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1911

Institutes of South African Architects and the Chapter of South African Quantity Surveyors

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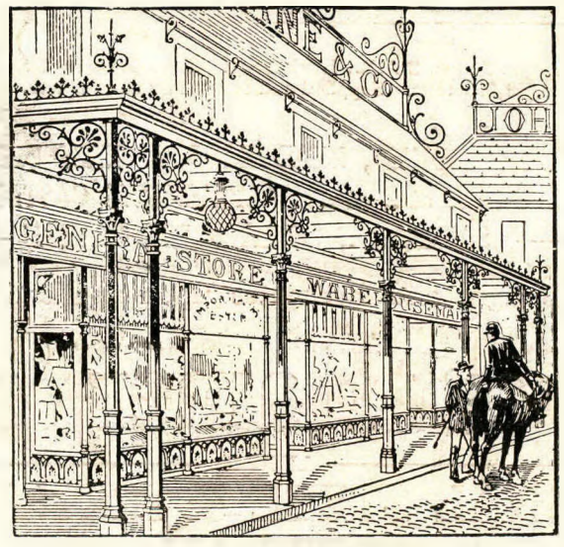

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The
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THE JOURNAL OF THE ASSOCIATION OF TRANSVAAL ARCHITECTS.

VOL. I. No. 3.] AUGUST 1st, 1911. [10/6 PER ANNUM POST FREE.

EDITORIAL COMMENTS.

Draft Union Act—The Transvaal Architects.

The Council of the Association are still considering the Draft Union Act, and, after careful deliberation, have made several amendments to the Act as published in our last issue, especially with reference to enlarging the powers of the Provincial or local Councils and so distributing the work and responsibility that few, if any, meetings of the whole Union Association will be needed. This is very necessary, seeing the impracticability of calling members together from the scattered cities of the Provinces, when the matter can be settled by the local committees themselves. By so arranging matters, the delicate question of the centre in which the meeting should be held is avoided.

Reading Room

The Association have taken an office, No. 36, South African Mutual Buildings, Commissioner and Harrison Streets, Johannesburg, in which office, for the use of the members of the Association, will be placed all the current architectural periodicals and journals. It is hoped that full use will be made of this room by the members, as it is the intention that no expense be spared to make it a useful and attractive reading room for members and students.

Federal Capital

Exhibited on the walls of the new office of the Association are the plans and particulars of the competition for the laying out of the new Federal Capital of Australia. It is to be the official and social centre of Australia, and the population is to be taken at 25,000. Special attention is to be given to the allocation of approximate areas for all the State buildings, parks, gardens, etc., and it is expected, owing to the great interest excited all over the world recently in connection with town planning, that many fine designs will be submitted.

Coronation

The scheme for the decoration for the streets of London for the Coronation is especially attractive to the profession, this being the first occasion that a uniform and symmetrical scheme of design has been attempted from the conceptions of eminent artists. It is hoped that the architectural journals will reproduce the schemes in detail, as so unique an opportunity for the display of talent should be the means of producing some very artistic treatments of civic decoration.

St. Paul's Bridge

A great controversy is raging in London over the lay out of the proposed St. Paul's Bridge and its approach to the Cathedral. Suffice here to say that it is an example of the necessity of unanimity in the profession against public opinion, and will serve to emulate the architects of South Africa in working together for the purpose of influencing the public of South Africa towards artistic treatment of the cities and suburbs throughout the sub-continent.

Baker Scholarship

Under separate heading we publish results of the Baker Scholarship. We congratulate Mr. Gordon Leith upon his success. It is anticipated that Mr. Leith will arrive in England in September, when he will at once put himself under the guidance of the R.I.B.A. and the London directors of the School at Rome, and will probably arrive at Rome in October. The British School at Rome has been in existence for about ten years, but its energies in the past have been chiefly directed to archæology. Recently, however, considerable advance has been made towards the inclusion of Architecture and the Fine Arts in the activities of the school. The Gallery built for the Exhibition of British art by Mr. Lutyens met with such approval from artists generally and the authorities at Rome, that the latter have, we believe, presented the Gallery and its grounds for a permanent home of British art in Rome. The site is said to be valued at nearly £20,000, and the building cost £15,000. This

generous gift prompted the Royal Institute of British Architects, the Royal Academy, the present British School at Rome, and the Commissioners of the 1851 Exhibition in London, who had funds at their disposal, to join together to found an enlarged British School embracing all the arts. A hostel for twenty students will be built near the Gallery. The site is in the beautiful Borghese gardens, near the famous Ville Papa Guilia, so that the British home of Art in Rome may in the near future become an attractive rival of the French School, which is so magnificently housed in the Villa Medici on the Pincian Hill.

German Church—Competition

The German Church of Johannesburg recently held a limited competition for their new building to be erected in Twist Street, on the kopje adjoining the German School. Mr. Shaerer's design has been accepted, and the building is to cost £6,000. We congratulate the German community on their progress, and trust the building will be a further addition to the architectural features of this city.

R I B.A. and Society of Architects

There is little further to report on this matter, a technical difficulty having arisen on the side of the R.I.B.A., the nature of which has not been disclosed to the local branch, but advices indicate that the difficulty will, in a short time, be removed. In the meantime, the society is not arranging for any future examinations or admissions to membership. The proposed amalgamation does not appear to be very popular amongst some of the members of the Society of Architects in this country, who would, judging from their expressions, prefer to see their society retain its identity and continue its own useful work, which it has carried on now for twenty seven years.

A Distinguished Visitor

News has been received that Mr. G. A. T. Middleton, past vice-president of the Society of Architects of London, is about to visit this country. Mr. Middleton is very well known in connection with architectural education in England, and still more widely as the author and editor of many well-known books on architecture and structural subjects, his most recent work being "Modern Buildings and their Construction," in six volumes. He also recently wrote a series of articles on "The Evolution of Ornament" for the "American Architectural Record," and a few months ago was the originator of a fine scheme for the improvement of London, near St. Paul's, which was at the time much discussed and appreciated. There is no man in architectural circles who is better known, and it is hoped that his visit, which is for reasons of health, will be very beneficial. We extend to him a hearty welcome to our shores, and hope that local architects will have an opportunity of meeting a man of such wide culture and learning.

A Distinguished Architect

In the list of Coronation honours art has not, as is often the case, been entirely passed over. Both the Government and Sir Ernest George are to be congratulated on the knighthood conferred on him as a past president of the Institute of Architects—so it was stated in the "Times" list of honours; but the honour might very well have been conferred upon him quite independently of the fact of the past presidency, as a distinguished architect, author of many fine designs in domestic architecture, as well as an artist of no ordinary accomplishment in water-colour and etching. At the same time, if the honour is supposed to be connected with the official position of president, it is rather singular that the president of the Institute now in office should have been passed over, the more so as Mr. Frank Short has been knighted ostensibly as president of the Society of Painter-Etchers. However, in this case also one may say that, as certainly the finest English etcher of the day, Mr. Frank Short has claims to distinction quite irrespective of his official position; and considering all the fine buildings he has erected, and the prominent position he has taken in opposing the St. Paul's Bridge Bill, we should have certainly supposed that the same might be said of Mr. Leonard Stokes. A knighthood to Dr. Arthur Evans will be accepted by everyone as only a fitting recognition of his brilliant career as an archaeologist; the only surprise would be that it had not come sooner. There is, however, another equally gifted archaeologist, who has been much longer at work, Professor Flinders Petrie, who earned recognition of this kind long ago (if he cares for it), and who certainly ought not to have been forgotten.

"THE AFRICAN ARCHITECT" COMPETITIONS

As previously announced, we are offering a prize monthly to encourage young students in the architectural profession.

September Subject (Prize £1 1s.)

DESIGN FOR COTTAGE, to cost £750, to include four rooms, kitchen, pantry, and bathroom, to be erected on a stand 100 feet by 50 feet, facing east, and near Johannesburg.

Designs to be in before September 15th, to enable decision of judges to be announced in October issue.

REQUIRED: Plan, section, elevation all to scale, eight feet to one inch Special consideration is to be given to climatic conditions; merit in design in the elevation, and relationship of rooms to each other; position of fireplaces, doors, and windows in the plans.

Judges: Messrs. R. Howden and W. H. Stucke.

General Conditions for the Competitor

(1) All designs to be forwarded to the Editor of "The African Architect," 17 and 18, President 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 name 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, who is at liberty to place thereon the value for sale, so that the financial return in many cases may mean more to the successful competitor than the actual value of the premium.

(5) Designs must be sufficiently prepaid for return postage.

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

THE BAKER SCHOLARSHIP.



MR. G. E. GORDON LEITH, A.R.I.B.A.

The first Baker Scholar who leaves South Africa early this month to study in Europe and generally carry out the conditions laid down by the donor, Mr. Herbert Baker, F.R.I.B.A. [*See page 63*

The African Architect

ORGAN OF THE ASSOCIATION OF TRANSVAAL ARCHITECTS.

AUGUST 1st, 1911.

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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."

OUR PRIZE COMPETITION

We have been more than gratified at the result of our first prize competition, which was for the best and most suitable design for the front cover of "The African Architect," and for which a prize of ten guineas was offered. There were fourteen competitors from different parts of the country, and the work submitted generally was excellent, making it difficult for the judges to arrive at a decision. Three of the cleverest designs were sent in by "Alpha," "Delphic Sibyl," and "Michael Angelo," and, after careful deliberation on the part of the judges, the prize was awarded to "Alpha," which was found to be the design of Mr. J. Coenraad Meischke, of Pretoria, a nephew of Mr. M. C. A. Meischke, the contractor for the Union Buildings. We have the greatest pleasure in congratulating Mr. Meischke, especially as the selection demanded the minutest scrutiny of such capable judges as Mr. R. Howden, A.R.V.I.A., M.S.A., President of the Association of Transvaal Architects; and the Vice-Presidents of the same Association, Mr. Herbert Baker, F.R.I.B.A., and Mr. W. H. Stucke, A.R.I.B.A. We thank these gentlemen for the deliberate and careful consideration they devoted to deciding a competition which is unique in South Africa. They admit that the task was one that required their keenest criticism, as the quality of the work was in every degree first class. The prize design now adorns the front cover of our journal, and we think readers will agree that it is most satisfactory, both from an artistic point of view as well as its appropriateness in design. While on this subject, we again call attention to the monthly prize competition we are instituting in this issue, and which is intended to encourage young architects in their profession and in emulating the best work of their more experienced confreres and instructors. Much interest should be evinced in these competitions, which, we hope, will have a stimulating influence in a healthy rivalry. We realise that the men of to day, in every phase of life, the highest and the humblest, are of national value. Each has a mission to fulfil, which in some form or other assists in the life and progress of a country. But even of greater value are the men of to-morrow, and those to whom we must commit the completion of much that we cherish. Our young men, we feel, must be studied from generation to generation; they must be encouraged in their undertakings, and fostered in their aims and aspirations. With this ideal before us, we have inaugurated these competitions, and trust young students will take full advantage of them. The names of the prize winners will be announced in "The African Architect" each month, and, as in the case of the prize frontispiece competition, the designs sent in will be exhibited in the reading room of the Association of Transvaal Architects.

