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NEW GOVERNMENT SCHOOL AT EAST LONDON.





"De Waal" School, St. John's Road, East London.—Perry and Stocks, Capetown, Architects.

THE TRANSVAAL MEMORIAL HOSPITAL FOR CHILDREN.





Casket, Maul and Trowel presented to H.R.H. Prince Arthur of Connaught, K.G., on the occasion of the laying of the Foundation Stone, 10th December, 1921. (Designed by the Architects)

double volutes remind us of the early Ionic capitals.

Above was a frieze of white double palmettos, bordered below by a band of squares alternately black and white and yellow. The various colours were effectively heightened on the dark background by a white border.

This representation of a pillared hall is probably a representation of what the King and his followers saw on their expeditions.

Fragments of a floral design in enamelled bricks were found in the throne room, but nothing definite to show its exact position.

In each of the two chambers behind the throne room are circular brick wells to water level, filled in all round with broken brick and pottery. The object of the solid walling off of the walls must have been to secure absolutely pure water for the Royal household. The river water would thus be naturally filtered before reaching the wells.

From the north-west corner of the principal court a passage with three arched doorways led to the citadel wall.

Under this was the main drain carrying off the drain water to the moat, through the citadel walls.

THE WALLS OF THE CITADEL.

To the West of the Southern Citadel, where the Euphrates originally flowed, is a remarkable building that strikes one by the immense thickness of its walls—140 feet in width.

These walls are in burnt brick laid in bitumen. This building is separated by a canal from the citadel, the connecting walls pierced by several holes to allow the passage of water.

A great stairway is recognisable in the north-east corner of the Southern court. The centre portion is filled with a number of dwelling-like chambers. On a cylinder this building is referred to by Nebuchadnezzar.

"In order that no harm should happen to the stronghold of Esafila, I caused a great fortification to be built in the river, of bitumen and bricks. I raised its foundations on the depths of the water, its top I exalted like the wooded mountains."

THE PERIBOLOS OF ETEMENAKI.

South of the Kasr Mound is a plain known to-day as Sachu, literally the pan, a name applied to the open space enclosed by arcades surrounding the great pilgrimage mosques.

This was the ancient precinct in which stood the great Ziggurat Etemenaki, "the foundation stone of Heaven and Earth," the Tower of Babylon surrounded by enclosing walls against which lay various types of buildings.

This enclosing wall forms almost a square. Most of the surrounding buildings are of crude brick, the wall being faced with burnt brick.

The Tower has been stripped by brick robbers, but the outline and remains of a great stairway from the South are still recognisable. The ruin is not yet fully excavated.

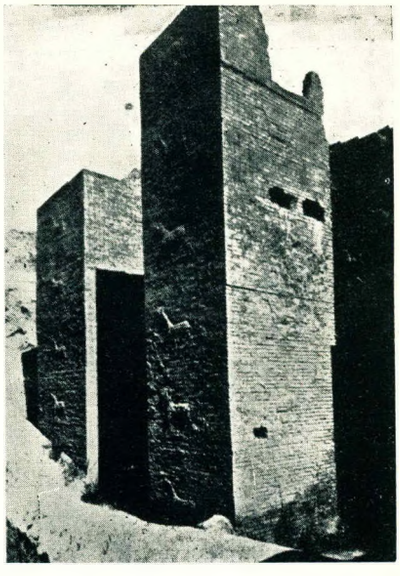
There were ten gateways to the inner courts, with towered facades, the two on the East, and four on the South being deeply recessed, thus forming roomy forecourts.

The wall chambers were probably used for the housing of pilgrims. Those to the South were probably residences of the Priests, who held very distinguished positions in Babylon. The numerous chambers of the two great buildings on the East were probably store rooms.

Great stone weights were found here, one in the form of a duck, inscribed "Correct talent."

The principal gateway was probably on the East, though it exists no longer.

One inscription reads: "To the North of



Esagila were the storehouses wherein the temple treasury of Esagila rests."

Another inscription refers to the enclosure, an epitome of which is as follows: After referring

to the courts and their sizes, and the temples, it states that in the Western chambers stood the couch of the god, and the throne of gold mentioned by Herodotus, besides other furniture of great value. The couch is stated to be 15ft. oin. x 6ft. 8in.

