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THE SOUTH AFRICAN ARCHITECTURAL RECORD

THE JOURNAL OF THE TRANSVAAL, NATAL AND ORANGE FREE STATE PROVINCIAL INSTITUTES OF SOUTH AFRICAN ARCHITECTS AND THE CHAPTER OF SOUTH AFRICAN QUANTITY SURVEYORS.

Vol. XII. No. 48. DECEMBER, 1927

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PRETORIA WAR MEMORIAL
ON THE LOWER TERRACE OF THE
UNION BUILDINGS.

Gordon Leith, A.R.I.B.A., Architect.

Description on Page 97.
Photo by Alan Yates.

THE SOUTH AFRICAN ARCHITECTURAL RECORD

Vol. XII. No. 48. DECEMBER, 1927

THE CRAFT OF THE SMITH.

It is all too common a fault nowadays to make the sweeping statement that all craftsmanship is dead. This is not wholly true, though many crafts have died out during the last century. It is almost inconceivable that any craft shoud lapse beyond hope of revival provided that its products are really beautiful as well as serving a useful purpose.

In this article it is my purpose to speak of one craft that has weathered the storm of industrialism and is steadily, if slowly, returning to its own. I refer to the craft of the smith.

In mediaeval times the work of the smith was more in the nature of an art than a craft, for some extraordinarily beautiful work was carried out by individuals, though the average smith would probably have been as incapable of producing even simple works of art, as they were fifty years ago. In the main, however, the fourteenth, fifteenth, and sixteenth centuries produced some really remarkable work, especially when one takes into account the skill displayed by the armourers of that epoch. It is not of his type of work that I wish to speak, for, as I said before, this should be classed more as an art than a craft.

What is craftsmanship ? This is not altogether an easy question to answer, for so many varying degrees of work have been classed under its name.

CHANGING FASHIONS.

Some people might contend that if the work of the smith is to be termed a craft he should furnish everything from drawing to the finished piece of work ; but, to my mind, this rather makes the forging of iron into an art. All the ancient crafts guarded jealously their own particular mystery, and it should be the joy of the true craftsman to uphold that tradition, though the mystery, as such, has been overthrown by generations of scientific research. It is then for the architect to furnish designs, which will suit the exigencies of the particular material for which he is designing. If he is in any doubt about what can be done with any material, let him ask the man who does, or should, know—in other words, the craftsman. If any architect in the course of time finds that one special craftsman so understands his craft that he can be trusted to alter the design within limits, well and good, but it should not be the rule but rather the exception.

In what may be called the finest period of the smith's craft, which was at the end of the eighteenth century, work of surprising beauty was carried out in this way to the designs of Sir Christopher Wren and others, The same may be said to a lesser extent of the time of the classic revival under the brothers Adam, but after this period the craft lapsed.

WROUGHT IRONWORK.

The chief cause for this elimination of the traditional work of the smith lay in the fact that public taste demanded cast-iron work in place of wrought, and at the commencement of the 19th century this transition was in full swing. Much of the cast-iron work done at this period was not lacking in beauty of design. Especially is this true of the smaller and lighter articles, such as balcony railings, but no sooner did it become the fashion to treat such work by casting rather than forging than the craft of the smith necessarily fell into abeyance.

This state of affairs went from bad to worse during the succeeding 50 years, for whereas when the fashion for cast-iron work came in it was only used in its proper sphere, it became later the medium for work which could of necessity only be treated with success in wrought-iron. Heavy gates which hitherto had been the joy of the master smith were now produced from the mould in all manner of extraordinary designs ; grilles and the like architectural features suffered the same fate, and worse was to follow.

Not only did this newly industrialised country use cast-iron for the carrying out of subjects which of their very form demanded wrought, but they even so far debased the smith tradition that the little wrought-iron work which was done was designed to have the appearance of the cast, many of the ornamentations being indeed stamped. It is at this period, if ever, that the craft of the smith may be said to have died. Let us now consider its resurrection.

The man who may be said to be morally, if not practically, responsible for the revival of the craft of the smith is William Morris, and the work as initiated by him was carried on by the Arts and Crafts Society.

Their work was useful, though in their own time it was of little practical importance. They did certainly produce some quite pleasing designs for the smaller articles, but in the larger architectural field they were severely hampered by the fact that craftsmen producing such work needed a large price for it, and for this reason, if for no other, architects had to refrain from employing them to any degree.

Following in the footsteps of the Arts and Crafts Society there came the New Art Movement, but this, rather than helping the cause of the smith, really

hampered it, because it produced work which could not be called impressive by even its best friends. The adherents of this movement attempted to produce iron-work without having the initial knowledge of their material, and so, naturally they were doomed from the outset to failure. Such work as they did produce was without merit, for it was lacking in that sense of fitness that springs from the correct use of any medium. As a class architects did not encourage this style, and it is not to be found in any building of distinction.

BRIGHT OUTLOOK.

When the new art movement had died a natural death another cult came in which had for its basis the utmost simplicity of form that it was possible to arrive at. To such extremes did they go that their designs had little in them beyond straight bar work arranged in various forms. This can hardly be said to be the traditional idea of smithcraft, calling as it does for no use of the beautiful curves which form in themselves the beauty of the best iron-work.

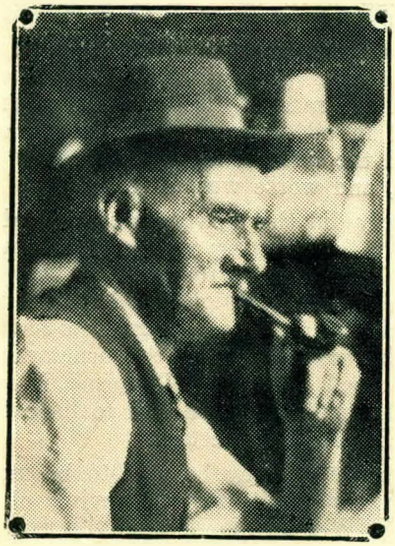
Let us now pass on to the modern aspect of the craft. On the whole there appears to be a much better outlook for good imaginative design showing a proper understanding of the material used, and the many uses to which it can be put. This is undoubtedly giving the smith a fresh chance to prove his craftsmanship, and, judging by the work shown at the Paris Exhibition last year, he is not failing to do so. This exhibition has proved also that, while still bearing in mind the best tradition of the craft, it is possible to portray almost any naturally beautiful form, provided that it does not cause the material to be unduly wracked out of its proper curves.

It is pleasing to feel that modern architects are sufficiently far-seeing as to help this revival by using wherever possible, specimens of this work to beautify their buildings, and are designing with a due respect for the material to be used. If only wrought-iron is used with care and discrimination there is no doubt in my mind that the present day smith can produce work every bit as good as his fore-father of the late eighteenth century.

GEORGE NESS.

THE MAN AND HIS WORK.

DENYS LEFEBVRE.



The last time I saw him, he was just as he appears in the photo, smoking his pipe and seated on a high stool in his small dark office. Something had started him on one or two quaint reminiscences. Even while we were talking, a lady in rustling silks, waited patiently outside in the dusty wood and iron workshop.

He was, of course, very human, and it did give him pleasure, despite his rough clothes and appearance, to be invited to many a luxurious dining room, where, balancing a tea cup and saucer on his knee, he would talk wisely and shrewdly of the art he loved and the pseudo-art he despised. Anything of pretence, whether in flesh or metal, roused him, and, to his intimates, he would hold forth through many a pleasant half hour, on the faults and foibles that had come to his notice.

I think to a man of his sensitive temperament, for he was very sensitive, his work must have been his chief consolation. Like every true artist, he could lose himself in it, finding joy in the curve of the metal, in the symmetry of a pattern. It must often have pleased him to think that his hands had moulded brass for the Matoppos, as well as for a Royal Palace ; that for long years to come, households all over South Africa will gather round the firedogs, the hanging lamps of his creation ; that in many a church, a pulpit, an altar-rail, a cross, a lectern, or some other work in wrought iron or brass affords a memorial which, as with Anthon Anrijt, that other craftsman, with whom I have previously compared him, men and women from this and other lands will come long distances to admire.

The suggestion has been made that, in addition to a simple stone to his memory, a fund be raised to establish bursaries at the Johannesburg Art School to help deserving students in metalwork. I think the idea would have pleased him. I am sure he would have liked to think that his name had acted as a help and encouragement to other students in the craft he loved ; that, thanks to him, a lasting contribution had been made towards the encouragement of art in this country. I hope that sufficient will be raised to make the fund a permanent memorial to his life-work. The award must not be lightly given. To carry out the spirit of the message which he indicated rather than expressed, the

recipients of such a bursary would have to be sincere and promising workers, workers who would carry on the tradition that Ness founded all unwittingly. The tradition that, as is seems to me, loves art for its own sake, that in the spirit of the mediaeval guildsmen, demands of its devotees, sincere and selfless service. Work for the completion of an artists ideal.

As someone remarked the other day, a great deal of nonsense is talked about art. George Ness was perhaps a little embittered to be an idealist, but I feel sure that deep within him, was the spark that comes to the few—not only the talent which he possessed, but the "zeal from the Lord" without which the spark can never kindle.

It is difficult to think so original and rugged a personality has gone from us. leaving a place that it will take long to fill. In these days of haste and machinery, it is hard to lose a real craftsman and, except by the few, the loss is now only dimly realised. But I think, as the years go on, another generation will look back on what he has done with respect and admiration. We who are so much closer see him in a different perspective, but I think that then as now, those who love art will, as they pass by, lay their homage on the cenotaph of his memory.

GEORGE NESS.

A. WINTER MOORE.

My aquaintance with Mr. Ness came about in this wise. Upon landing in South Africa I spent a few days at the Cape before proceeding to Johannesburg to take up my appointment, and during that time visited "Groot Schuur," where my attention was attracted by the beautiful wrought-iron hinges on the doors and windows of that building. Whose work were these? As luck would have it one of the party visiting the house could supply the required information : they were made by a Mr. Ness, whom he believed lived in Johannesburg.

Arriving at Johannesburg I sought out Mr. Ness early—would he take a metalwork class at my school? His eyes gleamed, it was just what he wanted, for, as he expressed it he would like to be of some use before he died.

He was as keen as a boy—what type of students would he have? Young, he hoped, for there was little satisfaction in teaching "washerwomen," a term he used to designate students of advancing years. Then what about tools, these could not be purchased in Johannesburg (which I had discovered) so he must set to and make them.

The forming of a metalwork class, like the course of true love, did not run entirely smoothly, there were for instance, objections to the noise for the hammering of metalwork made the thin walls of the "Tin Temple" reverberate like a drum and drowned even the clatter of many typewriters in the adjacent room.

Then at the outset the number of students taking the subject was not large, perhaps at first they did not understand the old man who was so rough and abrupt in his appearance and manner, so, what with one thing and another, grave fears were entertained that the class would have to close, before it had got properly started.

The foregoing remarks apply to the early days of the past year, the students soon discovered that beneath a somewhat rough exterior lay a heart of gold, the class increased by leaps and bounds and when the new term opened in August so large was it that the necessity arose of additional accommodation for the work. I reminded Mr. Ness of the days of dejection, when I had prophesied an early improvement—was he satisfied now? He beamed. This was just what he had lived for—young enthusiastic students—now he would show Johannesburg what could be done in metalwork!! Owing to the noise it had been found necessary to move the class to the Boys Trade School, therefore, I was not able to keep in such close touch with the work as had previously been the case, perhaps it was that reason that the events that followed appeared to come with such dramatic suddenness—One day I was informed that Mr. Ness was too ill to take his class—next that he was removed to the Hospital, and, as I was arranging to visit him there, the news of his death appeared in the morning paper. We all know South Africa has lost a great craftsman, but only those who profited by his instruction know that it is also the poorer for a great teacher. It has been said that part-time teachers are not the ideal type because, being paid by the hour, their interest in the School generally ceases the moment their class terminates—Mr. Ness was the exception that proves the rule for his class only terminated when the students were tired—usually long after the scheduled hour and that interest in his work was a constant quantity was evinced by the time he spent, out of class hours, in improving the equipment.

But I had one grievance against Mr. Ness. The regulations necessitate that instructors must fill in forms giving minute particulars regarding hours worked, average attendance of students and such like details from which the clerks at headquarters make out their salary cheques, these formalities Mr. Ness resolutely refused to comply with and even when I filled in the form for him—which I invariably did—it was only with the greatest difficulty that he could be persuaded to add his signature. "The root of all evil" was no evil to Mr. Ness. "Art for Arts sake" may well have been the motto which guided his life.

And so he has gone, leaving a gap in the small art circle of this city which none can fill. His connection with the Johannesburg School of Arts and Crafts was brief, barely more than half a year, but his influence both personally and through his work, still remains with us and many students will long cherish the memory of the ardent boy-like instructor who was so anxious to help those who earnestly sought for information. As many are aware the Transvaal Branch of the South African Institute of Art are collecting funds for a bursary to be called the "Ness Bursary," and to be available at the Johannesburg School of Arts and Crafts for a student specialising in Metalwork. I feel certain that this tribute to his memory would have been entirely after his own heart.

THE CIVIC CENTRE OF JOHANNESBURG.