CAPE INSTITUTE OF ARCHITECTS.

The monthly meeting of the Cape Institute of Architects was held on July 20th in the board room of the South African Association.

The President reported that the Architects Registration Act was drafted, and the various institutes agreed thereon, except as to whether the working of the Act for the first six months should be from Capetown or Johannesburg; that the new Municipal Act should have been discussed that evening, but copies were not yet available.

Mr. Morris promised a paper for August, the subject to be announced.

A resolution was carried that "the council be authorised to inaugurate a scheme for giving prizes to students for measured drawings of old work in the Cape Province."

Mr. Kendall then read his paper on "Competitions," the discussion on which was postponed till next meeting, copies of the paper being sent to all members, so that they may be prepared.

A vote of thanks to Mr. Kendall terminated the proceedings.

MR. HERBERT BAKER,

F.R.I.B.A.

Our sketch this month is of Mr. Herbert Baker, F.R.I.B.A., whose work and influence in South African architecture have marked him as one of the masters and leaders of his profession in this country, in which he has lived for nearly twenty years. His early studies were in the office of a church architect —a pupil of Sir Gilbert Scott—to whom he was articled. He worked afterwards for several years under Mr. Ernest George, A.R.A., the distinguished architect who ranks in the highest position amongst the members of the Royal Institute of British Architects. During this period he was a student at the Royal Academy, and also attended the lectures of the Institute, where his time was not spent without honour, for in the examination for associateship he headed the list, thereby becoming Aspitel Prizeman for his year.

Mr. Baker's brother came out to farm in South Africa, and it was doubtless the news contained in correspondence, and the public interest which was then aroused in the country's potentialities and progress that caused Mr. Herbert Baker to decide upon paying a visit. The moment was opportune, for Rhodes was beginning to find expression for the rough, untutored art that was in him by planning colossal ideas of building, and in the young Englishman he discovered one who could adequately carry into effect the thoughts of his "immense and brooding spirit." Both men had realised the rich heritage which South Africa possessed in the architecture of the early settlers. Rhodes expressed a genuine appreciation for its fine, good quality, its simplicity, and strength; and the artist in the younger man was quick to detect in its quiet taste and originality a style that might be carried further. He spent his time measuring and sketching its details, and his collaboration with Rhodes began on the re-modelling of "Groot Schuur," which, however, was shortly afterwards destroyed by fire. Rhodes commissioned his architect to rebuild the house on a new model, yet retaining the characteristics of the old homestead, and the result is familiar to most South Africans. "Groot Schuur" now ranks, alike for its peculiar beauty and associations, as one of the historic and artistic homes of the English-speaking world.

The younger man's proved ability to carry into effect Rhodes' dreams of laying under contribution the great Greek and Roman models in his schemes for memorialising those who had served and given up their lives for their country, such as Alan Wilson, and his desire for stately buildings to be an influence ennobling the people of a new country, led Rhodes to send Mr. Herbert Baker on a visit to the land of those "dead and sceptred sovereigns" who still rule the spirit of builders from their urns. The commission, characteristically written in pencil on a scrap of paper, may be quoted:—

March, 1900.

> I desire you to see Rome, Pæstum, Agrigentum, Thebes, and Athens. I am thinking of erecting a mausoleum to those who fell at Kimberley, a vault and a copy of Pæstum. Your expenses as to trip will be paid; and in case I undertake any of these thoughts, you will receive the usual architect's fee of five per cent.
>
> C. J. RHODES.

The fine memorial at Kimberley was the result. Greater schemes were under way when, in 1902, Rhodes' lifework was cut short. Mr. Baker's tribute to the memory of his patron was the building of the great granite memorial on the slopes of the mountain behind "Groot Schuur." "As in all lofty art" (says a writer) "the beauty of this temple is inexplicable, the mystery incommunicable. Its sincerity and nobility are apparent. To see it is to realise with Goethe that "Architecture is frozen music."

Mr. Baker has made his name famous in South Africa in connection with the influence his art has had upon domestic architecture. To-day the "Baker" houses are the choicest possessions of this country's architecture. His greatest work, however, is the new Union Buildings in Pretoria. The task of erecting this magnificent pile will certainly win him the appreciation of posterity. In concluding this brief sketch, we cannot do better than quote the words of one of his fellow architects and admirers, when he says that "Mr. Baker's work is now at its most equable level of good architecture, matured by considerable experience and study. This is evident both in the studied simplicity and quiet dignity of the 'Villa Arcadia,' at Parktown, and the new Railway Station in the administrative capital. There are many years of useful work before Herbert Baker yet; and whatever he may do in the future, the creations he has already wrought are more than sufficient to signalise him as one of the master builders of our age. His work has the power of wielding a great influence on future generations, and leaves them a rich heritage of which they cannot be robbed."



MR. HERBERT BAKER.

HISTORY OF ARCHITECTURE.

Lecture by Mr. W. Lucas, F.R.G.S.

The inaugural lecture in connection with the movement of the Public Works Department for a course of evening lectures and classes took place on June 30th in the Normal College Hall, Pretoria.

The Hon. Administrator occupied the chair, and in the course of his remarks highly commended the scheme which had been initiated, and dwelt upon the value of a knowledge of architecture and allied subjects.

Though the movement was designed primarily to assist the junior members of the staff of the department and others engaged in the study of architecture in the city, there was present a good number of the officials and senior members of the staff and several others, including some ladies, interested in the movement.

The lecture, which was delivered by Mr. William Lucas, F.R.G.S., formed the first of a series of three which he has agreed to deliver on "The History of Architecture," illustrated with lantern views.

Monumental Architecture

In introducing the subject, Mr. Lucas stated that this month of June in this year would go down to history as essentially architectural by reason of the unveiling of the most colossal and majestically heroic expression of purely monumental architecture known to the world, viz., the structure erected to commemorate Italian unity in Rome at a cost of over one and a quarter million pounds ; and it was a significant fact to him that this architectural movement, which he had the great pleasure of partaking in, was initiated at that time. After touching on some structures of the prehistoric period of a rude nature, as menhirs and cromlechs, some description was given of the border lands of the Mediterranean, which furnished the theatre of early artistic expression. The beauty of rock surrounding the Great Sea so appealed to the mind as to compel its transference to structural effort. In fact, the beginnings of the history of architecture as mother-of-the-arts was mainly the story of the Mediterranean, whose most enduring material enabled its study to-day.

Ancient History

The earliest architectural works, in the opinion of many authorities, were those of the Pelasgi, though ruined structures in Crete, Mexico, and Peru competed with these in the claims for antiquity. Those in Peru at an altitude of 11,000 feet were undoubtedly of very ancient date and showed very advanced proficiency in the art of masonry. Blocks only equalled in size by those of Egypt were conveyed great distances. Some were cut and carved of a very distinctive character, and authorities have concluded that long before the earliest art of Europe, in that country there was not only an intellectually civilised race, but one skilful in the theory and practice of art. In fact, some experts go so far in speaking of the beauty of certain of the remains to be met with in Peru, as to say that nothing finer has been seen from the days of Ancient Greece to the present.

Egyptian Structures

The great characteristic development of historic architecture, however, began with the Egyptian, and particulars of a large number of the structures of various dynasties were given the audience, including the main temple at Thebes, which was one and a half miles in circumference, that of Serabit-el-Kaden in the wilderness of Sinai, and the temple of Bubastis, the ancient capital. Geographers in recent years had drawn attention to the great trade routes which passed from the Eastern Mediterranean in the very early days, even through Afghanistan and Persia, and in conjunction with what he had heard from Professor Flinders Petrie a few years since, he considered that the inferences that had been drawn that the art of Egypt had early in its career been influenced somewhat by contact with India, were well grounded. And in addition, Mr. Lucas thought there may have been occasional organised tours between Egypt and India in very distant times.

Though it was not within his province to touch on design or construction (except very incidentally), in view of these subjects being treated by other gentlemen ; he thought he might safely say that Egyptian architecture showed high mathematical knowledge, as well as an intimate acquaintance with sculpture as a fine art. If proof were needed for this, one need only refer to the discoveries of about fourteen years ago by Professor Flinders Petrie, some fifty miles below Cairo, or to the obelisks which one may see to perfection in Rome

Within the highly wrought sculptural figure known

as the Sphinx could be seen the ruins of two temples, one being in one of its paws.

Throughout all this work, however, the elemental idea was neither beauty nor use, but eternity. To the Egyptian the material tomb was the permanent abode of the soul of man; and in that land of "the stupendous river, mysterious annual flood, frequent sandstorm and earthquake," no stone to the Egyptian was too hard, or too difficult, to work.

Assyrian Art

Of Assyria, and its allied territories, much information was given, including some details of the palaces of Chaldea, and of those so recently scientifically explored near to the Black Sea. Regarding the latter, it is now proved that the site was once an intensely vital centre on a great trade route when the art of architecture was in its infancy.

Assyria's treatment of brickwork was highly individualistic.

While many of the details of Egyptian and Assyrian art are still popular in western lands, especially in the forms of household vessels and systems of decoration, the application of these styles of architecture to later buildings has hardly, if ever, been seriously undertaken.

All that had taken place in the lands surrounding the Mediterranean in the way of artistic structural expression, however, had aided to pave the way for those ideals which were so fully embodied by Greece. To those ideals the sumptuous marble palaces of Persia had also contributed. Prehistoric culture, as evidenced by the wealth of the goldsmith's art, the result of the researches of Dr. Schliermann in Asia Minor, which the lecturer had seen in the National Museum at Athens, had also had its influence on Greece. Then it should not be forgotten that the great and intimate commercial relationships which existed between Egypt and Greece, and the rich and properous merchant navy of the Phoenicians, had also nobly played their parts in the evolution of architecture.

Following in the wake of the Egyptians, the Greeks most carefully chose the sites of their principal edifices, and with equal care considered the planning of the approaches.

In conclusion, some indication was given of the immensity of the marble mountains of the south of Europe, especially in Italy and Greece and surrounding islands, that continue to contribute of their practically inexhaustible riches to civilisation; and, moreover, still press for the embodiment of the most refined and noblest conceptions of architectural thought in most permanent form.

Mother of the Arts

Devotion to architecture—the mother of the arts—in her several manifestations, and pride in her history, linked with intelligent knowledge of her constructive power, Mr. Lucas argued, were worthy characteristics of any life, whether professional or lay.

During an interval, some reference was made to the course that had been inaugurated that evening (on the lines of the paragraph that appeared in "The African Architect" last month). All services were being rendered entirely honorarily, and any who were interested in the subjects of the various lectures to be held in the Normal College Hall on dates to be announced, will be cordially welcome.

Mr. S. W. Whitmore, the hon. secretary of the movement, will be pleased to furnish particulars.

