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The South African Architectural Journal

BUILDING.

THE JOURNAL OF THE ASSOCIATION OF TRANSVAAL ARCHITECTS
AND OF THE NATAL INSTITUTE OF ARCHITECTS.

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CONTENTS.

Civic Architecture	37	Quarterly Meeting	49
Marseilles Pattern Roof Tiles	42	A Comparison	50
The South African Academy	43	Conditions of Contract	50
Rateable Valuation of an Annuity	45	Ex Tenebris	51
Notes and News	45	Transvaal Memorial Hospital for Children... ...	52
Obituary	46	The Melbourne Public Library	53
Transvaal University College, Pretoria, ...	46	Register of Students	54
The Royal Institute of British Architects ...	47	Graves of Our Dead...	56
The South African Institute of Quantity Surveyors	48		

Civic Architecture.

Being the inaugural lecture delivered by Professor G. E. Pearse. A.R.I.B.A., at the Witwatersrand University, Johannesburg.

Architecture has been rightly described as the mirror of a nation's civilization, and it is said that every age gets the Architecture it deserves.

The mentality of a nation is made up of the aggregate thoughts of its individuals, and the character and quality of the people's environment, their streets, public buildings and parks are the outward and visible signs of these thoughts.

Architecture deals with civilization, with the means of life, and therefore with towns. A suitable architecture in a word is an essential element in civilization, properly understood it is largely civilization itself. It touches the life of a man at every point. It is concerned not only with sheltering his person and ministering to his comfort, but also in providing him with places for worship, amusement and business, with towns, memorials and embellishments for his cities, and other structures for the varied needs of a complex civilization. It engages the services of a larger portion of the community, and involves greater outlays of money than any other occupation except agriculture. Every one at some point comes in contact with the work of an architect, and from this universal contact architecture derives its significance as an index of the civilization of an age, a race or a people.

As Sir C. Wren says:—

" Architecture has its political uses: public buildings being the ornaments of a country: it establishes a nation and draws people and commerce, and makes a people love their native country, which passion is the great original of all great actions in the Commonwealth.

" The emulation of the Greek cities was the true cause of their greatness.

" The obstinate valour of the Jews occasioned by the love of their Temple, was a cement that held that people together.

" The greatest pride of the Roman was to be called a citizen of Rome, and there is the same pride existent to-day in citizens the world over."

It is in the ancient city that civilization was first established, it is in the modern city that civilization has obtained its highest expression. The coming of the industrial era, recent discovery and invention, and the struggle for commercial prosperity completely transformed the cities of the old world.

The dark streets through which, at night, the pedestrian formerly made his uncertain way with his individual lantern, are now aglow with light.

The refuse once poured from upper windows to the streets of the proudest capitals, flows now in subterranean streams, unknown. The roadway that at best was a racking way of cobble stones, is now made hard and smooth. Streets once narrow, treeless slits are now being made wider, thus permitting the traffic to move with ease, and still leave room for grass and trees, and ever and again for flowers.

Water is had in abundance to clean the pavements and lay the dust. The mesh of wires that inventions brought with them are now assembled in orderly strands underground, and there is promise that the smoke which hangs over the modern industrial community is shortly to be dissipated. All these are powerful factors which make for cleanliness and orderliness. But what of architecture?

Though former civilizations lacked these benefits, they produced architecture and an orderliness in architecture sadly lacking to-day.

This was entirely due to a public conception, a civic sense, and a national spirit, which then existed.

In this country we have to deal chiefly with the modern city.

Now if Civic Art be a phase of urban evolution, it should be possible to trace the steps by which it is approached.

Let us consider what these have been in the rise of modern cities. There came first the aggregation. Where no city had been, the people flocked—the reason need not now concern us—until there was a city. The aggregation continuing led quickly to congestion, and close upon congestion came squalor. We had now a large city, a crowded city and a miserable one. Out of misery came corruption, debauch of the popular conscience, and—from such unfavourable conditions—political knavery.

These briefly are the steps of the downward course of many of our cities to-day. It is our duty to counteract them, and Civic Architecture and Art can do a great deal towards it.

Environment insensibly influences the development of all forms of life, and it cannot be doubted that squalid conditions, horrid forms, inharmonious colours and injurious sights amongst which a large proportion of our urban population spend their lives, contribute their quota to the sum total of degenerate moral tendencies, of which recurring acts of crime are the inevitable outcome.

Those who, during the recent trouble were brought in touch with the western outskirts of this city, must have been very forcibly struck with the type and conditions of some of the buildings there seething with humanity.

Architecture should play a far more important part in State or National life, good building being essential to a great modern State. The Architecture of a town or city should be Municipal first of all. If men seek it, they should do so not for Art's sake, but for the city's sake. They should be citizens first, and then in their own way artists, jealous of the city's looks because they are citizens. Greek writers strongly

advocated the building of noble cities and the encouragement of Art. The Greek city was the achievement of a form of Municipal power, as was Rome and Ancient Babylon.

The great cities of the Middle Ages and the Renaissance, were the outcome of the guilds, civic administration in another form.

Modern Civic Architecture which is so utilitarian in its purposes as to be civic first and art afterwards, may be defined then as the taking in just the right way of those steps necessary or proper for the comfort of the citizens, or as the doing of the necessary or proper civic thing in the right way. It is not a fad or merely a bit of aestheticism, it is vigorous, virile, sane. We talk much about it now because we are living in a period that has witnessed more building and remodelling of cities than any period of history, and therefore in a period that compels us to turn our thoughts to the best ways of making improvements, and to the principles that ought to guide us in the building of the modern city.

Civic Architecture, and with it the applied Arts, should be of the people and for the people, for it is closest to their lives and draws more than half its charms from the recognition of perfect fitness in its achievements.

In it utility and beauty must be combined, for cities are not made only to be looked at, but to be lived in.

The first essential is to obtain a thorough general and artistic plan of improvement for every community. This is clearly evident from the fact that every important town in England is either considering or working to such a plan to-day. The existence of such a plan in London in the past century would have saved the public many millions. This was foreseen, and a plan prepared by Sir C. Wren after the great fire of 1665, but commercial interests threw it out, and commercial interests are probably the greatest sufferers to-day. Had this plan been acted upon, London would be counted to-day one of the most beautiful cities in the world, and St. Paul's Cathedral, instead of being hemmed in on all sides by business premises, would have stood in the midst of a fine open place, approached by a broad avenue instead of narrow Fleet Street with its disfiguring iron railway bridge.

On the Continent such schemes have been in existence for years, in some cases for centuries.

One cannot expect to pull down and rebuild our modern cities, but we can see to it that they grow artistically, that their extensions at least are beautiful, and that every change in the city itself shall bring it one step nearer the ideal. To do this would be cheaper in the end.

The plan once secured, the public spirit and artistic sense of the community can hardly fail to insist that it be adhered to. The provision of this ideal, the setting before the public of a tangible vision of their own possible city beautiful, will have other value than that of popular education.

It will offer them inspiration. Nor will this inspiration be material only, but as clearly moral, political and intellectual.

The pride that enables a man to proclaim himself "A citizen of no mean city" awakes in his heart high desires that had before been dormant. There will be more than merely general inspiration, for the dream of what one's city should be and may be, and even some day must be, will be a special inspiration to all those professions of the fine arts upon which the beauty of the city ultimately depends.

There is not an Architect of spirit who will not feel a new incentive when he thinks that he is planning buildings that are to be part of the city of the future; not a landscape gardener who will not plant with greater care because of this vision; not a sculptor who will not plant with greater care becase of the vision: not a sculptor who will not throw himself more devotedly into the modelling of the civic monument that is to be one of the new city's ornaments.

And down from the professions to the workers, and from those who execute the commissions to those who give them, will be felt the spur of the dream, the hope, the goal.

Town planning has been slowly forced into prominence by insanitary conditions and inconveniences, arising out of irregular commercial development.

The English Housing Town Planning, etc., Act of 1909 is a significant sign of the necessity for an improvement of the amenities of our towns. The new Public Health Act in this country is also a decided step in this direction.

That the people in authority are awakening to the need of town planning is encouraging.

I should like here to quote an extract from an address by our Town Engineer made a few days ago:

In it he says: "When the Australian Commonwealth proposed to lay out a new Capital on Garden city lines, municipalities all over the world were circularized and asked if they could make any suggestions or give any information. At my suggestion the

contribution from Johannesburg was a large scale plan of the town sent with the object of shewing how it should NOT be done.

" Unfortunately, the extensions have been continued much on the same lines as the original plan with the added drawbacks that the streets in many cases did not meet. The only thing to do now is to make the best of a bad job, but the want of care at the outset causes a woeful waste of public funds."

Most efforts on the part of the genuine and public spirited Architect for the improvement of building conditions have met with failures owing to the opposition of Pseudo-Architects and speculative builders giving the public the impression that the Architects are working for their own ends.

In our towns we see a miscellaneous assortment of buildings, the product of the speculative builder and pseudo architect, and also a hideous jumble of shop windows and signs.

