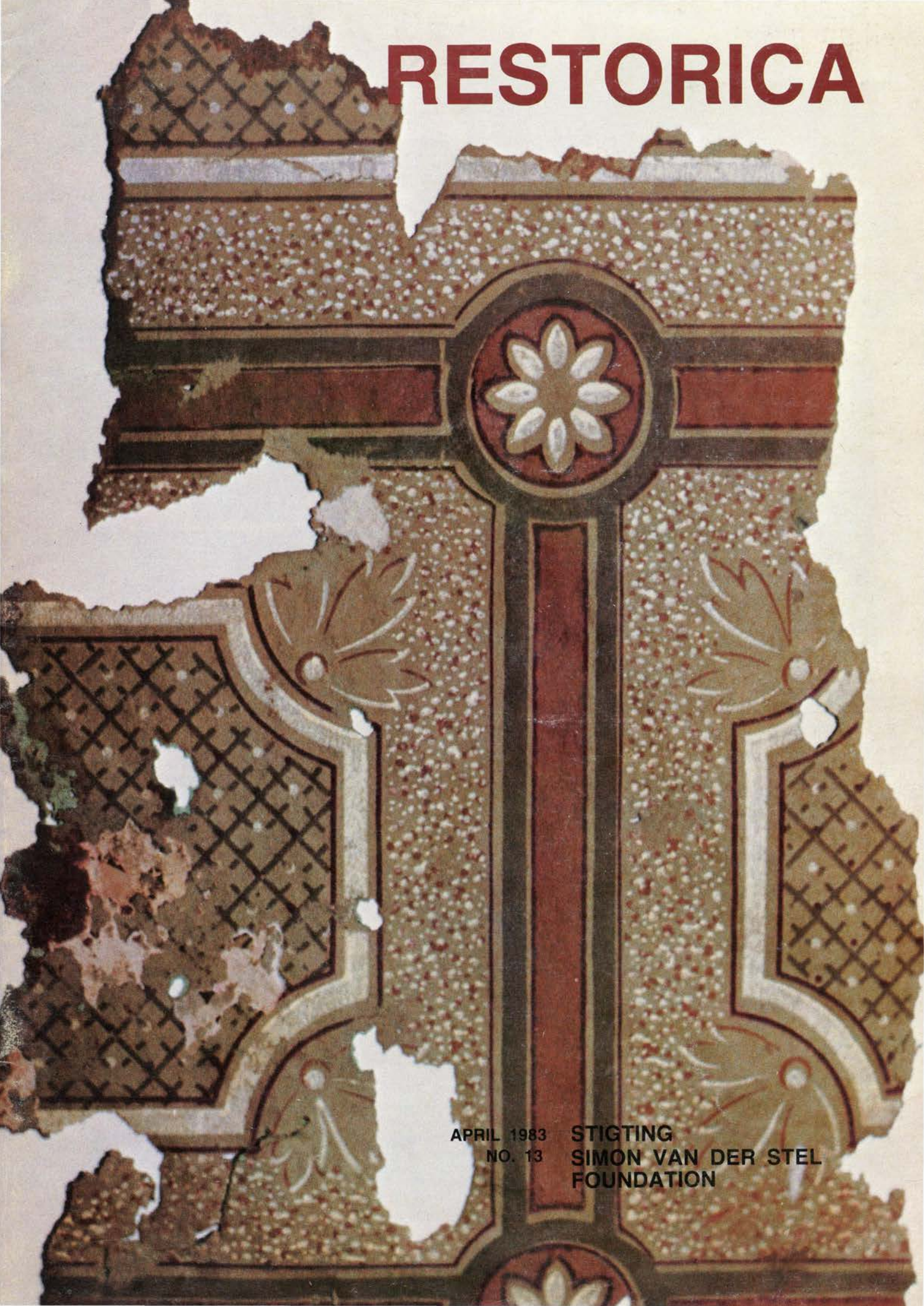
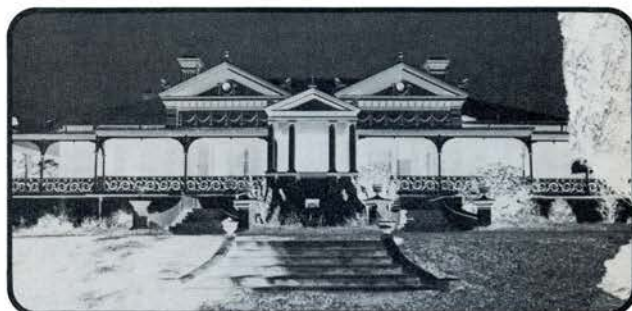


RESTORICA



APRIL 1983
NO. 13

STIGTING
SIMON VAN DER STEL
FOUNDATION



Szerelmey

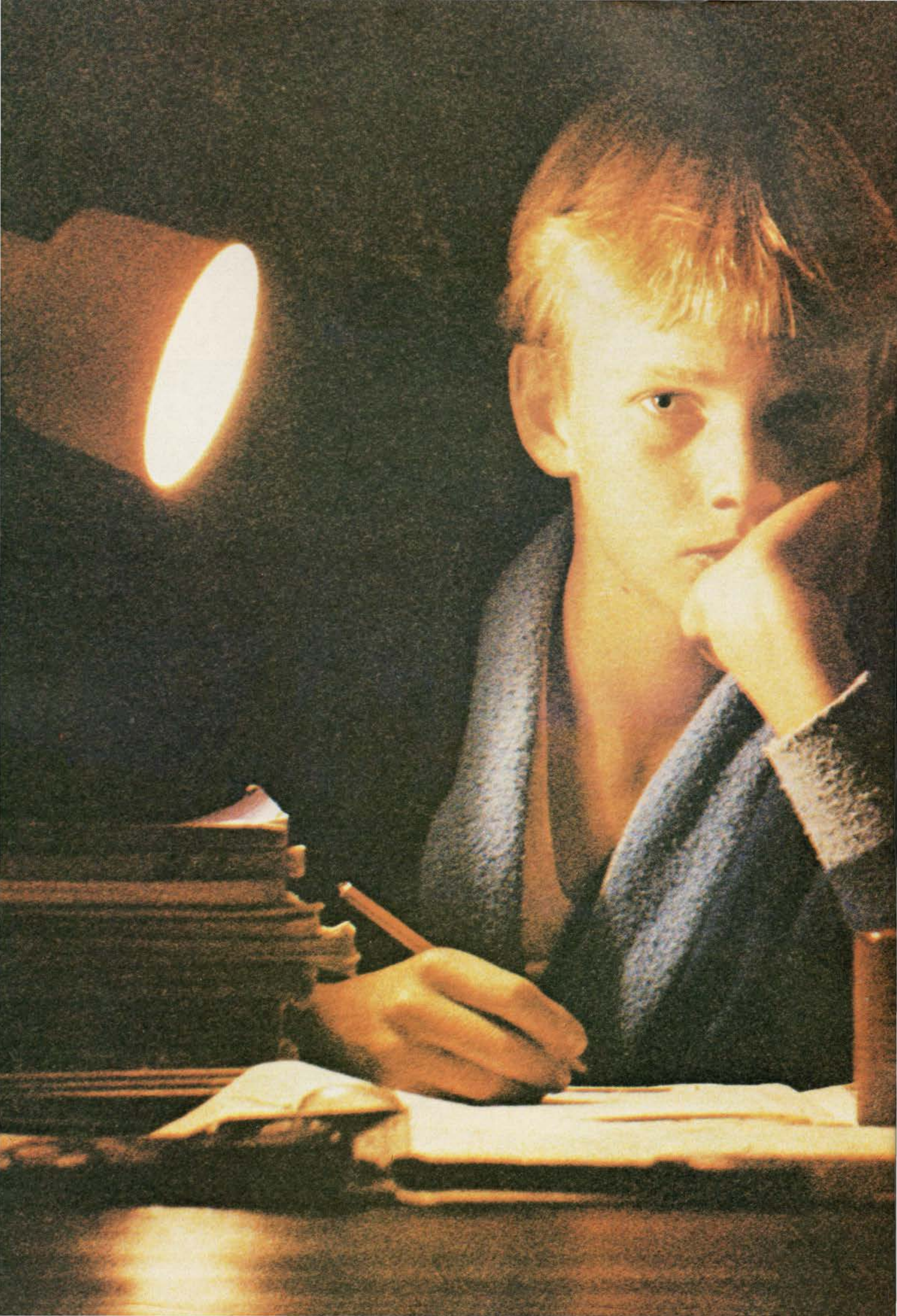


Gordon Verhoef
& Krause



RESTORATION & RENOVATION

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And that simply, is that we've always believed size in itself is not an indication of strength.

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The power behind South Africa.



Redaksioneel

Bewaring. Restourasie. Albei begrippe wat daagliks gehoor word. Begrippe wat 'n ou, (nuttelose?) gebou kan omskep in iets nuttigs, lewends en mooi. Maar nuttelose (!) begrippe as jy teen die ontwikkelaar (en soms die owerheid) te staan kom. Dan geld ander begrippe. Dié soort met Van Riebeeck se kop op; dié wat blink. En dié tipe goed is gewoonlik skaars by al wat bewaarder is.

Die probleem wat hier ter sprake is, is een wat gereeld ook deur die Stigting ondervind word. In dorpe en stede lui woonstel- of besigheidsregte op eiendomme dikwels die doodsklok vir menige statige gebou. 'n Mens kry soms die gevoel dat die stadsbeplanner sy strepe bloot op 'n kaart van die stad trek sonder om te besef dat 'n stad ook 'n lewende organisme is. Dié kant kan bly, daardie kant moet weg. Soos Adam Small sou sê: "Die dice het verkeerd geval vi' ons." Dit lyk asof die "dice" beslis verkeerd geval het vir die hoofstraat van Rustenburg, waar verkeersligte en vulstasies wedywer om aandag. Rustenburg se hoofstraat pas beslis nie meer by sy naam nie. Maar nou ja, vulstasies is darem handig vir die lang pad na Sun City. Maar dis nie net die Transvalers wat sondig nie. Om brandstof vir jou motor te kry, is ook in Worcester se hoofstraat nie moeilik nie. Die uithangborde wink so aanloklik dat 'n mens skoon van die prys van petrol vergeet. Maar waar is die ou Worcester met sy trotse geboue in die hoofstraat?

Waar sou die skuld lê? By die bewaarders wat nie die ontwikkelaar en owerhede vroegtydig inlig omtrent bewaarenswaardige geboue nie, of laasgenoemde wat nie wil luister nie? Of beide?

Beide. Ons as bewaarders het 'n dure plig om aan die owerhede en ontwikkelaars duidelik uit te spel watter geboue en gebiede ons bewaar wil hê. Sodoende kan die stadsbeplanner die rooi potlood oor dié dele spaar. Om so 'n lys van geboue saam te stel, verg egter 'n landswye, gekoördineerde en goedbeplande veldtog. Om hierdie rede behoort losstaande pogings op hierdie stadium nie aangemoedig te word nie. Standaarde vir evaluering behoort ook vasgestel te word sodat daar konsekwent te werk gegaan kan word. Hopelik sal standaarde en riglyne later vanjaar tydens 'n simposium oor die lysing van geboue vasgestel word.

Maar genoeg geraas met die bewaarders. Ook beplanners en ontwikkelaars behoort hul huiswerk beter te doen. Waar het jy nou al gehoor dat die mooiste winkelgeweltjies wat in 'n straatjie van 'n Noord-Transvaalse dorp staan, moontlik gesloop kan word, terwyl sulke lofwaardige pogings in dieselfde straatjie aangewend word om 'n kerk te restoureer? Stads- en streeksbeplanners kan baie baat vind deur skakeling met plaaslike museums of kultuurorganisasies om eers uit te vind watter geboue of gebiede bewaarenswaardig is voordat hersonering gedoen word. Drie hoera's vir 'n stadsraad soos dié van Kaapstad wat nou 'n pos van stadsbewaringsbeplanner geskep het.* Met dié tipe gesindheid word bewaring nie 'n tontrekkery nie maar 'n spanpoging tussen owerheid en publiek.

'n Laaste baklei. Sonder die steun en seën van die owerhede op al drie vlakke kan die bewaarders maar lys tot hulle blou in die gesig is. 'n Lys van bewaarenswaardige geboue sonder dat daar wetlike beskerming aan verleen word, is 'n nul op 'n kontrak. Kommer word reeds lankal uitgespreek oor die feit dat selfs die voorlopige verklaring van 'n gebou tot nasionale gedenkwaardigheid, dit op die lange duur nie van sloping kan red nie. Verder moet 'n eienaar toestem voor 'n gebou verklaar en dus wetlik beskerm kan word. Maar wat nou van dié geboue wie se eienaars nie tot verklaring wil instem nie? Hierdie onmagtigheid maak selfs 'n liggaam soos die RNG tandoeloes — veral as die eiendomme aan die Staat behoort.

Dit wil voorkom asof bewaarders en afbrekers iets in gemeen het. Beide het met mure te doen: die bewaarders loop hul vas teen mure van finansiële tekorte en onvoldoende wetgewing, die slopers het met baksteenmure te doen wat maklik omgestoot kan word. Dalk het dit tyd geword dat ons ook teen óns mure begin stoot.

*Kyk artikel van I.D. Speed: Urban Conservation, pp. 8-11.

Redaksionele komitee

Mev. Elize Labuschagne (Redakteur)
Prof. H.W. Snyman
Mnr. Udo Küsel
Dr. J.T. Botha

Policy regarding Restorica

1. Definition of Policy

The objects of Restorica are:

- 1.1 to promote the preservation of the South African cultural heritage, especially the architectural heritage;
- 1.2 the advancement of the science of restoration by the publishing of scientific articles on restoration and to act as an authoritative publication on restoration in South Africa;
- 1.3 the education and stimulation of the public by the publishing of articles and news on preservation;
- 1.4 to act as official publication of the Simon van der Stel Foundation and its branches;
- 1.5 to serve as a mouthpiece for other organizations with similar objectives as the Simon van der Stel Foundation.

2. Implementation of Policy

In order to reach this goal, the publication will be issued twice a year and keep to the following:

- 2.1 Mainly articles on the preservation and restoration of architectural structures in Southern Africa will be published. Articles on overseas matters will only be considered if they are applicable to the local conservation situation or of direct importance to Southern Africa.
- 2.2 The abovementioned will be presented in Afrikaans or English in the following categories:
 - 2.2.1 Scientific articles with footnotes and bibliography.
 - 2.2.2 Popular articles on matters and events related to the objectives of the publication.

3. Administration

- 3.1 Restorica is sent to all members of the Simon van der Stel Foundation free of charge. Additional copies can be ordered from Head Office.
- 3.2 A contributor receives five copies of the particular issue of Restorica in which his article is published.
- 3.3 To assist in the financing of the publication, a maximum of 40 % of the available space is utilised for advertisement at tariffs which will be determined from time to time.

4. Note to contributors

- 4.1 Contributions must preferably be typed double-spaced on size A-4 paper.
- 4.2 Contributions should be submitted in clear, brief and simple style. Technical terms should be defined if possible.
- 4.3 Clear, high-contrast illustrations (eg. photographs and line-drawings) are preferred. These should be provided with captions.
- 4.4 The appropriate use of footnotes and a bibliography according to the system approved by the Archives' Commission is recommended. The publication by P.J. van der Merwe: "The Source List and Footnotes", can be used as guidance. Footnotes should be numbered consecutively throughout the text and submitted on a separate sheet.

Staatspresident onthul grafsteen

Op Broekpoort, 12 kilometer noord van Bethulie, is die grafte van waarnemende president J.J. Venter, sy vrou en verskeie familieleden. Jacobus Venter was van 1854 tot 1881 Volksraadslid van die Vrystaatse Republiek en het drie keer waargeneem as president: na die bedanking van pres. J.P. Hoffman in 1855, na die bedanking van pres. J.N. Boshoff in 1859 en na die bedanking van M.W. Pretorius in 1863.

Die Bewaringskomitee van die Stigting Simon van der Stel van Bethulie is die eerste bewaringskomitee van die Vrystaat wat daadwerklik opgetree en bewaringswerk verrig het met die restourasie van die grafte op Broekpoort. Die werk is uitgevoer deur wyle mnr. Simon du Plooy en mnr. Tom Botha.

Die gedenkplaat wat met 'n ou Vrystaatse vlag gedrapeer was, is op 16 September 1982 onthul deur die Staatspresident van die R.S.A., mnr. Marais Viljoen. Op die foto verskyn mnr. Viljoen saam met prof. P.J. Nienaber.

Prof. P.J. Nienaber



Urban Conservation: Protection of the Built Environment of Cape Town

I.D. Speed

Chief Town Planner
City Engineer's Department
Cape Town

Man's increasingly rapid travel along the road of cultural change has emphasised the need to conserve his built environment. It is in the buildings of the town and city that he sees his link with the cultural and traditional past. Many other reasons have been advanced for the turning to the past by the public that is now apparent. These reasons have included the reaction against the discomforts which accompany modern city living, e.g. the depersonalisation brought about by buildings incorporating standardised components, and by congestion and pollution. Other practical reasons have included the high cost of new building development, which has encouraged the recycling for modern use of those older buildings which are suitable for the purpose.

It may well be that this enthusiasm for urban conservation, this urge to protect the built environment, is a passing fashion that may not be lasting. If it does not, this is not really important, for much of city development has been influenced by past contemporary intellectual fashions, and this influence has added the charm of variety to the form of the city.

The level of public concern for conservation of the built environment in Cape Town in recent years is apparent from public reactions to the demolition of the Old Deanery in Annandale Street, to the closure, sale and possible demolition of the Green Hansom Hotel in Long Street, to the preservation of the building at 90 Bree Street, to the conservation of the Lutheran Church complex and, recently, to the proposed Waldorf redevelopment fronting Greenmarket Square.

Evolution of Conservation thinking and practice

Historic conservation has to date received greater attention in Europe and North America than it has in South Africa. There, the emphasis at the national level has developed from preserving individual buildings in their original state as monuments to the past. Emphasis has shifted to the conservation of whole areas of historic and

architectural importance within the context of modern-day living, i.e. the areas are not only conserved but are enhanced, and play a living role in terms of current socio-economic conditions.

South Africa lags behind overseas countries in conservation legislation and subsidy programmes, from the national to the local authority level. The National Monuments Act, the only legislation that relates to the conservation of the built environment, is reminiscent of early historic conservation attempts in Europe where the original motive was patriotism. "*The Act is not intended to achieve, and is not concerned with, conservation of the built environment save insofar as it may incidentally achieve this end in protecting national monuments. It is therefore singularly inadequate as an instrument for the conservation of the built environment.*" (H. Snipe-lisky, "Conservation and the law," *Restor-*

ica No. 7, 1980, The Simon van der Stel Foundation.)

By contrast, historic conservation in the United Kingdom and America is well organised, with a variety of legal and fiscal tools that apply at the national, provincial and local levels, and which dovetail with the work of well organised private bodies. Most importantly, incentives are provided which make rehabilitation and conservation profitable for the private enterprise developer.

Cape Town's initiatives

Cape Town, as the oldest city in South Africa, has indubitably the greatest variety in the country of interesting and important buildings, street facades, and historic districts. It is appropriate therefore, that the public and the Council initiate measures to protect and enhance that heritage.



Chiappini Street, in the Malay Quarter: sensitive restoration.

Perhaps the most notable example of private enterprise participation in conservation is shown in the Wynberg Old Village. Here, after many years of negotiation between property owners, the National Monuments Council and the City Council, all buildings in the Old Village have been declared national monuments. Thanks to their owners these buildings are now preserved for posterity's enjoyment.

The most notable early example of the City Council's initiative in urban conservation is the Malay Quarter. Unfortunately further progress has been held up due to lack of funds.

The Council has also taken the initiative in the conservation of the environment of the Grand Parade. To this end Council set up a Committee comprising representatives from the South African Institute of Architects, the South African Institute of Town and Regional Planners and the National Monuments Council. This had the result that in 1974 the Council adopted the City Engineer's report recommending that the heights of all buildings in the environs be controlled so as to preserve the unique views of Table Mountain obtained from the Parade. The Grand Parade was further studied in detail during 1981. In November the City Engineer submitted to the Town Planning Committee a report and a development plan for the Grand Parade and its environs. The plan proposes protection and enhancement of the Parade, particularly in respect of the run-down stalls and kiosks which occupy its western end.

