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EIGHTEENTH CENTURY FURNITURE IN SOUTH AFRICA

By Professor G. E. Pearse,

University of the Witwatersrand.

A PAPER READ TO THE AFRICANA SOCIETY, JOHANNESBURG, TUESDAY, AUGUST 7th 1945

The collection of antique furniture has always been a fascinating hobby to those who can afford it; and even those who cannot, but having good taste, love to have well-designed pieces in their homes. Many fine examples of the eighteenth century furniture at the Cape are to be found in museums and private collections to-day, and are a reflection of the good taste prevailing in the Colony at that period. The early colonists seem to have been imbued with that aesthetic spirit which permeated Greece in the time of Pericles, Rome under the Caesars and Florence under the Medicis, a spirit sadly lacking in South Africa to-day.

Whilst the designs of their furniture were derived from European sources, they possess a quality and simplicity different in many respects from their Dutch prototypes. To appreciate this it might be as well to say something of the influences which affected the designs of Dutch furniture in the seventeenth and eighteenth centuries. As early as the sixteenth century, Dutch and Flemish craftsmen in woodwork had achieved fame and were in great demand. They were employed in England during the reigns of Henry VIII and Elizabeth and left their mark in that country. Holland, in the seventeenth century, in spite of her long and weary struggle with Spain, held an unrivalled position in the world of art. Her artists and craftsmen were unequalled at that time, and although she was surrounded by foreign influences, her work shows strong national characteristics. Baroque forms dominated Europe throughout the century and even penetrated Flanders, but the furniture of Holland remained sober and restrained, and it is possible that her religion had an influence in preventing decorative excesses. Towards the end of the century, however, we find the influence of France, the style of Louis XIV, creeping in, and this is due largely to the work of one man, a Frenchman, Daniel Marot.

This versatile artist, the son of a talented interior decorator, was influenced by such masters as Lebrun, Lepaute and Berain. He was possessed of a lively wit and distinguished himself as an architect, sculptor, painter and engraver. Many of his designs were published and these exercised a considerable influence on other countries, notably England. On the revocation of the Edict of Nantes, Marot fled to Holland as a Huguenot refugee and was appointed architect to William III,

who took him to England, where he was commissioned to carry out the interior decoration and layout of the gardens of Hampton Court Palace.

His conceptions and taste were emphatically French, but Dutch sobriety, with which he was surrounded, induced him to adopt a more restrained style—a severe classicism—in his work, although it still retained the refined grace of the educated Frenchman. This work appealed to the wealthy Dutch burghers, many of whom employed him in the decoration and furnishing of their stately homes. In furniture, as in interior decoration, the influence of Marot is clearly seen, and it is possible that some of this furniture was brought to the Cape and served as models to the local craftsmen, who further simplified the designs.

Thus we find that during the eighteenth century in Holland more restrained Baroque forms were employed in the design of furniture when compared with the rich decorative art of France.

As in architecture, so in furniture, South Africa owes a great deal to these early colonists, who filled their homes with beautiful furniture, now scattered throughout the Union.

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South Africa was fortunate, too, in having large quantities of indigenous woods which were eminently suitable for the manufacture of furniture, and which, when polished, were as beautiful as the mahogany, rosewood and satinwood so much used in Europe at this time.

Of these stinkwood and yellow-wood were most commonly used. Stinkwood (*Ocotea Bullata*) is well known to most of you. It derives its name from the strong smell given off when it is freshly cut, but which disappears when it dries. In colour it is like a dark walnut, with rich streaks varying in shade from light brown to black. It was used for the framing and the stiles of doors and for the fronts of drawers.

There are several species of yellowwood, that at Knysna, known as the *Podocarpus Thunbergii*, or upright yellowwood, being more golden in colour than the Outeniqua species (*Podocarpus Elongata*). It was used chiefly for the panels in furniture and for inlays. Other lesser known woods used for

furniture at the Cape were Kamassie Hout (*Goniormna kamassi*), similar in appearance to boxwood, and used for the sides of drawers, etc.; Assegai Hout (*Curtisia Faginea*), a heavy wood used for chairs; Rooi Els (*Cunonia Capensis*), of a fine red colour, not unlike pencil cedar, was very suitable for carving; Wit Els (*Platylophus Trifoliatius*), resembling the Outeniqua yellowwood; Olyvenhout (*Verrucosa*), a heavy strong wood of a hazel brown colour, striped in a darker shade, which forms beautiful panels when contrasted with the darker shade of stinkwood; and Boekenhout (*Rapanea Melanophleas*), which bears a certain resemblance to satinwood, though lighter in colour.

In addition to these indigenous woods, teak was imported in large quantities from the East Indies and Burma, and was used for furniture; ebony from Mauritius, southern India and Ceylon, used for inlays and carved decoration; Coromandel wood of a fine brown colour, striped with black, used for panels of doors and inlays; Casuarina, or beef wood, so called from its colour, used for panels; and camphor wood, used for panelling, drawers and shelving. It will be seen, therefore, that there was no dearth of rich material for the cabinet maker at the Cape.

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The fittings used in this furniture were extraordinarily beautiful; brass was employed for hinges, which were let into the wood, pinned and rivetted. Screws were unknown in those days, and a good test of genuine furniture is to see whether they are employed. Brass was also used for the fine locks, the cases of which were often engraved. These, too, were pinned and rivetted, not fixed with screws. For door and drawer handles and escutcheon plates, silver fittings made at the Cape were employed, and there are many beautiful examples of these in existence.

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With regard to workmanship, the tools used at that time were different from those of to-day, and could not produce that accuracy of surface which one finds in modern furniture. This is particularly the case in carved or moulded work and adds to the charm of the hand-made article. Then, too, the use of dowels or pegs in tenoned joints is very different for modern work, where screws are often used and the heads concealed with wood pellets to imitate dowels. It is quite easy to remove these and replace them.

Glue is largely used to-day as part of the construction of furniture, but was not employed for that purpose in those days. Again an examination of the framing of drawers is interesting. Whereas dovetailing was general in the eighteenth century, to-day one often finds halved joints and nails employed. In modern reproductions pine is usually used for these parts, but it was never employed by the cabinet maker of the eighteenth century.

I have not been able to discover the names of the craftsmen who executed this beautiful furniture, except that of Anton Anreith, a native of Freiburg, who came to the Cape as a soldier in 1777, and for fifteen years carried on his trade of woodcarver and sculptor in the Company's service.

He was evidently a man of studious tastes, and established, with Louis Thibault, an eminent French architect, who also settled here, a school of instruction in drawing, etc., in Cape Town. Many of Anreith's drawings were sold in Cape Town in 1912, but I have not been able to trace any of them. One of his finest works is the pulpit in the Lutheran Church, Cape Town, for which he also made the beautiful lectern, the doors leading to the vestry and the organ case. His sketches and estimates for these fittings are still preserved in the church. A study of the details makes it clear that, if Anreith was not responsible for the finest pieces of furniture, he must have exercised a considerable influence on their design.

EXAMPLES

CHAIRS: One of the most varied and familiar articles of furniture is the chair. Early seventeenth century examples had a solid wooden seat and panelled back. Leather seats and backs came next, the material being nailed to the frame with brass headed nails. Cane was introduced about the middle of the century, probably from the East, and was used in the seats, but the backs were still panelled. The introduction of turning and the use of the spiral, the latter of Eastern origin, during the century, gave a lighter appearance to these chairs. One or two examples of this type are still to be found at the Cape. Velvet upholstery, with tasselled fringes, came in about the middle of the century, and sloping backs added to their comfort.

