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1930

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

http://hdl.handle.net/10539/18851

South African Architectural Record; Journal of the Transvaal, Natal and Orange Free State Provincial Institutes of South African Architects and the Chapter of South African Quantity Surveyors. 1930 vol 15: 1-4 p1-140

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THE SOUTH AFRICAN ARCHITECTURAL RECORD

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

Vol. XV. No. 58. JUNE, 1930.

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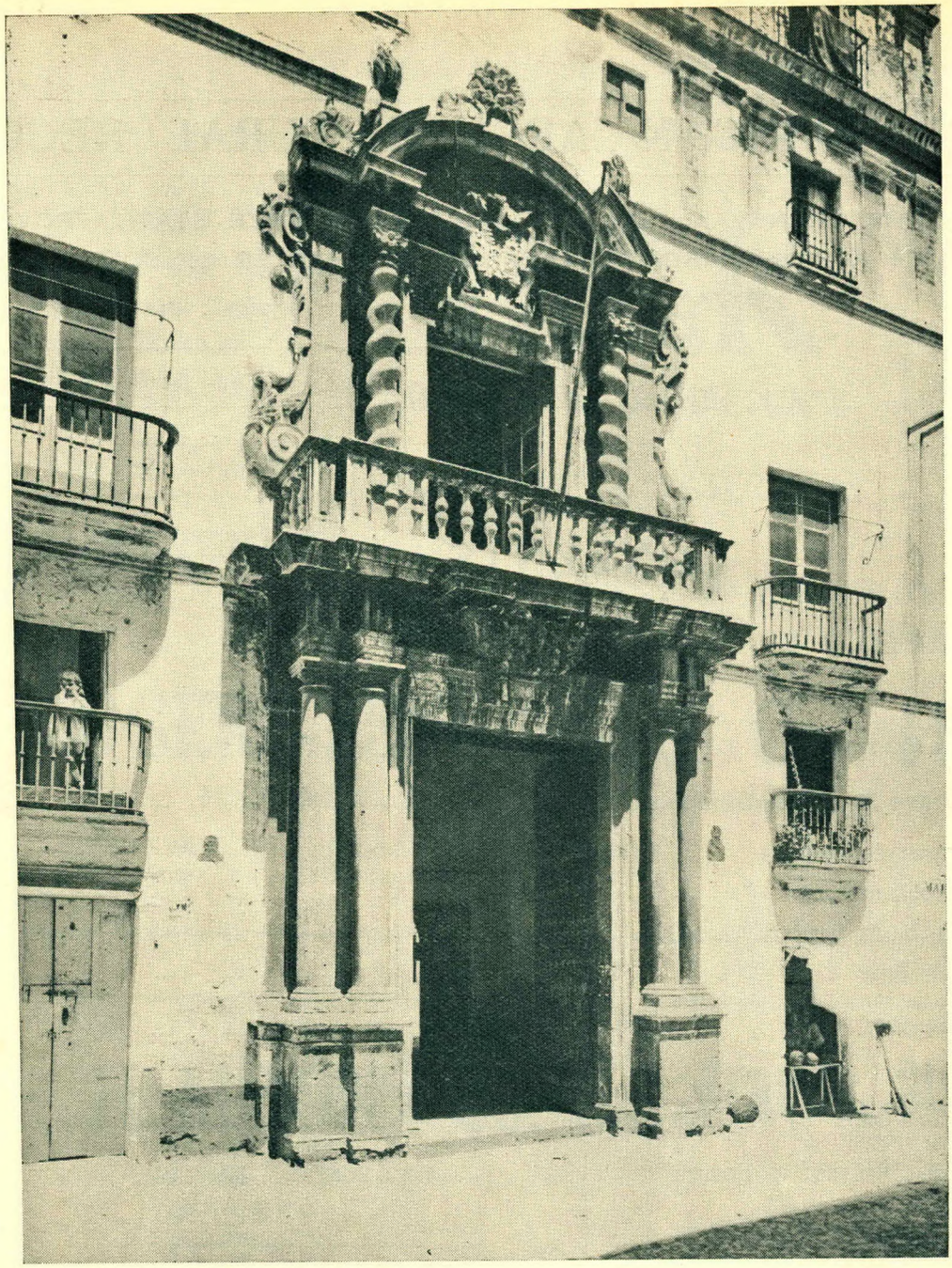
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Annual Subscription per post 5s., direct from the Business Manager.

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A Doorway at Cadiz.

(see page 65)

THE SOUTH AFRICAN ARCHITECTURAL RECORD

Vol. XV. No. 58. JUNE, 1930.

THE JOHANNESBURG LIBRARY COMPETITION.

In our last issue we stated that "at last the library controversy has been settled." Unfortunately we did not appreciate the fact that it had only just begun.

In order to clear up a good deal of misunderstanding which has arisen amongst members of the profession, the following briefly outlines the whole position.

Mr. Vincent Harris, the assessor, to whose appointment, once the principle of appointing an overseas assessor had been decided upon by the City Council, the South African Institute of Architects took no exception whatever, duly arrived in Johannesburg and was welcomed at the station by our then President-in-Chief, Mr. Robert Howden, and by the President of the Transvaal Provincial Institute of Architects, Mr. H. Porter, and members of the Committee.

We were very pleased indeed to welcome such a distinguished member of our profession from overseas and opportunity was taken to inform him that we should be prepared to receive him officially and give him every possible assistance during his stay in Johannesburg. During his short visit here Mr. Harris was entertained to lunch by the President of the Transvaal Institute and thus had an opportunity of meeting members of the Committee. The Mayor of Johannesburg kindly invited the President-in-Chief and the President of the local Institute to meet Mr. Harris and every opportunity was taken to assure him of the wholehearted support and co-operation of the profession.

Shortly before Mr. Harris' departure it was discovered that certain clauses had been inserted in the conditions of the Library Competition which did not appear in the Institute's published conditions of competition and further did not appear in the Royal Institute of British Architects' Conditions of Competition.

A letter was therefore written to the Library Committee pointing out these divergencies and requesting them to reconsider their conditions of competition and further suggesting certain amendments. These proposals were not agreed to by the Library Committee.

The Executive Committee of the Central Council were only made aware of the decision of the Library Committee two days before the City Council meeting at which these conditions were to be finally approved, and in view of certain misstatements that had appeared in the local press the Executive Committee decided to submit in a letter the true facts of the case.

Their letter was duly published in the *Star* the day before the City Council's meeting, as follows:—

"The Architectural profession in South Africa view with regret misstatements that have recently been made in regard to the new city library, which, in their opinion, have unfairly misrepresented the position.

"In the conditions of competition drawn up by the Library Committee the following contentious clause appears:—

> '29. The assessor may, in his discretion, decide to recommend to the Council that no scheme of sufficient merit for adoption has been submitted, and in that case the competition shall be cancelled and the premiums paid to the authors of the designs placed first, second and third in order of merit. The Council in that event shall be free of all further liability whatever in the matter of this competition.'

"There is a vital principle involved in this clause. Its adoption in the past has resulted in grave abuse. There have been many competitions in South Africa in recent years, promoted both by Government and municipal authorities, the results of which have caused very serious dissatisfaction in the architectural profession.

"It has frequently happened that promoters of competitions have rejected all the designs submitted and have handed over the execution of the work to a non-competitor, or have carried out the work departmentally, as they think fit. It has also happened that many of the features contained both in the design and plan of the first premiated design have been embodied in the work thus carried out.

"This is an abuse that the profession feels must be stopped. Because of their experience architects are determined that they will not participate in any competition which contains a clause by which the author of the design placed first can be deprived of the opportunity of carrying out the work. Architects do not compete for the premiums offered; they compete for the appointment as architect for the contemplated work, and it is submitted that if competitors were aware that the premiums only were to be paid, many of the leading architects would not compete.

"The City Council claim that by the insertion of this clause they protect themselves and the public, in the event of no architect of repute or experience taking

part in the competition. The architects, on the other hand, claim that the insertion of such a clause is an undoubted deterrent to an experienced and reputable practitioner. If this clause is deleted there is no doubt whatever that every architect of repute in South Africa will participate in this competition.

"The fact that no such clause exists in the conditions of competition drawn up by the Royal Institute of British Architects, and its affiliated societies in the Dominions, is evidence enough that is is not essential. If, however, the City Council are justified in assuming that the competition may be abortive owing to eminent architects not competing, the remedy lies in their own hands by adopting the proposals put up to them by the institute, viz :—

(a) Inviting a limited number of architects, each of whom will be paid an honorarium, so that they also will participate in the competition or

(b) Inserting a clause to the effect that if in the opinion of the assessor there be some valid reason for not accepting any of the designs, the promoters shall have the right to nominate their own architect, to collaborate with the author of the first premiated design, and to amend or if necessary to redesign the building.

"The City Council appointed Mr. Vincent Harris and asked him to visit South Africa for the purpose of advising them as to the best method of providing ideal conditions for a modern library building. The Institute submits that if Mr. Harris has embodied in the conditions of competition all the necessary technical requirements, the architects of South Africa will produce results comparable with those in any part of the world. It is claimed therefore, that Clause 29 is not only unnecessary but unjust.

"Another element in the Library Committee's draft conditions which will definitely deter leading South African architects from competing is the refusal of the Library Committee to state, through its assessor or through its own technical advisers, that the accommodation asked to be included in the new library building can be provided by the money allocated. No eminent architect will compete when a competition may so easily prove abortive.

"The competition regulations as submitted by the architects to the City Council have been framed with the object not only of securing the best results to the promoters, but, by their scrupulous fairness, to afford inducement to all architects to participate.

"It is a matter, therefore, of considerable regret that the Johannesburg City Council should have opposed a professional body in its endeavours to prevent the recurrence of abuses that have in the past caused so much dissatisfaction.

"The Institute is now unfortunately faced with the position of having to decide whether it will accept a clause which does not appear in competition conditions of any Institute of Architects in the world, or whether it will be compelled to use the powers vested in it by Act of Parliament to ban the competition, which will mean that it will be unprofessional conduct for any architect in South Africa to compete."

As soon as the City Council's decision was made known through the Press, a meeting of the full Central Council was held when it was resolved that a cable should be sent to the Royal Institute of British Architects outlining the position and asking for their opinion on the matter.

A copy of this cable was also sent to Mr. Vincent Harris in order that he should not be prejudiced in any way.

The Royal Institute replied that, as a similar clause had been approved in previous Competitions in Great Britain they suggested, after consultation with Mr. Vincent Harris, that the South African Institute should adopt the Library Conditions. This has now been agreed to.

In conclusion the Architects of South Africa can only express their gratitude to Mr. Robert Howden for the invidious task imposed upon him as President-in-Chief of endeavouring to persuade the Library Committee to accept the conditions of Competition drawn up by the Central Council or alternatively those laid down by the Royal Institute of British Architects upon which the S.A. conditions are based.

The splendid fight that he put up in the interests of the profession in order to prevent any possible abuses in the conduct of Architectural competitions to-day and in the future will not be forgotten by those who were closely associated with him in this matter.

THE NEED FOR TOWN PLANNING.

by A. STANLEY FURNER, A.R.I.B.A.

This lecture, under the auspices of the Town Planning Association (Transvaal), was given at the University of the Witwatersrand, on Tuesday, the 6th May, 1930.

His Worship the Mayor, Councillor D. Anderson, presided and the attendance numbered about 130.

In introducing the Mayor, the President, Mr. T. S. Fitzsimons briefly outlined the objects of the Town Planning Association and referred to its many activities, particularly in their considered reports on proposed layouts of new townships, all of which were referred to them, and their criticisms appreciated by the Townships Board. He also referred to the draft Townships and Town Planning Ordinance which was now being considered by the Provincial Council, in connection with which this Association was giving every assistance. He referred to the Association's advocacy of Civic Surveys by the larger towns and their endeavours to secure Arterial Roads, widening of Streets and general improvements in layouts and extensions to townships.

The Mayor, in addressing the Meeting said that town planning in Johannesburg had not received the encouragement it should have done. Whenever any important point arose, the question of expense had to be considered.

Regarding Arterial Roads, the City Engineer was giving every consideration to this matter and several had been completed and were much appreciated by the public. Endeavours had been made to have the prison removed from its present site at the Fort and it was hoped that at some future date, this would be done when the site would revert to the Council. A straight arterial road to the north could then be constructed.

For some years past, the City Engineer had been working on link roads round Johannesburg. One was completed 30 miles in length, and another of 40 miles was in hand.

Many improvements had been carried out on suggestions from this Association. He hoped that in future a broader view would be taken with less regard to expenditure.

Mr. Furner then delivered the following lecture :—

"A few months ago I was asked to read a paper on the 'need for Town Planning' to the Municipal Associations of the Transvaal at Vereeniging.

To-night I have been invited to read a paper on the same subject. In the few intervening months a complete change has taken place in our outlook. The Report of the Transvaal Town Planning Commission has been published and a few days ago a Draft Ordinance, based on the report, was promulgated.

The whole energy of the Town Planning Association is now being devoted to the aim of obtaining legislation based upon this long needed act. While feeling that certain clauses require modification our Association is entirely in sympathy with the proposal which, if carried into effect, will raise the general level of Town Planning in South Africa to at least the level now required by the other dominions of the British Empire and the majority of countries in Europe and America.

One of the most important objects of our association is the education of the Public in reference to town planning. Until the man-in-the-street appreciates the disabilities of his town and understands the benefits he receives from good planning he remains indifferent to the whole subject and objects to what he regards as unnecessary expenditure of public money.

Public interest in England is at last fully awakened. I was surprised and delighted to read the other day in *Everyman,* a non-technical journal devoted largely to literature, a long article on the Planning of London.

It pointed out that :—

"The outstanding problem of London is that of its expansion. It has been the great problem since the time of Queen Elizabeth. She tried to control, even to stop, its growth, so did James, so did Charles, so did Cromwell, so did every monarch until Victoria, when the task was given up. None of them was successful. London has grown in a succession of waves, until in the last three years of our own time it has increased, so an estimate just published tells us, at the rate of four square miles a year. During all that period there have been immense improvements in sanitary conditions. housing, roads and transport. London to-day is an incomparably cleaner, safer and healthier city than it was a hundred years ago. It is better governed. There is less obvious misery. Yet there is one thing that has never been attended to since the Middle Ages, and that is its plan. The whole of this enormous expansion has gone on through the centuries and continues to this very hour, without a plan to which it should conform. Millions of pounds have been spent in reconstructions and new streets, such as Rosebery Avenue, Shaftesbury Avenue, New Oxford Street and Kingsway, and now the proposed Charing Cross bridge, but not a pound has been spent on a plan for London as a whole. This is incredible. But it is true. It means that London has grown and still grows without foresight. It is a blind monster heading for we know not what.