Conservation by statute

The first priority in conserving the built environment by statutory means is to catalogue the building stock and to define criteria of significance in architectural, historical or cultural terms. The Council has taken the initiative by contributing money and staff time to the preparation of the catalogues entitled *The buildings of Central Cape Town*, published in 1978 in two volumes by the Cape Provincial Institute of Architects. In 1981 Council agreed to a second phase of cataloguing which will encompass the western part of the central city, the harbour area and the Malay Quarter. Work has started under the supervision of the Architectural Heritage Committee of the Institute of Architects; cataloguing should be completed in 1982.

This work has enabled the City Engineer's Department to identify "Areas of Special Architectural, Aesthetic or Historical Significance". In terms of the Town Planning Scheme it is specified that, without the special consent of the Council, no buildings in these Areas may be erected or demolished, alterations may not be made to the external appearance of any building, and advertising is not allowed on any building. Council adopted the proposed amendment to the Town Planning Scheme and has referred it to the Administrator for approval, together with recommendations that the first such Areas be the built environment of the City's historic squares.

This amendment is not by any means draconian; it does not take away any sig-

nificant rights of property owners, since the Council cannot without compensation withhold approval to demolish or make alterations to a building. However, the provision does give the Council time to assess the building affected and if necessary to consult with the National Monuments Council and the public in order to come to a decision as to whether the building should be preserved or not. Outside such areas, owners of course have a right to demolish their buildings when they so wish provided, in the case of residentially occupied buildings, that they obtain the approval of the Department of Community Development and Co-operation before evicting any tenants.

The proposed amendment to the Town Planning Scheme is a small legislative step which has a significant effect on urban conservation. It will bring Cape Town into line with the 1967 Civic Amenities Act in the United Kingdom, which requires local authorities to designate whole areas, as opposed to individual buildings, for conservation. It also brings the City in line with the Historic District legislation found throughout the United States. *It is regrettable that the initiator for this overdue and more comprehensive legislation has not been the central government, as that would have provided the entire country with the legislation so badly needed to complement the National Monuments Act.*

West City Action Area

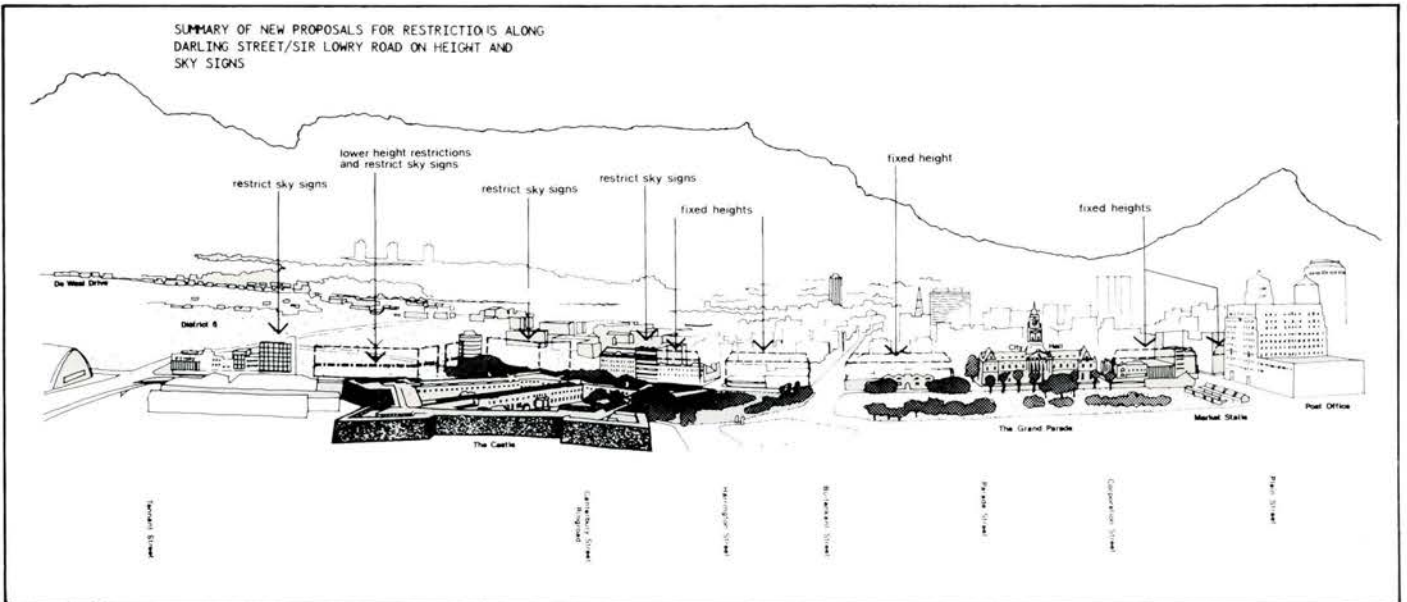
It is recognised that the measures described above do not in themselves contain the means to conserve the built environment. Therefore the Council and the City Engineer's Department have set up a Steering Committee and a Technical Committee where councillors, representatives of interested parties and officials can work together to prepare plans for an area now termed the "West City Action Area". This is situated between Wale Street, Riebeeck Street, the Malay Quarter and Long Street. It is hoped that there will be created an urban conservation area, the local equivalent of Pioneer Square in Seattle, Gastown in Vancouver or The Rocks in Sydney.

Two reports, already submitted to the Technical Committee, were in turn referred to the Steering Committee. In these reports the objectives of the plan were stated as follows-

- to conserve the built environment of the area;
- to provide much needed distinctive buildings, for residential, business, commercial and professional use, which will assist in revitalising the area;
- to provide an area which will attract and interest the tourist; and
- to provide a living area which reflects our past culture, as illustrated by its built environment.



2. The Grand Parade: an area for which development guidelines have already been prepared.



3. Height restrictions, part of the development guidelines, which will ensure a reasonable backdrop to the Grand Parade and Castle.



4. Development proposed by Sanlam for Greenmarket Square: photomontage.

Staff

A new post of "Urban Conservation Planner" has been established in the Urban Design section of the Town Planning Branch of the Department. The appointee would specifically work on historic conservation. While posts for conservation officers can be found in cities in the United Kingdom and America, this is believed to be the first such post created in South Africa. It was gratifying to see a positive media response to the announcement of its creation. Regrettably it has not yet been possible to find a suitably qualified candidate.

Of great assistance to the Council is the energy and expertise provided by groups in the private sector. Staff of the City Engineer's Department participate in the

work of the Cape Provincial Institute of Architects' Heritage and Vigilance Committees, both of which are contributing to the betterment of the City. The Simon van der Stel Foundation, the Vernacular Architecture Society and the Historical Society are just some of the other concerned organisations. To ensure congruence of efforts, liaison is maintained with the National Monuments Council. Without the partnership of the public and private sectors, historic conservation in Cape Town will achieve only episodic successes.

Looking ahead

While gains in conservation have been made in recent years in Cape Town, many

pitfalls and problems lie ahead.

Historical conservation needs to move from passive conservation, that which imposes restrictions on the use and appearance of historic buildings, to an active conservation which concerns itself with revitalisation, and in which historic buildings and areas are acknowledged to have a new social and economic life if rehabilitated. For this to happen, *even on a small scale*, some economic incentive or direct additional investment will be necessary.

A suitable new financial strategy will be required in which the Council would set aside funds specifically for this purpose. Provision for funds from Council's own resources would necessarily involve sacrifice of investment in improvements on other aspects of the City. An alternative

would be to endow a conservation trust managed by a board on which the Council was represented. Such a trust could receive grants from private enterprise.

For the strategy to be realised at a significant scale throughout the cities of the Republic, it will be essential for financial participation to become a national priority.

Urban conservation and rehabilitation need to be seen as aspects of town planning since they have a major effect on land use intensity and therefore on the service infrastructure of an urban area. Arising from the need to limit and guide new building and renovation there are two town planning issues which require attention. The first is the question of enhancement levies or compensation in terms of Section 35 *ter* of the Townships Ordinance, and the second is the preparation of local area design manuals which will guide conservation and rehabilitation.

Enhancement/Compensation

Prior to 1969 compensation was paid only to an owner of property when it was required for a road widening, open space or other municipal purpose.

When the Townships Ordinance was amended in 1969 by the introduction of Section 35 *ter*, local authorities were required to compensate property owners who were adversely affected by changes in the Town Planning Scheme as a result of rezoning. Conversely, the owner who benefited from a rezoning of his property had to pay an enhancement levy equal to half the assessed increase in value of his property.

The foregoing adjustment to the Townships Ordinance was based on the concepts of compensation and betterment originally evolved in the United Kingdom, and later abandoned because of their undesirable effects. These undesirable effects are now being experienced in Cape

Town, in that the question of compensation is inhibiting local authorities from amending the Town Planning Scheme for, say, urban conservation, even when such conservation is in the interests of the general welfare of the community.

At the same time the provisions concerning the enhancement levy are rendering unviable many developments on land proposed for rezoning. Had these developments proceeded, they could have indicated trends along which the Town Planning Scheme might have been generally amended in the interests of the general welfare. It can be seen, therefore, that the provisions of Section 35 *ter* of the Ordinance need drastic review, if not complete elimination.

Guiding design

The guiding of design has many notable precedents. These precedents have demonstrated how such procedures can become creative forces which not only ensure that the new is in harmony with the old, but act positively for the developer by safeguarding property values. Legislation cannot ensure "good" architecture; change is inevitable and one should not try to deny it. At issue is the order and type of change and its effect. Architecture should be a social art, expressing the values of a people and a period, taking place within a social and physical context. Such an architecture may be termed an architecture of courtesy. A dialogue which will produce socially acceptable development is needed between developer, architect and the public. The proposed 'Areas of Special Significance' amendment to the Town Planning Scheme is a device to bring people together to this end. Design guidelines are required for each specific area. A more explicit and open review process will further assist.

The Foreshore has been cited as the

logical and undesirable consequence of design control; that is an extreme which could in other cases be avoided. There is a difference between controls and guidelines. Simple guidelines are required that define the essential characteristics of special areas and their surroundings, in order to ensure that these will be retained in any alteration or new development.

A further need in Cape Town is to provide guidance and other assistance to people in the many predominantly residential historic areas of the City. Overseas precedents exist of rehabilitation manuals which describe style and construction characteristics and practical ways to maintain, renovate, alter or redevelop. The emphasis is on guidance, not restriction. It may be that the best sources for such a manual are the private sector conservation organisations, assisted by the Council.

Conclusion

Urban conservation has become a topic of concern to the inhabitants of cities in the western world. *Conservation recognises that historic buildings can lead new lives, accommodating new uses through rehabilitation. Conservation may thus be said to look forward, not backwards. Very importantly, it cannot be said to inhibit growth.* In the case of Cape Town this is significant, as Cape Town's population has grown over the last ten years by fifty per cent, and this growth has had to be accommodated in the home and workplace. Growth and change are inevitable and cannot be halted, and much of that growth will continue to require new buildings. The consequence is that conservation will need to be selective, with controls only being applied to certain areas of the City which have architectural, cultural or historic significance.

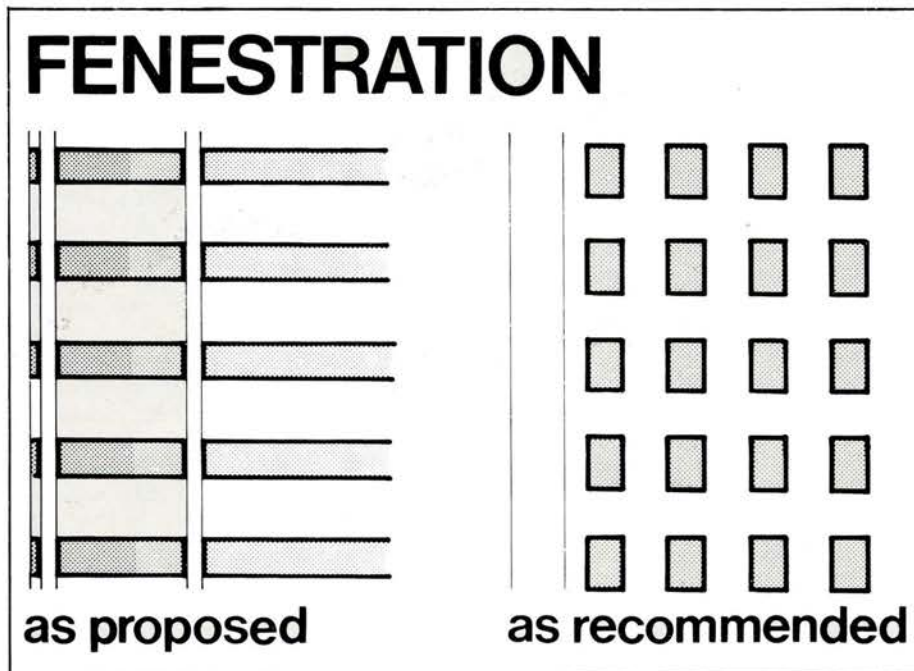
The conservation of significant areas would give Cape Town an added dimension of time, would promote the tourist industry, would conserve the energy which is invested in the erection of every building, and would promote job opportunities. It would bring together the public, the developers, the architects and the engineers in such a way as to achieve an overall improvement to the quality of urban life.

Funds will be needed to start such a conservation movement. However, in the long term these funds need not be excessive if the concept is developed on a rational and sound economic basis of recognising the need for growth and guiding that growth in ways that will assist the "no growth" of the defined conservation areas.

From the planning point of view there is a tremendous amount of work ahead, but the time is ripe for the City of Cape Town to lead South Africa in the conservation of the built environment in a way that will not stultify the urban growth which is so essential to provide jobs for our country's growing population.

Note

The assistance with the preparation of this paper of Mr. P. de Tolly, Principal Urban Designer, is gratefully acknowledged.



5. One feature ("fenestration") of the proposed Greenmarket Square development, illustrating how the City's guidelines would, if followed, have resulted in an architectural form more in keeping with the Square.

Leeuwenhof

Die restourasie van die Slawehuis en Botuin

Gwen Fagan

Hierdie is die tweede en laaste aflewering van hierdie artikel, waarvan die eerste in *Restorica* 12 verskyn het.

Materiale

Tydens ondersoek van die tuinmure is twee soorte dagha gevind (Fig. 1). Daar is besluit om pleisterstroke in die sogenaamde slawekwartiere, Botuin en Oak Cottage ook te verwyder om boumateriale hier vas te stel. Die herehuis self is net aan die agterkant op grond- en eerste verdieping ondersoek.

'n Duidelike patroon het te voorskyn gekom, sodat met 'n redelike mate van sekerheid gesê kan word dat die agterkant van die herehuis, die tuinpilare, die slawekwartiere en grensmure van die agterplaas almal terselfdertyd gebou is met halfgebrande rooi bakstene en 'n bros swart dagha.

By Oak Cottage het die besondere breë klipmure, wat met soortgelyke swart dagha opgemessel is, die indruk geskep van 'n veel ouer gebou — dalk die oudste op die landgoed.

Botuin

Uit die geskiedenis kon Botuin gedateer word na 1819 — 1839 en aangesien die geel dagha van dié huisie se baksteenmure ooreenkom met dié van die mure tussen die tuinkolomme, kan afgelei word dat die oop kolonnade gedurende dié tydperk toegebou is. Terselfdertyd is bouveranderings aan die slawekwartiere gemaak, weer met dieselfde geel dagha.

'n Kamer is later met 'n gryskleurige dagha en hardgebrande stene agter by Botuin aangebou en die mure van mev. Van Zyl se 1935-aanbouings was van 'n moderne steen en sement-dagha. Haar veranderings aan die slawekwartiere kon ook deur die moderne boumateriaal opgespoor word.

Slawehuis

Hoewel dié geboutjie volgens oorlewering vroeër 'n slawehuis was, het ondervraging van onlangse inwoners getoon dat dit sedert 1900 as koeistal, woonstelle en stoorplek moes dien en aangesien daar met elkeen van die gebruikte nuwe openinge gemaak en oues toegebou is, was dit 'n raaisel hoe die geboutjie oorspronklik daar uitgesien het.

Pedimente oor twee deuropeninge was vir dr. L.A.P.A. Munnik 'n aanduiding van 'n swierige voor-fasade wat hy graag gerestoureer wou sien.

Aangesien Leeuwenhof as een van die eerste plasië teen Tafelberg se hange, 'n baie kleurvolle en interessante geskiede-

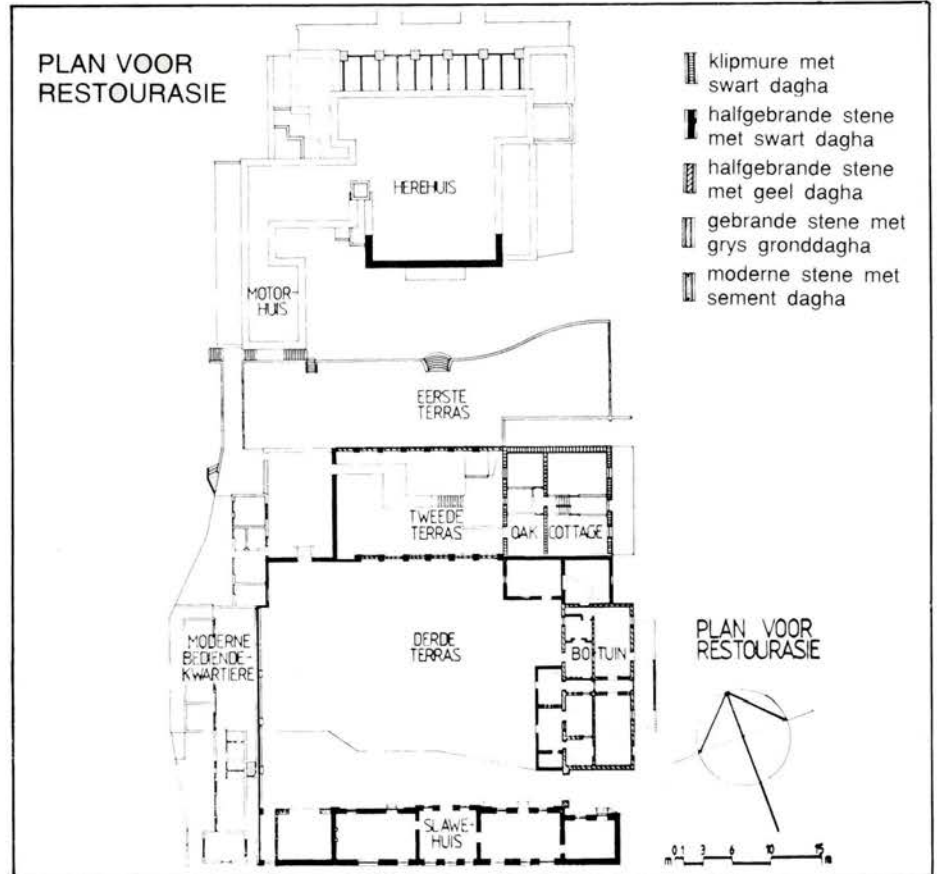


Fig. 1: Plan wat die geboue-uitleg van Leeuwenhof toon.

nis het, is voorgestel dat in die slawekwartiere die geskiedenis tesame met inligting in verband met vroeë eienaars, die Kaapse administrateurs asook porseleinpype en potskerwe wat hier in die invulgrond gevind is, uit te stal. Vir besoekers, veral van die buiteland, sou so 'n huismuseum interessant wees en om onthaal hier moontlik te maak is toiletgeriewe en 'n klein kombuisie ook ingerig. Elektriese punte is so onopsigtelik moontlik beplan, maar aangebring om toe te laat vir doeltreffende moderne uitstalling.

