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

**1916**

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

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# THE JOURNAL OF THE ASSOCIATION OF TRANSVAAL ARCHITECTS

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## THE FUTURE OF S.A. ARCHITECTURE

When, after all this welter of human waste, the sword is sheathed and a sorry world turns once more to the occupation of Peace, the part played by the Colonies of the Empire may be found to warrant the assumption that they have now "grown-up."

In the present struggle the attempt has frequently been made to show that the travail through which we are passing will produce a world of new marvels. The conception of the future is ever a terrible and an awful thing. To prophesy any change in humanity, however much Europe may be believed to be cleansing its bosom of much perilous stuff, is so rash and irresponsible that we cannot lend our support to the idea of a coming regenerated civilization in the best of all possible worlds.

In this hour of travail, however, it becomes our bounden duty to beware lest the fruit of the womb be no more than a ridiculous mouse. Whilst the idea of a complete metamorphosis of humanity may be dismissed as a ridiculous belief, yet crises of such magnitude have this advantage that, rightly understood, they afford an opportunity for deep thought such as rarely occurs when modern civilization is patting itself on the back as the result of the illimitable heights it has reached! Just as the wise man carefully ponders over the circumstances which have brought about a calamity in his affairs, and makes the essence of this thought the weapon wherewith to guard against any similar occurrence in the future, so these disjointed times afford all possible circumstance for nations, public bodies and individuals to sift the reasons of their ineffectiveness.

These columns are no place wherein to flay national or individual characteristics; they are rather the reflection of the architectonic conscience of a body of workers—we are not sure whether the latter term is strictly correct—who have outpaced older organisations in their efforts at legislation, and now proudly rank as a "Registered Association."

This brings us to the reason of our writing. South Africa, no less than other portions of the Empire, will, at the end of this world struggle, have ample opportunity, under circumstances the most favourable, of making a new start. Amongst the units who will be privileged to toe the line when the race is begun will be ourselves—the Association of Transvaal Architects.

It may then occur to us that for the past five or six years we have been wasting a considerable amount of hard-earned money and—even more precious—time in chasing a chimera.

Here are we, a registered body of professional men—the term "professional" is usually insisted upon by the

THE FUTURE OF S.A. ARCHITECTURE—*continued.*]

majority of us—after years of travail, bringing forth—a mouse!

We are admittedly the most impotent registered corporation in existence, and even to ourselves we can no longer hide the uselessness of our offspring—the Act in which we have clothed ourselves.

In, as we hope, the near future, when the Hun has been taught the severe lesson he has yet to learn, we shall all turn with considerable delight to those tasks from which the spirit of Bellona has arrested us.

We architects in this young country have before us a tremendous and sacred task. On virgin soil practically—for we may dismiss from our calculation the brood of misshapen offspring which the past generation, except in one or two rare and wonderful instances, has brought forth—we are to give concrete form to the spirit of our nation and to imprison in our works the genius which typifies this young and venturesome people. No greater trust could be bestowed upon any body of men for, when all is said and done, it is by these works that future generations shall judge our era.

Just as in the architectural monuments of modern Germany can be read the futile spirit of desired dominance, which is bringing about her downfall, so in the products which we are to leave behind, in this new and brighter era which will dawn, must we strive to represent all the noblest and highest instincts and ideals of this young nation.

How best can we do this? Not, surely, by empty and stupid endeavours to form ourselves into a small closed profession, but by the endeavour to carry into the uttermost bounds of this sub-continent the torch of learning; unselfishly granting every opportunity for information and effort to all who desire it. Instead of this, what is the proudest work that these years of effort on the part of our Association have brought forth? A Chair of Architecture? A library of useful architectural literature to the young man who desires to climb to the mighty seats among us? A great and fine tradition in our buildings? No, not any of these; rather have we produced a most incompetent Act which has brought us little but the ignominy of the pursuit of some unfortunate individual who has endeavoured to eke out a miserable existence by aping the great and glorious Art which we are privileged to follow. Thus have we maintained the dignity of the profession, as we are so often told by our sages. "The dignity of the profession," indeed! Each and all of us are entitled to the dignity we deserve, and not a jot more; and how can this be measured? In an architect in one way, and one way only. *By the concrete examples of his creative work.* Let us not hear any ridiculous plea of lack of opportunity. This is often the cry of those who could not have turned opportunity to account had it come their way. The architect displays his ability, as he does his character, in the lines of the humblest cottage he is asked to build. He must stand or fall by what he produces, and, as he sets his work on the public highway so must he realise that that work becomes either his stocks or his throne. If the former, he must not grumble that he pays the penalty of the obloquy of the passer-by; if the latter, then it brings him all the just dignity he deserves.

The lesson and the moral to be learned from this is best told in the anecdote related by the Headmaster of a great English Public School.

A pompous and high dusky potentate of our Indian Empire sent his son to England to be educated, and after the young prince had gone into residence at the chosen school, a message was sent to the Headmaster by the Rajah to say that he hoped that although his son was the scion of an illustrious house, no difference would be made in his treatment, which should be no more exalted than that meted out to the remainder of the boys. The Headmaster, with a consciousness of how even Eastern potentates found their level in the playing fields of English Public Schools, replied that his High Highness need have no fear of his son being shown any undue deference; in fact, he might set him at ease by informing him that the young Prince was already known as "Nigger!"

If architects are desirous of obtaining that deference for their profession which is its just due, then there is only one way of gaining it, not by any pompous and idle talk of the dignity of their profession, but by the production of work worthy of a noble tradition, appropriately designed and planned for our climatic conditions, and in scale with the generous proportions of our country.

