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UNIVERSITY OF THE WITWATERSRAND

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The Japanese print above, although damaged in some parts and apparently retouched in others, still shows much of Hokusai's masterly drawing. In relation to the article which follows it serves to illustrate the interweaving of buildings and landscape which has been characteristic of Japanese architecture since the earliest times. The illustration on the facing page shows a modern interpretation of this, with a living room opened up to frame a carefully designed garden composition.



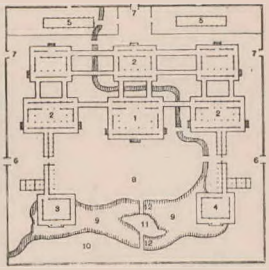
ARCHITECTURE IN JAPAN

A Lecture Delivered to the Architectural Society of the University of the Witwatersrand by Donald Pilche

Architecture in Japan is a very large subject to cover in an hour. I therefore propose to confine myself to the aspect of it which seems to be of particular importance to us to-day, namely the design of the house and garden. In this direction Japan has already influenced Western design to some extent. German architects, during the important period of the nineteen twenties and early thirties, made use of many Japanese features which had been made familiar to them through the researches of Bruno Taut. The unencumbered interior, with plenty of built-in furniture, the systematic method of construction, the free connection between rooms and the equally free connection between interior space and garden, were all features of the Japanese house which German architects to some extent incorporated in their designs at this time. Before this, some Japanese ideas had found a home in Frank Lloyd Wright's philosophy of "organic architecture." An aspect of Japanese design which has been specially emphasized by Wright, as well as by Antonin Raymond, an architect who practised for many years in Japan, is the use of natural materials as finishes. In fact it seems to me that these two architects have made something of a dogma of this principle and I think it is as well to remember that for us the choice between natural finishes and "artificial" ones, such as paint and plaster, is a mere matter of taste, while the Japanese feels himself compelled towards the use of natural finishes by deep philosophic, and even religious, convictions, some of which I shall outline later. Nevertheless I think that there is still much that we can learn from the Japanese, particularly in making a more subtle application of those of their principles which we already accept in a general way.

Now in Japanese house design there is not the single building tradition to which we are accustomed in Western architecture. The traditional Japanese peasant's cottage, with its solid walls and small windows, represents the customary attempt to reconcile architecture with the demands of climate, available materials and so on. But beside this tradition there developed another type of house, an ideal





The Plan shows 1, the Shinden or Central Hall; 2, Tainoya ("Houses Opposite"); 3 and 4, Garden Pavilions built over the Lake; 5, Subsidiary buildings; 6, Main, and 7, Subsidiary Entrances; 8, Garden; 9, Lake; 10, Mound; 11, Island; 12, Bridge. Courtyard gardens were also laid out between the blocks with the stream flowing through them.

THE SHINDEN TYPE PALACE

type, which in many ways ignored these external factors. Quite early in Japanese history (the idea seems to have been well established by the tenth century) the circle of the Imperial Court had decided on the outline of their ideal house and garden. This, so-called Shinden type house, was one in which the garden was all-important, the house a mere shelter, open on all sides to the beauties of nature which wove themselves into the architecture of the house. From then on more and more Japanese discarded the normal form of wall and window house and adopted the ideal form but, even to-day, its use is far from universal.

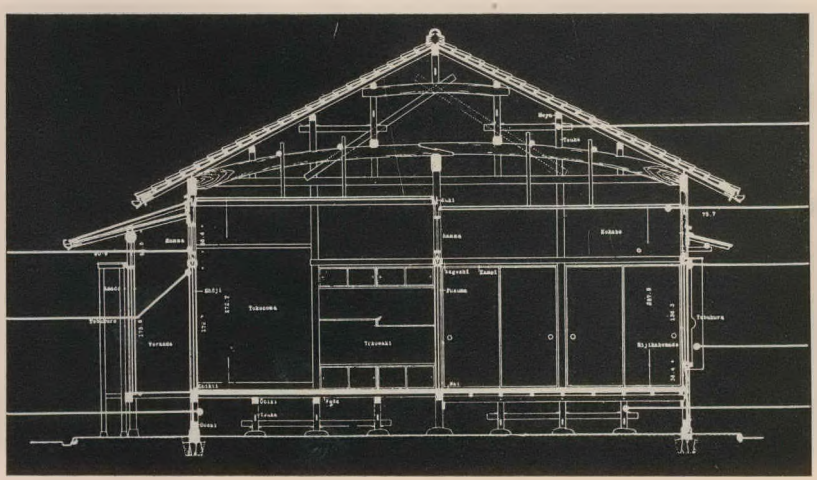
This ideal certainly had its practical aspect, for the climate of Japan is a humid one in summer and the open house gives welcome cross-ventilation. Many other details in its design take notice of this necessity, so that researches made at Tokio University established that, even when completely closed up, the Japanese house enjoys more than four times the number of air-changes per hour than the European type. All the same, most of Japan is cold in winter (the actual temperature level of Tokio is something between that of London and Berlin), so that acceptance of the ideal involves crouching on draughty floors round little portable braziers, wearing clothes padded against the cold and in general trying to ignore the fact that only a sheet of paper stands between you and the elements. However, the Japanese are fortunately a spartan people as well as an imaginative one and their poetic vision of the house triumphed over the technical drawbacks. I have no wish to rummage in the dim recesses of history for the origins of the ideal, but I don't think that we can discount the influence of the extraordinary natural beauties of Japan itself. Remember that the national religion postulates that Japan is also the Home of the Gods and you can appreciate that it becomes almost a religious duty to formulate an architecture which can make the most of its beauties. Some such religious feeling may have driven the Japanese to their house and garden ideal. The Shinto religion has certainly helped to decide the way in which it should be realized, for aesthetics play a certain part in its doctrine, laying down absolute cleanliness and scrupulous neatness as well as a certain standard of quiet taste as pointers to the "Way of the Gods." This is only one of a series of restraining influences (others we shall see later), which weaned the Japanese from the gorgeous and elaborate architecture of China, which had been their original model, and created an architecture of low tones and quiet atmosphere embraced by mellow landscape compositions.

So to the pictorial idea of the interwoven house and garden there was added the poetic contribution of atmosphere. In the garden this came to take the form of a landscape in which planting was handled so as to filter the light and mask sources of glare, such as the setting sun. In the house there was an

equivalent in the form of walls of translucent paper. (See Details on p. 130.) In the West we are apt to think of design in terms of solids and voids. We render our drawings to bring out these contrasts and design with firm shadows to suggest the modelling of volumes. In Japanese architecture there is this third element, the translucent screen which is neither a solid nor a void, and which adds enormously to the architect's vocabulary, for in its effects the translucent wall is a great space-maker as well as a creator of atmosphere.

From seventh century China, Japan inherited her technique of wood frame construction, a construction of simple posts and beams without any cross-bracing and without roof trusses, the roofs being built up of brackets and superimposed beams. This type of construction made an excellent framework for the ideal house, for it provided the roofed shelter that was required without the need for solid walling on the outside. Here the problem became one of finding the most convenient type of screen which could be opened or removed to open the house to the landscape. The earlier solution was to use shutters hinged at the top, but after the twelfth century this gave way to the use of paper-covered sliding screens. So the house became a sort of flexible box, all or part of which could be opened to the outside as required. The same idea was carried into the interior, the rooms also being divided by sliding paper screens so that they could be thrown together as a single space or manoeuvred to get a number of spatial variations out of the same interior. This arrangement hardly makes for privacy inside the house, but this is an amenity which does not seem to concern the Japanese very greatly.

The connection of the house to the exterior is designed with a subtlety which has as yet hardly been attempted by Western architects, who have tended to make an enthusiastic leap from the house to the garden without considering what very careful design a mature architecture would demand of this transition. The all-round verandah and the raising of the house on a platform well above ground level are for the Japanese the first stages in this manoeuvre. The verandah gives practical protection to



SECTION THROUGH A TYPICAL HOUSE

Platforms and graded stepping stones linking buildings with the garden. Below, a modern house in Tokyo: S. Horiguci, Architect. Right, a Tea Pavilion in the Shugaku — in Palace, Kyoto. Illustration: "Juraku" Collection.

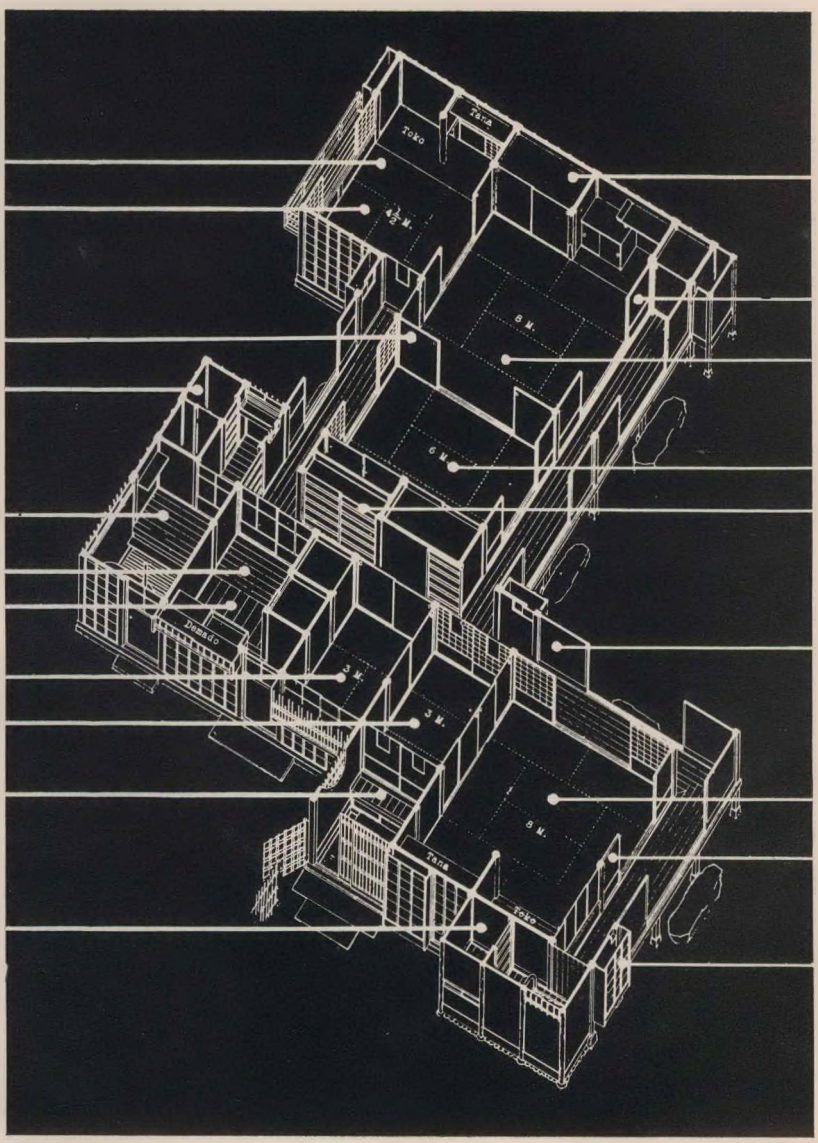




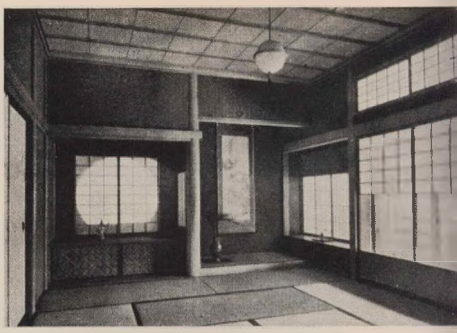
the paper walls and suggests a graded transition from light to shade. The platform provides an architectural plane hovering in space from which a variety of transitions is possible to the established level of the ground. Intermediate platforms, solid steps and stepping stones graded in height are all used for this purpose and combine with planting to form very subtle gradations from architecture to landscape.

We have seen that by the tenth century the outline of the ideal house had been established in the Shinden style. This Fujiwara period, which lasted until 1185, was a golden age of Japanese culture and the courtiers who built these houses seem to have lived idyllic lives in surroundings which were always very close to nature, the inspiration of so many of their enjoyments. The fall of the Fujiwara Regents was followed by a period of civil war as the result of which the feudal system was established which, with a brief interruption at the end of the sixteenth century, was to last until the Restoration of 1868. Under this system the Emperor retired to the background while the country was governed by the Shoguns, his commanders-in-chief. As their executive they had the military caste of the Samaurai, whose outlook was to play an important part in shaping the Japanese house. In fact if we look at a Japanese interior I don't think that we can avoid feeling that there is something military about it. To me, at any rate, the Japanese reception room always suggests a sort of idealised barrack room; neat, polished, orderly: everything put away in its proper place except for one or two objects which are set out in a recess as if it were for a form of extremely fastidious kit-inspection. Living like this implies a severe discipline on the part of the people who undertake it, but it certainly helps to solve the architect's problem, as what remains after the inessentials have been put away is pure Architecture.

The first problem which it raises is of course just this putting away of incidental objects, and this the Samaurai solved by having a solidly built storehouse, usually attached to the house by a covered way, in which all the family valuables were kept. A scroll painting or a vase is selected now and then from the store and put on display in the Tokonoma recess, a feature which the Samaurai borrowed from the Zen temple, in which it had been a recess framing an effigy of the Buddha. Throughout the house there is also a generous supply of built-in cupboards. Since the Japanese sit on the floor and sleep on thin mattresses which can be rolled up and stored in a cupboard during the daytime, hardly



AXONOMETRIC OF A TYPICAL INTERIOR



A Living Room, showing Tana, on the left, Tokonoma on the right and Shoin, extreme right. Wood throughout is Sugi wood, the Tokonoma post being a natural trunk, polished. The difference in beam heights appears arbitrary, but the principle is that the heavier beams are placed lower than the lighter. Back walls are of plaster on a woven bamboo framework. The plaster is left slightly rough and is generally coloured a light brown or buff. Notice the padded mats giving the "Ken" dimension to which all others are related. The suspended ceiling is nailed to the transverse fillets from the top downwards and the ceiling boards are selected from the same scantling to give a continuous grain.

any movable furniture is needed, except for a few low tables. The daytime storage of the mattresses also helps to make a free use of the interior possible, as special bedrooms are no longer necessary.