In the centre of these groups of temples stood the grandest portion of the whole pile, the great Ziggurat or temple tower built in stages, its sides facing the cardinal points. The bottom stage was square on plan 300ft. oin. by 300ft. oin., and 110ft. oin. high, and was ornamented with buttresses. The next stage was 260ft. oin. square, and 60ft. oin. high. The remainder diminished in area, and were each 20 feet high.

On the seventh stage was the upper temple or Sanctuary of the god Bel. This building was 80ft. by 70ft. by 50ft. high. Thus the whole height was 320 feet, almost exactly equal to the width at the base.

Herodotus names the group of buildings "the brazen doored sanctuary of Zeus Belus."

According to Herodotus there was only a golden table and couch, according to Clesias, three gold figures of Zeus, Hera, and Rhea in the sanctuary.

The colossal mass of this Tower was regarded by the Jews of the Old Testament as the essence of human presumption amidst the proud palaces of the priests, the spacious treasuries, the innumerable lodgings for strangers.

The white walls, bronze doors, mighty fortification walls, with lofty portals and a forest of a thousand towers, must have conveyed an overwhelming sense of greatness, power, and wealth, rarely if ever found elsewhere.

THE TEMPLE OF AN UNKNOWN DEITY.

This temple is similar in most respects to the others, but is in a better state of preservation. It was built with great regularity, the unbaked brick walls strengthened with burnt brick.

It is divided into two parts, the Western, which resembles a private house with two courts, and the Eastern with its cella to the South. Here the Priests in charge probably lived.

Two gates with towers led through vestibules into the court in front of the cella. In addition a doorway gave direct access in the North-East corner to a chamber where the public could conduct business with the temple officials without entering the temple court.

Another great doorway with towers, led from the court to the cella, and beyond was the pedestal, with the statue of the god. In a recess was found a small pottery dove, with the inscription, "May the bird's claw press down the countenance of the foe before the door, and check his breast, may his devastating step be turned away."



THE GREAT HOUSE AT MERKES. THE LARGEST PRIVATE HOUSE YET EXCAVATED.

In the planning of a Babylonian house, a square principal chamber on the South side of the court appears to have been indispensable.

In this house there were three courts, each with its principal chamber to the South. The wide doorway of the house on the North is in a flat length of wall.

Through this we enter the vestibule, and turn either left to the main portion with the arge court or right to the secondary polrtion with two courts.

The former part was used for business and intercourse. This is indicated by a second door on the South side, now bricked up, which opened on a small room or shop, communicating with the principal chamber. The owner could here communicate with the outer world, without using the ceremonious Northern entrance.

On entering the latter, one passed through a small room (vestibule or porter's lodge), and the cloak or waiting room, before reaching the court.

To the East lay the servants' rooms, and to the South the stately principal chamber, about 40ft. by 24ft., with smaller chambers adjoining, one of which contained a well.

This arrangement of rooms is common in Mespot to-day. The principal chamber was used constantly by the owner, and the smaller chambers were store rooms, or rooms for bedding, which was carried to the roof at night.

Owing to the peculiar climate of Babylon, it is obvious that in planning a house only the summer and its heat would be taken into consideration, and the principal room on the South would be in shadow almost all day long.

The summer lasts eight months, and during June, July, and August the temperature at times is abnormally high.

In 1917, 126 to 130 degrees in the shade was registered, and it was practically courting death to be out between 8 a.m. and 5 p.m. The only cold weather is in January, and frosty days can be counted on the fingers on one hand. The annual rainfall is very small.

The result is that, for the greater part of the year, all business is carried on in the open courts, or in rooms with open doors. The evenings and nights were spent on the flat roofs.

The secondary group of chambers was reserved apparently for the private life of the owner. There are no traces of a stairway, but it cannot be doubted that there were steps, probably of wood, to the roof.

Houses of a much earlier period from inscriptions about 3,000 B.C. are similarly planned, and to-day there is a great similarity.

THE GREEK THEATRE.

Close to the inner city walls was excavated the remains of a Greek theatre, constructed principally of crude brick. An alabaster slab was found with the Greek dedicatory inscription, according to which one "Dioscurides" built the theatre and a stage.

The five lower rows of seats alone remain, also the lower portion of the proscenium pillars and orchestra.

A large peristyle, with adjoining and almost uniform chambers, abuts on the stage at the South.

Fairly numerous remains of columns exist. They are of burnt brick cut to circular form, and were probably covered with a coating of gypsum.

