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1914

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

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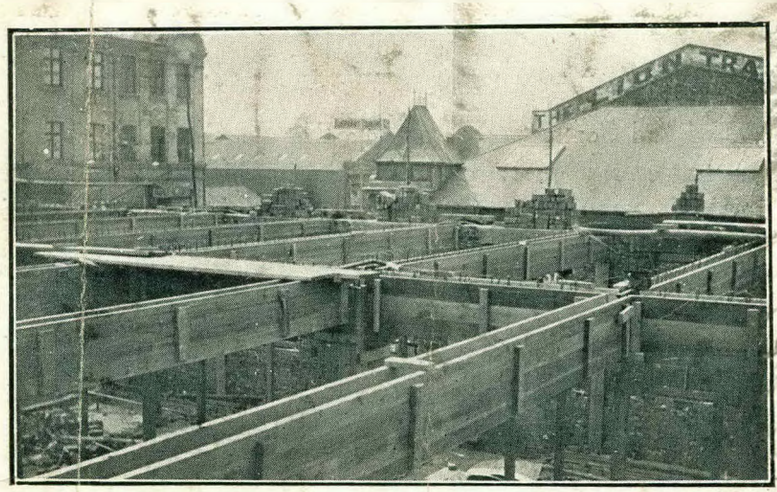
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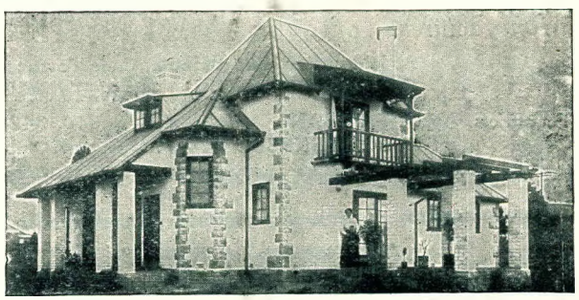
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	Page
Ainsworth, Herbert	Front Cover
Adams, Robert	—
Begg, George	—
Clark & Sons, Thomas	2
C. Collins	24
Cooke & Sons, Ltd., T.	21
Cruickshanks & Co.	Inside Back Cover
Caulfield, W. F., & Co.	1
Damerell, W. E.	24
Drew, Harris & Sheldon, Ltd.	Inside Back Cover
Douglas, Thomas	24
Doulton Ware	1
General Fire Appliances	6
General Accident Fire & Life	Inside Front Cvr.
Gwilliam, Fred	2
Gorven, D. C.	4
Gilson, Arthur L., & Co.	22
Haine, Wilfred, Ltd.	2
Hansen, H., & Co.	4
Harris & Hittinger	20
Heddle, R., & Co.	6
Henderson & Gordon	Inside Back Cover
Heggie, R.	4
Harrison & Co.	2
Hughes & Co.	6
Jenkins & Co.	4
Johnson, A. H. & Co., "Ceresit"	3
Japolin Enamel and Paint Co.	1
Lissack, Mrs. H.	—
Marshall, J. S.	23
Midgley, T.	21
Millar's West Australian Hardwoods Co., Ltd.	Inside Back Cover
Mangold Brothers, Limited	3
North, A. J.	—
Olivier, Miss J.	4
Paripan	24
Reijenga & Cuchet	—
Ruberoid	2
Sage, F. & Co.	19
South African Granolithic and Asphalte Co.	17
Silvertown Patent India-rubber Tiling	1
The European Marble and Granite Co., Ltd.	2
Union Granolithic & Asphalte Co., The	24
United Engineering Co., Ltd.	Back Cover
Vereeniging Brick & Tile Co., Ltd., The	24
Weightman & Amery	2

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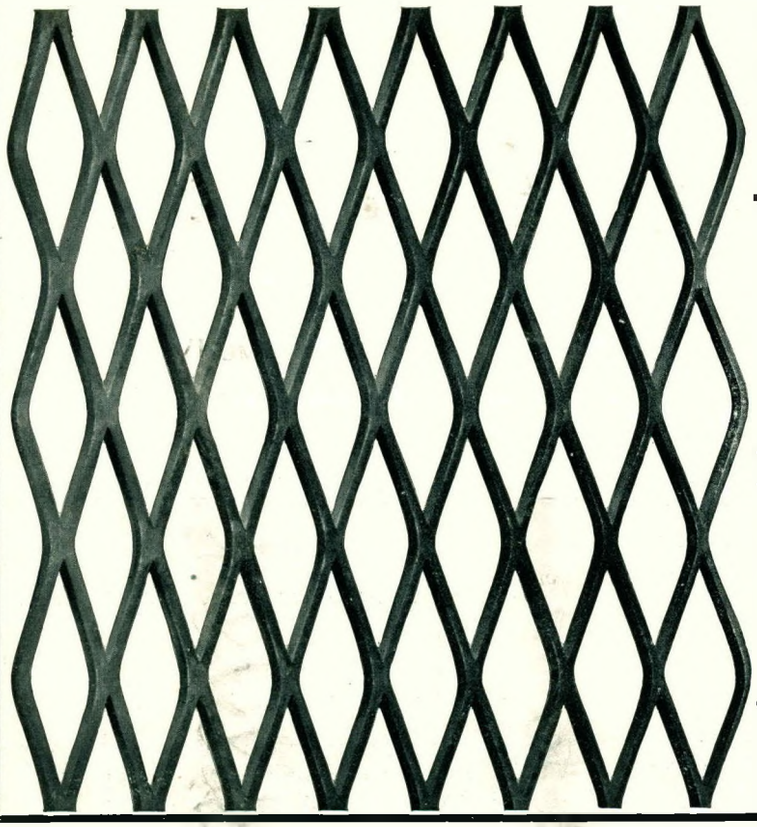
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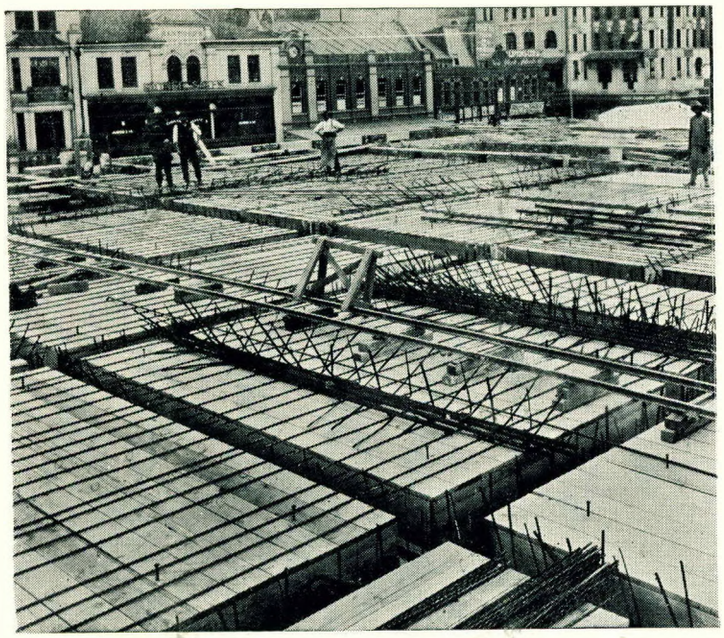
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The
African Architect

A JOURNAL DEVOTED TO THE INTERESTS
OF THE ARCHITECTURAL PROFESSION
IN SOUTH AFRICA

PROPRIETOR AND RESPONSIBLE EDITOR JAS. T. BROWN

VOL. 4. No. 7. DECEMBER 1914. 10/6 PER ANNUM, POST FREE

PAPER READ BY MR. E. ROWARTH AT GENERAL MEETING OF CAPE INSTITUTE OF ARCHITECTS, November 24th 1914.

