

Baker and Moerdijk – a shared legacy apart

Roger C Fisher

Department of Architecture, University of Pretoria, South Africa

Email: roger.fisher@up.ac.za

This article presents Gerard Moerdijk's response to the challenges posed by the legacy of Herbert Baker in South Africa, through, firstly, those aspects of an architecture derived from regional response, namely local style traditions of the Cape Dutch legacy, climatic constraints as well as the use of local resources – material, labour and skills; secondly their distinctive styles used in their church designs in the protestant tradition; thirdly their designs of memorials and monuments that use African precedent for inspiration.

Key words: Gerard Moerdijk, Herbert Baker

Baker en Moerdijk – 'n gedeelde erfenis verdeeld

Hierdie artikel verteenwoordig Gerard Moerdijk se reaksie op die uitdagings wat deur die nalatenskap van Herbert Baker in Suid-Afrika gestel is, eerstens deur die aspekte van 'n argitektuur wat van die volgende afgelei is: streeksgebondenheid in die herlewing van die Kaaps-Hollandse styltradisie, klimaatbeperkings sowel as die gebruik van plaaslike hulpbronne – materiale, arbeid en vaardighede; tweedens deur hul eiesoortige styl wat in hulle kerkontwerpe in die Protestantse tradisie gebruik is; en derdens deur hul ontwerpe vir gedenktekens en monumente waar 'n Afrika-presedent vir inspirasie aangewend is.

A previous article¹ explored Moerdijk's initial youthful respect for, then later amnesia of Baker's architectural endeavours. However Gerard Leenderd Moerdijk (1890-1958) may be considered that architect who most readily responded to the challenges posed by the legacy of the presence in South Africa - from 1892 until 1913 - of Herbert Baker (1862-1946). In this article a case is made for the contention as regards firstly, aspects of an architecture derived from regional response, namely Cape Dutch revival, climatic constraints as well as the use of local resources – material, labour and skills; secondly their distinctive styles used in their church designs - both, in the protestant tradition - as being highly influential in their time; thirdly that both in their designs of memorials and monuments look to, amongst others, African precedent for inspiration.

Let us examine the architectural achievements of Moerdijk in parallel with those of Baker as represented by examples of the important building types, namely houses, churches and monuments.

Cape Dutch survival and domestic Cape Dutch revival

The Cape Dutch style was a discovery of the British arrivals to South African soil as it slumbered as residue of the pre-British colonial period of the Dutch at the Cape of Good Hope, as noted by Kendall (1938: sp) in a concluding sentence to his introduction to the Elliot photographic collection in 1938:

[...] The homesteads nestled down in quiet and dignified repose, watching the pine and oak flick their blue shadows across the walls, with the vineyards and plains creeping away to the purple mountains beyond.

Their 'discovery', or rather the reintroduction of their style to currency, can be attributed to specific persons.

The first to publish them, and thereby put them in the popular imagination, was Alys Fane Trotter (1863-1961). She joined her husband (an electrical engineer to the City of Cape Town), spending the years 1896 to 1898 on her ventures at the Cape. She was a daughter of her age, schooled in the gentle art of *plein air* sketching. This feisty Englishwoman traveled the Cape in a eighty kilometer radius by bicycle - the first for women seen there – sketching the old colonial houses, recording in accurate and attractive drawings their construction and charm. These

were brought to public attention when published by the Cape Times in their Christmas number of 1898 as 'The Old Cape homesteads and their founders'. Back in Britain she prepared and had published 'Old Colonial Houses of the Cape', one of the first treatises on South African architecture. The book has an introductory essay by Herbert (later Sir) Baker (1862-1946), 'The origins of Cape architecture.'

Herbert Baker actually initiated the project of documenting the Cape Dutch houses. He had spent his first month in the Cape Colony studying and sketching the old Dutch buildings.



Figures 1 & 2

Blueprint copies by Baker of his tracings of sketches he made while at the Cape (Pearse collection, Department of Architecture Archives, University of Pretoria).

This enterprise secured for him his first commission and from South Africa's – and indeed one of the world's most powerful men of the time, Cecil John Rhodes. They had met once before at Rhodes' dinner table, but Baker had hardly spoken. Shortly thereafter, however, they met on the slopes of Signal Hill while Baker was out strolling and Rhodes horse-riding.

Baker was born in the family country home of Owlets, Cobham, County Kent in England. This was within easy reach of that ancient pile the size of a village, Knole, its western entrance front graced by two sets of five Flemish style gables, added by Thomas Sackville in 1605. This was also within reach of the eastern board of England settled by the French Huguenots. Baker's apprenticeship as architect had taken him on sketching tours to Haarlem and Antwerp.

