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SOUTH AFRICAN ARCHITECTURAL RECORD

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



28,886.

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VOLUME 36

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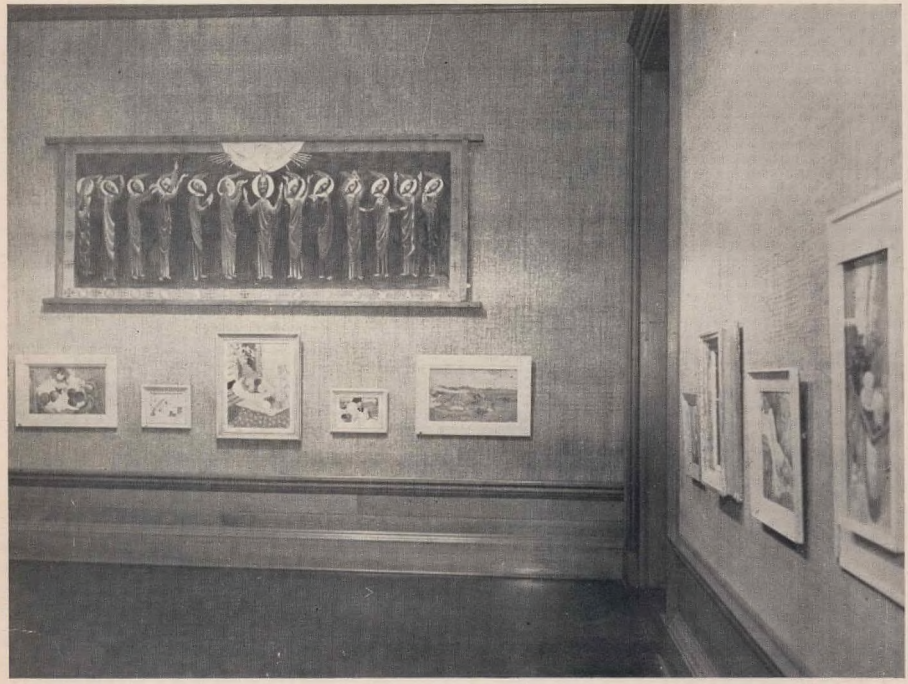


GENERAL VIEW OF THE 1950 EXHIBITION.

The large exhibit is "The Descent from The Cross," by D. P. G. Claassens (Wax Tempera 120in. x 46in.)

THE SOUTH AFRICAN ACADEMY

THIRTY-FIRST ANNUAL EXHIBITION 1950

INTRODUCTION

The thirty-first South African Academy Exhibition was held once again in the Municipal Art Gallery, Joubert Park, Johannesburg, from October 13th to 29th, 1950. Following the policy which has continued since the Transvaal Provincial Institute of Architects entered into collaboration with the Transvaal Art Society for the purpose of organising this annual exhibition, the Academy Committee is formed of representatives of both bodies.

The Academy Committee for 1950 comprised :

Representing the Transvaal Provincial Institute of Architects:
B. S. Cooke, Chairman; Professor John Fassler, H. G. Summerley, P. S. Aneck-Hahn, W. Smit, W. A. MacDonald, C. E. Todd, H. G. Porter and E. W. N. Mallows.

Appointed by the Transvaal Provincial Institute :
Councillor G. L. Matthews, P. Anton Hendriks and Dr. H. Martienssen.

Representing the Transvaal Art Society :
Eleanor K. Lorimer, Vice-Chairman; H. E. Winder, Dr. C. Pedley, Rowan Prins, Nina Campbell-Quine, Joan Pell and G. M. Tompkins.
The Exhibition Secretary was Edna Hagley.

The Judging Committees were as follows :

Painting and Sculpture :
P. Anton Hendriks, Jean Welz, Connell O'C. Maggs, Moses Kottler and Marjorie Lang.

Architecture :
W. D. Howie, G. Q. Lay and W. G. McIntosh.

THE OPENING CEREMONY

In opening the proceedings, the Chairman, Mr. B. S. Cooke, addressed those present as follows :

The Honourable The Minister of Public Works, their Worships the Mayor and Mayoress, the Chairman of the Art and Cultural Committee, the President of the Transvaal Institute of Architects, Ladies and Gentlemen :

It is my very great pleasure on behalf of the Academy Committee to welcome you all to-day to this, the Thirty-first Annual Exhibition of the South African Academy.

We feel sure that you will indeed find much to interest and delight you in the exhibition which you are soon to see.

This year there has been much enthusiastic support given by younger and lesser-known artists, but we have had less response from the better known artists than we would wish.

This organisation has now, for thirty years, devoted its energies to the aim of showing to the public the finest works of South African Art in a truly national and representative exhibition.

It will be appreciated that this aim can only be completely achieved if artists throughout the Country support it by sending their most important works.

The Academy is making every endeavour to attract them to do so.

This year an exhibition is being held by another organisation to show work rejected from this Academy.

I would like to say that the Committee welcomes this move and trusts that it will lead to a greater understanding of the aims of the Academy. Possibly suggestions will arise from it, which may be helpful to us in the future.

Following the opening of this exhibition there will be a short ceremony of the presentation of Academy Medals to two artists to whom they were awarded last year. The Jury has decided that no award of a medal shall be made for this year.

I have now great pleasure in asking His Worship the Mayor, Councillor Mincer, to address you.

THE ADDRESS OF THE MAYOR, COUNCILLOR MINCER.

The Honourable the Minister of Public Works, Mr. Chairman, Ladies and Gentlemen :

The Mayoress and I are very happy to be here to-day and we thank you for inviting us to participate in the opening ceremony of the South African Academy.

The Honourable the Minister of Public Works has kindly consented to perform the opening ceremony and it is my privilege and pleasure to welcome him to this important exhibition of Art. As a Minister of State Mr. Schoeman needs no introduction to you. We know that he has many calls upon his time and energy and I would like to assure him that we appreciate very much his making time to be with us to-day.

I do want you to know, Mr. Minister, that Johannesburg is,

on the whole, Art conscious, and I am happy to say that the City Council does its best to encourage the development of Art in our city.

We are proud of our Art Gallery. We are proud of the collection of works of art which we have built up during the past 40 years and we feel that there could be no better setting than this Gallery for an exhibition such as is being opened to-day.

We feel that art plays a very important part in the cultural and spiritual life of our community and it is very fitting that you, as a Johannesburg citizen, and a Minister of State, should have been asked to perform the opening ceremony to-day.

Your presence here, Sir, will give great encouragement to all our art lovers.

Ladies and Gentlemen, I now have much pleasure in calling on the Honourable the Minister formally to open this exhibition of the South African Academy.

ADDRESS OF THE HONOURABLE THE MINISTER OF PUBLIC WORKS, Mr. B. SCHOEMAN.

Mr. Chairman, Mr. Mayor, Ladies and Gentlemen.

This 31st Annual Exhibition of the South African Academy should have marked another milestone in the advancement of art and culture in our country. Unfortunately, however, the Academy has not received the support it is entitled to from the leading artists of this country. Not many of us present here can compare what we have on exhibition to-day with the work shown in the Selborne Hall in 1919, when Mr. D. M. Burton, President of the Association of Transvaal Architects, and his associates launched the Academy on its career. It was envisaged at that time that with the passing of the years the status of the Academy would increase to such an extent that an artist would consider it a great honour indeed to have his work accepted for exhibition. This, however, has not proved to be the case. On the contrary, we find that the leading artists of this country not only show a lack of interest in the Academy, but even consider it detrimental to their own interests to submit their works for exhibition.

This is most unfortunate. An institution such as the South African Academy should be invaluable to art in this country. Acceptance by the Academy should be the hall-mark of only the most excellent examples of art in South Africa.

Although I am convinced that something is seriously wrong, I, as an outsider, cannot say what it is. I would suggest, however, that the Transvaal Provincial Institute of South African Architects, the Transvaal Art Society and, if necessary, some of the leading artists in this country, should get together with a view to raising the status and increasing the popularity of the Academy so that in future the Annual Exhibition will really consist of a cross-section of the best work produced in South Africa.

In spite of the lack of support and the comparatively low standard of the exhibition, we nevertheless owe a great measure of gratitude to the Transvaal Institute of Architects and the Transvaal Art Society for their unfailing interest and perseverance, and to the City Council of Johannesburg, for making space available in this gallery.

We are all conscious of the evolution that is taking place in the sphere of art in this country. While the people of the older countries may delight in the problem pictures and curiously contorted creations that arise out of stone and wood, my humble opinion as a son of the veld is that we have in our land a wealth of form and colour that has hardly been tapped. We must encourage our artists to exploit the richness of the scene that awaits them on every hand in these vast spaces of ours and to interpret this, not only to our own people, but also to the people of other lands, who so often see us in the wrong perspective as a people whose sole bent is to tear up the earth for what we may find in it and below it. This Academy should be like a window, through which they may see us in a better light.

