bathrooms such as towel rails, plate glass shelves, mirrors, etc., all made with the object of obtaining the maximum of cleanliness.

For the finishings of the bathroom, wood boarding or blocks are probably the warmest materials for the floors, but objection is taken to them owing to their expansion and contraction in this climate resulting in innumerable crevices for grease and dust. If set in bitumen on concrete a satisfactory result is obtained. Tiles are probably the best material, but somewhat cold in certain parts of the country. Rubber tiles are satisfactory for besides being waterproof they make a warm floor. For the walls glazed tiles are best and most attractive.

A good enamel finish on plaster is a useful substitute, but it is inclined to hold grease and peel off, and has to be frequently renewed. Good lighting is important, preferably from the east, so that the morning sun enters the room. Care should be given to the position and fixing of water and waste pipes to avoid as much as possible any accumulation of dust and dirt. Good cross ventilation is also essential to allow of the escape of the steamy atmosphere.

The shower is best placed in a recess lined with tiles and with a dished floor, thus avoiding the flooding of the bathroom floor with water. The practice of partially surrounding it with enamelled iron or waterproof curtain is not, however, hygienic.

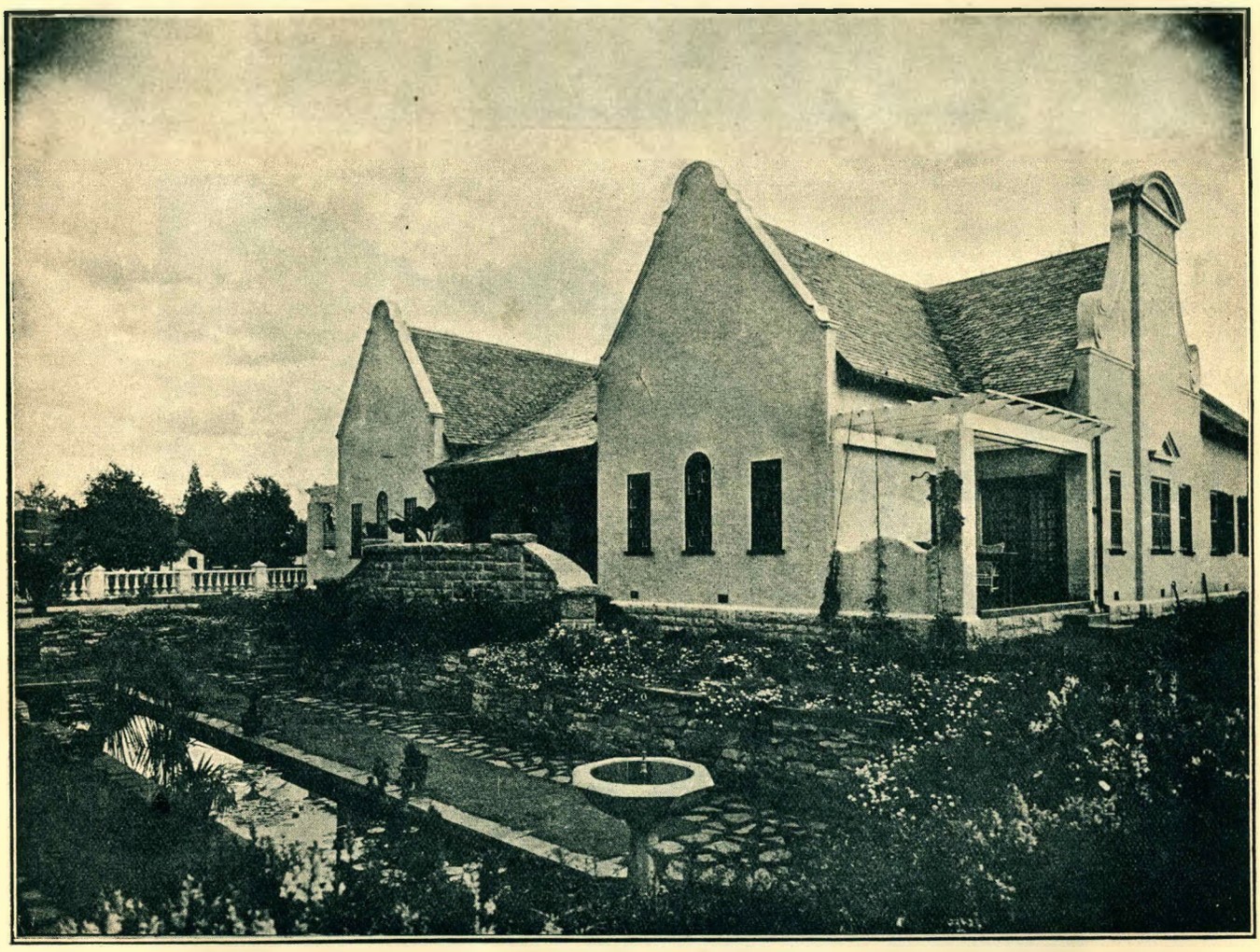
Residence, Houghton Estate, Johannesburg.

Gordon Leith, Architect.

Above : The North Front.

Below : The Entrance.