As an introduction to my subject, I merely wish to say that I want you to regard this little paper as a restatement of well-defined principles, and not as a collection of dogmatic personal assertions. There is nothing at all that can be termed "original" in this paper, and indeed I am very fearful of boring you, because you will probably all say—or at any rate think—why does this fellow ask us to listen to a lot of old stuff that we already know all about? Well, my only excuse is that perhaps certain old truths bear repetition, and that, at any rate, I won't detain you for very long.

The simple and unchanging laws which govern mural decoration are almost intolerably ancient, and an entirely new and original style of mural decoration is as difficult to conceive, and would be as appalling to witness, as an entirely new and personal style of architecture.

In the first place, a wall painting should appear to be part of the wall and of the room. It should be at the same time an enrichment and a background. This being so, it should never be too insistent upon the attention. Both intellectually and technically a mural painting should be simple, clear, and easy to read.

It is scarcely necessary to point out that Cubism, Futurism, Vorticism, or indeed any of the esoteric art cults of the moment, are particularly out of place in mural decoration; and, as the general effect should not be too assertive, so also the style of mural painting should not be markedly personal.

We are in a different world to that of the easel picture—in these there is a large field for private preferences, but the mural painting is public art and, though a man may be as personal as he pleases in intimate conversation with chosen friends, yet public manners require concessions to convention and usage. Certain demands are made upon mural paintings which easel pictures avoid, at any rate to a large degree. A mural painting, as part of a wall, must partake of its flatness. We paint upon a wall to beautify its surface, and in the great days of mural painting it was never forgotten that the painter was called in by the architect to enrich and make splendid with colour and gold a building already noble in its structure and proportion.

This primal quality of approximate flatness is achieved in various ways. We can, for instance, simplify the complexities of the planes in nature. Thus it is always well in planning a mural painting to reduce the intervals of distance to a few readily understood planes. A foreground, middle distance, and distance, give a simple and sufficient scheme, or one still more simple and severe is a foreground and distance only.

Another valuable help towards attaining the necessary flatness is the reduction of the element of light and shadow, and its translation into a change of colour more than a change of tone. We can very easily reduce the amount of light and shade in any given subject by lighting the scene by means of a diffused light from the front instead of from the side or back, and we can also simplify the infinite gradations of nature between high light and deep shadow into two or three readily grasped planes—say, light, half-tone, shadow, and even then there should be no high light or deep shadow.

Of course, it is possible to do away with shadow altogether, and we are then left with outline and flat tint—a very early art convention which has been revived and made familiar to us in the art of the poster. This convention can be exceedingly powerful, but as we have agreed that a mural painting should not be too insistent, but should rather be a quiet accompaniment to the main business that is going on in the room, I think we may ask that this convention shall in most cases be left to the poster, whose mission is to shout its message and to distract attention from everything else.

If we wish to be guided by the great Italian decorators from Giotto to Raphael and Veronese, we shall find that they use a different convention. They retain shadow, though their shadow is not realistic. They translate shadow into a change of colour, which still allows the different planes to tell in the modelling and so retains that sense of plastic force and solidity which is one of the essentials of great monumental art.

This question of shadow and colour is so important that I wish to be clearly understood. The change from light to shadow in the work of the great Masters is an intensifying of the local colour, and not merely a darkening, and I regard this convention as one of the fundamentals of great decoration.

When talking about mural painting it perhaps seems that there is an undue insistence upon its limitations and conventions, yet it is just those limitations

wherein the greatness and splendour of mural painting lies. Those rigid and unchanging conventions raise it to the dignity of a monumental art whose classic spirit is untouched and unmoved by the ephemeral fashions of to-day or yesterday, and it has always been true to say that the great artist achieves his happiest results when working strictly within the limits set by his material.

A revival of interest in mural painting holds out for our modern art a promise of greater and more lasting achievement than much which is being produced under present conditions either in this country or elsewhere.

So complete has been the divorce between architecture and painting, that even the simplest principles of mural decoration have been forgotten or ignored, until we have reached a point where a study of the great majority of the efforts which have been made to decorate public buildings in our time is a valuable lesson in what to avoid.

I need only mention, as an instance, the paintings in the Royal Exchange, which, with two possible exceptions, are merely enlarged easel pictures, cheerfully defying every principle of mural decoration. So great and far-reaching has been this neglect of formal and monumental composition, that this same composition has come, indeed, to be regarded almost as a vice in the paradoxical minds of some modern painters. I have heard them say with apparent pride that their composition was entirely accidental—and they certainly looked it—rather bad accidents also.

This comparative neglect of composition has been a source of much weakness to modern art, for what I intend to express by the word "composition" is that great principle which is fundamental and unifying in all the arts. Composition is selection, is order, is arrangement. In the art of painting composition does not merely concern itself with great decorative groups, but is necessarily present in the simplest subject the painter can set himself. Suppose, for instance, that I set out to paint a portrait head. There are many difficult problems to which I must find an adequate answer, but the first and foremost question is this: "Where am I going to place the head on the canvas?" "How far from the top or bottom, how far from the left or right border?" This is the problem of the division of spaces. Now if I include the hands I must make up my mind where I shall place them—this brings in the problem of balancing the dominant and subordinate masses. Then I must decide what is to be the general silhouette of the figure against the background This is the problem of line.

In the great ages of art, constant training in the practice of mural decoration had taught artists effective answers to all problems, but to-day, with the easel picture all-important, and the dominance of the personal note in painting, these problems are too often ignored and quite cheerfully left unanswered.

Composition is the principle in art which preserves the classic spirit and makes for order and stability. A perfectly new and original form of design is practically inconceivable. I remember my surprise when, during my recent visit to Europe, I had the opportunity of studying for the first time some of the works of Cezanne, to find that the composition of this most notorious of revolutionaries

was exceedingly formal and monumental. The main lines of the design of this modern of the moderns was probably a settled conservative principle in the arts before the Children of Israel crossed the Red Sea. For artists will make a thousand changes in the contents of a work of art, but will only make the slightest alteration to the mould in which it is cast.

It is possible by studying the works of master composers to find in them some of the guiding principles by which these enduring masterpieces have been built up.

In mentioning just now the problem of painting a portrait head, we glanced rapidly at some of the first principles of design, and you may remember that the fundamental principle was the division of space, and in all the great Masters you will find that the relation of the masses or spaces towards each other are full of interest and beauty.

Some of these spaces will be filled with details and contain minor divisions, and others will be comparatively simple, and thus we reach the great beauty of a balance between filled and empty space. Again, some one of these masses will be more important than the others, and this balancing of the dominant and subordinate masses will be carried throughout the composition.

Then, the whole work will be unified and bound together by an arrangement of lines, and these lines will not only be beautiful in themselves, but will be so arranged that the eye is led easily and without fatigue from one mass to another, until it is finally brought to rest on the dominant mass and centre of interest of the whole composition.

Lines, also, as we all know, have a life and character of their own—thus, curved lines convey the idea of motion, horizontal lines suggest repose, and vertical lines stability and force.

