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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

1934

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THE SOUTH AFRICAN ARCHITECTURAL RECORD

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THE LIBRARY UNIVERSITY OF THE WITWATERSRAND

The new Library of the University of the Witwatersrand, recently opened by His Royal Highness, Prince George, embodies some of the latest developments in library planning.

It is only of comparatively recent years that an interest has been awakened in the scientific aspect of this subject and many publications have appeared particularly in America, where vast sums of money have been spent in the erection of great municipal and university libraries. In England and on the Continent many fine structures are being or have been erected at Manchester, Geneva, and Stockholm, whilst in South Africa the new Johannesburg Public Library, costing a quarter of a million, is nearing completion.

There is a tendency with many writers, however, to underrate the capabilities of the architect in the design of buildings of this nature, and to stress the importance of the librarian as a planner. Statements have been made which, one cannot help feeling, should be challenged.

In a recent paper on Library Planning by Mr. P. Freer,* the author gives the following quotation from an article by Mr. A. M. Githens on the Enoch Pratt Library at Baltimore :

"It is right and proper that the librarian should decide the general plan of the library building. The duty of the architect is to develop this plan : to accept the idea and weed out inconsistencies : to articulate it : to relate part to part so that it functions properly, is graceful and well proportioned. Perhaps above all the architect's duty is to simplify it."

If the writer means that a librarian should draw up a programme of the requirements, well and good, but the impression one obtains from this statement is that the librarian must plan the building and the architect must accept the plan.

How often one hears statements of this sort made, and how unfortunate they are, as they create a completely inaccurate impression of an architect's functions. One hears them in connection with the design of the small house, for which the owner, or more particularly, his wife, has drawn the plan, knows exactly what she wants, and merely requires an architect to straighten it out, and add "the frills," popularly known as architecture.

A medical superintendent of a hospital, even after one or two years of experience, knows exactly how to design a hospital ward or operating theatre, in fact insists on doing so and invites the architect to put in the drainage. Principals of institutions are similarly inclined as are professors with scientific laboratories.

As Guadet says : "It is fatal to adopt the views of a professor on the planning of a laboratory." In nine cases out of ten his successor sets to work to scrap the whole arrangement, and remodel it "according to his heart's desire."

Laymen have curious views with regard to the practice of an architect. They do not appear to realise that the planning of a building is the basis of an architect's training, and that a competent architect is au fait with all the latest developments in the planning of every type of building.

The trouble is that most laymen can use a scale and draw a plan, and having achieved this, they are quite convinced that they are competent planners.

The librarian, as with the professor in his laboratory or the chef in his kitchen, is naturally fully acquainted with the way in which his department functions, and can convey to an architect any improvements in function as a result of his experience. In fact, he is only too willing to publish the

In South African Libraries Vol. 1. No. 3 pp. 75-86 Jan. 1934, Box 1176 Johannesburg.

results of his experience, for it must not be forgotten that most librarians have to work in buildings erected for other purposes or of an obsolete type.

The competent architect, on the other hand, is fully acquainted with the manner in which every type of building functions, and is kept up-to-date by the many technical publications which illustrate the innumerable types of modern building being erected.

The author goes on to state that "In no other country can this contact be more desirable than in South Africa. So very few new libraries are built that an architect or a librarian here considers himself exceptionally fortunate to be intimately connected with the erection of even one library during his lifetime. The consequent inexperience of both may have disastrous results, for the plans of a city or university library are probably the most complex type of building in modern architectural practice."

This is a sweeping statement and can be easily challenged. The planning of a library is a comparatively straightforward problem and not nearly so complicated as the planning of a hospital, a theatre, an abattoir, or a hotel to mention only a few different types of building.

Once it has been decided as to the number of volumes to be accommodated, the type of book stack to be used, the area of the reading room, and whether the building is to be a reference or a circulating library or both, the problem is, as I have said, comparatively simple. Questions of cost and limitations of site are, of course, determining factors in any type of building. A library functions by getting the books and readers together with a minimum loss of time, and the plan should be such that supervision is simple and not complicated.

In referring to the two libraries being erected in Johannesburg the author states: "If the Public Library might be mistaken for a railway station, so might we be for an arts lecture block!"

The inference in this statement is that neither of these buildings is expressive of its purpose, but one questions the soundness of the proposal that "the exterior view must show, through the windows, at side-walk level, the actual use of the library in its more usual functions, as a perennial exposition and a public demonstration of the part that books may play in the life of all intelligent citizens."

There may be no excuse for designing the Public Library as it is, but in the University Library an attempt has been made to harmonise the building with the existing main buildings on the site, as well as to make it fit for its purpose.

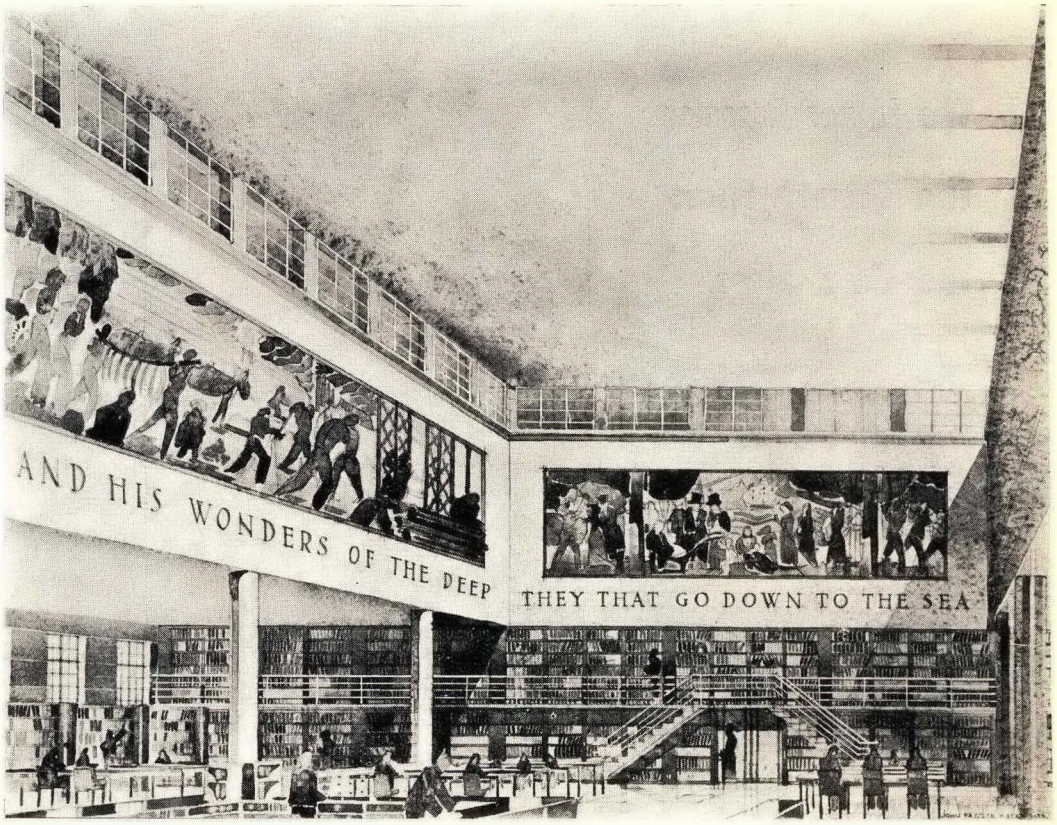
We are glad to know what an arts lecture block should look like but it is doubtful whether ardent functionalists would agree with the author's opinion.

The author further refers to "the absolute necessity of indicating on plan the exact positions and dimensions of all fittings and furniture." This is an excellent axiom and one followed by any competent architect, provided that, in the first place, the librarian can make up his mind about these fittings beforehand, and not after the building is well under weigh. With reference to "the practical value of constructing a model" this goes without saying, but, unfortunately, to-day, few clients are prepared to pay the cost of preparing such a model.

There are several other points in this paper which are so well known and obvious to any competent architect that it is hardly necessary to dwell upon them but, when a librarian begins to discuss proportions of rooms, he is liable to get out of his depth.

The difficulty with promotors of building schemes is that, as a rule, they do not know what they want, they have little or no imagination, they underestimate their requirements and complain when the building is finished. The competent architect, on the other hand, can foresee possible future requirements say for the next fifty years, but invariably his proposals come to naught, owing to lack of vision on the part of the promotors or for economic reasons.

The University of the Witwatersrand was particularly fortunate in possessing in their Principal and Librarian men of vision. The original designs for the University buildings provided for a large octagonal library placed centrally in the main building, carried up through three stories, and finished with a dome. Not only did this prevent of any expansion but it would have been a centre of activity, bustle and noise.