It falls to be remembered that this country has an enormous leeway to make up in the provision of public buildings. I think it can be said that in point of architectural treatment, which, after all, is but another manifestation of art, our development of public buildings shows that we are keeping up with modern thought and development, as well as providing for the utilitarian. Our desire to serve the public by catering for and fostering its aesthetic taste has to be tempered by the realization that we have got to make relatively little money go very far. I will soften this note of austerity by saying that I, personally, am entirely conscious of the great good that can be done for our people by letting them see worthy examples of art as they go about their daily task. I might even be disposed to argue with my colleague the Minister of Finance that people might pay their income tax more cheerfully and therefore more readily, if a little more money were spent on the artistic enrichment of the places where they queue up to make payment.

* * *

As sommige mense sou beweer dat ons op die gebied van die kuns vêr agter is laat ons hulle dan daaraan herinner dat ons voorvaders hul hande vol gehad het om vir hul wonings uit klip en hout te vervaardig en om die donker kolle van barbarisme en heidendom uit die land te verwyder. Hulle het nie die vrye tyd en sekuriteit gehad wat so nodig is vir die bevordering van kuns nie maar dit is seker dat die instinkte wat hulle saam met hulle van Europa af gebring het sluimerend in hulle was. Hul seuns en dogters bewys dit vandag en ons



THE VEILED WOMAN — Oil, 18in. x 13½in. *Jean Welz*



SONLIG NAAS GRYS KLEURE — Olie, 25d. x 18d. *Bettie Cilliers-Barnard*

moet daavoor sorg dat hulle nie n gebrek aan geleenthede het nie Hierdie Akademie behoort van onskatbare waarde vir hulle te wees deur hulle te voorsien van n vergaderplek waar hulle ons kan wys wat hulle doen Die kulturele waarde van die Akademie eindig egter nie hier nie. Dit is van die uiterste belang dat die mense in die algemeen daartoe gebring word om die waarde van die kuns om die kuns self te waardeer Kuns ken geen verskil van temperament of geloof nie en alhoewel dit ver van die waarheid sou wees om te beweer dat kunstenaars altyd in algehele harmonie lewe en hulle weerhou van stryery is hul werk ons gemeenskaplike erfenis en is die voortdurende verbetering en ontwikkeling daarvan n maatstaf van ons vooruitgang.

Soos dit vandag met so baie dinge gaan, kyk sommige op na die Staat vir hulp en aansporing en dit is dus vanpas dat ek, as Minister van Publieke Werke, hierdie aspek van die saak aanroer. Dit is nie moontlik om elke openbare gebou met beeldhouwerk en muurskilderye te versier nie. Sommige geboue dien inderwaarheid doeleindes wat sodanige versierings ietwat ironies sal laat lyk. Ander geboue weer erlang ongetwyfeld sodanige behandeling en hoe erg sommige van u ook al mag murmureer het ons baie voorbeelde wat dien om te bewys dat die kreet nie op dowe ore val nie.

* * *

I congratulate you, Mr. Chairman, your fellow Committee members, the judging committee, and the others that have again laboured this year in an effort to obtain the standard for which the Academy should be justly known and I have great pleasure in now declaring this Exhibition open.

ADDRESS OF THE PRESIDENT OF THE TRANSVAAL PROVINCIAL INSTITUTE, Mr. H. G. PORTER.

Mr. Chairman, Mr. Schoeman, Mr. and Mrs. Mincer, Ladies and Gentlemen.

My task is indeed a pleasant one—it is to voice the gratitude of our collaborators, the Transvaal Art Society, and my Institute, to those who have helped us to bring this Academy Exhibition to the stage where it now awaits your viewing.

We thank Mr. Schoeman most heartily for being with us to open the exhibition and we are greatly indebted to him for breaking into his busy life in the interest of South African Art.

As Minister of Labour he finds himself among some of the hardest worked and lowest paid of his charges—the Artist and the Sculptor, not to mention the Architect. Perhaps in due course he will seek a remedy.

As Minister of Public Works he represents a most important and sympathetic support of the Arts. His department, in the great amount of buildings under its control, has used the artist in his true and historical function, to speak to and inspire the many rather than decorate the drawing rooms of the few. We look forward to a large amount of public building in the future in which the skill of the Artist will be used to the full.

Thank you, Sir, for joining us to-day and for your most interesting remarks, and for your appeal for support from the better-known artists.

We thank our Mayor, Council Mincer, for introducing Mr. Schoeman. This is our opportunity of expressing to you, Sir, and your colleague Councillor Matthews, Chairman of your Art and Culture Committee, our sincere appreciation of the great assistance given by the City Council, in helping us, not only with funds, but especially by providing a home for the exhibition in this building, and the many services that go with it. Mr. Anton Hendriks, the Director of this Gallery, and his assistant, Mrs. Lorimer, are indeed good friends to us, and we cannot thank them enough for their skilled advice and whole-hearted assistance.

We thank Mrs. Hagley, our Organising Secretary, and her assistant, Mrs. Schjolberg, for all the good work they have done, as well as our chairman, Mr. Bernard Cooke, and his colleagues on the Academy Committee, the members of the Juries, and the secretariat, for their able, unstinted, and conscientious services—organising and assessing an exhibition of this nature, we must remember, is no mean task.

Then, Ladies and Gentlemen, we come to those who have submitted their work for this year—by so doing enabling us to enjoy of their best—we are very greatly indebted to them, one and all.

To you, our visitors, we owe our gratitude for your attendance and support. We hope you will find pleasure in what you see and persuade your many friends that whatever time they can spare to view this exhibition, will be time well spent.

PRESENTATION OF THE ACADEMY MEDALS.

The Chairman, the Minister of Public Works, Your Worships the Mayor and Mayoress, Ladies and Gentlemen.

It is my very great privilege and pleasure to say a few words about the two sculptors to whom have been awarded Academy medals.

It is interesting to note that both these medals are awarded to sculptors, in fact three out of the four medals the Academy has so far awarded have been to sculptors.

Last year Mr. Moses Kottler was awarded the Gold Medal for the works submitted by him to the 1949 Exhibition and for his outstanding and important contributions to South African Art. You will no doubt remember his sensitive bust of General Smuts shown on that occasion.

He has executed classic portraits of General Hertzog and General Christian De Wet and many others whose names will be remembered in the history of South Africa. He was recently commissioned in Pretoria to make a statue of one of the early Presidents of the Transvaal, President Burgers. He is thus essentially a national sculptor. His sculpture, which adorns the Public Library, will be familiar to you all. He is now preparing a bronze group for the Anglo American building, symbolising the national wealth of South Africa. Apart from official works, his many portraits of children and natives are notable for their extraordinarily human approach. They were specially acclaimed in the overseas exhibition to such an extent that it has led overseas critics to state that it seems that South Africa is in the first place a sculptor's country. Whether this is true or not the fact that the remark was made was due to the outstanding character of this man's work. Many will agree that he is the most eminent sculptor in this country.

How fitting then that the Academy should present to him the first gold medal to be awarded, a medal which he himself so exquisitely designed.

To Mr. Gerard de Leeuw the Academy awarded the Bronze medal in 1949 for an outstanding piece of sculpture, a bronze bust which he had also very beautifully cast in his own workshop.

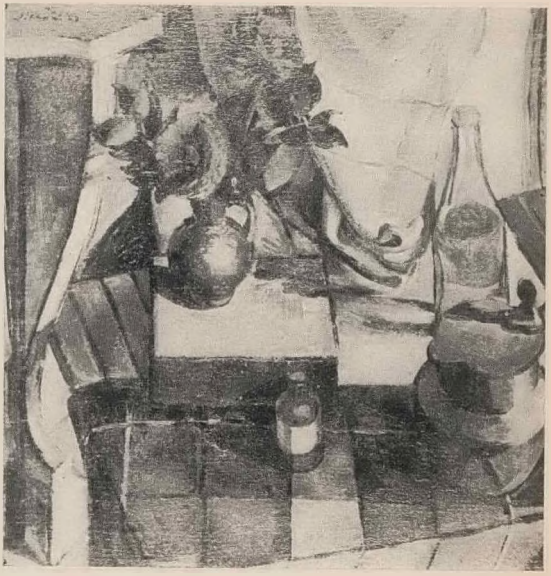
This is an award of a different nature from the previous one in that this young sculptor has produced an individual outstanding work which augurs well for his future.

Mr. De Leeuw came to South Africa in 1931 from Amsterdam where he had been employed in the restoration of old sculptures in Cathedrals and Monastries all over Europe. His work is chiefly in bronze and he has done much experimenting in bronze casting. He has exhibited regularly at the Academy since 1941 and we look forward to seeing much more of his finely executed work.

I have much pleasure then in asking Her Worship the Mayoress to present these Medals.



STILL LIFE — Oil, 23in. x 13⅜in. *Charles Argent*



STILL LIFE — Oil, 24in. x 20in. *Joyce Leonard*



STILL LIFE — Oil, 14⅜in. x 25in.
Cecil E. F. Skotnes

REPORT OF JURY, SOUTH AFRICAN ACAMEDY, 1950.

