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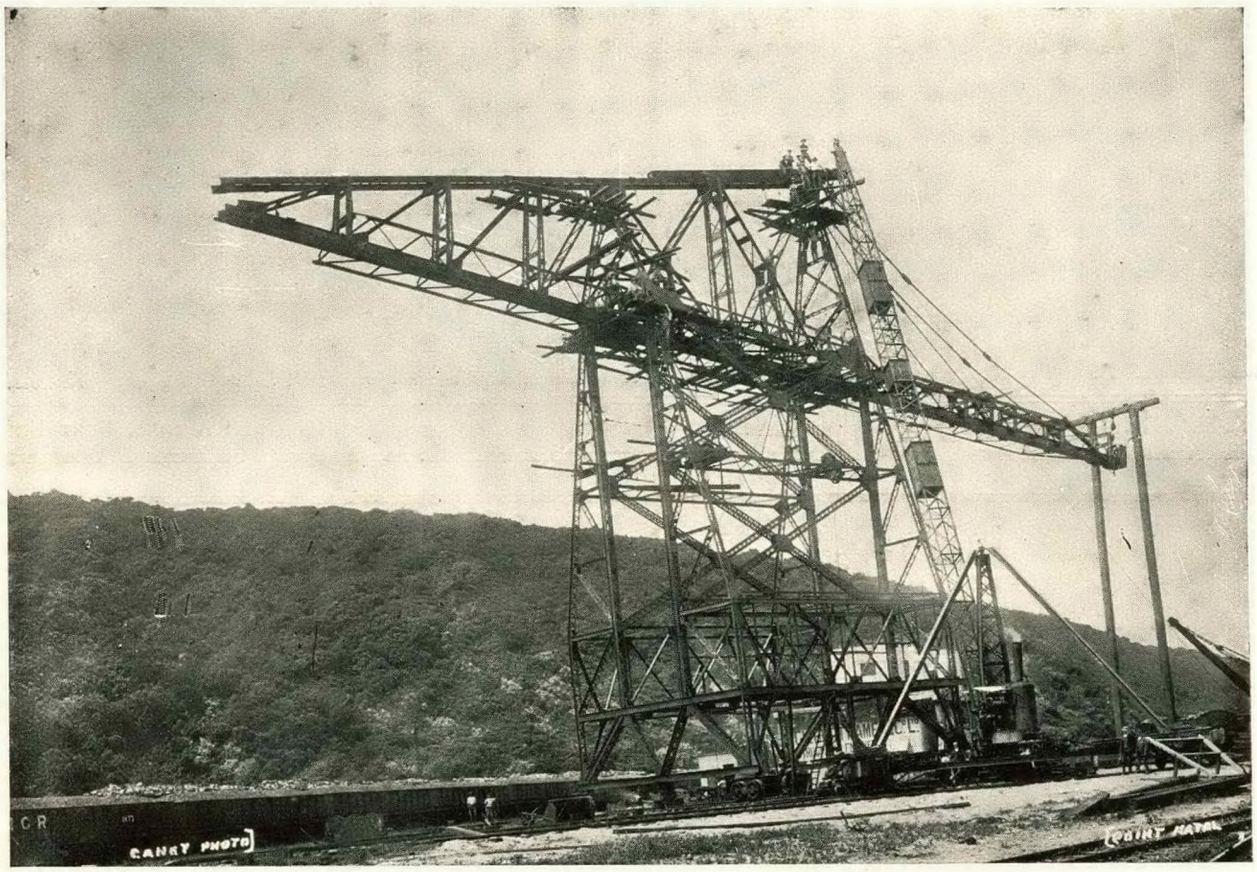
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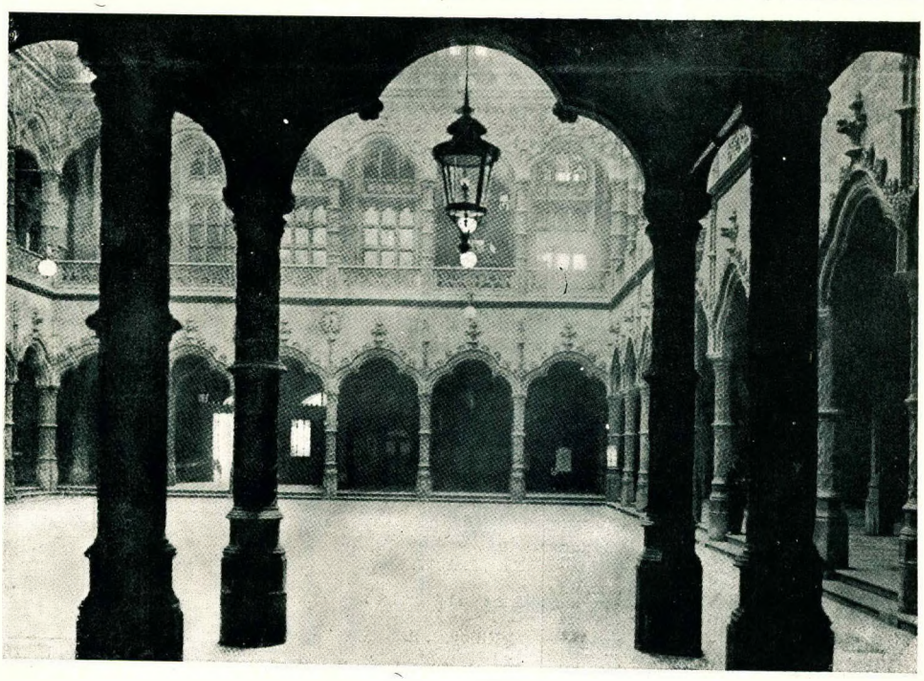
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Where Joubert and Bree Streets meet, and upon the splendid site at the north-west corner of the junction, the new modern building of the Johannesburg Young Men's Christian Association is now in course of erection. The work is proceeding rapidly, and one can now form an idea of its importance in a locality of coming big enterprise in buildings. Its frontage will be one hundred and three feet to both Joubert and Bree Streets. The building is the result of the generosity of a very large number of public-spirited citizens who recognise the need of a well-equipped institution of this kind in the city. The plans which have been adopted comprise the most desirable features of the latest modern Y.M.C.A. buildings throughout the world. The main building will be three storeys high, and will cover the whole area of the site, thus providing a large amount of accommodation; and great care and economy have been observed in every direction. The main entrance will be in Bree Street, and will lead directly into a large lounge or lobby some fifty feet long and thirty feet in width. This is practically the centre of the building, whence every department of the association's activities converge.

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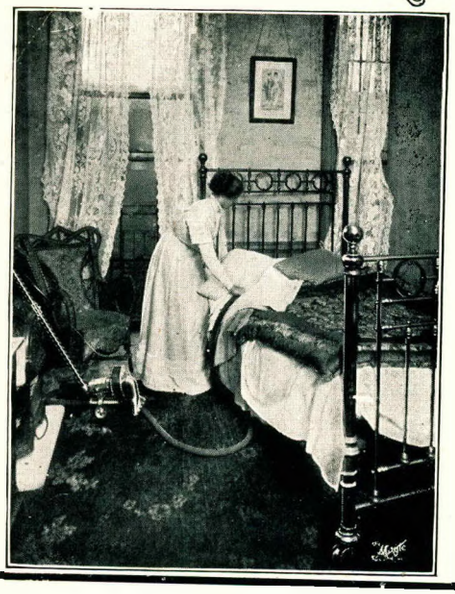
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The
African Architect
THE JOURNAL OF THE ASSOCIATION OF TRANSVAAL ARCHITECTS

VOL. II. No. 2.] JULY, 1912. [10/6 PER ANNUM POST FREE.

EDITORIAL COMMENTS

Registration Bill.

We learn that the Transvaal Institute of Architects has invited the Council of the Association to general meeting to be held early in July to discuss the draft Architects Act for the Union. We understand that Mr. A. H. Reid, President of the Cape Institute of Architects, who will be in Johannesburg about that time, will attend the meeting, which promises to be an important one. The subject is one that requires much serious deliberation, affecting, as it does, the most vital interests of the profession.

Church Architecture.

The German Church in Twist Street, Johannesburg, is a distinct addition to the church architecture of the town, and Mr. Theo. Schaerer is to be congratulated on having departed from the conventional type of church design to be found here. Its octagonal tower, over eighty feet high, is a prominent object from every quarter of the town.

Examinations.

The examination for architects who wish to qualify for membership in the Transvaal Institute of Architects will be held in the Technical College during the first week in August.

Townships' Architecture.

The records being published in respect of the municipal progress in the various Reef townships affords very interesting reading, and conclusively proves that building activities have been by no means confined to Johannesburg. Among the townships that have shown exceptional progress may be mentioned Benoni, which during the past two or three years has afforded an excellent field for the energies of both architects and contractors. Laid out as a township in the year 1907, the rapid growth of the town has been one of the most remarkable features of the advance of the East Rand. The first valuation was made in 1908, and showed a total value of land, £254,102, and buildings, £496,365; while the present value of property within the municipal area is estimated at £1,378,483. The municipal revenue for this year is estimated at £36,000.

Other Reef Townships.

The township of Springs, established in 1903, though it cannot show such a phenomenal rise as that of Benoni, is still of a substantial nature. A valuation taken in 1905 amounted to £175,000; the new valuation just completed showing an increase of £100,000 on the above figures.

Marvellous Growth.

Krugersdorp is another Reef township which has grown marvellously in recent years, as the figures just compiled eloquently prove, viz., £1,908,375. Unlike Johannesburg, none of these outside townships are cursed with slum areas, and though none of them can boast of any buildings approaching the grandeur of those to be found in the Golden City, still the general average of building is infinitely superior to those still found cumbering the ground in many districts in the Johannesburg municipal area.

A Sensible Idea.

The Mayor of Bloemfontein has sent the following telegram to the Minister of the Interior: "Urgent. I understand that the pictures and furniture in Government House are being removed. I request you to be good enough to instruct that all pictures and furniture having historical associations with the old Free State be given to this town. My Council will gladly undertake their custody and preservation." We cannot do otherwise than heartily commend the Mayor of Bloemfontein and Council for their action in this matter. Once these relics begin to wander, they will not easily be brought together again.

Artists' Exhibition.

We note with interest that at a Council meeting of the South African Society of Artists the decision

to hold the annual exhibition in February, 1913, was confirmed, and the Council trust the high standard of work sent in at the last exhibition will be maintained, otherwise there must be some disappointment in acceptances. The winter exhibition will be held in August this year.

Australian Federal Capital.

While the Government awarded the prizes for the designs for the Federal capital, the Ministry will not proceed beyond modest limits for many years in the matter of applying the design of Mr. Walter Burley Griffiths, who was awarded the first prize of the value of £1,750. Ministers appear surprised that an American wins the first prize and a Finlander the second. The success of the French competitor, who took the third award, was expected.

IN OTHER LANDS

ANCIENT TEMPLE.

The German Emperor was fortunate in being present at the excavation of a partially-Doric temple in the garden of the Villa Mon Repose, in Corfu, the property of King George of Greece. The site was partially uncovered in 1822 by English archæologists, but was subsequently reburied in rubbish. The temple, which is of small dimensions, dates from the fifth or sixth century B.C. It is of the Doric order, without triglyphs, and presents certain features of the Ionic style. On the architraves of the entablature are sculptured leaves instead of the usual conventional Doric ornamentation.

* * * *

GOVERNMENT ARCHITECTS' FEES.

The French general Budget for 1912 provides that as from January 1st, 1913, the remuneration for architects engaged on works executed at the expense of the State shall not exceed five per cent. of the cost of the contract. In cases in which the work is situated at a distance of more than twenty kilometres from the ordinary place of residence of the architect, expenses incurred in travelling and living away from home will be allowed. There are special scales for (1) works of maintenance and repair; (2) works of artistic character; and (3) works situated abroad.

* * * *

WESTMINSTER SHRINE.

The mosaic work in the Shrine of the Sacred Heart at Westmister Cathedral is now completed. Under the vaulting, which is encrusted with gold and red vitreous mosaic, is a representation of the Sacred Face by the late Mr. W. C. Symons, and the walls have been veneered with plates of green and white marble.

