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1948
South African Architectural Institute
http://hdl.handle.net/10539/22928
South African Architectural Record; Journal of the Cape, Natal, Orange Free State and Transvaal Provincial Institutes of South African Architects and the Chapter of South African Quantity Surveyors. 1948. vol 33:1-12; 1-341

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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

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VOLUME THIRTY-THREE, NO. 1

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SILVER MEDAL AWARD

EARTHENWARE AND CUPBOARD DOOR — Oil

Jean Welz

THE SOUTH AFRICAN ACADEMY

TWENTY-EIGHTH ANNUAL EXHIBITION, 1947

INTRODUCTION

The Twenty-Eighth South African Academy Exhibition was held in the Municipal Art Gallery, Joubert Park, Johannesburg, from October 10th to October 26th, 1947. The South African Academy was founded by the Association of Transvaal Architects in 1920, and has been held annually in Johannesburg ever since. The Transvaal Provincial Institute of South African Architects which grew out of the Association of Architects when the profession was reorganised on a national basis has continued to develop the South African Academy and since 1937 has collaborated with the Transvaal Art Society in organising the exhibition each year.

The Academy Committee for 1947 comprised:—

John Fassler Esq., B. Arch., A.R.I.B.A., M.I.A. (Chairman)
B. S. Cooke Esq. B. Arch., A.R.I.B.A., M.I.A.
Professor G. E. Pearse, A.R.I.B.A., M.I.A.
Mrs. H. Martienssen, B. Arch., M.A.
W. A. Macdonald Esq. M.I.A.
P. S. Aneck-Hahn Esq., Dip. Arch., M.I.A.
Le Roux Smith le Roux Esq.
P. Anton Hendriks Esq.
B. Jephson Esq.
G. J. Brusseau Esq.
H. E. Winder Esq.
Mrs. H. Howard.
Mrs. E. K. Lorimer.

The Organising Secretary was Mrs. E. K. Lorimer.

The Judging Committees were as follows:—

Painting and Sculpture: Willem de S. Hendrikz, Esq., M.A., Johannesburg; Connell Maggs, Esq.; Jean Welz, Esq., Worcester, Cape Province; Prof. O. J. P. OXLEY, Natal University College; Le Roux Smith Le Roux, Esq., Pretoria.

Architecture: John Fassler, Esq., B. Arch., A.R.I.B.A., M.I.A.; N. L. Hanson, Esq.. B. Arch., A.R.I.B.A., M.I.A.

In 1946 the Committee decided to institute an Academy Gold, Silver or Bronze Medal Award, and in that year no award was made. In 1947 the Committee upon the recommendation of the Jury for painting and sculpture, Mr. Jean Welz recusing himself and being replaced by Professor G. E. Pearse, decided to award the silver medal to Mr. Jean Welz for his painting "Earthernware and Cupboard Door."

The report of the Jury for painting and sculpture submitted to the committee after selecting the works to be hung is as follows:—

"The members of the Jury wish to congratulate the Academy upon its continued interest in fostering art in this country and for providing an opportunity for the public to see the work of South African artists. The standard of the work submitted this year is in our opinion, higher than that of former years. There were 747 entries from which we have selected 146 for exhibition. It was noticeable that many prominent South African artists had not contributed to the exhibition; had they done so the exhibition would have been more of a national character.

For reasons of space and to make a more evenly balanced exhibition, the number of works selected from those submitted by any one artist has been limited to three, but artists should be encouraged to enter five works from which the Jury may select three. The rejection of any work is not necessarily a reflection upon the quality of the work but an effort to do full justice to the exhibition.

We deplore the unsuitable framing, in some cases, of painting, and the disregard of the importance of patination, finish and mounting of some of the sculptures.

The work of the Jury would be made easier if many of the entrants realised the importance and character of this exhibition.

The available statistics indicate that the venue of the exhibition greatly influence the representation from the various Provinces. To ensure the national character of the exhibition it is recommended that the Academy Committee explores the possibilities of the venue alternating between the larger centres, and of the exhibition touring the Union.

The following figures are given in support of the above comments:—

Works received from artists resident in: Johannesburg, 194; O.F.S., 1; Transvaal, 53; Natal, 12; S.W.A., 1; Cape, 13. Total, 274.

Of the artists whose works were accepted the place of residence is: Johannesburg, 36; Transvaal, 16; Natal 8; Cape, 3; S.W.A. 1. Total 64.

THE AWARD OF THE ACADEMY MEDAL

The Jury wish to recommend that the Academy Silver Medal for 1947 be awarded to Mr. Jean Welz for his fine painting of still life "Earthernware and Cupboard Door" in recognition of his contribution to the cultural development of

art in South Africa through his influence and work at the Worcester Art Centre.

When the question of this award arose Mr. Welz recused himself and Prof. G. E. Pearse acted as alternate.

In future we suggest that the selection for the award of medals should be made by the Academy Committee and not by the Jury, because of the possibility of the award being made in favour of one or more of the Jury for that year.

We wish to express our appreciation of the publication of an illustrated brochure and hope that this will in future be the official journal of the Academy so that the public may become acquainted with the activities of the Academy.

Our work has been greatly lightened by the strenuous work and organisation of Mrs. Lorimer and her willing staff and we wish to record our warm appreciation of this work and to thank the Committee, Mrs. Lorimer and all who have helped us with our work."

* * * * *

The report of the Jury for Architecture after selecting works to be hung is as follows:—

"The thirty perspective sketches which comprised the architectural section of the exhibition considered as renderings were variable in quality. About eight of the drawings submitted were of a very high standard, twelve were well presented and the balance were only just acceptable.

The current trend in architectural design reflected by this body of projected work however competently presented is not encouraging, for architecture appears to have lost much of its purposefulness and meaning during the last few years. Although the period 1930 to 1939 which saw the introduction of contemporary architecture into South Africa was responsible for buildings which were austere, nevertheless the sincerity which underlined the conception of every part was evident and although elemental the buildings of the period did at least achieve an overall unity. It seems that architects seeking to alleviate the bare simplicity of the earlier period have fallen into the habit of using motives, for instance, such as frames round facades and frames round windows over and over again in endless combinations. It would seem that designers striving to enrich the surfaces of their buildings tend to differentiate strongly the materials used in different parts. One form may be picked out in precast concrete facing slabs, another in face brickwork, and yet another in rubble masonry. The fact that the individual parts have been accented in this way appears to satisfy, and very little consideration is given to the unity of the conception as a whole.

That every architectural conception must have an overall unity is a factor which must not be lost sight of, and whilst there is nothing against using a number of materials externally in the treatment of buildings, yet the necessity for combining these in such a way that they become component parts of a well conceived whole still remains. It is interesting to observe that masters such as Le Corbusier and Frank Lloyd Wright whose experiments in combining materials of widely different character probably initiated the trend to be seen in local work, do not fall into the trap of producing structures that lack a sense of unity. Their best work shows a masterly handling of this design problem. The use of few materials and the constant repetition of the same motif in Rockefeller Center, New York is a salutary example.

It is very likely pressure of work in the post war years that has fostered the growth of the trend mentioned above. Superficially impressive results can rapidly be yielded in this way. The profession must however not lose sight of the fact that continued development along the lines in evidence at the exhibition will not contribute to the evolution of contemporary architecture.

Mention of South Africa raises the question of the adequacy of the architectural exhibit as a section of the South African Academy. It is evident from the catalogue, that contributors are confined to the Reef and Pretoria. Reference to the exhibits of previous years shows a similar state of affairs. Clearly, if the object of the exhibition is to review architecture in South Africa, then it is essential that other centres notably Cape Town and Durban should be represented. The Jury thus recommends strongly that the Transvaal Provincial Institute of Architects should take steps to ensure that a wider field is represented in the 1948 exhibition. To achieve this end in the simplest manner it is suggested that the support of the other Provincial Institutes be gained and that small selection committees should be appointed by them in their own centres so that approximately 10 to 15 selected works could be sent to Johannesburg for inclusion in the Academy without further judging. By adopting this procedure the submission of work by architects away from the Transvaal would be simplified.

The Jury also feels that it must draw the attention of the Transvaal Provincial Committee to the poor hanging of the architectural exhibit this year. This was due to the shortage of accommodation in the Art Gallery basement which housed this section. The corridor which was used to provide additional wall space on either side was too narrow for this purpose and the lighting was very poor. The Jury feels therefore that the Academy Committee should investigate the possibility of having more space allocated to the exhibition next year."