In matters necessary to preserve the physical health of crowded communities such as water supply, scavenging, drainage and street lighting, concerted action has been taken. But why not in the matter of buildings?

The need for some aesthetic clauses in our building regulations must be apparent to many, yet we do not make them.

Until we do so, we shall not have streets and buildings in which we can take a civic pride. The more stringent control of poster hoardings is sadly needed, also of signs at our street corners and on our shop fronts.

Our civic authorities are prone to think that the building and equipping of a Municipal Art Gallery is the alpha and omega of civic art, and that when this has been done our artistic sensibilities have been fully catered for. This attitude is responsible for much of our communal artistic shortcomings.

Art, if it is to be of real value, must pervade our every day life, but sequestered in galleries where few people visit, its value is comparatively small.

We do not want to see men and women banding themselves together to create a public sentiment and fund in order that some artist may do a noble bit of work to the glorifying of his field of art.

What is required is that they should band themselves together and commission architects, painters, sculptors and landscape designers for the glorifying of civic art, not because it is art, but because it is civic.

Nor should we have to ask the town to help art, but art to help the town; the artists in the same way should work, not to glorify their own art, but by their art to glorify the town.

Unfortunately the pride of civic conscience is not as yet sufficiently strong to outbalance the purely economic aspect. There is not yet any general principle to serve as a guide to govern our civic activities in matters of taste.

The nightmare of public rates intervenes, for it has become a habit to regard tasteful surroundings as an expensive luxury. Why? It is after all largely a matter of habit and thought. Good taste certainly implies good workmanship, and we must, of course, pay a little extra for that, but it is not the overpowering business so generally believed.

Just as it is possible now to furnish and decorate one's house tastefully at a comparatively moderate cost, so it is possible to obtain tasteful civic surroundings, not by wholesome scrapping, but by tasteful selection and rebuilding as the opportunity offers. The question is not one of economics, but of intelligent taste.

Civic Architecture has been hampered in this country by many difficulties. It has no organization as in modern Germany or France, no traditional style such as Italy.

It has to fight the speculative builder and owner, who have no consideration but their cashbox, and to contend with the mechanism of a purely industrial era.

One of the first things required is a greater public demand for substantial and convenient buildings.

In this respect we fall short of many second rate towns in Europe. It should not suffice to say that a building answers its purpose. Many towns possess public buildings of considerable Architectural charm, but so placed that their charm is entirely negatived because it is impossible to get an approach view of vista.

All such buildings should be placed at what is termed a focal point, that is, a point towards which one or more streets lead up and form a vista when approaching these buildings. Too much emphasis cannot be laid upon the value of these focal points, for they are in fact the primary factors in civic planning.

Vistas which could, with a little foresight be terminated by monumental buildings frequently end in squalid buildings with no charm whatever. In most cases civic foresight has been outweighed by private interests.

One hears a great deal too much about private and financial interests, but if such interests had been considered, we should never have had such modern towns as Edinburgh, Paris, Vienna, Washington, to mention only a few.

Again, in almost every town there are one or two centres which provide an opportunity for Architectural display.

Those who originally laid out Johannesburg, provided a number of squares which have been utilized to very bad advantage. Some have been entirely built upon.

Where are Marshall, Market, Government, Von Brandis and Plein Squares to-day?

Looking back on the past 50 years, we see the evidence of the industrial blight, which has gradually crept over our towns. Almost everything that was produced during this period was made with the sole object of commercial prosperity, and the many evils of the industrial age were accepted as an inevitable corollary to civilization.

Money was the great fetish, and cheapness and so-called utility maintained a complete sway over men's minds.

A revolt against mean and ugly surroundings is now, however, manifesting itself, and the desire to shake off the 19th century ideals so permeating all classes of the community. When we see the rapid development in this country, Commercial, Mining and Agricultural, we must realize that we are building up our cities not only for the present, but as legacies for the future generations.

We should therefore strive to correct the errors being made now, and thus save enormous expenditure in the near future. We have glaring examples of these errors in Europe, more particularly in England.

The public in general should have some knowledge of the problems the Architect has to solve, problems affected by site, purpose, choice of material and climate, the latter being one of the most important.

The Architect in turn must not be ignorant or contemptuous of tradition. He must realize that for ages great men have been solving the problems that he has to solve.

Style, as we term it, is simply the Architectural expression of the characteristics of a people reflecting their mode of life, their religion, their customs, etc.

It is not the invention of individuals, but the gradual evolution of a race expressed in its Architecture.

There have been many attempts, in the past century to create new styles, but they have all ended in failure.

Mr. Herbert Baker, to whom the Architects of this country owe a great debt, was not contemptuous of tradition, and from his deep study of the old Huguenot work at the Cape evolved a National style of domestic Architecture well known and appreciated throughout the country.

His civic Architecture influenced by this early work may well be considered the basis of our national style.

Honest public criticism, based on real understanding, is not deleterious to creation: it merely renders more difficult the pseudo Artists' attempts to deceive with Artificiality. Beauty in building comes of solving the practical problem handsomely not of sacrificing the inside to a precious facade. There cannot be beauty in building without common sense.

There is little Active Government or Municipal encouragement to use Architecture or to educate it.

Much might be done by setting a standard in the numerous public buildings which we have foisted on us by a Government Department.

These barrack like structures amazingly alike, whether they be schools, colleges, police barracks, post offices, hospitals, etc., never appear to have been considered in relation to the site they are to occupy.

The citizens of the town who are to use them are never consulted in the matter. In many cases they mar the neighbourhood in which they are erected.

Official Architecture is usually costly and expressionless and it cannot spring up at the call of a Government Department. There is sufficient evidence of this all over the country, and a candid admission of the fact was recently made by the Administrator of the Transvaal Province.

Unless the public are sufficiently interested to protest, we must continue to tolerate these things.

Only by intelligent appreciation can a civic or national school arise and stand firm, and until the public definitely decide to take up arms against the jerry-builder and pseudo Architect, we must be content with the shoddy work that goes on all around us, developing each district in turn into a slum.

Marseilles Pattern Roof Tiles.

By H. BELL-JOHN, M.C., M.S.A., F.S.I.

Those who are called upon to decide on the kind of roofing tiles to use probably do not always realise the great variation in weight both dry and wet of such articles. A recent test revealed very wide divergencies in a series of eight tiles, one being a French imported tile and the others from seven different workers in South Africa.

A Table is attached giving some useful results as affecting the design of roof timbers, etc. It is not desired to publish the names of the several makers, but enough is given to emphasize the advisability of considering the roof timbers in conjunction with the particular make of tile to be used.

The 46 hours absorption test was taken as it was not convenient at the time to test between one hour and forty-six, but the true significance of the result lies in the extremely small absorption in every case after the one hour test, and the bulk of the absorption taking place during the first 15 minutes. The exception is No. 6, which was the French imported tile.

The eight tiles vary slightly in size and thickness. In covering capacity I do not think the variation would amount to more than 5 per cent. of the roof area.

It is necessary to add that the tiles were such as I had in my office and were samples. It is probable some fairly considerable variation in absorption capacity would reveal itself if a large number of tiles of each make were tested.

MARSEILLES PATTERN TILES.—ABSORPTION TESTS.

MARKS.	DRY WEIGHT		WEIGHT AFTER IMMERSION IN WATER FOR:—								TOTAL ABSORPTION IN:	
			15 Minutes		30 Minutes		60 Minutes		46 Hours.		15 Minutes	46 Hours
	lbs	ozs.	lbs	ozs	lbs	ozs.	lbs.	ozs.	lbs.	ozs.	ozs.	ozs.
I	6	½	6	8	6	8	6	8	6	8½	7½	8
II	7	9½	8	1½	8	2	8	2	8	3	8	9½
III	5	10½	6	8	6	10	6	10	6	10½	13½	16
IV	5	11½	6	7	6	7	6	7	6	8	11½	12½
V	8	8½	9	5	9	5	9	5	9	6	12½	13½
VI	5	8	5	14	6	3	6	5	6	6	6	14
VII	8	5½	9	3	9	4½	9	4½	9	6	13½	16½
VIII	5	8	5	14½	6	1	6	1	6	1½	6½	9½

The South African Academy.

The third annual exhibition which was opened on May 1st by Professor Jan H. Hofmeyr, Principal of University of the Witwatersrand, eclipsed its predecessors in every direction.

The aims of the Association in the conduct of the Academy for the encouragement of individual artistic expression was amply demonstrated by the high standard of the work submitted and a further feature was the growth of public appreciation demonstrated by increased attendances.

The oil paintings this year were numerous and for the most part outstanding, Mrs. D. Kay, of Port Elizabeth, was again represented by some excellent pictures. In " Overhauling " which we reproduce elsewhere in this issue, the Artist achieved a brilliant colour scheme combined with sound composition. " Tanning Pits " was another picture worth noting for its tones, but in this instance the composition of the figures completely overshadowed the setting. " Quartz," a very difficult subject and " The Fish Market " were canvasses which received great attention.