* * * *

RECORDS OF OLD BUILDINGS.

The Records Committee of the Royal Institute of British Architects are compiling a list of interesting houses and other buildings in London, particularly such as are likely to be pulled down. The honorary secretary of the committee, Mr. W. Curtis Green, will be glad to hear of any threatened buildings of which records ought to be obtained before they are destroyed. Students who wish for subjects to measure may communicate with Mr. Rudolf Dircks, at 9, Conduit Street, W.

PERSONALIA.

Mr. P. Treeby, of Messrs. Aburrow and Treeby, is attending to the business affairs of the late Mr. A. W. Hoskings, on behalf of Mrs. Hoskings.

* * * *

Mr. A. H. Reid, F.R.I.A., and hon. secretary to that body, is paying a visit to Johannesburg this month.

* * * *

Mr. William Shanks, architect, has removed to 7, Provident Buildings, Fox Street, Johannesburg.

* * * *

Mr. Orlando Middleton, of Port Elizabeth, informs us that his first premiated design for the proposed Lutheran Church, Park Drive, Port Elizabeth, is hung in the Royal Academy, not the Stewart Memorial Tower, as he was previously informed The tower drawing was rejected at the final throw-out.

* * * *

The marriage of Lieutenant-Colonel George Arthur Hamilton Dickson, F.R.I.B.A. and M.V.O., to Nanne Schrader, widow of the late Mr. Thaddeus Schrader, of the firm of Messrs. Hansen, Schrader and Co., took place at Cape Town recently. Lieutenant-Colonel G. A. Hamilton Dickson is well known in Johannesburg, where he has resided for many years, and commands the Rand Motor and Cycle Corps. He is the eldest son of the late Rev. George Dickson, M.A., who was the vicar of King Somborne, Hants, and grandson of the late Sir David James Hamilton Dickson, R.N., and of the late Sir Henry Hunt, C.B.

* * * *

Mr. Cecil Alder, Lic.R.I.B.A., Registrar of the Association of Transvaal Architects, and Secretary of the Transvaal Institute of Architects, is at present on a well-earned holiday.

BELL FRAMES IN CHURCH TOWERS.

There has been a discussion going on in a Cambridge paper as to the merits of the modern iron frames for hanging church bells, as against the old wooden frames. The secretary of the Society for the Protection of Ancient Buildings has been upholding the wooden bell-frames of the old type, but in doing so he is, we think, rather acting against the protection of ancient buildings. There is plenty of evidence that the more scientifically constructed modern iron bell-frames are more efficient in keeping strain off the tower walls than the old and often badly constructed timber frames; and the Vicar of Longstanton, who from his letter is evidently an expert in bell-ringing, asserts from his own experience that the bells can be rung more easily and with less effort in the modern frames. The only objection that we can see to the iron frames is that the fact of being hung in iron instead of in wood may to some extent affect the tone of the bells, not for the better. This is, of course, denied by the iron-frame advocates, but we should think it must make a difference, though perhaps not so marked as to be detected by those who were not on the look-out for it.

The African Architect

ORGAN OF THE ASSOCIATION OF TRANSVAAL ARCHITECTS.

JULY, 1912.

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SPECIAL ARTICLES on general subjects of interest to the architectural profession, and photographs, are cordially invited from our readers. Where payment is expected this should be distinctly stated. Special care will be taken of MS., but the Editor will in no case guarantee its return.

LETTERS TO THE EDITOR.—The columns of "The African Architect" are open at all times for expression of the opinions of our readers, but the Editor disclaims responsibility for the views of correspondents. All letters must be signed with the name of the correspondent, not necessarily for publication, but in evidence of *bona fide*, and addressed "EDITOR, 'The African Architect,' Box 4651, Johannesburg."

BUSINESS ANNOUNCEMENTS.—All communications on business matters should be addressed to "THE BUSINESS MANAGER, 'The African Architect,' Rooms 17 and 18, Provident Buildings, Fox Street, Johannesburg."

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ARCHITECTURAL POLITICS.

We have been awaiting with considerable interest the promised discussion at the Transvaal Institute of Mr. M. J. Harris's paper on the subject of "Architects and the Corporate Sense," which valuable contribution we thought it necessary to give in extenso in these columns at the time. It is, however, disappointing to note that this discussion has not yet taken place, and that the Institute, which has already obtained quite a repute for its most interesting syllabus, has apparently been dormant in this respect during the last few months. We are at a loss to account for this state of affairs, unless, perchance, it be due to the possible circumstance—of which we have observed no other indication—that the members of the Institute are keenly busy with huge projects in practical architecture. We would, however, seriously commend to the Institute's earnest attention the advisability of a reversion to the more active programme inaugurated under Mr. Veale's presidency. Upon reading Mr. Harris's paper, we are struck by its immense number of points, each of which could in itself be extended into a fairly lengthy article. To take one small phrase wherein Mr. Harris urges for professional interest in the education of the masses "the better to counteract the uncertain tendencies of a democracy without culture," it is becoming a moot point, under the new conditions brought about by modern legislation, as to whether art will reach those heights of excellence under the democracy which it attained during the despotisms famed in history. We have frequently heard it argued that the highest art has always been prompted by individualistic methods, by patronage, and by autocracy, and that the several tendencies of our day are towards economy, the loss of motive for romance and the spirit of art: a subject for the philosophers in historical study, possibly, but one of many others contained in the paper which it were well for those beneficent moulders of art destiny (our "architectural politicians") to ponder over and discuss. There are many questions of more practical and pressing import suggested by the text of the paper, and we trust that at a near date the promised discussion will eventuate in practical steps for the benefit of the whole architectural profession.

* * * *

ARCHITECTS' CODE OF ETHICS.

In this issue we reproduce, as promised, the valuable paper by Mr. C. McArthur Butler, Secretary in London of the Society of Architects. Mr. Butler's paper, we may observe, follows very closely after the failure of the negotiations to amalgamate the R.I.B.A. with the Society, and it is interesting to note that he suggests an alliance or agreement among architectural bodies of the United Kingdom for the purpose of establishing what he styles a Board of Professional Control. The suggestions as to a code of professional conduct are of a highly practical interest in South Africa in view of the discussion now pending on proposed legislation in this country.

* * * *

OUR SUPPLEMENT.

We issue as a supplement to this issue the design of the magnificent building in Eloff Street which is being erected for Messrs. Chudleigh Brothers, and the architect for which is Mr. J. A. Moffat, who, at the request of the owners, adopted a classic treatment. The building is of steel-frame construction throughout, the outer walls and partitions dividing suites are of brick. The basement, ground, and first floors, with the exception of fifty feet of basement and first floor at Pritchard Street end, are devoted to the requirements of the business. A feature of the shop is that, although there is a difference of three feet in the levels of President and Pritchard Streets, there is not a step to interfere with the easy progress of those visiting the establishment. A central passage traverses the entire length of the building; the various departments being to the right and left, whilst each has its own distinct entrance from Eloff Street. From this passage two flights of stairs, constructed in teak, and also an electric lift provide means of access to basement office—which is on a mezzanine floor—and to showrooms on first floor. The heating of the shop is obtained by means of radiators fixed within the depth of the floor opposite each entrance, and also by floor radiators; the showrooms being heated by wall radiators. The lighting in shop is most effective, sloping lights at balcony level along the street fronts, roof lights along back area and over the stair well providing abundance of light. The

showroom windows, being placed high, throw the light well into the interior, whilst additional light is obtained by glazing the extension of the roof over stairs and well. A complete system of sprinklers and fire hydrants has been installed throughout the building. The second and third floors have been laid out in suites, each of two rooms, with balcony twenty-four feet by eight feet, which, owing to the arrangement between the columns, ensures strict privacy, and bathroom. The bathrooms are tiled and are fitted with porcelain enamelled bath and wash-hand basin, both having a supply of hot and cold water. One room in each suite is provided with an enammelled fireclay mantel, to which electric and gas fittings have been led. Stairways, constructed in concrete, with marble treads and risers, landings tiled with black and white marble, are situated at President and Pritchard Streets, and communicate with second and third floor and roof, which may be utilised as a tea garden. An electric lift is also provided at each of these stairways, as also an electric goods lift at the President Street entrance, which will serve the business part of the building and also residential portion. A seven-foot corridor traverses the building at second and third floor levels, and the wings are connected by bridges, which ensure easy approach to the lavatories situated at back of central wing, and also to fire escape stairs, should such be required. The large columns and the entablature are of hollow cast reinforced concrete, manufactured by Messrs. Wright and Sons, of Zuurfontein. The main piping of the building is carried along the ceiling of this corridor and is covered with Portite sheeting, which has been arranged so that in the event of repairs requiring to be done, the ceiling need not be removed, but hinged down. A telephone exchange is being installed on the second floor.

NEW METHOD FOR PERFORATING CEILINGS.

Recently the electric light was installed in the Catholic Church of Neustadt, near Fredburg, in Baden. In order to effect the necessary wire connections there was no other way but to perforate at various spots the ceiling, which was ornamented with a splendid painting. To carry out this perforation from the floor of the church would certainly have resulted in damage being done to the painting, while the erection of a scaffolding fifty feet in height would have been expensive, and also much inconvenient, if not dangerous. In view of this perplexing situation, the supervising electrical engineer, Herr Kassner, hit upon a novel expedient. Having fixed upon the spots to be perforated, he took a gun and fired projectiles with pointed steel caps into the ceiling. These projectiles passed not only through the several layers of plaster, but through the wood, the bricks, etc., as well, and consequently did in a few moments what by work of hand could have been done only in a couple of days.

The immense perforating power of modern projectiles is evidenced by the fact that brick arches twelve inches in thickness were shot through clean, and while the holes where the projectiles had entered the painting were scarcely noticeable, the spots where the projectiles emerged showed holes of the size of a man's fist.

"AFRICAN ARCHITECT" COMPETITIONS

No. 11.

These competitions are established to encourage young students in the architectural profession.

JULY SUBJECT.

A district fire station for a large town on a site fifty by two hundred Cape feet, to face north. The site is level. There is a street on north and south sides. Accommodation must be made on ground floor for engine room to hold two-horsed machines, stables for four horses, forage store (one hundred square feet), and general store (one hundred and fifty square feet), large workshop, with forge, to be three hundred square feet, watch room (one hundred and twenty-five square feet), battery room (about sixty square feet). The following may be on ground floor or over: District officers' quarters (three rooms), kitchen, pantry, and bathroom, with balcony or verandah attached, two rooms for two men each, one room for senior fireman, one room for turnkey, one kitchen for men, one mess and recreation room for men, one general bath room, one general pantry and larder, one room for two natives, one outside coal shed, drainage to be shown.

Drawings, to be one-eighth inch scale, to comprise plans; one section and front elevation to be in Indian ink, not coloured.

Designs to be in before July 20th to enable decision of judge to be announced in August issue.

Judge: Mr. E. H. Waugh, A.R.I.B.A., M.S.A., President of the Society of Architects (South African Branch).

General Conditions for the Competitors.

1. All designs to be forwarded to the Editor of "The African Architect," 17 and 18, Provident Buildings, Fox Street, Johannesburg. P.O. Box 4651.

2. There must be at least three entries in each subject.

3. There is no entrance fee. A sealed envelope, with the competitor's name therein, must accompany each design attached thereto, no names or nom-de-plume to appear on either envelope or design.

4. In every case, though "The African Architect" reserves the right of publication, designs sent in will be the property of the competitor.

5. Designs must be sufficiently prepaid for return postage.

The competitive designs will be submitted to the gentleman above mentioned, whose decision shall be final.

Owing to non-fulfilment of the rules in No. 10 competition, no award is given.

DELHI CAPITAL.

Plans are now well advanced for the accommodation of the Government of India at Delhi during the five years which may be expected to elapse while the new capital is being built. The settlement will be self-contained. The walls will be of dudgie, the roofs of corrugated iron, with such simple decoration as this class of material admits. The buildings are to be temporary only, but they will, no doubt, far outlast the transition period.

MR. HOWDEN'S TRIP TO AUSTRALIA.

Some Interesting Recollections.

