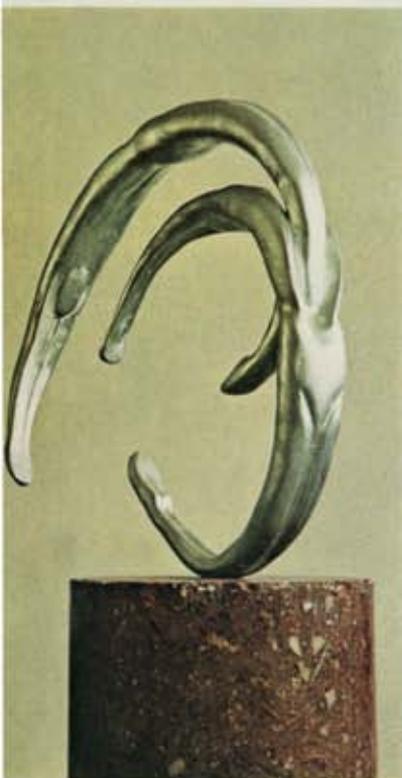


▲
The Lovers.



▲
Loneliness. A woodcarving.

▲
Man and his Soul. This conception tries to depict the vicious circle between Life and Death, running with such speed that it could take Man an eternity to catch up with its secret.

WALD'S WORK

WELL KNOWN for the monumental scale of his work, Herman Wald has now sculptured in South Africa for more than three decades. To-day his sculptures are to be seen in public places in Johannesburg and Kimberley and in many a private home.

As a young boy he started modelling in any medium he could lay his hands on. At the age of eighteen he won a bursary and commenced study in earnest at the Budapest Academy of Fine Arts. Later he studied in Vienna, Berlin and Paris.

In 1937 he was invited to come to South Africa by a then prominent mining magnate. The vastness and the rugged beauty of the country stimulated him to create large works of art. Even his smaller pieces of sculpture display great power.

After the war Herman Wald held a successful exhibition in Johannesburg, which enabled him to set out on a world tour. He exhibited in the U.S.A. and on his return to

South Africa, in Johannesburg and Rhodesia.

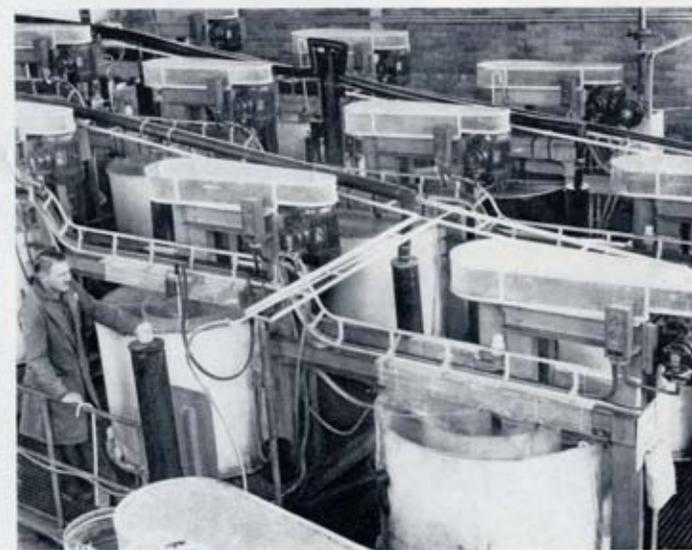
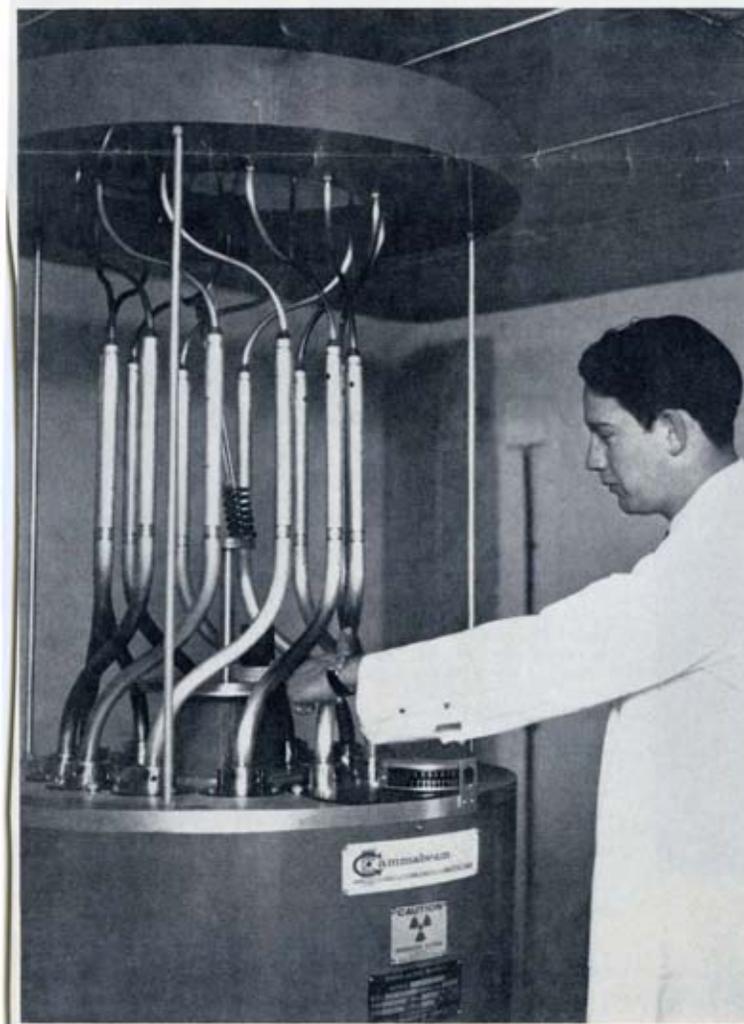
In 1957 his monumental "Kria" was erected in front of the New Jewish Old Aged Home in Sandringham, Johannesburg. This work is the bronze figure of a man, ten feet high, standing proudly with his feet astride. There is nobility in the strong face and his hands tear his garments in traditional mourning for the lost Jews of Europe.