In this issue we reproduce a panel designed by Mrs. Kay, this was made from a South African hard wood and the figures inlaid with ebony, a unique production with a very striking effect.

Mr. W. G. Wiles, an English portrait painter, now domiciled in the Cape, was represented by four oils, one a seascape " A Grey Dawn " received unstinted praise from all sections, and the other three landscapes. The former was an impressive canvas occupied mostly with sky and wild and broken clouds with the rising sun shooting forth its fitful rays which were heightened by the phosphoresent waves in the foreground, altogether a striking picture. Of the others exhibited by this Artist, " A Silver Night " attracted great attention, its peaceful treatment contrasting greatly with the former.

Mr. G. Crosland Robinson was again represented by perfect specimens of his Art. A delightful painting in oils entitled " An Old Gable " Somerset West, revealed the Artist in a most delightful manner the autumn tints being blended to such perfection as to portray that delightful purple haze so characteristic of Western Province sunsets. The picture, " The Bridge, Somerset West," received considerable praise from critics, and the seascape " The Hills, Hermanus," displayed the natural aspect of that delightful watering place.

Mr. J. H. Pierneef was represented by one oil painting only, " A wind swept scene of the Cape Flats near Plumstead " which was considered one of the gems of the exhibition by reason of its naturally distinctive character. As a compact scene of mountain, valley and village, rich in colouring and strong in atmosphere, it would be hard to surpass.

Miss Nita Spilhaus was well represented with seven oil paintings, two presenting Malay Quarters and one of Malay Lane displayed the artist's well-known technique and perfect mastery of colour blending.

Miss Ruth Prowse submitted three oils of which " Hermanus from Mossel River " was the best.

Mr. A. E. Gyngell was responsible for two perfect portraits in oils and a delightful pencil sketch of Mr. G. W. Nicolay, F.S.Arch. (a regular contributor to this journal), which we have reproduced.

Mr. John Ferguson submitted a very effective little seascape entitled " A Gray Day," together with a pencil drawing of an Eastern Musician, which was full of character.

Miss A. Aldine Wilson, in her painting of the low veld, achieved high praise for the canvas entitled " Ploughed ready for Citrus."

Mr. J. R. Kitzler was represented by a bold conception in oils of a Spanish dancer.

Although the number of Water Colours under exhibition were not as numerous as last year the standard was greatly in advance of any previous display and of the five sent up by Constance Penstone the one entitled " Mostert's Hoek, Tulbagh," was acclaimed by all.

Among well known Artists represented in this medium were Mr. T. Dymond Field, Miss Coape-Arnold and Mr. C. S. Groves.

Mr. O. J. P. Oxley, whose oil painting of Camps Bay was greatly admired was also represented by a design for a lecture theatre and a design for the interior

of an Art Gallery, both of which were gorgeous inceptions of decorative art.

The Architectural Section was regrettably very poor, it is difficult to understand why this should have been so. The Academy was instituted by the Association at great expense to individual members and should, as it was intended, prove a fruitful avenue for bringnig to the public notice what is really meant by Architectural Art. Perhaps at no time in the history of South Africa has it been so necessary and of such importance to the profession that the public should be brought face to face with the subject of an architect's work in planning and design, we seek to improve, here was the opportunity given to put forward what is meant by Architectural Art and we failed lamentably, but let us hope that more and greater enthusiasm will be shewn at future exhibitions.

Mr. Gordon Leith, as in the past, took the exhibition seriously and sent in six exhibits, two of which received marked attention, one being a study and a very charming piece of work which interested everybody and was of special interest to students of Architecture, this study is reproduced in this issue, together with a perspective of a house for Dr. A. J. Orenstein.

A fine perspective of the University of the Witwatersrand by Messrs. Frank Emley, Coinn and Powers, which is reproduced herein, attracted great attention.

Mr. Frederick Williamson, A.R.I.B.A., a newcomer to Johannesburg, made a brave show with some of his early work.

In the black and white section, Mr. H. E. Winder exhibited a very nice pencil portrait and Mr. Mackenzie Keith, of Cape Town, had under exhibition three charming copperplate etchings of which the " Old Dutch Swimming Pool at Groot Constantia " attracted marked attention.

The Crafts and Sculpture Sections were strongly represented, in the latter Mrs. Marion Walgate, a London gold medallist, exhibited five delightful examples of modelling, chief of which was a charming oval plaque entitled " Spring " wherein the white figure of a child stood out in low relief from a Wedgewood blue back ground. Miss E. J. Macadam was represented by a life-like bust of a native Shangaan and three relief portraits which were life-like representations.

Mr. S. J. Eloff, of Pretoria, was represented by an excellent bust of the Artist J. H. Pierneef and also a bust typical of the late General Delarey.

Dr. Joseph Coplands was well represented with four works, the chief being a delicately executed bronze of himself.

In the Crafts Section, Mrs. Evylen French Lloyd was greatly to the fore with a leather cushion which was notable for the design and delightful decorative work.

Mrs. E. E. Alport submitted many artistic leather creations.

The Art Schools were more strongly represented at this Exhibition than previously the combined exhibit of the students of the Durban School of Art occupied the premier position, not only from the standard of the work, but also from the number of individual exhibitors and the wide range of subjects undertaken.

The small exhibit of pottery, a portion of which we reproduce in this issue, reflects great credit upon Mr. O. J. P. Oxley, the painstaking head of the School of Art in Durban, particularly in respect of the glazing and finish.

The students of the school conducted by Mr. J. W. D. Muff Ford, of Bloemfontein, sent many interesting exhibits and Mr. Muff Ford is to be congratulated upon obtaining such excellent results in the short period his school has been established.

The students of the Port Elizabeth School of Art were responsible for several cleverly designed pewter boxes and modelled designs for backs of mirrors, etc.

A distinct feature in the Students' Section was the excellent display of metal work from the Ness School, the principal feature being the hammered brass tray and box executed by Mr. J. L. Mundell.

At the invitation of this Association all the scholars of the schools in the Johannesburg district were invited to attend the exhibition in the morning free of charge, by courtesy of the Inspector of Schools in the Johannesburg area this invitation was issued from his office, in response 74 schools accepted the invitation with the result that 4,963 children, accompanied by just over 200 teachers, visited the exhibition during the period it was open.

The support accorded the exhibition by the general public was very gratifying and the generosity of the Press in dealing with the exhibition as a public requirement undoubtedly aided our efforts and was responsible in a great measure for the success achieved.

RATEABLE VALUATION OF AN ANNUITY.

In valuing the capital amount of an annuity arising from fixed property in a rateable area it will happen that the rateable value is not known but only the gross value.

Thus assume that a ground rent is worth 7 per cent. or, in other words. that a buyer would expect 7 per cent. on his purchase price of a ground rent in perpetuity, he could pay £100 in order to get £7 per annum or $\frac{100}{7} = 14.286$ years purchase.

Then to find the rateable value from the gross value, the rate per £ being given.

Let £100 = Gross Value

X = Rateable Value

100 — X = Reduction due to Rateability

Rate = 8d in £ Capital Value

Transform Rate in £ to same years' purchase as for Gross Value viz. 8 x 14.286 years' purchase.

$$\text{or} = \frac{\frac{14.286}{8}}{114.288} \quad \therefore \quad \frac{114.288}{240} = .4762 \text{ of } £1$$

$$\therefore \; .4762 \times X = 100 - X$$

$$= .4762X = 100 - X$$

$$\text{transposing} = .4762X + X = 100$$

$$= 1.4762X = 100$$

$$\therefore \; X = \frac{100}{1.4762}$$

$$\therefore \; X = 67.74$$

Thus the Rateable Value is £67.74

and (100 — X) — amount of rates by 14.286 years' purchase £32.26

Gross Value as above £100.00

E. H. WAUGH

Notes and News

Mr. Chas. Small, who was wounded at the fight on Brixton Ridge, is now convalescent and has resumed practise on his own account at 50, Sauer's Building, Loveday Street, Johannesburg. Telephone 6571.

Mr. P. Rogers Cooke has removed from Benoni and is now to be found at 39 and 40, Standard Bank Chambers, Commissioner Street, Johannesburg.

In connection with the quarterly meetings, it has been found necessary to alter the dates. members are therefore advised that the dates published in last issue are hereby cancelled and the following substituted:

Tuesday, 15th August.

Tuesday, 14th November.

It is with deep regret we announce the death of Mr. G. Granger Fleming, late of the Town Engineer's Department, Johannesburg. An appreciation of his life's work appears in another part of this issue.

Mr. Daniel R. Lyne, A.R.I.B.A., has arrived from London and has associated himself with Mr. Allen Wilson, the President of the Society of Architects (London) South African Branch. at Clonmel Chambers. Eloff Street, Johannesburg.

We understand that the Union Registration Executive Committee, after many meetings, have completed the revision of the Draft Union Bill.

Obituary.

Mr. G. GRAINGER FLEMING.

No man amongst us has been held in higher respect than the subject of this note, and he died as he had always lived—a man of faith in his Maker and with an unfaltering confidence in His supreme mercy and loving kindness. In an age of unbelief and disbelief he held aloft a bright flame of hope and a vision glorious, and kept fast to what he believed with a firm consistency.