Towards the end of the century the high-backed chair with spirally twisted or turned legs and cane seat began to appear. The back consisted of a panel, frequently oval, filled in with cane and surrounded by a scrolled framework, sometimes carved. Occasionally the back is filled in with slats, and towards the end of the century contrasting curves were introduced in the arms and their supports and the legs. The framework of the seat was occasionally carved and curved. Simplified examples of this type were often made at the Cape with cane or slatted back, and the use of "reimpjes" (plaited strips of leather) came into vogue. Early in the eighteenth century the plain shaped slat and hooped back were employed, and the cabriole leg terminated with lion's claws came into use.

A triangular type of chair was also employed with a single cabriole leg at the front terminating in a lion's claw and three square or turned legs carried up to support a semi-circular top rail, which was shaped and carved at the back. Between the uprights shaped and carved slats were employed. In the



Late 17th Century

(Koopmans de Wet House Collection)



Mid 18th Century

(Major Jardine's Collection)



Late 19th Century

(Mrs. Purcell's Collection)

middle of the century another type of curved chair came into use. In this the front rail was slightly curved, and the others followed a semi-circular outline. The front legs followed the cabriole form and the top rail and arms were continuous. The supports to the arms were also curved and the back and seat filled in with cane.

During the eighteenth century many chairs were made with cabriole legs and a hooped and shaped slatted back with upholstered seat, obviously inspired by the more elaborate type prevalent in Europe at that time. In the latter half of the eighteenth century the cabriole leg was replaced by the straight leg and openwork slats of the Chippendale type were introduced. The top rail was sometimes hooped or shaped, but generally kept flat. At the end of the century the designs were simplified still more and the framework became lighter and more refined.

SETTEES : The Cape settee or "rustbank" follows the design of the chairs, and many fine examples are to be found in private collections. The seats are, as a rule, of cane, occasionally upholstered, and the backs are slatted.

TABLES : The tables in the Cape houses also show considerable variety of design. The gate-legged table appears to have been used for dining in the seventeenth century, but in the larger house, tables, built up in sections, were often used, and when not in use could be employed as occasional tables.

The earliest type of gate-legged table had turned legs tied together with a sturdy rail, and the top rail was either shaped or fitted with a drawer. In the eighteenth century a lighter type with cabriole legs was introduced. With the introduction of tea and card playing, small tables became increasingly popular, and are often particularly charming in design. The majority have cabriole legs and the tops are often constructed with a centre panel of a lighter wood. The card tables have sinkings at the angles to hold the candlesticks.

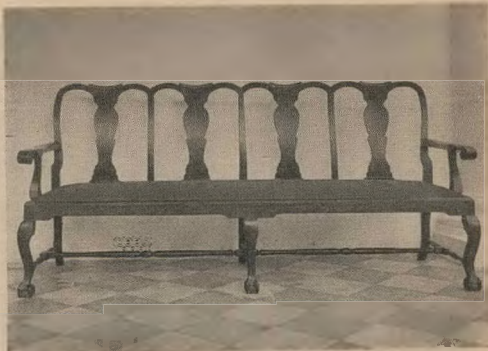
CHINA CABINETS : Trade with the East brought about the importation of Chinese pottery and porcelain to the Cape in the eighteenth century. That this was much valued is evidenced by the many fine pieces that have been preserved, and cabinets with glass doors were made to house and display them. These vary in design. Some have drawers below and are supported on turned or cabriole legs; others, like the wall cupboards, have storage cupboards below. The upper portion of the cabinet is finished with either a straight or curved top, and the glazing bars often follow the outlines of the curves.

CLOCKS : I know of only one clock made at the Cape, which is, or was, in Holland, with an engraved dial enriched with repoussé silver. The name of the maker, Martin Junck, is engraved upon it. The case is in stinkwood, yellowwood and ebony and is a superb example of the cabinet maker's art.



Late 18th Century

(Sir Lionel Phillips' Collection)



Mid 18th Century

Groot Schuur

WALL CUPBOARDS: These were often recessed into the wall and became attractive elements in the design of the interiors. Their fronts followed in detail the designs of the glass cabinets.

WRITING BUREAUX were an indispensable piece of furniture in most houses. The sloping flap is hinged, and when open is supported on sliding rails. The interior of the desk is fitted up with nests of drawers, shelving and small cupboards, and a secret drawer is often introduced. Below the desk is a drawer or drawers, sometimes supported on turned or cabriole legs, and above is a cupboard with folding doors and shaped top. The cupboard is often elaborately fitted with shelves and drawers.

CUPBOARDS: Cupboards were used for storing linen or clothing, and vary from the tall type with doors above and below to a type with doors above and drawers below. In some cases the drawers are supported on cabriole legs. A lower type of cupboard is also to be found. Corner cupboards were popular, and in some examples the upper portion was used for displaying china.

CHESTS: The dower chest or "kist" retained its popularity at the Cape much longer than in Europe. This sturdy decorative piece of furniture, of which so many examples exist, was probably used by early voyagers and contained their personal belongings. They are usually constructed with single planks



Late 18th Century

Major Jardine's Collection



Mid 18th Century

Groot Constantia



Armoires - Koopmans de Wet House Collection

for the sides, bottoms and the top, which is hinged. The sides are strongly dovetailed together and are strengthened at the angles by delightfully designed brass angle pieces. Great iron strap hinges occur inside the lid and are secured with decorative brass-headed pins securely rivetted on the inside. The fine locks are secured in a similar manner and have elaborate escutcheon plates. Sturdy brass handles and plates occur at the ends.

WARDROBES: The great wardrobes or "armoires," with their curved and bellied fronts, are characteristically Dutch in origin. They present great variety in design, but invariably have drawers below and cupboards above, with richly carved tops and carved key blocks. The angles are usually splayed.

BEDS: There are few locally-made eighteenth century beds at the Cape. The four-poster was common at the time and the majority were imported.

LINEN PRESSES: A few examples of these have been preserved and consist of a number of wooden plates, between

which the linen could be inserted, resting on a cupboard, with a manual press above.

FOOTWARMERS were largely used, as fireplaces rarely occur in the Cape houses except in the kitchens. Known as "komvoors," they consist of a metal container for the charcoal, placed in perforated wooden foot rests, square, circular or elliptical in form.

CHANDELIERS, SCONCES AND GUERIDONS: The lighting of rooms in the eighteenth century houses was chiefly by candles, which were placed in the magnificent suspended chandeliers or in sconces fixed to the walls, as well as in table candlesticks. The gueridons were usually constructed with a turned or spiral post supported on bracket feet and supporting a circular wooden top to receive the candlestick or branching candelabrum. They were also used for supporting silver or china perfume jars.

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In these days of power machinery and specialisation of production, it is difficult to appreciate the close personal

association which must have existed between the eighteenth century cabinetmakers and the furniture which they made. The artisan lived with his work for a far longer period than can even be conceived at the present day, and his scope was infinitely wider in every way.

The furniture of the eighteenth century had to be almost hewn from the log. Every surface had to be laboriously smoothed with the plane, scraper and stone, every moulding "scratched," and every cutter made with the file and oilstone. The various types of saws had to be operated by hand. The sacrifice of that artistic interest of the workman in his task which produced such sterling results in the eighteenth century, to the mania for mass-produced articles and consequent cheapening of production, is inevitable—and regrettable.

When, in the hurry and rush of the present day we can spare a few moments to reflect upon the craftsmen of the eighteenth century, slowly fashioning, with skilled eye and hand, and with pride in his ability, the furniture which has been preserved to us at the present day, one is forced to recognise that the qualities which they gave to their work are inimitable by our present-day methods, in spite of improved means and apparatus, and the heirloom of experience of all that has gone before.