THE MAIN READING ROOM. J. Fassler, Delt

In 1928, a model of the site was made to show the existing and future buildings, and it was then decided to make provision for the library as an independent structure. The slope of the ground materially assisted in providing for a very lofty basement for the stack rooms.

In the past there has been a considerable divergence of opinion as to the position of these stack rooms which are a determining factor in the plan.

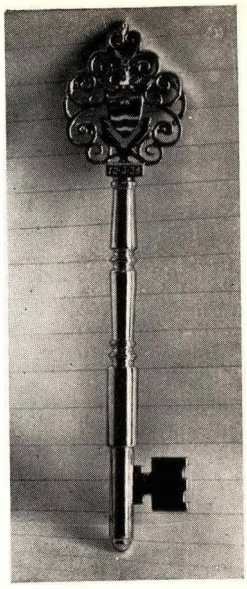
Many authorities have advocated the vertical stack as is seen in the New York Public Library, Yale University Library, and the new Cambridge University Library, because of the minimum amount of space occupied by a "book tower" : others again advocate the horizontal stack conveniently situated under the main reading room. The limitations of the site are usually the determining factors in either case.

In 1931, the University Library was temporarily housed in the central building. The disastrous fire at the end of that year destroyed the majority of the books, and it was owing to the generosity of the citizens of Johannesburg, the Carnegie Corporation of New York, and many well-wishers of the University that funds were provided for the commencement of the new building on the site selected, and following the main lines of the model which had been made by Mr. J. Posthuma, a student in the school of architecture.

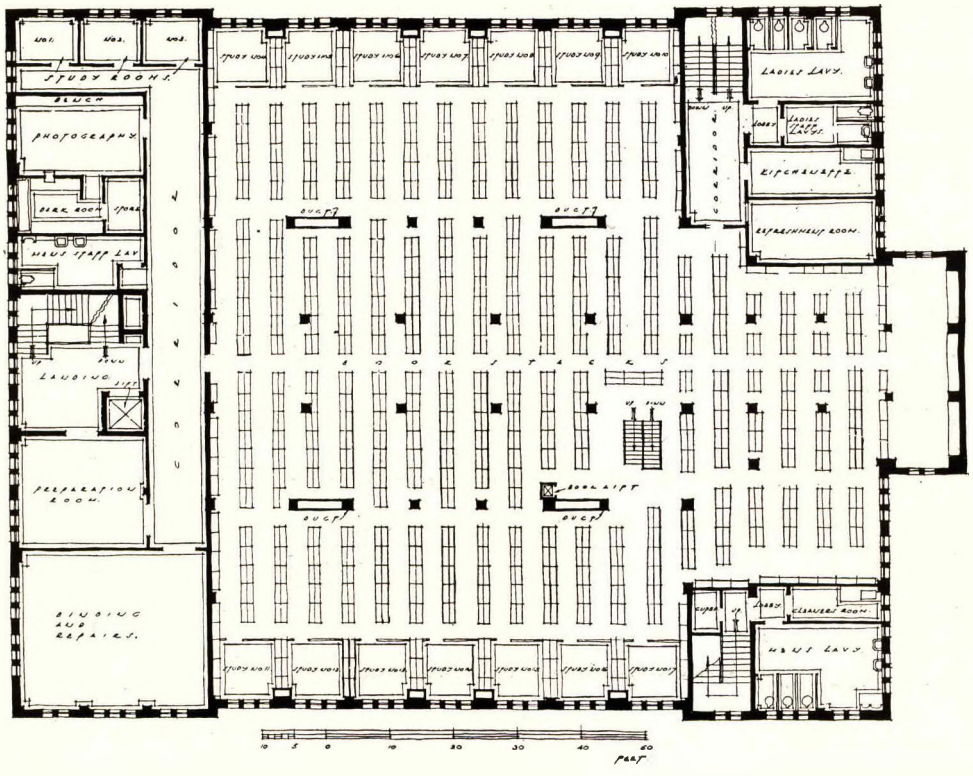
Through the generosity of the Carnegie Corporation of New York, Mr. P. Freer, the librarian, was enabled to visit America and England to study the latest developments in library planning and equipment, and consult some of the leading authorities.

The size of the building was limited to some extent by the site, and by its relationship to

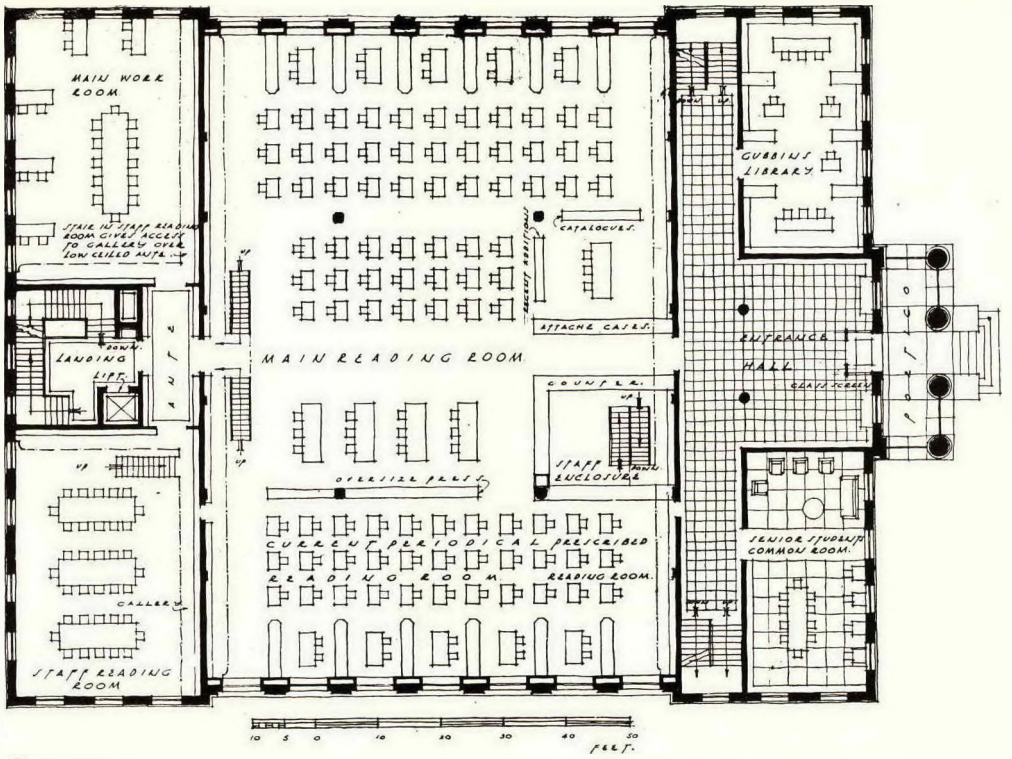
1. The Upper Basement
2. The Ground Floor.
3. The First Floor.



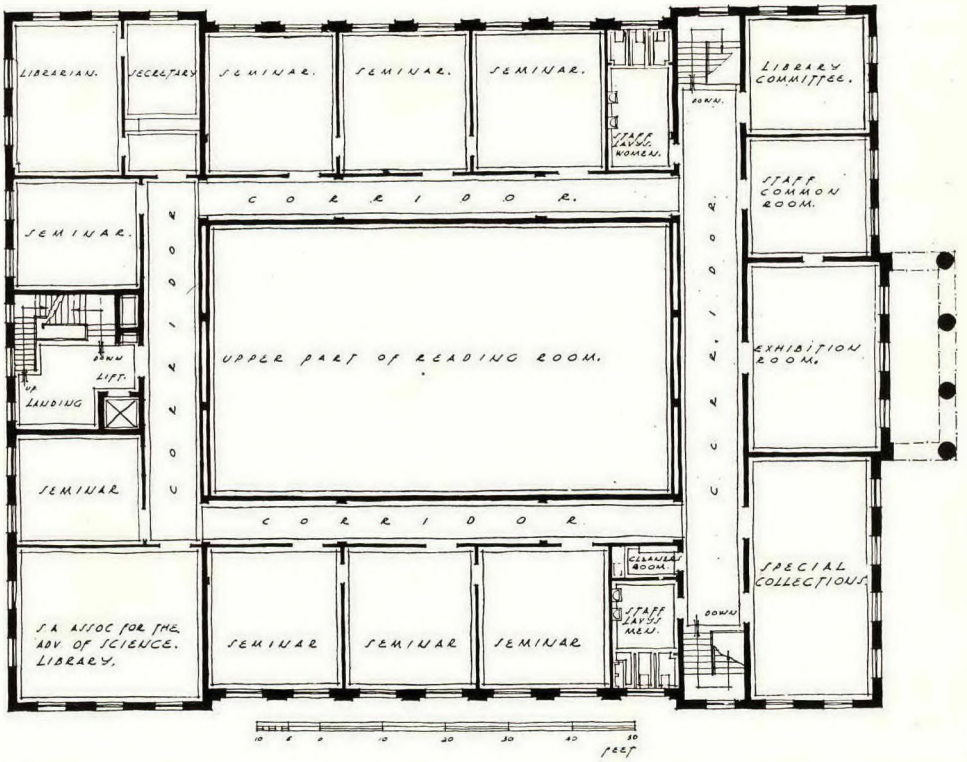
The Key with which Prince George opened the Library



1.


