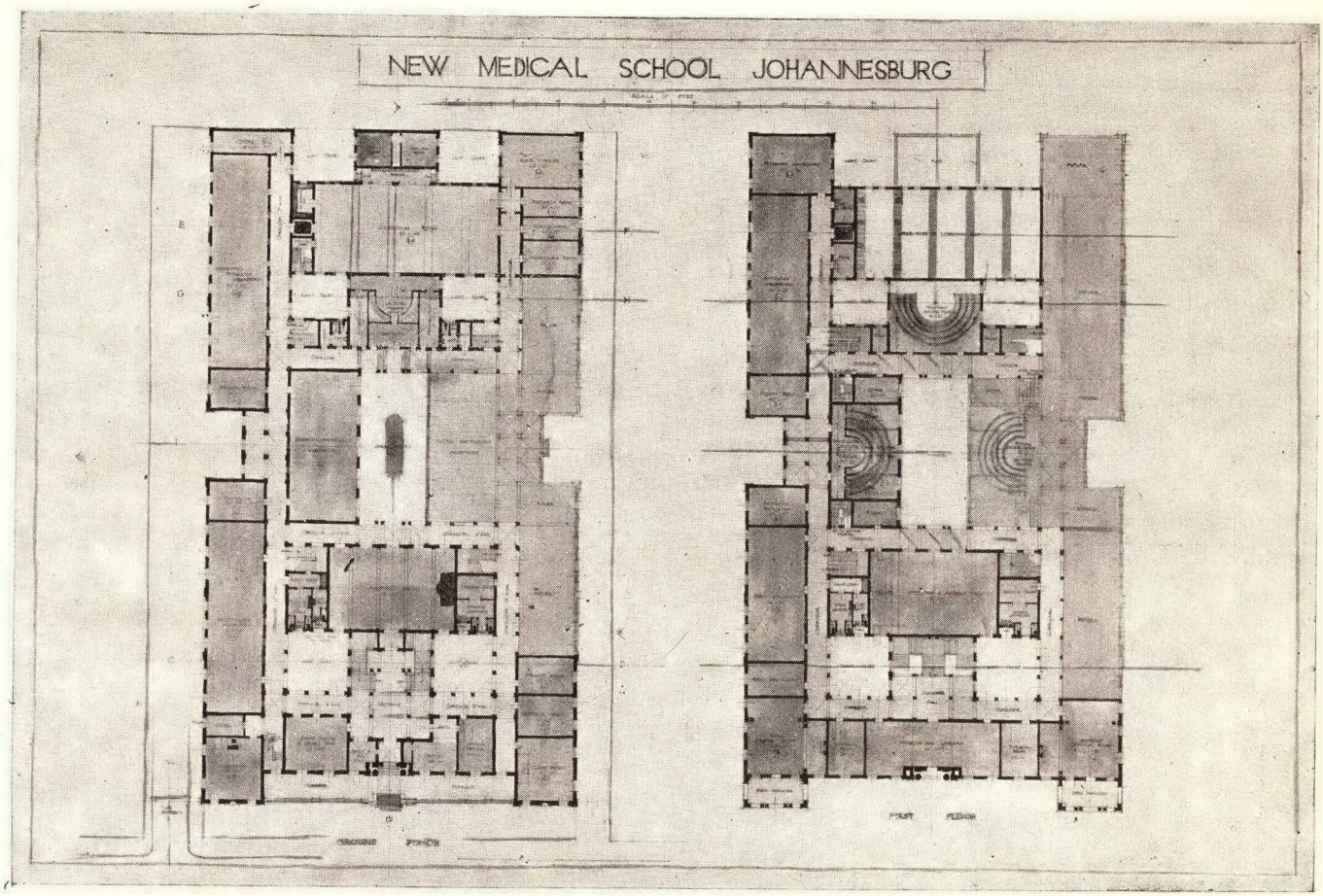
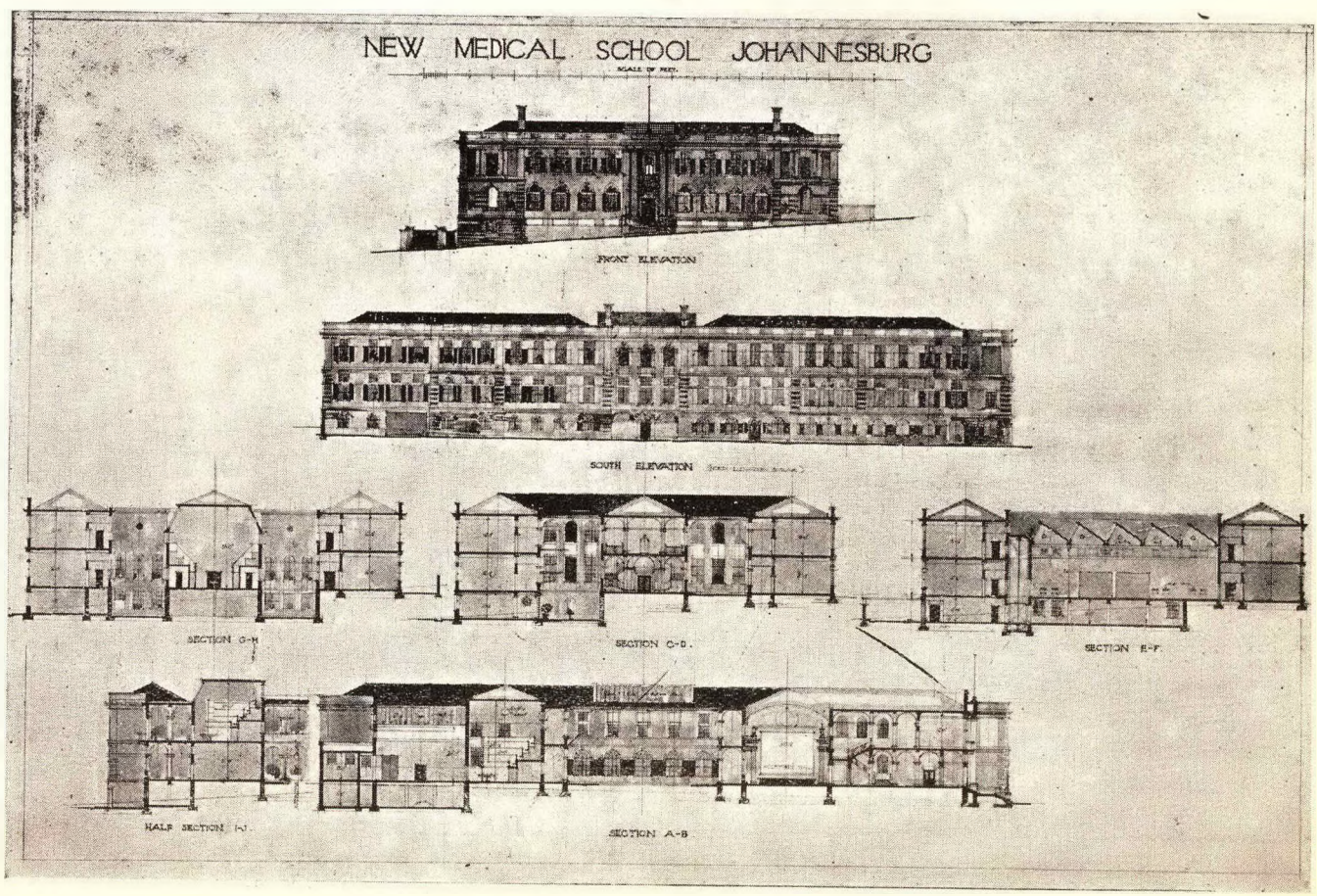
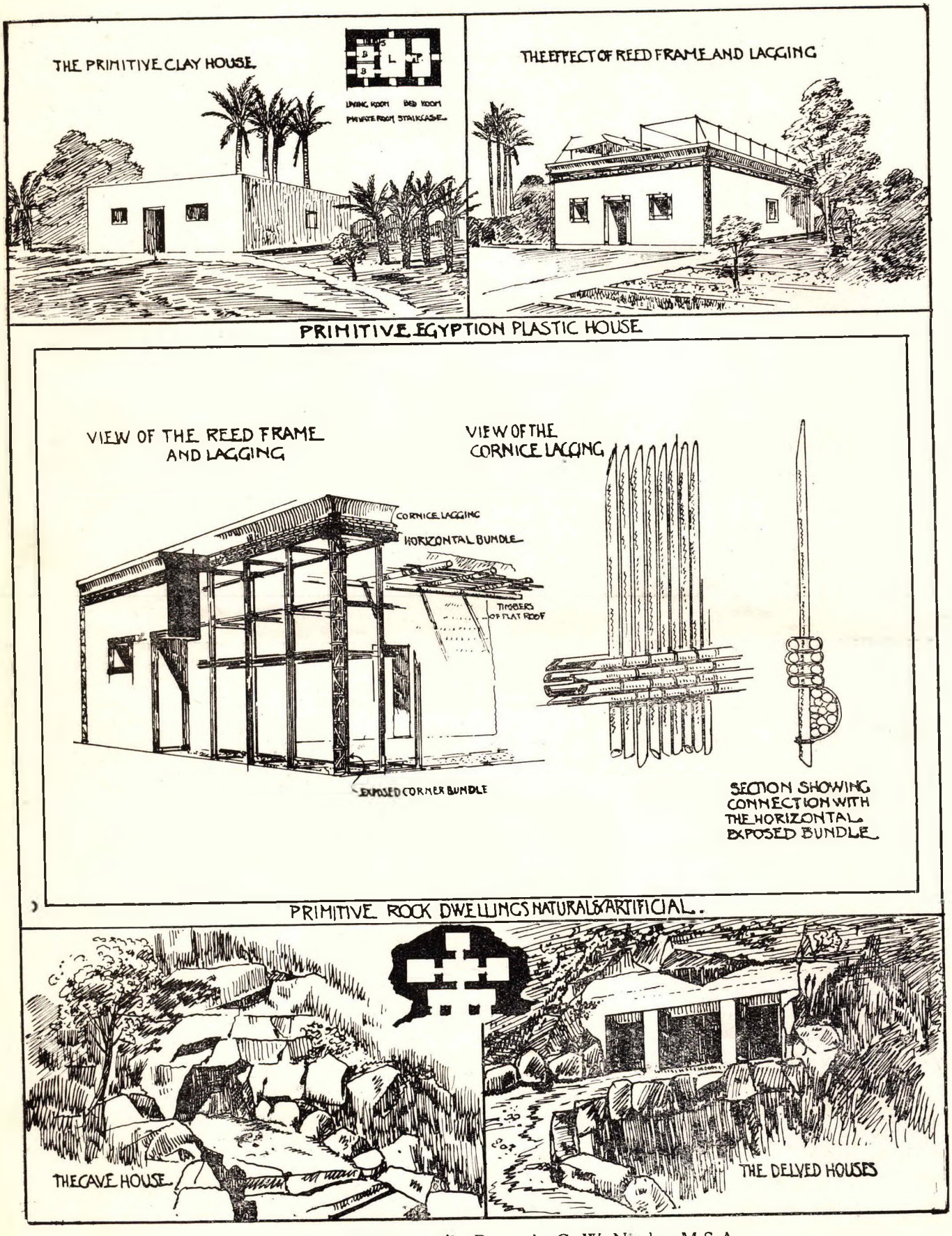