There are also numerous fragments of modelled decorations in gypsum, in which the Greek fret and leaf ornaments are used in conjunction with the vine.

Through the courtesy of the African Theatres Trust, I am able to show two slides taken from the film, "Intolerance," which gives an idea of the City of Babylon as it must have been. The first shows the City walls, and the second the attack by the Persians.

Babylon was taken by Cyrus, B.C. 539, and again later by Darius.

Alexander the Great subsequently took it, and commenced restoration work, and he died of malaria there.

Owing to the silting up of the Euphrates, the Parthian Empire, which followed the Greek, built their capital at Ctesiphon and Seleucia, on opposite banks of the Tigris. The Roman Emperor Julian took these cities after a prolonged siege.

CTESIPHON.

The palace of Ctesiphon on the Tigris is known to have been built by Chosroes I. about 550 A.D.

It forms a rectangular block 312ft. wide, 170ft. deep, and 110 feet high. The central hall is barrel vaulted, and is 83 feet wide and 95 feet to the crown of the arch.

The arch is elliptical. Fergusson states:

Instead of the plan circular arch of earlier examples, the Architect has here attempted the section of one of his domes, hoping thus to avoid some of the lateral thrust—to obtain, in short, by an ellipse what the Gothic architects managed with the pointed arch.

The bricks with which it is constructed are laid flatwise, the arch rings all inclining to the North-West end of the Hall. This type of arch construction is common in some of the Babylonian work.

A thick wall is first erected, and the first ring of an arch is leant against it. This combined with the tenacious quality of the mortar, was probably sufficient to hold each brick in its place until the ring was complete.

In the vault thus constructed a series of hollow pots have been built in, going through the

whole thickness of the vaults, though now plastered up. There are various theories connected with the purpose they served.

They were too few in number to lighten the vault, as at S. Vitale Ravenna. It is generally considered that they were used to pass down cords for the suspension of lamps.

This idea is strengthened by the fact that when Ctesiphon was taken, A.D. 637, a hundred silver lamps suspended from the ceiling formed part of the treasure found there.

One Oriental writer states that "the great hall of Ctesiphon is plastered and perforated with holes from whence tradition tells that, in the time of Chosroes, there hung a hundred silver lamps." The same method of lighting still exists in Indian mosques.

Mr. Edward Warren, in a recent paper read before the R.I.B.A., is of opinion that they were intended to support scaffold poles.

The facades on either side of the central hall show an attempt to copy the classic superimposed orders.

At present there is merely a rough brick core, the columns and arches above the lower portion of the facade are irregularly spaced. Owing to the enormous quantities of glazed fragment, it is quite possible that the whole facade was covered in enamelled tiles as is common with a number of the mosques in Baghdad.

The place of the entablatures was probably taken by flat enriched bands. Mr. Phene Spiers refers to a zig-zag enrichment found here.

The shafts of the columns show clearly that they were encased with narrow strips of tiling. The angles of the building have huge battered buttresses, one of which still stands. The whole of the East front was blown down in 1890, and the front of the arch fell in a few years later. The purpose of the ten chambers 80ft. by 20ft., and the method of ventilating and lighting them, is a matter for conjecture. They may have been guard rooms, treasuries, or even sleeping places for the winter. One account I read stated that bronze rings existed in the arch, from which a great curtain was suspended.

SOCIETY OF ARCHITECTS. (London)

The following members of the South African Branch have been elected to Fellowship: D. M. Burton, Johannesburg; J. F. Beardwood, Johannesburg; J. S. Donaldson, Johannesburg; R. Howden, Johannesburg; Frank Scott, Bulawayo; H. G. Veale, Johannesburg; F. J. Ing, Durban; W. J. McWilliams, Port Elizabeth; M. J. Harris, Johannesburg; W. G. Moffat, Durban; J. A. Moffat, Johannesburg; G. S. Burt-Andrews, Johannesburg; D. Ivor Lewis, Johannesburg; Allen Wilson, Johannesburg.

BLOEMFONTEIN WAR MEMORIAL.—The designs reproduced were awarded the premiums in a recent competition. The assessor, Mr. Gordon Leith, M.C., A.R.I.B.A., reports as follows:

"In response to your Committee's invitation, I have the honour to inform you that I have examined the twenty-one (21) designs submitted in competition for the above-mentioned Memorial, and after careful investigation have no hesitation in awarding the first premium to design No. 16.