On the motion of the chairman, a hearty vote of thanks was accorded the lecturer; while Mr. Charles Murray, acting secretary of the Public Works Department, moved a vote of thanks to the Hon. the Administrator for presiding, which was also heartily carried.

The lecture was excellently illustrated by a number of splendid lantern views.

The next lecture by Mr. Lucas on "Architectural History" will be on the Acropolis, Athens.

ARCADES FOR LONDON STREETS

Mr. Paul Waterhouse, F.R.I.B.A., is a zealous advocate of arcading for London streets. From the architectural point of view, he says, there can be no question as to their desirability There is, in fact, everything to be said for them. They are the easiest and the most dignified solution of one of our hardest problems—how to compose a stately and solid architectural elevation for a building the lowest storey of which is to be mainly shop front. "The arcade—by which I here mean, not a passage like the Burlington Arcade, but a series of arches or of columns carrying a roof over the pavement—at once solves every difficulty. Where such a device is used, the upper frontage of the house may be either in line with the edge of the pavement, thus being supported directly by the arches or the colonnade, or set back to the same face as the shop frontages, in which case the roof over the pavement becomes a balcony for the first-floor rooms. In either case the arcade or colonnade provides a base for the building of a character far surpassing any effect which can be produced where the ordinary shop-front construction prevails. The fragment of arcade still remaining at the south end of the Regent Street Quadrant—a relic of Nash's longer loggia—shows at once the dignity which results from such treatment. Another familiar London example is the more modern frontage of the Ritz Hotel, in Piccadilly. In view of the success of these specimens, one is constantly tempted to ask why the idea is not more generally adopted in London architecture. The answer is generally an appeal to the question of climate; but climate alone cannot be wholly responsible for London's rejection of an artistic and commercial expedient which is successful not only in many Continental capitals, but even in certain British provincial towns—Chester, Nottingham, Dartmouth, and Dundee, to mention a few."

Mr. James R. Andrew, advertising representative for the "South African Master Builders' Federation Journal," "The African Architect," and all "Jas. T. Brown's Publications," will visit Pretoria on or about the 6th and 20th of each month. Communications can be addressed to Room No. 26, Erasmus Buildings, Church Square.

CORRESPONDENCE.

Letters for this section should be written on one side of the paper only. The writer may adopt an assumed name for purposes of publication, but he must in all cases furnish his real name and address to the Editor.

To the Editor of "The African Architect."

The Town Hall.

Sir,—A letter penned by Mr. R. G. Douglas to the "Transvaal Leader" anent the destiny of the Market Hall is so humorous as to warrant remark. After deploring the almost criminal extravagance of the Municipal Council, he goes on to show how they could save their face, so to speak, at the eleventh hour. His proposition is that the building of the Town Hall should be shelved indefinitely, and that an excellent substitute for the civic home could be found in the condemned Market Hall. He sapiently remarks that, with the aid of a few structural alterations and a little white lime and paint, it would admirably house our civic fathers. Our Town Councillors have at one time or another received some hard knocks, but assuredly the above opinion forms the unkindest cut of all. To press the claims of a building which, from an architectural point of view, is an eyesore, and from a sanitary point of view, a danger to the community, as a dignified Town Hall of one of the most prosperous cities in the world, exhibits a depth of quiet humour which we credited few inhabitants of this material city of possessing. Unfortunately, however, Mr. Douglas does not pretend to be in any way humorous, his opinion is given with a deadly earnestness, and the worst of it is that he represents a not inconsiderable section of the public, who would infinitely prefer that the Johannesburg Municipality should be housed in a mud hut so long as they were not asked to contribute their quota to the rearing of a stately building and thus uphold the dignity of the town.—I am., etc.,

CIVIS.

To the Editor of "The African Architect."

The Union Architects Bill.

Sir,—The proposed Union Architects Bill appeared in your last issue, and, with some further additions of a somewhat drastic character, forms substantially the measure which the Council of the Association of Transvaal Architects proposes, by a majority vote, to recommend to its members for submission to the Legislature.

Generally, it follows the lines of the present Transvaal Act, which, however, differs in that it is confined solely to purposes of qualification, registration, and professional conduct, objects which generally tend to the interests of the public at large, and in due time to the improvement of the learning and status of the profession.

Power Sought

Now, however, an attempt is being made of a grave character, which has for its aim and object the entire control of the general and special interests of the profession at large. Power is being sought in the new Bill to enable a controlling council to dictate, with the consent of a majority both in Council and Association, any line of policy on general questions, even if of a drastic character, so long as it falls within the lines of the Act.

The liberty and freedom of individual or united action on professional matters is to be swallowed up by this new body, which is to purport to represent the wish of the profession at large, possibly and probably with entire indifference to its effects on a dissentient minority, who will thus be left with no organised and efficient means of influencing public opinion.

There can be no grounds, and none have been shown, that the good of the public at large is to be secured by this method, and it is sincerely to be hoped that architects throughout the country will refuse to confirm these extreme proposals, whereby sectional interests are to be advanced or retarded.

At present, all the power that has been conferred requires that incompetence should be repressed and malpractices brought within legal limits, both of which are to the general public good.

Judicial

The control of these matters is vested in the present Council, which is thus possessed of powers of a judicial character, and its decisions acquire the force of law. It is thus a court, and its members judges of matters brought before them, and they are thus invested with functions of high trust by their brother professional men.

To these dignified and important duties are to be added powers and functions of a somewhat complex character, and the Council is to be allowed to carry out lines of policy on matters which can be regarded as nothing else but the politics of the architectural profession.

A Question

What would be thought of a court who took hands in party politics and then became the censors or arbiters of the actions of others with whom they had scrambled and fought on politics? Surely, the court could not both be a political party and a judicial party. The functions cannot be mixed in human institutions. Let political parties be free to all to come or go as they are in the outside lay world.

Every professional man is to be forced and crushed by an Act of Parliament into an association, and kept there during his professional life and compelled to pay subscriptions and have his membership used by the majority to advance lines of policy to which he may be diametrically opposed, and which may even be to his own detriment. He may squeal as he likes, but he will not get outside his caged prison, but be shut up for life with a policy which he may possibly both detest and despise.

Into this kind of professional, glorified trades union all our architectural citizens are to be forced.

*Facilis Descensus Averni

The Council of the present Association is acting outside its powers in dealing with matters of this kind not committed to it by Parliament, but, fortunately, it is not wholly united in its attitude, and there are those who earnestly desire to keep lines of policy outside a compulsory association and to retain for every architect his personal freedom of individual or

**The heading marked with an asterisk is not ours.—Ed. T.A.A.*

united action whenever he wishes to pursue them, and to continue to our voluntary institutes the pursuit of policies affecting sectional or individual interests, so that no man will be forced by a majority vote to support lines which are not essential to the general good of the public without or to his own interest.

No Compulsion

The new Association should be confined to matters which are clearly of a non-controversial character, such as (1) education, (2) research, (3) qualification and registration, and (4) malpractice. In matters outside of these, let there be no compulsion nor force whatsoever.

The medical profession possesses this liberty and freedom, and their Medical Council enjoys the confidence of the public and the doctors, as it confines itself to its high judicial functions and leaves other matters to voluntary bodies.

Majority Vote

I do plead with seriousness that the same liberty should be retained by the architects as it has always been, and that no controversial matters whatsoever should be at the mercy of a majority vote of a legalised association which, from its weight and authority, will be able to repress or neutralise any organised action on the part of a dissatisfied minority, as has already been attempted by the Transvaal Council.

Apologising for the necessary length of this letter on this important question, I am, etc.,

EDWARD H. WAUGH.

Not a Misnomer.

Sir,—In reference to the article on "Asphalte" in your last issue, we cannot agree that the term "Asphaltic" is a misnomer, as it is a name given in this country to a mixture of asphalte, tar, and stone mixed and laid whilst hot, whereas tar macadam is a mixture of tar and stone only, and is quite unsuitable for this climate, as was found out when pavements were first laid in the Transvaal. The name "asphaltic" was originally used here to distinguish it from tar macadam, and we believe it was once registered as a trade name. We are not writing in any carping, criticising spirit, as we quite realise the importance of getting definite specifications for all our work recognised by the architects; at the same time, we cannot allow your article to pass unheeded, seeing that we make a speciality of "asphaltic" work, and have done so for many years.—I am, etc.,

J. WHITFORD GRIFFITHS,
Manager,
The Union Granolithic and Asphalte Co., Ltd.

TRANSVAAL INSTITUTE OF ARCHITECTS.

The annual general meeting of the Transvaal Institute of Architects was held in the School of Mines and Technology on June 28th. Among those present were: Messrs. J. F. Beardwood (retiring president), W. Reid, R. Howden, P. T. Treeby, M. J. Harris, D. M. Sinclair, E. J. Williams, D. McCubbin, H. G. Veale, and the secretary (Mr. C. Alder). The president read his retiring address, after which the future policy of the Institute was discussed at length. The Council for the year 1911-12 were then elected, Mr. H. G. Veale being chosen as president.

IN OTHER LANDS

New Works at Calais and Boulogne

The Minister of Public Works is seeking the necessary Parliamentary sanction for schemes having for their object (1) the reconstruction of the north-east jetty at the port of Boulogne; and (2) various improvement works at the port of Calais.

National Society of Architects

The National Society of Architects of France has set, for the subject of its twenty-second annual competition, open to French architects or student-architects, an inexpensive dwelling suitable for Paris or, at choice, for some provincial city. Medals will be awarded for the five best projects, and the designs are to be delivered at the Hotel des Chambres Syndicales, 3, Rue de Lutèce, on September 14th.

Discovery of a Basilica at Paestum

An interesting and important discovery at Paestum is announced. Not far from the three great temples, which are regarded as the finest remains of Doric architecture, a buried basilica has been revealed. Twenty large columns have been counted, and a statue of a Roman Emperor is among the finds.

Proprosed Architectural Exhibition

M. A. de Baudot, inspector-general of historical monuments, has called a conference in the architectural salon of the Société Nationale des Beaux-Arts, at which, after delivering an address on "Architecture and Decoration: Past and Present," he outlined his scheme for an exhibition to be held from January 5th to February 5th, 1912, at the Grand-Palais. The aim of the exhibition will be to give a complete view of the present position of architecture and decoration, in all its practical, economical, hygienic, and artistic aspects, and to bring into closer touch all the elements of the art and science of building, and into closer collaboration the representatives of its various sections. Of the committee, which comprises architects, decorative artists, and constructors, M. A. de Baudot is president, and M. Christie general secretary.

JOHANNESBURG ART GALLERY

The General Purposes Committee of the Johannesburg Town Council reported at a recent meeting that in terms of the recommendation submitted by the Town Engineer, we approve of the proposal that the appointment of a quantity surveyor for the Art Gallery building should be left entirely in the hands of Mr. Lutyens, to do in the matter as he thinks best, for the reason that the quantity surveyor should be in close touch with the architect for the building. A letter on these lines was despatched to Mr. Lutyens in London on July 17th, 1911, with a reference to the fact that in respect of the expenditure, the sanction of the Finance Committee and the Council will be asked for on July 18th and 19th, 1911, respectively. This expenditure will be 2½ per cent. on the estimated cost of the Art Gallery building (£20,000), viz., £500.

