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African Architect; the Journal of the Association of Transvaal Architects. 1911 vol 1: 1-12 p1-222

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The African Architect

THE JOURNAL OF THE ASSOCIATION OF TRANSVAAL ARCHITECTS

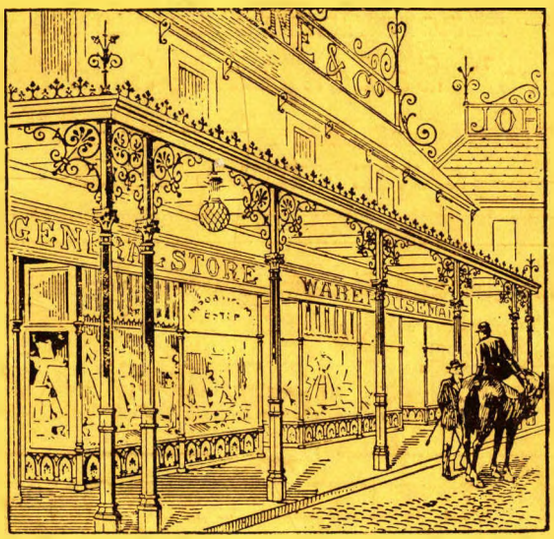
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The
African Architect
THE JOURNAL OF THE ASSOCIATION OF TRANSVAAL ARCHITECTS.

VOL. I. No. 1.] JUNE 1st, 1911. [10/6 PER ANNUM POST FREE.

INTRODUCTORY.

Architecture in South Africa has passed through many and exceedingly varied stages, and we must take into consideration the fact that in the progress that has been made we can point with pride to many fine edifices which rank worthily with the best of their kind in Europe and elsewhere. Even now the country is passing through one of those building evolutions which practically has transformed our principal cities and towns during past decades. It is, however, singularly refreshing to note that with each succeeding building boom in South Africa the architecture has manifestly improved, as is obvious to even the layman who, as a rule, thinks little or nothing of architectural beauty. It was, therefore, a natural outcome that with the growth of the country, and the increasing size of the towns and population, members of the architectural profession should be attracted to South Africa, and as time wore on that they should, under stress of circumstances, combine and co-operate for the protection of their own interests. Thus it came about that in the several colonies under the old system of government there were formed Institutes of Architects, and with the birth of Union it was again natural that members of the architectural profession throughout South Africa should promptly take steps to amalgamate these several bodies into one South African Institute. The first real step, however, to preserve the dignity of the profession was taken in the Transvaal when a Bill was passed in 1909 making registration of architects compulsory. Upon the coming into operation of this Act, as is stated in the Bill, there came also into existence a body corporate by the name of the "Association of Transvaal Architects," with perpetual succession and a right to use a common seal with various other privileges. To Mr. Walter Reid, then President, falls much of the credit for the passing of this measure. It was also natural that with the larger number of practising architects now engaged throughout South Africa that there should grow a desire to have a journal devoted entirely to the interests of the profession. Thus it comes about that to-day "The African Architect" makes its debut into the field of journalistic enterprise.

It is usual in writing an introductory to a new journal to state that it comes to supply an urgent want. Often enough such a statement is wide of the mark, but, nevertheless, we do not risk denial when we make that announcement to-day. We know the want is there, and we are immodest enough to also state that we think we can fill it. All we ask is the kind co-operation of the members of the architectural profession, and with this we shall go ahead and be perfectly content to let our efforts speak for themselves. As already announced in our prospectus, the objects and the policy of the journal will be clearly defined. We will consistently strive for the betterment of the profession, and for its advancement in intellectual and artistic attainments. Already in this opening number we can point with no little pride to the articles which have been contributed by members of the profession on many interesting architectural subjects. Month by month we hope to be able to produce similar matter which will be educative and of a lofty tone. It goes without saying that South African Architects have a vast work before them in beautifying our cities and towns by means of the legitimate art of their craft, to an extent, indeed, that will, we hope, in time be the admiration of the world. In cultivating these high ideals necessary for the attainment of such a principle, "The African Architect" will strive at all

times to take its full share of the work. We mean that this journal, which we have christened with a name so comprehensive shall grow in the healthy atmosphere of knowledge and utility, and we are hopeful of its worthiness to deserve public recognition, respect and support in its own particular sphere amongst our readers and the general community of South Africa.

The African Architect

ORGAN OF THE ASSOCIATION OF TRANSVAAL ARCHITECTS.

JUNE 1st, 1911.

"THE AFRICAN ARCHITECT"

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

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

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

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SPECIAL ARTICLES on general subjects of interest to the architectural profession, and photographs, are cordially invited from our readers. Where payment is expected this should be distinctly stated. Special care will be taken of MS., but the Editor will in no case guarantee its return.

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

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To the Members of the
Association of Transvaal Architects.

Gentlemen,

It is with pleasure I have to inform you of the commencement of "The African Architect," a Journal published in the interest of the members of the Profession of Architecture. My Council have arranged with the Publisher that a copy of this Journal shall be delivered to every member, free, and that all reports and notices of the Association will be published therein. I appeal to you to do your utmost in assisting the Publisher of this Journal to make it a live publication, not only by reading all the matter contained therein, but by subscribing to the literary matter of the Journal in the form of papers, correspondence, etc.

It is the intention of my Council to issue monthly in the Journal a resume of all the work done by them during the preceding month, and any other information which may be of interest to the members. My Council feels that by this means the members may be kept in close touch with the affairs of the Association, and more harmonious work may be done than was before possible.

The issue of the Journal following so closely the last meeting of the Association, there is not much at present to report upon, but I hope to have a report in the next issue touching on some very important matters the Council now have under consideration regarding the Draft Union Act of South Africa and the limited powers of the present Association under the existing Act.

I remain,

Yours faithfully,

ROBERT HOWDEN,

President.

May 29th 1911.

THE R.I.B.A. and SOCIETY of ARCHITECTS

The Hon. Secretary (Mr. E. H. Waugh) of the latter Society in South Africa has just received a cable from London stating that "matter in abeyance," implying that the amalgamation proposals are in abeyance, as both the R.I.B.A. and the Society have passed the scheme for amalgamation, and it now only requires confirmation by them. It is not quite understood what is meant unless some new cause for delay has arisen.

In the meantime the South African Branch of the Society has, under instruction from London, ceased to receive applications for membership, and to arrange for any future examinations.

MR. R. HOWDEN,

A.R.I.V.A., M.S.A.

(President of the Association of Transvaal Architects).

Mr. Howden is essentially an active and progressive man, and has had a busy career in South Africa. He arrived in Johannesburg in 1893, and since then has been steadily forging ahead. The respect in which he is held by the members of the Association of Transvaal Architects is evidenced by the fact that he is their elected President. He has had experience of the slumps and booms during that period, and, sensible man that he is, has always taken advantage of the former as affording an opportune time to travel and study. He has visited Italy, France, Germany, Belgium, and Holland, and also the United States and Canada, while no county in Great Britain has escaped his attention.



In architectural competitions in South Africa, Mr. Howden has been most successful, having been placed first in the St. George's Presbyterian Church, Noord Street, and the Transvaal University College, Johannesburg, only one wing of the latter being so far completed. Naturally he is keenly interested in the question of the education of the younger members of the profession, and has already devoted much of his time in lecturing on Architecture to the students at the University College. Mr. Howden hopes to see a course of Architecture established here, which will be an incentive to the youth of South Africa to take up the profession of Architecture, which is at present apparently neglected by Colonial boys.

The question of Registration of Architects has been one of Mr. Howden's prominent policies, and he is keenly anxious in overcoming all the difficulties in connection with a Registration Bill for the Union of South Africa. Amongst his official duties he has been a past President of the South African branch of the Society of Architects, London, and is at present a Vice-President of the Transvaal Institute of Architects, besides being the President of the Association of Transvaal Architects.

Mr. Howden has not taken any important part in public affairs, though he stood for Municipal honours in the election before last, and after polling 700 votes was defeated by the small majority of 7 votes He will probably contest the next election, when we trust he will be successful, especially as it is very necessary that the Architects' Profession should be represented on the Council, while he could render valuable assistance in all building matters.

Professionally as an architect, and socially, Mr. Howden is much esteemed. When occasion requires he can make an excellent speech, which is a gift of some importance to a man holding his high position, and with a more prominent public career in prospect.

Mr. Howden, we have pleasure in mentioning, has personally taken a great interest in the launching of "The African Architect." He has done this from a purely unselfish desire to benefit the profession of which he is naturally so proud. We feel sure he will long continue to afford the new journal his fullest support. This kind of helping hand from the architects themselves in the conducting of any technical journal is of very substantial assistance to the editor and to all interested in the welfare and future success of the production. In the style and high-class character of "The African Architect," those who are responsible for its appearance every month must necessarily be in constant touch with the most influential sources of information.

South African Architecture

Early in the 17th century there was founded the East India Company of the Dutch—17 Rembrandtesque Worshipfuls, who in trunk-hose and civic chains, sitting around their table in Amsterdam, were directing their servants thousands of miles away in laying the foundations of civilization in South Africa. The first of their emissaries to land amidst the lazy but aggressive Hottentots of Cape Bona Sperance was Johan van Riebeek, who by the building of his little wooden fort in 1652 began what must in the future be known as South African architecture. To the noble old Hollander, and especially his successors, the Van der Stels, the country owes perhaps more than at times it is inclined to admit.

THE EARLY PERIOD.

To their semi-barbarous surroundings they brought the traditions of a nation at that time a considerable factor in the world of art. Holland during her occupancy of the Cape was producing the work of Rembrandt, Teniers, Hals, and Hobbema, and her artists received the encouragement and the lavish guilders of the staadtholders of Amsterdam, Leyden, and the rival towns. By the very limitations which surrounded them these Dutchmen were compelled to keep pure their work and make it a living art, characteristic of the people and the country. They had the example in their homeland of simple grace and ingenious adaptation of art methods to practical needs, and pressed these into their service in the new clime. The heritage they have left of sound workmanship, solidity of materials, and truth in construction, in castle, home, or barn, with their attendant gates and gateways, delicate iron and brass work, beautiful wood carving, and quaintly-decorated gable, has gone towards the establishment of an exquisite style in Colonial architecture.



THE MAIN GABLE, CONSTANTIA.

To grasp fully the meaning of their work it is necessary to understand the conditions which prevailed when they began to build. South Africa before the opening of the Suez Canal was the only sea passage to the East, and the Hollander was the middle-man for all Eastern trade in the north of Europe. In 1652 the Dutch East India Company decided to found a victualling station for their vessels at Table Bay, and sent out Johan van Riebeek as its first Governor. To him is due the disposition of Cape Town, a magnificent choice, of which his successors, Simon and Adrian van der Stel, took full advantage during their occupation. If these two Governors had left their name in Colonial history in no other way, it would be kept alive by their genius and passion for making beautiful places, planting great avenues, and generally planning in what to-day is called "the grand manner."

WORK OF THE EARLY SETTLERS.

When it is realized that a certain phase of architecture is the outcome of social and geographical conditions it is easy to ascertain why the work of the early settlers possessed such distinct individuality and character. It required a great personality like Simon van der Stel, who in the face of tremendous opposition and continual fault-finding on the part of "The Seventeen"—the name by which the company was known in Holland—centred his ideal of life in homes of quiet dignity and beauty amidst orderly plantations of avenues and groves. In future years, when the thoughts of the people are turned more decisively to the founders of the South African nation, they will discover that Van der Stel's part in it bore no mean resemblance in its influence upon the art forms of the country to that of Brunelleschi in Italy during the 15th century. The development of the architecture of these early settlers, who were in a position to be eclectic, must prove as absorbing to the student of architecture concerned with the formation of style as it is to the archæologist.

There was before them the choice of two styles. They had either been in the East themselves, or they had a close acquaintance with those who had travelled and lived there; for their workmen they had both Dutch and Asiatic to draw upon, and could therefore found their work either upon the pure Dutch or the Batavian style. As a matter of fact, they chose neither, but formed a style of their own, drawing from both sources those features which most suited their needs.

In many of the details of the Cape order of architecture the unique advantage of being linked with the Western civilization of Europe and the dreamy mysterious East is evident, and by careful examination there can be traced a curious blending of East and West, as in the narrow and delicate louvred screens which form such a charming feature in dividing the inner from the outer hall in the old homesteads of the Cape Peninsula. It is curious to note, however, that in spite of this contact they never realized the necessity of utilizing the eastern covered stoep, and in no instance went beyond the building of an open pergola or trellis, vine covered, as shelter from the noonday sun. What remained fixed, however, throughout all influences was a bias towards the forms of building with which they were familiar.

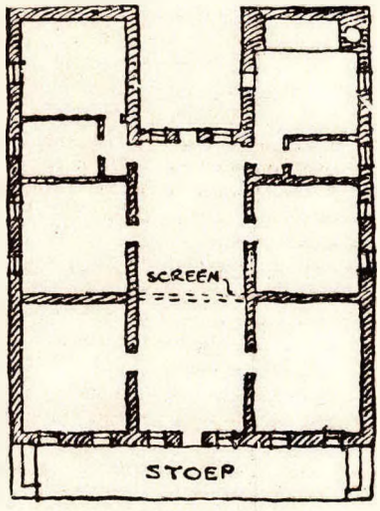
The law of local materials was, to a great extent, responsible for some of the most characteristic features of the early work, and to it is due the plain plastered walls and the long low line of snug warm thatch with which most of the country houses were roofed. In Cape Town itself the prevalent heavy winds and the risk of a fire at a later date compelled the adoption of a flat plastered roof. The walls were built of bricks or rubble and plastered. The bricks

were made by the settlers, who had at their command a large number of slaves imported from Madagascar. Wherever the brickwork was exposed, and this occurs in the steps and stoeps of the more pretentious homes, the bricks were imported from Holland, and were of a small yellow pattern, well-burned, known as "klompjes." The woodwork was almost invariably of teak used in generous proportions, and in furniture occasionally embellished with ebony and ivory, brought by the returning vessels from the Company's possessions in India. The carving which is used in rare but essential features of the houses was done by a few skilled workmen who migrated with the Colonists, amongst them the sculptor Anton Anrijt, who already enjoyed a considerable reputation in his own country. The greatest appeal that these houses make is their absolute simplicity; indeed, the *motif* of the whole may be said to be governed entirely by their human needs. They rely for their charm upon one of the most important essentials in all satisfactory architecture, that of good proportion.

THE CASTLE AT CAPE TOWN.

The most celebrated work, and at the same time the greatest achievement, of these early Dutchmen was the building of their castle with its moat. Its most striking feature is the Entrance Gateway, built with the small imported Dutch bricks. It is flanked on either side by a couple of pilasters with a frieze and pediment all in hard dark green stone. The design, though simple, is good. The frieze contains six coats of arms of the cities interested in the Company's trade—Amsterdam, Rotterdam, Delft, Zeeland, Hoorn, and Euckhuysen. Over the pilasters is the monogram of the Company, whilst in the pediment are the arms of Holland. Above the entrance is an octagonal turret with a cupola, executed in the same small bricks, sheltering a fine bronze bell, bearing the inscription:—

"Benedicat Tena Dominum Laudet et super exaltetum in caecula Claudierenime Facet Amstoledam in anno 1697." The main walls are faced externally with local stone, and the plan of the fort is pentagonal. It was designed by the famous military engineer, Vauban. The inner courtyard contains the rooms and offices which originally served as the Governor's residence. The entrance portico to these is perhaps one of the most beautiful architectural features still remaining of old Cape Colony. The handsome doors have one of those wonderfully-carved fanlights almost unique in the Cape Peninsula. The importance of this building in the history of the country's architecture will the more easily be realized when it is remembered that it was set down upon savage shores 6,000 miles away from European civilization, built of the best material, and with architectural enrichments such as subsequent workmen have never surpassed.