I am only touching on the very fringe of the study of composition, but these are fixed principles, and there has been no great mural art which violated these fundamental principles. Every great Master of decoration allowed these principles to dominate his composition. In the great mural paintings of Raphael, for instance, there is not the smallest detail which is not playing its part in the harmony of the whole—not the curve of a leaf, or the direction of a finger could be altered without a distinct loss.

Raphael, himself an architect, was the greatest Master of formal design the world has yet seen. In one room alone, the Stanza della Segnatura, he has given us perfect examples of composition for the circle, the rectangular panel, the semi-circular lunette, the segmental lunette, and the pierced lunette; and in Santa Maria della Pace there is an example of a frieze interrupted by a central arch. Yet with all this Raphael introduced no novelties. I might also mention in passing that Raphael was one of the most realistic and uncompromising of portrait painters, and also one of the greatest.

In these remarks I have confined myself to touching upon some of the simplest principles which underlie mural painting, and have not said anything about the

various methods, such as mosaic, fresco, tempera, sculpture, etc. To enter upon technical details of any one of them would require a paper in itself. It will suffice if I say that I think the fresco method has proved to be the greatest, the most expressive medium. Of course I may be prejudiced in its favour, as it is the medium which I like best to use in my own mural decorations, but at any rate I am in good company in ranking fresco as the noblest form of painting, and one of the most enduring.

STANDARD SYSTEM OF MEASUREMENT.

Mr. Sinclair Returns to the Attack.

We have been handed the following letter for publication :—

26th November, 1914.

The Registrar,
Association of Transvaal Architects,
P.O. Box 2266, Johannesburg.

***Re* Quantities.**

Dear Sir,

We are in receipt of your letter of the 7th inst., and have placed same before our clients.

Your letter is not a reply to our first letter to you of 16th September last, in that it does not deal with the specific question asked, and we shall be obliged if your Council will give this their attention. Our letter to you, moreover, did not set forth that the Council "Required," but "requested" the members to comply with the principle.

We are further instructed to draw your attention to the extraordinary irreconcilable statements contained in your letter to the National Federation of Building Trade Employers appearing in the *African Architect* of August, 1914, and your letter to us of the 7th inst. In the first letter the statement is made that "the Council having given its assent to the principle . . . . . will request its members to comply with same," while it is indicated that flagrant violations of that principle (by members) will be dealt with by the Council as it should deem advisable.

On the other hand, your letter to us of the 7th inst. sets forth that the Council's assent to the principle is "their expression of opinion," and "does not imply any compulsion on any member," yet violations of the principle are to be dealt with by the Council.

It would appear that the Council's statements are not to be taken literally, but that those persons whose attention is drawn thereto must endeavour to trace the Council's subtle intentions by some process of reasoning peculiar to the Council itself.

It is within our clients' knowledge that the Council has withdrawn its subsidy to *The African Architect*, and that paper is not now the official organ of the

Association. Our clients are, moreover, aware that a number of the members of the Association do not subscribe now to, nor receive, *The African Architect*, so that the Council's assent to the principle, "or its expression of opinion"—as the case may be—would not come to the knowledge of such members.

Our clients fail to understand how it can be considered that notification in *The African Architect* is sufficient publication. The custom may be universal in architectural bodies which have an accepted official organ, but not otherwise. Even then such notifications are published in the architectural press, as well as in the official organ.

Yours faithfully,

(Signed) HENRY LINDSAY.

New Building Act wanted in New South Wales.

The keynote of the speeches at the Annual Dinner of the N.S.W. Institute of Architects, held on July 3rd, was the need that exists for a new Building Act for Sydney. The President (Mr. A. W. Anderson) said that members of the profession were delighted to know that it was the intention of the Premier to submit to Parliament a Bill to amend the City Building Act, and another measure to provide for the registration of architects. The hope was expressed that in the near future a Chair of Architecture would be established at the Sydney University. It was announced that offers had been made to give nearly £200 a year for five years for the upkeep of such a Chair.

After the toasts of the King and the State Governor, Mr. W. Newman, Vice-President, proposed "The Commonwealth and State Parliaments."

Mr. Cook, who was accorded an ovation, said that he was glad to know that a new Building Act would shortly be introduced. Such a measure was long overdue. The subject of town-planning was also receiving a lot of attention. Recently he had seen a number of houses on a small piece of land. There was not a decent backyard to any of them. Such a state of affairs should not be allowed to exist. Perhaps the land tax was responsible.

The Lord Mayor, in responding to the toast of his health, said that Sydney was in urgent need of a new Building Act.

The toast of "The Institute of Architects" was proposed by Sir Gerald Strickland. His Excellency said that an architect had to be a lawyer. He had to see that a building did not go an eighth of an inch beyond the regular line-height. He also had to make certain that the City Council's by-laws were more or less observed.

Mr. Anderson, in responding, said that if a full Chair of Architecture could not be established at the University, there should at least be a very much extended course of lectures in that subject.—*The Sydney Herald.*

THE SOCIETY OF ARCHITECTS.

(South African Branch.)

December 23rd, 1914.

The Editor, *The African Architect*

Dear Sir,

I am instructed by my Council to forward to you the enclosed copy of a letter received by this Branch from the Council of the Society of Architects, London, which you may perhaps think of sufficient interest to publish in your journal.

Yours faithfully,

S. C. DOWSETT,
Hon. Secretary.

The Society of Architects,
28, Bedford Square,
London, W.C.

Copy.]

S. C. DOWSETT, ESQ.,
Hon. Secretary,
S.A. Branch, Society of Architects,
Johannesburg.

Dear Sir,

The Branch Annual Report.

I am directed by my Council to acknowledge the receipt of your letter of October 19th, enclosing the annual report of the Branch, and to say that the same has been received and read with the greatest satisfaction.

They have confirmed the alteration of the rule admitting of the addition of one more member on the Committee. My Council have been kept in close touch with the work of the Branch throughout the year, and they desire me to express to the members, through you, their appreciation of the way in which all the members have done their utmost in very many ways, not only as a body, but individually, to watch over the interests of the profession and of the Society in South Africa.

They desire to thank the members for their loyalty at all times, and to express the conviction that the Branch will continue its very successful and active work

With best wishes,

Yours faithfully,

(Signed) C. MCARTHUR BUTLER,
Secretary.

ORDINARY MEETINGS.

New Ideas Wanted.

Says *The Journal of The Society of Architects*:—The Society is not alone in seeking some means whereby the Sessional Meetings may be made more attractive. It is probably true to say that the large majority of similar bodies find the greatest difficulty in securing a satisfactory attendance of members at their Ordinary Meetings. In the case of at least one leading professional body, important business has on occasion had to be adjourned for want of a quorum.

Abroad, a similar state of affairs appears to exist, according to *Building* (New South Wales), which says, it was unfortunate that the attendance at the Annual Meeting of the New South Wales Institute of Architects should have again been so discouragingly meagre. An Annual Meeting should claim the attendance of members out of respect for the new President and Executive, if nothing else. That phase of the question was put to one of the absentees, who asked what is there in any of the meetings, annual or otherwise, to attract large attendances?

Probably that interrogatory sentence crystallizes the reason of all the apathy. Achitects have not been "attracted" to the meetings. It may be argued that they should attend as a matter of duty. They should. But they don't. That being so they have to be attracted by the discussion of bright subjects of architectural moment; by short papers, giving scope for debate on questions exercising the minds of the Executive.