Mr. R. Howden, A.R.V.I.A., M.S.A., ex-President of the Association of Transvaal Architects, has just returned to Johannesburg after a four months' holiday in Australia and New Zealand. A representative of this journal, therefore, called upon him with the view of ascertaining some notes regarding his visit and was favoured with some of his interesting reflections after some years of absence.

Architectural Growth.

Mr. Howden said he was at once amazed at the activity in the building trade in the cities of Australia and in the great strides made in art and architecture.

The City of Sydney, he stated, was so overgrown that the authorities had found it necessary to rearrange their style of city planning with a view to forming "a greater Sydney."

With this object, they had widened many of the streets, which necessitated new buildings being erected on the one side, all of which came under new modern by-laws. The most striking of these by-laws was that no verandah post could be used, all verandahs having to be suspended from the main building, as was the case with Anstey's premises in Johannesburg. To the stranger, Mr. Howden remarked, it was very curious to see on one side of the street all verandah posts and on the other verandahs hung from the main buildings.

A Suggestion for Johannesburg.

A remarkable point that Mr. Howden observed was that the parks, which at one time were surrounded by fences and hedges, had now these latter impediments to their beauty and public gaze removed, and thus people realised that the parks were provided for their own particular benefit. The parks also, under this condition, were not so much devoted to the convenience of unemployed loafers. The open spaces could be seen by everyone, and were much more taken advantage of for healthful recreation than formerly. It was noticeable that the authorities had the supreme interest of the people in view in this matter, for upon entering the parks one saw prominently the notice, "Citizens, protect your own property," which at once appealed to every individual as an incentive to act on the request.

Domestic Architecture.

Mr. Howden went on to say that in Australia at present there was a type of domestic architecture being evolved through the demand of a section of the population desiring to sleep in the open air. Especially was this so in Sydney. The demand now was, therefore, for the adoption of small balconies outside each bedroom. On these balconies a bed was placed and was enclosed in a fine fly-proof wire netting.

Civic Architecture.

The modern type of city building in Australia, continued Mr. Howden, was as up-to-date as in any part of the world. Dark passages and gloomy vestibules were things of the past, and every corridor was well lighted and every room well cross-ventilated. Mr. Howden said, also, that Australian civic architecture was further advanced in construction than that in South Africa, and it was not uncommon to see a reinforced concrete building being erected in the cities without any constructional steelwork being used.

A Friendly Interchange.

Mr. Howden added that while in Sydney he delivered a lecture to the Institute of Architects of New South Wales, which caused considerable interest. He stated, also, that the editor of "Art and Architecture," published there, and of which we have had the pleasure of receiving a copy, had written him asking to exchange regularly our journal, and adding that "A friendly interchange of such journals reminds all of us that we belong to the same grand old Empire."

[Needless to say, a copy of "The African Architect" will be forwarded regularly.—ED. "T.A.A."]

A Presidential Address.

Mr. Howden further called our representative's attention to the presidential address delivered while he was in Australia before the Institute of Architects of New South Wales by Mr. Sydney Jones, in which there are many points of interest for South African architects, and from which we take the following extracts:—

Code of Ethics.

A subject which you will in all probability be asked to consider during the present session is a "code of ethics." It is unfortunate that such codes have to be published, but, as elsewhere, so in this country it has been found necessary to remind some members of the profession who are over keen in pursuit of business that there is a marked line to step over,

which is undignified, not to say dishonourable; and the object of the code is to prevent these lapses by appealing to the better side of a man's nature to uphold the dignity of his honourable profession, and to conduct his business affairs only on lines which are worthy.

Conditions of Contract.

The conditions of contract which were drawn up long since by the Master Builders' Association, and used by many individual architects, and which have done such good service for so long a time are now in many respects out of date, and the Council towards the close of last year prepared a draft of a new set of conditions which are now being considered by the Master Builders. You will shortly be asked to give your attention to these conditions, and it is hoped the collective wisdom and experience of members will be the means of drawing up a set of conditions which will prove to be fair and equitable to all parties to a contract.

Competitions.

That ever-present difficulty, "conditions of competition," I hope will also claim your attention. It is time some decided action was taken by the Institute in this matter, for when times are prosperous, competitions, both large and small, especially for country works, are numerous. In nearly every instance the conditions are drawn up by the promoters without the assistance of expert advice; and although in the majority of instances the promoters, I am sure, are desirous of attracting the best brains in the profession, they nearly always fail to do so because the conditions are unfair to competing architects, and unfair very often to the promoters themselves. Not having been guided by expert advice, the promoters are unconscious, no doubt, of the defects, and quite naturally do not care to amend the published conditions on the suggestion of this Institute, because they think that architects are endeavouring thus to feather their own nests, and further than that, the dignity of the promoters would in their own opinion be hurt by condescending to accept suggestions sent from such a source! The root of evil, therefore, is that the conditions are beyond recall, before the profession is aware that a competition is even mooted. I feel certain that if promoters were made aware that equitable suggestions existed for the promotion of competitions, and that they could be obtained free of cost by application to the Institute of Architects, they would willingly apply for such conditions, for I am sure that the majority of promoters always want to do the right and fair thing by architects if they knew the proper way to go about it, and it is because they do not know the right way to go about it that the trouble concerning unfair conditions is so often met with. It has long been my opinion that the best and surest way to bring about a better state of affairs in this matter is to send out printed "suggestions for the promotion of architectural competitions" to every public body throughout the State. These should be issued at regular intervals of, say, three months. The effect would be that in a comparatively short time all the public bodies in the State would be made aware of the proper and most equitable lines on which a competition should be promoted, and the resulting effect would be satisfactory to both promoters and to architects. I say this because I know it to be so in England and America, and on the Continent of Europe, and there is no valid reason why it should not be so in our country. With your approval, I intend to move in this matter during the year.

While on this subject I must say a word concerning the principle of competitions for important national and State buildings. In all other countries but this, the principle is recognised as the best means of securing the best results in architectural design. In America, in France, in England, it has been in vogue for many years with satisfaction to all concerned, for the simple reason that the public want the best possible, and know how to get it. You will remember that the Hon. the Minister for Public Works, Mr. Griffith, promised at our annual dinner last year that designs for public works would be thrown open to competition, and we have been patiently waiting for the effect of this promise. We believe the Minister to be a man of his word, and hope that before long he will give the architects of this State an opportunity to prove their worth. Speaking personally, for myself, I have been in practice in this city for twenty years, and have never yet had an opportunity to show what I can do for my country in competition for buildings of national importance. I confess that the condition of affairs is very discouraging to any architect who is desirous of giving of his best for the public and for his country.

It is no argument to say that the results of competition in Australia have often proved unfair. They have often proved unfair because the conditions governing the competitions have been unfair. I say that if the conditions were fair and equitable the results would be satisfactory to all parties.

We are gradually losing all our best artists and sculptors, who are compelled to go to other countries for recognition and encouragement in their work. We have already lost several of our best architectural students who, for want of encouragement here, have settled elsewhere, and I say that more of them will be lost to this country if the Government of the day persists in the existing system, and refuse to throw open to competition the designs for buildings of national importance.

Registration of Architects.

Registration of architects is one of the "planks of our platform." We consider it a very important plank—important from the public point of view, as well as from the view of the architect. It is often forgotten by the public that an architect is in a position of trust; he has the handling and disposal in his clients' interests of very large sums of money, and it is one of the easiest things in the world to be unfaithful to his clients' interests, and to enrich himself by so doing. The registration of architects aims at preventing this by compelling the unscrupulous architect to act honestly by his client. It also aims, amongst other things, at improving the public taste in architecture by registering only those who prove themselves by examination to be competent to practice as architects. It is by means of such a Bill, also, that the public welfare in matters of æsthetic construction will be fostered. The most

conservative body of architects in the Empire—the Royal Institute of British Architects—has lately decided in favour of registration; surely, then, this country, which boasts as being in the foremost van of progress, will not be lacking in support of the Bill. We, at least, intend to do our best to further the Bill during this year.

The Press and Architecture.

Architecture is essentially an art which belongs to the public, and in which the public should take an interest. Therefore, it is gratifying to notice the amount of space given by the two great daily papers of Sydney and the two evening papers to the consideration of architectural matters. This in itself is an indication that the editors think that the reading public are interested in the subject, and believe that architecture is an art which should be made to influence the public mind for good.

The Architectural Outlook.

Regarding the architectural outlook, I forecast two full, if not fat years, before us, after which will follow a series of lean years for architects, lean years in which architects suffer far more than the public are aware of. However, while we have the good times with us, it behoves us to do our best, and I think it is opportune to ask ourselves are we doing our best for architecture? Amid the rush and bustle of a modern architectural practice, it is well-nigh impossible to prepare drawings in the complete manner which was in vogue ten years since, and I fear very little time is given to the study of architectural effect. How many of us, for instance, prepare perspective studies before completing the working drawings? And yet if we wish to be sure of the architectural effect of our buildings, this should be done.

The structures of the near future must be of steel and concrete, notwithstanding the influence of "brick rings and other things," and must combine the utilitarian and the beautiful in a manner never before thought of. I suggest to the younger members of our profession that they make themselves masters of construction and design in these materials, because these will most assuredly be the chief factors in the construction of future buildings.

The conditions controlling the designs of domestic architecture are also changing—industrial difficulties prevent the erection of large houses so common twenty-five years ago. The plans of our houses are now far more compact, and arrangements for labour-saving far more numerous than formerly. Sleeping out is not the craze some people think it to be, for those who once sleep out never again sleep in. The era of the city flat is upon us, and has come to stay, and we may expect developments in its design, of which people a few years since had no intimation.

The study and solution of these problems and others that arise from them will be the chief part of our work in the years ahead of us, and if we can solve them successfully, we shall have achieved something worth achieving for our age and generation.

Gentlemen, the ages of the architect are but three. There is the student who, thinking that he knows more than his master, criticises all the work of his elders as bad, or even putrid, as he would put it; then comes the budding practitioner who knows just so much that he knows how little he knows; and last, the matured architect, the man of the world, whose experience has brought him the gift of balance of judgment, who, though he sees the defects, prefers not to dwell upon those, but rather on the best points in the work of all other men. As an Institute, we have all three amongst us, and I ask you during this year to look at the best in each of our fellow-members so that, each being thus induced to give us of his best in opinion and advice, we may pull together solidly, and with determination to benefit the profession and the noble art, at whose shrine we worship.

GREEK SCULPTURE.

In the paper on "Greek Sculpture" which he read before the Royal Society of Arts, Professor Ernest A. Gardner dealt with the conditions in which the Greek sculptor worked and attained to such extraordinary excellence. To enable these to be realised, he first discussed at length the very different conditions in which we view the examples of the art that have come down to us. The disadvantage of seeing these examples out of their natural setting cannot be overcome. If the Elgin marbles, for example, were restored to Greece they would still, he said, be shown in a museum in Athens. To replace them even in a reconstructed Parthenon would expose them to damage from weather, and the protection of such monuments is above all imperative. So also, in respect of restoration, the negative rule as surely holds; and not only must we be content with imperfect statues, but we must also remember that originally they were coloured. And, finally, in judging Greek sculpture, it is necessary to distinguish between originals and copies, and in particular to differentiate between Greek copies and those of Roman date. Having thus shown the main calls upon our imagination if we are to see their sculpture as the Greeks saw it, Professor Gardner rapidly sketched the conditions in which the Greek sculptor worked, and the marvellous freedom and renewal of impulse which he enjoyed within the convention of a few limited types.

A FINE GAINSBOROUGH.

A fine, and hitherto unrecorded, portrait by Gainsborough has been discovered in the City. It is the property of the Haberdashers' Company, and represents the full-length figure of Mr. Jerome Knapp, who was clerk to the company from 1754 to 1790. He is arrayed in his black official robes, in his left hand he holds a document, the right rests on a console set against a pillar, and a red curtain forms the background. The minutes of the company show that the picture was executed in 1787, and that the company paid Gainsborough one hundred and twenty guineas for the work.

DECORATION OF ST. PETER'S.

During July the work of covering seventy-six pilasters in the interior of St. Peter's, Rome, with white marble will begin. This gigantic task, for which an international subscription has been opened, is estimated to cost £1,400 per pilaster, or £106,400 in all. The Pope is taking great interest in this long-projected completion of the internal decoration of St. Peter's.