One has heard a great deal of the wonder city of Johannesburg, representing forty years growth, and he would be a cynic indeed who would attempt to deprive the Golden City of its just claim to distinction. What has been achieved in so short a time is little short of wonderful, so wonderful, indeed, that, as "Citizens of no mean city," we look further afield, and are not blind to faults and shortcomings, but look up, look out, look in, with a view to greater achievements still, remembering the greatness and importance of the destiny which is reserved for this Country, and believing that the conscience and spirit of the people will rise to the height of its obligations, and have the strength and tenacity to fulfil their mission.

There can be no true conception of nationhood, of citizenship, divorced from a policy of pegging out claims for posterity. The instinctive good sense and patriotism of the people at large must be reflected in a city's memorials: that is, in its buildings, for they are the vital memorials of the tenacity and endurance of the race; its courage and devotion to duty; its strength and resource; its standard of citizenship. And it is in this standard of citizenship; this civic pride, that the cardinal conditions and features of national life reside, and from which spring the glorious traditions of citizenship, involving a true conception of greatness, and the wider interests of humanity.

Every true citizen desires above all else to give a good account of his stewardship. Let those, who come after see to it, that their memory be not forgotten! We charge future generations with this solemn duty, and we look to them to be faithful unto death. As we look to those who come after to play their part signally, so we are reminded of what our duty to posterity means.

In our day, we must set the pace; we must hold high the banner of civic pride and obligation. We must make the world a better place to live in. Let other lights be as they may, they will burn dim, indeed, beside the greater light which a spirit of honesty, of tolerance, of singleness of purpose, sheds before us in the dark ways of life.

Standing outside the Johannesburg Central Post Office, facing the Eastern elevation of the Town Hall, the trenchant thought comes home that through its proximity to the Post Office the whole scheme is ruined. The central figure has not been distinguished from the surrounding details; the accessories have not been subordinated; the cleanness of vision of the artist is not there. Though the building displays noble qualities, its layout misses the mark. It seems to be telling us how great nations may be neutralised or even debased by uncorrected faults; it suggests the triumph of the bigot over intelligence.

The pity of it! And it is not only for us, but for those that come after!

The thought of uncorrected faults leads one naturally to explore the field of possibility of correction, and it is refreshing to learn that the matter was eagerly taken up and forcibly represented.

In a matter of such first rate importance, it would seem to be an imperative duty to enlighten the interested citizen, so that he may know the facts, and draw his own conclusions.

At the outset it may be well to explain that the Association of the Transvaal Architects and the Town Planning Association acted conjointly. Consequently where the Association is referred to it should be taken as meaning the two corporate bodies aforesaid; or, at any rate, the common interest of the two bodies should not be lost sight of.

At the time of the building of the Town Hall, the Association strove, in vain, to secure greater spaciousness on the Eastern front, a need long since recognised by all.

Early in the year, 1919, the Association learnt of a reported Government Scheme of Extension and internal reconstruction of the Johannesburg Central Post Office, and of the suggestion of the Mayor of Johannesburg that the new Post Office be built West of the Town Hall, and (assuming complete demolition) the present Post Office Site be kept as an open space.

4th March, 1919.—A Committee Meeting of the Association was immediately called, and held on the 4th of March, 1919.

Subsequent to this, there was much activity by the Association in the public interest. Numerous letters passed. Instructions were given and draft Memoranda were drawn up.

11th March, 1919.—Information was received by the Association that the Estimates provided for alterations to the existing premises, and extensions in the rear, towards the Standard Theatre, plans having been prepared by the Public Works Department within the compass of the estimated cost.

On the following day (12th March, 1919), the Association telegraphed to the Minister of Posts and Telegraphs asking that no definite steps be taken without ample opportunity being afforded the Public of Johannesburg of knowing exactly what was proposed, and requesting that authority be given in the proper quarter for the Association to have access to the full details and plans of the proposed work.

13th March, 1919.—The Minister replied by telegram, and confirmed by letter, dated the 13th March, 1919, intimating that the matter had been referred by him, with comments favourable to the Association's request, to the Minister for Public Works.

The next step was the forwarding by the Association to the Minister of Posts and Telegraphs, of a Memorandum issued by the Association, regarding the erection of a new Central Post Office in Johannesburg.

14th March, 1919.—The details of this Memorandum were set forth in extenso in the "Rand Daily Mail," of the 14th March, 1919, and the support of the Johannesburg Citizens and the authorities concerned was urgently solicited: it being strongly emphasised that the occasion presented an unique opportunity for altering and improving the entire aspect of the heart of the Town.

In outline the points made were as follows :—

General.—There should be no considerable expenditure of public funds for the purpose of patching and tinkering with an obsolete building.

Any attempt to alter or extend the existing Central Post Office must result architecturally in a failure. The more so, therefore, upon the scale which the reported estimated cost seemed to indicate.

(1) The Post Office (Central) should be entirely rebuilt.

(2) The present Site (100ft. x 200ft.) is far too small for to-day's requirements. How about the future ?

(3) Retention of present Site must involve, sooner or later, expropriation of the whole, or part of the Standard Buildings, at very considerable cost.

The solution suggested was that the present site of the Central Post Office be abandoned, and given in exchange to the Johannesburg Municipality for a site as large as, or larger than it, to the West of the Town Hall.

This would be an ideal site for a Central Post Office, facing East, there being ample space for the erection of spacious and convenient buildings with sufficient room for expansion.

It is at this point, too, that the natural termini of all tram routes converge, and it is from here the best point of vantage is secured for Mail transport between the railway and the Post Office and, incidentally, a much better proportioned distribution of traffic would be effected. Above all, the necessity for the never-ending procession, and parking of the Post Office Vans right in front of the City's administrative house and centre would be removed. The operating of the Postal Van Service, under existing conditions, upon the occasion of the reception of a distinguished visitor at the Town Hall, or any such similar function, is difficult in the extreme. The officials are handicapped and the Public is nettled, and there is little doubt that the distinguished visitor, like the Irishman's parrot, thinks a lot. All this could be done away with ! And by doing away with it the desired lay-out of the Town Hall would *ipso facto* be secured. It's too late to push the Town Hall back—but it's not too late to open up the space on the Eastern side !

Our standard of Citizenship is at stake, what we do now will influence the verdict of those who come after.

(4) The restoring of balance to the town commercially, which has been unduly congested to the immediate East of the Town Hall, Development resulting to the North West.

(5) The rebuilding of the Standard Theatre Building, which would inevitably follow the demolition of the Post Office.

As a site for a worthy Opera House, with a fine facade facing the Town, Hall, it is probably unsurpassed in the Union.

This revolutionising transformation could be brought about at *NO COST* to the Municipality, so that the opportunity was unique from the point of view of the economic factor as well.

The reply to any possible objections on the part of business people operating in the area immediately surrounding the Post Office is that other important business and shopping centres en route to the existing Post Office do not suffer commercially from relative remoteness from the actual Post Office Building.

The Premises surrounding the existing building, and occupied by the objectors, would be en route to the proposed new Central Post Office. The cases would seem to be on all fours, besides which, benefit may be expected as the result of general improvement of the district.

In the ordinary course of events, branch Post Offices must come into being to meet the reasonable convenience of the Public, the Central Post Office remaining the official distributing centre.

As in the case of every thickly populated town or city, the Public would deal at the most conveniently situated branch.

En passant—The April, 1919, Issue of "South Africa" contained a complete re-print of the Memorandum.

18th March, 1919.—The receipt of the Memorandum was acknowledged by the Minister of Posts and Telegraphs.

24th March, 1919.—On this date Mr. Emile Nathan, M.L.A., wrote to the Association intimating that Government was asking for £9,000 to begin the contemplated alterations to the existing Post Office, the total estimated cost being about £80,000.

28th April, 1919.—The "STAR" of this date records that as a result of a special general Meeting of the Association held at Johannesburg, the following resolutions were adopted, and copies forwarded to the Acting Prime Minister, the Minister of Posts and Telegraphs, and the Public Works respectively, and the Members of Parliament representing the Rand Constituencies, with a request for their support :—

(a) That it is undersirable that the Government should embark on any expenditure for the alteration of the existing Post Office Buildings, Johannesburg.

(b) That the Government should consult representative bodies in Johannesburg with a view to deciding upon what is required for Post Office and other Government Office accommodation in Johannesburg.

(c) That it is highly desirable that the site of the existing Post Office should be reserved for an open space.

(d) That a site for a Central Post Office should be obtained on the vacant ground West of Simmonds Street, and that the Government be asked to formulate plans for Post Office and other Government Offices on this site.

(e) That when the required buildings are provided on the ground West of Simmonds Street, the site of the existing Post Office be handed over to the local authorities *as an open space.*

13th February, 1920.—As a result of correspondence between the Association and the Town Clerk of Johannesburg, a deputation, consisting of members of the Town Council and three members of the Association, interviewed the Minister for Public Works on the 13th of February, 1920, the outcome of the interview being that it was agreed not to proceed with the proposed additions to the existing Post Office, pending an offer from the Johannesburg Municipality of a suitable site for the erection of a new Post Office.

There seemed to be dalliance in the matter, and, once again, we find the Association taking the initiative, by writing to the Town Clerk.

20th May, 1920.—Asking that the necessary arrangements may be made for a deputation from the Association to meet the Town Council relative to the offer of a site being made.

7th June, 1920.—The reply of this date intimated that the General Purposes Committee had decided to defer proceeding with the matter until the return from Cape Town of the Mayor.

29th July, 1920.—On this date, the Association wrote to the General Purposes Committee upon the question of the proposed City improvement, enclosing several prints of a diagram reflecting the suggested changes, and some of the improvements incidental thereto, expressing the hope that the Council would be prepared to offer the Government the suggested site, upon the conditions indicated, thus effecting the much desired improvement at the East end of the Town Hall, provided the offer were accepted.

This letter was actually drafted by Mr. M. J. Harris, one of the Members of the Association, and the formal letter was handed to him, for despatch to the General Purposes Committee. At this juncture comes a thunderbolt, in the form of a newspaper report to the effect that the General Purposes Committee proposed to recommend that the open space at the West end of the Town Hall be presented to the Johannesburg Public Library Committee as a site for a new Public Library.

11th October, 1920.—The Association wrote to the Mayor of Johannesburg protesting vehemently against this new proposal to give away without receiving any *quid pro quo*, the very site which all along they had been endeavouring to have ear-marked for the proposed New Central Post Office, and in exchange for which the site of the existing Post Office (the primary and supreme consideration being the tragically necessary improvement in lay-out of the Town Hall) was to be given.

20th October, 1920.—On this date one of the members of the Association was advised by another member (Mr. M. J. Harris) of the constitution of the Public Library Committee, and that this Committee had been deputed to wait upon the Association that day: and a special Whip Circular to ensure good attendance was requested.

21st October, 1920.—Mr. M. J. Harris wrote to the Association desiring to place it on record that he was earnestly convinced that the Association's best service to the town would be rendered by urging that the New Library Site should be of the size, and in the position shown by the diagram, waiving previous objections. He also expressed the opinion that some future thought on this matter, together with careful study of the notes, etc., on the diagram, may possibly bring each and every member of the Association to the same conviction that had been borne in upon him. He further pointed out that the grant was subject to ratification by the Provincial Administrator.

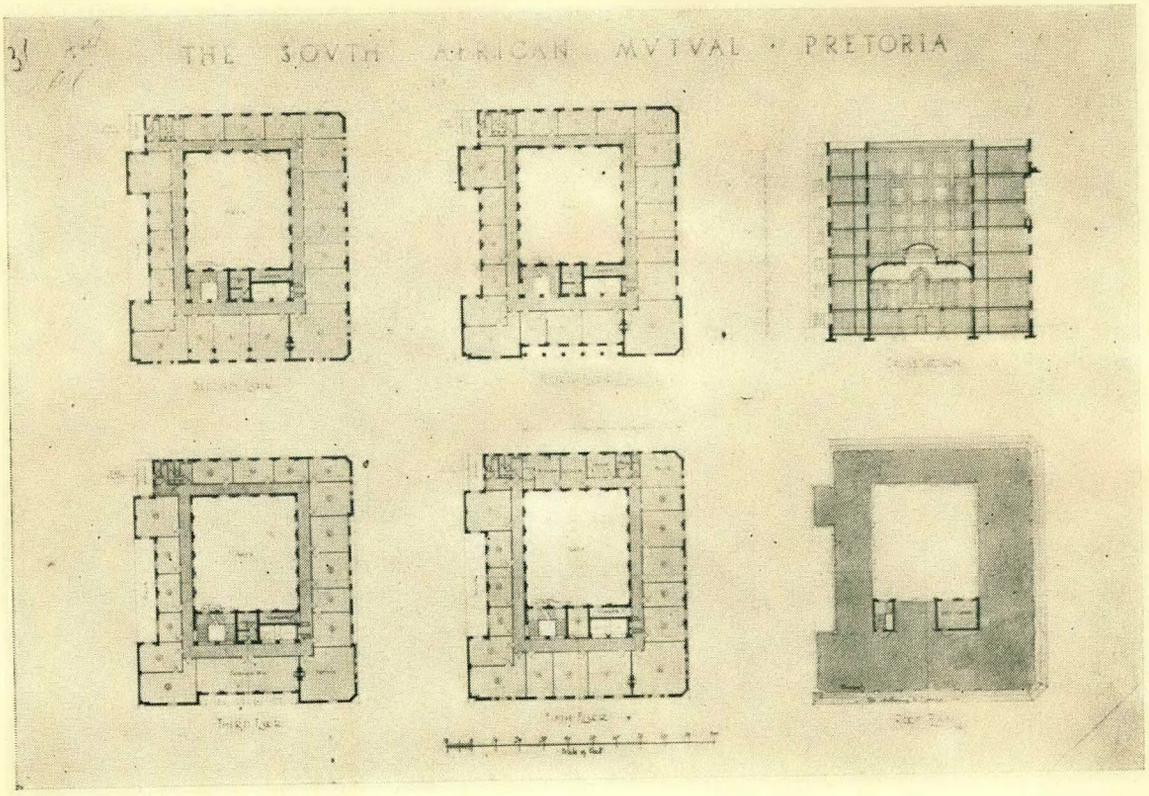
Contrary to Mr. Harris's impression that each and every member of the Association would suddenly, and for no apparent reason, be convinced that the Association's laudable policy was all wrong, and that, so far from it being of the highest public service to secure the proposed radical improvement in the lay-out of the Town Hall at no cost to the ratepayers, to say nothing of the contemplated better postal service, and more equable traffic distribution and consequent contribution to the Public safety and that it would be a higher public service to let the unique opportunity slip by, the Association thought otherwise, and placed itself in communication with the Administrator, being received as a deputation by His Honour on the 25th of November, 1920. His Honour exhibited sympathy with the Association's object: and the Association's next move was to get into touch with certain Authorities, among them being the Minister of Posts and Telegraphs whose sympathy with the Association's project, it will be remembered, had already been aroused, and due consideration promised, provided the Municipal Authorities confirmed their offer to grant the site at the West end of the Town Hall for the erection of a New Central Post Office, in exchange for the site of the existing one. This confirmation was duly despatched, but failed in its object, as the Minister had been overtaken by illness, and after spending some time in a Nursing Home, left at once for Cape Town.