Born in Scotland he had spent about 30 or more years of his life in this country, following his profession throughout and most of these years have been spent on the Rand, where for a long time he was in practice for himself and among his works are Horton's Printing Works, Hosken's Buildings, Clifton Wesleyan Church, Mr. Poulteney's large house, Yeoville, and many other works. Of late years he accepted a position on the staff of the Town Engineer, Johannesburg, where in the Architectural Office and later in the Sewerage Office, he ran a faithful and conscientious course.

As an architect he had a "way of his own," he followed nobody's school, but struck out for himself, and the result was considerable originality of treatment which could not always please a purist or a schoolman.

A man of active brain, much of his spare time was devoted to religious and benevolent work and as he was an experienced speaker his voice was often raised for the cause of mankind for whom he considered the one hope lay in the regeneration of its spiritual nature. In pursuit of this high ideal he wrote and spoke constantly and his work on "The Dynamics of All Prayer" was a clever exposition of the subject. His faithfulness to his ideal possibly was at times a hindrance to greater business success in a world which often fails to appreciate "truth in the inward parts," but it raised him all the higher in his esteem of those who knew him best.

This journal will miss his help, for on occasion he came forward with an article and the best remembered was that on "The Stability of Walls."

Early in May he was attacked by a severe cold which turned to pneumonia which racked a body enfeebled by asthma and the dust returned to the earth as it was and the spirit to God who gave it, to see whose face was the greatest passion of Grainger Fleming's well-spent life of 56 years.

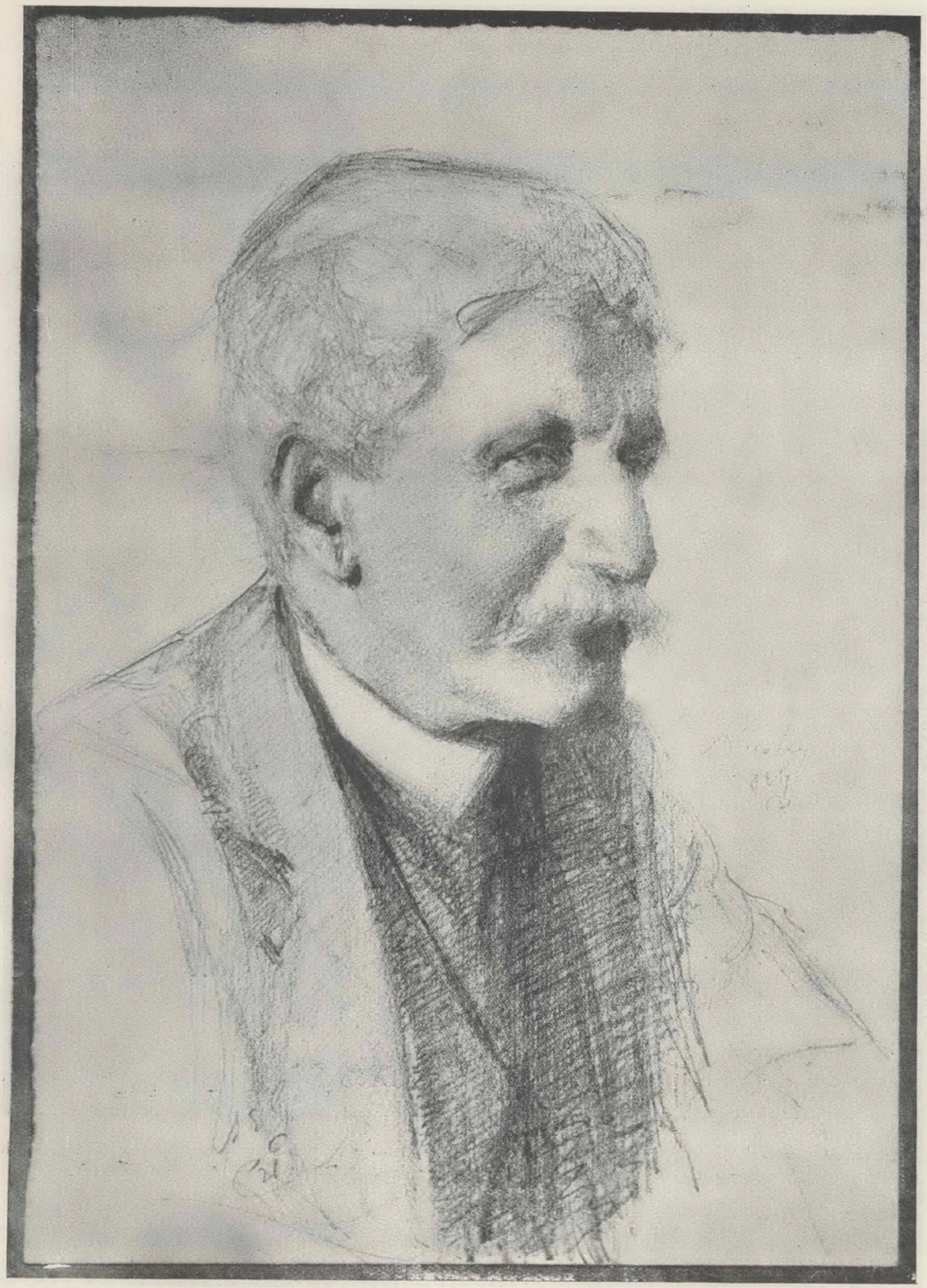
E. H WAUGH.

Transvaal University College, Pretoria.

NEW BUILDING FOR FACULTY OF AGRICULTURE.

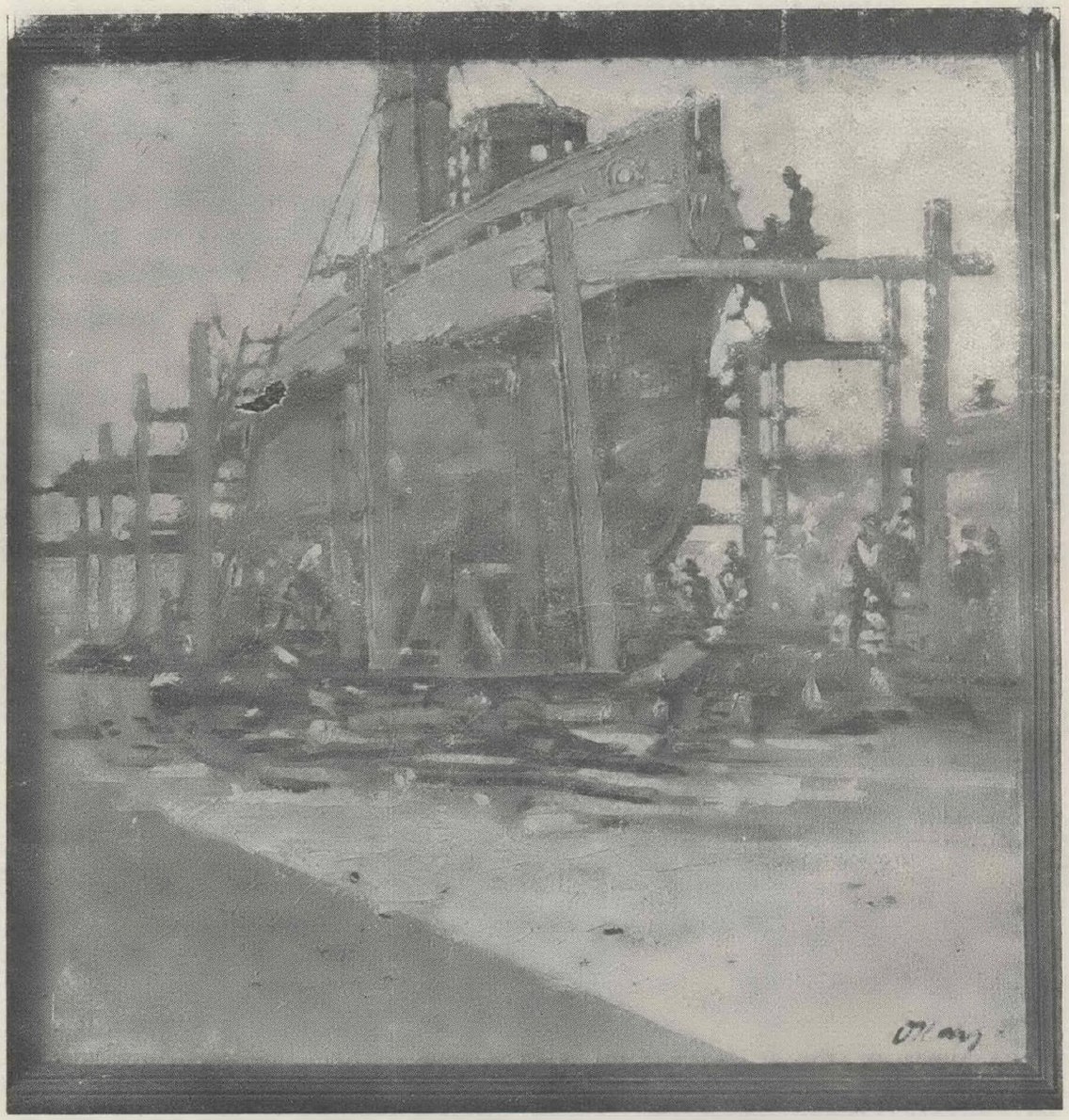
This building was recently opened by the Hon. the Prime Minister, and is designed to accommodate the various Departments of Agriculture, viz., Veterinary, Science, Entomology, Botany, Agronomy and Agricultural Chemistry, with Lecture Rooms, Laboratories, Preparation Rooms, etc., and forming a quadrangle is placed the Engineering Hall for the instruction in the use of modern farming machinery and implements, also under separate roof is placed the Dissecting Block attached to the Veterinary Science Department.