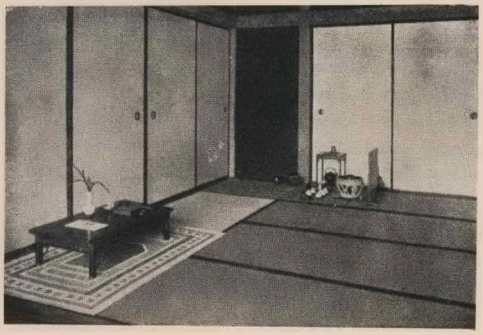
Another feature adapted from the Zen temple was the "Shoin," originally the temple library, but, in the Samaurai house, becoming a window recess in which the warrior could sit and study the Classics of his religion. The "Shoin" gave its name to the new type of house which the Samaurai introduced, most of whose features remain in the modern house. Although generally irregular in outline, it is more compact in plan than the Shinden type, and the interior is more finely modelled, largely due to the "Tokonoma" and "Shoin" recesses which I have mentioned. Another feature which contributes to the interior modelling is the "Tana," an alcove containing small built-in cupboards which are generally used to store "spare parts" for the Tokonoma display.

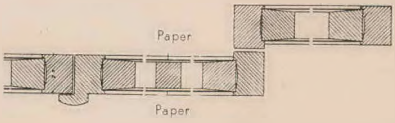
An aspect of the Japanese house which also has a distinctly military flavour about it is the drill for constructing the house. This, the so-called Kiwa-riho system, seems to have received, like later systems of pre-fabrication, a special stimulus from a national disaster, the Tokyo fire of 1657, which made a system of rapid rebuilding necessary. At intervals throughout the seventeenth century the Samaurai also found it politically necessary to publish a series of edicts limiting the size of houses and virtually prohibiting decoration. These two external factors interacted to establish a standard of construction and design which has remained until the present day. In it the carpenter is king. He has two standards of measurement, one for small timber dimensions, the Shaku, and another, the Ken, a length of six feet, which relates to the size of the Tatami, the padded floor mats which are used almost universally. These vary slightly in size in different parts of Japan, but measure roughly 6ft. by 3ft. The main timber structure is set out in multiples or half multiples of the Ken. From the resulting room sizes the dimensions of the posts are obtained by formula, and the sizes of all the other timbers are laid down as percentages of this dimension. From these sizes the carpenter sets out the whole house, obtaining willy nilly a coherent proportioning of the interior and a harmonious relationship in its details.

I have mentioned one or two features which the Shoin house borrowed from the Zen monastery, and before going any further, I would like to say something more about this religion which has greatly influenced Japanese house and garden design. Zen Buddhism, which is a development of Taoism, is a religion which holds definite views on natural growth and also on the handling of materials. The Zen monks themselves were great garden designers and, during the uncertain period following the end of

Fujiwara rule, this art practically retired to the Zen monastery. The secular connection remained however through the Shoguns who were enthusiastic patrons of art, great gardeners and firm adherents of Zen. Often they retired from active administration at an early age and themselves became Zen monks. There was however little of monastic seclusion about their retirement. They built for themselves fine gardens with pavilions in which they could display their artistic treasures, discuss aesthetic matters and, as always, enjoy the surroundings of nature.

The Taoist outlook is one which I think is quite congenial to the Western mind. Anyone familiar with the Monads of Leibnitz will for example find himself at home with Tao; for Tao, like the Monads, is held to be an inherent vital force which shapes things in the way they must grow. Man has his Tao, shaping his individuality towards inevitable ends, and so have the natural forms of water or trees, each developing a form which will make some contribution to the "best of all possible worlds." From this derives the principle of "letting alone." "Obey the nature of things," says the Lankavatara Sutra, "and you are in concord with the Way." It follows that the gardener's aim cannot be to organize nature into preconceived patterns, but must be one of training natural forms into a type of growth which appears inevitable. This acquires more subtle significance when it comes to the handling of wood in carpentry, because here the best results can only be obtained by carefully following the natural tendencies of the wood when it comes to cutting or planing it. Not only does the Japanese carpenter pay great attention to selecting sapwood or heartwood, rift sawn or plain sawn timber according to the grain or behaviour which he expects to get from the wood; he also selects carefully from the back or belly of the tree, the parts which, during growth, have been exposed to more or less favourable climatic conditions; in short where Tao has been more or less active. He also takes care to saw from the belly to the back of the tree. For the beams which will be grooved for the sliding screens, wood is very carefully selected from the outer sapwood, and with this wood planing is done from the top of the tree towards the root, and the reverse for the heartwood. Planing and polishing is a lengthy process, intended to emphasize the latent beauties of the grain, and this becomes particularly apparent in ceilings, which are generally of boards selected from the same scantling so that the grain shall be continuous. The ceilings are suspended and the boards nailed to cover-fillets from the top down so that no nails shall show in the room. Any painting or staining of the wood is of course ruled out, as it would obscure the essential Tao of the material. Occasionally lacquer is applied to special wood features.

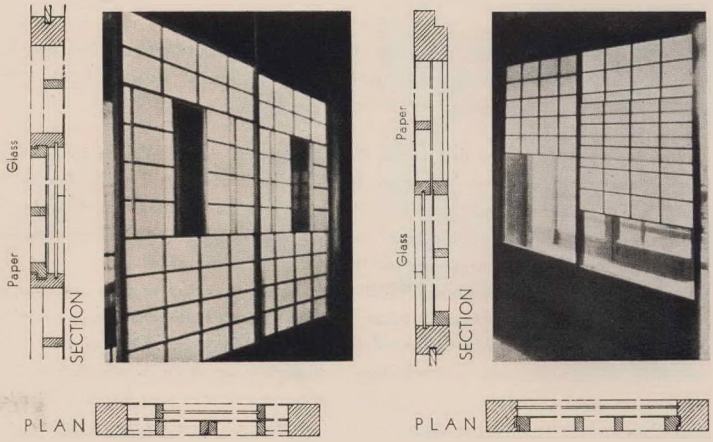




PLAN OF FUSUMA
(SLIDING SCREENS BETWEEN ROOMS)

An interior showing Fusuma screens. These have lacquered frames and are covered in thick white paper on both sides (See Plan). In the background is equipment for the Tea Ceremony.

HORIZONTAL AND VERTICAL SLIDING SASHES



Another aspect of Zen which is worth examining is the idea that from a Supreme Tao there sprang both existence and non-existence, complimentary forces in the making of the external world. A practical illustration from the Tao te King will help to make this idea more understandable.

"Thirty spokes," says the sage, "unite in one nave,
And because of the part where nothing exists we have the use of a carriage wheel.
Clay is moulded into vessels,
And because of the space where nothing exists we are able to use them as vessels.
Doors and windows are cut out of the walls of a house,
And because of the empty spaces, we are able to use them.
Therefore, on the one hand, we have the benefit of existence, and on the other, we make use of non-existence."

Whatever its philosophical value, this, I think, is a completely valid aesthetic idea. In the West we are familiar with it, say in the pictures of Degas or the illustrations of Aubrey Beardsley, in which the "place where nothing exists" in the design becomes as important visually as the place where Something exists. In Japan this particular art (it might be called the Art of Eloquent Omission) is found in its purest form in the garden of the Zen monastery. In the Ryoanji monastery there is a small garden which takes the form simply of a sanded area, not much larger than a tennis court, in which fifteen rocks are bedded in groups of various sizes. There is nothing more symbolic of "existence" than a rock; and sand, I think, is a fair symbol of non-existence. So here we can see the two abstracts physically expressed and with their elements so disposed as to give a most stimulating visual relationship. I hope you will be able to get some idea of this from the slide. (Illustrated on p. 132.)

The Royoanji garden is something of a special essay in expressing non-existence, but the same feeling persists in secular gardens, in which a remarkable balance is generally maintained between groups of rocks and the spaces of land or water in which they are set. Often "non-existence" takes the more tangible form of a garden designed to suggest a dry watercourse.

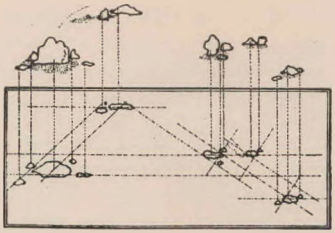
In practically all instances great importance is however assumed by rocks in the Japanese garden. In the Western landscape-garden the various planes and spatial enclosures of the landscape are generally defined by planting. In Japanese gardens this is more the function of the rock groupings. Rocks define the distances; planting tends more to act in support of the rock groups. This can best be appreciated in gardens of the very stereotyped period of the eighteenth and nineteenth centuries when every rock and tree in the garden acquired its individual name and function. Three stones particularly acted as pegs on which the whole composition was hung. The "Guardian Stone" was the focus of the whole composition, the "Worshipping Stone" marked the point giving the best view of the Guardian Stone, and the "Perfect View Stone" established a point in the foreground from which the whole composition could be appreciated. This sort of thing of course means that the garden becomes a very limited composition, simply in fact a scene designed to be looked at from the house. Some Japanese gardens certainly go beyond this view, such as the beautiful garden of the Katsura Palace, in which a long path winds through the landscape giving views of successive compositions; but the fixed scene remains the basic form of the Japanese garden, and by considering it from this point of view we can best understand the principles behind its design.



A stereotyped design typical of the eighteenth and early nineteenth centuries, with mounds, trees and rocks systematically grouped. The main pegs of the composition are the "Guardian Stone," 1; the "Worshipping Stone," 2; and the "Perfect View Stone," 3. (After Conder: "Landscape Gardening in Japan.")

I have already mentioned the rock groups which serve to define distances. Rocks for this are selected with very great care for their size and shape, and rock-scrounging has always been a feature of Japanese gardening, Hideyoshi making himself particularly objectionable in requisitioning beautiful rocks from existing gardens. The rocks are generally grouped in small balanced compositions based on the triangle, with a little planting to set them off. The Japanese garden designer starts with a very definite idea of what his final effect will be, and since trees are somewhat unpredictable in their growth, he prefers to select a fully grown tree of the shape and size he has in mind and transplant it in the new garden. The handling and setting of rocks and the transplanting of fully grown trees are very ancient arts in Japan, the latter being recorded as far back as the twelfth century. So in the Japanese garden there is little actual growth allowed for, the garden being finished almost as soon as it is laid out, and it is kept that way by careful pruning. Shrubs, such as azaleas, are treated quite drastically in this way,





The Ryoanji Garden, Kyoto. Left, a general view. Above, a diagram showing the projection of rock groups on the ground and in silhouette. (After Shigemori Mirei in Kyoto Bijutsu Taikan, Teien.)

as they are not valued so much for their flowers as for their shape. It is characteristic that in Japanese they are not referred to as shrubs, but as "round material." The same emphasis on form dictates that the common cabbage shall frequently be used in indoor flower displays. And here it may be worth mentioning that neither turf nor flowers play any appreciable part in the traditional Japanese garden, the ground generally being formed of rammed earth, well watered to keep it fresh-looking, and perhaps partly covered with moss. Turf eventually came into general use, but since the flowery and colourful Fujiwara Period, this emphasis on form has remained characteristic of the Japanese house and garden. During the brief period at the end of the sixteenth century, when the Shoguns' power was usurped by Nobunaga and Hideyoshi, there was however an outbreak of lavishness in design which might have upset the whole tradition had there not been a powerful influence making for restraint; and the influence which stayed the hand of Hideyoshi throughout all his essays in Baroque exuberance was, in a word, Tea.

For round the practice of tea drinking there had grown up a whole system of aesthetics, and one of the most honoured men in the country was now the so-called Tea Master. Versed above all in the art of the Tea Ceremonial, the Tea Master was also the Shogun's adviser on all aesthetic matters. Painting, pottery, architecture, garden design, on all these subjects his word was law, and it is hardly necessary to add that he was generally a Zen priest. Most characteristic of the Tea aesthetic is of course the Tea Ceremony itself as formulated by the great Tea Master Rikkyu in the sixteenth century. When the victorious general drove in full military triumph through the streets of Rome, a slave stood behind him who whispered in his ear a healthy reminder that he was mortal, and something of the same idea seems to have been behind the Tea Ceremony. It served to remind the successful man that, according to Zen ideas at any rate, he only played a small part in the whole Creation. The Tea Ceremony itself takes place in a small hut, sometimes placed in its own compound and sometimes attached to the house. In it the host seats himself in a special corner with the kettle boiling on a brazier sunk in the floor. The guests wait on a bench in an outside enclosure and, on a given signal, file through a little wild garden into the tea house. In the old days the Samaurai must leave his sword outside, a real symbol this of his humility in approaching the Tea Ceremony, as the Japanese warrior hates to be parted from his sword and, in the late war, even fighter pilots liked to take their swords aloft with them. Further to emphasize his humility he has to creep on his hands and knees through a small door some 2ft. 6ins. square into the tea room. Once there he goes first to the Tokonoma and examines the flower display. Flower arrange-

ment was another branch of the Tea Master's art on which volumes could be written (and in fact one or two actually have been). He then sits down facing his host, the guest of honour taking the place next to the Tokonoma. Taking some tea leaves from a container, the host grinds them to a powder, places them in the first cup, and pours water on them. Then with a bamboo whisk he whips the tea up until he has put a sort of "head" on it. This is the way the Japanese like their tea. The first guest drinks his tea, examines the design of his cup and hands it back to the host: and so on for the other guests. The design and use of the utensils, every gesture and every sequence of movements has been laid down by the Tea Masters to gain the maximum of aesthetic effect from the Ceremony. Rules also govern the form of conversation which follows, which must be on suitable subjects, preferably aesthetic matters, and must not involve anything in the way of the Stock Exchange or politics.

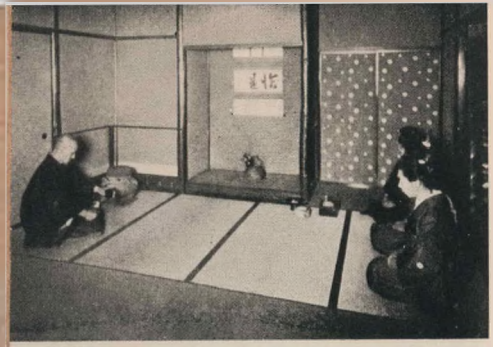
Both the architecture and the garden which went with the Tea Ceremony developed a certain rustic wildness under the guidance of the Tea Masters, and some Tea features passed into the design of the house proper. A rough, twisted post is considered essential for the host's corner and great care is paid to the ceiling design, the greater part of which is generally left open with dressed rafters, but with perhaps a more formal ceiling of reeds used for certain parts of the room. The little tea-house garden is generally fairly thickly planted, the aim being to give the effect of a cool glade secluded from the world. Glossy-leaved evergreens are often used here, perhaps as a tribute to the tea bush, and the whole has to be kept scrupulously clean and tidy, even the fallen leaves being removed by hand from the centre of the bushes. The most tangible result of this Tea aesthetic seems to be the great textural richness which results when these carefully tended bushes and plants are seen against the mossy floor of the garden and the walls of the tea house. Nature is not brought into the interior to the same extent that it is in the house itself, but there is often a little skylight, giving a view of waving branches above.