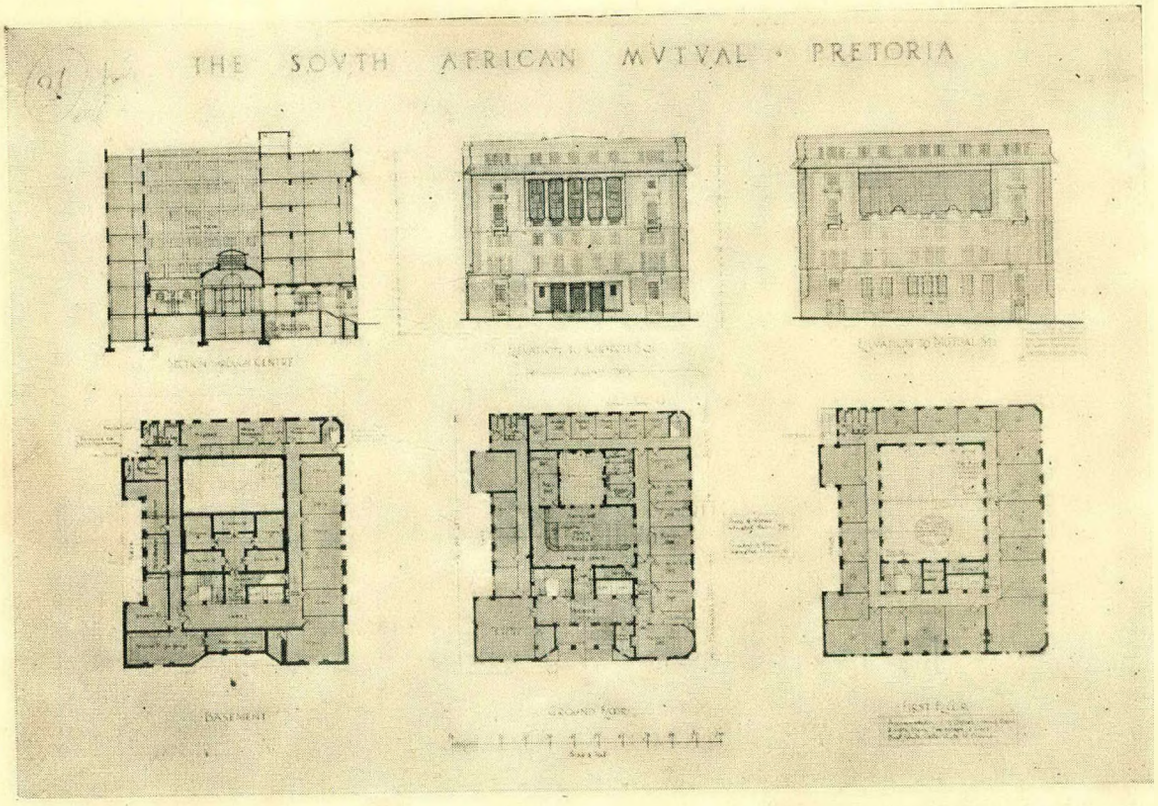
It was at this vital point in the negotiations that the Municipal Authorities agreed to hand over the all important site, West of the Town Hall, for the erection of a New Public Library, thus disregarding the professional advice tendered to them and losing the matchless opportunity of effecting an improvement of pre-eminent importance. The fact of the Western Site, under consideration being the converging point of tram traffic, militates against its suitability for Library purposes. It may be difficult here to maintain the "SILENCE PLEASE" atmosphere.

Economic interests: Civic dignity: requirements for the present, and care for the future, would have been well served had the advice of the Association been taken:—advice offered without thought of fees, and with no axe to grind, but in the best interests of the people.

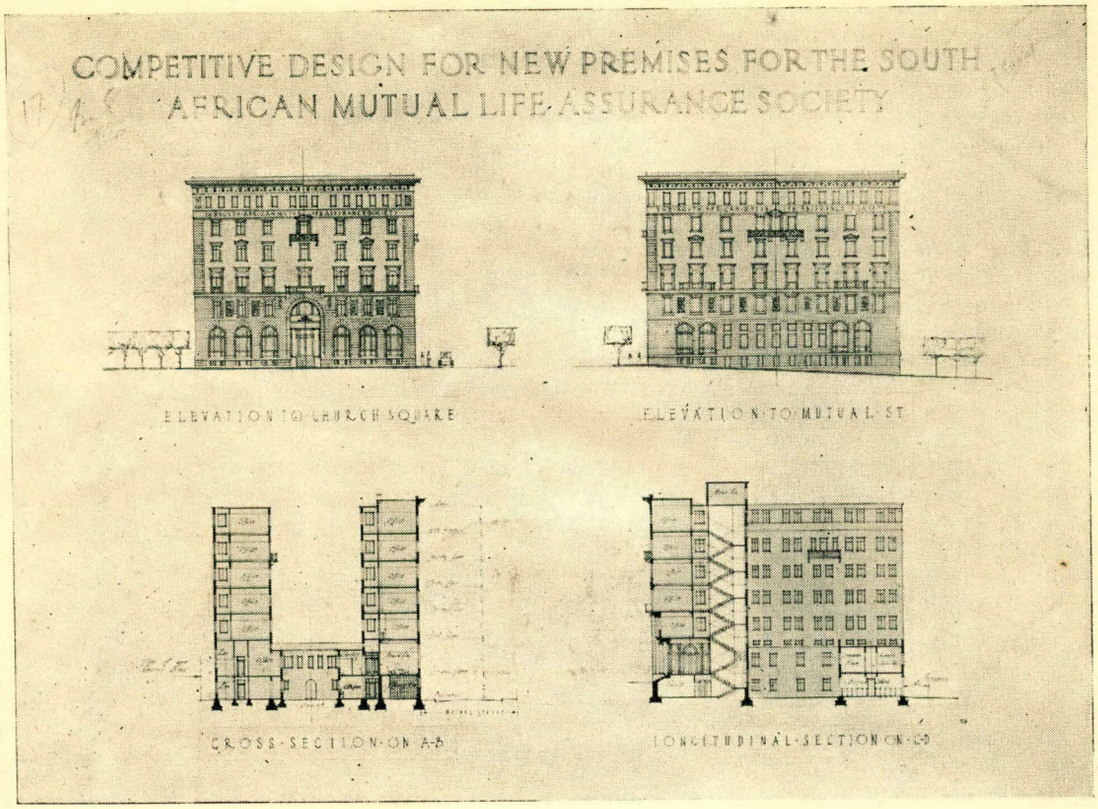
Human memory is short, and it is well that the part played by the Association, in the public interest, should be set down for the information of those around us, and for the guidance of those who come after.

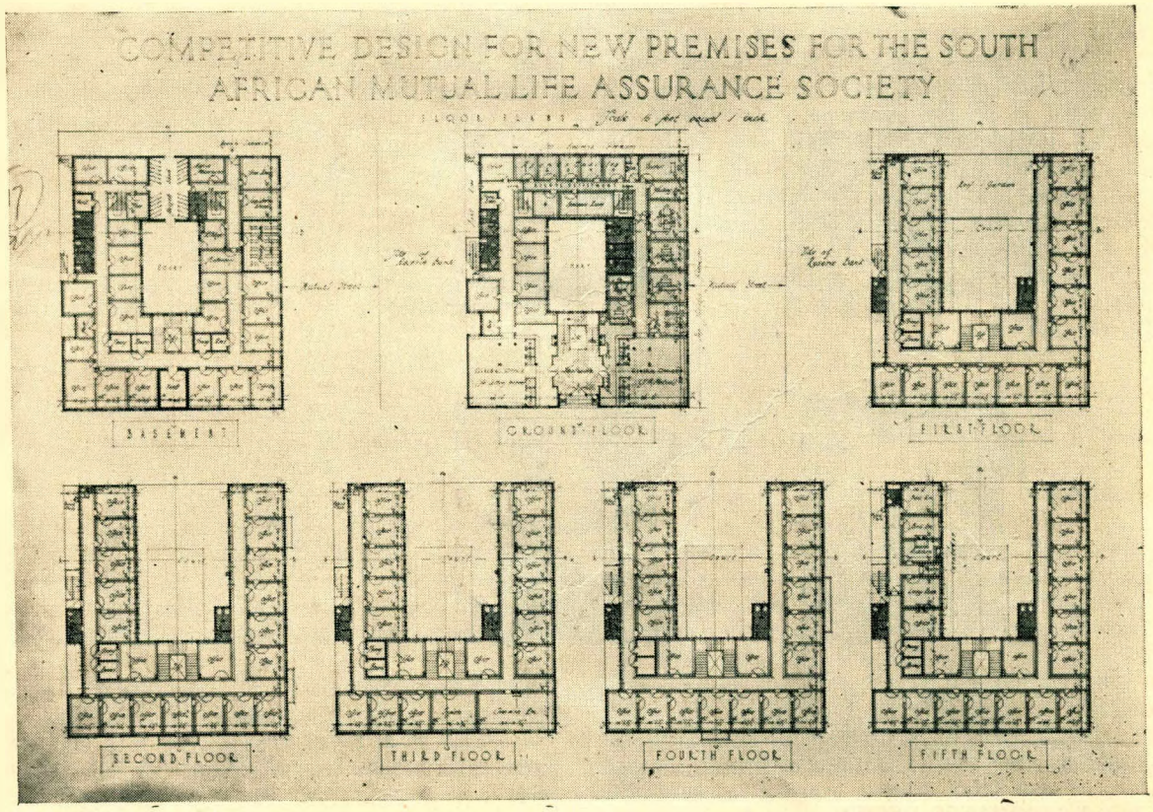
Holding high the banner of civic idealism, ever watchful of the interests of those who come after, and who will appraise our standard of citizenship, constitutes a more enduring reward than the passing breath of praise, and affords a satisfaction beyond the pleasures of a mere animal existence.