"As a result of this formless growth immense sums of money are wasted every year by private persons, manufacturing and trading firms and by the municipalities because factories are where houses should be, and houses where factories should be, and offices, warehouses, schools, workshops, markets, gasworks, power stations, railway stations, shops and so forth are jumbled together without any relation to each other or to the public needs. They remain as they are, in spite of all the inconvenience and cost involved, because of vested interests that cannot be disturbed, and because there is no means of securing co-operation and the carrying out of great schemes of re-organisation and re-building that would, in fact, be directly profitable to everyone concerned. When changes come, it is under the pressure of circumstances and in the course of time : in other words by accident, never by design. The Charing Cross bridge controversy is an example of the refusal of responsible authorities to co-operate and to consider anything but their own particular interests and prejudices. A Governor of London is needed with power to unravel the tangle of petty, selfish interests that make London expensive, inconvenient and nerve-racking.

"We need to have a picture in our minds of the London we want so that we shall know what sort of plan should be prepared. How do we want London to grow ? In a solid mass as at present ? Or in a series of semi-independent communities ? Do we want suburban growth, or satellite towns ? Where do we want factories ? Where houses ? Where open spaces ? These are the questions in which all Londoners should take an interest. Just over two years ago the then Minister of Health induced the local authorities, within a twenty-five mile radius of Charing Cross, to set up a Greater London Regional Planning Committee. It is the business of this Committee to provide answers to the questions I have mentioned.

"We shall then expect a plan. And the Committee must make the results of its work known to the public. It will not matter if the plan is not what we should all want. It will not matter how much the plan is criticised. A bad plan is better than no plan at all so long as it is put before the public for information. But there is no need for a bad plan if all the knowledge now available is made use of."

Before discussing some of the technical points connected with Town Planning it is desirable to consider how a normal town grows and develops.

Turin situated on the banks of the Po, on the Plain of Lombardy is a good and simple example of natural growth from Roman times up to the present day.

Chester forms another excellent example of a town developed from an old Roman Colony.

Chester unlike Turin was largely developed during the Middle ages—that period whose art and culture are so passionately loved and so little understood to-day. The beauty of these old Mediaeval Towns like Rothenburg, Nurenberg, and Carcassone with their studied irregularity is a heritage from the past which must be conserved but never copied. I am reminded of a paragraph by Sacheverell Sitwell :—

"The men and women out of that past are as children to us with our mechanical inventions, but we are in the same stature to them, dwarfed before their giant eminence where the poetry of the senses is concerned. Therefore, not only is antiquity sad because it is so old, ageing a little even as we think of it, but, also, its living force was something that we have missed. The massed effects and properties of those expired centuries give the illusion of something existing parallel to, but divided from, ourselves. It is the very world in which we want to live, lying near to us, but impossible to touch, or be in communion with ; separated from us, so it seems, by some barrier whose nature we cannot either define or overcome. Thus, its whole total is, in a sense, contemporary with us, and yet by no effort can we break into its area, and it is kept away from us by some infrangible rule that neither body nor mind can contradict."

It is for this reason that to-day wherever possible the Town Planner tries to leave the beauty of the past untouched, and wherever possible to design new areas merely for modern developments of industry and commerce leaving the old town in a backwater to dream its dreams in the quiet to which for centuries it has grown to understand.

Many towns owe little to their gradual development, but came to life like Athené, fully developed. After the thirty years war the foundation of new towns became the favourite occupation of European Princes, who often associated it with the building of castles.

Karlsruhe is probably one of the most striking examples while others such as Mannheim, Richelieu and Nancy are equally interesting.

The formal planning of this period is well illustrated in Paris and the beauty and dignity attained can well be seen in the Louvre and the Place de la Concorde.

To turn from these masterpieces of the past to the terrible chaos of the nineteenth century is like stepping from the sunshine to the shadow.

The industrial revolution of the early days of last century stampeded civilisation into that amazing rush for wealth and progress which played havoc with the old order. Towns sprang up all over Western Europe. Rows of drab houses for the swelling population of factory hands were built regardless of amenity, convenience or health. Railways were laid without careful thought and roads were constructed only for the needs of the moment. Factory areas were so placed that they were shut off by housing or business districts from the railways that served them. Valuable residential and shopping areas were ruined by the ill considered erection of factories and stores. Amenity, convenience and economy were disregarded as if they had never needed consideration.

The enormous increase of road transport, the demand of the worker for reasonable conditions of life have made civilisation realise at last the chaos in which it has been living. Towns have had to be patched and replanned in order to keep the wheels of industry moving, and new districts are being laid out with a far greater care and consideration for future development than has been the case for many long years.

A modern city, one of the most complex organisations of modern life must not be allowed to grow uncontrolled and ill-considered into an inefficient machine which hampers the life and property of its citizens.

This then is the position to-day. South Africa in the past has been singularly unfortunate in its Town Planning schemes. It is true that there are certain notable exceptions, but it is with considerable regret that we find in one of the most recent books upon the subject that South African Town Planning is dismissed in two lines referring to the "monotony of the uniform rectangular plan which has dominated practice" in this Dominion.

South Africa has had in the past wonderful opportunities which have been lost, but the future, we all hope, offers greater opportunities which must not be allowed to pass by without making a great effort to redeem our loss.

The new Draft Ordinance if passed in its present form should give us our opportunity.

It will be impossible this evening to cover all the points in the report, but I would like to discuss Replanning, Preplanning, Zoning and Civic Surveys and further to give one example of the handling of the vexed subject of expropriation and compensation.

Firstly. Re-planning of existing areas.

I think the best way of explaining this point is to illustrate it by two examples, the work of Baron Hausmann, in Paris, and the new Charing Cross Bridge, in London.

"Paris," says Prof. Abercrombie, "is the great example of the economic value and use which skilful town planning extracts out of every inch of the city and of the way in which it can be worked into an effect of civic beauty." Under the instructions of Napoleon III. in 1853 Hausmann remodelled Paris at a cost of nearly fifty million sterling. Certainly, though at the time of Napoleon's downfall he appeared to have indulged in hopeless extravagance, he has since been fully justified. and the city at large has recouped itself many times over for the enormous outlay.

The work carried out by Hausmann, in Paris, is almost incredible. It is true that all the great landmarks of Paris existed before his day, but there was no big scheme uniting them into a great composition.

Before his work was carried out the courtyard of the Louvre was full of houses, the Arc de Triomphe was set in an irregularly shaped place half cut off by a shabby Barriere wall with a few gaunt trees, and dubious houses in proximity.

Paris affords us an example of town planning principles consistently applied to its growth during the last three centuries. It is moreover the strongest argument for bold foresight and drastic action in dealing with existing parts of a city and bringing them up to continually increasing requirements of expansion.

The scheme for the new Charing Cross Bridge illustrates very clearly many of the main principles of town planning.

Secondly. Preplanning. This is well illustrated by the plans of Karlsruhe, Valetta and Shirehampton, near Bristol.

The last is illustrated in Fig. 1. The area reserved for industrial development lies by the railway, the River Avon and the new low level road, linking up Bristol and Avonmouth. The contours can be appreciated by the planning of the roads—the level ground near the river gradually rising steeply to the north. The general layout, the placing of the civic centre, play grounds and schools are excellent in every way.

It is sad to compare this with the layout of the Houghton Estate, Fig. 2, the result of uncontrolled piecemeal development.

Thirdly. Zoning.

The term "zoning" as applied to town planning. is generally understood to mean the allocation of areas to the uses for which they are best suited, and the distribution of those areas in such a way that they will bear proper relationship with one another.

The principal uses are: Business, Industrial, Residential and Recreational.

Zoning, in a broad sense, also has reference to such matters as density of buildings, space about buildings. and heights of buildings, provisions regarding the regulation of which must be inserted in every town-planning scheme.

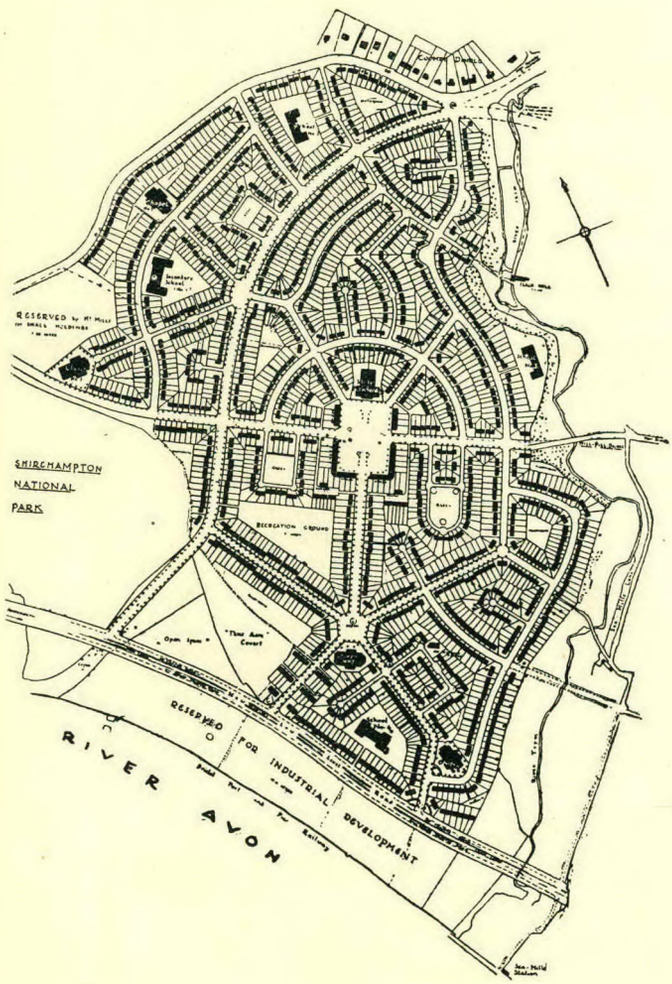


Figure 1.

In the matter of zoning, as with all other aspects of town-planning, it should be recognised that there is no intention to ignore the rights of owners, to inflict hardships or to make any provisions which will cause depreciation of property values; on the contrary, under a scientific system of zoning, land and property values will be largely stabilized and the result will be to the mutual advantage of all concerned. Under a system of zoning property owners are afforded protection against many injuries in respect of which they have no remedy at present. For example a desirable residential area may be spoilt and its value depreciated, by the establishment therein of a factory or some undesirable buildings. whereas under a system of zoning this would not be permitted.

Protection would in a similar way be afforded to a commercial or industrial area; it would not be permissible for land in such an area to be used for any purpose which would be detrimental to the businesses or undertakings established therein, or occupied to the detriment of industrial expansion.

Generally, the principle is that land should be put to the most convenient uses having regard to the requirements of the district as a whole.

In the preparation of a town-planning scheme there may arise questions of compensation owing to some restrictions as to the use of land and other matters. but the question of betterment, i.e., the increased value of land due to the making of a town-planning scheme. must also be taken into consideration, and the general opinion is held that by setting one claim against the other betterment assists in balancing any claim for compensation. For example, a local authority might reasonably establish a claim for betterment by the provision of a public open space, the permanent amenities so provided materially improving the value of the adjacent lands.

Thus a prospective home builder will know that his house and property will not be ruined by the construction of a factory at his side. Intending factory owners will be sure of convenient access to the railway. Smoke producing industries will not be allowed in the track of prevailing winds.

Fourthly. Civic Surveys.

An adequate plan for the future development of a town can only be prepared if the requirements of the community are known and studied.

It is for this reason that Civic Surveys have been and are being made by all the leading cities in England.

A Civic Survey consists firstly of a careful study of existing conditions such as a traffic census in all the principal streets, a survey of existing arterial roads. housing conditions, available open spaces, and children's playing grounds, natural zoning of industrial, business and residential areas and secondly a study based upon the preliminary work showing the most desirable way of developing the town. Which streets will in the future need widening, where further open spaces will be required, which districts are to be confined to residential or factory or commercial buildings, and where additional arterial roads will be required.

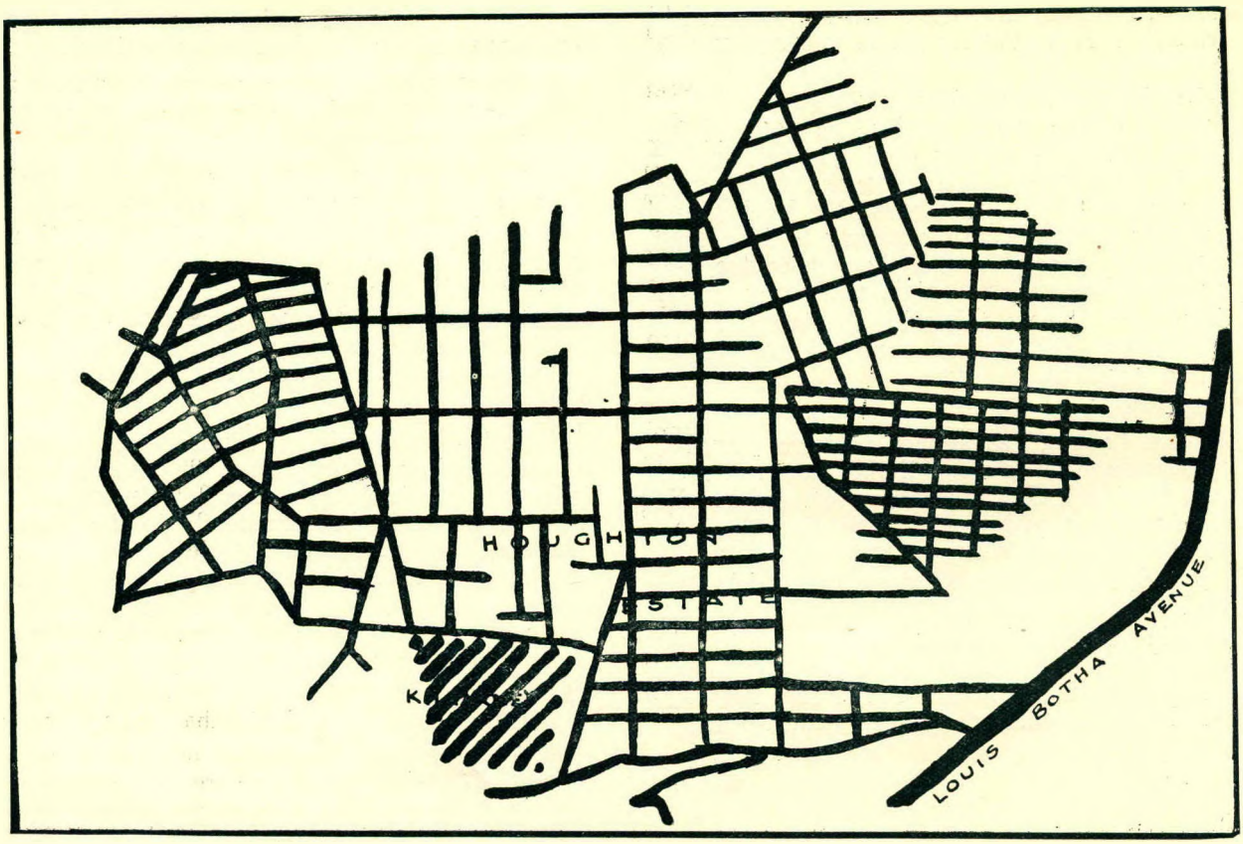


Figure 2.