"This design has especially commended itself to me by virtue of its dignified proportions and extreme simplicity, as well as by the manner in which it will harmonise with its environment.

"It is further my contention that this design can be executed for the afount stipulated in the conditions of competition, and that in every way it will prove a most fitting Memorial to Comrades of Bloemfontein who fell in the Great War.

"I further recommend the award of the second premium to Design No. 19, which in your Assessor's opinion is a more powerful, but less refined, interpretation of the same motif."

PIETERSBURG BANK.—This building, recently erected for the National Bank of South Africa at Pietersburg, forms an important addition to the commercial architecture of this rapidly growing centre of the Northern Transvaal. It is a good example of the progressiveness of the Banking Corporations in this country, and it is pleasing to note that they appreciate the value of sound architecture, and we trust the large commercial houses will not be slow to emulate this spirit. The architects were Messrs. Cowin, Powers and Ellis, F.R.I.B.A.

Art Education in Schools.

MEMORANDUM submitted to the Director of Education, Transvaal Province, by the Art and Education Committee of the Association of Transvaal Architects, October 21st, 1921, upon the subject of Art education in Primary and Secondary Schools.

The Committee appreciates the opportunity afforded by the Director to state and exchange views upon this subject, and presents for consideration the following opinions. We consider that;

1. In the ordinary progress of human development Art is a most potent factor for good, in that its foundations, order and suitability, and the human qualities that are necessary for its birth and life, simple-mindedness, sincerity, application, perseverance, restraint, thoughtfulness, are foundations and qualities which no people aspiring to progress can afford to disregard.

2. Art in a nation is not evolved by specialists or delegates, nor is it necessarily a natural exuberance given to some peoples and withheld from others.

3. We do, however, regard Art as elusive and fugitive, and possibly the best actual achievements in Art are unconscious.

4. Yet on the other hand conscious effort and training can, we believe, establish a usage and tradition in appreciation and its corollary distaste, a discernment between good and bad based on reason and fact, leading ultimately to the choice of the one and rejection of the other by inclination.

5. It is our opinion that educational processes are able to produce such an inclination; and that it should be not impossible to establish in this country a natural and unaffected intimacy with Art.

At the present time Art, if entering into the life of the people at all, is unnaturally associated with the painting of pictures and a few specialised performances. It is thought that especially in a country of great backwardness and great possibilities, lacking the stimulus of the Art and Craft achieved by bygone generations; and without the evidence of appreciation and civic spirit of ancestors; some deliberate attempt should be made specially to foster the natural inclination to find joy in doing things well and in possessing things well done.

6. We think that if the basis of contentment and satisfaction in life is first religion, an orderly code of living and interrelationship in mankind, and spiritual aspiration by prayer and contemplation, the second (if the two things can be separated) is Art, the moral application of thought and work to material and to things to be fashioned, made and beautified.

7. In the present trend towards the discouragement of individual thought, performance, enterprise and expression, and towards the encouragement of the looking-on, whether it be at games, music, literature, drama, government or Art, the value of suggestion towards the greater dignity and usefulness of personal opinion and conviction, personal service and good individual work can, we think, hardly be over-estimated.

8. The true and natural artistic development of the country will, in our opinion, not be assisted by restrictive legislation, by-law or censorship.

On the other hand, we despair of the ability of artists and art lovers under their limitations to produce any effective result against the inertia of a rapidly increasing and uninspired population.

It is therefore suggested that the ultimate general improvement and maintenance of standard can only follow upon an improved public outlook.

9. It is felt that the most favourable field, and indeed the only one capable of yielding a perceptible effect upon the Art of this or any country, is to be found in the Primary and Secondary Schools, where, in our opinion, definite teaching should be given at every stage of the school life from infancy onwards on the basis of a considered course, about Art.

10. And not Art, but about Art, is said most advisedly, because it is not in our minds to seek for the impossible, to suggest that in primary education more time should be given to the teaching

of drawing or any other vehicle or medium of artistic expression or to suggest that any attempt should be made to produce artists.

The idea is rather that there should be brought regularly and continually to the notice of everyone through school life the homely principles that lie at the root of good design, whether it be of a cradle or a cathedral; the achievements of the world in architecture, painting, sculpture, town and garden planning, similar arts and the crafts; and generally the dignity and pleasantness of worthy things well done.