That, and that alone makes for the dignity of the Art we follow; all else is but the mere superficial trappings which in the sum total of things count for nothing.

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## ALLEGED CONTRAVENTION OF ARCHITECTS' ACT

The Association of Transvaal Architects recently instituted a prosecution against a Mr. G. H. Leeney for using the letters M.S.A. after his name in connection with the publication of a certain book of designs of houses, it being considered that Mr. Leeney desired to convey the impression that he was an Architect, although he was not registered with the Association as an Architect.

The result was that Mr. Leeney was found not guilty, and discharged. The facts relating to the use of the letters after his name, and their publication in the *Star* and elsewhere were not disputed. The defence, however, was that Mr. Leeney was legally entitled to make use of the letters "M.S.A.," not as a Member of the Society of Architects, but as a Member of the Society of Authors, and in support of this contention he produced a certificate from the Secretary of the Society of Authors, which is apparently a Society incorporated in England, stating that he was a Member. The certificate appeared to be quite genuine, and it was considered that there is no doubt that Mr. Leeney's claim was quite correctly made.

Under these circumstances, as there is nothing in the Architects' Private Act giving the Association the exclusive right to the use of the letters complained of, the Magistrate came to the conclusion that a conviction could not be sustained, and he accordingly gave Mr. Leeney the benefit of this opinion and discharged him.

Mr. Leeney's attorney applied to have the costs of the prosecution paid by the Association, but the Magistrate declined to make any order, holding that the prosecution had been instituted in good faith and upon reasonable cause.

## THE ARCHITECT IN BUSINESS

It is questionable whether the present relation of the profession to the builder and the public is the best for either most architects or the public, or for architecture itself. To the man in large or influential practice the business system prevailing is suitable. He is able, without difficulty, to keep strictly to the generally recognised professional status.

The vast amount of work done in this country without any architect or well trained mind is, from the standpoint of an architect's business and of good architecture, deplorably large, and even at the risk of being regarded as a heretic, one should face the position that if the general building public will not come to the architect, the architect must go to the public by altering his rules of practice, or some other sensible and honourable method.

It is very sad to see a considerable number of our trained men often not doing as well as a journeyman tradesman because the average prospective client prefers to go to a builder than to deal with an architect. Why is this? As a looker-on at both sides for many years, the writer ventures to suggest that for a lot of smaller work the client thinks he will pay more for his job if he employs an architect, not only by the amount of commission but to the builder, as he thinks he will tender higher through an architect. The fact is that, for such class of work, he is content with no supervision but his own, and puts up with any fashion of design from a builder whose sense is rarely æsthetic. It is at this point that some tightening is wanted, and if the client will only go to a builder, why should not the architect be associated with the furnishing of the design, either through the builder or by himself, as representing the joint firm of architect and builder. Some collaboration such as this in the middle ages made even the most modest buildings good, and the abandonment of this close association has thrown most of the lesser work into the hands of the mere constructionalist, the builder.

If it is good to have architecture in every building, why maintain rules which prevent it in most cases? Maintain honour and integrity at all points, but neither is endangered in the association suggested where the architect makes the design and holds no fiduciary relation to the owner.

Our most numerous "un-architected" buildings are, as a rule, of very poor quality of design, and a builder seeking work furnished with a well-executed drawing will be likely to beat another not so furnished, just as a well-designed drawing of a furniture suite will attract a purchaser more readily than a poor one.

These few notes only touch the fringe of a large subject, but the present system often grasps at the shadow of empty professional dignity and loses the substantial benefit of associating architects with nearly every work done.

E. H. Waugh.

## ARCHITECTS AND THE WAR

The following letter, from the President, R.I.B.A., to the Chancellor of the Exchequer, is not without bearing upon the state of affairs in South Africa, and may be commended to the attention of the Minister of Finance:—

October 25, 1915.

To the Rt. Hon. R. McKenna, P.C., M.P.,
Chancellor of the Exchequer.

Sir,—On behalf of the Council of the Royal Institute of British Architects I have to thank you for your letter of October 11 in reply to the joint communication which was sent to you on September 17 by the Presidents of several professional societies on the subject of the payment of Income Tax during the war.

My Council fully appreciate the attempts which have been made by the Finance Bill to meet the difficult case of the professional man whose income has greatly diminished as a result of the war. Doubtless the concession which you describe will materially assist the architect whose income has been halved by the war. But it is submitted that these concessions still fail to meet the case of the architect whose practice has absolutely stopped during the last twelve months. Such cases are painfully frequent, and many of them have already been brought to the notice of my Council. Men who by their skill and industry were earning good incomes two and three years ago now find themselves at the end of their resources and with no prospect of relief until the end of the war, yet they are required to pay a considerable sum in Income Tax for a period during which they have earned nothing. My Council cannot believe that it is the deliberate policy of the Exchequer that such men should be forced to sell even their furniture and personal possessions and reduce themselves to destitution in order to meet the demands of the Income Tax.

It is to be remembered that the painful position in which these men find themselves is not an automatic result of the economic conditions arising from the war. It is in many, if not all, cases the result of the direct action of the Government itself. The municipalities have been prohibited or discouraged from continuing or initiating building operations. The Parliamentary War Savings Committee have appealed with authority to the public to stop building houses while the war continues. Doubtless both these measures are called for in the highest interests of the community, but since they automatically produce the greatest distress in the profession which lives by building operations, it is submitted that it is the duty of the Government which has been forced to deprive the architect of his living to take such steps as may be necessary to save him altogether from the demand for a heavy Income Tax payment in a year during which he has earned nothing and has had the greatest difficulty in keeping his family alive and with a roof over their heads.—I have the honour to be, Sir, your obedient servant,

ERNEST NEWTON, President R.I.B.A.