Residence, Parktown, Johannesburg. — *F. L. H. Fleming, Architect.*

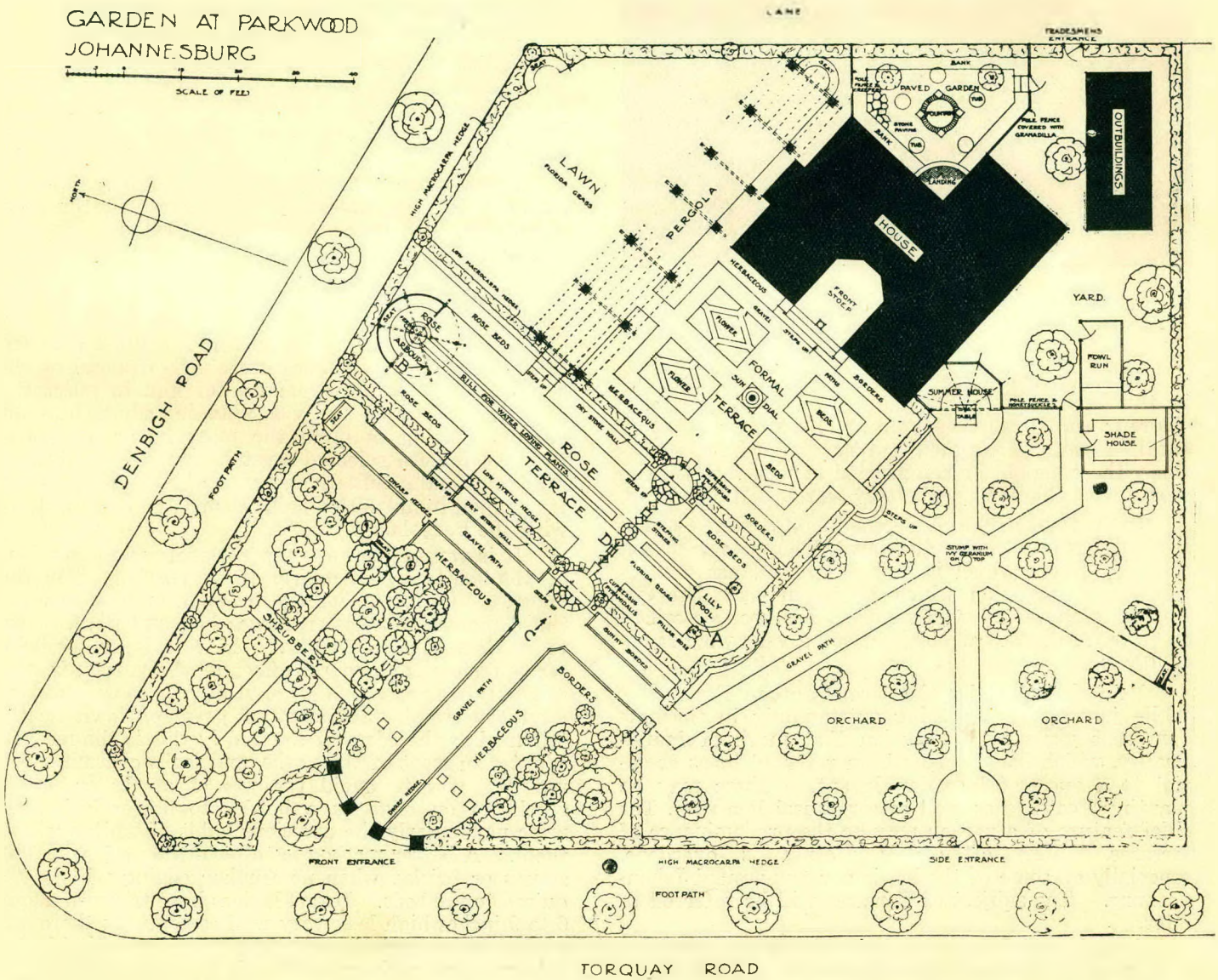


Residence, Pretoria. — *G. Moerdijk, Architect.*

GARDEN FEATURES.

HAROLD PORTER.

The Spring is the time of year when the majority of amateur gardeners begin to make their gardens, and to think of new schemes and alterations. It is far better to begin in the Winter, when nature is seemingly at rest; so that when the Spring arrives, the plants will be able to take full advantage of the re-awakening. The casual gardener is only aroused to a temporary keenness, when he sees the young shoots sprouting, and in sheer shame he assists his struggling plants by cutting away dead branches, and pulling out vigorous weeds, which are choking the growth of some fair and beautiful plant. When these plants have responded to this casual attention given them, they produce their fragrant flowers as a token of gratitude. The shameful gardener (if he has any shame), begins to think how pleasant it would be if he only had more of nature's fair gifts. He thereupon is seized with a fit of gardening keenness, and starts "Doing up!" the garden. In so doing, alterations and improvements suggest themselves to his mind, which he vigorously endeavours to carry out. What is the result of this spasmodic keenness?—He is over anxious to have the garden complete and planted, and owing to the lack of certain essentials in the thorough preparation of the soil, or the choice of the most suitable time for his planting, he does not get the results he had pictured in his enthusiastic mind.



The Court.
Residence, Pretoria.

V. S. Rees Poole,
Architect.

In dealing with the subject of "Garden Features," in this article, the time and season have been considered; and if any are desirous of adding any structural "Features" to their garden, or making alterations, these should be commenced at once, or else the most favourable Spring planting season will be missed.

In previous articles the general subject of "Garden Design" has been dealt with, but the important branch of that subject which is now before us, has not received the attention which its importance deserves. For the want of a better name, it has been described as "Garden Features." This covers a very wide range of items.

What is meant by the term "Garden Feature"? Well—just simply anything outstandinig in the garden, that gives to the garden that mark of individuality, which has so often been referred to as essential to a successful garden layout. There may be planting Features as well as structural Features. The chief feature of a garden may be the predominance of terraces. Very often this feature is overdone, especially on some of the kopje gardens around Johannesburg. The subject of Terraces will be referred to later.

A path only becomes a feature in a garden, when it is treated in some outstanding manner, for instance —when it is flagged and may have grass planted in the joints of the flagging; or, when it has stepping stones set in a grass path. In fact there are many ways in dealing with a path, that would make it a feature in the garden.