"Let the Council give us something to come along for, and I have no doubt that the great majority will attend," added the absentee. Asked what that something was, he contented himself with saying—"Something lively. Let them get out on new lines. Let us talk about things that will help us in our profession and the Institute as a body."

The President of the New South Wales Institute, Mr. A. W. Anderson, in referring to the matter, very properly points out that it is not one for the Council only, and suggests that those who at present criticise should come along and help by their presence, their advice, and their personal interest.

The difficulty (as Secretaries in particular know), is to get suggestions for remedying this state of affairs. Human nature being what it is, it is very little use appealing to a member's sense of the fitness of things, or to seek support from the point of view of duty to the Society concerned, or courtesy to the lecturer.

Members of architectural bodies, particularly in London with its many other attractions and distractions, will not turn up to their meetings in anything like representative numbers, except when their individual personal interests are involved by some crisis in the affairs of the body to which they belong.

Can anyone suggest a practical remedy for this state of things?

The Central Committee for National Patriotic Organizations.

Hon. President: The Prime Minister.

Vice-Presidents: The Right Hon. the Earl of Rosebery, K.G., and the Right Hon. Arthur James Balfour, M.P.

Chairman: Mr. H. C. Cust.

Vice-Chairman: Mr. G. W. Prothero.

Hon. Treasurers: The Right. Hon. Viscount Ridley and Mr. Waldorf Astor, M.P.

Hon. Secretaries: Mr. E. Russell Burdon and Mr. Geo. F. Shee.

Secretary: Mr. A. J. Dawson.

The following passage is reproduced from the leading article in "The Times" of Saturday, November 21st, 1914: –

> "We direct special attention to the important appeal we publish to-day from the Central Committee for National Patriotic Organisations. The Committee undertakes the task of explaining the reasons for the war to our own people, and of laying before neutral countries a clear statement of the British case. The appeal is backed by the Prime Minister, Lord Rosebery, Mr. Balfour, and others, and its objects are so urgent and imperative that we trust a generous response will be made."

The following letter appeared in all the most important newspapers of the United Kingdom on Saturday, November 21st, 1914:—

To the Editor.

Sir,—At this time of grave national crisis, we trust that you will permit us to invite the co-operation of all your readers in the important work which has been initiated by the Central Committee for National Patriotic Organisations.

By the side of our Allies, the British nation and the British Empire are at war with a most formidable enemy. Our cause is doubly a righteous and a just one, because we fight not alone in defence of our existence and freedom, but for the right of small nations to enjoy the same freedom; and for civilisation and democracy as we understand them. The enemy threatens to destroy these and to substitute for them the rule and methods of a ruthless militarism.

In the last result, British public opinion may well prove to be the deciding factor in this great struggle. Given steadfast and unwavering fortitude on the part of the whole British people, we believe the victory will be ours. But, come what may, there must be no weakening, no wavering, no patched-up truce that would expose our children to a revival of the German menace, probably in circumstances far more terrible for the Empire than those which face us to-day.

In view of its vital and fundamental importance, it is plain that this great driving-power of public opinion must not be left to shift and vary as temperament and the changing fortunes of war may dictate. Many useful educational agencies (most of which are now co-operating with the Central Committee) are at work in different ways upon the task of informing and fortifying this greatest of all national assets public opinion. But whilst this educational work has been carried on strenuously in certain parts of the country, there are other districts where little or nothing has been done. The extension of the work to every district of the United Kingdom is important and urgent, and the Central Committee was therefore brought into being by means of voluntary effort to assist, unify, and supplement the work of all organisations labouring for this end.

Equally important is the task of laying before neutral countries a clear statement of the British case; for the moral weight of neutral opinion will exert an ever-increasing influence on the issues of the conflict. Germany, with that thoroughness which characterises all her undertakings, is making strenuous efforts to influence the opinion of the world in her favour. It is imperative that immediate steps should be taken to present the full evidence on which our case rests in order to enable neutral countries to arrive at an impartial judgment.

With this end in view, the Central Committee has proposed a far-reaching scheme for the translation and distribution of suitable literature in these countries.

We therefore appeal to men and women of good will to associate themselves with the Central Committee, and to make possible the fullest development of its work by contributing according to their means. In addition to this financial assistance, which is essential for the prosecution of its work, the Central Committee will be grateful to those who can help by acting as local hon. secretaries in different parts of the country, or by supplying the names and addresses of others who would be willing to work in this capacity.

Donations should be made payable to the Central Committee. All communications should be addressed to the Secretary, The Central Committee, Canadian Pacific Building, 62, Charing Cross, London, W.C., from whom full information may be obtained.

H. H. ASQUITH, Hon. President.

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Johannesburg Architectural Students.

Exhibition of Drawings : Wanted a National Face.

At the invitation of the Association of Transvaal Architects, a number of ladies and gentlemen assembled yesterday evening at the office of the Association, on the occasion of the opening of an exhibition of drawings from the hands of the students who have attended an architectural course at the South African College of Mines and Technology.

The course in which Mr. Gordon Leith (himself an ex-prizeman of the College) is the lecturer includes classes in the history of architecture, as well as in studio work, and all branches of building construction. It has been taken by seven students in their second year, and by one who has completed a third year, with the object of qualifying to practise the profession in the Transvaal under the Architects' Registration Act of 1909.

A National Disgrace.

The President of the Association (Mr. J. F. Beardwood) expressed his gratification that a number of members of the architectural profession should have attended the exhibition, in order to show their appreciation of the students' work at the College. He regretted that, in consequence of the terms of the Act under which their Association was incorporated, they were not permitted to employ the funds of the Association in the promotion of art and science. By the same embargo they were inhibited from helping the students financially and from encouraging them in their studies by the offer of prizes. The College, to which they owed much, had not asked them for financial assistance, and they deeply appreciated what the College had done for the encouragement of architecture. The Association, however, hoped that the terms of the Act might shortly be so altered that it would be permissible to employ the funds of the Association in the directions to which he had referred.

The President went on to say that he considered it a national disgrace that they should have received so little support from the Government. Some time ago it was almost as good as settled that a national chair of architecture was to be established; but the proposal had fallen through, although it was not the intention of the Association that the matter should be allowed to drop, and their best efforts would be given to carrying so desirable a project to a successful conclusion. The grateful thanks of the Association were due to Mr. Gordon Leith, the lecturer at the College, whose efforts had borne the fruit which those present could see hanging on the walls about them in the form of the students' drawings.

Professor Lawn, in the absence of Mr. J. H. Hofmeyr, congratulated the Association upon the fact that their desires had been in a great measure realised by the institution of the classes at the College. It was very satisfactory to know that everyone concerned in the Association was so much in earnest about the matter. Ultimately they would have, he had no doubt, a school of architecture which would be worthy of Johannesburg and of South Africa.

Mr. Gordon Leith, in response to the Chairman's request, briefly addressed the gathering on the scope of the classes and the results of the students' work. The classes were but a small unit, but a beginning had been made. The work that they were doing was being done thoroughly. There was an inclination for the students to shirk the less interesting work, such as the details of building construction and the study of materials. Three of the students had gone to the front. It was his aim to induce the students to think of architecture in the round, as a mass of solids and voids, and not diagramatically as a flat outline. In that way the value of perspective was emphasised; and as regards ornament, they were taught to consider its application in relation to tradition and symbolism. The object of the exhibition was not to claim approbation for any great achievement, but to solicit support and encouragement. An invitation to their next exhibition, he ventured to say, would be worth accepting. As the lecturer in the course, he was full of hope, and, given a fair chance, he believed that the little unit which had been formed would be of service to their country and to the Empire.