A regional survey of the Manchester district has recently been made and in their introduction to the final publication its promoters say :—

" . . . the ultimate aim that the Committee has had in view has been to prepare an advisory plan in broad outline which will facilitate the progressive development of every part of this important region, so that the most may be made of its vast resources, the enterprise of its citizens and to bring about the best possible conditions of life.

"The Committee do not suggest that all their proposals, as embodied in this report, should be put in hand immediately. On the contrary, their proposals comprise a progressive programme of development for many years ahead . . . In this way all future development in the region, whether by private enterprise or by a public body, will be guided and controlled on predetermined lines ; a common aim (directed towards the advancement of the prosperity and well-being of all the inhabitants) secured, and waste, congestion and confusion avoided."

A further quotation from the Civic Survey of Dublin will further illustrate the point :—

"With this plan before the citizens of Dublin, it should be impossible for them to sanction any of the piecemeal tinkerings which have been allowed in the past, tinkerings which are of two sorts—firstly, a single aspect, such as housing, which is pursued with great thoroughness throughout the city while neglecting the inter-related problems of work, transport and recreation ; secondly that equally dangerous sort of tinkering which consists in taking a part of the area and preparing for it a complete plan covering every aspect of civic life, but without the possibility of relating it to the whole city and its surrounding region."

The re-building of towns is constantly taking place, and unless town plans are prepared in conjunction with town planning schemes, a repetition may occur of many of the evils which town planning is designed to remedy or prevent. Such town plans for developed areas would provide for new streets, and the improvement of existing ones ; prescription of new building lines ; open spaces ; the siting of civic centres where such do not already exist ; restrictions as to heights of and space about buildings ; zoning and other matters which may be necessary to bring any particular part or parts of the towns into proper relationship and general convenience, or into architectural setting and harmony, and for the improvement of the towns generally.

I must again emphasise the fact that a city plan is not a grandiose scheme for immediate and costly civic improvements. On the contrary, as opposed to the present planless and haphazard growth, squalor and extravagance, a city plan would mean a well reasoned scheme, outlining an economic system of scientific, artistic and hygienic municipal reconstruction and development, providing specially for the conservation of citizen life and natural resources, and the total abolition of slum conditions.

In the case of smaller townships which constitute the greater part of the town-planning problem of the Transvaal, the future naturally looms larger on the horizon than does the past. The task, if attacked in

the right way, is easier and will produce better results. The mistakes made by the older communities must be noted and avoided.

It is quite unnecessary to spend vast sums of money in monumental schemes. Town-planning means a saving of money. It is far cheaper to build a road or a square in the right place than to reconstruct it when land has become valuable and expensive buildings have to be destroyed. A well considered plan for future development is essential. Town Councils come and go and without some definite scheme to work upon the policy of the various councils is bound to be inconsistent.

It is for this reason that in England a Town Planning Act has recently been passed compelling all towns over a certain population to prepare plans for their future development.

A plan such as suggested requires very careful consideration, wide experience and considerable skill in design. If only such plans had been prepared for the average township in the Transvaal what desolation could have been saved, what inconvenient and uneconomical mistakes could have been avoided.

The whole question of development has to be carefully watched. It is not sufficient to make a plan ; the growth of the township must be continuously controlled Plots on the outskirts of the town should not be sold at random before the centre plots are developed, otherwise the cost of road-making becomes too heavy to be carried out.

The long, straggling winding main street with public buildings dotted along its length, so familiar to us all, must no longer be tolerated. Tree planting must be decided upon and carried out at an early date in the life of a new community. Native areas must be given very careful consideration and some attempt must be made to avoid corrugated iron, chess boards and Alexandra townships.

EXPROPRIATION.

A most interesting example of one method of handling the vexed question of expropriation is to be found in the rebuilding of Salonika, which might well be employed in slum reconstruction.

Salonika was totally destroyed by fire in August. 1917, thus creating an almost unique opportunity for the town planner.

Fortunately for the city it had fallen under the control of an enlightened and progressive Government. who were alive to their responsibilities and firmly grasped the opportunity offered.

Had the town remained under the Turkish control. with its policy of *laissez faire* and its recognition of the divine right of the individual, it is certain that no effort would have been made to take advantage of the opportunity and the town would have been reconstructed in the form in which it had previously existed.

A commission of English and French Town Planning experts was appointed.

The first essential was an accurate Survey of the whole town, showing the boundaries of every individual property.

The Government issued a decree prohibiting the erection or repair of buildings until the preparation and application of the new plan.

An Act of Parliament was passed incorporating all the owners of property into a real estate company, each owner becoming a shareholder to the amount of the assessed value of his previous holding.

The new plan was divided into suitable lots which were then put up to auction, tenders being submitted in writing.

Where the successful bidder was a member of the Property Owners' Association payment could be made by the surrender of the bonds received in exchange for his property on expropriation. To prevent speculation the owner was prohibited from re-selling or mortgaging his property for a period of three years following the sale.

This in general lines is an explanation of one of the most interesting examples of town planning during recent years.

To illustrate some of the points previously mentioned, I have prepared certain diagrams forming as it were a shadow survey of Johannesburg.

I wish to make it quite clear that the diagrams shown are not carefully considered, but are prepared entirely from an unreliable memory and based frequently on unknown factors and wild guesses.

They will show, however, the necessity for some such approach to a problem which is very much nearer to our comfort and prosperity than most people realize.

The natural conformation of the ground upon which the City of Johannesburg is built has been at once the origin of its prosperity and a prime determining factor in its growth. A study of the contour plan shows that there is an extraordinary range in the various levels with sharply defined and excessively steep escarpments.

The most noticeable is the ridge falling precipitously to the north and overlooking Forest Town, Killarney and the Houghton Estate, which provides sites for the largest houses overlooking the wonderful panorama of the Magaliesburg Hills.

Other ridges facing the south drop steeply into the Bezuidenhout Valley, from Highlands, the Berea and Observatory while another line of hills considerably lower run from east to west on the south side of the same valley.

Another feature which has influenced the general plan of the city is the valley which runs into the general *massif* from the north between Melville and Parkview.

The Reef—the source of the city's wealth and existence—crosses it on the south from east to west. Building over large portions of this area is impracticable owing to frequent subsidences.

These general physical characteristics have influened the growth of the city and have been responsible for its charm and for many of its defects. Properly used a much finer plan could have been evolved. emphasising the natural beauties of the place.

As it is, the very considerable problems raised by the site itself have been enormously augmented by thoughtless development.

It is difficult to see how the railway could have been placed in a more awkward position. The present arrangement has caused and will still cause an enormous waste of money and time. The placing of a railway is frequently a difficult problem.

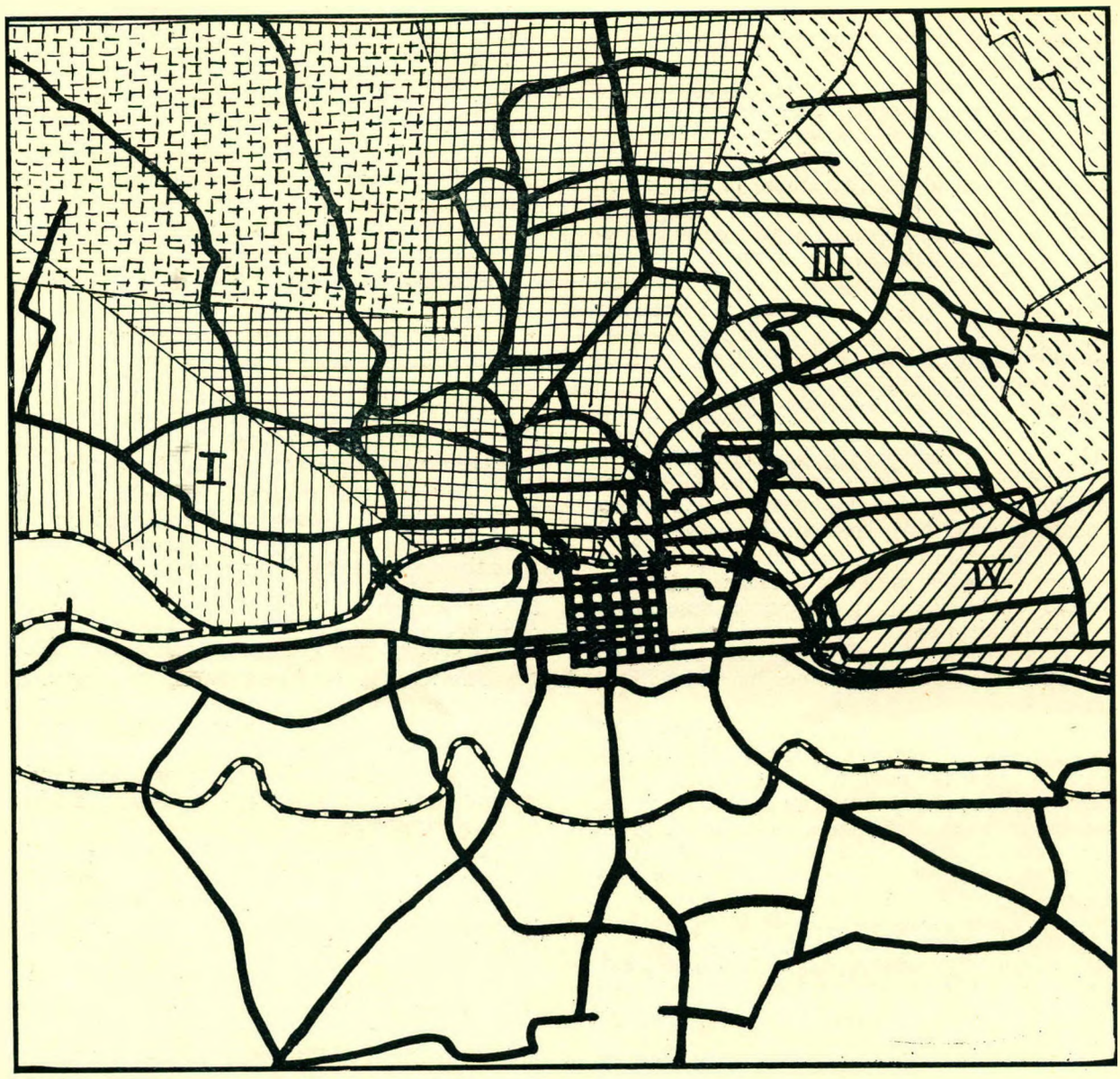


Figure 3.

The Italians have generally handled their railways very cleverly, Rome being an outstanding example. The traveller is delivered into the heart of the city in the beautiful Piazza del Termini—the railway is forgotten, its approach unnoticed.

In Edinburgh the railway passes through the centre of the town, actually through the town gardens, but is hidden so carefully that few people realise its presence.

If the railway had passed to the south of the business area on the extreme north edge of the reef, Johannesburg would have been an infinitely more convenient and beautiful Town than it is to-day.

The new railway station has fixed the line for all time, but it is not too late to lower the line from Twist Street to a point beyond the level crossing on Commissioner Street and the Jeppe subway—both intolerable anachronisms in a modern town.

The barrier of the Railway and Kazerne is strengthened by the Wanderers and Joubert Park, while a line of outposts consisting of the Gaol, various schools, the University, the Show Ground and the Old Cemetery makes the position almost impregnable from the north-west and leaves only a narrow gap between the Gaol site and the Highlands Ridge.

In addition to these troubles the lack of co-operation between the various townships has resulted in an almost complete absence of lateral communication adding very considerably to the congestion in the centre.

The congestion in the centre of the city to-day is bad, but not at all comparable with that in the European Capitals.

In Paris the position is almost intolerable. A recent article in one of the home papers shows that the "control of parking of cars in the centre of Paris is not proving popular. One could not expect that it would

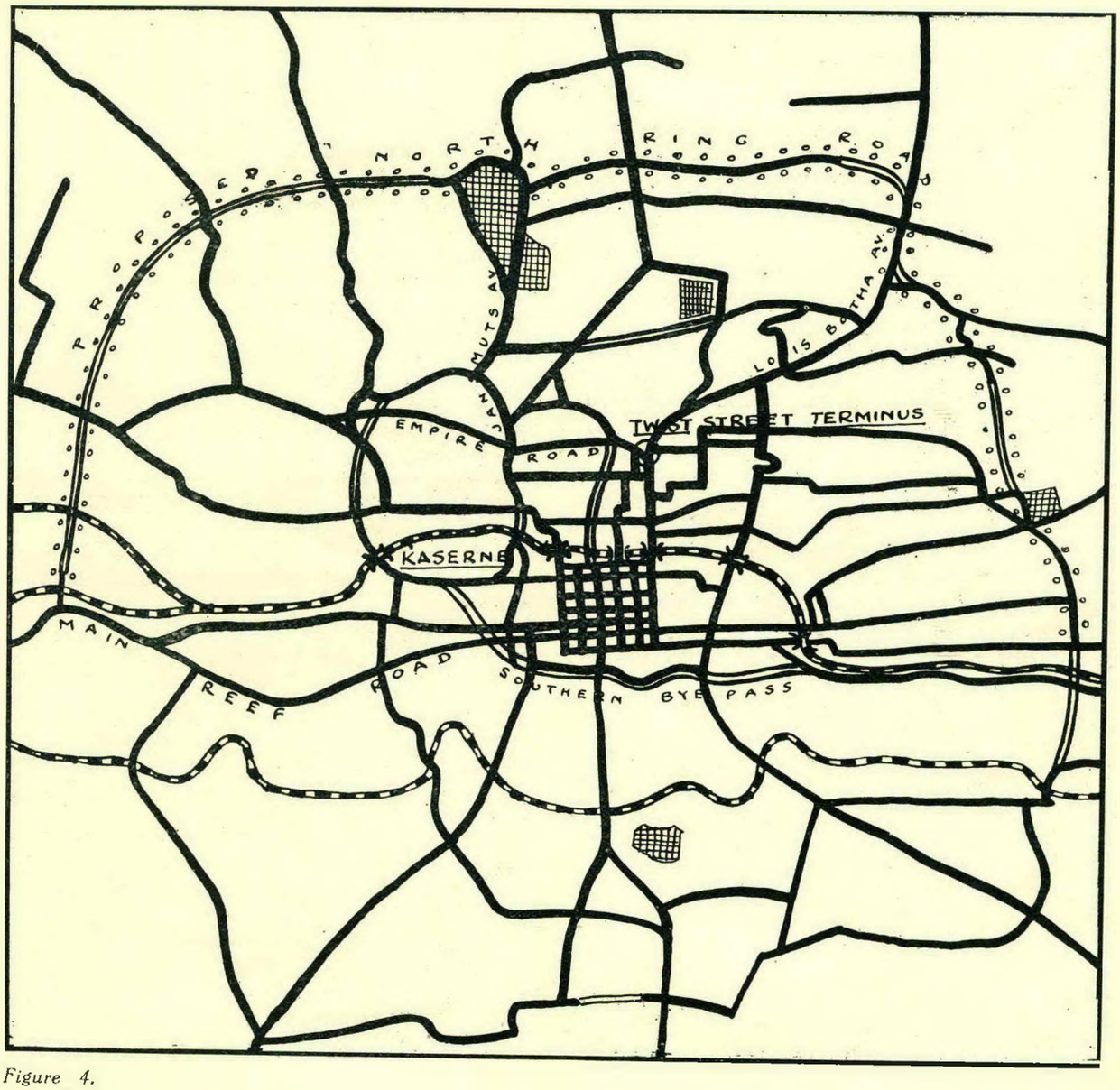


Figure 4.

be. For years Parisians have been in the habit of parking pretty much where they wished. But this could not go on. Two years ago this question was discussed with one of the best-informed students of Paris traffic problems. He gave it as his convinced opinion that if the number of private cars continued to increase it would end in all private cars being excluded from the centre of the city. They have increased beyond all that had been expected, and many-storeyed garages have been built to accommodate them. The position has now been reached when there simply is not enough space on the roads to provide for all the vehicles. There must either be a reduction in the number of private cars or that of taxis. The taxi-drivers are objecting to an increase in taxi fares, which would decrease the number of taxis, and owners of cars object to parking regulations. These two vested interests have grown up, and it will be difficult to deal with them. Street widening is no cure. It would involve an enormous increase in land values, and in an increase in building heights to cover it. This would automatically increase the number of vehicles required and bring matters to where they were before the widening took place."