We must also not forget the then fashion for the Queen Anne style, a vernacular revival favoured by practitioners of the Arts and Crafts, of which his mentor and employer, Ernest George (1869-1944) - with Harold Peto (1828-1897) - was exponent. His early friendship – later to sour on the New Delhi project - with his junior colleague, Edwin Lutyens (1869-1944) was also highly influential in forming his architectural tastes.

When Rhodes heard of his interest in the old Dutch colonial architecture he expressed his wish to discuss with him the restoration of his recently acquired property, 'The Grange', later renamed to its original 'Groote Schuur'. Rhodes had in his possession a water colour sketch of the property in its earlier state and wished to have it 'restored' to its 'original' Dutch state.

Why did the Dutch style appeal to Rhodes? Baker (1920: 89) observes:

He had, I think, a crude and archaic taste [...]. He used to say 'I like teak and whitewash', and 'I want the big and simple, barbaric if you like,' [...]. He abhorred any thing small, mean or smacking of the commercial, which money alone could buy, and had the right instinctive feeling for personal craftsmanship and honest material.

Rhodes had in the past attended lectures by Ruskin, so his taste, while perhaps unvarnished, was not unschooled. And Smuts observes that Ruskin had commented that Cape Dutch was the only true expression of style in the past century.

His taste for old Dutch colonial was at first viewed with either derision or suspicion by some:

He was at first laughed at by many of his friends and the public, who thought that in following their [that is his compatriot Afrikaner] arts he was seeking favour with the Dutch. [...] His critics, however soon became his admirers and imitators [...]. I am convinced that he was impelled by the deeper feeling of sympathy for the early settlers and pioneers in contrast to his dislike of the commercialism of the modern towns, and that the encouragement which he gave to this early civilization, was directed as much to the good of South Africa as the pleasure of himself and friends.²

Groote Schuur was Baker's – and hence South Africa's – first exercise in Cape Dutch revival – although it should be borne in mind that this was not yet the name of the style.

Groote Schuur had, in the early days of the Colony, been converted by the Dutch from a granary to a house, and since then it had suffered much from fire and rebuilding, and retained little of its original form. Fortunately Rhodes had been given a water-colour sketch showing its gables and high-pitched thatched roofs. The sketch together with a knowledge of the old Cape houses made it possible to rebuild with some faithfulness to its type and original form.³

Baker was further helped in the restoration project through the fact that it was no sooner restored than it was razed by fire! Rhodes was up north at the time, and, on returning, spent, in the blackened ruins, the days before his departure by ship to London to account for his involvement in the Jameson Raid. This was perhaps an apt metaphor for the end to his political career.

Baker says, however, that in the rebuilding, he had opportunity for a more thorough restoration:

More thoroughly even than in the first restoration and rebuilding I had to improvise good craftsmanship in the building trades, discover and train craftsman, and discover materials.

...

Before Rhodes began to build the building crafts in South Africa were not of a high order. The prevailing custom was to import everything readymade from Europe. It was due to his example and encouragement that a new order began. Good workmen were found or attracted to the country to make all the joinery and new furniture. The metal-work, which is a feature of the heavy doors, windows and solid shutters of the old Cape houses, was made for Groote Schuur and for all his buildings by a local metal worker [...]⁴

So Rhodes got his teak and whitewash, and barbaric.

But Groote Schuur was a fabrication of the imagination. It had never been a Cape Dutch building.⁵

Was the style readily accepted?

After the coming of Union in 1910, and the erection of Baker's seminal work, the Union Buildings (1910-12), Baker's star was high in the architectural firmament. He had been influential in recommending appointments of architects into the Department of Public Works,⁶ and these young architects in turn came under the sway of Baker. Cape Dutch, one could say became the official style of public works.

In 1911 Baker also announced the inception of his scholarship, with a view to developing the local style traditions of young architects. This drew criticism from practitioners, both locally and abroad:

The public have heard a good deal about a "South African Style." The only architecture South Africa can boast of [...] is the native habitation in its various forms. All other styles have been imported. As an instance, the farm-house gable of the Cape with its appendages has, from a political point of view, proved very useful in this respect, but it is a question whether it is more suitable than any other form.

*The verandah, or loggia, deep eaves, jalousies, distempered plaster, etc., are not peculiar to this country, but are familiar enough to those who have [...] travelled beyond the shores of South Africa.*⁷

Another correspondent, writes:

Though I have not practiced in South Africa, I cannot, as a loyal Britisher, refrain from making my humble protest against a proposal by the late Mr. Cecil Rhodes to introduce some yet unnamed style of architecture into the sub-continent.