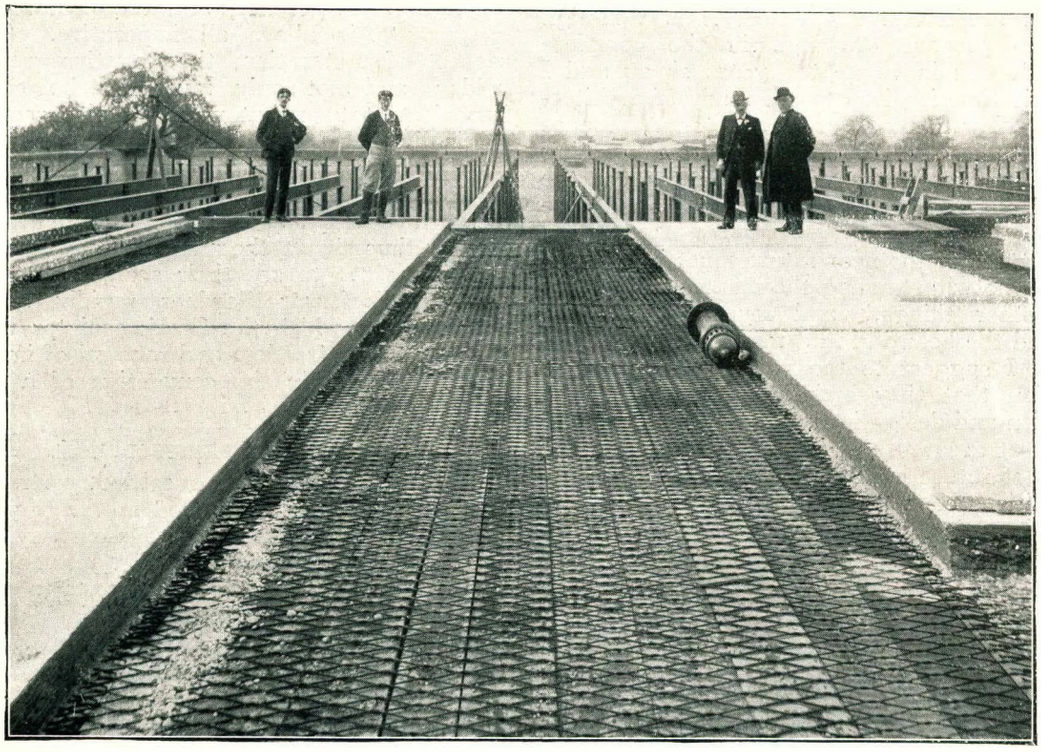
EXPANDED STEEL *in* CONCRETE

INTERESTING NOTES FOR ARCHITECTS TO CONSIDER

The subject of this article, data for which has been supplied by Messrs. Jenkins and Co., is of much interest to architects in South Africa in view of the great strides that are being made in the construction of reinforced concrete buildings.

Service Reservoir: Expanded Steel-Concrete Cover.

This illustration shows the use that has been made of expanded steel in reinforcing the concrete of a service reservoir. This reservoir was constructed at Ipswich, England, being in size 300 feet × 200 feet × 15 feet deep inside.



Service Reservoir: Expanded Steel Concrete Cover.

Uses of Concrete.

Concrete as a building material has been in general use for many centuries, and as is now well-known, it was used in many structures in ancient Rome, but until the last forty or fifty years its economic use was limited to purposes where it was subject to compressive stresses only.

Concrete is practically ten times as strong in compression as in tension, so that it is not a good material from which to make a beam on account of the bulk of material required and the space occupied. Steel is strong in tension, and so much stronger than concrete, that a small amount of it properly disposed in the bottom of a beam or slab will balance the compressive forces exerted above the neutral axis. By a proper addition of steel to concrete the two materials are thus made to act together, the concrete resisting the compressive stresses and the steel the tensile stresses, the result being a construction combining the most important properties of the two materials. The successful application of the combina-

tion, which is known as reinforced concrete, in many fine works in all parts of the world, which have been standing long enough to test its durability, proves that reinforced concrete has practically an unlimited field of usefulness.

An Expanded Steel-Concrete Flooring.

This illustration refers to the North British Railway Company's College Goods Station, Glasgow, where the entire flooring throughout was of expanded steel-concrete.

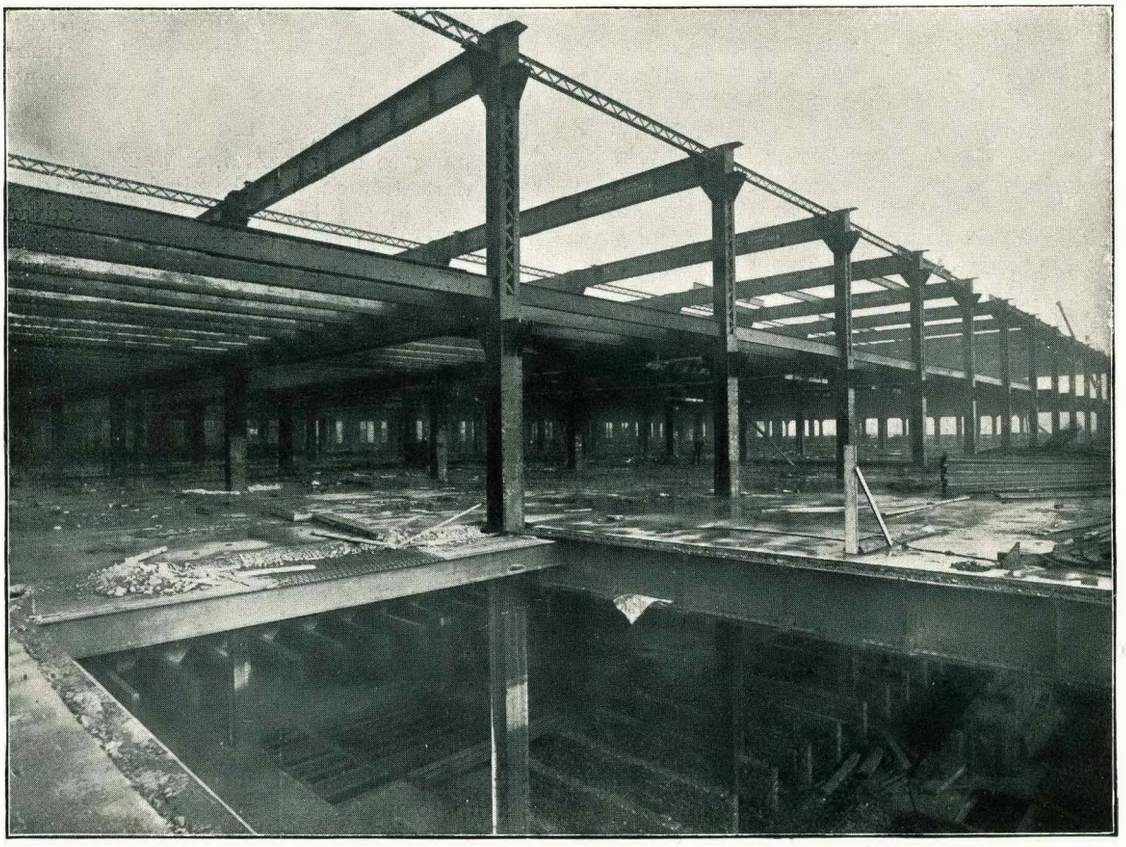
Expansion and Contraction.

The thermal changes in reinforced concrete have ceased to be a matter for discussion from a practical point of view. The expansion and contraction of the two materials, under varying temperatures, may be taken to be similar, the co-efficient of expansion of steel being 0.00000676, and of good hard concrete 0.00000655.

slight surface rust is an advantage rather than an objection. Experience has proved that steel is preserved by cement concrete, for, when completely embedded in good and efficient material, it is hermetically sealed and cannot oxidise.

Mechanical and Cross Bond.

The adhesion of concrete to steel, although considerable, is a property that cannot be depended upon alone to transmit the stresses from the reinforcement to the surrounding concrete. It is now well known that the shocks and vibration inseparable from the average building, and the slight reduction of area of reinforcement when under stress, are sufficient to reduce and sometimes to destroy the adhesion when plain rods or bars are used. To guard against this risk many devices are employed by engineers who use plain bars, such as splitting and bending the bars at their ends to obtain anchorage. Such methods



An Expanded Steel-Concrete Flooring.

Steel to Use in Concrete.

Steel of high quality is, of course, desirable. The once prevalent idea that any iron or steel, however inferior, might be employed for reinforced concrete has long been abandoned. High carbon, or hard steel should be avoided, because it is too brittle. Mild steel having an ultimate tensile strength of not less than 60,000 lbs. per square inch should be chosen.

Preservation of Steel in Concrete.

There is no necessity to use protective coats, such as paint or cement wash, on steel reinforcement for concrete work, although the surface of the steel should be free from scale, grease, and the like. A

are at best, however, very unsatisfactory and inadequate, and it is the better to overcome these objections that the many types of deformed bars at present on the market have been devised. By far the best form of reinforcement is a rigid network giving a dependable mechanical and cross bond. The bond or grip on the concrete obtained by the use of expanded steel is unsurpassed, as, owing to its peculiar formation, no amount of stress, vibration, or cracking can in any way interfere with its integrity and efficiency in this respect.

Advantages of Expanded Steel.

Expanded steel as reinforcement for concrete has exceptional qualities, especially in plain and curved

areas. It is supplied in flat sheets ready for use; it packs closely, and is easily transported, and quickly handled; it is simple, economical, and effective. The expanded sheets are machine made, and although of network formation, there are no loose strands, as the junctions between the meshes remain uncut during the process of manufacture, and thus the strands or members are all rigidly connected and have continuous fibres—important features peculiar to expanded metal.

Mechanical and Cross Bond.

The meshes key into each other and consequently interlock where the sheets overlap at joints, thus the reinforcement may be made absolutely continuous no matter how large the area to be treated. It will be seen that perfect mechanical, as well as cross bond, and consequently anchorage, is obtained seeing that expanded steel is a double-way reinforcement, which, owing to its peculiar formation cannot slip within the concrete, for this is most efficiently locked within the meshes.

Simplicity, Economy, and Efficiency.

The unique feature of expanded steel is that it is a solid sheet of network formation wherein all the strands or members are all rigidly connected, and which thus cannot be displaced when in position by the laying and tamping of concrete. It is, therefore, absolutely reliable as a reinforcement in the hands of either skilled or unskilled labour, as the steel goes where it is planned to go without expensive setting out and labour.

The same cannot be said of systems wherein separate units are employed, for with loose bars placed by measurement and tied at intersections with wire, the cost of labour is high and mistakes often occur, and as the stress varies according to the distance of the reinforcement from the neutral axis, if one bar is lower than another it is evident that the lower bar will be more highly stressed than the higher bar, and that consequently the full value of the total reinforcement is not obtained.

Distribution of Stress.

The distribution of stress by expanded steel is perfect, for it will readily be seen that wherever a load may come there is steel to transmit it in all directions, so that a load does not affect merely the portion of slab directly under it. When a concentrated load comes on a slab reinforced with bars, only the bar under the load is affected; with expanded steel the mesh distributes the stresses due to loading in all directions to points where the resistance of the concrete equals the stress. Moreover, while the mass of concrete is so effectively bound together, each mesh encloses the concrete within it in such a manner that directly the elastic limit of the steel is reached the enclosed concrete is brought into compression, thus adding materially to the effective value of the reinforcement, and giving a rational explanation of the great strength of slabs reinforced with expanded steel.

Overlap.

To obtain continuity of reinforcement diamond mesh expanded steel sheets should be laid with not less than one-mesh overlap where they join at ends and sides. In continuous slabs, such as in flooring, where expanded steel is laid near the top of the concrete over supports, end laps are not necessary for the reinforcement in the bottom of the slab, as the sheets may be butted on the supports.

GOVERNMENT HOUSE, MARITZBURG CONVERTED INTO A HOSTEL.