The jury notes with regret that, with a few exceptions, leading South African artists have not submitted work for this Exhibition. In consequence of this, the general standard of the work submitted falls far below that required by an exhibition which calls itself the South African Academy, and which purports to show a cross-section of the best work produced in the country. Paintings were sent in from all parts of South Africa and there is a fair representation from less important artists. The net result is what amounts to a not unpleasant local or provincial show.

In the opinion of the Jury, the lack of interest shown by more important artists is a consequence of the general low standard of academy shows of recent years. It is not considered to be an honour to be accepted as an exhibitor, and some artists of standing consider it detrimental to their reputations to exhibit with those whose standards of performance are far below their own.

While recognising that the Academy Committee has in past years made every effort to overcome the apathy of the better-known artists, the Jury submits the following points for consideration :—

1. Failure to attract the best artists of the country points to dissatisfaction or indifference on their part.
2. Although the South African Academy as organised in the past more or less fulfilled the need for a national show, it has now become evident that the present set-up does not fulfil that purpose to any extent, any more.
3. The Committee should seek entirely new ways and means of making the Exhibition truly national, such as showing it in other centres and organising the exhibition at longer intervals, or else relinquish its claim to be the South African national show and confine itself to a status no higher than that of any other provincial exhibition.
4. Since it considers that South Africa now needs a periodic national exhibition shown in various centres, the South African Academy Committee, by virtue of its long experience, is probably the most suitable body to launch such a scheme. The Jury therefore urges the Committee to seek all possible ways and means of doing so, and to enlist, if necessary, Government and other assistance for the project.

Having made the above observations and suggestions the Jury wishes further to report as follows :—

If really high standards of judgment had been applied, there would not have been sufficient work to hold an exhibition. Many works have been included which should not appear in a representative national show.

Nevertheless, regarded as an exhibition of the work of artists who are comparatively or entirely unknown, the standard is encouraging. There are a number of promising works by students and younger artists which show there is talent *but*, the Jury wishes to point out that in matters of technique and craftsmanship these same young artists and students show ignorance, and disregard for serious study. Teachers of art in many cases seem to be intent on the development of the artistic personality to the detriment of the only thing that can actually be taught—the knowledge of technique and craftsmanship.

The Jury in all its deliberations and decisions, has not been prejudiced in favour of any particular style from pure abstract to the most naturalistic forms of painting. If a large variety of styles and methods is evident in the works accepted, this reflects a general state of confusion in the artistic world, a phenomenon noticeable everywhere at the present time.

The Jury does not recommend any Award of the Medal this year.

P. Anton Hendriks.
M. Long.
M. Kottler.
C. O Connell Maggs.
12/10/50. Jean Welz.

REPORT OF THE JURY FOR THE ARCHITECTURAL SECTION, S.A. ACADEMY, 1950.

The number of entries received for the Architectural Section this year was disappointingly low, only 24 having been received.

These ranged from pencil drawing to elaborate water colour renderings. Of the 24 entries the Jury was able to accept 13 perspectives

By contrast to the circumstances obtaining in 1948, the Jury was impressed by the relatively small range in building types which constituted the entries. For instance, domestic buildings feature in only three of the accepted renderings. It was felt that encouragement should be given to the submission of drawings of houses which are always of interest to the public and which would increase the number of entries. In this respect the Jury reiterates the recommendation made in 1948 that interior studies could be included.

The Jury is of the opinion that the general standard of entries is higher than in previous years, and the framing of entries throughout was most satisfactory.

On the other hand, it is regretted that only one model was submitted.

It is a matter of regret that, while the Jury is not directly concerned either with the policy of invitation or of the selection of work from the other Provinces of the Union, there was no support forthcoming from Architects outside the Transvaal, except for one member in Windhoek.

The Jury adopted for their guidance in judging the entries the criteria of Architectural Design, of Architectural Drawing and of presentation accepted by the Jury in 1948.

The Jury again looked for unity of architectural composition



GOVERNMENT AVENUE, CAPE TOWN — Pen and Wash, 10¾in. x 13in. Deane Anderson



HOEVELDSE WINTER — Olie, 12d. x 16d. C. A. Büchner

irrespective of style, and satisfying relationships between the component parts of the buildings.

Accuracy of perspective was again examined, and the sympathetic relationship between the building represented and the elements introduced to enhance or define its setting was carefully considered.

Furthermore, attention was again given to the suitability of the medium to the subject, harmony of colour treatment, and consistency of style of rendering.

The Jury is of the opinion that the thirteen accepted entries amply fulfill these requirements and are satisfied that they represent a creditably high standard of performance.

Recommendation.

The Jury recommend the acceptance of suitably presented elevations formally presented in any of the accepted media.

* * *

The list of Exhibitors at the 1950 Academy is as follows:

Paintings:

Deane Anderson, A.R.I.B.A., M.I.A., Cape Town; Charles Argent, Benoni; Erica Berry, A.R.C.A., Johannesburg; John William Bramham, Johannesburg; B. H. Buchanan, Johannesburg, C. A. Büchner, Pretoria; Bettie Celliers-Barnard, Pretoria; D. P. G. Claassens, Mariannhill, Natal; Christo Coetzee, Johannesburg; Constance Creswick, Johannesburg; Mary Davies, Germiston; T. O. Davies, A.R.C.A., Johannesburg; Leng Dixon, Constantia, Cape; Pierre du Plessis, Johannesburg; Rupert Eyres, Durban; John Ferguson, Durban; Emily I. Fern, Johannesburg; Bruce Franck, Cape Town; Phyllis A. Gardner, Johannesburg; Benny Gruzin, Johannesburg; Eileen Hartwell, Cape Town; John E. Humphreys, Johannesburg; E. L. M. King, Moedig, Transvaal; Joyce Leonard, Johannesburg; Erich Mayer, Pretoria; Theo. Megaw, Germiston; Ronald Mylchreest, Johannesburg; E. Irving Nicholson, Durban; Annemarie Oppenheim, Johannesburg; Désireé Picton-Seymour, Wynberg, Cape; Ruth Prowse, Cape Town; Cecily Sash, Johannesburg; Otto E. Schröder, Windhoek, S.W.A.; L. V. Scully, Johannesburg; Rupert Sheppard, Cape Town; Pat Skilleter, Johannesburg; Cecil F. Skotnes, Johannesburg; Frank Spears, Cape Town; Mary Vaughan-Williams, Pietermaritzburg; Anna Vorster, Johannesburg; Jean Welz, Worcester, Cape; Walter E. Westbrook, Pretoria; Egerton Wood, Johannesburg; J. G. Zwarts, Johannesburg.

Sculpture:

E. Leibbrandt, Springs; Lily Sachs, Johannesburg; Rhona Stern, Johannesburg.

Architecture:

Stephen Ahrens, Johannesburg; Anglo-American Corporation of South Africa Ltd. (Architectural Department), Johannesburg; Fleming and Cooke, Johannesburg; L. Grinker and Partners, Johannesburg; H. C. Pinfold, Johannesburg; Duthie Ritchie (of Stucke, Harrison and Small), Johannesburg; Rinaldi and Reynolds, Johannesburg; Erik Todd, Pretoria; Ugo Tomaselli, Johannesburg.

SYMBOLIC AND INTIMATE KNOWLEDGE

Extracts from a lecture delivered during the Academy at the Municipal Art Gallery, Johannesburg, on Wednesday, 18th October, 1950.

BY JEAN WELZ

Mr. Welz began his lecture by describing "intimate knowledge" as that which is acquired by all human beings throughout life from birth to death, knowledge which, however, cannot be communicated to others except through the use of sounds, words, gestures, objects made by man or creations such as works of art. All such means of communication he described as symbols, and familiarity with such symbols as have been used throughout human civilisation, plus the ability to evolve symbols, as "symbolic knowledge."

The artist is a person who has the ability to use symbols to express adequately his intimate knowledge for the benefit, enlightenment, (and delight), of others. The first requirements for an artist are that he must be able to love and be prepared to suffer.

He then has before him a choice of materials out of which to make his symbols. The artist can work in the usual two or three dimensions, but he has at his disposal a number of others which he can feel in himself, but which are perhaps too personal, too difficult, to describe in words. The feeling of space, the essence of colour, the texture of the medium, of the ground,—all these might be described as extra dimensions.

The artist has far more in common with the scientist than is generally understood, and often scientific discovery is anticipated by the artist. An instance was the revolution in the art world caused by the Impressionist painters, who departed from the symbols generally in use for the representation of the human being and replaced them by a concentration of dots of colour. Surely this was an anticipation of the scientific recognition of the human being as composed of a multitude of minute atoms!

Representational painting is no less symbolic than purely abstract painting, but the tendency nowadays is for the artist to make more use of abstract symbols.

"The artist often sees analogies which are not obvious to the scientist. Once I experimented with four German words: Lieben — to love; Leben — to live; Laben — to revive, to succour; Loben — to praise. In the German words one letter only changes each time,—but how the meaning of each is linked up with the previous one and how much life there is in each! There is no man who isn't capable of praising something, or at least if such a one lives, I should not like to see his face!

