

Moerdijk and the shadow of Baker

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Moerdijk, in his formative years as architect, held Baker and his patron, Rhodes, in high regard. But in his maturity he made little, if any reference to Baker's influence or even legacy in the making of South African architecture. It would seem a deliberate amnesia which suited his political purposes as proponent of an Afrikaner Nationalist architecture, which brought him into direct conflict with the practitioners of the Baker School, an episode of South African architectural history overshadowed by later developments.

Moerdijk en die shaduwee van Baker

Moerdijk, tydens sy wordingsjare as argitek, het Baker en sy beskermheer Rhodes baie hoog gestel. Maar in sy volwassenheid het hy min of selfs geen verwysing na Baker se nalatenskap in die skep van 'n Suid-Afrikaanse argitektuur gemaak nie. Dit skyn 'n opsetlike geheueverlies te wees wat by sy politieke doelwitte as voorstander van 'n Afrikaner Nasionalistiese argitektuur ingepas het, en hom in direkte konflik met die beoefenaars van die Baker Skool gebring het – 'n episode in die Suid-Afrikaanse argitektuurgeskiedenis wat deur latere verwickelinge oorskadu is.

The formative years of Moerdijk¹ have previously been expanded upon.² It will be necessary to investigate a number of pertinent aspects prior to pursuing the discussion. Can we be sure that Moerdijk had anything more than a cursory knowledge of Baker³ and his work? There are some clues.

The Public Works Department (PWD), where Moerdijk found himself, had been purged of the services of chiefly Dutch-born professionals, imported by Kruger⁴ to help transform a subsistence farming populace into modern capitalists. In barely more than a decade the vernacular piles of sun-dried mud bricks and veldt-harvested grass thatch had to give way. What followed gave rise to a thriving brick manufacturing industry⁵ from which were built the grandest of multi-storeyed edifices that gold taxes could buy, decked out in the best finishes and furnishings that Europe then had to offer⁶. The *Staatsartillerie* (State Artillery, c1895) was then the largest military complex in the world.

The British, on their occupation and annexation (1901) of the *Zuid-Afrikaansche Republiek* (ZAR, 1857-1901) during the South African (also known as the Boer, Anglo-Boer or *Tweede Vryheids-*) War (1899-1902), inherited this all intact. It was only the architectural staff that required replacing.

The reconstituted PWD (previously *Departement Publieke Werken* in the ZAR, 1856-1901) needed to be populated with the architectural equivalent of Milner's⁷ 'Kindergarten', who might be called the "Baker-boys" of the "Baker school"⁸, this because Baker's council was actively sought and heeded in the making of appointments, as is witnessed by his letter to The High Commissioner (Milner).⁹ Amongst those recommended by Baker is Emley¹⁰, with whom Moerdijk was later in his career to take up board and also form a brief professional association.

Moerdijk was taken into the services of Public Works when the Transvaal Colony (1901-1910) had won a degree of independence and responsible government under the Liberal Government of Sir Henry Campbell-Bannerman in 1906. This had made it possible for the ruling party of the Transvaal Colony to seek local talent for employment.

At the time Smuts¹¹, ideal of Union of the previous Colonies and lost Republics was being actively pursued. Pretoria was touted as the prospective future capital and plans being made so that this might be realized. The coffers of state were also being generously expended to this end. When Moerdijk was employed, Leith was engaged in designing the complex of buildings

for the capital, including a new parliament building. These were to be focused around the square centrally located between the station and the *Kerkplaats* (Church Square) on the north-south axis of Market (later Paul Kruger) Street. The Pretoria Station, important in terminating the southern end of the axis and as a place of grand arrival in the era of steam travel, had been put up to competition, and Baker – on the panel of assessors – given the commission! Leith and Rees-Poole¹² are ascribed as being the design architects of the Transvaal Museum, then a set piece in the complex of buildings.¹³ Leith was fresh returned from his studies at the Architectural Association (AA) in London, having qualified in record time and with distinction.

