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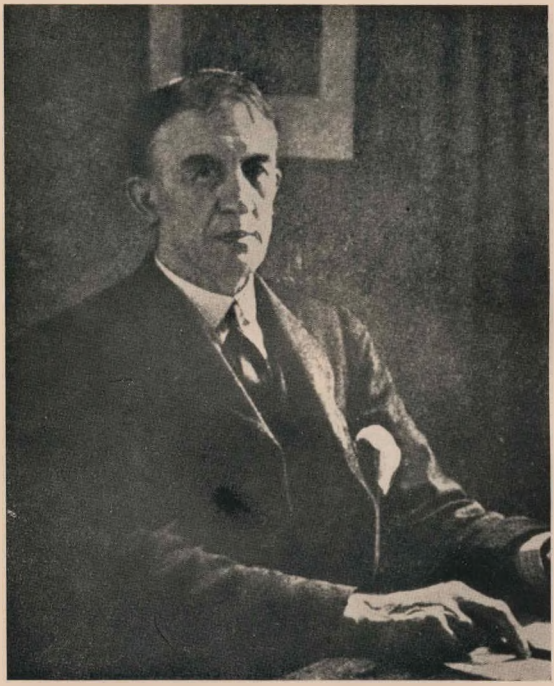

SIR HERBERT BAKER

1862 IN MEMORIAM 1945

A Record of a Symposium to pay tribute to the Memory of the late Sir Herbert Baker, held at the University of the Witwatersrand, Johannesburg, on Friday, 26th April, 1946, under the auspices of the Transvaal Provincial Institute of Architects together with the Central Council of the Institute of South African Architects and the Students' Architectural Society of the University of the Witwatersrand

Chairman: J. Fassler, Esq.
President of the Transvaal Provincial Institute of Architects

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THE CHAIRMAN: Ladies and Gentlemen: This Memorial Evening, as you may be aware, has been arranged by the Transvaal Provincial Institute of Architects in collaboration with the Central Council of the Institute of South African Architects, and the Students' Architectural Society of this University, to pay homage to the work of Sir Herbert Baker, who died recently in England.

It was at the close of the last century and the beginning of the present that Sir Herbert Baker deeply influenced the development of Architecture in South Africa and may be said to have founded a vigorous and productive school of thought.

The extent and value of his contribution will be dealt with this evening by Prof. Pearse, Mr. Rees Poole, Mr. Fleming and Mr. Gordon Leith. We are indeed fortunate that all of the speakers to-night enjoyed close contact with the master and will thus be in a position to speak with some authority.

I am confident that under these auspicious circumstances we will be presented with a picture of the character, life and work of the man, which will be of great interest to those later generations of architects who merely know him through his buildings. These have become so obscured in recent years by the phenomenal growth of our urban centres that one has now to be something of a connoisseur to know where to find his more important works.

The proceedings this evening will be recorded by Mr. Lewis, the Registrar of the Institute of South African Architects, and I am confident will be of interest to later architectural historians. The first speaker this evening will be Mr. Fleming, who will speak on "Sir Herbert Baker, the Man." I have much pleasure in calling upon Mr. Fleming.

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MR. F. L. H. FLEMING: Mr. President, Prof. Pearse, Ladies and Gentlemen: It is with a very high sense of privilege and honour that I approach this task that has been set me, to speak of my old friend Herbert Baker as he appealed to me as a man and a personality.

He was, of course, many years my senior, and when I first met him in 1904, 42 years ago, as quite a young man, he was already in the 'forties and had reached the half-way point in his long life. I cannot therefore contribute to the picture of his early days from personal knowledge by contact, but I have a very clear experience and recollection of the England that was the scene of his upbringing, and that largely contributed to his very remarkable personal evolution.

In the early 'eighties of the 19th century, when Herbert Baker was at his most impressionable age, England and English life held in a small compass a very great appeal. Under many centuries of peaceful development it had become a treasure house of largely unspoiled, simple beauty, of countryside, of buildings, of gardens, of furniture, of workmanship, of customs, of people — of which it seemed to be awakening to realisation and consciousness.

Mechanisation, apart from the railways and the steamship, was in Southern England almost unnoticeable; neither bicycle nor car, telephone or electricity were more than rare experimental novelties; wireless and film and flight were fantastic dreams; and the nightmare of advertisement had not set in.

Yet into those less rapid days it was possible, perhaps the more readily, to fit personal activity of the body, and the mind, in walking or riding, in reading or discussion, in contemplative study. Pleasures and pastimes were simple and inexpensive; the field to the young architectural student was very wide and very accessible. Surrounded by the fascinating relics of past centuries of thought and work, handed down through the generations, and now regarded with almost fanatical veneration, the opportunity and urge to the student of all architectural qualities and values was immense.

Beyond the narrow sea channel there lay a further endless range of reference and refreshment: France, Italy, Holland, Germany, all most easily and inexpensively reached, afforded at very little cost, complete change of life and language, customs and manners, food and drink, climate and landscape, art and architecture.

It was a truly marvellous heritage into which to step and could not fail to inspire and enrich its more thoughtful heirs. Of this, which I know was Herbert Baker's environment and introduction, I speak with a boy's clear personal knowledge and recollection, as my elder brother, Owen Fleming, himself an architect, was contemporary and a personal friend of Herbert Baker, from student days.

In this reflection one can perhaps more easily recognise and appraise the values of the influences which seemed to compose Sir Herbert's character: a student, first and last, he was intensely and almost religiously interested in beauty and all the much that that implies: in building, in craft, in furniture, and fabrics, in lettering and symbol, in painting and sculpture, in trees and gardens.

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So when he came to South Africa at the age of 28, with but the vaguest knowledge of the country, and with very uncertain hopes and expectation as to his own future, he was in fact particularly well prepared to be deeply impressed; and equally well equipped with skill and knowledge to be led to a true apprehension and appreciation of what he found. With characteristic loyalty he repeatedly acknowledges his debt to the opportunities afforded him by Cecil Rhodes and others throughout his long and dazzling career; but I venture to think that his acute perception, sure judgement, keen enthusiasm, and winning presentation would have brought him sooner or later, in any case, to the eminence that he so easily attained in the profession.

When I say "easily," I do not imply without the giving out of great and sincere effort of mind and body, but rather the easy grace of power. For that he had in full measure, rapid and unerring, flowing from brain and pencil, convincing and reassuring, inspiring confidence alike in patron, client, committee, fellow-architect, assistant, builder, craftsman, technician, gardener, and the humblest co-worker.

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I met Herbert Baker first in Johannesburg in 1904, and at his invitation joined his staff when he was carrying on practice at three centres, Cape Town, Bloemfontein and Johannesburg. Those were busy and memorable days, good to have shared, good to remember. And I count myself privileged indeed to have been with Sir Herbert Baker all through those spacious times of his South African practice.

In the years prior to his final departure for England in 1913, to carry out his work on New Delhi, I often shared with his many friends his great hospitality at Stonehouse in Johannesburg and at Sandhills at Muizenberg. There I saw much of his family life, and of his keen and active interest in gardening and things of the home, and joined him in many a walk and many a set of tennis, of which both he and his gracious wife were very fond. The quiet and simple order and light-heartedness of that home was always easy and very refreshing. I travelled with him and Sir Edwin Lutyens to India, where I worked upon the commencement of the Secretariat at New Delhi, until they returned to England in 1914, while I resumed work in Johannesburg.

Thereafter my contacts were chiefly by correspondence and collaboration and, when opportunity permitted a visit to England, by his genial hospitality at No. 2, Smith Square, Westminster, and at his beautiful old home, "Owletts," at Cobham, in Kent. These visits were always of outstanding interest and delight, and revived all the old pleasant memories of South African days, with the same enthusiasm and enjoyment in natural beauty.

For a true realization of the greatness of his contribution to the world's architecture, upon which others are speaking to you in detail, one may refer with amazement to his memoirs, "Architecture and Personalities." This work, to which he found time to devote himself in earnest during the cessation of architectural work in Britain under war conditions, was completed in 1944, in his 82nd year, and is in itself a very remarkable achievement and record. Here in epitome is the register of a long life and the great work of a great architect, with all the thoughts and speculation provoked by his contacts with men and things. It is a veritable mine of value to the architectural student who would seek to get principle and ideal into his outlook. Nor can one hope in a single reading or cursory survey to perceive the full meaning and significance of much that is said. In the pattern into which he has interwoven so many quotations and references rich in meaning one finds at last in "Epilogue" perhaps the clearest statement of his basic view in this quotation:

> "To the worship of beauty, therefore, I would add my belief in the philosophy of William James:

'The very existence of an invisible world may in part depend on the personal response which any of us may make to the religious appeal. God Himself, in short, may draw vital strength and increase of very being from our fidelity. It feels like a real fight — as if there were something really wild in the universe which we, with all idealities and faithfulnesses, are needed to redeem; and first of all to redeem our own hearts from atheisms and fears. Be not afraid of life. Believe that it is worth living, and your belief will help to create the fact.'"

Baker goes on: "Our endeavour should be, as has been well said, to pay our debt to the past by putting the future in debt to ourselves. And how great that debt can be for one born and bred in an English home amongst English fields and woods; and to a devotee of architecture how great is the debt that we owe to our noble heritage."

So we come back to where I began these remarks—the inheritance; and while it is true to say that in this Herbert Baker was in part the creature of tradition, it is equally true that he was by his genius its creator.