The accompanying illustration shows the entrance, the gable of which is reminiscent of the Dutch



G. W. NICOLAY, F.S. Arc.

Pencil drawing exhibited at the South African Academy by A. E. GYNGELL.



"Overhauling."

Oil Painting exhibited at the South African Academy by D. KAY.



An Old Gable Somerset West.

Oil Painting exhibited at the South African Academy by G. CROSLAND ROBINSON.

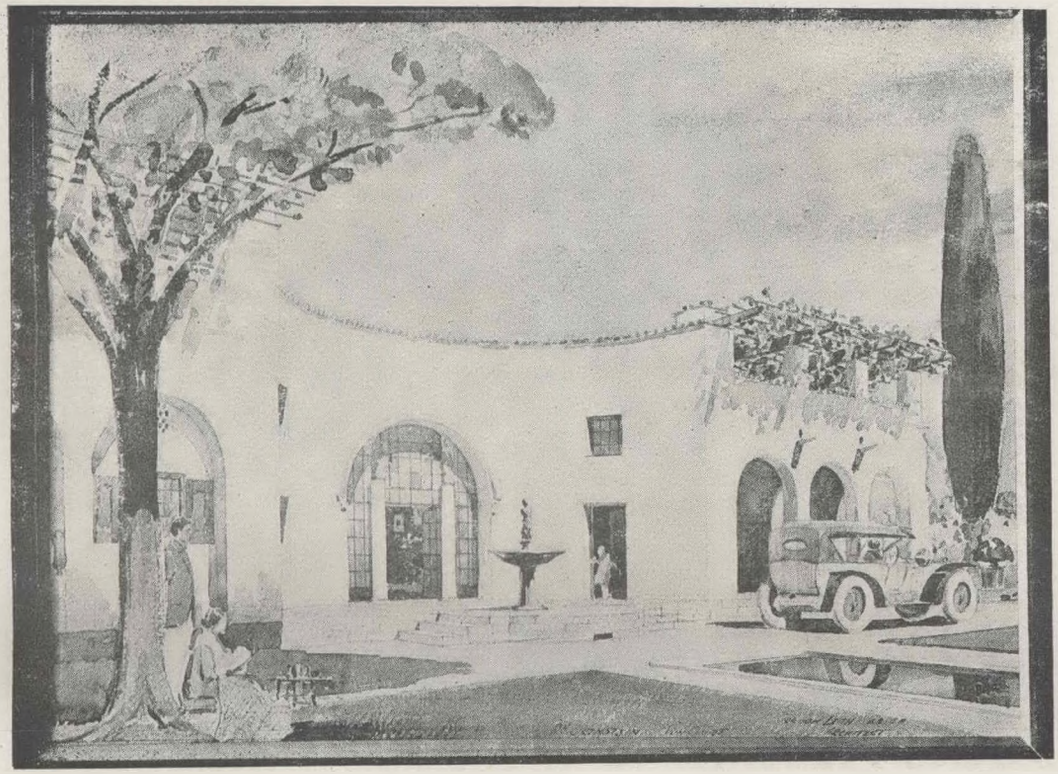


Perspective Drawing of the University of the Witwatersrand.
Frank Emley, Cowin and Powers, *Architects.*



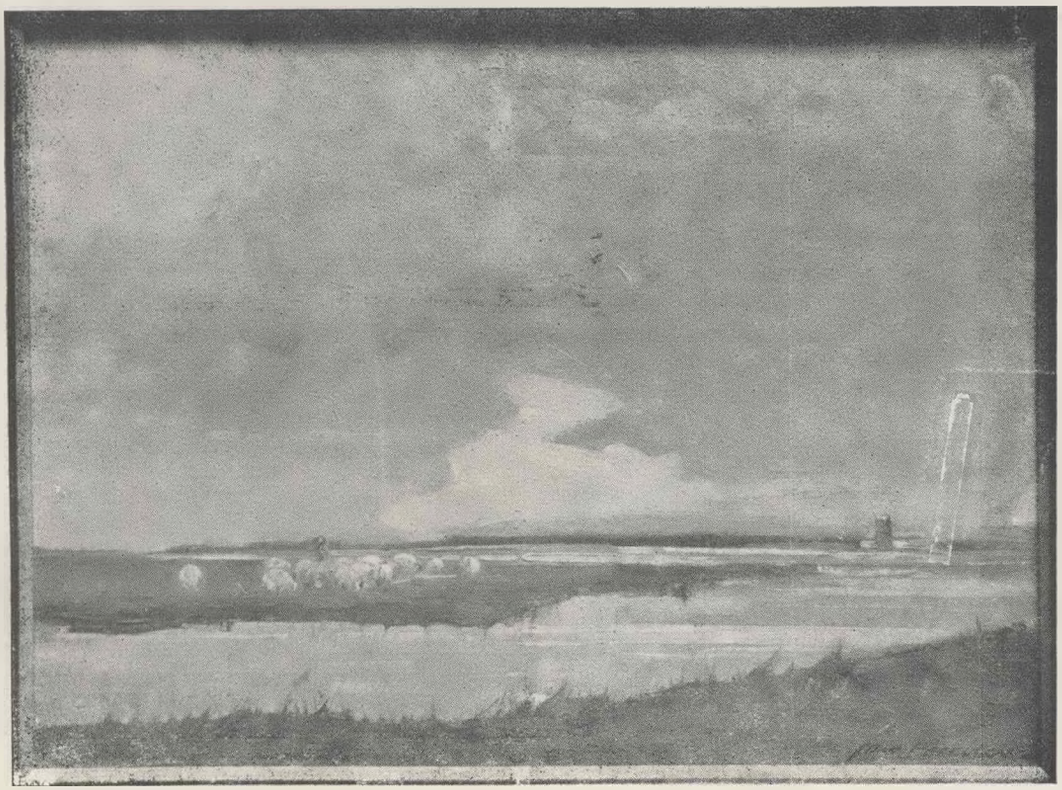
At Plumstead, C.P.

An oil painting exhibited at the South African Academy by J. H. PIERNEEF.



House for Dr. A. J. Orenstein.

Perspective Sketch in water colour exhibited at the South African Academy by GORDON LEITH, M.C., A.R.I.B.A



A Grey Day.

Oil painting exhibited at the South African Academy by JOHN FERGUSSON.



Pottery.

The work of students at the Durban School of Art, exhibited at the South African Academy



Inlay Pannel

South African hardwood with Ebony Inlay exhibited at the South African Academy by D. KAY,



Architectural Study.

Water Colour Drawing exhibited at the South African Academy by GORDON LEITH, M.C., A.R.I.B.A.



Heidelberg Normal College Hostel.

This illustration is of the new Men's Hostel and Principal's House at the Heidelberg Normal College. The site is on high ground to the north of the town on the Nigel Road, and the hostel has an extensive view to the south.

To harmonize with the Educational Block of the College the hostel is in brick plastered and whitened, with foundations and quoins of local stone, which has pleasant varieties of colour. The roof is of Colonial Marseilles Tiles.

The hostel accommodates 40 students in single rooms with rooms for matron and staff and the necessary dining, recreation and changing rooms. The Principal's house, for economy in cooking, is connected to the hostel by a covered way.

The P.W.D. is responsible for the design and supervision, the contractor being Mr. J. T. Halse, of Krugersdorp.

influence at the Cape and introduced at the special request of the College Authorities.

The columns and architrave are in stone and immediately over is placed a panel symbolical of Agriculture, and is finely modelled to represent ancient and modern methods, with Father Time shedding his mantle to youth and later ideas. The panel is the work of the Sculptor Smith.

Architecturally the building is of two storeys treated simply in red brick with tile roof.

Internally the character is simple, special attention having been given to the work of the various Departments.

The Laboratories, Lecture Rooms, etc., have been equipped with the most modern and up-to-date fittings, gas, compressed air, vacuum, etc.

The grounds immediately surrounding the building are now being laid out on broad and normal lines and developed so as to allow of sub-division for botanical purposes.

THE ROYAL INSTITUTE OF BRITISH ARCHITECTS.

An Exhibition of Contemporary British Architecture will be held in the Galleries of the Royal Institute, 9, Conduit Street, W.1., from November 1st to December 16th, 1922.