The committee recommended that their action be approved, and that an expenditure of £500 be sanctioned therefor.

The report was withdrawn, as the Finance Committee had not considered the question.

Baker Scholarship.

MR. G. E. GORDON LEITH, THE WINNER.

We are gratified in announcing that Mr. George E. Gordon Leith (whose photograph is produced in this issue) has been selected for the Baker Scholarship. The solicitors to the Trustees of the Scholarship (Messrs. Webber and Wentzel) have informed him of his good fortune, and have intimated that he will be able to proceed to England at once for the purpose of prosecuting his studies in accordance with the conditions which have been laid down for the scholarship by the donor, Mr. Herbert Baker.

Stipulations

The stipulations of the scholarship are as follows:

The scholarship will be for the period of one year, and its value will be £250. It is hoped to be given every alternate year.

General the Hon. J. C. Smuts, M.L.A., Mr. Lionel Phillips, M.L.A., Mr. Patrick Duncan, C.M.G., M.L.A., and Mr. Walter S. Webber have kindly consented to act as South African trustees. In Europe the scholar will be under the direction of the Royal Institute of British Architects, working in conjunction with the British schools at Rome and Athens.

The scholarship is open to any British subject who has spent seven years in the study and practice of architecture, who is under thirty-three years of age, and who has spent at least two-thirds of his architectural career in South Africa.

Mr. Baker holds that those architects will derive most benefit from the scholarship who have reached that stage of their education in which they have learned by actual experience to realise the difficulties of architectural design.

Each candidate has been required to submit a portfolio of designs, drawings, or work of craftsmanship allied to architecture, all of which had to be the product of his own hand and brain. He had also to make a design and write a short essay on given subjects. There was also to be given a viva voce examination, and an inquiry as to the candidate's character and general attainments.

The selection depended on the trustees, acting on the expert advice of an architect appointed by the Council of the Transvaal Association of Architects, an expert (not necessarily an architect) appointed by the trustees, and Mr. Baker or his nominee.

The successful candidate will be required to spend eight or nine months at Rome as his principal headquarters, acting under the direction of the British School at Rome. This period to include a visit to Athens, with the British School there as headquarters. The scholar must also apply himself to the study of architecture and its allied arts, and not to archaeology, and devote his studies to the principles on which the noblest architecture of all periods is based, rather than to the superficial details which are often the mere accidents of style. He will be required to make measured drawings of the whole or part of an old building, or group of buildings, selected or approved by the trustees and directors. These, and any other of his drawings which the trustees may select, will be retained for the purpose of forming a record of architectural work at the Central School of Architectural Education in South Africa, wheresoever it may eventually be located.

For the rest of the year he is required to make London his headquarters. He will then be required to continue his work in museums and libraries, and to study the architecture of Northern as compared with that of Southern Europe. Throughout his studies he should give special attention to methods of town planning that are suitable to South Africa.

At the completion of his year he must exhibit (under the direction of the Royal Institute of British Architects) the result of his studies, and submit a thesis on the relation of architecture and town planning to conditions of climate and practical requirements. He will then be required, within a limit of time fixed by the trustees, to hold one or more similar exhibitions in South Africa.

Mr. Herbert Baker reserves the right to modify the conditions from time to time.

The subjects for design and essay will be issued about the end of every February, and the candidates' work submitted to the trustees before the 31st of May of each year. The successful scholar should arrive at Rome at the beginning of October.

Mr. Leith's Career

A gifted son of South Africa, George Esslemont Gordon Leith, A.R.I.B.A., is the eldest son of the late George Leith, of Pretoria, who achieved considerable literary distinction and is an authority on the Bushman race. Born in 1886, George Leith was educated at the Staats Model School, Pretoria, and served, subsequently, several years' apprenticeship on the I.M. Railways, his father intending him for an engineering career. Henri Ten Brink and Mr.

Anthony van Wouw, detecting artistic propensities, insisted on his becoming the latter's pupil. Mr. Leith had plenty of work and experience as a draughtsman, always under Van Wouw's guidance, until he came under the patronage of Thomas Tyrwhitt, the Assistant Government Architect, who insisted upon having him sent to England.

At the Architectural Association

In 1906, George Gordon Leith left for England, where he studied at the Architectural Association for three years, during which he won many prizes, and where he maintained the considerable reputation achieved by South African students. He made several trips in England and France (Normandy) sketching, and qualified for the three examinations for the Royal Institute of British Architects. He then joined the offices of Hendry White, F.R.I.B.A., and of Claude Farrier, A.R.I.B.A., and then returned to South Africa, where he joined the Public Works Department, and, subsequently, Mr. Herbert Baker's office. Mr. Leith is a young, enthusiastic, energetic South African, passionately fond of his profession, and makes no secret of his delight at having won the scholarship. He is a convinced admirer of Mr. Baker's work, and penetrated with the importance of European study and inspiration with the aim of evolving a South African style, adapted to climate and natural conditions.

Trustees' Report

The work sent in by the candidates is exhibited in a room at the South African School of Mines and Technology (formerly the Transvaal University College) and will be on exhibition to the public there for a short time.

The trustees think it right to state, for the guidance of future candidates, that while the work of the successful candidate shows great elaboration of design and wealth of variety, these are not the qualities by which the trustees are guided in coming to their decision, and that less elaborate work, involving a smaller demand on the time of students, will equally fulfil the conditions of the scholarship. Architectural instincts and capacity are the qualities by which the success of a candidate is judged, and not elaboration or quantity of work sent in. The trustees think it necessary to make this clear so that men who may be fully occupied with their professional work may not feel that they are debarred thereby from entering for future competitions.

The trustees are much indebted to the assessors —Mr. Stucke (nominated by the Transvaal Association of Architects), Mr. Eagle, of the Public Works Department (nominated by the trustees), and Mr. Herbert Baker, who advised them on the merits of the work sent in. They desire also to thank the Council of the School of Mines and Technology for very kindly putting at their disposal a room for the exhibition of the candidates' work.

They are highly gratified at the excellence of the work submitted by the candidates, which made it no easy matter to decide between them.



THE WINNER OF OUR PRIZE COMPETITION

Mr. J. Coenraad Meischke, whose portrait is given above, is the son of Mr. J. C. Meischke, Chief Building Inspector of Rotterdam, where he was born in the year 1889. He went early to school, and after receiving his elementary education, made a special study of architecture and decoration at the Rotterdam School of Arts and Science, following special classes for drawing and modelling, and gaining certificates in the sections of architecture and decorative arts.

The prize-winner of our competition spent a year at the Technical University of Delft for the classes in architectural design and history and decorative arts, during which time he won several medals in open competitions for architectural design given by the Society of Architects in his town.

He left Holland last year for South Africa to gain practical experience in his profession with his uncle, Mr. M. C. A. Meischke, who is now building the two wings of the Union Government Buildings at Pretoria.

Mr. Meischke takes great interest in his work, and loves his profession with all the ardour of youth.

Sir Ernest George, A.R.A., celebrated his seventy-second birthday in June last. He was born at Streatham, and studied at Brighton, Reading, and the Royal Academy Schools, receiving the gold medal for architecture at the age of twenty. In 1896, Mr. George won the Queen's gold medal of the Royal Institute of British Architects, and between 1908 and 1909 he was president of that body.

QUANTITY SURVEYING AND THE QUANTITY SURVEYOR.

BY H. A. ADAMS.

The importance of this branch of the building profession is so little known amongst the general public of South Africa that a résumé of the work, duties, and advantages should not be amiss.

To the average man, his only experience or knowledge of quantity surveying occurs when he is directly or indirectly connected with some building operation, the introduction to which is, generally, not a happy one. The architect usually intimates that his fees for the proposed work are 5 per cent. for drawings and 2½ per cent. for quantities on the total cost of the work. The unfortunate client, who must of necessity only think in "cost of bricks and mortar," generally replying: "Could not I do without the quantities?"

Quantity surveying, in its general sense, consists of supplying a detailed schedule of materials and labour required in the performance of a proposed work or building. It is supplied to contractors tendering for same, to enable them to price out each and every item, the total of which will represent the amount for which they are prepared to execute the work. The profession of a person who is competent to properly prepare such a schedule covers a much wider scope, which, properly employed, is of great necessity in any building or engineering operation.

Branches of Surveying

Quantity surveying is so rapidly growing in South Africa that it would be a great advantage to enumerate the branches in which a complete knowledge is necessary in order to be a fully qualified surveyor.

(1). BUILDING CONSTRUCTION.

This must be foremost and cover a full theoretical and practical knowledge of forms of construction and materials employed. It is impossible for anyone to deal with any building or engineering work without this knowledge, and much less a quantity surveyor. No drawing can show all the work and materials required in execution, and unless the surveyor understands exactly what will be required, he cannot include same in his schedule.

(2). MEASURING.

The art of measuring from drawings or from site, work to be or that has been executed, and tabulating in a form which, with a full description of each respective item of work, is sufficiently comprehensive for detailed valuing. In connection with this a knowledge of mensuration and the various sciences for obtaining measurements or contents is most necessary.

(3). ESTIMATING.

The quantity surveyor must be an expert in all values of work and materials, either for detailed or approximate estimating. He shall be the authority on this subject, as it is to him that all parties in the building profession refer. Many surveyors make a speciality of this work for assessing values of properties existing or proposed.

(4). BUILDING BY-LAWS.

No surveyor can do duty to his client by safeguarding his interests in connection with any new scheme unless he has a knowledge of the local conditions in the town or district that the building is proposed. So many points arise in the course of measuring which can alone be detected in this process, and which may adversely affect the client in the course of erection, that a good knowledge of local conditions is quite necessary.

(5). DRAINAGE AND SANITARY ENGINEERING.

This most important subject must affect the surveyor very considerably, and in consequence a good knowledge is most advisable.

(6). ARBITRATION.

The building and engineering professions are noted for their numerous cases of litigation, and, by virtue of the technicalities attached to same, are usually referred by the Court to a quantity surveyor for assessing values or deciding technical principles. This is mainly because the surveyor must have the best general knowledge of the respective professions. To meet this, therefore, a knowledge of the law of arbitrations or assessments of disputes is most desirable.

In addition to the beforementioned, the surveyor must be conversant with the general principles of architecture, land surveying, and the law of dilapidations.

Advantages of Surveying

Having thus detailed the work of quantity surveying, and the duties of a quantity surveyor, it is necessary to point out a few of the advantages.