[...] There has been already too many varieties of exotic architecture set up in both the Mother Country and in British Overseas Dominions, whereas the impress of British occupation can only be really properly and suitably impressed on the land by an unequivocal national style.

[...]

*I contend that English Gothic is the one and only style that should identify to future ages territory that has been under British domination [...].*⁸

*The previous correspondent*⁹ *puts it as bluntly:*

*If Gothic is good enough for buildings situated nearer the line*¹⁰ *than this country*¹¹, *it should be good enough for South Africa.*

It should be clear that style was at the time a politically sensitive issue.

The champion of Cape Dutch revival came in the form of Moerdijk. He applied for and was awarded, a Carnegie research bursary in 1919. It was for two-hundred-and-fifty pounds [five hundred Rands equivalent then] from the School of Mines and Technology, tenable for the year 1920 to undertake research in the Cape on the topic *The investigation and delineation of historic Cape building*;¹² In the year hereafter he published his article on Thibault,¹³ illustrated by drawings he had made, in all likelihood while on the Carnegie grant.

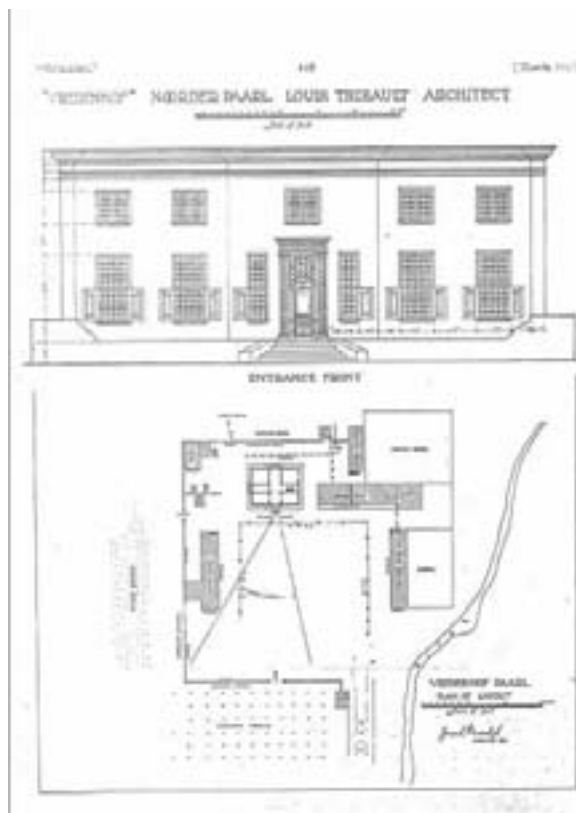


Figure 3

Measured Drawing of Vredenhof, Paarl which Moerdijk ascribes to Thibault (Moerdyk, 1921: 449).

In the article he adds an aspect to the arguments for the emergence of the Cape Dutch style, namely that of economic prosperity.

The year 1920,¹⁴ by all accounts, seems to have been decisive for Moerdijk's future career, the year in which he applied for Associate membership of the Royal Institute of British Architects (ARIBA). The mid-twenties of the twentieth century saw the culmination of the first phase of Afrikaner agitation for national identity and recognition. Firstly Afrikaans - and no longer Dutch - became the official language in the Union,¹⁵ and secondly the new national flag was adopted.¹⁶ The promulgation of 'The Architects and Quantity Surveyors Act' in 1927¹⁷ brought both opportunity and frustration. In order to register with the newly legislated Institute of South African Architects Moerdijk was compelled to withdraw from circulation his little book on 'Kerkgeboue' (Church buildings) since it was seen as advertising.¹⁸ It is probably one of the few published works in South African architecture that has the status of being declared undesirable.