Our Maritzburg correspondent writes as follows: With the coming of Union many striking changes have been manifested all over South Africa, but perhaps one of the incidents of the new régime which has been of greater interest than many is that of the metamorphose of Government House, Maritzburg.

Government House, which stands at the top of Church Street, and overlooks the historic town, has in its time been the scene of momentous events, events that will go down in the history of South Africa in undying memory. It was within the walls of Government House that Sir Bartle Frere sent his famous ultimatum to Cetywayo, which was the first flame of the Zulu War. Here it was that the messenger arrived with the first news of that dark day, when the disaster of Isandhlwana became known, and it was through the gates of Government House that Archibald Forbes ended his famous ride with the news of Ulundi.

Historical.

Coming to later events, it was some twelve years ago that tidings of the little band of staunch Britishers in the beseiged town of Ladysmith were first announced from Government House, and here it was also that the populace flocked in crowds to cheer Sir Walter Hely-Hutchinson when the news of the relief at last came. Indeed, if one went on to detail the countless incidents, a well-filled book would result. The whole atmosphere of the old building is that of historic memory. To-day all is changed, and Government House as the residence of the King's representative is a thing of the past. All glories of the days gone are but a remembrance. The building is now used as a training college and hostel, and the work of converting the building to its present requirements has just concluded. A new wing has been added, as the former accommodation proved inadequate. The design of the new wing is somewhat plain, but of very substantial workmanship.

The whole of the ground floor is used as a classroom, while the first floor will be utilised as dormitories for the thirty-six students who are now in residence. The new wing will provide room for fourteen further scholars, bringing the accommodation up to fifty. The college is essentially for lady students, and men will not be in residence.

The Former Refuge.

A walk round the older portion of the building at once shows the great alterations which have been made since the days when it was, in troublous times, a refuge for many. The billiard room has been utilised as a dormitory, while the Council Chamber, where the voice of the politician was once heard, has now given place to a lecture theatre. The ball room serves as an art school, while the once famous drawing-room, though still containing the furniture, is not to be used. The remainder of the premises have been thoroughly overhauled and electrically fitted throughout. The stables at the rear have been turned into premises for a caretaker, and a corridor now connects the servants' quarters to the main block.

THE LATE MR. A. W. HOSKINGS,

Vice-President Transvaal Institute of Architects, and Member of the Association of Transvaal Architects Council.

A deep sorrow was cast upon the architectural profession when it was announced that Mr. Archer William Hoskings, A.R.I.B.A., one of the leading and best-known architects in Johannesburg, a vice-president of the Transvaal Institute of Architects, and member of the Association of Transvaal Architects' Council, had passed away on the 15th June, after an illness of ten days, from bronchial pneumonia,



the immediate cause of his death being heart failure.

The late Mr. Hoskings was born on May 21st, 1868, and was the son of Mr. William Henry Hoskings, of Sydney, New South Wales. He was educated at the Grammar School and Newington College, Sydney, and professionally in London, in the office of the late Mr. C. Barry, of Westminster; also at the Royal Academy Schools, and in France, Italy, Spain, Germany, etc. He practised in Sydney for two years, and Perth, Western Australia, for six years, and in Johannesburg since 1902, during which periods he designed and superintended the erection of buildings costing many hundreds of thousands of pounds. He was married in Johannesburg in 1904 to Miss Winifred Ainette Alison Vivian, daughter of Mr. Walter Hussey Vivian, of Trenoon, Houghton Estate, Johannesburg. Chief amongst the many buildings which stand to the credit of the deceased's name locally may be mentioned the Niagara Skating Rink, Jagger's Buildings, Consolidated Investment Company's offices, and he was joint architect with Mr. H. G. Veale in the erection of the "Sunday Times" and "Rand Daily Mail" offices.

A wife and two children, and very many friends are left to mourn his loss.

The remains of the deceased were laid to rest in Braamfontein Cemetery. The cortege first proceeded from his late residence in Patrick Road, Berea, to St. Aidan's Church, where the Rev. A. W. Gallagher conducted the funeral service.

To the graveside came a great following of brother-architects, master builders, fellow-members of the Rand and Athenæum clubs, including many leading professional and business men.

The chief mourners were Mr. Long-Innes, brother-in-law of deceased, and Miss Coles.

The pall-bearers were Messrs. Treeby, Walter Reid, Waterson, Corlett, and Knuckey.

Among the mourners were Mr. H. G. Veale (President of the Transvaal Institute of Architects), Mr. H. Bevan (representing the Institute of Quantity Surveyors, Pretoria), Messrs. Richard Hosken, J. D. Cadenhead, Max Langermann, Herbert Baker, Major Jones, Messrs. W. W. Kerr, Yorks, Mitchell, Roberts, Griggs, Drs. Hamilton, Loeser, Stannell, Mudd, Messrs. J. H. Ryan, Clem Davis, Harold Vickers, James Thompson (hon. treasurer, Master Builders' Federation), Burningham White, H. A. Young, E. A. Halliwell, M. J. Harris, Abrahams, Robinson, H. Playford, J. Dale Lace, A. Mackay, Easton, E. H. Waugh, Allan Wilson, Strang, D. Ivor Lewis, D. M. Sinclair, Cecil Alder, Allen Monsburgh, Waterson, E. J. Wellman, R. L. McCowat, G. A. Hamilton Dickson, and W. H. Stucke.

Wreaths were received from the following: Mr. and Mrs. Sellar, Mr. and Mrs. Charles, Mr. and Mrs. Dale Lace, Wm. Ross, Mr. Strangemann, Transvaal Association of Architects, Transvaal Institute of Architects, Master Builders, Premier Milling Company, South African Brewery, Taxi-cab Drivers, Rand Club Rank; H. S. Veale, Emely, Mr. Stucke, Messrs. Reid and Knuckey, Mrs. Macleod, Messrs. Aburrow and Treeby, Mr. Taberer, Messrs. Baker and Fleming, Francis Black, Third Team Johannesburg Golf Club, Members of the Rand Club, Members of the Athenæum Club, L. Ellis, Committee and Members Golf Club, Mr. Beart, Mr. Robertson, Mr. Lynch, Major Jones, D.S.O., Mr. Justice Ward, Dr. and Mrs. Erasmus Ellis, Mr. and Mrs. Calder and Miss Veale, Harry Chase and Miss Dinwoodie, Robert Orr, Mr. and Mrs. Argles, Mr. Treeby, and Members of the Family.

Professional Practice and a Suggested Code of Ethics.

SOME EXTRACTS FROM A PAPER READ BEFORE THE SOCIETY OF ARCHITECTS BY C. McARTHUR BUTLER, F.C.I.S.

Amongst South African architects we find the paper of Mr. Butler has caused much comment, and, as promised, we now refer to it. Mr. Butler's suggestions for a code of ethics for architects were avowedly drawn up with the object of eliciting opinion and promoting discussion on the subject, and should obviously be read in that light. We welcome discussion in these columns.

In going into the matter, Mr. Butler found that the information then in his possession regarding the question in relation to professions generally was inadequate to enable him to deal usefully with the subject, and therefore, as a first step, he approached some fifty societies connected chiefly with architecture, engineering, and the allied professions at home and abroad, but including also a few institutions representative of other callings.

Custom in Other Professions.

I need only refer in passing to the professional etiquette prevailing in such professions as those of Law and Medicine, the code applying to the latter being probably one of the most stringent, so much so that from a perusal of letters in the public press, one is led to think that the line may sometimes be drawn to an extent which might appear to amount to an injustice in certain cases. Among the numerous institutions representing the engineering, surveying, and allied professions in the United Kingdom, the only one, so far as I am aware, which has a code of ethics as well as by-laws, is the Institution of Civil Engineers, whose procedure in this respect is being closely followed by the Institution of Electrical Engineers, and by the newly-formed Association of Consulting Engineers. I understand that the American Engineering Institutes adopt similar methods.

The opinion has been expressed that in some cases, as, for instance, where an institution is called upon to act in a judicial capacity in dealing with complaints regarding professional etiquette or misconduct, a code might limit and hamper that institution in the performance of these duties, but the general feeling appears to be in favour of a code.

The Attitude of Architectural Societies.

The American Institute of Architects offers to its members advice relating to the principles of professional practice, and puts forward a canon of ethics. The architectural institutions of Australia are co-operating in compiling a code, while the one issued by the Central Society of French Architects has been adopted by other French architectural societies. In South Africa, similar measures are being adopted by the various associations of architects, following the successful efforts which have been made in that country in regard to the registration of architects, a matter in which the Society of Architects, through its South African branch, played no inconsiderable part.

In Canada, the Royal Architectural Institute of Canada and other associations of architects, which are rapidly springing up in that progressive dominion, have each their code of ethics, administered in most instances, I believe, under an Act of Parliament.

Suggestions for a Remedy.

In my opinion, the desirability in principle for a schedule of principles of practice, and a code of ethics, is admitted, and what is good for the societies concerned may be held to be good for the profession generally.

Here, however, we are faced at once with the difficulty of dealing with that considerable body of architects outside any architectural society, who possibly could not be expected and certainly could not be obliged to adhere to any general schedule or code, nor against whom could such a code be enforced in the absence of any controlling body representing the whole of the profession and vested with statutory powers.

A Board of Professional Control.

In the absence of, or in the anticipation of, such a controlling body as would be constituted under a Registration Act, I suggest the immediate formation by agreement between the architectural societies, of a Board of Professional Control, representing every architectural society in the United Kingdom in such proportion as may be arranged.

This Board would have no power to interfere in the domestic policy or procedure of the societies concerned, but would act, after due deliberation, with the weight of combined authority on any questions of public or professional interests, and might also act as an appeal or advice court if required to do so by any architectural society in regard to any question affecting that particular society.

By this means pressure could be brought to bear both on public bodies and members of the profession much more efficiently than under the present system, while it would be very difficult and highly undesirable for even the unattached architect to ignore the fiat of a body so constituted; indeed, in my opinion, one effect of the formation of such a body would be to encourage those outside to come into one or other of the societies.

SUGGESTIONS AS TO SOME MAIN PRINCIPLES TO BE OBSERVED IN ARCHITECTURAL PRACTICE.

The Architect in Relation to His Client.

(1) Status.—The architect's relation to his client throughout the entire course of his services is primarily that of a professional advisor, but an additional relation is created when the architect is made the interpreter of a contract between his client and a contractor, though the fact that the architect is paid by the client does not invalidate his obligation to act with impartiality.

(2) Drawings and Estimates.—The architect provides preliminary drawings and estimates when required, but if an unconditional limit of cost is imposed before the contract drawings are prepared, he must be free to make such variations from the preliminary plans as may be necessary. It is desirable in regard to works of any importance that a specific agreement be come to with the client before the signing of the contract, regarding the ownership of the drawings and other documents or the supply of a duplicate set, at the expiration of the work.

The architect should not by bond or otherwise guarantee an estimate or contract.

(3) Superintendence.—On all work except the simplest it is to the interest of the client to employ a superintendent or clerk of the works, and in certain cases to retain also the services of experts. These persons, although paid by the client, should be selected by the architect under whose direction they are to work.

(4) Charges.—The schedule of charges as approved by the Board of Professional Control is to be the minimum of payment to the architect, and as circumstances may justify a higher charge it is desirable that the charges be agreed between the parties before the work is put in hand.

The architect may not compete in regard to fees, or undercut to secure work.

(5) Payments.—The architect shall not be the medium of payment made on behalf of his client except by special agreement, but shall only issue certificates or recommendations for payment by his client.

(6) Expert and Honorary Services.—The architect, when retained as an expert, should receive payment proportionate to the responsibility and difficulty involved. Experts should not knowingly name prices in competition with each other.

The architect should not perform work in an honorary capacity except for charitable purposes approved by the Board of Professional Control.

(7) Tenders.—In advising that none but trustworthy bidders be invited, and that the contract be given only to persons who are reliable and competent, the architect protects the interest of his client.

The Architect in Relation to the Contractor.

(8) Contractors and Craftsmen.—As the architect decides whether or not the intent of his plans and specifications is properly carried out, he should see that these documents are complete and accurate, and should not call upon the contractor to make good oversights or errors in them, or attempt to shirk responsibility by permitting indefinite clauses in the contract or specifications.