# UNITY IN THE PROFESSION

This essentially is a time for reflection in many ways, brought about by the terrible calamity which has befallen the world. There is much talk of turning over new leaves, commencing another chapter, or even a set of books.

The architectural profession has not yet reached a state of perfection, educationally or ethically, and it might serve a good purpose to look into the matter to bring about better conditions. It has been whispered abroad for some time that things are not as they should be, there is a lack of that *esprit de corps* among architects of South Africa, found with the professions of old-established countries.

A solution can best be discovered by examining some of the causes of discord, in order to remove them.

At the Builders' Conference, held a short time back at a coast town, a delegate from Johannesburg did something more than whisper—he shouted it from the house-tops—that there is a lack of unity in the architectural profession, though he did not make it quite clear whether he was referring to the town he was speaking in or the one he had come from. However, such fact is public property now, and it behoves every architect to help move the stigma resting upon an honourable profession.

The builders have certainly set a good example, and proved that unity is strength. Their Federation is a strong body, embracing as it does the sub-continent. It is satisfactory to record that the relationship existing between architects and builders is as it should be between two parties having one object, that the latter uphold the best traditions of their calling and turn out as good work as is to be found anywhere.

An effort is sometimes made to even extend this knowledge of discord among architects by publishing disputes in a newspaper. Laymen are not in a position to judge the merits of the matter, and it leaves nothing but a bad impression on the public, especially if personalities are indulged in. This sort of thing ought to be confined to the professional journal. If an architect feels he cannot agree with a brother who has appealed to the columns of a public print, then it would surely be in better taste to be silent and deal with him elsewhere. What would be thought of any professional men attempting to settle their disputes in the street? People would simply laugh.

Thirty years ago the ground on which historical Johannesburg now stands was bare veldt. As it gradually emerged from a mining camp to a town of more substantial material than canvas, architects from the adjoining Colonies and from oversea began to arrive. The desire of making money quickly and returning from whence they came seemed to be the desire of most of those who formed the population. It was not altogether unnatural; the place necessarily lacked those comforts that obtain in the old towns. Such haste often led to humorous situations, and there are those who could recite some funny stories of those days, which would provide material for a Gilbert or a Dickens, proving that Pooh-Bahs and Pecksniffs were not altogether fictional, and could be found in real life.

With the discovery of the deep levels things began to change; the town gradually settled down, and now can hold its own with any in the Union. Although Nature has not supplied it with a river or sea frontage, its suburbs can compare very favourably with any in South Africa. It has also many fine buildings, not to be surpassed in the other cities and towns. There are many more which require "restoration"; fortunately we have not "The Society for the Preservation of Ancient Buildings" to prevent their being destroyed when they have served their purpose.

Johannesburg bids fair to be the finest City under the Southern Cross; there is plenty of room for extending it, and architects are an important factor in the building of cities. At present they are having a resting time, and it is a good opportunity to set things in order.

Some prolific causes of discord have arisen from the desire to acquire wealth in the shortest possible time—not an uncommon weakness—which is responsible for a lot of trouble in this world, and grows with the taste for luxury. May the younger members profit by the elder men's experience. Then unsatisfactory competitions, the various methods of advertising leading to the loss of clients, and, last but not least, style.

Competitions have been the cause of much heart-burning in South Africa. Even those that promised to be well conducted have not always turned out as they should. Of course only one man can get the job, and every architect worth the name knows when he is beaten, and will wish the successful man well. But when we hear that a nice-looking man is sought for rather than a design, or that an assessor is anxious to please his clients, those who have spent months of hard labour in striving for a place feel somewhat hopeless; or when assessors, having more courage than good taste, treat a whole set of designs as little better than waste paper, in order to proclaim their own superior knowledge, which, however, has not appeared in competitions in which they have taken part. Competition has, however, an educational side which must not be forgotten.

It is only natural and pardonable to a certain extent that an architect should wish to impress upon his clientele that there is only one architect, or even to extend the impression to the public, and for that purpose will adopt various methods with such object in view. Since direct advertising is forbidden, he will sacrifice time in writing articles, or lecturing in "the public interest," for the benefit of those who have not the energy to borrow a book from the library. Such self-sacrifice can only produce admiration; when it takes the form of house design there is only one name for it. There may be legitimate subjects on which an architect can lecture the public, but we rarely hear of a lawyer, doctor, engineer, or other professional gentleman adopting such means.

And here we find the reason why advertising is unprofessional. A client is often drawn away from an architect who has served him well, because he has heard or read that Mr. So-and-so is doing "the thing." He finds out by living in the place what "the thing" is. Low ceilings are proper in a hot climate—adding dignity to the occupants—when the ventilation is not forgotten; the windows are for astronomical purposes, the doors are upside down,

and the kitchen grate has been promoted. His friends complain they cannot see the lawn. "No, that is true; but you can see the stars." And the children, who are really part of the family and not always closeted away with the toys, find they can only reach the door handles by standing on daddy's silk hat box. The paths are composed of broken flags with vegetation between the joints as being "artistic"; but why such idea should not extend to the windows and an "artistic" duster be introduced to fill the gaps, puzzles the client, who is too wise to ask questions and betray his ignorance. His friends being told it is one of "Mr. Smith's houses," they smile sweetly and the monocles and lorgnettes come into play, and everyone says "how charming," and mine host goes to bed feeling he has done the right thing in studying names and fashions, if "eccentricity of genius" has not given him bodily comfort.