10

Groot Constantia

11

Groot Schuur



Photographs: A. Elliott: 1,3,5,8,9,10,11

W. D. Howie: 2,4,6,7,

UNIVERSITEIT VAN PRETORIA ARGITEKSKOOL

TWEDE JAARLIKSE TENTOONSTELLING VAN STUDENTEWERK

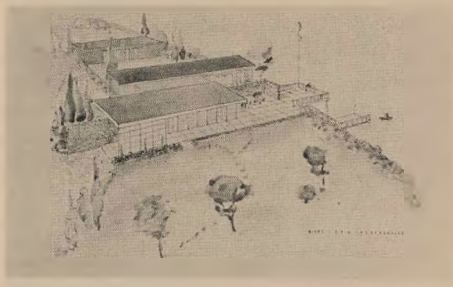
In sy openingswoorde tot die aanwesigers het Professor Meiring die volgende gesê :

Mnr. Cowin, die vise-President van die Instituut van Suid-Afrikaanse Argitekte open vandag die tweede jaarlikse tentoonstelling van ons Argitekskool. As onafhanklike inrigting is ons nou byna drie jaar oud, goed verby die tande-kry stadium, en soos ons jongerige ouers hier vanmiddag weet, word die babba vet nadat hy tande gekry het! Wel, of daar tekens van 'n uitswelling in ons argitekskool te bespeur is, moet u nou maar oordeel van die studentewerk wat u hier om u sien.

As u meen dat daar sulke tekens is sal ek baie dankbaar wees, en u liewer nie die studente wys nie, want hulle is nie vet nie, daarvoor moet ons hulle te hard laat werk! Byna sonder uitsondering is die ouers van studente kwaad vir my juis om hierdie rede, maar ek vrees dit kan nie verhelp word nie. Ek wil g'n doekies omdraai nie, dit is 'n bree kursus, en daar is so baie werk wat moet verrig word voordat ons die student as professionele man op die publiek kan loslaat, dat ons dikwels ons eie simpatie vir hom agterwee moet hou.

Hard werk sal hom in enige geval g'n kwaad doen nie, ek het 'n vaste geloof dat as ons die Afrikaner-nasie maar kan kry om te werk, ons wonderdade gaan verrig sien. 'n Voorbeeld hiervan, meen ek, is in hierdie saal te sien met die werk van veral 2e Jaar, hulle is jongmanne wat twee jaar gelede nog op die skoolbanke gesit het. Vir my, wat nognie te lank in die onderwys staan nie, is dit nog altyd 'n wonder om te sien hoe verbasend gou die student sy voete in argitektoniese ontwerp vind. Dit is nie 18 maande nie of hy het al 'n redelik goeie begrip van wat goeie ontwerp en wat slegte ontwerp is, en as daar boonop die inspirasie is wat uitgaan van staffede en 'n paar uitstaande studente soos Ben Viljoen, dan duur dit nie lank nie of meneer die student het ook al 'n uitgesproke mening van sy eie.

Nie alleen is dit goed en reg dat dit so is nie, maar ek sien ook in so'n ontwikkeling van oordeel by die individu presies wat met 'n universiteitskursus beoog word. Dat die universiteit die geskikte plek is vir die voorbereiding van die professionele lewe is vir my heeltemal duidelik, mits die klem altyd op die praktiese, en nie soseer op die akademiese kant van die saak gele word nie. Hier op Pretoria is ons in die gelukkige posisie dat, synde grotendeels 'n argitekskool wat met deeltydse studie moet tevrede wees, ons ook die leerkragte grotendeels in 'n deeltydse kapasiteit moet aanstel, wat egter beteken dat ons 'n beroep kan doen op manne wat nie alleen in die profesie staan om ons te kom help nie, maar ook manne wat die room van die profesie verteenwoordig.



A Lakeside Tearoom by D. W. Tunmer, Second Year

Weer wil ek, soos verlede jaar, namens die Universiteit, en myself ons dank betuig aan Mnr. Gordon McIntosh, R. I. M. Stewart, T. H. Louw, B. H. South, G. R. Whale, F. J. Wepener, P. H. Connell en H. W. Bateman vir hulle waardevolle en gewaardeerde hulp. Sonder hierdie manne sou dit nie moontlik wees om die onderrig op die skool te behartig nie. Ook wil ek my dank en waardering teenoor Proff. van Tonder en Beezhod en Mnr. Vorster en v.d. Merwe uitspreek vir die groot aandeel wat hulle het in die onderrig van ons studente, dit is werk wat hulle sonder addisionele vergoeding verrig. My dank ook aan mede-argitekfirmas in Pretoria waar die deure oopstaan vir myself en studente, ewe—as aan hoeveelhedsopnemers—firmas, aan die persone wat goedgegunstig as eksterne eksamineatore optree, en les bes aan die studente self, sonder wie se ywer en harde werk daar nie vanmiddag iets sou gewees het om oor te spog nie!

UITDELING VAN PRYSE.

Die spreker het sy dank aan die Transvaalse Provinsiale Instituut van Argitekte uitgespreek vir die bydrae tot die prysfonds.

Eerste prys in die Eerste Jaar Argitektuur : K. J. Jooste.
Tweede prys in die Eerste Jaar Argitektuur : B. Austin.
Eerste prys in die Derde Jaar Argitektuur : Ben Viljoen.
Eerste prys in die Vyfde Jaar Argitektuur : J. V. D. Werke.
Eerste prys in die Eerste Jaar Hoeveelheidsopname : N. C. Jackson.

Gordon McIntosh-prys vir die argitekstudent met die beste rekord in enige jaar : K. J. Jooste.

T. H. Louw-prys vir die hoeveelhedsopnemer-student met die best rekord in enige jaar : A. R. Hunt.

ADDRESS OF THE VICE PRESIDENT-IN-CHIEF, MR. D. M. COWIN

Professor Meiring, Ladies and Gentlemen :

I am to-day deputising for our President-in-Chief, Mr. Lightfoot, who, as you are possibly aware, is at present overseas on an extensive tour on behalf of the Railway Administration. Those of us who know Mr. Lightfoot have no doubt that his activities will not be confined to the study of hotels! The attitude of the Railway Administration in this connection is consistent with that of the majority of public opinion in South Africa, that not only in Architecture, but in all technical spheres, it is necessary for us to take a lead from Europe and America.

That this attitude should persist is regrettable, because the truth is that in many respects South Africa can give a lead to other countries. While we all welcome the opportunity given to three of the members of our Institute to enjoy a very pleasant trip at the Government's expense, I have my doubts whether it will contribute anything beyond what has been the outcome of the Witwatersrand School of Architecture's Fifth Year study and investigation of hotel design.

Although addressing you as students, I should like to emphasise that I regard you rather as potential members of our profession, and as such you can look forward to a very bright future. I wish to stress, however, that your future, and that of the whole Building Industry, can only be assured by the closest co-operation within our profession. It is unfortunate that our Act does not provide for student membership of the Institute, as is possible under the R.I.B.A. regulations, for all our members agree that a closer association with you students is most desirable and necessary.

The Central Council has been approached by students of both the Cape and the Transvaal with a view to forming a voluntary Association of Architectural Students, linked to the Institute, but due to pressure of other business little has been done as yet. In order to expedite matters, I offer the suggestion that the students in all the Provinces submit their combined proposals for such an association to the Central Council, with the object that they be finalised at the Annual Meeting of the Central Council in May next year.