* * * * *

The list of exhibitors at the 1947 Academy in the picture class:—

Egerton Agars-Wood, Johannesburg; Wellesley Bailey, Johannesburg; A. H. Barrett, Johannesburg; Fred F. Bauer, Johannesburg; Isaac Benjamin, Germiston; J. W. Bramham, Johannesburg; G. J. Brussau, Johannesburg; C. A. Büchner, Pretoria; Eric Byrd, Durban; Nina Campbell-Quine, Johannesburg; Richard Cheales, Johannesburg; Walter J. R. Cook, D.A. (Edin.); Douglass M. Cowin, Johannesburg; A. Curwell, Pretoria; Pancho D'Alpiom, Johannesburg; Anne D'Amant, Brakpan; Eirys Davies, Durban;

T. O. Davies, A.R.C.A., Johannesburg; Nerine Desmond, Cape Town; John Dickson, Pietersburg; Hans Ebenstein, (In England); Rene M. Ellenberger, Johannesburg; Z. Eloff, Johannesburg; Johann Engela, Kempton Park; John Ferguson, Durban; Emily I. Fern, Johannesburg; Natalie Field, Durban; Stanley A. Field, A.R.C.A., Johannesburg; Simone Gast, Johannesburg; Freda Gresak, Johannesburg; Benny Gruzin, Johannesburg; Pat Hart, Pretoria; Molly Hathorn, Durban; Rosalind Hertslet, Johannesburg; Harold A. Julius, Johannesburg; Joan Kendall, Pretoria; Joy Krause (Mrs. Nel Fourie), Pietersburg; François Krige, Johannesburg; P. W. Lamb, Johannesburg; Elza Laubscher, Pretoria; Peter Leftwich, Umlaas Road, Natal; Tore Y. Liljestrom, Johannesburg; C. D. Looije, Johannesburg; Eleanor K. Lorimer, Johannesburg; S. W. Lückhoff, Johannesburg; Muriel I. Malherbe, Pretoria; Erich Mayer, Pretoria; Terence J. McCaw, Stellenbosch, Cape; Alfred Martin Merkel, Johannesburg; Marjorie Meyer, Johannesburg; Bentley Momberg, Johannesburg; John Nesbitt, Johannesburg; J. P. Oxley, A.R.C.A., Pietermaritzburg; Mary Packer, Johannesburg; J. H. Pierneef, Pretoria; Douglas Portway, Johannesburg; Gabriele Reisener, Pretoria; H. T. Schlamm, Johannesburg; O. E. Schroeder, Windhoek, S.W.A.; Wim Swaan, Johannesburg; S. Van Straten, Johannesburg; Jean Welz, Worcester, Cape; M. Whippman, Johannesburg; Josephine Winser, Johannesburg; Mrs. H. E. Wood, Mortimer, C.P.; F. Yu Kam, Johannesburg; E. Zagoria, Johannesburg.

Sculpture:—

Gerard de Leeuw, Johannesburg; Willem de Sanderes Hendrikz, Johannesburg; Pieter Kirchhoff, Johannesburg; S. W. Lückhoff, Johannesburg; Elizabeth Macadam, Johannesburg; T. J. H. Mills, Johannesburg; Johan Oldert, Johannesburg; Frans Prins, Springs; Ismond Rosen, Johannesburg; Wynand Smit, Pretoria; Edoardo Villa, Johannesburg; J. Vorster, Johannesburg.

Architecture:—

Monte Bryer & Partners, Johannesburg; Burg, Lodge & Burg, Pretoria; Fleming & Cooke, Johannesburg; Cowin & Ellis, Johannesburg; Alan Fair & Partner, Johannesburg; Gilbert Merbert, B. Arch (Rand), M.I.A., Johannesburg; Marshall & Paynter, Johannesburg; N. Percik, Johannesburg; Public Works Department, Pretoria; R. C. Rinaldi, A.R.I.B.A., Johannesburg; John Shaw & Philpot, Johannesburg; John M. Shunn, B. Arch (Rand), M.I.A., Germiston; Angus Stewart, A.R.I.B.A., M.I.A., Johannesburg; Erik Todd, A.R.I.B.A., M.I.A., Pretoria; Ugo Tomaselli, Johannesburg; J. W. Van Gemert, Johannesburg; Verhoef & Smit, Pretoria.

During the time the exhibition was on view 4,500 people visited it and pictures to the value of £754 19s. 0d. were purchased. Included in this total were pictures valued at £472 10s. 0d. which were acquired by the South African Railways and Harbours administration.

A GENERAL VIEW SHOWING ONE OF THE THREE GALLERIES



Photography of the exhibits in the Picture and Sculpture Classes was undertaken by Dr. P. Friede, A.R.P.S.

INTRODUCTORY ADDRESS BY THE PRESIDENT OF THE TRANSVAAL PROVINCIAL INSTITUTE OF ARCHITECTS, MR. C. E. TODD, O.B.E., M.C.

Mr. Chairman, Ladies and Gentlemen,

It gives me much pleasure to welcome here this afternoon the Deputy-Mayor and Deputy Mayoress, Councillor and Mrs. G. B. Gordon. I should like to take this opportunity of welcoming, too, the President-in-Chief of the Institute of South African Architects, Mr. N. L. Hanson, the President of the Chapter of South African Quantity Surveyors, Mr. L. C. Austin, and the Chairman of the Municipal Art and Culture Committee, Mr. Mathews.

I am glad to have the opportunity of introducing Councillor G. B. Gordon, Deputy-Mayor of Johannesburg. It is appropriate that the 28th South African Academy should be opened by a dignitary of the Johannesburg City Council.

If for a moment we examine history very briefly, it will be found that the South African Academy was established 28 years ago by the Transvaal Architectural Society on the Inspiration of Mr. D. M. Burton, its President. The Society was the fore-runner to the Transvaal Provincial Institute of Architects, and it is recorded that Professor G. E. Pearse, who is with us this afternoon, played a leading part in the development of the Academy. In 1937 the Transvaal Art Society joined forces with the Architects to further this project.

Every year since that time members of the Transvaal Art Society have been invited to serve on the Academy Sub-Committee of the Transvaal Provincial Institute of Architects. This Sub-Committee is responsible for the annual arrangement of the Academy and I would like to thank all those holding office this year for the hard work they have done. Our thanks are also due to the jurors, who gave so generously of their valuable time.

From the inception it has been the intention of the Architects to mould this Academy into a truly national event. Last year once again artists from other centres in the Union served on our Jury.

Our Sub-committee has this year resolved that strenuous efforts should be made to arrange for next year's Academy to travel to other centres in the Union. In this resolution the Institute of Architects hopes to see one of its most cherished desires achieved, a South African Academy of a truly national character.

In all these years of development the Johannesburg City Council has shown a very keen interest in the South African Academy, and has given practical support in many ways. The Council has provided suitable accommodation, firstly in the Selborne Hall, and latterly, through the courtesy of the Director, in this Art Gallery.

It is therefore with much gratitude and pleasure that I introduce to you the Deputy-Mayor, Councillor Gordon, and call upon him to open this, the 28th South African Academy.

OPENING ADDRESS BY THE DEPUTY-MAYOR OF JOHANNESBURG, COUNCILLOR G. B. GORDON

Mr. Chairman, Ladies and Gentlemen,

I appreciate and thank you for the honour you do me in asking me to open this, the 28th South African Academy. Your annual exhibition which goes from strength to strength, has become the most important artistic event of the year, and I am proud that Johannesburg should always have been the venue of this event and that the City Council has been privileged to give you some encouragement and assistance. During the past century the discoveries of science and their application to engineering and technology have led to a vast improvement in our material well-being; but this material improvement has been accompanied by a neglect of spiritual values. We live in a machine age, in which the processes of industry are becoming more and more specialized, and in which workers are largely engaged in repetition work. The factory has, for better **and** for worse, replaced the craftsman. For better because the things we need for our material comfort have become more universally available; for worse because it is no longer possible for the majority of people to derive the greater spiritual satisfaction from their work. In this mechanical civilisation the role of the artist and of the creative writer, the musician, and the philosopher — assumes greater and still greater importance. The things of the mind and of the spirit are those which distinguish man from the lower animals and it is to the artist and thinker rather than the health inspector or the engineer that we must look for the ultimate improvement of man. This being so, it is right for all of us to foster the arts and to honour the artist.

Through the ages art and artists have depended on private patronage. Not very long ago, art was for the few cultivated people who were educated to appreciate it and rich enough to pay for it. The art gallery was formerly part of the gentleman's house. This is now changed and most of the great private collections have passed to public institutions where they are available for all the people. There are still private patrons — probably more in number than ever before — people who buy a few works of art for the embellishment of their homes. But artists must now look for a wider public.