MAIN WORK ROOM
STAIR TO STAFF READING ROOM GIVES ACCESS TO GALLERY OVER LOW CEILED MTR.
LANDING
LIFT
MAIN READING ROOM
CATALOGUES
ATTACHE CASES
COUNTER
STAFF ENCLOSURE
OFFICIAL PRESS
CURRENT PERIODICAL READING ROOM
PRESCRIBED READING ROOM
GALLERY
STAFF READING ROOM
GUBBINS LIBRARY
ENTRANCE HALL
GRASS SCREEN
SENIOR STUDENTS' COMMON ROOM
10 5 0 10 20 30 40 50 FEET

2.


LIBRARIAN.
SECRETARY
SEMINAR.
SEMINAR.
SEMINAR.
STAFF LAVS. WOMEN.
LIBRARY COMMITTEE.
STAFF COMMON ROOM.
CORRIDOR.
SEMINAR.
LIFT
LANDING
UPPER PART OF READING ROOM.
EXHIBITION ROOM.
SEMINAR
CORRIDOR
CLEANERS ROOM
STAFF LAVS. MEN.
SPECIAL COLLECTIONS.
S.A. ASSOC FOR THE ADV OF SCIENCE. LIBRARY.
SEMINAR
SEMINAR
SEMINAR
10 5 0 10 20 30 40 50 FEET

3.

those buildings already existing. The overall dimensions of the building are one hundred and ten feet seven inches from north to south and one hundred and thirty-six feet ten inches from east to west. The main approach is from the east, with a service entrance on the west.

On the ground floor are an entrance hall, flanked by two large rooms, one housing the Gubbins collection of Africana, the other a senior students reading and smoking room. A wide corridor leads to staircases at each end serving the first floor and the basement. The main reading room, entered directly from the entrance hall, occupies the full width of the building, and is provided with large windows, extending from floor to ceiling, on the north and south sides. The centre portion of the room is carried up through two stories, and is lit by clerestory windows.

The dimensions of this room are one hundred and four feet nine inches by seventy-four feet.

On the western side are the service stairs and lift centrally placed and flanked by two fine rooms, one used as a library staff work room, the other as a staff reading room.

On the first floor, a circulating corridor surrounds the upper part of the main reading room, and serves a series of well lit rooms which will be used for special collections, as seminar rooms or by the library staff.

The great basement will be divided eventually into three floors, or tiers, for the storage of books, each tier being approached from the western stair landings, and provision has been made for staff rooms—receiving, cataloguing, binding, photographing—and the heating and ventilating plant in the western wing. On the north and south sides of the first basement floor will be situated small study rooms for staff and research students.

Student lavatories are situated on the north and south sides of this floor, approached by the northern and southern staircases. Special provision has been made for strong



THE MURAL PAINTING ● COLIN GILL

rooms in the lowest basement to house the more valuable manuscripts and books. The book stacks themselves have been worked out on a unit basis of three feet wide by seven feet high and steel stacks will eventually be installed. The total number of volumes to be housed in the basement is about 600,000. The building is of reinforced concrete cage construction, the outer walls being of brick thirteen and a half inches in thickness faced with pre-cast concrete blocks, the inner walls being either nine inch or four and a half inch brick. The floors throughout and the roof are of reinforced concrete.

The walls of the entrance hall are to be lined with horizontal slabs of Travertine, with square slabs of similar material on the floor. An entrance lobby of steel and glass will be provided within the main entrance. The main reading room measures one hundred and four feet nine inches by seventy-four feet. The east and west walls are lined with bookcases in two tiers, accommodating some 30,000 volumes, the upper tier served by a light steel and concrete cantilevered gallery. The staff enclosure and control desk is placed on the left of the main entrance to the reading room. From here stairs lead to the gallery above and stacks below. A book lift is also provided within this enclosure, communicating with the various floors in the basement.

Opposite the enclosure area is a press for attache cases, catalogue desk, and desk for recent additions. On the north and south sides, the walls are lined with teak ply-wood fixed horizontally. Projecting from each of the piers between the windows are bookcases, on top of which the lights are concealed. Below the clerestory windows is a projecting concrete slab which conceals further lights. Thus the whole room is lit by a soft diffused light reflected from the flat white ceilings. The intensity of lighting is uniform throughout and all shadows are eliminated.

The walls of the central portion of the reading room have been left plain to receive mural paintings, the first of which has been fixed in position. This picture "The Colonists," by Colin Gill, was painted for the apse of the basilica at Wembley and measures thirty-three feet by twelve foot six. It is probably the first great mural painting in South Africa



Senior Students' Common Room.

and although it was not painted for this building it harmonises very well with the general architectural treatment and is a superb composition. It was due to Mr. C. D. St. Leger, of Sir Herbert Baker's office, that this work was brought to the notice of the University authorities, and it was purchased and presented by an anonymous donor. The floor of the reading room is covered with wood blocks of Rhodesian teak.

The students' room on the ground floor has been furnished by the students themselves, the furniture having been designed by Mr. J. Fassler, of the department of architecture. The settee and easy chairs are covered with a golden brown hide, the writing tables, fixed to the walls, are of veneered teak with chromium plated tubular steel supports. The long table in memory of the late J. H. Hutton is also of veneered teak and the chairs are of chromium plated steel with red leather seats and backs. The carpets are of alternating squares of light and dark brown pile.

The proportion of the room for the Gubbins collection has been somewhat destroyed by the introduction of a cantilevered gallery on the south and west sides.

The floors throughout are covered with Rhodesian teak or Syringa wood blocks. The windows are of steel and the doors of Burmah teak.

The flat concrete roof is covered with "Malthoid" sheeting laid on "Treetex," which acts as an insulating material. The malthoid is finished with porcelain enamelled grit.

Extreme simplicity has been observed in all the internal details and fittings of the building. In the main reading room simple teak tables and "Windsor" pattern chairs are used.

Externally the building has been treated in a quiet and dignified classic manner with an Ionic portico at the main entrance. The introduction of an attic wall above the cornice has given a rather heavy appearance to the exterior. A blocking course or an open balustrade would probably have been very much better in this case.

●

An essential portion of the equipment of a library is the heating and ventilation system, as the temperature and humidity conditions are of the utmost importance for the correct storage of books.

The plant required would have to fulfil the following conditions:—

Sufficient heating capacity, adequate air movement, cleaning of air, proper humidity, automatically controlled, economical operation, life of system, simplicity of operation,

After carefully comparing the advantages and disadvantages of gas, hot water and electric systems, the latter was decided upon as being the most convenient, reliable and efficient form for this type of building, the chief reasons being the absence of water pipes, chimneys, dirt and the necessity for sensitive automatic control.

Further, the latest type of electric heating, namely, low temperature radiation, was adopted, as this method has proved to be far more economical than the old convective type of heating.

The ventilation scheme installed is a "Plenum downward system"; all the air entering the building is drawn through a battery of air filters where all the dust particles are removed.

The dust free air is then heated or cooled to the desired temperature, passed through a water spray chamber where the moisture content of the air is rectified, and then carried to the building through a system of ducts, some of which are approximately seven feet high by five feet wide.

The conditioned air enters the room through specially designed grilles fixed on the walls at the ceiling level, this air is then drawn down through the rooms, the foul air being extracted at the skirting level. The positions and sizes of the inlet and extract grilles were carefully considered in order to avoid draughts.

Low temperature radiant heating panels, automatically controlled, are mounted on the ceilings of the various rooms, and these panels, in conjunction with the "Plenum" ventilation system, ensure a constant even temperature being automatically maintained in all parts of the building.

A feature of the plant installed is the noiseless operation of the large fans, pumps and motors, the machinery being specially designed and mounted on absorbent foundations in order to prevent vibration being transmitted through the building.

The automatic fire alarm system installed in the Library was manufactured by the L.M. Ericsson Telephone Co., Ltd. The entire system is constantly and automatically controlled by means of controlled currents, so that faults of various kinds are indicated as soon as they arise. In fact the system provides an even higher degree of safety than is usual, in that it eliminates the results of serious line faults, so that these latter cannot prevent the giving and transmitting of a fire alarm signal even if they should occur at the crucial moment. Needless to say, this is of the utmost importance for an extensive system which must continue to function with unimpared precision year in and year out.