Deure en vensters

In die baksteenwerk was egter nog verdere verrassings, want toe deuropeninge ondersoek word het dit geblyk dat hulle oorspronklik almal geboog was (Fig. 3). Klompies, versterkte dagsome, binnespannings en duimpies het te voorskyn

gekom soos latere messelwerk versigtig weggebreek is totdat alle openinge gemeet kon word vir presiese deurgroottes. Dit was interessant om te sien hoedat duimpies vir skarniere in gevormde klip met lood vasgesit is. Dit het verder geblyk dat die vensters aan beide kante van die voordeur ook geboog was, tot op die grond gestrek het en dat die sentrale deel van die gebou effe na voor uitgebou was met pilasters aan beide kante. Daar was ook besondere wye maar vlak pilasters waar die gebou nog 'n keer teruggespring het en soortgelyke pilasters aan beide ente aan die voor-fasade.

Met die hoop om meer inligting oor die finale voorkoms van die gebou te kry, is navorsing oor soortgelyke geboue van die 18de eeu gedoen. In die Johannesburgse Africana Museum was sketse van twee geboue, die een deur Barrow van militêre kwartiere onder Leeukop blykbaar deur



Fig. 2: Die slawehuis voor restourasie.



Fig. 3: Geboogde deuropening van die slawehuis.



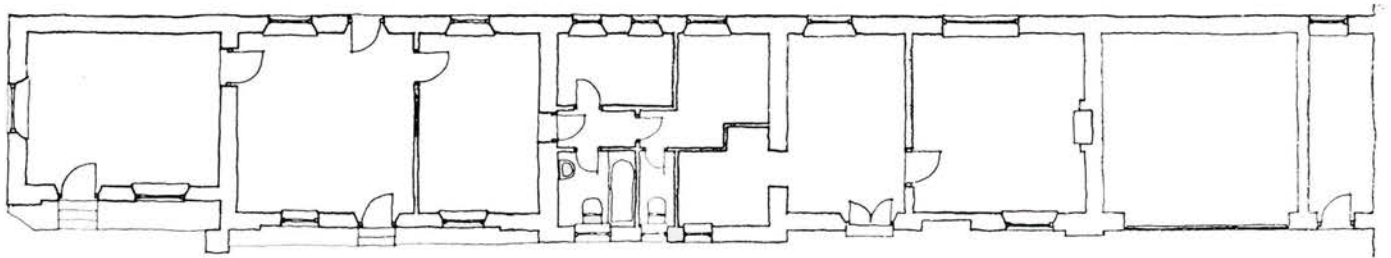
Fig. 4: Vrymesselaarsbanketsaal met geboogde deure en vensters.



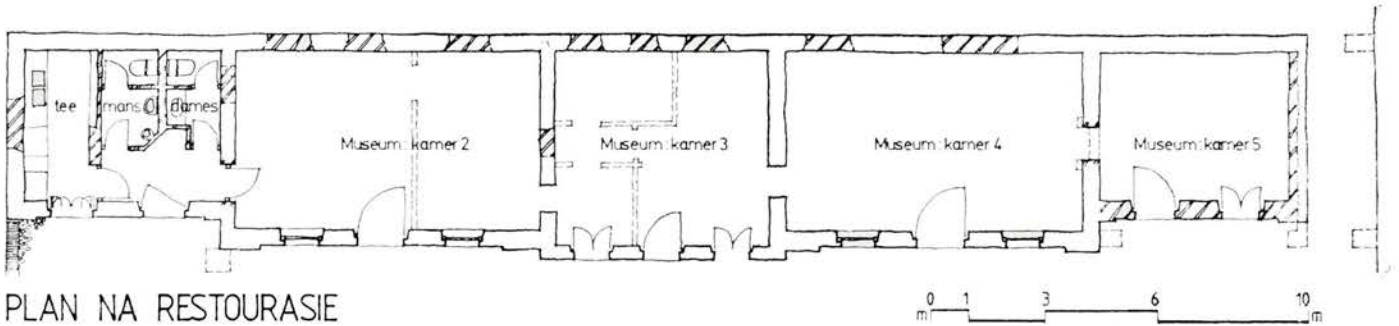
Fig. 5: Ronde vensteropening, slawehuis.



Fig. 6: Ronde vensters van die Seminarie te Naloer, Ceylon.



PLAN VOOR RESTOURASIE



PLAN NA RESTOURASIE

Fig. 7: Restourasieplanne, slawehuis.

Thibault ontwerp en 'n soortgelyke een naby die seefront van Tafelbaai. Ronde vensters, pilasters en geboogde deuropeninge was ook teenwoordig in die huis wat gedurende die eerste Britse bewind as Doeanegebou ingerig is.

Die sogenaamde "Shambles" wat gesloop is toe platform 13 by die ou stasie gebou is, het ook rye geboogde vensters en deure gehad en dieselfde patroon word gevolg deur Thibault toe hy die banketsaal vir die Vrymesselaars beplan. (Fig. 4).

Deur 'n strook pleister al langs die voorfasade te verwyder, kon die onderliggende baksteenwerk ondersoek word vir inligting in verband met die oorspronklike voorkoms. Die eerste wat ons opgeval het, is dat die baksteenwerk rondom die ronde venster links van die eerste pediment (gedeeltelik toegebou om 'n klein vierkantige raam) aangedui het dat die venster van die staanspoor af rond gebou is. Die ronde steenwerk was ook in die binnekant te sien en toe die latere venstertjie weggebreek word, kom die ronde ou klaatvensterraam te voorskyn met groen verf nog aan die buitekant (Fig. 5). Gleufies in die raam het aangedui waar ruitbalkies was sodat die presiese grootte van die ruite gemeet en die hele venster geteken kon word. Steenwerk aan die ander kant van die pediment waar mev. Van Zyl in 1935 'n skuifraamvenster ingebou het, het aangedui dat hier ook vroeër 'n ronde venster was. Nou is steenwerk aan beide kante van die tweede pediment ondersoek en kon ons duidelik sien dat hier ook voorheen twee ronde vensters was.

Ronald Lewcock en Dirk Visser wat die reisiger Le Vaillant se tekeninge van ronde vensters in Kaapse huise in die laat 18de eeu bespreek sê: "Afgesien van Le Vaillant se skilderye is daar nog geen tekens gevind van die bestaan van groot ronde vensters aan die Kaap in die agtiende eeu nie, maar voorbeelde het wel behoue



Fig. 8: Die herstelde openinge.

gebly in Cochin in Indië en Amboina in die Molukke, en nog ander is te sien in ou tekeninge, soos dié hier gereproduseer van die Seminaries te Naloer, naby Jaffna in Ceylon" (Fig. 6). In die lig van dié kenner se mening, was die vonds van ronde vensters by Leeuwenhof dus 'n besondere opwindende ontdekking.

Binneplan

Daar was nou genoeg getuigenis om aan te dui dat die Leeuwenhof-buitegebou iets besonder was en alle pleister is gevolglik van die mure binne en buite afgekap om die oorspronklike plan te ontbloot.

Aangesien die verskillende soorte dagha en baksteen die kronologiese orde van veranderings aangedui het, kon foto's van alle mure gebruik word om vir die bouer presiese instruksies vir die regstel van elke muur te gee.

Dit was duidelik dat elke kamer 'n eie buitedeur en venster gehad het, maar geen binnendeure om die vertrekke te verbind nie. So 'n plan met groepies slawe blykbaar apart van mekaar gehuisves is ook gevind by ander Bolandse plase by. Boschendal, Hazendal en Nuwe Plantasie.

Aantekeninge oor die binnemure van die middelste drie kamers gee 'n goeie insig in die bevindings wat gelei het tot die opstelling van die uiteindelijke restourasieplan.

Kamer nummer 3 (kyk fig. 7) het drie geboogde openinge aan die werfkant gehad: in die middel 'n deur wat na binne geswaai het en aan elke kant 'n vensteropening tot op die grond. By figuur 8 is die boë reeds teruggebou waar dit nodig was. Deuropeninge na kamers regs en links is klaarblyklik later in die muur ingekap toe die gebou as woonstalle ingerig was of 'n koeistal was.

In kamer 4 was, soos in kamer nummer 2, 'n geboogde werfdeur met 'n ronde venster aan elke kant. 'n Vuurherd in 'n binne-muur is klaarblyklik in 'n vroeër deuropening ingebou, maar die deuropening was ook later in die oorspronklike muur deurgekap.

'n Primitiewe geboogde opening (vir koeistal gemaak?) en agtervensters in die agtermuur was klaarblyklik nie deel van die oorspronklike plan nie, want by geen- een van die twee was daar netjiese geboude dagsome nie.

Die kamers aan beide ente van die sla-

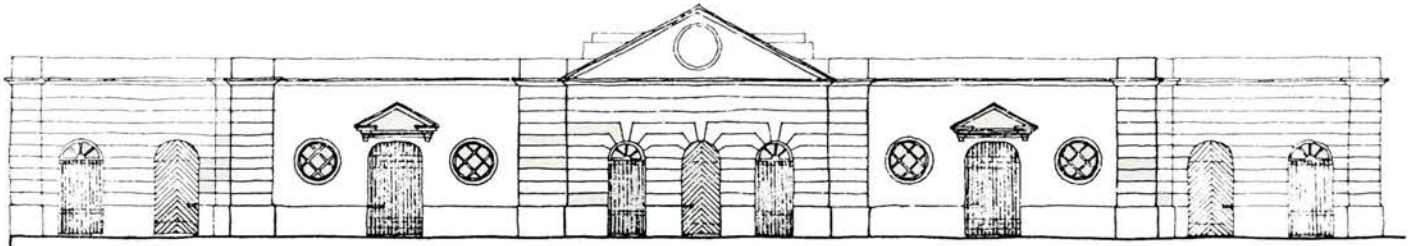


Fig. 10: Plan van fasade na restourasie.

wekwartiere is eers beskou as latere aanbouings, maar nadere ondersoek het getoon dat dié mure soos by al die ander, met halfgebrande stene en swart grond-dagha gebou is.

By kamer nommer 5 was die tuinmuur weggebreek en verder vorentoe herbou om 'n garage te vorm. Die oorspronklike grondvlak is oor die jare buite en binne in die kamer verhoog en toe dit weggegrawe word, het die ou fondamente en gedeeltes van die ou muur tesame met klompies-drumpels en deur- en vensterdagsome te voorskyn gekom. Dit het toe geblyk dat die twee ent-kamers presies dieselfde beplan is en dat die hele gebou gevolglik 'n simmetriese eenheid om die sentrale voordeur gevorm het.

Die binneplan kon nou geteken word en aangesien die kamers as museum gebruik sou word, is binneure vir gerieflike sirkulasie voorsien in openinge wat later in die ou mure gekap is. (Fig. 7)

Dakkonstruksie

Toe moderne plafonmateriaal verwyder word om die dakstruktuur na te gaan, kom baie mooi 18de eeuse geelhout-plafonbalke te voorskyn in kamers nommer 3 en 4. Die balke het gelyk gelê en is duidelik met die ou mure ingemessel tesame met versterkingstange. Elke balk het gerus op 'n leiklip en in die kamers waar die balke mettertyd verwyder is, kon die leiklippe in die muur op gereelde afstande nog aandui waar sootgelyke plafonbalke vroeër was.

'n Spykergaatjie aan beide ente van elke tweede balk het dakkap-posisies aangedui en ons het toe besef dat die huis in die eerste instansie 'n riet-staandak moes gehad het. Dat die dak moontlik op 'n vroeë stadium afgebrand het, is afgelei van stukkie houtskool en roetmerke wat gevind is in sommige balkgate.

Nadat die bestaande sinkdak van die gebou verwyder is, kon die soldermure noukeurig ondersoek word, en is die oorblyfsels van 'n kalk platdak gevind en kon die ou dakhoogte so vasgestel word. Maar oor die sentrale kamer was daar ongelukkig geen teken van die platdak of lyswerk wat 'n aanduiding kon gee van hoe die formele geboutjie se aantrede aksentueer was nie.

Die plafonbalke is verwyder, drukbehandel teen kewers en weer teruggebou in die mure met die ysterstange, nou gegalvaniseer, weer in posisie. Aan die ingeboude ente van een van die balke was die datum 1786 gevef — 'n waardevolle wenk oor die huis se boudatum!

Daar is besluit dat genoeg inligting bestaan het om die platdak van die huis te res-

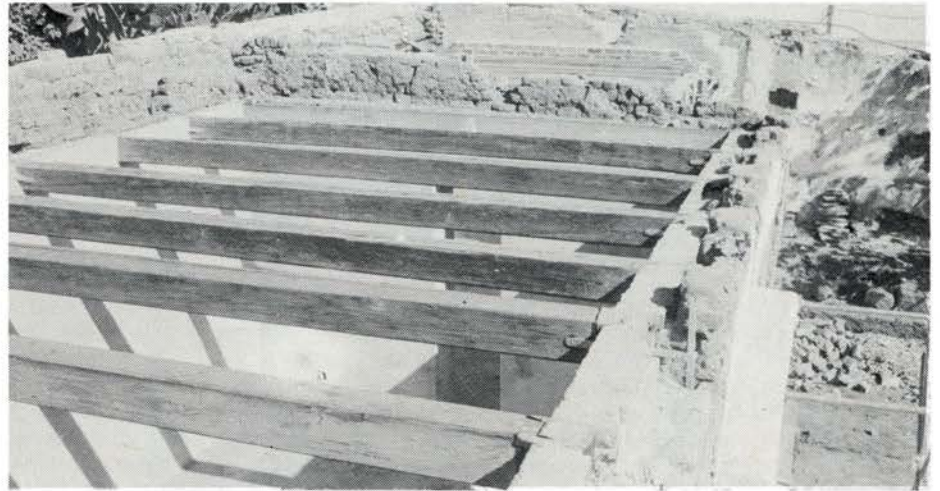


Fig. 9: Dak van slawehuis.

toureer. Jare se dik aangeplakte kalk is versigtig van die deur-pediment afgeskilfer en toe kon die netjiese lyswerk afgeteken word om as leidraad gebruik te word in die ontwerp van lyswerk en 'n pediment vir die platdak.

Slawehuse was, volgens prof. Bax, dikwels taamlik imposant, soos die Saasveldslawehuis wat deur Elliott gefotografeer is en wat prof. Bax self opgemeet het. Hier is ook 'n platdak met sentrale pediment, geboogde deur en die swaar pilasters wat ons ook by Leeuwenhof se voormure ontdek het. By die Kompanjie se ou graanskuur op Caledon-plein verskyn dieselfde elemente op 'n swieriger skaal en so ook by die Vrymesselaarslosie en ander soortgelyke geboue van die laat 18de eeu. By meeste van die geboue is die pleister afgewerk met 'n mate van rustiekwerk.

Die ontwerp van die ronde vensters het geen probleme geskep nie aangesien daar in die bestaande ou raam gleufies vir ruitbalkies was. Die venster raam was nog met ou skulpkalk in die baksteenwerk vasgepleister en kon blykbaar nie oopgemaak word nie. Ventilاسie moes dus by die deur voorsien word en die voorbeeld van 'n hortjieshek na die Koopmans de Wet-slawekamers het hier vir ons gehelp. Duimpies wat nog in die mure aanwesig was, het die hoogte van die deur se relings bepaal en tongskarniere is gemaak om die deur weer aan die ou duimpies na binne teenaan die ou sponning te laat swaai.

By die geboogde vensters aan weerskante van die sentrale deur was die patroon nie so duidelik nie. Afgesaagde kaaatrelings van 70 mm by 85 mm is gevind op 1 760 en 510 mm-hoogtes toe latere baksteenwerk by die boogopening verwyder word — dus was hier blykbaar

vasgeboude hortjievensters. Bokant die boonste reling het die sponning egter teruggespring asof 'n aparte bolig hier kon ingepas het. Halfmaan-vensters is ontwerp met ruitbalkies soortgelyk aan die ronde vensters en, soos hulle, ingebou 250 mm terug van die voormuur.

By Rust en Vreugde is die geboogde vensters van die slawekwartiere voorsien met vaste ystertralië waaragter houtluik na die binnekant swaai. By Leeuwenhof was 'n soortgelyke stuk ystertralie by 'n toegeboude deuropening ingemessel, maar die tralië het by geeneen van die Leeuwenhof venster- of deuropeninge gepas nie en die gevolgtrekking is dat dit van elders af (Oranjezicht?) daarheen gebring is.

By Leeuwenhof se hortjiesvensters is swaailuik na binne aangebring omdat sponnings in die ou baksteenwerk dit aangedui het. Die sentrale deur en deure na die twee entkamers wat almal binnetoe swaai, is soos by Saasveld se slawekwartiere, dubbelgeplank ontwerp met skuinspatroon aan die buitekant en tongskarniere binne.

Pleister aan die slawekwartiere se mure was van 'n goeie kwaliteit skulpkalk en blykbaar baie oud, maar in sommige dele los, en gedurende verwydering daarvan het nog 'n ouer, geler skulpkalk plek-plek te voorskyn gekom sodat die huidige klaarblyklik nie die oorspronklike was nie.

Met die baie formele en simmetriese voorkoms wat die gebou nou bekom het, het dit duidelik geword dat 'n mate van rustiekwerk nodig sou wees in die finale afwerking en na bestudering van rustiekwerk aan die Kaap van dié tydperk kon die finale aansig volledig uitgeteken word soos in figuur 10.

Architectural Identification

Dr. Walter Peters

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Interest in the architectural heritage of South Africa is growing steadily. Buildings which are declared national monuments are entered into most road maps, the fourth definitive series of postage stamps of the Republic depicts representative buildings. Despite this increase in popularity, there is a dearth of general information to enable the public to become more aware of the styles and terms of architecture.

If one draws a parallel with bird watching, that hobby has become so popular that sales of bird books, field guides, checklists etc. have rocketed. Both standard works and pocket editions are available. But in the art world in which architecture is the most visible, few such ready guides exist for South Africa.

Inspired by the bird watchers' manuals final year architectural students at the University of Natal in Durban were set the task of illustrating in poster form local examples of certain styles of architecture. It was intended that these posters contribute to the enjoyment of architecture by the students and by the public. Consequently the posters were displayed as part of the exhibition by the Natal Provincial Institute of Architects entitled "Durban Architecture: Roots, Growth, Change", on view in the Durban Art Gallery 7-24 July 1982.¹

The parallel with bird watching is however not altogether fair, for architecture, being a human product, can never enjoy the precise categorisation of an orthonological species and unlike bird species which may not mate, architectural styles do. Besides, architects and their patrons are often strong individuals who leave their personal imprints and therefore seldom turn out to be complete stylistic purists. As a consequence their buildings usually exhibit a potpourri of architectural styles. The posters can thus be no more than a basis for a more complete understanding in the searching out and identifying of architectural styles.

It is significant that interest in our heritage has become synonymous with pressure for preservation. It is also notable that this attitude has occurred at the present, and is perhaps due to the modern movement in architecture which bent on the doctrine of functionalism and hence making architecture available to the average person, it has as a result omitted the artistic aspect of architecture resulting in an impoverished vocabulary of architecture.

What is thus required is a critical public, for to-day's building should become to-morrow's heritage. Only when architecture is exhibited, criticised, discussed and debated will it be restored to its true position as an art.

1. *Catalogues of this exhibition are available from The Secretary, NPIA, P.O. Box 777, Durban, 4000 at R1,20 including postage.*

1. Romanesque Revival 1870-1920, José Gomes

The reuse of the Romanesque; the style of the round arch, which is also used decoratively along the eaves as a frieze and as blind arcades along the gable profiles. The style was used almost exclusively for ecclesiastical purposes.

2. Victorian Veranda 1880-1905, George Elphick

Tall windows and french doors opening onto verandas have characterised Durban's houses since the early days. The delicacy of the veranda trellis work being light and open harmonises with the semi-tropical climate.

3. Victorian Utilitarian 1890-1910, Tony Robinson

Often repetitively developed, this style of simple proportions, giant classical pilasters supporting pediments, has floors indicated by string courses and window and door openings characterised by bold arches, in the case of warehouses and factories; the roofs consist of steel trusses covered in galvanised corrugated iron.