Professor Meiring has commented on the short period within which he finds the average student gains an appreciation and feeling for Architecture, and this fact confirms the oft expressed opinion that the inclusion of an "Introduction to Architecture and Town Planning" in the final years of a youth's schooling would considerably raise our general cultural standards, and render easier the task of our profession in their struggle against ugliness.

Here again the Central Council is fully aware of the necessity for action, but lack of time and finance have been the stumbling blocks. It is gratifying to report that the profession has

willingly accepted the imposition of a levy on the fees to be earned by them on National Housing, and the funds gained thereby will be valuable in the promotion of not only architectural education in the schools, but the establishment of bursaries for research into housing and other allied subjects.

The National Housing Scheme is now well under way, and I repeat here that it was not until the Government availed themselves of the Directors of the Building Industry, with our profession in the lead, that any results were achieved. With one exception, traditional methods are being adopted, but it is obvious that the tremendous backlog cannot be met by adherence to these methods with the limited supply of labour available. The answer appears to lie in a greater use of our available materials, such as asbestos and pressed steel sheets, in as large units as possible. Our practitioners have ideas, but rarely the time, for the research and experimental work which is required, and the Institute looks to you and will provide the necessary funds for you, to undertake this vital work, not only for the benefit of the profession, but for that of the nation as a whole.

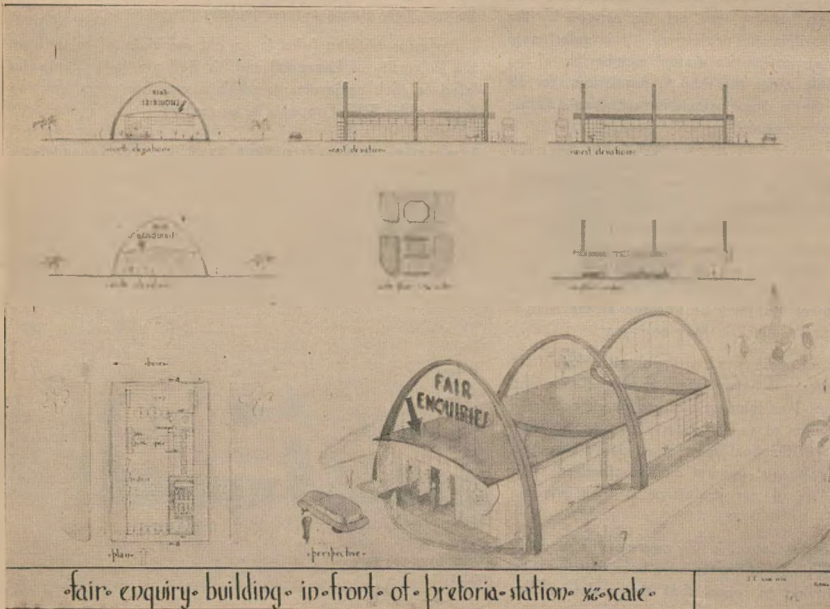
In conclusion I wish to state that, having made a careful study of the work on exhibition to-day, I am much impressed by the general high standard of work, in which that of the Second Year stands out particularly.

Professor Meiring (who is an old associate of mine from the University of Liverpool) and his staff are to be congratulated on their achievements within a very few years, and the future of his School appears to be assured.

Perspective: A Grocer's Shop by K. Jooste, Second Year

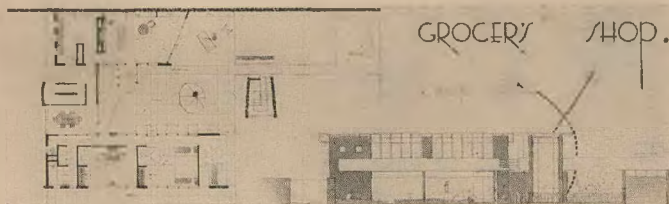
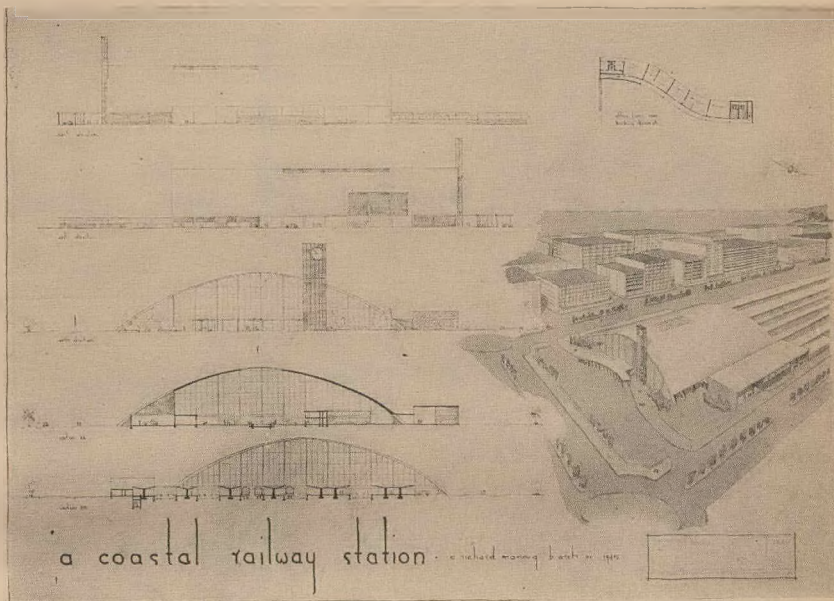