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In conclusion, I would quote some notes which I put together recently in a little Memoir of him. "He taught his young men, not by lecture or elaboration, but by slight sketch, gentle hint, humorous reproof, and most of all by the example of his keen and single-minded active life bent upon expressing the urgings of his artistic soul. Meanness, sham, the meretricious, ingratitude, disloyalty, indifference, neglect, sloth, these, in all design and structural matters and works, were hateful to him, without thought of compromise. There was no limit to his interest in and about building—the structure, the smallest detail of its equipment, the decoration, the furniture, the furnishings, the garden, and all accessories, within and without—all were to him equally the object of careful design and choice. Thus he collected from innumerable sources the light which, concentrated in himself, he reflected and passed on to us. There lies his true greatness and his great contribution.

All this applies to his everyday life and demeanour towards his fellow-men and towards all God's creatures. For this we revere his memory with admiration and our love.

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THE CHAIRMAN: Thank you, Mr. Fleming. Ladies and Gentlemen, the method of presentation which the remaining speakers to-night have decided to adopt is somewhat unusual, but I think rather delightful. Professor Pearse will give a general lecture on "Sir Herbert Baker's Life and Work," and, at appropriate stages in his address, Mr. Rees Poole and Mr. Gordon Leith will add their contributions by dealing with aspects about which they have special knowledge. Since I do not wish to interrupt the continuity unnecessarily, I shall request Professor Pearse to indicate the stages at which he wishes Mr. Rees Poole and Mr. Gordon Leith to continue, without any further comment from me.

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PROFESSOR G. E. PEARSE: Mr. President, Ladies and Gentlemen: My task this evening is a fairly easy one, and certainly a very pleasant one. I will endeavour to give you in outline a biographical sketch of Herbert Baker's life and work. As you know, we in the architectural profession in South Africa owe a very great debt to this great architect because he was the first to appreciate the beauty of the early work, the 18th Century work, at the Cape. He sketched it and he has left many sketches, which unfortunately are not in this country, of this work. In doing so he awakened interest in architecture in South Africa, and particularly in our architectural heritage. He picked up the threads — one might say the broken threads — of that heritage, and has been largely instrumental in preserving it for us.

He and his partners, Francis Masey at the Cape, and Ernest Willmott Sloper in Johannesburg, it may be said, laid the foundations of our architectural schools; and in gratitude to his great patron, Cecil Rhodes, Herbert Baker founded the first Travelling Scholarship in Architecture. To-day his name is a household word in this country, and his works have been extolled by many writers, not only in South Africa, but overseas.

I feel particularly honoured, therefore, in having been invited to contribute to this symposium.

As you know, Herbert Baker was born near Cobham, in Kent, in June, 1862, in a delightful architectural atmosphere. Mr. Fleming has mentioned Owletts, in Kent — a beautiful late 17th Century house, which is illustrated in his book and which, as you probably know, he has left to the National Trust — a very fine example of that particular period of Architecture.

In his biography he says he was not a brilliant scholar; in fact, he failed in the entrance examination for Haileybury, and was therefore sent to Tonbridge school in Kent, where he had a very good grounding in the classics, mathematics and science. On leaving school he was articled to a cousin, Arthur Baker, who had been an assistant with Sir Gilbert Scott.

"Why did I become an architect?" he writes. "My parents thought I was 'good at drawing.' I wasn't, but I was fond of it. I was vilely taught at school; to copy and stipple, not to visualize, represent and design." Whilst he was with Arthur Baker, who had a comparatively small practice, he was sent as clerk of works to the building of a church at Llanberis in North Wales. In his spare time he made a complete set of measured drawings of a famous Elizabethan house,

The "Town House" Competition drawing by Herbert Baker for the Gold Medal Travelling Scholarship.

One of the first houses by Baker in Cape Town.

" Plas Mawr," in which, he says, the walls, ceilings and chimney-pieces were enriched with heraldic devices. " Perhaps," he writes, " that experience fostered my tendency to employ heraldry and symbols in the decoration of my biuldings." Those of you who have read his book and know his work, can appreciate that point. He and his cousin published a work on this building, which is a rare book to-day.

From this office he went as assistant and improver to the office of Ernest George & Peto, who at that time had Schultz and Edwin Lutyens; and it was there that Baker made those contacts — professional contacts — which stood him in good stead later on. As Mr. Fleming has pointed out, the architects of England at that time were steeped in the domestic vernacular tradition; and the influence of this is to be seen in Baker's early work, some of which I will show you; and in fact clung to him during his life.

He attended lectures at the Architectural Association School, which in those days was, one might say, the forerunner of all the great architectural schools in England. He also studied design at the Royal Academy School, where subjects were set by prominent architects and criticised by them. It was here that he competed for the Gold Medal Travelling Scholarship, the subject of which was " A Town House."

I am sorry, Ladies and Gentlemen, if I have to break off now and then, to show you one or two pictures. I was fortunate enough to find an old photograph of his early student work. Of this he says, he broke away from the fashionable style " Free Renaissance," then prevailing, and designed after the manner of a severe Italian palace, taking as his inspiration the Spada Palace in Rome, without its superabundance of ornament; but, as he writes, " The Free Renaissance design won."

He started practice on his own account shortly after this, and, in 1890, passed the Final Examinations for the Associateship of the R.I.B.A. As he contemplated going abroad at that time, it was, he says, rather a hurried decision and left very little time for preparation. Nevertheless he came top that year and won the Ashpitel Prize.

In March, 1892, he left for South Africa. He came out here at his parents' request to report on and advise his brother, who was contemplating taking up fruit farming in this country. In his visits to various farms in the Western Province, he became keenly interested in the early Cape homesteads, many of which are recorded in his sketch books.

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Having done what he came out for, and settled his brother on a farm, he decided, he says, to stay in this country " and try my luck as an architect." Architecture at the Cape in those days was, as you know, at its lowest ebb. No outstanding work had been carried out since about 1830. The industrial revolution in Europe had its effect on South Africa. The country became the dumping ground for the products of the factories : cheap timber, ornamental and otherwise; stock doors, windows and mouldings, cast iron verandahs; all of which could be selected from trade catalogues, and galvanised iron roofing. Mr. Fleming will remember those trade catalogues, I think. The architect was not realy required. Standard plans and specifications could be ordered from America for a song.

Baker's first office, he tells us, was the " dak kamer," roof room, or outlook room, about 10 ft. square, on the flat roof of an old historic house in St. George's Street, Cape Town. Here, he and Pickstone, the pioneer of fruit farming in this country, who came out shortly after Baker did, began a great friendship and had many discussions in their walks on the flat roof of the house. It was here, he says, that Rose Innes, then Minister of Justice, and later Chief Justice, climbed up the steep stairs to his office and gave him his first job —which was an alteration to the Reformatory at Tokai.

Other work followed fairly rapidly, but with the materials at hand Baker had very little opportunity for design. The next picture shows you one of his first works in this country.

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The turning point in Herbert Baker's career was his meeting with Cecil Rhodes, and I would like to quote from an article he wrote in the " Nineteenth Century," in January, 1920, where he says, " My first meeting with Cecil Rhodes was a few months after my arrival in South Africa, at dinner at the house of Mr. Vintcent, Mrs. Merriman's brother. I sat next to her and opposite the Prime Minister " — as Rhodes then was. " I was immensely interested in the conversation on South Africa and Imperial affairs, but was distressed at the thought that by my silence I had not made the most of such a golden opportunity."

Rhodes, however, had noticed him and, it is reported, turned to his neighbour and said, " I like the look of that young man. He doesn't talk too much. I should like to meet him again." Shortly afterwards they did meet on the mountainside one early morning, and Rhodes asked him to call at his house the next morning. Thus started a friendship between two men of such similar temperament and ideals; and so, too, started an architectural practice that for interest and variety in size has seldom been equalled.

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Rhodes had just bought the estate of Groote Schuur, or " The Grange," as it was then called, and commissioned Baker to restore the house. The existing building had a low-pitched slate roof and a central pediment. Baker remodelled this by introducing a thatched roof and gables. I want to emphasise

The east elevation of Groote Schuur.

A corner of the panelled study, Groote Schuur.

this, because too many people think that Groote Schuur, or the main house at Groote Schuur, was a new house altogether. You will see, from the pictures, that it was a restoration of an existing house, and in any criticism of the building as an architectural work, this fact must be borne in mind.

Groote Schuur, I think, is well known to you. It was Baker's first attempt at interpreting the vernacular domestic architecture and from an architectural point of view, because of the fact that he was limited to some extent and had to retain certain architectural features, particularly in the ground floor windows, it was not, shall I say, an altogether happy achievement.

The house as Baker restored it was partially destroyed by fire, but the drawing room, which was saved, gives us some idea of the internal treatment and shows the influence of his early training. From all accounts Rhodes was not enamoured of this and remarked — well, he was horrified; I won't tell you what he said. Anyway, he did say, " I like teak and whitewash " — a famous statement of his; and " I want the simple and barbaric, if you like." This is not an occasion for criticism, but I do think that these remarks, which are frequently quoted by Baker, had a very great influence on his later work, particularly in the little retreat now known as " The Woolsack," which he built for Rhodes.