Modern developments of photography, the lantern and the bioscope have made it possible to convey fairly vivid and true impressions of things to the uttermost parts of the earth.

We conceive it to be possible that under definite instructions the perceptions of the people may in a generation or two be enlarged; and the shoddy and shabby discomforts, offences and indignities of to-day may no longer be tolerated, but may give place to a new spirit which shall contentedly rejoice in beauty as one of man's fairest and most bounteous gifts.

11. The mere commercial value of the developed aesthetic perception as a national asset is seldom discussed; yet it can hardly be overstated.

We see no reason to believe that Art is not as natural as courtesy and as easily evoked. It is the unconscious intimacy with the pleasant possibilities and the really good material things of human life to which we would attempt to revert.

12. As architects we feel more or less the lack of such teaching and introduction to Art in our own upbringing; and that we should be better architects had we grown up in a community of self-sacrificing artistic appreciation.

13. It may be said that we overrate the mentality of the people of this country and underrate the difficulties; yet we believe that both must yield to persisten application.

14. Our immediate object is to enquire of you (1) whether any such principle, viz., the definite teaching about Art is at present actually followed in the curriculum of the Primary and Secondary schools of the Transvaal, or (2) likely to be; and whether if the answer to (1) is in the negative, you will consider the case we have put forward.

15. If it will assist, we for our part, though disclaiming any training or special ability to do so, are prepared honorarily to assist in organiisng lectures regularly on a definite programme to your Secondary schools of the Rand and to your teachers. But in doing so we should expect an assurance that the work would be carried on assisted and developed by the Department until in due time efficient trained teachers became available, to devote their full time under the ordinary school curriculum to the objects we have endeavoured to outline.



MINUTES of meeting of the Art and Education Committee, held in the office of the Association, 67, Exploration Building, Commissioner Street, Johannesburg, on Friday, 21st October, 1921, at 3 p.m.

Present: Mr. F. L. H. Fleming (in the Chair), Messrs. E. M. Powers, H. G. Veale, G. Moerdijk, G. Leith, H. W. Spicer, R. Howden, Professor G. E. Pearse; Mr. J. E. Adamson, Director of Education, Transvaal Province; M. K. Carpenter, Registrar.

1.—ART EDUCATION IN THE SCHOOLS OF THE TRANSVAAL.

Following an expression of welcome from the Chair, the Director stated that he had read the Memorandum with care and great interest. He felt that it represented clearly a point of view which educationally he fully shared. It was not unnatural that the development of æsthetics as an educational means should in a young country be delayed; there had not been time hitherto to organise movement in the direction indicated by the Memorandum, and this had been the case with University education as well as in the schools.

But the subject, he agreed, was of great importance, and he recognised that the ideals of the Memorandum made for the same general results to which the whole scheme of education was directed. It appeared to him that the vital part of any educational movement based on Art was to establish a "usage and tradition in appreciation" as suggested in the Memorandum. By what means could this usage and tradition become established? He thought the problem was how to develop an ability to distinguish between good and bad in form, arrangement and colour; the care to distinguish habitually might be expected to follow.

He had no doubt that such development was quite possible among student teachers and among scholars above the lower forms, and he was sure that any lead that might be given would be welcomed by teachers and heads of schools.

He welcomed the offer of help made by the Architects' Committee, and said that for the moment there occurred to him certain possible directions in which such help might be most usefully given.

1. By advising as to collections, viz., pictures, photographs, films, casts, models, text books, etc., which it might be advisable for the Department to acquire.

2. By lecturing or reading papers directed towards the object in view, to teachers and Normal College students; in a course of about six evening lectures per annum.

3. By advising the Department in respect to the provision of simple amenities in some existing school so that the building and its contents, the playground and surroundings might be in the nature of a deminstration, or study of applied principles.

As to the question whether any definite teaching about Art is at present followed in any curriculum of the schools of the Transvaal he would say the answer is "No," although in the Manual Training centres and Trades Schools (which he felt to be pertinent to the enquiry, since he noted with satisfaction the inclusion of the Crafts in the Memorandum) a definite attempt was made to establish sound principles of design in the pupil's work. This, however, had but a limited application. If the intention was to impart the more abstruse and scholarly aspect of Art, he thought the difficulties might be great.

The Chairman: That is not the intention. It is felt that the vital principles of the good design and arrangement of things, as applied to everything appertaining to life, from architecture to the small details of the home, can be conveyed intelligibly and attractively to everyone. The finer points would be technicalities for the student and worker.