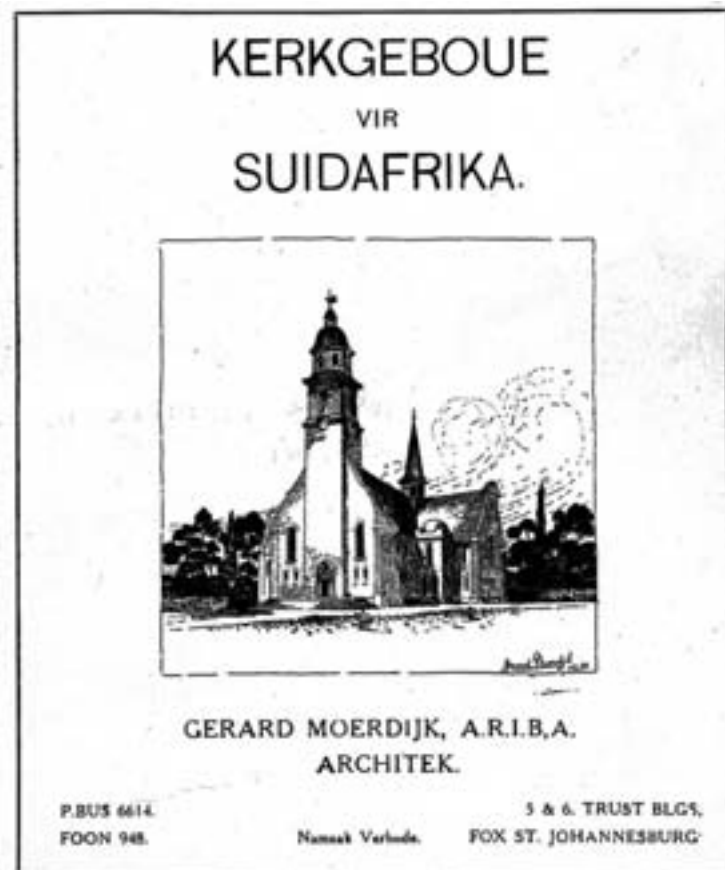


Figure 4
Frontise to Kerbou vir Suid-Afrika (Privately published).

Moerdijk's first commission for public works was won on competition, and it is rumoured that he had his friend, Gordon Leith, draught the entry drawings so as to disguise his hand. That was for the new Prime Minister's residence at Bryntyrion, Pretoria, later named Libertas (now Mhlamba Ndlophu).

The competition brief¹⁹ was considered contentious in that it noted:

The building will be an important one and the architectural treatment must be very carefully considered by competitors. It is suggested that the design might be on simple lines while not slavishly following, yet suitably based on the fine old traditional work we have in this country, bearing in mind the position intended for the building on a rocky ridge and the climatic conditions.

This immediately attracted derisory reaction from the public:²⁰

The Cape Dutch type was such an honest use of the materials, then modern, for the life and purposes of that day. To adopt it now would be an uncreative repetition, a mere cribbing of their shapes and proportions - a performance far removed from the spirit and genius of the Cape Dutch craftsmen.

[...]

Here there can be little doubt what is intended, and the competing architects will accept these directions as incapable demands. Judged by the chequered history of its own constructions, clearly the Department desires the jumbled conglomeration of Cape Dutch forms and modern conveniences, of which it is so inordinately fond.

A Doric column or two here and there among the hat-racks in the hall will not be out of place. A mock antique fireplace will glower at us in the reception-rooms, and embellished ceilings and panelings will vainly strive to revive the past in a dead form - the sort of thing from which creative thought has flown and in which sterile imitation alone remains. One may well ask why it must be "old", why "traditional": why must it be what the Department notoriously thinks "fine"?

Had the Department insisted on baroque gables and other features of Cape Dutch architecture with half-ashamed adaptations to modern purposes, the instructions could hardly have been clearer. It is as unhappy example of the meddling timidity of our bureaucracy that dare not trust unfettered originality.

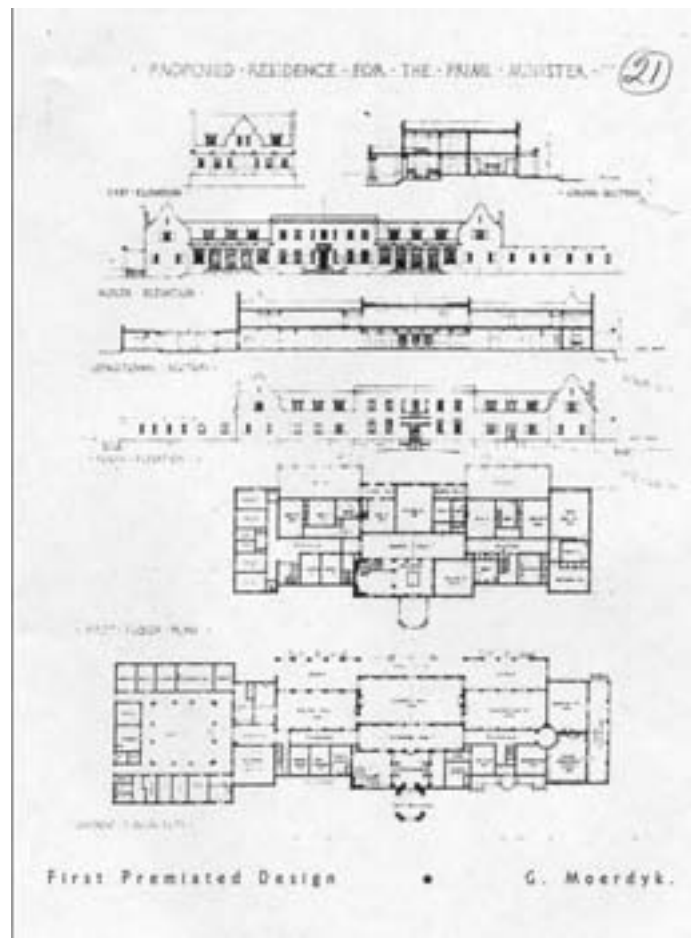


Figure 5

Moerdijk's award winning submission for the proposed Prime Minister's residence (Cleland, 1935: 121.)