The automatic fire alarm installation in question comprises at present one hundred and sixty-six thermal contacts, divided into seven groups or sections, all clearly indicated on the alarm board.

In determining the positions of the various contacts and their grouping, due consideration has been given to local conditions to ensure the most effective protection.

All thermal contact circuits are run in tubing and concealed and protected in ceilings and walls.

The alarm board, together with duplicate accumulator batteries and charging equip-

ment are situated in a conspicuous and accessible position within the service entrance to the building. The charging equipment consists of a metal rectifier with accessories, so arranged that one battery is trickle charged while the other is on discharge.

A main alarm box, connected in the street loop to the Central Fire Station, and specially provided with a release magnet, is suitably situated to serve also all other buildings on the property.

The release magnet of the alarm box is connected over a remote control circuit to the alarm board, from which the circuit, including the magnet, is permanently controlled.

Thus if a break in any part of this circuit should occur this is immediately indicated on the alarm board. Such an indication also appears on the board in case of an alarm and remains until the main alarm box has been re-set.

Local alarms are given automatically, by means of a motor driven siren erected on top of the building, and also by two alarm bells placed inside the building. In addition to these a similar alarm bell is installed in the residence of the superintendent of buildings in the University grounds.

The motor siren is driven from A.C. mains, whilst the alarm bells are operated from the accumulator batteries, so that even if the A.C. supply should fail, bell alarms will be given inside the building, and also at the superintendent's quarters. In addition, of course, the main alarm will be transmitted to the Fire Station.

Altogether five alarm press buttons are suitably and conspicuously distributed within the building. The press buttons are connected in the circuits for the thermal contacts, so that if any one of these alarm buttons is depressed alarms are given and transmitted exactly as in the case of an automatic alarm.

Electric clocks have been installed throughout the building. An electrically driven vacuum plant is also provided with flex connections in the skirtings in every room.

Hocking electric heaters are installed over the lavatory basins instead of a hot water supply.

The architects for the building were Messrs. F. Williamson, Cowin and Powers. The contractor was Mr. John Barrow. The heating and ventilating plant was supplied and installed by Mr. A. E. Barker, and the electrical work was carried out by Messrs. Magnusson and Gallie, working in co-operation with the electrical department of the University and the British General Electric Coy. The lift was installed by Messrs. Waygood-Otis (South Africa), Ltd., and the electric fire alarms by Messrs. Rogers-Jenkins and Co. (Pty.), Ltd. The vacuum plant was supplied and fixed by Messrs. Associated Engineers Co., Ltd.

The steel windows were supplied by Messrs. Crittall Manufacturing Co. (South Africa), Ltd., and the ironwork in the galleries to stacks, staircases, and entrance portico by Mr. F. Gwilliam.

The movable furniture in the reading rooms was manufactured by Messrs. Shepherd and Barker, Ltd., and Messrs. R. H. Moon and Co. The wood block flooring was supplied and laid by Messrs. Massing and Ingham (Pty.), Ltd., and the roofing by Messrs. Hunt, Leuchars and Hepburn, Ltd.

The total cost of the building and fittings was £57,000.

G.E.P.



SHRIMP GIRL HOGARTH

BRITISH ART ● O. J. P. OXLEY

It has for so long been the custom to belittle British Art, that it has become almost accepted as a fact that the British people always have been "inartistic" and their art very inferior to that of other countries. The exhibition of British Art now on view at Burlington House will do much to reverse this attitude of mind and give the art of Britain its rightful place in the development of Art in Europe.

This exhibition is similar to those of Flemish, Italian, French and Persian Art organised in previous years, which have proved to be of so much interest and value in estimating the development of Art, especially that of Painting. By having a collection of representative works of a School brought together under one roof, it is possible to form an impression of the School as a whole. This will be of particular value in regard to British Art and many visitors will no doubt be surprised at the high standard of achievement that has been reached at various periods of its development, and to realise that British Art has a tradition dating from the 7th Century. It is often stated that English Art is entirely due to the influence of imported artists and foreign styles. This is not altogether true, for there are periods when English Art was very original and vigorous and even gave a lead to the art of neighbouring countries. There have been breaks in the line of tradi-

tion and at such times it is usually found that British Art has been in the hands of foreign artists, but eventually the outside influence was thrown off and the English spirit has revived giving us periods which are typical and full of English character.

The present exhibition is very rightly not confined to the Art of Painting. British craftsmanship has always maintained a high standard and in the illuminated manuscripts, embroideries, silverwork and furniture, etc., we find displayed fine workmanship combined with a sensitiveness for the right use of materials and a sincerity of purpose. It is a pity that an attempt was not made to show the history of English architecture, which has a direct influence upon English craftwork.

It is in the illuminated manuscripts that one must look for the beginnings of English painting. The manuscripts produced in the monasteries from the 7th–11th centuries are definitely superior to any other country in Europe and it must be remembered that England was far removed from Byzantine influence by her geographical position. An examination of the manuscripts reveals not only a fine sense of decoration but a liveliness in drawing which for vigour and feeling was much in advance of what was being done in France at this time. There was a tradition in the monasteries which had to be observed, yet in spite of the limited scope imposed upon the illuminators, their love of nature impelled them to introduce foliage, birds, and beasts into their work, and it is in these drawings that British landscape art had its beginnings. The love of the country, its hedges, lanes and woods with their birds and animal life is characteristic of the British people, and is constantly finding its expression in painting, poetry and music (even in the present day).

The pages of these manuscripts, although of a religious nature, give us delightful glimpses of the human spirit and joy in life. The scribes and illuminators of York and Winchester were in great demand by the French monasteries and in this way English Art spread and influenced Continental Art.

In the middle of the fourteenth century there is a distinct break in the development of English Art due to the Black Death and the long wars with France, followed by civil wars at home. It was during this period that the nobles, the patrons of Art, became acquainted with French Art and for a time the French influence overwhelmed English achievement. During the great period of the Renaissance in Italy, English Art found its expression through the medium of poetry and drama. The Reformation, with its distrust of Art and the worship of beauty tended to destroy any traditional art that might have existed. The frescoes in the churches were whitewashed, and images broken or removed. Portraiture was the only form of painting open to the artist, and it became a fashion with the aristocracy to have portraits made of themselves. This is the period when first Holbein and later Van Dyke were working in England. Holbein's qualities were never grafted on to English stock and he did not influence the trend of English art. We have to wait for Hogarth before we have a painter free from foreign influence. He is often regarded as the founder of English Art, and for this reason so many people forget the previous periods of traditional art. It might be more correct to refer to Hogarth as the founder of modern English Art. For some considerable time previous to him English Art, be it native or of foreign influence, had been that of portraiture, and Hogarth was the first to use Art for the expression of ideas. He used paintings as a commentary on contemporary life in a manner which many people do not consider in the best of taste. His outlook upon Art and life was fresh and vigorous and he advocated a return to nature, in opposition to the conventional and lifeless work of Lely and Kneller. It is difficult for us to-day to fully appreciate the effect of his freshness and vision and direct manner of painting, upon the people of his day. He did not confine himself to "subject" pictures, and his "Shrimp Girl" is one of the finest achievements in British Art (This portrait may not be included in the present exhibition as there appears to be some rule preventing works from the National Gallery from being removed. If this rule is still in force then there are likely to be many fine examples of British Art missing from the exhibition).

Contemporary with Hogarth, we have Sir Joshua Reynolds, a man very different in outlook and character. Reynolds was not so



Ulysses Deriding Polyphemus
Turner

original, having visited Italy he was brought into contact with the Old Masters, whose manner of painting he tried to adopt. He was too great an artist to allow himself to be completely absorbed by Italian Art, and in his portraits of the aristocracy of his day he is truly English. He rarely fails in characterisation of pictorial effect.

Apart from one or two works, such as "Lord Heathfield" and "Admiral Keppel," he is more successful in his paintings of women and children. Another great artist of this period is Gainsborough, a man differing in temperament from either Hogarth or Reynolds. Gainsborough is perhaps the greatest genius in the British School. He possessed a natural gift for painting, together with a sensibility and delicacy of perception of the subtleties of feminine temperament, a combination which made him superior to his rival Reynolds, and which makes his portraits of English womanhood of outstanding merit. His great love for nature led him to paint English landscapes with a singular charm which carries us back to the early tradition of the illuminated manuscripts.

The eighteenth century produced many good portrait painters and in addition to Hogarth, Reynolds and Gainsborough, we have Romney, a painter full of grace and charm ; Raeburn, with his robust light and shades ; Zoffany, whose personality and style single him out as an artist of considerable merit ; Opie, Hoppner, and Lawrence. It is doubtful if any country at this period could produce so many good portrait painters—men whose sensitiveness of feeling was combined with good craftsmanship. They were in no sense spectacular or obsessed with special art theories or philosophies, but painted to express themselves in a direct commonsense manner.