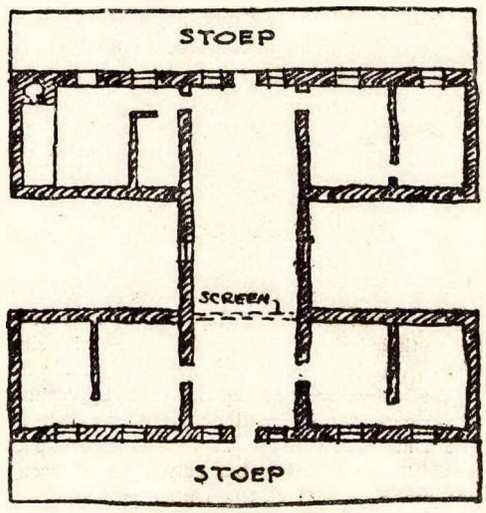


THE TOWN HOUSE.

"GROOTE CONSTANTIA."

To turn now to their domestic architecture. The first large country house in the colony was "Groote Constantia," built by Governor Simon van der Stel, who chose the site for his own farm in 1685, and spent his declining years there in peace. It is a far cry to those early days, but Constantia hands down to the modern wine farmer a reputation which his own products has not yet secured. Since the early days of the Huguenots at the Cape of Good Hope the farm has been famed for its wines. It is interesting to recall that it furnished Sheridan with an opportunity for indulging his wit. It is related that he was dining with Lord Chancellor Thurlow on an occasion when some Constantia was produced which tickled the palate of the connoisseur so much that he set his wits to work to get more of it. The Chancellor, however, unlike Meredith's Sir Willoughby Patterne, was not easily induced to produce his rare vintage in such profusion, and Sheridan, realizing that his endeavours were proving fruitless, turned to a gentleman next to him and said: "Pass up the decanter, for since we cannot double the Cape, I must return to Madeira."

Constantia is the prototype of all the Cape homesteads. In minor degrees its plan differs from all of the later houses in that the large hall is in this instance placed logitudinally instead of across the building in order to avoid the natural fall of the ground. Like all the other early homsteads, it is built of small bricks and plastered. The main roof is well but simply constructed of timber cut from the silver trees once so plentiful along the mountain side, and is thatched with reeds. A typical feature of the house is the provision against fire from the thatched roof. It consists of a layer of clay, which is placed above the beams of the ceiling, and is sometimes covered with brick. Locally this is known as "brand solder," or fire loft. The space thus formed in the roof was generally used as a storehouse for forage or for drying fruit, and was reached by a flight of steps from outside. Light was procured from a window in the main gable. In this instance the gable is decorated with a plaster figure symbolizing Constancy, attributed to the sculptor Aurijt, who is also supposed to have created the remarkably fine decorated pediment to the wine cellar representing a Bacchanalian scene. The house possesses all the essentials from which the style of the surrounding homesteads sprang. There is the decorated gable which varies considerably in form throughout the Peninsula, and is undoubtedly of a South Netherlands (Flemish) origin; the stately entrance door with its fanlight, which had not yet begun to be carved into those exquisite forms which are found in the later work; the well-proportioned sash windows set almost flush with the wall face, and framed in heavy teak, with solid teak shutters for protection to the lower half. The iron hinges and brass work, which in all the old homes were usually of excellent quality, are in this instance attributed to a locksmith who touched at the Cape on his way to Batavia, and was detained by Van der Stel, to the great indignation of the Company's directors.



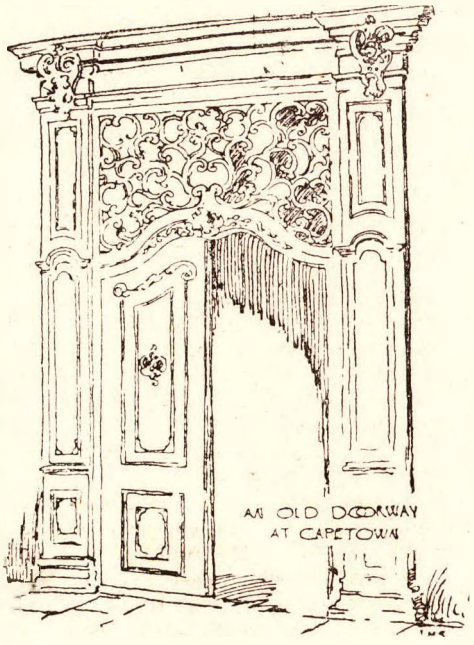
THE COUNTRY HOUSE.

Whoever may be responsible for the metal and brasswork which adorns most of the old doorways must have been master craftsmen for in almost every instance there is a finish, a knowledge of the limitations of the material, and a refinement of design such as is rarely surpassed in door furniture. There can be no doubt that a considerable amount of this decorative work and the ever-increasing tendency to elaborate the modelling of the gables and plaster work generally owed its origin to the influence of the French Huguenots who fled to South Africa after the revocation of the Edict of Nantes. This idea is emphasized by the more pretentious forms of the gable found around French Hoek, which was their first settlement.

TOWN AND COUNTRY HOUSES.

The town houses, the more important of which were designed by a French architect named Tibbault, naturally differed from those in the country, the chief alteration being that they were frequenlty

two-storeyed and had flat roofs. The open stoep—always an important feature of the work—was usually very high and approached by many steps. At either end was built a seat where servants waited whilst their masters and mistresses paid their calls. The façades of all the two-storeyed homes are even simpler than the country houses. With the flat roofs the gable, of course, disappears, and in its stead there is a well-designed cornice running the entire length of the house. In a few instances the façade is relieved by Doric pilasters, now and again fluted. On the flat roofs of the town houses they built a small room or "observatory," from which the anxious inmates of the home eagerly scanned Table Bay in search of vessels, few and far between, bearing news and tidings of the homeland. The remaining features of the town house were again those found in the country homes—the carved fanlight, the stately entrance door, and the well-proportioned sash windows. The only other distinctive detail, also introduced into Ceylon by the Dutch, is the detached belfry found near most of the farm homesteads. This was used for rousing the farm hands, sending them to the plough at sunrise, and calling them from the fields at noon for the midday meal and to rest at sunset.



Dutch furniture possesses a fascination for the collector nowadays because of its splendid craftsmanship. The love of soft wavy lines has given to their huge wardrobes bedecked with silver-mounted handles and escutcheons a charm particularly their own. How far these were made locally it is impossible to say, although the use of South African woods, particularly stinkwood, is a considerable argument in favour of the theory; certain it is that much more is attributed to the colonists than actually was wrought by them. Furniture more or less of the Dutch pattern is found throughout the East, as is that of the Portuguese, for these two nations bartered their marqueterie, cabinets of ebony, and their porcelain with the Celestial, who not infrequently added to them his own lacquer. This probably explains much of the work and decoration of the tall clocks and cupboards occasionally inlaid with ivory which have found their way back from the East. The one outstanding feature of Colonial furniture is the seating to the chairs. For this was used thin leather thongs well "breied" or tanned in the sun, and then strapped across the chair each way about an inch apart. These are known locally as "reimpje" seats, and when well prepared endure years of hard wear.

Homer painted the whole picture of the sense of quiet dignity which is written over the doorway of these Cape homesteads in one beautiful line of the "Iliad":—

His home stood by the wayside, and every wayfarer was his welcome guest.

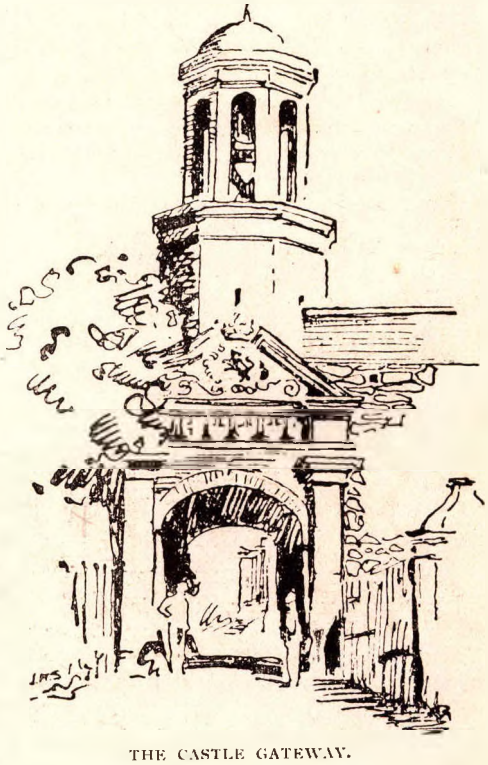
They tell of years of kindly hospitality and goodwill, not unnaturally the outcome of poor human souls who, after inheriting 200 years of unrest, of persecutions and intrigues, revolutions and wars, were able to find peace in the cool sequestered by-ways of the Cape. Wherever they settled they built their house, with its large hall, from which the bedrooms and the kitchen led directly off. They decorated it with quaint gables and a beautiful door, in two halves, in the country, so that when the upper half was left open the lower one might keep out the poultry, sheep, and calves of the farmyard. They planted orderly avenues of spreading oaks, and guarded the entrance by massive gate piers, and around this made their vineyards which ran out as far as the eye could see until they ended in the ever-changing hues of the veld beyond. The streams which tumbled noisily over the river stones they led past their wine cellars and stoeps and enclosed them in canals with quaint curves and piers; and often on the mountain-side near by is seen the small white-walled "Campo Santo," shaded by gnarled oaks, where sleep "the rude forefathers of the hamlet." These old homesteads ever hold for those who care to seek one great abiding charm in the quality of repose and the absence of pretension. At one time on their stoeps—the unfailing appendage of every Dutch house—stout burghers and their wives gathered to talk and laugh and make merry, and welcome the occasional guest from beyond the seas. They are relics of a by-gone day and emblems of a storied past before wealth and struggle and strife brought the land into closer contact with civilization. Each of these buildings is handed down as a national asset which can never be increased; each

solid frame is pledge of future glory.
And links our doings with our country's story.*

South Africans would do well to pause and consider whether sufficient attention is being paid to the preservation of these relics of bygone days. There must be many who regret the gradual disappearance or disfigurement of the beautiful old homesteads and the passing out of the country of many of the choicest pieces of furniture. The preservation of these noble relics of the past should be an act of pious duty to keep in lively memory those worthy pioneers who sowed the seeds of culture and civilization in South Africa. If this is neglected and injury to and destruction of these precious remains of the old Dutch colonists proceed unchecked, their entire disappearance is but a matter of a few years, and with it must go much pride of race and tradition of descent.

THE MIDDLE PERIOD.

The intermediate period between the early settlers and those building to-day was productive of a great amount of spurious work done by irresponsible builders who, arriving at the time of the first discovery of the mineral wealth of the country, began to erect dwellings without any idea of considering the climatic conditions or pressing into their service any of the natural resources of the country. Homes were wanted rapidly by a fast-increasing population, and they were supplied in the easiest manner—by reproducing *in toto* the ordinary jerry-built villa which abounds in Northern Europe. Ill-educated individuals possessed only of the merest superficial knowledge of their work gave to the public, whose character was moulded into a craving for actuality, what they



THE CASTLE GATEWAY.

* "To the Old Drostdy Tulbagh," by F. C. Kolbe, D.D.

wanted. For many years the stock cornice, cast-iron column, and corrugated iron roof reigned supreme; and to those were added decorations of the most tawdry description, so that the architecture of this period is of little or no historical value except to prove the derogatory effect sudden wealth may have in the moulding of a nation's taste.

MODERN WORK.

DOMESTIC ARCHITECTURE.

It is no exaggeration to say that the domestic architecture of South Africa in those fundamental principles which are demanded by the art to make it of any real account whatsoever is considerably in advance of any of the work in the other colonies of the Empire. This is due to the fact that there were certain traditional lines upon which to advance, and that however bad much of the work may be, the high level of this particular branch of architecture will always be maintained by the great number of well-designed homes which are to be found throughout the country. Everywhere, but more particularly in the younger province of the Transvaal, there is evidence that thought has brought about a result of natural beauty simply because of the fitness of design to the required conditions. There is no doubt that the limitation by which the architect was, and is still, surrounded, has had a great deal to do with this. He has kept his work simple, and under this influence ornament that has no message or suggestion, that conveys no memento of a maker's pleasure rarely exists in the better type of houses. There is little reason that it should, for in South Africa it will ever be found difficult to create a decoration more beautiful than the play of sunlight or shadow upon whitewashed or stone walls. Refinement in work does not demand it, and the designer is taught to appreciate the subtle colouring of the varying light and to be content with it. This lack of ornamentation is probably the greatest factor in the effect of restfulness apparent in much of the present-day work, and the realization of this is of the highest importance in South African architecture generally.

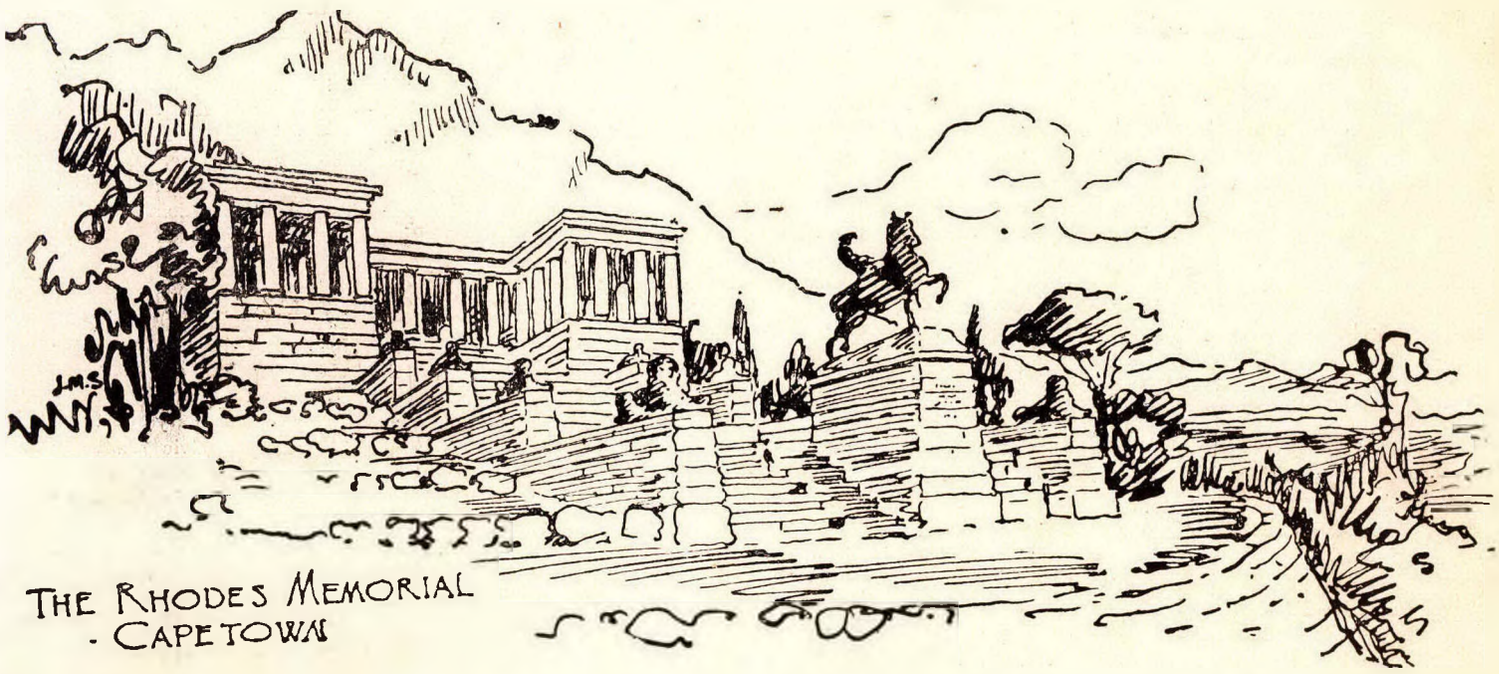
The one serious æsthetic failure in domestic architecture in the country is the almost universal use of corrugated iron for roofing purposes. Time, however, will rectify this, and already tile factories are established at important centres where really good roofing material is being manufactured.