It is natural an architect should wish to avoid the commonplace, but it shews a paucity of ideas when utility has to be sacrificed.

One was struck by an obituary notice in *The Builder* some time back. No one seems to have known much about the deceased gentleman and what he had done, beside the editor of the paper; but it was remarkable the amount of work he had got through and apparently had told few about it. He certainly had not advertised. Merit and modesty had succeeded with him, and so he had never run the risk of taking from others what rightly belonged to them by sending round the Town Crier, or including a band on his staff.

Oyez! Oyez!! Oyez!!! ye architect has come to town.

Style has been in the past the cause of much discord where two or three working on a commercial basis have done their best to push their own taste to the exclusion of others. However clever "Inigo Jones" may have been, we do not want to see the world, or even a country, crowded with one style of building. A change in environment sometimes changes the views of the "stylist" to almost a complete reversal, so that whilst in one place "local colour" is the proper thing, when he gets nearer the tropics and finds himself in a country of centuries' growth, that has already a style which has grown out of the conditions—local colour is no longer the idea. John Bull must be stamped on every new building and town (regardless as to whether there is any affinity between the style selected and the local growth). This is quite contrary to the British principle of allowing every colony to develop on its own lines. Whilst the native may not be looked upon as a prophet in his own country, the local architect must not be treated as a nonentity.

The use of local material can be carried to the extreme to the killing contrast. To dare to suggest, however, that rubble makes an excellent base as giving a feeling of solidity—that you do not want to feel you are walking into the side of a koppie when you return from the office (if the whole building is carried out in the same material)—is only to bring upon yourself the contempt of the stylist, who says: "Oh, he has no taste; he has not had the same opportunity of studying other people's views eleswhere." Inwardly you thank God you have an individuality, and can think away from grooves.

Although there is a better brotherly feeling in the profession at Home, there is a lack of unity, consequent upon the comfortable man being satisfied with things as they are, content to preach that architecture is an art (which no doubt it is to him). He cares little for the struggling provincial man with a proper training, but who is constantly losing work to the man who has had none.

To argue that an architect is not any the worse for having passed examinations is only logic, and that architectural work should be confined to the man possessing the necessary amount of knowledge by Act of Parliament, is only just and fair. The study of the science of building will not make the artistic man less so, but if he lacks this very necessary part of his profession with a thorough acquaintance of the principles of planning, then architecture is not his vocation, however clever he may be with the pencil and brush. Buildings are to live and work in, and not simply to look at.

A praiseworthy effort supported by the President of the Royal Institute of British Architects and leading members of the profession to bring to an end the scandal of division, viz., the amalgamation of that Institute with The Society of Architects, was defeated by a few who thought more of the individual interests (not necessarily personal) of the minority, than the good of all. The leader of the party opposed to amalgamation of the two Societies spoke slightingly of the junior body, and in doing so shewed more boldness than wisdom (leaving out the question of good taste altogether) in bringing to an untimely end the arduous task of many months of representatives of both Institute and Society

A perusal of the list of members of the latter would reveal the fact that quite a number belong to the senior body, to say nothing of distinguished people in the world of letters, art, science, church and State. The principle of admitting those architects in the Provinces who were forced to combine other means of livelihood with their small and inadequate practice was no doubt responsible for the uncharitable remarks indulged in by the "opposition." Investigation by an Institute committee, however, shewed that such combination was not confined to members of the Society, but even Fellows of the Institute were forced to follow the same course. A search through works of art, letters or science, would fail to shew that any members of the opposition had anything to scream about. It is admitted that really great men are always generous and large-hearted. The fact remains that many who have spoken disparagingly of the younger society made use of it whilst it served their purpose. That knowledge is a monopoly of any individual or institution, or that wealth can ever take its place, has yet to be proved.

The discord so largely prevailing throughout the world would be effectually nullified by the exercise of the Golden Rule. By such means alone can unity, whether of societies or nations, be satisfactorily accomplished.

E. J. Wellman.

## SUMMARY OF THE HISTORY OF THE FLAVIAN PALACE ON THE PALATINE HILL

"Forthwith they came to the hills of Latium, and to the house of old world Evander, which renowned Germanicus, lord of the world, now adorns with new palaces and makes fair as the stars on high."
*Statius, Silvæ 4, 40. III. IV*

The Palatine hill is the site of the first Latin settlement, and the legendary birthplace of Romulus and Remus. Towards the end of the Roman Republic, many notable citizens, including Latalius Catulus, Livius Drusus, Cicero and Clodius lived there. It was the birthplace of Augustus, who, when Emperor, built a palace near his early home, and erected not far from it the renowned temple of Apollo Palatinus to commemorate his victory at Actium. Tiberius and Germanicus followed his example, and Domitian, who came to the throne on the death of his brother Titus, A.D. 69, built a palace for the Cæsars, which, owing to its size and magnificence, remained the seat of Emperors until the fall of the Great Empire.

The opportunity to build this house of the Flavians was given Domitian through the destruction by Vespasian of Nero's "Golden House" and the conflagrations that took place during the reign of Titus.