4. Edwardian Baroque 1890-1910, Mike Legg

This revival of Baroque classicism is characterised by exuberant decoration, expansive curvaceous forms a delight in massiveness with a preference for spatially complex compositions. The Durban City Hall is said to be the finest example of this style in South Africa.

5. Tudor Revival 1890-1914, Keith Oehley

The prototype of this style is the English Manor House with its distinctive black and white framed timberwork; steeply pitched roofs with high chimneys; dormers; great bay windows or oriels and leaded lights. The style was often used for hotels; this image aligning them with the comfort of medieval inns and taverns of England.

6. Victoria Gothic 1895-1940, André Wijne

Loosely based on medieval Gothic church architecture, this style's most distinguishing characteristics are the steeply pitched roofs, the pointed windows with tracery and stained glass. Usually asymmetrical, the plans created picturesque exterior silhouettes.

7. Cape Dutch Revival 1910-1930, Dieter Lüdemann

The revival of traditional building methods and materials mainly by Sir Herbert Baker, promoted a renaissance of Cape Dutch architecture in South Africa. Hallmarks of this style are the white curvilinear gables, stoeps and pergolas, panelled doors and sliding sash windows with shutters, all within restrained symmetrical facades.

8. Islamic Style 1920-1940, David Pakshong

Specifically Islamic is the minaret from which the muezzin calls the faithful to prayer five times a day. Islamic architecture makes use of many types of arches with a preference for fan-arches surmounted by round arches.

9. Mediterranean Style 1920-1935, Pauline van Rensburg

These buildings with towers and hipped pantile roofs, wide eaves with exposed rafters, and limited wall openings but for loggias, were often decorated in free classical ornamentation, glazed tiles and rope mouldings.

10. Art Deco 1925-1944, Stella Ferreira

These buildings, mainly tall apartment blocks along American skyscraper lines, have a dominant vertical emphasis. Windows are arranged as recessed planes within ornamental facades of zigzags, chevrons, sunbursts and stylised plant and animal motifs.

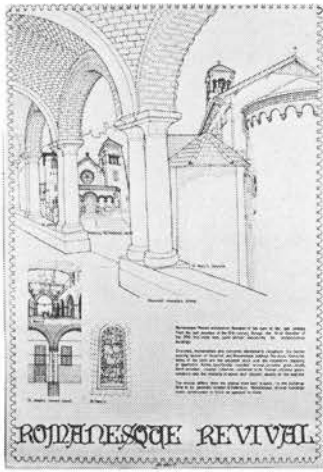
11. Art Moderne 1930-1945, Graham de Kock

A curved, aerodynamic look characterises this style of rounded corners, flat roofs, smooth wall finishes, curved projecting wings, and an emphasis on the horizontal through banded surfaces.

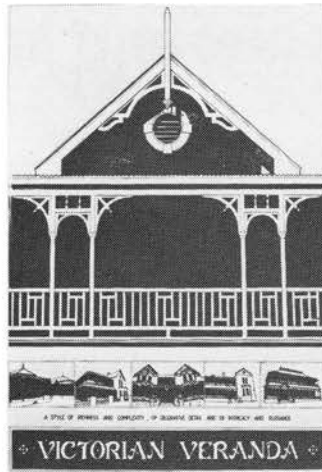
12. International Style 1935-1942, Oliver Dods

This is the first style for centuries in which period motifs were totally abandoned. Such buildings emphasize geometrical cubic form, are smooth plastered, make use of large expanses of windows and portholes and cantilever balconies on upper floors.

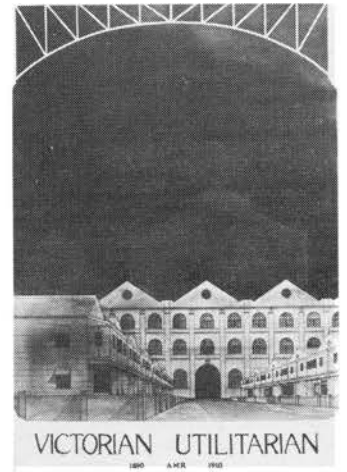
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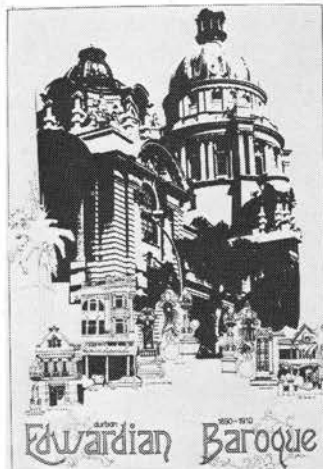
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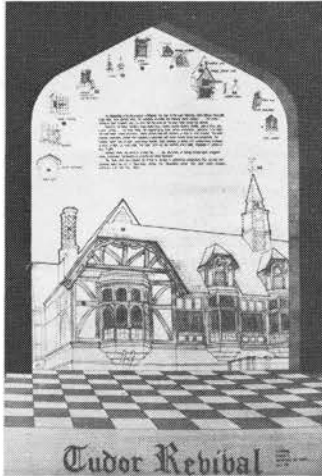
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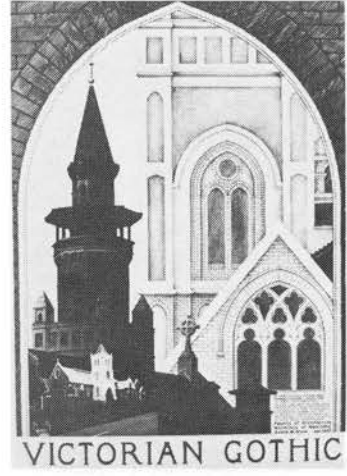
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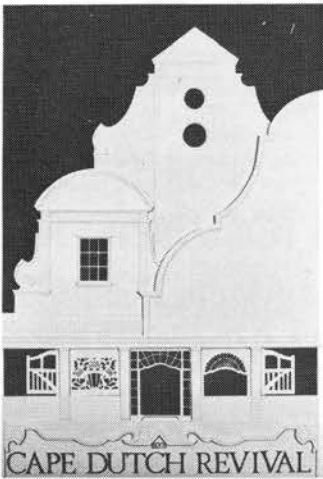
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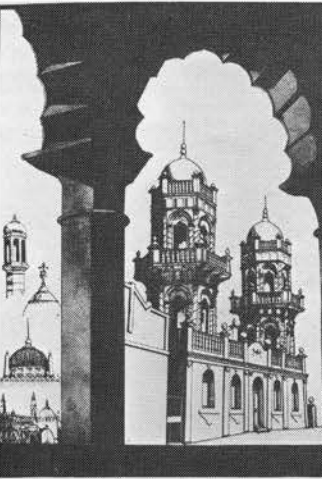
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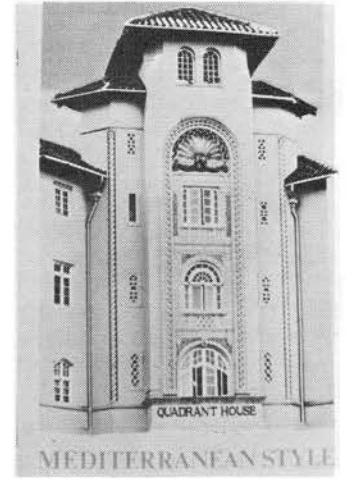
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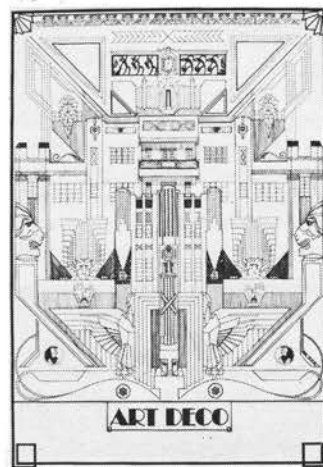
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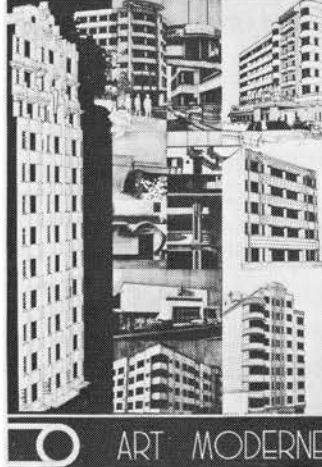
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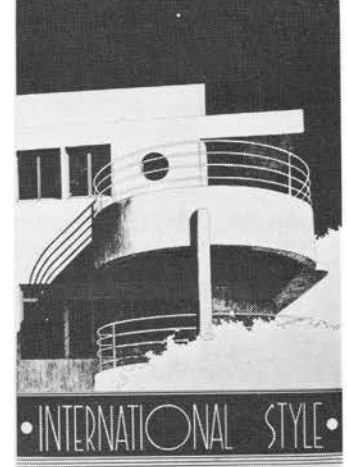
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Volkkas het geriefsdienste en rondreisgeld vir elkeen van jou hierdie-keer- kom-jy-saam-dae.

Sakereise. Sy't al aanvaar sy gaan nooit saam nie. Dink net hoe verras gaan sy wees as jy volgende keer met twee kaartjies by die huis opdaag. Volkkas se kredietkaarte, buitelandse valuta en reisdienste kan sakereisdag maklik in vakansiedag help verander. Maar Volkkas bied jou ook baie ander dienste. Soos die gerieflike Volkkas Kitsbank vir al daardie ek-is-al-weerte-laaf-vir-die-bank-dae. Beleggingsdienste vir daardie waar-kry-ek-nou-eintlik-die-hoogste-opbrengs-dae. Finansiering vir daardie ek-dink-ons-kan-'n-seiljag-bekostig-skat-dae. Selfs reisversekering vir daardie on-tasse-het-tussen-Heathrow-en-Rome-weggeraak-dae. Plus boedel- en trustdienste en 'n menigte ander dienste vir elkeen van jou sakesuksesdae. Kom gesels gerus met jou Volkkas-bestuurder. Hy gesels graag met jou.

Volkkas 

Jou bankgenoot deur dik en dun

A Cape kitchen in a historical setting

Cathy Robertson

Paarl has been slower to join the growing number of conservation-conscious movements than her neighbours, but there are numerous signs of a recent radical change in attitude. Individuals are restoring their homes; the municipality is having a building restored as municipal archives; more articles supporting the preservation of our heritage are appearing in the local newspaper, which has given editorial support to this attitude.

In September 1981, the historic farm, Schoongezicht, in Dal Josaphat, was bought from Vossie and Magriet Louw by Johan and Jean Visser from Durbanville. The homestead had already been proclaimed a national monument, but Johan felt that the outbuildings might be of the same vintage and worthy of preservation. At that time, the leg of the L-shape of the building was used as a house containing three bedrooms, a lounge, kitchen and bathroom and the rest of the building was a shed for the storage of vehicles and farm equipment. He approached a Paarl architect, Tom Robertson, to convert the building into a restaurant. The builders were Daljosaphat Restorations (Pty) Ltd, who have restored a number of buildings in Daljosaphat and Paarl.

The history of the building is interesting. Schoongezicht was granted to the Huguenot Abraham Vivier(s) on 22 February 1694 but he had been living there since 1690. It was 60 m in size with a 'doordrift' for cattle that was three Roeden wide. The Berg River was to the north west of the property and the Drakenstein Mountains to the south east. The view from the farm towards the mountains is beautiful and probably accounts for its name, Beautiful View, Bellevue.

Abraham Viviers was the eldest of three brothers. Jacques was granted Goede Rust and Pierre was granted Non-Pareille. These three farms would have been neighbouring farms at one time and their homesteads are also still in existence but not in the same well-preserved condition as Schoongezicht. All three brothers died before 1714 (possibly during the epidemic of 1713). Only Abraham had married, leaving a widow and eight children, the last born posthumously, and he is regarded as the father of the Viviers family.

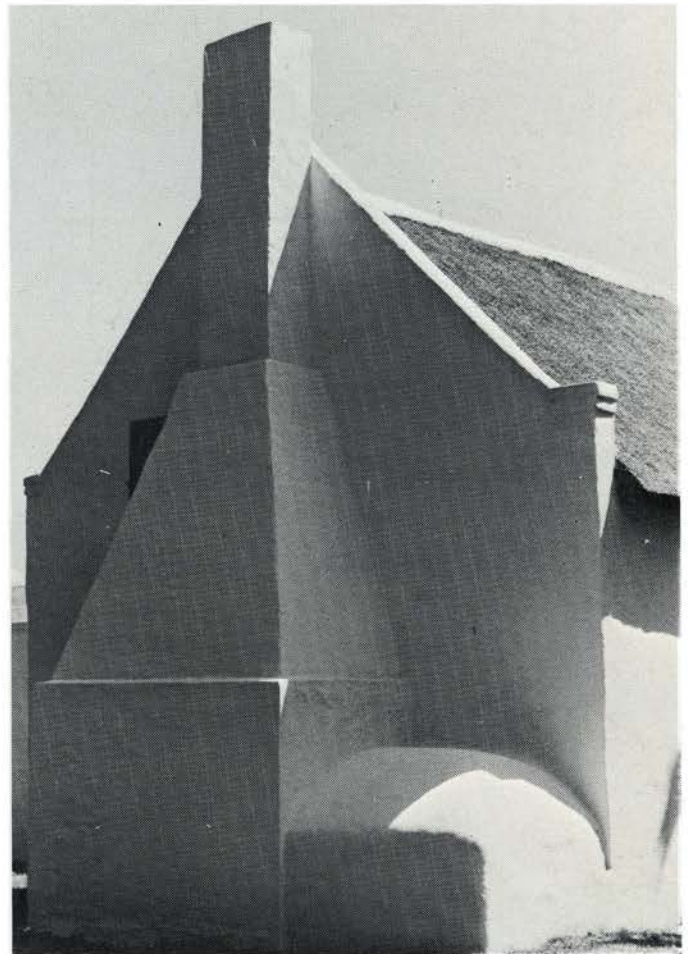
In 1717, the farm was bought by Abraham Blúsé for £3 010. The farm was bought six years later by Francois du Toit (who also owned Kleinbosch, birthplace of D.F. Malherbe, the Afrikaans poet and writer) and the part of the farm with the homestead remained in the Du Toit family till the second half of the nineteenth century.

In 1749, Stephanus du Toit bought the property and, according to Fransen and Cook, he may possibly be responsible for changing the basic shape of the house as the windows and shutters date back to this period.

In 1793, Stephanus du Toit's daughter-in-law, Elizabeth C. Louw (born Wendels), remarried. Her husband was Sarel Cilliers. He divided the farm for the first time, selling 3m 506R to Andries Bernardus du Toit in 1798, and keeping the larger section for himself. The Cilliers' son, Sarel Cilliers, the Voortrekker leader, was born there in 1801.

Daniel du Toit, a nephew of Piet Retief, bought Schoongezicht in 1806. The date on the gable is 1826, therefore he could have been responsible for the alterations to the gable. It was only at the turn of the century that the farm was sold out of the Du Toit family.

The L-shaped outbuildings are on the south eastern (mountain) side of the homestead. The leg of the L (the old house section) is much older than the rest, but it is difficult to establish its exact age. Some of the walls are very thick, others narrow. Generally, there had been a lot of chopping and changing over the years. The existing doors and windows were Victorian and the ceiling consisted of old adzed beams with sparretjies and clay above. A loft extended along the length of the building and as



Original south-west gable after the bakoond and chimney had been rebuilt on their old foundation.

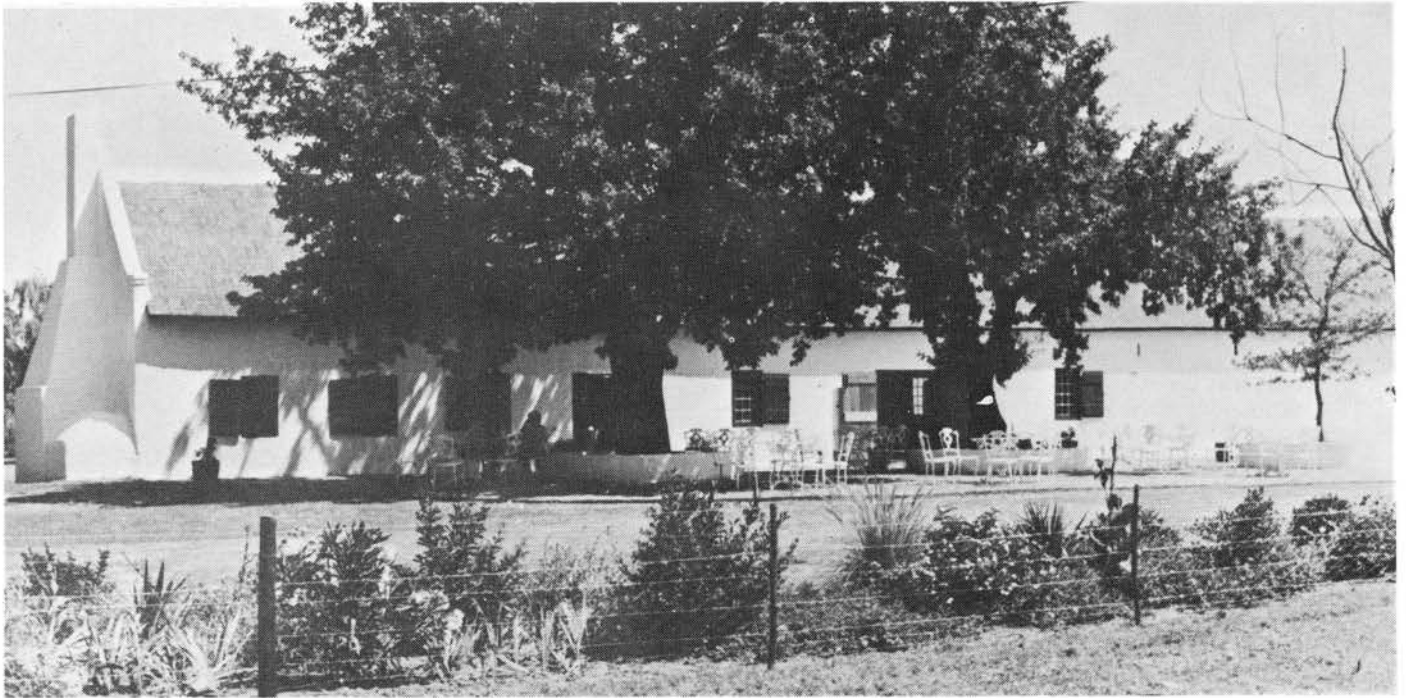
soon as work began on the house, the remains of a bakoond, hearth and chimney were discovered.

The original use of the building is difficult to establish, but in more recent times, it may have been used as a stable. A photograph of the building, taken in about 1908 by Arthur Elliott, shows the remains of a wall on the eastern corner of the building. The foundations are still there and it might have been a 'kraal' wall.

Restoration of this building, with the little historical evidence available, was a great challenge to the architect. He wanted to restore it as authentically as possible and at the same time make it functional as a restaurant. His plan, influenced by its purpose, had to be flexible as new evidence of old walls and wall openings were uncovered. The final layout was determined by evidence revealed after the plaster had been stripped off and the foundations exposed. Modern additions, such as toilet facilities, were essential and they were treated in a contemporary idiom sympathetic to the rest of the building.

It was decided to restore the building to the period shown on an Elliott photograph taken at the turn of the century. A chimney was evident on the southern gable with a loft door to one side of it. Close scrutiny of the brickwork to the gable indicated that an earlier loft door had existed in the centre of the gable but it was bricked up when the chimney had been added.

The earliest form of the building was a rectangle (the long leg of the L) with a gable at either end. The southern gable was probably demolished when the foot of the L was added and the thatch replaced with corrugated iron. This gable was replaced during restoration to facilitate the thatched roof construction and



South-east facade of the early rectangular building.



Ravenscroft, Cape Town Archives pre-1908.

forms the only major deviation from the Elliott photograph. Schoongezicht Restaurant is unique. There is a warm suffusion of light created by the mud-coloured walls and ochre glow of the maplelyte (corcolem) floors. The re-creation of an old Cape kitchen at the southern end of the building, with its bakood and hearth, provides a cozy corner in which diners can sip their aperitifs before going into the dining room. The narrow, rectangular dining room is comprised of two large rooms, their dividing wall having been provided with a new opening, giving it the effect of two spaces, linked, yet subtly separate. The 'sparretjie' ceiling covers the length of the L but does not extend into the base of the L leading off the northern part of the dining room. This section is the kitchen. The decision to incorporate the kitchen in the existing building was influenced by financial considerations. It is a compact, yet workable, alternative and has been fitted with modern equipment.