Response in the architectural press to the announcement of the winning design by Moerdijk was swift and withering. Eaton (1935: 125-126) had the following to say:

Quite apart from the lifeless copyism which is the best we may expect from these misguided attempts to hark back to past styles for inspiration, the insensibility of mind which can associate "Cape Dutch" architecture of two hundred years ago- born as it is of the valley stillness and soft green heat of its own particular geographical setting- with the wild, rugged, almost fierce infinitude of the Transvaal kopje, is inconceivable. One could almost wish that a settled prosperous community contemporary to the early Cape had flourished here and evolved their Transvaal house. Then at least the folly of this notion might have been revealed. The winning design has the advantage over the others of a simpler and more direct plan with perhaps the best of the fifty half-hearted attempt to make some use of the verily mighty Northern aspect the site presents.

[...]

We cannot prevent these improper designs upon the unfortunate Cape Dutch maiden. She must per force be wedded to the fierce wild man of the North and suffer her distress in conspicuous silence.

We discover ourselves at another juncture.

Eaton was part of the *avant-garde* of the Wits School. He, with others of the Transvaal Group - as Le Corbusier called them - had done homage at the door of Cape Dutch, and their efforts appeared in the piece of *Africana* published in 1933 by their Professor, Geoffrey (Uncle Geoff) Pearce, 'Eighteenth Century architecture in South Africa'. But they had also published their seminal student magazine 'zero hour' [s. a. (1933)], and internationalism was in the air. Moerdijk was at his zenith, nationalism was on the rise, but Cape Dutch Revival as an institutional style was on the wane.

The church project – sun and stone

There is no doubt that ecclesiastical architecture is one of the cohesive elements of culture. Both Baker and Moerdijk were pivotal in giving expression to this in South Africa. While both were designing for Protestant congregations, the differences lay in the role of the liturgy and iconography in the architectural expression. The Anglicans - who Baker served - still retained much of the liturgical traditions and iconographic expression of the Roman Catholic Church. By contrast Dutch Calvinism was iconoclastic and the liturgy centred on the preaching of the doctrine and sermon. Thus the planning that each architect advocated differed. Baker (1944: 147) extolled the values of the apse as indicating the sacramental ritual of Christian faith with this being the first part of any commission to be built, and consequently the only part of some projects by Baker's hand.²¹ Moerdijk concentrated his arguments for planning with the seating layout as an amphitheatre for the effective preaching of the doctrine, and consequently the importance of the acoustical qualities of the space.

Both designed over eighty Churches, and were, in their time, almost the 'official' architectural offices of their respective Christian denominations. Both however looked to the pre-Gothic style for their inspiration. Baker found his in the Saxon Romanesque, Moerdijk in the Romanesque of the Mediterranean. Both looked to make use of local stone and other locally sourced materials. Baker (1944: 145) reminisces that he had been articled to the Gothic revivalist, Sir George Gilbert Scott (Junior, 1839-1897), spending a year of his advanced pupilage as resident architect for the building of a new church at Lamberis, so arrived in South Africa with some experience in church building. He welcomed the opportunity presented by a recently settled English population in need of new churches:

*One could almost imagine oneself amongst the primitive Christian pioneers, who built the early and simple churches ... which still exist in England. Their small windows were suited to the clear and sunny climate of Africa.*²²

Of the many churches he built he says:

*Some of the walls of these churches were built with hard local whinstone and sometimes of a slaty stone of various colours with grey-blue undertone. The masonry had to be rough, and forced upon us a primitive style of architecture*²³.

While this was Baker reminiscing, the many of his examples of his ecclesiastical oeuvre were there to see. His arguments for the styling of the architecture are in terms of climate and local material, and he eschews the Gothic as being unsuitable to the African sun:

The architect who would build in Africa has to reverse the process [of the evolution of the Gothic] ... [which] never took healthy roots in the attempts which were made to transplant it to Italy; still less can fully developed Gothic ... be successfully acclimatized under the rays of Africa's more vertical sun.