From the evidence of brick stamps, it appears that the palace was repaired by Hadrian and Antonius Pius, and again in 191 A.D., when Septimus Severus repaired the damage caused by the fire of Commodus, and added the structure on the S.E. corner of the Palatine, and extended the palace to the Septizonium.

The last Emperor mentioned in connection with the palace was Heraclius, who, according to the epitome of the chronicon Cassineus, which dates from the time of Stephen II. (752-7), "returned to Rome" (after the recovery of the Cross) "where he was proclaimed Emperor and presented with the Imperial diadem in the Palace of the Cæsars"—"In Augustali Solio Cæsarianum Palatii a senatoribus positus et diademate redimitus, monocrator constitutes est."

Heraclius was crowned in the apartment known as the Aula Regia, in 629 A.D., from which time nothing is known until the northern half of the Palatine hill was purchased by the Farnese in the early part of the 16th century, by which time the whole of the Palatine had been reduced to a mass of ruins.

The earthquake of 847 A.D. must therefore have been the initial cause of destruction, for the shock that accompanied the great earth split which rent in half the walls of the Aula Regia, Lazarium and Basilica, must have been sufficient to bring down the ponderous vaults, and so prepare the way for human vandalism.

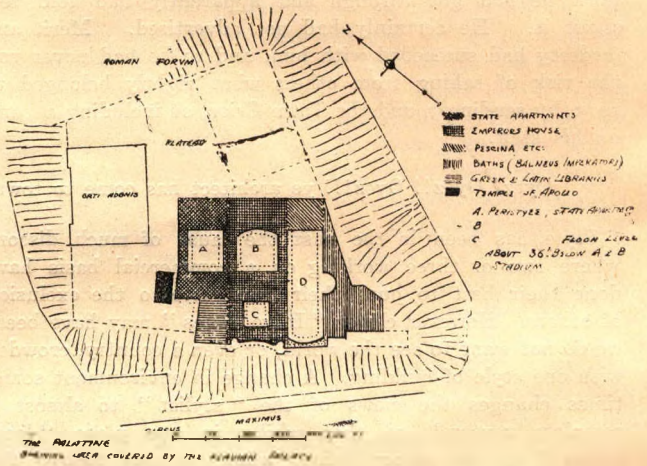
In the early part of the 18th century, the Farnese Gardens passed to the Duke of Parma, and in 1720 Ignazio de Santi, his minister at Rome, obtained the permission of the Pope to excavate *carte blanche* on behalf of Parma. During the period that followed, the treasures of the Palatine were freely dispersed, many going to Parma and Naples. Guattani, who wrote about the Palatine in 1805, speaks of the "Ladronecci Imfane" (infamous robbery) carried on by de Santi and his successor, Luzzani. Mons. Bianchini directed the excavations in 1738, and published a posthumous volume "Del palazzo de Cæsari."

Napoleon III. in 1860 purchased the site and presented the Louvre with the results of his excavations, which had recommenced under Comm. Rosa in 1865, whose report, like that of Bianchini, is of little value.

In 1851 Pius IX. acquired the Villa Mesinier from the Russian Crown, and later purchased the Vignas Butirroni, Ronconi, and Benfratelli, and finally, after the fall of Napoleon III. in 1870, the Italian Government reduced the Farnese portion of the hill, and took possession of the Convents of S. Bonaventura and The Visitation.

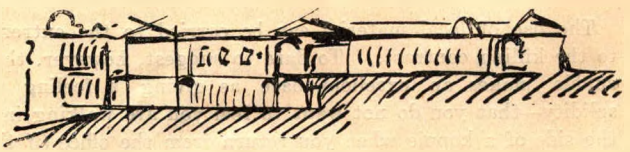
The Emperor's private dwelling, for many years erroneously called the house of Augustus, is situated in the centre of the Palace, and resembles the typical Roman house as described by Vittruvius (Choisz, VIII. Vol. I., p. 2, 8, pl. 58), having two courts or porticos—C., the court of honour, round which were grouped the libraries, Oecus, Exedra and Pinacotheca, and B., the court of the private apartments. This latter is the larger of the two, and includes the Cubiculæ, Triclinium and Pictorium.

Drawings of the Court of Honour and surrounding rooms were made by Gattani (Roma descritta ed illustrata, Cap. III., pl. 89), and show them to be contained within a square, uninterrupted by the curve of the great central portico, which appears to have been applied to the structure as a facade which, with two Exedras, served admirably to slur over the difference in orientation between the two wings.




The Stadium lies between the Court of Honour and the Emperor's baths (Balneus Imperatoris); the great Exedra is attached to these, and faces the super-structure of the Emperor's house (between C. and B.), while the ground level between the Court of Honour and Stadium is 32 feet below the level of courts A. and B.

The structure at the N.E. end of the Stadium, which was probably the Pescina, is on a level with A. and B.



Some of its niches still contain lead pipes, various channels for water, and earthenware drain pipes.

The North-West portion of the palace was chosen for the Imperial State Room, on account of the ease with which they could be reached from either the Forum, by the Clivus Palatinus, or from the Velabrum, by the Scala Caci. It was to this portion of the Palatine that the excavations of 1911-1912 were confined; and the building has been identified as that on which Nerva, according to the younger Pliny, inscribed the words: "Aedes Publicæ Populi Romani." It stands between the Arch of Titus and the Circus Maximus, and was built on a platform, the floor of which was supported by the vaults of earlier structures.