Third Premiated Design £75 by Messrs. Cleland & Deuchar.



Illustrating "The Dawn."—Drawn by G. W. Nicolay, M.S.A.

The Dawn.

By G. W. Nicolay, M.S.A.

Egypt with its great life-giving river, fertile plains and bulwarks of mountain and desert, may be regarded as at all events the most interesting of the places which may be credited with the first appearance of architecture. Not only on account of great achievement, but also of the great attempt at perpetuity which seems to have been a principal thought from the time that the great advance had been made from the use of clay to stone; from the modeller to the sculptor.

But the sculptor made no great change in the general form of the buildings which he may be said to have designed from the day when stone took the place of clay and reeds.

For in the earliest times there were two methods of house making: building and delving, out of which came the architecture of Egypt. The first was that of layers of clay reinforced with reeds; the second, clearing out natural caves for use, and after, delving in the stone, hill-side, and cutting the stones to a fair face, and even forming portieos with square piers. The first, by the quiet dwellers of the plains and water margins, the other by the more warlike hillmen, who kept the Southern border marshes against the Ethiopian, with whom continuous warfare was engaged, the boundaries of the contending peoples moving with the chance of war, first the one way and then the other. The men of peace, far from any disturbing forces, spread their layers of clay and reinforcing reeds, or later laid their clay bricks mixed with spelt straw and dried in the sun; the men of war rent open the rocky hills and made their dwellings within them.

A simple example,—shown in the illustration, is this—The plan is laid out upon the ground and the height determined, and then, in accordance with the prevailing practice, the style and even the plan being quite constant for various orders of men, a start is made. Bundles of reeds are put together to form a sort of frame, to guide the clayworkers and bind the work, and is put in position. The clay has been already prepared, much as dagga is in South Africa, but with the straw added. The bundles of reeds at the corners and at the wall head are larger than those for the intermediates, and the whole framework carefully bound together with papyrus. The larger bundles at the corners and the horizontal bundle at the wall head, which are to be exposed, are bound at regular intervals across and diagonally in a manner intended to be ornamental, and the lines of which are found ages afterwards in the richly ornamented cornices of great buildings. The clay is built up so as to cover all but the corners and wall head bundles, and leaving of course the openings for doors and windows. At the wall head a method is adopted which is as interesting as the feature chosen for its exhibition.

It can hardly be doubtful that the first efforts produced mere cube-like structures presenting in the general view, at the most, two almost identical oblong planes and at the greatest variation one dark and one light, for the roofs were flat and of course made no difference in the appearance.

Naturally the head of the wall with its sharp angle suggested the most important feature which we call the cornice—the crown.

The method of building made suggestive features. By exposing the bundles at the corner and at the wall head, a frame, a strong boundary line, had been forced into notice. These bundles of reeds were pleasant to look on, not unlike the Roman fasces, and not impossibly having a distant connection with them. The cornice adopted was the simplest possible and resulted from the construction of the projection which they desired. Putting a sort of reed fence round the building, to hold the projection steady until it dried as they pressed the clay gently down, the reeds nodded forward in a hollow curve, and the Egyptian cornice, for they never appear to have used any other, became almost magically a wall crown indeed, capable of great majesty and giving to their clay houses of small dimensions an appearance of worth and dignity. In this way a building was produced by very simple means having good characteristics of architecture though too crude to be beautiful.

Travelling up the Nile to the district inhabited by the more warlike people already referred to, and who, though under the same government, seem to have been quite distinct and more independent, we find a very different manner of habitation—most likely for defence and safety these people lived among the hills—originally cave dwellers. They were occupied constantly upon the river, trading with the people below, and in times of peace with those above them. The fish from the river formed a principal part of their diet, and dried in the sun was stored against necessity. They had hammers of stone and chisels and hatchets of bronze, and so were equipped for cutting the stone which occurred among the hills about them in many places frequently, and the cutting presented no serious difficulties. With as much patient industry and more energy than their neighbours in the valley below, and perhaps imitating what they saw among those neighbours, they excavated square rooms in the rocks, and

could not fail as they looked at the wall-like escarpment they worked upon, to be impressed with the fair face and square form of the blocks of stone forming it.