The importance of your annual exhibition is then two-fold: you bring together the recent works of artists from all over the country; you choose those which are considered to be the best and display them for your patrons. You also — and perhaps that is the most important work which you are doing— display this modern artistic work for the enjoyment of thousands of people who are too poor to be able to purchase works of art for themselves. The suggestion has been made that your exhibition should move round from city to city. This appears to be an excellent idea, because by that means you would reach patrons who are unable to visit the Academy in Johannesburg and you would provide a new outlook for people in several centres of population.

Public elected bodies are becoming conscious of their duty to bring art within the reach of the people. This is appreciated by the Central Government, the Provinces and the City Councils. In the Post Offices at Cape Town and here in Johannesburg there are fine Mural Paintings, also in the new Magistrates' Court in Johannesburg. The Union Government purchases pictures for the S.A. National Gallery and for its official residences. The Transvaal Province has recently established an Art Centre. The Johannesburg City Council has not been unmindful of the arts. You will find examples of the work of South African sculptors on our fine Public Library Building. This Art Gallery is a municipal building and the Council has now commissioned Mr. Hendricks to spend a considerable sum on pictures to enrich the collections. And to turn to another art form, Johannesburg now has its own municipal orchestra. Municipal Councils receive more criticism for the things left undone than approbation for the things done. During the storm which raged over the Standard Theatre in recent months, people seem to have lost sight of the fact that Johannesburg was the first city in South Africa to provide a municipal theatre, and that that theatre was providing a home for living drama when the Standard was catering only for filmgoers.

Public bodies are, in varying degrees, aware of their duty to the people in artistic matters. Much has been done, more remains to be done. But this must be remembered, governing bodies endeavour to carry out the will of those whom they represent. They must lead, but if they are too far advanced for their constituents, they will be replaced by others less venturesome. The patronage of the arts by public bodies depends very largely, then, on the appreciation of art by the people. In this lies the importance of your Annual Academy. Bodies such as the South African Academy Committee, the Transvaal Provincial Institute of the Institute of South African Architects and the Transvaal Art Society must continue their fine work of fostering art and stimulating art appreciation. The result of that work will be, as is already evident, a quickening of the support given by public bodies to art and artists.

In conclusion I congratulate you, Mr. Chairman, your fellow Committee members, the Selection Committee, and your Honorary Secretary, on having achieved another outstanding exhibition.

I declare the South African Academy, 1947, open.

JEAN WELZ

WINNER OF THE FIRST SOUTH AFRICAN ACADEMY AWARD

AN APPRECIATION BY MARJORIE MEYER

The presentation of a silver medal for outstanding merit in painting must necessarily be a controversial matter, adding yet another subject for argument to those controversies which rage on matters concerning South African art and artists. Jean Welz accepted the honour largely for his important pioneering work at the Children's Art Centre in Worcester, possibly because this side of his work has been a very tangible contribution to education in this country. He is a simple and honest man, and to him medals and painting have little to do with each other except in the most superficial way. Nevertheless Welz's feelings on receiving the award are perhaps not the most important aspect of the Academy's gesture at all. They are interesting only in that they reveal something about the artist personally. This medal was certainly not given to Welz because of his service to education, but for the excellence of his Academy picture which was unanimously voted the best painting on the Exhibition.

The true importance, then, of such an Award is that it sets a standard of quality. In this case Welz is a painter of sufficiently high merit to be used as a yardstick of achievement: an example of excellence in a country which needs standards badly.

* * * * *

It may well be fortunate, if paradoxical, that Jean Welz came to painting comparatively late in his career. If one were to ask the man himself "Is this true?" he would probably reply that it did not matter one way or the other; that when circumstances came together in such a way that he began to paint, this was the important fact, and age had little to do with it nor the mechanical factors involved in causing him to become a painter. However, it is certain that long training as an architect had already given Welz a sense of craftsmanship, of discipline and of organisation and mass: that he brought a mature mind to his canvas and a workmanlike attitude to the application of his new trade. Such is the tempo of our twentieth century world that the quick way to success is often more important to the young student than the slow process of learning one's job thoroughly, and novel experiment takes precedence over the boring business of getting to know one's tools. This is too often the case with the younger South African painters, resulting in limited subject-matter, a "hit-and-miss" technique and inconsistency in quality. While technical competence is not perhaps more than a third of the essence that makes the artist, it is nevertheless a vital third without which full statement is impossible. For himself, Welz has developed a logical and brilliant method of painting whereby he can now express himself with full knowledge of his medium and its limitations. This technical skill in his work is already outstanding in South African painting, transcending mere dexterity of the wrist and revealing the patience and true affection of a fine craftsman.

In the latest Welz exhibition, held a short time ago in Johannesburg, one can now see in his paint the harmony between concept and execution, a satisfying balance which enables one to enjoy directly the artist's interpretation of the things he sees and feels. Welz's painting has recently had tremendous success with both the initiated and the lay public, and it seems that the impact of his pictures is a very positive and vital one. They are popular paintings with a wide appeal in the best sense of the word, for there is no doubt that Welz has never made copies or heightened imitations of nature. Why then, considering that they are so far removed from mere imitation, and are as much the product of the intellect as of the eye alone, is there this spontaneous appeal? It may well be that Welz has succeeded in conveying to the beholder his discovery of the truths distilled by his mind's eye . . . truths which underlie the apparent face of nature and bring to the sensitive and the receptive new aspects of the structure of the life force. Like Wordsworth and many other nature poets, Welz seems to discern a purposeful organisation beneath the surface haphazardness of nature: that while inanimate nature is what we term inarticulate, the conscious mind of man, and especially the heightened perception of the artist, can give voice and purpose and reason to the inarticulate forms of a silent but vital earth. Couched in the painterly terms of three-dimensional form, colour and line, the artist's canvas can become the mirror in which nature is revitalised and speaks.

* * * * *

Welz, in spite of perhaps twelve years of extremely rapid development in paint, is not yet wholly weaned from his family group — the guiding hands of his influences, Cézanne and others, who have helped him so much and from whom he has learned so diligently. If, in the years ahead, he is able to perceive so deeply and with the entirety of his own being, it may be given to him to bring us yet another aspect of the old and fundamental truths . . . another compass bearing, revealing the hidden nature of matter and spirit. This one might almost call the act of creation, or of re-creation, for all the truly great painters have in some degree added this prize to the store of human experience. It is possibly the explanation of why there was no Rembrandt before himself, no Cézanne

before Cézanne, though both in turn gathered first the riches that went before them.

It is doubtful if any painter has succeeded in conveying more than one third of what he really sets out to report to the being who looks at his finished work . . . except when he has so little to say that the inference can be absorbed at a glance. Yet analysis is not always necessary to understanding; there are undoubtedly many people who have been profoundly moved by a painting of Welz without being able to offer any conscious explanation for their feelings. But conscious or unconscious, the painter's aim has largely been achieved if for a moment an awareness of the mysteries have entered into their being. If it is given to Welz to penetrate more deeply in the years ahead, we may confidently expect big things to happen to him, and to share them with him through the medium of his paint.

JEAN WELZ LECTURES AT THE ART GALLERY, AN IMPRESSION WRITTEN AT THE TIME BY A LISTENER

"How often is the same question put to me during discussions on pictures! 'Why 'Modern' art? What is more beautiful than Nature?' My answer is always the same — 'Of course **Nothing** is as beautiful as Nature! But please do not make a mistake and think of Art as representation of Nature. It is something quite different!' "

* * * * *

Thereupon Mr. Jean Welz, in lecturing to a large audience at the Municipal Art Gallery, proceeded to tell something of his own approach to art, and his feeing about all great works of art, whether poetry, music, painting or sculpture. He said that all great artists, using reality as a starting-off point, build up pictures which are not photographic of something already existing, but are the artist's personal vision of it. King Lear is not like any king who has ever lived. Transferred into real life he would be impossible. He is a great work of art, built up by Shakespeare, one of the great artists of all time, out of the elements that go to make a king, out of the materials which go to make a stage, and his own vision and creative genius.

"Artists are the intellectual leaders of their generation," said Mr. Welz. The great artist is usually howled at by his contemporaries because he shows things in a new and strange light. It is only after time has familiarised people with his particular conceptions of reality that his work becomes acceptable to the multitude. This is as true of the painters of the Renaissance and of 80 years ago as of those of to-day. The Johannesburg Art Gallery is fortunate enough to have two magnificent paintings by Cézanne hanging on its walls. One represents apples which to the mind of to-day appear a faithful likeness to Nature. Yet only a few years ago Cézanne was jeered at as being an outrageous and impossible painter, who wickedly misrepresented reality. It is familiarity which has made the change, and the fact that Cezanne was so great an artist that he has taught the world to see with his eyes.