THE STUDENT WORK ILLUSTRATED
ON THESE PAGES IS A SELECTION
FROM THE DRAWINGS ON EXHIBITION

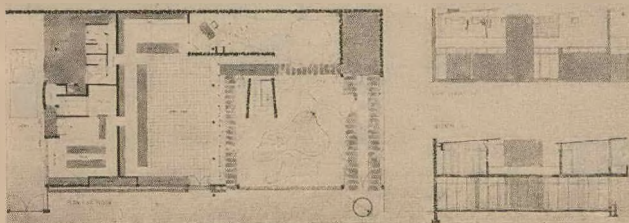


fair enquiry building in front of pretoria station 1/20 scale

J. C. van Wyk
First Year

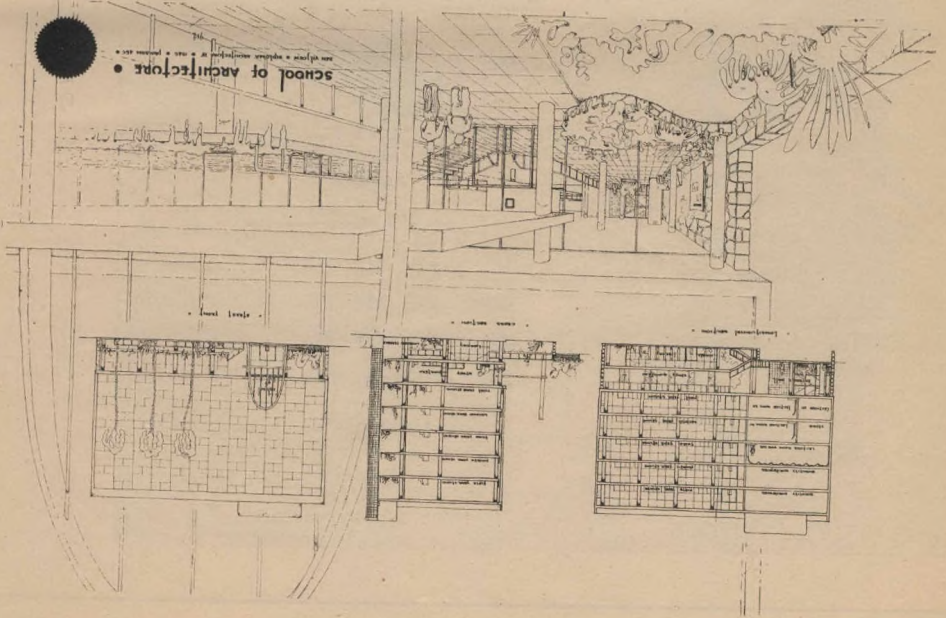
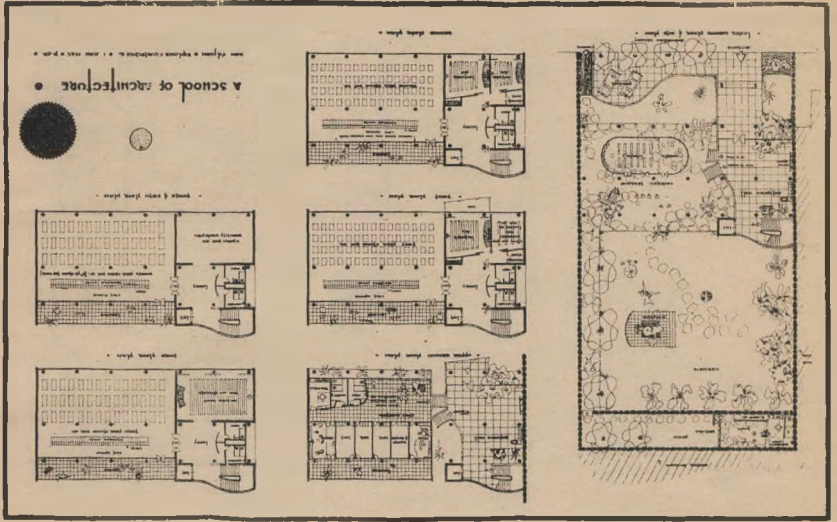


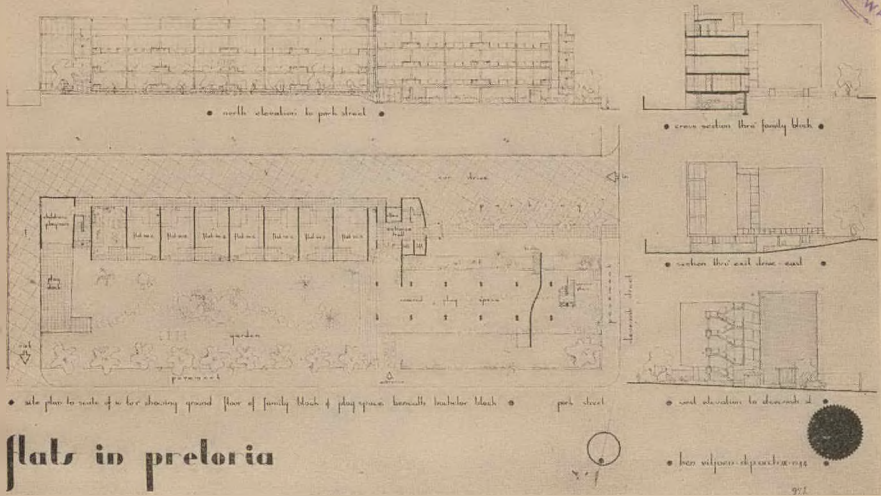
Coastal Railway Station
G. R. Monnig, Third Year



Plans of Grocer's Shop
K. Jooste, Second Year
← Perspective overleaf

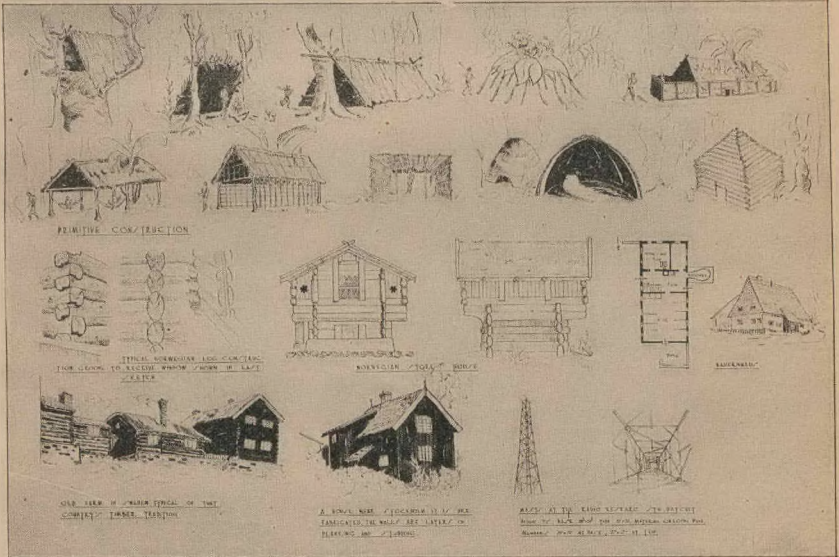
Ben Viljoen
Fourth Year



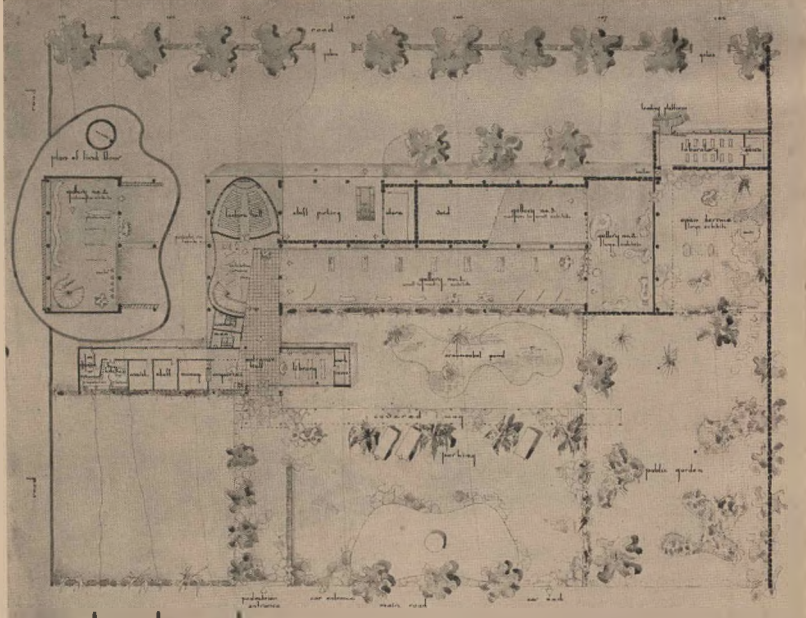
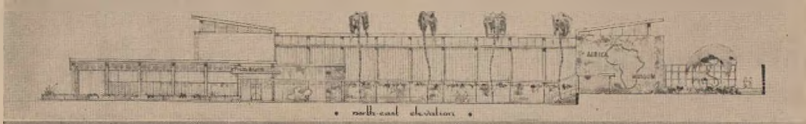
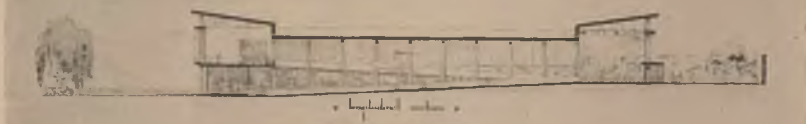
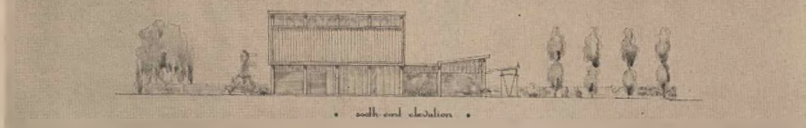
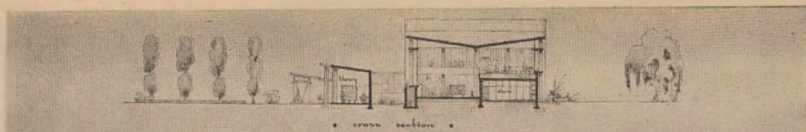