The Director: That was a practical proposition; but it called for the services of a thorough all-round trained Art Teacher who would be attached to the Normal College for the instruction of students, and would spend part-time in peripatetic work among the schools. Such teacher would be in the nature of Art adviser and would be responsiple for the teaching of Art and agout Art within the Department's schools. He agreed in principle to such an appointment, and would make the necessary enquiries with a view to optaining a suitable person.

The Architects' Committee agreed to assist in the manner suggested by the Director.

In response to an enquiry the Director stated that he saw no objection to the publication of the Memorandum and of his reply thereto, subjject to his approval of the latter.

The members of the Committee individually undertook to consider and report to the Chairman in writing, details reflecting the collections and lectures suggested by the Director.

2.—Students' Architectural Classes at Pretoria.

Professor G. E. Pearse outlined the commencement of these classes early in 1921, under the auspices of the University College, Johannes-

burg, and stated that the object of that body having been achieved the future conduct of the classes should be under the control of a competent authority in Pretoria. There were 20 students, and the classes were self-supporting.

The Director, in agreeing with this, stated that his Department would be prepared to recommend the taking over of these classes as from the 1st January, 1922, and recommended that an application to this end be submitted by the Principal of the Trades School, Pretoria, to the Transvaal Education Department.

The Chairman thanked the Director for his helpful and sympathetic consideration of the Memorandum and the arrangement to take over the classes, and the meeting terminated.

CABARET.

There will be a Cabaret in the Scientific and Technical Club on New Year's Eve. All members desirous of attending should immediately book their table with the Secretary.

CASKET, TROWEL AND MALLET.—

These form a souvenir of the Foundation Stone Laying Ceremony in connection with the Children's Memorial Hospital at Johannesburg, and were presented to H.R.H. Prince Arthur of Connaught, K.G., on that occasion. They were designed by the Architects, Messrs. Cowin, Powers and Ellis, and executed in South African stinkwood and silver by Messrs. Gurney and Co., of Johannesburg. The designs are Dutch in character, and exemplify the possibility of adapting souvenirs of this nature to a practical and useful purpose. The casket is fitted with a level in its cover, and is intended to hold jewels and trinkets, while the mallet can be used as a cigarette box.

KING EDWARD'S WAR MEMORIAL.

In the competition for the School Memorial, the Assessors, Messrs. Powers, McCubbin, Cleland, and Davies, have awarded the first premium to Mr. D. Nurcombe, of Johannesburg, an old Edwardian. It is hoped to reproduce the winning design at a later date.

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Second Year Students' Competition.

The Assessor, Mr. Gordon Leith, M.C., A.R.I.B.A., has placed the designs submitted in the following order of merit:

First	No. 1.—Mr. G. Bernhard.
Second	No. 4.—Mr. S. H. Schwartzel.
Third	No. 3.—Mr. A. F. R. Cook.
Fourth	No. 2.—Mr. G. F. Hall.

The conditions of the competition have not been complied with by Mr. Bernhard, inasmuch as he did not enclose a certificate of a bona-fide second year student, and as the result of enquiries made by the Council of the Association of Transvaal Architects it has been ascertained that this student entered the profession considerably more than two years back, and is therefore ineligible for this competition.

The prize has therefore been awarded to the author of the design No. 4—Mr. S. H. Schwartzel, of Pretoria.

ASSESSOR'S REPORT.

The author of Design No. 1 submits a set of drawings that would do credit to a more advanced student. The draughtsmanship is excellent in excellent in every respect.

On the whole his planning is sound; the Lavatory blocks, though admirably treated in elevation, could with advantage have been placed underground.

The arrangement of the Waiting Hall, with its central coupon office, amply meet the requirements, though the seating accommodation is haphaardly arranged and might prove inadequate. It would further be a mistake to recess seats such as those on the central axis for hygienic reasons. Seats should in addition have been provided in the Loggia.

The lighting of the Main Hall is inadequate, and more doors should be provided. The two rows of columns in Lavatories should have responds against the walls; to ignore these, as is the case where the lavatory basins occur, is to admit defeat.

Caretaker's room should be nearer entrance door, and must have light and ventilation.

The lavatories are well lit and adequately ventilated; the hypæthral opening is justified, and has been admirably treated, but should have included an impluvium.