To do this fairly comprehensively it is advisable, in the first place, to detail the procedure that must be adopted in the carrying into execution any work or building. Generally, in this country, a person requiring a building instructs an architect to prepare plans and call for tenders. The design having been decided upon, the drawings are prepared and the specification written, the drawings usually being to one-eighth scale or one-ninety-sixth of actual size the building will be when erected. Without a schedule of quantities, the drawings and specification are alone handed to the contractors competing, for the purpose of submitting their tender for executing the work required. This must obviously be very unfair, as in this event the contractor must prepare his own quantities. There may be twelve contractors tendering, so that for all the work they are put to, which is in addition to the actual pricing, they only have one chance in twelve of being successful, and in addition there is always the risk that the client may afterwards decide not to proceed with the work. Secondly, it is throwing too great a risk on the contractor, whose risks are always great enough. In preparing his own measurements he may, through an error, omit an item altogether, such as, say, "concrete lintols," or some fittings, etc. He may even, through some clerical error, omit a portion of brickwork, stonework, or timberwork. Such errors as these may never be detected until the building is well in progress. He has no redress, and either must suffer financially, or the work—through scamping to pay for the loss—must be affected. Such a state of things, therefore, is most unsatisfactory, instead of each item of work or material being priced in a business way of cost, plus a percentage for profit, it generally reduces the transaction to a gamble or speculation, in which the client plays a very small part, and the contractor may either make a large profit—the client in this event paying more than a legitimate value—or may stand to lose, the scamping of the building, as before mentioned, leaving the contractor the only exit from this unhappy financial position.

Clients' Point of View

From the client's point of view, it is also not satisfactory, even though it may seem he is paying a percentage that at first may appear unnecessary. As is even happening to-day, although I am glad to say that the number of cases where quantities are not supplied to contractors in tendering is becoming very few, the contractor cannot be expected to go to the labour of supplying his own measurements without payment, and invariably adds to his tender a sum to pay for his expenses in connection with same. Thus the client still, though indirectly, pays for some form of quantities for which he has no advantages. Then the contractor must allow for the great risk he is taking, whether this is sufficient or not, is of no moment; the fact remains that he is adding to his tender a sum to cover possible errors in his own measurements, and whereas the client should be paying only for actual "bricks and mortar" received, he is encouraging, in a most practical manner, a gamble with huge odds against himself.

Now I come to the question of "Variations on the Contract" or "Extras and Omissions." These are quite unavoidable on any contract. Say, for instance, the foundations are designed to carry two feet into the ground, and that on opening same some very bad soil is found. In the interests of the building the foundations must be deepened, necessitating extra brickwork and concrete. When detailed quantities are supplied, a rate or price is placed against each item in order to extend the item to its full value, this rate thus forming a contract price for any extra or omission from the contract. Should, as in the case I have mentioned, it become necessary to incur extra foundations, the total of extra concrete and brickwork is priced at the contract rate, the client thus paying for the extra work at no higher rate than he would have paid had same been included in the original contract. If, however, there are no quantities supplied, there can be no schedule rates, and it is open to the contractor to charge such prices as he may wish, and, in any event, the prices so charged would not be competitive, as would be the case were there a priced schedule of quantities.

As this may not appear sufficiently comprehensive to the layman, it may be better to further explain this. For instance, in the schedule of quantities there is an item of 240 cubic yards of cement concrete laid in foundation trenches, and this is priced at the rate of 50/- per cubic yard, and extended into the money column accordingly. Owing to the extra depth of foundations necessitated as before mentioned, an addition of 60 cubic yards is necessary. With a detailed price schedule of quantities, this extra amount must be priced at the contract rate, viz., 50/-, this also being the competitive rate upon which the successful contractor obtained the work. Should, however, there be no quantities, the contractor can easily charge 55/-, or even 60/-, per cubic yard, the client thus paying 5/- or 10/- per cubic yard more than necessary.

To continue the argument further, I will assume that these extra foundations that have been found unavoidable, cost as an extra £200 (two hundred pounds) over the contract sum. The client cannot afford, or does not wish the original contract sum exceeded, and so, to meet this possible excess, he decides to, say, omit one room. Where quantities are supplied giving a fully priced schedule of each item of work, the various items comprised in the room so omitted are priced at the rates given in the priced schedule of quantities, the client thus obtaining the full value for the omission; whereas, if there are no quantities supplied, giving the detailed schedule prices, it is open to the contractor to allow the client practically such lesser value as he may wish.

Supplying Quantities

I think, however, no sounder argument can be used in favour of supplying quantities than the fact that all our best contractors are constantly urging, and where possible insisting, that they be supplied with same in all cases. If anything, quantities tell more against the contractor than anyone, especially against the form that is known as the speculative class. This, I feel, speaks most highly for our contractors, as they prefer to avoid the gamble or speculation for the more honest and sound form of business trading, viz., fair pricing and payment only for actual work done.

Naturally, there are good and bad quantities, as there are good and bad in every branch of trade or

profession, the bad quantities usually being supplied by surveyors of little or no proper training, or by persons who should devote their efforts to their more special calling. For instance, many schedules of so-called quantities are supplied with items such as the following:—"Fifteen superficial squares of roofing, including iron, ridging, guttering, rafters, wall plates, and purlins," or "allow for all concrete lintels required." Such allowances are grossly unreasonable, they are not fair to the contractor, for he must of necessity measure the details of labour and materials required in each item, he must himself ascertain, in the case of the first item, the length of ridging, guttering, rafters, etc., and in the second case, he must ascertain the lengths, breadths, and thicknesses of the concrete lintels. To the client it is also most unfair. He is paying a fee for proper detailed measurements from which he should receive every available advantage, whereas he is receiving poor value, worth only a few guineas against the hundreds he is paying, and the advantages to him during the progress of the work, or the settlement at the completion of same, are practically nil.

Institute of Quantity Surveyors

There is an Institute of Quantity Surveyors in South Africa, which is fighting the issuing of incomplete quantities at every turn, but still they continue, mainly because the client does not understand what quantities are, and as they invariably must be supplied, will not insist upon getting full value for the money paid. Contractors can, however, help this most important question a great deal, as they, with the client, are joint sufferers in these so-called quantities. Our contractors have a very strong association, which could insist upon quantities being supplied in every way equal to those of other countries, and for the good of all concerned they should attend to this.

Quantities Guaranteed Correct

As in all branches of life, so in the building profession, there are certain points of dissention or difference as to certain principles. These generally arise through the endeavour to gain perfection. One at least of these points might with advantage be mentioned, as it also affects the general building public. I refer to guaranteeing quantities. Fully explained, this is that the surveyor guarantees to the contractor that the amounts and descriptions of work and materials contained in his quantities are correct, and that, should there be any shortages, he will personally be responsible for making good to the contractor any loss through such shortages or omissions. The guarantee of "being correct" is interpreted "as a whole," viz., that the gross total over the whole of the items is correct. Many surveyors and architects object to this, saying it is unnecessary and unreasonable to be expected to take such responsibility, or that as the architect does not guarantee his drawings as being correct, the quantities need not be so guaranteed. Another argument, although this does not affect the principles, merely being a point as to who should take the responsibility, is that the quantities should form a part of the contract, and thereby be guaranteed as to accuracy, the client, and not the person responsible for the quantities, taking the responsibility for accuracy.

The first point in connection with this is, should quantities be guaranteed as correct to the builder? To my mind there can be no doubt on this point, it is obviously most unfair to the contractor to expect him to take responsibility for accuracy for work prepared by another person. If he is called upon to do so, he must, in order to safeguard himself, either check same personally or employ another to do so, in either of which events it is bound to be costly, and such cost obviously cannot be borne by the contractor. Further, even if he takes the responsibility for checking same himself, in addition to the cost of checking there is the cost of risk he assumes, for no matter how carefully checked, an error may be passed, which may or may not be costly. The cost of this risk must be borne by someone, and there again it is not likely the contractor will pay. The contract must pay for these costs, or, in other words, the client, so that the ordinary cost of quantities cannot be the actual cost where quantities are not guaranteed.

Contractors, in tendering, must be able to compete fairly and keenly for the work and materials required in the building, and if the measurements and descriptions are not guaranteed as correct, the element of risk enters so largely into the transaction that it must be followed by a gamble or speculation which is foreign to all good principles of business.

As to whether the surveyor or the client (through the contract) guarantees the quantities, is not of so large concern, but I am firmly of the opinion, which is backed up strongly by the majority of surveyors throughout the world, that, as a proper return for the payment of preparing quantities, the surveyor should be personally responsible for his work.

FRENCH PAINTER ON LONDON ARCHITECTURE

In Mr. Liddell's delightful book, "Notes from the Life of an Ordinary Mortal," which is attracting so much attention at present, there is a sentence which is interesting as giving an instance at once of the architectural insight of a great French painter and of the inability of "the ordinary mortal" (English variety) to appreciate the architecture of his own country. Mr. Liddell met at Bearwood the late Benjamin-Constant, who probably talked a good deal about art, but Mr. Liddell's only record of him is this: "Benjamin-Constant, the French artist, gave vent to some curious opinions. He thinks the Houses of Parliament the finest thing in London; next, the cupola of St. Paul's; then Waterloo Bridge; but the first-named 'is the most original of them.'" We should say that Benjamin-Constant was perfectly right, and it is interesting to find what an impression this great architectural composition made on the French painter. But the ordinary Englishman never can see that there is anything in the Houses of Parliament; and when a foreign visitor expresses enthusiasm for it, this is noted as a "curious opinion."

Architecture and Town Planning

PROBLEMS TO BE STUDIED.

Informative Lecture by
Mr. Herbert Baker.

On July 11th, Mr. Herbert Baker, the well-known architect of the Union Buildings, delivered a lecture on "Some Principles of Design and Town Planning" in the hall of the Normal College, Pretoria. The chair was taken by Sir Johan van Boeschoeten, and amongst those present were Councillors J. H. L. Findlay, J. J. Kirkness, R. Baikie, Messrs. F. W. Jameson (Town Engineer), E. C. Kirby (Drainage Engineer), C. Murray (Secretary to the P.W.D.), and a large number of the P.W.D. staff.

Mr. Baker said: South Africa should, I think, approach the subject of architecture from an unique and interesting point of view. We all have our origin in countries situated within the latitudes of 45 deg. to 55 deg., and the whole of the South African Union does not extend beyond the latitudes of 25 deg. to 35 deg. We begin, therefore, as regards latitude, and that means climate, where even the south of Europe leaves off. Now, it must be admitted that both climatic and national tradition have, and always must have, great influence on architecture, and, therefore, we have to face a problem which is almost peculiar to the Anglo-Teuton race. It is a problem mainly confined to the British in South Africa and Australia, and the Americans in the Southern States. Algiers differs in climate little from the south of France, and I exclude India, Egypt, and Batavia, and other tropical dependencies, where the white nations rule for the benefit of native races, and should preserve, as far as possible, the indigenous artistic traditions. In the past, Spain and Portugal colonised countries with climatic conditions which were very similar to those of their homeland.