The most charming manner in which a stone flagged path is treated occurs at the National Botanical Gardens, at Kirstenbosch, which stands out as an illuminating example of what interest and charm may be given to such an ordinary essential as a path. The particular path referred to is the one leading up along the stream to the old klompje pool surrounding the spring. At one particular spot the flag-stones are spaced about four to six inches apart and the stream water is allowed to trickle through these joints. A description of this "Paradise" will never do justice to its charm, it needs to be seen to be fully appreciated, in conjunction with the scents and colours of the flowers and plants growing on all sides.

Let us cite another example of a "Garden Feature":—An ordinary boundary wall may not be a feature, but immediately interest is concentrated upon it, by the addition of small hollow piers spaced along its length, and in these hollow piers plants are established, which may produce showers of foliage and flowers; it then becomes an attractive garden feature!

It is hoped that the point has been made clear.

A list of items which may be made and treated as "Garden Features" are given, from which it will be realised that the scope of a garden design is unlimited, if one has the soul to use them in suitable situations.

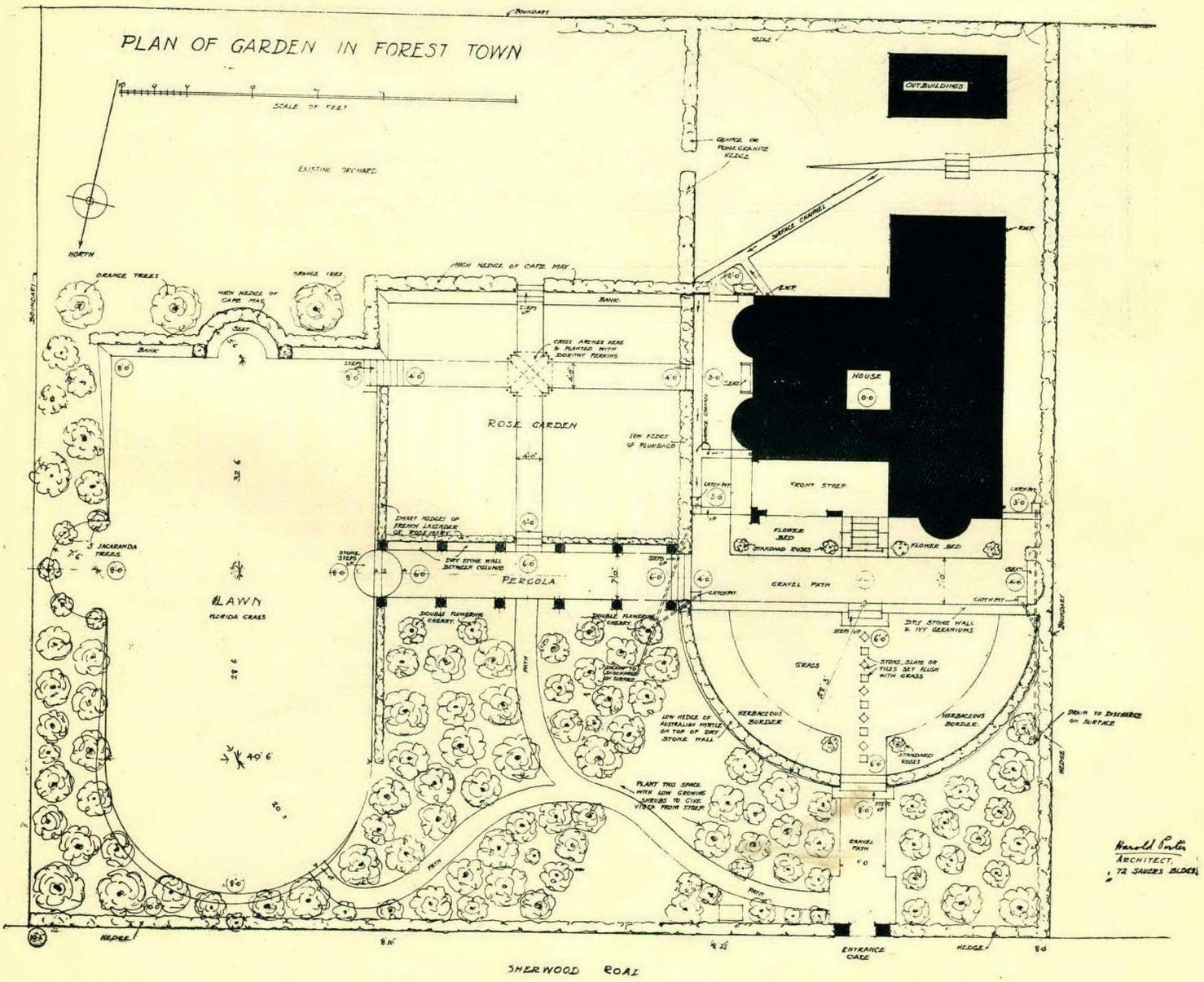
Paths, Steps, Paving, Seats, Shelters, Arbours, Summer Houses, Garden Houses, Pergolas, Sundials, Fountains, Bird Baths, Pools, Rills, Cascades, Streams, Water Gardens, Walled Gardens, Courts, Parterres, Niches, Recesses, Grottoes, Rock Gardens, Rockeries, Moraines, Walls, Terraces, Balustrades, Garlands on Chains, Gazeboes, Pavilions, Bridges, Gateways, Garden Ornaments and numerous others. What a varied selection of Features there are at the disposal of the garden lover. It only remains for him to select the type of adornment he wishes to introduce into his garden, bearing in mind the most important point, that the feature selected must be suitable to its surroundings and definitely express and serve its purpose. It is hoped to make this point clear later when dealing with the Pergola.