Our Facial Type.

Mr. E. H. Waugh said he felt that the instruction that was being given was based broadly on the best examples in which Mr. Leith was so well versed, and consequently the guidance which Mr. Leith was giving to young architectural talent in Johannesburg could not fail to do good to the architecture of the country. It was a step in the direction of the country's providing its own architects from native sources, as had been done with success in Australia. The architectural expression of South Africa had not yet declared itself—in fact, a facial expression of South

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Africa, as a national type, had not yet been reached. They had the several facial expressions of the constituent peoples who had come to this country—the Dutch face, the English face, and even the Australian face—but as yet no national or typical facial expression. The national expression was still as lacking in architecture as it was in human feature. It was clearly Mr. Leith's purpose to do something towards evolving the national expression in architecture to which he had referred, and he wished him all success in his task.

"Captain Cuttle," writing in the "Sunday Post," says:—

"I notice that, speaking at the opening of a local exhibition of the work of architectural students on Thursday, Mr. E. H. Waugh complained that 'a facial expression of South Africa, as a national type, had not yet been reached.' One has heard any number of complaints about South Africans in the past—complaints about their failure to grow the right kind of mealies, to produce the proper class of wool, to breed the right kind of horses and cattle, but this, I fancy, is the very first occasion on which they have been charged with failing to grow the right kind of face. Perhaps Mr. Waugh, who has evidently devoted a considerable amount of thought to the question, will tell us what is wrong with the present style of face that is being worn in this country anyway. To the present writer, at any rate, it seems to be pretty nearly as good as any other kind of face that is knocking about in these days, and he has seen quite a lot of imported faces in Johannesburg that simply don't begin to compare with the local variety for style and finish. Perhaps, however, it is more from the utilitarian than the artistic point of view that Mr. Waugh regards this question, and in that case he would probably desire to see evolved a special South African dial with an extra dental attachment for mealie consumption, or something of that sort. Or, if it is mere individuality that he is looking for, perhaps he would like to see the native-born South African wearing his nose on another portion of his countenance, or developing flaps to his ears, so that anyone coming across him in the street, or indeed in any part of the world, would at once know him for what he was. I suggest that, as there is still a great deal of doubt about this matter in the public mind, Mr. Waugh, who is, I believe, a gentleman with some artistic talent, should promptly set to work and give us a pen-drawing of the sort of face which he thinks should be adopted as the national South African type. Or, better still, let us have a competition organised by the Government, with a handsome money prize for the best suggestion for a new countenance to be worn by all patriotic citizens of the Union.

It is, I notice, part of Mr. Waugh's complaint that while it is more or less easy to recognise by their face the nationality of most of the peoples who have come to this country to make it their home, it is quite impossible to lay one's hand upon the shoulder of a home-grown citizen in the street, and looking into his face, say with an air of absolute finality: "Here is a South African—I know him by his dial." I doubt, however, whether even the good Mr. Waugh himself could take a walk up Pritchard Street any morning in the week and put a name to the nationality of the wearers of all the different kinds of faces that he would encounter in the course of his little stroll. A Scotchman, for instance, wears pretty much the same sort of countenance as a Welshman, though, naturally, it would be an extremely tactless sort of thing to tell him so, and there isn't really a frightful lot of difference between either of them and the face worn by a son of the Emerald Isle, unless one happens to drop across an occasional Irish countenance of the type in which the comic paper artists take so much delight. Mr. Waugh will probably feel inclined to dispute this statement, because I notice that he even claims to be able to recognise an Australian by his face. All I have to say about this is that I've never come across the distinctive Australian countenance myself, although I must own up to having met more than a few persons who have assured me that they could generally identify a citizen of the Commonwealth by his blooming cheek."



GENERAL VIEW OF THE INTERIOR, NEW MARKET BUILDINGS, JOHANNESBURG, "SHUTTERED" WITH THE GIBSON "KINNEAR."

Messrs. A. L. Gibson & Co.'s (Twickenham) Kinnear Shutters.

The variety of uses to which this popular article can be put to is indicated by the list furnished to us by the agent here, Mr. J. S. Hancock. The Public Works Department of the Union have placed them in the garage at the Central Telephone Exchange, Johannesburg, and also installed them as schoolroom partitions in the Heidelberg Normal College. They have been adopted on the gold mines for skips, and, again, they are used on the S.A. Railway Administrative Offices in Johannesburg as sun-blinds. Mr. Avery, the architect, with a view to facility of opening as well as the saving of floor space, used them on Messrs. Cooper, Maister and Grebler's warehouse in Market Street. The latest installation was on that much discussed job, which has figured so prominently recently in these pages, the Germiston Car Sheds, where seven very large shutters (five of them 21 feet wide) have been fixed. We illustrate in this issue the magnificent new Market Hall, Johannesburg, where no less than 105 shutters specially suitable for the stalls and affording adequate protection against fire and pilfering have been installed. In the Old Country 70 very large shutters were accepted at the West India Docks, after the closest scrutiny of similar articles which did not reach the perfection of the "Kinnear." It is claimed, and evidently to some purpose, if one can judge from the extent of their use, that these shutters do not stand on price alone but on the general excellence of workmanship and material, and—which is very important—efficiency in running. Messrs. J. S. Hancock and Co.'s territory as agents includes the Transvaal and the Orange Free State, while the Cape Colony and Natal is looked after by Mr. J. M. Gifford, Duncan's Chambers, Capetown.



THE ANNEXE, NEW MARKET BUILDINGS, JOHANNESBURG, WHERE THE GIBSON "KINNEAR" SHUTTER IS AGAIN SHEWN IN USE.

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The Panama-Pacific Exhibition.

Building a modern world exposition is not a haphazard matter of spending a few months nailing together a rough framework of boards and then plastering them over with mortar and gild. So well has the Panama-Pacific International Exposition been planned, so carefully have its vast exhibit palaces been erected, and so artistically and lavishly have gardens, buildings, and drives already entered into the beauties of the rainbow city that tragedy is foreshadowed.

The hand of man has constructed this city, and the hand of man will destroy it ten months after it has been presented to the world as the gift of modern civilisation in commemorating the completion of the Panama Canal.

When completed it will represent the labour of thousands of workers during the period of twenty-four months and the expenditure of £10,000,000. The visitor who walks in the flowery gardens, between the domed palaces flanked by rows of rare trees, and along the beautiful yacht harbour to-day is not ready to believe that it represents the work of a little more than a year.

Fifteen months ago the 635 acres were rolling sand invaded by the water of the bay, which converted 71 acres of it into salty morass. Great efforts were required to put the ground in shape to receive the buildings, and 1,700,000 cubic yards of sand and silt were used, costing £60,240 to place them where they were needed.

But it must not be inferred that because the ground was unattractive the builders had no incentive in the beauties of the site. There is a combination of Gibraltar and Constantinople about Harbour View site. The Golden Gate, with its heavy batteries, lies just to the left, and between the gate and the grounds is the Presidio, the ancient Spanish fortress, but now the home of American infantry, cavalry, and artillery.