While the present position in Johannesburg is in no way serious we must look to the future which, unless great care is taken, will provide us with a problem which can only be solved at enormous cost.

The natural and comparatively simple zoning of the city is largely due to the contours. North of the Houghton Ridge has been clearly defined as the Class A Residential area—assisted very largely by the rigid exclusion of trading rights by the T.C.L. To the south of the ridge and east of the business area is a definitely marked Class B area. Class C lies generally to the west.

Auckland Park and Melville have developed as isolated Class B areas, largely due to the Country Club. Turffontein to the south of the reef is an isolated Class B area.

The general residential zoning of Johannesburg appears to be satisfactory with the exception of the Class B area now developing in the north east under Linksfield Ridge. It is a little difficult to account for it, but a contributory cause is doubtless the class of traffic in Louis Botha Avenue which carries a continuous stream of native driver cars to the Alexandra Township on the Pretoria Road, which is a growing menace to the city. This Class B area undoubtedly reduces the value of the Linksfield Ridge, otherwise one of the most beautiful spots in Johannesburg.

The most unfortunate factor in the existing zoning is the tendency of the industrial area, which generally lies along the north edge of the Reef to the south of the business area, to move eastward. This tends to reduce the value of the neighbouring residential districts and to encourage a heavy goods traffic across the centre of the town.

A further industrial development to the west—south of Kazerne, particularly for those trades requiring direct access to the railway, would seem to be much more desirable, being thus in close contact with the railway goods yard, and would tend to eliminate various slum areas in the district.

Industria is a move in the right direction, but appears to be at the moment too remote.

The traffic problem of Johannesburg is closely allied to the placing of the railway.

The town is cut off from nearly all its suburbs by its railway and has with the exception of certain level crosings to rely upon two brdges and four subways for all its outward communications except the Main Reef Road.

Some of the heaviest traffic lies on the roads from the Class A district—districts served largely by privately owned cars, but heavy traffic is also carried on the Main Reef Road and in Bree Street, which leads east and west from Kazerne and the Market.

The people to the east and west rely largely upon the tram services.

Fig. 3, shows very roughly the position with regard to traffic crossing the railway.

It will be readily seen that as the undeveloped area to the north-west is built upon the weight of traffic carried by the Harrison Street subway, will be nearly equal to that carried by all the other subways and bridges. The position will soon be intolerable.

Twist Street terminus is another point of considerable importance and conjestion. As long as Mr. Smith is in the Police force we have little to fear, but without him something drastic must be done.

The concentration of traffic at certain definite points has considerable advantages provided that the traffic is not too heavy and that adequate control can be provided.

Some years ago Mr. Harold Porter put forward the suggestion that a round *place* be formed at Twist Street Terminus, so that all traffic could be easily handled by the gyratory system. It is to be hoped that this suggestion will be carried out in the near future, as the new, long needed Empire Road extension will add to the traffic already carried.

From what has been said it appears that the major road problems are ;

Easing the traffic at Harrison Street Subway.
Easing the traffic at the crossing of Bree and Harrison Streets.
Easing the traffic at Twist Street Terminus.
Easing the traffic in the Business area.
Provision of Ring Roads.
Easing the congestion in the centre of the town.

The following suggestions are put forward not so much as practical solutions of the difficulties, but rather to indicate the method of approach (see figure 4).

A main ring road to the north is essential which should if possible be treated as a parkway. The parks and open spaces in Johannesburg at first sight appear to be generous. But it must be remembered that a very large proportion of these spaces are not accessible to the general public. The Herman Eckstein Park, Pioneer Park and Rhodes Park are the only three of any size open to the public and of these the first mentioned is the most popular and as so frequently happens it is placed where it is least needed in the Class A Residential area. The various ring roads suggested would make the Zoo much easier of access from the working class district to the west and a more pleasant approach from the east.

The present arrangement of our public services of trams and buses has been to a large extent forced upon us by the absence of lateral communications.

Ladies and Gentlemen, I have tried this evening to explain some of the most important principles of Town Planning, and in doing so I fear I must have taxed your patience to the breaking point. I have perforce left many questions untouched.

But I do hope that I have succeeded in showing how necessary Town Planning is to a civilized community and how little can be accomplished without Town Planning Legislation.

Our great desire is to see this Draft Ordinance become law and to raise the level of Town Planning in the Transvaal from the depth in which it is plunged to-day, to a position worthy of the province.

The future lies ultimately and indubitably in the hands of our paternal Government, and I fear I am reminded of an apparently irrelevant nursery rhyme :

"Then tell your papa where the Yak may be bought
"And if he's most awfully rich
"He will buy you the creature,
"Or else he will not,
I cannot be positive which."

The Mayor expressed the appreciation of those present of the interesting and instructive lecture given by Mr. Furner, and invited discussion thereon.

After several questions had been asked and answered hearty votes of thanks were passed to the lecturer and to the Mayor for presidng and expressing the interest of the City Council in the work of the Association.

The President referred to the fact that the Association was dependent on subscriptions from members to meet its expenses and hoped that many who had the pleasure of listening to the lecture and remarks of speakers would become members.

He expressed the appreciation of this Association to the City Council for its recent grant-in-aid.

THE ELEVENTH SOUTH AFRICAN ACADEMY.

ART DEVELOPMENTS IN JOHANNESBURG.

The Eleventh Exhibition of the South African Academy was opened by the Mayor, Councillor David Anderson, on Wednesday, April 2nd, at 3.30 p.m., in the presence of a large and representative gathering.

Professor G. E. Pearse, on behalf of the Transvaal Provincial Institute of Architects welcomed the Mayor and Mayoress. He said a letter had been received from the Governor-General regretting his inability to be present.

Last year His Excellency had paid a private visit to the S.A. Academy, showing a keen interest in the exhibits.

Professor Pearse pointed out that it was the general opinion that the standard of this year's exhibition was in advance of that of last year. He thanked the Jury of Admission for their work undertaken voluntarily. It was a somewhat thankless task and one which usually evoked a considerable amount of criticism. But the judges had taken this work seriously and had endeavoured to maintain the high standard at which the Committee was aiming. He also thanked the Hanging Committee for work done in a limited time and under difficult conditions in view of the fact that the Selborne Hall had never been intended for an exhibition of that sort. Here again critics might sympathise rather than criticise. The Academy Committee still hoped that in the near future some wealthy benefactor might provide a suitable exhibition hall or that funds would be found for such a purpose.

He particularly wished to thank Mr. A. Stanley Furner, Convenor of the hanging Committee, Professor Armstrong, Mrs. Benson, the Secretary—Mr. A. S. Pearse and his assistants, Miss Wall and Miss Alexander.

Continuing, Professor Pearse said they greatly appreciated the presence of the Mayor and Mayoress.

"I have known Councillor and Mrs. Anderson personally for some time," he continued, "and I can pay tribute to their sterling qualities and to the really keen interest they take in functions of this kind which are of such educational value. Councillor Anderson has in the past been closely associated with the Architectural profession so that he can appreciate our ideals and objects in fostering such an exhibition.

"I should just like to say a word or two about the activities of the City Council in furthering the development of Art in Johannesburg and in assisting the Academy financially each year and also in offering to purchase a work of art for our local Art Gallery if recommended by the Art Gallery Committee.

"This in itself should be an inducement to the artists of South Africa to send of their best. It may not be generally known that as a result of representations made by the Art Gallery Committee, the Municipality of Johannesburg has agreed to set aside a large sum of money for the purchase of pictures in Europe in order that our Gallery may be kept up to date. For this purpose an advisory Committee has been appointed in London consisting of the Directors of the National and Tate Galleries and Professor Tonks of the Slade School. The first pictures have recently been purchased by them and will soon be here.

"Further, the Municipality has decided to instruct Sir Edwin Lutyens to proceed with plans of certain extensions to the Gallery by the addition of the two southern pavilions. These will complete the southern facade, of what, in my opinion, is the finest Architectural work in the city.

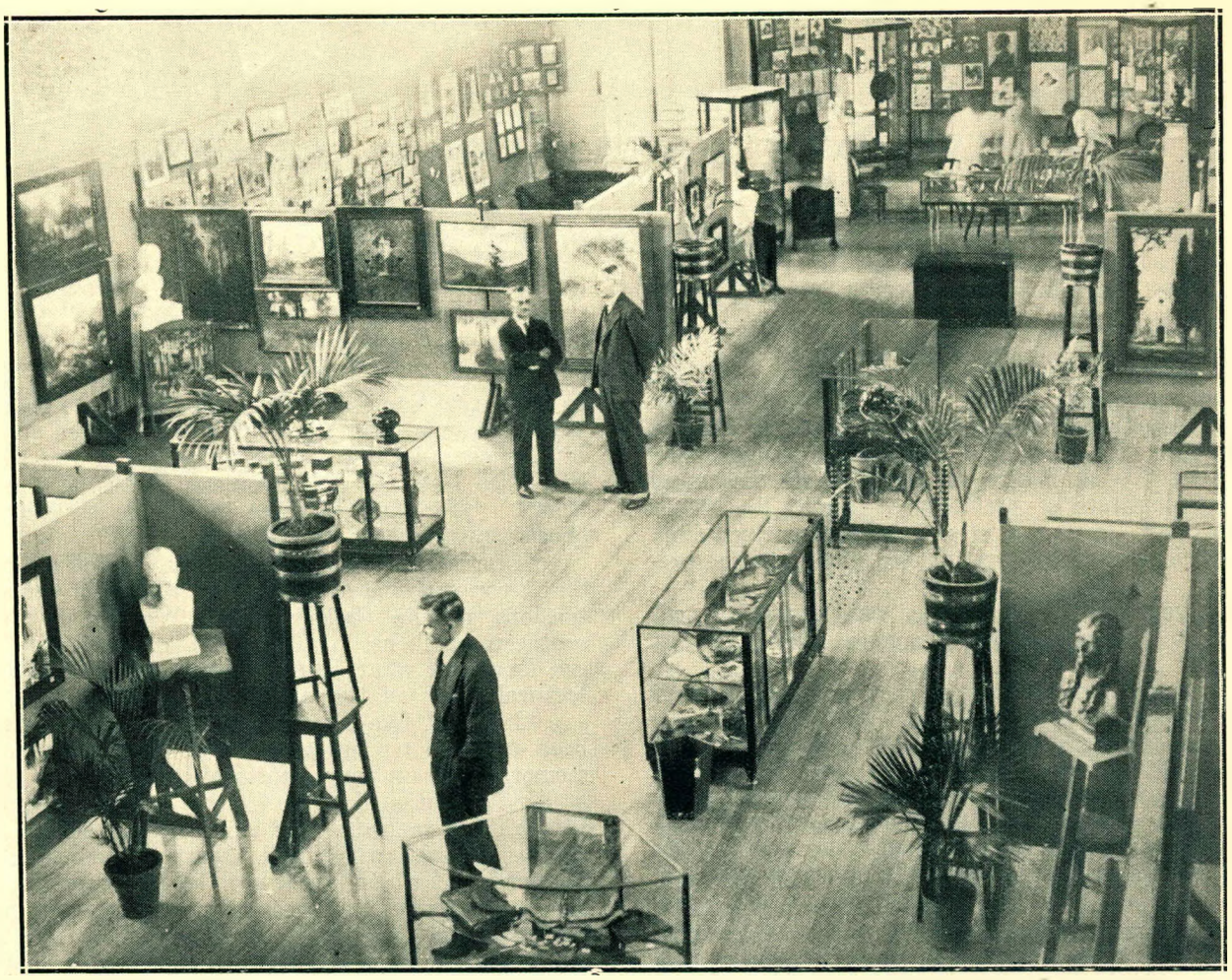
"I should like also to mention that an offer has been made to put up a tablet in the Gallery to commemorate the untiring efforts of Lady Phillips. It was at her instigation that the Gallery came into being and through her we were able to obtain the superb collection of pictures which will always be associated with her name and which makes our Gallery one of the finest and most admired in this country and equal to most of the provincial Galleries in England. It is due to her and to such men as Mr. Howard Pim that so much has been done to improve and further develop it.

"We now have in our midst not only this splendid attraction, but, as a result, a flourishing Art School, and, at the University a unique Art teaching collection the gift of the Carnegie Corporation which has enabled us to establish a Degree course in Fine Arts. All these factors are evidence that to-day we can claim to be one of the leading, if not the leading, Art centre in the Union, a proof to the rest of South Africa that Johannesburg is not so materialistic as it is often made out to be. The Municipality is to be congratulated on its efforts in developing a side of its Civic life which will always redound to its credit and be an asset to this City and an attraction to visitors

"We in Johannesburg have made a good start and we intend to take the lead in art matters in spite of the fact that other centres have been more generously supported by individual benefactors, including the Government of the Union, who have recently erected the S.A. Art Gallery at Cape Town.

"Another matter of interest to us is the establishment of a prize for the best essay on the exhibition submitted by students of the Secondary Schools in Johannesburg. For this prize we are deeply indebted to Mr. D. M. Burton, to whom this Exhibition owes its inception.

"In a country like ours, which has little or no artistic tradition, every opportunity should be taken to foster art or the appreciation of art in our schools. Those of us who have travelled abroad and those of you who are home-born can appreciate what



General View of Exhibition.

Art means to a community. I feel therefore that much more could and should be done to encourage the teachers in our schools to make a study of the subject and introduce it as much as possible not only in the school curriculum, but also in conjunction with some of the subjects already taught.

"It is at present almost pathetic to hear of teachers in the Training Colleges being advised that a course in Fine Arts is of little value or importance to them. It is only by encouraging such a course that we may hope to develop a live public interest and to build up our own artistic tradition."

Professor Pearse also referred to the fact that the Baker Architectural Scholarship, had just been won by Mr. Norman Eaton, a student of the Witwatersrand University School of Architecture. In conclusion, he invited the Mayor to open the Exhibition.