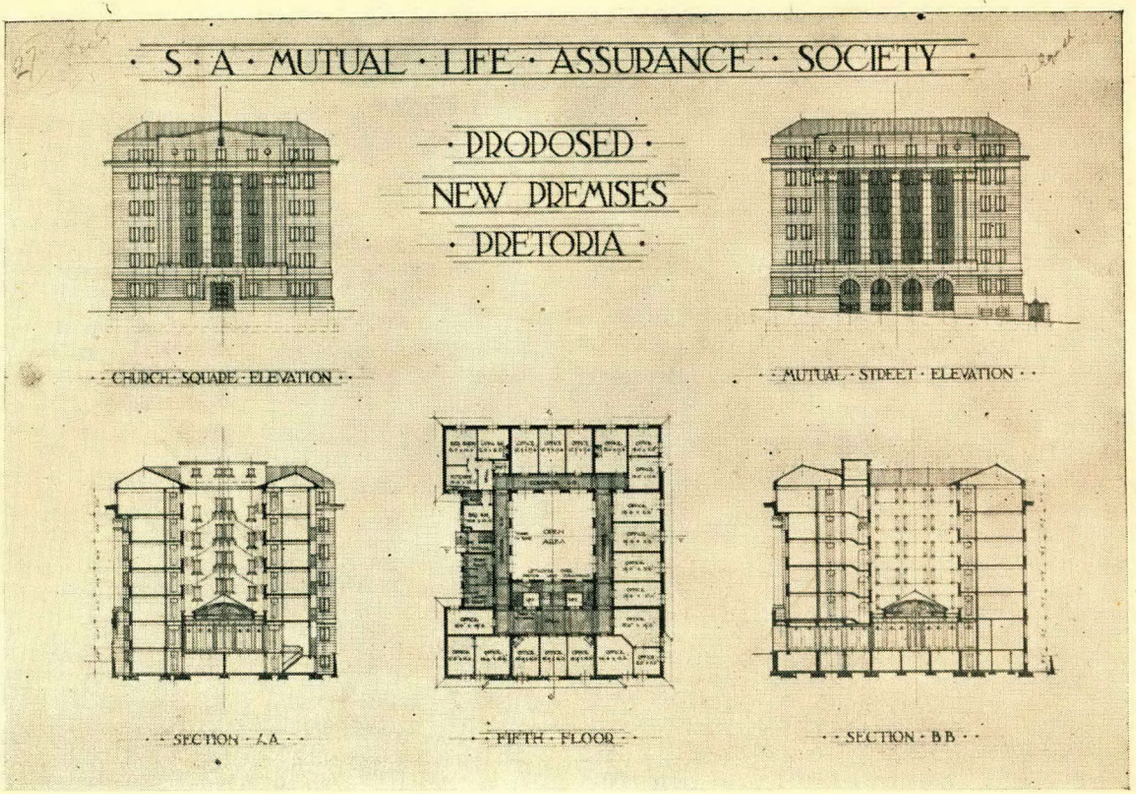
FIRST PREMIATED DESIGN *L. McConnal, Capetown.*

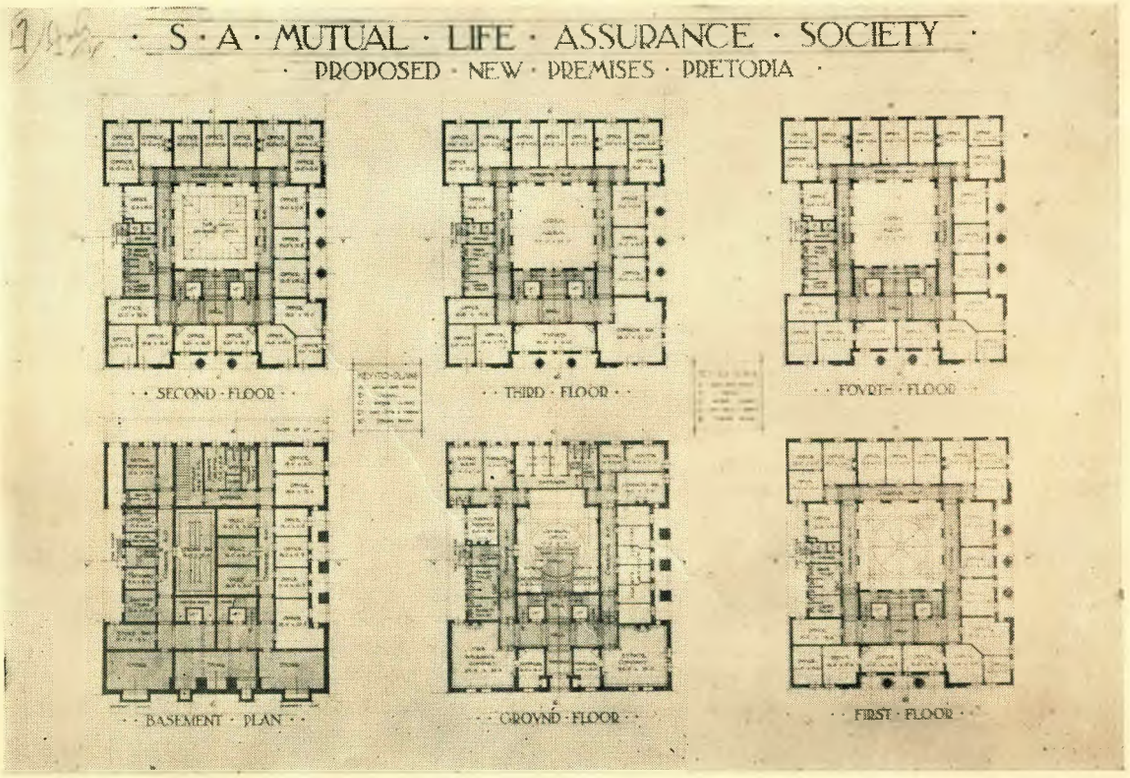




ONE OF THE TWO PREMIATED DESIGNS BRACKETTED SECOND.

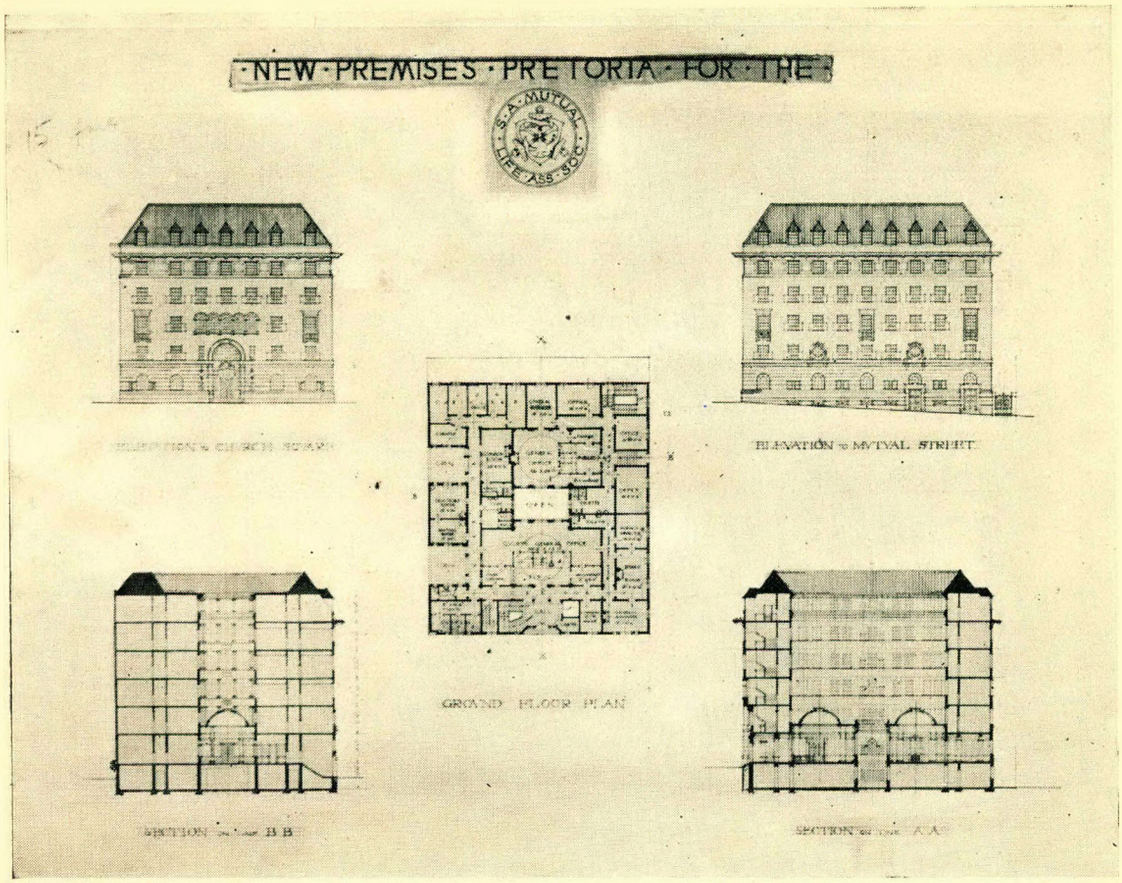
Emley and Williamson, F. & A.R.I.B.A. Johannesburg.

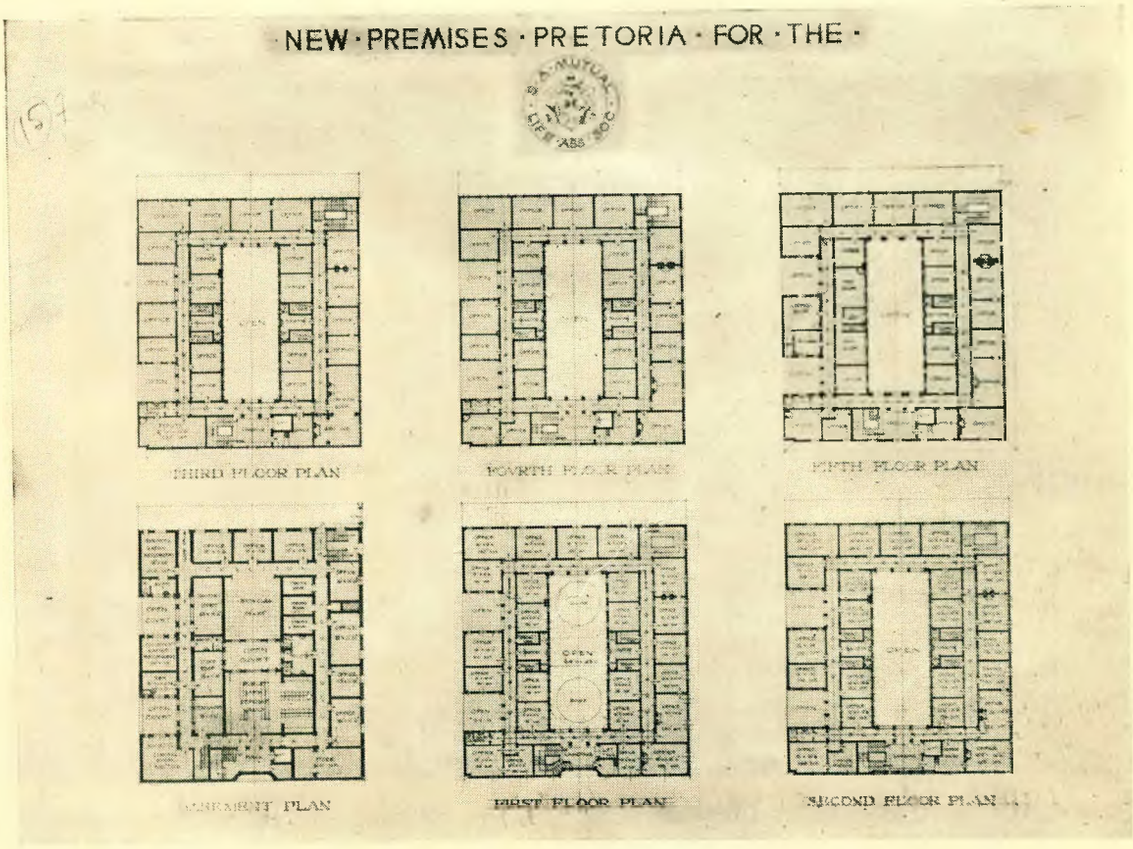




ONE OF THE TWO PREMIATED DESIGNS BRACKETTED SECOND.

Lyon and Stekhoven, Capetown.





THIRD PREMIATED DESIGN *G. E. Fitzgerald, A.R.I.B.A., Pretoria.*

SOUTH AFRICAN MUTUAL LIFE ASSURANCE SOCIETY COMPETITION.

ASSESSORS AWARD.

In connection with the proposed new premises, at Pretoria, for the South African Mutual Life Assurance Society, Mr. Fred M. Glennie, of Capetown, the Assessor, reported to the promoters as follows.

I have pleasure in reporting that I have examined 36 sets of designs and accompanying reports submitted in the above connection.

Your Society is to be congratulated upon organizing an interesting Competition, the work on the whole being of a high standard and at least 20 Competitors offering workable solutions.

It was the Promoters' ambition to obtain a building well balanced with the Palace of Justice, thus to complete in a worthy manner the fourth side of Church Square.

For this reason photographs of the adjoining buildings were supplied to Competitors, and it is a matter of regret that more attention was not paid to this feature by Competitors.

There was a marked similarity of Elevational treatment in many of the designs submitted.

An interesting facade was suggested by design No. 21. Nine designs were set aside for consideration viz.: Nos. 12, 15, 17, 20, 21, 22. 26, 27, 31, and from these I have made the award as under:—

First Premiated Design, No. 31.

Second Premiated Design, No. 17 and 27; prize to be equally divided.

Third Premiated Design, No. 15.

The winning design, No. 31, offers the most satisfactory general solution; it provides a generous Entrance, the Company's Offices and Letting Space are well placed, and the elevations are dignified and simple in treatment.

The Estimated cost is £49,100.

I recommend the adoption of the winning Design subject to the recommendations contained in my covering letter.

The four premiated designs referred to are illustrated in this issue.

THE HERBERT BAKER SCHOLARSHIP.

It may not be generally known that Sir Herbert Baker, R.A., F.R.I.B.A., the designer of the Union Buildings, Pretoria, and many other notable buildings throughout South Africa, in an earnest attempt to advance the study of architecture in South Africa, created a trust fund, the income from which is to be devoted to the establishment of a scholarship called The Herbert Baker Architectural Scholarship for award amongst South African students in architecture.

This trust fund was established in 1912 and since that date some six South Africans have benefited thereby. The scholarship is open to any person who is a British subject of not more than 33 years of age, and who has spent a period of not less than six years in the study or practice of architecture, of which period not less than four years shall have been spent in South Africa.

The scholarship, which is of the approximate value of £250, is awarded at intervals decided by the trustees.