On the other side the guns of Fort Mason poke their noses into the merging line of land and water, and at the south of the grounds rise the hills on which have been built the new San Francisco. Directly across from what is now the beautiful Esplanade of the Marina are the rugged hills of Marin county, topped by Mount Tamalpais. Between these hills and the grounds are Angel Island, a strongly fortified hill, and Alcatraz, the home of the United States marine prison.

When the first plans were being formulated for the construction of the wonderland that is rising the task was divided into four divisions, of which the Division of Works holds the strongest interest to many of our readers.

The Division of Works has been responsible for all construction, and it has been divided into the following departments:—Construction, architecture, sculpture, colour and decoration, landscape engineering, civil engineering, and electrical and mechanical engineering. The head of each department is a chief, and the Director of Works has charge of all.

There was no difficulty in the solution of the block plan problem as far as the site topography was concerned. It was necessary to divide the area into sections for exhibit palaces, state pavilions, foreign pavilions, amusement concessions, stock exhibit, and athletic field. Relative importance and the area requirements determined that the central portion of the site should be given to the exhibit palaces. Eleven beautiful palaces are nearing completion, and the exhibits that they will house will cover 43 acres.

While these are not under one roof they have the appearance of being so because of five attractive courts which enhance the space between the buildings. The courts are called "The Court of the Universe," "Court of Abundance," "Court of Palms," "Court of Flowers," and "Court of the Seasons." Different ideas have been worked out for each of these courts, and special sculptural and mural decorations have been prepared for each.

The organisers of the 1915 Exposition did not stop at the single idea of commemorating the completion of the canal by a stupendous architectural scheme that, on analysis, had little to recommend it. They went farther, and decreed that the Exposition architecture should foster higher architectural standards and should offer structures that would be able to endure the closest scrutiny with credit.

The ablest men in the artistic professions were assembled for this purpose and to aid in developing a comprehensive plan. The architecture of the Exposition is not in one rigid, inflexible style. On the contrary, there are various types which will destroy the effect of sameness and monotony to the millions of visitors. There is a close relation between adjacent and attached structures.

Where other expositions have engaged an architect to prepare completed plans this Exposition has given the engineers a share in the work. The architects have merely designed the walls and courts, while the buildings within the façade lines have been designed by the engineers.

Architectural features outside the main group are cared for in the usual manner. Mr. George W. Kelham was made Chief of Architecture by the

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Exposition's Architectural Council, consisting of nine well-known and prominent American architects; eight members of the Council also acted as associate architects, and each has been responsible for the design of some architectural feature required in the scheme.

The total length of the main group of palaces in an east and west direction is 2,756 feet, and the total length in a north and west direction is 1,250 feet. The north and south outside walls of the main group are a liberal treatment of the "Plasteresque," with the east and west walls after the Italian Renaissance.

The exterior appearance of the entire Exposition will be beautiful from the colour and texture standpoint, as the wall surface treatment is a correct replica of the famous Roman Travertine marble found near the River Tiber. It is proving an agreeable substitution for the usual dazzling white plaster effects.

The tone and horizontally stratified treatment will carry through all architectural forms and surfaces including sculpture. In a few places a note of contrast has been obtained by casting columns in replica of red senna or Numidian marble, or a verde-antique bronze and gold. Life and interest will be given the vast wall surfaces.

A component part of the decorative scheme is the colouring of all roof surfaces. The streets are also to be of red rock, and when the grounds are viewed from the hills it will give the impression of an enormous mosaic of large units.

Mural paintings will be great factors in enhancing the beauties of the architecture and enriching the courts. Panels are being placed in the back of the colonnades of the Court of the Four Seasons, at the end of the promenades of the Court of Abundance, as well as below the spring line of the arches on the east and west sides of the Court of the Universe and Main Tower. The Fine Arts Palace is to have mural embellishments in the ceiling of the dome, and the Courts of Palms and Flowers are to have similar embellishments.

The colour schemes for these prodigal decorations will include Pompeian red, Italian blue, yellow ochre, copper green, burnt orange, and like colours. The Chief of Colour has inspected the progress of this work, so that uniformity and coherence has been assured.

Sculpture will be a wonderful aid to the builder's art, and it has been placed under the direction of one man, who has had direct supervision of the army of sculptors who have been at work in the Exposition studios for months. The greater number of groups are enlarged to heroic size, and to narrate the various ideas that have been prepared requires a separate article.

No buildings, whether Governmental or private, have had the aid of the landscape gardener's art, as will the structures that are forming the Panama-Pacific International Exposition. The wizard who made San Francisco's Golden Gate Park from rolling sand dunes is in charge of the flowers and trees for the Exposition.

Every clime has contributed more than a million plants and hundreds of the rarest of tropical trees. Avenues of palms, rows of eucalypti, and groves of cypress, fir, orange, and olive trees will lend their shade to the garden spot along the bay front. Acres of garden will blaze forth their note in the colour scheme each day, and will change their hues every twenty-four hours. No plant will appear on the grounds that will not be in full bloom.

The builders of the Panama-Pacific International Exposition have every science that has been developed as an auxiliary to their art, and it is to be hoped the world is to have the most beautiful exposition in 1915 that time has revealed.

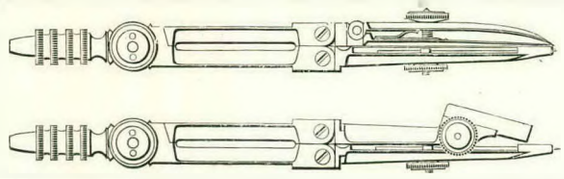
An Architect's Letter to a Student.

On Starting a Practice.

(From "The Builder," November 27.)

I have lately been thinking that the time must soon come when you will contemplate shaking off the shackles of thraldom and essaying to wrest from fortune that share of goods and honours which shall represent your real individual value. This stage of evolution is an interesting one, to be undertaken with confidence not born of youthful temerity or misplaced conception of your ability, but the result of considered judgment. So we will just sit down and look at the proposal from all its aspects. An essential assumption is that you now possess sufficient knowledge and experience to deal to the satisfaction of a client with any small piece of work which is likely to fall to your lot to begin with. That you can carry out in all its phases a small house, an alteration, a survey for dilapidations, settle a builder's account with justice, and lead your client into sound paths without coercing him. If you do not feel able to fight all the authorities under the Metropolitan Management Acts, or to undertake the design of a large hotel, you need not have qualms; everyone must make a beginning, and it is a kindly law of Providence that the calls on knowledge are largely proportional to experience.