The Mayor said that the Exhibition showed that Johannesburg had artistic tendencies. When the Art Gallery was extended he hoped that even then it would be too small for the art treasures that Johannesburg would possess.

Mr. D. M. Burton gave a word of encouragement to those whose works had been rejected. He hoped South African artists would advance so that the local gallery would soon have a very large number of works by South African artists.

SOME CRITICAL IMPRESSIONS.

by DENYS LEFEBVRE.

The Eleventh Annual Exhibition of the S.A. Academy compared very favourably with its predecessors, though there were no outstanding pictures. The general average was quite good and, on the whole, the difference between the worst and the best was not so marked as in some previous years.

Of the older artists—Sydney Carter, A. E. Gyngell, Bertha Everard, Alfred Palmer were the most conspicuous. Sydney Carter's moonlight picture was deservedly admired. He contrived a singularly vivid impression of a night scene with a sense of atmosphere, while showing a quite admirable restraint in colour and technique generally. Of his portraits, I preferred "Mrs. J. Morris," though I always think of him as a landscape rather than a portrait painter.

A. E. Gyngell is just the reverse. As usual, his charcoal portraits were excellent, characterised, for the most part, by good drawing and a *"je ne sais quoi"* of characterisation that gives a clue to the personality of the sitter. His landscapes are carefully painted but often lack vitality and enthusiasm.

Bertha Everard had some very nice work in a decorative and perhaps slightly artificial manner. I thought "Rocks and Clouds," and "Avenue of Gums," were particularly interesting with a certain subtlety in colour and pattern not always seen in her work.

Alfred Palmer had an interesting collection, greatly assisted, of course, by being hung together. "Nondezela," was picturesque, the pastel "The Cascade"—water shining on blue black skins—was typical of a style that he has made his own. One or two of the smaller things were especially artistic. There is warmth and colour in his work and a decorative sense that accounts, almost insensibly for much of his popularity. But I did not find anything in his present show to compare in strength and aptness with the Kaffir woman feeding her baby—I do not know its exact title—which he showed at a previous exhibition.

Palmer also showed some excellent heads. Some of the modelling that he has done for the new Johannesburg Station is particularly good. The capital with the rams horns is particularly live and free. It will be interesting to see the other work which he has been commissioned to do for other parts of the same building.

Art is ageless, so when I talk of senior and junior artists, I mean those who are old friends and those who are new ones. Of the new ones, in different styles, I should place A. Savile Davis and A. Winter Moore. Both concentrate more or less on water colours. In the case of Winter Moore, the two water colours shown, despite their cumbersome titles, were full of quiet pleasure and genuine artistry. This seems to me the higher compliment as they, in common with most of the water colours, were badly hung, the smaller ones in particular being quite lost by a crowd of overhanging contemporaries.

A. Savile Davis atones for a certain want of experience by an original point of view and some nice colour and drawing. I have heard his work called "crude," but, in view of his subjects, often headgears and mine-dumps, this is not altogether a drawback. The very crudeness has a quality that gives reality and *raison d'etre* to his subject.

C. Thornley Stewart seems to me more diffuse in his subjects and a little weak in composition. Some of his quite well painted landscapes seemed to lack purpose. I preferred some of his work last year.

Nils Andersen, on the other hand, knew what he wanted to say and achieved some success in saying it. His further development should be interesting.

In the modelling section, there were some new names that caught my attention. T. J. H. Mills had some clever heads which suggest further possibilities.

F. J. Kruger had some good but rather academic work. He has now reached a point where he should travel.

J. Franklin has talent, but is apt to mix up art and ugliness and to be careless in detail.

Some excellent work, including some of the modelling I have mentioned, was to be found in the exhibit of the Witwatersrand Technical College. Several students had good work in the Drawing and Design and Metalwork. The pottery is still in the early stages. These exhibits were very well and carefully arranged.

There were some good examples of pottery from the Ceramic Studio, including some nicely coloured jars and tiles, the beginning, it is to be hoped, of a permanent South African Industry.

The Craft work, as a whole, was well represented and seemed above the average.

The Architectural Section included some clever sketches by D. M. Cowin and Stonehouse-Payne and Gardiner, as well as H. W. Spicer's nicely designed War Memorial for the J.C.I. But this section could, as usual, be larger.

The School work was quite up to the average.

Comparisons are always odious and I have only mentioned the work that appealed especially to me. Speaking generally, some of the older artists have done much better work than they sent in to the Academy. The removal of the Panel has resulted in less bad work from good artists, but several did not send in at all. There is a strong tendency at the moment in this country to hold private exhibitions.

This may be preferable from the artists' financial standpoint, but it is hard on the public. There seems no reason why artists should not contribute to both. Some of them should remember too that the general exhibition appeals to a far larger audience and that if their work is good, it can only gain by comparison.

As I said above, criticisms have been levelled at the Academy from time to time, some of which have been quite undeserved. A great deal of time and trouble has been spent by the Committee in preparing for these exhibitions and to-day the S.A. Academy has come to be regarded as one of the events of our late Summer season.

Much legitimate criticism has arisen from want of proper housing. A great improvement was effected this year by altering the window blinds of the Selborne Hall. The faulty hanging of the water colours was partly due, no doubt, to the fact that, this year, hanging day had to be on a week-day. The Jury has, of course, come in for criticism. This is inevitable and very often quite without reason. It does seem to me, however, that the tendency to adhere to the conventional rather than the original, is becoming accentuated. Art has many phases and few of the pictures usually shown are of such a super-standard as to crowd out all other less technically accomplished, perhaps, but possessed of some measure of accomplishment. Some appalling rubbish is often sent in to such exhibitions, but, to take a familiar instance, the rejection of an early Steer proved a great loss to the Royal Academy. There must be room for many creeds in the Temple of Art.

The abolition of the Panel system was a step in the right direction. Inevitably, perhaps, it has created a certain shyness in some artists. If the Jury interprets its duties broadly and the artists their's unselfishly, many apparent difficulties can be overcome.

As regards accommodation, I understand that representations have been made in the right quarter that some provisions for art exhibitions should be made in the new Library Buildings. If, as I have reason to believe, these representations have been favourably received, it would be a great boon, not only to the S.A. Academy but to exhibitions in Johannesburg. In

furthering this, such bodies as the Academy Committee and S.A. Institute of Art and even the Municipal Library Committee might surely meet on common ground.

Like its greater namesake in London, the S.A. Academy is not as popular with S.A. artists as it should be. What is the reason? George Moore, in his delightful "Modern Painters," tells very forcibly of the hatred of artistic England for the Royal Academy and attributes the feeling to the knowledge that "the Academy is no centre of Art, but a mere commercial enterprise." Now I do not think the S.A. Academy is in that position, yet. But there is a danger. I have heard numerous complaints that it is not a good selling medium.

There is a danger too that it may become too academic. After over twenty years effort to preach the Gospel of Art in Johannesburg, I can only say how much we have improved and how little. There is a greater interest in Art and a greater market for pictures, but the public taste still lags behind and the local artists still try to please it. Encouraging Art is one thing, but encouraging potboiling is another. "Ye cannot serve Art and Mammon for reasons that should be obvious." Art and commerce should be friends, but the friendship should be platonic. I have heard artists who should know better, lamenting their inability to sell potboilers some of which have been, incidentally and quite rightly, rejected by the S.A. Academy.

I fail to see why we should not cultivate a standard. If Art is to consist of pink and purple photographs of familiar S.A. scenery, then "God help South African Art." I say it with all reverence and a very earnest hope that we shall one day produce a South African Rembrandt or Velasquez. Public taste improves slowly, but good pictures, music or poetry once created remain to mould the taste of future generations.

As a critic, it has been my experience that critics still continue critical, in streaks, and artists supersensitive. It is difficult for the artist, here or anywhere, to imagine that a critic may be perfectly genuine and impersonal in stating his opinions and it is also difficult for some critics to understand that the artist has the right to pain as he sees, provided he has some regard for at least one of these things—line, form or colour. Neither critics nor judges have the right to tie down the artist to their conception of what these three should be.

I think that the S.A. Academy has served and will, in the future, serve a very useful purpose, if only to remind the Philistine that there are other worlds besides his own. But such a body should interpret, not enforce any particular point of view. It should be open to receive and encourage Art in many phases It may even include a rubbish heap, if there is the remotest chance of that rubbish heap containing a diamond. It must, of course, burn the chaff without fear or favour. In short, it should stand for sincerity in Art as well as talent in the Artist.

S.A. ACADEMY PRIZE.

The S.A. Academy offered a prize this year for the best essay from pupils from Schools on the recent Exhibition.

Nine essays were received and Awards were made to Miss Diana Ferrers, Parktown Convent, and Master B. O'Donovan, Parktown Boys' High School, bracketed first.

Master L. de Jager, third prize.

The prizes are in the form of works on Art to the value of £2 each to the two first named and £1 to the third.

The Assessor made the following report on these essays:

The quality of the essays on the whole is good, and it is not easy to place them in order of merit or even to separate any one of them as best.

The handling of the subject is very broad and varied. To some the visit to the Academy is a delightful adventure full of poetry; "with admiration, joy and love, pleasantly mingled we pass on and out." Others more practical, review with satisfaction the progress of the Academy, the wide scope of the Exhibits, the national disabilities of the past, the hope and promise of the future. Some are more directly critical, nearly always appreciative, invariably healthy-minded, simple and honest, without pose.

The features of the Exhibition attracting greatest interest appear to have been grandeur and poetry in landscape and seascape, the charm of the old Cape, skilful and sympathetic delineation of the native, joy in the order and arrangement of the Exhibition itself, and craft work—"common objects are made lovely by craft work."

As a reflection of the Exhibition upon the hearts and minds of an average group of intelligent and healthy young people, the essays should afford no little satisfaction to the promoters of the Academy and to the donor of this Prize in particular.

To those who have made the attempt without attaining the highest success, there is the consolation and pleasure, selfevident in all the essays, of joy in the recording of a very happy experience.

SOUTH AFRICAN INSTITUTE OF ART.

Although there was but a moderate attendance at the general meeting of the Transvaal Branch of the South African Institute of Art in the Mayoress's Apartments on the 6th June, the indications were that the Institute will present a progressive policy that augurs well for art throughout the province.

Mr. Howard Pim presided, and the Mayor (Mr. David Anderson) addressed the meeting.

The chairman congratulated the Institute on the success of the South African exhibits at the British Empire Academy Exhibition in London.

The financial statement of the branch showed a balance of £33 18s. 6d.

It had already been arranged, said Mr. Pim, that Mr. Charles Aitken (curator of the National Gallery of British Art), Mr. A. M. Daniel (curator of the National Gallery), and Professor Tonks (head of the Slade School of Art) should form a buying committee in London on behalf of the Johannesburg Art Gallery.

The following pictures had been purchased by the City Council, following the recommendation of this buying committee :—

"Matin Soleil Rico" (Lucien Pissarro), "From a Window in Mornington Crescent" (A. Spencer Gore, 1878—1914), "Golfers" (Charles Conder) ; three water colours by Brabazon, "Seville," "Venice" and "Copy of a Landscape by Muller" ; "Job" (Sir Wm. Orpen), "The Fishmarket" (A. Legros) and "Church at Dieppe" (W. R. Sickert).

The purchase of these pictures had been made possible by the grant of £2,000 made by the municipality two years ago.

ART GALLERY EXTENSIONS.

The Mayor recalled that the City Council had recently agreed to expend £35,000 on extensions to the Johannesburg Art Gallery, and added that the work would be proceeded with when the plans were complete.

He congratulated the Institute on the work it had done, particularly the introduction of art in the schools. There was every opportunity for good artists to be produced in South Africa, the scenic advantages of which offered greater opportunities than any other country.

The Institute, he said, could rely on the City Council's full sympathy, a sympathy that had already taken a tangible form by the provision of funds for the purchase of pictures oversea. There were, he believed, other works of Art that the committee would like to purchase, and he had no doubt that the City Council would find the necessary money for that purpose when the approval of the selection committee had been obtained. (Applause.)

There were now 300 pictures in the Johannesburg Art Gallery, and he looked forward to the time when there would be 1,000. (Hear, Hear.)

The meeting agreed that the suggestion of the Royal British Colonial Society, that pictures should be lent from South Africa for exhibition oversea, should be referred to the Institute's committee for consideration.

In proposing a vote of thanks to the Mayor, Professor Armstrong (president of the Institute) emphasised the necessity of a suitable hall in Johannesburg for the holding of art exhibitions.

Mr. D. Lefebvre, seconding, said arrangements had been made that when the new City Library was erected the question of such accommodation would be considered.

Rand Daily Mail.

SPANISH ARCHITECTURE.

"THE FORTUNATE ISLES AND CADIZ."

by H. C. TULLY, B.Arch.

GRAN CANARY.

In the gray of the early morning, the island of "Gran Canary" presents a wonderful panorama for land hungry eyes. Under the lee of the mountains to the right, stretches the Puerto-de-la-Luz (Perpetual Summer) while far away on the left is a heterogeneous jumble of colourful flat roofed buildings, like diminutive dolls houses, flung up the mountain slope ; this is "La Ciudad," the twin sentinel towers of a Baroque Cathedral terminating the skyline in a sombre silhouette, that appears to melt into the very edge of the waterline.

At daybreak as the mists of the morning dissolved, I waved farewells to the stream of people on the decks of the P. and O. liner s.s. *Bendigo,* and was soon ploughing my way in a steam launch through the sparkling waters of "Confital Bay," leaving gradually the line of boats with their gesticulating vendors of lace, silk, canaries, cigars, etc., in a vague cinematograph of colour behind.

From the Mole, a one horse Gharri bumped me and my portmanteaux over the narrow cobbled streets to

the accompaniment of incessant blasts from a tin trumpet. Passing through the Puerto-de-Luz called before "Las Isletas" and the old glorious castle "La Luz," which repelled, in 1595, the British squadron of Drake. and in 1599, fought against the great Dutch Admiral Van-der-Does, we entered at last the "Muy Nobile" city of "Las Palmas," with its 80,000 inhabitants. situated as it is, along the coast between the blue sea and the mountains.

One is primarily seduced by the environment. In the vicinity of the "Cafeterias" and wineshops at a myriad tables, are the "Burgeoisie" sipping their "cafe," vino, or cognac, under the shade of multi-coloured umbrellas or drinking bass out of tall beakers. In opposition to the beautiful faces of the Spanish women, in their exquisite lace shawls, the "manton de Manilla" and high back comb, there are toothless old hags. sweeping the Alamedas who would have done honour to a Zurburan or a Valdes Leal. Architectural cameos frame themselves beyond the massive doors of lofty "Zaguans," revealing exotic Patio gardens and galleries. dating from the fifteenth and sixteenth centuries, when the wine trade was at its zenith—one gets an impression of cool spacious homes whose broad staircases and deep balconies surround a shady tiled internal courtyard. Here and there is a small open Plaza, where drooping pepper trees shade spacious stone seats, and a cascaded fountain splashes on the "Azulejos."