Of the architect, whose name was Rabirius, Martial says:—

> "Rabirius, thou who dost raise with wondrous art a Pharshasian house, has conceived in undefiling thought the starry sky.
>
> "Should Pisa wish to raise for Pheidian Zeus a fitting temple, she will crave from our Thunderer thy craftsman's hands."
>
> —C. G. Leith.

The Pharrasian house is a poetical expression for Domitians Palace on the Palatine which Rabirius was engaged in constructing.

"Pharshasian" was an ancient city in Arcadia, from which Evander is said to have come to Italy and made the earliest known settlement on the present Palatine Hill.

"Pisa" Olympia, on the River Alpheus in the Peloponnesus, where every four years games were held in honour of Jupiter. About 430 B.C. Phidias had erected there a magnificent statue of Jupiter, hence the point of the epigram is that if Pisa desires to erect for Jupiter a temple as beautiful as the statue to be contained in it, then she must request the Roman Thunderer [Domitian regarded as the Jupiter of Rome (Joveus-Thunderer) being one of his names] to lend her the skilled architect Rabirius' hands

## OBITUARY

We are sorry to hear of several of our architectural friends who have been removed from us by the hand of the Great Reaper.

**William Shanks,** who died of pernicious anaemia at Kensington Sanatorium, Johannesburg, on October 5, 1915, was born at Airdrie, Scotland, in 1860, being the son of William Shanks, timber merchant, of that town. He was educated at his birthplace, and at Glasgow, and subsequently engaged in practice in those two towns, having a considerable amount of estate work. Mr. Shanks served through the Anglo-Boer War with the Cape Colony forces, and received the Queen's Medal and three bars. Coming to the Witwatersrand, he was engaged with survey work on the mines, and subsequently with the P.W. Dept. at Pretoria. For some years lately he was in private practice in Johannesburg and Pretoria, and had built up a good business and designed the Monastery of St. Alphonsos and Priests' House, Pretoria, annexe to the Loretto Convent, and additions to St. Patrick's Church, La Rochelle, and a number of smaller works. The monastery is a good piece of work, showing skill and restraint in design. Mr. Shanks was always interested in Volunteer work, and was Lieutenant in the Glasgow section. He was also a musician of merit, being both an instrumentalist—on the flute—and vocally as a soloist. He was a man intensely devoted to the interests of the profession, and laboured in many ways to this end. As an architect in this country he was just beginning to be known to a wider circle when death cut off his career. The work he did shewed scrupulous and his removal takes from the profession in this country care and conscientiousness and considerable natural ability, one of its kindest friends and well-wishers. He was Licentiate R.I.B.A., M.S.A., and member of Association of Transvaal Architects.

**William H. Gibson** was born in England, and died in the Transvaal at the age of 37. He came to this country in 1910, being engaged by Mr. Herbert Baker on important work for the Union Buildings. Subsequently he won, with Mr. Robertson, the competition for the Town Hall, Buluwayo (since erected), and also that for the proposed Town Hall, Boksburg. He was also associated with private architects and with the P.W. Dept, and attained a reputation for fine draughtsmanship and design. He was M.S.A. and Licentiate R.I.B.A.

**Burnet Adams,** Surveyor-General of the Orange Free State for the last ten years, expired lately from heart failure while sitting on his stoep. He was for some years engaged in practice as an architect and engineer in partnership with Mr. Twiddy, at Klerksdorp, and erected a number of large churches in that and surrounding districts. He was a man of recognised talent and worth in his own special profession of surveying, and had been in this country for nearly 20 years. He was a native of New South Wales, and still in the full prime of life.

**James Toogood** was one of the best known of the older practitioners in Johannesburg, and few of his friends guessed that he had reached the ripe age of 82. He had been identified with the Reef City from its early days, when he was first associated with Mr. Arthur Reid, having the supervision of the General Hospital and the old Market Buildings, which he just lived long enough to see removed from the front of the new Town Hall. Mr. Toogood had been in this country for about 45 years, and for over 20 years had been in practice in Johannesburg. The last few months of his life were suffering ones, and the end came in the Hospital—with the building of which he had been associated—resulting from an operation for gall stones. He was born near Southampton, and died on the 11th July, 1915. In his earlier years in this country he carried out a lot of work at the famous Lovedale Institution, and for a long time was in the P.W. Dept., Cape Colony.

## OUR ART GALLERIES

The country, in the last few years, has been wonderfully fortunate in gaining several munificent gifts.

The Johannesburg Gallery of Modern Art is now *fait accompli*, thanks to the untiring energy of Lady Phillips.

In the very near future Capetown becomes possessed of a Gallery of 16th and 17th Century Dutch and Flemish Masters, through the munificence of Mr. Max Michaelis.

These are being housed in the restored and remodelled Old Stadhuis, in the heart of the City, which is being prepared for their reception at the expense of the Union Government by Mr. J. M. Solomon. When this is opened, South Africa will for all time be permanently linked with the great European galleries through the representative character of the collection.

# ASSOCIATION NOTES

The Council of the Association of Transvaal Architects has held its usual monthly meetings in September, October and November, and the business transacted may be summarised under the following headings:—

### DRAFT UNION ACT.

Negotiations regarding the most favourable methods of dealing with the proposed Act for the registration of Architects in the Union have been carried on for some time past between the Cape Institute of Architects and this Association, and the position at present is that at a recent meeting of the Association Council the following resolution was passed:—

> "That this Association considers that the 1912 Bill is the final result of a great labour and experience, and has provided a better basis than the 1909 Act, which has been found defective, and therefore asks the Cape Institute to consider whether it is not practicable to base the draft Bill on the draft Bill of 1912, which we forwarded some little time ago, or, as an alternative, would it not be practicable for the Cape Institute to suggest amendments to the draft Bill of 1912, which we would be pleased to consider."