There are many pros and cons to be considered quite apart from questions of ability, and, of course, the financial aspect stands foremost. In whatever way you start you must be able to "hang on" if needs be. You are proposing to discard a small certainty for a larger uncertainty in the way of income, and you must reflect not only upon your immediate necessities and added expenses, but on



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any private financial calls which are likely to occur before you are established, though I presume that as a bachelor these will not be serious. Now, as to the ways of starting a practice. You may buy one, buy a partnership, or start out to make your own connection. Again, you may partially practise by arranging with a principal to have certain time for your private work while otherwise his assistant. Which of these courses you adopt will depend on your prospects of work and financial position. Partnerships are serious matters, in that they involve usually considerable capital expense, and should not be entered into without a full knowledge of the personality of the colleague you contemplate joining and a professional audit of the income to be shared. In any event a short trial of a few months before any final agreement is signed is generally desirable. I refer, of course, to partnership with men in established practice; naturally a venture jointly with a colleague on your own footing is in a different category. If you are fortunate enough to have one or two friends who are prepared to give you commissions, you may more hopefully adopt the course of starting alone, though it will be well to consider whether such friends are isolated individuals, who want a piece of work done once in a lifetime, or men in public positions who can recommend you. The start is the difficulty, and the friendship of a single public man has often just given the start which has led to ultimate success. The early roots are small, and patience is necessary; but once established, given a good soil, they ramify with increasing rapidity. The least venturesome course is the last, by which you retain a partial salary and have few running expenses. With a principal whom you know well, and who has confidence in you, such a scheme works satisfactorily, but it is always wise to make things as clearly defined as possible, and to be assured that the arrangements will not only prevent friction between you and him, but be such as to give you such reasonable scope for acting alone as may serve your own interests and meet your clients' requirements. You must, for example, stipulate that your name appears in suitable situations to direct callers, and that on occasion you may be able to have private interviews. I do not think that clients think the less of a young man who does his work in such circumstances in his first years of practice, and the advice and help you will at times derive from such association with a more experienced man is an asset worth considering.

If, however, you decide to break free from the yoke entirely, let me advise you to consider taking an office in association with someone else. If you can arrange this you will find it a great help in many ways, particularly financially. Not only will your rental be less, but you can combine in an outer office and possibly in an assistant, and when you are superintending work outside your colleague will often be in and able to deal with such emergencies as are beyond the capacity of "the staff." Again, it is a benefit and often a solace in times of difficulty or slackness to have even an unattached fellow professional whom one can turn to. There will be times when solitude presses sadly, especially if work tarries, and, apart from the value of the exchange of experiences, an occasional break for merely social distraction will not be time thrown away.

Now I have done. Turn the matter over well in all its aspects, start out not too heavily handicapped by necessary expenses, bring some grit and staying power, cultivate an appreciation of the humorous aspect of small adversities, and you may look forward, I am sure, to many pleasurable times, interesting experiences, and eventual prosperity.

The Genus "Builder."

So, friend, you are beginning to find that there are responsibilities attached to independence, such as you wot not of; such are the gifts of that goddess so scoffed at by youth—Experience. But before discanting on your theme let me congratulate you on your new step and surroundings, as far as I can appreciate them. A buffer state shared by your colleague and a private office sound well, though you remark that the latter is too small to swing a cat in, to which I will make the rejoinder of, I think, Laurence Sterne in cheering a friend in like case. "After all," he remarked, "who wants to swing a cat?" and certainly the vogue languishes.

But now to business, though I fear you have practically asked for a thesis on builders and their varieties. Like other groups of humanity, the gradations are wide. In my own experience, at the top I would, perhaps, place an honest old countryman, who, after contemplating my careful plans upside down for some moments, said in inquiring innocence, "What be I to do with these, maister?" and at the bottom a "director," who, replying to my inquiry regarding progress, said that the manager of a certain sub-department of his firm might perhaps have some knowledge of the work referred to, but he had not.

I am much afraid that the old-fashioned builder, the real master craftsman, is dying out owing to new methods and combinations of labour. He is a delightful person; he will treat his jobs as his children taking a pride in their development. Like others, he must live, but the greed of gold is absent. If there is a doubt the work generally has the benefit of it. "I know that's what 'e'd like, and 'e's been a good friend to me," has perhaps been the comment when some small obscure point has arisen capable of construction for or against the architect's client. This

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type of man will do his work much as he likes, but honestly and by methods in which he was trained by his father before him. He will not be hurried; threats as regards delay and clauses in contracts have no terrors for him, for he has no truck with the law. If he thinks your construction can be bettered he will tell you so, and expect you to thank him as a colleague mutually interested with himself in turning out a creditable piece of work. As a correspondent he is incorrigible; he writes many of his own letters after working hours, and he detests the process, and sooner than report progress he will go on and chance your possible displeasure, which implies either very complete and readable drawings or fairly frequent visits. I have known such a man on presenting an account say, "I think I have included all the extra things I'm entitled to, sir. Can you think of anything else?" A refreshing attitude which demands every consideration.

Now for the other end of the scale—the business man. He is, or calls himself, a director of a company, and his sole object is to make a job pay with the maximum of merit necessary to ensure possibilities of future tendering. He knows little or nothing of actual building, and if you ask him whether he has borne in mind that you have sent a revised detail for the staircase window treatment he will smile and tell you that no doubt the matter is being attended to in the proper quarter. Usually his visits are mere friendly calls, asking airily for a certificate which is larger in amount than that to which he is entitled. He will sublet everything he can; in fact, in his most advanced form he becomes merely a business agent for those responsible for the various trades to whom he farms out your building piecemeal, taking his profit and giving them the responsibility under contracts with himself which he is very unwilling to disclose. This procedure may add greatly to the architect's difficulties; if all goes well nothing is heard of these firms, but when troubles arise the architect may be directly approached by them, when, in "ad misericordiam," appeal will be made that they have honestly done what they undertook to, had no knowledge of the only contract you are concerned with, and will be heavy losers if no allowances are made to them. Extras will flourish "like a green bay-tree," and at the stage of their discussion the director will disappear and be represented by his "familiar," an estimating clerk well versed in all the cunning of his trade. He will prove to you that the innocent little addition in brickwork is technically underpinning, and must be paid for at this rate, and that your change in the position of a rainwater pipe has doubled the cost of cement screeding on a flat.

I am, of course, taking an extreme and at present exceptional case, but the trend of building is in this direction, and the novice should be on his guard. And what is the moral? No care in the selection of builders will prevent incomplete drawings, ill-thought-out specifications, and prodigal alterations when work is in progress from recoiling on the head of the architect, and, although a builder's attitude and experience may be a very great help to a young professional man, his province is to carry out instructions, not to advise and do unprofitable work. Before asking for tenders, therefore, have everything ready; make it clear to your client that if he requires changes prices must be thereafter adjusted, and then obtain advice and recommendations from other professional men—always readily given—as to the firms you propose to have dealings with.

Treasury Plan for Aiding the Building Trade.

Mr. Lloyd George, writing to Mr. Thomas Richardson, M.P., states that the Treasury, in view of the exceptional conditions now prevailing in respect of the rate of interest and the cost of building, will make advances for housing schemes on the following terms:—To local authorities, 10 per cent. of the approved cost by way of free grant, the remaining 90 per cent. as loan with interest at 3¼ per cent. per annum, to be repaid by annual instalments within the period usually authorised. To authorised societies the advances will be made up to nin-tenths of the total approved capital expenditure, comprising a free grant of 10 per cent. and a loan of 80 per cent. of the expenditure on a sixty years' lease. The annuity will be at the rate of 5 per cent. The Treasury will only advance money for approved schemes under the Housing (No. 2) Act in cases where unemployment in the building trade consequent on the war is exceptional and is not being provided for in other ways. These terms are subject to alteration from time to time.—"Western Morning News."

Two Hundred Thousand Square Yards of "Rok."

As architects will be aware, the "Rok" Roofing and Dampcourse Felts manufactured by Messrs. D. Anderson and Son, Ltd., of Belfast and London, for whom Messrs. Jenkins and Co. are sole agents in South Africa, have now undoubtedly obtained the premier position in this country.