There are, however, many possible improvements in South African work. A real obstacle to an advance towards the more simple and suitable method of building is the ignorance of that section of the building public which demands the cheap and the showy, and, further, the want of traditional training amongst builders and workmen. When the country's architecture rids itself of such vices as plaster work jointed to imitate stone, and half-timber work painted on buildings innocent of framing; when it learns to protest against following out in one material a style that had its birth in another; when South African architects realize that the climate of the country with its constant sunshine and clear atmosphere renders particularly unsuitable any attempt to reproduce in its entirety the English type of domestic building, then only will they attain that perfection in their work which will make it a living art representative of the country's best and noblest traditions.

ECCLESIASTICAL BUILDINGS.

To this branch of the mistress art South Africa can scarcely claim to make any original contribution, nor can it be said that the work reaches anything like the same high level as domestic architecture. The early colonists have left a few simple but beautiful examples of their places of worship, but it is regrettable to admit that the very simplicity of these in design and material lead those who lack the necessary culture and appreciation to underestimate their real artistic and archæological value and interest. When it is remembered that they are the edifices erected in a period with which almost every Dutch family is proud to be associated, it is difficult to understand how tradition has been so utterly discarded for the monuments of ugliness which are yearly raised by the Dutch people for the purpose of worship.

The same criticism must be made about the buildings of the Anglican Church. These are generally designed in a debased Gothic style, as exotic to their environment as was the Gothic work introduced into Italy at the end of the 14th century. It is sometimes argued that the reason for this is the endeavour to retain the links and traditions of the great Gothic cathedrals of England. With this view the sincere builder can have no sympathy. The style demands treatment in stone, which as a rule cannot be afforded where accommodation is required beyond the sum allotted for expenditure. The result is that in most cases the work is done in cement with sham joints, and ends in a ghastly failure. Those who have studied the question carefully realize that "the land cries out for domes, big detached and far seen against the clear blue sky." If South African ecclesiastical architecture is ever to be of any consequence, it must develop upon different lines from those which it has hitherto followed. Let her architects remember how conspicuously the Roman failed when he treated architecture as an art which had little or nothing to do with building, and merely attempted to copy the Greek skill and taste, forgetting that it was the outcome of a real construction. The basis for their work will be found rather in the Byzantine style, with the long ranges of columns of the basilica and the Eastern dome and something of the



THE RHODES MEMORIAL
- CAPETOWN

Arabian art to be found in the more southern portion of Italy. All the material is at hand to fully develop the style, and for their interior decoration many coloured marbles, too small in size for most purposes, are being quarried locally which provide excellently for the use of *opus Alexandrium*.

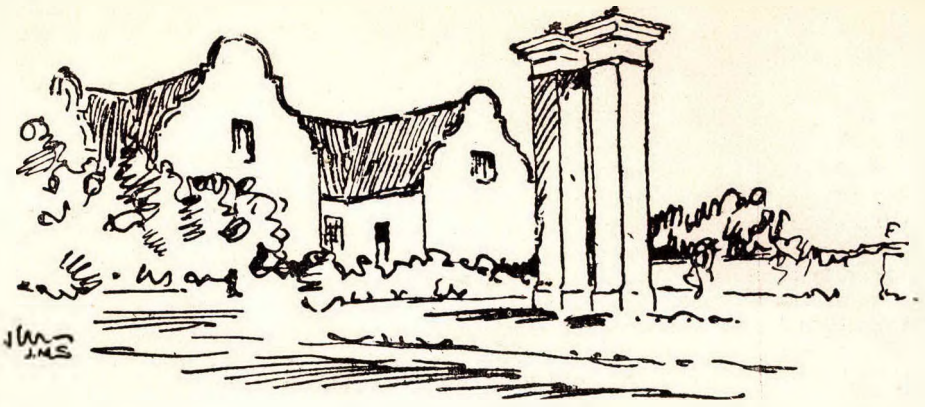
NATIONAL MONUMENTS.

A young country just developing into manhood cannot be expected to possess any considerable works of art or historical monuments. These are the products only of a nation with generations of civilization behind it; but it is in countries which are establishing themselves, making their laws, cementing their politics, bringing their communities into order after fighting, that public spirit should be found at its highest point, and in which art should find its greatest opportunities. In a highly-civilized State, where all are satisfied and there are no wars or rumours of wars, where life is easy and men are lazy and luxurious, there can be no great stimu us. South Africans are beginning to realize their obligations to those who having laid the foundations of the nation have passed away, and are building the monuments by which future generations may remember them.

On the slopes of Table Mountain, under the shadow of the grim peak over which the winds of all the seas pour in cataracts of cloud—on the slopes of that mountain to which he was wont to tell worried and disputing politicians to turn from "their trouble of ants" to its calm, they have erected a memorial to

The immense and brooding spirit

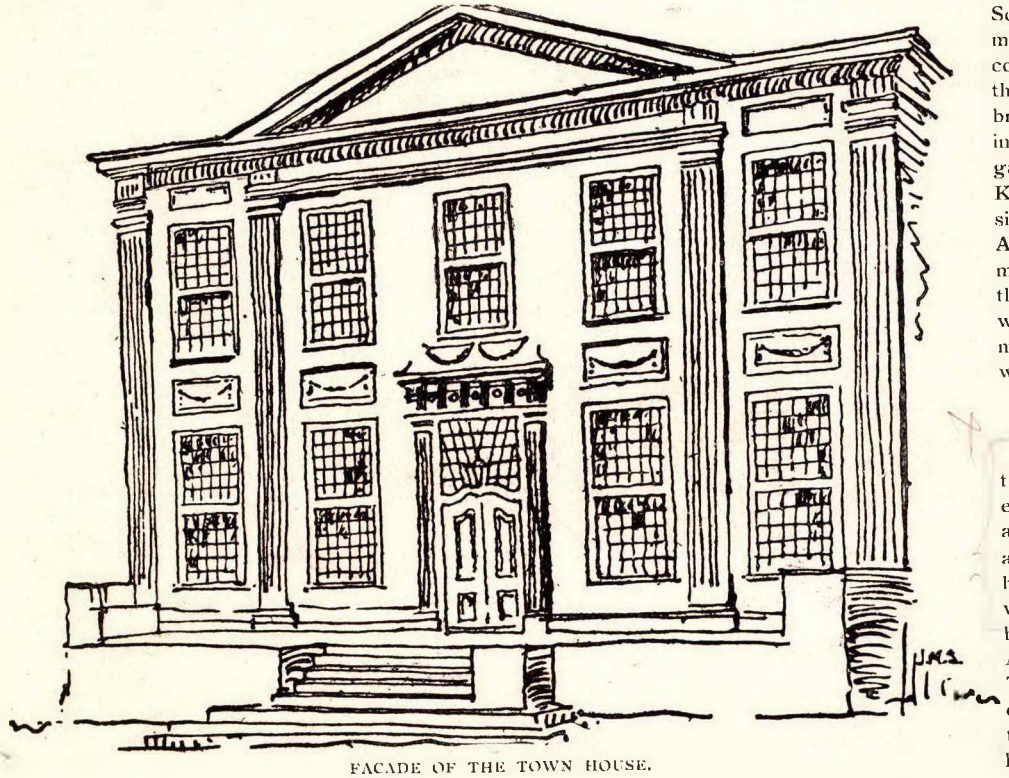
of Cecil Rhodes. The site is one of the finest in the world. It looks out upon the two great Atlantic and Indian oceans, and before it spread the great plains—which Rhodes wanted to see "dotted with homes"—until they reach the barrier of the Hex River Mountains, beyond which lies the mysterious north. The tranquil immobility of this great grey monument, "hewn from the granite ribs" of Table Mountain itself, promises to defy the ravages of time, and looks as though it would endure as long as the everlasting hills themselves. The design is simple, and closely follows the Greek Doric of the Sicilian temples. Flanking the great flight of steps are eight bronze lions, the last creations of the late J. M. Swan. The whole forms a magnificent setting for Watts's "Energy," that bronze figure "mounted on a gigantic steed ready for the race, but reining the horse in while looking into the distance at the destination which he means to reach. Forgetting the struggle it has cost him to mount to his seat and grasp the rein, he thinks only of the work that is yet to be done." Looking with that great image across the mountains to the north, it may be felt that here, if anywhere, is a land where:



THE DETACHED BELFRY.

Some work of noble note may yet be done
"Not unbecoming men that strove."

These wise words, spoken by one who had helped in the building of the new nation, aptly interpret the impression created by the entire monument. It is fitting that the man who, more than any other, strove to lay under contribution the great Greek and Roman models in his schemes for memorializing those who had served and given up their lives in the country's service should have erected to his memory just such a work as he himself often contemplated to the memory of others.



FACADE OF THE TOWN HOUSE.

It is to his munificence that South Africa owes the two other monuments of importance in the country; the Shangani memorial on the plains of Rhodesia, with its bronze tablets by Tweed, erected in memory of Alan Wilson and his gallant band, and that other near Kimberley to commemorate the siege and those who fell there. Architecture in South Africa owes much to Cecil Rhodes, who, with the building ambitions of a Hadrian, was responsible for some of the most beautiful examples of the art which the country possesses.

PUBLIC BUILDINGS.

No public building of a distinctive character has as yet been erected in South Africa. Of city architecture the country boasts no artistic triumph, civic buildings being almost entirely a replica of what already exists in England; but of the new and greater South Africa there is much to expect. The result of Union has been the demand for increased accommodation for public departments and the housing of the Civil Service of the

country. In the northern province especially large sums are being spent by the Public Works Department in preparation for that greater part which the Transvaal is to play in the country's future. Law Courts, museums, railway stations, colleges and schools, adequately equipped, are being built throughout the province; but the greatest achievement of the Government, and what is likely to be one of the great architectural monuments of the future is the magnificent pile of offices for Ministers and officials which is being erected in the administrative capital. By a bold stroke of genius and originality, on the eve of union, the Transvaal Government decided to place its great centre of administration on one of the hills surrounding Pretoria. Meintjes Kop, the chosen site for the Union Buildings, is the most considerable eminence on the northern side of the town. The actual plateau on which the structure will stand is little more than half-way to the top. Here the natural shelf formation is broken by a small kloof widening out into a semi-circle, which suggested the plan of the Union Buildings. On either side of this ravine will be a rectangular block of offices, connected where the ground rises above it by a semi-circular colonnade, forming both a covered passage between the two blocks and connecting each to the necessary common rooms which are placed behind the colonnade. It is here that the architect of the building has displayed his genius for design. The effect of this colonnade, which is at a higher level than the main road and terrace in front of the building, and consequently necessitates a series of steps and terraces leading up to it, will be to give the building the appearance of rising with the hill and resting naturally upon it. These steps and terraces, necessary in themselves to the design, are arranged between the two office blocks and against the large semi-circle in the form of an amphitheatre. On rare but great occasions this amphitheatre will be of immense value. It faces south, and in the cool summer evenings, with its circular range of column behind, and in front the line of statuary silhoutted against the blue sky and distant mountains of the Witwatersrand, no more impressive spot could be imagined for the holding of great meetings of the "Plebs." It was amid such scenes of impressive beauty that Antony swayed the mob and turned their thoughts from Brutus to Imperial Cæsar. In the future, when this great work is completed, here, a thousand times more happily and attractively than in some distant hall or dusty square, will the populace assemble to welcome an heir to the Crown or their Governor-General, and Ministers will find amidst its orderly surroundings aid to their eloquence which will provide such an appeal to the emotions as will pacify the angriest of deputations. The dramatic fitness of purpose of the amphitheatre will also be found in its use as an "Indaba" place for addressing natives, where, in their natural way sitting in the open air, they would without entering the offices of the white people be impressed and awed by the majesty of the seat of Government.

The building is being erected to suit the needs of a Southern climate, and consequently profits by the experience of the master-builders of Southern Italy in their somewhat similar environment. The dominant feature is its long low red roof, with its great projecting eaves, which run along the entire 900ft. of the building without a break.

In their dignified simplicity the great columnar pavilions—four in number—which project at the ends of the eastern and western blocks possess something of the grandeur of Greek architecture. The chief characteristic of the design is the absence of all unnecessary ornamentation. For its effect in detail it relies almost entirely upon the simplicity and durability of the materials used and the play of sunshine and shadow. In the entire conception the scheme has been subordinated to a dominant idea, just as in the Acropolis it was an essential part of the policy of Pericles to keep present in the imagination of the Greek citizens a sense of the divine importance of the State.

HERBERT BAKER'S WORK.

South Africa has been fortunate in the possession of an architect who could prove himself capable of so worthy a conception. Herbert Baker, who is responsible for the Union Buildings, since he came to the country some twenty years ago has been the most considerable influence in South African architecture. To him is due the revival of interest in the early Dutch work and the pressing into the service of the modern homes such features as could be adapted from the old Cape homesteads, thereby carrying forward the style. Throughout the length and breadth of the land are examples of his master hand, the real significance of which can only be tested by the imprint that such works as "Groote Schuur," the Rhodes building at Cape Town, and his most recent masterpiece, must leave on the creations of future generations of architects.

This is the first time that any building in South Africa has been conceived on a comprehensive scale and as a whole. It would therefore not be inopportune to appeal to the Union Government to continue that large outlook upon its building operations which is the true interpretation of what has come to be known as the "Grand Manner." The hope for the future is not only in the attention to the details of individual requirements, but also through impersonal subordination to the larger ideals and conceptions of architecture.

A Master Builder's : : Appreciation. : :

We are exceedingly pleased to publish the following appreciation from Mr. M. C. A. Meischke, Past President of the National Federation of Building Trade Employers in South Africa, and one of the country's leading contractors.—Editor, "The African Architect":—

When the announcement was made that the Association of Transvaal Architects had decided to inaugurate a journal, representing their own particular interests, Builders felt sure that the step was an important one, which under judicious and broad-minded control would prove to be of great value to the Architectural Profession and generally beneficial to the Building Trades, whose interests are so closely allied.

The title "The African Architect" promises a broad policy, and so far as I understand has the laudable project of assisting the proposal that all Architectural Institutes in South Africa should unite under a central control with the title of The South African Institute of Architects. It is in the hope of furthering these laudable aims that I wish to write a fore word to the first issue of "The African Architect."

Each issue of the journal will, I trust, be contributed to by Architects, and the store of technical information thus obtained will in time make the paper, as are similar publications in other countries, a work of invaluable reference. In this connection much will depend upon the editor and his staff, and the experience gained by them in the publication of kindred journals, and the high state of efficiency which those journals have attained is a sure guarantee that "The African Architect" will be a high-class journal with, I hope, a long life of prosperity and usefulness. I am sure that I am only voicing the wishes of the Building Trades in wishing every success and prosperity to "The African Architect," and in congratulating the Architectural Profession on its first issue.