The Tea aesthetic also plays an important part in the design of more modern gardens, in which it combines with the type of design introduced by the so-called Literary Men. These were the supporters of the Emperor during the later Shogunate, whose gardens showed a visible contempt for the rigid





The garden of a house in Kyoto, showing the transplanting of fully grown trees. The garden was only a few months old when it was photographed. (Photo: Okamoto, Toyo.) Above, a group of rocks and planting making use of the five basic shapes of rock used in Japanese gardens.



The Tea Ceremony in progress. The illustration shows one of the formal gestures made by the host in the early stages of the Ceremony. Notice the refined design of the utensils, the flower display and inscription in the Tokonoma and the rough character of the framing to the recess. The photograph was taken in the home of Mr. Miyazoki, a famous Tea Master in Nagoya.

rules which had come to be applied in garden design. Their ideas come to the fore with the Restoration of 1868.

With the Restoration there came a tremendous upheaval in the cultural life of the Japanese. The country had been humiliated by the pressure brought to bear on it by the Western Powers and considered that the only way of restoring its prestige (and ultimately of obtaining its revenge on the West) lay in assimilating the whole technique of Western materialism. European architecture and gardening were accordingly swallowed along with industrial technique. As this imitation of the West was linked with an intense national revival, architects and garden designers found themselves in something of a dilemma. Which was the more patriotic, an all-out Western design or one that was wholeheartedly Japanese? One solution was to build the house in two parts, half a Japanese design, complete with landscape garden, and the other half a mansion in Western style, furnished with tables and chairs and looking out over a hundred per cent. Renaissance garden. Many houses adopted a less obvious compromise, with part of the house furnished with Tatami and part with European furniture. Some Japanese of course have gone bald-headed for a European type house. What the solution to this problem will be for the Japanese and how far their recent national humiliation will affect their outlook I won't presume to guess, but I don't think that anything so ingrained as is the splendid tradition of Japanese house and garden design can disappear overnight, and I feel that there will always be something worth watching in the development of architecture in Japan.

ACKNOWLEDGEMENT The majority of illustrations for this lecture were taken from "Das Japanisch Wohnhaus" by Tetsuro Yoshida, (Ernst Wasmuth Verlag, Berlin). Other books from which reproductions have been made here are "Japanese Architecture" by Prof. Hideto Kishida, (Maruzen Company, Ltd., Tokyo); "A Short History of Japanese Architecture" by A. L. Sadler, (Angus & Robertson, Ltd., Sydney and London); "The Lesson of Japanese Architecture" by Jiro Harada, (The Studio, Ltd., London); "The Art of Japanese Gardens" by Loraine E. Kuck, (The John Day Company, New York) and "Art of the Landscape Garden in Japan" by Tsuyoshi Tamura, (Kokusai Bunka Shinkokai, Tokyo). The illustration for the frontispiece has been kindly lent for reproduction by Mr. Steffan Ahrends.

THE CAPE PROVINCIAL INSTITUTE OF ARCHITECTS

ANNUAL REPORT 1947 - 1948

MEMBERSHIP

The membership at the close of the year consisted of 164 Practising, 46 Salaried, 16 Retired, 2 Absentee and 1 Life member, making a total of 229. The deaths are recorded, with deep regret, of the following members: Messrs. J. Jackman, Gurth H. Cox, E. Goyen Hart, R. I. Stewart, H. J. Brownlee, W. Forbes, Norman Harvey and T. Moore.

MEETINGS

The Annual General Meeting and twelve Provincial Committee meetings, besides numerous Sub-Committee meetings, were held during the year. At the first meeting of the Committee, Mr. E. Douglas Andrews and Mr. R. F. Ohlsson were elected as President and Vice-President, respectively, for the year under review.

The following is the record of members' attendances at Provincial Committee meetings, showing actual attendances and possible attendances:

	Attended	Possible
E. D. Andrews	12	12
K. V. Commin	8	12
R. F. R. Day	8	12
L. A. Elsworth	8	12
B. St. C. Lightfoot	8	12
B. Mansergh	7	12
D. F. H. Naude	8	12
R. F. Ohlsson	12	12
H. L. Roberts	9	12
S. H. Todd	10	12

FINANCIAL

The audited accounts accompanying this Report show the financial position to be as follows:

Revenue for the year exceeded expenditure by the sum of	£660 8 7
The Balance Sheet shows that Assets as at 31/12/47 exceeded Liabilities at the same date by the sum of	£1,768 1 1

As compared with the previous year all items of revenue show increases; the aggregate revenue (before deducting £640 15s. 6d. in respect of Central Council Levy) amounted to £2,030 7s. 4d.

Apart from increases in cost of circulars, notices and typing, and grants to Local Committees (due to increased recoveries of subscriptions at East London and Port Elizabeth) the expenditure side calls for no comment. The surplus of income over expenditure amounting to £660 8s. 7d. has been added to Capital Account, which now stands at £1,768 1s. 1d.

It will be noted from the Balance Sheet that the National Housing Levy Account stands in credit to the extent of £249; this amount is composed of Levies at the rate of £1 per house received from members who have executed work for the National Housing Commission. In terms of a Resolution of the Central Council 40% of the Levies will be retained by the Provincial Institute and the balance forwarded to the Central Council.

It will also be noted from the Balance Sheet that £500 has been placed on Fixed Deposit with the Guardian Savings Bank; an additional Fixed Deposit of £500 was made early in the new financial year.

CENTRAL COUNCIL

As in the previous year, two ordinary meetings of the Central Council were held during the year; at both meetings the Cape Institute was represented by the President and Vice-President. The first meeting was held in Durban on May 12th, 15th and 16th, concurrently with the Architects' and Quantity Surveyors' Congress. At this meeting Mr. Norman L. Hanson was elected President-in-Chief and Mr. E. Douglas Andrews, Vice-President-in-Chief. The second meeting was in Johannesburg on November 24th and 25th. Some of the most important items on the agenda have been under discussion for some considerable time, and it is encouraging to report that many of these are very near finality — I refer here to the revised Scales of Fees (for normal architectural services, for housing schemes and for national housing), and the proposed amendments to the Regulations. Central Council has now established a Committee to examine the revision of the standard Contract Form, and although this matter is likely to be a lengthy one, it is good to know that a start has been made.

A Special meeting of Central Council, probably one of the most lengthy and exacting meetings of this body, was held in Johannesburg from 17th to 23rd September to hear the appeal of three members who had been found guilty of unprofessional conduct by the Transvaal Provincial Institute.

CONGRESS

The Congress held in Durban in May was a most interesting experience and the papers read covered a wide field.

LOCAL COMMITTEES OF ARCHITECTS

In Port Elizabeth, Mr. H. Pullen was elected Chairman of the Local Committee at the Annual Meeting, with Mr. B. A. Simpson as Vice-Chairman; Mr. H. J. Tanton acted as Honorary Secretary.

In East London, Mr. C. W. B. Stocks was elected Chairman of that Local Committee with Mr. C. G. Lane as Vice-Chairman, and the Honorary Secretary for the year under review was Mr. R. D. Vos.

THE SCHOOL OF ARCHITECTURE

The number of students attending the Architectural and Quantity Surveying classes at the University of Cape Town during 1947 was 289; of these 64 were first year, 83 second year, 49 third year, 22 fourth year and 33 were fifth year students; and in addition, there were 12 first year, 12 second year, 7 third year and 5 fourth year Quantity Surveying students; 12 students qualified during the year.

C.P.I. PRIZES

The C.P.I. Prize offered to students of the University of Cape Town School of Architecture for the best work done during the final year of the course was awarded to Mr. R. V. Twentyman Jones.

Again the C.P.I. Prize for Measured Drawings does not seem to have attracted competition. This is a matter of disappointment to the Committee.

The C.P.I. Bronze Medal competition was again held in abeyance, pending a re-examination of the present conditions which, it is felt by some, need revision.

The Committee made a donation of £15 to the funds of the Architectural Students' Society of the University.

NEW BUILDING REGULATIONS FOR CAPE TOWN

While the Committee is continuing to press for new Building Regulations, the City Engineer has recently intimated that due to shortage of staff the compilation of these cannot be completed with the expedition which the Committee feel is needed.

QUALIFICATION OF TENDERS

Members of the Institute have experienced very grave difficulties in administering contracts due to the practice of endorsing qualifications on Tenders. The Master Builders' Association has recently informed the Institute that they intend qualifying all future tenders, making all fluctuations in the cost of materials or labour a responsibility of the owner. This was the subject of discussion at the Joint Practice Committee in 1943 when the Master Builders' Association agreed to the abandoning of these Clauses. The second major difficulty is the refusal of suppliers of materials and specialists to become sub-contractors to the general contractor. This latter problem has been under discussion with the Master Builders for some time, it being felt that this is a matter to be solved within that organisation. The Institute regrets that, as yet, agreement has not been reached.

NATIONAL HOUSING

The Institute continued to co-operate with the Government to assist in the solution of this National matter. Members of the Institute are at present supervising work at Stellenbosch, Paarl, Bellville, Worcester and Plumstead. The Regional Representative of the Directors has informed the Institute that it is the intention of the Commission to proceed with a large programme in the Cape Town area in the near future.

COMPETITION — GOODWOOD TOWN HALL

A competition for the design of Municipal Offices and Town Hall for Goodwood was held during the year; Mr. R. F. R. Day was the Assessor and the successful competitors, in order of placing, Mr. E. J. D'Anos, Messrs. Stucke, Harrison and Smail, Mr. M. F. Stern and Mr. J. M. Wilson, are heartily congratulated.

GENERAL

The Committee has dealt with a great number of the usual routine matters which must be attended to in the conduct of the affairs of your Institute. Reference will be made to these at more length in my Presidential Address.

E. DOUGLAS ANDREWS,

President

ADDRESS OF THE PRESIDENT, MR. E. DOUGLAS ANDREWS

It is my privilege to preside at this the 49th Annual General Meeting of the Cape Provincial Institute of Architects and to propose the adoption of the Report and Accounts of the past year.

My predecessor in office referred in his address at our meeting a year ago, to the 50th Anniversary of our Institute which we will celebrate next year. As most of you know, the Cape Provincial Institute is the senior Provincial Institute in South Africa. While it must be the duty of the incoming Committee to make what arrangements to mark the event it deems fit, I have taken upon myself to suggest tentatively, to the other Members of the Central Council, that the 1949 full meeting of that Council be held in Cape Town. As a Congress was held last year in Durban, it would probably be impossible to organise another so soon and the arrangement of accommodation would present a grave problem.

I would like to add that my suggestion was most enthusiastically received by the Members to whom I mentioned the possibility. I feel that the occasion offers an excellent opportunity for propaganda in Cape Town. As I have said, this suggestion is submitted to the incoming Committee for its consideration.

I propose firstly to deal with matters arising from the Minutes of the last Annual Meeting which you have just authorised me to sign. Before doing so, there is one matter from the minutes of the previous annual meeting, viz., the meeting early in 1946 on which I should like to say something.

I refer to the instruction given to the then incoming Committee to examine the matter of recommendations being made by the Committee for remunerative appointments, a subject which was discussed at some length at that meeting. The Committee was then instructed to report back to the next annual meeting, i.e., the meeting held a year ago. Now this matter was not discussed at the last annual meeting and I feel that I should make some explanation.

After discussing the matter at great length, the 1946-47 Committee resolved that it would in future make no such appointments, this is of course apart from the power given to the President of nominating assessors, in terms of the Regulations governing architectural competitions. At the same time, the Committee felt that this was a matter where the Institute should establish a common policy, and it was placed on the agenda of the Central Council, where your representatives urged the Cape's viewpoint. This matter was referred to a Sub-Committee of the Executive of Central Council, this Sub-Committee found itself unable to make a recommendation and the matter was again placed on the agenda of the Central Council meeting in May, 1947. After further discussion, a decision was made and I shall quote this decision to you from the Minutes of that meeting.

> "The Central Council agreed on principle that where the President-in-Chief or the President of a Provincial Institute be approached to submit a nomination or nominations for appointment as Architect, and where the body concerned will not utilise the Competition System, the Central Council or the Provincial Institute concerned must not make such nomination until after reference to the general membership: and in the case of a Provincial Institute, the method of selection must receive the prior consent of the Central Council. The President of the T.P.I. undertook to advise the Constituent Bodies, through the Registrar, of the methods used in the Transvaal in the past."

I must add that since the adoption by the Cape Committee in 1946 of the principle of making no remunerative appointments, it has been rigidly applied.

This is the first annual meeting since the Central Council's decision, and it is for that reason that I raise the matter now. It may be that you may wish to re-open the subject in discussion at this meeting in order to instruct the incoming Committee as you see fit. Referring now to the minutes of the last general meeting, the Committee was instructed to take active steps regarding the approval of plans at the City Hall. This is a matter which I will warrant, has been before the Members at every one of the forty-eight previous annual meetings. The present Committee placed the matter in the hands of a Sub-Committee, and again members were asked to submit definite cases of dissatisfaction, with no response A letter was received from the City Engineer informing us (to quote the phrase the letter used) "that no effort would be spared in the production of the desired new regulations," and, the letter continued, to invite the Institute to furnish the Municipality with suggestions which could be incorporated in the new code.

After careful consideration, and bearing in mind a previous occasion when certain members gave a considerable amount of time and labour to the matter of the redrafting of Cape Town's Building Regulations to no purpose, the Committee replied that it would be glad to offer suggestions and criticisms when the first draft was completed, and when could we expect it? We were then told that the work was proceeding only intermittently and could be undertaken by officials only as and when they could be spared from their normal duties. We have lodged our protests at this officia attitude.

The remarks at the last meeting mainly concerned lack of decision regarding Town Planning Regulations. This lack of decision is being manifested in the matter of the Foreshore Scheme, and I personally share with many, the fear that the Council's present ineptitude, the blame for which must be shared with the Railways, may destroy the scheme and lose to Cape Town the opportunity for planned progress which will not be offered again.

On this subject of Town Planning Regulations, I am happy to say that we were consulted by the Town Engineer and the Town Planning Office, regarding certain proposed amendments to the Central City Town Planning Regulations. The Town Planning Officer informed me that he found the recommendations drawn up by the Committee of great help.

The question of anomalies under the Factory Act was raised by members at the last meeting. This being a national matter, I had it placed on the Agenda of Central Council, where I found that members in the other Provinces were experiencing similar difficulties. I have undertaken, at the request of Central Council, the preparation of a draft report on this matter to the Executive Committee.