Mr. Welz opened his speech with a description of the foundation and growth of the Hugo Naude Art Centre in Worcester, with its large school for children, its theatre, and, above all, its lively spirit. He described the yearning of young people for knowledge and culture as shown by the letters he received daily from all parts of Africa as "heart-breaking." He urged Johannesburg to set up for itself a real School of Art, building perhaps on the foundations it already has in existence, but not necessarily so.

Mr. Welz's talk was a revelation to the "man in the street" of the way one artist, probably South Africa's foremost painter, regards his work. He opened to his audience the mind of a man who is poet and visionary as well as painter and craftsman, who approaches the canvas on which he makes a picture with humility and reverence, with vast intellectual effort, but also with imagination, insight and humour.

E. K. L.



WET DAY, COMMISSIONER STREET, JOHANNESBURG — Oil
Tore Y. Liljestrom.

THE SOUTH AFRICAN ACADEMY 1947

PAINTING AND SCULPTURE

A CRITICAL REVIEW BY DONALD PILCHER

It seems a little unfair that the entrance to the Academy Exhibition should be so unavoidably near to the Cézannes, the Dégas and the Renoirs in the Johannesburg Art Gallery. Comparison of the present exhibits with painters who may be described as the Newest of the Old Masters cannot fail to have a somewhat sobering effect. All the same such a comparison has its encouraging aspect; for it shows that we have in South Africa a body of painters and sculptors who are at least pursuing honest painterly and sculptural ends. The literary, the imitative, the technically meretricious, in other words the qualities which are generally summarized in the word "Academic," are almost as little in evidence in this exhibition as they are in the work of these French painters of the late nineteenth century. What is so disheartening about most Academy exhibitions is not so much the lack of talent among the exhibitors as the fact that so much talent and industry can produce results which are so lacking in aesthetic significance. In this sense there is little of the Academic about this exhibition. Nor is it Academic in the original sense of representing the work of a particular school of painters: the forms of vision pursued by these artists being in fact particularly divergeant ones. It represents rather a cross-section of the work of South African painters during the past year and, as such, there is plenty to enjoy in it.

What, on the other hand, is discouraging, is the absence, in general, of any essentially South African quality. The vivid mosiac of Cape cultivation, the lively undulations of Natal, the seasonal colour transformations of the Highvelt, even the obvious fact that this is a country of blazing sunlight and unemcumbered space; these to begin with are qualities from which landscape painters might be expected to extract significant pictorial values. But, with the almost sole exception of J. H. Pierneef, very few of them have actually done so. Nor is there much reflection of the pictorial values of Johannesburg; either the forceful geometry of its mine dumps, the literal clash of colour among its people or the squalid, but vividly pictorial quality of its industrial suburbs. In answer to such criticism it can of course be said that the artist is not necessarily concerned with locality; that, in fact, a still life composition is much the same whether it happens to be painted in Braamfontein or in Montparnasse, and the reply is legitimate enough in the case of those artists, like Jean Welz or Willem Hendrikz who, at least so far as the present Exhibition is concerned, are concentrating on the solution of a definite pictorial or sculptural problem. It is none the less valid in the case of those artists who do take a wider view of the South African scene.



INTERIOR WITH POSTERIORS — Oil. (Lent by Natalie Field)
Peter Leftwich



XOSA GROUP — Oil — Natalie Field



VILLAGE FUN FAIR — Oil — John Dixon



SEA TAPESTRY — Gouache — Nina Campbell-Quine



OUT OF THE HEDGE — Oil Eric Byrd

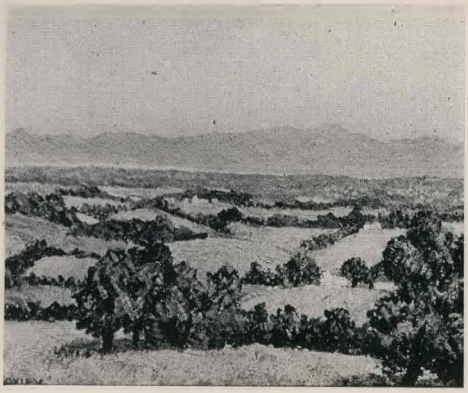


ITALIAN SPRING, CAMPOMARINO — Oil Terence McCaw

This general tendency however makes it all the more rewarding when instances are discovered in which the effort to discover original pictorial values has been made. H. T. Schlamm's "Goldmine in Wolhuter Street" is a case in point and, incidentally it makes an interesting comparison with a parallel painting, in gouache, of a London street scene by Hanns Ebenstein. At least in a topographical sense, it assumes a distinctive value among water-colour drawings which are, on the whole, the least interesting section of the exhibition. Nerine Desmond exhibits two seascapes which show great facility in the handling of water-colour washes, and, at the other end of the technical scale, Stanley Field, in his picture "Adstead, Surrey," shows strong water-colour draughtsmanship and a convincing sense of form. There are also some lively illustrative passages in Benny Gruzin's "Old Timers," while in Eric Bird's "Pool Near Bulwer" a well modelled landscape arises out of an unpromising looking technique of water-colour combined with soft pencil drawing. Both of these painters conform to the general tendency to work more happily in oil than in water-colour. Benny Gruzin's draughtmanship, for example, shows to greater advantage in his "Portrait," and in his composition "Out of the Hedge" Eric Bird's confident plastic sense combines successfully with an imaginative use of colour.

The merits of this type of flower painting are obvious. Less obvious, but equally rewarding if they are carefully studied, are Marjorie Meyer's two flower paintings in which the flowers themselves become the focus of lively fantasies of design and colour. Outstanding among the portraits is François Krige's "Anna Margriet," a picture in which the tones and colours are beautifully planned and are held together by a plastic vitality which falters only towards one corner of the canvas.

The landscapes exhibited cover a wide field, aiming as they do at very divergeant forms of expression. Professor Oxley's pictures, for example, illustrate the historic tendency of one family of landscape painters to use the landscape as a medium of pictorial expression rather than as a "subject." His "Vineyards, Stellenbosch," is a good example of his adroitness in splitting the landscape into its prismatic components and reassembling them in plastic arrangements of colour. An opposite tendency is seen in the work of J. H. Pierneef. His landscape is first of all a scene with a definite topographical personality, the hard mineral structure of the South African scene being portrayed in pigment as rarefied as the atmosphere in which it is enveloped. Yet his paintings are much more than mere representative topography. They are rather in line with the fruitful pursuit of a "genius loci" such as Constable undertook at Dedham and East Bergholt and Samuel Palmer at Shoreham. It is an approach which tends to concentrate on the particular: ("My limited and abstracted art," wrote Constable to Leslie, "is to be found under every hedge and in every lane . . . ") and from such a study of fragments to build up a wider scene to which they transmit their own individual quality. Pierneef in turn, undertakes a careful study of scenic fragments, such as appear in his "Rocks and Tree Trunks," relating these to an atmospheric background which acts something like a stage cyclorama in binding these



FROM DEWAAL DRIVE, CAPE TOWN — Oil
Professor O. J. H. Oxley, A.R.C.A.



HILLSIDE PATHWAY — Watercolour Eleanor K. Lorimer

forms together. In this approach there lies the obvious danger of producing a stereotyped "scene," but this he avoids either by introducing a limited departure from his established colour range, as in the deliberately discordant green of the "Krokodilpoort" landscape, or by an imaginative grouping of details. The awkward problem of the, pictorially, discordant blue of the South African sky he solves by concentrating on its evening luminosity rather than on its blueness, an approach which contributes materially to the cyclorama effect which I have mentioned.

There is little of this romantic outlook in Terence McCaw's landscapes. In fact there is no concentration on a particular locality, his only acknowledgement to topography taking the form of a preference for landscapes which might vaguely be labelled as "pastoral." The structure of the landscape as an arrangement of planes and colours is, on the other hand, keenly felt; although the impressionist technique which obtrudes into the "Trees in Blossom, Genadendal" and "Italian Spring, Campomarino" sometimes seems to obscure its realisation on the canvas. In the "Farm Near Stellenbosch," on the other hand, the consistent use of flatter colour, applied with obvious swiftness and sureness of handling, is well calculated to bring out Terence McCaw's considerable gifts as a landscape painter.

Among the painting of more decorative character there is an interesting range of media and techniques. The decorative panache of Natalie Field's "Xosa Group" is for instance, considerably heightened by leaving the background canvas free of any pigment at all, while Isaac Benjamin's "Native Hut" shows that he has found in the airbrush a good medium for his gift for geometrical composition and lively mis-en-page. Of several paintings in gouache one of the most interesting is Nina Campbell-Quine's "Sea Tapestry" in which a sustained balance of tone and colour produces the sort of overall vitality which is associated with the paintings of Christopher Wood. This may be deliberately decorative painting, but as such, it achieves pictorial quality of a high order. Its tone values for instance would probably yield to Rubens analysis that "Shadow and light together should not occupy more than a third of the picture; the other two thirds should be kept for the half tones."