In all stone countries there are places where the alternation of wet and dry, heat and frost, have rent in pieces the exposed rocks, and the gradual washing away of the smaller debris has made the large blocks to slide down the hills to the flats below. There are places in South Africa where this may be observed to have occurred in most interesting ways. Where the hill tops are covered with broken rocks, some upright-like pillars standing in groups, having quite the appearance of Druid temples when viewed from a little distance. And below, often close to the road, or even making a deviation necessary, huge square blocks lie still enough since the day when they pitched headlong down the hillside from among their fellows.

A people wishing to support the rocks above them and still keep a large opening in front of their subterranean dwellings could scarcely miss taking a lesson from such things, and it seems quite natural to find them making openings with square piers between them. At any rate it seems unreasonable to suppose that they copied square wood supports in a country where such things in all probability did not exist. For the bundles of reeds used for building houses in the valley were not square, neither were the palm tree or cyprus poles with which they supported their roof floors.

But remarkable as this work is, nothing appears about it that shows the least indication of a desire for things good to look upon, and it is therefore of very secondary interest to the architect, whose first thought, if he is true to his craft, is, "Will it have a good appearance?" "Will it please?" For he can never fairly have attained his craft if he has any fears as to stability. Stability in Egypt however was provided for by law, though their building bye-laws were not published. But the men of war had a great part to play in developing the architecture of Egypt. Had they not intervened little indeed might have been the present interest in the buildings remaining to us, which would possibly have been nothing better than a distant copy of their primitive clay houses.

After the manner of strong energetic men they came down from their fastnesses, seemingly determined to try the more luxurious and fuller manner of life, and having in brief taken over the government, established an aristocratic rule which caused great and enduring changes.

There seems to have been a complete fusion of the two methods of housing. The old plaster form was added to and gradually developed, but the material changed to stone, and as the wealth and importance of the people increased buildings became colossal and sculpture and colour both became universal.

The change must have been in many ways beneficial. The people had become busy with trade, were becoming wealthy even if they had not already become wealthy. No doubt the population was rapidly increasing, and the new thoughts and ways, though repugnant to the people of the valley, opened up new and acceptable methods of increasing wealth and obtaining in greater abundance the desirable things of life. And although, like their changeless climate, the character of the people showed little disposition to change and apparently remained constant, what must have appeared as simply a fine development of their own ideas and likings could not have been entirely unwelcome.

The effect on the ensuing age was similar to that which happened later in other countries, though in Egypt it was "stereotyped," as we say, for ages.

The cube was the usual form of a building as at first, then for stability, on account possibly of earthquakes or for appearance of stability, the walls were built with a battered face. The pyramidal form appears, the square pier and round column; and with these the elements of this ancient architecture are complete. Upon these were added definite sculpture in relief and independent. As the buildings gained size and magnificence its influence was appreciated, and every building of importance was in every part covered with sculpture. The giant columns were enriched with carved capitals, and every available space was covered with records of past greatness or industry, not only as records but to impress upon the beholder the might and majesty of the inhabitants and their constant devotion and duty to the gods they worshipped, to their dead whom they revered in scarcely a less degree.

These are high ideals, and they were maintained age after age with a persistence and success unknown elsewhere.

The periods of other national arts, in their inception, development, and decay, compared with this are merely brief snatches of time; their buildings tentative experiments; and when the bulk of them have perished the great buildings of Egypt will in all probability remain.

THE VALUATION WORLD.

By E. H. Waugh, A.R.I.B.A., M.R.San.Inst.

The South African Institute of Valuers, whose headquarters are in Capetown, has just issued its ninth annual report, which as usual is full of interesting and important matter. Our old friend and member, Mr. Arthur Reid, F.R.I.B.A., is still the President of the Institute, and signs the report.

No annual meeting was held last year owing to the terrible epidemic of influenza which was then raging, and over nine per cent. of the members died as the result of this awful visitation. Thus it comes that the meeting about to be held will be the first since the Armistice was signed on November 11th, 1918. The report thus deals with a period of two years.

The membership stood at 130 on September 30th, 1917, and owing to ten deaths, four resignations and seven due to application of Rules, the numbers at September 30th, 1919, had fallen to 113, after allowing for four new admissions.

The Institute claims the support of all practising valuers throughout South Africa.

One of the greatest feature of this Institute's work has been the promotion of a uniform system of valuation throughout South Africa. Their labours have been attended with great success in the old Colony of the Cape of Good Hope, and the previous want of system leading to haphazard and inadequate valuing has given place to a well ordered system over the whole Colony under the guidance of the Director of Valuations, an office held since the commencement by Mr. M. C. Vos, formerly of the Surveyor-General's Office. He has now taken up the office of Secretary for Native Affairs, and his place as Director has been filled by the appointment of Mr. A. H. Solomon. Mr. Vos accomplished the organisation of the valuation system which has had an enormous effect on the totals, which are given at the end of this article.

Capetown recently had a poll of ratepayers who decided by a large majority against the rating of site values only. The question aroused great interest, and was the subject of many stirring platform debates.

Messrs. G. W. Steytler and A. R. M. Shaw, both very old and respected valuers, have passed away, the latter through the influenza epidemic.

Under the Cape Valuation Ordinance the Director of Valuations appointed Provincial Valuers in every division throughout this large Colony. Members of the Institute were invited to have their names placed on this panel and a large number availed themselves of the opportunity.

An active committee has been appointed in Natal, but very early suffered the loss of its very energetic secretary, Mr. Charles Augustus Oldham, of Durban, who fell a victim to influenza.

THE CAPE VALUATION.

The figures for the Cape Province and Transkei are given below, and readers will observe the enormous increase due to setting up a proper uniform system.

Urban Areas.—Old Valuation, £47,622,210; New or Provincial Valuation, £72,223,567.

Rural Areas.—Old Valuation, £52,627,738; New, £74,605,799.

Total Old Valuation, £100,246,348.

Total New Valuation, £164,396,264.

Total increase in 84 divisions and 26 districts, £64,149,916, or about £64 per cent. increase.

Being about £25,000,000 in urban districts.

And about £22,000,000 in rural districts.

Of the new total £147,866,572 is rateable.

There are 172,123 buildings in the Cape Province and the Transkei.

Of the total valuation, £86,373,376 is for the site or land value, and £59,110,842 buildings value, and £18,912,046 is the value of improvements aside from buildings.