I am happy to report considerable progress regarding the proposed amendments to the regulations framed under the Act. These were submitted to the Minister last month and were approved by him. They are at present in the hands of the Government Printer and we hope will be tabled in both Houses this Session. The amendment which probably has most interest for members is that incorporating the revised scale of fees. This includes a tariff for Housing Schemes, a much-needed provision. When the new regulations come into force, every member will naturally receive a copy.

I did not refer to Building Control in the Report. The exigencies of printing necessitated the writing of that report just prior to the announcement of the partial lifting of control in domestic work. The majority of your Committee was in favour of this partial removal of control; we found, however, that the Transvaal Institute felt that control should be immediately and entirely abolished. Briefly, the Transvaal's opinion was that they would trust to the laws of supply and demand rather than to autocratic powers of the Government, very open to abuse. As most of you know, the Institute's representatives on the local advisory Committee of Building Control, withdrew nearly two years ago. No reason is apparent to the Committee at this stage why they should return.

With regard to National Housing, the new approved Scale of Fees for this work has been received. This is the scale of fees proposed by the Central Council and has been accepted by the Minister in-toto. The work is now being allocated so that one firm is given a whole scheme in one area. I am informed by the Regional Representative of the Director, that National Housing contemplates further extensive works nearer Cape Town.

The revision of the Standard Contract Form is now under discussion by Central Council and a Sub-Committee of the Executive has to report on this matter. This is a proposal which has long been supported by the Cape Provincial Institute.

The Joint Practice Committee with the local members of the Chapter and of the Master Builders' Association, has continued to function. The Institute has asked the M.B.A. for a definition of its policy regarding the satisfaction of the demands of its Sub-Contractor Members, so far this is not forthcoming.

Recently, we have been notified that all future tenders from Members of the M.B.A. will carry endorsements making any rise in cost of labour or materials for the account of the Building Owner. This is a matter which will doubtless receive the attention of the incoming Committee.

I am glad to announce that we have been successful in securing two offices for our Institute in the new building of the American Swiss Watch Company. We hope to be installed there on the first day of April, the date notwithstanding, and I am confident that it will be a great improvement on the single office we presently occupy.

I have been requested by the Editor of the S.A. Architectural Record to invite contributions from Members of the C.P.I. on matters of professional interest. I commend this invitation to you.

* * * * *

And now I wish to thank my Committee for their most loyal support during my year of office. I must in particular thank our Vice-President, Mr. Rae Ohlsson. Both in Cape Town and as one of your representatives on Central Council, Rae has been of great service to our Institute. To me he has proved himself a very reliable friend.

I record my thanks to Mr. Secretary and to his staff. Mr. MacDowell has arranged the affairs of the Institute (I include the financial affairs) most satisfactorily during the last year.

PORT ELIZABETH LOCAL COMMITTEE OF ARCHITECTS

CHAIRMAN'S REPORT 1947 - 1948

The past year has been one of steady progress in the activities of the building industry, and members of the Profession have been busy in keeping pace with the progress of Port Elizabeth. Building Control is still with us and the shortages of certain materials are difficulties to be contended with.

MEETINGS

The Committee held regular meetings during the year and two general meetings at which much of interest to the profession was discussed. The President-in-Chief paid this centre a visit and a well attended informal meeting was held.

CENTRAL COUNCIL

Your delegates attended the meetings of the Central Council which included an appeal in which a firm of Architects in Johannesburg appealed against the findings of the Transvaal Provincial Institute in a case of unprofessional conduct.

EDUCATION

During the year considerable progress has been made in this connection, a sub-committee has been formed and there is every possibility that classes will be started in the very near future.

I would like to take this opportunity of expressing my thanks to Mr. Tanton for his keen interest and tremendous amount of work he has done in the cause of education.

BUILDING CONTROL

As previously stated we are still restricted by Building Control. During the early part of this year houses of certain area were released — it is still too early to say whether this relaxing will materially assist the profession.

Our appreciation is due to Mr. Merrifield who has continued to represent us on the Local Advisory Committee of Building Control.

NATIONAL HOUSING

Members are to be congratulated on the efforts put into National Housing, the original project is now practically completed. It is regrettable that the Technical Advisory Committee does not avail itself of the advice of the Institute members.

A further large project for National Housing is proposed and it is hoped that the work will be fairly allocated to the firms practising in this town and that the profession will have some control of the schemes.

JOINT PRACTICE COMMITTEE

Mr. B. A. Simpson and myself have continued to represent the committee; regular well attended monthly meetings have been held and many problems affecting the industry have been satisfactorily adjusted.

TOWN PLANNING

I regret to report that no further progress has been made in this connection.

TECHNICAL COLLEGE

Mr. Tanton has continued to represent this Committee on the Council of the Technical College.

GENERAL

The meetings during the year were well attended and the amount of work has increased considerably. I wish to thank the Honorary Secretary for the services he rendered during the year and to thank the members of the committee for the able support they have given me during my year of office.

H. PULLEN,

Chairman.

THE NATAL PROVINCIAL INSTITUTE OF ARCHITECTS

ANNUAL REPORT 1947-1948

Your Committee have pleasure in submitting the Annual Report of the Natal Provincial Institute of Architects together with the Balance Sheet and Accounts for the year ended 31st December, 1947.

MEMBERSHIP

As at the 31st December, 1947, the membership of 88 was as follows: Practising 62, Salaried 25, Absentee 1.

The decease of Mr. T. Moore, a very prominent member of the Institute, during the past year, was noted with regret.

COMMITTEE

At the last Annual General Meeting, Messrs. B. V. Bartholomew, J. Corrigall, C. R. Fridjhon, R. P. Hamlin, G. E. le Sueur, L. C. Lamber, D. C. McDonald, S. N. Tomkin and A. Woodrow, were elected to the Provincial Committee.

At the Committee meeting following, Mr. S. N. Tomkin was elected President and Mr. L. C. Lambert Vice-President for the ensuing year.

MEETINGS

During the year ended 31st December, 1947, the Annual General Meeting, one Special General Meeting and 18 Ordinary and Special Committee Meetings were held in addition to numerous Sub-Committee meetings.

On account of the Annual Congress being held in Durban in May and other factors, quarterly General Meetings were not held. Members were kept advised of what was taking place by numerous circulars.

The attendance record of the Committee members is set out below:

Name	Leave Granted	Attendance
B. V. Bartholomew	3	12
J. Corrigall	7	10
C. Fridjhon	2	14
R. P. Hamlin	5	11
G. E. le Sueur	5	12
L. C. Lambert	4	11
D. C. MacDonald	1	16
S. N. Tomkin	1	16
A. Woodrow	–	16

CENTRAL COUNCIL

The Annual Meeting of Central Council was held in Durban in May. All members are fully aware of the matters discussed at the Annual General Meeting and the Congress. Mr. Tomkin attended the second meeting of Central Council and a report thereon will be given at the forthcoming Annual General Meeting.

Mr. Hanson was elected President-in-Chief at the Annual General Meeting.

NATAL HOUSING BOARD

The forty plans prepared by members of the Institute proved of great assistance to the Natal Housing Board and to date the sum of £886 has been received from the Natal Housing Board for the use of these plans.

FINANCES

The audited accounts accompanying this report showed that the revenue for the year exceeded the expenditure by the sum of £171 10s. 9d. and that the accumulated funds of the Institute are now £491 15s. 3d.

The Secretary's salary has been increased to £300 per annum as from the 1st January, 1948, and a token payment of £60 has been made in respect of 1947 and has been shown in the accounts.

During the year, a filing cabinet was purchased for £19 5s. and the furniture account after the addition of this item and deduction of depreciation now stands at the figure of £65.

The cash at bank of £713 4s. 4d. includes the amount of £513 1s. 3d. received from the Natal Housing Board in respect of plans used and which was not distributed as at 31st December, 1947.

CONGRESS EXPENSES

This Provincial Institute spent the sum of £155 15s. 1d. during Congress in respect of the publication of a Brochure, the printing of menu cards, costs of entertainment and providing for photographic service.

The income from advertisements in the brochure amounted to £187 10s. so that the Institute showed a profit of £31 14s. 1d.

The Institute is indebted to Mr. C. R. Fridjhon for the production of the Brochure, and to all the organisers for their part in making the Congress a success.

ADDRESS OF THE PRESIDENT, MR. S. N. TOMKIN

In moving the adoption of the Annual Report and Accounts, the opportunity presents itself of reviewing briefly the past year's work and important events.

Matters not arising in this report will be gladly answered under "General" by members of the Executive.

As usual, we claim the past year to have been an extremely busy one, more particularly the first half of the year in which the Fourth Congress of the Institute of South African Architects was held. It has been universally stated outside this Province that this Congress was an unqualified success in every sphere. Letters of appreciation have been received from the Central Council and other Provinces expressing the opinion that it was the finest Congress yet held, and that other centres would be hard pressed to measure up to the standard set by Natal.

This success was due to all the members of this Institute, and in particular to your Executive who worked so hard to organize the Congress efficiently, and who held endless official and sub-committee meetings, the result of which is a proud record in this Institute's history.

In addition to this strenuous period, a great variety of matters have been handled during the year by your Executive. I shall enumerate briefly the more important of these.

PROFESSIONAL PRACTICE, ARBITRATION, ETC.

Some ten items under this heading have been satisfactorily settled during the year while one or two matters are still pending.

LECTURES BY INSTITUTE

Lectures were given at the Summer School, Dundee, of the Federation of Women's Institutes, at the Congress at Dundee of the Natal Teachers' Society and at a symposium on Architecture and Town Planning of the Technical College, Pietermaritzburg, towards the cost of which the sum of £10 was granted by the Central Council.

The symposium, organized by the students in relation to their Exhibition at which members of this Institute had undertaken to speak, was so poorly attended particularly by members of this Institute that the series was abandoned. While this was possibly due to lack of organization on the part of the students, it is felt that a good deal more encouragement should be forthcoming from the profession to the students and their work.

NEGOTIATIONS WITH PUBLIC BODIES

As a result of numerous meetings and correspondence, a Liaison Committee has been established between the Master Builders, Quantity Surveyors and Architects for the discussion of matters of mutual interest. The most recent question for submission to this Institute is the introduction of the Quantity Rule for any buildings over £4,000 in value.

The establishment of an Institute of Clerks of Works in Natal is also in process of examination by this Institute.

Sub-Committees and representatives have been in contact with Building Control, Natal Society of Artists, The Greater Durban Town Planning Association, The Durban Architects Club, The S.A. Historical Survey Commission, The National War Memorial Health Foundation, The Durban Slums Committee. Letters appearing in the Press on matters of interest to this Institute, have been dealt with either by direct negotiation or by correspondence. Other public bodies with whom we have been in contact are the Durban City Corporation, The Natal Provincial Administration, and the Natal Housing Board from whom a request for new sets of plans will have to be handled by the incoming Executive.

I think special comment is necessary here on the question of work in competitions emanating from the City Council and the Natal Provincial Administration. It can be safely stated that in all cases the duties that had to be performed by the Institute in relation to these competitions, were done with the utmost dispatch, but the complex machinery within these two organizations and the innumerable outside public bodies that enter into the negotiations have bogged down the progress of this work to an extent, which, in my opinion, is a reflection on the administrative procedure within these organizations.

Competitions which should have been in hand long ago, have, in most cases, been held up for reasons which can only be considered petty in relation to the magnitude of the schemes and their importance in providing relief from almost chaotic accommodation conditions. I can only assure members that this Institute's part has at no time been a contributary factor to these delays.

In the case of the Durban Corporation competitions, certain committee approvals have to be obtained before conditions which are fully completed can be issued. While in the case of the Natal Provincial Administration, a change of site has resulted in lengthening negotiations between the Administration and the Union Government on the question of land. The Windermere Road Scheme carried out by members of this Institute is all but complete and can be thus far claimed to be a success.

At this point, I should like to correct an impression created by a statement in the Minutes of the last Annual General Meeting on page 3, namely, that the assurance "of the C.T. Architect on certain matters had been given." Actually, certain classes of Corporation work in which negotiation with public bodies is entailed, is so complex by virtue of these negotiations, that is is practically impossible to hand out to private practitioners. What has been stated, however, is that there is a strong likelihood of work, where these complications did not arise to the same degree, being handed out to the profession.

Generally, on the question of disposition of work from public bodies, I shall not be so bold as to say that such work is forthcoming within a predictable time. All I am able to say is that the principle of handing out work has been firmly established by the P. W. D. and the aforementioned bodies, but I am afraid that elements beyond your Executive's control prevent the prediction of exactly when.

SOCIAL

The Congress this year provided the major social activity of the Institute, but in addition this Institute took part in the Three Arts Ball which was agreat success, and for which success a hearty vote of thanks is due to Mr. Woodrow and his indefatigable helpers.

The Durban Architects Club also provided an excellent function which members of this Institute and the Chapter found an excellent means of contact with each other outside of the strictly professional sphere.

CENTRAL COUNCIL

As your representative on the Central Council, I am now able to report items discussed by the Central Council since the holding of the Congress in Durban.

(1) Joint Council of the Building Industry.

(2) Art of Architecture — Exhibition prepared by the Witwatersrand University students to be made available to all Institutes.

(3) National Building Research Institute, of which our President-in-Chief has been elected chairman.

(4) The New Scale of Fees.

(5) Amendments to Regulations which have been forwarded to the Minister for tabling in the House.

(6) Investigation into the cost of Building and Building Materials.

(7) Appeal case — against a decision of the Transvaal Provincial Institute.

(8) Appointment of a Professor of Architecture at the University of the Witwatersrand.

(9) Establishment of a Chair in Town Planning.

(10) Revision of the Standard Form of Building Contract.

(11) Repeal of War Measure 46 of 1945, to be repealed in June, 1948. (Vide Student Concessions.)

(12) The removal of Building Control.

(13) Natural Resources Development Bill.

(14) Control of Immigrants in relation to profession.

(15) Swiss Housing Exhibition.

(16) Draft Bill for the Registration of Builders in South Africa.

(17) Investigation into the possibilities of publishing a book on Architecture of South Africa.

(18) Re-design of the Institute's seal.

(19) Preparation of a Draft Pamphlet by the Public Relations Officer, on "Architecture as a Career."

(20) Membership of International Federation of Housing and Town Planning.

(21) Issue of a standard booklet on "Conditions under which Architects are Professionally Engaged."

(22) Student Membership of the Institute.

(23) Introduction of Elevational Control throughout the Union.

(24) Pension Scheme for Architectural Assistants.

Once again, our sincere thanks are due to the Executive Committee of the Central Council for their tireless energy in promoting the welfare of our profession in this country.