In the earlier days of Building the profession of Architect and Builder were not separated, and in those times therefore the Architect, who frequently was also an operative, was able personally to supervise the carrying out of his conceptions, and as time and money were not the main factors the Architect's ambition was satisfied with the honour and distinction of completing a noble edifice. The success which has attended their work is evidenced that centuries after nearly all architectural styles have been modelled on the classical buildings erected by these Architect-Builders. In modern times conditions are entirely different and building is more complicated, calling for specialists in many lines, not only in the actual carrying out of the work, but also to assist the Architect, and it can only be by co-operation between all parties and more particularly by mutual respect and esteem between the Architect and Builder that the best results to all concerned can be achieved.

There is no doubt but that "The African Architect" will afford the hospitality of its columns to all those desirous of conveying items of interest to South African Architects, and that it will consistently strive in the interests of the profession, and all concerned therewith, to cultivate and advance lofty and artistic aims; and by so doing it will become a potent factor in the formation of the South African Institute of Architects above referred to.

South Africa as a new country offers a tremendous scope and the Architects must and do have the opportunity of beautifying our cities by means of their art to an extent which in the near future as well as in more remote times should, and I am sure will, become known to the world; such an opportunity is here, and the aim of "The African Architect" should be to foster and encourage these lofty ideals.

Prosperity and advancement to the Architectural Profession, and the journal, is the hearty wish of the Builders of South Africa, and amongst them

Yours truly,

M. C. A. MEISCHKE.

Municipal Art Societies.

TOWN PLANNING CONFERENCE.

Proposals by Mr. Arthur H. Reid, F.R.I.B.A.

Introductory Remarks by Mr. Arthur H. Reid, President of the Cape Institute of Architects, on the subject of Town Planning, made at a Public Meeting held under the auspices of the Institute on 18th May, 1911, at the Board Room of the South African Association, 6, Church Square, Capetown:—

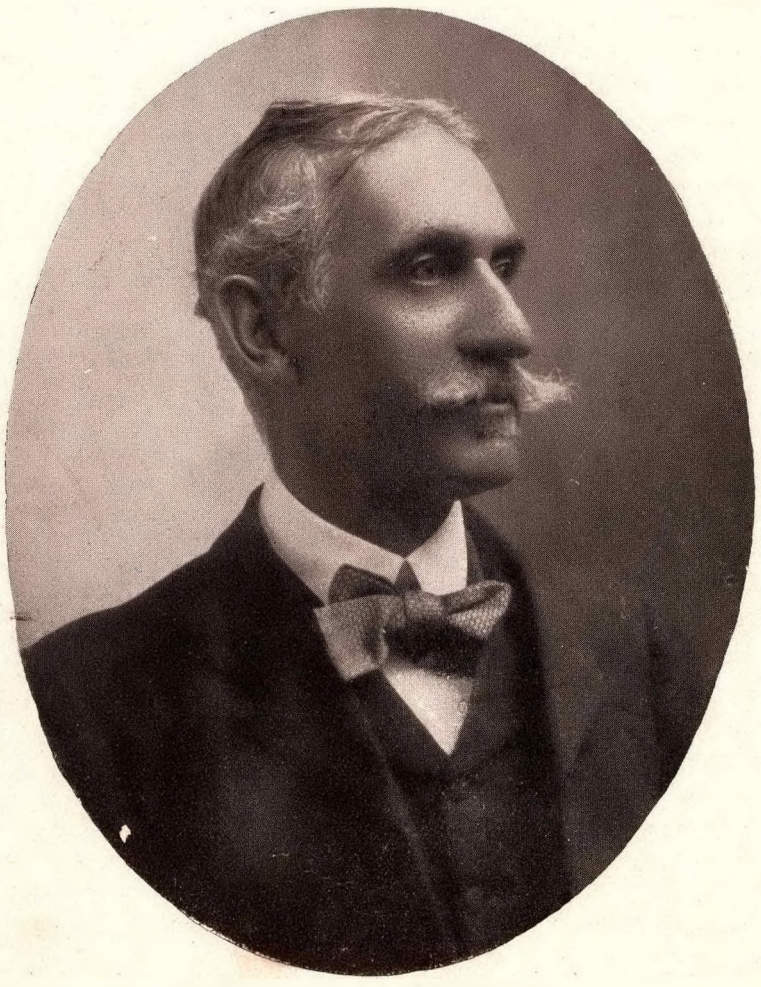
Ladies and Gentlemen,—

It affords me and the Council of the Cape Institute of Architects much gratification to meet you this evening, because we know that without your interest, encouragement, and co-operation we should be wasting our time in any attempt to organise the movement in favour of the Town Planning Conference.

In my address to the Cape Institute of Architects on 23rd March I attempted to place my general ideas before that body with the object of inducing a general discussion to ascertain the extent to which my suggestions would be shared by my professional brethren, and also, by the courtesy of the press, to lift the veil prior to soliciting the aid of the public.

A REVIEW.

The honour of your presence and attention emboldens me to set forth, more or less in detail, those points and propositions that seem calculated to justify the sacrifice of your time in furtherance of the scheme I have proposed, and therefore with your indulgence I will just take a popular review of the subject in its several bearings upon our civic life and duties.



Mr. Arthur H. Reid, F.R.I.B.A.

In the first place I submit that the interest of a City is centred in the architecture of its buildings,

the disposition and grouping of those structures, the width and arrangement of its streets, the area and proportion of its squares and open spaces, the beauty and comfort of its parks, gardens and approaches generally.

The more utilitarian attractions are its healthfulness, convenience and comfort, of which its component factors are ample light and air, sun and shade, water supply and drainage, adequate means of locomotion and inter-communication, and the amenities connected with sport, exercise, social intercourse, recreation, education and public worship.

Now, I propose that those advantages cannot be secured unless the city is planned with a view to their acquisition, and that the chief responsibility for such planning lies upon the Architectural profession. The scheme and art of Town-Planning is essentially an architectural problem, and should in the public interest take precedence of such engineering features as the supply of water, sewers, roads, tramways and artificial light.

It is much to be regretted that in the past untrained and irresponsible laymen have in some cases become custodians of municipal interests and development, and they, for lack of experience, have been content to be guided by surveyors or engineers without reference to competent architects, artists or other men who possessed the necessary qualifications to advise them upon the artistic side of their problems.

AN APPEAL TO POWER.

To those who have the power indicated we as a profession now appeal. We beg of them in the interests of this community and for the sake of our future reputation as a nation to accept our gratuitous advice. We acknowledge that we are much to blame for the mistakes that have been made, for we have not raised our voices or entered into public affairs as we should have done.

Mr. John Burns, in his speech at the London Town Planning Conference last year, said that "the time has come when architects must step down from the pedestals they have been content to occupy in the past and offer themselves for the needful work appertaining to modern life that they alone can supply."

I fear the charge is but too true, and being a bit of a ruffian, I have taken the first jump myself in the hope that my bashful brethren will approach the vortex of public duty.

Our City and suburbs possess too many natural possibilities to be left to the well-intended but destructive treatment of inexperienced persons who are not trained and do not appreciate or understand the scientific and artistic sides of public constructive work. Safe construction and sanitation may be controlled to some extent by Departmental Engineers, but the time has come when the Architectural profession must do its duty to the community and to the new nation that they now form a part of. Now is our time, with a new and comparatively undeveloped country before us, to avoid the mistakes made by those in older centres, and I believe the profession, as a whole, is prepared to do its part if the sympathy, co-operation and confidence of Municipal and Government departments is given in return for its advice and sacrifice of time.

LONDON TOWN PLANNING.

A review of the London Town Planning Conference suggests that the first thing to be done is to secure a "motif" and then determine the general lines upon which a city and its suburbs should be encouraged to develope, which areas should be reserved for industrial purposes, which for wholesale, and which for retail trade, and which for the different grades of residential occupation. It is, I think, in this country an accepted principle that the intermingling of races should, within reason, be discouraged, which, of course, adds considerably to the difficulties we have to face.

The general lines of any city, however, should be such as to make the roads and streets as level as possible, especially in the business centres, and to secure the economical distribution of water, gas, electric light, telephones, drainage and transportation generally.

Here, of course, co-operation with the Engineer is necessary, but it must not be a ready surrender to utilitarian requirements to the disregard of architectural and scenic effect.

The "motif" and general lines of development being decided, the rest is an easy matter for all except the Architect, who has to fill up the areas reserved for the different purposes, and to see that full advantage is taken of their possibilities to afford labour-saving and hygienic treatment as well as the best architectural and artistic rendering of their surroundings.

THE PUBLIC'S PART.

The public on their part must, and I believe they are beginning to see that they must, recognise the fact that the future of our city and suburbs does not depend upon the collective efforts of popularly elected bodies alone, but upon the selection of the right men to fill the seats of those assemblies. That is the part that the individual citizen can and must play before we can make a start. He must also realise that the preservation of Capetown's past and the guidance of her future must be a self-imposed duty that he, as an individual unit, must acknowledge and accept. He must grasp the fact that well-planned buildings afford comfort and pleasure to occupiers without necessarily costing more than badly designed ones, and the same fact may be accepted as regards the planning of streets and other public works.

Need I remind him that by making our industrial populations comfortable and healthy in localities that are close to their works, time and money is saved by all, and the expense and time of getting from distant centres to their work, schools and shops is reduced to a minimum.

Now as regards landowners, they must recognise the fact that in future it will be to their interest to fall into line with our modern requirements, especially in connection with the exploitation of undeveloped areas. It must, of course, be clear to all that landed interests must be respected, but they must be subservient to public requirements. Their co-operation should be secured and every reasonable encouragement given to their legitimate operations. If necessary, where public interests clash with those of a private nature, compensation or compromise should be effected by friendly means or, failing that, by statutory arbitration; but on the other hand where

the expenditure of public funds in a general development scheme raises the value of private property compensation in some form would naturally be exacted.

The question of introducing any revolutionary legislation to deal with such cases seems out of the question, as it can be dealt with under the act of Unification of the City and suburbs. No time, however, should be lost in urging upon Municipal Councils the wisdom of securing such powers, under the new Act, as will enable them to regulate the subdivision of estates into building lots so that ample superficial area, sufficient length of frontage, the proper distribution and positions of houses is secured to purchasers.

In the case of back to back plots arrangements must be made to prevent the surface matter of one property flowing over the adjoining one.

BUILDING LOTS.

Some power should also be given by which, "before" selling building lots, arrangements must be made by vendors regarding the making of roads, pavements, gutters, drains and water mains.

ADVISORY CONTROL.

Now one of the difficulties that we have to overcome is the decision as to who should have the advisory control over street architecture and street planning in new and old areas, as well as alterations to same. I believe that a one man control, subject to the authority of a central administrative committee, would, on the whole, be the best arrangement, but due precautions would, of course, be necessary to guard against the exercise of idiosyncrasy or artistic prejudice on the part of such an individual.

CRITIC AND ADVISER.

I think the function of the official suggested should be that of a critic and adviser to the central administrative committee. He should not be allowed to practise his profession in the district that he serves, and in cases where large sites come under review, if necessary, open competitions for designs upon equitable terms, could be arranged. In this way full justice would be done to public interests, and the city would benefit by the untrammelled efforts of up-to-date and capable competitors.

There is no reason why such an official should interfere with the duties or privileges of any departmental officer. It would naturally be a "sine qua non" that he should be a man possessing the confidence of his professional brethren and of the administrative committee. He should possess conspicuous ability, discretion and experience of the world, be well travelled and open-minded.

Such an official could be secured by asking the Councils of the several recognised Architects' Institutes to nominate two or three men and from them the Administrative Committee could elect one by ballot. I take it that such an appointment would assume more or less of an honour, and on that account any remuneration should be merely a nominal one, representing, say, what the holder would probably lose by sacrificing any local practice that he enjoyed when appointed. This system would frustrate the intrigues of pushing incompetent men who are ever ready to accept any position to which pay is attached. The appointment should probably be for a fixed term according to circumstances that may arise.

It must be borne in mind that art is produced by individuals, and not by committees or corporations, but the application of art rests with the latter, under the advice of those whose training qualifies them to judge how to apply it to the best advantage.

LONDON CONFERENCE.

The Right Hon. John Burns, M.P., on the 12th October, 1910, in proposing a toast to the Royal Institute of British Architects at the Town Planning Conference in London, was good enough to say what others would know if they only looked around and thought. He said:—"We cannot do without you Architects; but for you we should be cave-dwellers or troglodytes. You have made our streets more pleasant than they would be without you; you are giving increasingly of your time to the improvement of the character and the attractiveness of the humblest homes by virtue of your skill and craftmanship, and on behalf of the great community whom I have the honour to represent, we thank you for your ancient past, your beneficial present, and your most hopeful future, which I believe is assured if every three or four years you hold fine conferences and exhibitions like that which you have given London this week. So far as I can speak for my colleagues, especially the Prime Minister, Lord Crewe, and Lord Beauchamp, who, in the House of Lords, helped with the Housing and Town Planning Bill, I can assure you, as architects, that you are appealing to sympathetic ears and hearts and minds, and that everything that can be done to develop town planning on bold and original lines will be done by the department over which I have the honour to be chief."

Ladies and gentlemen, such encouragement is what we ask and expect from Capetown and the Union of South Africa.

On the same occasion Lord Redesdale in an eloquent speech realised the fact that one of our objects is so to improve the housing and surroundings of the working classes that when a man comes home from his work it will be to something that is clean and, as far as possible, attractive, something that will not cause him to look back at happier hours spent elsewhere.

THE SLUMS.

To sweep away the slums and iniquities by which the poorer classes are sometimes surrounded, to banish the dens that are the hot-beds of vice, disease and crime, and to provide men and their wives and families with the possibility, at all events, of rising to the proper dignity that they should occupy in the world, to make them better citizens, better men and a credit to the centre in which they live and work.

I think all will admit that the refinements and charms of the several arts have been from time immemorial appreciated by every race and nation and, as if to prove how component a part those arts are to nature, each nation expresses itself in the style of its own peculiar development of art.

Thus art becomes a second nature, and the more we can do towards educating the masses, through the plastic, graphic and industrial arts, the better it will be for our newly-born nation, and the greater

the possibility of even one more characteristic national style arising to celebrate and stamp the advantages of union and co-operation in South Africa.

I feel that it is now for the Architects of the Union to give Municipal bodies, Government departments and the public a lead by ascertaining and suggesting the principle upon which Capetown and its suburbs should be treated in future. As one concrete example of what I mean, let us imagine that such a body as I am proposing had been in existence thirty years ago, when Adderley Street began to be reconstructed upon modern lines. How different would it have been to-day if a uniform style of architecture had been followed; the heights and designs of verandahs made more uniform and the sky line relieved of aggressive and dangerous sky signs. If Longmarket, Shortmarket, Hout and other cross streets had been widened, and the corners and intersections properly treated. Again, with all respect, I submit that when the Union Pageant was held and the decoration of Adderley Street was undertaken, the advice and co-operation of such a body as I suggest might have produced a better result if only by securing a comprehensive, uniform scheme rather than placing each unit in the hands of a different designer. I hope better counsels will prevail when the Coronation celebration are to be dealt with, and above all, I trust that it will never be said of our generation that Capetown was a city of lost opportunities. Many undoubtedly have been lost, but most of them may, even now, be retrieved if the course I am proposing is adopted.

ENVIRONMENT.