The dome over Coupon Office is effective only as a means of admitting light; architecturally it has no significance, as it could only be seen to advantage from a point 16 feet above ground level.

Urinals should have been nearer the entrance doors, and W.C.'s kept together, while the boot-blacks' room could with advantage have been wider. The Elevations are simple and well co-ordinated; exception is taken to the introduction of arches where insufficient abutment can be provided.

The half-inch detail is well proportioned, but it is a mistake to show full width of window frame in addition to stone architrave; the latter bring the stone interpretation of the former.

The $\frac{1}{4}$ F.S. detail is admirably drawn; the necking of the column is on the small side, and square abacus should not project beyond extreme face of echinus; the projection of this, and of apophyges, should be less than true quadrants.

No. 4 submits an excellent plan, and a simple elevation that permits of a good deal of visibility, the latter being an important factor in a composition such as we have under consideration. The sub-division of the Waiting Hall is considered permissible, and meets the requirements admirably. It is felt that the covered way linking the shelters could with advantage have been widened in order to avoid congestion in front of the coupon office. More cross ventilation should have been provided in the lavatories, especially over the urinals and hypæthral openings substituted for roof lights.

The competitor has taken a considerable liberty in adding two rooms, one of which is designated "Inspectors," in addition to the required accommodation. By this means he has falsely obtained the balance that contributes to his plan. In addition the conditions of competition have been further infringed by not placing the entrances to lavatories at the opposite ends of the site. This is regarded more as a misfortune than as a fault, as the lavatories could easily be reversed, though

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it is a question whether in view of its exceptional treatment his error is not justified.

The detail is good, but the Syma and Corona of the Main Cornice and the Syma of the lesser order are too heavy. The practice of recessing mouldings is permissible only in Gothic work, and is not consistent with classic traditions; furthermore, the introduction of panels to continue the sequence of finestration is to be deprecated.

The liberty taken of cutting up the pillasters responding to the portico columns is not permissible; don't do it again.

Design No. 3. This design is on a very big scale, and covers practically the whole site. Here again the lavatories should have been kept underground; the general arrangement is otherwise good. The Waiting Hall is spacious, but the walls throughout are far too thin, and would not meet municipal requirements. The object of the author in making the public run up a flight of steps before going down to the lavatories defeats the assessor.

On the whole the design is too big. The 9in. walls are carried to a height of 28 feet, although the building is intended to accommodate people whose average height does not exceed 6ft.

The intercolumnication, as well as the spans between the main wall and columns, are far too great, whereas the introduction of large pillasters on one front of the end pavilions is to be condemned.

A feature of this design is the detail of the entrance doorway, which is simple and good, while his end elevation of the large pavilions is very promising.

The author of Design No. 2 goes in for a double-storeyed treatment; ths means the envelopment of the waiting room with the air rising from the lavatories below. This error of judgment on the part of the competitor spoils an otherwise attractive scheme. The open collonnaded Waiting Hall, with its Italian roof, is a most suitable arrangement, and is capable of accommodating a very considerable number of people.

Unfortunately the height of the lavatory block above ground level restricts the width of the approaches, which in consequence are too narrow and liable to cause congestion.

The position of the ticket office has been badly selected. The intercolumniation is defective; it is unwise to group coupled columns in conjunction with independent ones. Had these been rightly co-ordinated the necessity of having flat-topped roofs might have been overcome.

Urinals should have been placed near to and on either side of lobby for preference. There is not sufficient light and ventilation to lavatories; the "court" is too small and the window space communicating with it insufficient.

The segmental arches under balconies are not happy; if a semi-circle is not permissible, such openings should be trabeated. The smaller blocks flanking the main building are not in keeping with the rest of the design, and should have been worked into the composition in a more comprehensive way.

The front elevation does not show the steps; these are badly arranged, as it appears that persons intending to use the lavatories must first climb 4 feet and then descend 10 feet, a total of 14 instead of 6.

The detail is poor; caps and bases are badly drawn. Only one ballister is shown in detail; the cornice is too heavy in consideration of the overhanging eaves.

The break shown between the columns and end pier does not appear on plan, for which reason the jointing of the pedestal, with its rail, die and plinth, should be carried through.

The assessor feels that the subject of this competition is one that could easily be given to more advanced students, and that on the whole the promoters are to be congratulated on the splendid effort that has been made by the four competitors.

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