GENERAL

I should also like to thank our Secretary, Mr. Ritchie, for his efficient help throughout the past year, which was complicated by the holding of the Congress. Through his making a move of offices, we have acquired a Board Room which is rather bare at the moment, though it is a great improvement on the one we have occupied for so many years. It is to be hoped that the incoming Executive will make use of the Central Council grant to furnish the room as befitting the Board Room of an Institute such as ours.

A special vote of thanks is due to Mr. D. C. McDonald who this year has not offered himself for re-election to the Executive Committee, because he feels that younger men should be given an opportunity of serving our Institute. Mr. McDonald's long and faithful service to this Institute is an example to us all, and sincerely hope that this is merely a temporary break in his services, as I feel sure that after granting him a short rest he will be willing to re-assume the burdens which we are so willing to impose on him.

To all the members of the Executive, I would like to add my personal thanks to those of the whole membership of the Institute, in the work they have done. It has not only been a proud privilege to act as President for the past year but also as a result of the complete co-operation of members of the Executive and the Institute it has been a real pleasure.

The Institute work becomes daily increasingly complex. I am sure that much remains to be done that has as yet not even been started. This is in no way due to slackness on the part of the Executives but rather due to the increasing burdens which the position of Executive Member holds.

It is the often expressed opinion of the outgoing Executive that the profession which already stands high in public opinion will be established firmly, in its proper place in the administration of our country's affairs.

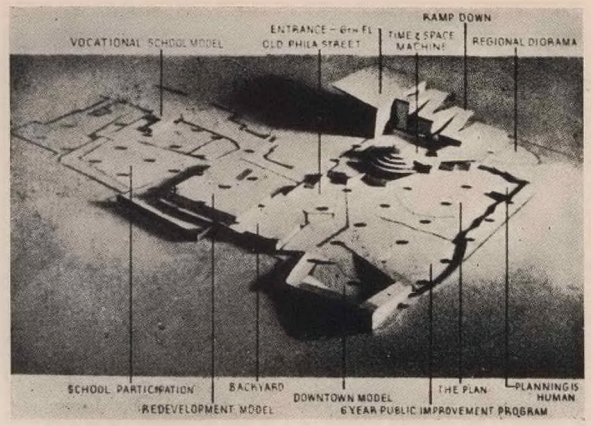
THE WORLD OF ARCHITECTURE

By ANGUS STEWART

EDUCATION OF THE PUBLIC

With two adventures into public education in mind — the "Art of Architecture" exhibition, which takes pride of place in last month's issue, and the "Small House Bureau" exhibit, which took a very small place at the recent Rand Show —, it seems fitting to draw attention to an exhibition of a different kind, and on a very different scale, that has been presented in Philadelphia. It is to be found in "The Architectural Forum," December 1947, under the heading, "Philadelphia Plans Again".

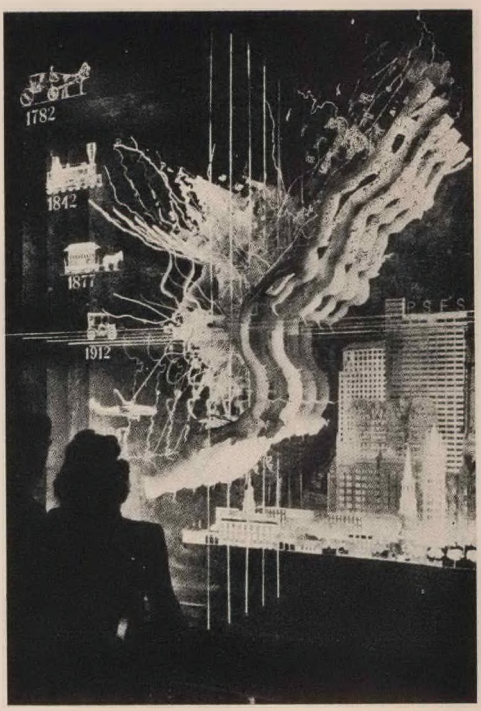
Philadelphia first planned, as is well known, when its founder, William Penn, laid out its original grid-iron. Although early Philadelphia lay between two rivers, and Johannesburg on a ridge, the cities have this in common, a typical grid-iron plan. William Penn's, however, was conceived with breadth and vision: whereas the author of Johannesburg's seems to have thought that a chequer-board was in every way appropriate to a mining camp, even to an approximation in scale. Nevertheless, both cities still have much in common. They have, despite the firmness and possible openess of the grid-iron form, allowed haphazard and congested development. Both are now at pains to alleviate the results of this exuberant indulgence. At this juncture, common attributes cannot be found. Philadelphia has revived the tradition of breadth and vision; and Johannesburg, while being sensitive about its past, takes care not to show too much disrespect for the plans of its founders. Philadelphia presented its case for city planning in an exhibition that cost $340,000; Johannesburg confines its presentation mostly to the "Provincial Gazette" and the columns of "Official Notices" in the daily press. The cities have even less in common than might be thought; and their greatest difference does not lie in a disparity in size or any other physical feature. Philadelphia has approached its problems with gusto; Johannesburg with method, though hardly more methodically and certainly less vigorously that Philadelphia.



View of the model of the Philadelphia Exhibition illustrating the layout of exhibits. From the entrance, the visitors circulation is directed past all exhibits and leads to the exit at far left.



General view of the exhibition illustrating the curved display round "The Plan."



"Superimposed, edge-lighted plexiglas planes, illuminated one after the other, show the growth of Philadelphia from 1782 to 1947. Changing methods of transportation which have basically influenced the city's pattern are illustrated together with important buildings of their era. Final map reveals the speed up of decentralization caused by the airplane, thus present congested mid-town skyline with Girard Trust and Philadelphia Savings Bank towering over earlier buildings."

This, according to "The Architectural Forum", is how it happened in Philadelphia: "Not until the past decade, when industry started moving away and the phrase 'City of Beautiful Homes' began to ring hollowly in Philadelphia's dingy streets, did a complacent citizenry start to worry. The city's present planning enthusiasm stems from the year 1940 when a few civic-minded young men formed 'The City Policy Committee', an organization which has since snowballed into one of the most vigorous planning movements in the country." City planning organizations are common in America. The vigour that animates these organizations comes from private citizens. The small body of "civic-minded" in Philadelphia set out to interest the "complacent citizenry"; or to give it completely in the phraseology of the sub-heading: "William Penn's Greene Countrie Towne, now a gray, machine age city, diagnoses its ills in dramatic exhibition designed to capture citizen support for planning." It was done to such good purpose that "385,000 Philadelphians came to see one of the largest and most spectacular displays ever designed to sell city planning to the citizenry." That number of spectators means enthusiasm.

To arouse this enthusiasm all the arts of American showmanship were used. Not only was the display lavish, but floor levels changed, colours changed, and the intensity of light changed, to heighten the drama of the display. On their way through the exhibition the public, as spectators, were confronted, among other things, with a Regional Diorama, a Time-Space machine, and a model that turned over in sections to show the sequence of city development. "Favourite of the entire show, however, was the school exhibit, a display of neighbourhood replanning by children." Furthermore, to quote again: "The full-size replica of a typical row house, showing what can be done by private citizens to improve their own backyards, also provided a human touch." By encouraging children's efforts, and by a device such as that illustrated, the promoters showed that Philadelphia's citizens of to-morrow and to-day could be participants in city planning. That is an advance on the spectator's rôle. And therein lies the real difference between the methods of Philidelphia and Johannesburg.

In Johannesburg the rôle of the ordinary citizen is restricted to that of an objector; provided that he knows where to look for town planning amendments, and lodges his objection in time. A rate-payer has the added privilege in certain circumstances of lodging a claim for compensation; but tenants, boarders, and rate-payers, can find little to arouse their enthusiasm in the way civic planning is presented to them. If there is to be a change of method, the Institute of Architects will have to bring it about.

The Institute in the cause of public education sponsored the "Art of Architecture" and the "Small House Bureau" exhibitions. The cost of each was an equivalent of perhaps £500 as compared with the £340,000 of the Philadelphia exhibition. The population of Philadelphia in 1933 was very nearly two million; so reduce the dollars proportionately to the population of Johannesburg, and convert to pounds, to get a fair comparison. On any reckoning the cost of a similar exhibition would be well beyond the resources of any body of architects. However, the question is whether architects as a body intend to pursue a policy of trying to educate the public in architectural appreciation? If they do, it is possible that better results might be obtained with perhaps less outlay of their own limited funds by following the Philadelphia way. It has this to commend it. In fostering a scheme for civic development architects would not only be directly serving the interests of the public, but would be associated in an undertaking that was on a grand enough scale to stir up the public's interest and, perhaps, enthusiasm.

* * * * * *

Town planning administered by regulation to an unenthusiastic public deteriorates into irksome restriction. "A Civic Policy Committee", though it might have any other name, would help to restore the balance. The idea, so far as I know, was introduced into this country by Mr. Monte Bryer. A war has intervened since then. It might well be reconsidered now.

Acknowledgements: The illustrations of the Philadelphia Exhibition and captions from "The Architectural Forum," December, 1947.



View of the "Downtown Model." As visitors approach down the ramp they see the city as it now is. Then, synchronized with an explanatory dialogue and section-by-section spot lighting, portions of the model flip over to show the proposed improvements. Eventually the entire model is reversed, showing the centre of Philadelphia as it could be if all improvements were carried through.



An example of the Exhibition's approach. A backyard of a typical row house is rescued from drabness by simple landscaping within the means of the average householder.

THE HISTORIC BUILDINGS OF JOHANNESBURG

CONCLUSION

BY CYRIL A. STOLOFF

In this concluding chapter, it is possible to survey buildings that it has not been possible to place in any specific category, as well as some which have been omitted in the records of the past eighteen months that have appeared in this journal. These buildings include the picturesque Castle Brewery, the famous old Park Station, the much-mourned Wanderers' Pavilion and the well-known Turffontein Grandstand at the Racecourse.

Sixty years ago the world's greatest goldfield was a treeless upland upon the coarse grass of which grazed a few cattle. The 60 mile stretch of countryside now containing a million people, in the centre of which stands the great city of Johannesburg, was occupied by only a handful of impoverished farmers. Nearly 6,000 feet above sea level and swept in winter by bitter winds, it had not attracted the Voortrekkers. They used it for pasture, but preferred to place their dwellings in more sheltered nooks and even then moved away to lower and warmer country in the cold months. The winter months appeared to have been marked by an intense cold not experienced here for some 30 years. In the '60's and '70's of last century most of the men who owned a farm on the Witwatersrand would have exchanged it for a few oxen, so small was their faith in the future of this apparently barren land.

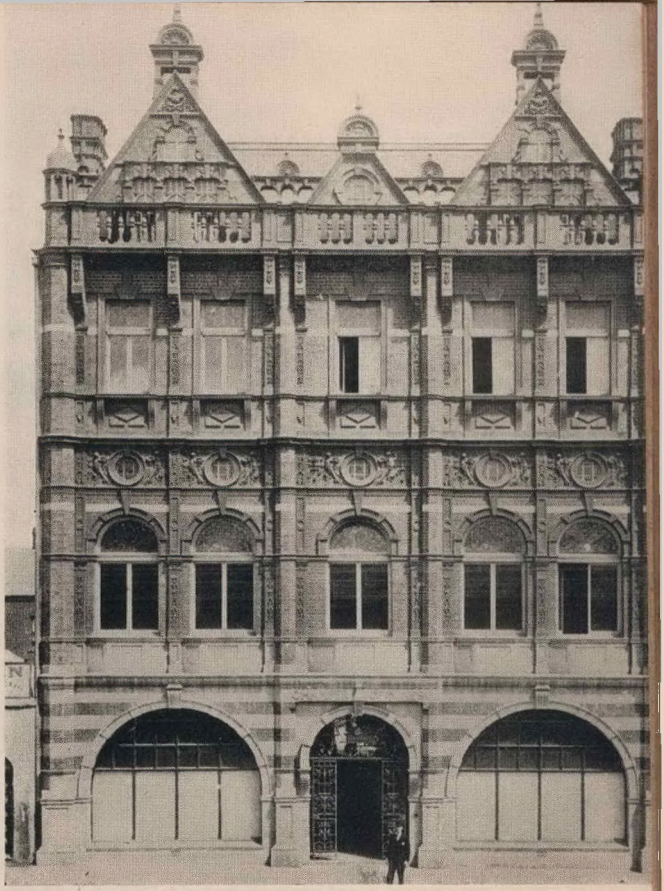
All South Africa was poverty stricken in the early '80's of last century. The diamond industry at Kimberley, which had lifted the country out of the depression of the '60's was under a cloud. The two British colonies and the two Boer Republics that divided what is now the Union of South Africa were in financial difficulties. The South African Republic, to give the Transvaal its official name, had had its independence restored after the 1880-1881 war, but President Kruger was like the Chancellor whom Peel described as "seated on an empty chest by the side of bottomless deficiencies fishing for a Budget." Perhaps because a new source of income was so badly needed, there was a widespread belief that mineral wealth would ultimately be found in the Transvaal. There had been a few finds, especially in the north-eastern areas sufficient to keep hope alive, and a good deal of rather amateurish prospecting was carried on.



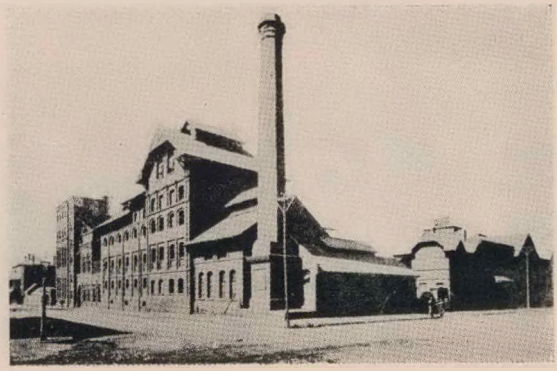
AFRICAN BANKING CORPORATION, the first building on the corner of Fox and Simmonds Streets.



THE BANK OF AFRICA, the first building on the corner of Commissioner and Harrison Streets.



CHAMBER OF MINES BUILDING. All Johannesburg's Victorian architecture is stamped with a certain amount of ostentation arising out of exuberant and excessive decoration. Once the early pioneers realised that Johannesburg was there to stay and was rapidly becoming a world metropolis, they built in the grand manner. In many cases their new-found wealth is reflected in the structures they built. The Chamber of Mines Building in Market Street, although not as picturesque as the cast-iron fantasies, is representative of the early Johannesburg architecture that was an epoch in itself.



THE CASTLE BREWERY, corner Fox and Kruis Streets.



PRITCHARD STREET, 1889, corner of Rissik Street, showing buildings on the present Stuttafords' site. The tower of St. Mary's Hall is in the middle distance. "A hive of industry and a nursery of great expectations."