This was Moerdijk's first impression of the world of architecture and impressive indeed it must all have seemed – his old school friend, now the golden boy, feverishly churning out in reams, visions of grand places and spaces. Leith was an artist of no mean talent. Moerdijk and he were then taking additional art classes with Oerder^{14 15}

The architectural world of the time in which Moerdijk made its acquaintance was squarely that of Baker and the Grand Manner, the style espoused by Blomfield¹⁶ in his 'The Mistress Art'(1908), a theme taken up and proselytised by Baker.¹⁷ It was at this time that Baker entered the picture. Leith had a fall-out with Public Works over the Johannesburg Magistrates' Court and Baker took him into service to assist in the preparation of drawings for the Union Buildings. This project had been secured for Baker by Engelenburg¹⁸, a person who had set himself in the centre of the cultural life of Pretoria. He had used Baker for the design of his own home on the western flank of Meintjieskop, then known as *Het Witte Huis* (now Engelenburg House, home to the *Afrikaanse Akademie vir Wetenskap en Kuns*). It had been styled in the then novel Cape Dutch Revival¹⁹. The cultural circles of Pretoria were small and intimately connected, and Moerdijk could not have been unappreciative of the value they offered to a prospective architect.

Moerdijk realised that his entry into the discipline of architecture would, of needs, be through education. He milked Leith for information as to the ways and means of studying at the AA and approached his own parents for financial assistance.²⁰ As it turned out Leith's financial estimates were inaccurate, for he had been sponsored by a wealthy benefactor,²¹ and costs had not been of such a concern to him personally. He had - more accurately - also explained to Moerdijk that credits could be obtained for subjects in the coursework for the time he had already spent in civil service, which effectively helped reduce both the load and duration of the studies.

Moerdijk proceeded to further his studies at the AA (1911-1913). He took time out to travel the continent, paying family members visits in the Netherlands, and visiting amongst others the *Ecole de Beaux Arts* in Paris and the British School in Rome. Here he met up with Leith who was there as the recipient of the first Baker Scholarship to be awarded. He also met with Anton Van Wouw who was visiting the foundry where his sculpture for the Women's Monument, designed by the architect Soff²² to be erected in Bloemfontein, was being cast. It was probably Leith who had alerted Moerdijk to Van Wouw's whereabouts.

When at the AA Moerdijk prepared an essay *The origin and development of the "Old Dutch" style in South Africa and its influence on the architecture there*²³. Of the concerns addressed in the paper was that of monumental architecture.

Although the country possesses no tradition in monuments and therefore one cannot trace its influence, this article would be incomplete without a mention of the one great memorial we have. ...

The example in question is the Rhodes²⁴ Memorial on the slopes of Table Mountain. ...

The monument appears to be hewn from the granite structure of the mountain itself and looks as permanent as the everlasting hills which surround it.

He adds

Architecture in South Africa owes much to Cecil Rhodes and he is responsible for some of the most beautiful examples of art which the country possesses.

In conclusion he addresses the issue of public buildings.

The architecture of our public buildings up till now has been in a state of chaos and no building of distinctive character has been erected. The country is full of attempts at one style or another and full of copies of examples from the latest building papers. All the seven styles of the earth being found in the same street. But of the new and greater South Africa there is much to expect: number of government offices and schools are being built on all sides.

The greatest achievement is the Union Buildings. ...

The plateau on which the buildings are being raised is half way up the hill it is of an oblong shape in the center; this suggested the shape of the plan and the architect showed his genius for design by taking full advantage of its natural conditions and beauties.

... although we cannot see any connection between this building and the old Dutch homesteads yet the intelligent student will soon discover the influence in details such as doors, windows, shutters and woodwork, etc.

Herbert Baker, the architect of this building, has been of great service to the country.

It is he who is responsible for the revival of interest in the old Dutch style and who has been able to create a style in public building.

It goes without saying that a strong force radiates from such a personality and already his influence can be seen through the length and breadth of South Africa.

Of the hand-drawn illustrations in the essay some are obviously derived from tracings of those that accompanied Baker's essay²⁵ in Trotter.²⁶ Remnants of the book form part of the Moerdijk collection²⁷, and if he did not yet possess his own copy, it must have been available through the local libraries.

These first reflections are on three of the four areas of main concern in Moerdijk's life, namely, domestic architecture, monumental architecture and civic structures. To this should be added church buildings, for which Herbert Baker himself had set precedent with the construction of more than eighty Anglican churches.