Moerdijk, in his little book of 1935 follows a very similar line of argument for not adopting the [neo] Gothic style that in the sharp light of South Africa could not find a home.²⁴ And further that each development must make provision for our available material, must take into account the often diverse circumstances of climate and that the plan of each building be designed independently for its own site.²⁵

This last injunction seems not to have guided Moerdijk's own course, since those that worked in his office as junior draughts-persons or architects-in-training relate that, when a congregation came to him for a new church, he would tell them to remove such-and-such drawings from the cabinet and alter the title!²⁶ Not surprising, since he had virtually designed his church buildings as types in his private publication, censured by the architectural profession, 'Kerkgeboue'.

Monuments and memorials

Baker was of the first architects in South Africa to design commemorative edifices on monumental scale. Of the first of these was the Memorial to the Honoured Dead (Kimberley, 1902), that is those British troops that had fallen in the South African War (1899-1902), sponsored by his patron, Rhodes. Besides the obvious neo-classical styling an new style impetus is introduced into South African architecture - although not realised in this design - that of an ethno-African precedent:

*I made a design with two cones on a high solid base; we thought these would express Rhodes' political "goal" of the alliance of the two races in South Africa. Another attraction to Rhodes consisted in the similarity of the cones to the high conical tower in the circular "temple" of the prehistoric ruins of Zimbabwe ...*²⁷

The design was abandoned as being unsuited to an urban setting and requiring, rather, a kopje with open veldt.²⁸ Yet this seems to be the first overt attempt to introduce symbolism derived from the African soil into South African architecture. The representation of Africa on monumental scale was to continue in subsequent works.

Bakers' notable monument is Rhodes' Memorial (1905) on the flank of Devil's Peak in Cape Town. While overtly imperialist and neo-Classical, there are elements of inspiration - although not all executed - offered by his partner Francis Massey.²⁹

*In regard to the style, I did not intend to convey the idea that we should imitate Egyptian architecture in detail, but only that as the circumstances governing our Memorial were so similar in many respects, we should lean to a perfectly simple treatment of the Egyptian work ...[that] has an additional appropriateness in view of the fact that although distant, Egypt itself is part of Africa.*³⁰

In consequence, the Egyptian influence was to result in a massing and grouping of elements with a minimal amount of moulding and decoration, revealing its architectural effects of mass and shadow under sharp sunlight.

Moerdijk (1921: 164-165) broached the topic of the national value of memorials in a speech delivered at the unveiling of the Klerksdorp *Vrouemonument*. His monuments show that to Moerdijk's pragmatic side there is also the romantic. He and Gustav Preller (1875-1943) - chronicler, historian and myth-maker of the rise of the Afrikaner - were befriended, and together went in search of Monomotapa. Vermeulen (1999: 50-54) relates the episode in detail. In 1929

he visited Great Zimbabwe and reported on his findings. When there was still speculation as to their origins, he declared them to be the work of Bantu and no older than five hundred years. Moerdijk (1930: [page numbers missing]) was adamant, although he did not much admire the workmanship, that it was indeed the product of an indigenous culture.

In 1933 the University of Pretoria became involved in the archaeological digs of Mapungubwe, which was interpreted by the archaeologists as being precursor to the Zimbabwe culture. At that time Gerard Moerdijk was serving on the first Council of the University of Pretoria, having been elected to that body in 1930. He had also been a vociferous advocate of the University becoming an Afrikaans medium institution, and signatory to the various motions passed in this regard in 1932. In 1935 he became Chairman of the Council and served in that capacity until 1942, one of the longest such tenures.

In an article ‘Ons hoop op ‘n Afrikaanse boustyl’ (Our hope is for an Afrikaans [African?] style of building), Moerdijk (1934: 19) used the same lines of Christopher Wren (1632-1723) which had inspired Baker,³¹ this time stated in Afrikaans:³²

Architecture has its political use, public buildings, being the ornament of a country, establishes a nation, draws people and commerce and makes a people love their native country, which passion is the great original of all great nations in the Commonwealth.

The Mapungubwe finds deepened in Moerdijk an interest in African culture. Moerdijk now pursued not only the Africanisation of his architecture through use of indigenous materials, but through employing motifs and symbols which have an African origin of association.

Moerdijk's first involvement with a building that was to embody symbolic meaning was the project already mooted in 1920 for a Voortrekker Monument on the campus of the University of Pretoria. It soon lost momentum. The campaign was revived again in 1934 with renewed enthusiasm. As Council member Moerdijk must have been party to motivating the endeavour. This building, envisaged as housing the library of the literature of the Afrikaner, was built by public subscription. Moerdijk was given the commission for what was later named the Merensky Library in tribute to the benefactor who had made the largest donation.