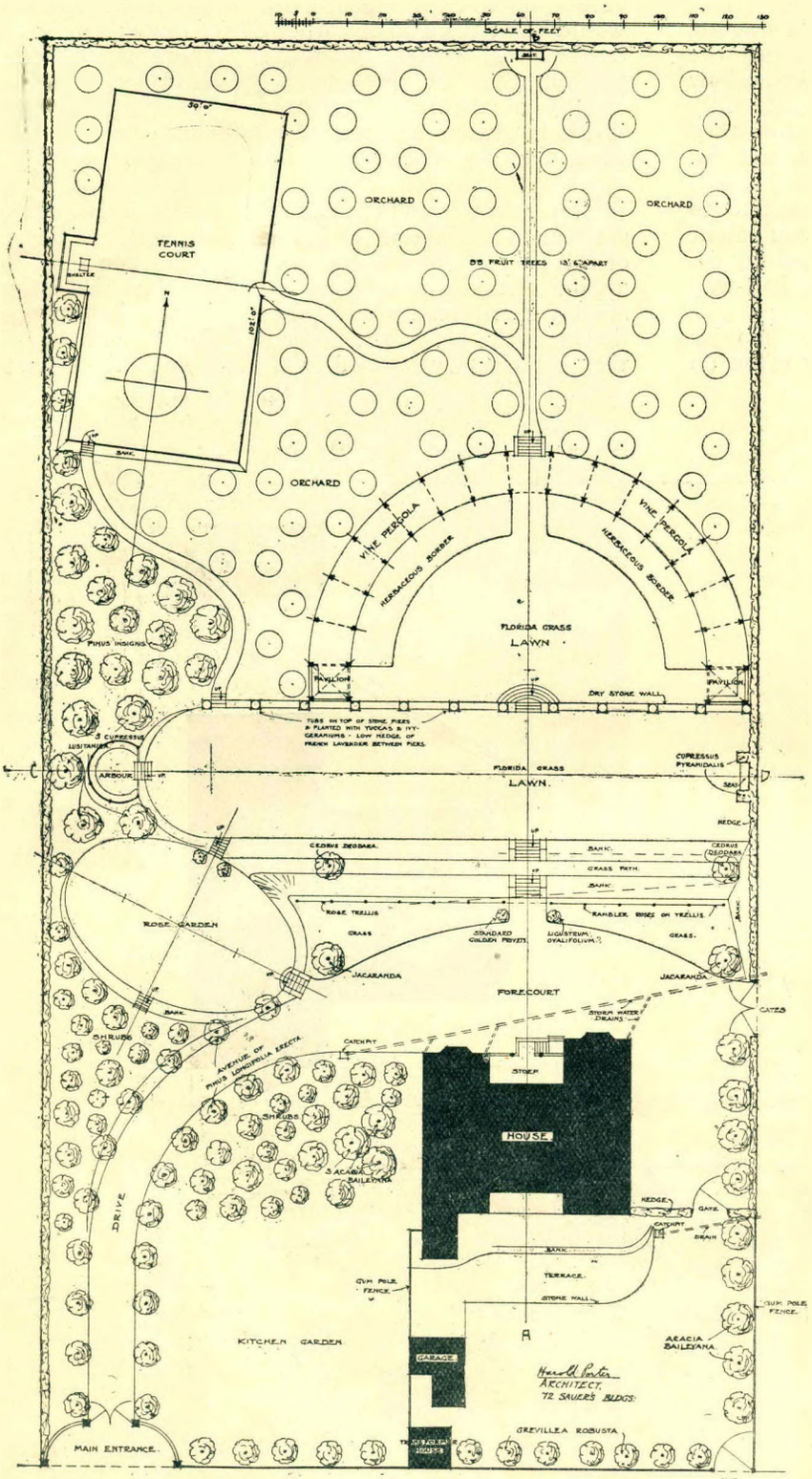
It is very often necessary to level certain portions of the garden, particularly those portions near the house. The solving of the problem of how to treat the demarcation between flower bed and path, seems to be the chief difficulty. If this is successfully accomplished the general effect of the garden is considerably enhanced. Can anything be more effective than the simple treatment of grass or lawn neatly trimmed at the edges of the bed?; this is the method adopted in most of the parks, and looks charming and restful. Try to avoid the use of stones or bricks stuck up on edge as a border to flower beds, and more particularly the atrocious habit of whitewashing them. A better method is to pave the path with flat stones or bricks, when no further edging will be required to the beds. Dwarf hedges kept trimmed about 6 to 9 inches high look very well as edgings: there are a great many varieties of plants which are suitable for this purpose such as:—French Lavender, Rosemary, Juniper, Box, Dwarf Roses, Myrtle, Privets, etc.

In dealing with Terraces, try to arrange them, so that they form a definite portion of the design. How often do we see a succession of terraces, each terrace the exact replica of the one next to it? Then again, the ends of these terraces seem to have caused the unfortunate gardener the most trouble, to know how to terminate them. They generally butt awkwardly against the drive, or are stopped abruptly before they reach the drive or path. The effect is harsh and disquieting to the whole scheme. This is where the skill in garden designing comes into play—to know how to connect one feature with another. An equivalent example is very often seen in houses, not carefully designed, where a picture rail strikes an arch half-way between the springing line and the crown.

Garden Houses are one of the most popular features in South African gardens, but how often do we see a delightful summer house badly placed in the garden? Instead of placing it in the centre of the garden or lawn, a much more appropriate position would be at the side or corner of the lawn; and in the case of the terrace, undoubtedly there is no better position than at the end. Placed thus, they are usually in the happy position of closing the vista. There is always a sense of repose attached to them when they are placed in a suitable position.