However, in the restoration of Groote Schuur, Rhodes' wishes were carried out, and only the main rooms were panelled on the lower floor. He was also commissioned to build two other houses on the estate and restore the old Rustenburg summer house of the Dutch Governors. The first of these houses was " The Woolsack," a cottage in the woods for poets and artists whom Rhodes wished to attract to the Cape. " If they live in beautiful surroundings," he said, " they will be better inspired to interpret through their art the beauty and grandeur of the country."

"My only instructions," says Baker, "were not to be mean, which implied that, though he called it a cottage, I was to spare no expense in making the small house strong and beautiful." The house was planned round an atrium, an element which Baker appears to have used for the first time in his buildings, and which he often introduced in his later work. The other house was Welgelegen, built by Rhodes on the estate for Mrs. Currey, who had befriended him in his early days in Kimberley.

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It was during the building of Groote Schuur that Baker had an attack of typhoid fever, and while in hospital he was visited by Francis Masey, who offered to look after his office. Masey had come out from England to join the staff of the P.W.D. in 1896, but finding the work uncongenial, was invited by Baker to join him in practice later. In the same year Mr. F. K. Kendall arrived in South Africa and joined the firm. Perhaps I should mention at this juncture that we have with us to-night, from Bloemfontein, Mr. F. W. Masey, a step-brother of Francis Masey — so he can correct me if I am inaccurate in my statements.

Baker and Masey were responsible for many important buildings in Cape Town; the Rhodes Building, in St. George's Street; the Cathedral; Marks Building in Parliament

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The Dining Room in Rust en Vrede.

The Rhodes Memorial, Devil's Peak, Cape. Photo: S.A.R. & H.

Street; the City Club, and the National Mutual Building in Church Square — just to mention a few.

It was during the Anglo-Boer war that Rhodes contemplated erecting a memorial at Kimberley, where he had lived during the siege, and his letter to Baker on the subject is characteristic of the man. Many of you have probably seen it, but I will quote it — it is dated March, 1900 :

" I desire you to see Rome, Paestum, Agrigentium, Thebes and Athens. I am thinking of erecting a mausoleum to those who fell at Kimberley, a bath and a copy of Paestum. Your expenses as to trip will be paid and in case I undertake any of these thoughts you will receive the usual architect's fee of 5 per cent. (Signed) C. J. Rhodes."

What a wonderful opportunity for a young man — to visit all these places and collect ideas for this memorial! But unfortunately Rhodes' death prevented his thoughts from being carried out.

A memorial was erected later at Kimberley by Baker, which embodies some of these ideals; and he also erected the Rhodes' Memorial on the slopes of Devil's Peak, on the spot where Rhodes had set up a seat and where he would often dream his dreams,

" Of Empire to the northwards, aye, one land
From Lion's Head to Line."

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It was during the Anglo-Boer war that Mr. V. S. Rees Poole served his articles, I think it was, with the firm of Herbert Baker and Masey, and he has promised just to give us a few anecdotes about the office and work in those days. I will ask him to speak to you.

MR. V. S. REES POOLE : Mr. President, Professor Pearse, Ladies and Gentlemen : I have been asked to address you on the subject of education and the training of an Architect at the time I decided to follow the Architectural Profession, and my experiences after that time. Upon this occasion to-night, I have the privilege of doing so as my humble contribution and with a deep sense of gratitude to the memory of Sir Herbert Baker.

I wish to acknowledge that it is a privilege to have the opportunity of paying tribute to the man, the master, the friend. The many works he created have left an indelible mark of distinction on the Arts of this country in particular, and for his achievement we give grateful thanks.

From an early age I was interested in drawing, painting and singing, and I was of the opinion that an Artist's life was the only life worth considering. Through a family friend, Bishop Bogarty, who had always taken an interest in my work, I was taken to call on Herbert Baker, with the object of gaining advice and guidance for the future.

I was much impressed with what I saw in his office, and with the kindly voice and manner he possessed. After looking at my paintings, he remarked in a quiet humourous voice, " Very good, my boy — put them under the tap! "

I recovered from that remark in due course. However, it was the advice he gave that decided me, as a youth, to turn my thoughts from becoming a professional singer to those of Architecture. In spite of Baker's love for the Arts, in which poetry played a great part, it became known that music was not one of his strong points, for when he was compelled for social reasons to attend a musical function, he was not awakened by symphonic tones, but went to sleep. Being Herbert Baker, I think he was pardoned.

Some time after the interview mentioned, I was admitted into his office as an articled pupil. At first progress was slow and tedious. I did not like making $\frac{1}{8}$th-scale drawings; Spier's " Orders of Architecture " were dull; and Gwilt seemed too big and vast for anybody to swallow.

At that time Franklin Kendall was the chief assistant and evidently was there to keep me at it! He was a leading amateur actor and much interested in social affairs at that time, and helped to form the Garrick Dramatic Society. He was most amusing in many ways, and still is, although now sadly smitten in physical health. He was not only a factor in helping to educate the public from the stage point of view, but he tried to educate me, too, by asking, what I thought, awkward Architectural questions, such as : What is a 12-sided figure? What is a heptagon? What is meant by a Dodeca-style? etc., etc. This form of examination in the office I had to believe was part and parcel of the training I was to receive as an Architectural student.

Francis Masey then arrived to join Baker, and my work increased. Ultimately the firm was known as Baker, Masey and Kendall.

In Cape Town, at that period, there were no special facilities for a full course in Architecture, such as exists to-day. There was a Technical School where instruction was given in the usual subjects, including metal work and wood carving. Classes in higher mathematics and surveying were held at " Bishops " and the S.A. College.

Students desiring to study Architecture, when possible obtained an appointment in an Architect's office, for a period, and then went overseas for the final course; alternatively, students had to proceed, start, and complete their studies in London, or elsewhere, as funds permitted.

With a few exceptions, the Architectural profession was not considered suitable for the average youth—they wanted some job that was more lucrative and easy! Architecture was something that people talked about but did not understand. Buildings of all shapes and sizes were being erected, and if builders could build, why study Architecture?

In a certain office, I remember the Architect sending particulars to America. In due course working drawings and details arrived, and the building was carried out in the American style. The building is still there. In those days, if you were not competent, but enterprising, it was much easier to do the work that way.

In some offices, not so commercial-minded, qualified assistants and Quantity Surveyors were imported in order to uphold the Profession and ensure satisfactory results.

There are three " Classic Orders of Architecture " as you know. Well, those days in Cape Town produced a fourth. You won't find it in your text books on Architecture : we called it the " McFarlane's cast-iron order." This particular order was popular among a certain class for it could be delivered on the site in sections, and be erected complete without much difficulty. When this order, with all its " tappitouries," as my Scots friends would say, was painted green and white, it caught the eye. Yes, in more senses than one.

On one occasion a wealthy store-keeper client called at the office, with the object of having a large house built at Wynberg. He insisted that this fourth order should be used for the verandah posts and railings—which had been specially imported for the purpose. In due course working drawings were prepared and the first order—according to the Romans —was substituted.

When the client called he became annoyed with Masey to think his wishes had been ignored; he refused to sign the documents, and required the drawings to be altered. After listening for a while, Masey turned to him and said, with a smile—a way he had with him when he wanted to break any one down, " My dear fellow, there is a man down the street —he is the person you should go to! " With very unusual language heard in that office, he hurriedly left. Within a few days he was back—having eaten humble pie, I presumed.

The incident was not forgotten, but the house was erected according to Baker's ideas and not those of that Client. That was the first and last introduction of the fourth order I experienced.

After a time, owing to the interest Baker had aroused towards Architecture in general and towards the old Cape Dutch style of Architecture in particular, he promoted Competitions for Students. These Competitions were open to all students. including Engineers, Surveyors and students in the Municipal Works Department. The drawings to be submitted consisted of carefully measured examples of well-known

The Drawing Room.

"THE WOOLSACK," GROOTE SCHUUR.

The Dining Room

Cape Dutch houses, portions of the Old Castle, etc., drawn and represented to $\frac{1}{2}$-in. scale, together with $\frac{1}{4}$ full size details; the original measured sketches were to be submitted with the finished drawings.

As you know, it requires considerable patience and energy to make sketches and measure standing on a ladder poised at a considerable height from the ground, or pavement, and without some experience you would not only fail, but fall.

Following on the initiative of both Baker and Masey, an Architectural Section was established by the Eisteddfod Association. Other Competitions followed; various Societies began to take an interest in Architectural matters, and from then onwards, Architecture gained a place in the thoughts and doings of a large section of the community. The successful candidates in these Competitions received valuable books on Architecture, and they were called the Baker Prize and the Baker and Masey Prizes.

In spite of a larger staff there always seemed to be too much work to be carried out within the allotted time. In passing, I would like to tell you of an incident—when one is young incidents happen! I was called into H.B.'s private room, as he required some alteration to a drawing. Above his desk he kept a small antique pot that had a circular top, in which he placed rubbers that had worn to the size of marbles. Whilst he was explaining, still keeping his eye on the drawing, he put his hand into this pot and grasped a rubber; having secured the rubber he was not able to withdrawn his hand. Not thinking, I immediately informed him, "That's the way they catch monkeys!"

There was perfect silence for a moment or two. He then said, in his quiet way, "It is not usual for a pupil to pass a witticism with his Chief." I really think he was inwardly amused at my cheek.