Yet to his essay he adds the rider:

But in many cases this [*the force of Baker's personality*] simply goes to prove once more that an individuality cannot be imitated at will and that which is not naturally one's own is apt to lose the innate charm which only its creator can impart.

This would seem to portend a declaration of independence and intent.

Moerdijk, on his return from the AA was in the employ of the PWD in Cape Town. Baker was already busy with the project of the Union Buildings in Pretoria and his influence felt in the architectural circles at the Cape. While Moerdijk's expressed appreciation of Baker at the time would seem genuine, he was still, perhaps, politically neutral and under the spell of the British Imperial achievements. The Great (later First World) War (1914-1918) was to change all that. After the outbreak of war Moerdijk left Cape Town and returned to the Transvaal, this time to Johannesburg. He boarded with the architect Frank Emley, where Anton van Wouw (1862-1945)²⁸ - his previous art teacher at school - also resided as lodger.

In about 1918 Emley took the young Gerard Moerdijk under his wing, fostering and encouraging Moerdijk's emerging interest in an indigenous style and helped him obtain a bursary for a study visit to the Cape.²⁹ Emley and Moerdijk³⁰ collaborated on the Nederduitse Gerformeerde Kerk building at Bothaville (1918), one of Moerdijk's first buildings. Emley was committed to the arts in general, having an early and high regard for Anton van Wouw.³¹

Up until this time all the professional associations in Moerdijk's life would appear to be English speakers. That was, until his meeting with the Pirow clan.³² That then, becomes the

event which marks a sea-change in Moerdijk's political, and simultaneously, professional career. In 1920 he was invited to join the Afrikaner Broederbond.³³

Moerdijk and Public Works

Seven years after his marriage to Sylva Henriette Pirow (1917) the Moerdijs moved to Pretoria (1924). His friend, Gordon Leith, had left Pretoria in 1921 and settled in Johannesburg where he in turn set up practice. This may not have been a deliberate switching of places but it symbolised the alliances that each held and fostered through the rest of their professional lives. Leith was a Smuts man to the core and hence staunch supporter of the United Party, while Moerdijk bragged later in life that he was an Afrikaner Nationalist's Nationalist.³⁴ Johannesburg was the seat of economic power and the clients were mining magnates, bankers and the captains of industry, and an emergent moneyed middle class citizenry made wealthy through their own entrepreneurship. Pretoria, as Administrative Capital of Union, became ever more the centre of an elite bureaucracy, educators and supportive enterprises such as publishers and research institutions.

The one institution that remained outside the sway of the rising Afrikaner power base was the Department of Public Works in the person of Cleland.³⁵ Cleland was appointed chief architect of the PWD in October 1920, a post he held until 1932. In 1932 he was appointed Secretary of Public Works, retiring in 1939. He had corresponded and worked with Herbert Baker on several seminal buildings. Later he had worked closely with several architects, among them Gordon Leith. Cleland shared Baker's interest in appropriate (and South African) furnishings for government buildings. There was considerable contemporary criticism of the predicable style of the PWD by other architects, notably GLP Moerdijk, The Department did not favour experimental architecture with its unknown quantities which might demand heavy maintenance.

The Minister of Public Works (also Posts and Telegraphs) was Thomas Boydell (1882-1966), parliamentary representative for the Labour Party in the Pact Government (1924-1929). He was England-born and perceived by the Moerdijs as fostering the British interests of Empire:

The fact, however, remains that the Department of Public Works under the management of Boydell proceeded as before as with that of the Botha/Smuts rule. Our money continued to flow to England. Then, too, influential personnel were recruited exclusively in England. These people were responsible for the design of the public buildings of South Africa. Their style was English-orientated, so too their spirit and ways. Afrikaans culture, Afrikaans art and the Afrikaans language was alien to them, yes, something that was negated with a shrug.³⁶

It must be noted as an aside that he arranged that Kruger House, Pretoria, be purchased by Government in 1925, and prevented the demolition of the Old Supreme Court in Cape Town.