While he must condemn bad work, he should commend good work, and intelligent initiative on the part of craftsmen and other workmen should be recognised and encouraged.

The Architect in Relation to the Profession.

(9) Building Trades.—The architect should not directly or indirectly engage in any of the building trades, nor be a party to any building contract except as owner. If he has any financial interest in any building material or device, he should not specify or use it without the knowledge and approval of his client.

(10) Offering Services.—The seeking out of a possible client and the offering to him of professional services on approval and without compensation, unless warranted by personal or previous business relations, tends to lower the dignity and standing of the profession and is to be condemned.

(11) Advertising.—Advertising tends to lower the dignity of the profession, and is therefore condemned, as is the display of the architect's name upon a building under construction, but the unobtrusive signature of buildings after completion is approved by the Board of Professional Control.

The use of initials designating membership in any architectural or similar society is proper in connection with any professional service, and is to be encouraged as helping to make known the nature of the honour they imply.

(12) Competitions.—The architect should not take any part in a competition unless it be conducted according to the best practice and usage of the profession as formulated by the Board of Professional Control. Except as an authorised competitor, he may not attempt to secure work for which a competition has been instituted. He may not attempt to influence the award in a competition in which he has submitted drawings. He may not accept the commission to do the work for which a competition has been instituted, if he has acted in an advisory capacity either in drawing up the programme or in making the award. He shall not submit any drawings in any competitions other than those designed and prepared under his personal supervision, nor attempt to secure any work for which a competition remains undecided.

(13) Injuring Others.—The architect should not falsely or maliciously injure, directly or indirectly, the professional reputation, prospects, or business of a fellow architect, nor criticise in the public press the professional conduct or work of another architect, except over his own name.

(14) Supplanting Others.—The architect should not undertake a commission while the claim for compensation or damages, or both, of an architect previously employed and whose employment has been terminated, remains unsatisfied, unless such claim has been referred to arbitration or issue has been joined at law; or unless the architect previously employed neglects to press his claim legally; nor should he attempt to supplant a fellow architect after definite steps have been taken toward his employment.

(15) Membership in Societies.—As it is only by co-operation and by the personal interchange of views and opinions that the profession can, as a body, exercise an influence on the art and on public opinion, and its members be brought into better relations the one with the other and with one another, an architect

should qualify for and join and encourage his subordinates to do so, any local architectural society and also, and in any case, one or other of the larger and more representative societies, and should take an intelligent and active interest and part in their proceedings.

Should such a course not appeal to him from a personal viewpoint, he should look at it from another, that of joining a society not for what he can get out of it, but for what he can put into it, for the general good.

(16) Duties to Pupils.—As the qualifications for the practice of architecture should be based on general education as well as on technical and professional training, the architect should so advise intending students, and give pupils and assistants every facility and encouragement to avail themselves of educational facilities, and support, to the best of his ability, all recognised architectural educational bodies and professional societies.

The architect should not undertake the training of a pupil, nor take more than one pupil at a time, unless he has the proper facilities, scope, and opportunities for giving him, or them, personal oversight and instruction.

The Architect in Relation to the Public.

(17) The Public and Building Authorities.—The architect should be mindful of the public welfare and of his duties as a citizen, and should participate particularly in those movements for public betterment in which his special training and experience qualify him to act. He should not, even under his client's instructions, engage in or encourage any practice contrary to law or hostile to the public interest, for as he is not obliged to accept a given piece of work, he cannot by urging that he has but followed his client's instructions escape the condemnation attaching to his acts.

The architect should support all public officials who have charge of building in the rightful performance of their legal duties. He should carefully comply with all building laws and regulations, and if any such appear to him unwise or unfair, he should endeavour to have them altered.

(18) Professional Qualifications.—The public has the right to expect that he who assumes the title of architect has the knowledge and ability needed for the proper conception, presentation, and supervision of all building operations which he may undertake.

Suggestions for a Code of Ethics, the Violation of any Items of which should Constitute Unprofessional Conduct.

The following items are suggested as a guide, but their enumeration should not be construed as a denial of the existence of others equally important; and just as the several items indicate offences of varying degrees of gravity, so the penalty for infringement would involve warning, reprimand, expulsion, or such other punishment as the Board of Professional Control may at the time decide.

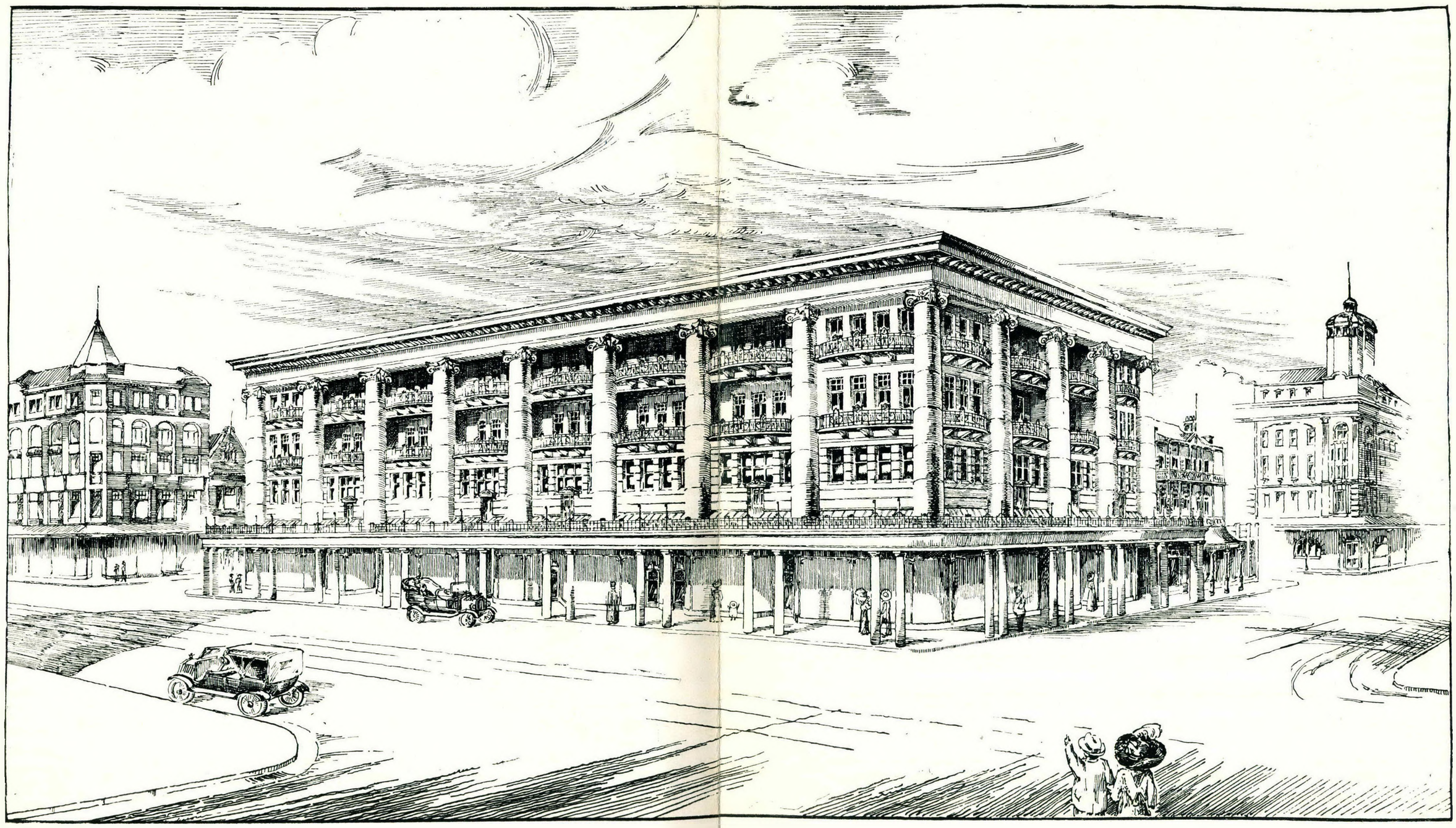
It is Unprofessional for an Architect—(1) to engage directly or indirectly in any of the building trades, except as owner; (2) to guarantee an estimate or contract by bond or otherwise; (3) to accept any commission or substantial service from a contractor or from any interested party other than the client; (4) to advertise; (5) to take part in any competition the terms of which are not in harmony with the principles approved by the Board of Professional Control; (6) to attempt in any way, except as a duly authorised competitor, to secure work for which a competition is in progress; (7) to attempt to influence, either directly or indirectly, the award of a competition in which he is a competitor, or in which he is interested in any other capacity; (8) to accept the commission to do the work, either personally or by partnership, for which a competition has been instituted if he has acted in an advisory capacity either in drawing up the programme or in making the award; (9) to injure falsely or maliciously, directly or indirectly, the professional reputation, prospects, or business of a fellow architect; (10) to undertake a commission while the claim for compensation or damage, or both, of an architect previously employed and whose claim has been referred to arbitration, or issue has been joined at law, or unless the architect previously employed neglects to press his claim legally; (11) to attempt to supplant a fellow architect after definite steps have been taken toward his employment; (12) to compete knowingly with a fellow architect for employment on the basis of professional charges; (13) to criticise in public print the professional work or conduct of another except over his own name; (14) to deviate from the scale of charges without permission of the Board of Professional Control.

General Observations.

There are six points in particular arising out of the proposed Schedule of Practice and Code of Ethics to which I would call attention: (i.) the ownership of drawings; (ii.) scale of charges; (iii.) advertising; (iv.) competitions; (v.) architectural societies; (vi.) public authorities.

In regard to (i.), the ownership of drawings. The fact that an architect can be called upon to deliver up to a client all drawings and documents on completion of the work and payment of fees, in the absence of any express agreement to the contrary, renders it desirable, in my opinion, to consider the question of endeavouring to get the decision in "Gibbon v. Pease" reversed, and, in the meantime, in works of any importance, for the architect to arrange procedure with the client previously.

In regard to (ii.), the scale of charges. The fact that the only authority and recognition which this scale has is based on custom renders it desirable, in my opinion, from this point of view to hasten an Act of Parliament under which such a scale would be legalised. On the question of the scale generally, I am of opinion that in the architectural profession payment by commission on the cost of the building is wrong in principle if not immoral, as it is exceedingly difficult to get away from the fact that the architect benefits materially in proportion to the amount spent by the client, though he may and does in the interest of his client, make every endeavour to keep within the limit laid down. The architect should not, in my opinion, be placed in a position where it may be inferred that his personal interests are likely to clash with those of his client. Again, a minimum scale is not unlikely to be considered or to become a maximum one also. I have no practical proposal to make at present for the redrafting of the scale as it now



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exists ; but it has been suggested to me, why have a scale at all, why should not architects, like other artists, adjust their charges in accordance with what they can command for their services?

In regard to (iii.), advertising. It all depends on the interpretation and definition of the term, which I take it is intended to mean, when applied to architects, that they should not employ commercial methods of making themselves and their work known to the public, that is to say, by direct advertising.

As to indirect advertising, an architect, like any other professional man with any considerable practice, can hardly avoid it. His name is constantly brought before the public in the professional journals and by the technical papers, by the books or papers he publishes, to say nothing of his name and address on announcements on sites for public buildings, for which publicity, if he sought it through the usual channels, he would have in many cases to pay a heavy charge.

In regard to (iv.), competitions. It has been urged upon me with considerable force and frequency by members of the Royal Institute, as well as others, that the restrictions very properly laid down by the R.I.B.A., and endorsed by the Society, should not altogether apply to small local or limited competitions. The reason, for instance, that an assessor is not always appointed is not invariably that the persons concerned do not agree in principle to such a course, but is sometimes due to the financial margin being so small that it will not justify the considerable expense involved in the appointment of an assessor, and if the local architects concerned are satisfied and willing to compete on the terms laid down by the promoters, it is suggested they should not be unduly penalised, under the present conditions prevailing in the profession, where if an architect is loyal to his society and refrains from competing, he leaves the field open to others who, for reasons previously stated, are under no control or obligation.