On many occasions we were invited to his house, "The Grotto," at Rondebosch, where interesting talks were given on Architecture, trees, plants, garden designing, etc. Later we went to "Sand Hills," his new house at Muizenberg. Visits were arranged to Abe Bailey's house, originally intended for Cecil Rhodes; the Rhodes Memorial; and other works during the course of construction.

Baker's energy and endurance in his work were remarkable. Schemes were thought out and sketches produced in no time; like his walking—no one could keep pace with him. The only recreation he took was walking and horse riding along Muizenberg beach. That was the reason for building his house in that wide open space. One day, whilst galloping, his horse came down. Baker was thrown and broke his collar bone; he had to rest for a time, and that was the only short holiday I remember him taking.

Arthur Elliott, the well-known photographer, was inspired by Baker and his work. Upon Baker's suggestion, he made photographic records of all the Old Cape Buildings. Those records took many years and are now known as the Elliott Collection. Much of my knowledge of the old work was obtained through travelling about the Cape, measuring and sketching in his company.

Another man, a blacksmith and craftsman, Walter Donald by name, was found and made by Baker. After a certain amount of training in the direction required, Donald produced to Baker's designs all the iron and brass work for Groote Schuur and many other buildings. Donald became so busy that George Ness was imported, and they worked together for a number of years.

In Baker's office only hand-made articles were good enough. Everything was designed, from wrought-iron gates, lanterns, fire grates, escutcheons, door furniture, even to curtain rods and shaped brackets, etc. It was not long after Baker left for the Transvaal that George Ness was persuaded and helped by Baker to settle in Johannesburg. As many of you know, he worked here for many years as a specialist in art metal work.

There were many artists, mural painters, sculptors, wood carvers and others who were helped out and put on the right road by Baker, in order to advance their talents and interests. Baker had the gift of untiring energy, and a magnetic force that influenced men to appreciate work, and do good work for their own welfare and to the advantage of all concerned. For good taste there are no rules, but he believed in training and example as the only means by which right judgements can be formed.

Architecture is a difficult Art, but Baker showed that the vital interest of Architecture is the human interest, not merely the reflection of social habits in buildings, but that play of personal temperament he exercised to prove that Architecture is not a mystery to be jealously concealed from the uninitiated, or a go-as-you-please affair without principles or tradition, but the expression of intelligence and understanding, capable of the same critical analysis as any other imaginative and intellectual effort.

To all students of this University, each one of you, I would say: take heed of the learning facilities that are proffered to you. Grasp your opportunities now with intelligence and understanding. You are only young once, although no one is too old to learn!

In conclusion, I quote for your guidance and consideration, the Wheeler Wilcox injunction:

"You are the Architect of your own fate,
Toil on, hope on, and dare to do, and be!"

★ ★ ★

PROFESSOR PEARSE: Mr. President, Ladies and Gentlemen, after listening to such interesting addresses, first by Mr. Fleming and now by Mr. Rees Poole, I feel I must cut short what I have to say, especially as we still have a very distinguished speaker to address you.

Soon after the Anglo-Boer war, Lord Milner—or Sir Alfred Milner, as he then was—invited Baker to come to the Transvaal, to aid, as Baker writes, in introducing a better and more permanent order of architecture. Building there in the past, he says, had been of a temporary and rather shoddy kind. Apart from the buildings erected by the Republican Government, most of which were done by Dutch architects and Dutch workmen, the general standard of building was particularly low. Wood-framed buildings covered and roofed with corrugated iron were in general use, even in Pretoria, the capital, and these were often lined with green brick plastered in mud, or daaga, as it was called; and even burnt brickwork was laid in daaga and plastered internally with the same material.

Ornate woodwork, in the form of turned posts and balusters, or as imitation half timber work, sometimes in painted cement plaster, adorned the exteriors of houses. Cast-iron verandahs —Mr. Rees Poole has referred to McFarlane's catalogues: I remember them quite well — and balconies and zinc covered, stamped steel roofs, were common, and stock mouldings, doors and windows completed the picture. The planning of houses followed a traditional type of a passage down the centre flanked by rooms on either side. Well, I won't continue to enlarge on this sorry picture.

"I felt at first," says Baker, "rather restless and unsettled in the haphazardly developed mining town. But there came to my rescue, Lionel Curtis, a prime mover in all good ventures. On arriving in Cape Town he had seen and admired a little house I had built in the grounds of Government House. He came to see me and we made friends at once . . . He had bought two acres of land on the edge of a virgin kopje north of the town . . . We agreed that I should take over the land and build a house there in which he and I and other friends could live together." This was "Stonehouse," and was the first house built in stone in Johannesburg.

But Baker did not fully appreciate the climatic conditions of Johannesburg and he introduced his favourite atrium on the south side exposed to the bitter winter winds. I don't think he tried that again. The central hall or living room forms a separating element between the dining room and kitchen on one side, and the bedrooms on the other. That was a type of plan that Baker was largely responsible for here, and it was followed very largely later on. He used that type of plan in many small and delightful houses he and his partners erected in Johannesburg.

His first partner in the Transvaal was E. W. Sloper, who, as Baker writes, "showed great gifts in educating builders and craftsmen in better methods of building and the use of local materials." The excellence of the walling built of hard kopje stone was largely due to his perseverance and encouragement of the masons. It was Sloper who commenced the first classes in architecture at the old School of Mines in 1903. I happen to have been one of the first students there: I remember those days very happily and his enthusiasm for the English vernacular domestic architecture, on which he published a book later.

Stonehouse was the birthplace of Milner's "Kindergarten," as it was called — a band of brilliant young men whom he attracted to his service. Baker's association with them stood him in very good stead later on.

Baker was mainly responsible for the employment of local materials here, substituting purpose-made joinery for stock joinery. I am sorry I haven't got an illustration, which I think Mr. Fleming has in his office, of what was known as the "Eckstein Compound" in those days, showing Loch Avenue, Johannesburg, as it was then. You would see these houses, scattered about on the hillside without a tree. Baker had to build these in competition with the usual standard mine house, and in this he was particularly successful.

He encouraged the use of many of our indigenous timbers and also encouraged the manufacture of bricks, tiles and other materials. His domestic architecture varies considerably: I have not the time to show much of it, but it varies from the Cape Dutch and English vernacular to experiments in the Italian tradition. Stone, brick, slate and plastered walling, tiles, shingle, thatched and iron roofs, were all handled by him in a masterly way. It was he, too, who introduced the use of the klompje brick and quarry tile.

Among his more important works in Johannesburg are the Union Club, the S.A. Institute of Medical Research, St. John's College—which was completed, I think, by Mr. Fleming, or he was mainly responsible for it; Roedean School, the Cathedral, Parktown Church and Vicarage, and Arcadia. Then, of course, there were a number of large houses: "Brenthurst," Sir Ernest Oppenheimer's house to-day; Sir William Dalrymple's house on the ridge; and some delightful homes in Valley Road.

We come now to an important period in Baker's career in South Africa. His work up to this stage was chiefly domestic, but just before Union he was commissioned to build Government House, Pretoria, and the Pretoria Railway Station. Government House was designed to house the then Lieutenant-Governor, Sir Arthur Lawley, but he never lived there. The site was carefully selected on the top of a kopje about two miles east of the town, just beyond the group of houses called Bryntirion, built for judges and civil servants. Government House is built round a great central hall, "the general living and reception room, which opens on to a deep, many arched and vaulted atrium stoep leading to a stone paved terrace on the edge of a cliff commanding a view over veld and kopjes of ever changing hue." Baker designed most of the furniture in the house and laid out the famous gardens.

On the recommendation of Robert Brand, one of the "Kindergarten," and then Minister of Railways, Baker was appointed architect for the new station in Pretoria. These two buildings in Pretoria were a prelude to his "magnum opus," the

The Union Club, Johannesburg, 1911.

Union Buildings — in my opinion his greatest architectural achievement. "It was about the end of the National Convention," Baker writes, "when the site of the administrative capital was fixed at Pretoria, and before the first Union Parliament met at Cape Town, that I received my appointment as the architect for the Union Buildings."

He was given a free hand in selecting sites in and around the city, and eventually decided, as you know, on a site on Meintjies Kop at the other end of the ridge on which Government House was built. The natural terrace on which the buildings stand is little more than half-way to the top. Here the terrace is broken by a small kloof, widening out into a semi-circle, which suggested the plan.

A considerable amount of criticism arose when this site was selected, and I should like to quote the words of Lord Selborne, the then Governor of the Transvaal:

> "The site of the Union Buildings has been criticised, but I have no sympathy with the critics. I say that the people who chose that site have imagination and that they have chosen one of the finest sites in the world; and when those buildings are erected . . . people will come from all over the world to wonder at the beauty of the site and to admire the courage and forethought of the men who selected it."

I think you will all agree that his words have come true.

"After the plans were generally approved by the Ministers," writes Baker, "I was left very much to myself in designing the details. But an architect must always welcome some sympathetic mind in authority with whom he can discuss his art in relation to the essential expression of his subject. And it was fortunate that the Secretary of the Public Works Department, Charles Murray, combined the efficiency of an official and engineer with the talents and imagination of a poet . . . He was a hard-headed Aberdonian who, as an engineer, had had a hard struggle in the rough and tumble of a new country . . . As a consequence he was very suspicious, perhaps with some reason, of all professional gentry."

A propos of this statement it might be interesting to to quote from a recent biography of Charles Murray, by Charles Christie, at present State Librarian, who, I believe, was once a secretary in Murray's Department. He gives the following imaginative reconstruction of an interview between Baker and Murray, in the relation of architect and client — it ran something like this:

The South African Institute of Medical Research, Johannesburg. Photo: S.A.R. & H.