Moerdijk had petitioned General J. B. M. Hertzog and insisted that Afrikaans-born architects also be considered for state commissions, and while Moerdijk had been lent a sympathetic ear he was bitterly disappointed at the appointment by Hertzog of Boydell as minister. There was however someone else in Cabinet more attuned to the Afrikaner cause and that the Minister of Railways and Harbours, 'Charlie' Malan (1883-1933). In 1927 he summoned Moerdijk to his offices in the Union buildings, and advised him that he would be given the commission for the new Johannesburg Station. This was met by a public outcry in the English Press while equally lauded in the Afrikaans language press. The PWD was affronted that the design had been removed from their auspices and McGubbin, Chief Engineer of the Railways equally so that he had not been consulted.

Malan had to give way under pressure and, as compromise, decided on a joint appointment to the project of both Leith and Moerdijk. This was welcomed by all parties, and the association would seem to have been a happy one. The example set by Moerdijk and Leith in

with their design and execution of the Johannesburg Main Station was exemplary.³⁷ While Cleland was chief architect, the government developed a policy of public patronage of the arts. The use in and on buildings of paintings (by his erstwhile school friend Pierneef)³⁸, carvings, sculpture, ceramic tiles, terracotta pots, all of first class quality and irreplaceable public treasures, is the legacy of the period to South Africa. For the first time, made visible in the public domain, were episodes of South African history. In fact this endeavour founded the establishment of the Ceramic Industries studio in Olifantsfontein, which later provided many of the thematic panels and tiles for public buildings built under the auspices of the Department of Public Works.

The other breakthrough was that a public commission was given to private practitioners, the first such appointment since Union. Moerdijk made cause to reduce the influence of Public Works and have public commissions awarded to private practitioners. He too raised the matter of the professional status of architects who had not received British education at the National Party congress in Bloemfontein of 1931 and 1932. This was referred to parliament and a commission of enquiry appointed. The consequence was the registration of all those then practicing as architects, English and Afrikaner alike, irrespective of their training. Another onslaught on the exclusiveness of the Department of Public Works was that of language. Under the lead of Moerdijk, Afrikaans-speaking practitioners set about creating specifications, bills of quantities and plan annotations in Afrikaans, of which Moerdijk issued the first Afrikaans language documentation for a public commission for the Monument *Hoërskool* (High School) project.

It appears that Cleland was not entirely unsympathetic to the developments instigated by Moerdijk. During his administration as Secretary of Public Works, private architects were given work on a rotational basis and some variety began to emerge towards the end of the 1930s.

Moerdijk was of the first architects to benefit from the Departments opening up of important public commissions to private practitioners. The first important such opportunity was a competition set in 1934³⁹ for practitioners for the design of a new residence atop Meintjies Ridge in the Bryntirion Ministerial Estate. The rules⁴⁰ were prescriptive of both the accommodation and the style, which led to a lively debate in the columns of the press.⁴¹ Moerdijk participated, and the object of his assault on the bastions of bureaucracy, John Cleland, leading the panel of assessors. Of the fifty entrants, Moerdijk won the commission.⁴² It is rumoured that Leith assisted in the preparation of the competition drawings so as to disguise the identity of the author, or perhaps to deceive the panel of assessors into thinking the award was to go to a Baker Boy. The truth of the matter cannot now be verified. Leith was however not amongst the entrants, although some of the Baker Boys were there – F. K. Kendall⁴³ (entrant 26) and V. S. Rees-Poole (entrant 27), neither of whom had been placed. The project was protracted, drew immediate criticism from the Wits *avant garde* in the person of Eaton,⁴⁴ and was only completed in truncated version at the end of the Second World War (1939-1945). Smuts, the incumbent Prime Minister at its completion, did not wish to reside there, preferring his wood and iron military mess hall on his farm, Doornkloof in Irene. Instead he used it as the state guest house.

The commission was instrumental in raising Moerdijk's public profile prior to the commencement of the Voortrekker Monument (1938). By the time of the inauguration of the Voortrekker Monument (1949), the Nationalist Party had been victorious in the 1948 election and Moerdijk at the zenith of his architectural career.

The Empire and its servants were in retreat worldwide, and the style, the Empire Style, launched by Baker being superseded by an ascendant International Style

Finale

When Moerdijk got around to writing a treatise on architecture,⁴⁵ he scripted out Herbert Baker as player in its development in South Africa. The publication provoked a full four-page rebuttal from Pearse⁴⁶, someone with whom Moerdijk had earlier had collaboration.⁴⁷ Pearse goes to the trouble of translating large sections from the Afrikaans in order to take issue. For our purposes we need only contemplate the following: Pearse⁴⁸, quoting Moerdijk⁴⁹ in English translation gives the passage as follows:

Practically all buildings – dwelling houses, schools, public buildings, etc. – which were built after the first thirty years after 1902 are imitations of foreign buildings, without relationship to or link with the tradition, history or mode of living of the South African people.