The Spanish love of colour is evidenced in the facades of their buildings, which are tinted in every conceivable hue—from the formal "Patio" rich open wood staircases ascend to the flat roofs above, where the householders and their families will sit in the cool of an evening, much as the Dutch Pioneers were wont to do on their high stoeps, often within sight of the sea—here the washing is dried, gardens are cultivated, and a colony of cats take possession at midnight.*

In the "Calle de Triana" the largest street in "Las Palmas," are shops reminiscent of the "Rue-de-la-Paix," while rushing little electric trams, open on both sides. ply between the town and the "Puerto-de-la-Luz."

One finds a wonderful Opera House built in the modern French style, and a Cathedral that a town might well be proud of; in the latter a hunchback Creole, who had grown old in the place, initiated me into its mysteries and showed me a choice collection of plate, old pictures, and sculptures of intrinsic value, including silverware by Benvenuto Cellini.

Silver stars light the intersection of the Lierne vaulting of the lofty Nave, in the dusk of the evening they shine out. The centre traceried window with its beautifully moulded architrave is a medley of small coloured glass tessaries, set like an extravagent jewel in the dark void above. At the back of the Cathedral. still intact, is the historic hermitage of St. Anthony Abbots, where Columbus prayed on his memorable voyage to the New World—it well repays a visit, by virtue of the refined qualities of the Renaissance details displayed in its facade.

* *"It was these Spanish cats that on my first night forcibly reminded me of those two historic figures Don Quixote and Sancho Panza and their vain search for the ill-starred palace of Dulcinea, among the deserted streets of Toboso."*

It is the handling of the colour in the Architecture that perhaps interests a student most; the walls of the smaller flat-roofed dwellings are picked out in diluted washes of ochre, cadmium or rose madder; the dressings, architraves and string courses in pale Cerulean and Chocolate brown—the doors and jambs in modulated shades of Viridian green.

To study these effects, I climbed the Cathedral tower one evening—the panorama was beyond my expectations; below me was the "Capital of Lilliput," a city of flat-roofed dwellings, standing out classically clear against a still Turquoise sea—representing a heterogeneous jumble of subdued colour tones—that stretched itself from the distant Mole, to the purple splendour of the Hills of Telde.

Prominent were the neat "Chansigas" or skylights that overarch the Patios, and which terminate in interesting white octagonal lanterns. The original L.P. windows with their gay velariums, the variety of woodwork employed in the balconies, and the versatility displayed in their design, put me in mind of the gems I had associated with the streets of Tangier and Algeciras.

Jalousie shutters and lattice, play an important part in the domestic life of the Canary Islands; they keep the rooms cool by the seclusion of light and heat. and yet allow the breezes to percolate through. The massive windows, which are of sliding sash construction, are glazed into small panes in the upper half and have wood jalousies, combined in a geometrical pattern below—a small moveable trap or "postigo" goes out on hinges, and allows those within to spend hours of the day gazing forth on the passing show without, their heads almost level with the cheeks of the passer by.

In walking down these long close empty streets, one is ever conscious therefore of the pursuit of a pair of black eyes, merciless and unswerving in their concentrated scrutiny.

TENERIFE.

On a fine Summer morning I sailed away from "Las Palmas." It was with profound regrets, yet its glamour and dreams will remain inflexibly in my memory for many a day.

Five hours away we sighted the lofty peak of Tenerife.

From the water "Santa Cruz" has the gay air of a Levantine City. Its bulk of houses with their tiled roofs, and the pale pink or ochre bodies of their facades and the activities at the wharf, resembled much that I saw in "Gran Canary."

Tenerife is the Capital of the Island of "Santa Cruz," or to give its full title "Santa Cruz de Santiago"—it is one of the oldest towns in the Canarys, and it looked, as our ship glided into the harbour, as though it had been built yesterday. From the interesting Plaza, around which are shops and signs in English, such as "British Cafe," showing the inroad of the western tourist, a narrow cobbled street lined with trees leads up to a large Park, with its colourful Kiosk raised above the pavement level, from where one can command an interesting vista of the town below.

Of the Architecture, one finds again an interesting innovation in the wood hoods and balconies—these are in endless variety and rich in detail; many of the

shutters to the windows are set with diminutive cream sliding sash windows against a background of viridian, the whole enclosed by bold architraves in stone or wood.

Some of the Courtyards here have beautiful aviarys, arcaded wood links, and doorways of exquisite workmanship ; the same gradating tones of rich primary colours prevail, and one sees again, walls of kalsomine blue, relieved by architraves and bands of a neutral tint, or even a stray ventilator cowl in brilliant red.

The interior of "Santa Cruz" is more interesting than the port of "Tenerife." "La Laguna," five miles within is the oldest town and was the stronghold of the "Gaunches" (the original inhabitants of the Canaries). to-day it is a sleepy little Eden, with several fine old churches and an historic Convent. The houses are solidly built, but very antique, and the streets seemed to me to be deserted.

Further afield, on the shore, lies the little seaport town of Orotava, known as the Puerto, to distinguish it from the older and more important town of "Villa Orotava."

There are the homes of noted Spanish families, whose beautiful houses are the best examples of Spanish Architecture in these Islands. Beside their quiet "Patios," which are shady and cool even on the hottest summer days, the exteriors of many of them display a bold and happy keynote in their composition.

The admirable work of the carved balconies and shutters, and the ironwork and stone are rapidly becoming unique.

From the steep narrow streets come glimpses of flowery "Patios," with gorgeous masses of creeper tumbling over a garden wall or wreathing a massive doorway. A feature of almost every Spanish house here, was the little latticed hutch, which covers the dripstone filter.

The Residents built their villas some distance from the town ; on a flagged terrace I found the "House of Peace" facing the Atlantic, and from the solid green panelled door, there is an unbroken view down a long straight avenue to the sea. Over the door was a weather stained coat of arms, and above again, on a soft piece of green scrollwork, was inscribed the Latin motto "Hic Est Requiesmea," as here to this house of rest came its original owner from his work in the town.

On one side a few steps led down to a walled garden—a large square outlined and traversed by vine-clad Pergolas, which again formed four more squares. In the centre of one, an immense pine tree sheltered a circular fountain, where papyrus and arums drifted, and the gold fish appeared as irridescent as the breasts of the pigeons that same fluttering down at my approach.

PALMA.

On the direct route from Tenerife to Cadiz the Trans-Mediterranean boats stop at the romantic little Island of Palma.

Palma from the sea is a never-to-be-forgotten sight and forcibly put me in mind of the pen-pictures of Conrad and Stevenson. It is the most beautiful of the group of the "Seven Fortunate Isles." The little town of "La Ciudad" as it is called, is picturesquely situated on steep slopes, and tier upon tier of high wooded mountains rise steeply behind the City.

The spicy freshness of the early morning tempted me ashore at once, and soon after dawn the tinkle of goat bells sounded in the street and the hum of gossip continued until the sun was high.

Halfway up the steep and narrow Calle Zarragoza. is the small and picturesque Plaza "Dona Elvira," above the level of the pavement, with winding steps leading out of it on to a higher ground. All around was an elevated railing and broad stone seats, from which one could view uninterrupted the passers by below. In the centre was a noble statue and on one side the massive doors of a most venerable Cathedral. I put aside the heavy black manta hanging at its entrance and stood beside a gigantic column, piercing for a moment or two, the dimly lit interor—here and there a few people were kneeling before a great Altar at the far end, hearing Mass.

I climbed yet higher to another level, on which was a deserted Bandstand with a "Kiosk" concealed at its base. I could well picture the scene there, at some beautiful "verbena," some fiesta to their Semana Saint. From this extreme elevated Plaza one commands a magnificent view of the lagoon below, and a terrace looked down to a Court, over the low walls of which was a kaleidoscope of white washed walls and ochre roofs bathed in wilting sunlight.

Palma was a cameo, from the idylles of Bernadin de Saint Pierre, around it there is an imperishable charm, but as its bad "Fonda" is the only accommodation in the place, visitors are an infrequent commodity. I left it in three days, during which time my steamer had been at the neighbouring islands of Hierro and Gomera.

CADIZ.

It was on a memorable morning in October that our steamer drifted into the harbour of ancient Cadiz. The straggling city presents a noble skyline from the deck —standing upon a long narrow neck of land, it stretches out into the ocean, from whose bosom the town appears to rise, the salt waters washing its walls on all sides save the East, where a sandy isthmus connects it with the coast of Spain

The town is of modern construction and unlike any city for its size in Andalucia—the streets are numerous and intersect each other for the most part at right angles.

Nearly every building has its flat roof with its riot of flowers, and each has its exclusive "Patio," generally of great antiquity. Though one of the oldest towns in Europe (it is said to have been founded by the Phoenicians in 1100 B.C.), it looked one of the newest and cleanest ; for the wear and tear of the centuries has been skilfully disguised.

There is a modern public Alameda or sea promenade on the Northern ramparts, laid out with gardens and "patios"—the finest I ever saw. It is thronged on summer evenings and the green of its trees and its subdued tile and pebble pavements and splashing fountains, afford an agreeable oasis after the dazzling glare of the white buildings of the city.

I have mentioned the word "Alameda"—it is hardly necessary to state that this a walk set apart for the "Paseo" or promenade, one of the most important divisions of Spanish life. As soon as the day begins to

close, a tide of fashionables sets in through the various eddies among the exterior walks, or pauses to rest upon the lines of stone benches that fringe the centre, concentrating at last into a narrow stream that divides the Alameda into two equal portions. The "Ninos" and their friends mingling in a confused throng from which arises a murmur of lively voices and shrill laughter. Later the stream disappears to rise again in another quarter, the "Plaza San Antonio," and here beneath the light of lamps, it paces round the limits of the square, which is alive until a later hour, with the sound of moving feet, bursts of merriment and the cries of the children.

After getting twice lost in the maze of streets in the town, I found myself one morning at the threshold of its immense Cathedral—the towers of which I had seen for miles out at sea. It was stupendous—you could get Johannesburg Cathedral into one of the side aisles—it is raised up on massive tiers of steps, a delta to the innumerable crooked thoroughfares which converge around it—a vast concourse within—it has weathered centuries—what struck me most was the height. In this misty and dim interior one could soliloquize for ever—and there is such a lot of mighty interest. At intervals came the deep drone of a solitary bell, and then after it had stopped, the nasal intonations of the Priests, re-echoed from time to time by the flute-like call of the choir boys.

It seemed to me at that moment, that these self-same priests were ordained the first and most important beings in existence—to have the power of opening and shutting the gates of Heaven, or Hell. Such is the sway of the Popish system in Spain, whose grand aim has ever been to centre the hopes and fears of the masses in the all powerful Church Militant. And such it must have appeared to the Missionary, George Borrow, on his eventful meeting with the gypsies and contrabandists of the South.*

Beyond the Cathedral and the Alameda, there was nothing from an Architectural point of view that could have held me here—I had expected a great modern city. but with a slight tinge of disappointment I found but a larger and more colourful edition of the Island of "Gran Canary."

* *"They clung to his neck, clung to his knees, seized his hands kissed his feet."* *"THE BIBLE IN SPAIN."* By George Borrow.

NOTES FROM AN ARCHITECTURAL STUDENT IN EUROPE.

Stuttgart.

March 10th, 1930.

We had a most interesting run from Florence to Stuttgart. First across the Apennines by the Futa and Raticosa Passes. Then from Italy into Austria by the Brenner. And from Innsbruck to Munich we seemed to wander back into the Austrian Alps—along the most glorious road I have ever travelled. We started across a broad valley with typical Tyrol surroundings. Then climbed up out of the sun, along a road skirted by pines that were heavy with snow. The road was quite white, in places smooth with ice, but usually with fresh snow that spread in one reach from the bank under the chilly pines, right up the hillside in smooth virgin curves. Smooth undisturbed curves that seemed distilled out of the very quiet. Mile after mile we drove along this road. Climbing, then dropping into another valley, and climbing again. And once we stopped and looked back down the valley—incredibly far. The whole space between the hills was a warm tunnel of sunshine scooped from the trees and snow. For forty miles we didn't pass a single car. But here and there a few men were shovelling the snow from the road. Once as we dropped steeply round a bend there was a wonderful scent of chopped pines, and a group of men at the side of the road called out and asked us for cigarettes Then we cleared the mountains and passed through delightful villages sleeping in the sun. On the countryside the snows were melting—leaving patches of white on the green and brown. And water started moving lazily along the road. The Tyrol is so warm and comfortable after Italy. The houses are trim and gay. Never derelict or poverty stricken. One feels a warm current of good nature and friendliness. Every second building is a Gasthaus—the old type of Inn still flourishes. It reminds you of Kent or Hampshire, where you can be sure of a bed and a plain meal. It was a joy too, to see gay signs hanging from the shops and inns. Italy is so devoid of colour and life in the small towns. They are cold and hard, and the people seem disillusioned and starved. Perhaps the cold prejudiced me against Bologna. Perhaps I was wrong to think that Norman Douglas's "South Wind" would blow so far north. But Venice and Bologna chilled me. Held me crushed as it were, in a belated mediaevalism. At Verona the weight lifted a little as I enjoyed the Gran Guardia Vecchia, and the Porta Nuova. The Gran Guardia is finer than I expected (I drew it out with great pains in my first year) but the Bevilacqua has suffered from dust and wear. It is on a tramline which is worrying. The Pompeii is still fresh, the stones a warm rusty tone, and the detail still crisp—and so delightfully simple. But I was glad to push northwards to freshness and development. Italy has stopped with Michelangelo. The weight of her renaissance genius has crushed her under, half willing—crippled and looking backwards, ever backwards to the glory of her past. And it is depressing to move in a perpetual twilight of greatness. I was glad to get to Bolzano with its atmosphere of German heartiness. Though still in Italy Bolzano is pure German. From its cobbled streets to its kinema—obviously designed by a German architect. We stayed in a German hotel—scrupulously clean—and changed over from spaghetti to schnitzel. Bolzano is a winter resort—I suppose the German equivalent to St. Moritz—and the season opened the day we arrived there. The main street was



New School at Stuttgart

a small scale Unter den Linden for the dignified and aged ; while parties of energetic youths set off throughout the day for skiing trips in the hills. Returning to beer and an overheated dining room at night.

We crossed the Brenner Pass fairly easily I let the car cool off twice, but otherwise we did not stop until we reached the border right at the top of the pass. We floated into Austria without having the back of the car opened, and had to drive for a day on the left hand side of the road—a strange interlude after 2,000 miles on the right. From Innsbruck we aimed for Munchen stopping a little short at an attractive small town called Starnberg. Then Ulm—where I sent you a post card, and Stuttgart. Das Neue Stuttgart ! it is wonderful. And I am so enthusiastic when I see Mendelsohn's new shop I can hardly wait to try and build something. To model the stuff in plasticine or with a 6B. There is only one architecture. And it is wonderful to study Mendelsohn's original sketches, his working drawings, and his final building. Nothing is lost on the way. There is no detail—no tripe. The idea flows on to paper—and inevitably solidifies in its final forms. Such architecture is within the creator's grasp. The whole is pliable and unified in a way that is not possible with jig-saw design that pieces together, and approximates always without achieving a final expression. And here the architecture *is* one with contemporary life. There is no stylism or copyism, but only fitness for purpose and beauty of form. Fitness by day or night, and economic fitness. Ethical fitness, and inevitably aesthetic fitness. And the Mendelsohn shop is a complete and satisfying expression of these requirements. It is full and round in its three dimensional completeness. Modelled to its irregular site, and static and beautiful in its finality.