The work of Jean Welz has been described by Marjorie Meyer in a separate article in this issue. In it she has emphasised the wide appeal of his painting which is rare in a "Contemporary" artist, so that we may hope that the award to him of the Silver Medal has been widely welcomed. His three exhibits in the Academy are of the same high standard as those which were shown in his parallel exhibition at the Constantia Gallery, Johannesburg, and the South African Railways are to be congratulated on acquiring the larger of the two still life compositions. The previous article has discussed the painter's work from the painter's point of view, but this being an architectural magazine, and seeing that Welz himself started life as an architect, I am perhaps justified in adding a rider on the architectural aspect of his work.



GERANIUM STREET, ROSETTENVILLE — Oil
J. W. Bramham



SEASCAPE — Water-colour Richard Cheales



UPPER BERKLEY STREET, LONDON, W.I. — Gouache
Hanns Ebenstein



OLD TIMERS — Water-colour Benny Gruzin



GOLD MINE IN WOLHUTER STREET — Water-colour. H. T. Schlamm

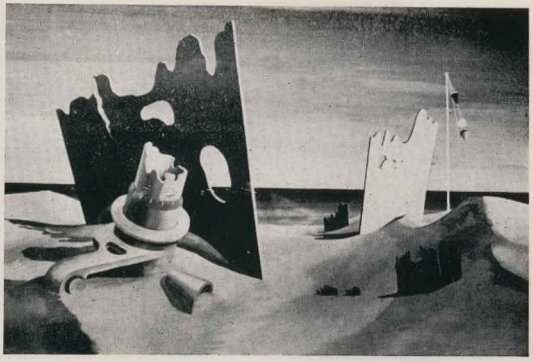
The deliberate pursuit of architectural form has been characteristic of a large body of Contemporary painters, although the architectural tide now appears to be ebbing somewhat and, with these paintings now left as it were high and dry on the historical scene, we can begin to question how much of architectural form the painter can legitimately, or successfully, use on his canvas without detracting from pictorial values. Is, in fact, the pursuit of architectural painting any more, or less, legitimate than the pursuit of picturesque architecture?

As far as architects are concerned the question is not a difficult one to answer, for few architects to-day will dissent from the view that the deliberate pursuit of the picturesque proves disastrous for architecture. In fact the reaction from this type of design in the first place tended to produce the view that architecture should have no truck with pictorial values at all, a view, however, which is now being modified to acknowledge that the painter's vision has certain contributions to suggest but that these must remain subordinate to a view of space which is definitely architectural. Painters, on the other hand, appear to have been less successful in arriving at a compromise with architectural values. Many of them, as this exhibition shows, still subscribe to Lhôte's view that "the picture is finished as soon as the purely abstract surfaces dividing it are organised." On the other hand many saw with relief that bursting open of the "cube, the cone and the cylinder" to exude more emotive forms which took place in the paintings of Dali. The evocative use of space by the Surréalistes, of which the smoking deserts of Tangui provide a good illustration, represent one established compromise with achitectural values. It lies however on quite a different plane from the tradition of architectural painting as typified by the Cubist and Purist schools, the tradition to which Jean Welz patently belongs. In his paintings the sense of space remains a purely architectural one, but it is less schematic than for instance in Léger's "La Ville"; if we may take that particular painting as representing the climax of architecture portrayed on canvas. Also there re-appears the element of what Roger Fry used to invoke as "sensibility": the quality in which the artist's handling of his materials remains undisturbed by any attempt at surface finish. In much Cubist painting there has been this conflict between a diagramatic view of space and the precise, almost machine, finish of the completed picture. This is less evident in the work of Ozenfant, largely due no doubt to his scientific study of the surface values of pigments, and in this sense Welz maintains the Purist tradition. His colour is as clear and concise as any architect could wish to achieve in defining his surfaces: yet when it is combined with his confident draughtsmanship, it achieves an essentially pictorial quality. Architectural values in short, contribute to these paintings, but they do not overwhelm them; a definition which I put forward as establishing a reasonable relationship between the two scales of values in a painting.

In the sculpture section an interesting study is exhibited by Willem Hendrikz of "Saint Theodosia." In fact, this carving might almost be taken as combining the qualities of the two



BUSH VELD — Oil. J. H. Piernaef



SEASCAPE — Gouache. A. Curwell



ASHSTEAD, SURREY — Water-colour
Stanley A. Field, A.R.C.A.



ANNA-MARGRIET — Oil. François Krige



THE LORELEI — Oil. Nerine Desmond



MOTHER AND CHILD — Oil. Roselind Hertslet



BROTHERS — Oil Douglas Portway



FIGURE — Wood. Wynand Smit



BANTAM — Bronze. Gerard de Leeuw

Byzantine Saints Theodosia, one of whom (the actual subject of this study) was imprisoned for her defence of certain church ikons, while the other led a riot of women on a similar pretext, and was martyred for her intransigeance. Considering the nature of the subject it is surprising that it has not been more widely treated by artists, if indeed it has been used before at all. The nature of the legend, as well as its Early Gothic association appear to have suggested a very elongated treatment of the figure, and this has been well adapted to the general plan. The figure has been imagined as impinging on the wall surface at an inclined plane, a difficult condition which has nevertheless been successfully managed so that the whole volume of the form can be appreciated without the direct view from the rear appearing to be necessary. Through the whole design there runs an interwoven sequence of smooth surfaces (torso and limbs) and rough hewn forms (hair and drapery) which is well adapted to the initial twist of the figure, and the little torso is particularly well modelled. The hanging committee is to be congratulated in the placing of this exhibit so that its qualities can be seen to the best advantage.

Another piece of sculpture, Gerard de Leeuw's "Bantam" is a beautifully balanced design, the lively rhythmic pose of the body being cleverly adapted to the counter weight of the tail, and the medium being well adapted to the taut, metallic life of the subject.



RECLINING FIGURE — Plaster — Johan Oldert

RIGHT: ST. THEODOSIA — Yellow-wood. — Willem de Sanderes Hendrikz



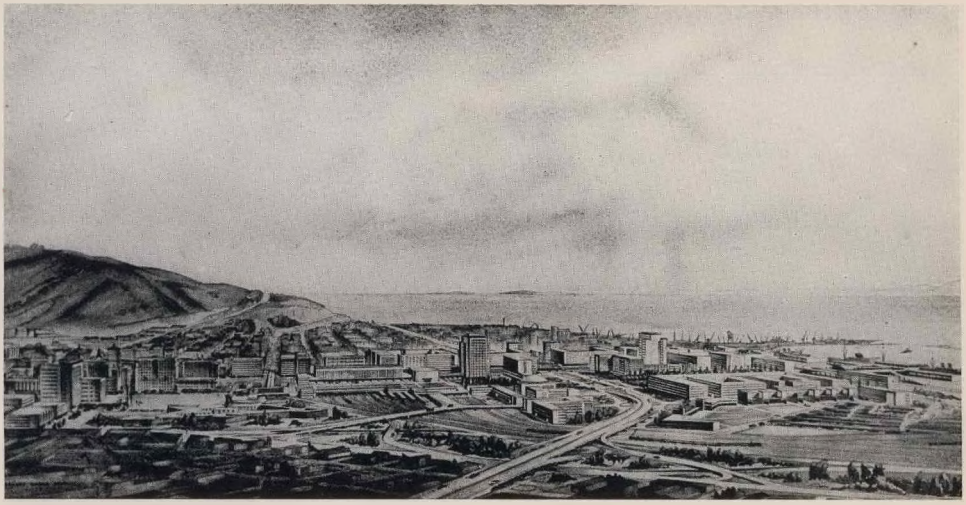


INGRAM'S CORNER

Water-colour Perspective by P. Kent. Cowin and Ellis, Architects.



ADDERLEY PLACE, Water-colour Perpective by Bernard Cooke. Cape Town Foreshore Joint Technical Committee Design.



CAPE TOWN FORESHORE SCHEME. PANORAMA.

Cape Town Foreshore Joint Technical Committee Design.

Water-colour Perspective by Bernard Cooke.