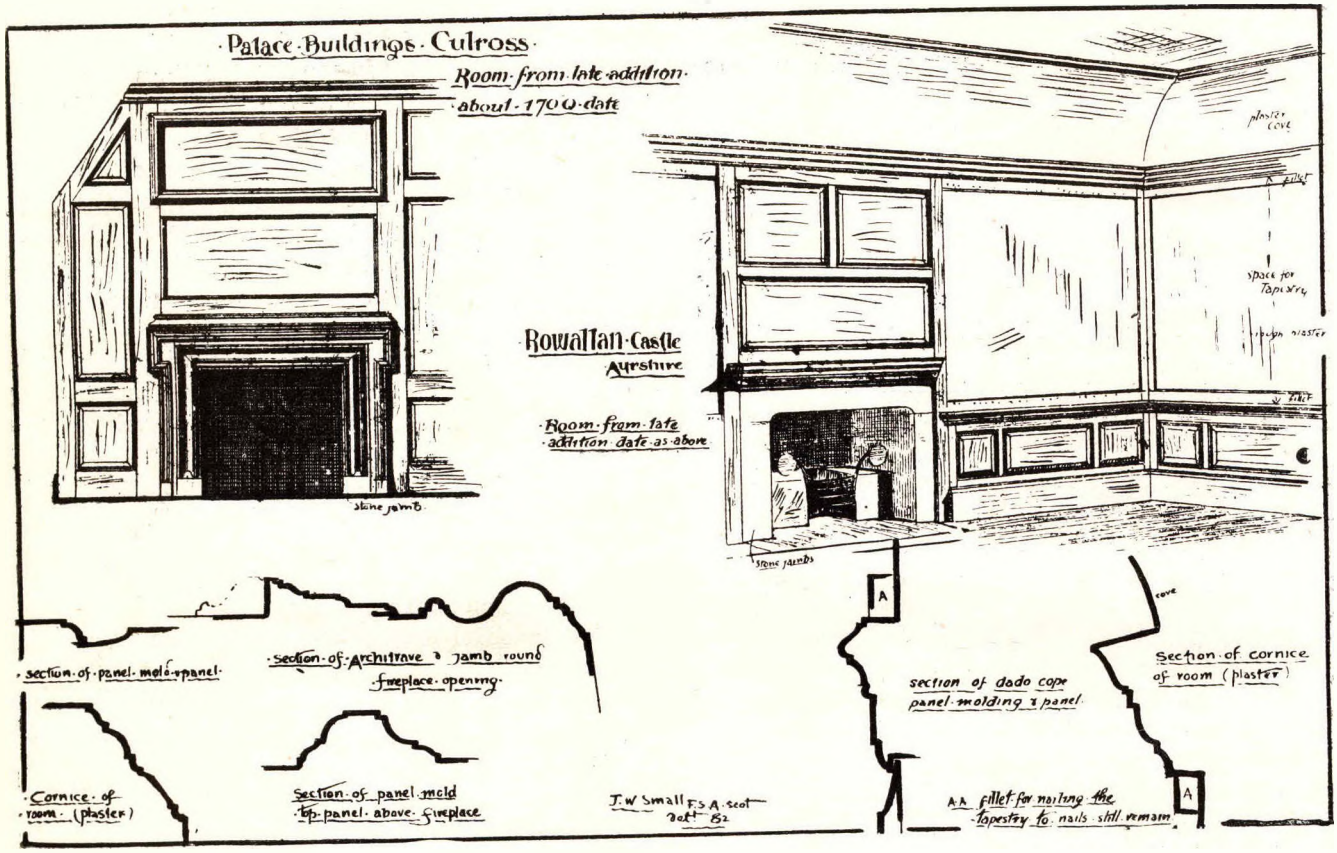
Compared with the town valuation of Johannesburg the total does not appear large for the Cape. Johannesburg has a total of £34,358,389, which is over one-fifth of the whole of the Cape and Transkei, including all the cities and towns and rural districts. Johannesburg is only 33 years old and the Cape is 267 years old. One wonders how the figures will compare 33 years hence, as this part of the world (Johannesburg) seems to be the centre of most active development of the country's resources.

AN IDEAL ARCHITECT.

I have a friend whom few suspect
To be an active architect
Of model dwellings, and yet who
Constructs and decorates them too.
The masterpieces of his art
Would win the fussiest tenant's heart,
Yet my poor crony is so shy
Few ever see his plans but I!
He builds at minimum expense
Most various types of residence;
Hut, mansion, tenement, or tower
To suit his fancy of the hour.
To-day he'll plan a stately hall
With wide-spread wings and turrets tall;
To-morrow, on some lonely steep,
A frowning, grim, defiant keep—
Or, in a glade, where wild doves coo
A cosy cottage just for two.
And all alike are free of rent
And let by guaranteed content,
Relieved of every tax, no less,
And warmed throughout by happiness.
In kindness to my artist friend
I've kept their drawback to the end;
There is no railway station near,
Cabstand or aerodrome or pier;
Since all are Castles in the Air.
A life-time might not take you there—

Old Scots Fireplaces after 1600 A.D.

By John W. Small.

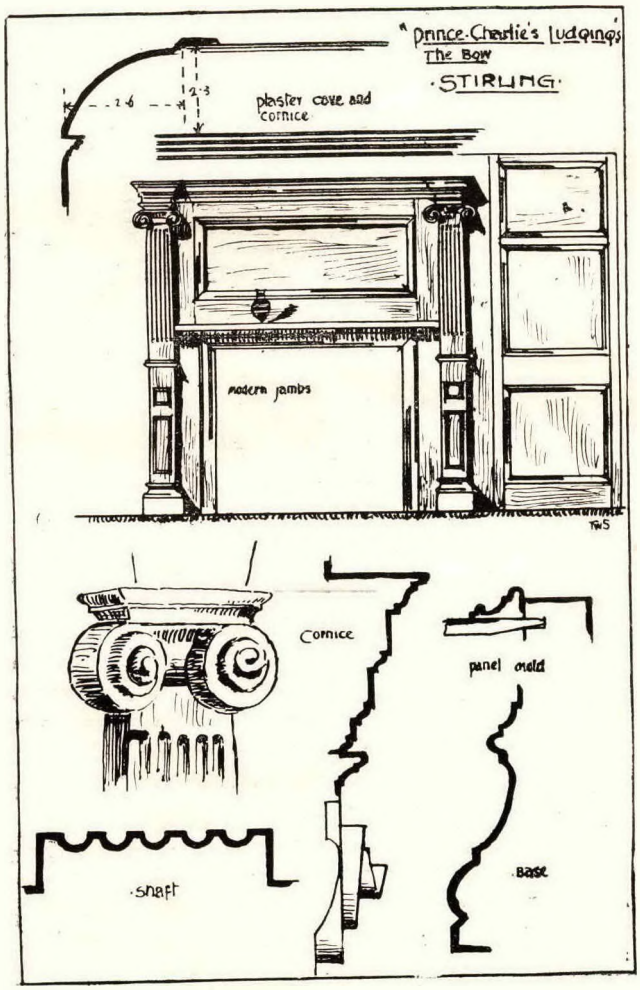


Herewith are a few examples of fireplaces after 1600 A.D. Coal was now coming into use and simple grates were evolved, as well as dog grates, the back and sides of openings being lined with 5-inch Dutch tiles.

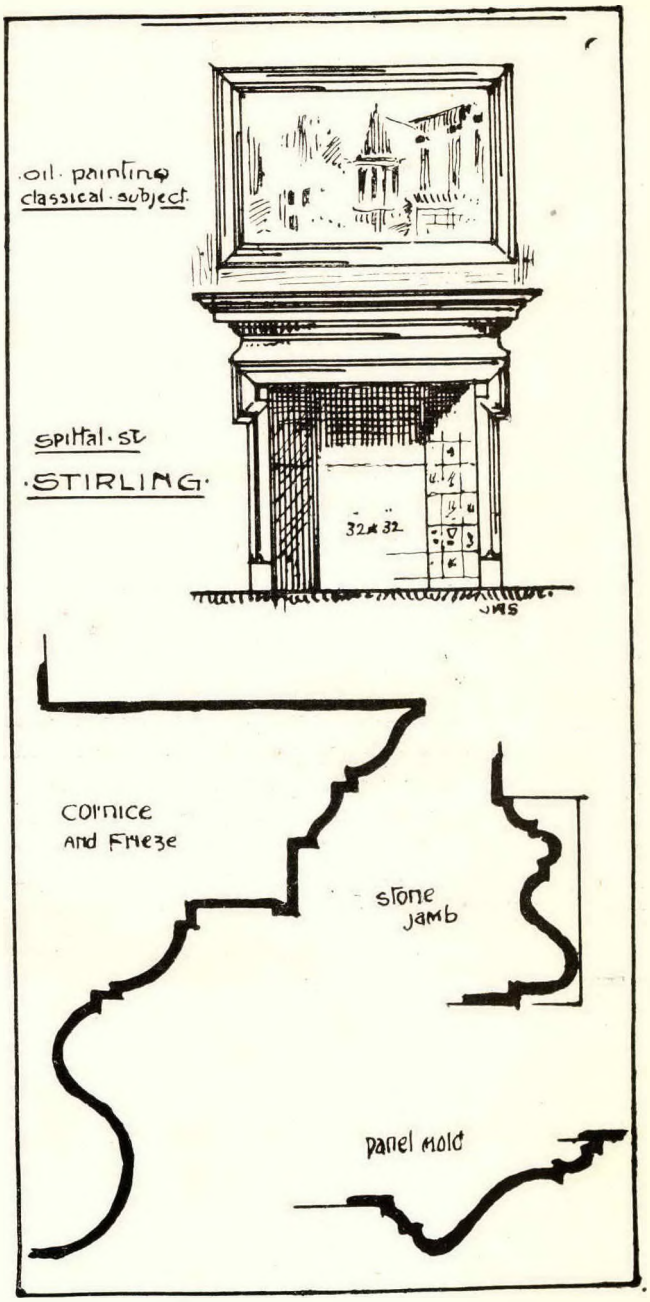
The example from "The Palace" Culross shows the prevailing sections about the end of the 17th century, the stone jamb mould, with wood architraves, wood panelled walls and plaster cornice. Coal was mined on a small island in the Firth of Forth opposite the old burgh of Culross. Sir George Bruce, who built the house from which this fireplace is taken, was owner of the coal mines, and he entertained James VI. of Scotland and First of England when on a visit to his ancient realm in 1617, the King making a joke of it afterwards, that "he had dined at a collier's house."