Great care should be exercised in the design of the summer house, so that it will not clash with the design of the house. This is not so important when they are a good distance away from the house, but those that are anywhere close, where they will be seen in conjunction with the house, should be in harmony with it. A very satisfactory method in dealing with them, is to





Garden Layout. *H. Porter, Architect.*

treat them as pavilions flanking the house, and connected to the house by a wall forming the courtyard, or linked by a Pergola. An isolated summer house placed in the centre of the garden, will usually look odd, and will spoil the scale and repose of the garden.

There is no other garden feature which is more often used in a wrong position than the Pergola. One sees Pergolas erected in almost any position in the garden, without the slightest consideration given to their position, or the effect they produce in the garden. The definite function of a Pergola is:—a structure to support vines and creepers, and placed over a path to form a shady walk. It should always lead from one definite point to another, and not aimlessly stand in some open space, where it has no evident reason for being there. In selecting a position for a Pergola, try to avoid the very common mistake of placing it in a position where it effectively cuts the garden design in two. The Pergola should be used as a link, connecting one feature with another. Creepers or vines are as essential a part of a Pergola as the trellis work which supports them, or the columns and piers which support the trellis. Without the creepers the Pergola is a gaunt skeleton of timber work, an incomplete and lifeless architectural excresence. Properly roofed and clothed with its leafy thatch one sees jewel-like patches of blue sky of the highest value through the brown, green and golden tracery; and almost as attractive as the charms overhead, are the dancing shadows on the leaf-strewn floor, which make another tracery in purple and gold.

An important factor in the design of a Pergola is:—that it should not be made too high. A good proportion is 7ft. 6in. high and 11ft. wide. Another point worth considering, is to try and arrange that the laths on the top run lengthways with the Pergola, so that when the shadows are thrown on the ground, they are more pleasing than if they were to fall cross-ways. This may seem a trivial matter, but minor details like these, all help to give that harmony, which the uninitiated are unable to analyse.

These few candid remarks and criticisms are given in the hope that in future each Garden Feature may be considered in detail, and some form of garden rules set up governing their use, which would conform to the general principles of design.

Villa Arcadia, Johannesburg. *Sir H. Baker, Architect.*

Kirstenbosch, Cape.
Flagged Path.

The Conservatory.
Residence, Johannesburg.
(see plan page 63).
H. Porter, Architect.

QUANTITY SURVEYING IN AMERICA.

H. BELL JOHN.

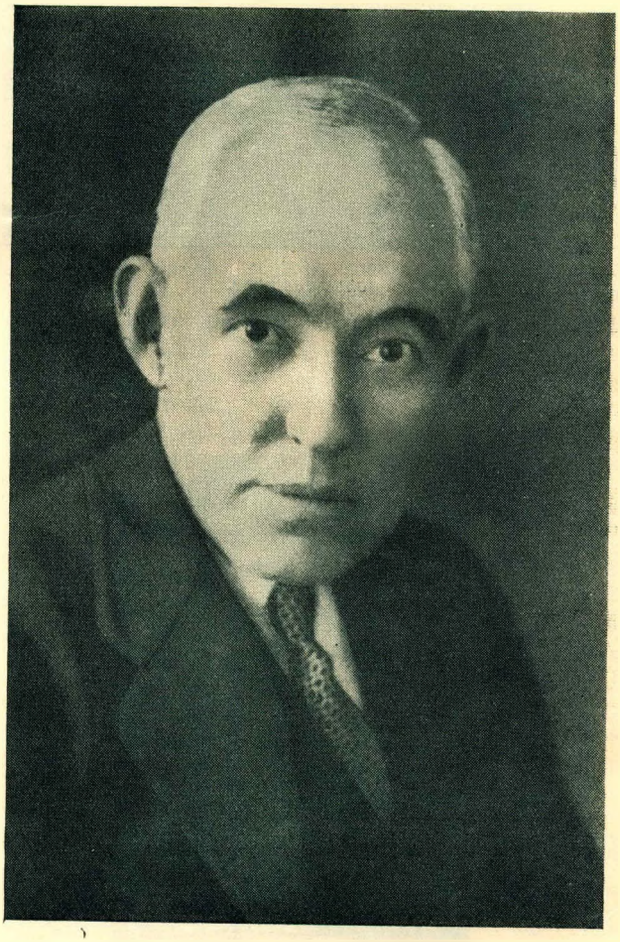
In the Report of the recent Congress on page 166 of the *Record,* reference was made to Quantity Surveyors in the United States of America. The American Institute of Quantity Surveyors was instituted in June, 1926, at Chicago, and it has Annual Conventions at various places. A Quantity Department has been organised by the Structural Steel Board of Trade (New York City) and it is said "the new practice is expected to reduce the liability of mistakes, in the interest of both Bidders and Owners." In February, 1928, it was reported that "Experience with Quantity Survey during 1927 has brought conviction that this service has come to stay; during the year Quantity Survey was adopted by the North Carolina, Philadelphia, Boston and Hartford Chapters. Time has tried and proved the value of the Quantity Survey bureaus operated by the Texas branch and by the Chapters in Detroit, Milwaukee, St. Louis, Birmingham, Memphis and Perttaud, etc." In a paper on "Economics applied to the Constitution Industry," Mr. G. Szmak, of Bridgeport, Connecticut, who is Secretary of the American Institute of Quantity Surveyors says:—

"The branch of engineering which deals with the quality and quantity of matter used in the erection of Architectural and Engineering Structures is known as Construction Surveying, sometimes called Quantity Surveying among the profession and in some Countries where it is practised under that Title. This branch of engineering is fast gaining in importance due to its high economic value. Construction Surveying is the science of measurement and Tabulation applied to the Physical members of a Structure, expressed in uniform units of measurement, with an Analysis and detailed accounting of its requisite quality and quantity of material and labor applications.