In the closing years of the eighteenth century we have William Blake who stands alone among artists not only in England but in Europe for his mystical outlook and conception of Art and life. His work is difficult to understand, but there is no questioning his power of invention and imagination ; even if his technical resources were so limited.

Contemporary with the advancement of the art of portraiture in the later part of the eighteenth century, there grew up another group of painters of equal importance, yet differing in their choice of subject matter. These artists were painters of landscape and used water colours as their medium of expression. They were not greatly favoured by the patronage of the aristocracy like the portrait painters, and the work of the early masters was inspired by a genuine love for their art and nature. Their works raised landscape art to a high level and at this time it was undoubtedly without a rival in Europe. Richard Wilson, the first English landscape painter, composed his pictures in the classical manner, partly owing to his stay in Italy, and partly because it was a style most favoured in



The Hay Wain Constable

the middle of the eighteenth century. There were other painters who had not come under the influence of Italian art, and who found their inspiration in their own country, in its meadows, streams, woods, heaths and open skies. It is in their great feeling for nature and the interpretation of its moods that the English landscape painters were so successful. Laurence Binyon in measuring the greatness of a landscape painter, writes, "It is not merely by his mastery of the brush. A painter can be a great master of the brush and yet be merely clever and empty. It is not even, I think, by beauty and originality of design, though it is a much more important thing, and indeed essential. We ask for more even than this. Surely the great painter is he who sees the great things in nature, because he has a corresponding greatness in his own spirit. And he not only sees them but is able to communicate them. Some painters are absorbed by the enchanting colour of earth and sky, and all the beauty there is in the subtle relation of tones of colour, and in the vibrations of the light. Others are absorbed by the intimate loveliness of particular beauties. Others desire above all to comprehend the structure of things, the relation between form and masses. Each of them will delight in his own way. But in the work of each painter we know, by instinct and feeling, what kind of a spirit he was and how he looked at the universe about him. And it is by this vision of the mind that ultimately we measure his greatness."

It is this inner grandeur that we feel in the works of Girtin, Cotman, Cozens, Crome, Gainsborough and Turner. The Dutch painters of the seventeenth century had a fine school of landscape, yet compared with the English school there was a lack of liveliness, and imagination. Both schools were inspired by a love of their native land, but the English painters were not dependent upon their neighbours. At first topographical drawings were made in line and then tinted with washes of transparent colour. People wanted not only portraits of themselves but portraits of their homes and surroundings. This desire extended to drawings of cathedrals, churches, castles, etc. Not content with purely topographical pictures men like Sandly, Girtin, Cotman, and Turner, by having a deeper and more profound feeling for the beauties of nature transformed the topographical drawing from a prosaic portrait of a scene into a work of art. It must be remembered that Girtin died at the early age of twenty-seven, so that his achievements, fine as they are, were made before he had fully developed. He had a great influence on Turner and Constable, and Turner acknowledged Girtin's genius when he remarked, "If Tom Girtin had lived I should have starved." Water colour painting is essentially a British art and these early painters through this medium have left us examples that have rarely been equalled.

Landscape was by no means confined to the medium of water colour. Crome and his Norwich School produced many fine landscapes in the oil medium. Constable may be said to have revolutionised painting by his study of light and shade. He was not content to paint green trees, the conventional brown or even in flat tones of local colour, and with his keen sense of colour and observation of nature he discovered that colour was dependent upon light for its existence, and the vibrations of light were responsible for its variety. He stated these observations in his paintings which when first exhibited in Paris attracted much attention. Although the critics in France declared "they will be the ruin of our school," history has proved the reverse to be the case, for Constable might be considered to be the founder of the Impressionist movement which most people regard as essentially French.

The genius of Turner might be regarded as universal and above race or country, yet his early work is essentially English in character and feeling. There is no doubt that during the eighteenth and early part of the nineteenth century English landscape art was outstanding in the art of Europe. Eastern countries like China might be superior but it is difficult to make comparison between Eastern and Western art when the traditions and outlook are so different.

In conjunction with the development of landscape we have a group of animal painters who by their subject matter and technique produced an art indigenous to the country. The British have always been lovers of sport and of animals, so that it is not surprising to find artists inspired by traditional sports.

In the works of Stubbs, Wootten and Moreland we find something more than mere animal portraiture, there is a sense of design and a genuine love of their art and subject. It is inevitable that some quality of intimate feeling should colour their work and give it distinction when artists have a deep and sincere love for their work. It is one of the characteristics of English painting that it was practised for its own sake.

The nineteenth century witnessed a steady decline in British art which has continued until recent times. One of the reasons for the disparagement of British art is that for the past century France has taken the initiative in European art, and people have grown accustomed to thinking that good art can come only from Paris, with the result that much excellent modern work has been overlooked. Britain has produced men like John, Steer, Orpen, Pryde, Guthrie, Sickert, McEvoy, Brangwyn, etc., who collectively would "hold their own" with any group of painters in Europe.

British art is not sensational or spectacular but it is reserved and sincere and this sincerity is supported by good craftsmanship. The exhibition at Burlington House will be the means of giving British art its rightful place in the progress of art.



The Age of Innocence • Reynolds

Byzantine Architecture and Decoration by J. Arnott Hamilton. B. T. Batsford, Ltd. London 18s.

This work is a welcome addition to Batsford's "Historical Architecture Library" and deals with a fascinating period of architecture. The author has delved deeply into his subject and has presented us with a great deal of data which has long been required by the architectural student and practitioner. With the exception of a few large publications, dealing with individual monuments, there are few, if any, dealing exclusively with this period. After a treatise on the historical aspect of the subject in his introduction, the author proceeds to analyse the form and construction of the Byzantine Church, afterwards dealing with examples in Constantinople, Asia Minor, Armenia, Palestine, Syria, Egypt, Greece and Western Europe. These are well illustrated by plans with a few sections (we wish that there were more) and an excellent series of photographs.

There are many fine illustrations of Byzantine detail and decoration.

A very comprehensive bibliography is given, probably the most complete yet compiled on this subject.

The work contains one hundred and seventy-two pages of text, one hundred and eighty-four illustrations from photographs, drawings, reconstructions, plans, details, etc., and a frontispiece of the interior of Santa Sophia in colour.

G.E.P.

"A Manual of Historic Ornament," by Richard Glazier. B. T. Batsford, Ltd., London. 12/6.

This is the fifth edition of a volume which is too well-known to warrant a lengthy description. It is a work of great value to the architect, artist and decorator and deals chronologically with the history of ornament. The fine outline drawings of the earlier editions have been supplemented by a series of sixteen photographic plates and six plates in full colour. To the general reader the book is an easy compendium and reference work comprising, as it does, all the phases and developments in art history from earliest times to the present day.

G.E.P.

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"Ancient Architecture." A Commentary in Verse by Chester H. Jones, M.A., F.S.A. B. T. Batsford, Ltd., London. 15s.

Sir Edwin Lutyens, R.A., the famous architect says in his foreword to this attractively produced volume . . . "Chester Jones was a born architect and one in love with his profession . . . a type rare in these dispirited and uninspired days. He was without doubt destined with his knowledge and appreciation of the past, his consciousness of the present, to become a leader in the new world of architecture into which we are now, with great discomfort passing. This book is published as a memorial to his genius."

The late Chester Jones has attempted a history of architecture in verse. Though this is well arranged and illustrated with witty pen and ink sketches, it is doubtful whether much can be achieved by a semi-flippant handling of an essentially serious and important subject to the student of architecture. The scheme thus falls between two stools. It proves dull reading (a jangle always grows wearisome after a few verses) for the casual reader, and not sufficiently enlightening for the serious research student.

For example Chester Jones starts his chapter on THE RISE OF THE ATHENIAN EMPIRE AND THE CULMINATION OF ATTIC ART as follows :—

Night is followed by the dawn,
Dawn by sunshine and the day ;
Of winter is the spring-time born ;
Then summer comes. In such a way,
Beneath the rule of Pericles,
The climax of Athenian power,
The arts advance by swift degrees,
Perceive the summer sun and flower.

The regularity of the iambic tetrameter combined with the well-worn theme of his subject acts on the reader as a soporific, and induces the opposite effect to that of an interest stimulant.

The text thus hardly attains the standard of the drawings which are varied and amusing commentaries on the subject, and display a high degree of technique.

R.M

"Architecture in South Africa." Illustrated with photographs, drawings and plans. Compiled by L. Cumming-George. Vol. I. 1933. The Specialty Press, Capetown.