"Let us consider the architect and his experience of the symbol. The symbol he uses most commonly is the house, but it is difficult for him to bring to realisation his symbolic idea of the house because he is tied down by consideration of expense, by the necessity to use stock elements, and so on. Nevertheless it might be interesting for me to work out a symbolic room which would suit me, just to give you an idea of what I mean. I should like the floor, walls and ceiling to be made of squares of white marble with length and width of the room proportioned according to the Golden Rule. Then we must have a door or entrance! We might remove two marble blocks from the floor and cause a staircase to descend to a lower level and other parts of the house, or we might hinge a marble slab invisibly so that nothing should interfere with the purity of the wall. And then a window! We must not make holes in our walls. We will cut our walls off short at one corner so that the two shall not meet and the space left between shall be our window. There is my symbolic room!

"The architects of Gothic and Renaissance times knew that the house was a symbol. There is a town in France—Vezelay—which has managed to keep itself unspoiled since Gothic times. The Gothic houses cluster on a hill, surrounded by a wall. You see a long white road leading to the town. It is all symbolic of the life of the people living within it. The landscape, the cloudy sky, are infused by the symbolism of man exemplified, in his houses, his roads, his wall—in fact by his town.

"I cannot feel for the wild South African landscape as I do for this scene. The veld is still raw, untouched and uninfluenced by the symbolism of man; it still has not become part of our civilisation. In order to paint a landscape I need something of man in order to make my symbols.

"Here is a drawing by Paul Klee. It is made up of lines without any attempt at 'representation,' without shade or light or perspective or colour. And yet how magnificent it is. Just as Mozart wrote sonatas telling no story, with just a beautiful arrangement of sounds woven together into pattern, so Klee's lines weave into a pattern which is joy to the eye as the music is to the ear.

"This is a portrait of one of the greatest architects of our time. None knew better than he that the house is a symbol. He designed houses which were symbolic in expression, strange and new in conception, and never at any time lost sight of the fundamental symbolic factor.

"I have always liked this picture of a cock by Picasso because he is so 'cocky.' You will see that he isn't only one cock, but three, and we can imagine him jerking his head back and forth and crowing as he walks."

Mr. Welz used his own painting, "Veiled Woman," from the Academy exhibition, to illustrate his incorporation of symbolic ideas.

In reply to a question regarding the symbolic town, he referred to the use of the word "Jerusalem" in the Bible—that "Jerusalem," which is the golden city, the ideal town and home, the dream and goal of any good Jew. "Jerusalem" symbolises the perfect town.





"EYELESS IN GAZA" — Tempera, 12in. x 15$\frac{3}{4}$in. *Bruce Francis*

THE FAIR — Oil, 24in. x 20in. *Cecily Sash*



"AT THE CONCERT" — Oil, 28in. x 36in.
E. Irving Nicholson

WHERE IS MODERN ART GOING?

A lecture delivered during the Academy at the Municipal Art Gallery, Johannesburg, on Wednesday, 25th October, 1950

BY SUZANNE LOMBARD

First of all, you know that English is not my own language. This is a handicap for all of us and nobody can help it, except by doing our very best for a mutual understanding and contribution.

A second preliminary point I want to stress is that my approach towards art is on the understanding and appreciation side, much more than on the historical side. This doesn't mean that I shall never refer to the historical background of the painter, but only if it helps me to understand what he wants to say, and to make it understandable to others.

Now let us try and ask this puzzling question: Where is modern Art going? You certainly realise that I can't speak of modern art in the world, or even in the whole of Europe. I shall have to limit myself, and as Paris is still a very vital centre for all plastic adventures, I shall give you my impressions of the tendencies of modern art in Paris.

To start with our subject, let us say that contemporary art is a most intricate maze of hundreds of individualities, a situation which is probably unique for many centuries. Also each individual artist of our modern times has such a wide freedom of expression that it is very often impossible to give a true and complete view of his own evolution.

Therefore, all generalities or classifications are arbitrary, more than ever. However, we will be obliged to make use of them, as it is also impossible in one lecture to give in detail all the events of the Parisian artistic world, past, present and future.

We shall have to make a choice, knowing that we are deliberately neglecting several artists who have the same right to be chosen. And all that we can do is to speak all the time of "general tendencies," knowing that they are only main, general tendencies and nothing else.

For instance, I propose to introduce our subject with three sorts of grandfathers of modern French painting, and these grandfathers are: RENOIR, SEURAT and PICASSO. By mentioning only these three famous names, I don't mean that they are the only ones who, after the romantic movement of the nineteenth century, have freed themselves from the conventional art of their time and opened the doors to younger generations for more plastic experiments. We can't forget the enormous influence of Cezanne, of Gauguin, of Van Gogh, of a Rousseau or a Redon. But surely you have had lectures and information about this thrilling period of Impressionism, Post Impressionism and Symbolism, and I don't want you to hear once more what you have already heard.

If I have mentioned RENOIR, SEURAT and PICASSO, it is because these three great painters represent each a very characteristic tendency which modern art has developed continuously through the last decades—these tendencies being probably three essential tendencies in the art of any time.

In fact, they are not my own choice, but the choice of a very interesting Belgian art critic living in Paris, Paul Haesaerts, who has just achieved a most thrilling short film on French contemporary painting called "De Renoir a Picasso"—"From Renoir to Picasso." I hope this film will soon come to Johannesburg, and I am sure you will enjoy it.

I brought with me some photographs of the film, because they seem to be a good start for our approach to modern painting. I want you to look at two of them especially.

Here is the reproduction of three paintings, one "Baigneuse" by Renoir, a detail of "La Grande Jatte" by Seurat, and a portrait of a woman by Picasso.

The other photograph shows how Paul Haesaerts has extracted respectively from these three women's figures their abstract lines, in order to stress the very different temperament of each painter.

And there we are: Auguste Renoir's painting is the type of SENSUAL ART, an art of full-blown flesh, of soft and fresh sensuality, of sun rays and open-air, of quiet physical satisfaction. It is the art of calm and cheerful faces, the art of all the earthly pleasures, of supple curves and forms. Born from Titian, Rubens and Fragonard, Renoir is a representative of one side of life we are longing for in Europe: the "douceur de vivre," the sweetness of life.

Let us take our abstract lines again.

George Seurat has been chosen as an accomplished type of CEREBRAL ART, the art of the brain, of the intellect. In Seurat, everything is rather motionless, even if he takes his inspiration from movement. The forms are static and organize themselves into scientific compositions. The outlines are often straight, with a general tendency to the vertical. They are schematic. It is an art of abstraction, where all emotions are carefully reserved to the benefit of a delicate intellectual severity. Perhaps more than Cezanne, Seurat leads the way to abstract art which revived so strongly during the two last decades. As Renoir is the type of emotional and instinctive art, Seurat is the

very opposite the type of the architectural artist who trusts his intelligence more than his instincts.

Now Paul Haesaerts selects *Pablo Picasso* as the representative of what is called "l'art passionnel," an art caused by all passions. This portrait, made in Royan in 1939—Royan is a little town near Bordeaux, in France—is, as you can see, built completely out of prickly points, of wounding shapes and acute angles. As he does for the majority of his paintings, Picasso put into this hallucinating figure an uncredible emotional violence. From Alfred Barr's exciting book, published by the Modern Museum of Art of New York and called: "Picasso—50 years of his art," I quote that this distraught form possibly expresses some awareness of the war. But even after the Germans had taken Paris, Picasso's art during the war years developed without any obvious reference to the catastrophe, as he did with the famous "Guernica" of 1937.

However, this type of Picasso's painting is a very definite one, which expresses the violence, the horrible, the brutality, the perpetual overthrow of our time. With his Spanish temperament—think of Velasquez, of Goya—Picasso is able to throw into our faces the destructions, the revolutions, the crimes and the alarming aspects of the world.

Nevertheless, he has many other facets, as you probably know, and his painting cannot be judged and analysed as a logical and continuous evolution. At any time of his life, he happens to be realistic, ironical, tender, delicate, as well as brutal, abstract or horrid. But every facet is an excessive one. When he simplifies, like Seurat, he simplifies to the extreme, and that brings Cubism. The sensual tenderness of Renoir, he leads it into the monumental, and except for his blue and pink periods, this tenderness appears to be rare, and his temper pushes him much more towards nightmares, panic, shouts and hurlings.

One can love or hate the man and his work, one can use about them words like magic or hoax, genius or practical joker. But it seems difficult in any case to remain indifferent before the excesses, the extremes, the energy, the disconcerting power of such an artist. Rebellious to any tradition, but exhausting all traditions before he kills them, one after the other, he revolts through his violence and his love for systematical destruction. Nevertheless, these works bring a stimulus, a kind of genuine vitality which sometimes gives you the necessary strength for construction.

But let us come back to our general tendencies.

Renoir, Seurat, Picasso—sweetness of life, intellect, passion. Each one represents an aspect of humanity, and the three of them synthetise the expression of human life—I am not talking techniques, but messages, because I feel it is hopeless to talk techniques when it is not possible to show you the real paintings.