BAKER: "I have given a good deal of consideration, Murray, to that plinth (or whatever it was) and I think it should be a foot higher and — (some other technical modification)."

"MURRAY: Well, I shall ask the Quantity Surveyor to go into this and let you have the figures to-morrow."

"BAKER: Oh, it's not a question of figures. If, on reconsideration of the details of my design, I find that it requires modification here and there, I shall have to ask you to do it. I have been given very little time for the elaboration of my details."

MURRAY: "Well, I shall do whatever I can to help you, but the amount voted by Parliament for this building is £1,180,000, and I do not propose that there shall be any excess.

BAKER: "Excess or no excess, the building must be carried out to my satisfaction and must represent the best work of which I am capable."

MURRAY: "Well, we shall have the figures to-morrow."

So it goes on. It is quite a delightful little thing. I haven't time to quote it all. They met the next day, and then the next day, and it finishes up like this:

BAKER: "But why tinker with things like this? Why not just let me have the money?"

MURRAY: "I can't, for I haven't got it. I have only £1,180,000 and it's all estimated and committed. If you want money for alterations we shall do our best to find money for you, but it can only be done by modifying or omitting something of secondary importance."

And Christie continues: "So was established, says the story, that modus operandi which enriched South Africa with Sir Herbert Baker's admirable and admired Union Buildings and enabled the Department, by completing the job within the estimate, to create what is probably a record for a building of its size in the Dominions."

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Well, Mr. President, as you know, one of the men who was closely associated with Baker when these sketches of the Union Buildings were being prepared — in fact, you will see a magnificent perspective of his on the right—is with us to-night —Mr. Gordon Leith; and I would like him now to continue with the story.

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MR. GORDON LEITH: Mr. President, Ladies and Gentlemen: I can think of no architect, present or past, who was more inwardly inspired than Herbert Baker, none who was

more enthralled with the promise of crystallizing in stone the soul and spirit of a great Empire than he. I am doubtful if Apollodorous of Damascus or Rabirius served their Emperors with greater zeal and imparted to their work that vision of Futurity that marks the concepts of the great master to whose memory we are here to pay homage to-night.

In his concepts of architecture he was as distinctive as Chopin in music and as Robert Browning in poetry. Like the former, he was a great patriot and dreamed of an Empire, great, perfect and noble which he hoped to immortalize by his work.

It was this distinctiveness and the poetic sense of his architecture that drew me to him as a young man; his work was less technical and more spiritual than anything I had encountered before, and it was with a view to gleaning something of the mysteries of his art, that I entered his service.

While an analysis of his work would reveal certain traits that characterize, they are by no means constant; indeed they vary with each concept according to its function, setting, and the environment in which it is to belong.

We cannot help being impressed by the way he contrasted great simplicity with a minimum of delightful relief in obtaining a quietude which never suffered from monotony and never lacked interest.

The delightful perspective drawing of his design for the Johannesburg Railway Offices, which he produced in 1908, and which I am privileged to show you tonight, is an excellent example of his work at this period of his career. This lovely drawing and design so enraptured me that I asked Sir Herbert many years ago to leave it to me in his will. I had an opportunity of reminding him of my request when I was in London about a year ago, and you can imagine my joy and pride when Mr. Fleming handed it to me shortly after Sir Herbert's death. In a letter to Mr. Fleming who was in possession of the drawing, Sir Herbert had suggested that he should "respond to such a modest request"! To which he replied that he "would gladly do so." Knowing how greatly Mr. Fleming treasured it, I am deeply grateful to him and take this opportunity of thanking him for this gesture of loyalty to Sir Herbert.

Needless to say, I regard it as a priceless possession, and would urge all who aspire to that which is spiritual in architecture, to study this design. In it will be found that which is modern and that which is old, blended together as a symphonic whole, being all that was required to complete a concept that would serve its purpose nobly and be a joy to behold. You will all, with me, never cease to regret that this lovely edifice was not erected.

It would be folly to point to any one of his concepts as a typical example of his work. We note that each is different from its predecessor and that it is essentially in the spirit of his work that we see constancy. We have only to envisage the differences in concept and interpretation of his works in the Cape, the Transvaal, Rhodesia, East Africa, England and India, to see that his joy lay in finding an appropriate motive for each subject and bring it to accord with the climatic and geophysical conditions of its environment.

I had not heard of Baker until I returned from England as a young qualified architect in 1909. My first knowledge of his work came through seeing some of the houses he had built at Bryntirion for several senior civil servants in Pretoria; I was tremendously impressed by their simplicity and charm as well as by the extraordinary atmosphere that he had succeeded in imparting to these delightful buildings. I immediately realised that architecture was not a matter of making exact drawings of whatever could be imagined, but was a matter of envisaging the right thing before drawing it! The secret lay not in the means of expression but in the dream that inspired it, and it was in order to learn how to dream and how to envisage that which was noble, that I lent myself to Baker, hoping and striving as he did, "to get to God."

Baker's concept of Classic as well as of Mediaeval Architecture was something different from the hackneyed Renaissance of Palladio and Vignola, and more soulful than the highly geometrized phase of Gothic Architecture through which I had passed as a student. Baker was my man. He had found out how to interpret his soul; his concepts pleased me more than my own; and as Liszt loved to interpret Chopin's compositions, so I loved to interpret Baker's architectural dreams.

He was a prolific worker; his sketches, often to a ¼ in. scale and usually in water-colour or coloured crayons, were luscious and inspiring. It was a joy to interpret them in precise detail under his guidance; so much so, that I used to "collar" the ones I liked best and hide them until such time as I had completed what was on my drawing board at the time.

He was exceptionally fond of vaulting, and indulged in it whenever opportunity permitted. Once he remarked that he thought he had introduced every known form of vault and dome in the Union Buildings. Many years later we looked at one that was new to us both. It was the umbrella dome of the Casa d'Oro at the Villa Adriana near Rome. On seeing it he gave me a characteristic wink as if to say, "Well, that's that!"

There was no phase of architecture in which he had not made himself proficient. Contours and levels fascinated him. He would utilise a difficult sloping site with the utmost skill and revel in solving the three-dimensional problems that arose.

In spite of his bigness in concept, he was most exacting in detail; no feature, forming part of a detailed drawing, however insignificant, escaped his attention; whether a mere

"ARCADIA"

Johannesburg

The Study

The Loggia

panel-mould, a string course, a festoon, or a decorative lion's head. Baker would, with his soft, blunt pencil, add a touch that would immediately distinguish it from the commonplace.

For the benefit of the students here tonight who never saw our great master, I will attempt to describe him. He was a romantic figure of a man, over 6 feet in height, and strongly built. He walked with a long, manly stride, usually with both hands tucked deeply into the side pockets of his coat, and always appeared rapt in thought.

Out of the right-hand pocket of his coat he never failed to produce a number of pencil "stompies," which he kept ready to record at a moment's notice any idea or correction that came into his mind. I never saw him sharpen a pencil and to this day do not know how he managed to draw without doing so.

His hands were large, his fingers long and bony, and marked by pronounced finger joints. His rather small head added bigness to his figure, while the sparse covering of hair was never tidy except at meal-times! Perhaps his most striking features were his dark, piercing, expressive, and observing eyes, the sockets of which inclined to droop below a pair of dark, bushy eyebrows that resembled a pair of half-closed falcon's wings.

His clothes were well cut, but unobtrusive and usually of tweed or home-spun cloth. He invariably wore a felt hat that was daily cleaned by his coloured man-servant, but lost shape as soon as he planked it negligently on his head. He scorned a bowler, as I found to my shame when he saw me in one and remarked that "No architect would ever wear a thing like that on his head."

As a draughtsman I often thought him too ruthless with his 2.B pencil which he sharpened by picking the wood off the lead with his mighty thumb nail. Another peculiarity of his was to elbow you right off your drawing board in order to take command of the situation himself. The job was obviously not to be shared. There was work to be done, and as master he took full possession of the situation.

Many a time he left me in utter despair after correcting a drawing I thought to be well nigh perfect, but in the end, after scrubbing out and drawing in what he wanted, I would lean back and say to myself, "I think the old boy was right after all."

He could not bear anything in his plans that was hackneyed or commonplace. Nothing finnicky or out of proportion would be tolerated. Yet he would admit that not all his concepts could be called original. He preferred to re-edit the masterpieces of the Ancients in a manner that gave them a new significance; thus his Rhodes Memorial was based on the Altar of Zeus at Pergamus, and his Matabele War and Shangani Memorials on some of the lesser Greek monuments in Attica and Thrace.

In all cases his interpretation of prototypes was marked by an added degree of simplicity in which he scrupulously eliminated all that was worldly, superfluous or spectacular, leaving it enhanced in spirit and with a touch of that which pertains to the immortal.

Apart from his work he had a most distinctive personality; one could not help being conscious in his presence of something like radiation that distinguished him from the ordinary man. I only once felt the same about anyone and that was when I found myself in a lift with a person who was on a visit to Sir Herbert. It turned out to be Dr. Starr Jameson.