BIOGRAPHICAL NOTES OF SOME OF THE EXHIBITORS WHOSE WORK IS REPRODUCED

J. W. BRAMHAM was born in Nottinghamshire in 1905 and studied art first of all at the Doncaster School of Art and afterwards at the Slade School, London, where he was awarded a first prize for Engraving. He had several years experience of teaching art in England and is now lecturer on the staff of the School of Arts and Crafts, Johannesburg. Mr. Bramham has exhibited at the Royal Academy, London, the Royal West of England Academy and at a number of British Art Galleries: also with the Society of Graphic Arts and the Royal Society of British Artists. He contributed drawings of the Nottinghamshire countryside and villages to the Nottinghamshire Guardian for over four years.

Since coming to South Africa Mr. Bramham has held one-man shows in Cape Town and Johannesburg and has also been a regular exhibitor at the South African Academy.

ERIC BYRD was born in Durban in 1905, but was taken to England at the age of one year and remained there until 1935. He was educated in Cardiff, and studied Architecture there for three years before turning to painting. In 1927 he went to London and took his training first at the Homecy School of Art and later at the Slade School. He travelled and studied in France, Italy and Germany, and won 1st prize for Composition at the Allied Sketch Club's show in London.

Mr. Byrd holds the Art Teachers' Diploma of the Board of Education, London, and has very wide experience in teaching and lecturing both in England and South Africa. He was Acting Head of the Johannesburg Art School during most of the war years, but afterwards returned to Durban. Since 1945 he has been a free-lance painter, concentrating for the moment mainly on portraits, though his animal and bird studies are well known.

A regular exhibitor at the South African Academy for many years, Mr. Byrd has also shown work privately and at public exhibitions all over the Union. He is represented by two works in the South African War Art Collection.

NINA CAMPBELL-QUINE, born in the Transvaal in 1911, won the Jane Platz Art Bursary and studied at the School of Art, Johannesburg for three years. She had free-lanced as designer under the nom-de-plume of "Nina A" since 1928. She is also a designer of stage settings, décor and costumes, and has been an exhibitor at the South African Academy since 1942.

RICHARD CHEALES was born in the Northern Transvaal in 1921 and love of drawing is amongst his earliest recollections. When he went to High School a whole new world of art was opened to him by the inspired teaching of Miss Joy Krause, and he has had no other formal tuition than hers.

Mr. Cheales came to Johannesburg at the age of 16 and shortly afterwards met Nerine Desmond, whose enthusiasm and energy further inspired him to hard work. He has held several private exhibitions of his work and has shown regularly at the South African Academy exhibitions since 1942.

LIEUT. A. CURWELL, R.A.O.C., was born in 1917 at Birkenhead, England, and was educated at Taunton's School, Southampton. He studied art at the Southampton Art School and the Central School of Arts and Crafts, London, but joined the Army in 1940 and was invalided to South Africa from Burma in 1945. Lt. Curwell is still a patient at the Military Hospital, Voortrekkerhoogte, but the two paintings exhibited at the 1946 Academy Exhibition show that he is not neglecting his art.

GERARD DE LEEUW was born in Amsterdam in 1912 and at an early age was apprenticed to a firm which undertook the restoration of old sculptures. This work took him into cathedrals and monastries all over Europe and it was there, and in the museums and galleries he frequented, that his art education really began.

Mr. de Leeuw came to South Africa at the age of 19 and worked for three years in the old Palm Studio in Cape Town with Lippy Lipschitz and Wolf Kibel. In 1938 he was awarded a Dutch scholarship for two years' further study in Holland, but the outbreak of war prevented him from taking advantage of it.

Mr. de Leeuw has lately been using animal subjects almost exclusively. His work is chiefly in bronze and he has done much experimenting in bronze-casting. He has exhibited regularly at the South African Academy since 1941.

NERINE DESMOND was born at Constantia, Cape, and was educated at Pretoria Girls High School. She received her early water-colour training in Pretoria, but for the most part her experience has been gained through private study and hard work. She studied etching and aquatints under Robins, London, and has visited many of the great collections of Europe. She travelled much both in Europe and Africa, remaining unattached to any particular school of art, but finding inspiration and experience wherever she went. Her home is now in Cape Town and her work in various media is well known throughout South Africa, examples being included in many private collections as well as in the National Gallery, Cape Town, and the Johannesburg Art Gallery. She is a frequent exhibitor at the South African Academy, and has also exhibited at the New English Art Club in London.

JOHN DIXON was born in 1901 in Colombia, South America, but lived for some years in California, visiting Europe for the first time in 1925. He studied painting in Rome first of all, and then in London at the Slade School under Professor Tonks and Wilson Steer. Thereafter he spent varying periods working in Paris, Athens, Lisbon, the Azores and Moçambique, before coming to South Africa six years ago. He has exhibited frequently at the Salon and at the exhibitions of "Les Artistes Independants," and "L'Academie des Paintres Français" in Paris, the Royal Academy in London and of the New Group in South Africa. He has held one-man shows in London, Cape Town, Johannesburg and Durban, but this is the first occasion on which he has exhibited at the South African Academy.

HANNS EBENSTEIN was born in Hamburg, Germany, in 1925, and came with his parents to South Africa at the age of 12, settling in Johannesburg. After finishing at Athlone High School he went on to the Technical College School of Art, studying commercial art, with special attention to stage and ballet decor and costume designing. He subsequently joined an Industrial Art and Display firm in Johannesburg, but left in order to join the army in 1944. After his discharge he again worked for a short time in Johannesburg with marked success in the field of stage and ballet décor as well as painting. In 1946 he proceeded to England for further work in the same fields, and is still there.

Mr. Ebenstein has held several private exhibitions of his work and since 1941 has been an exhibitor at the South African Academy.

NATALIE FIELD (MRS. J. A. NASH) was born in 1898 in London, but her parents returned almost immediately afterwards to South Africa and settled in Durban. In 1916 she went to London to attend the Slade School, studying under Professor Brown, Ambrose McEvoy and Wilson Steer. The work of Augustus John and William Orpen adorned the walls of the school, and their influence was still a living thing. To a full day's work at the Slade Mrs. Nash added evening classes under Walter Sickert, and Sunday parties at his house in Fitzroy Square were a further inspiration.

Mrs. Nash has travelled much in Europe, and has visited numbers of the great collections. In 1936 she spent several months copying in the National Gallery, London, afterwards returning to Johannesburg where she founded, and was first President of the Transvaal Art Society.

Examples of Mrs. Nash's work are to be seen in the National Gallery, Cape Town, and the War Art Collection. She has exhibited all over South Africa, both privately and in public exhibitions, and has shown regularly at the South African Academy since 1934.

STANLEY A. FIELD, A.R.C.A., was born in London in 1908. He trained at the St. Martin's School of Art and then studied under Sir William Rothenstein and Gilbert Spencer at the Royal College of Art, gaining his A.R.C.A. in 1933. He has painted in most parts of the British Isles and worked in London as designer, illustrator and teacher as well as painter. His career was interrupted by five years in the National Fire Service and shortly after the end of the war he came out to South Africa as lecturer at the Witwatersrand Technical College. Mr. Field has exhibited at various London and provincial shows, but this is the first occasion on which his work has been shown in South Africa. He thinks that South Africa possesses some magnificent scenery and hopes to have the opportunity of painting it in the future.

BENNY GRUZIN was born in 1920 in Johannesburg and has always lived there. Apart from a short spell at the Technical College School of Art he has gained his experience through private study.

After four years on army service, during which he worked whenever and wherever opportunity occurred, he decided to make art his means of livelihood. Consequently, although he is now occupied in commercial art, he has longings towards wider fields.

Although he has worked chiefly in water-colour, he has tried his hand with many other mediums and is at the moment making a special study of illustration.

He has exhibited regularly at the South African Academy since 1942 and has also shown with the Natal Society of Artists.

WILLEM DE SANDERES HENDRIKZ, M.A. (Rand), was born in 1910 at Brandfort, O.F.S. He studied Architecture and Fine Arts for six years at the Witwatersrand University and has subsequently spent three years in further study — one year (1934) in London studying sculpture, one year (1937) in Europe, also studying sculpture, and a third year (1944) studying Art Education in New York. Mr. Hendrikz held the post of lecturer in Fine Arts at the University of the Witwatersrand from 1937 to 1945, but the years 1940-43 were spent in the army as a Staff-Officer in the Camouflage Corps. He became instructor in Drawing at the University in 1946, but resigned his post in order to devote his full time to sculpture. Mr. Hendrikz has held one-man exhibitions in Johannesburg in 1935 and 1945. He also exhibited in London in 1934 with five other Dominion artists. He is a well-known lecturer and writer on Art. He has exhibited at the South African Academy since 1937.

ROSALIND HERTSLET was born at East London but attended school and University in Bloemfontein. She spent two years in England prior to the war, and in 1942 came to Johannesburg and studied art at the Witwatersrand School of Art. She has done much private study and first exhibited at the South African Academy in 1946.