The example from Rowallan Castle, Ayrshire, shows one of the early grates of this period, with the mantelshelf being a heavy cornice and the walls partly covered with wooden panelling and tapestry, the fillets for nailing the tapestry, and even some of the nails, still remain; the coved plaster ceiling is also a feature at this time.

We have this also in the mantelpiece from the Bow St. Stirling, commonly known as Prince Charlie's lodgings; the two pilasters give it rather an important appearance. It is a pity that the under portion has been taken away, but an example of one after the same design, showing two flanking fluted pilasters, from floor to ceiling, large wood panel as the Stirling one, heavy moulded shelf ogee frieze, wood architrave, round stone jambs, similar to the Culross one, from an old house in the Lawnmarket, Edinburgh, illustrated in the 1880-82 volume of the Edinburgh Architectural Association Sketch Book.

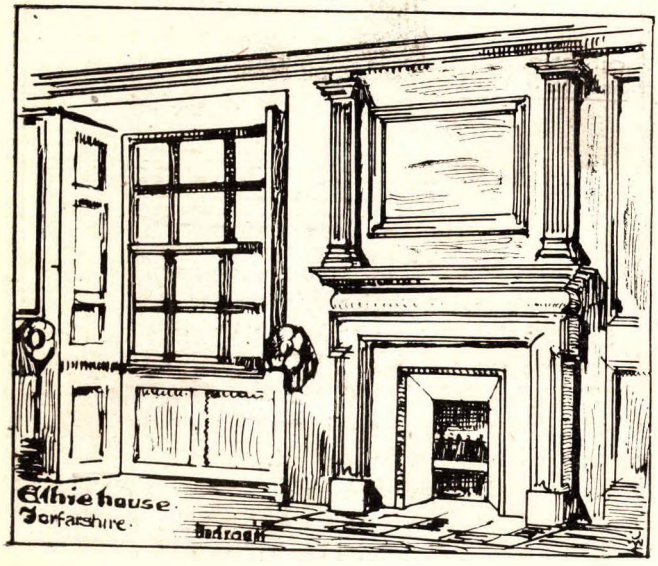


Another example is given from Stirling, showing the top panel of the mantelpiece filled with an oil painting of a classical subject so much in vogue at this time; other examples of painting in a similar position are not infrequent.

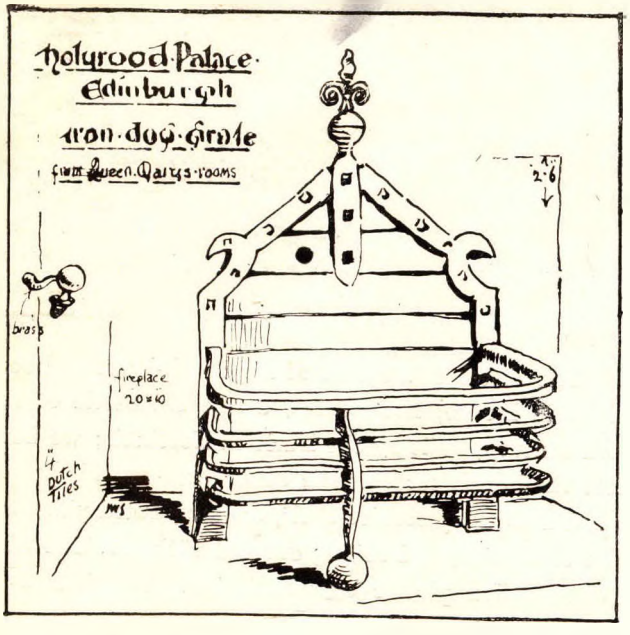


The sketch of a corner of the South-West bedroom of Ethie House, Forfarshire, a fine old castle of the 10th century, built by the Earls of Northesk; we have here the same characteristic stone jamb mould, bellied freeze and heavy cornice-shelf, flanking fluted pilasters, plaster cornice, and ceiling covered with moulded ribs, and modelled plaster ornamentation. The hearth is laid flush with floor in largish squares of white and black marble. Note the big roses at each side of the window opening; these are brass, and were intended to hold the curtains back; the grate is iron. A sketch

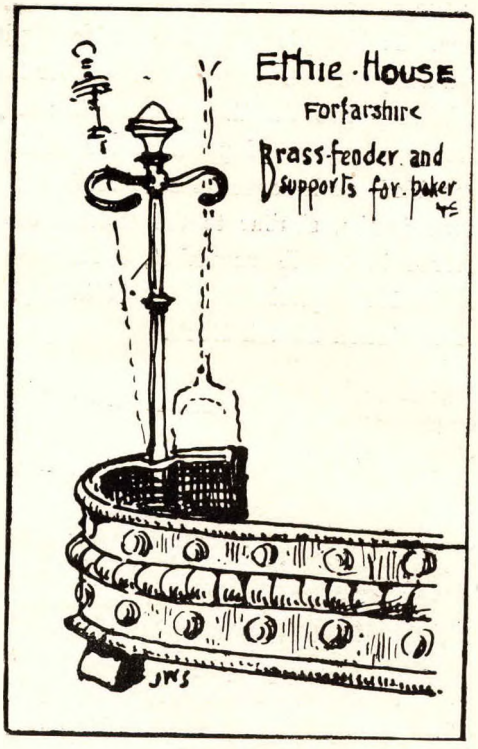
of a brass fender with uprights at each end to hold up the fire-irons is of a contemporary date with this room.



We wind up these rambling remarks with a drawing of a dog grate of early 17th century make, from Holyrood Palace, Edinburgh, taken from one of the rooms of Queen Mary's apartments. This dog grate is set in recess, the back and sides being lined with old Dutch tiles of the period, in a plain moulded stone jamb and lintel.



Note the curious twisted brass hook for the support of the fire-irons. The support in middle of the ribs is off the centre; whether this was intentional or has been knocked out of the centre is not very evident. In another old grate here the support is in the centre.



MUNICIPALITY OF PRETORIA.

Notice No. 96 of 1919.

COMPETITIVE DESIGNS.

War Memorial, Church Square, Pretoria.

Architects and other professional gentlemen resident in British South Africa are invited to send in designs for the proposed War Memorial to be erected on Church Square, Pretoria. Premiums of £75 and £25 are offered by the War Memorial Committee for the first and second premiated designs.

Conditions of competition, etc., may be had on application to the Town Clerk on the receipt of cheque for two guineas. Designs, which must be under nom de plume, are to be delivered to the Town Clerk, Municipal Offices, Pretoria, not later than the 31st. December, 1919.