Returning to the matter of the housing of our working classes, I think it must be admitted that the everyday environment of men, women and children materially affects their health and morals. Healthy and pleasant homes with cheerful and beautiful surroundings make for the good character, temperament, health and virility of a people. There is really no reason why utility and economy should not be combined in every home in this land of sunshine, but it will not be until the jerry builder and the greedy unscrupulous land speculator are placed under control. Mean surroundings breed mean men, and so long as slums are allowed to exist, so long will our stram depreciate. Delay in dealing with these matters means waste and increased cost in the end. Parsimony must not be mistaken for economy, for it is waste and nothing else. Comfort in the house means health and happiness in the home; dignity in the streets and centres of public resort conduces to self-respect and healthy public emulation, as unnecessary noise, smoke, smells, vulgar advertisements and rude hustling banish all feelings of bodily rest and mental composure, which are as necessary to a hardworked man as is food to the hungry.

Looking at the other side, we must be careful that civic refinements do not add to the rents or to the cost of living, and there is no reason why they should if carried out on truly economic lines. Quite the reverse, as I have already pointed out, should be the case, for by making our city and citizens attractive, visitors and strangers come and spend their time and money among us as they do in London, Paris and other centres in Europe, and by increasing the population the incidence of taxation is reduced by being spread over a greater number of people.

Of course the attractiveness must not be entirely what the Architect and Garden Artist can provide. We must have good and comfortable Museums, Libraries, Picture Galleries, Theatres and Churches, clean, dustless and cheerful streets, comfortable hotels, cheap and comfortable trains, trams, and other means of transportation within the civic boundaries, well-kept parks and open spaces for rest and recreation. All these amenities are not extravagances, but profitable investments that pay in the long run, and are true economies.

CONCLUSION.

In conclusion, I would beg of my audience to dismiss from their minds at once, if such an idea has arisen therein, that my Council are stupid enough to dream of any drastic and immediate revolution in our social surroundings. In venturing to take the lead in this movement we are only doing what we conceive to be a duty attaching in some degree to our profession and to the Cape Institute of Architects. We feel it incumbent upon us to ask your advice and co-operation, and having done so, to await your constructive or destructive criticism as the case may be.

We realise that in a new country such as this we need more than the guidance of patriotic and cultured men. We need the best artistic inspirations that our fellow countrymen can provide, leavened with a due and respectful regard for the opinions and interests of the commercial side of life. There is no occasion for haste or excitement; great public works must be spread over many years and many lives, but if well conceied and economically executed they will, in the long run, repay with compound interest everything that has been spent upon them.

Now is the time to act, not to spend a lot of money in wanton, extragagant sensuousness, but to lay down in a definite plan a comprehensive scheme that can be carried out by degrees and made to pay for itself in due course.

ARTHUR H. REID.

EXPRESSION IN ARCHITECTURAL STYLE

By E. J. WELLMAN

"Design with beauty, build in Truth" is the inscription, as every Architect knows, of "The Architectural Association" of London.

Presumably it means something more than leaving girders and steel lathing exposed to the four winds of heaven so that people may see "How it is done."

To let a building express the purpose for which it is erected, without having to label it, is surely no less a matter of building in Truth than the honest use of material. This is the aspect of the subject the writer proposes to offer a few remarks upon to the Student who has yet something to learn and has not finished with the Examination Hall.

Architecture has been described by someone as 'Frozen Music." Music, painting and sculpture, are nothing without expression and become simply sound and material.

Expression in building is surely no less the art of the true architect. Yet how often do they go astray in this direction: a stroll through almost any modern town reveals this fact, and one is set puzzling as to what this or that particular building may be used for. Those devoted to religious purposes offend perhaps the least, though it is often difficult to distinguish from the outside the sect who use the building.

There are several reasons for this want of appreciation of local conditions, sometimes, too, the client's wishes control the pencil, and architecture has to suffer. Still the architect has a great deal of power in his hands, and there is no doubt the public are taking an interest at last in architecture.

Every architect has to consider in designing not only the purpose of the building, but the climate, the conditions of life, and local materials, all of which contribute to expression. The climate, especially in this country, is overlooked, with the result that many buildings erected out here might be as many miles north of the Line as they are south.

It is often put forth that the "Orders" were conceived in the "Sunny South," but that need not necessarily govern the lines of a building, for what would suit one part of the world is quite out of place in another. Owing to this magnificent atmosphere the inhabitants of this country are able to enjoy to a far greater extent more of outdoor life than would be possible at Home. Again owing to the greater heat protection is required from the sun.

These are factors which should make architecture here distinct from that of countries where these conditions do not prevail; yet so many buildings in this country cannot lay claim to any such distinction for the simple reason that the architectural lines of buildings in Northern Europe instead of the Southern have mainly influenced the architecture of this sub-continent.

South African Style.

The public have heard a good deal about a "South African Style." The only architecture South Africa can boast of—like America—is the native habitation in its various forms. All other styles have been imported.

To allow the different factors mentioned to influence architectural design should, of course, produce something different to, say, that required for Canada but differing little from that of the shores of the Mediterranean.

It is possible, of course, to adopt almost any style to South African requirements, bearing in mind the factors before referred to and for commercial purposes, if not for artistic ones, give such particular treatment a name.

As an instance, the farm-house gable of the Cape with its appendages has, from a political point of view, proved very useful in this respect, but it is a question whether it is more suitable than any other form.

The verandah, or loggia, deep eaves, jalousies, distempered plaster, etc., are not peculiar to this country, but are familiar enough to those who have come from North of the Equator or travelled beyond the shores of South Africa.

There are "Schools" of Architecture as there are of painting, music, and literature, and the world would be a very dull place indeed if each individual school agreed with another.

Fashions in Architecture.

There are fashions, too, in architecture, as in other things, various influences being brought to bear upon the life of such, as a rule the more violent they are the quicker they are likely to die like l'art nouveau.

The very beautiful palace now being erected in Pretoria certainly shows what Architects can do in South Africa, and that some of them are capable of appreciating the conditions of life in which they find

themselves. But why the particular treatment this fine atmosphere requires should not have applied also to the flanke elevations is somewhat of a puzzle, unless done to emphasise the front, or had something to do with the points of the compass.

Gothic.

A famous art critic visiting here a short time ago stated that every day he stayed in South Africa the more was he convinced that Gothic was unsuited in this climate, which was only another way of saying he was not an architect. Probably he had in mind St. Mary's Hall, which had been designed at Home by one who was unacquainted with the requirements of this country and had not received proper instructions. The "treatment" is certainly unsuitable, but that does not condemn Gothic.

How different would that very fine west window have looked recessed half the width of the towns under a grand arch, and the side windows treated in a similar manner under arches thrown between the buttresses, or by deep eaves. At present it is a most insipid looking structure though beautiful in detail, and appears more like a cardboard model for want of relief. The design is, however, a great improvement on many suburban style churches seen at Home in red brick and stone dressings. However beautiful the detail of such may be, they always look "cheap," through no fault of the architect, but due to those who want too much and possess the idea that the spiritual life is best expressed in material elaboration.

As a contrast to St. Mary's wrong treatment, many architects in South Africa, and especially those of Natal, will remember the fine little church at the top of West Street, Durban (now, alas, no more). It was designed by the Church Architects, Messrs. Goldie, Child and Goldie, who did not transplant a Northern design, but knew how to make Gothic suitable for a sub-tropical climate.

The lines of the new St. Paul's Church in the same town certainly show that the architects fully appreciate the conditions of this country.

If Gothic is good enough for buildings situated nearer the Line than this country, it should be good enough for South Africa.

Early Christian.

As an example of how churches do not always indicate from their exteriors the sect who use them, the little rubble church recently erected in Doornfontein, whilst being very nice in its way, might be used by any denomination. The only guidance to the stranger is "the label," the financier not having been sufficiently acquainted with the spirit of the religious teaching to have guided the lines of the design externally as well as internally. It is unfortunate that in church matters things so often go wrong.

If the foundation of Christianity had anything to do with the early part of the first century, surely buildings devoted to religious purposes might (if these things matter at all) bear some resemblance to those used by the early Christians. The various styles adopted, almost as numerous as the sects, would seem to indicate the "wanderings" from the simple teachings of the Master. The difference between the sects is sometimes so infinitesimal as to make any distinction in the architecture rather a problem.

San Sophia is often referred to as the first church erected for Christian worship, it certainly serves as a fine model both in plan and elevation.

Secular Buildings.

Although the above remarks refer principally to ecclesiastical and domestic buildings, they apply in an equal degree to the many buildings required by State, Government and Municipality, as well as other public buildings. Each class has distinct features of its own which, unfortunately, are not always kept in their place. Take for instance the crowning feature of architecture—the dome, which should surely be reserved for cathedral and legislature building, and yet how often it is seen in most incongruous positions crowning vegetable and meat markets and what not.

In glancing through the designs for the London County Hall one could only suppose that many of the architects were unacquainted with the site and its surroundings, unless it was their intention to make the Palace of "The Mother of Parliaments" on the opposite shore of the Thames occupy a subservient position, or mystify the stranger as to which might be the State building and which the Provincial. At any rate that would seem to have been the view that some seemed to take of the matter for what regard had been paid to such condition. Some had introduced an enormous dome so that any visitors in the Savoy Hotel (had such been a feature in the accepted design) might have been considerably harassed to determine which was St. Paul's Cathedral and which the London County Hall.

Although the accepted design has been much abused, it speaks its purpose in a quiet and dignified manner as befitting a Council and Provincial Building in close proximity to a Legislative, which was exactly what was required.

Law Courts designs often offend. If the courts themselves are the principal rooms in the building, then they should occupy that position in the design, and all other offices grouped round them. Too often the public hall is made the chief feature, which has its purpose and may trend to overawe the witness who has not yet made up his mind, if he does not change it again on passing the portals of the Court and finds himself in a hall of less pretensions. The public have a right of access to the Courts, but are best provided for in galleries, the hall only becomes a passage to the various departments and a place for the congregation of the loafer. Good witness rooms are far more important.

It is not, of course, always easy to follow the accepted system of Law Court planning and comply with exacting conditions. It is the reason why the competition for the Sessions House, Old Bailey, did not yield one design that expressed the purpose of Law Courts, but all looked like Blocks of Offices or Exchanges.

The Peace Palace at the Hague does not give the impression that it is a building devoted to serious deliberations, though such a structure need not have a mournful appearance about it either, as in the case of Mr. Henry Hare's magnificent conception, but this might have been due to the style of draughtmanship adopted.

Picture Gallery.

There is rather less difficulty in designing a Picture Gallery and Museum than many others, so far as the building appearing to be what it is and not something else. The absence of side lights and the necessity of concealing top lights, or make them part of the architecture, if showing, leave no doubt in the minds of the intelligent what the building is used for.

It is a great pity that in the discussion which took place over the Johannesburg Art Gallery personality and fashion were allowed to over-ride principle by a casting vote. No architect worthy of the name would think of erecting a building for this or any such purpose, but would have tapped every source of information on the subject to make the building a success.

The foregoing remarks, necessarily brief, only touch the fringe of the subject, but if they lead the Student to think when he is designing of the "Spirit" that his building should express, he will begin to realise what the work of the true architect is, and this paper will have served its purpose.

CORRESPONDENCE.

The Architectural Reading Room and Library.

To the Editor "The South African Architect."

Sir,—May I beg a short space in your new paper to refer to a matter that should be of interest to all architects?

The Association of Transvaal Achitects, with a roll of some 170 members, and an income of say £700, has fixed headquarters, an office and post-box —a room being hired for general meetings.

Every institution in Europe and America formed for the purpose of advancing the interests of architecture and those following the profession aims at having a library and reading room, if not for the practising man, then for the student.

The number of students in the town is increasing.

At the end of the War it was put forward "there were not any architects in Johannesburg" as an excuse for importing one. That spirit has been kept alive in various ways, and we have recently had an instance in the Picture Gallery controversy to prove that "stigma" is not yet removed, though two Presidents of the Royal Institute of British Architects who have visited here, and who ought to know what they are talking about, have not endorsed such an opinion; moreover, the Royal Academy and leading professional journals have considered the work of the Johannesburg men of sufficient merit to warrant public exhibition on their walls and publication in their periodicals.

However, when the opinion referred to was first expressed the architects bestirred themselves and reformed an old Association and christened it "The Transvaal Institute of Architects," which shortly afterwards became allied with the R.I.B.A.

A very creditable reading room was formed with Home, Continental and American papers.

Architects afterwards became very busy, and, somehow, interest began to wane so much that when bad times set in and expenses had to be reduced, one or two gentlemen were led to remark (be it said in a whisper) "no one visited the room," which was not quite correct. At any rate it was closed.

None are too old to learn, and more especially as architects, do we need to keep ourselves posted. Not everyone can form a reading room and library of his own, with all the leading professional journals; and these things do accumulate so.

It behoves every architect, sir, who has some love for his profession, and takes more than a commercial interest in architecture to lend his aid in removing the "stigma" referred to, and it can be much assisted by having a reading room and proper premises as headquarters of the Association.—I am, etc., "SENIOR."

PLEA FOR ENGLISH GOTHIC.

We have been asked by a correspondent to reproduce the following letter from the correspondence columns of the Johannesburg "Star":—

Sir,—Though I have not practised in South Africa, I cannot, as a loyal Britisher, refrain from making my humble protest against the adoption of a proposal by the late Mr. Cecil Rhodes to introduce some yet unnamed style of architecture into the Sub-Continent—for this, according to your contemporary "The Daily Mail," is now likely to be put into shape by a scholarship offered by Mr. Herbert Baker, F.R.I.B.A. I read that another layman, Sir Hugh Lane, has given his opinion that English Gothic (the one really national style) is not even suited to church buildings in the Union.

I submit that this style allows of any amount of shade, if that is the supposed "sine qua non," and is obtainable by a judicious designer in this medium. It has been proved by the work of Sir W. Emerson, past P.R.I.B.A., and others in India. There has been already too many varieties of exotic architecture set up in both the Mother Country and in British Overseas Dominions, whereas the impress of British occupation can only be really properly and suitably impressed on the land by an unequivocal national style.

Unfortunately every achitect who obtains a commission has, if left unfettered, a different view of what is the style to adopt, and there is a changing fashion in architecture as well as in dress, and so every important town shows a medley of designs ranging from "ultra classic" to "l'art nouveau," and ugliness sometimes poses as originality.

I contend that English Gothic is the one and only style that should identify to future ages territory that has been under British domination, notwithstanding the long time in which we have been borrowing and copying the Renaissance of Italy, etc., and discarding the beautiful traditions of an unsurpassed medium, suitable for all our wants. To study academically the Classic and Renaissance is one thing, but that offers no reason "per se" for their adoption as the national style. The work executed during the Revival is an evidence of what Gothic was capable of while it was the vogue, and some of our most eminent men still remain faithful to it, and to say that it is unsuited for ecclesiastical work in South Africa is, I submit, entirely fallacious.—I am, etc., EDWARD W. HUDSON, Asso. Royal Inst. British Archts., New York, April, 1911.

TRANSVAAL ARCHITECTS

THE ANNUAL GENERAL MEETING.

"The African Architect" now affords an opportunity of all matters of interest relating to the architectural profession being consistently recorded year after year. It is of importance, therefore, that the proceedings at the Annual General Meeting of the Association of Transvaal Architects should be reported in this first number. The meeting was the must successful one held by the members, and took place on February 23 in the University College, Johannesburg, being presided over by Mr. Walter Reid, the President for the past year. The following members of the Council were present:—Messrs. R. Howden, A. Hockings, W. H. Stucke, Herbert Baker, P. E. Treebe, H. G. Veale, Beardwood, P. Eagle, J. A. Moffat, George A. Dickson, with the secretary (Mr. C. Alder).