Every holder of the scholarship is required to spend not less than seven months in Rome as his principal head-quarters, acting under the direction of the British School at Rome. A portion of such period may, with the approval of the governing bodies of the British School at Rome, be spent at Athens under the direction of the British School at Athens. During the remaining portion of the scholarship period the scholar shall make his headquarters at London for a period of at least three months and shall continue his work under the supervision of the president of the Royal Institute of British Architects. On completion of the period of scholarship, the scholar will be required to exhibit the results of his studies in such manner as may be prescribed by the President of the Royal Institute of British Architects. He will also be required to hold a similar exhibition in South Africa when and where the trustees may appoint. He will also submit to the trustees at the completion of his scholarship a thesis on a subject chosen by the trustees.

The next examination for this scholarship will be held early in 1928 and eligible candidates desirous of sitting should communicate with the Trustees of the Fund, 67, Exploration Building, Commissioner Street, Johannesburg, without delay.

REACTIONS AND REFLECTIONS.

AN ANALOGY.

REX MARTIENSSEN.

London. The place, Trafalgar Square; the time, a Sunday afternoon in January . . . Perfect repose save a few scurrying foot passengers, a few buses grumbling and bumping their way through the slush. One is soothed by the quiet, the mind is drowsily receptive, untroubled, neutral. One is in the right mood for the contemplation of pictures. The gray and quiet are a fitting background for the free enjoyment of colour and form. There are no distractions. Detached from the struggle of the living, one is ready to meet the creative artist, to delight in his work, to commune with him . . . One is attuned to the qualities of great art.

So I felt as I passed into the National Gallery. My time was limited, the catalogue informed me, from 2 p.m. till dusk. I intended to sip, rather than drink, the richness which awaited me. I was unprejudiced, yet eager to meet old friends (familiar for many years in prints) paradoxically for the first time. Crome's Moonrise on the Yare held me by its very calm. The painter's sense of atmosphere and fine breadth are admirably shown in this delightful subject. In direct contrast, but equally arresting are the chalk studies of Alfred Stevens. They seem to me unsurpassed for sheer vigour and spontaneity. Dashed off at white heat (or so they appear) and instinct with life and movement, they disclose the power of the master seizing on essentials. I basked awhile in Turner's colour, then came Manet, Corot and Purvis de Chavannes. The serene dignity of de Hoogh and Hobbema. Surely the former is the master painter of domestic tranquility.

Then the Holbein. I was held by this picture, this Christina of Milan. Something in it compelled me to stop. Yet the pose is natural, her expression composed —dulled perhaps by grief. The whole a "symphony in blues and blacks." One feels an influence abroad, it is caused not by the form, nor the colour, it is the essential Holbein which permeates the whole. I have found this intense attraction in all Holbein's work—in his drawings—in the studies for portraits at Windsor, but never had I felt his dominance over subject so strongly. I left this portrait in a strange mood, almost dissatisfied, trying to find an expression for the emotion which I could not analyse.

Nearly two years after my visit to the National Gallery I read Ford Madox Hueffer's monograph on Holbein.

My surprise was great when I found that he had undergone a similar experience when looking at this same picture. My difficulty in expression had been bridged by him. I cannot do better than quote his words.

"I have visited the National Gallery, I do not know how many times, simply to stand in front of it (this portrait)—simply to stand and to think nothing. It is not for me a picture; it is not even a personage with whom I am in love. But simply a mood—a mood of profound lack of thought, of profound self-forgetfulness descends upon me in front of that combination of paints upon that canvas. It is not merely this portrait that can evoke this mood in us—it is the very quality of Holbein. We are literally in love with this arrangement of lines, of lights and of shadows. The eye is held by no object, but solely by the music of the pattern—the quality that we call Holbein."

Pretoria. The place, the Union Buildings; the time, a Sunday afternoon in April. A drowsy warmth envelops the hill side, and as one climbs the gradual terraces there is scarce enough breeze to stir the cypresses. I drank deep of the beauty of these buildings, and as I did so I felt some influence creep over me. Here was a glorious stretch of building—rich in colour—with deep eaves and a broad sweep of tiled roof. Everywhere delightful detail basking in the sun, and rich doorways and fanlights set in the coolness of shady loggias. Surely a joyous work.

> "My spirit, shaking off her earthly prison,
> Began to enter into meditation deepe . . ."

After my experience with the Holbein painting, I knew that this was the influence of the author. It was present in every part. In the unexpectedness of some little piece of detail work, in the handling of different motifs which we have come to associate only with the work of Sir Herbert Baker.

I have studied Baker's work with a growing appreciation of all those qualities which have proved him a master. Every time I pass one of his works I detect some charming fragment which has eluded me before. His sympathy is wide; the essential atmosphere of "home" in his domestic work. the freedom from anything bordering on prettiness, the solidity of the whole, make his work permanent.

I understood the singleness of his purpose, the breadth of his vision better, after I had met Baker. He himself provided the key to a fuller appreciation of his work. When he talked of the unbroken sweeps of thatch roofing on the old Cape homesteads, the broad wall surfaces with shuttered windows, the concentrated richness of a single gable with its play of light and shade, it was easy to see that his conceptions of architecture were rooted in the fundamentals of good building. His love of the old work at the Cape is deep and sincere, he was quick to appreciate the intense beauty which had hitherto gone unrecognised. His own work is unaffected by style or prejudice, it is drawn from the endless depths of his genius. It is always scholarly, yet never without that essential flavour of his own personality. Baker handles his elements in a way entirely his own. Whether it be the mouldings to a column base, or the treatment of a fire place, the solution will have the appearance of being inevitable. We cannot

picture a brick chimney stack in a roof where he has decided to use plaster and chimney pots. He does not use "architectural features," his restraint may well be studied by other architects.

There is a charm about all he does, but I will always regard the Union Buildings as I do the Holbein portrait. Like the portrait it is serene. It embodies all the delights we expect in Baker's work, and is greater, more superb than anything else he has done. But as we bask in its enfolding beauty we are incapable of analysing its charm—of studying the individual elements. We drowse in the sunshine, our surrender is complete, our joy infinite. There is present an influence . . . the quality which is Baker.

IN MEMORIAM

HVIVS URBIS CIVIVM QVI FELICES OPPORTVNITATE MORTIS PRO PATRIA DEDERUNT VITAM UT LIBERTATEM POSTERIS CONSERVARENT.

GORDON LEITH.

The erection of the Pretoria War Memorial was delayed for several years on account of the difficulty of selecting a site agreeable to the majority of Citizens, and it was only after four years of hesitation that a solution was found by the granting of a site in the precincts of the grounds of the Union Buildings.

In order to interfere as little as possible with its beautiful surroundings, it was decided to construct the Memorial on very simple lines, and to make it harmonize with the rough terrace walling that characterised its setting on the slopes of Meintjes Kop.

The Memorial consists of a Great War Stone, flanked on the East and West by Pavilions, or Shelters, in which the bronze panels bearing the names of the fallen are inscribed. At present, owing to lack of funds, these sanctuaries are used as passages leading to the terraces above, but it is hoped that the Public Works Department will rearrange the terrace approaches, so as to enclose the Memorial and the strip of ground to the south of it as a sanctuary immune from casual trespassers. A high wall links the two pavilions together, at the foot of which a stone seat is provided where those paying homage to the fallen may pause and view the Avenues of Pretoria and its fortified hills beyond.

The whole of the work is carried out in hammer dressed local stone, with the exception of the War-stone, steps, plinths, and the Domes of the Pavilions, which are of Hatherley granite, carefully selected to harmonize with the colouring of the remainder of the work.

The wall bears a latin inscription in Gilt Bronze letters, dedicating the Memorial to the men of Pretoria, who gave their lives for their Country, and is the work of the Birmingham Guild. The Bronze panels are executed by the same firm and are beautiful examples of craftsmanship.

It is intended that the Memorial should form the apse of a sanctuary enclosed on its sides by tall hedges of Cypress trees giving it that seclusion so necessary to a place for meditation and repose.

THE TEMPLES OF THE GODS.

PROFESSOR G. E. PEARSE, A.R.I.B.A.

A lecture given at the Witwatersrand University under the Auspices of the "Star of the East," and the S. A. Institute of Art.

In giving this lecture my intention is to illustrate the various types of buildings erected through the ages, by different peoples for religious purposes. Some of these religions have passed away, others are perhaps not very well known to members of this audience. I shall, therefore, give a brief account of these in order to show why these buildings were erected and what purposes they served.

Of the prehistoric religions I do not intend to speak, we are uncertain as to the reason why the large circles of stone, such as Stonehenge, were erected, but in the main it appears that large stones or wooden posts were erected and worshipped as they often are by primitive and savage races to-day.

Some considerable degree of skill must have been required to erect these colossal stones and it is interesting to note in Stonehenge the joints between the vertical and horizontal are typical mortise and tenon or carpentry joints which indicate that they are replicas of original wooden upright and horizontal beams.

EGYPT.

We know more about Egyptian religion on account of the wonderful historical records that have come down to us.

It is a matter of controversy as to whether Chaldean civilisation and religion is older than that of Egypt but at present we have not sufficient authentic data to illustrate the type of temple erected by the early Chaldeans or Sumerians.

The Egyptian religion was polytheistic. As among all other early peoples, it was in his surroundings that the Egyptian saw his gods.

The sun was born each morning (as a calf or a child) and sailed across the sky in a celestial barque to arrive in the west as an old man tottering to the grave. The lofty flight of the hawk led them to believe that the sun must be such a bird, thus the sun disc with outspread wings of a hawk became the commonest symbol of their religion.

The earth, or as they knew it. their elongated valley was a man lying prone upon whose back vegetation grew and men and animals moved.

If the sky was a sea on which sailed the sun and stars, so to them there must be a waterway under the earth by which they could return. This subterranean river was connected with the Nile at the first Cataract and thence issued from two caverns the waters of their life giving river. A connection was formed again at the mouth of the Nile, where it entered the sea. Thus the earth was surrounded by the sea which they called the grand circle, the Okeanos or Ocean of the Greeks, inherited from Egypt.

In the beginning only this sea existed upon which appeared an egg or as some say a lotus flower from which emerged the sun God, RA.

He begat four children, Shu and Tefnut representing the atmosphere, Keb and Nut representing the earth and the heavens.

The two latter were separated by the former, who stood upon the earth and supported the heavens. Keb and Nut were the father and mother of four divinities, Osiris and Isis, Set and Nephthys. Thus nine deities were created of which each temple later possessed a local form.

Besides these gods of the air and heavens there were also those who had as their domain the nether world the subterranean stream. Here dwelt the dead whose king was Osiris aided by his faithful sister wife Isis. He had succeeded the Sun God as king on earth and was looked upon as a benefactor of men and a righteous ruler, but was craftily slain by his brother Set. Isis was assisted in preparing her husband's body for burial by one of the Gods of the nether world, Anubis, the jackal God, who thereafter became the God of embalmment.

So powerful were the charms of Isis that the body became reanimated but could not return to earth.

Isis gave birth to a son, Horus, whom she reared to be the avenger of his father. Not all these Gods became more than mythological figures, but some became the great Gods of Egypt. The Sun, Re or Ra, was first and foremost, his worship almost universal and the chief centre of his cult was On called by the Greeks Heliopolis.

The symbol of his presence was an obelisk at Heliopolis, while at Edfou he appeared as a hawk under the name of Horus.

The Moon was the measure of time and became the God of reckoning, of letters and of wisdom. His centre was Shmun or Hermopolis as the Greeks identified him with Hermes. He appears as an ibis.

The Sky, Nut, was worshipped throughout the land as the cow goddess Hathor, at Denderah: as the joyous Neit at Sais: as a cat at Bubastis: while at Memphis she became a lioness the goddess of storm and terror.

The myth of Osiris, so human in its incidents and all its characteristics, rapidly induced the wide propagation of his worship and although Isis still remained chiefly a figure in the myth she became the type of wife and mother upon whom the people loved to dwell.

The original home of Osiris was Dedu, the Greek Busiris, but Abydos in upper Egypt was peculiarly sacred to him, his head being buried there.

The earliest *Temples* to these Gods were conceived as the dwelling houses of the Gods, hence their arrangement probably conformed to that of a private house. Beyond a courtyard open to the sky and approached by a magnificent gateway rose a collonaded hall behind which were a series of small chambers, containing the furniture and implements for the temple services. The centre of the chambers in the rear was occupied by a small room, the sanctuary, in which stood a shrine hewn from one block of granite.

It contained the image of the God, a small figure of wood from 1ft. 6in. to 6ft. high, elaborately adorned and splendid with gold, silver and costly stones.

The service of the divinity who dwelt here consisted simply in furnishing him with those things which formed the necessities and luxuries of an Egyptian of wealth and rank at that time: plentiful food and drink, fine clothing, music and the dance. The source of these offerings was the income from an endowment of lands established by the throne, as well as various contributions from the royal revenues in grain, oil, honey and the like. These contributions to the comfort and happiness of the lord of the temple while probably originally offered without ceremony, gradually became the occasion of an elaborate ritual which was essentially alike in all temples. Outside in the forecourt was the great altar where the people gathered on feast days, when they were permitted to share the generous food offerings, which ordinarily were eaten by the priests and servants of the temple after they had been presented to the God. These feasts, besides those marking times and seasons, were frequently commemorations of some important event in the story or myth of the God and on such occasions the priests brought forth the image in a portable shrine having the form of a small Nile boat. These temples are the great architectural achievements of Egypt.

In arrangement they represented the world as the Egyptians knew it, thus the flat roof, painted blue and studded with stars, represented the sky, the columns richly painted and decorated with plant forms represented the plants of the earth.