The following arrangements have been made for the organization of the Exhibition:—

(1) All Architects in the British Empire are invited to submit their work.

(2) Work that has already been exhibited elsewhere will not be excluded.

(3) Exhibits must be confined to works executed or illustrations of works projected since the beginning of the Twentieth Century.

(4) All exihibits must be framed and may be glazed.

(5) There is no limit to the number of works which may be included in one frame.

(6) Models will not be accepted for exhibition.

(7) Exhibits may consist of photographs, elevations, perspective drawings, and small scale plans. The exhibitor may choose whether he will send any or all of these. Photographs of drawings are admissible.

(8) As the available wall-space is very limited it is anticipated that not more than 15 square feet of wall-space (inclusive of frames) can be allotted to any exhibitor.

(9) Charges for packing and transport of exhibits to and from the Exhibition must be defrayed by the exhibitors.

(10) An insurance policy will be taken out for the exhibits while they are in the custody of the R.I.B.A., but the R.I.B.A. will incur no legal liability for loss or damage.

(11) The last day for the receipt of drawings and photographs will be October 7th, 1922.

(12) All exhibits not accepted must be removed by exhibitors not later than October 22nd, 1922.

(13) The Exhibition will be open to the general public (free), between the hours of 11 a.m. and 6 p.m.

(14) There will be a Press View on October 30th and the Private View and Opening will take place on November 1st, 1922.

The South African Institute of Quantity Surveyors.

Resume of Minutes of the Sixth Council Meeting, 1921 Seccion, held at the Scientific and Technical Club, Johannesburg, on Saturday, 4th March, 1922, at 3 p.m.

PRESENT: Messrs. T. Moore (President). Howgrave-Graham, Rowe-Fowe, Stratton. Puntis, McCubbin Farrow, Cowin and A. Loots (Secretary).

The President welcomed back Mr. Stratton and expressed pleasure at seeing him back and looking fit and well. He also regretted that no meeting had been held since 10th December last, due to his (the President's) absence and the subsequent illness of his wife.

NOTICE OF ABSENCE: A letter was received stating Mr. Dakers was away on vocation and therefore unable to be present at this meeting.

XMAS GREETINGS: Mr. Moore advised the Council that as President of the S.A.I.Q.S. he had received a card from the Quantity Surveyor and Staff of the Public Works Department, and he had sent a telegram in the name of the Council reciprocating the Seasonable wishes.

MINUTES OF PREVIOUS COUNCIL MEETING: These were taken as read and confirmed.

ASSOC. SCIENTIFIC & TECHN. SOCS. OF S.A.: A letter from the Secretary of the A.S. & T.S.S. dated 9/12/21 stating the Controlling Executive had found it necessary to make immediate provision for an annual sum of £1,700 to cover interest and mortgages and other incidental expenses, and after consultation with the Constituent Societies had decided on a levy of £1 1s. per member resident on the Witwatersrand and 10s. 6d. per member residing elsewhere in Africa (south of Equator).

In this connection the President stated it was necessary to rescind the resolution passed by the Council on the 8th October, 1921, reading:

> "That the Institute pay £35 towards the upkeep of the Club and that £17 10s. be guaranteed by the practising members."

Proposed by Mr. Rowe-Rowe and seconded by Mr. Graham that this resolution be hereby rescinded and payment be made under the terms now notified. Agreed.

The members of the Institute who were also members of the Association of Transvaal Architects stated their desire of paying through the latter body, and it was resolved that the levy, approximately £18 18s., be met out of the Institute's Funds.

At a General Meeting held on Friday, 24th February, 1922, the following gentlemen were elected as Office Bearers of the Associated Societies for the ensuing year:

President: Dr. Orenstein.

Vice-President: Messrs. D. M. Sinclair and L. B. Woodworth.

A full report of the proceedings of this meeting will appear in the "Mining Journal," but copies will also be prepared and forwarded to every member in due course.

A letter from Mr. Dakers was read stating that owing to the absence of Messrs. Moore and Farrow he had attended two emergency meetings of the Controlling Executive re Essential Services in connection with the Industrial Dispute.

PUBLICATION OF S.A.I.Q.S. MATTER: Mr. Moore stated that whilst at Capetown during December and January last he had met Mr. Jas. F. Brown, Editor of the "Architect, Builder and Engineer." Mr. Brown stated that he would be pleased to publish all S.A.I.Q.S. matter free of charge. The Secretary was instructed to send Mr. Brown a resume of the Council Proceedings for publication and to thank him for his kind offer.

NEW MEMBERS: A cheque for £7 7s. had been received from Mr. D. J. Laing, who the President stated had started practice in Johannesburg. The Council wished Mr. Laing all success in his new venture.

ARCHITECTS ACT: Mr. Moore stated that the Sub-Committee appointed, viz., Messrs. Rowe-Rowe, Graham and himself, were dealing with the Quantity Surveyors Chapter.

CONDITIONS OF CONTRACT: Two letters were read from Mr. Carpenter, Registrar of the Association of Transvaal Architects re Conditions of Contract and alterations to Clause 3 of the Agreement and Clause 31 of the Conditions. These points had been submitted to the Sub-Committee consisting of Messrs. Moore, Dakers and Farrow and had been found acceptable. Mr. Moore thereupon propcsed and Mr. McCubbin seconded that these amendments be agreed to. This was resolved.

BALANCE SHEET: The Balance Sheet drawn up by the Secretary, and examined and certified correct by Mr. Hickman, for the year ending 31st December, 1291, was submitted to the Council. Mr. Cowin drew attention to the fact that the amount allocated for educational purposes did not appear therein. The President explained that this amount had been incorporated in the £150 placed on fixed deposit in the Standard Bank. The Council thereupon passed the accounts for submission to the General Annual Meeting subject to the rectification of the abovementioned matter.

A vote of thanks was proposed to Mr. Hickman for examining the accounts.

RESIGNATIONS: A letter from Mr. J. F. Hooke dated 27/1/22 resigning membership owing to departure from South Africa and intimating the returning of his Certificate was read. As Mr. Hooke had verbally given notice to the President prior to 31/12/21, it was proposed that Mr. Hooke's resignation be accepted with regret as taking affect from 31/12/21, and that Mr. Hooke's Certificate be endorsed "resigned" and returned to him. This was unanimously agreed.

NEXT ANNUAL GENERAL MEETING: The Council resolved to have the next Annual Meeting at the Scientific and Technical Club, Johannesburg, on Saturday, 22nd April, 1922, at 3p.m. A dinner will be held after the meeting in the Club premises; dress would be optional and members are to advise the Secretary of their intention to attend this dinner and whether any guests are accompanying them. Ladies not to be allowed.

VOTING AND NOMINATION: In accordance with previous years' custom the Council had to recommend nominations for President and Vice-President and seven Council members. These to be submitted to all members of the Institute with the request that further nominations be added if desired, all members of the present Council were eligible for re-election.

The Council's recommendations are:—

As President: Mr. Tom Moore.

As Vice-President: Mr. G. E. Howgrave-Graham.

As Council: Messrs. Puntis, Dakers, Farrow, Cowin, Rowe-Rowe, Stratton and F. D. Hickman, vice Mr. McCubbin who was unable to accept re-election.

COUNCIL'S REPORT: The President regretted not having finished the report owing to pressure of more important S.A.I.Q.S. matter. He suggested that the drafting of the report be left to a Sub-Committee. Mr. Cowin proposed the report be left in the hands of Messrs. Moore, Graham and Rowe-Rowe and this was agreed. The advisability of having this report printed and published was also left to the Sub-Committee elected to deal with the drafting of the report.

In conclusion, the President proposed a vote of thanks to the Secretary, Mr. A. Loots, for the able and sympathetic way he had carried out the Secretarial duties of the Institute.

Quarterly Meeting.

The postponed quarterly meeting and dinner was held in the Scientific Club, Fox Street, Johannesburg, on Tuesday, the 13th June. Some forty members and their lady friends sat down to dinner and afterwards adjourned to the Lecture Theatre, where Mr. Ernest M. Powers, F.R.I.B.A., delivered a most interesting lecture on the "Evolution of Domestic Architecture, illustrated by lantern slides. The lecture, which was attended by representatives of all the Associated Technical Societies, Chambers of Mines and Commerce and the Master Builders' Association, proved most interesting and at the conclusion, following an interesting discussion, Mr. Powers was cordially thanked for his instructive paper.

The next quarterly meeting will be held on Tuesday, the 14th August, 1922, at which Mr. Harold Porter will deliver a lecture, the title of which will be communicated to each member at a later date by circular letter.

A Comparison.

NEW SOUTH WALES.

APPROXIMATE STATISTICS, DECEMBER, 1921. APPROXIMATE POPULATION, 2,250,000.

Approximate amount unimproved land value	£180,000,000
Approximate amount improvements (State Statistician's figures).	100,000,000
	£280,000,000

Debit.

State Loans in force	£180,000,000
Share of the Commonwealth Loan (chiefly on account of the War)	220,000,000
	£400,000,000

Credit.