We have seen so much interesting stuff. The Weisenhofsiedlung where le Corbusier and Gropius, Scharoun and Rading have built their interesting small houses. The great station by Bonatz. The Mittnachtbau, the new Tagblatt building. The Handelschule—the treatment of which is not unlike that of the school I was trying to do last year. And we have got some fine books. One on the new work in Russia. One on the Weisenhof which I think you will like. One on Mendelsohn—most comprehensive. One on Haessler's new school at Celle. One on the competition for the new Nuremberg Stadtbau. And some interesting periodicals. And a fine full book on Corbusier and Jeanneret—with their Geneva scheme in. And one by Hilberseimer on Gropius and the Dutch architects.

I should like to do a small paper on school design—perhaps you would publish it in the journal. It would be rather fun to get the powers to substitute white plaster for red brick—and smooth plain class rooms for gloomy institute-like caverns. And metal furniture and cheerful Duco for wooden drabness. The metal furniture, by the way, is delightful in practice. They use it in all the tea rooms. The chairs are most practicable and elegant—easy to move and most comfortable.

I hope to have one or two made (metal chairs) when I get back, and it would be interesting to see how they are liked. I think Duco would be as attractive as nickel for finish.

We leave Stuttgart the day after to-morrow—travelling along the Rhine to Cologne and Dusseldorf, and then to Utrecht and Amsterdam. Then down to Paris and back to England. We are looking forward to visiting Stratford-upon-Avon for the Shakespeare festival which starts in April, and to spending a day or two in Cambridge and Oxford—where Osborn (whom I saw in London) has promised to show us the colleges.

Hawkhurst, Kent.
7/4/30.

We have covered so much ground since I last wrote that I find it difficult to pick up the threads again. And our week of rest at Hawkhurst has tended to blend our experiences into a picture of mild and distant tones. Not that it is difficult to recall specific incidents —or enjoy in retrospect the "texture" and richness of our journey. But at the moment the reaction of so much travelling and looking at things induces in me a sort of static fixity. After months of foreign hotels (with their attendant difficulties) and foreign languages, it is refreshing to relax in a large room with a log fire—and to sink into the bucolic calm which permeates Kent. To look out of our delightful Georgian windows on to the rich unfolding life of the Kentish Weald, and to enjoy the new primroses and daffodils. And to walk in the lanes, surprisingly steep at times, and winding with a mystic inconsequence between the overgrown banks. In the evening there is usually a heavy mist—rather like you find in northern France—which gives an extraordinary quality to the buildings and trees. The mist enfolds the forms, blurring the outline, and invests the surfaces with a rich uniformity. The ripe curves of the oast houses lose something of their sensuous warmth. The farmhouses sink further into the still ground—like clay modelled on the green. And against them the wintry trees stretch net-like branches upwards, but do not hide anything in their chill bareness. Over everything hangs a timeless calm.

When we arrived in England from France, we drove to Hawkhurst, and then went to London by train. And returned the next day with an interesting batch of books. I have just finished André Gide's "Travels in the Congo." It is interesting to see a novelist's reactions to travel. Especially a man like Gide with his exquisite sensibility. Every colour and sound and form has some significance for him. And as he wrote the book as a day-to-day record of his journey, it is spontaneous and fresh, and his opinions are never forced to fit in with a preconception of what he expected to find. I am re-reading Aldous Huxley's "Jesting Pilate"—the diary of his journey to India Malaya and the Pacific. Perhaps it is the best way to compare Gide and Huxley. They have so much in common—in their approach to the novel, and in their standpoints, that their diaries are a keener index of their difference than their novels. I do not know now which I prefer, Les Faux-Monnayeurs or Point Counter Point. But the diaries are radically different. Gide is ingenuous in his enjoyment of everything strange and exotic. Like a painter making a preliminary survey of his subject. At times he is like Pepys in his enthusiasm—easily depressed, and then bobbing up again with some new discovery. Huxley is more aloof. Sceptical, and forever questioning. "What is Truth? said jesting Pilate, and would not stay for an answer."

I picked up a delightful copy of Daphnis and Chloe (from Thornley's seventeenth century translation) published by the Golden Cockerel Press in an edition of 450 copies. How much finer it is than George Moore's translation. I am sorry that I quoted from Moore in the Cape Dutch article. This is from Thornley: "This autumn now being grown to its height, and the Vintage at hand; every rurale began to stirre, and be busie in the fields; some to repair the Winepresses; some to scowr the tuns, and hogs-heads: others were making baskets, skeps, and panniers; and others providing little hooks to catch and cut the bunches of the grapes . . . Daphnis in his basket carried grapes. cast them into the presse, and trod them there; and then anon out of the Lake, tunn'd the Wine into the Butts. Chloe drest meat for the Vintagers, and served them with drink, the old wine dasht with Fountain-water; and when she had done, gathered grapes of the lower vines . . .."

I am reminded of the vineyards that we passed through. On our way south through France. The wine-growing district between Cahors and Montauban. Ventaillac, Caussade—Realville. The vineyards of Gaillac before you reach Albi. And then after Carcassone where the countryside opens out to the sea, there are low rocky hills and vineyards. Les Capucins, Barbaira. and Douzens—where the rain cleared, leaving a wet sky and a great expanse of fresh earth. Like a water colour of Dunoyer de Segonzac.

Then vineyards on either side of the road, through Montagnac and on to the sea. The vineyards of Provence were so open and great in the rainy air—we took great breaths and hurried on till we got our first glimpse of the sea. The sky was palish green over the sea—and inland over the olive green hil's were heavy hanging clouds of grey. In great folds. And always the parchment brown villages clustering on the low hills. Then after Montpellier the vineyards of La Vaunage. Sometimes the wine-presses stood near the road, and the scents recalled the shady wine cellars of Rhone and Picardie.

Then in Tuscany, after we left Florence for Rome, we saw the stunted vines against the clayey earth. In the late Italian sun there was a wine-like warmth in the air—caressing and still at once. Between Padua and Vicenza—Vancimuglio and Rubano, there were more vines. On both sides of the road that carried us on to Verona. Then pines and snow—the Tyrol, Heidelberg, Mainz. And again after Bingen, vines. At Bingen we crossed the Rhine and travelled north up the west bank. Across the river the vineyards stretched up the hillside in orderly patterns. On the same side as our road, high above us, were the old Rhine castles. Fine strong groups—very stable in their massing, and delightful subjects for a 6B pencil.

The Rhine paddle-steamers are amusing. With very tall funnels—painted black, red and yellow, and mauve or blue hulls. They are scrupulously clean—almost grey, but strike an exotic note in these days of the Bremen and Corbusier's houses. At Cologne we had lunch in the new restaurant—"Die Bastei"—which leans right over the river. The river traffic is very heavy, and we enjoyed watching the endless stream of motor boats, steamers and barges. The west front of Cologne Cathedral is rather fine—the surface treatment has a strong unity of pattern, but there is not the same atmosphere that you find in Chartres or Exeter.

It was interesting to revisit Holland. To ferry over the Oude Maas into Dordrecht, and drive on the narrow roads, laid with klompjes. But the picturesqueness is a little overpowering—the countryside is cramped, rather like a continuous suburb. There is no scale. At Utrecht we saw two buildings (one partly finished) which show the growing influence of Oud and Gropius. The fantastic, and generally contorted, pantile roofs are disappearing, and the strictly rational line of simple horizontality has been rightly substituted. De Klerk did some most interesting work—but was a dangerous man to follow because he broke the rules of restraint

and repose, and yet succeeded in attaining a unity in his buildings. Just as Lutyens was dangerous in England when the smaller men caricatured his mannerisms and missed the essence of his work. But the influence of men like Mallet-Stevens, Gropius and Luckhardt and Anker must be good, because their work has its basis in a rational approach to the problem. Had de Klerk lived it is possible that his work would have lost its tendency to amorphousness. He played with materials, and played with "modelling" too much for the sake of p aying. His forms overflowed too willingly, his materials were too rich in their variation for the boundaries of repose. In this respect the development of Erich Mendelsohn is interesting. His early projects knew no bounds in skyline or modelling. But his later work shows an increasing restraint in silhouette. His modelling is all horizontal. His skyline is free from unordered curves—and there is the strictest relationship between his intersecting surfaces. His model for the Stickstoff-Syndikats, Berlin is in complete sympathy with the Gropius school. It is a delightful thing, quite simple and organic. I should like to show you the photographs of it.

We spent an afternoon in the Rodin Museum at Paris. What a glorious opportunity it offers to study so many of his things. It was one of the best experiences of our tour. One realises how utterly inadequate photographs of sculpture are. I think it is better to carry a strong impression—say, of "The Hand of God," or of "La petite Fee des Eaux"—rather than look at a pale flat photograph. Your impression may enclose some of the original essence, but a photo limits it at once.

NOTES ON MY AMERICAN VISIT.

by Sir HERBERT BAKER, A.R.A.

In my short visit to the United States I saw as much as I could of the old colonial buildings, being especially interested to compare them with our old houses in South Africa. In the north I saw those in and near Boston, Longfellow's house being a notable example. They reproduced in timber the character of the smaller early Georgian houses in England. The churches with their columned porticos and Wren-like towers, where not overwhelmed by modern high buildings, give charm and distinction and an English character to the New England towns. In the south, Virginia, where the settlers with their slaves lived a life more comparable to that of the South African colonists, interested me most. But I was unable to see the earlier country houses, of which I had heard such praises, down the James river. Washington's house, however, is a good example with its deep high-pillared stoep and its rectangular open grass plot surrounded by its outbuildings. Inside the house is a collection of very good furniture once in Washington's possession or of his period, both English and French. I was surprised at the beauty of its site, high-set park-land, English in character, overlooking a broad river The buildings of Jefferson were of special interest to me. He was an inventor, manufacturer and a great amateur architect, as well as a statesman and President of the Republic. After the revolutionary war, when imports from England were stopped he set to work to find deposits of stone, clay, iron and slate and to manufacture bricks and ironwork and all materials and things required for house building. In his building ideals he had some little of the outlook of Cecil Rhodes. He realised the inefficiency of north European architecture for the hot climate of Virginia and opened out classical Georgian architecture with its sham or narrow colonnades to the fullness of the Roman Orders. In his own house at Monticello and in others in the neighbourhood he designed deep columned porticos. The kitchens and slave quarters and the passages connecting with the house were totally or partially underground.

At the University which he built at Charlottesville, Jefferson planned a building which exhibits elementary principles of planning, which would serve as an example for many buildings and schools in particular for the hotter parts of Africa. On two sides of the rectangular "campus" the separate buildings with deep porticos of Roman type for class rooms and houses are linked together in themselves with continuous colonnades and as a whole with the magnificent Pantheon-like dome and portico of the great library which terminates one end of the group. Thus students can pass to and fro with protection from the mid-day sun or heavy rains.

I spent several days at Washington and received great courtesy there from Dr. Moore, the President of the Fine Arts Commission, the advisors of the Government. The new Government Offices, which have been placed on either side of the great vista leading from Lincoln's monument to the great Capitol Buildings as it was originally planned by L'Enfant, the French architect-engineer, are busily proceeding and it is understood will be completed and L'Enfant's vista fulfilled in three or four years time. Magnificent planning and beautiful buildings, but if one may criticise, I felt that the group of distinguished architects engaged upon the buildings were too much under northern influences, whether French or English, in their applied columns and narrow colonnades, and had not sufficiently followed the great example set by Jefferson, and indeed by White House itself. This, the President's House with its very wide and high porticos and spacious connecting halls and rooms, seemed to me an admirable type of Great House for the head of a State in a sub-tropical climate. It reminds me of the Government Houses of Calcutta and Madras, built by the East India Company and something too of Government House, Capetown.

I looked in vain in New York for any remnant of Dutch influence in the architecture and searched the museums without success for any of the beautiful furniture which is so familiar to us in Cape Colony. The old English colonial furniture is abundant and very

much prized. Museums in Boston and New York contain many complete rooms panelled, fitted and furnished in a style having the great interest of elemental simplicity. The wood work is mostly of pine. An old inn has been preserved near Charlottesville with the most primitive types of country made furniture of the wheel-back type and iron work and everything of household use. Brass work seemed as rare in America as it is common in the old Cape houses.

I saw some of the modern country houses on Long Island, when I was fortunate in having Mr. William Delano as guide. I much admired his houses which had the higher excellence of expressing the personality of the client rather than that of the architect. Being simple in style and material and often of plaster a South African architect felt at home amongst them. The clubs he and other architects had built in New York and other towns had the quality of gentlemanliness which distinguishes the best London clubs. The Long Island houses had well laid out gardens, but as for four or five months of the year most of the plants are in "curl papers," covered with hangings or tents of canvas, the difficulties must be great and perhaps this accounts for the absence of gardens round the ordinary houses that one saw. Some of the suburban roads are far from being distinguished for tidyness and look more like the devastated war areas.

I went over both Yale and Harvard Universities. There is much excellent building there. The ingenuity of the architects to get the feeling of old buildings by using, for instance, varied coloured rough masonry such as has been used in Johannesburg, was more successful than I anticipated. There is a tendency in their new buildings to adopt the English University system of separate units of 200 students, each with their separate dining halls, with the intention of encouraging the collegiate spirit in their games and general rivalries. The great libraries at these two universities seemed to me to dominate the buildings, at Harvard by its architectural scale, and at Yale, where the stack-room rises like a Norman castle, expressing a mountainous mass of literature which I thought might tend to discourage all but the bravest of scholars!

Now what do you think of New York, the reader will be thinking after I give vent to the hackneyed opinion of the sublimity of the sight of the multitudinous sky-soaring towers seen through the mist as the ship enters the harbour; or as you cross the ferry or in the streets by night when the sky seems full of unfamiliar constellations of strange-shaped stars. One can only marvel at this triumphant expression of rampant Titanic individualism and admire the supreme talent and insatiable energy which is creating it. But I wondered, and I found that many architects were wondering too, where it was all leading. Whether such an immensity of building material if controlled by some more ordered and co-ordinated thought in design, might not produce some inconceivably greater architectural achievement! We talked of Italian towns with their many huddled towers, such as San Gimiguario "of the beautiful towers" near Siena! But there vertical towers are contrasted with horizontal skyline masses of great churches and places. That may have been the effect when the first high towers were built in New York, but now the horizontal lines have been abandoned, and in effect it is all rather, if it is not irreverent to say so, higgeldy-piggeldy vertically. There is little attempt in the new buildings to give the steadying effect of cornices or horizontal parapets to the heads of the towers, and they look as though their heads had been torn off or "scalped," leaving the raw edges. The height of each block is limited in accordance with the varying widths of the surrounding streets, and then on one fifth of the area of the block the tower can be taken up any height. One wonders if in the future there will be some greater zoning law by which over large portions of the town there will be a definite height to the main buildings, which to relieve the congestion of the streets below, will be laid out as high level streets and squares. From such definite and uniform horizontal skylines the great towers would rise with a greater dignity. The better architects there, were, I thought, nervous of the future and regretted that the Committee of Fine Arts which exists has little influence where vested interests and property rights are concerned.