The Cape Institute has appointed a Standing Committee to deal with matters concerning the draft Act, and Messrs. Harris, Powers and Veale have been appointed delegates of this Association.

In order to bring matters to a successful finality, and to prevent one Committee upsetting the labours of its predecessors in office, it has been decided, at the request of the Cape Institute, to elect this Standing Committee as a permanent Committee, to continue its duties until the Act has been piloted through Parliament.

### ART GALLERY BUILDING.

Representations have been made to the Johannesburg Town Council with a view to extending the Art Gallery, as designed and shewn in the original drawings of Mr. Lutyens, but without success, as the Council has intimated that the work cannot be proceeded with owing to lack of funds.

### SPECIAL GENERAL MEETING.

Another Special General Meeting was recently convened, with three objects for consideration, viz.:—

(1) Proposed adoption of the Standard System of Measuring.
(2) A suggestion regarding the method of charging clients with quantity fees.
(3) Proposal to amend By-laws *re* quorum at Special General Meetings.

Every effort was made to obtain a quorum, but without success, and it has therefore been decided to leave the matters over for consideration until the Annual Meeting.

### INFRINGEMENTS OF ACT.

In several instances the Council has had its attention drawn to unregistered persons holding themselves out as Architects, and action has been taken to prevent the public from being deceived. In one instance, that of Mr. Leeney, a case was taken in the Criminal Courts, but, as described elsewhere, without success.

### APPLICATIONS FOR REGISTRATION.

Two persons have approached the Council for the purpose of being registered, but as neither possessed the necessary qualifications, the Council was unable to accede to their request.

### ARCHITECTURAL CLASSES.

The Architectural Classes which are being conducted by the S.A. School of Mines and Technology were recently visited by a Sub-Committee consisting of Messrs. D. I. Lewis, J. M. Solomon and H. G. Veale, and the Committee expressed to the Council its satisfaction with the progress which was being made under the Lecturers.

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# THE LATE JAMES DONALD ANDERSON



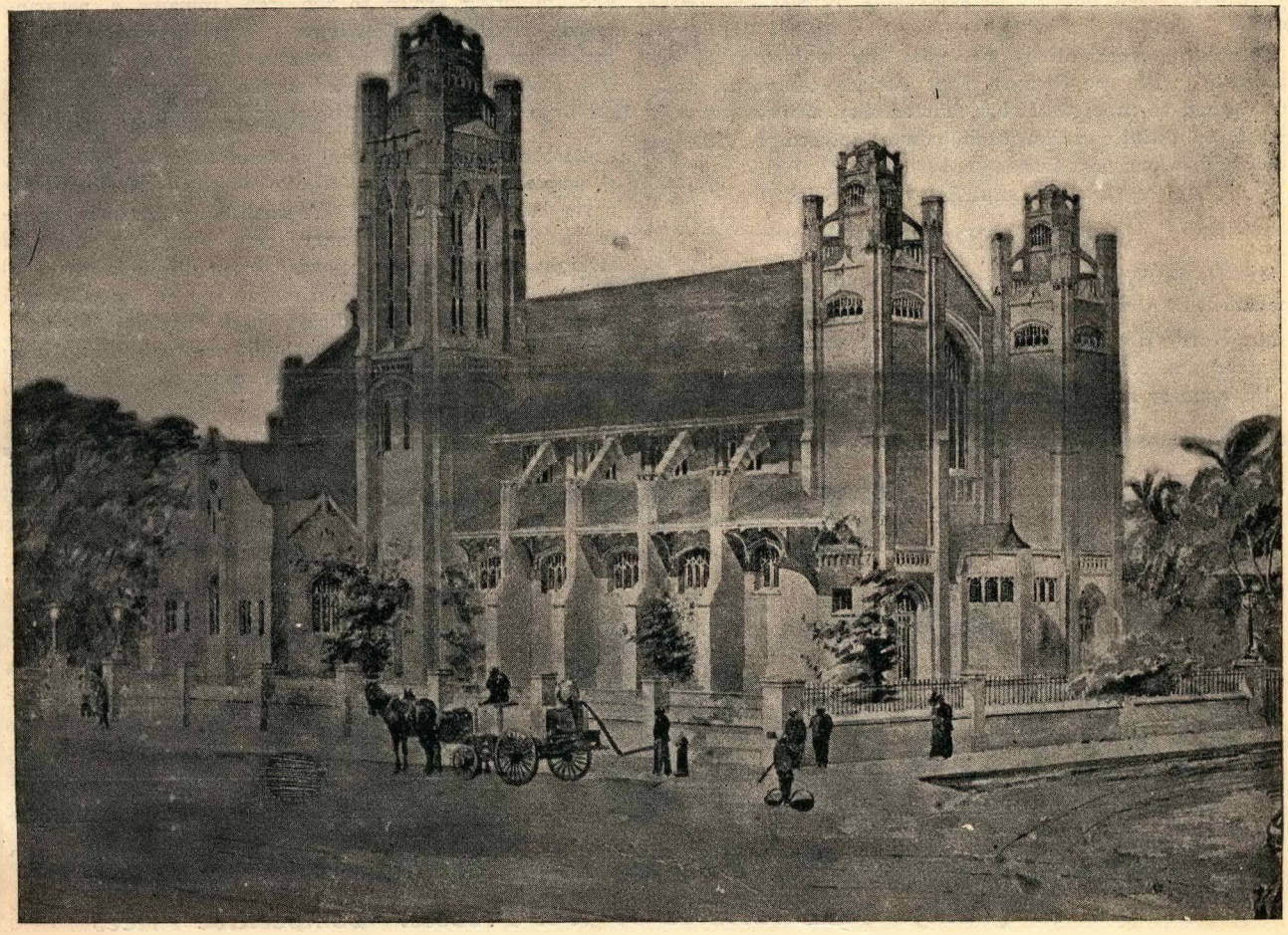
The death took place in Durban on November 3rd of Mr. J. D. Anderson, after a short illness. The late Mr. Anderson was a particularly sturdy-looking and energetic man, and it came as a great shock to his friends to learn that he was dead. A genial friend, a loving father, a devoted husband, and, moreover, an architect whose outstanding ability had only during the last few years begun to be appreciated, South Africa is the poorer by his death.