PRITCHARD STREET, 1889, corner of Eloff Street, showing, at left, the first Chudleigh's Building, site of the present O.K. Bazaars, and across the road the single-storey building on the present Cuthberts' site.



ABOVE: COMMISSIONER STREET. A scene in the 1890's looking East from the first Stock Exchange. RIGHT: FORDSBURG POST OFFICE. One of the first branch post offices, and situated in the Forreirastown district.





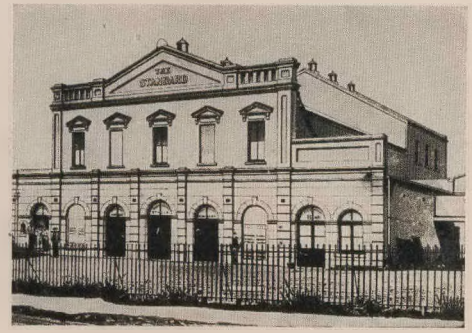


LEFT: TURFFONTEIN RACECOURSE, showing the grandstands erected in the early nineties, after the Johannesburg Turf Club had been formed on August 17th, 1887. The course covered 166 morgen. RIGHT: WANDERERS CLUB, 1889. The club was formed in 1888. The name was adopted by the early pioneers and originated from a football team of that name which toured Pretoria. The Gymnasium was commenced in 1889 and later in the same year the Hall was begun.





LEFT: PARK STATION, JOHANNESBURG. The railway came to Johannesburg in 1891, and some years later the famous station was constructed on the site of tall blue-gums, known as "Millionaire Row" where Johannesburg's mining magnates lived until Doornfontein and later Parktown became fashionable. Until the great period of expropriation set in, it was still possible to recognise among the single-storey shanties the gilt Victorian turrets and decayed billiard rooms upon which the wealthy of the early Rand lavished small fortunes. RIGHT: SHADES OF THE 19th CENTURY. The interior of Park Station, with its delicate traceried ironwork in every corner and even on the ends of the cantilevers. Beyond the plate glass doors overhung with gilt tassels are the famous "Station Bar and Buffet," pleasant rendezvous of Johannesburg's citizens for many years.





LEFT: STANDARD THEATRE. Exterior view as it appeared on completion in October, 1891. The theatre originally was situated in portion of the Market Square, and in 1911 major additions including the Joubert Street portico were effected. The illustration imparts some of the character of early Johannesburg with its picturesque charm. RIGHT: GLOBE THEATRE, 1891, on the corner of Fox and Ferreira Streets. Home of the Lyric Opera Company for many years and scene of brilliant shows presented by British and Continental artists. Although constructed only four years after the founding of Johannesburg this illustration has all the character of 18th Century engravings of Drury Lane Theatre, London.

Yet prospectors were slowly drawing nearer to the vast hidden treasure house that changed the history of South Africa. Then in 1886 came the great discovery. It is not within the scope of this survey to discuss the now controversial subject of the Main Reef discovery, although the mass of evidence produced in Mr. James Gray's book "Payable Gold," seems to point to George Harrison as the man who is the most justifiable claimant to this honour.

Then came the great gold rush, and the establishment of Johannesburg, in 1886. "It was a mixed multitude that broke the barriers of this land of promise and turned the solitude of the veld into a hive of industry and a nursery of great expectations. One motive animated the majority of them, and that was to get gold and more gold the poor, because they were convinced gold or its equivalent would bring happiness; the rich, because to them enough meant always just a little more than they had." At first some people lived in reed shanties, then tents arrived, and afterwards tin shanties were erected. The first brick house was erected in 1887. In July, 1886, there were about 20 reed huts. The late Sir Julius Jeppe used to relate that as a young man he used to cross the then undiscovered goldfields three or four times a year on hunting trips, and that, when he first rode over from Pretoria to see the new town, he hunted all over the veld for it in the dusk, until he found some camp fires!

The history of self-government in Johannesburg is one of the most remarkable features of the development of that extraordinary city in the past 60 years. Starting from an elective Diggers' Committee in 1887 and a Sanitary Board which became elective shortly afterwards and was soon allowed even to elect its own chairman, Johannesburg was granted a Stadsraad or Municipal Council in 1897, complete with a Burgemeester who was appointed from Pretoria, and elective Aldermen, one of whom, Sir Harry Graumann, has recently published in his memoirs a most interesting account of those early days. While the War was still in progress, Lord Milner established in 1901, a new local governing authority in Johannesburg, with wider powers than Stadsraad or Sanitary Board had ever possessed, though the leading Johannesburgers of whom it consisted were nominated by Milner, instead of being elected by the citizens. In 1903 this nominated Council gave place to an elective Council. With the expropriation of the land adjoining Kazerne, originally known as "the insanitary area," came the acquisition by the Council of monopoly rights for the running of electric trams.

* * * * *

The history of street tramways in Johannesburg dates from 1889 when concessions for the construction and working, by animal power, of lines in Johannesburg and Pretoria were acquired by the Johannesburg City and Suburban Tramway Company, which forthwith proceeded to install and operate a system in Johannesburg, the first cars being run on February 24th, 1891. Track was of narrow gauge — 3ft. 6ins. and cars were of the single deck type, drawn by three horses or mules. The electric service was inaugurated on February 14th, 1906, the first route to be opened being that along Market Street from Market Square to Siemert Road.

* * * * *

Included in this chapter is a photograph of the well-known Grandstand at Turffontein Racecourse, the history of which is colourful indeed. The first race meeting in Johannesburg was held at the end of 1886 on a course laid out between Jeppe and Von Brandis Square. Colonel Ferreira and Mr. Godfrey Lys were the leading owners. The next meeting was an ambitious affair, held in May, 1887, with £800 in stakes. Among the stewards were Jan Meyer and George Farrar. A grandstand was erected at a cost of £200. On August 17th, 1887, a Johannesburg Turf Club was formed. In 1889 the Turf Club leased 166 morgen at Turffontein from a Mr. A. P. Rass. Later £20,000 was raised in debentures bearing interest at 15%, and a members' stand and dining room were built. The first Johannesburg Handicap on the present course was won by "The Tracker" belonging to a Mr. Casey, and ridden by Charlie Woods. This was a rank outsider and the owner was so overjoyed that he gave Woods the £2,000 cheque for the stakes, and later presented him on the stage of the Globe Theatre with gold watch and chain, and diamond pin!

St. Mary's Church, which has recently celebrated its Diamond Jubilee, has a romantic story which is itself part of the history of Johannesburg. To-day its centre is the great St. Mary's Cathedral — sixty years ago its first service was held by the Bishop of Pretoria in a shed that had neither door nor windows, only an iron roof and wooden supports. The shed, lent for the occasion, was situated in Commissioner Street, near the corner of Harrison Street. The seating accommodation consisted of 20ft. planks erected on temporary brick pillars. From that time onwards as the population increased, services were held in a succession of borrowed buildings. By 1889 land was acquired at the corner of Eloff and Kerk Streets, and it was here that the old St. Mary's was built. It was a crude building of plain brick with an iron roof. Later a site in Plain Square was chosen and on May 23rd, 1905, Lord Milner laid the foundation stone of St. Mary's Hall, which was used as the Cathedral. St. Mary's Hall was designed, however, only as an appendage to the Gothic Cathedral originally planned by the architect, G. H. Fellows Prynne. Later, when there was some agitation for Mr. Prynne's design to be completed, it was decided not to proceed with it, owing to its unsuitability to the climate.

The designing of the New Cathedral was finally entrusted to Sir Herbert Baker and his partner, Mr. F. L. H. Flemming. When their partnership was dissolved, and Sir Herbert went oversea, Mr. Flemming produced the design according to which the Cathedral was finally built. The foundation stone was laid in 1926 by the Bishop of Johannesburg. The organ was designed by Mr. John Connell, the City Organist. The Canterbury stone that has been incorporated in the building is the unique gift of St. Augustine's College, Canterbury. The stone was originally part of the ancient Abbey of St. Peter and St. Paul, built at the end of the 6th century. Until the year 758 it was used as the burial place of the Kings of Kent and the Archbishops of Canterbury.

In August, 1887, the first Dutch Reformed Church was built in Von Brandis Street at a cost of £300, the ground being bought for £27. The second church was built in Von Brandis Square at a cost of £2,000 and inaugurated on Good Friday, 4th April, 1890. A third church was built in 1897 in Jeppestown at a cost of £7,000.

* * * * *

The history of art in Johannesburg may be said to begin in 1903 with the establishment, by the Transvaal Education Department of art classes in the Market Street School, near the present site of the Library. Dr. A. A. Eisenhofer (a former curator of the present Art Gallery) was placed in charge of the Art School, and was thus the first Art teacher in Johannesburg. It is quite remarkable to note that 100 pupils were taking art lessons in a town that was nothing more than a mining camp. In 1905 there came to the fore, as patron of the arts, Mrs. Lionel Phillips (later Lady Phillips) and a magnanimous patron she proved to be. "It is owing

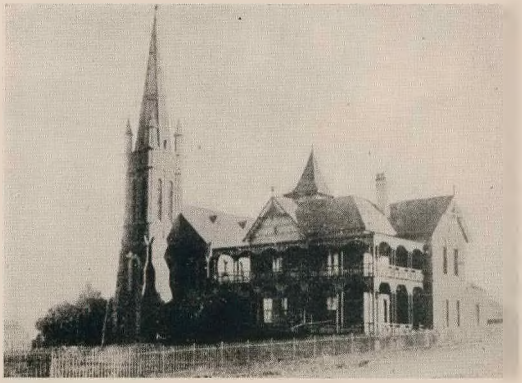






ABOVE: SOUTH AFRICAN WAR MEMORIAL (Rand Regiments) in Eckstein Park. Sir Edwin Lutyens, Architect. LEFT, ABOVE: PARK SYNAGOGUE. 1892, near the present Park Station and Railway Headquarters, this building was formally opened by Paul Kruger. LEFT, BELOW: ST. MARY'S HALL, the foundation stone of which was laid by Viscount Milner in 1904. For 25 years it served as a parish church and became the pro-Cathedral when the See of Johannesburg was created.





LEFT: ST. GEORGE'S PRESBYTERIAN CHURCH, 1905. Noord Street Johannesburg's first Presbyterian Church was erected in Kerk Street in 1889, while in 1890 a larger church known as the "Bree Street Presbyterian" was opened. In 1904 the name "St. George's" was adopted, and in the following year the present church was constructed. Seating was provided for 950 and the organ was supplied by Messrs. Norman Beard of Norwich, England. ABOVE: DUTCH REFORMED CHURCH, Braamfontein, with the adjoining contemporary parsonage.



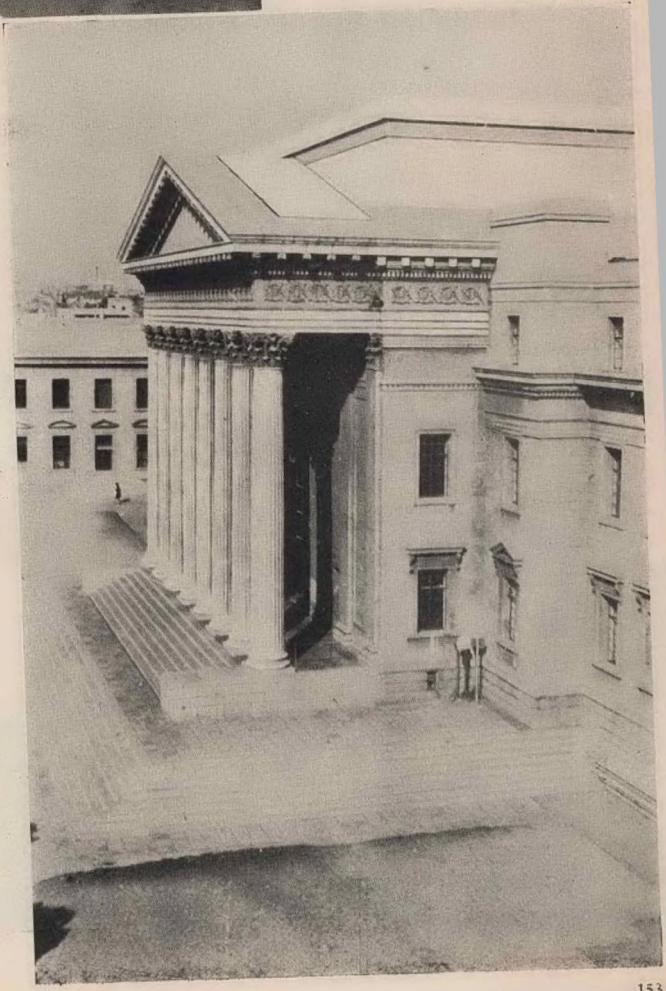
TRANSVAAL UNIVERSITY COLLEGE. 1907. This building, with frontages on Eloff, De Villiers and Plein Streets, is probably the finest example in Johannesburg of the "neo-classic" movement prevalent in architecture at the beginning of the century. The building itself is important, for it became in later years a criterion of Johannesburg's many "Classic Revivals." The use of Classic columns and pilasters, and the introduction of Classic doors and windows, brought about an inflexibility of treatment in the exterior design to which the plan was fitted as best as possible. Elevational treatment predominated and balance had to be achieved at all costs. The major features of this building are the sturdy Ionic columns, massive cornice and the Classic pediments and key blocks over windows. Sculpture is included above the main entrance in Eloff Street.

In 1904 the South African School of Mines was transferred from Kimberley to Johannesburg, taking the name of the Transvaal Technical Institute. The premises occupied were the temporary buildings erected by the Council of Education, on the eastern half of Plein Square. The building included a museum, laboratories and lecture halls for students studying Mining, Geology, Engineering, Architecture and Building. In 1907 the present structure was completed, classes in Arts and Science were commenced, and the institution was renamed the Transvaal University College. In 1910 it received the name of South African School of Mines and Technology, while in 1916, the institution was made a constituent member of the University of South Africa. In 1920 it was called the Johannesburg University College (in 1922 the College was transferred to Milner Park under the name of the University of the Witwatersrand) while in 1925 the Witwatersrand Technical College was established in this building.



WOLMARANS STREET SCHOOL
From the original drawing by the Architects, Kallenbach and Kennedy.





UNIVERSITY OF THE WITWATERSRAND, JOHANNESBURG. Architects: F. Williamson and N. T. Cowin.



ABOVE: "PALACE OF THE MINING MAGNATE." This was typical of the ostentatious houses built by the wealthy in early Johannesburg. This fantasy presented a glistening white spectacle on a hilltop in Jeppestown. RIGHT: GOVERNMENT SCHOOL, adjoining Park Synagogue in de Villiers Street. It was formally opened in 1897 by Chief Justice Kotze.