I can only be lost in admiration at the skill in engineering and organisation with which these great buildings are built in an incredibly short space of time; nine months in some cases from start to finish. But these nine months were preceded by perhaps a year or two of design and organisation after which, it was jokingly said to me "that both architect and client were kept out of the way!"

The traffic problem in the highest sky soarers is a great concern of the designers; to get 25,000 persons —in one projected building 1,250 feet high I was told —in and out each day! I compared, it in speaking to the architect, to putting a railway terminus into a great bridge and setting it up on end!

Coming down from the clouds to earth an architect must be most impressed with the high and spacious halls of the great banks and offices. One noticed the amount of public space available in these halls. This is made possible owing to the habit acquired by the people of going up and down and to their content, with artificial light and ventilation.

Thus on entering a great bank, while one goes up a few steps to the main floor, one also goes down to an under-floor where much of the public business of the bank is done, which in London would be done on the ground floor. Though it is invidious to make distinctions amongst so many beautiful halls which I saw, yet I specially admired the Greenwich Bank, a domed building elliptical in plan and a classical gem; and the Byzantine expression of the Bowery Bank with every detail down to the ink pots specially designed.

Mr. Sawyer, of York and Sawyer, showed me over these two buildings of his design and also the Federal Reserve Bank which is a marvel of careful design, equipment and security.

The planning of American buildings is rendered comparatively simple owing to the absence of areas, the whole of the centre of the big blocks being artificially lighted and ventilated; thus the lavatories can be placed anywhere on the floor and the architect is saved the great labour of planning the lighting and ventilating areas. One wonders whether it is really a healthy system; certainly the heat and the absence of air movement in the American buildings is often intolerable to visitors, especially Englishmen or South Africans.

One cannot end an account of a visit to America without expressing gratitude for the friendliness and hospitality shown by everyone, and to me especially by the many architects whom I was privileged to meet.

SOME IMPRESSIONS OF THE ANNUAL MEETING.

By W. G. LANSLEY.

What struck me very forcibly, more especially at the last Annual Meeting of the Institute was the meagre attendance of the members. One would assume that taking into consideration all that the Institute stands for in promoting, advancing and maintaining the highest status of architecture in a new and rapidly growing country such as South Africa, together with the responsibility of training and equipping the younger generation with the highest ideals of their duty to one of the oldest, most essential and artistic professions in the history of the World, that a great deal more interest would be evinced by its members than is apparently at present the case.

There appears to me to be a considerable lack of responsibility by a large percentage of the members, many of the more prominent and leading members of the profession being conspicuous by their absence, this is regrettable at the present stage in the development of the Institute when the brains, ability and moral support of the stalwarts is essential in placing the Institute on a sound foundation against the buffets of all time adversity.

One admits that the profession has passed through many vicissitudes during the period under review of thirty years in my memory, but this lack of support at the Annual Meeting, such as I have attended, leaves me with an impression of a lack of confidence in the Institute and casual conversations with individual members tend to confirm this impression; there are veiled allusions and some ridicule, but I have yet to hear of a concrete reason for this apparent apathy. There is also a general feeling of misachievement under the Act. but much has been done and the rest can be accomplished but it requires the whole hearted support and confidence of every member of the Institute, co-operation and an *esprit de corps* is absolutely essential if we are to achieve our object in gaining the confidence and support of the public.

Surely the members must realise that a policy of drift can never assist them individually or collectively in advancing the economic status of the profession. Leaving out the question of the academic aspect for the moment, what member can deny that he is first an Architect for the potentialities it offers him in his desire to live, the professional status being a secondary consideration, therefore it necessarily follows that the strength of the Institute must be maintained by the economic strength and ability of its members. If, on the other hand, the Institute is to become a farce or a failure as some have hinted, then the responsibility rests on the shoulders of the disinterested members. who in that possibility would find themselves members of a disjointed, disgruntled and defunct profession, as sooner or later individual brains would dispose of the Act.

On the face of the facts set forth I have often wondered what encouragement the members of our committees derive from a survey of the interest displayed by some members who deny them neither consent. approval, healthy criticism nor the satisfaction of an attendance at the annual meetings. This is an insane policy and just as surely as a country gets only the government it deserves, so shall we get the Central Councils in the future.

Another feature of the Annual Meeting which does not enhance its popularity, is the dead end, lost in the bush feeling during the counting of the Ballot, one is even denied the speculative interest of the results of the ballot displayed in figures. This is a mistake and source of disappointment to many members and may account for some of the absentees. During this interval I have also noticed many isolated individuals who might be strangers to the Institute for all the interest that is displayed at their attendance. Here is the opportunity for the *esprit de corps,* let suitable members be appointed to make us acquainted with each other for when we attend the annual meetings if we are wise men we leave our business behind and expect to be welcomed and made to feel at home amongst our co-practitioners whenever the opportunity offers to get together in the interest of one and all.

A speeding up of Ballot box arrangements is essential if we are to keep the meetings alive and of interest to all, and no opportunity should be lost in encouraging members to state their grievances, ask questions and offer suggestions; direct replies should be given to all questions or referred back for ruling and report in the next journal issue, due cognisance should be paid to the fact that many individuals lose interest solely owing to the fact that their sensitive natures have been wounded by an evasion, this is a type of man we can ill afford to lose and regard should be afforded him, taking into consideration that all are not possessed with that coarser grain which improves with adversity.

In conclusion I would be grateful if a more abler pen than mine would take up this aspect of the annual meeting attendance and prove cause for some respect and appreciation of the members of the committees who are giving time and labour ungrudgingly in the interest of the Institute, not forgetting the faithful services of the Secretary and his staff.

PROFESSIONAL NOTES AND NEWS.

Mr. E. Vincent Harris, O.B.E., F.R.I.B.A., visited Johannesburg, in March, in connection with the new Public Library Competition for which he was appointed assessor. He was welcomed at the Station by Mr. R. Howden, Mr. Allen Wilson and Mr. F. Williamson, representing the Central Council of the Institute, Mr. H. Porter, representing the Transvaal Provincial Institute and Professor G. E. Pearse, representing the University of the Witwatersrand.

During his short visit he was entertained to lunch at the French Club by the President and members of the Provincial Committee.

Mr. Harris also paid a visit to the University, where he was met by the Principal and Professor Pearse and was shown over the School of Architecture.

Owing to the very limited time at his disposal it was unfortunately quite impossible to arrange any official function to enable members of the Provincial Institute to meet Mr. Harris.

* * *

Mr. N. M. Eaton, the winner of the Herbert Baker Scholarship, left for England last month to make the necessary arrangements for his studies in Rome.

* * *

Mr. R. A. Bruce, of Mr. Gordon Leiths' office, was married in May and left for England for his honeymoon. He was seen off by a large number of friends and was presented at the station with a gift from the staff and present and past students of the local School of Architecture, where he has acted as part time lecturer for the past eighteen months.

* * *

The attention of members is called to an important resolution passed at a recent meeting of the Central Council as follows:

> "That the Central Council deprecates publication in the Press by individual members of the Institute of interviews or letters on matters of policy with which the Institute is concerned.
>
> "The Central Council expects from individual members loyalty to the extent that the views of Architects on matters of professional practice shall be published only through the Institute."

* * *

Mr. Rex Martienssen, who recently obtained the degree of Bachelor of Architecture, at the Witwatersrand University, and Mr. Norman Hanson, returned from England at the end of May, after a study tour in France, Italy, Austria, Germany and Holland. Mr. Martienssen's letters have been published from time to time and we hope to publish an article or articles giving his impressions of the development of modern Architecture in Northern Europe.

* * *

The Board of the Chapter of South African Quantity Surveyors are generously donating a gold medal to the best student in the final year of the Diploma Course in Quantity Surveying conducted by the University of the Witwatersrand. They are also offering book prizes to the best students in the first and second years of the Course.

* * *

The first of a series of lectures organised by the Town Planning Association of the Transvaal was given by Mr. A. S. Furner, on May the 6th, at the University of the Witwatersrand, the subject being "The Need for Town Planning." The Mayor of Johannesburg (Councillor D. Anderson), who was welcomed by the President, Mr. T. S. Fitzsimons, presided. The lecture was much appreciated by a large audience.

The second lecture of the series was given on Thursday, June 12th, by Mr. E. H. Waugh, on "Town Planning as affecting Municipal Engineering," at which Councillor Bawden presided. The third lecture will be given by Mr. Harold Porter, in August.

* * *

The Architectural Students' Society of the University of the Witwatersrand, in order to widen its scope and activities, has reorganised itself into the Architectural Society (University of the Witwatersrand) and membership is open to all persons interested in Architecture and the Allied Arts and Crafts.

The objects of the Society are:—

(a) To promote interest in Architecture and the Allied Arts and Crafts by lectures, exhibitions, etc.

(b) To assist in the establishment of a permanent museum and exhibition of materials, works of art, etc.

(c) To assist in building up a collection of books, articles, photographs and slides for reference and lecture purposes.

The annual subscription for present and past students is two shillings and sixpence and for other members five shillings.

The Society is governed by a Council consisting of Hon. President and Vice-Presidents, a Chairman, Vice-Chairman, Hon. Secretary and Assistant Secretary, and five members, one of whom shall be a past student and at least one a Quantity Surveying student.

The first elected Council is as follows:—Mr. J. Shaw, Chairman; Mr. A. R. Martin, Vice-Chairman; Mr. E. E. Driver-Jowitt, Secretary; Mr. R. M. Ellenberger, Assistant Secretary; Messrs. W. de S. Hendrikz, S. H. Bowyer, R. D. Martienssen, J. Fassler, A. G. Stewart. The first lecture, under the auspices of the the newly constituted society, was given by Professor P. R. Kirby, on "Stagecraft," at the University on Thursday, May 22nd. This lecture will be published in full in our next issue.

* * *

The Fifth Annual Architectural Students' Dance was held at the Wanderers Hall, on Wednesday, June 11th.

* * *

The newly elected Central Council of the Institute of South African Architects for 1930-1931, held its first meeting on the 25th April.

The membership is as follows:—

Messrs. W. Hawke, F.R.I.B.A., and W. A. Ritchie Fallon, A.R.I.B.A., representing the Cape Provincial Institute.

Mr. W. S. Payne, A.R.I.B.A., representing the Natal Provincial Institute.

Mr. F. W. Masey, L.R.I.B.A., representing the Orange Free State Provincial Institute.

Messrs. R. Howden, F.R.I.B.A., F. Williamson, A.R.I.B.A., Harold Porter, L.R.I.B.A., and Professor G. E. Pearse, A.R.I.B.A., representing the Transvaal Provincial Institute.

Messrs. T. Moore, F.S.I., and D. J. Laing, representing the Chapter of S.A. Quantity Surveyors.

Mr. J. S. Cleland, M.B.E., F.R.I.B.A., Chief Government Architect.

Lt.-Col. W. E. Puntis,, O.B.E., V.D., F.S.I., Chief Government Quantity Surveyor.

Mr. W. Hawke and Mr. T. Moore were elected President-in-Chief and Vice-President-in-Chief respectively for the ensuing year.

BOOK REVIEWS.

The Art and Practice of Sketching. by Jasper Salwey, A.R.I.B.A. price 12/6 net. Published by B. T. Batsford, Ltd. 94, High Holborn, London, W.C. 1.

This is a very interesting manual to those who have some knowledge of the subject—dealing with its history and technique in all media. The historical survey is a slight guide to research in the methods of past masters, leaving the reader to analyse the masters' technique. Technique is treated very slightly—rightly the author excuses himself from making definite rules for the production of a sketch. It is impossible to be an artist by formula and knowledge is only helpful when sub-conscious: this state can only be brought about by practice and talent. This briefly states Mr. Salweys' thesis which is a very sound one—it limits the value of the book to those with some skill and knowledge of sketching.

Architecture and its Place in a General Education. by Sir Banister Fletcher, President R.I.B.A. Price 1/- net. Published by B. T. Batsford, Ltd., London, W.C. 1.

This is a short pamphlet written as an introduction for the layman to the study of Architecture. It has been divided into two parts, the first part is given over to a historical sketch of Architecture from its beginnings in Egypt to its present day manifestations. With this part the author deserves all due approbation for the skill with which he has compressed into a small space such a vast subject. But in the second part which treats with the place of Architecture in General Education the author has little to offer but archaeology. He appeals for the study of the historical associations of Architecture and not for its own intrinsic worth. If it is desirable for Architecture to be given a place in the curriculum of General Education let it not be on the dead matter of styles but on the vitalising element of style.



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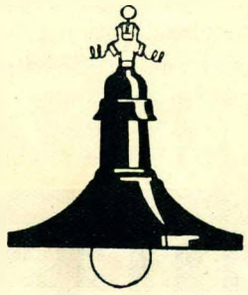
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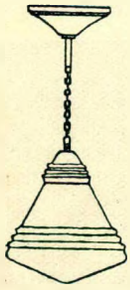
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Kindly lower the N.W. wall;"
"Salisbury Square
Decidedly bare—
Can you put one of your churches there?"
"Dome of Saint Paul's is not yet done,
Dean's been waiting since half-past one."
London calling
From ten till ten,
London calling
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(With acknowledgment to Punch)

* * *

ALTERATION TO JOHANNESBURG BUILDING AND DRAINAGE BY-LAWS.

The Works Committee of the City Council of Johannesburg has decided that a conference be held of interested parties in connection with the above.

The Committee of the Transvaal Provincial Institute invites members to forward any suggested amendments or additions to these by-laws so that they may be able to submit these to the Conference.

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COMPETITION FOR PROPOSED PUBLIC LIBRARY.

The Council invites Architects resident and registered in the Union of South Africa to submit designs for the above.

Mr. E. Vincent Harris, O.B.E., F.R.I.B.A., of London, has been appointed Assessor for the Competition.

Designs must be delivered to the Town Clerk, Municipal Offices, Johannesburg, on or before NOON on FRIDAY, 19th DECEMBER, 1930.

Conditions of Competition, particulars of premiums, and the plan of site, etc., may be obtained at Room No. 91, Municipal Offices, Johannesburg, on or after Thursday, the 12th June, 1930, on payment of a deposit of two guineas which will be returned to actual Competitors after the award has been made public, or on return of the documents to the City Engineer within two weeks of despatch to applicant.

Conditions may be inspected, free of charge, at the Office of the City Engineer, Room 91, Municipal Offices.

E. H. WAUGH, A.R.I.B.A.,
M.Inst.M. & Cy. E.
City Engineer.

5th June, 1930.

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