The report of the Council states, inter alia:—

The Report.

In the course of the past year 22 meetings have been held. There are now 168 members registered as architects, 40 of whom were elected during the term of office of the present Council. A number of insufficiently-qualified persons have applied for registration, with the result that 15 have been definitely refused admission. The proposal of the Johannesburg Municipal Council to employ an oversea architect for the design of the local Art Gallery has received special attention, and every effort has been made to induce the Town Council to call for designs in open competition. The Council desires to draw your special attention to the institution of this Art Gallery. The town may well pride itself on the excellent commencement made in obtaining possession of a collection of works equal in merit to those of the Tate and other famous galleries. Considerable satisfaction has been expressed by local architects with the serviceable and generous offer of Mr. Herbert Baker to establish a scholarship of the value of £250 for the purpose of assisting South African architects in the study of their profession. The Council will be represented on the board of trustees of this scholarship.

Valedictory Address.

The President delivered his annual address as follows:—The affairs of this association for the first year of its existence have been fully dealt with in the report of the Council, which has been read to you by the Registrar. It is not my intention to again traverse matters mentioned in that report, but I should like to take advantage of this occasion to make a few independent observations and ventilate some personal ideas, in the hope that they may prove of public interest and beneficial to the future of our profession in South Africa.

Registration.

As a result of the first year's working under the powers conferred on us by Parliament, I have little hesitation in bearing testimony to the good results achieved. The operations of the Council have been somewhat hampered by the action of the Colonial Secretary's Department in cancelling some of the by-laws passed at a general meeting of members before the by-laws could be gazetted and become law. Steps are being taken by the Cape Institute of Architects to extend the scope of the Act throughout the Union, and it is to be hoped that the weak points in our own Act will be rectified in the application to be made to the Union Parliament. The Act as it stands has been found in practice to be free of legal disabilities, but does not go far enough in defining in sufficient detail the scope and objects of the Association, or the manner in which its funds may be applied.

Competitions.

Little or no chance has occurred during the past year for the Council to take steps in this matter. This lack of opportunity is, I think, directly attributable to two things : (a) unwillingness on the part of public departmental establishments to let the work out of their own hands, which seems natural, as their existence naturally depends upon retaining it; (b) misrepresentation of the advantages of the system, or should I say representation of the disadvantages only of the system, by those architects who hope by curtailing the opportunity to secure the work to themselves. In addressing you at the meeting held in January, 1910, I drew attention to the Council's responsibility in this matter in the following words:—"It is the Council's duty to grapple with the matter of competitions and clear the air of the many misconceptions surrounding the adoption of the principle. The principle is healthy if not carried to excess, and its failure in recent cases is directly attributable to one of two reasons: (a) The comparative ignorance of

the promoters of the best principles that should be put into operation to ensure success; also ignorance of the alternative methods at their disposal; (b) the unsatisfactory nature of the conditions and circumstances governing each case; imposed either in ignorance or with design." I still adhere to those opinions; and the statement I have read on appearing in the public Press was challenged by the Secretary to the Minister of Public Works, who, after a long correspondence, refused my request for an enquiry and declined to carry the argument to a logical conclusion. It is also significant that resolutions taken at a representative gathering of members of every architectural body in the Transvaal asking for an enquiry into the whole system of competitions, when forwarded to the responsible Minister, received no acknowledgment. From these facts it will be clear to the disinterested observer that those in power, who should be the first to welcome impartial enquiry, prefer to shirk the issue for reasons undisclosed and best known to themselves. It is also significant that those architects who most cling to the system are generally to be found competing when a competition cannot be avoided. I draw attention to-night to this important matter, because I feel that the relative merits of the principle and alternative systems that can be employed are not generally understood or appreciated; that, consequently in practice, the system is more open to abuse and specious argument than otherwise; that, consequently it should be enquired into and reported on by a properly constituted tribunal; and I hope by drawing public attention to it, to eventually succeed in getting the challenge taken up that has more than once been issued to those in authority. It is a sound system if not abused by promoters or assessors, and ought to be encouraged in the best interests of every section of the community, more especially the young South African architect, who is entitled to every consideration and encouragement from within the boundaries of his own country.

Publications.

The usefulness of our Association would be considerably advanced by the annual publication of a Calendar for the information of its members, and the yearly publication of a journal as a means of communication with the general public and members of our profession in other parts of the world. The advantages to be derived from such publications need no further explanation, and will, I feel sure, recommend themselves to you.

Education.

The education and training of the young South African architect must ever be the first consideration, not only of the Council of this Association, but of those in greater power and authority. The facilities afforded inside our borders at the moment are meagre to a degree. Since the creation of the Association a good deal has been done to improve the conditions, as you will have heard in the Council's report, but much more has yet to be done before we can be content. It is quite essential to success that a Chair of Architecture be established. Considerable discussion and correspondence has taken place, and a number of meetings held between representatives of this Association and the South African School of Mines and Technology. The need is generously and generally acknowledged by all, but no way of providing the required funds has yet been devised by our educational authorities. My advice to you is to help the scheme by keeping up the amount of your annual subscription, to support the movement for extending the operation of our act throughout the Union, thereby increasing our membership and incidentally increasing our revenue. If necessary, we should then be in a position to contribute towards the cost of such a chair. At present the School of Mines and Technology has to depend upon the ordinary practising architect for teaching and lecturing purposes in special subjects (such as Architectural History, Practice and Design), who cannot be expected to do justice to the work at night after a day's toil. There should be day classes as well as evening classes, and a professor to devote his whole time to the teaching of these special subjects; and the method I have advocated is the best way to secure these advantages at the earliest possible moment.

Funds.

And there are other reasons why the annual subscription should be kept high rather than low, in order to suitably promote the objects of an Association such as ours; and that is the provision of funds, collection and hanging of suitable models and plaster casts for students use, furnishing of class-rooms, administration and legal costs, and many other items which we cannot look to others to provide for us, which cannot be produced unless a substantial cash balance is kept in hand.

In vacating the Presidential chair, I wish to heartily thank my colleagues on the Council for their active and kind support during my year of office, and to place on record my appreciation of the good humour that has characterised their discussions throughout. More particularly do I welcome the advent of Mr. Eagle on our Council. (Applause.)

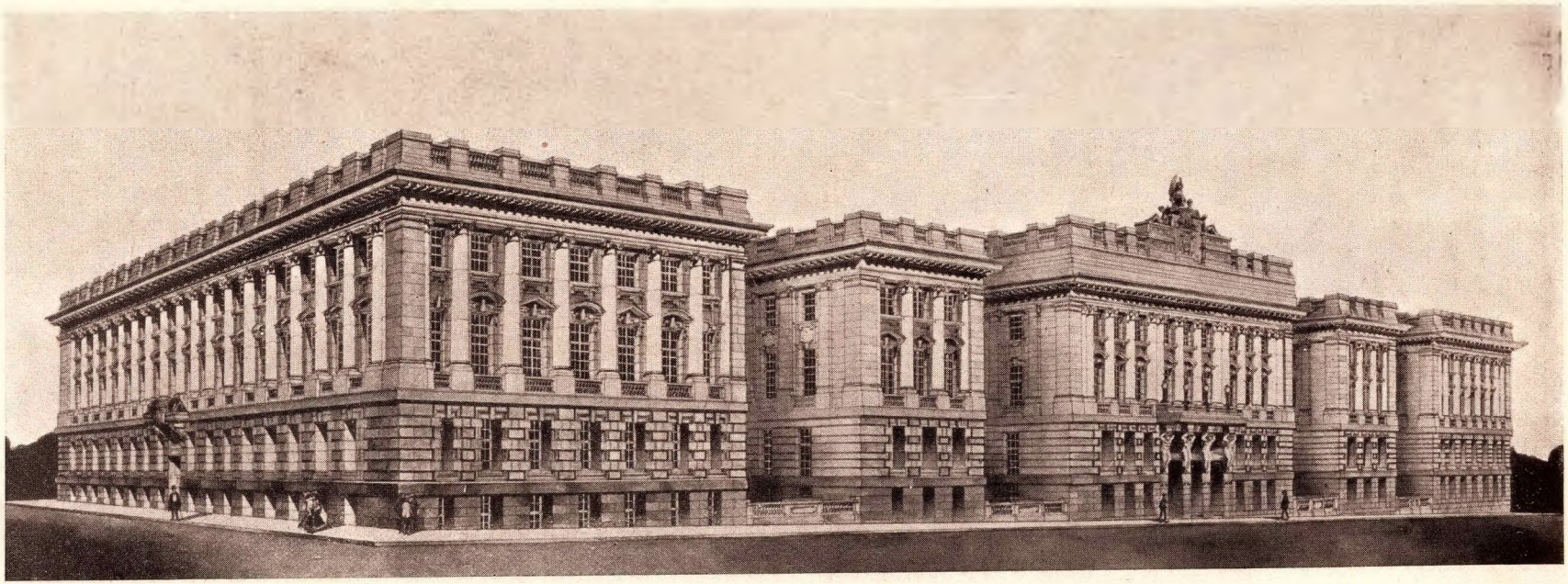
In conclusion, gentlemen, let me congratulate you upon your unanimous selection of your new President. He will find during his term of office that he is expected to be a bit of a walking encyclopedia, for daily calls at his office, street corner interviews, and telephone calls on matters of architectural practice and etiquette, are privileges attached to this office. I have great pleasure in affording personal testimony and faith in Mr. Howden's excellent qualities. He has missed only one Council meeting during the last year; and the affairs of the Association will be in very capable and competent hands under his Presidency during the current year. The interests of all parties are sure to receive impartial and fair consideration at his hands, and I now, with pleasure, vacate the chair in his favour. (Applause.)

Mr. R. Howden, the newly-elected president, briefly returned thanks for his election.

Messrs. H. Baker and W. H. Stucke were elected vice-presidents.

Special Meeting.

At a special meeting held earlier in the evening, it was proposed that the annual subscription for practising members should be three guineas instead of five guineas; that the sub-



TRANSVAAL UNIVERSITY COLLEGE,

PLEIN SQUARE, JOHANNESBURG.

COMPLETED DESIGN.

HOWDEN & STEWART, ARCHITECTS.

scription for salaried assistants be two guineas instead of three; that the subscription for non-resident members be one and a half guineas instead of two and a half guineas, and that the subscription of a member on the absentee list be reduced from two and a half to one and a half guineas.

The President opposed the resolution on the grounds that all available funds would be required during the year. It was proposed to establish a chair of architecture, and to build up a reference library, not only for the use of their own students, but of students all over South Africa. He pointed out that this involved a considerable sum of money.

After some discussion, during which it was pointed out that the resolution would in any case not affect the reduction of the subscription for 10 months, the resolution was lost.

Although there was an actual majority in favour of it, a two-thirds' majority was necessary. It was understood that another special meeting would be called later in the year to discuss the question afresh.



Registration of Architects.

THE TRANSVAAL BILL.



In view of the fact that at present the various Institutes of Architects in South Africa are considering a Draft Bill for Registration to apply to the whole of the Union, we have deemed it advisable to reproduce in this first number of "The African Architect" the Transvaal enactment. We understand that this is the working model of the South African measure, and we are of opinion that architects in other parts of the country will find it valuable guidance and of handy reference in considering the new act which will shortly be placed before Parliament. —EDITOR, "AFRICAN ARCHITECT."

WHEREAS is is expedient to provide for the registration of persons publicly practising or entitled to practice publicly as architects in the Transvaal, so as to distinguish qualified from unqualified persons:

And whereas it is necessary to provide a qualification for admission to the Register of Architects;

BE IT ENACTED by the King's Most Excellent Majesty by and with the advice and consent of the Legislative Council and Legislative Assembly of the Transvaal as follows:

Use of title of architect restricted.

1. After the expiration of six months from the coming into operation of this Act no person shall describe or hold himself out as an architect or use any name, title, addition, or description, or letters indicating that he is an architect, whether by advertisement, by description in or at his place of business, or residence, by any document, or otherwise, unless he is registered as an architect in pursuance of this Act.

Penalty for infringement.

2. Any person contravening any of the provisions of section one hereof shall be liable to a fine not exceeding one hundred pounds for each offence and in default of payment to imprisonment for a period not exceeding six months.

Association of Transvaal Architects.

3. Upon the coming into operation of this Act there shall come into existence a body corporate by the name of "The Association of Transvaal Architects" with perpetual succession and the right to use a common seal and to sue and be sued in its corporate capacity, and the said body corporate shall be capable in law of taking and holding any movable or immovable property for the benefit and purposes of the association with power to dispose thereof, but so that the association shall apply its funds and assets in promoting the objects of the association and shall not at any time pay any dividend to its members. Every person registered as an architect as hereinafter provided shall upon such registration ipso facto become a member of the said association.

Appointment of the provisional council.

4. Upon the coming into operation of this Act there shall come into existence a provisional council consisting of the following persons, namely:—

WALTER REID, F.R.I.B.A.;
HERBERT BAKER, F.R.I.B.A.;
G. A. H. DICKSON, F.R.I.B.A.;
FRANK EMLEY, F.R.I.B.A.;
ARCHER HOSKING, A.R.I.B.A.;
W. H. STUCKE, A.R.I.B.A.;
HARRY CLAYTON, M.S.A.;
J. F. BEARDWOOD, M.S.A.;
R. HOWDEN, A.R.V.I.A., M.S.A.;
G. H. VEALE;
F. G. MCINTOSH;
W. J. DE ZWAAN;
G. ST. J. COTTRILL;

who shall be the first members of the Association of Transvaal Architects and shall forthwith cause their names to be entered upon the register thereof. The provisional council shall, subject to the provisions of this Act, exercise all the powers of the association

until the council hereinafter mentioned shall come into office.

Should any of the said persons die or become incapacitated, or refuse to become or remain members of the said provisional council, the Governor-in-Council may appoint other qualified persons in their place.

Proceedings of the provisional council.

5. Upon a day to be fixed by the President of the Transvaal Institute of Architects, but not later than one month from the coming into operation of this Act, the provisional council shall meet at Johannesburg and shall at such meeting elect a president. In the absence of the president at any meeting the members of the provisional council present shall elect one of their number to preside.

At any meeting of the provisional council five members personally present shall constitute a quorum, and a majority of the members present shall decide every question to be decided by such meeting, except admission to the register, on which a majority of the whole council shall vote, and fourteen days' notice shall be given of all meetings at which the admission of members is to be dealt with.

Subject to the provisions of this Act the provisional council are hereby empowered to regulate their meetings and the proceedings thereat and the mode of carrying on the business of the association and shall remain in office until six months after the date of the coming into operation of this Act.

The provisional council shall have power to appoint a clerk or registrar and such other officers as they may deem necessary for the purpose of the association.

Persons entitled to be registered by the provisional council.

6. The provisional council shall forthwith open a register in which any person shall be entitled to be registered as an architect in pursuance of this Act who proves to the satisfaction of the provisional council within six months next after the coming into operation of this Act that at the date of the coming into operation of this Act he was resident in British South Africa, and

(a) was a member of the Transvaal Institute of Architects or of any other institute or society; or of architects of equal standing; or

(b) was publicly and bona fide practising as an architect in the Transvaal; or

(c) was at such aforesaid time, or prior to the coming into operation of this Act, engaged as an assistant to an architect in the Transvaal and has had at least seven years' professional experience; or

(d) that he is possessed of qualifications and experience which may be declared by the Governor-in-Council by proclamation to be equal to those in one or other of the foregoing instances.

Persons entitled to be registered by the council.