They were grandfathers of the modern French painting. From Renoir, whose ancestors could be Titian, Rubens or Fragonard, come Bonnard, Matisse, Dufy. From Seurat, whose ancestors could be the Egyptians, Raphael or Vermeer de Delft, come Braque, Leger, and also the abstract art of to-day. From Picasso, whose ancestors could be Thibetian and Congo sculpturers as well as Greco or Goya, and there are many others, come a big bunch of modern artists, and the list is too long to give it to you now.

In the father's generation of modern painting, it is difficult to talk "general tendencies," because each French master is very different from the other, and I can't find many links between their individualities. Perhaps their complete freedom from any naturalistic art, their continuous tendency in searching new plastic experiments, and their very strong personalities.

On the whole, it is rare to find famous painters bringing us a joyful message of our time. Renoir's sweetness of life is rather far away in our European countries, and one has to shut eyes and ears very carefully from the world's noises if one wants to feel really and deeply quiet and peaceful.

However, some artists can. Pierre Bonnard could for instance. It is rather miraculous, because he is altogether so modern and so different from the modern tendency which concentrates on the architectural relations of forms. Strange enough, he is an extremist of modern painting, equal to Braque, Leger, Rouault or Picasso.

Now I can hear your protests. Bonnard, an extremist? No artist has been less turbulent, less disturbed. One could nearly take him for a realist. He painted the life as in the old good times, the very simple life, the familiar objects, each of them being easily recognisable. Bonnard, an extremist? No, this painter leaves you definitely in peace.

But by "extreme" I don't mean "excessive," "exaggerated." Extreme means also "situated at the end," at the utter limit. It is true that Bonnard is the unquestionable son of Monet, of Pissaro, of Sisley, and, most of all, he is the son of Renoir. He is born from the Impressionist school. But he exploits to the extreme limit of their possibilities the resources which have been given to him by the Impressionists. He frees himself from the ascendency of nature, he exceeds the Impressionists and, in the meantime, he regenerates them.

Yet Bonnard differs completely from the scientific analysis of forms, colours and lines of the Cubists. To the cerebral art, he prefers the art of the sensibility. To the form for the form's sake, he prefers the colour for the colour's sake. To the maximum of simplification, the most intricate and subtle coloured rhythms. Finally, to the violence, to the paroxism, he opposes his peaceful man's individuality.

Starting a picture, Bonnard trusted his senses rather than his brain, and just as the Impressionists, he took his inspiration from nature, from the reality. He sketched roughly some lines and coloured touches on his canvas at that time, and he pinned it on his wall. Then the canvas took a rest. After this rest, Bonnard came to it again, working now with his own imagination, and no more before the real subject. And by persevering

touches of his brushes, day after day, he obtained after a long maturity this quivering surface, this surface with melting forms, with fluid lines, where the transparencies play together and multiply, where the colour flashes and altogether softly throb into the intimacy of the surrounding atmosphere.

Nothing is less naturalistic than this painting, however it appears to be naturalistic on first sight. From the reality, which is never very exceptional—fruits, flowers, gardens and orchards, animals and people often very ordinary—he extracts pure light. Just as Turner's last paintings became true abstractions of the natural elements, Bonnard's last paintings became abstractions of light.

He is very audacious and altogether very subtle, replacing the natural shades by lights and the lights by shades, easily playing with the most difficult colours : acid yellows and greens, bright orange, purple, lilac, violet. Provided that his sensibility is satisfied, and therefore his sensuality.

In this delicate iridescence, the nudes seem to gush as springs, charged with happy vitality.

Pierre Bonnard loved to work with great care. And the young painters should study his painting with the same care, if they want to react against a certain neglect of the technique, which is fatal to them in our time.

* * *

And now another master, absolutely opposite to Bonnard : Fernand Leger. This is a painter who is now 69, same age as Picasso. He is the member of a Normandy family, and has spent his childhood on the land and in the farms. Therefore half of him is a peasant, a country man. He went to Paris when he was 17 years old, and there he found the city life, the machine-age.

The first World War put him in contact with guns and heavy artillery, which he symbolised in his pictures of the years 1917-1920 by the besetting of breeches, tubes and discs.

Then comes the famous period after the first World War, the period of all violences, audacious experiments and also of all jokes and all challenges. Cubism, Fauvism, Surrealism, Functionalism, Purism, all the "isms," with their inventors and their followers, give themselves to the most varied acrobatics. Leger lives, and very closely, the giddiness of experiments, of researches, of the terrible freedom conquered by modern art. In the meantime, science, technique, machine, speed, rhythms are triumphing. Being an artist and altogether being endowed with an engineer's and an architect's nature, he is especially sensitive to that period, and he will try and fix on his canvasses the symbols of this new mechanical world.

The machine, he doesn't look at it as a utilitarian object. He looks at it as an esthete can see it. Inspired by the new forms suggested by tubes, nails, screws, signal discs, wheels and bicycles, he sings the power and the poetry of our mechanical era, extracting from it an original esthetic he himself calls "the dynamical age."

He doesn't want to paint shades, he doesn't want to make the colours sing, he is against the decomposition of the light. He paints in pure colours, colours which are uniformly outspread, and opaque, without any vibrations, and circled by a thick black line often toned down.

The human beings he puts into this mechanical age will have the aspect of giants, some kind of modern half-gods, with steel-flesh, immutable, invulnerable, monumental, imposing strongly their new presence and therefore living a life of their own.

However, over the last few years, the men and women in steel have become softer, more supple. The world of the machine gives way slowly to another world, the world of the man and the nature—some leaves or flowers, some rolled stems, tree trunks, the Circus, Adam and Eve. And also the bicycle, which remains in many of these new pictures, being probably for Leger the symbol of a machine used by the man for his own enjoyment, not a machine dominating the man.

And when he comes back to France, after spending the second World War in America, he starts creating some big paintings, full of vitality, happy paintings where the strength combines with a fantasy sometimes ironical, giant paintings, fresh and very healthy masterpieces.

Now I should have spoken of Braque and Matisse, of Rouault and Chagall, of Max Ernst and Kandinsky. And looking at my watch, I can't, because time is time, and we should concentrate on the younger generations.

To be clear I have, however, to make with you a little effort of imagination. Let us imagine an artist before a white and untouched canvas, starting to paint a picture. He can of course have hundreds of different attitudes towards his canvas, but, on the whole, summing up these hundred attitudes, he can take three extreme ones :

He can strictly copy the outside nature, and this is in fact very much the same as the camera does. Or he will want to transmit by symbols his emotions before the reality, and these emotions can be aesthetic, psychological or else social. Or else, without any preoccupation with representing the reality, he will want to put together in certain proportions, balance and rhythms, some pure lines, colours and forms which appeal to him.

Naturalistic art in the first case, realistic and mainly romantic in the second one, finally abstract or architectural in the last one.

Let us neglect the first attitude of our artist, the naturalistic one, because I consider that a naturalistic painting is much more a question of execution than a question of creation. The two other extreme attitudes remain : one is romantic, in the way that our artist communicates and represents through symbols his individual emotions—Chagall and Rouault are romantic artists, and the other is the architectural or abstract one, where the artist solves some purely plastic problem and likens

COTTAGE, BLAAUWBERG, STRAND — Oil, 8in. x 10in. *Eileen Hartwell*



A KARROO VILLAGE — Oil, 13in. x 16in. *Ruth Prowse*





MY SEUN — Gips, 10d. *E. Leibbrandt*



THE OUTSPAN — Oil, 16in. x 20in. *Emily I. Fern*

himself very much to the architect or the mathematician. *Kandinsky* or *Magnelli* are two examples of this tendency.

Abstract art of a decorative kind is not new for you. You are living in a country where abstract art can be found easily. Think of the necklaces and the other jewels of the natives, of the decoration of the Mapog villages, of carpets and baskets. Now a man like Kandinsky, or another one like Magnelli, have painted works of art which are not decorative in kind. Out of geometrical forms they have created a world with life and movement, a world which evocates, mainly in Kandinsky, the universe, the perpetual rhythm of universe.

Between these two extreme poles, the romantic one and the abstract one, other artists have found their way, and these artists are numerous. They are sometimes abstract and sometimes romantic, or then their paintings are created with a definite will of construction, however they express one or many individual emotions. Braque is one, Bonnard is another one, and also Pignon and all the Ecole de Paris of to-day.

But being romantic or abstract, representational or non-representational, this modern art 1900-1950 requires from the artist a rigorous discipline, because in different degrees, his intellect always dominates his instincts.

Also the object prevails often upon the man, because it is easier in a way for the artist to submit it to distortions of all kinds, according to his architectural or constructive anxiety of the moment.

This object was reigning to such a degree during the first half of the twentieth century, that the human figure itself has been analysed and painted just as an object. The human figure has been stretched, cut, torn up, dissected, overturned, with the sole purpose that the artist should find in it, not a reflection of human life, but a new combination of lines, forms and colours.