My association with Baker, however, was not always unperturbed. J. M. Solomon, in those early days was a great champion of Baker's, and a most fascinating person. He was an able writer and cartoonist, but, in my view, lacked application and practical knowledge as an architect. His remarkable personality enabled him to soar above me in many ways and by endearing himself to Baker aroused an intense jealousy in me that lasted until Baker lost confidence in him and showed a much-longed-for appreciation of me. This happened after the first world war, when Solomon transferred his allegiance to Lutyens and was struggling with the "slings and arrows of outraged fortune" that had come to him in the shape of the Cape Town University.

It was at Sir Herbert's request that I joined the staff of the Imperial War Graves Commission in France as representating South Africa, and it was during the two years that followed that Sir Herbert's friendship towards me became more intimate than before.

During long walks in the environment of St. Omer, he would dilate on his work in India and explain to me his differences with Lutyens and Solomon; during these excursions one became aware of the ramifications that beset the mind of a great idealist and dreamer. It was all part of life's story, the conflict of ideas, the struggle for perfection and the disillusionment that so frequently follows. These talks were to me both enlightening and beautiful. Indeed one returned home tired but exhilarated and, if I may say so, ennobled by the exchange of sympathy and sincerity.

When travelling by car through France to the various cemeteries, Baker would point out features of beauty in the simpler architecture of the country folk that had previously been lost to my unappreciative eye. He would draw attention to the different forms of topiary work of which the French agriculturists were so fond, and discourse on its possibilities and limitations.

His interests in architecture, even that of his contemporaries, never abated. Once in London he took me to see the London County Hall and discussed the qualities and shortcomings of Ralph Nott's design as between brother architects.

Photo: S.A.R. & H.

Photo: Alan Yates

GOVERNMENT HOUSE

Pretoria

The Hall

Baker was never too proud to listen to a suggestion or a criticism; indeed he would put his hand on your shoulder and tell you that he welcomed any suggestion you could offer. Needless to say, he would not necessarily adopt it, but he would give it thought in the hope that an occasion might arise when the idea would be of use.

I think he saw more in the world than most observers. He loved nature in all its phases, and was quick to spot an insignificant motif that by passing through his hands could become the chef-motif of a great architectural composition.

On his first visit to Johannesburg, after Delhi, he did not spare himself in visiting the jobs that I and other of his colleagues had executed during his absence, and afforded some of us the benefit of his advice on plans that were in the course of preparation. Even during his second visit, as an invalid, he came to look at some of my work by car and justly damned it with faint praise and suggestions for the future, which you can imagine were fully appreciated.

Baker was superb in his concepts and handling of sculpture. He was emphatic that sculpture should be presented as an Epic and not in Prose. He preferred to crystallize a story by an appropriate symbol and not tell a long-drawn-out tale of incidental happenings. Above all, he claimed a monument had to be a thing of beauty and a lasting record of things immortal.

It is interesting to note that he based his concept of the Memorial to the achievement of our South African troops in the first world war, on the legend of Castor and Pullox.

I had noticed his keen interest in the shrine of the Germini when we visited the Roman Forum in 1912, and little thought at the time that what he had seen that day would years afterwards inspire its recrudescence in a monument to the brotherhood of Britain and Boer that is to be seen in front of the Union Buildings.

★ ★ ★

When I left South Africa for Rome as his first Scholar, Baker urged me to make a study of sculpture in relation to architecture. My observations took a long time to mature so that it was not until a year or two ago that we exchanged notes on this subject, in which Wheeler, his favourite sculptor, joined. As a result of these exchanges Baker promised that as soon as I was out of hospital we would spend a day together in Wheeler's studio. This happened, and turned out to be one of the most memorable days of my life. I cannot tell you what it was like to be treated as a very dear friend by my master and to have his approbation in all matters pertaining to our art. With the exchange and concurrence of our views we became elated and enjoyed ourselves as Bohemians in the environment of great beauty and charm.

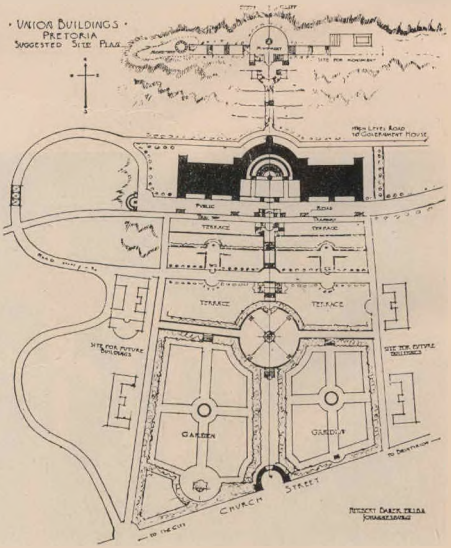
As we left to find a taxi, I can still see Baker, stumping along heroically with the aid of his big stick, his one side paralysed, his sinews torn asunder, but with the heart and spirit of a giant!

As you can imagine, I retain the most precious memories of my great master and miss him as a son misses the solace and guidance of a father.

Photo: Alan Yates

The Loggia and Garden Terrace.

General view from South-East.



UNION BUILDINGS

Pretoria

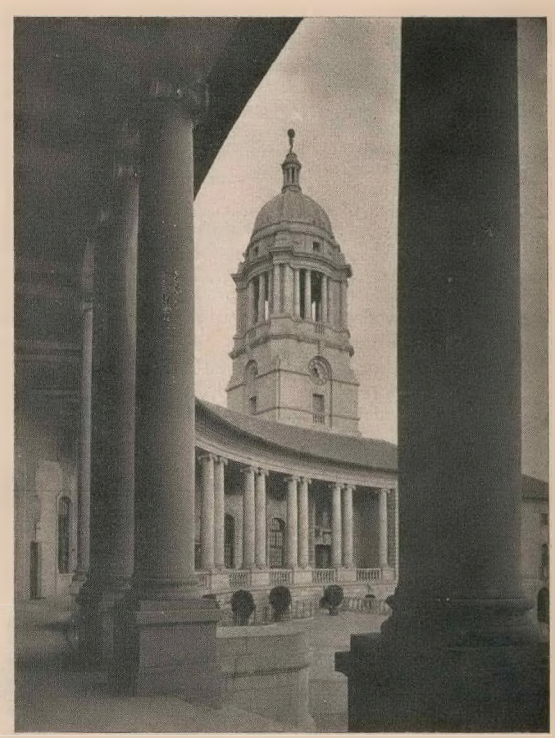


Photo: Alan Yates

East Tower

West Court

Like a true English gentleman, Baker never allowed a letter, however insignificant, to go unanswered. As a consequence we corresponded throughout the last war and exchanged views on matters that included town planning, sculpture, and many post-war considerations that had been occupying his mind despite the Battle for Britain, the V.1.'s and V.2.'s, the shorts of which often fell very near his home in Kent.

★ ★ ★

Towards the end of the war he was much concerned by the unfavourable comparison referred to in "The Times" between the architecture of the British Colonies and that of the erstwhile Italian Empire. These views and his efforts to correct them would take too long to explain tonight, and I fear are likely to remain the unfulfilled dream of a truly great idealist and Empire builder.

His life was a great romance of achievement. In every job he laid his hand to, there resulted the fusion of that which was noble in the past with that which would ennoble the future.

On entering his office with a plan in my hand I often found him gazing out of his window as if in a dream; his mind was obviously stretching out to realms beyond, searching for the ennoblement of that which lay on the board before him.

Sitting on the stoep of his house on the Ridge one starry night, the conversation turned to poets, and as I had to confess that I had never read Robert Browning, Baker lent me a copy of his poems when I left and commended me to read them. Although I admit having found them very abstruse and difficult to understand, there was one that appealed to me in particular since it reflected something that I thought existed between my master and myself. It was "Agricola's Soliloquy." I learned it by heart and to this day remember a verse that may well have been on the lips of our great master as his spirit started on its journey to the skies. I say it for him:—

"There's heaven above
And night by night I look right through its starry roof
No sun and moon howe'er so bright avail to stop me
Splendour proof, I keep the realms of stars aloof,
For I intend to get to God
For it is to God I speed so fast
For in God's home my own abode
Though the realms of dazzling glory past,
I lay my spirit down at last!"

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PROFESSOR PEARSE: Ladies and Gentlemen, I will show you a few more pictures of the works I referred to before Mr. Leith spoke to us, that is, Government House, the Station in Pretoria, and the Union Buildings, before I conclude; and it is interesting to mention that with us tonight, among those who were associated directly or indirectly with those buildings, are Mr. Hoogterp and Mr. Marshall. I think they will remember the jolly times that a crowd of us had together.

The Union Buildings, as you know, was the last of the great works that Sir Herbert Baker carried out in South Africa. In 1912 he was invited to collaborate with Sir Edwin Lutyens in laying out the city and designing the buildings of New Delhi, in India; and until the outbreak of the war, this last war, he was actively and continually engaged on other great projects, in spite of his physical infirmities: India House, South Africa House, and the Bank of England, in London, just to mention a few, as well as many other buildings which have brought him undying fame.

It was during the war, too, that he wrote his biography, "Architecture and Personalities", which was published in 1944.

For his services to the Empire, as you know, he was knighted in 1926. He was elected an A.R.A. in 1922, and an R.A. in 1930. The profession honoured him in recommending him for the award of the Royal Gold Medal in 1927. In that year he visited South Africa in connection with the Reserve Bank in Pretoria. On that occasion he was given a public banquet by the profession in Johannesburg. His last visit to Johannesburg was in 1934, when this University conferred upon him the honorary degree of Doctor of Literature.