7. Upon the expiration of six months from the date of the coming into operation of this Act no person shall be entitled to be registered in the said register as an architect unless he shall prove to the satisfaction of the majority of the whole council hereinafter mentioned that at the date of his application for registration he is resident in British South Africa and has attained the age of twenty-one years; and

(a) has passed the examination for associateship of the Royal Institute of British Architects or the examination for membership of the Society of Architects of London or the examination or examinations conducted by the council and prescribed by the bye-laws of the association or some other examination which may be declared by the Governor-in-Council by proclamation to be equivalent to one or any of these examinations, and has in addition had at least four years' professional and practical experience as an assistant to an architect; or

(b) that prior to, or at the time of, the coming into operation of this Act he was registered as an associate or fellow of the Royal Institute of British Architects of London or the Transvaal Institute of Architects or of some other society or institute of architects which the Governor-in-Council may by proclamation declare to be of a standing equal to that of one of the said institutions.

Applicant refused by council may apply to Supreme Court.

8. Where the council has refused to register the name of a person applying to be registered under sections six and seven, such person may apply on notice of motion to the Supreme Court for a review of the decision of the council, and the said Court may thereupon make such order as it may deem fit.

Register.

9. The provisional council or the council, as the case may be, shall, within a week after the registration of any person under this Act, transmit to the Colonial Secretary a duplicate of the said entry and the Colonial Secretary shall cause a duplicate of the aforesaid register to be kept in his office. Every change affecting the Register shall be noted therein and notified to the Colonial Secretary.

Registration fees.

10. No person shall be placed upon the register until he has paid such registration fee, not exceeding five guineas, as shall be fixed by the provisional council or the council, as the case may be.

Resignation by members.

11. It shall be lawful for any person whose name has been placed on the said register and whose professional conduct is not then the subject of investigation at any time to resign by writing under his hand addressed and delivered to the council and thereupon his name shall be removed from the said register and he shall cease to be registered as an architect and to be a member of the association.

Annual subscription.

12. Every member of the association shall pay an annual subscription at such time and of such amount as shall be fixed by the bye-laws framed as hereinafter provided; provided however that members who have ceased to practice shall be entitled to remain on the register without being liable to pay such subscription but shall not be entitled to be officers of the

association or to be present or vote at any of the proceedings of the association or to be reckoned in any quorum unless they shall have paid such subscription.

Recovery of subscription.

13. All sums of money due by members to the association for registration fees or subscriptions may be recovered in the court of any resident magistrate within whose jurisdiction the debtor may reside. An affidavit by the secretary setting forth the necessary facts shall, in cases by default, be prima facie evidence upon which the court may grant an order or pronounce judgment by default in such suit and such judgment shall be enforceable in ordinary course of law.

Election of the council.

14. On such day during the currency of the sixth month next after the date of the coming into operation of this Act as the provisional council shall appoint they shall convene a meeting in Johannesburg of all persons whose names appear upon the register at the date on which the notices convening such meeting are issued, such notices to be posted to the registered address of such persons at least fourteen days before the date fixed for the said meeting, and at such meeting the persons present or represented by proxy in writing shall proceed to elect in manner to be provided by the provisional council a council of twelve members who shall come into office upon the expiration of six months from the date of the coming into operation of this Act and thereupon the provisional council shall hold office until the date of the first or next annual meeting as the case may be when they shall retire from office.

Offences.

15. The following acts and practices, whether of commission or omission, upon the part of any architect shall be offences under the provisions of this Act and, if found guilty by the Supreme Court of having committed or engaged in any one or more of such acts or practices, such architect shall be liable to be suspended from practice for any period that may be decided on by the said Court or to have his name removed from the register as hereinafter provided; that is to say:—

(a) allowing any person except a registered architect in partnership with himself to practise in his name as an architect;

(b) directly or indirectly sharing his professional remuneration with any person, not being a registered architect in partnership with him, or directly or indirectly accepting any share of the professional remuneration of such person or any commission or bonus thereon;

(c) signing accounts, statements, reports, specifications, plans, or other documents purporting to represent any architectural work performed by himself which work shall not have been performed under his personal supervision or direction;

(d) directly or indirectly paying a person a commission for bringing him work, giving any person monetary or other consideration as a remuneration for bringing him work, or for inducing other persons to give him work;

(e) touting or otherwise improperly obtaining or attempting to obtain work;

(f) performing any architectural work in connection with any matter which is the subject of dispute or litigation upon condition that only in the event of the said dispute or litigation ending favourably for the party for whom the work is performed shall payment be made for such work;

(g) conducting himself unprofessionally or dishonourably in connection with any work performed by him as an architect;

(h) wilfully disobeying, refusing, or neglecting to carry out and perform any bye-law or order lawfully adopted and established by the association regarding any point of professional practice;

(i) engaging in any practices or performing any acts similar to those acts and practices prohibited in the aforegoing sections.

Enquiries into conduct of members.

16. If the conduct or behaviour of a member of the association shall appear to the provisional council or the council to require investigation, they shall, before proceeding against such member in the Supreme Court as provided in the next succeeding section, hold an enquiry and, if required by such member, hear evidence on the matter. Eight days' written notice of the charges against him and of the date of such enquiry shall be given to the member concerned, who shall be entitled to appear at such enquiry to answer such charges and to produce evidence on his behalf, and his own evidence (if any) shall be admissible against him in any other proceedings, civil or criminal. If such member requires evidence to be heard the provisional council may also hear evidence against such member. Where evidence is to be heard the president or vice-president may administer the oath to witnesses and such witnesses shall be subject to the law relating to perjury.

Proceedings for suspension and removal of members.

17. In the event of any member of the association being in the opinion of the professional council or council guilty of any act or omission prohibited by this Act, or offending against any bye-law or regulation framed thereunder, the provisional council or the council may call upon such member to show cause to the Supreme Court of this Colony why he should not be prohibited from practising as an architect, and why his name should not be removed from the register. All such proceedings shall be taken in the name of the association. Upon the hearing of any such matter the court may suspend such member from practice, remove his name from the register or make such order as may seem fit, and may further make such order as to costs as may seem fit. In case of such suspension or removal, copies of the order of Court shall be lodged with the Colonial Secretary and the association and noted in the register.

Penalties.

18. In case any member of the association shall in consequence of an order of Court be suspended from practising as an architect in this Colony, such person shall, during such time as he is suspended, cease to be a member of the association, but shall nevertheless be liable to pay all moneys due by him up to the date of such suspension.

Persons having no claim against the assets of the association.

19. No claim against the assets of the association shall exist in the case of, or be made by, any person whose name has ceased to appear upon the register of the association.

Titles allowed to members of the association.

20. Every person whose name appears on the register shall be entitled to style himself "Registered Architect, Transvaal."

Rules and regulations for examinations.

21. The council shall, upon being elected to office, forthwith frame rules and regulations for regulating the examinations or equivalents thereto which shall be required of applicants for registration under section seven of this Act.

Powers of the council.

22. The council shall have power to do each and all the following acts:—

(a) to manage and superintend the affairs of the association;

(b) to appoint and remove any servants of the association and to determine the duty, salary, and remuneration of the same;

(c) to accept or refuse for good cause any application for registration made in pursuance of this Act;

(d) to hold examinations for applicants for registration and to grant certificates to such persons as have satisfied the examiners in such examinations;

(e) generally to exercise all the powers of the association, except such powers as are expressly reserved by this Act to the association in general meeting.

Persons in arrear with subscriptions not qualified to vote.

23. No person who is in arrear with his subscription shall be qualified to be present or vote or be reckoned in a quorum at any meeting of the provisional council, or council, or of members, while he is so in arrear.

General Meetings.

24. There shall be held once in each year a general meeting of the association whereat every architect upon the register who is not disqualified under section twelve hereof shall be entitled to vote personally or by proxy in writing. The quorum for such general meeting shall be fixed by the bye-laws.

Any question to be decided at such meeting shall be decided by a majority of the members present or represented thereat.

The council shall prepare as at the thirty-first of December in each a year a balance-sheet of the affairs of the association and an account of all moneys received and expended by the association and submit such account duly audited to the association at such general meeting for discussion and approval. The officers of the association who shall consist of the members of the council and of a president and two vice-presidents (who shall, however, be members of the council) shall be elected annually at such meeting and the said officers shall retire annually but shall be eligible for re-election.

It shall be lawful for any member or members of the association at such meeting to move any resolution which is not inconsistent with the purposes and provisions of this Act.

Chairman's Vote.

25. The person presiding over the provisional council or council or at any general meeting shall have a deliberative as well as a casting vote.

Meeting to pass bye-laws.

26. The provisional council shall forthwith prepare draft bye-laws for the association for the purposes enumerated in the next succeeding section and shall convene a special general meeting of the association in Johannesburg to be held not later than six months from the date of the coming into operation of this Act for the purpose of considering and, if approved, of adopting the said bye-laws. The notice convening such meeting shall be sent to the registered address of each member of the association not later than fourteen days before the day appointed for such meeting and shall be accompanied by a copy of the said bye-laws.

A majority of the members personally present or represented by proxy in writing at such meeting shall be sufficient to determine all matters to be decided thereat and the non-receipt of the said notice or copy of the proposed bye-laws by any member or members shall not invalidate the proceedings at the said meeting, provided that one-third of the number of members then on the register shall be present personally or be represented by proxy in writing.

Purposes for which bye-laws may be made.

27. The council may from time to time, subject to the approval of the association, assembled in a special general meeting called for the purpose, make bye-laws for any of the following purposes, provided that such bye-laws be not inconsistent with the provisions of this Act, and may alter, amend, or repeal such bye-laws including the bye-laws framed under the last preceding section, that is to say:—

(a) for fixing the amount of the annual subscription payable by members and the time of payment of the same;

(b) for defining what shall be considered unprofessional or dishonourable conduct on the part of an architect;

(c) for regulating the time, mode, and place of summoning and holding ordinary and special general meetings and the quorum to be present thereat and the mode of voting and the conduct of proceedings at any such meetings and the regulations for the adjournment thereof;

(d) for regulating the meetings of the council and the quorum to be present thereat;

(e) for regulating the mode of nomination of members for election to the council and the mode of filling casual vacancies thereon;

(f) for regulating the times and places for holding examinations of applicants for registration and the subjects and the manner of conducting or holding any such examinations, and for fixing a reasonable fee to be paid by applicants and the conditions on which the examiners shall hold office and their remuneration;

(g) for regulating the mode of election of the officers of the association;
(h) for fixing a tariff prescribing the remuneration which architects shall be entitled to charge for their services;
(i) for determining the qualification and disqualification of councillors.
(j) and generally such bye-laws as from time to time seem to the association requisite for giving effect to the provisions of this Act and for the furtherance of the objects of the association.

Alteration of bye-laws.

28. No alteration in the bye-laws as adopted at the special general meeting referred to in section twenty-six shall be made save by a majority of two-thirds of the members personally present or represented by proxy in writing at the special general meeting convened for the purpose of sanctioning such alteration. Notice of such meeting, and of the alteration or alterations to be proposed thereat, shall be sent by post to the registered address of each member of the association at least fourteen days before the date fixed for the meeting but the non-receipt of such notice by any member or members shall not invalidate the proceedings thereat provided that one-third of the members then on the register shall be personally present or be represented by proxy in writing.

Bye-laws—when to take effect.

29. No bye-law framed and adopted under sections twenty-six and twenty-seven of this Act and no alteration, amendment or repeal of any such bye-law shall have any force and effect until the same shall have been approved of by the Governor-in-Council and published in the "Gazette," whereupon they shall have the force of law and shall be binding upon all members of the association in so far as the same are not in conflict with the provisions of this Act.

Repeal of bye-laws by Governor-in-Council.

30. The Governor-in-Council shall at all times have the power to repeal the existing bye-laws of the association and may from time to time alter amend and add to such bye-laws, provided that such alteration amendment and addition be not in conflict with the provisions of this Act.

Costs of promoting this Act.

31. The Council may allocate such sum or sums of money as shall be proved to their satisfaction to have been expended in promoting this Act, and which sum or sums are, in the opinion of the council, reasonable, and may order the same to be paid through their treasurer to the body or bodies, person or persons, who may establish the claim or claims within twelve months of the coming into operation of this Act.

Title and date of operation of Act.

32. This Act may be cited for all purposes as the Architects Private Act 1909 and shall come into operation and have the force of law on the publication thereof in the "Gazette."
No. 97 Admn. 1909.]

PROCLAMATION.

By His Excellency the Governor of the Transvaal.

(As published in "The Transvaal Government Gazette" of the 24th December, 1909).

UNDER and by virtue of the powers in me vested by sub-section (d) of section six of the Architects Private Act (No. '39) of 1909 I do hereby proclaim declare and make known that any person shall be entitled to be registered as an architect in pursuance of that Act who before the twenty-first day of January 1910 proves to the satisfaction of the provisional council by section four of that Act constituted that on the twenty-first day of July 1909 he was resident in British South Africa and possessed of the following qualifications and experience:—

(1) Though belonging to no Institute or Society of Architects, has been publicly and "bona fide" practising exclusively as an architect in any portion of Britsh South Africa for a term of four years, prior to the twenty-first day of July, 1909, and was still so practising at that date; provided he can produce
(a) regular articles of indenture for a term of three years, or evidence that he has served previously as an assistant to an architect for three years, making a total of seven years' experience; and
(b) sufficient documents in support of work done during the four years' private practice, also sworn affidavits that he has originated and composed architectural designs and carried them into execution; or

(2) was employed and salaried for such employment in British South Africa, exclusively as a responsible architect; provided he can produce
(a) letters of appointment in such capacity and employer's testimony or other evidence of satisfactory service,
(b) sufficient documentary evidence in support of purely architectural work done and carried into execution during that period, also sworn affidavits that such work was his own and original composition; and
(c) has had such previous architectural experience and engagements as may make up a total period of seven years' employment; or

(3) was engaged in the Transvaal as an assistant to an architect who is entitled to be registered under the Architects Private Act 1909 or under this Proclamation; provided he can satisfy the provisional council that he has had at least seven years' experience exclusively in architectural work.

God Save the King.

Given under my Hand and the Public Seal of the Colony at Pretoria this Twenty-third day of December, One thousand Nine hundred and Nine.

SELBORNE,
Governor.

By Command of His Exellency the Governor-in-Council.

J. C. SMUTS,
Colonial Secretary.



Architectural Supervision.

THE ARCHITECT'S LIABILITY.

Specially written for *The African Architect*,

— By W. J. McWILLIAMS, —

M.S.A., Lond., C.E., Mem. S.A. Inst. Quan. Surveyors.



When an architect is appointed under the building contract between his client and the builder, to supervise the erection of a building, what are the respective conceptions of the term "Supervision" as held by the architect himself, the client, and the law?

The architect, no doubt, undertakes to reasonably supervise the work and see generally that the terms of the specifications are carried out by the builder, and he would pay frequent visits to the works for that purpose, while if a Clerk of Works is constantly in attendance he would receive his reports and give him instructions in regard to the more important matters requiring special attention, minor details being attended to by the Clerk of Works in the ordinary course of his duties. The architect does not, one may take it, pretend to give such supervision as shall ensure that every single piece of timber is not only sound, but also absolutely free from incipient dry-rot, say, or other such defect, that every brick laid is true in bond, or that every nail driven would hold securely. He would be undertaking more than was humanly possible, even with the aid of a brace of clerks of works, if he attempted to watch the numerous tradesmen simultaneously employed both on the building and in the contractor's workshops.

Soundness.