BABYLONIA.

This religion had a twofold character. On the one hand it admitted the existence of many divine powers who shared between them the Government of the world. On the other hand a dim perception had already been arrived at, probably through observation of the strictly regulated movements of the stars, of the presence of One Supreme ruling and directing power, directing these movements.

Such a perception was, of course, a step towards Monotheism, but it was too vague and remote to be fully realised and consistently carried out.

The Gods were grouped in an ordered arrangement. Above the rest were placed two Triads, the first comprising ANU, EA and BEL, the Supreme Gods of all representing the God of Heaven, the God of Water and the God of Earth, whose task was to separate the elements of chaos and shape them into the forms which make up the world as we know it. The second Triad were Shamash the Sun, Sin the Moon and Raman, the Power of the Atmcsphere.

In a third group of divinities we have the planets. The most popular of these were Marduk Jupiter and Ishtar Venus, whom we find worshipped at Babylon. Each of these planet Gods had a wife or in the case of Venus a husband, Dumuz, another name for the Sun.

And as all the Gods were in reality only different names and forms of the Supreme and unfathomable One BEL—the Lord—so all the goddesses represent only BELIT—the Lady, the great feminine principle of nature—productiveness, maternity—tenderness.

The priests, as depositories of Chaldean wisdom arrogated to themselves the power of reading the stars, of divination, and of interpreting the will of the Gods and for these astrologer priests, the towering Ziggurats (holy mountains) were erected, in some cases attached to the palace, or, as at Babylon, erected in a sacred enclosure.

Herodotus describes one of these as follows :—

"The sacred precinct of Jupiter Belus was a square enclosure two furlongs each way, with gates of solid brass. In the middle of the precinct was a tower of solid masonry, a furlong in length and breadth, upon which was raised a second tower and on that a third and so on up to eight. The ascent to the top is on the outside by a path which winds round all the tower. When one is about half way up, one finds a resting place and seats where persons are wont to sit some time on their way to the summit. On the topmost tower there is a spacious temple and inside the temple stands a couch of unusual size, richly adorned, with a golden table by its side . . . There is no statue of any kind set up in this place.

Below, in the same precinct, there is a second temple in which is a seated figure of Jupiter Bel, all of gold. Before the figure stands a large golden table.

Outside the temple are two altars, one of solid gold, on which it is only lawful to offer sucklings, the other a common altar, but of great size on which full grown animals are sacrificed. It is also on this altar that the Chaldeans burn the frankincense."

The Ziggurat, at Borsippa (Birs Nimroud) excavated by Sir H. Rawlinson, was 272 feet square and 160 feet high. Four of the receding stories were traced and a record shows that there were seven in glazed brick of different colours dedicated to the seven heavenly planets. We cannot fail to connect these structures with the Bible story of the building of the Tower of Babel.

That most of the buildings in Babylonia were built of sun dried bricks faced with burnt bricks (in many cases glazed) accounts for the fact that these buildings have in the main totally disappeared.

PALESTINE.

The Temple at Jerusalem was built by King Solomon, about B.C. 967. The incomplete account given in the book of Kings may be supplemented by Ezekiel's vision of the ideal temple which was almost certainly in part suggested by the real building at Jerusalem.

From his description a plan has been evolved by Monsieur Chipiez. The Temple appears to have consisted of an inner core, the Holy of Holies, and Sanctuary; around this were subsidiary buildings devoted to the priests and subsidiary offices of the Temple.

In front of the Sanctuary was the Court of the Priests in which stood the Altar of Burnt offerings and the Brazen sea. This court was entered by three great gateways on the North, East and South. Beyond this was the court of the Israelites which surrounded the Temple enclosure on three sides and surrounding the whole was the Court of the Gentiles. In general arrangement, therefore, it was not unlike the Egyptian Temples. The elevations were more problematical, but in this restoration all known precepts of Phoenician Art have been carefully followed. The great porch of the Sanctuary, 120 cubits or 200 ft. high is in accord with the description in the second book of Chronicles, which has been considered a textual error, but is supported by the historian Josephus.

The building, we are told, was built of stone, the flat roofs being formed of cedar wood beams overlaid with planks and stone slabs a customary form of building in the east to-day.

The site of the Altar of Burnt offerings is now covered by a small mosque known as the Dome of the Rock or the Mosque of Omar.

GREECE.

Though religion in Greece did not take the same dominant and overpowering position which it took in Egypt and Babylonia yet the Greek of early times was in his way thoroughly religious.

Our earliest information about Greek religion is contained in the Homeric poems. Here we find a fully developed polytheism. The conception of divinity is strongly anthropomorphic. Zeus, the Father of Gods and men, Lord of the heavens and wielder of the Thunderbolt, sits enthroned on the heights of Mount Olympus, surrounded by the other Gods and Goddesses of the pantheon. These are to some extent specialised in function (e.g., Poseidon is the God of the sea, the earthquake and horses, Apollo of music, medicine, poetry and archery), but they are not rigidly limited in activity to their particular and appropriate sphere. Divinity is conceived on the analogy of human personality, but its nature is fairer, nobler and more powerful than ours. The Gods are immortal, omniscient and almost omnipotent; almost, because from time to time there emerges a Fate which even the Gods cannot alter or evade. Their omnipotence is also qualified by the rival passions and jealousies which lead to conflicting interventions in human affairs, and the general, though not undisputed, authority over the other Gods which is assigned to Zeus, is not exercised with sufficient consistency to prevent the frequent thwarting of the intentions of one God by another. Man is able to win

the favour and help of those powers by sacrifice and prayer. The sacrifices are banquets in which the worshippers partake by eating the flesh of the victim.

Each tribe had its peculiar God which was often thought of as its divine ancestor.

As time went on the Gods were moulded ever more and more after the fashion of a refined and beautified humanity until they came too near the human level, and men in ceasing to look up to them ceased to believe in them and fell back upon the superstition of the pre-Hellenic ages and races or upon the reasoned theism of the philosophers. The whole beauty and all the history of Greek art belong to the great national movement which created an Olympus remarkable not for sublimity and awfulness but for human interest and aesthetic charm.

Greece is made up of rugged mountains divided by narrow valleys and little plains, the works of man occupying but a small space in the landscape. The Greek himself, with wonderful keen senses and profound appreciation of his surroundings, would be instinctively, if not consciously, averse from introducing into the landscape what would be out of harmony with its lines. To local influences, therefore, are largely due the smallness of most temples, the rigid lines of their construction, their close dependence on stone and marble as materials.

Even more clearly stamped upon all Greek buildings than the influence of place is the influence of the character of the Greek race. M. Boutmy has emphasized with great force the fact that the Greek temple could only have arisen among a race in which the senses were acute and active, and the mind of a very clear and logical order. It is a triumph of the senses and the intellect, in every part inviting close examination and in every part showing definite purpose and design. When we examine its parts in detail, we find the principles of reason dominating them all. Herein again we may contrast it with the religious buildings of the Nile and the Tigris, where so much is vague and suggestive, so much traditional and instinctive. The Greek was predominantly a rationalist and an observer.

The temple, as I said, was invented or grew up at a time when the Gods had been thoroughly humanised. The God or his accepted surrogate, the image, dwelt in a temple as the king dwelt in his hall or megaron and the forms of the temple repeat in the main, but in an enlarged and beautified manner, the forms of the palace.

The building usually consisted of three parts of which, by far the most important was the Cella, wherein stood the statue of the deity, the jewel for which the whole temple was but an ornamented shrine or box. Smaller chambers in front and behind, the pronaos and opisthodomus, were used chiefly for the storage of the sacrificial vessels belonging to the service of the deity and all sorts of objects of value which were dedicated to him. Outside the Cella with its dependencies were the porches of approach and often a corridor surrounded by columns running all round the edifice.

The Cella was primarily the abode of the deity, there being no congregational worship.

The festivals and processions of the city took place outside the temples, though often within the sacred temenos or enclosure.

The chief deity of each city (Athena at Athens), represented that city in embodied ideal form and was scarcely to be distinguished from the personification of the city itself.

In their architecture the Greek eye demanded symmetry or beautiful proportions and rhythm or a beautiful relation of part to part. The subject of these proportions is a very complicated one, but the unit of measure appears to have been the diameter of the column: the dimensions of all parts were worked out on this basis as the proportions of the human body were worked out on the basis of the palm or breadth of the hand.

ROME.

The Roman religion in its origin was that of a simple agricultural community. It had two chief characteristics—it was intensely practical and found expression in specific acts, each performed to achieve a certain result; and it was indefinite and vague in its conception of the divine nature which these acts were designed to approach and appease. We are perhaps accustomed to think of the Roman Gods as clearly defined personages with human shapes and characters: but this is due to the fact that early in their history the Romans came in contact with the religious art of the Greeks who represented their Gods as persons and made statues and pictures of them and provided them with individual characters and histories. The Greek Gods made a strong and definite appeal to the imagination and thus they have usurped, in literature and popular ideas the place of the Roman divinities with their vaguer shapes and less personal qualities, though curiously enough we commonly use the Roman rather than the Greek names.

One might almost say that in the beginning there were no Gods in Roman religion. It thought not so much of *persons* as of *powers,* vague beings which acted unseen and mysterious upon the life of man; they could be induced to help or at least to refrain from injuring him and the community devised elaborate means of keeping on good terms with them.

These acts being regularly performed, the Roman farmer kept his mind easy, and was not much inclined to enquire further about the nature of the powers, or to try to have any spiritual communion with them.

But the rites were, of course, based upon some kind of belief and the belief was slowly developed into something that can be called theology.

The powers were *named* and thus they began to assume the character of *persons.* Later on, the contact with Greek religion led to comparison and the identification of the Gods of the one system with those of the other, especially as Roman literature and art began to develop by imitating the Greek modes of expression both in words and in the creation of shapes to touch and see.

The Gods, then, or spirits, or unseen powers—by whatever term we may best describe the Roman notion—were conceived to be present and active at every point of human life, and from the earliest times there grew up a complex system of observances and beliefs as the Roman household in the first instance and the Roman state in the second, sought to adjust their relations with those invisible neighbours. The religion

then begins with the household and upon the household religion that of the State is in many respects modelled. The primary religious unit is the family. The oldest and most intimate Gods of the Romans were those that connected with the objects which make up a home.

The domestic hearth has its kindly fire-spirit Vesta, the storeroom is guarded by the Penates and the door is the charge of Janus.

The family itself is watched over by the Genius or life spirit of the father and the fields from which the food comes have their Lar.

There was also a crowd of other spirits connected with the ordinary interests and events of life. Mars—war ; Jupiter—the sky with his consort Juno—Minerva patroness of crafts and craftsmen.

The Religion of the State, as has been said, was rooted in that of the household. The State like the household has its hearth where the fire of Vesta burns continually : the king stands in the place of the house-father to mediate between citizens and Gods : he is the guardian of the maidens who, as daughters of the State tend the sacred fire—the Vestal virgins. The door God of the family becomes the Janus of the State, who presides over the opening year—the first month being called by his name, Januarius.

The principal religious buildings are not only temples as in Greece, but also public buildings which were the material expression of Roman rule and Imperial power.

Roman temples are an amalgamation of Etruscan and Greek types—the Greek Cella, in some cases surrounded by the peristyle or with the deep Etruscan portico.

The Etruscan arch, vault and dome were combined with the column and beam system of construction of the Greeks.

The circular form of temple dedicated to Vesta culminated in the great Pantheon at Rome.

CHRISTIANITY.

The earliest known Christian Churches were evolved either from the Roman basilicas or halls of justice or from the Roman dwelling houses where the community had been in the habit of assembling or from the Scholae or lecture rooms of the philosophers. These basilicas lent themselves to congregational worship and when Christianity became the official religion of the Roman State many churches of this type were erected, often over the burial place of the saint to whom they were dedicated. Immediately over this burial place, crypt, or confessio was the High Altar.

This type of building was developed in Italy and spread through western Europe culminating in the great Cathedrals of the 13th and 14th centuries, the general arrangement of nave, aisles, transepts and sanctuary being maintained. Each country developed its own type. France, lofty with two western towers and a semi-circular east end (e.g., Rheims, Amiens), England, long and low with two western towers, a central spire and square east end following the early Saxon Type (e.g., Salisbury, Canterbury, etc.). Germany, with its apse and round towers, etc.

East of Rome, another type of church was developed, modelled on Asiatic forms, in which the dome predominates, the greatest example of this type being S. Sophia, at Constantinople.

With the Renaissance in Italy a return to classic forms resulted in churches being erected modelled on the great vaulted Roman basilicas, in combination with the Byzantine dome, e.g., S. Peter's Rome, the greatest Les Invalides and The Pantheon, Paris, and St. Paul's, London.

(To be concluded.)

CONTEMPORARY ARCHITECTURAL MAGAZINES.

The *Architectural Review* still maintains its high standard as an historic record with carefully chosen illustrations and its excellent supplement on Craftsmanship.

In the September issue there appears an article on Dorchester House, Park Lane, London, described as the finest private house in London, and possessing rooms which few Italian palaces can rival.

This building, which is certainly comparable with the finest buildings of the Italian Renaissance, is now threatened with demolition. It was designed by Lewis Vulliamy, a little known but scholarly architect, and decorated by Alfred Stevens, the famous sculptor, and "if it were in Paris," says the writer, "the French Government would have acquired it and made it a National Monument. Apart from the excellencies of the design and construction, it is the shrine, so to speak, of the greatest sculptor England has ever produced."