In regard to (v.), architectural societies. One has to allow for human nature, which in this case usually takes the form of joining a society for personal benefit and making use of it for one's personal ends, though I am bound to say, from experience, that the other point of view has occasionally prevailed, the possibility of there being any other than the personal view not having previously occurred to the person concerned. I may here say that in the Dominion of Canada membership in local associations of architects is compulsory by law on those who desire to use the title of architect.

In regard to (vi.), public authorities. The architect sometimes finds himself hampered with the requirements of by-laws and building regulations, or of those of the officials whose duty it is to administer them, but his efforts will, of course, be directed to complying with the requirements of lawfully constituted authority, and to find a remedy for his grievances (if any), not in endeavouring to evade, but to amend those regulations which appear to him to be irksome and unnecessary.

It only remains for me to say that the opinions I have expressed are personal to myself, and are put forward for the purpose of eliciting criticisms or suggestions, and only to the extent to which they may subsequently be endorsed by those concerned

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must they be taken as representing the views of the Council or of the Society of Architects.

DISCUSSION.

The following is a condensed report of the discussion :—

Mr. B. G. Lovell, A.R.I.B.A: (Member of Council), in moving a vote of thanks to the secretary, said he thought that the idea of forming a Board of Professional Control was a very excellent one, provided an assurance was forthcoming that it could be got together promptly. If, with the object of gaining greater unity, they were to wait for the co-operation of all the allied societies, the Royal Institute, and the other institutions mentioned, he could easily foresee that the matter would drag on for as long as their previous negotiations with regard to registration. The Society prided itself upon the fact that it was the forerunner of registration, and he saw no reason why they should not adopt the same attitude with regard to the suggested code of ethics, and he thought the Council would be acting in the best interests of the profession by pushing the matter forward immediately. He could not see any difference between putting the architect's name on a board and having it engraved on a corner-stone of a building; and he would urge that a very comprehensive view of this question should be taken when the matter came up for consideration.

Mr. A. O. Collard, F.R.I.B.A., in seconding the vote of thanks, said the subject appealed to him as a lecturer at the A.A. School for something like fifteen years on professional practice. He thought it would come as a surprise to many architects that any such suggestion as a body to control professional practice and to institute a code of ethics was necessary or desirable. Many of them, he assumed, managed to get along in the profession without committing any professional enormity. It would be a very delicate matter, but he would like to receive some indication of the extent of the misdemeanours which actually were known to happen and which had occurred in the past. He thought the offences, whatever they were, should be tabulated and classified. He thought Mr. Butler's suggestion might be carried out as far as requesting the different societies to appoint delegates to consider whether a Board of Professional Control was really desirable, and it would be absolutely necessary to decide the matter one way or another in the minds of those gentlemen by informing them definitely of the nature of the things which had happened.

With regard to specific charges of architects, he noticed that it was suggested that a minimum charge should be made. He thought, with Mr. Butler, that it was a very doubtful advantage to have any fixed charge whatever, and that it would be better to leave it open so that a man could charge whatever he thought himself worth. There should be nothing to prevent a man charging ten per cent. if he thought he could get it, as they were well aware that in certain special work a man might have trained himself thoroughly and the value of his work be worth two or three times as much as the ordinary scale gave him.

With regard to advertising, he could not see the difference between putting one's name on a board



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and putting it on the building after completion. Although he had never done either himself, he thought if the architect were to put the design on the board as well as his name it might help matters, because they could then see the beauty or the wretchedness of the building, as the case might be, side by side with the name of the architect who was responsible for it.

Mr. W. H. Seth Smith, F.R.I.B.A., after enumerating the points or principles of policy or conduct that, in operation, had vastly improved the public esteem for professional men, said that the policy was in short: (i.) To benefit the public by giving the very best services; (ii.) to benefit their members by fellowship and by due preparation for professional duty, and thus enable them to reap the confidence, work, and pay which invariably result from such a policy; (iii.) by organised resistance to frustrate attempts on the part of individuals, corporations, or of the legislature to impose unfair or unjust conditions on their members. Should such moral or legal resistance be abortive, the obvious and final resort was the corporate withdrawal of service. This weapon the medical profession had been obliged for the first time (last winter) to threaten to use, and architects, though not so immediately affected by democratic employment and democratic legislation, have had to adopt in a more limited degree by their recent agreement not to enter competitions under conditions unfair to their members. It is abundantly clear, therefore, that the confidence they had won has been much more due to an ethical policy rather than to one of expediency, and in discussing the question he hoped their past experience would encourage them to continue on these general lines while seeking to elucidate, emphasise, and enforce them. The great value of statutory registration would be, as Mr. McArthur Butler premises, the bringing of the at present detached architect under a commonly accepted code of architectural etiquette, but legislation directly or indirectly compelling any man to join a professional body would be a gross breach of the liberty of the subject, and should never be suggested in applying for a Registration Act.

Mr. Arthur J. Martin (President of the Institute of Sanitary Engineers) said that, with regard to some points of professional conduct, the value of rules of conduct lay not so much in the hard-and-fast line which they drew as in that it defined for the information of all concerned what should be the practice of the profession. He did not think it was practicable to enforce a scale of fees; it would be a mistake to treat it as a maximum, and it would not be fair to the young men to enforce it as a minimum; and, on the other hand, if a scale were not rigidly enforced it would be useless. It would be of very great use for a professional man to be able to say that the recognised scale of charges for such and such work was so much, and that a man was not justified in accepting anything less unless he was a young man. The great question appeared to him to be that no person should be at liberty to represent himself as an architect or engineer without possessing the necessary qualifications for the title. Personally, he could not see any reason whatever why an incompetent man should be at liberty to practice in either of these professions any more than he was able to

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as a solicitor, medical man, or dentist. In their profession, just as much as those he had mentioned, the incompetent man was a danger to the life and health of a large number of people. It was not a matter for the profession to determine, but one which the general public had a right to demand. What that qualification should be was another matter.

Mr. A. S. E. Ackermann, B.Sc., A.M.Inst.C.E., said he thought more attention might have been drawn to the professions of law and medicine, from which they might learn a very great deal from their experience. Some years ago he had had occasion to make enquiries of the British Medical Association in regard to the question before them, and he was astonished to find how deeply they had gone into what was more or less an unwritten law. Quite recently a code of ethics in connection with medical consultations had been published, giving details even so far as the order in which each man should enter the patient's room.

Mr. A. Alban H. Scott, M.R.San.Inst. (Member of Council), said that most of the discussion had turned on the question of architects' fees, which he thought a great pity, because architects usually looked upon their fees as a secondary consideration, and did their work for the work's sake. With regard to the remarks which had been made as to the principle of payment by commission being an immoral arrangement, no doubt it was an unhappy one, but the young architect, he thought, fully realised that his career would be made not by his financial income or by piling up the cost of the work, but by getting economical buildings for his client and making, and afterwards maintaining, a proper reputation. Architects would benefit by a greater professional unity. He thought that advertising should not be allowed in any form. If it were permitted at all, it would be very hard indeed to draw the line anywhere; for instance, if an architect were allowed to put his name upon a board, it would be necessary to make a rule limiting the height of the letters, and so forth. Nothing was more degrading, he thought, than for a professional man to have his name appearing on a board in letters two feet deep. Fancy a lawyer or a medical man committing such an indiscretion! Architecture would never gain the respect of the public if such things were permitted. He did not think a job was ever gained by advertising, and it was simply lowering the profession to the position of a trade. He thought the suggested Board of Control an excellent idea, because in the case of an honourable architect having suggestions made to him regarding his reputation, it would be quite a simple matter for him to submit the case for thorough investigation by the Board of Control, when he would be immediately protected from further slander. The scale of charges should, he thought, be entirely omitted.

Mr. A. Lawrence Cox, F.S.I., A.M.Inst.C.E., said with reference to advertising that some professional bodies raised no objection to it, while others did. He thought it made very little difference whether they as a Society objected or not, for architects would advertise in some form or another, although there were some extraordinary creatures who apparently did not care for publicity or remuneration of any sort. He saw no reason why advertising should not be permitted, so long as it was indulged in moderately.

The Chairman (Mr. Percy B. Tubbs, F.R.I.B.A., Vice-President) then summed up the discussion, and said he personally hoped that a code of ethics would be adopted, and that the Council of the Society would appoint a committee to enquire into the matter. He would very much like to see a Board of Professional Control, as suggested by Mr. Butler. He thought it quite possible that if it were properly constituted it might ultimately develop into the registration authority if they were so fortunate as to get a Bill through Parliament. With regard to the charging of commission, he quite agreed that it was absolutely wrong in principle, and ought to be altered at the earliest possible moment.

A vote of thanks to Mr. Butler was then put to the meeting and carried with acclamation.

Mr. C. McArthur Butler said he would reserve his reply—for the Proceedings.

The following extracts are taken from communicated criticisms:—

Mr. G. A. T. Middleton, A.R.I.B.A.. Perhaps it may be open to debate whether a written code is so good as one which is understood, as leading to possible harsh decisions when circumstances might warrant a lenient view being taken. At the same time, the value of strict discipline is great, and machinery for its universal enforcement, with safeguards for even-handed justice, are much needed. His impression is that the inclusion of some representatives of the public on the Board of Control might be essential to secure this in all cases. It has also been suggested to him that a point should be made of forbidding a custom, by no means unknown, of giving commissions for the introduction of work and for information of work likely to come, to officials, perhaps, of public bodies, enabling members of those bodies to be "got at"

Mr. A. B. Hayward: The ownership of drawings is one of the most important things to be remedied at the present time. It is most unjust that the client should be considered the owner of them in the eyes of the law, they being merely the instruments employed by the architect to produce the building ordered by the client, and as such should be as much the property of the architect as his tee-square or five-foot rod. The scale of fees as sanctioned at present appears to work fairly well on the whole, except when it comes to the question of paying for applications to County Council, Local Councils, drawings for District Surveyor for certificate or, in the case of public buildings, for his use. The architect must be paid for these, yet the number of them required has increased considerably of late years, and the scale as issued by the R.I.B.A. hardly makes it sufficiently clear that fees for such work are over and above the five per cent., and in the scale sufficient emphasis is not made of the fact that these charges in some cases amount to a considerable sum, and clients are not clearly led to understand that this work entails much extra labour and trouble to the architect. With reference to advertisement, the writer thinks the modern tendency originated by the

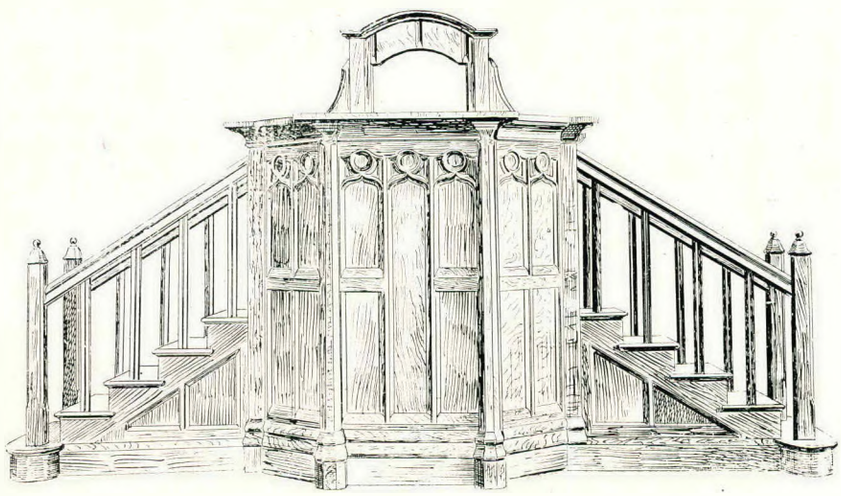
Garden City movement exhibitions, and the newspaper Cheap House brand of exhibition, is a mistake, and does harm to the profession. It is exceedingly difficult, if not impossible, for a young man not to participate in these when he sees his professional brethren, more distinguished than himself, doing so, and prize cottages being put up at almost impossible prices; and, in his opinion, it would be entirely in the true interests of architects if the various governing societies would discourage them as much as possible, and do all in their power to persuade their members that it is undignified and unprofessional to take part in them. If they were frowned upon by the professional powers that be, he thinks they would die a natural and unregretted death. Illustrations of one's work in journals, books, papers, collections of designs of houses, etc., seem to him to be quite fair and legitimate, and, if considered advertising, is legitimate advertising.