Mr. L. Cumming-George has collected into one volume an interesting set of photographs of recently erected work in South Africa. These illustrations are accompanied by brief descriptive notes, and in most cases lists of the materials used and the names of the contractors and sub-contractors who carried out the work. Many types of building are portrayed, ranging from the Union Buildings, Pretoria, to picturesque small houses. Of domestic work at the Cape, for example, many attractive houses are shown by such architects as Howell Woolley, Black and Fagg and Magda Sauer.

A particularly picturesque and attractive home by Walgate and Elsworth (for Captain Elsworth) at St. James shows the possibilities of adapting a fourteenth century farmhouse type to modern requirements. These architects illustrate as well a large residence at Milnerton in the Spanish Mission style.

Of the flat buildings illustrated, Fort Drury Mansions, Bloemfontein, by Rhodes-Harrison and Fyvie, presents a very dignified facade, with cleverly handled wings on a lower level. Of office buildings an outstanding example is one in Port Elizabeth by Jones and McWilliams. The facade in this case has an Italianate flavour with delicately handled details.

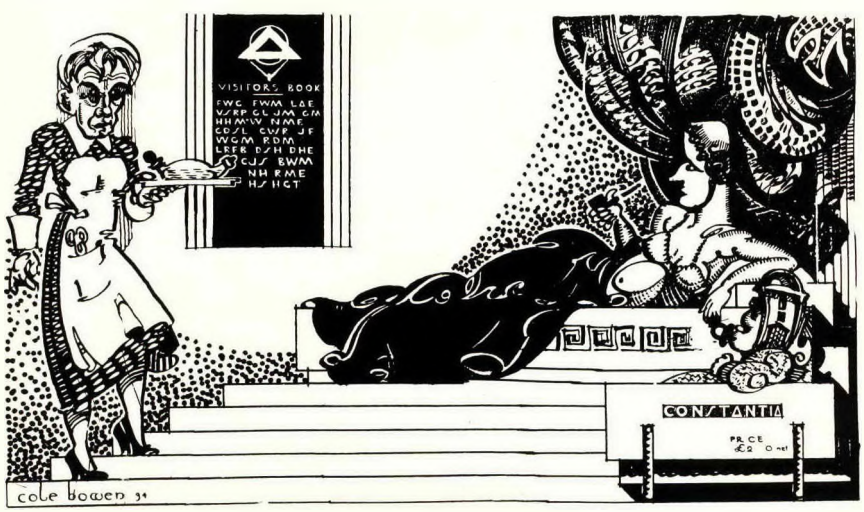
In the Spanish Colonial manner Ing and Jackson have designed at Durban a playful and sparkling facade.

Space does not permit mention of more examples. Many types are represented; theatres, churches, showrooms and shops, giving a variety of treatments and materials bewildering in their range.

Finally some useful articles are appended, such as on Air Conditioning, Electricity in the Home, and Rubber Floors.

R.M.

T h e B i r t h o f a N o t i o n



Mid-wife Herbert: "A beautiful daughter but——"
Geofforine: "It doesn't matter who her father was she's still her mother's joy."

Annual Report, 1933.

MEMBERSHIP.

The membership at the close of the year consisted of one hundred and two practising, thirty-seven salaried, four absentee and nine retired members, a total of one hundred and fifty-two members, this figure being the same as in the previous year.

Your Committee has to record, with deep regret, the demise of one of its members, Mr. Wm. Twine.

MEETINGS.

One Annual General and fourteen Meetings of the Committee were held in the year under review, besides numerous sub-committee meetings. Capt. L. A. Elsworth resigned from the Committee on account of his continued absence from Cape Town, and Mr. E. G. Hart, A.R.I.B.A., was elected by the remaining members of the Committee to fill the vacancy.

FINANCIAL.

From the Accounts attached to this Report it will be seen that expenditure has exceeded revenue by the sum of £117 19s. 3d. This unfortunate state of affairs is primarily due to two main causes : irrecoverable subscriptions amounting to £139 0s. 6d. have been written off, and the profit derived from the publication of the Kalendar has decreased by £44 18s. 8d., causes directly attributable to the aftermath of the depression in the building industry. Your Committee, as soon as the position became known, thoroughly investigated the Institute's finances, and by cutting down expenses to the irreducible minimum, has made arrangements to ensure that the 1934 budget will be balanced, with probably a surplus to make good part of the deficit of the year under review.

The action of your Committee in this matter has been actuated by the conviction that the financial situation should be faced and adjusted without delay, rather than passed on to the incoming Committee.

It will be seen from the Balance Sheet that, after writing off the irrecoverable subscriptions above referred to, there remained an amount of £359 11s. 10d. in respect of unpaid subscriptions. It is realized, with all sympathy, that the defaulting members have suffered severely from the financial stringency consequent upon the depression ; but now that a decided improvement appears to have set in, the Committee hopes that these members will make a genuine effort to discharge their obligations to the Institute.

CENTRAL COUNCIL.

One meeting of the Central Council was held during the year under review, in April. The President and Mr. C. P. Walgate attended as this Institute's representatives. The claim for a reduced levy and for local autonomy was again brought forward. No reduction of the levy was effected, but local autonomy was brought about on a simple and friendly basis, which has worked well during the intervening months. Provincial Institutes are asked to refer to the Central Council only matters of Union-wide application, while any Provincial matters which come to the notice of the Central Council are delegated to the Provincial Institute concerned. The volume of work dealt with by the Central Executive Committee has been greatly diminished under this arrangement, and your Committee is confident that a reduction of Central Council expenditure and of the levy must inevitably follow in due course. The thanks of the Institute are due to our representatives for their successful work.

The Central Council during the year has done a great service to the Profession in that it has succeeded in having certain important Government Building Schemes put out to competition, instead of being carried out departmentally, as has been the practice in the past.

THE ROYAL INSTITUTE OF BRITISH ARCHITECTS.

Mr. G. C. Lawrence, R.W.A., F.R.I.B.A., has again kindly acted as this Institute's representative on the Allied Societies' Conference. The R.I.B.A. has continued to give all possible assistance and advice in matters affecting the interests of architects in the Union.

THE PORT ELIZABETH LOCAL COMMITTEE.

The activities of this body on behalf of the profession in the Eastern Province continue, and are very much appreciated. The efficient services of Mr. F. Owen Eaton, who has been honorary secretary since the Act came into operation, are gratefully acknowledged.

THE PORT ELIZABETH BUILDING COLLAPSE CASE.

In last year's Report reference was made to a case in which one of our members, and a building contractor, were arraigned and subsequently acquitted upon a charge of culpable homicide arising out of loss of life on Christmas Eve, 1931, consequent upon the demolition of a structure in Port Elizabeth.

The criminal case was followed by an action instituted by one of the tenants against the proprietors of the premises and the demolition contractor, jointly, for goods destroyed in the collapse. The plaintiffs were successful in the first instance, but later, when the case came before the Appellate Court, the judgment of the lower Court was reversed. This is referred to here as it affords complete vindication of the member on whose behalf the Cape Institute, with the assistance of the Central Council, intervened.

NEW CONDITIONS OF BUILDING CONTRACT.

This much-debated document has been on trial for a year, and members who have used it are invited to send any suggestions to the Secretary, so that a report may be framed for the information of the Drafting Committee appointed to review and, if necessary, amend it.

TOWN PLANNING.

The Town Planning Association has continued its activities into the second year. Several members of the Institute are active in its Council and Committees, and much useful work has been accomplished. Any matters deserving the intervention of the Association should be brought to the notice of the Hon. Secretary, H. L. Abrahams, Esq., B.Sc., P.O. Box 1666, Cape Town, as promptly as possible.

SCHOOL OF ARCHITECTURE.

The number of students attending the Architectural Classes at the University of Cape Town was fifty-five, as compared with sixty-two in 1932. Of these, four were first year, twelve second year, fourteen third year, twenty fourth year, and five fifth year students. Nine students were successful in passing the third year and one student the fifth year examination, the prize-winners being :—

Third year student (John Perry Prize) : H. E. Twentyman-Jones.

Fifth year student (A. B. & E. Prize) : No award.

PROVINCIAL FINANCIAL COMMISSION.

In September last our President proceeded to Bloemfontein, and in co-operation with representatives of the other Institutes, gave evidence before this Commission. The object of the delegation was to impress upon the Commission the advantages to be gained by Provincial Administrations entrusting their work to practising architects in preference to having it carried out under the direction of the Public Works Department.

ELECTRICITY HOUSE—CAPE TOWN.

Late in the year the City Council promoted an Architectural Competition for the elevations of a new building to be known as "Electricity House." The Assessor of the Competition was the President of the Cape Institute, and the winning design was that of Mr. H. McQueen, of this city. Mr. McQueen is heartily congratulated upon his successful effort.