TORE Y. LILJESTROM was born in Cape Town in 1902 and studied art at the Michaelis School in Cape Town. He had previously had private training with the late Mr. J. H. Amshewitz and later spent a year in Canada studying commercial art. He has been practising commercial art in Johannesburg for a number of years but had a spell in Port Elizabeth as Artist and Colour Specialist to Messrs. General Motors. In both towns he taught commercial art at the Technical Colleges. He was one of the original members of the Johannesburg Sketch Club and also an exhibitor at the first exhibition of the South African Academy. He has held one-man shows of his pictures in Cape Town and Port Elizabeth and has exhibited regularly at the South African Academy since its inception.

ELEANOR K. LORIMER was born in London and came to South Africa on her marriage. Originally trained as a singer and pianist at the Guildhall School of Music, London, she later turned to other branches of the arts and has tried her hand at a number of different crafts as well as at painting. Mrs. Lorimer is best known as the Secretary of the Transvaal Art Society and as Organising Secretary of the South African Academy for the last few years. She has shown work frequently at its exhibitions since 1934.

JOHAN OLDERT was born in 1912 in Rotterdam, Holland, and his father originally intended that he should become an architect. In spite, however, of his love for painting and drawing, his career as a student of architecture was not successful and he finally turned to the Rotterdam Academy for training as an artist.

In 1935, after travels in Belgium, Germany and England, he came to South Africa, settling first in Durban and then in Johannesburg. In both towns he studied art seriously at the respective art schools. During the war he went to Egypt and thence to London, where he continued his studies at the London Polytechnic.

He came back to South Africa after further travel in Belgium and Holland, and is now working once more in Johannesburg. He has shown work at exhibitions in London and Durban and at the South African Academy since 1945.

PROFESSOR J. P. OXLEY, A.R.C.A., was born in Yorkshire in 1888. He studied at the Leicester School of Art, and then proceeded to the Royal College of Art in London on a scholarship. In 1919 he came to South Africa as Art Organiser to the Natal Education Department, and in 1923 was appointed Professor of Fine Arts at the Natal University College. He subsequently became Head of the Durban School of Art, a post which he held for 17 years. During this period he was awarded a grant by the Carnegie Corporation to enable him to study Art Education in the U.S.A. He also organised European tours for South African art students. Professor Oxley has exhibited paintings and craftwork in most towns of South Africa. He was a member of the jury for the first two exhibitions of the South African Academy, and again for the 1947 show. He has also been a frequent exhibitor.

DOUGLAS PORTWAY was born in Johannesburg in 1922, where he still resides. He studied for five years at the School of Art in Johannesburg, and since then has continued his studies independantly. For the past two years he has held the post of lecturer at the Johannesburg School of Art. He has been an exhibitor at the South African Academy since 1943, and has, in addition, held a one-man show in Johannesburg.

H. T. SCHLAMM was born in 1915 in Silesia and studied Interior Design, Industrial Design and Poster Art in Berlin. He continued his studies in London, and came out to South Africa in 1935, making Johannesburg his home. He finds, however, that South Africa gives him little scope for Interior or Industrial Design and so he has concentrated on Display Art, winning a number of prizes in such events as the Eve of Victory and South African Industries Competitions.

Although Mr. Schlamm has painted mostly in Johannesburg, he hopes one day to live and paint in the country, where life is somewhat quieter. He exhibited at the South African Academy in 1945.

Cover Illustration: "OUT OF THE HEDGE" by Eric Byrd. This artist's name appears on Page 12 incorrectly and should read as above.

THE STUDENTS' FORUM

THE HISTORIC BUILDINGS OF JOHANNESBURG - 17

SHOPS AND DEPARTMENTAL STORES

By Cyril A. Stoloff, Dip. Arch. V

Although Johannesburg was merely a mining camp in 1886, it seems to have developed into a large cosmopolitan town within a period of ten years, without even going through the 'dorp' stage. Within the three months from September to December, 1886, the population of Johannesburg increased from 100 to 3,000. The first shops were small general stores, but in the 'nineties, when Johannesburg's population was in the neighbourhood of 100,000, large firms of drapers and clothiers, in addition to hardware merchants, set up business. The buildings housing these establishments were massive structures, many of which are still in existence today, and were equivalent to their contemporary establishments in Europe and America.

Among many people in early Johannesburg, there was very little faith in the town's future. When the first brick building of any importance was being erected, the owner was ridiculed on all sides. "If he built it of corrugated iron," the sceptics said, "he could dismantle it and take it away when the rush is over — now he'll have to lose it all." Yet, despite the lack of faith of some, the town developed and the buildings have grown to reach, today, a value in excess of £300,000,000.

The cost of living was low in South Africa in the 'eighties of the last century, and Johannesburg, was from the first regarded as a centre of high prices and high wages. Foodstuffs were not, as a rule, very expensive, but the long distance from a railway (the railway came to Johannesburg in 1890), made imported articles, such as building materials, very expensive. A Johannesburger, writing an article in a Kimberley paper in April, 1893, said that a young man with only himself to keep "can live well and comfortably on £10 a month in Johannes-



ELOFF STREET, 1903. The most important shopping centre in Johannesburg from the very early days of the city. It was named after the nephew of Paul Kruger and became the town's main street.



Photo: Africana Museum

ZIMAN'S BUILDING. Situated in Market Street, this building housed the premises of Hepworth's the Clothiers and the first branch of Cuthbert's the Shoe Store. Adjoining this building in Harrison Street was the first S.A. Mutual Building.



PADDON AND BROCK, JOUBERT STREET. The firm Paddon and Brock opened in Johannesburg at the lower end of Market Square in 1887, and erected their new building in 1893 in Pritchard Street, with an entrance in Joubert Street.

OLD ARCADE, 1898. One of Johannesburg's most famous shopping centres, situated in the Johannesburg Board of Executors building, between Commissioner and Market Streets. Photo: Africana Museum



STUTTAFORD AND CO. The first building in Rissik Street, corner of Pritchard Street, originally Thorne and Stuttaford.

Photo: Africana Museum







LEFT: Markham's branch in Corporation Buildings, corner of Rissik and Commissioner Streets. RIGHT: RISSIK STREET, 1889. An early print showing Palace Buildings, a well-known landmark today, designed by Mr. J. S. Donaldson. Rissik Street was an important shopping area, especially in the 'nineties.

burg," a large amount for those times. Building, too, was expensive, for in December, 1889, deals were 2/4 per foot, flooring boards 1/3 per foot, ceiling boards 1/- per foot, lime 15/- a bag, cement £5 15/- to £6 a cask, galvanised iron 1/1 to 1/2 per foot, shovels 52/6 a dozen and picks 60/- a dozen.

Many large establishments, such as Mann and Co., H. W. Markham, Elliott and Jones, Stuart Gunning and Store Bros., were established in Johannesburg to meet the needs of a growing population, fast becoming fastidious in taste. Social functions were an important facet in the life of Victorian Johannesburg, and the desire for a showy display is reflected in the great fantasies of brick and stone that were the Victorian shops.

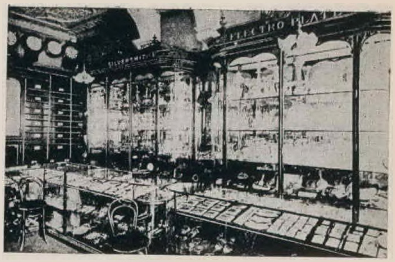
Most commodities were very expensive — coal often cost 12/6 to 15/- per bag, but an advertisement in the "Star" of the 24th September, 1889, stated: "Coal may be had at the pit's mouth of the Wansbeck Colliery, Boksburg, for 1/6 per bag of 200 lbs., buyers supplying their own bags."

On the 2nd June, 1890, a tailor was advertising durable suits, to measure, from £4 5s. and trousers to measure from £1 10s., whilst it was announced that "Madam Allnot is making handsome ball dresses from two and a half guineas upwards." In May, 1890, there was a sale of new furniture, imported for the Holborn Restaurant which never opened owing to a depression. A "magnificent mirror-backed walnut sideboard" fetched £39, two others sold at £37 10s. and £39 respectively, two pianos realised £40 and £43 each, small walnut tables ranged from £2 to £3, dinner wagons realised £5 5s. apiece and 500 bentwood chairs sold at 7s. each. In July, 1892, the advertisements in the "Star" revealed the following prices: tables 17s. 6d. to 35s., washstands 12s. 6d. to 17s. 6d., bentwood chairs 8s. 6d., single bedsteads 30s., double bedsteads 55s. to 105s., coir mattresses 27s. 6d. to 50s., cooking stoves £6 10s. to £45, grates 50s. to £17 10s. At an auction sale on the 23rd February, 1893, Mr. E. H. Dunning's furniture realised £1,500, whilst on the 9th March of the same year, Mr. C. Rissik's furniture realised £700.