Greek and Roman Colonies

Our nearest historical parallels are those of the Alexandrian and Roman Empires in Asia and North Africa. Perhaps the most romantic page in the history of civic art is that of the reign of Alexander. During the ten short years of his conquest of the world, he planned and built no less than seventy new cities in Asia Minor, Syria, Mesopotamia, Armenia, Afghanistan, India, and Egypt. Alexandria and Herat are still of importance. The great art which, as Horace said, took captive the conquering Romans, was not so much that of Greece as of the Hellenistic cities of Pergamon, Antioch, and Alexandria. Later a wonderful development of Roman architecture took place in the Eastern Empire, and as Byzantine art at Ravenna, and later at Venice, changed the character of the architecture of Italy. Thus the Greeks and the Romans founded new architectural styles in their colonies, which in time exerted considerable influence on those of the mother country.

In studying our new problem we cannot wholly trust the written history of architecture. Books on southern styles that we must read have been written by northerners, who were travellers, and not inhabitants, of the countries which they wrote about. Ruskin, for instance, chose for his written architectural masterpiece the subject of Italian Gothic. He selected this, as we know, because he caught a severe cold whilst sketching in Salisbury Cathedral. Otherwise he might have written of "The Stones of Westminster." The influence of the Italian sun on building problems would appear in a different light to an invalid foreigner in search of warmth and to a healthy native. You know Lord Rosebery's jest after a short trip to India—that he had not been there long enough to know the country, but quite long enough to write a book about it. So I think South Africans and Australians should study architectural problems, if they want to get to the bottom of them, both historically and practically, from a rather different standpoint to that of the northern student.

The Dome

It is my belief, for instance, that the more essential qualities of Gothic architecture had their origin in the desire of the Norman-French inventors that the maximum of light and sun should be admitted into the interiors of their buildings. But this theory is not emphasised in any text-books. Again, it is an interesting matter of speculation whether the dome did not become the chief characteristic of the architecture of the east and the south of the Roman Empire, and never thrived—though it was undoubtedly introduced—in the west and the north, because the hotter and drier climate of Asia and Africa were more favourable both to the building and preservation of the dome. Domes were built in Asia cheaply, practically without centring, a ring at a time, with a long interval for each ring to set. This method demanded a dry climate. In Cairo, where it seldom rains, there are domes so thin and unprotected that I doubt if they would stand one Transvaal summer. The dome is still a traditional method of building in

the East and in Egypt; but, although Charlemagne started mediaeval architecture in North Europe by building at Aix la Chapelle a copy of an Eastern circular dome church (St. Vitale, at Ravenna, itself modelled from a church at Constantinople), yet the example was not followed, and the dome as a feature in architecture was wholly overwhelmed in North Europe (except in a few buildings in South-Western France) by the vault, covered by its high-pitched roof.

Holland and France had a great architectural tradition at the time they colonised the Cape, and England when she colonised America. To the fact that these colonists adapted their traditional method of building so well to the new conditions, is due the vitality of the styles of architecture they founded in the countries named.

I am not proposing to deal only with the influence of climate upon style, but I wish to keep this point in mind as I discuss a few of the more general and elementary principles of architecture.

Sir Christopher Wren

Sir Christopher Wren defined architecture as consisting of "Beauty, convenience, and firmness." We can safely treasure every saying of Wren on the subject of architecture. His recorded sayings are few—he lived in happier times, when architects were not expected to give lectures! No greater thinker, perhaps, ever devoted himself to architecture. It may be said that Leonardo de Vinci had a greater mind, and Michael Angelo a greater artistic soul; but architecture formed a small part of their achievements. Hooke, who with Wren and Halley, by Newton's own admission, anticipated some of Newton's astronomical discoveries, says of Wren :—

> "I must affirm that, since the time of Archimedes, there scarce ever met in one man, in so great a perfection, such a mechanical hand and so philosophic a mind."

I will first deal with Wren's definition of "Firmness"; that is stability. A building must not only be stable; but must also satisfy the eye that it is stable. Some of the most renowned buildings of the world owe their beauty to a mere complete and obvious conquest of the forces of gravity. In the quiet strength of the low row of great columns and lintels poised on the rock of the Acropolis lies the magic of the beauty of the Pantheon. The Pantheon at Rome "looks tranquility," as Byron said of it. The huge abutments of St. Sophia would be clumsy if they did not make visible insistence on the stability of the great dome. The eight solid buttresses which interfere with the sequence of the great colonnade of the drum give to Wren's own dome of St. Paul's, through its obvious stability, a sense of enduring beauty which is absent in many of the famous domes of the world.

Good Planning

By convenience, Wren meant the successful adaptation of a builder to conditions and requirements, and chiefly, I expect, good planning. The labour necessary to obtain a good plan is too often thought a waste of time. A good plan is a simple plan; and the greater the simplicity, if combined with convenience, the greater the labour—and the greater the triumph of the labourer. "Summa ars est celare artem." One test of a well-planned building is that it should be easy to find one's way about in it. To achieve this result, unity, simplicity, and symmetry, which can be achieved only by great labour, are necessary. We have recently been told that the famous Labyrinth of antiquity was nothing more than the lower floors of the Palace of King Minos at Knossos, in Crete. It consisted of endless winding passages at different levels, connected up and down by complicated staircases. "Lauros," or "Labros," a passage, is supposed to be the derivation of the word "Labyrinth." So an architect who evolves out of complicated conditions a plan which is both convenient and easily understood by anyone with a bump of locality, has the satisfaction of thinking that he has created an Ariadne's thread to guide many a wandering Theseus through the mazes of his building.

There is no sphere of an architect's work on which climate has more influence than on that of planning. The Romans adopted the system of arranging the rooms of their buildings round an open atrium or peristyle. You find it in Roman ruins all over their empire—from Egypt to Assyria, and from Spain to Britain. But in North Europe, where the climatic conditions were unsuitable, the open court was universally discarded. One of our problems is to consider how far the Roman system is more suited to our South African requirements. Are we to base our plan on the open colonnade or court, or the closed hall and passage?

In lighting our buildings, where are we to draw the line of the happy mean between the Southern buildings of Damascus and Cairo, which are lit only by little perforations in the stone; and such types of Northern buildings as Beauvais and York Minster, which are poised skeletons of stone, filled to the full between the framing with glass? If we may believe the modern scientist that it is excess of light, rather than of heat, which converts blonde races to brunettes, and brunettes to black, the lighting of our buildings is almost a question of national importance!

Beauty

I must now have courage to tackle Wren's third definition—Beauty. It is an elusive quality to which the nearer you seem to get, the farther you seem to be away. It is difficult to define the infinite, and I will not make the attempt. But Wren, with his usual lucidity and reasonableness, gives us architects, at all events, a little practical help. He says :—

> "The enemies of beauty are departures from uniformity. When there is too little, deformity results; when too much, plainness. Uniformities are best tempered, as rhymes in poetry, alternatively. In things to be seen at once, much variety makes confusion. In things not seen at once, variety is commendable."

In these axioms, though they may sound very obvious, lie a golden key to some of the mysteries of design. Go through any town, noticing especially the skylines, the angles of buildings, where two fronts or facades meet. With this key in your mind, you will understand why so many buildings are not all they might be. The human eye cannot take in a mass of complicated and differing detail at a time. It does on a small scale drawing, perhaps, and this is why assessors and the building public too often reject a simple and choose a fussy design. But in an actual building it is the coup d' oeil which tells. The eye jumps from feature to feature on a building, and if it

is to grasp the meaning of the whole, there must be repetition, symmetry, order, and places of rest. The best analogy is in the sister art, poetry. In poetry there is metre, rhyme, and division into verses, and a concentrated and culminating meaning in the whole. The eye's resting-place should be especially well marked in a country of continual sunshine. Great masses of plain walling are never dull in our sunshine, if they are well opposed by contrasting shadow.

No one taught us better than Wren, in example if not in precept, the importance of simple mass and line against the sky. Nothing gives greater dignity and repose to a building than a quiet, firm skyline. In the simple skyline, or line and mass seen against landscape or mountain of the Cape-Dutch houses, lies much of the secret of their beauty.

Wren and the Louvre

Wren made one visit abroad—to Paris—which was fraught with importance to the history of English architecture. He went there when the Louvre and Versailles were being built. Mansart—the greatest architect of France, as Wren was of England—was at the time inventing the roof which bore his name. This roof, with its derivatives, has ever since given a restlessness to the roof lines of French architecture. Wren was great enough to see this. His admiration was spent on Bernini's front of the Louvre. He wrote of this facade: "Bernini's design of the Louvre I would have given my skin for; but the old reserved Italian gave me but a few minutes' view." But Versailles, he thought, was overcrowded by "curiosities of ornament"—the effect of bad influence, as he suggested, of the women of the Court of Louis XIV.

But to the reasonableness of Wren's taste—influenced, perhaps, by this memorable visit—we owe the sobriety of English architecture. It is a good school for us to follow in South Africa.

Wren's taste for simplicity was certainly not due to any lack of inventiveness, as he had one of the most inventive minds of the age. We should read a useful lesson in the fact that this great mathematician and astronomer, who helped Halley to calculate the orbit of his comet, delighted in his architecture to employ the simplest geometrical figures, the straight line, the circle, the right angle, the square and double square, the cube, and the sphere.

I think it is also an encouragement to us to know how primitive were the origins of all the nobler features of architecture: The mud or reed hut, with projecting roof carved on posts, made of tree trunks or bundles of reeds, is the origin, as proved by Professor Dörpfeld, and confirmed by Professor Lethaby, both of the square and circular temple of the Greeks and Romans. The arch and the vault were used by the Greeks and even the Egyptians for sewers and cellars many centuries before they were ennobled in architecture. Even the majestic dome has its origin in the roof of a limekiln or a bath. All important features of architecture have had most primitive origins; all have developed on the lines of organic building. And when the Romans did discover the dome, they used it for internal effect only. It was left to the architects of the Renaissance, Bruneleschi, Michael Angelo, and Wren, to appreciate and make full use of its external beauty; for centuries elapsed between the Pantheon, the greatest of internal domes, and that of the duomo of Florence, which was the first dome that was intentionally designed as an object of outward beauty.

Uniformity

The uniformity Wren preached as a golden mean has been the underlying principle of all architecture, in spite of our conception of the picturesqueness born of the irregularity of Gothic buildings and towns. The mediaeval builder was not intentionally unsymmetrical. The irregularity of his buildings has come from alterations during the slow progress of the work, changes of style and conditions, and the restrictions of fortifications in buildings and towns. Until the romantic revival ushered in by Scott and Byron, no one, I think, ever consciously designed unsymmetrically. Even the Gothic cathedral was based on a symmetrical plan, with the atrium placed not on the front (as at St. Ambrogio, Milan), but on the south side—for warmth, perhaps—where it forms the Gothic cloister. The Italian Gothic palace was changed into the Renaissance palace with changes of detail only, not of planning or composition. The plan was classic, whilst the style was Gothic. The Gothic plan was born in the north.