ABOVE: SILESIA BUILDINGS, Main Street. RIGHT, ABOVE: BARNATO WARD, GENERAL HOSPITAL. Adjoining the Main General Hospital, this building was mainly of wood and corrugated iron. RIGHT, BELOW: GLENCAIRN BUILDING, Joubert Street.



UNION CLUB, Bree Street. Sir Herbert Baker, Architect.

to her tireless efforts, in those days when Johannesburg had not yet emerged from the atmosphere of the mining camp, that the city to-day possessed the present Art Gallery in Joubert Park. Mrs. Phillips started and financed an art school in Johannesburg. She worked with untiring energy to enlist the interest of the Government and the Municipality. An exhibition of arts and crafts was held in the Wanderers' Hall in 1909, and a section was allotted to South African artists.

That started the movement towards the establishment of an art gallery. Lady Phillips approached the leading mining men, among whom she exercised an enormous influence, and within a year she had formed a Committee which included Sir Lionel Phillips, Otto Beit, Max Michaelis, Sir Hugh Lane, Sir Julius Wernher, S. B. Joel and others, to buy pictures, statues and other works of art for the purposes of an art gallery and museum.

Leading mining men guaranteed a certain sum of money, which they subsequently increased considerably, on condition that the Municipality provided the necessary accommodation.



IRISH CLUB, President Street. This later became the Catholic Club.



SOUTH AFRICAN INSTITUTE FOR MEDICAL RESEARCH. Sir Herbert Baker, Architect.

All this was not achieved with ease. When Lady Phillips obtained the money and the backing for an art collection, she sought to obtain an art gallery and when that was agreed to, she fought for the site in Joubert Park, where it was at first intended that the Rand Regiments' Memorial should stand. Sir Lionel Phillips' firm presented a piece of land in the Saxonwold area (Hermann Eckstein Park, later the Zoo) for the Memorial, and Joubert Park was secured for the gallery. When this was arranged, Lady Phillips endeavoured to have Sir Edwin (then Mr.) Lutyens, engaged as architect. There was much opposition to this step, but in characteristic fashion, Lady Phillips simply cabled to Lutyens in England, asking him to come out to Johannesburg on the chance of obtaining the work of designing the Art Gallery. "And when Lutyens arrived, the Municipality grumbled, then broke one of its own rules and gave him the job."

When Lady Phillips' committee set to work, the pictures that they acquired were stored in the basement of the old Library. Subsequently, accommodation was granted in the School of Mines (Technical College) building in Eloff Street, and the pictures were hung in the assembly hall and two other rooms. "The removal of the pictures to Eloff Street was a great event. The committee themselves gave a hand and Mr. A. E. Gyngell, the first curator of the Art Gallery, relates how Sir Hugh Lane took a picture under each arm and walked through the street."

It was in 1912 that the Municipality agreed to erect a building, and on the 21st January, 1913, there appeared before James Hoyle, notary public, Sir Lionel Phillips, Otto Beit and Max Michaelis, to sign a deed of "donation inter vivos" granting to the Municipality all the pictures that Lady Phillips' committee had acquired. The collection then handed over comprised 124 paintings, 23 pieces of sculpture and 33 etchings and drawings. Five of the works were bought out of a general subscription fund, but the remainder were all gifts of prominent people and artists.

Sir Edwin Lutyens was first asked to design a building of brick and mortar to cost £20,000, but the Town Council afterwards decided to have a building in stone, with the result that the cost came to £104,000 and, later, £110,000



ART GALLERY, Joubert Park. Sir Edwin Lutyens, Architect.

for the completed building. There was considerable delay before the work was begun, but eventually, difficulties were overcome and the Art Gallery in Joubert Park was opened to the public in 1915. Mr. Gyngell remained curator until his retirement in 1928, the succeeding curators being Dr. A. A. Eisenhofer and Mr. Anton Hendricks.

Despite repeated protests by Lady Phillips, the building was not completed for the opening and has since remained in an unfinished state, although recent additional East and West wings have been effected within the last few years. The original portion designed by Lutyens is indicative of the simplicity and charm associated with his work, but the stone employed has since proved unsatisfactory. The building is in the Neo-Classic style, prevalent in buildings of this nature in the early years of the century.

The Rand Regiments' War Memorial in the Zoo grounds is a bold and inspired piece of work, and will no doubt be enhanced by the completion of the balustrading and pools, contained in the original design. This, too, was designed by Sir Edwin Lutyens.

This historic record of Johannesburg is now complete — every sphere of its activity has been surveyed, from Houses to Hotels, and Theatres to Banks. The following concluding paragraph is a quotation from a former member of Johannesburg's first Stadsraad, who wrote his memoirs on the occasion of Johannesburg's Golden Jubilee, in 1936.

"In its infancy, our struggling town crept into life under all those adverse circumstances which ordinarily beset childhood years, from bivouac to camp, from camp to township and from township to city. Its parent, the Government of that day, was in no way enamoured, but in fact was suspicious to a degree of its offspring, regarding its growth with misgiving and concern; but many of us, having still in mind its romantic origin, its natural attractions, vagaries and unconventional appeal while yet on all fours, prefer to connect ourselves with that artless period of its existence rather than with its present-day riches and strength."

ACKNOWLEDGEMENTS

In compiling these records of the Historic Buildings of Johannesburg, the author wishes to convey his grateful thanks to the following whose assistance has been of great value: Professor G. E. Pearse, Faculty of Architecture, Witwatersrand University; Miss H. Oliver, of the Africana Museum, Johannesburg; Miss Ogilvie, Strange Collection of Africana, Public Library; Mr. H. J. Crocker, Director of Publicity, Johannesburg; Mrs. Eva Rose; Mr. F. H. Bisset; The Staff of the Photographic Library, "The Star"; Messrs. African Consolidated Theatres, Ltd.; The late Mr. Ernest Lezard. Photographs, Mr. Fred Fisher and Mr. John Biggar.

THE HISTORIC BUILDINGS OF JOHANNESBURG — INDEX

A	Aegis Buildings	Feb. 1948
	African Banking Corporation (1st Building)	May 1948
	African Banking Corporation (2nd Building)	Sep. 1947
	African Board of Executors & Trust Co.	Feb. 1948
	African City Property Trust Building	Sep. 1947/Feb. 1948
	Arcade Buildings	Mar. 1948
	Arcade, Old	Jan. 1948
	Art Gallery	May 1948
B	Balmoral Chambers (Height's Hotel)	Nov. 1947
	Banks	Sep. 1947
	Bank of Africa (1st Building)	May 1948
	Bank of Africa (2nd Building)	Sep. 1947
	Barnato Ward, General Hospital	May 1948
	Bethlehem Buildings	Feb. 1948
	"Between the Chains," Simmonds Street	Apr. 1947/Mar. 1948
	Bijou Theatre	May 1947
C	Carlton Hotel	Nov. 1947
	Castle Brewery	May 1948
	Catholic Club	May 1948
	Cenotaph, Market Square	Mar. 1948
	Chamber of Mines (1st Building)	May 1948
	Chamber of Mines (2nd Building)	Feb. 1948
	Charge Office, Marshall Square	Dec. 1947
	Charlton Terrace Residence, Doornfontein	Nov. 1947
	Clubs	Nov. 1947
	Colonial Bank (Robinson Bank)	Sep. 1947/Mar. 1948
	Commercial Buildings (Robinson Buildings)	Apr. 1947/Feb. 1948
	Commissioner Street, 19th Century	May 1947
	Consolidated Buildings	Feb. 1948
	Corner House (1st Building)	Apr. 1947
	Corner House (2nd Building)	Feb. 1948
	Corner House (3rd Building)	Jan. 1947
	Corporation Building	Sep. 1946
	Customs House (Heretier Buildings)	Oct. 1946
	Cuthbert's Building	Nov. 1946
D	Dutch Reformed Church, Braamfontein	May 1948
E	Eckstein's Building (1st Building)	Apr. 1947
	Eckstein's Building (2nd Building)	Feb. 1948
	Eckstein's Building (3rd Building)	Jan. 1947
	Eloff Street Shopping Centre, 19th Century	Jan. 1948
	Empire Theatre	May 1947
	Empire Palace of Varieties	May 1947
	Estcourt Buildings	Aug. 1946
	Exchange Buildings	Feb. 1948/Apr. 1947
	Exploration Buildings	Feb. 1948
F	Federation Buildings (Height's Hotel)	Nov. 1947
	Fordsburg Post Office	May 1948
G	Gaiety Theatre (Metropole Buildings)	May 1947
	General Hospital	Mar. 1947
	General Mining & Finance Building	Feb. 1948
	Glencairn Buildings	May 1948
	Globe Theatre	May 1947/May 1948
	Goldsmiths' Alliance Building	Mar. 1948
	Government Buildings	Aug. 1947/Mar. 1948
	Government School, Park Station	May 1948
	Grand National Hotel	Nov. 1947
	Green & Co.	Jan. 1948
H	Harris & Co.	Jan. 1948
	Harvey Greenacre & Co.	Mar. 1948
	Height's Hotel	Nov. 1947
	Henwood's Building	Feb. 1948/Mar. 1948
	Hepworth's (Ziman's Building)	Jan. 1948
	Heretier Buildings (Old Customs House)	Oct. 1946
	High Court Buildings	Dec. 1947
	His Majesty's Theatre	May 1947
	Hospital, General	Mar. 1947
	Hospital, Barnato Ward	May 1948
	Hotels	Nov. 1947
	Houses	Nov. 1947
I	Irish Club	May 1948
J	Jagger's Building	Mar. 1948
	Jeppe Residence	May 1948
	Johannesburg Exchange & Shares Co.	Apr. 1947
	Johannesburg Consolidated Investment Building	Feb. 1948
	Jute's Building	Oct. 1947
M	MacDonald Adams Building	Mar. 1948
	Magistrates Courts	Dec. 1947
	Market Hall	Mar. 1948
	Market Square	Mar. 1948
	Markham's Building, Commissioner Street	Jan. 1948
	Markham's Building, Eloff Street	Jan. 1948
	Marshall Square Charge Office	Dec. 1947
	Medical Research Building	May 1948
	Meischke's Building	Dec. 1945
	Mutual Building, South African	Feb. 1948
N	Natal Bank (1st Building)	Mar. 1948
	Natal Bank (2nd Building)	Sep. 1947
	National Bank (1st Building)	Mar. 1948
	National Bank (2nd Building)	Sep. 1947
	Netherlands Bank	Sep. 1947
	New Court Buildings (Height's Hotel)	Nov. 1947
	"North Lodge," Parktown	Nov. 1947
	North-Western Hotel	Nov. 1947
O	Old Arcade	Jan. 1948
	Old Customs House	Oct. 1946
	Old Post Office	Aug. 1947
	Old Theatres of Johannesburg	May 1947
	Orpheum Theatre	May 1947
	Oxford Theatre (Sanderson's Building)	May 1947
P	Paddon & Brock	Jan. 1948
	Palace Buildings	Feb. 1948
	Palladium Theatre	May 1947
	Park Station	May 1948
	Park Synagogue	May 1948
	Parktown Residences	Nov. 1947
	Permanent Building (Victory House)	Feb. 1948
	Post Office, General	Aug. 1947
	Post Office, Fordsburg	May 1948
	Presbyterian Church, St. George's	May 1948
	Pritchard Street, 19th Century	May 1948
	Public Library	Oct. 1947
	Publishing Houses	Oct. 1947
R	Racecourse, Turffontein	May 1948
	Rand Club	Feb. 1947/Nov. 1947
	Rand Regiments' War Memorial	May 1948
	Randles Bros. & Hudson	Jan. 1948
	Rissik Street, 1887	May 1948
	Rissik Street, Market Square	Mar. 1948
	Robinson Bank	Sep. 1947/Mar. 1948
	Robinson Buildings (Commercial Buildings)	Apr. 1947/Mar. 1948
	Royal Theatre	May 1947
S	St. Mary's Hall	May 1948
	St. George's Presbyterian Church	May 1948
	Sanderson's Building (Oxford Theatre)	May 1947
	Sauer's Building	Mar. 1948
	Silesia Buildings	May 1948
	South African Mutual Building	Feb. 1948
	South African War Memorial	May 1948
	Standard Bank	Sep. 1947
	Standard Theatre and Buildings	May 1947
	"Star" Offices & Printing Works	Oct. 1947
	Station, Park	May 1948
	Steytler's Building	Mar. 1948
	Stock Exchange	Apr. 1947
	Store Brothers	Jan. 1948
	Stutteford's Building	Jan. 1948
	Supreme Court	Dec. 1947
	Synagogue, Park	May 1948
T	Telephone Exchange	Aug. 1947
	"Thabana," Kensington	Nov. 1947
	Theatre Royal	May 1947
	Tollemache Buildings	Feb. 1948
	Town Hall	Mar. 1948
	Transvaalsche Bank	Sep. 1947

	Transvaal University College	May 1948
	Trust Buildings	Feb. 1948
	"Tsessebe House," Kensington/Belgravia	Nov. 1947
	Turffontein Racecourse	May 1948
U	Union Club	May 1948
	University College, Transvaal	May 1948
	University of the Witwatersrand	May 1948
V	Victory House (Permanent Buildings)	Feb. 1948
	Volkskas Bank	Sep. 1947
W	Wanderers Pavilion	May 1948
	War Memorial (Rand Regiments)	May 1948
	Witwatersrand Technical College	May 1948
	Wolmarans Street School	May 1948
Z	Ziman's Building	Jan. 1948