A good many young artists do not see in their art any more than a game of the mind, a problem of mathematics, very often insoluble, and in which austere coldness is often disappointing. One speaks then of the dead end of modern painting, and of the urge for a return towards instincts and emotions.

For instance, in Paris now, some young artists seem to come back to the human man, being the first and important subject in art. There is no question, they say, of coming back to naturalism, or else for the painter to give a detailed account of his private life, but only to paint human life. They do not reject the universal meaning of art, but they want to use a language which should be understood by every human being : the man, with its joys and sorrows, with his anxieties or his serenity, a man made of flesh as well as spirit.

Gruber, who died two years ago at the age of 36, is one of these artists. It is very significant that he paints a civilised man, very lonely indeed, placed in the middle of nature, as if Gruber wanted to indicate that this man, physically worn and exhausted, can be liberated and regenerated through nature.

Bernard Buffet is another painter, very young and already famous in Paris. He is 23, I think, and has quickly found his language. He has been deeply moved and impressed by the frustrations the last War has imposed on humanity. These frustrations are physical as well as psychological and moral, and therefore, Bernard Buffet's world is a very hungry one, a thin, meagre, fleshless world, a terrifying world of loneliness and senility.

Pignon has also painted human beings recently, workers, miners for instance. Or another young painter, Noyer, specialises in the most delightful children, and finding the expression of vitality through them.

And so some artists of our time seems to show that the brain of the modern man is so sharp now, that it makes him forget his instincts, his senses, and the nature from which he comes after all. This instinct and these senses are for him a link with the soil, whereas his brains tend to put him further and further away from this same soil.

The modern painter tends to split with the discipline his brains imposes on his way of painting, he wants to liberate his emotions. Enriched by the numerous technical experiments and the infinite freedom of the plastic language in this first half of the century, one wonders if the western European artist will not turn towards a new humanism? One also wonders if the solution to the artistic problem of our time wouldn't be the harmonious balance between the two powers which, in the universe, has made of man a king of the earth : instinct and intelligence.

And that is the end of this lecture. I hope you are not too disappointed. In fact you should be, because I have said so little and have been terribly unfair to 90 per cent. of the modern French painting. These 90 per cent. I have not talked of. But time is time and one can't fight against it. I shall answer your questions with great pleasure and I hope you could understand without too many difficulties my poor English. Thank you very much.



FLATTED HOUSES, WELKOM. Water-colour, Anglo-American Corporation of South Africa Ltd. (Architectural Department), Johannesburg.
G. A. Campbell, Delt.



PERMANENT BUILDINGS, PRETORIA. Water-colour. Stucke, Harrison and Smail, Johannesburg.
Dutchie Ritchie, Delt.



BARCLAY'S BANK (D.C. & O.), WINDHOEK, S.W.A. Water-colour. Erik Todd, Pretoria.
P. Kent, Delt.



GARAGE AND NATIVE HOSTEL BLOCK AT S.A. INSTITUTE OF MEDICAL RESEARCH. Water-colour. Fleming & Cooke, Johannesburg.
Bernard Cooke, Delt.

THE PLANNING AND EQUIPMENT OF HALLS FOR SENIOR SCHOOLS

By Manfred Hermer, M.I.A.

GENERAL

It is generally recognised that theatre facilities in South Africa are extremely poor, particularly in the smaller centres. The local town hall is in most cases equipped with a stage, usually quite unfit for theatrical productions of any sort at all, and more generally useful only as a lecture platform. Amateur groups attempting to stage a play for local entertainment, are faced with a very difficult task in their productions, and in cases where stage equipment cannot be hired are discouraged from the outset by the great problems confronting them. Further, the lack of stage facilities prevents visiting companies from playing in such centres, and the opportunity of seeing plays, ballet or opera is lost.

It is felt that, since all senior schools are built with a hall as an integral element of the scheme, the school hall could, if properly designed and equipped, become a cultural centre for the town it serves. The suggestions contained in this memorandum do not envisage a fully equipped stage, but are intended to indicate minimum requirements of such a nature that the school hall could be conveniently used for amateur theatrical purposes. It must be borne in mind, too, that school productions are invaluable for inculcating an appreciation of the theatre in senior school children, and that many of the plays produced by them, especially some Shakespearean plays, demand a reasonably large stage.

Although the following notes refer mainly to the stage, a general note on the design of the hall itself is appended, as the two elements must be designed with relation to each other.

PROSCENIUM OPENING

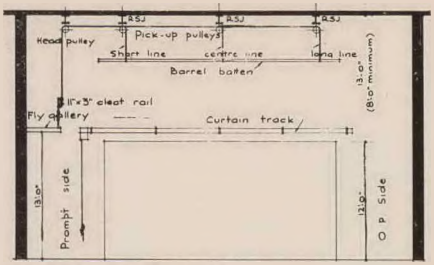
This should be in proportion to the hall and to the stage area itself and, in general, it can be assumed that a width of 24ft. will be found good. This allows for an adequate acting area for most school and amateur productions, whilst giving plenty of space for props and scenery. The shape of the stage setting is usually governed by sight lines from the auditorium and general practice is for the side walls of the set to splay inwards towards the back. The width at the back of the setting in general could be assumed as 20ft.

DEPTH OF STAGE

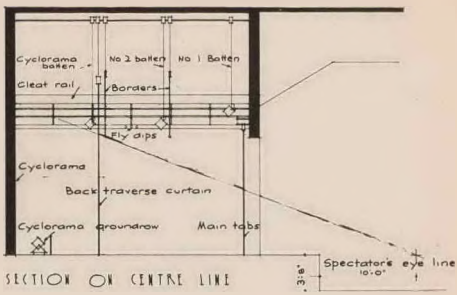
The "back setting line," which is the position of the back wall of the stage setting running roughly parallel with the footlights, is the limit of the acting area and may be of curtains or of "flats," the latter being flat pieces of scenery representing walls or windows and usually of canvas stretched on a wooden frame and painted. It can be assumed that curtains will be more generally used, with the addition of flats representing doors, windows, fireplaces, etc., to indicate almost any setting required. A suitable curtain rail on which curtains can be hung and moved backwards and forwards should be provided and, if a banjo type track can be introduced, curtains may be reversed without removing them from the track. If a proscenium width of 24ft is assumed, the back setting line should be 15ft. back from the proscenium opening. Behind this some allowance must be made for "offstage" space which can be used to represent a balcony, terrace or distant countryside, and also for the entrances of players, possibly in bulky costume. The back wall may be used as a cyclorama (the equivalent of a sky cloth), enabling a sky cloth to be dispensed with. As this is a big factor in the economy of play production care should be taken in the design of such stages to see that the back wall is kept free of doors, windows, radiators, pipes or other features. It should be plastered to a very smooth finish with Keene's cement and care must be taken that ripples or blemishes are avoided as these show up when lighted. With the cyclorama low cut-out ground rows (pieces of scenery running horizontally) can be used, and an illusion of infinite distance can be obtained without the use of large sky cloths with their unavoidable seams and creases. Furthermore, with the use of a simple magic lantern, realistic cloud, fire, storm and other effects can be obtained. The back wall, taken in relation to the acting area depth of 15ft. suggested above, should be not less than 22ft. back from the proscenium opening, and, if possible, 24ft. It may be mentioned here that, if the back wall is used as a cyclorama and is more than 25ft. back from the proscenium opening, sound reflections may cause complications. The cyclorama should then not be of a hard material; canvas is most often used in such cases

WING SPACE

This refers to the space between the side edge of the proscenium wall and the side wall of the stage house. In this space actors assemble for their entrances, the stage manager, electrician and stage staff work, and the prompter is busy near the proscenium opening. The props for the succeeding and preceding scenes are stored there and, in addition, space must be left for so masking doors and windows used in the set that the audience cannot see into the wings. No maximum can be placed on the size of the wings, but a minimum of 8ft. on each side of the proscenium must be allowed.



SECTION ACROSS STAGE



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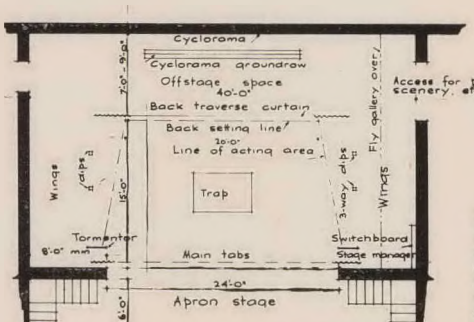
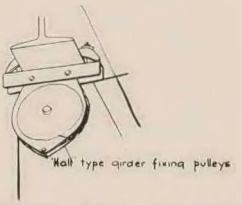


PLAN



SUGGESTIONS FOR PLANNING AND EQUIPPING HALLS IN SENIOR SCHOOLS

Stage details incorporating suggested dimensions

Scale in feet

Montreal Harmer

CIRCULATIONS AROUND STAGE

All circulations, from stage to auditorium, stage to dressing rooms or from one side of the stage to the other should be kept outside the stage area, which itself should be kept quite free from staircases or other obstructions. Entrances to the stage, where possible, should be in the side walls, preferably up-stage (i.e., towards the back wall), and the back wall kept quite free for use as a cyclorama.