Every architect in practice knows full-well that absolute soundness, and continuity of soundness throughout the works, is dependent more upon the ability and conscientiousness of the tradesmen employed than upon any uprightness on the part of the builder, or upon the supervision of the architect or his clerk of works, therefore it can safely be concluded that the architect engages to supervise only in a general sense, and to utilise his powers of observation only in so far as can reasonably be expected by periodical visits to the works; if he engages to do more he is overstepping the limit of his abilities.

As to the client's conception of the term "Supervision," this, no doubt, would vary. If the client is a reasonable person with practical knowledge and experience, he will not expect too much, and the conception will vary from this reasonableness in the individual to the extreme view on the part of a corporate body, such for instance as a Committee of a Board of Guardians, or a School Board or Municipal Council. The corporation is usually most complimentary to the architect in ascribing to him the superhuman ability of supervising to the extent of detecting the minutest fault, even if the fault may be only disclosed or discoverable years after the works are completed. Instance the matter of dry-rot referred to in the judgment in the case of Leicester Board of Guardians vs. John E. Trollip, F.R.I.B.A. (King's Bench Division, 25th Jan., 1911). See Journal of the Society of Architects, March, 1911. Reading this case recalls another which was recently decided in this country, viz., Patterson vs. Walker (E.D.C. 1908. Page 266).

Technical Skill.

In the eyes of the Law the Architect must be something very unique. Some faculty indeed in the nature of omnipresence appears to be demanded by the law from the architect in the matter of his supervision of work in course of execution or even after execution. No doubt the law reads everything in both the letter and spirit, and may take one or other or botn as found in evidence, still, results lead one to think that cases where technical skill is concerned, such as in the design and construction of buildings, and of engineering works, should be tried by a judge, or court of judges, who have had some special training for the purpose, and would, therefore, understand clearly the meaning of the various technical terms used in describing parts and operations. It is almost certain that under a court of technical judges the case of Patterson vs. Walker, whatever the judgment may have been, would have provided very different reading in the reasoning. In this case it appears that the judge held that "the most serious charge of negligence brought against the defendant is in respect of the manner in which the purlins were affixed to the rafters." Some of the purlins were found to have been secured with only one 5 inch nail, straight driven at each bearing, and this certainly is an indication that the workmen engaged in constructing the roof were most untrustworthy or incompetent, although, no doubt, had the architect visited the building in time to have examined this work in progress he would not have gone to every truss to see and count and measure the nails, unless, perhaps, he had grounds for suspecting the men of gross carelessness.

The judge also held that the architect should have "seen that the iron of the roof was securely fastened;" but as this could only be done by obtaining access to the roof and testing the whole of the screws to see that they were securely driven, one is presented

with the spectacle of an architect standing by while a scaffold is rigged for this purpose, and then his mounting it and testing each screw in succession, an operation beyond the comprehension of any but a faddist and ridiculous to say the least of it!

What one regrets most of all about this judgment is that in South Africa it may be used in argument in future cases as a precedent, and for this reason alone some action should be taken by our profession as a body to protect its members, or show them how best to protect themselves.

Tendering.

Since latent defects or unsound work can best be avoided by the selection of only thoroughly trained and conscientious workmen, whose engagement rests with the builder, it is only reasonable to expect that the builder, rather than the architect, should be considered liable for the existence of such faults. There is no doubt that a great deal of inferior workmanship in this country is due to the keen competition in tendering; a builder must cut his prices if his workshops are to be kept open, and it naturally follows that the quality of the work is bound to suffer, be the architect and his staff ever so careful and exacting.

If work were executed on the basis of payment on time and material, plus a builder's profit, the type of work would be vastly better, and the class of tradesmen would rapidly improve. The employer would be put to more expense it is true, but he would be certain of obtaining sound and reliable work, probably out of all proportion to the slight increase of expenditure.

As things stand at the present day, however, it seems there is only one way for the architect to limit his liability in the matter of supervision, and that is by inserting a special clause in the building agreement or else, and perhaps preferably, by entering into a separate agreement with his client. This is a subject upon which it would be interesting to know the views of architects practising elsewhere, as well as those of the Master Builders Association.

The Baker Architectural Scholarship.

The announcement some months ago by Mr. Herbert Baker that he wished to institute a scholarship to young South African architects for architectural study in Rome and Athens was received with a pleasure that resulted in the creation of a spirit of much enthusiasm amongst the younger members of the profession. The time for the sending in of the designs and essays by the candidates was fixed for 31st May, so that there is at the present moment the greatest interest taken in the scholarship, the terms of which are for a period of one year, and the value of which is £250.

At the time of the original announcement Mr. Baker stated that he hoped to give it every alternate year. General the Hon. J. C. Smuts, M.H.A., Mr. Lionel Phillips, M.H.A., Mr. Patrick Duncan, C.M.G., M.H.A., and Mr. Walter S. Webber, kindly consented to act as South African trustees. It was also arranged that in Europe the scholar would be under the direction of the Royal Institute of British Architects, working in conjunction with the British schools at Rome and Athens.

Some four months ago the conditions of the competition were issued to all eligible candidates, who have since been working on their designs and essays. These had to be sent in to the School of Mines and Technology, the Principal of which kindly consented to receive the drawings and provide a room, where they would be examined and exhibited in the future. The competition is to be decided by three experts, and we hope in next month's issue to give the result, and some details with reference to the various designs adjudicated upon.

CONDITIONS OF COMPETITION.

In view of what we shall have to say regarding the scholarship next month, it is interesting to give now the conditions of the 1911 competition as follows:—

Each candidate must submit, under his own name, the following work, which must be accompanied by a written assurance that everything he sends is wholly his own, both in conception and execution.

(1) Design of the following Subject:

A building, or group of two or three buildings, of two or more floors, under South African climatic conditions (the candidate may state the locality he imagines), upon a small flat plateau 20 or 30 feet high, in an open space in the centre of a town, facing a long open vista to the North. From this vista the building will be approached by a flight of steps, flanked on either side with some treatment of ground planning. Vehicles cannot approach the building, but covered ways up to it are not necessary.

The plateau can be of any size, but the following area is suggested: width from East to West, about 250 feet; and depth from North to South, about 400 feet, including a front terrace, if it is desired. Fine views can be imagined on all sides. The buildings need not cover the whole area of the plateau, but they must be of dignified proportions to suit the site.

The building is intended to provide a sequence of halls, rooms and loggias, or courts, suitable for public meetings and receptions; and is to be designed as a home for books, pictures, sculpture, and other works of art, but not as an ordinary Art Gallery or Museum. Any open spaces, steps, terraces, statuary, scheme of ground planning and tree planting, etc., are to be designed in unity with the building.

The material intended must be indicated on the drawings. Elaborate drawings and printing are to be avoided; the idea in the mind of the designer is to be put on paper as directly and simply as possible.

The general plan is to be to a scale of 16 feet to 1 inch. The other drawings can be to a scale of 16 or 8 feet to 1 inch. The candidate choosing which of these scales will best illustrate his design, both in whole and in part. The number and medium of the drawings is also left to the candidate. The maximum length of any drawing should be about 3 feet 3 inches. A detail to ½ inch to 1 foot is necessary, but this drawing, in any case, may be in pencil only. Perspectives are optional, but need be neither large nor elaborate.

(2) Essay:

An Essay on the following subject:

State briefly what special principles should dominate architectural design in South Africa; and how far these, and other more general artistic considerations, have influenced you in your design.

(3) Portfolio:

A portfolio containing a limited selection of drawing and designs connected with Architecture and its allied arts. Quality only is to be aimed at, and a great mass of material will not help the candidate.

(4) The candidate may also send, if he cares to do so, a few small examples of sculpture, modelling, or craftsmanship.

(5) The Trustees may also hold a "viva voce" examination, and an enquiry into the candidate's character and general attainments.

The Trustees reserve the right to exhibit in public all or any of the designs submitted.

The candidate must pay the cost of conveyance both ways, of what he sends.

The King Edward VII. Memorial.

Now that the idea of placing the King Edward Memorial in St. James's Park has been abandoned, the last suggestion, made in the House of Commons, is to erect an arch over the Mall somewhere near the same spot.

R.I.B.A. Papers.

Mr. Lawrence Weaver's paper on "The Interleaved Heirloom Copy of the *Parentalia*, and some Notes on the Wrens," will be read at the Royal Institute of British Architects on June 26th, following the presentation of the Royal Gold Medal.

New Gates at the Admiralty Extension.

The large wrought-iron and bronze gates which close the openings in the Admiralty Extension building, at the Charing Cross end of the Mall, are now being erected, and will soon be completed. The gates were designed by Sir Aston Webb, R.A., and have been executed by Messrs. Strode and Co., London. They are the largest of their kind in the United Kingdom

Housing and Town Planning Appeals.

Mr. Burns (in the House of Commons), replying to Mr. Cassel, stated that he had not invited any expression of opinion from local authorities as to whether they were in favour of appeals against orders under Part I. of the Housing and Town Planning Act being made to a judicial tribunal in substitution for the Local Government Board, nor did he consider it necessary to do so. He was aware that several London Borough Councils had made representations to the effect mentioned.

English Furniture at South Kensington.

In the galleries of the Victoria and Albert Museum, South Kensington, are on exhibition the recent acquisitions of English domestic furniture, representative models of all periods from the Gothic to the early nineteenth century. It is evident from these examples, says a writer in *The Times*, that the English craftsman could always hold his own, although it is only in recent years that the peculiar qualities of his handiwork have been generally appreciated. The English Gothic has a distinct character, and several small pieces of this period have recently been added to the collection. Among them is a Gothic side table dating from Henry VII. It is a very rare specimen of English furniture of a period of which few examples have survived to the present day.

Victoria and Albert Museum.

Mr. Sydney Vacher has recently presented to the Victoria and Albert Museum a valuable series of studies of Pompeian Ornament and Mural Decoration, made by him in 1879; and a number of these have now been arranged for exhibition in the Department of Engraving, Illustration, and Design. Among other additions to the exhibition of this department are a series of tracings of old English stained glass, chiefly from the Minster and other churches in York, by Mr. Lawrence B. Saint; original designs for woven silks, made at Lyons in the second half of the eighteenth century; while to the collection of tools and materials illustrating the process of making Japanese colour-prints a case has been added containing a set of Japanese brushes (the gift of Mr. B. H. Webb), and original drawings by Hiroshige, Kuniyoshi, and Kunisada II.

The Royal Academy of Music.

The new building in Marylebone Road now in course of erection for the Royal Academy of Music was visited by members of the Architectural Association on April 1st. In a building of this kind it is of course most important to lessen the conduction of sound between the different practising rooms. The methods to attain this end which have been adopted by the architects (Messrs. Ernest George and Yeates) are largely experimental, and the results are awaited with much interest. The building of a large concert hall in America is delayed until it is seen whether the precautions taken in this case are efficacious or not. The whole of the internal walls, except those in the basement, are built in lime mortar, stock bricks being used. All 9-in. walls are battened and lathed both sides, walls of more than this thickness being considered soundproof. Partitions are formed with two 3-in. thicknesses of "Frazzi" partition with a 6-in. air-space, the partitions resting on steel joists covered with sand and felt. Steel joists forming floors are not built into walls, but have their ends resting on stone templates covered with felt. The floors are formed with "Frazzi" slabs resting on the bottom flange of steel joists, directly above these slabs being a layer of sand 2in. thick covered with 3in. of coke breeze, having a screeded face to receive flooring. The joists themselves are cased with fine concrete, and a space is left above them with a slab over, keeping the steelwork free from the upper surface of the floor. The building is of Portland stone and red brick. Joinery is of teak.

A "Peter Pan" Statue.

A "Peter Pan" statue, which Mr. J. M. Barrie commissioned Sir George Frampton, R.A., to make for Kensington Gardens, is to be exhibited at the forthcoming exhibition of the Royal Academy. Peter Pan stands on a gnarled tree-trunk round which the pixies and the fairies are emerging from their crannies at the call of the magic music. "One fairy," says a writer in the *Star*, has a quizzing look of curiosity, another of half fear and half delight, while a third, in the most realistic fashion, is whispering to her, 'It's all right; don't be afraid!' And so—stealthily, in beautifully fine curves—they are moving up to Peter Pan. One fairy has crept to the top, with one dainty foot resting on a tree fungus. She looks up in ecstasy. Then two others are watching a squirrel, who seems to be urging them to answer the cry of the reeds. All round are rabbits and mice and birds. The rabbits have just stopped in their play, and are listening with delight mingled with charm. Up near the top of the trunk, skulking in a cranny, is Solomon Caw, the crow, the only pessimist in Tree Land." The sculptor confesses that he has never done anything which has interested him so much. The work is to be cast in bronze, and will be 9ft. high.

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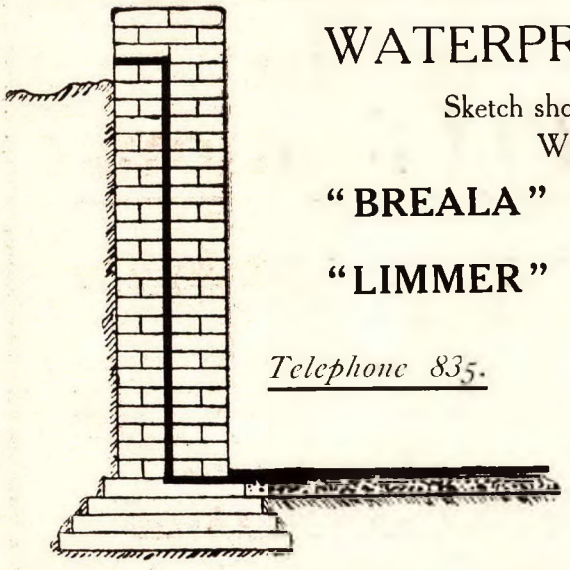
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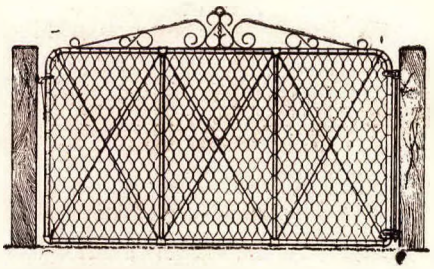
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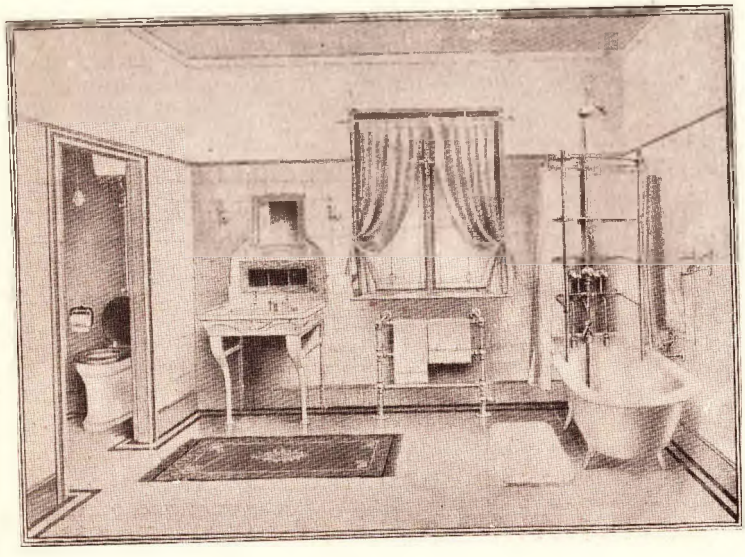
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Journal of the SA Architectural Institute

PUBLISHER:

University of the Witwatersrand, Johannesburg

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