The approach to the restaurant is enchantingly romantic. A chain of lights leads the visitor over a bridge made of railway sleepers and under which a winding stream bubbles. The path winds through natural vegetation — fern, periwinkle — and one is suddenly confronted by a view of the bakood and the front elevation of the thatched building.

The menu is in keeping with the theme of the restaurant — waterblommetjies. These are harvested on the farm and are incorporated in the culinary programme as a main course or a vegetable. Each table has a fresh waterblommetjie as a floral decoration.

There is something really exciting about being able to step into the past. Ventures such as these can only be admired and supported with gratitude. The restaurant was proclaimed a national monument in April 1982.



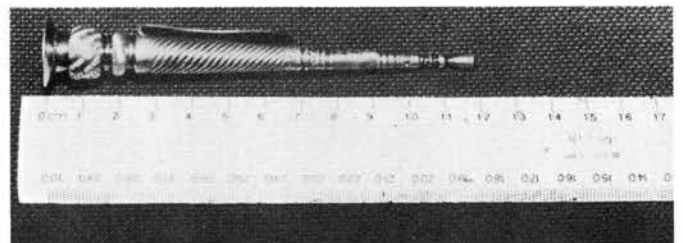
The north-east gable which was re-built to define the early rectangular formed building. The foot of the "L" shape extending to the right of the gable was a later addition.

Elliott photo: Archives, Cape Town c. 1910.



WAT IS DIT?

Mr. J.J. Botha van Pretoria het onlangs 'n eienaardige voorwerp na die Pretoria-kantoor gebring vir identifikasie. Aangesien die personeel geen oplossing vir die raaisel kon vind nie, vra die redaksie nou dat die lesers moet help. Die voorwerp is van silwer gemaak en het 'n hakie (hier bo-aan die foto) soos die knip aan 'n pen, wat lyk asof dit aan 'n sak kon vasknip. Die boonste (linkerkantste) gedeelte is rond en skottelvormig met 'n gaatjie in die middel. Die voorwerp is gedeeltelik hol binne. Hierdie pragtig versierde voorwerp het reeds talle mense se nuuskierigheid geprikkel. Weet een van ons lesers dalk wat dit is?



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Die Huis van die Armes

Die sendingstasie te Bethanie O.V.S. en sy historiese kerkgebou Karel Schoeman

In 1834 het drie sendelinge van die Berlyne Sendinggenootskap hulle oor die Oranjerivier begewe en hulle gevestig in die gebied van Adam Kok, op 'n plek in die nabyheid van die Rietrivier waaraan hulle die naam Bethanie, "die huis van die armes", gegee het. Hier wou hulle 'n sendingstasie vir die Kora stig.

Vir meer as 'n eeu sou Bethanie 'n belangrike rol in die sending- en kultuurgeskiedenis van die Vrystaat speel, 'n rol wat meer algemene bekendheid en waardering verdien as wat dit tans geniet. Hierdie artikel wil egter net op baie vlugtige en oppervlakkige wyse die geskiedenis van die kerkbou op die stasie skets.

Op 27 Desember in die stigtingsjaar kon die eerste skoolkapelletjie, " 'n hut van riete met vier vensters, en 'n uitbousel na agter vir die lessenaar en swartbordstander", ingewy word (Berliner Missionsberichte 1836, p. 157). Toe die Engelse reisiger James Backhouse die stasie vyf jaar later besoek, moes hy egter ontdek dat die geboutjie so pas deur honger koeie opgevreet is.

Intussen is daar egter plan gemaak vir die oprigting van 'n behoorlike kerkgebou. Eerwaarde Zerwick het na die Oos-Kaap gereis om hout te gaan haal, terwyl eerwaarde Schmidt uit Colesberg gekom het om met die bouwerk te help (BMB 1839, p. 169). Op 11 Mei 1845 kon dit ingewy word, " 'n baksteengebou, 60 voet lank en 20 voet breed. Aan die voorkant, na die weste, is daar 5 vensters, aan die oorkant 3 vensters en 2 deure. Dié in die middel, met 2 vleuels, is die ingang vir die Korannas, die ander, kleiner een aan die noorde-like end van die kerk is as die ingang vir die sendelingfamilie bedoel. Dit lei regstreeks in die sakristie, wat deur 3 boogvormige vensters 'n blik in die kerk bied en deur nóg 'n deur daarmee verbind is. Die dak van die kerk word deur 2 pylers gedra. Aan die noordegewel is die kansel. (...) Voor die kansel, op 'n klein afstand daarvan staan die altaartafel" (BMB 1845, p. 200-201).

Namate die werk op Bethanie ten spyte van terugslae, teenkating en ander probleme tot volle bloei gekom het, het hierdie gebou te klein geword. Teen 1867, toe daar reeds 118 kommunikante was, is daar 'n aanvang gemaak met 'n "groot aanbouding" en is die nodige fondamentklippe gebreek en 65 000 bakstene gebrand. Droogte het die werk egter vertraag en die bouwerk moes uitgestel word, aangesien die osse as gevolg van gebrek aan voer geen krag had nie (BMB 1868, p. 98).

Op 2 April 1868 kon die hoeksteen gelê word, en in die loop van hierdie jaar kon die vergroting ook voltooi word. Dit was teen 'n uiteindelijke koste van £1 600 (R3 200), wat deur middel van vrywillige bydraes deur die gemeentelêde en uit die huurgeld van die stasie se winkel betaal is. Die werk is deur die Swart inwoners van die stasie gedoen (teen hierdie tyd was hulle vernaamlik Batswana). Heidene

sowel as bekeerlinge het daarmee gehelp — twintig tot dertig man het daagliks aan die bouwerk deelgeneem, terwyl die maak van die stene en die aanry van 'n duisend vragte grond ook gratis geskied het. Die resultaat was 'n rooi baksteengebou in die vorm van 'n Griekse kruis, na 'n ontwerp deur die Duitse argitek Richard Wocke van Bloemfontein, wat ook vir die Tweetoringkerk en die N.G.-kerke op Philippolis en Smithfield verantwoordelik was. Dit kon plek bied aan vyfhonderd mense (BMB 1868, p. 291-292; 1870, p. 12; *The Friend* 30.9.1869).

Op 25 September 1869 kon hierdie vergrote kerk luisterryk ingewy word, en vandag, 113 jaar later, staan dit nog intak, een van die min herinnerings aan die uitgebreide en besonder geslaagde sendingarbeid wat gedurende die negentiende eeu in die Vrystaat verrig is en soveel tot die ontwikkeling van die gebied bygedra het. Dit is een van die oudste oorblywende geboue in die provinsie vir sover die struktuur van 1845 daarin opgeneem is, en die enigste oorblywende sendingkerk uit die bloeityd. Hierbenewens is die gebou, sover daar uit beskrywings en afbeeldings vasgestel kan word, nog feitlik ongewysig.

Die Swart bevolking van die sendingstasie is, ingevolge latere wetgewing, verskuif; die sendelinge het noodgedwonge vertrek. Die klein Kleurlinggemeente wat vandag die kerk gebruik, kan dit nouliks in stand hou sodat dit in 'n ernstige toestand van verwaarloosing en verval verkeer.

Naas die kerk staan die skooltjie, twee eenvoudige langwerpige geboue van die platdaktipe wat met die fasades teen mekaar aan gebou is, vir 'n deel nog met

rietplafonne. Gelyktydig met die bou van die eerste kerk is daar ook reeds 'n skool hier opgerig. Die bestudering van berigte in die sendingblad en van ou foto's en tekeninge, tesame met strukturele ondersoek ter plaatse, sal seker die bougeskiedenis van die huidige struktuur kan bepaal, alhoewel dit taamlik seker lyk dat dit ook uit die vorige eeu dateer.

Die kerk en skool op Bethanie, met die klokstoel tussen die twee geboue en die sendingkerkhoffie langs die kerkmuur, is besig om te verwaarloos, en hulle vra — en verdien — dringend aandag. Hulle behoort nie aan 'n enkele gemeente of kerkgenootskap nie, maar is deel van die historiese en kulturele erfenis van die Vrystaat, en van Suid-Afrika as 'n geheel. Mens wil hoop dat hierdie tasbare herinnering aan die Vrystaatse verlede gered sal word voordat dit onredbaar word.

Bronne:

Berliner Missionsberichte (maandblad van die Berlyne Sendinggenootskap).

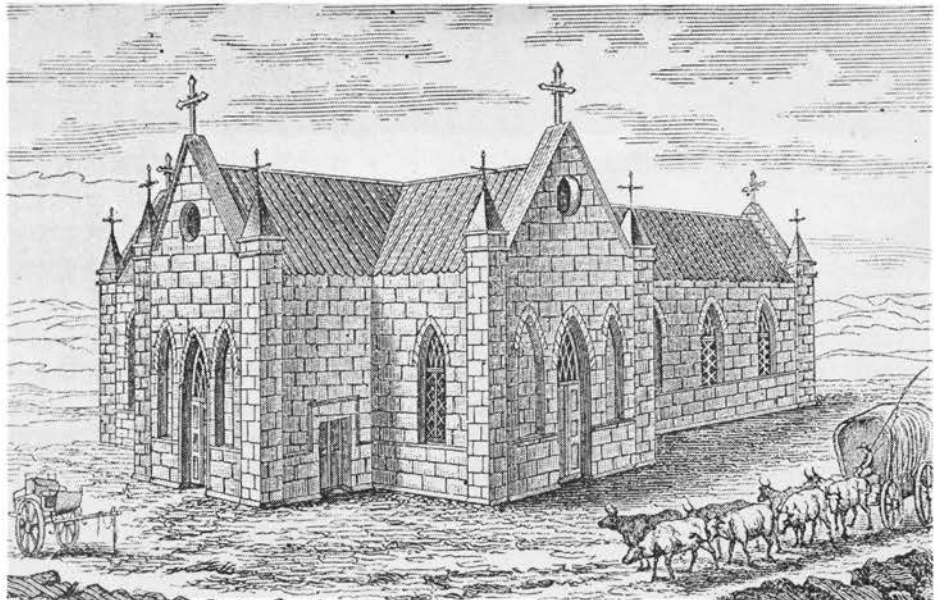
The Friend.

James Backhouse: A narrative of a visit to the Mauritius and South Africa. Hamilton, Adams & Co., 1844.

H. Th. Wangemann: Ein Reise-Jahr in Süd-Afrika. Verlag des Berliner Missionshauses, 1868.

Opmerking: 'n Keuse uit die berigte en artikels oor Bethanie wat gedurende die jare 1834-1870 in die *Missionsberichte* verskyn het, word beplan vir 'n nuwe reeks met die titel *Vrijstatia*, waarvan die eerste band hopelik in die loop van 1983 sal verskyn.

Die nuwe kerk op Bethanie, soos dit kort na voltooiing in die "Missionsberichte" afgebeeld is.



Eerste Stadhuis van die eerste Munisipaliteit in die land, ingewy 20 Julie 1866, nou gerestoureer

W.G.H. Vivier

Na honderd-en-sestien jaar blom Beaufort-Wes se inwoners weer van vreugde omdat sy ou stadhuisgebou pragtig gerestoureer is, net soos dit in die vorige eeu daar uitgesien het, met die groot toringhorlosie, aandklokke ("curfew bell") ook in die toring, wat tot so laat soos in die veertigerjare om nege-uur saans gelui was. Dan moes alle Swart mense uit die straat wees anders tree die polisie op. Selfs die ou "Municipal Letter Box" in die muur langs die Kerkstraatingang, het weer sy verskyning gemaak.

Die ou Karoodorp se mense is baie dank verskuldig aan die Munisipaliteit, die Museum-trusteeraad, die Provinsiale Administrasie en die argitek, mnr. Gawie Fagan vir die restourasie van die gebou.

Die gebou en selfs die reuse ou sipresboom voor die ingang is as Nasionale Gedenkwaardighede verklaar. Geleë aan die hoofstraat wat ook die nasionale pad deur die dorp is, trek dit baie toeriste se aandag.

Omdat die dorp in die vorige eeu feitlik geen ander saal van enige aard gehad het nie, was dit vir baie doeleindes gebruik. Ds. Colin Fraser van die N.G. kerk se dogter het 'n vertrek in die stadhuis as skoolklaskamer gehad. Twee kamers was gebruik as biblioteek. Die N.G. kerk het sy jaarlikse dankofferbasaar in die groot saal gehou, die posmeester het sy kantoortjie daarin gehad en die Afdelingsraad het een van die kamers beset. Op 24 Mei (Koningin Victoria se verjaarsdag) was daar elke jaar groot fees gevier. In 1880 het die Bevelvoerende Offisier van die "Beaufort West Volunteer Rifles", 'n soort staatkommando, dit ook gebruik. In 1882 was een van die kamers ook gebruik as

telegraafkantoor. Ja, almal se toevlug was maar na die ou Stadhuis. Daar is nog baie, maar te veel om op te noem.

Die geskiedkundige ou monument gaan nou gebruik word om twee van die grootste name wat Beaufort-Wes ooit gelewer het te vereer, naamlik advokaat Eric H. Louw en professor Chris Barnard. Eersgenoemde, Lid van die Volksraad en Minister van Buitelandse Sake, en prof. Barnard, wêreldberoemde hartspesialis. 'n Gedenklokaal gaan in die Stadhuis ingerig word vir dr. Eric Louw wat sy hele lewe sal uitbeeld. Daar word beplan om die lokaal op 24 Junie 1983 in te wy.

Prof. Chris Barnard het reeds oor die vyf honderd ere-toekennings, wat hy dwarsdeur die wêreld ontvang het, aan die Museum-trusteeraad geskenk, en die getal groei nog steeds aan. Die groot saal in die Stadhuis sal al hierdie stukke huiswes en vertoon.

Een van die vertrekke in die Stadhuis sal gebruik word as kantoor van die Burgemeester. Die ou Stadhuis waarin die twee manne vereer gaan word, is as nasionale monument in baie goeie geselskap tussen vier ander monumente. Voor die Stadhuis is die N.G. kerk, agter is die ou klipgebou, die gewese "Girls Public School" uit die vorige eeu. Langsaan is die ou N.G.-sendingkerk wat meer as honderd jaar oud is en nou die museum huiswes, en net weer langsaan is die N.G.-sendingpastorie waarin al die Barnard-kindere gebore is, nou ook 'n museum.

Kan reisigers ons kwalik neem as ons spog?



Die gerestoureerde stadhuis, Beaufort-Wes. Die groot Sipresboom regs voor, is omstreeks 1885 deur Eerw. Paulus Teske van die N.G. Sendingkerk geplant, en is ook verklaar as 'n Nasionale Gedenkwaardigheid.

The Company's Garden, Cape Town

J.G. Brand

City Engineer, Cape Town

The birth of the Company's Garden can be traced back to 1644 when the Dutch ship the "Haarlem" was driven ashore at Bloubergstrand. The crew managed to salvage the cargo and ship's stores. Leaving these under guard, the rest of the crew set out towards the now Cape Town and settled next to a stream of fresh water, the Fresh River. Here, anticipating a long wait, they sowed some vegetable seed they had salvaged and were soon able to reap crops which supplemented the food they had been bartering from the Hottentots.

Some six months later the survivors and their cargo were picked up by the Dutch fleet returning from Batavia. On their return to the Netherlands two of the survivors, Leendert Janz and Nicolaas Proot, submitted a report to the Directors of the Dutch East India Company stressing the advantages which could be derived from a refreshment station at the Cape. The report was accepted and Jan van Riebeeck was appointed commander of the expedition. His instructions stated *inter alia*: "As soon as you are in a proper state of defence you shall search for the best place for gardens, the best and fattest ground in which everything planted or sown will thrive well." His three ships, the "Drommedaris", "Reiger" and "Goede Hoop" set sail from the Netherlands in 1651 and arrived in Table Bay on the 6th April 1652.

From Van Riebeeck's diary we learn that master gardener



1. At the end of the Garden closest to Adderley Street, between the South African Library and the aviary, may be found a very old well, dated to 1842. Constructed of imported red brick, it has a depth of 2,7 m and a diameter of 1,12 m. At regular intervals down the shaft there is a wooden ring, on top of which rests a layer of shale through which the water filters into the well. The bottom of the well rests on white clay. Looking down into the well it is possible to see a small section of the original slate covering jutting out over the top of the red brick. The low sandstone wall and paving around the well were completed in 1980.



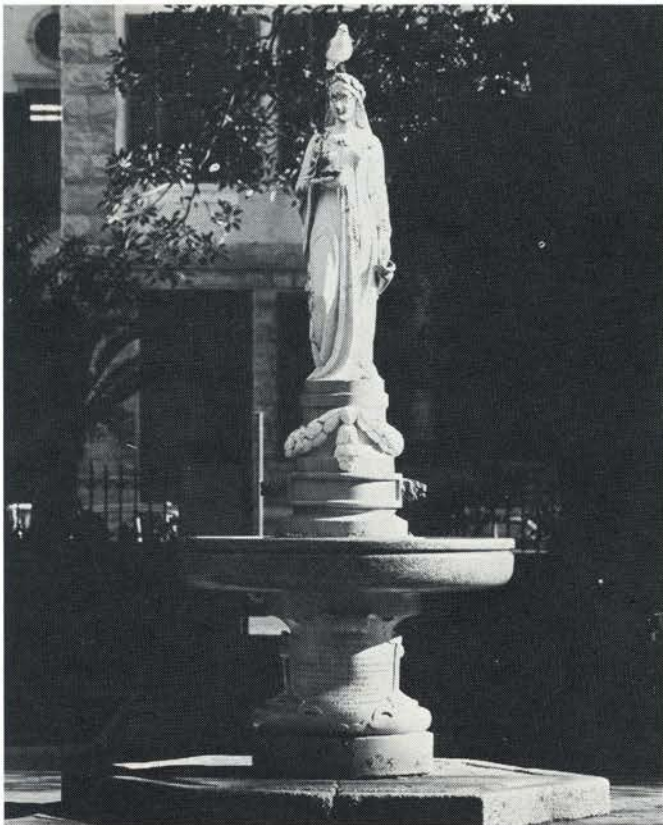
2. Embedded in an oak tree next to the well is the remains of a hand-pump dated 1842. This pump is still connected to the well by an underground pipe.

Hendrik Boom prepared the first ground for the sowing of seed on the 29th April 1652. The size of the Garden slowly increased until some ten years later it had grown to $21\frac{1}{10}$ morgen (18,1 ha) and incorporated the site of the present-day Garden. Apart from a vegetable and fruit garden, Boom also laid out a herb and medicinal garden. Once these were well established, various ornamental plants were introduced, amongst which were oak and pine trees and also roses, the first of which were reported to have bloomed on the 1st November 1659.

Simon van der Stel, the eleventh Governor of the Cape, arrived in 1679. Under his guidance and with the very able help of master gardener Hendrik Bernard Oldenland and his assistant Jan de Hartogh, the Garden underwent a complete transformation, though its primary purpose remained the growing of vegetables and fruit. His new layout included an elaborate system of canals and water furrows fed by the Fresh River.

During Van der Stel's Governorship the first buildings were erected on the land, namely the pleasure lodge, church, slave house and hospital. To accommodate part of the encroachment, Van der Stel shortened the lower end of the Garden and extended the top end towards the mountain. This however did not compensate fully; the Garden shrank to 19 morgen (16,3 ha). Many more buildings were to follow, eventually whittling the Garden down to the comparatively small section which remains today.

It is due to the efforts of this tree-conscious Governor that *Quercus robur*, the English oak, was planted throughout the Peninsula and its surrounds. He not only planted them on



3. Close to an entrance from Queen Victoria Street, near to the restaurant, the Rutherford Memorial Fountain may be found. Originally erected in Adderley Street in front of the old Commercial Exchange, it had to be removed to the Garden in 1897 because it was becoming an obstruction to the ever-increasing traffic.