PROSCENIUM HEIGHT

The normal factors controlling the height of a proscenium arch are the sight lines from the balcony in the auditorium and the cinema projector lines. In general, it is recommended that a suitable dimension is 12ft. This height has been proved ideal since it does not destroy the scale of the set or of the players inside it. Further, 12ft. is a standard size of flat and would appear to relate well to a proscenium width of 24ft. It is possible to have a greater height and to use an adjustable pelmet, but since this is rarely used in practice it is preferable to dispense with it and to get a suitable height in the first instance.

HEIGHT ABOVE STAGE

The provision of a grid (a gridded floor on which pulleys are placed for drawing scenic apparatus above the stage) is not vital in the school theatre, but if some suitable fixing for pulleys is provided at, say, 8ft. above the proscenium opening sufficient provision will have been made for the adequate production of most plays. In this height borders (horizontally hung strips of canvas or material to prevent the audience seeing out of the top of the set) can be hung, as also any lighting equipment or scenery. If the pulleys can be secured some 5ft. higher, 13ft. above the proscenium, considerable advantages accrue, as backcloths and pieces of scenery can be "flown" out of sight behind the borders. With no grid, there is still a need for pulleys, and provision should be made for three H-type R.S.J.'s running from front to back of the stage spaced 10ft. apart, the centre joist lining up with the centre line of the stage. Suspended from these joists will be all the scenery, lighting and batterns required during a show. In order to effect an economic scheme the pulleys can be fixed to the R.S.J. in such a way that adjustments to their positioning can be made. A fully equipped grid has scenery lines at

approximately 8-inch centres, but in the case of the school hall a dozen lines could be considered ample and their positions located as desired. This may entail a certain amount of experiment at first but after a short time certain locations of the pulleys on the grid will be found to be universally satisfactory and no further adjustment will be required. As a guide it can be noted that no set of lines will be required to carry a greater load than 5 cwts., and even on the basis of a full complement of lines being installed, the maximum total load supported by the R.S.J.'s would not exceed three tons.

A fly gallery must be provided on one side of the stage, preferably the prompt side. This gallery should be 3 ft. 6 in. wide and placed 13 ft. above the stage floor to allow for flats to be stacked underneath. Head pulleys and a 11 in. x 3 in. cleat rail 3 ft. above the gallery floor should be so fixed that the lines will give a vertical pull. The pulleys should be at least 4 in. in diameter and a half-inch diameter rope used. With 6 in. pulleys a five-eighths rope is used. The lines are tied to 15 in. malleable iron cleats securely fastened to the cleat rail. Lighting equipment, however, should be suspended by flexible steel cables, as the heat generated is undesirable for rope suspension. The steel cables are operated by self-sustaining winches fastened to the cleat rail.

APRON STAGE

In the school hall an apron stage is invaluable for general assembly, meetings and lectures and, provided there is access from back-stage, scenes may be played thereon while scenery is being changed for the next scene. The apron stage, which should be able to accommodate chairs and table with easy passage of people on the platform, should not be less than six feet in width. Steps should be incorporated on either end of the apron from the floor of the auditorium.

STAGE FLOOR

A raked stage makes for so many difficulties in fixing scenery, placing furniture and for acting, and the advantage to sight lines is so negligible that in no circumstances should it be made otherwise than flat. The accepted eye-line of an adult when seated is 3 ft. 8 in. and where the floor of the auditorium is flat the height of the stage from the auditorium floor should be the same. If footlights are provided they will extend about four inches above stage level, but this should not affect the height of the stage, as consideration must be given to those persons sitting further back in the hall. A depth of at least 7 ft. under the stage should be provided, as this space is valuable for storage. A trap in the centre of the acting area may give access to this basement, and is useful for scenes where a "grave trap" is required. The floor itself should be of softwood, so that nailing and screwing of flats and props may be done without undue difficulty. If the joists run from side to side and the boards from front to back, troughs for footlights and back-cloth lighting may be more easily introduced. Footlights are not normally necessary for a school hall.

DRESSING ROOMS

In schools in general it will be found necessary to make the dressing rooms have some other function as well, but in any circumstances provision should be made for make-up tables (perhaps movable) with mirrors at 3ft. intervals and a row of electric lights above the mirrors. A long dressing mirror should be available in each dressing room, and a hand-basin with hot and cold water provided. It is impossible to determine the accommodation required in each dressing room, but it is suggested that a minimum of ten persons per room be allowed for and the room based on between 25 and 30 square feet per person.

CURTAINS

The curtains are immediately behind the proscenium and are called "house tabs," the latter word being an abbreviation of "tableaux curtains." They should be in two parts with an overlap of 12 inches at the centre suspended from a silent-running track manufactured for stage use; the type of domestic curtain rail commonly used in too light and noisy. The tabs are operated by a winch, but for the school stage a hand-operated hauling rope is quite suitable. The curtain must be opaque enough to obscure the stage lighting when closed, and the bottom end weighted with chain to prevent swinging.

LIGHTING

It will be assumed here that no heavy expenditure on lighting will be undertaken and that when stage shows are to be performed the necessary lighting equipment and dimmer boards will be hired. It will be assumed, too, that the stage may be equipped at a later date. On that basis the suspension gear should be installed and an electrical mains supply provided, with a supply switch capable of taking the full load. A panel with 24 plugs and sockets should be located on the prompt side against the proscenium wall and 18 plugs and sockets installed at points where lighting units would be situated. Four three-way dips and plugs should be located at convenient points. (Dips are small traps in the stage floor concealing plugs to which flood, spot and other lights may be attached. The traps should be hinged, and so arranged that they can lie flat whilst allowing only the cord to pass through). The mains supply should be available close to the position of the switchboard in order to cut down the cost of the cables to the board.

CINEMA SCREEN:

A cinema screen for use during the showing of films for instruction or for entertainment, or for use in conjunction with lantern slides should be provided. A roller screen will be

found to be most effective and this should be placed with due regard to sight lines. No seat should be nearer to the screen than the width of the screen itself, and the width of the screen may be determined by the following formula:

$$S = \frac{V}{5.2}$$

where S is the width of the screen and V the maximum viewing distance.

The sound equipment should, if possible, be stored in the space under the stage, so as not to congest the stage or wings.

THE AUDITORIUM:

The school hall has to fulfil a variety of functions, from a gymnasium and an assembly hall to an examination hall and a theatre. Most of the functions to which the hall will be put will demand a flat floor, which of course immediately affects the sight lines when the hall is used as a theatre. It is suggested that the floor of the auditorium be stepped, and even if only three or four steps are made, considerable improvement will result, whilst the function of the hall for other purposes will not be unduly affected. It is suggested that a maximum width of 20 feet for each step be adapted, with 12 inch successive rises in floor levels. The intermediate step should be taken across the full width of the hall. By this means the use of the hall for theatrical purposes is aided, whilst not unduly affecting the other uses to which it may be put.

VOLUME OF AUDITORIUM:

This affects the acoustical characteristics of the hall, and the following method will indicate the line of approach to its determination. The volume of the hall should be based on the number of seats and calculated as follows. Allow 7 square feet per person in order to arrive at an area for the hall, and allow 150-175 cub. feet per person in order to arrive at the height of the hall. Other factors may determine the height, e.g. gymnasium equipment installations, but the volume of the hall as calculated according to the above formula, should, as far as possible, be retained. The ceiling should be flat.

ACOUSTICS:

This is a major consideration requiring detailed study for each problem. It is possible to give here only some very general points which will guarantee reasonable acoustic properties.

The area surrounding the proscenium opening should be made as resonant as possible, preferably by means of plain wood panelling or hard plaster. The side walls may be plastered the full height, but if an acoustic treatment could be applied above a height of 6 feet, an improvement would be effected. The back wall should be as absorbent as possible, and a flat ceiling of acoustic board with 50—65 per cent. absorption is desirable. An uncarpeted floor and hard seats will result in increased reverberation when the house is empty, and it may be advisable to lay loose carpet strips in the aisles when productions are undertaken. Doors or openings in the back wall should be covered with curtains, as a completely absorbent back wall is a major essential in the acoustic design.

GENERAL:

A diagram showing a layout on the lines suggested in this essay is enclosed, but it is stressed that the dimensions and layout may have to be varied to suit each individual problem. However, the dimensions are the result of considerable experiment and experience in overseas halls and may be taken as the minimum sizes advisable for the type of simple theatre envisaged within the limits of the school hall.

THE HOUSE OF TIME

BIENNE, SWITZERLAND



In the grey historic city of Bienne, which has for centuries been a city of watchmakers, stands one of the most modern buildings in Europe—Switzerland's new House of Time, designed as the world headquarters of the Watchmakers of Switzerland and the symbol of the world centre of fine watchmaking.