Hard on the heels, and in a similar vein, followed the Voortrekker Monument. The extent to which Moerdijk was initiator of this ambitious project is open to speculation, but he was certainly instrumental in selecting its siting. Here symbolism was overt and explicit. Moerdijk (1949: 43-48) made it widely known through his writings and commentary, both in the English and Afrikaans press. The granite was of the African soil and was to symbolise the great age and immensity of the African continent, that aspect of Africa that dwarfed Man and his endeavours. He saw the ruins of Zimbabwe as having the same attributes.

The other symbol which derived from and linked the building to the African continent was the zigzag stonework frieze. This, as he has it, is the symbol of water and fertility. The symbol for fertility applies to the Voortrekkers as to Abraham of old “Go forth and multiply.” The need of water is decisive on the African continent, and determines the ability to be fruitful. The deco-like patterning of the floor in the main hall is also reminiscent of water, and like water carries the consequences of the sacrifice of the Voortrekkers, as symbolised by the cenotaph below at the centre, to all corners of South Africa. The frieze, other than depicting in bas-relief the historical account of the Trek, is also the title-deed to the ownership of land of the descendants of the Trekkers. The circumference of the upper dome encircles the monument below and demonstrates the extent of the “Great Deed”, also the globe with South Africa at the zenith.³³

There are other more literal symbols but here only those of direct architectural consequence have been dealt with. Many of these symbols are to be found both in the Merensky

Library and Voortrekker Monument. Moerdijk himself was quoted as referring to influences of Zimbabwe, the Bavenda and even the Egyptians on his conception of this building.³⁴

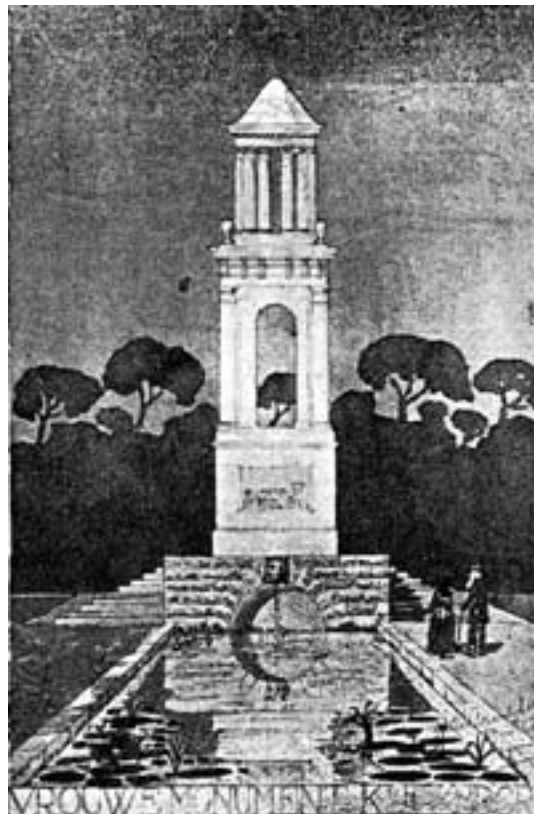


Figure 7
Moerdijk, *Vrouwemonument* (Women's Monument) Klerksdorp (Moerdijk, 1921: 164).

Moerdijk's career as designer of monuments is bracketed by two memorials to women, the first to the women of the South African War erected in Klerksdorp (1919), the last to the Voortrekker woman, Antjie Scheepers (1806-1878), the monument executed posthumously to his design, erected in Ladysmith (1963). Their representation of women as part of Afrikaner Nationalist iconography should not be neglected. Laurika Postma (1903-1987), sculptress of the latter, represented her women in her sculptures as inwardly composed while outwardly resolute. These are set as counterpoint and juxtapose the rugged, hewn monuments of Moerdijk's design. The themes are in stark contrast to those of Baker's that commemorate warfare, manly pursuit and sacrifice to the ideologies of Empire.

Concluding observations

The resorting to the revivalism - what came to be termed Cape Dutch - as an appropriate South African style derived from the vernacular was common to both Baker – its chief instigator - and Moerdijk – its chief individual proponent. Whereas Baker's use of the style was mainly in his domestic architecture, Moerdijk employed it widely across a range of building types. While Baker's architectural endeavours were in the service of those subservient to the notion of Empire, Moerdijk's were considered to be the continuation of a tradition of a lineage of entitlement to the land, and hence in service of Afrikaner Nationalism.