On the 16th December, 1889, there was a building trade strike against a reduction of wages to 2s. 9d. per hour, or £6 10s. per week. Work was resumed the next day on the basis of a wage of £1 5s. per day.

The Johannesburg street scene in the 'nineties was picturesque, to say the least. The great six-storeyed office buildings and shops no doubt sparkled in their newness and freshness, and the intricate ironwork and balustrading was bright with new paint. But the streets were unmade and conditions were sometimes unpleasant. The first settlers, men as well as women, were obliged to wear veils, like the Tuaregs, on account of the dust. The wind and the dust then seemed to have reached a velocity and intensity now unknown. In fact, the weather at that time appears to have been altogether





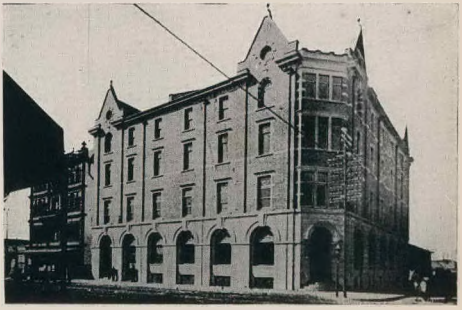
LEFT: GREEN & CO., Boot and Shoe Importers, Eloff Street. This building was situated on the block now occupied by Castle Mansions. ABOVE: Interior of a Victorian shop. The elaborate interior of Harris & Co., the Jewellers and Silversmiths, who were situated in Commissioner Street.



MARKHAM'S BUILDING. 1895, erected on the corner of Eloff and Pritchard Streets. Mr. H. W. Markham, of Cape Town, established two branches in Johannesburg, one in Eloff Street and the other in Commissioner Street. This late-Victorian building, although considered a handsome structure in 1895, presents a strange picture to-day, with its ornate tower, gables and cast iron cresting on the roof.



ABOVE: Premises of Store Brothers on the corner of Pritchard and Joubert Streets. BELOW: Premises of Randles Brothers and Hudson in Market Street.



more extreme than it is now. Pioneers have often commented on the change. The winters were much colder. A picture of 1890 shows snow inches deep on the roofs and in the streets. The heavy rainstorms, which we still experience, caused much more disturbance in the 1880's because there were no drains and the water ran down the streets in great sheets. The swamps formed by the water were so bad that it used to take a wagon two days to negotiate them, between Fordsburg and Ferreirastown.

In the middle of 1889, the Rand had its one and only famine. Foodstuffs rose to fabulous prices, but the famine did serve to show that it was time Johannesburg had a railway.

The pioneer department store in Johannesburg was the well-known Store Bros., who established a drapery and furnishing business in 1887. The first premises were in lower Pritchard Street, but in 1889 a double-storeyed building, on the corner of Pritchard and Joubert Streets, accommodated the firm. This was the second double-storeyed building to be erected in the city, the first being Palace Buildings in Rissik Street.

During the disastrous year of the great dynamite explosion in 1896, and shortly after that event, the building was destroyed by fire. Store Bros., accordingly, acquired a new site on the corner of Eloff and President Streets, where they erected a new building with cast iron predominating. The building exists today, but not quite in the original form, under the name of Central Mansions. It was sold this year (1947) for £200,000. A report of 1900 reads: "The greater part of the commodious and well-appointed basement is devoted to the accommodation of the stock of linoleums, floor-cloths, mattings and doormats. The ground floor is used for the display of silks and other dress fabrics, all of the newest mode, examples of which, tastefully shown behind a magnificent expanse of plate glass, arrest the admiring attention of the passers-by. On the first floor are the showrooms, where ladies' and children's ready-made clothing is found in such profusion as to form a veritable "embarras de richesse." Leading off from this abode of novelty and taste in matters millinerial, is the furnishing department. Here every contribution to domestic comfort is domiciled, in the shape of carpets, fancy and occasional chairs, luxurious settees and sundries in bewildering variety." The accounts of the many other large shops in the city are all equally colourful. H. W. Markham, of Cape Town, established two branches in Johannesburg, the first building being a massive "wedding-cake" fantasy, on the corner of Eloff and Pritchard Streets. It is difficult to place such a building in any fixed category, as it is neither one thing nor the other. Rather than designate it as "Neo-Classic" or "Neo-Gothic," the writer feels that it should be termed "Colonial Baroque." The building was erected in 1895 and was the show place of Johannesburg. The other branch of Markham's was established in Corporation Buildings in Rissik Street, which was erected in 1898, to the designs of the Architects, Messrs. Carter and McIntosh.

A report of Lennon's Building in 1903 states: "The Johannesburg premises of Lennon's form a striking feature in Pritchard Street architecture, and includes a drug and dispensing department, photographic showrooms, offices, stores and laboratories pertaining to the wholesale drug and chemical trade."

A building typical of the late Victorian warehouse, is the premises of Randles Bros. and Hudson in Market Street. The building covers six stands, and consists of four floors and a basement, the over-all area being 84,000 square feet. "The ground and upper floors are cut into fire-proof sections by means of concrete ceilings and self-closing fire-doors, while the whole of the building is fitted with Grinnell's Patent-Sprinklers. All floors are electrically lighted and an electric lift serves the various floors."

A most unusual building housed the department store of Paddon and Brock in Joubert Street in 1892. The structure, like its neighbouring building, is almost Flemish Mediaevel, but it does possess a certain distinctive character. In 1890 Mr. Paul Henwood erected a double-storey building for his hardware store — the sceptical miners christened it "Henwood's Folly." Henwood's Arcade in the later building in Loveday Street became a popular shopping centre, as did the Old Arcade in Market Street, which was erected in the Johannesburg Board of Executors' Building in 1888.

NOTES AND NEWS

PROFESSOR W. G. HOLFORD

Professor W. G. Holford will act in an advisory capacity to the Ministry of Town and Country Planning as Planning Consultant as soon as preparation of plans for the reconstruction of the City of London has been substantially completed.

Professor Holford, who is forty, was formerly Professor of Civic Design at the University of Liverpool, and from May, 1944, was also Director of Research at the Ministry of Town and Country Planning. He relinquished the duties of that appointment in November, 1945, when he and Doctor Chas. Holden were appointed by the Corporation of the City of London as Consultants to prepare the City's Reconstruction Plan. He and Dr. Holden are now engaged in further work which will be necessary to implement their proposals.

Professor Holford will also shortly take up his appointment to the Chair of Town Planning at University College London. He recently paid a short visit to Pretoria and Bloemfontein to advise on town planning schemes for those centres.

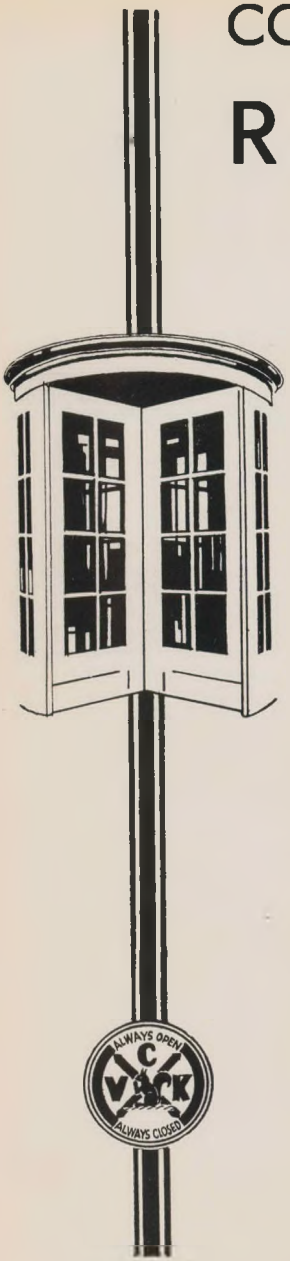
APPOINTMENT SOUGHT

English Architect (A.R.I.B.A., A.A. Dip Hons.), age 29, seven years experience all types building work, especially housing and factories, wishes to emigrate to South Africa. Now partner in private practice. Salary about £800 (English) per year. Married, one child. Would like to hear of any openings available as assistant or partner in South Africa. — Replies to Editor or direct to Peter H. Braddock, Orchard House, 14, Great Smith Street, Westminster, London, S.W.1.

ERRATUM

The "New Law Courts" illustrated on page 323 of the December, 1947, issue was designed by the P.W.D. and not Sir Herbert Baker, and the reference on page 324 is similarly incorrect.

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