JOSHUA REES,
ACTING TOWN CLERK.

Municipal Offices, Pretoria,
2nd October, 1919.

WITWATERSRAND UNIVERSITY COMMITTEE.

PROPOSED MEDICAL SCHOOL.

Report of Assessors on Competitive Designs.

The Secretary,

Witwatersrand University Committee.

Dear Sir,

Herewith we beg to hand you our report on the 13 designs sent in for adjudication. We were assisted in our labours by the Advisory Members, Dr. Stibbe, Professor of Anatomy, and Dr. McKenzie, of the Johannesburg Hospital. Both these gentlemen have intimated their agreement with our decision.

Five designs were eliminated from the remainder for the purpose of the final selection. These were Nos. 3, 5, 6, 7 and 8. After most exhahustive inspection it was unanimously agreed that No. 3 stood out from the others for the compactness of its plan and the shape of the rooms, the general convenience of arrangements and the ease with which the departments of anatomy and physiology can be proceeded with before the remainder of the building. In some lesser details there are some minor defects or points in which it could be improved, viz., the men's and women's common rooms could be placed in different parts of the building, and the lavatory parts slightly improved.

The elevation is not by any means the best submitted, and requires a certain amount of restudy, but your assessors feel that the main point is to obtain an excellent plan if possible, and whilst not ignoring the elevational treatment, to make the plan the main requirement.

As regards the second and third awards, the placing was more difficult. No. 5 had a most excellent plan with three well-shaped apartments, but two of the most important were marred by rows of columns, notably the dissecting rooms and the experimental physiological laboratory and the professor's room (anatomy) was so placed that callers would have to pass through the dissecting room to see him.

No. 8 offered well-shaped rooms but showed no full provision as required by the conditions, both plan and report being strangely lacking in this respect. An otherwise good plan was marred by the outer lines being carried over too large an area, leaving little space for backyard or premises.

Of the others, Nos. 6 and 7, these might almost be called sister plans, the general treatment being markedly similar. The main fault is the undue lengths of the laboratories compared with the widths, these rooms being used for oral tuition as well as individual demonstration. Apart from this, neither possess any serious demerits, and after comparing both very closely we are of opinion that No. 6 should be placed second and No. 7 third, the main advantage of No. 6 being in the assembly hall being entered from the rear and future south light for departments of bacteriology and pathology and more generous rear space.

Our award therefore is as follows:—

1st Premium (£250)	...	No. 3.
2nd Premium (£150)	...	No. 6.
3rd Premium (£75)	...	No. 7.

We recommend that—

1. The envelopes containing the names of competitors be now opened in public.
2. That the awards given be formally accepted by the Committee as per Clause 3 of the Conditions.
3. That the assessors' report immediately on the suitability of the architect placed first to be appointed as architect for the buildings.
4. That the designs be on public view for one week.
5. That this report be read in public and allowed publication in the press.

We are,

Your obedient servants,

EDWARD H. WAUGH, A.R.I.B.A., M.S.A.

D. M. BURTON, M.S.A., M.R.S.Inst.

TO ARCHITECTS.

The Committee of the Jeppe High School, Johannesburg, invite Competitive Designs for a War Memorial Sports Pavilion at Jeppe High School.

The Conditions of Competion and all particulars may be obtained from the Registrar, The Association of Transvaal Architects, 67, Exploration Building, Commissioner Street, Johannesburg.

Designs to be submitted by 31st January, 1920.

By Authority,

M. K. CARPENTER,

REGISTRAR.

School of Art Organisation.

By John Adams, A.R.C.A. (London).

(Headmaster of the Technical College School of Art, Durban.)

In complying with the request of the Editor to write about Art School Organisation, it will be no doubt the wisest plan to deal with the subejct as affected by conditions in South Africa. Even so, it is scarcely possible to make a long story, because art schools are of comparatively recent growth here—they cannot yet be compared with the best English schools as regards their scope and far-reaching influence. In no centre in the Union is there complete and satisfactory organisation of the art work from the primary schools up to a College of Art standard according to European methods of correlation. Our art education is still laregly provincial in its outlook, and appears likely to remain so until a more fervent national spirit in the arts is manifested. We need an idealism strong enough to compel even the lifeless elements in art education to realise that nothing less than the most inspired teaching will be acceptable to the country.

I can speak only of my own point of view influenced largely by experience of conditions of work as I have found them. It is possible that the conditions in other centres may be rather different. For example, Durban has not the great advantage that should accrue to the Capetown School of Art through being situated in the capital and placed in surroundings where there are many evidences of traditional art. Nor has Durban the inestimable benefit of a modern art gallery such as that at Johannesburg—a never-failing source of inspiration to students, and a strong factor in the hands of a capable art propagandist—yet at Durban we have a smaller community which is receptive to new ideas because it is more compact. In spite of local variations in details of organisation, there are certain broad principles which may be laid down as being essential to every school of art, and a certain correlation of studies which every modern art master would agree to. The days have gone for ever when a third-rate painter could become head of a school of art, possessing as practically his sole qualification the ability to teach dilettante young ladies how to paint in water-colours. The work is far too intricate and specialised to admit of any kind of dilettanteism, and it calls for a specialist trained along the lines of—organisation, teaching, practice, lecturing—study of the technique of art, including the crafts. South Africa would do well to adopt the same qualifications for such posts as those required by the English Board of Education. The Head of a School of Art should hold either the full diploma of the Royal College of Art (A.R.C.A., London), or the Art Master's Certificate, before being allowed to take charge of a school of art. The assistants should be specialists wherever possible in their particular branch of art, painting, modelling, design and crafts, architectural design, history of art, children's art work, etc. That is the only way to obtain efficiency. I believe we are nearer to an ideal plan of instruction at Durban than most places in South Africa, and that we have reason to be gratified at the results of the past few years; but it is not intended, by any means, to rest content until our organisation will compare favourably, not merely with the average English school, as it does at present, but with the best English schools of art.

The Aims of a Modern School of Art should be:—

(1) To teach Art as part of a general education.

(2) To train painters and sculptors.

(3) To give architects' pupils instruction in the history of architectural styles, sketching, and lettering practice; training in architectural design, and a knowledge of craft-work, especially as applied to building.

(4) To give instruction to designers and black-and-white artists.

(5) To train apprentices employed in any craft that depends upon decorative art, such as sign-writers and decorators, wood-carvers and cabinet-makers, lithographic artists and printers, metal-workers and jewellers, and those employed in the building crafts, such as concrete and ornamental plaster workers, stone-carvers, stained-glass designers, etc.

(6) To give art instruction to primary and high-school teachers, and wherever possible to co-ordinate the art work of the primary schools with that of the school of art.

The planning of such a scheme may be understood better if shown in diagramatic form:—

The diagram below shows the plan of co-operation between the school of art and public institutions and bodies in a town.

A study of these two diagrams should give a clear idea of the place of art instruction in a well conceived scheme of education.

In addition to these activities, certain schools of art in England are now grappling with the question of training the taste of the commercial traveller and salesman, holding classes under experts in the manufacturing, designing and displaying of certain products, such as pottery and glass, furnishing fabrics, etc., and

classes are also held, particularly in London, in such subjects as dress design.

As a matter of fact, the most significant change during the war has been in the direction of fostering art in connection with crafts and industries. One logical outcome of the movement has been the founding of the British Institute of Industrial Art, under the auspices of the Board of Trade and the Board of Education, and also of the Design and Industries Association, a body composed of designers, manufacturers and salesmen for the improvement of the standard of taste and quality of material in British articles. It may be permitted to mention here that the exhibition of fine British printing organised by the Design and Industries Association was brought to South Africa by the Durban Technical College, and shown at Durban, Capetown, Port Elizabeth, Bloemfontein and Johannesburg by local bodies during 1917. It will probably be said that the scheme outlined above is too ambitious for South Africa yet, but the great thing is, to start on right lines and to develop in a more comprehensive way as the population increases and, what is more to the point, culture spreads.