We in South Africa claim him as a worthy follower of another great architect, a Frenchman, Louis Michel Thibault, who arrived at the Cape a century before Baker and who in his work laid the foundations of a great architectural tradition in this country. It was Herbert Baker who picked up the broken threads of that tradition, as I mentioned earlier, and upon those foundations has created an architecture which is an inspiration to us, and will be to future generations.

And so, Mr. President, I would conclude with the words of Mark Anthony over the dead Brutus—a quotation which I find in Baker's own book:

"His life was gentle; and the elements
So mix'd in him that Nature might stand up
And say to all the world, 'This was a man!' "

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THE CHAIRMAN: Thank you very much, Professor Pearse. Ladies and Gentlemen, I shall now ask the President-in-Chief of the Institute of South African Architects, Mr. Douglass Cowin, to propose a vote of thanks to the speakers this evening.

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MR. DOUGLASS COWIN: Mr. President, Ladies and Gentlemen, it is my pleasure to propose a vote of thanks to the previous speakers. This is a Memorial Evening to Sir Herbert Baker; he has made a very great contribution towards the cause of Architecture in South Africa. My only acquaintance

with him is that I was employed for a short time in his office in London.

Sir Herbert Baker undoubtedly accepted the tradition of the present Cape Dutch architecture, and he improved it tremendously. As a tribute to Sir Herbert Baker I want to state that I think his main contribution towards South African Architecture was the elevation of the status of the architect in our country. There is no doubt that he raised it very considerably—more than anyone has done in his time or since.

Since his time the Government has seen fit to award scholarships in the sphere of mining, in the sphere of agriculture and in the sphere of forestry. Scholarships have been awarded whereby students in these spheres can go overseas and advance their professional knowledge. In Architecture the only scholarship we have at the moment is the one awarded by Sir Herbert Baker himself. He was fortunate, I think, in being sponsored by Cecil Rhodes. On his return to this country from Italy and Greece Sir Herbert appreciated the facilities which he had been afforded, and as a result of the experience and the benefit he gained from that tour, he decided to award the Baker scholarship; a heritage which our Architectural Profession enjoys today and will continue to enjoy for infinity.

Ladies and Gentlemen, you have listened to a very interesting symposium. There is no doubt of the contribution Sir Herbert Baker has made towards our profession and towards the cause of Architecture.

On behalf of the Institute of South African Architects, I express our sense of great loss in the death of Sir Herbert Baker, and I thank the speakers tonight, and not only the speakers but both the Transvaal Provincial Institute of Architects and the Witwatersrand University Students' Architectural Society who have actually sponsored this evening. Thank you, Mr. President.

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THE CHAIRMAN: Thank you Mr. Cowin. Ladies and Gentlemen, I shall now call upon Mr. Herbert, the President of the Students' Architectural Society of the University of the Witwatersrand to second the vote of thanks.

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MR. HERBERT: Mr. President, Professor Pearse, Ladies and Gentlemen: as Mr. Cowin has informed you, this meeting was sponsored both by the Transvaal Provincial Institute of Architects and the Students' Architectural Society. It has thus a dual sponsorship, and on thinking over the evening's proceedings, I think that was a very fitting arrangement, because the discussion took on a dual function; it had a dual aspect. In the first place it was right that architects should come together and pay homage to one who was a great architect and a great pioneer of Architecture in South Africa; and in the second place this evening's discussion has thrown a great deal of light on a period which is not very well known to students of Architecture here.

I do not know why it is that students tend to neglect what is in the immediate past. They will turn to antiquity, well, if not with love, at least with respect, because of its great age; but things which have happened very recently, even in our own country, there is a tendency to neglect; and I think amongst students generally there is very little knowledge of what has happened in the South African architectural world during the period which is covered from the turn of the last century to 1920. I think the speakers tonight, by their very vivid and intimate discussion and description of Sir Herbert Baker, of the life he led, of the architecture he performed, and of the illustrations which we have seen of the work which was done in this country roundabout the turn of the century—by showing us the type of men with whom he associated and the school which he formed, they have shown us the link which exists between the original English vernacular tradition and the Cape Dutch tradition in South Africa, and the modern trend which is so prevalent in our school at the moment.

The speakers themselves did not lay emphasis on that link which the Baker tradition provides between the traditional South African school and our present modern trend; but they themselves, as associates of Baker and as contemporaries of our school, provide, as I say, the link. And I think by the nature of their talks and the way they have made this period re-live for us, they have made us aware, in a very vivid way of the strength of this link.

For that we are very grateful to them, and I would like to associate myself with Mr. Cowin's vote of thanks to all the speakers this evening, and on behalf of my Society to say, thank you very much.

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THE CHAIRMAN: That, Ladies and Gentlemen, concludes the proceedings. Thank you for your attendance.

Market Street, Johannesburg.

A RECORD

THE HISTORIC BUILDINGS OF JOHANNESBURG

Contrasting in themselves, yet forming a unity in their contrast to Johannesburg's rapid-growing vertically-accented city buildings, there stands in Market Street these three sentinels of an army whose few last remaining members are rapidly dying.

In their now incongruous yet smug facade exists the look of a past era (from which much of the chaos that exists in new Johannesburg has resulted).

On the left, the arch, small and dainty, large and dominating, gabled to the parapet seems to form the "leid-motif" of the trio for the middle composition uses the arch as the bold support for its crowning pediment. On the right the arches give base to a pinnacled cake of masonry.

The hustle of a tin-shanty mining town seems to have stopped for a moment to attempt a break from its prosaic activities and produce an architecture attempting a dignity ill-fitted to its normal building activities.

A. A. GORDON.

THE STUDENTS' FORUM

A REVIEW

Hearty congratulations to the Students' Architectural Society for their excellent series of cultural meetings. The purpose of these meetings is predominantly to stimulate thought and discussion rather than to impart information alone. To a large measure they have succeeded in their object, to judge by the conversations which take place over that very pleasant cup of coffee at the end of these evening activities. It certainly is a gratifying thing to come upon a small group of students the next day, involved in heated argument about points which had cropped up the previous night.

Two facts worthy of comment are firstly, that the students attend these meetings in encouragingly large numbers, and secondly, that they rise to the dignity of the occasion by attending suitably dressed. A good sign.

These cultural meetings may be classed under three headings: (a) general interest and entertainment, (b) of informative and (c) of provocative value. The four meetings we have had during the first university term fell rather neatly into these cubby-holes, and one or two of them gracefully combined all three types.

The first was Mr. John Cowin's pleasant travelogue, happily supplemented with films. This was an evening which could be described as both entertaining and informative—and what a thrill to meet again with such old friends as S. Vitale in Ravenna, and S. Appollinare in Classe with its excitingly symbolic old mosaic in the Apse. The information on Abyssinia seen through the eyes of an architect, turned out to be quite an eye-opener; and we thoroughly enjoyed the delightfully compiled Spitzkop film.

Then we had the memorial evening in commemoration of that grand old master, Sir Herbert Baker. This was organised in collaboration with the Transvaal Provincial Institute of Architects and the Central Council. It was a truly dignified and very informative occasion which compelled us, of the idealistic younger generation, to open our eyes to the aims and achievements of our immediate predecessors under the leadership of a master of the old school. We are too much inclined to take only a one-sided interest in the architecture of this country.

The most provocative and exciting of our evenings was undoubtedly the debate on "Why History of Architecture?" Right up our street! I feel that an exposition such as that lucid and spicy argument submitted by Mr. Fassler would form an inspiring adjunct to the course of History of Architecture. It was grand!

We finished off the first term with something varied and bright, rather overwhelming in its scope—Mr. Boris Wilson's account of his recent experiences and observations in England and America. We gained a good deal from his lively descriptions, no less than from his excellent photography. The main aspect of his talk interested us particularly, viz. the Museum of Modern Art in New York; and we all pricked up our ears at mention of the Corbusier Exhibition. What a pleasure to listen to a discussion on these subjects by a man who has taken such an intelligent and well-informed interest in them, and who made us feel thoroughly at home by speaking in the language of the student.

What the Architectural Society will arrange for next term we do not know. But we think they might do well to plan their programme with a view to balancing the three types of function judicially, and, may we suggest, with definite emphasis on the provocative.

There is a further point we would like to make: it would seem that of all organised bodies the Students Architectural Society is eminently suitable for fostering interest among the public in matters architectural; and by what more suitable medium that these cultural meetings? We are convinced that good results will be obtained by advertisements and write-ups in the daily press. What about it?

Meanwhile we are sure we speak for all architectural students when we say thank you for what we have had so far, and that we anticipate with pleasure another term's activities.

M.E.S.

OBITUARY

VICTOR THOMAS JONES, M.I.A., F.R.I.B.A.

Born in London, 1864. Died at Port Elizabeth, South Africa, May 29th, 1946.

Victor Thomas Jones was educated at University College and after attending the Architectural Association Attelier (where he won the Bronze Medal) he was articled to Andrew T. Taylor, F.R.I.B.A., in 1882.

Ill-health compelled him to leave London, and under medical advice he came out to South Africa in 1896, where he purchased the practice of the late Wallace Wilson. During the Boer War he returned to England, but in 1901, he entered into partnership with W. J. McWilliams (F.), of Port Elizabeth, South Africa, and the firm of Jones & McWilliams opened practice with offices in Johannesburg and in Port Elizabeth.