Mr. Anderson was born at Keith, Banffshire, Scotland, in 1871. He was educated at Heriot Watt College, Edin-

burgh, where he had a distinguished career. He served his articles with Mr. Jardine, of Edinburgh, and subsequently left the Old Country for South Africa in 1895, where he joined the firm of Carter and McIntosh, at Pretoria. At the outbreak of the Boer War, he joined the colours, and on the completion of the war settled down in Durban. For some time he practised his profession, in partnership with Mr. Fred Ing, and during that partnership he was identified with several of the important architectural works in Durban. Amongst the most important is the Technical Institute and St. Paul's Church. His design for the Durban Town Hall was placed second by the assessors, and those of us who have had the pleasure of examining the design know its merits. At the time of his death he was President of the Natal Institute of Architects.

The deceased gentleman married a Pretoria lady, Miss Isabella Murdock, and he leaves her and five children to mourn their loss. He was in the full strength of his professional career, and the many works which during the past few years he has carried out, and those which are now being completed, will stand as a mark to his memory.

H. G. Veale.



ST. PAUL'S CHURCH, DURBAN. PRINT OF PERSPECTIVE DRAWING OF COMPLETE CHURCH (J. D. ANDERSON)
(This Church has been built except the two west towers—H. G. Veale)

## THE HONOUR LIST

A number of architects have proceeded on war service, and are serving with different corps in various parts of the world.

We have heard of several who are upholding the glorious fight for freedom and liberty and worthily representing our profession. There are, however, no doubt, others who have not been brought to our notice, and we would be very glad if any of our members could forward their names, and the corps to which they are attached, and other particulars, so that we can insert them in our next issue.

The following gentlemen are taking their part among the soldiers of the King:—

Mr. A. T. A. Hamilton (formerly of Tait, Conner and Hamilton) has served in the Officers' Training Corps in England, and is joining the King's Own Scottish Borderers as an officer.

Mr. Fyvie (late of the P.W. Dept., Pretoria) is Lieutenant in the Gordon Highlanders

Mr. John Adams is Sergeant-Major in the S.A. Overseas Contingent.

Mr. Pearse (Pearse and Ellis, Johannesburg) is proceeding home to take a commission in the Royal Engineers, as is also Mr. Gordon Leith. Mr. Everard White (Hawke and McKinley) left some weeks ago to join the same corps.

Mr. W. G. Parkin (formerly with Mr. H. Baker) is serving with the Fusiliers at home.

Mr. Collings Brown, also formerly of the same firm, is in England with the Royal Engineers.

Mr. G. E. Fitzgerald (formerly with Hawke and McKinley) is attached to the Field Artillery at Cape Town. It is understood that he is proceeding to German East Africa.

There are several others who have been passed as fit in connection with the German East African campaign, and who intend to proceed thither, but as they are not yet attached to definite units, their names and corps will be published in our next issue.

## NEWS AND NOTES

Mr. H. G. Veale is in Durban, in temporary charge of the late J. D. Anderson's extensive practice in that city.

Mr. Harry Hancock (Member) of Klerksdorp has recently designed and completed one of the largest irrigation dams in the country above Klerksdorp on the Schoenspruit. The recent rains have now filled the dam, and the water above it extends for about two miles, and will irrigate about 1,200 acres. The Irrigation Board are now considering raising the dam by another five feet. The happy consummation of such a national work of a particularly anxious nature for its designer, is a subject for congratulation both to him and to those whom it will so greatly benefit.

A new material has lately been introduced to this country, which, if it will do the work claimed for it, will be welcomed by the profession. It is in the nature of paste, and its purpose is to make corrugated iron roofs watertight, the paste being simply spread on the leaking spots and, adhering firmly to the iron, remains a permanent mend. It is called Elastigum. Those architects who have had to contend with the persistent new leaks in very large iron roofs will be interested in the new production. The colour is black and of a fibrous and bituminous appearance.

Another useful invention is from Canada, and of such a simple character that it is to be wondered that it was never before thought of. A small square hole is punched in the head of the ordinary screw instead of the usual straight cut, and a square-ended screw driver is used. The writer has tried it, and a man can put in twice as many screws as with the ordinary style without boring or slipping, and the heads cannot split or break off. No one would use the present style after using the new invention, and the cost will be no greater.

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130  0  Plan (Johannesburg, South Africa : 1916)
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247  11 Building|f2(6)-6(23),Jun.1917-Sep.1921
247  11 South African architectural record|f10-53,1925-68
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580  00 Supersedes: African architect.
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