Inscriptions set in the pedestal:

- a) "This fountain was erected by his family as a memorial of Howson Edwards Rutherford Esq. who was for the greater portion of his active and benevolent life a resident in this colony and for 5 years at the close of it a member of the legislative council."
- b) "Jesus said whoever drinketh of this water shall thirst again but whosoever drinketh of the water that I shall give him shall never thirst. But the water that I shall give him shall be in him a well of water springing up into everlasting life". ST JOHN IV, v 13 and 14.

ground under his control, but also offered farmers 100 trees each for beautifying their own properties.

Jan Andries Auge arrived in the Cape in 1747 and was appointed assistant gardener in the Company's Garden. Rijk Tulbagh became Governor in 1751 and appointed Auge as Superintendent. Auge undertook many expeditions in search of indigenous plant material and it is generally agreed that some of the oldest indigenous trees in the Garden were planted by him. He is also regarded as having led the Garden in more of a botanical direction, shifting the emphasis far more towards the growing of ornamental plants. He retired in 1783.

In 1799 during the first British occupation (1795 - 1803) Sir George Young was appointed Governor. Upon his arrival he found the Garden to be in a state of neglect. One of his first acts was to stop all access to the Garden. He then spent public money beautifying the Garden around Government House, apparently for his own benefit. After a great deal of public pressure he decreed that those wishing to enter the Avenue could do so if they undertook to sign a book at the entrance. Few did and in 1801 his Governorship was ended and people could once more freely enter the Garden. Part of the high wall he started to build to enclose the Garden still stands in Parliament Street.

In 1848 Sir Harry Smith, the then Governor, appointed a board of commissioners whose function was to receive subscriptions and make preliminary arrangements for the establishment of a Botanic Garden and thereafter the management thereof.

Although it was generally agreed that the site was not an ideal one, it was central, whereas the other proposed site on the Wynberg side of Table Mountain was too great a distance from town for serious consideration at that time.

The board had £1264-10s to start the Garden, its size then being 5,3 ha. In 1881 Professor McOwen was invited to take charge of the Botanical Garden and develop it.

The Cape Town Municipality took over the Garden from the Cape Government in 1892. An extract from a report the following year stated: "Smoking is no longer prohibited and the removal of the restrictions seem to be greatly appreciated if one may judge by the number of gentlemen to be seen strolling around or seated under the trees from twelve to two enjoying meanwhile their cigar or pipe." The character of the Garden began gradually to change as emphasis on the botanical and educational aspects diminished. By the time Kirstenbosch Botanic Gardens were established in 1913 the Company's Garden had evolved into a public pleasure park.

Since then its layout has remained basically unchanged. Its function as a place of peace and leisure has increased as the surrounding city has grown. The Garden was proclaimed a National Monument in 1962, at which stage its size was (and still is) 3,2 ha.

Today the future of the Garden is secure and South Africans may rest assured that the generations to follow will be able to enjoy it just as much as it is enjoyed today.

Note

The assistance in the preparation of this article of Mr. F.A. Roelofse, Director of Parks and Forests, City Engineer's Department, is gratefully acknowledged.



4. Another fountain was presented to the City on 10th May 1900 by Councillor W Thorne. This fountain stands between the aviary and the conservatory. The centrepiece which is made of Carrarra marble, stands just over 3 m high and shows a boy hugging a fish. At the same time the old pond which had been completed in 1857 and which was in a dilapidated condition was removed and the present circular basin was put in its place. The polished granite coping around the edge was provided in 1906.

Soap Houses

James Walton

On some of the Karoo sheep-farms one may still find small unpretentious-looking buildings which today serve as stores or fowl-houses but which formerly played a much more important rôle. They are the buildings in which the farmers' wives and their servants made soap; a domestic industry which contributed considerably to the economy of the farms. Without the income from the sale of the soap it is unlikely that many of the remote farms could have been occupied until a much later date.

When Henry Lichtenstein journeyed through South Africa at the beginning of last century he commented, as did several other travellers, on the seasonal transhumance of the stock farmers from the Bokkeveld to the Karoo. 'As soon as in the cooler season the rains begin to fall', he wrote, 'the colonist with his herds and flocks leaves the snowy mountains and, descending into the plain, there finds a plentiful and wholesome supply of food for the animals'.

'Before the inhabitants of the mountains descend into the Karoo, their fields and gardens are put into winter order. The children and slaves are sent to collect the young shoots of the *Channa* bushes (*Salsola aphylla* and *Salicornia fruticosa*). The

ashes of these saline plants produce a strong lye, and of this, mixed with the fat of the sheep, collected during the year, the women make an excellent soap, from the sale of which a considerable profit is derived: large quantities are sent to the Cape Town, when it is sold at a high price.'⁽¹⁾

William Burchell, in 1812, reported a similar soap industry in the Achter-Sneeuwberg, where 'the family, with their slaves and Hottentots, being fed with mutton at every meal, caused a daily consumption of two sheep, the fat of which was considered almost equal in value to the rest of the carcass, by being manufactured into soap. It was, as they informed me, more profitable to kill their sheep, for this purpose only, than to sell them to the butchers as so low a price as a rix-dollar or less, and even so low as five schellings. I saw a great number of cakes of this soap, piled up to harden, ready for their next annual journey to Cape Town; whither they go, not merely for the purpose of selling it, but of purchasing clothing and such other articles as are not to be had in the country districts, but at an exorbitant price.'⁽²⁾

The part which soap manufacture played in the sheepfarmer's life is well summarized by William Talbot: 'Sheep's tail fat was widely used in cooking and at

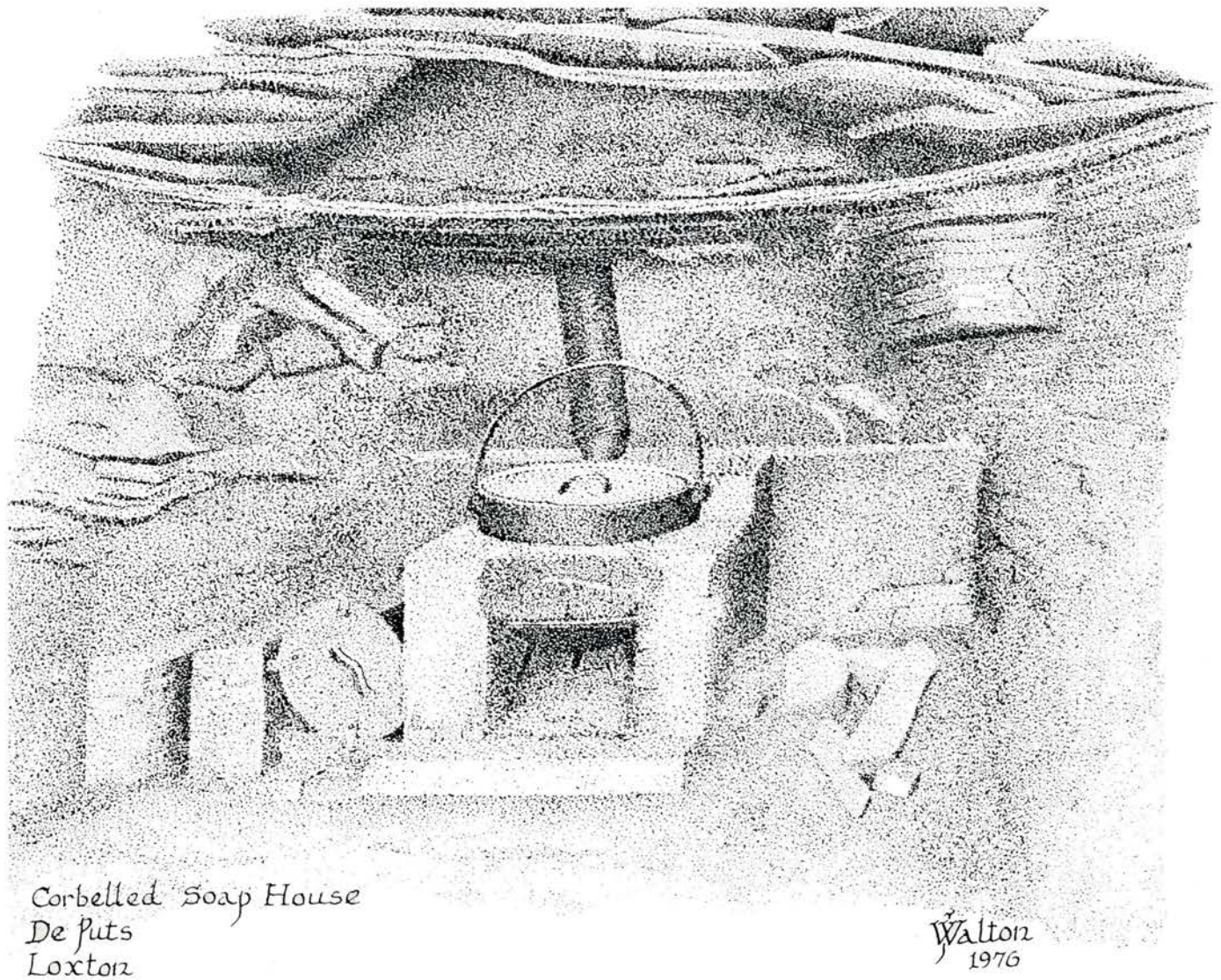
the table; for ships' stores it was preferred to butter. In the remoter districts, however, the chronic shortage of casks and the distance from markets made tail fat as such unsaleable. Much of it was, therefore, combined with the ash of Karoo bushes, particularly the *brak ganna* (*Salsola aphylla*) to make soap or mixed with the harder goat tallow to make candles — both products economically transportable from the frontier, especially when part of the wagon load could be made up of more valuable products of the hunt such as ostrich feathers, ivory, horns and skins. Therefore the Cape sheep, whose inherent suitability to the Karoo had made the initial advance into the arid regions technically possible, continued in the second half of the eighteenth and the first decades of the nineteenth century to provide the major economic incentive to advance the frontier beyond the regions that could adequately supply the market for slaughter stock.'⁽³⁾

Soap making was often carried out in a separate soap house which was built in the prevailing local style. That at De Puts, in the Loxton district is a rectangular stone building, measuring 4,1 m by 3,2 m externally and having walls 60 cm thick. The front part of the building, measuring 2 m by



Fig. 1: Soap House — front view, De Puts, Loxton.

James Walton 1970.



Corbelled Soap House
De Puts
Loxton

Walton
1976

Fig. 2: Interior of the soap house, De Puts, Loxton.

2 m internally, is covered by a rather flat corbelled roof (Fig. 1) but the rear portion, which houses the large iron three-legged soap pot set in a brick fireplace (Fig. 2), is roofed by a beehive-shaped chimney stack, thus affording a most attractive composite shape (Fig. 3). The doorway is in the end opposite the soap pan and this, together with a small window opening in each side, provides illumination. This little soap house should be preserved, not only for its architectural interest but also as a relic of a rural domestic industry which contributed in no small measure to the early settlement of the more remote parts of South Africa.

The soap house at Boplas, in the Kouw Bokkeveld, is a slightly larger rectangular building, measuring 5,1 m by 4,4 m, with a hipped thatched roof (Fig. 4). The entrance is similarly placed in the middle of one end but at the opposite end, instead of a set pot, is a raised hearth, 1,25 m deep, on which is a large oval iron soap pot, standing on a locally-made four-legged iron trivet (Fig. 5). The hood over the hearth remains but the external chimney has been removed. It has one window opening, closed by a hinged wooden shutter.

Soap making was a lengthy process.

The lye bushes were burnt and the ash was soaked in water to produce the lye, which was decanted from the ash. The fat was put in the soap pot and covered with water. This was heated and the lye was added, the mixture being stirred with a long stick. The heating continued for ten days or more, fresh lye being poured in from time to time, at the end of which time salt was added and the soap rose to the surface. This was cut into bars and stacked to harden.

The decline of this important rural industry was largely brought about by Leblanc's new process of manufacturing caustic soda from brine and by the use of palm oil instead of fat, which resulted in the development of the large Merseyside soap industry at the beginning of the nineteenth century. 'The impact of this new competition upon the rustic Cape soap industry', wrote Talbot, 'was accentuated by the shrinkage of the local market with the reduction of the South Atlantic squadron and of the Cape and St. Helena garrisons following the death of Napoleon'.

The wife of the stock farmer continued to make soap for the use of her family but, by using caustic soda instead of lye derived from the bushes, she was able to make her

batch of soap in a day instead of nearly a fortnight as previously. The introduction of Merino sheep at the end of the eighteenth century heralded the change from fat-tailed sheep to wool-producing breeds and these various factors all contributed to the ultimate termination of the domestic soap industry. The soap houses which remain now serve only as stores or fowl houses.⁽⁴⁾

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2. Burchell, William J.: *Travels in the Interior of Southern Africa*, 1824, p. 113.
3. Talbot, William J.: 'Land Utilization in the Arid Regions of Southern Africa, Part 1: South Africa', in *Arid Zone Research — XVII: A History of Land Use in Arid Regions*, edited by L. Dudley Stamp (UNESCO 1961), p. 307.
4. Although much of the soap was made outside in large three-legged iron pots, it is probable that many sheep farms had soap houses which, because of their inconspicuous character, have escaped notice. The author would be pleased to receive information about any such buildings which readers might know.



Fig. 3: Soap House — showing corbelled domed chimney stack, De Puts, Loxton

James Walton 1976.



Fig. 4: Soap House, Boplas, Koue Bokkeveld.

James Walton 1976.

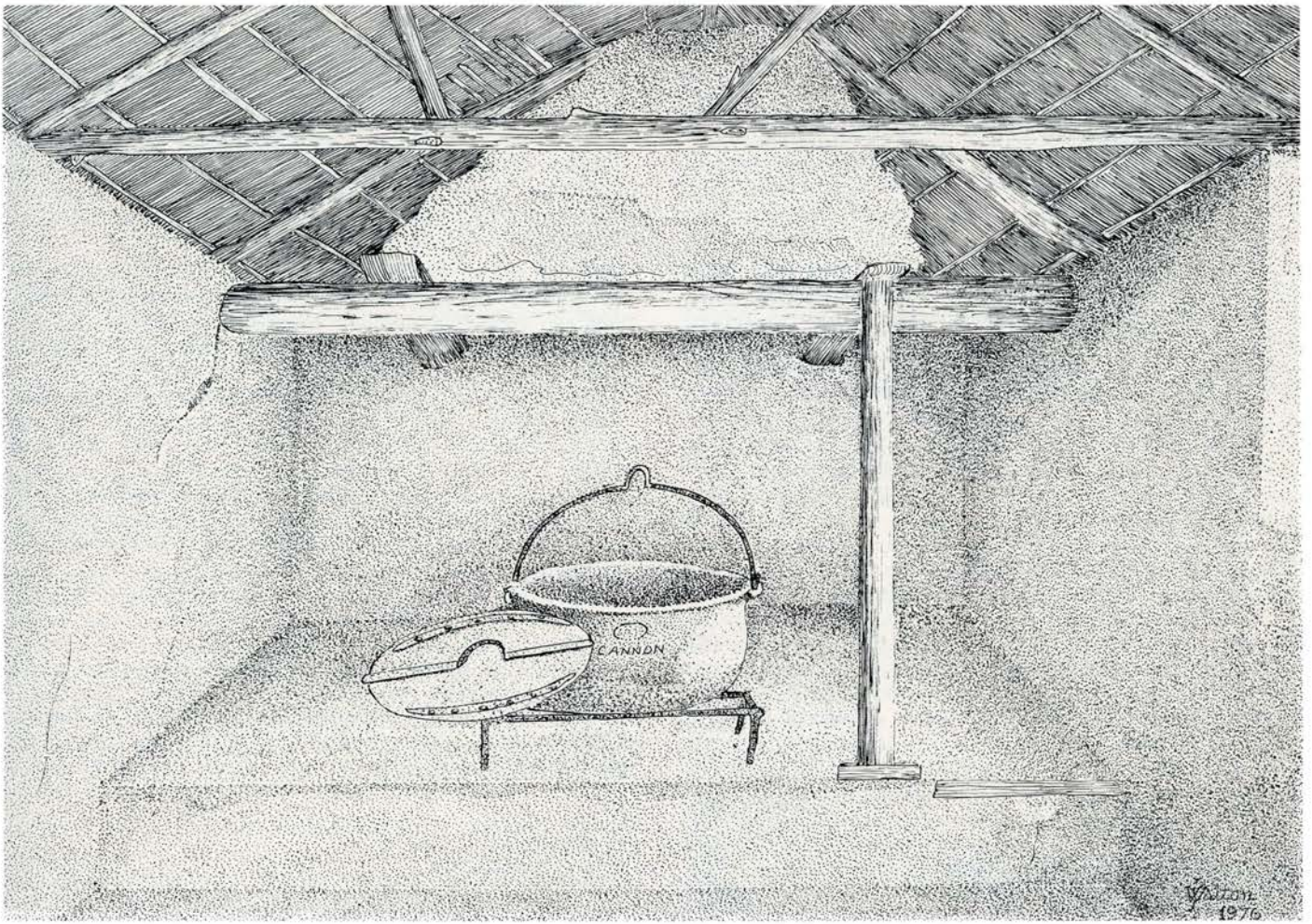


Fig. 5: Interior of soap house, Boplas, Koue Bokkeveld.

Veekrale, Philippolis

Jan van de Graaf

Só lyk Philippolis se historiese veekrale wat aan Adam Kok toegeskryf word. Die stadsraad het die krale herstel, weer outydse hekke aangebring, en die krale kan nou deur toergroepe as vleisbraaiplek gebruik word. Die krale leen hulle ook uitstekend vir opelug-konserte. Hier is weer eens 'n bewys dat 'n historiese plek winsgewend aangewend kan word sonder om dit te sloop of te bederf.

Langs die krale is 'n ou huisie gerestoureer en daarin is nou die toeristekantoor gevestig. Hier word ook aandenkings van Philippolis verkoop. Die veekrale en die toeristekantoor het Justisiestraat reeds 'n ander aansien gegee. Daar word nog huisies gerestoureer en die verwagting bestaan dat die ou tronk ook 'n groot opknappingswerk sal ondergaan.

Die aantal toeriste aan Philippolis styg vinnig en daar gaan steeds meer stemme op wat verkondig dat die hele dorp as 'n beskermde gebied verklaar moet word, teneinde onoordeelkundige veranderings en modernisering van wat bewaar moet word, te verhoed.



Adam Kok se krale

Letters

Die huisie van president Hoffman op Hoffmansrust deur P.J. Nienaber

Ek het met belangstelling hierdie artikel in u blad begin lees. Hoe verder ek egter gevorder het hoe meer het ek begin wonder of aan hierdie pragtige monument reg geskied het. Hoeveel van hierdie tipe strukture het nog behoue gebly as bakens van ons verlede? Kan hulle nie maar net bakens bly wat ons preserveer en bewaar nie? Hoekom lol ons met hulle? Die getuienis wat in die artikel aangevoer word oor hoe die struktuur gelyk het is baie vaag. Daar bestaan volgens die skrywer geen eksakte gegewens oor die gebou nie. Die oudste foto's en sketse dateer terug na 1953 (sommer nou die dag). Daar is wel mondelinge getuienis van 'n 99-jarige persoon ingewin. Hierdie persoon het dus die gebou in sy oorspronklike toestand meer as 80 jaar gelede gesien. Volgens my ervaring is vir ouer persone dit wat 60 jaar gelede of 30 jaar gelede plaasgevind het ewe vaag. As ek self moet terugdink aan my oupa se huis toe ek kind was (en ek is darem nog nie halfpad 99 nie) dan is dit vir my 'n baie vae begrip. Om nog detail afmetings te gee is vergesog, (party mense kan gelukkig beter as ander onthou). Ek verwys hier spesifiek na die kaggel waarmee sekerlik die es bedoel word.