Victor Jones, through his contact with the latest trend of ideas in design, and as a result of his experience with Messrs. Liberty, of London, where for some time he was engaged in the capacity of advisory architect for interior decoration, enabled his firm to build up a reputation for the best of contemporary work. He specialised in interiors, and Jones & McWilliams carried out many large contracts for decoration in which every detail from light fittings down to carpets and hangings were either specially designed or selected.

His interest in Art generally was of tremendous service not only to Port Elizabeth but to South Africa; for he was one of the principal founders of the Eastern Province Society of Arts and Crafts and for many years its chairman. This society has done much to promote the work of South African artists and craftsmen.

In private life Victor Thomas Jones was a retiring and modest character, with a charm of manner coupled with great dignity which earned for him the reputation of being "a perfect example of an English gentleman."

CONTEMPORARY JOURNALS

" THE ARCHITECTURAL REVIEW," April, 1946.

Herbert Lidbetter contributes a comprehensive article on Quaker Meeting Houses, 1670—1850, which is well supported by plans and photographs of a large number of these old structures, some no longer in existence.

The Nursery School at Ivrea by Luigi Ligini and Gino Pollini illustrates the Nursery School and Creche with pre-natal clinic, attached to the Olivetti factory which produces typewriters of that name. The building was erected in 1940—41 and fortunately escaped damage during the war.

J. W. Hasting contributes a scholarly essay on the Tomb of Edward II at Gloucester.

" ARCHITECTURAL RECORD," April, 1946.

This issue presents a project for a New York school. The presentation is by means of sketches and plans in a comprehensive series. Class-room planning is based on Architect Wells' proposals for audio-visual education, published in the February issue, and illumination comprises extensive artificial lighting installaton.

A project for a seaside home in Florida designed in a playful theme by Marcel Breuer; the Fritz B. Burns demonstration house, designed to treat public opinion to "The best possible in post-war building," and three commercial works—a salesroom, a showroom and an airline office are featured, together with a critical article on housing by Vernon De Mars, which makes much of British experience and viewpoints on planning for a socially-balanced population.

The College Dormitory comes under close reveiw, firstly by Hugh Stubbins, Jr., who ventilates the vexed problem of the styles and reviews features in planning, secondly by Mary de Garno Bryan, who discusses the planning for food services, and finally by Lewis S. Beach on maintenance experience.

" PENCIL POINTS," April, 1946.

This issue is devoted to the publication of the results of two competitions, the first to select the architect for a proposed college dormitory group and the second for a "Realistic House in Georgia." All the published works conform with the character of "progressive architecture" and interesting solutions to both problems are presented.

" THE ARCHITECTURAL FORUM," April, 1946.

The American Housing Crisis, together with the Wyatt "Veterans Emergency Housing Programme," provide the main theme of this issue. A rather depressing review, aesthetically speaking, of the "Under 10,000 Dollars House," is followed by the prize-winners of a competition for low-cost houses on narrow sites, which in turn precedes a portfolio of well-designed low-cost houses published in the last ten years, complying with the cost limitations of the Wyatt programme.

The conventional factory-produced Fuller house, now in production, is illustrated and discussed: and the prefabricated house industry in relation to the Wyatt programme is reviewed.

Various examples of the assembly and construction of the wide range of the new "Storagewall" prefabricated units, based on the Forum's original design, which are now in production, as well as four styles of packaged kitchen units are illustrated.

CORRESPONDENCE

The Editor 5th July, 1946.

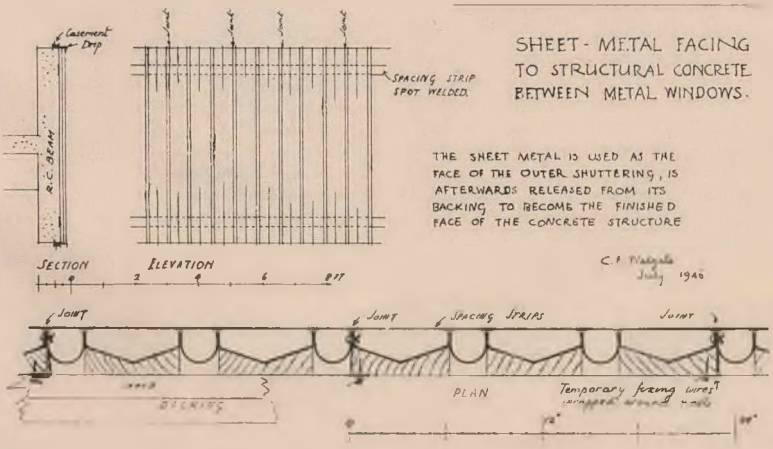
One of the more difficult problems with which architects are troubled to-day is the external facing of reinforced concrete structures, particularly in large surfaces where expansion and contraction cause dislocation of slabs or blocks. Piers of limited width appear to remain fairly stable, and the problem may be limited to infilling panels. Metal facing appears to have offered the best solution, as it can be used as permanent shuttering to concrete, by being securely bolted to its backing, and weathertight joints are comparatively easy to make. Numerous metals are available, but two disadvantages limit their usefulness: first, the weight and cost of a panel sufficiently rigid to form shuttering or to bear subsequent fixing at a few points of support, and second, great temperature movement.

Appended is a sketch of an alternative application of metal, in thin sheet, which I am about to try on a limited scale, and I shall be glad if you can find space to publish it, as others may care to experiment with the idea, and I hope, publish any ideas that may arise or experience that may be gained. The sketch is, I hope, largely self-explanatory. The underlying idea is to use thin sheet metal attached temporarily to a supporting backing as the outer shuttering for the concrete, then to release the sheet from its backing and leave it as the permanent face of the concrete.

What I have in mind may be summarised as follows: (a) reduction of weight of metal, (b) simplification of manufacture to suit local resources, (c) completion of the facade at one operation, (d) elimination of over-all expansion and contraction in wide panels and (e) the possibility of covering expansion joints in the structure behind.

Yours faithfully,

(Sgd.) C. P. WALGATE.



NOTES AND NEWS

JOHANNESBURG TOWN PLANNING SCHEME No. 1

Notification has been received from the City Engineer that a limited number of copies of the Clauses of the Town Planning Scheme are available for sale at 4/- per copy at Room 310, Municipal Offices. The official copy of the "Map" referred to in the Clauses is available for inspection at Room 310, during office hours.

PARTNERSHIP

—Mr. T. N. Duncan (A.), practising at 603/5 Union-Castle Building, has been joined by Mr. W. G. (Bill) Whyte (A.) in full partnership, as at June, 1946, and the firm will now be known as Messrs. Duncan & Whyte, and will carry on their practice at 603/5, Union-Castle Buildings, Loveday Street,

INTERNATIONAL FEDERATION FOR HOUSING AND TOWN PLANNING

The Federation proposes to hold their eighteenth International Congress and Exhibition on Housing and Town Planning at Hastings, Sussex, England, from 7th to 12th October this year. In addition the provisional programme includes tours to various parts of England during and after the Congress. Further details may be had from the Hon. Secretary, 13, Suffolk Street, Haymarket, London, S.W.1.

BRITAIN'S NEW TOWNS

Further stage in the development of Britain's "new towns," less accurately called "satellite towns," has been reached with the announcement that Mr. Lewis Silkin, Minister of Town and Country Planning, has been conferring with the local authorities concerned regarding the establishment of a new town in the region of the small Sussex towns of Crawley and Three Bridges, about half-way between London and the south coast and approximately the same distance to south of London as Stevenage, Britain's "New Town Number One" is to the north. If schemes are approved, Stevenage and Crawley will become the first of some eight to ten new towns, of fifty to sixty thousand inhabitants each and with own industries, to give effect to the planned decentralisation of the inner London area.

New towns were also discussed yesterday in the House of Lords when the New Towns Bill came up for the second reading. Speaking for the Government, Lord Listowel, Postmaster-General, said Britain is on the threshold of a national building programme to supply some five million new houses. To avoid distastrous mistakes made after 1918 these houses must be sited from the start in the right places. The Government's programme for the first instalment of new towns contemplates the creation of some twenty new towns with populations of from thirty to sixty thousand each, which will provide homes for just over one million people. Dispersal of population from the most densely inhabited areas will affect not only London but other cities such as Liverpool, Manchester, Leeds, Portsmouth and Plymouth, all having surplus populations which they cannot accommodate within their own boundaries.

Another Labour peer, Lord Westwood, formerly Secretary for Scotland, referred to the plan for the Clyde Valley Region prepared by Sir Patrick Abercrombie to be published later this year. The Clyde Valley Region, including city of Glasgow, increased in population during the industrial revolution more rapidly than any other area in Britain, not excluding the London region. The plan provides for four new towns in the Clyde Valley to take the overspill from Glasgow and other towns in the area.

Winding up for the Government, Lord Henderson declared that whatever might happen under the bill with regard to creating new towns, the needs of older distressed areas, existing towns and cities, bomb-damaged towns and others will receive proper treatment.

Mr. Silkin spoke yesterday at the opening of a two-day conference sponsored by the Town and Country Planning Association. He declared that everyone concerned in the building of a new town should regard it as a great adventure. "We have not only to create towns but also a new type of citizen who can lead a fuller life. One of the most important needs is the creation of 'mixed development.' People of different income levels and social habits should live together as one community."

12th July, 1946.