We have seen how Wren was influenced by the Italian, Bernini. The architects of the Italian Renaissance seldom failed to express in their work the qualities of strength and repose. South African architects should especially study the work of San Michaeli; its qualities of stability would suit our big landscape. Michael Angelo's buildings on the Capital at Rome, with its simple skyline and grouping, bears some comparison to the work of Wren

Best Masters for South Africa

The French architects, though possibly corrupted, as Wren thought, by the influence of the luxurious French Court of Louis, have always been supreme in technical and artistic skill; and they have, moreover, shown themselves the greatest masters of the art of town planning. But in architecture, I think that the great Italians and Wren are the best masters for the South Africans to follow. We do not know what influence the sober taste of the Dutch William of Orange, for whom he built Hampton Court, had upon Wren. Certainly, Wren's own sentiments were more in sympathy with the Courts of William and of Anne than with those of Charles I. and Louis XIV.

The value of texture in material, and the visible workmanship of the craftsman, are new attributes in architecture. The Greeks and Romans and mediaeval architects polished and painted their material! "Shining, glistening, and well-jointed," are the epithets Homer used on the good work! The joints of the stones of Greek temples were rubbed together so finely that they must have been invisible. We find appreciation of material and construction for its own sake first amongst the discoverers of antiques at the time of the Renaissance. Time and decay had eaten off the paint and polish, and the beauty of pure marble dawned on the admiring connoisseur. But since the preaching of Ruskin and William Morris, and their school, the lamp of truth must always burn, and it is a recognised axiom that emphasis should be given to both the material and the human element as expressed in the craftsmanship. This new doctrine gives us a wide field for invention and originality of treatment,

as well as of the development of our national resources.

Town Planning

Speaking in Pretoria, where the Government and Municipality are exerting themselves to make the city worthy of the administrative capital, I must add a few words on the art of town planning. It is an art which has but lately come to the front, and been raised to the rank of the older arts. London and Liverpool have recently instituted chairs of civic design in their universities. I hope those are examples which Cape-town and Pretoria will some day follow. There is no art which, in the long run, is more profitable to a city, nor any field in which good seed, well sown, will ultimately reap a richer harvest. The seed and the sowing cost little; but as generations may pass between seed-time and harvest, town planning, like forestry, should be husbanded by Governments and not by individuals. John Burns, who has thrown himself so fervently into the efforts to redeem the faults of over-grown London, in a recent speech said: "An enormous amount of the £25,000,000 per annum we are now spending in London would not have been necessary if Wren's plans after the great fire had been adopted; or if, a hundred, or even eighty, years ago, inspired by his plans and ideals as to what the city would have been, they had created a chair of town planning at the London University."

Even in beautiful Paris, the authorities have authorised, I believe, an expenditure of £25,000,000 to undo mistakes made in the past. Most of the larger towns of America—Washington, Philadelphia, and Chicago, certainly—are spending vast sums to rectify the bad initial planning of their towns, which have grown up in the past much in the same haphazard manner in which our South African towns have grown. Every large town, with any civic pride, in the old and new world is now regretting past neglect, and considering schemes for improvements; so it is full time we in South Africa bestirred ourselves. The capital of the United States was saved by the foresight of General Washington, who employed a French architect trained in the great school of Le Nôtre, the French master of landscape design. As it is, through not keeping strictly to L'Enfants' plan, when the first enthusiasm died, and the usual cold fit came on, millions are now being, and will have to be, spent for expropriation. Jerry buildings and even railways were built on the architect's vistas.

Growth of Modern Towns

Modern towns are not created, as old ones often were, by the fiat of a despot. Democratic communities grow in a less arbitrary manner. Alexander and the great building emperors, such as Trajan, Hadrian, and Constantine, took very direct methods to establish their new cities. They carried with them in the imperial progresses through their empire architects, armies of workmen and craftsmen. Towns laid out on scientific and artistic principles sprang up like magic. Constantine, in his new capital of the empire, not only endowed this new capital with magnificent architecture and all the arts, but he took more direct measures to force population. If the Roman patrician families refused to migrate to the new capital, the emperor ordered the father of the family away to the frontier in Gaul or Britain. When he came back he found that all his family and household goods had been removed and installed in a new house in Constantinople. Peter the Great, I believe, did the same at St. Petersburg. Thus town planning was an easier problem under imperial than under our modern democratic systems.

The mediæval towns grew in the form that congested sites, bounded by natural features and fortifications, admitted. They are, as a result, generally picturesque, but not always in conformity with modern municipal by-laws. But their defect in this respect affords no reason for us to err in the opposite extreme. Our modern townships are laid out on what is called the "Gridiron system"—roads mechanically standardised, crossing each other at regular intervals, and at right-angles, regardless of artistic considerations, and often of natural features. The result, except for an occasional square, is a series of monotonous streets, with broad vistas, it is true, but with nothing to see at the end of them.

Placing of Buildings

In the mediæval towns, by chance, or the natural instincts of the citizens, and in the town schemes of the Renaissance by studied intention, the finest buildings were more often placed at the end of streets, culminating the vista, and making it beautiful. People walking down a street look naturally less at the sides, but more at the ends, and it is at the termination of streets that architectural effect tells most. It is not the number, but the position, of its fine buildings on which the beauty of a town depends. Many of you know the Madeleine at Paris; it blocks a street, but forms a most noble end to a fine vista across a bridge, past an obelisk—between two symmetrical buildings, all on the same axis. This effect, which helps to make Paris pre-eminent for its ordered beauty amongst cities, would not be possible under our present South African system of town planning. The position of the Pantheon, at the end of the Rue Souffot, is a similar example. Wren, in his report on replanning London, insisted that the churches and public buildings should be "conspicuous and insular." In the same report he recommended that the width of streets should be ninety, sixty, and thirty feet respectively.

I am far from meaning that all streets should terminate in some architectural object blocking the view beyond. In streets which you can look down upon from hills, as you can in Pretoria, or which can be seen stretching far into the open country, the long vista should be made the most of. But to get the full value of the vista you must give interest, dignity, and scale to it—by monument, water, or some formal treatment of trees. The great vista at Versailles is an example, where great beauty is attained by the effect of water, statuary, and trees planted on a geometrical plan with alternate massed shade and open sunshine. The town-planner cannot lay down any law; but he pleads that there may be variety and interest in streets, and that the present order of things may be reversed, and the most be made in the future of the best buildings and natural features, and the least made of disfiguring tram poles.

Effect of Foliage

I have no time to deal with the subject of tree-planting. I congratulate your Municipality on having avoided one common error: the trees in the new

avenue are planted in double rows of the same kind. All the great avenues of the world are planted in this way. Mixing the varieties is a modern vice. I should like to add a plea for the classic trees, which are too much ignored. The ilex, the myrtle, and the stone pine, if it will grow. The cypress and the oaks you have. The plane, which you are now planting, can be called classic, as in Greece it gives shade to every fountain. And I think we ought to try and make our own South African trees serve the purpose of art. The local stinkwood, that grows in the Fountains valley, seems worth trying in any town; and the yellow wood, if it will thrive, should take the place in South Africa that the ilex does in Italy. There must be many others that the town-planner could yoke to his service. The more in Italy and France you study the art of landscape gardening, the more you realise that some formality of planting is necessary in the vicinity of buildings and towns. There was one thing I used to admire in Pretoria: it was a circle of stately white-stemmed gum trees in your park. I used to think that if fairies lived in Pretoria they might have danced there. Fairies, you know, have architectural minds and like circles. But these trees have been cut down and a vulgar rockery takes their place.

The Cape Peninsula particularly has neglected its opportunities. On its magnificent flats there is only one through road from sea to sea, and that is dangerously congested and slovenly in appearance. If the Cape authorities ever wake up to the burden imposed upon them by the rich endowments of Nature, they will have to embark in the future on a costly expropriation scheme. The Cape has neglected its duties in this respect almost as much as the Rand—but with Nature all in her favour instead of all against. The authorities have done little to help Nature. The one great effort at landscape planning—the high-level road through the forest round the base of Table Mountain—was the work, at his own cost, of a private citizen—Cecil Rhodes.

Frames without Pictures

Some of the old South African towns were well planned. Grahamstown, for instance, has a very broad central street lined with trees, in the centre of which at one end is the Cathedral, with its tall spire; at the other, the gateway of the old Drostdy. The street is made by the right placing of these two buildings. Nancy is perhaps the highest effort of the French genius in town planning. Here the vistas are not kept open endlessly, but buildings or monuments are intentionally placed along the central axis. Interest, scale, and beauty are thus obtained. Our streets are too often frames without a picture. In England, the classic traditions, which made such a beautiful town of Bath, were swept away by the Romantic Revival and the worship of Individualism. In Germany, also, architects went to their old mediaeval towns, like Nuremberg, for example, but they are now, I think, sorry that they did so. In France, the great classic tradition survived, to her great advantage. But England has never departed from one great tradition—that of the cottage or separate house, as opposed to the flat system. At the recent International Town Planning Congress, a French representative, Monsieur Rey, said: "The English cottage system is one of the national glories of England, and the fifty-storied mansion of New York is an economic disgrace to the United States. It is the crowning glory of England to have made her own this motto, 'One house, one family.'" A German representative also, Professor Rud, made a most favourable comparison between the English principle of cottage building and the system of flats prevailing in Germany and on the Continent. It is something to the good that this tradition thus admired by the French and German experts, is the basis on which South African towns have been built up. The tradition gives us the material for beautiful garden cities, if we know how to handle it.

What is Needed

I have, I fear, little practical advice to give, as the subject needs much consideration, not only by architects, but by surveyors, engineers, lawyers, and politicians. It is admitted by those who have written most on the subject in England, that it is impossible to give wide discretionary powers to municipalities. But the central government should have such powers, acting through trained experts in civic design. These experts should be able to control the laying out of townships in their infancy, so that they may ensure the potentiality of beauty for their maturity. There should be power to limit the number of houses per acre in different zones, as in the German system; to reserve sites for public buildings, and the location of factories. There is something wrong in our municipal laws when an engine-house adjoins the cathedral in Pretoria, and a skating rink the chief church in Johannesburg. Municipalities should be empowered to offer inducements to good landlords who desire to improve their properties for the good of their own town. In the Hampstead Garden City—the best in England—the Hendon District Board made considerable alterations in their by-laws to aid the realisation of a fine architectural scheme. The result has been a considerable gain both to the health and beauty of the village.

Bye-Laws and Climate

Our by-laws are too often framed for congested cities in northern climates. The most beautiful features of Italian towns, for instance, the arcade or colonnade over the pavement, for which our climate makes such strong artistic and practical demands, is forbidden by all our by-laws. These colonnades were the dominant feature of both ancient and modern towns in the south of Europe and round the Mediterranean. We have a record of Alexander personally laying out the two cross colonnades which formed the centre of Alexandria. There was a double colonnade two miles long in the original form of Antioch, and the remains of a similar one exists at Palmyra, in Syria, which impresses us with the greatness of public life of which it bears witness. I have seen such a colonnade in Patras, a modern Greek town. Bologna is famous for its arcades, which are adapted both to the heat and heavy rains of the district. If these arcades were common, they would not, I think, be prejudicial to the shops.