In Durban the above scheme has been worked within the limits of our possibilities. In touch with the College Council, there is an Art Advisory Committee representative of the various art institutions and bodies of the town, such as the Architects' Association, the Art Gallery, the Museum and the Government Schools. With regard to the curriculum of the school, the crafts have been started, based on sound instruction in the Design and Life Classes; an Art Teachers' Certificate course (Union Department of Education) has been adopted; a series of public lectures on art given every year, exhibitions have been held, assistance is given to the Primary and High Schools, Children's Saturday Classes in Drawing and the Crafts have been fostered, a number of architects' pupils and trade apprentices attend for drawing, design and modelling in the day and evening classes, and, having laid this general foundation, the problem of educating apprentices in the artistic trades, such as printing and cabinet-making, is being more seriously studied. An attempt is being made at present to found a Scholarship for Study Over-Seas. Four students left at the end of last term to continue their studies in London, and it is felt that the way should be made easier for those with outstanding ability who may not be able to afford the expense of travelling abroad. The social amenities of the student are also developing satisfactorily. There is a pleasantly furnished common room, which may be used as a dining-room, and also as a place for discussion of the movements and theories dear to the heart of the true student. One recent outcome is the publication of a students illustrated magazine.

The majority of the readers of your publication will doubtless be interested in the courses arranged for students connected with building in England. Taking the Leicester School of Art as one with a reputation for pursuing a broad and enlightened policy, I am giving below extracts from the Leicester syllabus:—

Course for Architects, Builders, and others connected with Building.

The following course of instruction has been arranged in conjunction with the Leicester and Leicestershire Society of Architects in accordance with a syllabus drawn up by the Board of Architectural Education of the Royal Institute of British Architects. The course provides for a preliminary training in day classes for two years, together with further training in evening classes during pupilage.

The Council of the Leicester and Leicestershire Society of Architects recommends that all candidates for the profession should pass through this two years' preliminary course, and trusts that the members of the Society will give preference to such students as have taken the course, or have received an equivalent training. The Council also recommends, as an article of apprenticeship, that the further training, mainly in evening classes, should be continued during pupilage, and that facilities should be given for pupils to continue this training. In arranging the course as the most profitable for students desirous of entering the profession of architecture, and in supervising their work, neither the Leicester and Leicestershire Society of Architects nor the Committee of the School hold themselves responsible for the future employment of such students as take up the course.

The following extract from the report of the Board of Architectural Education constituted by the Royal Institute of British Architects may be taken as illustrating the spirit in which the tuition is given:—

The syllabus of training should be governed by the principle that construction is the basis of architecture, and its correlative principle that architecture is the interpretation of construction into forms of aesthetic value. The student should therefore be thoroughly trained in construction—the problems in the first instance being elementary, and becoming more intricate as the student advances, the object being to familiarise the student with the actual facts of building and to train him to use his brains in dealing with building. In order to furnish the student with materials on which his mind can work by analogy, he should be introduced to examples of architectural form which illustrates the solution of the building problems in the past. The genesis of these forms in constructional and social conditions should be explained to him, and

he should be taught to understand that legitimate architectural form is the result of the application of the intelligence to actual and specific problems.

The teaching of design and the history of architecture should be undertaken in the preliminary course from this point of view, rather than from the point of view of archaeology, and it will be necessary to teach him so much of the theoretical basis of construction as will enable him to work out constructional problems. Mathematics and applied science should also be included.

Drawing, as the vehicle of architectural expression, should be cultivated through the whole course of study, all the courses to include geometrical, freehand and perspective drawing and sciography. It is recommended that the aim of drawing taught in the architectural school should be to enable the student to put his ideas on paper, and to record his observations of existing work freely and accurately. Study from the life is very desirable in order to improve the student's draughtmanship if a competent teacher can be found, but it should be borne in mind that the object of this training is to produce not a painter, but an architect.

Generally the object of the course should be to concentrate his attention not so much upon paper work as on the actual facts of the problems which he will have to encounter in practice. The student should be taught that it is the architect's province to see that his construction is not only scientifically sound, that also aesthetically expressive. He should therefore be trained from the first in the selection of form, and in the study of mass and proportion.

DAY COURSES.

First Year.—Geometry, Building Contruction, History of Architecture and Elementary Design, Drawing and Painting, Modelling and Stone Work, Lettering, etc.

Second Year.—Building Construction, History of Architecture, Projection of Shadows, and Elementary Design Modelling and Stone Carving, Drawing and Colour Work from Cast and Life.

Third Year.—In this year the student should be articled to an architect in practice and continue the course set for this and following years of his training in evening classes. He should further present himself for the Intermediate R.I.B.A. Examination in June.

Note.—At the end of the first year the student's work will be reviewed by the Education Committee of the Society of Architects, with a view to deciding whether it would be advisable for the student to continue his training for the architectural profession.

EVENING COURSES.

Course for Architects.

First Year.—Building Construction, Lower, Part I. Geometry and Calculations, Building Science (in Technical School). Sketching and Measuring and visits to buildings. Two noons a week in April, May and June.

Second Year.—Building Construction, Lower, Part II. Geometry and Calculations, Building Science (in Technical School). Sketching and Measuring, and visits as in Year I.

A certificate of progress is obtainable at this stage.

Third Year.—Building Construction, Higher, Part I. History of Architecture. Principles of Planning. Simple Design. Lettering and Draughtsmanship. Sketching, Measuring and visits as in Year I., with practical lessons in Surveying and travelling in Summer Term.

Fourth Year.—Building Construction, Higher, Part II. History of Architecture. Design of Simple Buildings, Perspective and Shadows, Drawing. Visits to Buildings as in Years I. to III. in Summer Term.

Fifth Term.—Advanced Design and Construction or Drawing from the round. Modelling or Lettering.

Sixth Term.—Design and Construction. Advanced Problems for Final R.I.B.A. Drawing from the round and life, or Modelling and Stone Cutting.

COURSE FOR CLERKS OF WORKS, BUILDERS, & OTHERS ENGAGED IN VARIOUS BRANCHES OF THE BUILDING TRADE.

First Year.—Building Construction, Lower, Part I. Geometry and Calculations, Building and Science or Practical Carpentry (in Technical School). Visits to Buildings and places for the manufacture of Building Materials in April, May, and June

Second Year.—Building Construction, Lower, Part II. Geometry and Calculations, Building Science or Practical Geometry (in Technical School). Visits as in Year I.

Third Year.—Building Construction, Higher, Part I. Two subjects of these three: Preparation of simple working drawings, Carpentry, Honours Grade, Builders' Quantities in Technical School). Measuring and visits as in Years 1 and 2.

Fourth Year.—Building Construction, Higher, Part II. Principles of Planning and design of simple buildings. Builders' Quantities in Technical School. Drawing, Measuring, and visits, as in Years 1 to 3.

Fifth Year.—Design of simple buildings and prepreparation of working drawings of more complex character. Drawings from the round. Study of buildings and visits as in years above.

Note.—During April, May and June, a Saturday Afternoon Class is held for the purpose of visiting works in progress, places for the manufacture of building materials, and for sketching architectural work.

It may be some years before such comprehensive courses of study can be instituted here, but the founding of Schools of Architecture and Town Planning should be kept well in view.

It is to be regretted that at Conferences such as that held by the South African Architects in Council at Capetown last January, comparatively little time is devoted to the discussion of art education. It is a question which affects vitally the architect and the public who are his clients. We who art fighting the Philistine and preaching the gospel of better architectural design and sounder craftsmanship, would welcome the support which a statement of educational aims from such a conference would give us.