"Persons engaged in the Construction Surveying profession are known as Construction and Building Surveyors or Quantity Surveyors. The profession is purely one of economics, the elimination of waste in the process of constructing Architectural and Engineering structures. It is not within the scope of the profession to design or erect a structure, these functions being handled by the Architect and constructor. An experienced Quantity Surveyor can furnish information of great economic value to the Architect or his client in the efficient selection of materials and labor, because he not only keeps posted on their relative costs but also has knowledge of what method in design of any given material will prove most economical to construct. Construction Surveys can be used on lump sum, cost plus percentage; unit price or any other form of contract. The survey will in any case perform its economic function."

Again readers are told "The amount paid to the Surveyor is saved several times over through the elimination of waste. The Quantity Surveyors' fee may be paid direct by the owner, incorporated within the fees of the Architect, or included within the contract of the successful constructor. The Surveyor may be employed direct by the owner or his representative, the Architect or Designer. The process of having a Construction or Quantity Survey prepared is simply to secure the services of a Surveyor upon the completion of the Plans and Specifications prior to securing bids from the Constructors or Builders.

The survey is furnished to the bidders along with the plans and specifications, giving them a definite instrument of purchase, a complete plan with specific instructions, and a survey expressing full intentions of purchase in regard to structural dimensions, physical members in detail, and the quality and quantity of materials and workmanship."



Mr. T. Moore,
President Chapter of Quantity Surveyors, 1929-30.

In an editorial in the *American Engineering News Record,* of February, 1927 (to which Journal I am indebted for the facts given here) the following occurs:—

REDUCING BIDDING RISK.

"Quantity Surveying has had a hard row to hoe in this country. In England it has been long established. There are there certified Quantity Surveyors, bonded

and licensed, whose duty it is to estimate the quantities on plans submitted for bids and to guarantee these quantities to prospective bidders. Contractors have so much confidence in these estimates that they use them for their bidding and the final price of a group of bidders then varies only with the unit prices that the Contractor figures for himself; there is not the wide variation that may result from diversified estimating of quantities. Attempts have been made here with only moderate success to establish a similar business, but apparently group action on the part of the Contractors is meeting with more approval, particularly in a number of the local Chapters of the Associated General Contractors is progress towards a Quantity Survey being made. These Chapters set up their own survey bureau which furnishes the quantity estimate to all who subscribe. These subscribers, as a rule, use the survey only as a check on their own figures but report back to headquarters any variations they discover, which variations are in turn broadcast to all subscribers. The result is a uniformity of the base for bidding which translates itself into uniformity of bidding. There may be in the minds of some owners the suspicion that this leads to pooling of bids or at least a laxity of competition. This suspicion is unfounded so far as those quantity surveys now in operation are concerned, nor should it be taken too seriously. The real basis of competition is in the construction technique in the knowledge of how to build. If the best builders are agreed on the Quantities they start with in estimating, the owner gets the fullest benefit of this expert competition and is more assured of getting a price which will represent the real worth of the work, and in less danger of having to accept a lower quantity to make up for a mistaken estimate. The Contractors using the survey, on the other hand, in time should be able to establish themselves as a quality group, which in the long run is the salvation of the Contractor."

The Americans are good business men and know a good thing when they see it. Not only are Quantity Surveyors employed on Architectural works but on Engineering works also.

THE VALUE OF ARCHITECTURE AS ADVERTISEMENT.

(A TALK GIVEN TO THE JOHANNESBURG ROTARY CLUB.)

by G. E. PEARSE.

Architecture is a subject little understood or appreciated by the layman in South Africa.

It seems strange that this should be so, more particularly when one considers how intimately it is associated with the lives of everyone of us.

We must have buildings in which to live and work in which to worship and to be educated, in which to take our pleasures, in which we may possibly spend many weary hours of sickness and for some, unfortunately, many weary years of confinement.

Surely, then, a knowledge and appreciation of the subject is as essential as a knowledge of the arts and sciences.

Not only would it stimulate interest in one's surroundings but it would add considerably to the enjoyment of travel.

Several reasons might be put forward for this lack of appreciation and knowledge of the subject, but, to my mind, there are three of paramount importance:

1. We have no traditional architecture as in the older countries of Europe, if, of course, we except the few charming old homesteads at the Cape which have undoubtedly influenced much of our domestic architecture.
2. The population of our cities is unstable; there is an atmosphere of "get rich as quickly as possible and get out," with the result that insufficient attention is given to, or insufficient interest taken in the development of our towns and the erection of our public buildings and our homes.
3. Perhaps the most serious: little or no attention is given to the subject in our system of education with the result that our virile South African nation, lacking the building traditions of older civilisations, is growing up in almost complete ignorance of the subject.

This state of affairs also applies in the other dominions to a large extent as also in America, but there the subject is being tackled in a thoroughly systematic manner. Every great University is equipped with its Department of Architecture and Fine Arts and Art plays an important part in the school curriculum.

Our educationalists are, as a rule, totally opposed to Art in education, and it is only in those schools which are equipped with an Art department, that any encouragement is given to the subject.

Prior to the nineteenth century in England the Arts and Crafts were appreciated and encouraged. The great industrial development of that century appears to have sounded their death knell. Machinery produced the work of the craftsman and gave to the masses what had previously been the possession of the few.

The influx of country dwellers to the towns was so great that cities appeared to grow up in a night and the two great evils of our modern civilisation sprang into being—the speculator in property and the speculative or jerry builder, with the result that slum areas were developed with their attendant squalor, disease and crime. Could anything be more appalling than the Art of the Victorian era in its Architecture, its Arts and its Crafts?