flats in pretoria

Ben Viijoen, Third Year

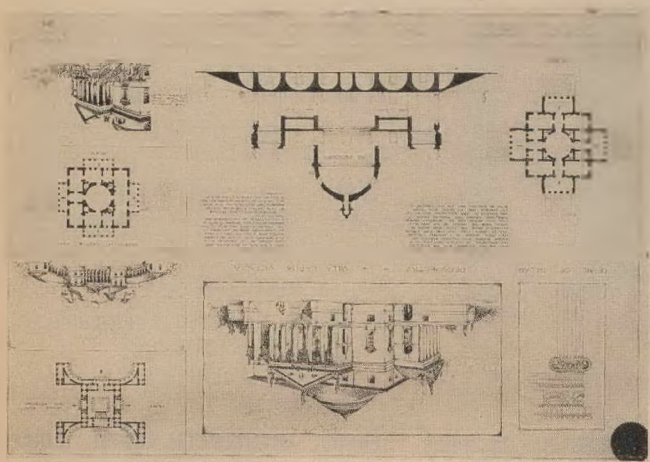


E. J. Bloem
 Second Year



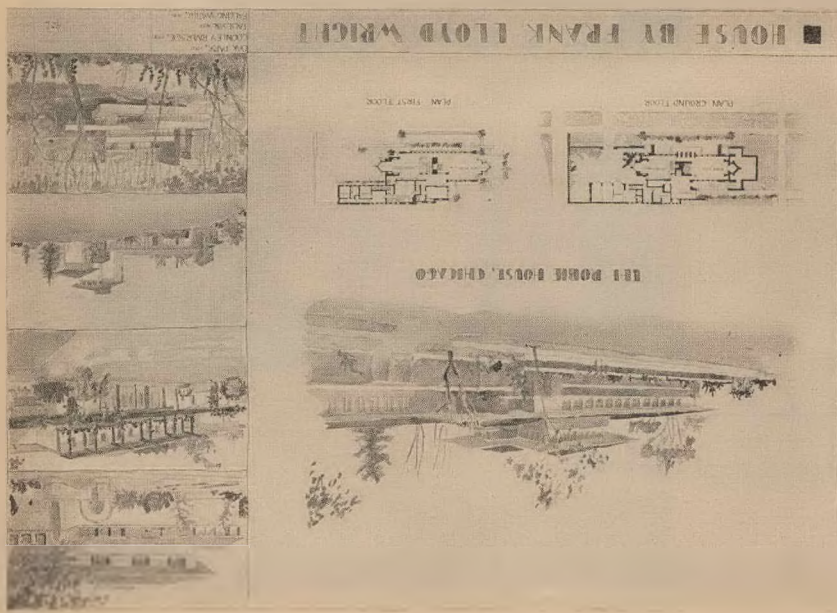
archaeological museum • sketch design for a new archaeological museum

History of Architecture
A Study of the Palladian
Villa by M. G. Meyer
First Year



Architectural Study by J. van Rensburg, First Year

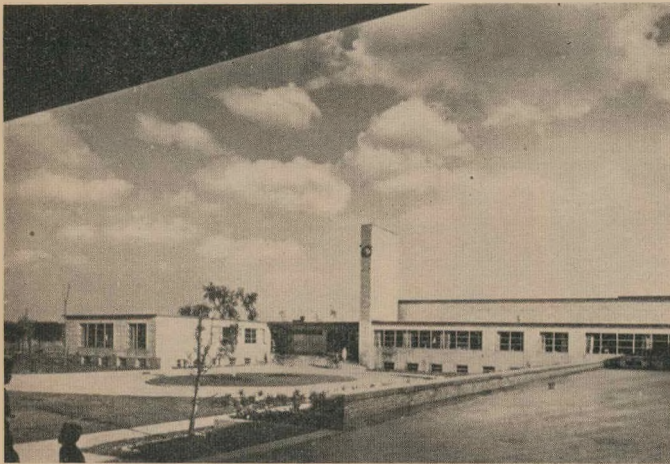
HOUSE BY FRANK LLOYD WRIGHT



DEVELOPMENTS AND TRENDS IN AMERICAN ARCHITECTURE 1939 - 1944

SECOND PART

SCHOOLS AND RECREATIONAL STRUCTURES

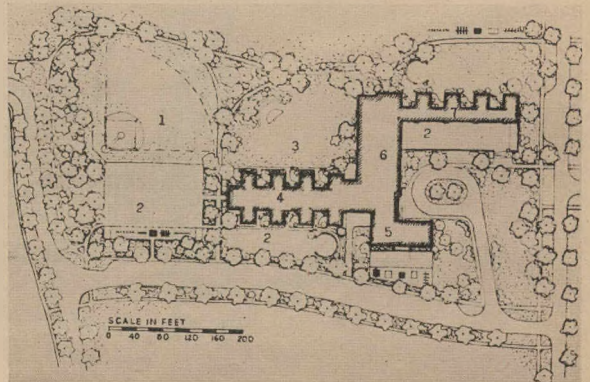


General view across the entrance forecourt. BELOW: Site Plan showing the separate wings for each age group. 1, Athletic Field. 2, Paved Area. 3, Outdoor Classrooms and Lawn. 4, Intermediate. 5, Kindergarten. 6, Administration. 7, Primary.

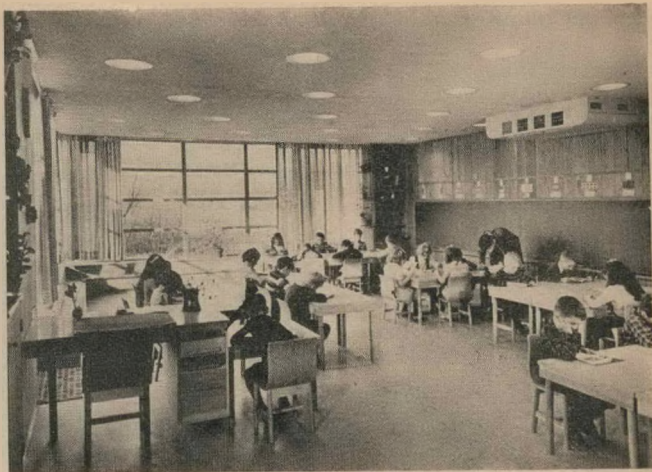
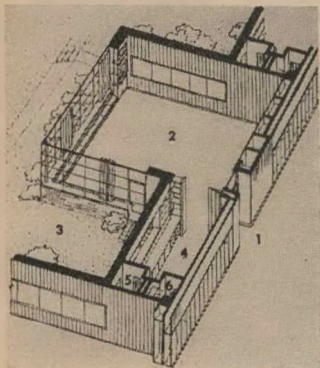
CROW ISLAND ELEMENTARY SCHOOL, WINNETKA, ILLINOIS, 1940

Eitel and Eero Saarinen; Perkins, Wheeler and Will, Architects

The local Board of Education in this mid-western U.S. community asked for a building that would not only assist and improve the effectiveness of their teaching programme, but that would also contribute to the children's sense of freedom and security. From joint conferences with the architects, the typical classroom and workshop unit was developed. The building is basically a composite of a series of three units, with school offices, auditorium and library located in the centre. Different age groups occupy separate wings of the structure, and each wing has its own outside play area.