The country is ready for a forward movement in art and craftwork, but to make the most of the opportunity, it is necessary that there should be the closest co-operation on the part of all those desirous of seeing the national arts in a flourishing condition.

WITWATERSRAND UNIVERSITY COMMITTEE

Competition for One Men's and One Women's Hostel, Milner Park, Johannesburg.

ASSESSOR'S REPORT.

October 24th, 1919.

To the Secretary,
University Committee.

Sir,

I have the honour to submit my report on the designs sent in for this competition. There were ten designs submitted, and they were carefully inspected by the Advisory Committee (Professor Ogg and Mr. Hutcheon, Dean of the present Hostel) and myself as assessor.

Four designs, Nos. 2, 4, 10 and 11 have impressed themselves as being the best of those sent in, and in compactness and economy of space run very close. In the actual area occupied by rooms and corridors there is singularly little difference between the four. Three of them include the great dining hall and kitchen building within the main lines of the block, while in the fourth these are closely attached.

Your assessor is of opinion that in actual arrangement No. 4 should be placed first, and the advisers have intimated to him their agreement therewith. This design is for a two-storey building with a small portion in the front three-storey. The rooms, dining hall and kitchens are all well lighted and ventilated, and the design is well suited for economy of working and administration. It does not occupy the enire frontage, as some others do, and it gives very ample stoep accommodation.

The placing of the second primated design has been somewhat difficult as the merits of the three finally considered for second place are nearly equal. No. 10 has been finally selected for second place, also with the advisers' concurrence.

I recommend that the sealed envelopes be now opened and the awards declared, and that the Committee receive their assessors' report and decide on the acceptance of the architect whose design has been placed first.

Further that all the designs be publicly exhibited for about a week at the buildings of the School of Mines.

E. H. WAUGH, A.R.I.B.A.,
Assessor.

WESTMINSTER HALL.

By D. M. Burton, M.S.A., M.R.San.Inst.

In the last issue of the Journal "Building," William of Wykeham was credited with having designed the famous roof of Westminster Hall.

Although now nothing more than a vestibule to the Houses of Parliament, there are few buildings in London with such interesting historical associations as Westminster Hall. It formed part of the Palace founded before the Norman Conquest, and used as a royal residence until the time of Henry VIII. William Rufus began the Hall, which is a building of unusual size and beauty. Here William Wallace, Sir Thomas More, Guy Fawkes, Charles I., and many another, were condemned to death, and the Seven Bishops and Warren Hastings were acquitted. The entrances to the old Law Courts (now demolished) through the wall on the right have been blocked up; the statues on the left are those of various British monarchs.

At a recent meeting of the Association of Transvaal Architects some doubt as to the accuracy of this statement was expressed, and it was felt that it might be useful to students of architecture if the responsibility could be definitely established.

Architectural Draughtsmen by Reginald Blomfield, A.R.A., page 12, states inter alia:—

> There is, I believe, no evidence for supposing that William of Wykeham was an architect or, indeed, other than an influential and highly intelligent person who organised the finance and conduct of important building enterprises, and was, in fact,

in the position of the patron, or client, as we call him, not in that of either the modern architect or builder.

Mr. Blomfield is undoubtedly a great student of architecture, and it must be accepted that he would not make this statement without very good reason.

On the other hand, if no other definite name can be mentioned as responsible for the design of the roof, it appears to be quite probable from the following research that William of Wykeham may have executed the design.

William of Wykeham, 1324-1404, was educated at the Priory School, Winchester, at the cost of Sir John Scures, Lord of the Manor of Wickham and Governor of Winchester Castle, who afterwards took him into his service. When he was twenty-two years old he passed into the service of Edingdon, Bishop of Winchester.

In 1347 the Bishop introduced him to the King as a young man likely to be useful from his skill in architecture. Edward III., who was then completing the Round Tower at Windsor, made him his Chaplain. But his employment for some time was mainly secular; he acted as guardian of several of the King's Manors and as Clerk of Works at Henley and elsewhere. In 1356 he was appointed surveyor of the works at Windsor, and a little later surveyor and warden of several other Castles. In 1359 he began the building of the great quadrangle to the east of the Keep at Windsor, a work which occupied ten years. This building established his fame as an architect.

Two years after its completion he was employed to build Queensborough Castle (Kent). Meanwhile he was gaining experience in affairs of State. In 1360 he had qualified as a Member of the King's Council, and in 1364 he became Keeper of the Privy Seal. In 1365 he was one of the Commissioners to treat for peace with Scotland.

Soon after this he devoted his energies mostly to the Church, and he carried out his work in that sphere as thoroughly as he had done in all his previous undertakings. He became Bishop of Winchester, and soon after being settled in that Bishopric he began to gratify his architectural taste in the repairing of his Cathedral, the whole

expense of which was defrayed by himself.

Authorities:—Theh Episcopal register of William of Wykeham (preserved at Winchester), Walsingham, Historia Anglicana; Lowth and Illustrious Englishmen; Cunningham.

William de Wynford of England was a Master Mason with William of Wykeham, and may have assisted to some extent in the design.

It was no exception during the period under review to find a Bishop capable of executing great architectural work, for "Quilts" states that William Reade, Bishop of Chichester, architect and eminent mathematician, designed First Library at Merton College, Oxford, Amberley Castle, Sussex.

ASSOCIATION NOTES.

It is with regret we record the loss to the Association and the architectural profession in South Africa of Mr. T. G. Ellis, A.R.I.B.A., Member of Council for the past two years, and Honorary Lecturer in Architectural History and Design at the South African School of Mines and Technology, who is leaving this month to join the well-known domestic architect Mr. Melville S. Ward, F.R.I.B.A., of Westminster. Mr. Ellis was for some time on Mr. Ward's staff prior to practising in Johannesburg, and in resuming his association with his old chief, we wish him every success.

Mr. G. Moerdijk, A.R.I.B.A., has been granted a scholarship by the Research Grant Board, value £250, for research work in connection with the Cape Peninsula, for the purposes of publishing an illustrated work on the subject.

The sending-in day for the proposed War Memorial, Church Square, Pretoria, is the 31st instant.

Competitive designs are invited by the Committee of the Jeppe High School, Johannesburg, for a £3,000 War Memorial Sports Pavilion. Designs are to be sent in by 31st January, 1920. Conditions of competition and full particulars can be obtained on application to the Registrar.

In connection with the competition recently held for proposed Town Hall, Louis Trichardt. The premiated design was submitted by Mr. Gerard Moerdijk, A.R.I.B.A., who has been entrusted with the work. Mr. E. M. Powers, A.R.I.B.A., and Mr. H. G. Veale, M.L.A., were the Assessors.

Members are earnesly requested to furnish the Registrar with any change in business address, P.O. Box or Telephone number for inclusion in the 1920 List of Members.

The Johannesburg Municipal Council has passed a Bye-Law providing for the submission of plans by registered Architects only. The Springs Municipality and the Boksburg Municipality have passed similar Bye-Laws. The Pretoria Municipality has had the Bye-Law in force for over two years.

It is noted for information that members' subscriptions for 1920 are as follows: For practising members, £5 5s.; for salaried members, £3 3s. All subscriptions become due on the 1st of January.

A qualifying examination for Registration was held in Johannesburg during November, at which the following candidates have successfully passed and become eligible for membership of this Association:—Mr. Norman W. Gallagher, Mr. John C. Kerr, Mr. H. Bell-John, Mr. J. A. Oxener.

Mr. John Perry, architect of Capetown, the author of the First Premiated Design in Witwatersrand University Hostels Competition, has been admitted a member of this Association.

Mr. H. A. Reid, the architect for the Capetown City Hall, has been registered as a member of this Association.

The Society of Architects (London), South African Branch, have donated £25 towards the expenses of the South African Academy. Subscriptions for this purpose may be sent direct to the Registrar, payable to the S.A. Academy.

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