Only now is the South African beginning to think of tradition with relation to art. Everywhere art and culture societies are being formed and we are made conscious of the difference between foreign and indigenous. Slowly we begin to realize that we are very poor in indigenous architecture.

However with study and persistence, it is possible to pick up the threads and go ahead and develop according to the principles laid down by the first colonists at the Cape and the Voortrekkers in the Free State and Transvaal.

To which Pearse⁵⁰ retorts:

One is surprised to read such dogmatic statements as these. As far back as 1890 Cecil Rhodes and Herbert Baker set to work to preserve the historic homesteads at the Cape which were rapidly disappearing or falling into decay. At the same time we find some most interesting work being carried out by Dutch and English architects in the Free State and the Transvaal, work which reflects the finest traditions prevalent in Europe. Immediately after the Anglo-Boer War, Herbert Baker came to the Transvaal, and it was due to his influence that many industries, such as brick and tile making were commenced. He first appreciated the beautiful colouring of kopje stone and explored the possibilities of utilizing indigenous materials to the fullest extent. It was almost entirely due to him and his partners that a fine tradition in domestic architecture was begun. Not only did he closely follow the tradition established at the Cape, but he went further afield and studied the domestic architecture in those countries with similar climatic conditions to our own, and which from the so called Spanish Mission style itself originated.

The tradition he established has been faithfully carried out by many brilliant South African architects, such as V. S. Rees Poole, Gordon Leith and the late J. M. Solomon,⁵¹ who were closely associated with him in his work and who owe much to him. To say, therefore, that “no national architecture was brought about for years” can hardly be substantiated.

But the tiff between the Baker Boy and staunchly independent architect to Afrikaans Nationalism, Moerdijk, was a side show, since fashion and the distance of time have made such personal set-toos merely an anecdote of history. The influence of both as vanguards of what was regarded as dead historicism was supplanted but a generation of emergent young Moderns, keen to be seen as equal to the best internationally as practitioners of the emergent International Style.⁵²

Notes

- 1 Gerhard Leenderd Moerdijk (also spelt Moerdyk), 1890-1958 – www.artefacts.co.za ‘Moerdyk’ ; DBSA III, 1977: 622-624.
- 2 Fisher, 2003: 28-37
- 3 Baker, Herbert, later Sir, 1862-1946 – British architect, resident in South Africa (1892-1913 – Keath, s. a. [199_]), progenitor of the Empire Style (Greig, 1970; DBSA I, 1968: 44-47).
- 4 Stephanus Johannes Paulus (Paul) Kruger, 1825-1904 – Voortrekker, constitution maker, President of the ZAR, adversary of the British in war (DBSA I, 1968: pp. 444-455).
- 5 For example that of John Kirkness (1857-1939), Groenkloof Brick, Tile and Pottery Factory (Pty) Ltd. (DBSA V, 1987: 413-414).
- 6 Most importantly the *Raadzaal* (ZAR Parliament, 1887-1890) and *Paleis van Justisie* (Palace of Justice, 1896-1899)
- 7 First Viscount Alfred Milner (1854-1925), British statesman, Governor of the Cape Colony (1897- 1901), Administrator of the Orange River Colony (1901) and High Commissioner of the Transvaal Colony and Governor of the Orange River Colonies (1902-1905) (DBSA III, 1977: 613-617).
- 8 The term is coined in the October issue of the *Architectural Review* of 1944 (p. 105) which says ‘Fortunate ... was the existence of a Baker school. Baker, when planning the Union Buildings, gathered round himself a brilliant