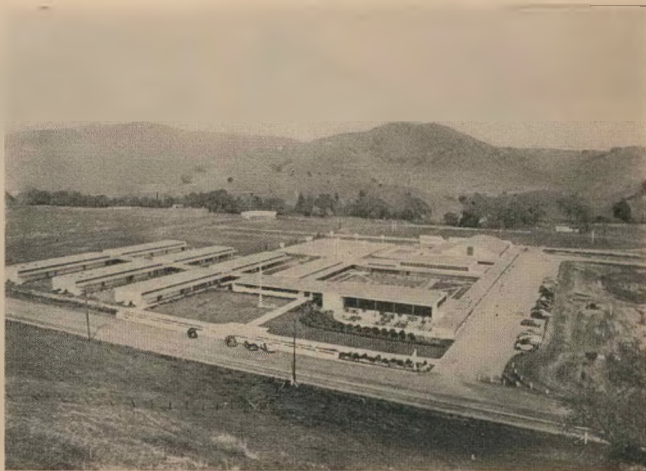
A typical classroom in the Crow Island School.
 BELOW: Axonometric showing the classroom and
 workshop unit. 1, Hall. 2, Classroom. 3, Outdoor
 Playspace. 4, Workshop. 5, W.C. 6, Closet.



ACALANES UNION HIGH SCHOOL, LAFAYETTE, CALIFORNIA, 1940-1941

Franklin and Kump and Associates, Architects.

This school scheme resulted from careful analysis of the complex functions of a large rural high school. Students come by bus or car, and the 500-foot loading platform, seen on the right, serves also as a sheltered passage to connect cafeteria, workshop and gymnasium, grouped for use by adults as well as by children. There is no 'entrance facade.' A cross passage leads to the one-storey parallel rows of classrooms. Each row consists of a long open loft, divided into rooms by plywood partitions that may be moved to accommodate changing educational needs.



RIGHT: Air view of the Acalanes Union High School. Classroom wings at left; offices, workshops, school cafeteria and auditorium at right end to the rear.

U.S. MERCHANT MARINE CADET BASIC SCHOOL, COYOTE POINT, SAN MATEO, CALIFORNIA

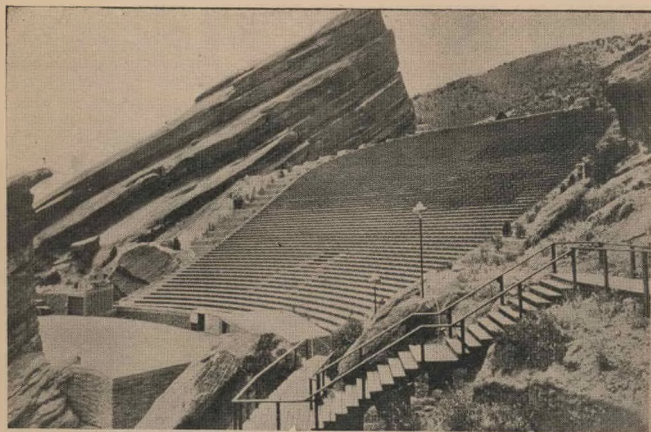
Gardner A. Dailey, Architect.

Emergency construction to serve military needs, this project in the far western State of California was designed to fit on the hillside site with a minimum of grading operations. The various units cover the slope down to the water. This was facilitated by use of concrete pier foundations and by connecting passage ways, angled at the slope of the terrain. The scheme consists of barracks, mess hall, administration offices and infirmary. All buildings are of simple wood construction and were built within two months.



RED ROCKS AMPHITHEATRE FOR DENVER, MORRISON, COLORADO, 1941

Burnham Hoyt, Architect.



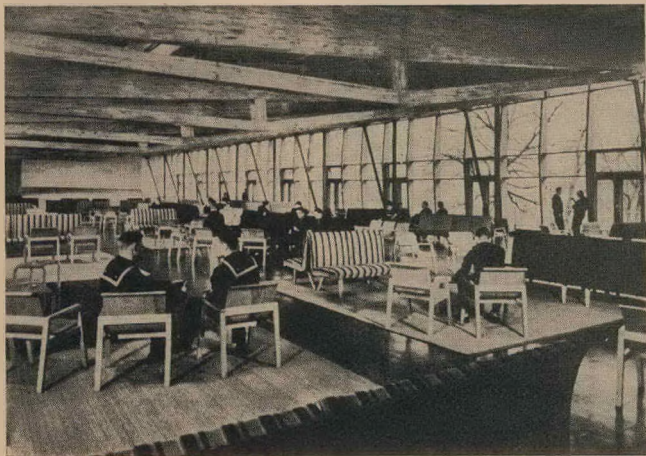
Fourteen miles west of the city of Denver, in the foothills of the Rocky Mountains, is Denver's Park of the Red Rocks, distinguished by its huge, natural red sandstone monoliths. Between two of these fantastic giants, 200 to 300 feet in height, was a natural amphitheatre. Four years' work transformed this dramatic site into a workable theatre for an audience of 9,000. Re-shaping and new construction were kept to a minimum; the natural shape of the ground allowed sufficient distance between the rows of benches for circulation, with radiating aisles at the sides. Parking areas are located out of sight and earshot of the audience.

General view showing the main glass wall of the Reception Building and BELOW: The interior with roof trusses supported on independent steel columns.



MAIN RECEPTION BUILDING, GREAT LAKES NAVAL TRAINING STATION, ILLINOIS, 1942

Skidmore, Owings and Merrill, Architects.



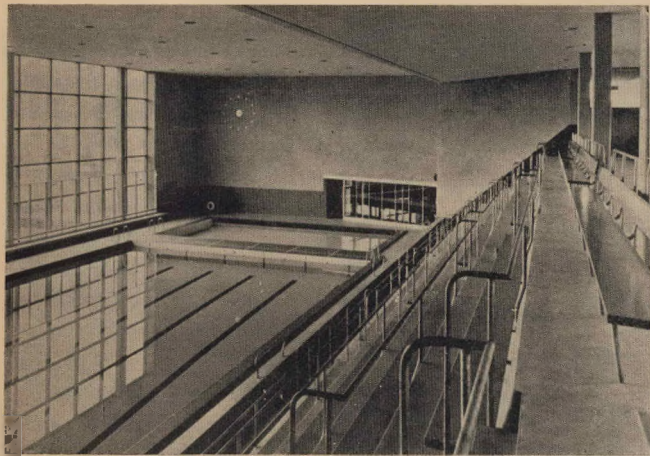
This building in the mid-western U.S. State of Illinois provides a social centre for servicemen and a place to meet guests. The plan consists of a single huge hall 60 by 90 feet. The roof construction is of trusses of unpainted laminated wood, supported at either end by light tubular steel supports. The long walls, supporting nothing but themselves, are simply protective screens of glass or vertical fir boarding. At the far end of the long horizontal mass is a transverse block of offices, raised to first floor level.



General view of the swimming pool building. Walls of buff brick enclose a steel frame; copper spandril over window. BELOW: The interior.

SWIMMING POOL, MASSACHUSETTS INSTITUTE OF TECHNOLOGY, CAMBRIDGE, MASSACHUSETTS, 1940

Anderson and Beckwith, Architects.