This Competition will be followed by another, again promoted by the City Council, for Tenement Flats, which they propose to erect in Lion Street. The action of the Council in putting out work for competition marks a new departure, which is most gratifying to the profession.

THE C.P.I. BRONZE MEDAL.

The 1933 Bronze Medal, donated by the "Cape Argus," has been awarded to Messrs. Owen Eaton & Tait, Port Elizabeth, for their design of the new Standard Bank premises at Grahamstown, C.P. The successful competitors are heartily congratulated upon earning this distinction.

VISIT TO NEW BUILDINGS.

Towards the end of the year members of the profession, their assistants and students were given the privilege of visiting the new premises of Barclay's Bank, Adderley Street, erected to the design of Sir Herbert Baker, F.R.I.B.A., the local supervising architects being Messrs. Forsyth and Parker.

THE LIBRARY.

The only addition to the Library during the last year was "Wren Society, Vol. X.," acquired by purchase.

The "Architect, Builder & Engineer" Journal has been sent monthly to all members.

The Institute's Library, as members are aware, is for the present housed at the School of Art, Orange Street, and may be consulted on week days between the hours of nine a.m. and five p.m.

THE HONORARY AUDITOR.

Mr. R. F. R. Day is sincerely thanked for his services as Honorary Auditor.

THE NATAL PROVINCIAL INSTITUTE

Annual Report, 1933.

ANNUAL REPORT, 1933.

Your Committee has pleasure in presenting the following statement of its activities during the past session, being the Seventh Annual Report of the Natal Provincial Institute of Architects.

During the year one member has transferred his membership to the Cape Province, one member has resigned from the Institute and it is with regret that your Committee has to record the demise of one member. Two new members have been enrolled.

The membership at the close of the year consists of thirty-eight Practising, two Practising Absentees, eleven Salaried, one Salaried Absentee, and five Retired members; making a total of fifty-seven members.

The Annual Subscriptions remain as follows:—Practising Members five guineas; Salaried Members three guineas; Retired Members one guinea.

The Annual Levy per member payable by the Provincial Institute to the Central Council is £2 2s. 0d., £1 11s. 6d., and 10s. 6d. respectively.

At the last Annual General Meeting the following Members were duly elected to the Provincial Committee:—Messrs. Wallace Paton (President), G. le Sueur (Vice-President), W. S. Payne, E. M. Powers, G. T. Hurst, W. B. Oxley, F. J. Ing, B. V. Bartholomew and C. S. M. Taylor. Fourteen Committee Meetings have been held during the session.

The following is the attendance record at the Committee Meetings:—

Wallace Paton	14
G. le Sueur	9
E. M. Powers	14
W. S. Payne	12
Col. G. T. Hurst	14
F. J. Ing	9
W. B. Oxley	13
B. V. Bartholomew	11
C. S. M. Taylor	12

The year under review has been a fairly busy one for the Committee, and as will be seen from the record of attendance, members have not spared themselves in attending the Meetings.

Mr. E. M. Powers was appointed as this Provincial Institute's Representative, with Mr. Wallace Paton as Alternate, on the Central Council of the Institute of South African Architects.

Mr. W. S. Payne (Past President-in-Chief) and Mr. Powers attended the Central Council Meeting held in Johannesburg.

As usual the activities of the Central Council and its Executive have covered a wide range of subjects affecting the profession. Among other important matters being architectural education, amendments to the Institute's Regulations, architectural competitions and "Conditions of Building Contract."

Your Committee has been consulted and its advice sought by various local bodies and every endeavour has been made to justify this confidence, either by co-operation, assistance and advice and in appointing one or more of its members to act on Committees.

Col. G. T. Hurst is this Provincial Institute's Representative on the Natal Technical College Council.

The President, Mr. Wallace Paton is representative on the Art Consultative Committee of the Natal Technical College, and Mr. F. J. Ing is this Provincial Institute's representative on the Greater Durban Town Planning Association.

The Committee's thanks are due to these members for giving much of their valuable time to the various matters concerned.

Among other matters the Borough Building Regulations have been in process of revision, and taking advantage of the occasion the Committee exercised its endeavours to get a clause introduced in the new Regulations whereby all building plans submitted to the Municipality be signed by a registered architect.

A Sub-Committee consisting of the President, Mr. Wallace Paton, Messrs. E. M. Powers and F. J. Ing, met the Durban Corporation Plans Committee in conference and presented the Institute's views and were given a patient and sympathetic hearing and an undertaking that the question would receive serious consideration.

The question of Municipal architectural work being given out to private practitioners was also discussed and it is felt that good results will eventuate.

During the year your Committee has donated a sum of £17 5s. 0d. to the Natal Technical College Architectural Classes for prizes and the purchase of models; and a sum of ten guineas has been donated to the "Howden Scholarship Fund."

Members are reminded of the facilities now afforded in courses of Architectural Education at the Natal Technical College, Durban.

Full particulars of these courses may be obtained on application to the Registrar of the College, Berea Road, Durban.

The Central Council make a strong recommendation to the Provincial Institutes that wherever possible no pupil be taken into an Architect's office unless he has first had at least two years tuition at a recognised School of Architecture.

In connection with Provincial and Government architectural work your Committee is pleased to report that an important principle has been adopted by the Union Government in that the Natal Provincial Council has been given greater control of public works with power to appoint local practitioners to design and carry out the erection of Public Buildings within the Province. And your Committee is hopeful that future Government architectural work will be distributed to private practising architects, and architectural Competitions held in connection with the more important projects.

As a result of representations put forward by the Committee the Government decided to put out to architectural Competition the Proposed New Government Offices and Magistrates' Courts to be erected at Pietermaritzburg.

A combined Deputation from the four Provinces representing the Institute of South African Architects gave evidence before the Provincial Finances Commission which sat at Bloemfontein in September last, and it is anticipated that good results will eventuate. Mr. E. M. Powers represented this Province.

FINANCES.

The audited Balance Sheet and Statement of Accounts for the year are submitted herewith.

The Revenue and Expenditure Account for the twelve months ending December 31st, 1933, reflects an excess of expenditure over revenue of £55 6s. 10d., this amount includes a sum of £31 10s. 0d. written off as bad and irrecoverable.

There is still an amount of £30 16s. 0d. outstanding against the Central Council on account of the Architects Act Fund, to be refunded by the Council if and when funds permit.

It will be noted from the Balance Sheet that your Institute is in a very satisfactory position. The Assets exceeding Liabilities by the sum of £680 7s. 11d.

It is again the unpleasant duty of your Committee to direct attention to the large amount outstanding at the close of the year in respect of unpaid subscriptions. Members are reminded that subscriptions are due and payable on 1st January of each year, and asked to regard this obligation as one to be discharged without unnecessary delay.

READING ROOM AND LIBRARY.

Members are reminded of the Institute's

Reading Room where professional journals and periodicals may be consulted.

The Committee takes this opportunity of expressing its thanks and appreciation to those members who have kindly assisted by the loan of books and journals during the year.

The Committee will be glad of donations of architectural books to form the nucleus of a Library and will be grateful to members for offers in this direction.

Thanks are extended to the "S.A. Architectural Record" for their journal which has been circulated to members during the year.

Contributions from members in the way of professional matters for publication will be welcomed by the Editor of the Journal.

Thanks are due to the Royal Institute of British Architects and Allied Societies for their journals and year books received from time to time.

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Minutes of the Seventh Annual General Meeting of Members held in the Institute's Room, No. 5, Poynton's Chambers, Smith Street, Durban, at 3.30 p.m., Friday, 9th March, 1934.

Present :—Miss G. G. Goodricke, Messrs. Wallace Paton, W. S. Payne, E. M. Powers, G. Le Sueur, Col. G. T. Hurst, Messrs. C. S. M. Taylor, W. B. Oxley, B. V. Bartholomew, D. C. McDonald, C. R. Fridjhon, and T. H. Chaplin, Secretary.

The President, Mr. Wallace Paton, occupied the Chair.

NOTICE CONVENING THE MEETING.

On the motion of the Chairman the notice convening the Seventh Annual General Meeting was taken as read.

The Chairman welcomed the members present and declared the Seventh Annual General Meeting duly constituted.

MINUTES.

The Minutes of the Sixth Annual General Meeting held on the 10th March, 1933, having been previously circulated to all members were, on the motion of the Chairman, taken as read and were confirmed and signed by the Chairman.

ANNUAL REPORT AND BALANCE SHEET.

The Chairman in moving the adoption of the Annual Report and Balance Sheet for the year 1933, said : Ladies and Gentlemen, the Annual Report and Balance Sheet, copies of which had been circulated to all members, covers most of the Committee's activities during the past year and I think we can congratulate ourselves upon the progress made and upon our financial position which is sound.