PERSONALITIES

A	Ascha, Oscar (Standard Theatre)	May 1947
B	Bailey, Sir Abe (Tsessebe House)	Nov. 1947
	Baker, Sir Herbert (Union Club/Medical Research)	May 1948
	Barnato, Barney (General Hospital)	Mar. 1947
	Barnato, Barney (Stock Exchange)	Apr. 1947
	Barnato, Barney (Public Library)	Oct. 1947
	Beit, Otto (Art Gallery)	May 1948
	Benson, Sir Frank (Standard Theatre)	May 1947
C	Carter & McIntosh, Architects	Sep. 1946
	Chilvers, Hedley ("Out of the Crucible")	May 1947
	Coleridge, Amy (Standard Theatre)	May 1947
	Connell, John (Organ, St. Mary's Cathedral)	May 1948
	Cullinan, T.M. (Stock Exchange)	Apr. 1947
D	Dawson, Peter (Empire Theatre)	May 1947
	De Villiers, J. E. (Layout of Johannesburg)	Mar. 1948
	Donaldson, J. S. (Architect, Palace Buildings)	Feb. 1948
E	Eckstein, Hermann (Corner House)	Jan. 1947
	Edgson, A. B. (First Store and Bar)	Mar. 1948
	Eisenhofer, Dr. A. A. (Curator, Art Gallery)	May 1948
	Eloff, Jan (Mining Commissioner)	Apr. 1947
F	Farrar, Sir George (Turffontein Racecourse)	May 1948
	Ferreira, Colonel Ignatius (Ferreira's Camp)	Mar. 1948
	Ferreira, Colonel Ignatius (Turffontein Racecourse)	May 1948
	Fields, W. C. (Empire Palace of Varieties)	May 1947
G	Godfrey, Sir Dan (Standard Theatre Orchestra)	May 1947
	Godfrey, Freda (Standard Theatre)	May 1947
	Graumann, Sir Harry (First Stadsraad)	May 1948
	Gray, James ("Payable Gold")	May 1948
	Gyngell, Mr. (Curator, Art Gallery)	May 1948
H	Harding, Dr. (Public Library)	Oct. 1947
	Harvey, Kate (Empire Palace of Varieties)	May 1947
	Haight, Mr. (Haight's Hotel)	Nov. 1947
	Henwood, Paul ("Henwood's Folly")	Jan. 1948
	Hendricks, Anton (Curator, Art Gallery)	May 1948
	Hicks, Sir Seymour (Empire Theatre)	May 1947
	Hocking, Mr. (First Caterer, Rand Club)	Feb. 1947
I	Irving, Ethel (Opening Performance, Palladium)	May 1947
	Irving, H. B. (Standard & His Majesty's Theatre)	May 1947
J	Jameson, Dr. (Jameson Raid)	Apr. 1947
	Jeppe, Sir Julius (Tsessebe House)	Nov. 1947
	Joel, S. B. (Art Gallery)	May 1948
	Joubert, General Johannes (Johannesburg's Name)	Mar. 1948
	Juta, J. C. (Publishing Houses)	Oct. 1947
K	Kipling, Rudyard (Heath's Hotel)	Nov. 1947
	Kitchener, Lord (Tsessebe House)	Nov. 1947
	Kruger, Paul (Visit to Turffontein)	Mar. 1948
L	Lane, Sir Hugh (Art Gallery)	May 1948
	Lauder, Sir Harry (Empire Theatre)	May 1947
	Lennox, Canning & Goad, Architects	Apr. 1947
	Loch, Sir John & Lady (North-Western Hotel)	Nov. 1947
	Lloyd, Marie (Empire Palace of Varieties)	May 1947
	Lutyens, Sir Edwin (Art Gallery & War Memorial)	May 1948
	Lys, Godfrey (Turffontein Racecourse)	May 1948
M	McIntosh & Moffat, Architects	May 1947
	Markham, H. W.	Jan. 1948
	Marks, Sam ("Thabana," Kensington)	Nov. 1947
	Marshall, Harry	Mar. 1948
	Mendelsohn, Emmanuel (Founder Standard Theatre)	May 1947
	Merriman, John X (Public Library)	Oct. 1947
	Meyer, Jan (Field Cornet)	Dec. 1947
	Meyer, Jan (Mining Commissioner)	Mar. 1948
	Michaelis, Max (Art Gallery)	May 1948
	Milner, Lord (First Civic Council)	Sep. 1946
	Milner, Lord (Stock Exchange)	Apr. 1947
	Monsborough, Allan (Architect, Orpheum Theatre)	May 1947
N	Nares, Owen (Empire Theatre)	May 1947
	Neilson-Terry, Phyllis (Theatres)	May 1947
P	Pavlova, Anna (Theatres)	May 1947
	Phillips, Lady (Art Gallery)	May 1948
	Phillips, Sir Lionel (Public Library)	Oct. 1947
	Porter, Harold, Architect (Cenotaph)	Mar. 1948
	Pritchard, W. Auret (Layout of Johannesburg)	Mar. 1948
	Pym Howard (Scenery, His Majesty's Theatre)	May 1947
R	Rayne, Leonard (Gaiety Theatre)	May 1947
	Reeve, Ada (Standard & His Majesty's Theatres)	May 1947
	Reid & McCowat, Architects (Rand Club)	Nov. 1947
	Rhodes, Cecil (Director, Rand Club)	Feb. 1947
	Rhodes, Cecil (Saratoga Avenue, Doornfontein)	Nov. 1947
	Rissik, Johann (Johannesburg's Name)	Mar. 1948
	Roberts, Lord (Tsessebe House)	Nov. 1947
	Robey, George (Empire Theatre)	May 1947
	Robinson, Sir J. B.	Oct. 1947
S	Sandiford, E. ("Verdi Opera Co." Theatre Royal)	May 1947
	Sauer, J. W. (Stock Exchange)	Apr. 1947
	Scanlan, Sir Thomas (Public Library)	Oct. 1947
	Scott, Robert Stuart (Founder, Standard Theatre)	May 1947
	Schlesinger, I. W. (African Theatres)	May 1947
	Searelle, Luscombe (Theatre Royal)	May 1947
	Sheffield, Thomas ("The Star")	Oct. 1947
	Simmonds, Mr. (Layout of Johannesburg)	Mar. 1948
	Stanley, H. M. (Grand National Hotel)	Nov. 1947
	Studholme, Marie (His Majesty's Theatre)	May 1947
T	Talbin, William (Scenery, Palladium Theatre)	May 1947
	Tempest, Marie (His Majesty's Theatre)	May 1947
	Terriss, Ellaline (Empire Theatre)	May 1947
	Thorndike, Sybil	May 1947
	Thorne, Mr. (Dramatic Company)	May 1947
	Twain, Mark (Grand National Hotel)	Nov. 1947
V	Vanbrugh, Irene (Empire Theatre)	May 1947
	Vaughan, Kate (Gaiety Theatre)	May 1947
	Von Brandis, Capt. Carl (Standard Theatre)	May 1947
	Von Brandis, Capt. Carl (Public Library)	Oct. 1947
	Von Brandis, Capt. Carl (Landdrost)	Dec. 1947
W	Wernher, Sir Julius (Art Gallery)	May 1948
	Wevell Brothers (Wagon Builders)	Mar. 1948
	Wheeler, B. & F. (Owners, His Majesty's Theatre)	May 1947
	Wheeler-Edwardes Gaiety Company	May 1947
	Wollan, B.M. (First Stock Exchange)	Apr. 1947
Z	Zaccola, A. (Grand National Hotel)	Nov. 1947

NOTES AND NEWS

CAPE PROVINCIAL INSTITUTE

PRACTICE

Mr. Roy Kantorowich, B.Arch., A.R.I.B.A., M.I.A., A.M.T.P.I., and Mr. R. E. G. Hope, B.Arch., A.R.I.B.A., M.I.A., A.M.T.P.I., have commenced practice as Architects and Town Planners at 8th Floor, Murray House, Hout Street, Cape Town.

CHAPTER OF S.A. QUANTITY SURVEYORS

MEMBERSHIP

Mr. W. H. Malan of 19, Market Street, Kroonstad, O.F.S., has been enrolled as a practising member, Mr. M. L. Olden, P.W.D., Central Government Buildings, Pretoria, Mr. H. R. Livingstone of 205, Montreal Mansions, Smit Street, Hillbrow, Johannesburg, and Mr. R. R. Swemmer, P.O. Box 173, Germiston, have been enrolled as salaried members. Mrs. H. P. van der Walt has transferred to Retired Membership. Mr. C. R. Cornell has transferred from Practising to Salaried Membership.

PARTNERSHIP

For the purpose of opening an office in Vereeniging Messrs. Clark and de la Cour and Mr. J. P. Smyth have entered into partnership as J. P. Smyth, Clark and de la Cour, which agreement does not affect the respective firms in Johannesburg.

ERRATUM

In the list of Provincial Services for the Quarter ending 31st March, 1948, the Architects for the Ventersdorp High School, New Girls' Hostel, should have read Angus Stewart and J. Russell-Boulton.

SITUATION WANTED

English Architect, A.R.I.B.A., aged 35, requires employment as senior assistant; thoroughly practical and first class draughtsman. 18 years' varied experience with private, brewery and municipal architects' offices; also private practice; all sketch and working drawings and specifications and knowledge of quantities; accustomed to control works from commencement to completion; works include private and municipal houses and flats, shops, offices, brewery buildings, restaurants and hotels, garages and some factory work. Salary £800 p.a. Durban, Cape Town or Port Elizabeth areas preferred. — Replies to Editor.

MEMBERS' COLUMN

PERSPECTIVES

Member, willing to undertake perspective drawings in water-colour, gouache or monochrome for other members in Johannesburg - Pretoria area. — Write J. Vigour, A.R.I.B.A., M.I.A., 301, Central House, Pretoria.

ARCHITECTS PRINTING MACHINE FOR SALE

"Wicks" Model E, power driven, two-mercury vapour tube, for continuous printing up to 42in. wide; almost new. £180. — Phone Stegman, Irpen & Porter, 34-1947.

BOOK REVIEW

In recent years a disproportionate number of books on art have been published, of which the majority were produced solely for the purpose of cashing in on the wave of interest in modern art. It is a significant reflection that this interest was awakened not so much by a genuine feeling for art forms, but by the eccentricities of the "modernists" — particularly by the tragic life of Vincent van Gogh. However much we may deplore it, the fact remains that the story of his bleeding ear and the prostitute brought modern art to minds that had never previously given it any thought, and created a feverish demand for prints, illustrations and, of course, descriptions of the unconventional lives of such artists.

Having become accustomed to regard books on art with some trepidation, it is refreshing to find in two recent Tiranti publications ("British Sculpture 1944, 1946" by Eric Newton and "Figures in Wood" by Leon Underwood) a real contribution to the understanding of that orphan of the arts, sculpture.

These books are inexpensive, tastefully bound, excellently illustrated with full-page photoplates and of a small format that is singularly pleasing by contrast with the average bulk of publications on art. Tiranti's choice of writers has also been a happy one. Here is no obscurantism or intellectual posing, but direct and discriminating commentary.

If Eric Newton is "not too hopeful about the widespread use of sculpture in the immediate future" he does draw our attention to the fact that "our eyes starved by years of austerity, begin to hunger for the richer surfaces and the more complex rhythms that only the sculptor can provide" and he comments on the unsatisfactory "underfurnishing" of the structures of the functional age and of our gardens.

Leon Underwood provides us with a scholarly interpretation of West African sculpture with observations illuminated — as one of England's leading sculptors — by his practical experience of the complexities of carving. To South Africans who know his "Black Madonna" this book has an additional interest.

The texts are in French and in English and publishers in this country could learn something from the manner in which this bilingualism has been handled.

W. de S. HENDRIKZ.

BRICKS AND MODERN RESEARCH, by B. Butterworth, published by Crosby Lockwood, Ltd., London.

It is so seldom that one sees a book dealing with the subject of bricks that this volume is especially welcome at the present time. Its author is head of the Department of the Building Research Station, Watford, England, which deals with clay products, and is therefore in a position specially to speak with authority thereon.

It begins by describing what is required of a brick when used in a building, and passes on to discuss brick clays, the manufacture of bricks, their physical properties after manufacture, the effects of frost, soluble salts, mechanical strength, the importance of pores, bricks and mortar, and the possibility of an adequate specification for this important building material.

Although it does not deal with South African types of brick clays or bricks, there is so much of importance in the book that it can be confidently recommended to all those who are interested in this still imperfectly understood subject.

B. H. KNIGHT.

ARCHITECTURE IN RETROSPECT

It is hardly possible for anyone to-day to look at a past age, except through the lenses of its interpreters. Arnold J. Toynbee, after some analysis of his material, goes so far as to enunciate some principles of historical development, though H. A. L. Fisher, I seem to remember, stated somewhere that he could find no underlying meaning in history. In the more restricted field of architectural history Sir Banister Fletcher adopted the "comparative method", a non-commital method really, though history is still seen from the author's viewpoint; and that there are other viewpoints can be made clear by referring the reader to Sigfried Geidion's "Space Time and Architecture", which quite openly propounds and traces in history a certain idea of architecture. So much is to be inferred from the book's title. And whether or not a reader to-day sees architecture as Sir Banister Fletcher does in "A History of Architecture on the Comparative Method", the title of the book is definitive: and the reader cannot complain that he was mislead before opening the book, because the material is there for his own interpretation. Therein lies my objection to this book, "Architecture".* Its title is misleading.

A book ought not to be judged only on its title, especially one designed to replace another, "which was written in the early days of the Home University Library when the study of architecture had an archaeological bias". It may be difficult to distinguish between the fields of archaeology and history: however, I do think that a book which consistently looks backwards has not altogether freed itself of "an archaeological bias". The author, it is true, "gives a brief critical estimate of the contemporary 'international' movement"; though a brief dismissal of the contemporary movement more correctly describes his chapter on "Twentieth Century Architecture in England (1900-1939)".

Although architecture can be approached from the past or the present, for an appreciation of architecture the present merits at least as much consideration as the past. In failing to give it this consideration Mr. Briggs has caused his book's all-embracing title, "Architecture", to be anomalous. It is a history of architecture, and in being limited to two hundred and twenty-eight pages, of necessity selective. As it is too brief for students' use, and as I should not like laymen to view the present through what seems to me the author's distorted lenses, I suggest that the practitioner who wishes to recall his study of architectural history might find some use for it.

It remains to add that the make-up and standard of reproduction are good for a low priced book.

A. S.

*"Architecture," by Martin S. Briggs, F.R.I.B.A. Home University Library. Oxford University Press.

FOR WHEN WE BUILD AGAIN

How can our towns be made interesting and at the same time efficient? That is the question answered in a handbook published recently by H.M. Stationery Office for the Ministry of Town and Country Planning, entitled "Re-development of Central Areas." (H.M.S.O. 12/6.)

For the first time in any country a set of scientific standards has been worked out for tackling one of the most complex of all problems — the planned re-development of what is the heart and soul of town life, the town centre. Nobody has tried before to reduce the complicated problems involved to a set of simple propositions.

The handbook recommends not the arbitrary imposition of somebody's preconceived ideas of what a town ought to be like, but an organic and healthy growth based on what the town is like to-day and has been in the past. Special attention is given to the problem of re-developing our blitzed towns.

Before a satisfactory plan can be made there must be an exhaustive survey of what the town is like to-day. Before the planner can decide how the town ought to grow, he must know how much space in it is devoted to-day to each use — e.g., shops, offices, warehouses, public buildings, car parks, etc. — how it is arranged, how much was lost through the blitz, what the real demand for all these things is likely to be in the future and above all what the habits of the people are. The town's future development must be based on what its natural development was in the past.

The handbook recommends a new method of daylighting control to allow adequate daylight in all rooms. Other things dealt with include problems of survey and survey technique, traffic and parking problems and the provision of trees and open spaces.



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