In this week's mail papers you will read a report of a debate in the House of Commons in which a Bill for a new bridge across the Thames and a new road into the centre of the City of London (a scheme

costing two and a half millions) was rejected by a large majority in favour of an alternate route, in which the bridge and the new road would culminate in the dome of St. Paul's. It is of hopeful augury for the progress of the town-planning movement in England that in this debate artistic considerations prevailed. May we in South Africa realise the importance of the subject in time to prevent mistakes that have proved so costly to the old countries. I regret that the subject is much too big for the latter part of a lecture. I fear I have been able to touch only on the fringe of it. I have said nothing about the excellent town plans of Copenhagen or Vienna, nor of the scientific system of work in Germany. But I shall be satisfied if I have been able to create a little interest in this most important subject.

THE ARCHITECTURAL ASSOCIATION

The first summer visit of the Architectural Association took place on June 10th, when "Nashdown," near Taplow, the residence of Her Highness Princess Alexis Dolgourouki, designed by Mr. E. L. Lutyens, was visited by a large party. The first glimpse obtained through the trees gives the impression of an old Georgian house, with whitewashed walls, roofs of old tiles, chimney stack of red brick, and window shutters of a cool green shade.

The entrance front is at right angles to the main road, in a little by-road. A small whitewashed garden house, with a pyramid roof, marks the junction of the two roads, and is connected with the main building by a high wall; higher up the road is an interesting little group of buildings comprising the stables and cottages. The entrance to the stable yard is flanked by large Tuscan columns. A colonnaded loggia is the central feature of the house itself. In the centre of this, through a wrought-iron gate, a charming little circular ended court is seen. This court practically bisects the building. On the left, under the loggia, a broad flight of steps gives access, through the entrance doors, to the Big Room, which is two storeys high, running the whole depth of the building, from north to south, with an eastern extension which contains a billiard table. A music gallery is placed over the entrance.

From the Big Room, on the south side of the house, we get in succession a small circular drawing-room, winter garden (two storeys in height with top light), dining and smoking rooms. A broad flight of steps leads to a spacious landing on the first floor. The landing walls are panelled, and a panel in the overmantle contains a quaintly drawn and richly coloured map of the district, with a wind gauge set in the centre.

A splendid effect is gained by the broad and low proportioned corridors on the first and second floors. The treatment of the windows at the end of the corridors looking into the central court is particularly clever. Most of the bedrooms are planned with a recessed space for the bed, in some cases the bed seems almost in another room, an idea not approved by the majority of English people.

Servants' bedrooms, kitchen, and offices are all on the lower ground floor.

The south front has the Dolgourouki arms in the centre, with two large segmental bays on either side. On the extreme east outside the billiard recess is a small loggia. A high wall connects this with the circular rose garden and pergola. Beyond are the stables. On the extreme west of this front a terrace wall, with steps at either end, leads down to tennis and croquet lawns. Forming these gardens on the west front has been no small undertaking, owing to the variation in levels.

NEW PIECE OF VANDALISM

The façade in connection with the Piccadilly Hotel, designed by Mr. Norman Shaw, with its open screen of columns, forms one of the finest pieces of modern street architecture, but of course is incomplete at present, as the eastern pavilion, which should resemble the one on the west, and complete the design, had to be postponed until an existing shop at the end of the new building could be acquired; but everyone supposed that this was merely a matter of time. It seems almost incredible, but it appears to be the fact, that the proprietor of the shop in question has now received permission, on setting back his building to the new frontage line (which must have been done in any case), to rebuild it as it stood before, the stones being taken down and rebuilt in the new position; an operation which, we understand, is now going on. So that one of the finest pieces of recent street architecture, by a leading architect, is to be left permanently incomplete and disfigured.

MONUMENTAL MISSPELLINGS

Monuments being for the moment a common topic, it was natural that attention should again be directed to the extraordinary mistakes that occur so frequently in the inscriptions. Where the inscription is in a foreign tongue it is explained if not excused, as in the case of a Hebrew inscription that appears on a recently erected statue. Or the mason working upon an English inscription may be a foreigner. When, however, the error is one of fact, as in the wrong dates on the monuments to Spenser and Sterne in the Abbey, the mason or sculptor is presumably not to blame. Simple and obvious misspellings, such as those cited by a writer in the "Morning Advertiser," surprise by their naïveté. A bust of the late Lord St. Heliers is said to have had on its pedestal the beautiful word "Admirality," while, per contra, an "i" too many being matched by an "i" omitted, a memorial to the Duke of Cambridge had "Divison" instead of "Division," and "Commanded" usurped the place of "Commander." On a statue of Sir Redvers Buller, Salamanca was spelt "Salamanoa," Toulouse "Touluoise," and Vimiera "Vimieta." The extraordinary misspelling—or perhaps it would be more fair to call them inconsistent spelling—which provoke so much inopportune smiling among the monuments in Westminster Abbey have at least the merit of being racy of their period. But nowadays we pretend to some sort of an established orthography. The artist, however, is in all ages apt to be sublimely careless of the rules of the game, and the modern inscriber of lettering is apt to be very shaky in his spelling. He is probably too earnestly concerned in getting beautiful shapes for his characters to pay much attention to their correctness of number, sequence, and identity.

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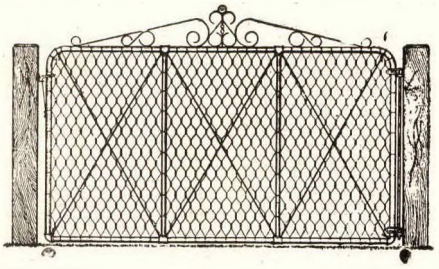

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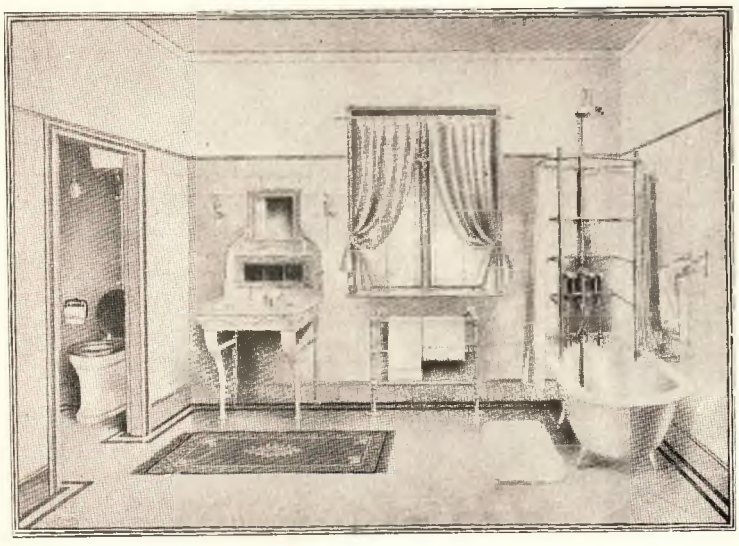

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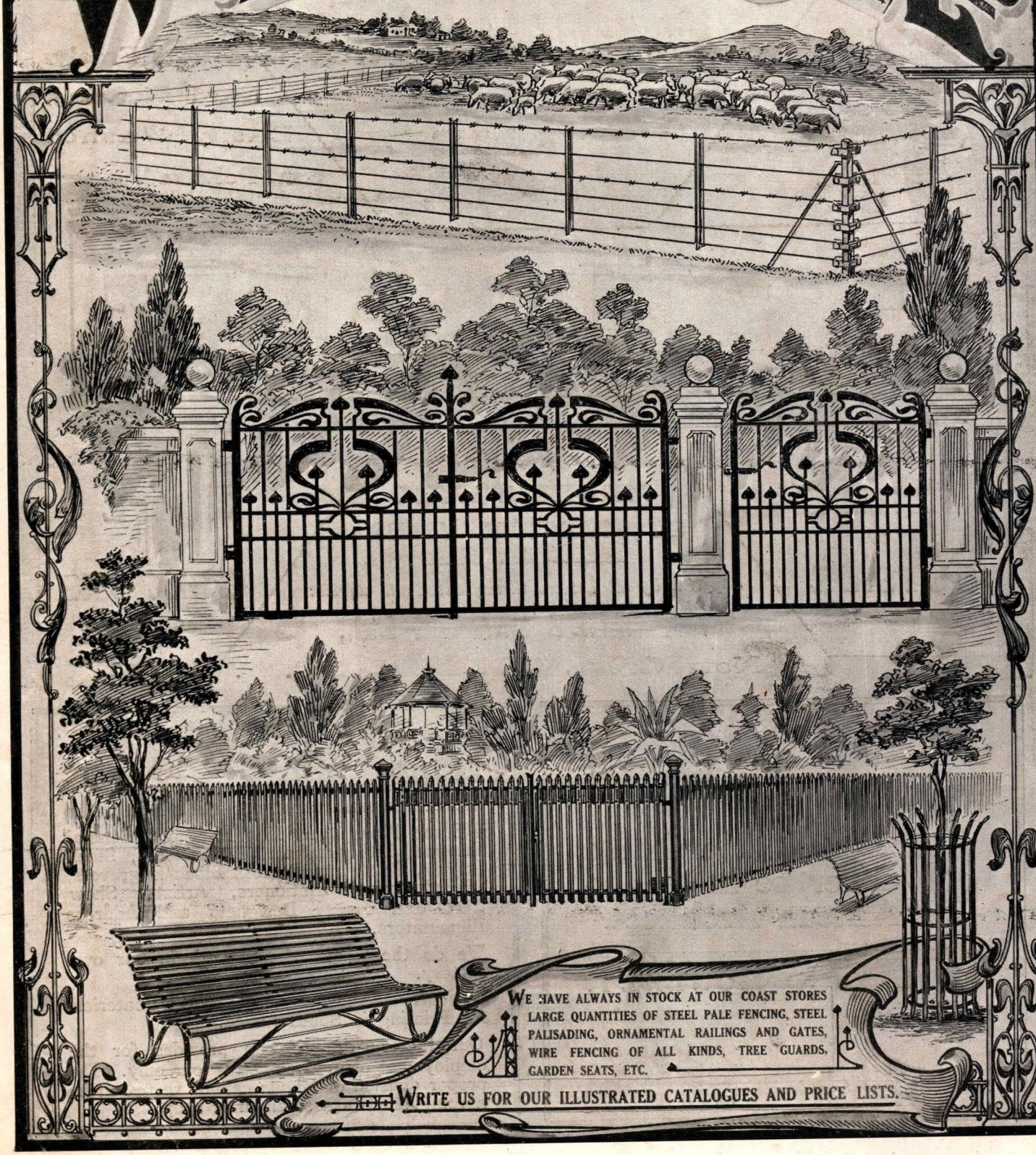

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