A well known writer in America some thirty years ago stated "Architecture is not practised here as a fine art, it is known here only as a name for the building trade." Until recently, this statement might well have applied to South Africa.

If the public demand is for bad architecture, bad architecture will it get, but once a public appreciation of the subject is established, good architecture will necessarily follow. Before speaking of the value of architecture to a community, and I hope to emphasise the point by reference to a few types of buildings, I would like to refer for a moment to the Architect and his training.

To the majority of laymen the Architect is a mere extravagance, a mere decorator of buildings. This view is frequently still further emphasised by the estate agent, the speculative builder and the speculator in property generally. To some he is a mere builder or tradesman but lacking their practical knowledge. I might quote a story of my own experience in this respect. I was travelling by train a few years ago and shared a compartment with a lady and her children. She entertained me with the story of her life, her husband being the owner of one or two public houses and a large farm which he was developing much to her disgust. After some two hours of this entertainment she suddenly asked me what I did for a living. I humbly stated that I was an Architect. " Oh," she said, with delight, "my brother is in that line, he's a plumber." To others again he is a mere artist, an idealist, a dilletante, a dreamer. In actual fact he is a realist, a highly trained technical and professional man whose training, extending over some six or seven years, is longer than that for any other profession.

An Architect in the first place must be a skilful planner with a sound knowledge of all the manifold requirements in the innumerable types of building necessitated by our modern complex civilisation. He must be an artist when designing the facades of his buildings, with a knowledge of composition, form, colour, harmony and proportion, not covering the exterior of the building with meaningless ornament, for which a confectioner who ices wedding cakes might well be employed, but employing ornament for some definite purpose, to define the purpose of the building, to emphasise any particular feature, to focus the attention on some important part such as the entrance to the building, or to assist in unifying the whole composition. In addition to this it is essential that he should have a sound knowledge of science and engineering as applied to building, of building materials, of all the building trades, of sanitation and hygiene, of the fine arts, of the crafts, of town planning, of landscape and garden design, of furniture and interior decoration, etc.

Further, it is essential that he be well versed in the by-laws of local authorities, the laws of contracts and the ethics of his profession.

Surely then he deserves some consideration from the public and some protection from the quack, the speculative builder and many others best left unmentioned who are constantly encroaching on his preserves, deceiving the public and undermining his profession.

The Architects' and Quantity Surveyors' Act recently passed by Parliament has given some measure of protection in this respect but not to this generation for it has necessitated the registration of many men who have had no proper architectural training whatever, and who for some years are likely to do the profession much more harm than good. That, however, must be expected. The speculator in building and the tout are, as I have said, the Architects' worst enemy. Professional ethics do not permit him to indulge in either of these practices.

As a specific instance take the case of a man who wishes to erect a small suburban house. He approaches an Architect and states that he wishes to erect the building for a certain definite figure. He informs him further that Mr. Jones has achieved this. The architect does his best, wrangles with the problem for some days, economises here and there, but is determined not to sacrifice the principles of good planning and design and determined to employ first class artisans and materials and eventually produces a scheme costing fifty to a hundred pounds more.

His client refuses to employ him and blackguards him as an unnecessary extravagance. Mr. Jones' house has been erected by a speculative builder or a pseudo architect. All the materials employed are inferior, where concealed they are second hand. The work hangs together by a coat of paint. The first impression may be pleasing but in course of time the freshness wears off, the defects become obvious, the upkeep runs into hundreds of pounds. Is it worth it ?

Let us now consider for a few moments the value of Architecture as an advertisement. We are doing a great deal in the way of publicity to-day. We are advertising our great natural and mineral resources, but are our public and commercial buildings worthy of us as a nation ? With few exceptions they are not. Our domestic architecture, when carried out by trained and qualified architects compares favourably and in many cases is equal to that of most countries. But some ninety per cent. or more of our domestic work is not done by qualified architects. It is the work of the pseudo architect and the speculative builder. A well known traveller in one of his books refers to the beauty of our suburbs, but states that the one thing lacking in most gardens is a gallows on which to hang the Architect of the building.

Fortunately our climatic conditions are such that almost every type of tree and flowering shrub can be rapidly grown here and nature has therefore concealed in no time most of the atrocities and made our suburbs attractive. With our public and commercial buildings, however, this is not the case. They stand stark and exposed.

Take for instance our railway buildings, which are seen perhaps more than any others by the visitor to this country. With a few exceptions they are the most depressing.

The construction of a railway is essentially the work of an engineer, but why he should claim as his prerogative the construction of buildings passeth all understanding.

The railway stations are the gateways of our cities and as such should be amongst our most important public buildings with dignified approaches such as one sees in Pretoria, so that the first impression of a visitor should be a good one. Standardisation is essential in the railway tracks, platforms, signals, etc., but why in the buildings and particularly in the railway stations

and houses of the employees? What a depressing effect these have on the traveller and especially in this country of long distances and what a depressing effect they must have on the children brought up in such an environment. Compare these buildings with similar buildings erected by private companies in other parts of the world. You would be astounded. The great railway stations in America and on the Continent are in many instances the most notable public buildings. The smaller country stations are frequently a delight to the eye and the cottages are set in most attractive surroundings. The horror of the advertisement hoarding should be controlled as is done now by many of the leading railway companies in England.