Two years earlier Herman Wald had won a world sculpture competition on a similar theme. This monument has since been erected in the Jewish section of the Westpark Cemetery in Johannesburg. It consists of six colossal fists emerging from the ground—each hand gripping a ram's horn symbolising the protest of the martyred. The horns form three arches twenty feet high. In the centre is a sculptured flame cleverly combining the Hebrew letters of the Ten Commandments: "Thou shalt not kill". The bronze monument stands on a granite base with a light burning day and night at

Extreme left: Mr. C. G. Trefz, an experimental official of the Board, front of the automatic control panel of the sodium mass transfer loop. The work concerns liquid sodium which can be used for cooling purposes in certain types of nuclear power reactors.

◀ The exciting moment at the control panel of PELINDUNA-ZERO, when the assembly "went critical." Seated at the desk are the Director-General of the Board, Dr. W. L. Grant (foreground) and Dr. J. W. L. de Villiers, Director of Reactor Development.

▶ The mechanical workshop of the Technical Services Group where components needed by scientists for research work are made.



▲ A section of the pilot plant used for the development of the "Bufflex" uranium extraction process.

▶ Dr. R. A. Basson, head of the Radiation Chemistry Subdivision at the cobalt-60 irradiation facility which is used for research into radiation chemistry, plastics, sterilizing of medical instruments and food preservation.

Opposite page: The critical assembly, or zero-power nuclear reactor PELINDUNA-ZERO, designed and built at Pelindaba for reactor-physics studies.



◀ **The Protector**—this work was commissioned by an insurance company for their offices in Johannesburg.



▲ This sculpture is entitled: **Zero Hour**.

Article by Peter Holz.
Photographs by August Sycholt.

Unity is Strength.



▲ On the left a partial view of the bust **Moses**, and on the right: **The Prayer**



the base of the sculptured flame.

Wald has expressed his deep hatred of war and the miseries it brings in its train by yet another monument—the Unknown Soldier. The monument which is over nine feet high depicts a soldier dying on a great cross. One hand grips a broken sword, the other the cross.

Early in the 1960's Herman Wald created a monumental fountain which is probably seen by more people today than any of his other works. The fountain was a gift from Mr. Harry Oppenheimer to Johannesburg, for the relaxation and enjoyment of its citizens, and commemorates the association of his father—the late Sir Ernest Oppenheimer—with the city. Eighteen life-sized impala vault in a delicate arch over an irregularly shaped pool of water. On either side of the buck, water from the fountain meets the impala, falling back into the pool in a fine mist.

Another of Wald's fountain monuments is to be found in Kimberley's civic centre. The statuery is eighteen feet high and consists of a group of five diamond diggers holding up a sieve. Water sprays from the sieve to fall into a pond sixty feet wide in the Oppenheimer Garden of Remembrance.