In the same number some interesting Spanish bridges and aqueducts are illustrated and a modern Spanish bodega or wine warehouse under construction. The methods adopted in the latter are worthy of study. The roof is carried on a series of concrete arches, supported by brick piers between which the walls are constructed with *pisé de terre*, or *tapia*, as it is called locally, reinforced with courses of brick. A light wooden centering is used to support a layer of thin flat bricks on the top of which the concrete is trowelled. The concrete is retained in position by bricks set vertically on either side of the arch, and the arch is reinforced with a tie rod. When the centering is removed the bricks remain in position and form the underside of the arch.

Sir Robert Lorimer's Scottish National War Memorial is also well illustrated and described. In the October issue there are some interesting pictures of Sturry Court, the home of the late Lord Milner.

Of particular interest is the great fourteenth century barn for the sake of which, it is said, Lord Milner bought the property. A water colour drawing by Kenneth Hobson gives one some idea of the fine

interior, 160 feet long, with its great open timber roof of extremely simple design. Sir Reginald Blomfield is mainly responsible for the restorations of the buildings which originally belonged to the Abbey of St. Augustine, Canterbury.

In the November issue appear a number of simple pencil sketches, by John Briarfield, of English cottage groups, selected for the massing from various countries. These sketches make one realise the great value of massing in design. The article is prefaced by an extract from a speech by Mr. Stanley Baldwin in which he says: "Nothing is more characteristic of England's countryside than the cottage homes which, for century upon century, have sheltered her sturdy sons of the soil . . . They are part of our country, part of our inheritance, part of our national life. No other country in the world has anything to compare with them. Ought we not, then, to be proud of them, to protect them—to do everything in our power to save them from decay?"

An article by Walter H. Godfrey on "Crosby Place" gives a brief history of Crosby Hall, well illustrated by photographs.

The *Architects Journal*, of October 26th, has a special article on Otto Wagner, the famous Austrian architect, whose work shows such a decided break from tradition.

As the writer puts it "He was aware, however, that architecture, monumentally effective as it might be under the hand of Schinkel . . . was tending more and more to stagnate in formal traditionalism, and to lose all sense of practical function. He realised that the customs of the nineteenth century were no longer those of the Middle Ages or the Renaissance, and that new conditions and new materials demanded a new form of expression."

In this respect and illustrating the modern tendency in European architecture it is interesing to note that Corbussier's "Vers une Architecture" has been translated into English after passing through 13 editions in France. It is reviewed in the *Architects Journal*, of September 21st. "It will be interesting," says the writer, "to watch the effects of the translation on our Schools of Architecture."

The *Architectural Forum* for September is a special number dealing with public buildings being Part II of this series.

The first part of this issue deals with the design of auditoriums and is well illustrated with plans and photographs.

Other articles deal with the Acoustics of Auditoriums, Community Buildings, the design of Public Baths and Public conveniences. It forms a useful reference number for architects.

BOOK REVIEWS.

ARCHITECTURAL CONSTRUCTION, *by Walter C. Ross and Edward A. Varney. Book 2.—Steel Construction. Chapman & Hall, Ltd., Henrietta Street, London. 50/-*

This volume gives a general view of the fundamental principles of the design and construction of all types of steel construction.

An attempt has been made by the authors to outline in simple fashion those features of engineering which the architect might well command as part of his general knowledge. The work outlines very comprehensively the steel work in most types of structures. It is well illustrated with designs and examples and typical instances of detailed designs are given.

The chapters dealing with wind-bracing cover much ground and deal with many problems not found in other text-books.

The portion dealing with miscellaneous trusses and domes is well thought out and detailed in a practical manner. A portion of the book is devoted to floor construction both in steel and reinforced concrete and many types are given of the latest practice of hollow floors.

Not only is the book interesting and very useful, but the clear and neatly executed illustrations add to the pleasure of perusing it.

Although in the preface it is stated that the volume is written with the object of bringing about closer co-operation between the architect and the engineer, the book is undoubtedly written for the engineer and the nature of the mathematics used is such that a thorough knowledge of the general principles of mechanics is necessary to digest the examples which have been given, although there are many items which will undoubtedly be of great help to the architect.

G. A. CLARKE.

THE ARCHITECTURE OF ANCIENT ROME, *by Anderson and Spiers. Revised and rewritten by Dr. T. Ashby, late Director of the British School at Rome. B. T. Batsford, Ltd., 94, High Holborn, London. 21/-*

When Dr. Ashby told me, in 1913, that he was rewriting Anderson & Spiers' "History of Ancient Rome," I little thought that he was setting about to eclipse Vitruvius. As a result of his contribution, we are no longer confined to a superficial review of the larger Monuments of Rome, but are brought into intimate touch with the Roman Architect in all his moods.

The new Edition is profusely and beautifully illustrated and embodies a treatise on every phase of Roman Architecture, commencing with the Primitive Architecture of the Etruvia and other parts of Italy, and carrying us through subsequent developments from the third Century, B.C., to the first Century, B.C. Separate Chapters are devoted to Roman methods of construction and orders, Temples, Basilicas, Theatres and Amphi-theatres, Thermae, Arches of Triumph, Aqueducts, Bridges and Towns, Palaces and Houses, and lastly the condition of private life among the Romans.

Thus we are introduced, first to the Cyclopian walls at Ferentino, and then to the more cultured ones at Falerii.

We welcome the inclusion of numerous illustrations of such Monuments as the Temple of Minerva Medica and the Tor de Schiavi; we are impressed by the weather beaten ruins of the podium of the Temple of Jupiter at Terracina, and the rugged walls enclosing the Forum of Augustus. It would seem as though Dr. Ashby refused to pander to the Gallery by selecting only those illustrations that would impress the glories of Ancient Rome upon the mind of the uninitiated.

Hadrian's wonderful Villa appears in these pages. Here we get a glimpse of what still remains—we could wish for a larger plan of this wonderful conception; indeed one feels that it was within Dr. Ashby's powers to write a complete book on the subject matter contained in each Chapter of the Volume in Review.

In addition to the Photographs, numerous measured and reconstructed drawings by Students of Rome are reproduced. It is a real live book, written with an intimacy that is both inspiring and convincing. No Architectural Student should be without this splendid Classic, and Dr. Ashby is to be congratulated and thanked for giving the Profession the nearest thing to a travelling Studentship in Rome.

GORDON LEITH.

THE ARCHITECTURE OF ANCIENT GREECE, *by Anderson and Spiers. Revised and rewritten by W. B. Dinsmoor. B. T. Batsford, Ltd., 94, High Holborn, London. 21/- nett.*

Since the appearance of the original Edition of Anderson & Spiers' "Architecture of Greece and Rome," the discoveries made by Sir Arthur Evans, at Crete, have made it necessary to entirely revise the first Chapter of the Book, and to place the date of the original Architecture in Greece to be something like 8,000 years B.C.

Thus the Student of to-day may see a Plan of the Domestic Quarters of the Palace at Cnossus; he may compare the shafts and capitals of the old Minoans with those of the Hellenic period. The History and traditions of Ancient Greece are now clearly described and laid before us in a beautiful Volume published by B. T. Batsford, of London. Like its Sister Volume on Rome, the History of Ancient Greece is beautifully and profusely illustrated; the illustration of the Lion Gateway, at Mycenae, is an inspiration to behold, while the Cyclopian Gallery, at Tyruns, and the tomb of Clytemnestra, at Mycenae, provided us with food for thought. Mr. Dinsmoor tells the story of these Monuments in a simple and interesting way and does not limit his readers to the few hackneyed subjects that one associates with most Text Books on the Architecture of Greece. One rejoices to see a comprehensive plan of the Lesser Propylea, at Eleusis, and to set eyes upon the beautiful Theatre at Epidaurus. The Altar of Zeus, at Pergamus, is also reproduced and stimulates ones desire to see and know more of this wonderful work.

Recent discoveries have made it possible to reproduce a Plan of no less than 10 Greco-Roman houses, some of them of modest dimensions and admirably suited to our own conditions of living in South Africa.

Mr. Dinsmoor's contribution to the original work brings us very near to Greece, although we are aware that no camera or pen can reproduce the individual charm which each block of Marble imparts to the observer, nor can these mediums convey to the reader the stereoscopic values that appear so pronounced in the atmosphere of fair Greece, nevertheless, if we cannot go to Greece, we can at least get into close touch with her, through this fascinating volume. It is undoubtedly a Classic, which should be in the possession of every Student of Architecture.

GORDON LEITH.

PROFESSIONAL NEWS.

THE INSTITUTE OF SOUTH AFRICAN ARCHITECTS.

THE INAUGURAL BOARD.

On the 20th June, 1927, the Architects' and Quantity Surveyors' (Private) Act No. 18, of 1927, published in extenso in the June, 1927, issue of the "Record," was Gazetted and duly became law (Government Gazette Extraordinary, No. 1638).

Under Section Eight the Act provides that the Minister for the Interior may appoint an Inaugural Board of not more than seven members, two of whom shall be practising Architects and one a practising Quantity Surveyor.

In Government Gazette, No. 1646, published on the 8th July, 1927, the Minister issued the following order:—

> It is hereby notified for general information that the Minister of the Interior has appointed the undermentioned gentlemen to be the Inaugural Board in terms of Section Eight of the Architects' and Quantity Surveyors' (Private) Act, 1927:—
>
> Dr. H. Reitz, M.L.A.
> J. Allen, Esq., M.L.A.
> H. Oost, Esq., M.L.A.
> A. T. Babbs, Esq., F.S.I.
> D. M. Burton, Esq., F.R.I.B.A., M.R. San. Inst.
> J. S. Cleland, Esq., F.R.I.B.A.
> R. Howden, Esq., F.R.I.B.A.

At the first meeting of the Board, Dr. Hjalmar Reitz, M.L.A., was elected chairman, Mr. Robert Howden, Vice-Chairman, and Mr. Murray K. Carpenter, Secretary. The Board proceeded to frame regulations under the Act and with the advice and experience freely given by the four Provincial Institutes and the Chapter, has completed this portion of its work, and has forwarded to the Minister a complete set of regulations which will provide the Institute with a complete addendum to the Act.

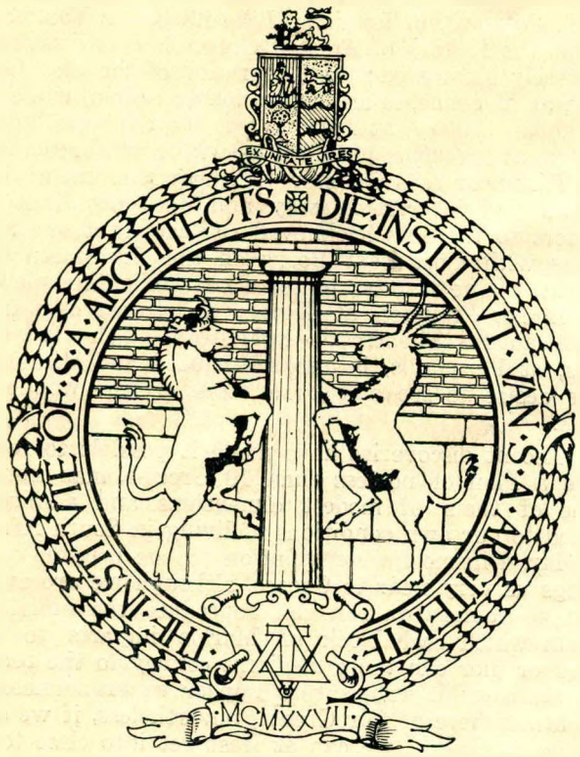
Following acceptance by the Minister these regulations will be published in the Government Gazette, and laid on the table of both Houses of Parliament. After a lapse of one month after the copies have been laid before Parliment, the regulations shall have the force of law. This will most probably be early in March, 1928.

The Board opened a register and roll in terms of Section 10 and 13 of the Act. Up to the 30th November, the Board has made the following registrations and enrolments: Registrations Total 316; allocated, the Cape Provincial Institute 58; O.F.S. Provincial Institute 8; The Natal Provincial Institute 36; The Transvaal Provincial Institute 214.

Enrolments, 63.

Further registrations and enrolments will be made by the Board up to the 20th December, 1927.

The Board has adopted a Seal for the Institute in accordance with the accompanying design. This Seal will be used on the certificates of registration and membership to be issued to members at an early date.



As soon as the regulations have been assented to by Parliament, the incoming Central Council will doubtless issue same in printed form, together with a copy of the Act to each member of the Institute.

CHAPTER OF QUANTITY SURVEYORS.

Minutes of the Sixth Council Meeting, 1927, Session, held at the Scientific and Technical Club, Johannesburg, on Tuesday, 16th August, 1927, at 3 p.m.

Present.—Messrs. E. B. Farrow (President), H. Rowe-Rowe (Vice-President), F. D. Hickman, G. E. Howgrave-Graham, D. J. Laing, T. Moore, Lt.-Col. W. E. Puntis and A. M. Loots Secretary.

Apologies for absence were tendered on behalf of Messrs. A. W. Springthorpe and H. Bell-John, who was away on business.

Minutes of Fifth Council Meeting, 1927, Session, were taken as read and confirmed.

Mr. H. Rowe-Rowe, thanked the Council for their vote of sympathy passed at the last meeting in connection with his recent motor accident.