The Chairman briefly traversed the several items in the report, and also referred to the "Natal Mercury's" scheme for a Children's Holiday Camp on the South Coast, in which connection the Committee was co-operating in the way of the preparation of plans and lay-out. Plans had been prepared by members of the Committee for up-to-date Dormitories and Recreation Halls, etc., and the proposed scheme would be carried out when the necessary funds were available.

In thanking the members for the honour of being their President for the past year the Chairman expressed his thanks to the Committee for their support during his term of office, and also expressed the Committee's thanks and appreciation of the efficient manner in which the secretary had carried out his duties, concluding his remarks by moving the adoption of the Annual Report and Balance Sheet, which was seconded and unanimously adopted.

ELECTION OF AUDITOR.

Mr. J. E. Duff, F.S.A.A. (Eng.), was re-elected Auditor for the ensuing year.

ELECTION OF NEW COMMITTEE.

The Ballot Papers having been dealt with in accordance with the regulations, the two Scrutineers appointed retired to count the votes for the New Committee.

The result of the Ballot was handed to the Chairman who thereupon announced the following nine members duly elected on the Provincial Committee for the year 1934-1935: Messrs. Wallace Paton, W. S. Payne, E. M. Powers, W. B. Oxley, F. J. Ing, Col. G. T. Hurst, B. V. Bartholomew, G. Le Sueur (Practising Members), and C. S. M. Taylor (Salaried Member).

GENERAL.

New "Conditions of Contract."

The Chairman advised the meeting of a letter received from the Central Council in connection with the revision of the New "Conditions of Contract" and asking for this Institute's proposals of amendments thereto, pointing out that this was a matter of

urgency. The Chairman moved that this Institute's letter of the 15th August, 1933, setting forth the proposed amendments to the new "Conditions of Contract" be confirmed by this meeting.

After discussion the motion was seconded and carried unanimously.

The Chairman advised of a parcel of R.I.B.A. publications received from the President-in-Chief (Mr. F. W. Masey) with a covering letter advising that as a result of correspondence between himself and the R.I.B.A. this parcel had been forwarded as a donation to this Provincial Institute's Library. The Meeting expressed its grateful thanks to the President-in-Chief for his kindly thought and interest in this matter, and the secretary was directed to reply accordingly. A letter of thanks also be forwarded to the R.I.B.A.

A hearty vote of thanks was accorded Mr. Powers for his Stewardship on the Central Council of the Institute during the past session.

MEETING CLOSED.

On the Chairman declaring the business of the meeting completed, a hearty vote of thanks was accorded him for his successful term of office.

PROVINCIAL COMMITTEE 1934-1935.

G. Le Sueur, A.R.I.B.A., President ; E. M. Powers, F.R.I.B.A., Vice-President ; J. Wallace Paton, F.R.I.B.A. ; W. S. Payne, A.R.I.B.A. ; W. B. Oxley, A.R.I.B.A. ; F. J. Ing, F.R.I.B.A. ; Col. G. T. Hurst, F.R.I.B.A. ; B. V. Bartholomew, A.R.I.B.A. ; C. S. M. Taylor, A.R.I.B.A.

REPRESENTATIVE ON CENTRAL COUNCIL.

E. M. Powers, F.R.I.B.A. ; Alternate, J. Wallace Paton, F.R.I.B.A.

CORRESPONDENCE

The Hon. Editor,
The S.A. Architectural Record.

Sir,

Generally speaking, the building public of Johannesburg are well known for the parsimonious attitude adopted in dealing with the architectural profession, but of this class there exists a species of gentleman that is fast becoming notorious. In fact, these gentlemen are flourishing now that big building activities are pending, and are becoming a definite menace to the profession.

Their special talent lies in extracting from the younger generation of architects (for the most part), sketch plans, usually undertaken free of charge, in the hope that something might transpire—vain hope. These sketch plans if allowed out of the office, are hawked round the town and each aspirant for the job in desperation reaches his rock-bottom fee. A choice is eventually made ; architectural design and planning receive no consideration, and usually the man whose fees are next-to-nothing gets the job.

Thus when the building begins to rise from the ground, the personal enmity of every architect involved descends upon the successful, or is it the unsuccessful architect, who has undercut his colleagues. So much for the "esprit-de-corps" of the profession.

Yet the Institute is aware of this sordid commercialism, and nothing is done to protect its members from exploitation. Why not a black list ? There are few practising members of the Institute who could not submit half a dozen red hot names.

The architect is not altogether to blame, he has to live, and in many cases his professional honour does not prevent him from making up his fees in accepting the commissions proffered by several commercial firms of this city, in the sale of their commodities.

This last is a matter that deserves the Institute's most serious consideration, and it is suggested that a tactful letter expressing strong disapproval of this practice, circularised amongst the commercial firms, would be more than welcome.

H.R.S.

R.I.B.A. Special Final Examination.

Notice of Discontinuance.

Notice is hereby given that the Special Examination for Associateship, R.I.B.A. (open to candidates over the age of thirty), will be discontinued in South Africa as and from the November 1934 examination.

Candidates wishing to enter for the November 1934 Examination should communicate with the Registrar of the Institute of South African Architects, P.O. Box 7322, Johannesburg.

This notice is published with the authority of the Standing Committee on Education and Examinations of the Institute of South African Architects, and with the approval of the Board of Architectural Education of the R.I.B.A.

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In our last issue it was inadvertently stated that Mr. M. J. Heir, who has now started practice was the late assistant City Building Inspector. This should have read "Assistant Building Surveyor."

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The O.F.S. Provincial Institute

Office Bearers, 1934.

The following office bearers have been elected for the current year :—President, Mr. H. A. C. Wallace, F.S.I. (re-elected) ; Vice-President, Mr. W. W. Tonkin, L.R.I.B.A. ; Delegate to Central Council, Mr. F. W. Masey, F.R.I.BA., with Mr. W. W. Tonkin as alternate ; Honorary Secretary and Treasurer, Mr. F. W. Masey.

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Dr. Hamlin, City Engineer, will deliver a lecture on Town Planning to the Architectural Society of the Witwatersrand University. This will be held in the Engineering Block, Milner Park, room 43, on Wednesday, May 16th, at 8.15 p.m. An invitation is extended to all those interested.

Members desiring to obtain copies of minutes of the Transvaal Provincial Committee may send in their names to the Secretary and these minutes will then be forwarded to them.

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A very successful Introductory Dance was held in the Inter Hall, Pretoria University, on Friday 6th inst., by the U.P.A.Q.A. (University of Pretoria Architectural and Quantity Surveying Students Association). Dancing was from 8 till 12, and members of the Revellers Band were in attendance. Among those present were Mr. and Mrs. D. Mann and Mr. T. Moore.

The Dance was organised by the U.P.A.Q.A. Committee, Messrs. W. E. Clark, H. S. Howgrave-Graham, C. Lodge, J. Quibell, F. A. Longworth and H. L. Meyer.

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The Annual Dance of the Architectural Society, University of the Witwatersrand, will be held on Wednesday, May 30th, in the Wanderers Hall. A dinner is being arranged by the Provincial Institute of Architects on that night. Particulars may be obtained from the Secretary,

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New Maritzburg Law Courts.

Winning design by Durban Architect

The winning design in the competition for the new Government offices and Magistrate's Court at Maritzburg was submitted by Messrs. Moffat and Hirst, of Durban. Mr. V. S. Rees-Poole, of Pretoria, was second, and Mr. Allen Wilson, of Johannesburg, third. The building will cost £60,000. There were fifty-six designs which will be exhibited in Maritzburg for a week and later in Pretoria. Work will begin in about three months. Details of the competition for the Johannesburg Magistrate's Court and public offices will be published shortly. This building will cost £350,000.

University of Pretoria Architectural and Quantity Surveying and Students Association.

At the second Annual General Meeting of the "U.P.A.Q.A." held at the University of Pretoria, on Tuesday, 20th March, the following Committee was elected for the ensuing year :—President, Mr. W. E. Clark ; Vice-President, Mr. H. S. Howgrave-Graham ; Secretary and Treasurer, Mr. F. A. Longworth.

Additional Members : Messrs. C. S. Lodge, I. M. Quibell, E. Webb, A. L. Meyer.

The retiring President, Mr. C. S. Lodge, in presenting his report, referred to the most successful session of the Association and commented upon the unequalled success of the intellectual and social functions of the U.P.A.Q.A. culminating in the most popular ball, held in the Berea Hall, in October last.

He appealed to the members for their co-operation in order that the U.P.A.Q.A. might continue its activities to stimulate interest among the students and general public in the two professions.

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