Public Works	£100,000,000
Land not sold (say)	20,000,000
	£120,000,000
Add the State Statician's figures above	280,000,000
Total fixed property	£400,000,000

The late Dooley (Labour) Government left an overdraft of about £5,000,000.

The interest charged on Public Loans per annum has just about doubled in the last six or seven years, consequently the State is just about mortgaged as much as it can carry, with the 40-hour week and about 60,000 men out of employment on that account.

Johannesburg Valuation (say) £40,000,000

Johannesburg approximate population 160,000 people, which equals 1/14 of the New South Wales population.

Fourteen times £40,000,000 equals £200,000,000, at this rate the Johannesburg people only own about 5/7ths of the value owned by the people of New South Wales, viz.: private fixed property.

Johannesburg's net debt is only about 1/10th that of New South Wales on value.

Conditions of Contract.

The new form of Conditions of Contract is now ready and may be obtained from the Registrar at a cost of sixpence per copy, all orders must be accompanied by a remittance.

We have received from His Majesty's Trades Commissioner a copy of a pamphlet relating to the issue of an authoritative catalogue of British Scientific and Technical Books covering every branch of Science and Technology carefully classified and indexed. This catalogue has been prepared under the direction of the Ministry of Information by a committee of the British Science Guild. The work is now ready and copies may be obtained from the British Science Guild, 6, John Street, Adelphi, London W.C.2, the published price is 10s. plus 1s. postage.

Ex Tenebris.

By G. W. NICOLAY, F.S. Arc.

The gradual emancipation of Architectura from the trammels of the orders or rules of the ancient methods came from Byzantium, and the great Church of S. Sophia may be considered its source.

The independent arcade had taken a long time to obtain admission to the company of building arrangements deemed worthy the attention of artists, but at last had commenced its succeessful career and rapidly displaced the very basis of the Architect's imaginings of the time. There was a spirit of freedom about, the heavy hand of Rome had been lifted from the control of men and their affairs and the new thoughts about Architecture were taken to the heart as a means of lifting the work from the tyranny of its rule.

In those great days of the Roman when he felt the might of his race and unable to confine his energies to his own country, he had gained the mastery of the world of his day. Now all that was gone, with all the good, all the horror of it and though war was still the rule, and peace the exception, arts were being carried on in peace and the men of war were content to leave them undisturbed. The Roman power, wasted well-nigh to death, had centred in the East and left the West open. The Architecture they there developed but to which they could not give the support necessary to place it in the supreme position yet grew here and there with sufficient strength of its own to serve the hopes and aspirations of the new developments in Architecture.

The progress of this new influence like a stream of clear water passing through the principal centres of life and energy refreshed the flagging ambitions and aspirations of those interested in building and with the added influence of the new religion and equally new method of government, quickly prepared for and then by rapid stages developed the highly refined and beautiful work of the middle ages.

There were two lines of development. One keeping the splendour of the Eastern Empire, the other with greater and more wide-spread results pushing forward the more simple mode of work which served as a root-type upon which to build and by assiduous work to accomplish transformation of the old types into types new and living which could be wrought by new peoples with new ways of thinking to suit needs and leave memorials of their great achievements.

The first great changes were the elimination of the ordonance, the cornice soon greatly modified only remaining, the substituting the plain cylindrical shaft for that with entasis, because the shafts carrying the arcades were almost always in the interior where the entasis was felt to be unnecessary. The rejections of set rules for the proportions of the different parts of buildings. The use of free sculpture of any matter animate or inanimate, and generally the rejection of the un draped figure, and an entirely altered system of mouldings. It is difficult to realise the extraordinary wide field of new thoughts and adventures in art presented for trial to the artists, but we regard without the least astonishment the keen hungry, indefatigable labour, bestowed on the development of these new thoughts and methods during some hundreds of years. The thin streams of the fifth and sixth began to gather strength in the seventh and eighth centuries, and form in the ninth and tenth and in the eleventh, the heart of the movement, though with great pulsations from its centre about the north of Italy and south of France was disturbing the new worlds to the north and south of the countries of Europe, and losing nothing of its vigour though much of its grace as it reaches the hard, uncouth country north and left there its imprint in buildings mean in size, plain externally, internally old and gloomy, and adorned, if at all, with barbarous enrichments chiefly about the entrances, combined with the grim sculpture of untutored artists. But these doubtful flickering northern lights of reviving architecture though pale and doubtful when compared with the work which inspired them, grew presently as will be shown, to a wonderful strength and brilliance which, though still pale, quite outshone in many instances the warmer more luxurious work going on in the south with all its warmth and colour and greater opportunities.

The more regular Byzantine work made its greatest effort in Northern Italy, the other which carried the germ of the so-called Gothic work in the south of France, and this was so scientifically handled by the artists of the north as to show in every part of it the beautiful system of constructive balance for which they are famous.

The changes which from time to time seem to efface the greatest works of men, like the perpetual changes of all they have to deal with or enjoy, appear at various stages of the world's history to bring

everything to rest and so to a time of reconstruction. Old Egypt, the most persistent and uniform of civilizations, with its thousands of years of steady work filling up the vast but narrow sinuous belt following the course of live-giving Nile with awe-inspiring monuments, must have seemed to the Egyptians the first and last expression of order and beauty and worship. In its later days travellers must have brought home strange accounts of the art workings of the northern people, tales of that bright gem visible far out at sea, standing with beautiful surroundings on the high ground above all the wonders of the city of Athens, and later still the works of the Romans and although under the Romans their buildings were still being built in the old way, must have realised that all the greatness and magnificence of their race must be relegated to the past—one high civilization giving way to another not less worthy. But the fate of the Roman was different. The barbarous tribes on the outlying borders swept like locust swarms across his empire, and wellnigh obliterated it, and amid this waste the gathering kingdoms and states formed out of contending peoples built new cities and in pride of place and people soon established a keen rivalry for honours in arts.

To unravel the intricacies of those tangled centuries would be outside the scope of these papers and though very interesting would need much time and the labour of collecting from many sources or the more laborious method of getting data from the remaining buildings, so as to put examples in comparison to ensure success.

The tenth and eleventh centuries established what we generally call Romanesque, as if it had come directly and naturally from the Roman work, whereas it seems more probable that it came from the Byzantine source which freed itself by a single magnificant effort from the restrictions imposed by traditions of the Greek and Roman artists.

By the end of the eleventh century all the changes noted above had been established, and others such as the high pitched roof and the transference of the entasis from the column to the lower or spire. And it should be noted that with regard to the roof pitch that it was not as has been asserted scientifically adjusted to climatic conditions, but came about in the general change in order to carry on the upward tendency of the architecture of the times, or constructively as a barrel vault was for convenience, and to reduce height of the walling above the windows externally allowed to push up its crown above the plate of the timber roof.

The work of this kind and date was simple in its disposition and structural arrangements, though often majestic in size, and leaves many examples enriched with carving and statuary of very great merit and of interest second to none. The new work had such vitality that in less than two hundred years it had been adopted in buildings large and small, ecclesiastic, domestic and military throughout Spain, France, Germany and even Great Britain as the only mode.

The other stream which endeavoured to maintain the richness and delicate finish of the great Byzantine Church made its most remarkable display in Venice and developed along quite different lines, producing a type extraordinarily rich and expensive, but also of very great merit and although scarcely any of its Byzantine work remains the work wrought out of it made the swamp which had been the desperate refuge of its people to become the most brilliant city in the world, its bright walls of marble, mosaic, gold and colour outshining the buildings of other cities, and with the reflections in its quiet waterways forming scenes of enchantment never presented to men's sight at any other place or at any other time, though now like all other great works of its period it has quite vanished or is fast passing out of sight.