Climatic constraints, followed by the use of local resources – material, labour and skills – were concerns of both Baker and Moerdijk and ally them as progenitors of what later came to

be termed a 'Critical Regionalism'. They both reasoned these by way of economy and developing local crafts and industries thereby making South Africa independent of foreign supply and influence.

The churches designed by Baker and Moerdijk are an immense oeuvre, their distinctive styles highly influential in their time. In the protestant tradition, both designers used little by way of iconographic content. Yet each type is distinct to the Christian denominations they serve – Baker's in the nave and apse tradition of the early Christian western churches, hence emphasizing the rituals of the sacraments, Moerdijks finding their inspiration in the centralised plan of the eastern Christian tradition, hence emphasizing the preaching of the Word. While both were often copied they were seldom bettered. Today most still serve the communities for which they were intended, and are all protected by the National Heritage Act (Act 25 of 1999).

Both Baker and Moerdijk designed memorials and monuments that are symbolically laden. Both look to, amongst others, African precedent for inspiration. Yet the ideologies they served differed – Baker, a servant to the ideals of Empire as a great civilizing force to which his architecture was agent, Moerdijk as vanguard to Afrikaner Nationalism and his architecture in service of expressing its culture and aspirations. While the ideologies they served no longer have local currency, much of their work endures and is valued as part of the national architectural legacy.³⁵

Notes

- 1 Fisher, 2006: 70-78.
- 2 Baker, 1920: 89.
- 3 Baker, 1920: 89.
- 4 Baker, 1920: 90.
- 5 See Viney: 1987: 169-183.
- 6 Baker in Minnaar (2000).
- 7 Wellman, 1911: 5.
- 8 Hudson, 1911: 1.
- 9 Wellman, 1911: 6.
- 10 The equator, and the author is undoubtedly referring to India.
- 11 The British Isles.
- 12 Walker, artefacts.co.za 'Moerdyk'.
- 13 Moerdyk, 1921: 447-449.
- 14 At this time Moerdijk changed the spelling of his surname to 'Moerdyk' to follow the spelling guidelines of the *Suidafrikaanse* [sic] *Akademie vir Taal Lettere en Kuns* (1917). The former is used throughout the article but references after this date follow the latter spelling.
- 15 Act No. 8 of 1925
- 16 Act No. 40 of 1927
- 17 Act No. 18 of 1927
- 18 Vermeulen, 1999: 44.
- 19 Central Archives, Pretoria: PWD2/1310/A Secretary for Public Works.
- 20 Findlay's letter to the Pretoria News quoted in SAAR, 1935: 84.
- 21 For example the Cathedral of St George's in Cape Town (1897-1911) and Cathedral of St Alban's in Pretoria (1905-1914).
- 22 Baker: 1944: 145
- 23 Baker: 1944: 145
- 24 '... in die skerp sonlig van Suid-Afrika kon geen tuiste gemaak word nie (Moerdyk, 1935: 103)
- 25 '... dat alle ontwikkeling voorsiening moet maak vir ons beskikbare material, rekenskap moet hou met ons dikwels uiteenlopende klimaatomstandighede en dat die plan van elke gebou afsonderlik ontwerp moet word vir sy eie bou-terrein.' (Moerdyk, 1935: 103).
- 26 Personal communications, Carl Gerneke and Wilhelm O Meyer.
- 27 Baker, 1944: 37.
- 28 Baker, 1944: 37.
- 29 Francis Edward Masey (1861-1912), Rhodesian born architect, associate of Baker, befriended to both Rhodes and Kipling, founder of the society for the preservation of historic objects in South Africa (Walker, artefacts.co.za 'Masey')
- 30 Masey in Keath, sa [199_]: 130.

- 31 Greig, 1970: 173.
- 32 Argitektuur het sy politieke nut, openbare geboue is die sieraad van 'n land; boukuns bevestig 'n nasie, trek mense en handel, koester vaderlandsliefde by 'n volk, die grondslag van alle daad in die Gemenebes [Moerdijk's own translation]
- 33 The number of publications which accompanied this event explaining the symbolism of the monument is immense. Moerdijk seems to have provided his own English text for publication (Moerdijk Papers, Africana Collection, Merensky Library, University of Pretoria).
- 34 'Mr G. Moerdijk, Chairman of the University Council and architect of the building, described its feature which were based to some extent on ancient native structures, and embodied symbols adapted from the Bavenda and the Egyptians.' Pretoria News, March 15, 1939 [In collection of newspaper cuttings, Moerdijk Collection, Africana Library, AIS, UP].
- 35 I wish to thank Dr NJ Coetzee for critical comment and suggestions. While I have followed these I accept responsibility for any shortcomings in implementing them.

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