In the field of portraiture the Johannesburg sculptor is well-known for his gift of portraying the subject's innermost character. One of these works is a twice life-size bust in bronze of Albert Schweitzer. It has been erected in one of Johannesburg's medical centres. Other busts include those of Lord Samuel, Albert Einstein, Sir Ernest Oppenheimer, Yehudi Menuhin, Dr. Chaim Weizman and the New Zealand baritone, Oscar Natzka.

Some of his works are in bronze, others in wood, marble or ceramic, and some are in fibre-glass. Among the latter is a recently completed twice life-size sculpture commissioned for an insurance company building in Eloff Street, Johannesburg. It symbolises protection and depicts a giant man guarding a woman and two children. Another sculpture in fibre-glass is "Lot's Wife". "Schizophrenics" is in bronze. Carved in Rhodesian teak is his "Zulu Mother and Child", while his sculpture, "Prayer", is again in bronze.

Some years ago, while he was exhibiting in New York, the "New York Times" had this to say about Wald and his work:

"There is nothing vaguely abstract in Herman Wald's vehemently romantic sculpture. Stone, wood, metal, plaster and glazed terracotta—all these media are bent to expressive ends in the biblical illustrations, the fantasies of the plastic of South African natives.

"In his actual techniques, ridges and bosses and frenzied modelling, and in his subjugation of the plastic to the literary, Wald resembles Jaacob Epstein".

Architect's drawing of Van Riebeeck House as it will appear after restoration in the 17th century stepped gable style. The smaller building with the pointed gable left will be restored as a Conciergerie.



OF TWO NATIONS

AN heirloom of two nations is at present undergoing restoration to its 17th Century splendour in the city of Culemborg, Holland. It is the house in which Jan van Riebeeck, the founder of the settlement at the Cape, grew up and in which he was probably born.

Van Riebeeck House is destined to become a cultural centre for both the Netherlands and the South African nations for, although all colonial ties between the motherland and the Cape Colony were severed 162 years ago, the mutual goodwill and co-operation shown by representative bodies and citizens of both countries in the restoration project, emphasize the close bond which still exists today.

A representative from South Africa, Judge V. G. Hiemstra, chairman of the Jan van Riebeeck Foundation,

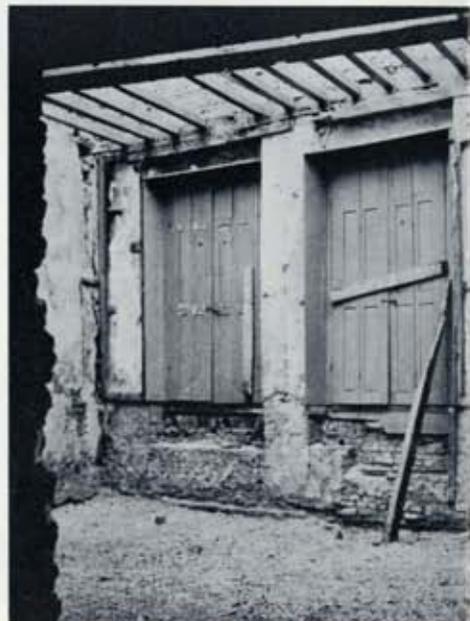
recently presented to a similar body in Holland a cheque for R32,000 as South Africa's contribution toward the restoration costs. To commemorate the pioneering spirit of both nations he laid a brick at the restoration work as a symbol of South Africa's partnership in the project.

The Van Riebeeck House in Culemborg—which according to the Netherlands' list of geographical names since 1936 bears the name of Kullenburg—was called "De Fonteyn" in the 17th century. From about 1550 to 1740 this mediaeval house was owned by successive generations on van Riebeeck's mother's side. During the first half of the 17th century the house belonged to Jan van Riebeeck's grandfather, Govert Anthoniszoon, who lived from 1577 to 1653.

Jan van Riebeeck was probably born in this house in Culemborg in 1619. He was baptized on April 21 that same year, in the Reformed Barbara Church in Culemborg, and died on January 18, 1677, in his 57th year in Batavia, after having spent 10 years (1652-62) as Governor at the Cape of Good Hope, for the Netherlands East India Company.

Van Riebeeck's parents later settled in Schiedam where Jan met and married Maria, daughter of the Walloonian minister, Abraham de la Quellierie on April 28, 1649.

From 1639 to 1648 Jan van Riebeeck was employed by the Netherlands East India Company. He held high positions under the supervision of his cousin, Governor Antonie van Diemen (of East India, from 1634 to 1645). In 1648 he settled in Amsterdam. Here the Van Riebeecks had two sons—Anthony, who died shortly after his christ-



The two front doors of the dilapidated building seen from the inside at the start of the reconstruction work.