Daar word beweer dat die gebou gewels gehad het wat opgeklei was. Hoe het die skrywer bepaal hoe hoog die gewel was en watter vorm hy gehad het? Hoe het die deure gelyk, was daar vensters of is slegs luike gebruik? Hoe is bepaal hoe die dakke daar uitgesien het? Hoe is vasgestel dat die binnevertrekke se deure gordyne met houtringe gehad het of dat die

mure met klei en mis gepleister was? 'n Argeologiese ondersoek kan dalk meer lig op talle van hierdie vrae gewerp het. 'n Argeoloog kan selfs dalk die kleur vasgestel het wat die binne- en buitemure gevef was. Daar word egter geen melding hiervan gemaak nie.

Rekonstruksies is slegs geregverdig indien daar genoegsame wetenskaplike bewys daarvoor is. Selfs dan moet daar nog ernstig besin word of dit werklik nodig is. Ek is van mening dat hierdie ruïne net so vir die nageslag bewaar moes geword het deur byvoorbeeld 'n dakkonstruksie daaroorheen op te rig. Met rekonstruksie is die pragtige opgekleide mure sekerlik weer toegepleister en is juis dit wat so pragtig is van hierdie struktuur en soortgelyke strukture nou nie meer sigbaar nie.

Tensy hierdie artikel se onvolledigheid 'n valse beeld skep wonder ek of die rekonstruksie wat gemaak is nie onreg laat geskied aan hierdie pragtige bakens van die verlede op Hoffmansrust. Ek sou ook graag wil weet wat doen die Raad vir Nasionale Gedenkwaardighede ter beskerming van hierdie tipe strukture veral gesien in die lig van die nutste wysigings van die Wet op Nasionale Gedenkwaardighede. Of sluit die Wet nog steeds hierdie tipe strukture uit?

Al wonderend
O.P. Geklei

Cape Inventories

I read Marion Robertson's letter published in your July number, in which she comments on my article on a group of early Cape inventories, with absorbed attention. This article, written in 1979 and first published in *Africana Notes and News* in March, 1980, was in the nature of a preliminary canter and subsequently I have made a fairly exhaustive study of the pre-1715 inventories which I presented for my M A Degree (I graduated in September).

Admittedly I have not had much to do with deceased estates, but on the one occasion when I had, the result was innumerable piles (suitably divided) of linen, glass, china, clothing, books, pictures et al. Had a detailed inventory been compiled at that point, it would have been glaringly obvious that the house was in a completely abnormal state with empty cupboards and overflowing beds and tables.

In my opinion such wholesale disorganisation is rarely (if ever?) to be found in the early Cape inventories of deceased estates. On the contrary, the contents of chest and cupboard usually appear untouched while no division has been made of such obvious items as linen, silver, clothing, bedding, etc. Furthermore, patterns, and they are often very minor patterns, constantly repeat themselves, so that it is possible to make generalisations about the favourite place for Bible, close stool, etc. Finally, many important inventories in the pre-1715 period are followed by separate inventories, usually compiled a month, or even several months later, of items set aside for the children (linen, silver, jewellery, material and clothing for the most part) or evaluated on behalf of the surviving spouse; and in these instances there is no relationship whatsoever between the contents of the additional inventories and the *organisation* of any part of the original inventory. I therefore, do not think the evidence offered by the Orphan Chamber inventories permits us to take the easy way out and blame the heirs (or the auctioneers) for the slightly disorderly state of many an early Cape house. Particularly, as a similar air of disorder is often present in the

bankrupt and confiscated estates located among the records of the Council of Justice, although such disorder is much less marked in contemporary inventories of Dutch estates in New York and almost entirely missing from those of the Hague.

I agree with Marion Robertson that the 24 chairs in the Roodenburgh kitchen have to be explained away. There are a number of inventories of deceased estates where all the chairs in the house complete the list of kitchen items or one concentrated in one of the other rooms; a state of affairs for which I am not prepared to hold the heirs responsible. At Roodenburgh the chairs are the only anomaly in an otherwise exceptionally orderly household and I suggest that we are either faced with clerly idiosyncrasy or with the aftermath of the funeral — an occasion when it was customary for the friends of the deceased to pay a visit of condolence, and one which could account for all the chairs being gathered together in one place. The kitchen is an unlikely venue for such a wake but possibly, knowing the chairs were out of place, the clerks sometimes recorded them *in situ* and sometimes included them after the contents of the kitchen.

The inventory of the Hagedoorn estate, though it records a slightly less orderly household than that of Roodenburgh, presents, nevertheless, an essentially coherent picture. Furthermore Marion Robertson's delightful fancy that the tools, water-balies and other oddments found in one *binnenplaats* had been set aside for a grandson about to set up house, will not do. Most of, if not all, these items were later sold at auction. Indeed auction rolls exist for all but two of the estates discussed in my article and the readiness with which heirs and trustees resorted to this method of settling an estate helps to explain why a house was "pretty well cleaned out" in each generation, for again and again it is the auction roll which accounts for the bulk of the estate — a mere handful of items, usually of a personal nature, being preserved for the heirs. (Incidentally the heirs were often prominent buyers at the subsequent auction.) Now, apropos the

binnenplaats. It certainly could have been a walk-in cupboard, as Marion Robertson believes, but though the four mentioned in the Hagedoorn estate are linked to the two front rooms they are listed, along with their contents, at the end of the inventory, which seems to set them apart. In early Batavia, as I have subsequently learnt, *binnenplaats* was the term for a rather special alcove provided with windows and a glass door which protruded into the *galderij* or inner hall for the sole purpose of introducing additional light: for the *galderij* in the Batavian town house, sandwiched between the front rooms and an open back verandah and hemmed in by neighbouring houses was otherwise impossibly gloomy. I am not claiming that this is the explanation of the *binnenplaatsen* in the Hagedoorn estate, though it would certainly explain why they were listed separately, but merely that it is a possibility worthy of consideration.

When it comes to the *galderij* — *gaanderij* in my experience only

Kalkbrandery tydens die Kompanjies-tydperk aan die Kaap

I was very interested to read the above article by Fagan and Van Reenen in the July 1982 issue of Restorica.

In 1965 I photographed and made measured drawings of the Delarey kiln when it was still in use. Since then I have continued to photograph and make measured drawings of different types of early lime-kilns in various parts of the Cape.

When the new road was made from Darling to Yzerfontein the slaking-floor and the sieving-area of the Delarey kiln were demolished but a group of local enthusiasts decided to restore the kiln as accurately as possible within the area still available and Col. Davios van Pittius invited me to Yzerfontein to assist them in the project. When the restoration was completed I was asked to give a talk at the official opening, but that was not possible as I was going overseas. I suggested that Mr. Fagan might give an address, as he was at that time intending to erect a replica of an early lime-kiln at the Worcester Open Air Museum. To assist him, I gave him notes on the Company's early lime-burning activities at the Cape.

Although no reference is given in the article by Fagan and Van Reenen, the section on Thibault's interests in lime-burning is derived from Huguette Roy de Puyfontaine's book *Louis Michel Thibault 1750-1815* (Tafelberg 1972).

Mention is also made in the article of the lime-kilns near Robertson. Apart from what can be gleaned from the remains of the kilns, our knowledge of their operation is derived entirely from the information supplied by Mr. J.D. Stemmet, whose excellent account was recorded by the Worcester Open Air Museum on 29 January 1975 and made available in typescript. Such oral records are of the greatest value and I have been fortunate to obtain similar information about other Cape lime-kilns from people who operated them early this century. Gawie Steyn's reminiscences of the Delarey kiln provide an equally valuable record.

The major differences between the Yzerfontein lime-kilns and those in the Robertson area are: the former calcined mussel shells whereas the latter calcined limestone nodules; the Yzerfontein kilns are free-standing whilst those at Robertson are excavated out of the bank of a stream or river and the opening was closed at each burning by a rubble wall; some of the larger Robertson kilns used coal as fuel whereas the Yzerfontein kilns used wood.

The object in writing this letter is to provide some acknowledgement of the important contributions which people such as Mr. Stemmet have made to our knowledge of the subject. I hope that, when I compile a full account of early lime-burning at the Cape, I shall be able to afford full recognition of the contributions

comes into use in the latter part of the 18th century — I must take issue with Marion Robertson's statement that it is only in modern Dutch that the word is used in the sense of a verandah. An open back verandah supported on pillars became a feature of the Batavian town house in the mid-17th century when it was known as the "*achtergalderij*" to distinguish it from the inner hall or *galderij* on which it abutted. It was also the term in use for the open galleries which became a prominent feature of the architecture of Dutch Curacao in the 1740s, and, nearer home, it was the term used by Valentyn to describe the open gallery or verandah that was originally a feature of Groot Constantia.

In the second quarter of the 18th century several Cape houses inventoried include either a *binnenkamer* and *galderij* or a *voorgalderij* and *achtergalderij*. In view of all this it is surely worth giving serious consideration to the possibility that *galderij* was sometimes used in the sense of verandah at the early Cape.

Caro Woodward

of many other informants who have made it possible to build up a full picture of this important domestic industry.

James Walton



Mr. J.D. Stemmet — holding a consolidated mass of skulpies from the Blouhoogte lime-kiln, Robertson. It was from Mr. Stemmet's excellent report that our knowledge of the Robertson lime-kilns has been largely derived.
James Walton 1976

Boeke

Karel Schoeman (redakteur):
Sophie Levisieur, memories.
Human en Rousseau. 1982. 123 bladsye.
Prys: R12,50 (eksklusief).

Die *Vrijstatia*-reeks is onlangs geskep om onuitgegewe manuskripte, boeke wat tans uit druk is, versamelings van koerant-artikels wat nog nie in boekvorm verskyn het nie en vertalings van boeke wat nie in Afrikaans of Engels beskikbaar is nie, te publiseer. Soos die naam aandui, val die klem hier hoofsaaklik op die Oranje-Vrystaat van die 19de eeu. Met die herinneringe van 'n merkwaardige vrou uit die republikeinse tydperk as eerste bydrae tot hierdie reeks, is goed van wal gestee.

Sophie Levisieur (22.4.1857 — 9.1.1962) was die vierde kind van die handelaar Isaac Baumann — die eerste Joodse nedersetter in Bloemfontein — en sy vrou Caroline Allenberg. Op twintigjarige ouderdom het Sophie met Moritz Levisieur, 'n sakeman van Duits-Joodse herkoms, in die huwelik getree. Die egpaar het feitlik hul lewe lank in die Vrystaatse hoofstad gewoon en drie dogters en vyf seuns gehad.

As pionierkind van die jong Boererepubliek was dit Sophie beskore om deel aan die vormingsjare en groei van dié landstreek te hê. Dit was egter eers in 1941 dat sy op die gevorderde leeftyd van 84 jaar aan haar outobiografie begin skryf het — 'n taak wat sy na veertien jaar voltooi het.

Haar herinneringe, eintlik bedoel as 'n nalatenskap vir haar kinders, beeld die vroeë dekades van die Vrystaat treffend uit en bevat waardevolle inligting oor die sosiale en kulturele lewe sowat 'n eeu gelede, veral in Bloemfontein. Sy beskryf onder meer haar jeugjare, huwelik, besoeke aan Kimberley, Port Elizabeth en Kaapstad, grepe uit die Tweede Vryheidsoorlog en haar rol in die vrouestemregbeweging. Die verhaal boei deurgaans en die leser is daarvan bewus dat hier 'n gevatte, spitsvondige persoon aan die woord is wat kommentaar oor feitlik alles en almal lewer.

Aangesien die skryfster haar wedervaringe lank na afloop daarvan én op 'n hoë ouderdom opgeteken het, spreek dit vanself dat hierdie herinneringskrifte bepaalde leemtes openbaar. Dit tree na vore in vae en foutiewe stellings, onvolledige feite en selfs subjektiewe uitsprake. Tereg het die

redakteur dit dus nodig geag om sommige name, gebeure en omstandighede in perspektief te plaas en van verklarende aantekening te voorsien. Ongelukkig is hierdie aanvullende inligting oor die algemeen maar skraal en verskyn dit agter in die publikasie en nie, soos gebruikelik by 'n bronnepublikasie, onderaan elke betrokke bladsy van die teks nie.

Soos met die meeste publikasies van hierdie uitgewery, is dié werk tipografies netjies versorg. Die inhoud word met 'n aantal toepaslike foto's opgehelder en 'n register dra by om spesifieke inligting makliker op te spoor.

Sowel die redakteur as diegene wat met die *Vrijstatia*-projek gemoeid is, verdien die dank van almal wat elke brokkie inligting omtrent die eertydse "modelrepubliek" koester en waardeer.

Dr. C.C. Eloff

*Instituut vir Geskiedenisnavorsing
Raad vir Geesteswetenskaplike Navorsing*

Paul de Beer: Die Fenomeen Opelugmuseum in Kultuurhistoriese Perspektief.

Uitgewer: Transvaalse Provinsiale Administrasie Biblioteek- en Museumdiens, 1982. 197 bladsye, 38 foto-afdrucke.

Die Transvaalse Biblioteek- en Museumdiens en die skrywer het met hierdie publikasie weer eens 'n tree nader beweeg aan dié groot ideaal om die kultuurhistoriese museumwese en die bewaring van ons kulturele erfenis op 'n meer wetenskaplike grondslag te plaas.

Soos in die voorwoord tereg aangedui word, is maar weinig navorsing oor die kultuurhistoriese museum in S.A. onderneem. Hierdie werk kon met reg aanspraak maak op wetenskaplikheid, want dit is immers in April 1979 as proefskrif vir die D.Phil-graad in Afrikaanse en Nederlandse Kultuurgeskiedenis aan die Universiteit van Pretoria aanvaar.

Ten spyte van die akademiese oorsprong van die werk het die skrywer 'n ongeforsierde en duidelike skryfstyl wat die lees van die boek nie net 'n verrykende maar ook 'n aangename ervaring maak.

Dr. De Beer het 'n intieme kennis van sy onderwerp opgebou deur nie net deeglik en besonder wyd navorsing te doen nie, maar deur ook 'n uitgebreide studiereis na die belangrikste opelugmusea op die vasteland van Europa te onderneem.

Aangesien hy die opelugmuseum as 'n "gevorderde fase in die ontwikkeling van die kultuurhistoriese museum" sien, lei hy sy onderwerp in met 'n hoofstuk oor die

ontstaan en verspreiding van opelugmusea teen die agtergrond van die ontwikkelingsgeskiedenis van die museum. Hy gaan hierna voort met 'n historiese perspektief van die aard en ontwikkeling van die museumwese in S.A. en bespreek daarna die ontstaan en ontwikkeling van die opelugmuseumgedagte in Suid-Afrika. Voordat hy 'n taakomskriving van opelugmusea gee, word die evolusie van dié museum tipe uitgebeeld aan die hand van drie gesaghebbende opelugmusea, te wete dié by Arnhem, Bokryk en Enkhuizen.

Die waarde van hierdie werk met sy pioniersposisie in die Suid-Afrikaanse museumliteratuur is daarin geleë dat dit juis nou, terwyl daar so 'n opbloeit van belangstelling in die opelugmuseumgedagte is, indringend en wetenskaplik na die aard, moontlikhede en taak van dié museum tipe kyk.

Uiters aktueel is bv. die skrywer se bespreking van die wenslikheid al dan nie van 'n nasionale opelugmuseum vir S.A. Hy toets die bestaande gedagtes teen die agtergrond van wat reeds in dié opsig in Europa tot stand gekom het en kom tot die gevolgtrekking dat die opelugmuseumgedagte in S.A. die beste gedien sal kan word indien dit op 'n streeksbasis onderneem word.

Hierdie is 'n werk wat deur bewaringsbelangstellendes en museumkundiges met groot vrug bestudeer kan word.

Anton Roux

*Direkteur: S.A. Kultuurhistoriese Museum
Kaapstad*

*Het u vriende
al aangesluit
as lede van
die Stigting?*

*Help ons om
vennote te
werf vir die
bewaring van
ons
kultuurerfenis.*

J.E. Vixseboxse 1863 — 1943

A Dutch Transvaal 'sandstone' architect in Oudtshoorn 1909 — 1914

Naas Ferreira,

Curator, C.P. Nel Museum, Oudtshoorn

Mr. J.E. Vixseboxse was born in 1863 in Almelo, Netherlands as the son of a carpenter-contractor. He qualified in the Netherlands as an architect.¹ By the end of the 1880s the Zuid-Afrikaansche Republiek (Transvaal), with the revenue derived from higher income tax out of gold, started with the erection of new government buildings. Dutch architects came out to work for the Z.A.R. government. One of these architects was J.E. Vixseboxse who came out in 1888 to work under Mr. Sytze Wierda, Chief Government Engineer and Architect.²

The 'feather boom' and Vixseboxse

The high prices that ostrich feathers reached at overseas markets since 1900 brought wealth to Oudtshoorn. In March 1909 Mr. J.E. Vixseboxse opened an office next to the Standard Bank in Church Street in Oudtshoorn.³ During Mr. Vixseboxse's five year stay in Oudtshoorn he designed a number of important public and private buildings which were built of local sandstone.



Mr. J.E. Vixseboxse
(1863 — 1943)



Advertisement
Oudtshoorn Courant
22/4/1909



The Dutch Reformed Church in Calitzdorp

Supervising architect, Dutch Reformed Church Calitzdorp, 1910 — 1912

In 1910 the Council of the Dutch Reformed Church of Calitzdorp invited designs for the erection of the present D.R. Church. The Church Council received 26 designs. Among the plans were a model and plans by Simpson & Bridgman of Oudtshoorn (1910 - 1982). The final choice lay between the design plans of Mr. Wynand Louw of Paarl and Mr. Watson Hall of Oudtshoorn. The plans of Mr. Watson Hall were selected by 18 to 10 votes. This choice unfortunately caused great dissatisfaction amongst the members of the Church. At a second meeting the plans of Mr. Louw in the Neo Renaissance-Bizantine style were accepted and Mr. J.P. Strydom of Calitzdorp appointed as contractor. Mr. J.E. Vixseboxse of Oudtshoorn was then appointed Architect in Charge by Mr. Louw. The Church building was inaugurated on the 26th April 1912.⁴

Pulpit Dutch Reformed Church (D.R.C.) De Rust, 1910

The members of the Dutch Reformed Church congregation of De Rust and surrounding farms seceded from the D.R.C. Church of Oudtshoorn in April 1899. The plans for the erection of a Church in the 'late' Neo Gothic style of Mr. George Wallis (snr.) were accepted by the Church Council. The Church was built by Mr. Combrinck of Prins Albert and the inauguration took

place on 28th November 1902. In 1910 it became clear that the pulpit of the church was unsuitable. The Church Council asked Mr. Vixseboxse to design a pulpit in the Neo-Gothic style to match the architecture of the Church. Selected yellow and stinkwood were used for the building of the pulpit.⁵