During a period of no more than three years there have been imported in South Africa over ten thousand five hundred rolls of "Rok." This equals well over two million square feet, and if the rolls were laid end to end they would stretch for a distance of about 140 miles.

Besides the above, very large quantities of Messrs. Andersons' other specialities in the felt line, such as Asphalte Saturated Felt, "Sanador" Felt, for lining wooden partitions, etc., have been imported and sold.

The above facts speak volumes for the quality of "Rok," and its popularity for all classes of dampcourse, roofing and waterproofing work.

The firm of D. Anderson and Son has been established from Crimean days, and they have always supplied the British War Office, Admiralty, and Public Works Department with the whole bulk of their requirements in the way of felts.

The original article used by the British War Office was a heavy flax roofing supplied by Andersons, and immediately it was decided to house the new army in huts for the winter, Andersons' looked forward to good business in this line. It came in such overwhelming form as almost to completely hold up their ordinary trade. In spite of using three very large and special machines (and working overtime) they have been hardly able to meet the abnormal demand.

This heavy flax roofing, however, has been quite superseded by more modern roofing felts, such as "Rok," and is now only used by the War Office and a few other public bodies.

The military authorities, finding that the trade were unable to supply their requirements in this line, looked round for substitutes, and decided upon "Rok" as one.

Besides supplying the authorities with very large quantities of the material, Messrs. Anderson are carrying out the laying of the roofing as well. Three of their contracts, in Ireland and England, require a total of about two hundred thousand square yards of "Rok."

It will therefore be seen that "Rok" Roofing is obtaining its full share of the business going, which is no doubt due to its superiority, and the good name Messrs. Anderson and Son have obtained for it, as well as their many other well-known specialities.

Capturing Enemy Patents.

The following is a list of British patents which have been granted in favour of residents of Germany, Austria, or Hungary, specially compiled for the "Builder" by Mr. Lewis William Goold, chartered patent agent, 5, Corporation Street, Birmingham. It is furnished in view of the new Patents Act, which empowers the Board of Trade to confer upon British subjects the right to manufacture under enemy patents:—

5,417 of 1911.—A. Schwieger, Germany: Locks and latches.

6,250 of 1911.—O. Arndt, Germany: Moulding floors and ceilings.

6,276 of 1911.—F. Ruppel, Germany: Flushing cisterns.

7,100 of 1911.—W. Breil, Germany. Dated March 23, 1910: Ferro-concrete lining for shafts.

7,149 of 1911.—I. Wieder and R. Pesl, Vienna; Window-guards for casements, which are automatically moved into operative position when the casement is opened.

7,158 of 1911.—H. Tessenow, Germany: Walls, half-timbered brick walls.

7,304 of 1911.—C. Wiegand, Germany: Dust-shoots.

7,329 of 1911.—L. Eck and H. Klahn, Germany: Graining wood to imitate veneering.

7,434 of 1911. M. Nikolaus, Vienna. Dated April 2, 1910: Windows, having sliding sashes in the same plane when closed.

7,487 of 1911.—M. Mannesmann, Germany: Building blocks of concrete.

7,488 of 1911.—M. Mannesmann, Germany: Concrete buildings.

7,489 of 1911.—M. Mannesmann, Germany: Stairs, concrete.

7,490 of 1911.—M. Mannesmann, Germany: Concrete buildings.

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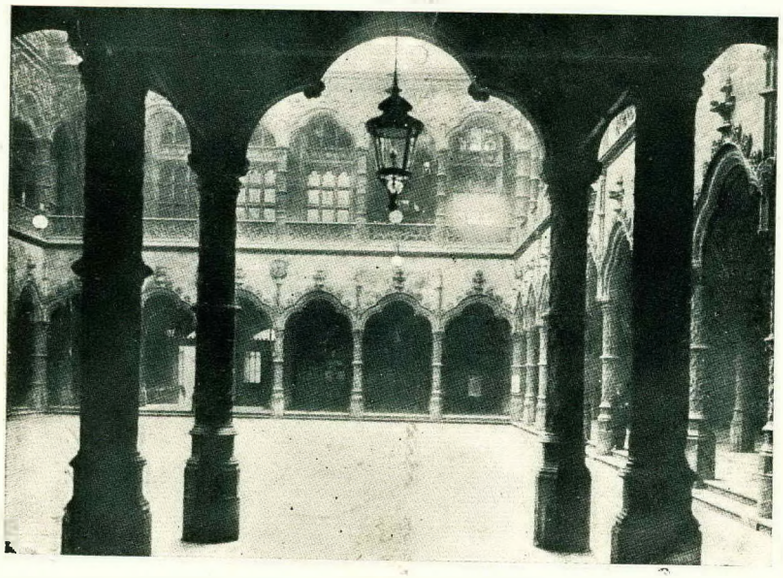
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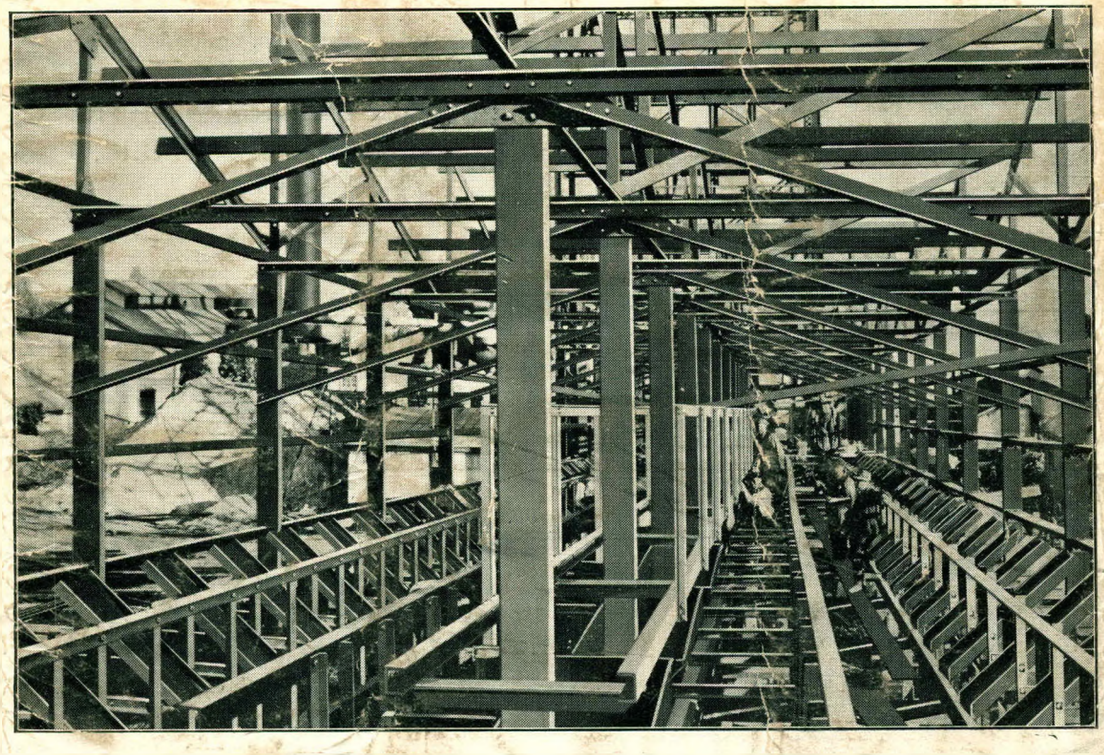
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