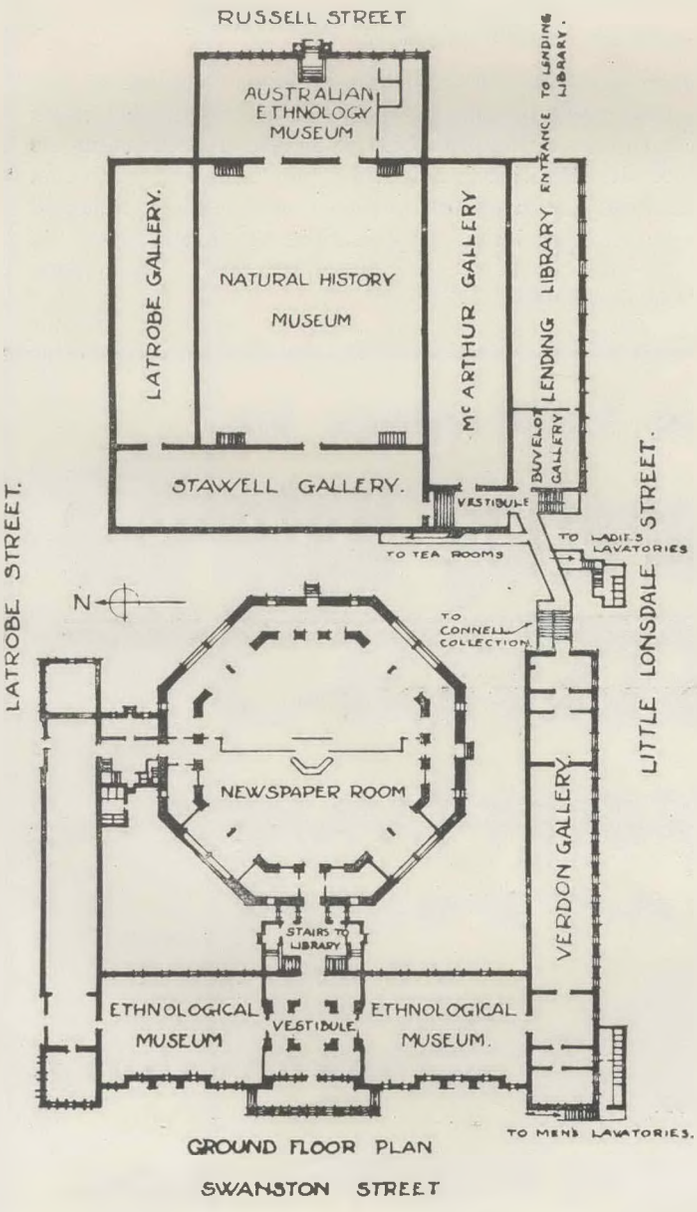
Transvaal Memorial Hospital for Children.

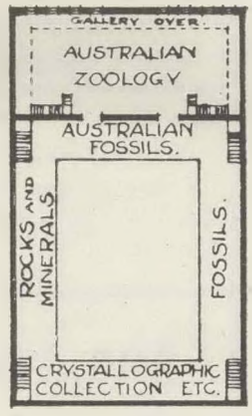
At the invitation of the Architects, Messrs. Cowin, Powers and Ellis, F. & A.R.I.B.A., some fifty members of the profession and their friends assembled at the works in progress on Saturday, the 27th May, 1922, for the purpose of viewing the progress made. The visit was made the occasion of laying the Architects' and Contractors' name stone, which is in reality the signing of their respective works. The ceremony of laying the stone was performed by Mr. T. Gordon Ellis, A.R.I.B.A., afterwards the party inspected the works and were subsequently entertained by the Architects and Contractors.

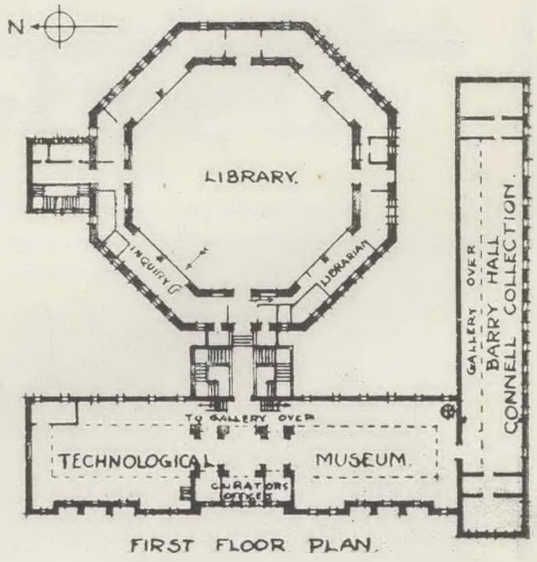
The Melbourne Public Library.

This library is one of the best equipped in the Empire and comprising a large circulating branch as well as a reference section of great value, such as is not often seen in colonial cities. The plans herewith show that the library is surrounded by the Art Gallery and the General Museum of the State. It was founded in 1853. The ground floor of the great octagon of the Library is occupied by the newspaper room 149 feet dia. A double marble staircase, seven feet wide, on each side of the entrance to this room leads to the Reference Section. This stairs is entirely lined with Gippsland Marble (Victorian).

The main reading room on 1st floor is also octagonal, 115 feet in dia., and the height is the same (viz., right up to dome above). Around the octagon is an annulus 14 feet wide between the double walls which carry the dome above. This annulus contains offices on main floor and galleries for stacking books on upper floors. The dome, probably the largest yet







made in reinforced concrete, springs from the inner wall. It contains 3,800 sq. ft. Luxfer Prisms, which give equal light distribution. The reading room can seat 320 readers at once. There are 30,000 volumes on open shelves in Reading Room with printed guides around the tables. An Inquiry Room is on left of entrance where books from stacks above can be got. The total number of books in Reference Section is 250,000. The Lending Branch is separately housed in a wing of exterior building and contains 40,000 standard works and any one may borrow on guarantee from a ratepayer.

In addition to the dome light, there are windows in the octagon walls.

The buildings contain refreshment rooms and ample lavatory accommodation.

Around the library octagon are planned a number of fine galleries and chambers and many rare works of art, and natural history and technological subjects have been collected and housed under excellent conditions on a scale worthy of a great nation in the making and like many Australian public places it forces one to bow to the great mindedness of the early pioneers of this great country and the munificence of many of its wealthy men. In Melbourne, one is especially struck with the great vision of its founders in the future greatness of the coming nation. Though no scale is attached to the plans the width of the newspaper octagon (149 feet) will enable our readers to grasp the size of the buildings at large.

The plans and information were kindly garnered by our ever-pogressive M.O.H., Dr. Charles Porter, on his recent visit to the country and we express to him our thanks for remembering our Journal in his wanderings in Southern Seas.

E. H. WAUGH.

REGISTER OF STUDENTS.

A register of Students is being compiled by the Association for record purposes and to enable junior members of the profession to become student members of the Associated Scientific and Technical Club and participate in all the functions and lectures promoted by the Association. Applications for enrolment should be addressed to the Registrar, P.O. Box 2266, Johannesburg.

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Graves of Our Dead.—Terlingchum Cemetery.

By HERBERT BAKER, F.R.I.B.A.

With a ceremony which those who saw it will never forget, the King closed his pilgrimage to the graves of those who fell on Belgian and French soil in the Great War. And yet ceremony is hardly the word. Through the simple ceremonial acts, at Boulogne as elsewhere, has glowed consistently the King's own keen personal interest. As Englishman rather than as King he has been to see for himself how his dead fellow-countrymen had been cared for. And both in Belgium and in France the inhabitants know that they saw before them an all but private representative of the British people, whose hearts are their Allies no less in peace than they were in war.

The King and Queen returned to London on Saturday evening from their visit to the King and Queen of the Belgians and their pilgrimage to the war cemeteries in Flanders and Northern France.

In a message to the bereaved, spoken in the cemetery near Boulogne, the King expressed the belief that the existence of the visible memorials of the fallen would eventually serve to draw all peoples together in sanity and self-control.

In connection with the foregoing visit of the King, Mr. Herbert Baker, F.R.I.B.A., very kindly contributes the following particulars and description of the cemetery selected for the ceremony.

As two South African Architects were responsible for the War Cemetery at Terlincthum, near Boulogne, which was selected as the principal cemetery for the ceremony recently performed by the King and Queen, some description of it may be of interest to South African Architects.

The system adopted by the Imperial War Graves Commission for designing the cemeteries in Flanders and France was that of a School of collaborating architects, with three Principal Architects at the head in England and a number of younger architects resident at the Headquarters of the War Graves Commission in France.

The cemeteries were arranged into areas under the control of the three Principal Architects, Sir Reginald Blomfield, R.A., Sir Edwin Lutyens, R.A., and Mr. Herbert Baker.

The cemetery at Terlincthum is in the area allotted to Mr. Baker and he selected Mr. Gordon Leith as collaborating architect. This system of collaboration worked very well in this case by the frequent interchange of sketches between the two architects.

Terlincthum is one of the larger, though by no means the largest, of the Base Hospital cemeteries, and its site and design were very favourable to the ceremony which the King and Queen performed there on May 13th, in conjunction with representatives of the French nation and Army. The site lies between the sea of the English Channel and the great column on the Downs surmounted by the statue of Napoleon. The design of the cemetery is conceived like the plan of an open-air church and consists of a broad vista or aisle between a "congregation" as it were of endless lines of Headstones, with the great Cross of Sacrifice at the "West" end and at the "East" end the Warstone or Altar of Remembrance on a platform or "Sanctuary" between two flanking buildings with a curved "apse" wall behind. Beyond the Cross there is a high grey stone wall of an old French chateau and below on either side the sea, shining green and purple on the day of the ceremony. Looking up the "aisle" past the Sanctuary and the Great Altar Stone is seen on the downs above the great column of Napoleon. The significance of these facts in the site and design was referred to both by the King and General de Castelnau in their eloquent addresses.

Architects would perhaps like to know that the stone employed is one of the beautiful coarse grained shelly lime stones, something like the Travertine stone at Rome, which is common in France. But the Headstones are generally of Portland made in England. The paths and spaces between and around the graves are of mown grass and there are continuous beds of flowers along the Headstones and in certain other chosen spaces. The trees consisting of groups of ilex with flowering trees in between have yet to grow.

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