Mr. H. Freyberg, F.S.I.. If in drafting any code of ethics for professional conduct all architectural, surveying, and engineering institutions could first agree to certain general principles applicable to all members of those institutions, it would not only bind them, but also could not fail to influence unattached people and the general public. The general principles being agreed, each society could then deal with details particularly applicable to its own profession, and could formulate a scale of charges. This latter would necessarily have to be on elastic lines, and should, in the writer's opinion, insist on a minimum.

Mr. H. Guicharde Todd, F.S.A. (Scot.): The practice of ethics cannot be codified in relation to architecture any more than it can be codified in the practice of art, to which it is sister in ideal and temperament. To attempt to do so is to degrade the profession to mere commercialism. Experience has demonstrated beyond dispute that expressed codes play into the hands of the unscrupulous, who get round the written law and so justify their sordid dealings. It is useless to tell them that they have done a mean thing when they can triumphantly point to the written code and ask, "Wherein have I offended?" The true artist with the ethical spirit, not the written code merely, guiding him, will be more defenceless than ever, for the soul of real brotherhood in art will have been buried in this penal code, and there will be none to help. The real protection for the struggling artist or member of any honourable profession is the consciousness that he belongs to a body, to the members of which honour and honourable dealing have become as much part of their existence as the atmosphere they breathe. The integrity of the members of the Bar is undoubted. The personal honour of its members is their most cherished attribute, although the temptations must at least equal the temptations of the architectural profession. The Bar has no written code of ethics. There is something better—an unwritten code, infringement of which makes the defaulting member liable to be ostracised by his fellow-members of the Bar.

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Fashions are certainly changing, and I think that this year's designs in wallpapers are truly in better taste than any that have yet been produced.

Plain walls are dying out. I am pleased to say that the plain wall is dying a natural but not an unexpected death. So monotonous, so cheerless, so unattractive, was the plain wall, that it has surprised me to find that it held favour for so long. The cheap-looking, plain frieze is also well on the way with the plain wallpaper to the limbo of the past.

There can be no doubt that the wallpaper is the principal and the most important feature of a room, since the wall forms the background for everything that is in the room. In a tastefully-carried-out room the wallpaper begins and finishes the decorative scheme and decides the character of the latter—bright and cheerful, subdued, airy, and refreshing, sedately handsome, richly sombre, or what you will. Above all things, discrimination is required in the choice of the wall-treatment, and garish colours or large and obtrusive patterns must be shunned rigorously. The prevailing tint of the wallpaper ought to be softer than that of the furniture and other appointments, as it must be remembered that the paper forms, so to speak, the groundwork upon which the rest is built up as a superstructure. To a cold room, a properly selected paper will impart warmth and richness. A cream, a white lustre, or a tan paper will harmonise with any style of furnishing, and a clean and pretty effect is always ensured thereby. Stripes increase the height of a room, when this is a consideration, and they never fail to look smart. Select your paper with due regard for the character of each room. A tan-coloured hall, for instance, will tone with any other paper showing through an open door. Pink, blue, pale green, white, and cream all harmonise with one another, if care be exercised in the matter of shades.

The following might be taken as an example of a satisfactory general scheme :—

Drawing-room.—White. Either a pure white stripe or a chasely simple conventional pattern ; but avoid a floral design. The correct kind of paper can be obtained at from 2s. to 8s. 6d. per roll.

Dining-room.—A deep-toned green, showing a smart conventional pattern, but with no admixture of other colour, though two distinct shades of green might appear. The prices of such a paper as I mean should be from 2s. 6d. to 6s. 6d. per roll.

Library.—Either brown or green, with a lightly carried out design in gold filigree. Such a paper is very fashionable just now, and looks extremely handsome. The price should be something between 5s. 6d. and 7s. 6d. per roll.

Best Bedroom.—Blue, of a softly subdued and pretty tone, which gives a particularly artistic effect. If a floral design is required, it must be of a quiet kind, and not bold or over apparent. The price per roll would be, say, 3s. 6d. to 6s.

Bathroom.—Enamelled tiling to a height of five feet six inches or six feet. Above this a good varnished paper, of which some very excellent designs are to be found this year, at from 3s. 6d. to 6s. per piece.

Second Bedroom.—Pale pink or pale green, in two tones more or less distinctive, and carried out in a graceful conventional or floral design, according to taste. The various firms of wallpaper manufacturers have produced a seemingly endless array of wonderfully pretty 2s. and 2s. 6d. papers for this class of room.

A Word about Friezes.

Recollect that there are only two widths for friezes—either ten and a half or twenty-one inches. The standard popular width for bedrooms, passages, etc., is ten and a half inches ; but a twenty-one-inch frieze should be employed for a drawing-room or dining-room, as also for the first part of the entrance hall, up to the arch, if the latter exists.

The frieze undoubtedly gives the finishing touch to a room, and friezes are invariably made with blendings of pretty colours that make a charming set-off to the general treatment of the wall, and serve as an admirable relief to what otherwise might give a somewhat monotonous effect, especially in the case of the two-toned papers such as I recommended for bedrooms. In the twenty-one-inch widths, landscape friezes are now made in such lengths that the out-standing feature of the design is only repeated once on each wall of any room of ordinary size.

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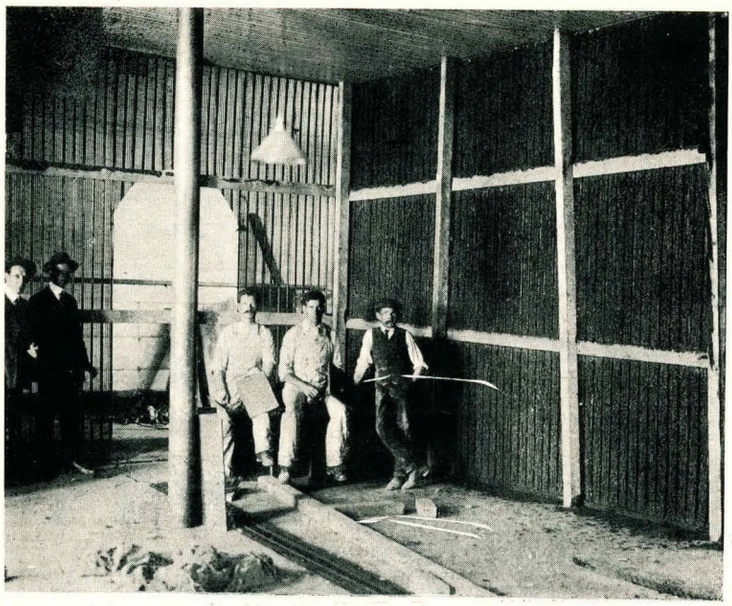
The construction of a new station at Pretoria was decided upon by the Transvaal Government in 1909, and the foundation stone was laid by the Hon. H. C. Hull early in the following year. The site is a happy one, as the building terminates a vista of nearly a mile through Market Street and Church Square to the valley and distant hills on the north.

The building, of which Mr. Herbert Baker is the architect, is three stories in height; built on the outside entirely of Flatpan (a sandstone from the Orange Free State). The roof is covered with red "Italian" tiles manufactured at Vereeniging, on the Vaal River (this is the first time these tiles have been used on a public building in South Africa), crowned by a central clock tower also of stone. The dominant architectural notes are the arched porte cochere to the main entrance on the ground floor, with a long arcaded loggia on either side, and the deeply recessed columnar features in the centre of the three principal façades. The deep overhanging eaves protect the walls and windows from sun and rain. The west elevation contains covered main exit porch with granite columns.

The railway enters Pretoria by a curve through a deep valley, and the most difficult part of the problem before the engineers and the architect lay in the fact that the site necessitated the railway lines coming into the station at an angle of thirty degrees, with the axis of Market Street, which leads from the station to the principal square of the town. The greater number of lines coming to Pretoria from Cape Colony, Natal, and Delagoa Bay are all terminals, but there is one through line to Pietersburg in the north. These facts dictated the plan of the building, which consists of the main entrance front, at right angles to the axis of Market Street, with the two wings on either side at an angle of sixty degrees with the main front of the building. Thus the terminal lines run into the centre of the building parallel with the eastern wing, while the through-going northern line runs past the end of the western wing.

There is no big roof spanning all the lines, it being thought necessary to have covers over the narrow platforms only which run out to a distance of about eight hundred feet, and no roofs actually over the railway tracks. Consequently, the dominant feature of a colossal arch, which has dictated the external architectural treatment of a great many famous railway stations, such as King's Cross, in London, and the Gare du Nord in Paris, did not exist in this case. The only features which the outside of this building could express were the arched porte cochere, the big windows of the booking hall running up to two stories in height, and the long range of arches to the entrance arcade, protecting from the weather the luggage and waiting rooms on either side. Above these the building consists of two floors divided into offices, which are honestly expressed on the outside.

As the railway tracks are not embraced in the scheme of roofing, it was not necessary to have a big iron-and-glass roof over the inner or platform hall. Such a roof, moreover, was considered very unsuitable



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to the climate of Pretoria, and would only convey an impression of heat and glare. Therefore, the architect endeavoured to give expression in the big hall to a cool, shady, and inviting welcome to those arriving at Pretoria. The roof of this hall is of reinforced concrete, carried on concrete columns with granite bases, and contains no horizontal lighting. Ventilation and lighting are mainly obtained by a high arched and vaulted clerestorey over the centre of the hall, with high side vertical lights protected from the rays of the sun.

The main entrance to the station is right opposite Market Street through the porte cochere and across the loggia into a large entrance or ticket hall fifty-seven feet long, the walls of which are faced with red Warmbaths sandstone, and the roof is dome-shaped in reinforced concrete and supported by four large columns of an excellent local red granite, used here for the first time. This entrance hall is separated from the inner or platform hall of the same size (having a similar lighting vault), by the low screen of the booking office only, which is thus most conveniently placed and approachable from both sides. It contains, besides a guards' and examiners' room, a large fireproof safe.

To the left of the entrance hall, and accessible from it, are two large waiting rooms, one for the general public, and the other (with lavatory accommodation and retiring room in connection with it) is the ladies' first-class waiting room. The walls of these rooms are faced with a simple and inexpensive marble, used mainly with the utilitarian object of cleanliness. The cost of this cheap marble is little more than that of teak or oak panelling, and the superiority of a material which is clean, cool, and fireproof cannot be exaggerated. The ceilings are groined in concrete. They, in common with the ladies' second-class waiting room (which is similarly treated, but with local slate instead of marble on the walls), are all served by one tea-room, thus reducing the cost of service and administration to a minimum.

The dining-room, servery, and bar have been placed in the east wing, with access from the outside road as well as from the platform, thus ensuring best possible ventilation and the utmost convenience. The dining-room is a large room with green marble-covered walls and groined plaster ceiling, which should be extremely effective as well as a great aid and incentive to cleanliness. In fact, the general effect that the internal finish of the station should produce will be that of space and coolness.

The whole of the main block to the right of the entrance hall has been given over to the baggage and parcels department, and for inward baggage is directly accessible to the public from the loggia, and from the main exit wing for outward baggage. It is connected by lift to large storage in the basement, and to similar accommodation in a mezzanine floor for the parcels department; the whole administered from a large clerks' office in the corner of the building. A mezzanine floor is also utilised for store rooms and chef's offices in connection with the dining-room. In the basement accommodation has been provided for a large number of bicycles, with access by a sloping subway both from the platform and from the outside roadway.

Main Exit.

The main exit discharges in the centre of the west elevation, and provision has been made in setting out the approach to the station for accommodation for cabs opposite the exit. The remainder of the west wing on the ground floor is occupied by station-master's and inspectors' offices, with access to platform and accommodation for their staff; also by a post office and provision for incoming and outgoing mails, and a large store for bedding, linen, etc., in use on the trains.

At a right angle to this west wing, well removed from the main platforms, it is intended to build a covered platform for natives with separate entrance and latrine accommodation; a store is provided for

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