What of our hotels? With the road making schemes now in progress, motoring will become more and more popular. One will think twice, however, before embarking on a long tour and prefer to camp out rather than put up at many of our local and country hostelries. Unfortunately most of our hotels are in the hands of men who are more concerned with the licence than the comfort of the visitor and if we are ever to attract visitors in large numbers something drastic in this respect must be done. It only requires the enterprise of a keen business man to employ the services of a trained Architect and establish a chain of hotels throughout the country to make a motor tour a real joy. In India one has the cool and comfortable Government guest house, in England the large breweries

who own most of the hotels are really getting down to it and are erecting hostelries which will be a veritable joy. Fortunately England teems with delightful old world inns which are being restored to their former glory externally and modernised internally. The solution of the problem in this country lies in the hands of men of vision with an appreciative knowledge of the value of good architecture.

What of our public buildings ? One of the greatest attractions in South Africa is the Union Buildings, in Pretoria, an instance of the sudden inspiration of political leaders and the selection of an outstanding Architect. Can any other town in South Africa boast such a public building and such an advertisement. Our town halls are a disgrace. In Cape Town and Durban, we have typical examples of Victorian Architecture which in spite of a tower or dome are covered with meaningless decoration and vulgar display. The Pretoria Town Hall is not worthy of our capital city, but in the near future it is understood a dignified structure is to be erected. In Johannesburg the material of which our Town Hall is built is a saving factor, but its siting, its arrangement and its acoustics leave much to be desired. Placed cheek by jowl with the Post Office the two towers clash most horribly. How much more satisfactory if the building had been placed on the axis of Harrison Street. We should then have had a fine open space at each end and perhaps a great central feature emphasising the civic centre and terminating a vista.

Our Art Gallery placed on top of a railway cutting leaves much to be desired. Designed by one of England's leading Architects, it is beautiful in detail and a good advertisement but sadly requires a better setting and should at least be completed.

The New Law Courts built at great cost are centred off the axis of the street leading up to the main entrance and are backed by a jumble of public buildings erected piecemeal with no thought of civic improvement. The original Von Brandis Square with its church centrally placed had far more dignity.

The Post Office and Magistrates Courts are a disgrace to any modern city though they originally possessed some dignity. The Medical Research Building on Hospital Hill, simple and effective in design, is another good architectural advertisement.

We anticipate notable architectural additions to our City in the New Cathedral and the Railway Station. Our commercial buildings are improving, but very slowly. Many of those most recently erected are no credit to our City, but a few planned and designed on up-to-date lines are such that others are following suit and some property owners are sure to lose heavily on the badly planned, ventilated and lighted buildings erected during the past twenty years. The same criticism applies to flats and when commercial enterprise erects the first block of really up-to-date flats, many of the imposing blocks recently erected, with their small rooms badly planned and ventilated, will become tenements and decrease rapidly in value.

History has proved that a skilfully planned and well designed building is of outstanding value as an advertisement and buildings erected a century or more ago are still being used for modern purposes and are among a country's greatest assets.

THE HERBERT BAKER ARCHITECTURAL SCHOLARSHIP.

The Trustees announce a Competitive Examination, open to British Subjects not exceeding thirty-three years of age, who have completed six years in the study and or practice of Architecture of which period not less than four years in South Africa.

The Scholarship which is of the stated value of £250 may possibly be increased to £300 at the discretion of the Trustees with the consent of Sir Herbert Baker, the Founder.

Every holder of the Scholarship is required to spend not less than seven months at Rome as his principal headquarters, acting under the direction of the British School at Rome. A portion of such period may, with the approval of the Governing Bodies of the British School at Rome, be spent at Athens, under the direction of the British School at Athens. During the remaining portion of the Scholarship period, the Scholar shall make his headquarters in London for a period of at least three months and shall continue his work under the supervision of the President of the Royal Institute of British Architects. On Completion of the period of the Scholarship, the Scholar will be required to exhibit the results of his Studies in such manner as may be prescribed by the President of the Royal Institute of British Architects. He will also be required to hold a similar exhibition in South Africa, when and where the Trustees may appoint. He shall also submit to the Trustees at the Completion of his Scholarship, a Thesis on a subject chosen by the Trustees.

Intending Competitors should obtain Form of Application without delay from the Acting Secretary to the Trustees, 67, Exploration Building, Commissioner Street, Johannesburg.

The closing date for the receipt of Applications is July 15th, 1929.

67, Exploration Buildings, Johannesburg.

A. S. PEARSE, Acting Secretary to the Trustees.

The Transvaal Provincial Committee has received a letter from the Witwatersrand Master Builders' Association suggesting that P.C. items to cover the cost of making the Municipal connections for Sewerage, Water and Fire Services should be included in the Bills of Quantities, as the Municipality will not give a fixed price for carrying out this work, but only an estimate. The Committee has agreed to recommend this suggestion to members.

THE STUDIO PUBLICATIONS.

The following communication has been received from the Editor, The Studio Publications, London :—

We are writing to ask your help in connection with a book we are bringing out on "The New Architecture," in which we wish to illustrate buildings designed to meet twentieth century needs by twentieth century methods—using materials synthetic or natural in the simplest, most efficient and most economical way.

We are anxious to include illustrations of any such buildings in South Africa, and we wondered whether by any chance you could obtain photographs for us, or failing this recommend anyone in South Africa who is in touch with the modern movement in architecture, and who would be willing to undertake the work (our terms being 10/6 per page of illustrations).

The subjects we have in mind are :—

1. Town Planning.
2. Public Buildings (Government, Municipal, Religious, Sport, Theatrical, Bridges, Docks, etc.).
3. Industrial and Commercial Buildings (Factories, Warehouses, Shops, Banks, Offices, Railway Stations, Hotels, etc).
4. Domestic Buildings (Individual and Collective Dwellings in Town or Country, interiors and exteriors).

Also plans, where obtainable.

In selecting illustrations, the definition given in our first paragraph should be borne in mind.