The pool and its high window wall face a screened sun-bath garden. Coils for radiant heating of the structure are placed in both the ceiling and pool decks. The pools are lined with brown-purple tile, and the decks are grey, with dull black curbs. Markers and window seat are lemon yellow tile, and the acoustic plaster walls and ceiling are light grey. The building is framed in steel with buff brick exterior wall surfaces. Above the window is a spandril of copper.

CONTEMPORARY JOURNALS

THE ARCHITECTURAL FORUM August, 1945

The highlight of this interesting issue is the illustrated review of the gardens by Thomas Church, landscape architect. Mr. Church's approach to the problem of the modern garden is anything but orthodox. His reasoning is refreshingly direct and he handles his problems in a radical and eminently pleasing fashion. His palette is extensive, both in animate and inanimate form, which he blends and composes in a deft, masterly manner.

Like those enthusiasts of Britain's planning and reconstruction teams, Toledo, Ohio, is making use of a large-scale model, by Norman Bel Geddes, to arouse public interest in the proposed changes in the transport pattern of the city and the general rehabilitation and improvement of existing areas and facilities. These changes involve road, rail, river and air transport replanning, carried out by Geddes with the assistance of experts in the several spheres.

Buildings illustrated include an attractive office conversion for an investment firm and for an insurance office, as well as an industrial headquarters building; three houses; a delightful guest house; and a "cabana" for a private swimming pool.

Like other distinguished structures by the T.V.A., the newly completed Cherokee Dam achieves high architectural merit by strict analysis and deceptively simple, disciplined design. Added to this, three experts of T.V.A., Mario Bianculli, Principal Architect, Constant R. Marks, Senior Civil Engineer, and Osborn H. Graves, Senior Civil Landscape Architect, discuss the essential team approach to the design of hydro power stations.

This issue also contains a proposal for a United Nations Centre in San Francisco, and planned suggestions for "Living Memorials" taking the form of recreational projects.

THE ARCHITECTURAL RECORD August, 1945

The greater part of this issue deals with hospital planning. A full description of the Tippler General Hospital, near Honolulu, Hawaii, now in course of construction, to serve as a permanent hospital for the personnel of the U.S. Army

stationed in the Pacific Ocean area, is published, together with perspective drawings and plans. This group comprises a main hospital building to house 1,500 beds, quarters for officers, nurses and enlisted personnel, a patients' recreation and post exchange building, gymnasium, theatre, chapel, medical research laboratory and complete service facilities.

Besides this, Building Types Study 104, on Hospitals, outlines a scheme for co-ordinated hospital services, and publishes a series of plans of the various kinds of hospital and health centre building required.

Prefabrication for housing is included, with a laminated arch system by Wurster and Bernardi; Ernest J. Kemp, Associate Architects, and a system derived from T.V.A.'s sectional type illustrated by two experimental houses.

THE ARCHITECTURAL REVIEW August, 1945

Christopher Tunnard, well known for his "Gardens in the Modern Landscape," now Assistant Professor of City Planning at the School of Fine Arts, Yale University, contributes a broad and able survey of the evolution of American planning in "The American Planning Tradition," the first part of which covers the period up to the beginning of this century.

Much of the picture he paints is familiar, for this country can show a startling similarity to the evil machinations of the speculator who did so much damage in America, but Mr. Tunnard's review will be read with interest by all who feel for the future of South Africa, for the lessons have still to be learnt by many authorities in this country.

In "Horse Chestnuts," Geoffery Grigson traces the changing fortunes in pictures and poems of this magnificent tree with its long racemes of flowers.

Dudley Harbron gives a full account of the life of Edward Godwin and his work. Born in Bristol in 1833, Godwin's activities included, besides architecture, that of theatre critic, critical journalism, theatre production and the design of costumes and scenery.

Three extremely simple and pleasing examples of recent Swiss architecture are described and illustrated: one, the new

University building in Basle, by Roland Rohn; the second a contemporary church at Dornach, near Basle, by Herman Baur; and the third, by the same architect, is a school and kindergarten, also at Basle. These three buildings are all of an unaffected and straightforward elegance, and reflect that positive dignity which one has learnt to associate with the best of contemporary European architecture. They have been planned in a manner which, in each case, derives full benefit from the characteristics of the site.

"PENCIL POINTS," August, 1945

This number deals exclusively with hospitalisation, and contains an illustrated description of Midland Hospital, Michigan, by Alden B. Dow, which is a solution for a 50-bed general

hospital based on centralised services and with an emphasis on colour; a type plan for a Pediatric hospital unit prepared by the two Government authorities concerned—the Hospital Facilities Section of the U.S. Public Health Service and the Division of Research in Child Development, Children's Bureau, U.S. Department of Labour; a nursery building for a Children's Home Society; the scheme for a tuberculosis hospital for Palestine; and the Health Centre in Elizabeth City—an adaptation of the U.S. Public Health Service standard plan. In conclusion, Sweden's system of public health is reviewed.

Materials and Methods section includes a superficial survey of mechanical plants for hospitals by Isadore Rosenfeld, and an article on "The Architect and Television" by M. J. Alexander, who discusses types of receivers and the nature of the installation requirements.

PROFESSIONAL NOTES AND NEWS

TRANSVAAL PROVINCIAL INSTITUTE

All members who return from Active Service are asked to notify the Acting Secretary, stating the date of their discharge and giving a postal or forwarding address.

★ ★ ★

As it is intended to open a roster in the office of the Institute of professional appointments, wanted and offered, members and students are asked to furnish the Acting Secretary with details of their requirements as soon as possible.

PROFESSIONAL APPOINTMENT WANTED

Chartered Architect and Surveyor, widower, age 35, A.R.I.B.A., desires to contact firms in Johannesburg or Cape Town with a view to employment. Expert with level and theodolite; land and building surveys; estate layouts; drainage schemes; the design of modern factories, offices, houses, etc.; and two years' experience in Quantity Surveying. At present resident in England, free to travel any time. Reply: Acting Secretary, Transvaal Provincial Institute.

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Cole, G. D. H.	Building and Planning, 1945	331.833 Col.
Elsas, M. J.	Housing Before the War and After, 2nd ed., 1945	331.833 Els.
Madge, J.	The Rehousing of Britain, 1945	331.833 Med.
Morrison, H. and Others	Can Planning be Democratic? 1944	R330.4.
Rosenman, D.	A Million Homes a Year, 1945	R331.833 [73].
Nuttall, G. C.	Beautiful Flowering Shrubs, Trees and Heather, rev. 1944	582 Nut.
American Society for Testing Materials	Report of the Joint Committee on Standard Specifications for Concrete and Reinforced Concrete, 1944	R620.13.
Greenhalgh, R. ed.	Building Repairs, 1944	690 Gra.
Laysen, B. W.	Plastics in the World of To-morrow, 1945	R667.6.
Mellish, A. J.	First Steps in Air-conditioning, 4th ed., rev. and enl., 1943	R628.8.
—	Roofing: Estimating—Applying—Repairing, 1938	R695.
Warland, E. G.	Building Construction for National Certificate, 1944-5	R690.
Mumford, L.	City Development, 1945	R710.1.
Stephenson, F. and P. Pool	A Plan for Town and Country, 1944	710.10942 Ste.
Tacoma, City	Mayor's Research Committee on Urban Problems. Tacoma, the City We Build, 2nd ed., 1944	R710.109797.
Zucker, P., ed.	New Architecture and City Planning, 1944	R724.9.

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