- coterie of younger architects. Identity, or at least similarity in outlook, and for a considerable period, of purpose, may justify calling this group a "school." Generation of architects between those of pre-Union times and those of to-day's university trained class, drew its strength and inspiration from the Baker school.' (Bryer et al, 1944: 105).
- 9 Baker, 1901 in Minnaar, 2000.
 - 10 Frank Emley (1868-1938), pioneer Johannesburg architect (www.artefacts.co.za 'Emley')
 - 11 Jan Christian Smuts, (1870-1950); shepherd, scholar, botanist, philosopher, warrior, statesman, in 1906 Colonial Secretary to the Transvaal Colony (DBSA I, 1968: 737-758).
 - 12 Vivian Sydney Rees-Poole (1883-1965), Free State born architect closely associated with Baker (DBSA V, 1987: 626-627).
 - 13 Greig, 1971: 197-198.
 - 14 Frans David Oerder (1867-1944), portrait, landscape and still life artist, war artist in the South African War (1899-1902), Dutch born and trained, but settled and died in Pretoria, South Africa.
 - 15 Vermeulen, 1999: 20
 - 16 Reginald Theodore Blomfield (1856-1942), English architect and scholar (Elzea, 1982: 215-216).
 - 17 Baker, 1909: 512-524, Baker, 1914: 12-19.
 - 18 Frans Vredenburg Engelenburg (1863-1938), journalist, cultural leader and political adviser, qualified in law in the Netherlands. Appointed as editor to the Volkstem in Pretoria, a city he made his home (DBSA I, 1968: 277-279)
 - 19 Correspondence from Engelenburg to Baker was discovered as an insert into Solomon's copy of Trotter's *Old Colonial Houses of the Cape of Good Hope* (1900) for sale in the trade (although why this should be so is mysterious since Lady Florence Philips had bought the collection of Solomon's books and donated them to the Architectural Library of the University of the Witwatersrand after his suicide in 1920). The debate seemed to be about the style influences of the Old Dutch houses at the Cape, Engelenburg being of the opinion that they were Flemish rather than Dutch of derivation. A newspaper cutting accompanied the letter, of foreign origin, which appeared to elucidate his contention [The dealer disallowed their being copied].
 - 20 Vermeulen, 1999:19-20.
 - 21 According to Eaton (1965:12) Leith showed such promise that 'a deputation of fellow draughtsmen appealed to his family to find ways and means of sending him to study overseas ... funds were raised to send him to the Architectural Association in London.' Here he studied from September 1905 until July 1907; Stamp (1981) says Leith was sent to London by Hugh Crawford.
 - 22 Soff, Francois (Frans), 1867-1936; Dutch born and trained born architect who came to the ZAR to join De Zwaan. He settled in Pretoria where he practised for the rest of his career. They were both part of an artistic circle in pre Anglo-Boer War Pretoria, which included Pierneef, and Anton van Wouw. Soff designed the Vrouemonument in Bloemfontein (1913) in collaboration with Van Wouw (www.artefacts.co.za 'De Zwaan'; 'Soff').
 - 23 Moerdijk Papers (uncatalogued), Africana Library, University of Pretoria (mislaidd document). Certain phrases, such as referral to the Union Buildings as being presently under construction which was in the period 1910-1912 lead one to believe that the document was composed as a paper while in London.
 - 24 Rhodes, Cecil John (1853-1902), British immigrant, resident at the Cape, mining magnate, colonizer (Rhodesia), Prime Minister, Empire builder and warmonger (DBSA III, 1977: 704-715).
 - 25 Baker, 1900: 1-7.
 - 26 Trotter, 1900.
 - 27 The Moerdijk collection comprises books, newspapers, cuttings and photographs of architectural interest, at present uncatalogued, housed in the Africana section of the Academic Information Services (level 5) in the MerenskyLibrary on the main campus of the University of Pretoria.
 - 28 DBSA I, 1968: 841-844.
 - 29 This episode has been dealt with in a previous article (See Fisher, 2003: pp. 28-37)
 - 30 Emley & Moerdijk, the partners circa 1918. Emley encouraged Moerdijk to undertake his research in the Cape and put forward Moerdijk's name for a bursary which Moerdijk was awarded in order to carry out his research on the architecture of the Cape. They collaborated on