Seymour Memorial Library.—A letter was read from the A.S. & T.S., asking for the Council to support a resolution to be transmitted to the Town Clerk, Johannesburg, by the Associated Societies, as follows :—

(a) In order to increase the usefulness of the Library, facilities be given for the lending out of books to responsible persons, and

(b) A committee representative of various technical Societies be formed to assist the Public Library Committee of the Municipal Council.

Decided to support the above resolution and the Secretary to write to the Town Clerk accordingly.

Education Commission.—The Secretary's letter to the Joint Matriculation Board, dated 28th July, 1927, was read as well as the latter's reply of the 2nd August, 1927. It would appear from the latter that the Board were prepared to request the Surveyor's Institution to accept the S.A. Matriculation Certificate as equivalent to the Institution's preliminary examination or its substitutes.

Revision of Standard System.—A letter from Mr. J. W. Cowling addressed to the President was read suggesting that an Extraordinary General Meeting be called to give assent to the revisions of the Standard System. This was fully discussed and the Secretary instructed to reply to Mr. Cowling that after full discussion the Council had come to the conclusion, that the present revision was a small concern compared with the compilation of the original System and as the revisions had been discussed at great length by the full Council before unanimity was reached they saw no good reason for calling an Extraordinary General Meeting in connection with the matter. Amendments to the present System and revisions could always be brought forward by members for consideration at any future date.

Architects and Quantity Surveyors' Act.—Letters were read from the Inaugural Board as Under :—

(a) Dated 10th August, 1927, having reference to the Chapter's title and advertisements for enrolment.

(b) Dated 10th May, 1927, regarding proposed competition for a Seal of the Institute.

(c) Dated 13th August, 1927, relating to applications for enrolment and their subsequent rejection.

The Secretary was instructed to draw the attention of all members to the notice appearing in Government Gazette, No. 1651, and to advise them to register before December, 21st 1927 ; also if possible to obtain about 50 pulled off copies from the Government Printer of the Notice in question through the Secretary of the Inaugural Board and to forward one to every member.

Further that a reply be sent to the Inaugural Board that the present Board was getting into communication with all the old Institutes' members and advising them to register, but beyond that it did not intend considering any further advertisement at present.

With regard to the proposed Seal for the Institute of Architects, the following resolution was passed unanimously, viz. :

"That the Inaugural Board be asked to make provision for a separate seal of the Chapter."

and the Secretary was instructed to advise the Inaugural Board accordingly.

Mr. Babbs drew attention to several important alterations made by the Union Executive Committee in their latest revised draft rules and regulations and a long discussion ensued.

Mr. Rowe-Rowe drew the Meeting's attention to the fact that in all articles in the Cape Town Journal, the Architect, Builder & Engineer, the Act was cited as "The Architects' Act," and no mention ever made of Quantity Surveyors. He suggested that the Secretary write officially to the Editor pointing out that the act was known as "The Architects and Quantity Surveyors (Private) Act of 1927," which was agreed.

This concluded the business of the Meeting.

DURBAN NOTES.

After months of inactivity in the more important building schemes of the town, a start has been made in clearing the site for new premises and offices for the South African Permanent Building Society.

The new building will be at the corner of Smith Street and Mercury Lane, from designs by Messrs. Ing and Jackson, F. & A.R.I.B.A., of Durban. The Smith Street Façade is a pleasing and well balanced design in modern Renaissance, and will add another inspiring front to this busy portion of the town.

The New Standard Bank, at the West Street end of Mercury Lane is approaching the third storey on the West Street front. This Façade is being executed in Pretoria granite. The Architect is Mr. W. G. Moffat, F.R.I.B.A.

A new office building for the Yorkshire Insurance Co., Ltd., will shortly be commenced at the corner of Smith and Field Streets, on portion of the site acquired by Messrs. Stuttafords, and adjoining their new Store and Show Rooms, which extend from West Street. Messsrs. Street, Wilson and Paton, F.F.R.I.B.A., are the Architects and the lowest tender, £78,660 submitted by Messrs. D. Burns & Co., has been accepted.

Mr. W. G. Moffat, F.R.I.B.A., left by the Mail Steamer, Balmoral Castle, for a health trip and a few weeks in England.

E.M.P.

NOTES AND NEWS.

In the article on "The Castle, Capetown," which appeared in the last issue of this journal, it is regretted by the author, Rev. F. W. Mullins, that due acknowledgement was not made of his indebtedness to Miss Dorothea Fairbridge's book, "Historical Houses of South Africa," for some of the historical data contained therein.

Mr. Horace Fyvie has been elected an Associate of the Royal Institute of British Architects, and has resigned from the Public Works Department to enter into partnership with Mr. Rhodes Harrison. at Board of Executors Building, Maitland Street, Bloemfontein.

In an endeavour to perpetuate the memory of the late Mr. George Ness, the South African Institute of Art propose to institute an Art Scholarship to be called the "Ness Bursary," which is to be available for Students specialising in Art Metal Work, at the Johannesburg School of Arts and Crafts.

With this object in view subscription lists have been circulated by the Hon. Secretary, Mr. A. Winter Moore, of the School of Art, King George Street, Johannsburg, to whom all donations should be sent. It is hoped that this appeal will meet with a ready response and that the promoters will at an early date, be able to indicate the lines upon which the proposed bursary will be awarded.

Mr. D. A. McCubbin, Chief Railway Architect, Johannesburg, Mr. J. G. Hudson Holgate, of the Public Works Department, Pretoria, and Mr. Phillip E. Treeby, of Commercial Exchange Buildings, Main Street, Johannesburg, have been elected Fellows of the Royal Institute of British Architects.

The next annual Exhibition of Works of Art and the Crafts of the South African Academy (The Transvaal Provincial Institute of Architects promoters) will be held at Johannesburg, during May, 1928. The Hon. Secretary, P.O. Box 2266, Johannesburg, will be pleased to answer any enquiries respecting the Exhibition.

We regret to have to record the death of Mr. Cecil Alder, a member, and the first registrar of the Association of Transvaal Architects.

It is understood that two lady Architects have been registered by the Inaugural Board under the New Act, one in the Province of Natal and the second in the Transvaal Province.

Mesrs. R. E. Jackson, of Ing and Jackson, Holt's Buildings, Durban, G. E. Le Sueur and C. H. N. Merrifield, of Capetown, and William Mollison, F. W. Mullins, D. J. Parr, of the Public Works Department, Pretoria, have been elected Associate members of the Royal Institute of British Architects.

LIST OF MEMBERS.

The following 98 persons have been elected to membership of the Transvaal Provincial Institute of South African Architects.

NAME.			Box No.	ADDRESS.
Aldwinckle H. J.	..	—	718	Johannesburg.
Asmond, W. P.	..	—	—	Public Works Department, Union Buildings, Pretoria.
Bailey, W. C. P.	..	—	—	Public Works Department, Pretoria.
Beisly, P. S.	.. ..	—	2	Randfontein.
Chandler, A. H.	..	—	—	Room 114, Union Buildings, Pretoria.
Chapman, A. L.	..	—	442	Johannesburg.
Cohen, M.	..	—	—	170, Loveday Street, Johannesburg.
Cole-Bowen, R. E.	..	—	—	722, Park Street, Arcadia, Pretoria.
Collins, H. A.	.. ..	—	—	Warrington House, Nugget Street, Johannesburg.
Cook, A. F. R.	.. ..	—	—	41, Beresford House, Johannesburg.
Cooper, J. R.	.. ..	—	—	42, Garden Road, Orchards, Johannesburg.
Crothall, C. J.	.. ..	—	—	70, Mons Road Observatory, Johannesburg.

NAME.		Box No.	ADDRESS.
Davie, W.	—	—	Public Works Department, Pretoria.
Day, J. E. T.	—	185	Pietersburg, Transvaal.
Drummond, A. L. ..	—	—	760, Schoeman Street, Pretoria.
Edmeades, A. O. ..	—	—	17, Denbigh Road, Parkwood, Johannesburg.
Edwards (Miss), N.	—	—	86, Marathon Street, Kensington, Johannesburg.
Elk, L.	—	17	Pretoria.
Fleischmann, E. W. ..	—	—	Public Works Department, Pretoria.
Fort, H.	—	—	Criterion Chambers, Benoni.
Fraser, A. C.	—	—	152, Kitchener Avenue, Kensington Johannesburg.
Fripp, G. U.	—	—	143, Joubert Street, Sunnyside, Pretoria.
Gaw, J.	—	777	Johannesburg.
Gernholtz, C. A. P. ..	—	—	280, Schoeman Street, Pretoria.
Gibbs, J. R.	—	4492	Johannesburg.
Gibbs, W. D.	—	4963	Johannesburg.
Goldstein, M. ..	—	—	28, Connaught Building, Pretoria.
Graham, J.	—	160	Brakpan.
Greer, L. M.	—	—	3, Greef Street, Pretoria.
Grinker, L.	—	—	Jubilee Lodge, 94, St. George's Street, Bloemfontein.
Grubb, E.	—	145	Germiston.
Gunderson, G. A. ..	—	—	2, Bellevue Street, Troyeville, Johannesburg.
Hall, G. H.	—	—	224, Johanns Street, Pretoria.
Harrison, G. M. ..	—	2271	Johannesburg.
Hay, A.	—	—	950, Church Street, Pretoria.
Heukelman, J. ..	—	—	480, Vermuelen Street, Pretoria.
Hill, P. D.	—	1049	Johannesburg.
Hudson Holdgate, J. G.	—	—	Public Works Department, Pretoria.
Humphreys, J. C. ..	—	—	217, Jeppe Street, Johannesburg.
Humphreys, J. E. ..	—	96	Ventersdorp.
Hutchinson, Fred. ..	—	6	Germiston.
Hynd, W.	—	—	Public Works Department, Union Buildings, Pretoria.
Isaacs, S.	—	4749	Johannesburg.

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NAME.	Box No.	ADDRESS.
Jefferson, R. W. .. —	—	35, Court Chambers, Pretoria.
Kelly, C. W. .. .. —	—	Room 160, Railway Headquarters, Johannesburg.
Lane, C. G. .. .. —	—	Public Works Department, Union Buildings, Pretoria.
Lansley, W. G. .. —	1485	Johannesburg.
Lauryssen, J. .. .. —	—	50, Water Street, Sunnyside, Pretoria.
Lawson, F. .. .. —	2682	Johannesburg.
Lewis, S. .. .. .. —	80	Newville, Johannesburg.
Lighton, N. C. K. .. —	—	45, Zoutpansburg Road, Reviera, Pretoria.
Lowe, J. R. .. .. —	—	Public Works Department, Union Buildings, Pretoria.
Lugg, C. B. .. .. —	—	Town Hall, Pretoria.
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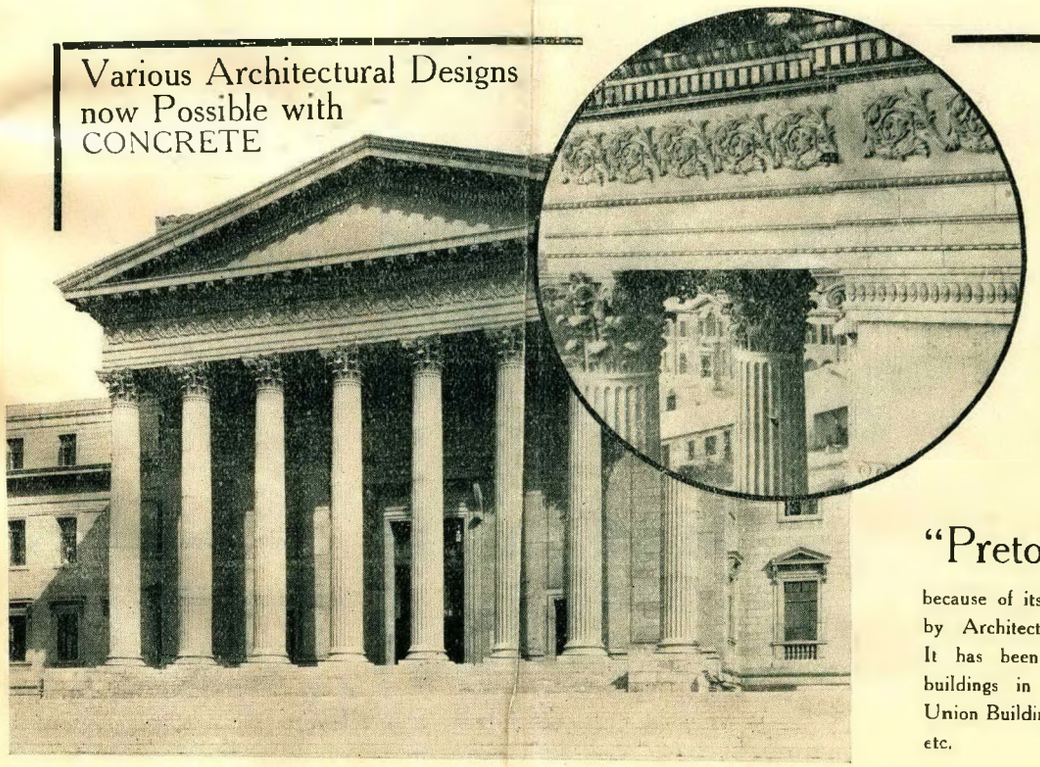

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