Completed in July, 1949, this building serves the most modern administrative requirements. It has more than 100 soundproofed rooms and 356 windows. A hot water heating system has been installed as well as six lifts and a tearoom on the ground floor for the workers.

One of the most attractive features of the six-storey building is the stonework. The ground floor is faced in black stone over a steel-concrete foundation, while in contrast the floors above are of a light coloured artificial stone.

This emphasises the suspended structure of the House of Time, for the upper floors jut out over the ground floor in accordance with the principle of "dynamic suspension." It is built on a curve so that its solid banks of windows let in the maximum amount of light.

A magnificent conference room with an outer wall made entirely of glass is at the centre of the building at the top of a circular staircase. From the balcony there is an impressive view over the watchmaking country to the Jura mountains.

In the reception hall on the fifth floor is a 16-foot mural by Ferdinand Maire, a well-known Neuchatel artist, which represents in vigorous colour the story of time in the eras of the sundial, the hourglass and the modern watch.

Swiss scientists and jewel engineers succeeded after months of experiment in creating the largest synthetic rubies in the world—four giant single-crystal jewels, perfect in all respects and comparable in colour and composition with genuine rubies, but weighing 700 carats each. These stones, replicas of the tiny rubies used in the manufacture of watches, are embedded in a dedicatory plaque upon which is engraved the legend "Lost time can never be regained."

A mammoth clock, four storeys above the ground and one storey in height, in keeping with the function and symbolic significance of the House of Time, dominates the stone facade of the building.

THE STUDENT'S FORUM

THE ACADEMY AND REJECT ACADEMY

By E. N. Finsen, B.Arch. IV., University of the Witwatersrand

Johannesburg was treated to an innovation in the way of art exhibitions this year—a Reject Academy. Running concurrently with the Annual S.A. Academy, it consisted of works rejected by that Academy's jury. I believe this sort of thing is done quite frequently overseas, but I know of no case where it has been tried here before.

Consequently we gave this exhibition a considerable amount of attention. As an exhibition of works of art it was pretty poor. Of the eighty or so canvasses or drawings that were exhibited, one would count on the fingers of two hands the number that showed any understanding on the part of the artist of the business of painting.

As regards subject matter, one had the feeling that one has seen all this before—many times before. There were the familiar still lifes; lumpy oranges in a bowl; or the skull resting on the family Bible, with a dying rose nearby, all meticulously painted. There were the familiar portraits in brown crayon on rough paper; and other portraits such as one which showed an influence of Rossetti—a waxen-faced girl with a waxy lily, all stiff and formal on one side of the canvas; or one which showed a maudlin degree of sentimentally—the faithful old Zulu bidding his last farewell to the Oubaas. There were the inevitable watercolour landscapes; neat, precise and characterless.

A few exhibits showed some familiarity with contemporary trends. In the sculpture section there were some figures that, though over-simplified to the point of being almost formless, had a certain pleasing rhythm of contour. And there was an interesting exhibit that attempted to combine the characteristics of a Mondrian painting with those of a Calder Stabile, by superimposing some bent wire sculpture over a rather drab imitation of a Mondrian. Though not a very successful experiment, it had some very interesting potentialities.

The S.A. Academy itself came in for much criticism, both by the authoritative critic and by the arm-chair critic. There was complete agreement that the standard of the works displayed was deplorably low. Various reasons were given for this. Some maintained that the low standard was due to the fact that the work exhibited was not representative of the whole country, which, incidentally, is perfectly true, the Witwatersrand being responsible for about 65 per cent of the work shown. Others claimed that it was degenerating into a platform of students, that our recognised artists no longer supported it because they would not suffer the indignity of having their works judged by a jury in which they had little confidence. Still others suggested that there was an insufficient number of art works being produced in the country to warrant such an annual exhibition. Most people, including at least one well-known critic, gloomily concluded that the Academy was on its last legs and should be given a decent burial.

On the face of it, this seems to be a logical conclusion. The Academy this year was very poor—that everyone seems agreed on—and it has been getting this way for several years. The Reject Academy was very much worse. The case for the abolishment of both seems clear.

And yet I feel that in these arguments one may find some healthy signs for the Academy. The Academy is not merely a collection of pretty pictures, to be discarded when it ceases to be attractive. Its real functions, I feel, are to reflect the true state of artistic activity in the country, irrespective of whether the general state is good or bad, and to provoke interest in the state and progress of art. This year it has fulfilled the latter condition extremely well. Never before has the public expressed such concern in the artistic achievements of the country as reflected in the Academy. Such concern and interest is a good omen for the future of art in this country.

It is undoubtedly true that the Academy has its faults. It is true that it is not representative of all of the art of the country, but this, I feel, might be overcome by exhibiting the Academy at other centres besides Johannesburg. It might even be possible to send it touring around the country. In this way it would evoke a more widespread interest, and consequently, entries would be forthcoming from places that previously have shown no interest at all. This would probably dispose of the argument that there is an insufficient number of art works being produced in the country to warrant an annual exhibition.

The suspicion that the jury is not fully competent, that is said to linger in the minds of our more prominent artists, should be allayed by the Reject Academy, which showed quite conclusively that the jury was not prejudiced in any way. To insure that a jury is appointed that has the confidence of all, it seems obvious that it must be appointed by some fully representative, corporate body of artists—in fact, a properly constituted Academy, similar to the Royal Academy.

These conditions, I feel, are necessary for the promotion of an active interest in art in this country. There will, of course, always be people who would not subscribe to the policy of the Academy. For them, the Reject Academy must continue to exist. It must, of course, be properly run, with a jury to prevent it from becoming exhibition space for worthless rubbish thrown out by the Academy. It must have a definite status. Its policy should, I think, be to publicise works that have some merit, but have been rejected by the Academy because of some real or latent bias. In this way it will always challenge the Academy and its policy.

We will then have the healthy situation where the S.A. Academy is truly representative of the artistic endeavour of the country. Any tendency to a bias in any direction will be countered by a bias in the opposite direction on the part of the Reject Academy. It seems somewhat likely that any bias that the S.A. Academy might have, would be in the direction of conservatism, so that the Reject Academy would be the platform for the youthful, radical artist to expound his views. Comparisons between the two Academies would be made, and these must lead to some extensive soul-searching to discover the real function and form of art in the modern South African community.

E.N.F.

NOTES AND NEWS

CHAPTER OF S.A. QUANTITY SURVEYORS.

TRANSFERS :

The following members have transferred from the Salaried to Practising class : V. E. Wright, J. A. den Hartog, N. W. Lund and P. S. M. Taylor. Mr. A. J. Clemons has transferred from the Practising to Salaried class.

PARTNERSHIPS AND PRACTICE :

Mr. V. E. Wright has entered partnership with Mr. C. J. Leigh-Hunt, practising under the style of C. J. Leigh-Hunt and Wright at Salisbury House, Smith Street, Durban.

Mr. P. S. M. Taylor has entered partnership with Messrs. Payton, Taylor and Partners, Chartered Architects, practising at 4-6, Royal Exchange Buildings, Smith Street, Durban.

Mr. J. A. den Hartog has entered partnership with Messrs. Malan and Veitch, practising at 17, Market Street, Kroonstad, O.F.S.

Mr. N. W. Lund is practising on his own account at 15, Bon Accord House, Harrison Street, Johannesburg.

Mr. H. Grothaus is practising on his own account at 139, Sanlam Buildings, Andries Street, Pretoria.

O.F.S. PROVINCIAL INSTITUTE.

Messrs. P. Visser and P. Friel announce the dissolution of their partnership. Mr. Visser is practising at 425-6, Sonap Building, Maitland Street, Bloemfontein.

NATAL PROVINCIAL INSTITUTE.

Professor Connell has commenced practice under the style of Paul H. Connell, B.Arch., A.R.I.B.A., M.I.A., Chartered Architect, at the School of Architecture, Howard College, Durban.

TRANSVAAL PROVINCIAL INSTITUTE.

Mr. J. J. van Niftrik is now practising at 26, Lanchester Avenue, Craighall Park, Johannesburg.

"HOW OUR URBAN NATIVES LIVE."

We are informed by the Librarian of the University of the Witwatersrand that the footnote on page 221 of the October issue, Vol. 35, No. 10, is misleading. Miss Ederhardt's Thesis on Housing in Orlando Township is *not* available from the Gubbins Library, but may be consulted there, and perhaps borrowed if a second copy is present.

* * * *

BUILDING COSTS

When we mean to build,

We first survey the plot, then drawer the model ;

And when we see the figure of the house,

Then must we rate the cost of the erection ;

Which, if we find outweighs ability,

What do we do then but drawer anew the model

In fewer offices, or at last desist

To build at all . . .

Question Surveyors, know our own estate.

—Shakespeare. Henry IV, Part 2, Act I, Scene III.

SITUATION WANTED.

Experienced and competent draughtswoman requires half-day permanent position. Fully conversant with Architectural Office routine, accurate typist, filing, own correspondence, drawing office records, etc.—Reply to Editor.

Journal of the SA Architectural Institute

PUBLISHER:

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