- the Dutch Reformed church at Bothaville in 1918 and submitted a design for the Benoni Town Hall competition in 1918. Contract documents exist, dated 1923, for Emley & Moerdijk design a house in Forest Town, Johannesburg which perhaps refer to Moerdijk's own house in Forest Town.
(www.artefacts.co.za 'Emley and Moerdijk')
- 31 Duffey, 2002: 23-39.
- 32 Advocate Oswald Pirow (1890-1959) (Scholtz, 1981: 594-596); Sylva Moerdijk (nee Pirow, 1896-1973) (DBSA IV, 1981: 513-515).
- 33 Vermeulen, 1999: 49.
- 34 Unfortunately I have not been able to retrace this reference which derived from a book I found in the trade, a directory of Nationalist personalities published sometime in the early fifties. Any help in relocating the source would be appreciated.
- 35 John Stockwin Cleland, 1879-1950, spent his entire architectural career in Public Service, rising through the ranks to become Chief Architect (1920-1932) and thereafter Secretary of Public Works (1932-1939). After retirement (1939) he continued in an advisory capacity and as assessor of architectural projects
(www.artefacts.co.za 'Cleland').
- 36 'Die feit bly egter, dat die Departement van Publieke Werke onder Boydell se bestuur voortgegaan het soos vantevore onder die Botha/Smuts-be wind. Ons geld het na Engeland bly vloei. Boonop is toonaangewende personeel uitsluitlik in Engeland gewerf. Hierdie mense was verantwoordelik vir die ontwerp van Suid-Afrika se openbare geboue. Hulle styl was Engels georieenteer, so ook hulle gees en optrede. Afrikaanse kultuur, Afrikaanse kuns en die Afrikaanse taal was vir hulle vreemd, ja, iets wat skouerophalend negeer moes word.' (Moerdijk, S in Vermeulen, 1999: 81).
- 37 Moerdijk's involvement is not cited by Chipkin in his seminal *Johannesburg Style* (1993)
- 38 See Coetzee, 1992.
- 39 Sekretaris. s. a. [1934]. Aan Argitekthe. Central Archives, Pretoria: PWD2/1310/A
- 40 Secretary. s. a. [1934]. Conditions for competition for the design for the proposed residence for the Prime Minister of the Union of South Africa at Pretoria, Transvaal for the Hon. The Minister of Public Works. PWD/1310/A. Central Archives, Pretoria.
- 41 Anonymous. 1935. The Prime Minister's residence. *South African Architectural Record*. Vol. 20, no. 3: p. 84
- 42 Secretary. s. a. [1935]. [List of entrants in order of allocated numbers with 1st, 2nd and 3rd placings indicated]. PWD/1310/A. Central Archives, Pretoria.
- 43 Franklin Kaye Kendall, 1870-1948 (DBSA IV, 1981: 272-273; www.artefacts.co.za 'Kendall').
- 44 Eaton, 1935: 125.
- 45 *Die geskiedenis van boukuns* (Moerdijk, 1935).
- 46 Pearse, 1935: 190-194 (Book Review. *South African Architectural Record* 21(6) June
- 47 Pearse, 1933: [intro & illustration].
- 48 Pearse, 1935: 193-194.
- 49 Feitlik al die geboue — woonhuise, skole, openbare geboue, ens. — wat gedurende die eerste 30 jaar na 1902 opgetrek is, is namaaksels van uitheemse geboue, sonder verwantskap aan of skakel met die tradisie, geskiedenis of lewenswyse van die Suid-Afrikaanse volk.
Nou eers begin die Afrikaner weer na te dink oor tradisie op kunsgebied. Oral word kuns- en kultuur-verenigings gestig en ons word attent gemaak op die verskil tussen die uitheemse en die inheemse. Stadig kom ons tot die besef dat ons baie arm is aan bodem-egte argitektuur. Met studie en volharding is dit egter moontlik om die drade weer op te tel en voort te gaan en te ontwikkel volgens die beginsels wat vas-gelê is deur die eerste Koloniste in die Kaap en die Voortrekkers in die Vrystaat en Transvaal. (Moerdijk, 1935: 98-99).
- 50 Pearse, 1935: 194
- 51 Joseph Michael Solomon (1886-1920), architect and close associate and follower of Baker, responsible for the restoration of Vergelegen and the University of Cape Town Campus and Buildings. (www.artefacts.co.za 'Solomon')
- 52 I wish to thank N. Coetzee for critical comment and suggestions. I apologise for not implementing them all but will take the advice for future endeavours.

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