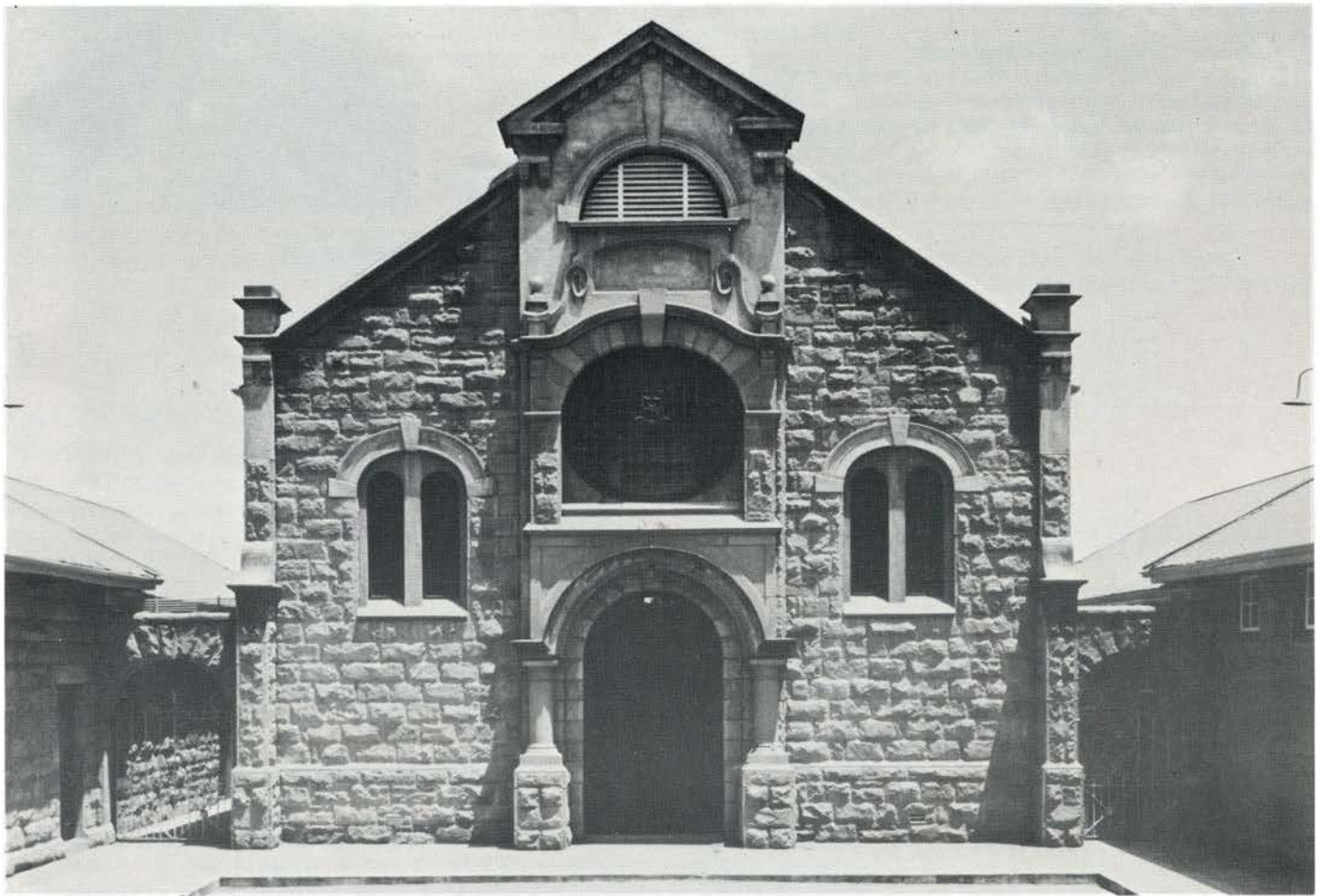
Boys' High School Gimnasium, 1913 (C.P. Nel Museum)
 In 1881 the Boys' Public School was established thanks mainly to the untiring efforts of the Rev. G.W. Stegman (Jnr.). In 1905 the Boys' High (C.P. Nel Museum) was designed by C. Bullock and inaugurated on 9th April 1907 by Dr. Muir.⁶

In 1912 the Municipal School Board invited designs for the erection of a Gimnasium Hall and two additional classrooms. The designs of Mr. J.E. Vixseboxse were accepted. In keeping with his other designs Vixseboxse designed the facade of the Hall in the 'Transvaal' Neo-Renaissance style.⁷

This Hall today houses a display covering the history of the Boys' High School. The Girls' and Boys' High Schools amalgamated in 1963 to form the Oudtshoorn High School.



Pulpit D.R.C. De Rust



Boys' High School Gimnasium (C.P. Nel Museum)

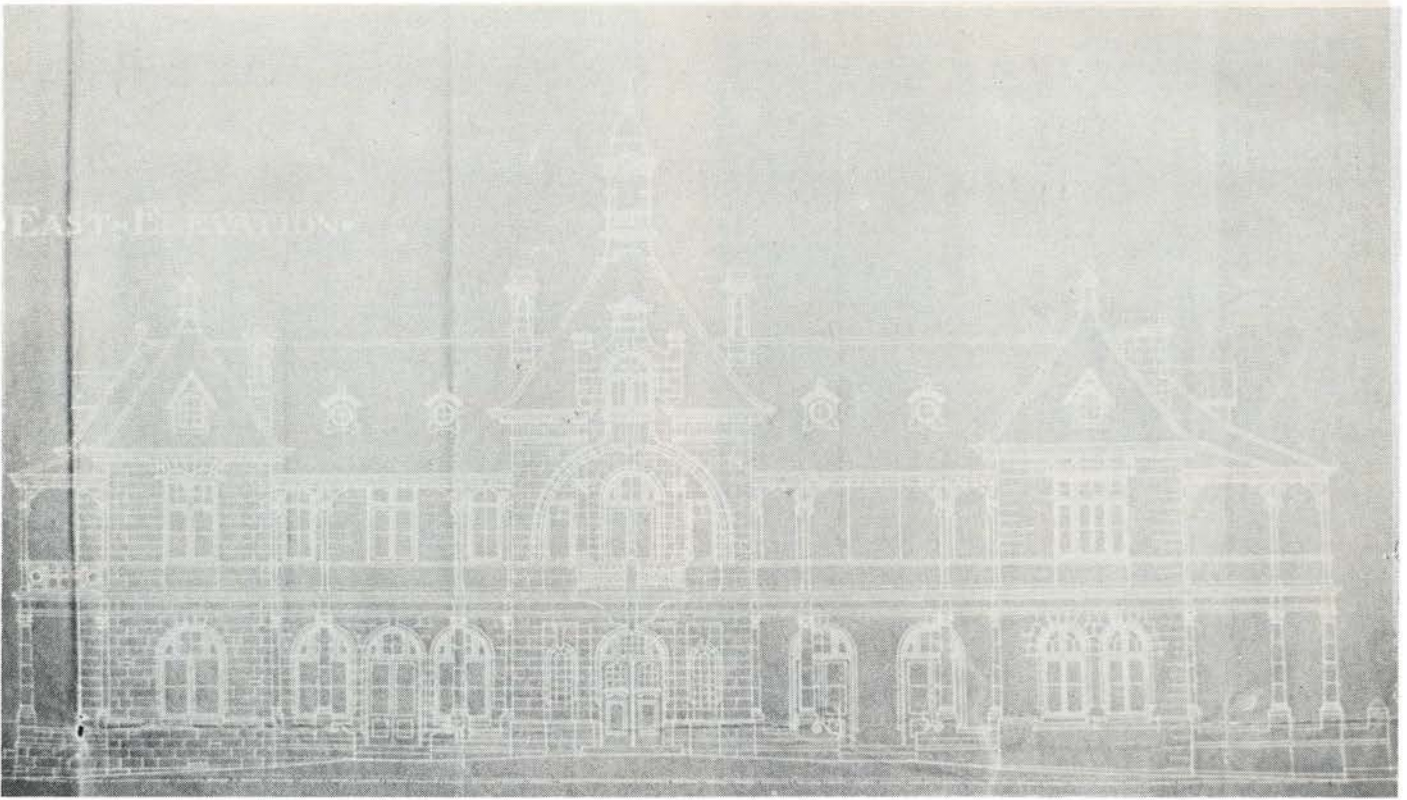
Pinehurst Villa Residence, 1911

In 1850 William Edmeades with his family came to settle on the farm Zeekoegat close to the Olifants River near Oudtshoorn. The eldest son George Mason Edmeades started his career as a painter in Oudtshoorn. In 1860 after the death of his father he took over responsibilities for the family. He was a shrewd business-man and in 1863 had his own shop, smithy, and wagon-building firm in Oudtshoorn. As his other five brothers grew up he took them in as partners.⁸

One of the brothers, Edwin T.L. later became a well-known farmer, member of the Town Council, Mayor, member of the Divisional Council and candidate for the Legislative Council. In 1911 he decided to build a double-storeyed villa residence on plot 365 in West Bank.⁹ Mr. Vixseboxse designed the villa in the Dutch 'Transvaal' Neo-Renaissance style.¹⁰ The tender of Mr. A. Rogers for the erection of the building was accepted and Vix-



Pinehurst, east elevation.



'Pinehurst' waterprints



Standard Bank, Calitzdorp

Standard Bank, Calitzdorp Church grounds, 1911

With the erection of the new Dutch Reformed Church in Calitzdorp the business sector, as in earlier days, was close to the Church. The Church Council decided to erect a new bank building on a lease basis to Standard Bank on one corner of the D.R. Church grounds.¹⁵ At that stage Mr. Vixseboxse acted as Clerk of Works for the building of the Dutch Reformed Church in Calitzdorp. The plans of Mr. Vixseboxse were accepted and the bank building was inaugurated in 1912.¹⁶ It was partly built of sandstone with the entrance facing the corner of the street. The design was in the 'Neo-Renaissance' style with a residence for the bank manager forming part of the bank. The Standard Bank at present is still leasing the building after it was modernized.

TO BUILDERS.

THOSE desirous to tender for the Erection and Completion of certain Buildings for an Industrial School, may apply to the Architect, Mr. J. E. Vixseboxse, F.C.I.A., Schoeman's Buildings, Church Street.

The lowest or any tender not necessarily accepted.

For the Committee of the Industrial School.

A. M. MCGREGOR,
Secretary.

Oudtshoorn, 19/1/11.

Advertisement Oudtshoorn courant 19/1/11

The industrial School, 1912

In 1910 the Dutch Reformed Commission investigated the possibility of the erection of an industrial school at Oudtshoorn. At this stage there was a great need for properly trained and skilled tradesmen especially among the members of the D.R. Church. The Rev. A.M. Mc-Gregor was appointed chairman. The aim was to collect £10,000 for the erection of a school building to house at least fifty young men. The commission bought 8 hectares of ground on the riverside of George Road (Petra Girls School 1982) from Mr. D.H. Schoeman for £3,400. Mr. Vixseboxse was requested to draw up the plans in collaboration with Mr. Mc Jannet, Superintendent of the Uitenhage Trade School. The levelling of the site and the plans cost £6,000.¹⁷

The inauguration of the school took place on 7th August 1912 by the Superintendent General of Education of the Cape Colony, Dr. T. Muir. Provision was made for the training of three different trades; blacksmiths, carpenters and wagon builders. The building was later taken over by the Petra Girls' School and was demolished to make way for a new school. The Industrial School was the predecessor of the Technical High School in Oudtshoorn.

Oudtshoorn Theatre Co. Ltd., 1912 — Gaiety Theatre

In September 1912 the Oudtshoorn Theatre Company Limited advertised in the local and other newspapers asking tenders for the erection of a theatre in High Street. The design for the theatre was by Mr. J.E. Vixseboxse.¹⁸ This building was Vixseboxse's last big assignment before he left Oudtshoorn in 1914 due to the collapse of the Ostrich feather market.

The building was designed in the late 'Edwardian' Art Nouveau Style with two Neo Cape Dutch gables.¹⁹ The contractors for the erection of the theatre were James and Bebb from Maitland. The following is an extract from the Oudtshoorn Courant of 12th July 1913: "It will be great and glorious news to the pleasure loving community of Oudtshoorn that the splendid Gaiety Theatre which has just been completed in High Street opposite the Imperial Hotel will be opened on 1st August 1913." The Theatre was rebuilt in 1937 after it was destroyed by fire.²⁰



High Street in 1920 with the Gaiety Theatre on the left.

Summary

When Mr. Vixseboxse opened an office in Oudtshoorn in 1909 he was a well known architect in the Transvaal, Orange Free State and in Cape Town.²¹ In 1893 he and his assistant, D. Wentink, won the competition for the design of a new Natural History Museum in Cape Town.²²

From 1890-3 he was Government Architect of the Orange Free State. During the Boer War he left the country for the Netherlands but in 1907 returned.²³ Mr. Vixseboxse died in Johannesburg on the 18th January, 1943.²⁴

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Restoration Symposium

History was made from 11 to 15 October 1982 when sixty-five delegates from all parts of the country attended a symposium on the restoration of buildings at Potchefstroom.

This symposium was held by the Simon van der Stel Foundation in co-operation with the section Museum Service of the TPA, the Education Committee of the Southern African Museums Association and the Potchefstroom Museum. An interesting exhibition on the conservation of buildings was presented by Museum Service, while several sponsors were given the opportunity to exhibit and promote their products.

Among the delegates were architects, cultural historians, museum curators, archaeologists and restoration technicians. Lively discussions occurred at the symposium, complementing the excellent papers. The programme was designed to discuss restoration in all its stages. Theory was also illustrated in prac-

tice by visits to restoration projects at Potchefstroom and Suikerbosrand.

This symposium represents a milestone in the development of the science of restoration in South Africa and was heartily welcomed and supported. It is planned to publish the papers delivered at the symposium this year. In doing so, the first South African manual on the restoration of buildings will be made available.

A further positive result of this symposium was the acceptance by the delegates of a set of guidelines or minimum standards for the restoration of buildings in South Africa. These guidelines will be submitted to conservation bodies and the authorities. The guidelines are printed in this issue for the information of those who could not attend the symposium.



Delegates to the symposium on the restoration of buildings.

Aanbevole riglyne vir restourasie van strukture en terreine in Suid-Afrika

Restourasie is vakkundig hoogs gespesialiseerd en behoort deur toepaslik opgeleide persone uitgevoer te word. Daarom moet alle wetenskappe en tegnieke wat kan bydra tot die studie, beveiliging en restourasie van die bewarenswaardige struktuur aangewend word. Met bogenoemde as uitgangspunte is op 11 tot 15 Oktober 1982 'n nasionale restourasie-simposium gehou te Potchefstroom.

Hierdie simposium is bygewoon deur verteenwoordigers van nasionale bewaringsorganisasies, lede van die Suider-Afrikaanse Museumvereniging, provinsiale museumdienste, individuele museums, staatsdepartemente, universiteite en argitekture betrokke by restourasie.

Aangesien bewaring in Suid-Afrika nog betreklik jonk is, bestaan die gevaar dat waardevolle strukture deur onoordeelkundige restourasie onherroeplik beskadig of vernietig kan word. Daarom is tydens die simposium besluit om aan die hand van die referate wat gelewer is, breë riglyne vir restourasie op te stel en aan te beveel by partye wat op een of ander wyse daarby betrokke is. Hierdie riglyne het ook ten doel om te maan teen oorrestourasie en mooimakerie waarmee 'n valse beeld van die verlede geskep kan word.

1. Termomskrywing

Restourasie — is die vakkundige herstel van 'n struktuur en/of terrein sover moontlik na een tydperk in sy bestaansgeskiedenis aan die hand van alle beskikbare gegewens oor sy ontstaan, geskiedenis en toekomstige gebruik met die doel om sy voortbestaan te bestendig.

Rekonstruksie — is die herskepping van 'n struktuur of 'n gedeelte daarvan gegrond op betroubare en uitgebreide navorsing en dokumentasie.

Rehabilitasie — is die herstel en/of wysiging van 'n struktuur sonder om noodwendig die historiese korrektheid daarvan in ag te neem.

2. Restourasiebeheer

Die restourasiespan behoort *minstens* te bestaan uit die argitek, 'n kultuurhistorikus, die kliënt (of verteenwoordiger), 'n boubestuurder en ambagslui. Een persoon is die projekteier. Hy behoort, na gelang van die aard van die projek, die hulp in te roep van toepaslike deskundiges soos argeoloë, historici, kunshistorici, stadsbeplanners, landskapsargitekte, binnenshuis-ontwerpers, meubeldeskundiges, grondmeganici, struktuuringenieurs,

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plantkundiges, dierkundiges, entomoloë, boerderydeskundiges, bourekenaars en wetsgeleerdes. Die spanleier koördineer die resultate en moet vir alle besluite teenoor alle spanlede verantwoordig word. Navorsing moet egter deurgaans voortgaan en die spanleier moet voortdurend nuwe gewens verwerk en die restourasie daarby aanpas.

3. Dokumentasie

Dokumentasie van alle navorsingsresultate, besluite en uitvoering van restourasie moet op duursame materiaal op duidelike wyse deur elke spanlid op sy vakgebied gedoen word. Dit behoort te bestaan uit 'n sistematiese verslag van alle navorsingsresultate, toegelig met akkurate skaaltekeninge, foto's, skyfies en monsters wat almal duidelik gemerk en beskryf word. Na voltooiing word die dokumentasie deur een spanlid georden met die oog op moontlike publikasie asook veilige maar toeganklike bewaring.

4. Tydperkbeplanning

By die beplanning van die tydperk waarheen gerestoureer word, moet historiese en kultuurhistoriese, argitektoniese en estetiese faktore, opvoedkundige en funksionele benutting en ekonomiese uitvoerbaarheid, in ag geneem word. Die struktuur behoort so ver moontlik slegs na EEN tydperk in sy bestaansgeskiedenis gerestoureer te word. Alle aspekte van die tydperk waarheen gerestoureer word, moet wetenskaplik verantwoordbaar wees. Waardevolle bestaande toevoegings tot 'n struktuur, uit watter tydperk ook al, moet in ag geneem word. Daar moet gewaak word teen die onnodige verwydering van toevoegings as gevolg van die keuse van 'n te vroeë tydperk waarheen teruggerestoureer word.

5. Funksionele benutting

Sover moontlik moet gepoog word om die struktuur vir die funksie waarvoor dit oorspronklik opgerig is of 'n soortgelyke funksie te benut.

6. Uitvoering van Restourasie

- Wanneer restourasie uitgevoer word, moet die oorspronklike struktuur in ag geneem word. Noodsaaklike veranderinge daaraan moet behoorlik gedokumenteer word en/of duidelik herkenbaar wees. Waar ontbrekende dele gerekonstrueer word, moet dit histories korrek uitgevoer en harmonieus in die geheel verwerk word. Dit moet ook behoorlik gedokumenteer word en/of duidelik van die oorspronklike onderskeibaar wees, sodat daar nie deur restourasie 'n valse beeld geskep word nie.
- Sover moontlik moet tydens uitvoering van restourasie van oorspronklike tegnieke en materiale gebruik gemaak word aangesien dit versoenbaar is met die bestaande struktuur en die gedrag daarvan bekend is. Daar moet gewaak word teen nuwe materiaal wat oënskynlik dieselfde vertoon as die oorspronklike, maar anders mag verweer of reageer. Indien nodig, moet ambagsmanne opgelei word en/of eers oefen en eksperimenteer voordat aan die werk begin word.
- 'n Ondersoek na die veiligheid van die struktuur is in 'n vroeë stadium gebiedend. Indien daar probleme is, moet die oorsaak en nie die simptoom nie, behandel word. Waar tradisionele tegnieke nie voldoende is om die gebou se voortbestaan te verseker nie, is dit toelaatbaar om deur beproefde hedendaagse tegnologie 'n struktuur te versterk met die oog op sy stabiliteit.
- Die toevoeging van noodsaaklike nuwe dienste en fasiliteite behoort tot die minimum beperk te word en mag nie afbreuk doen aan die struktuur nie. Dit moet in simpatie daarmee en so onopsigtelik moontlik geskied. Die nuwe moet egter vir 'n deskundige beskouer onderskeibaar wees van die oue en/of volledig gedokumenteer word.
- Onderdele van 'n gebou, soos onder andere 'n beeldende kunswerk, wat 'n integrerende deel van die struktuur vorm, mag slegs verwyder en elders bewaar word indien dit die enigste manier is om die voortbestaan daarvan te verseker en behoort deur 'n replika vervang te word.

7. Terreinrestourasie

'n Struktuur is in vorm en gees onafskeidbaar van die terrein waarop dit staan en die milieu waarbinne dit geleë is. Daarom is die korrekte restourasie van die omgewing ook belangrik en behoort dit by die restourasie van die struktuur in ag geneem te word. Daar moet gewaak word teen onder andere die versteuring van verhoudings en volumes, materiale, vlakke, kleure, plantegroei, ensovoorts.

8. Gebouegroep

Dieselfde beginsels wat van toepassing is op enkele geboue is van toepassing op individuele strukture binne gebouegroep. In hierdie verband behoort gelet te word op die geheelbeeld van die gebouegroep en sy omgewing. 'n Noodsaaklike nuwe struktuur in 'n historiese gebouekompleks behoort of 'n presiese rekonstruksie te wees van 'n gebou wat op die terrein gestaan het of dit moet 'n nuutontwerpte struktuur wees met eie argitektoniese meriete wat simpatiek staan teenoor die reeds bestaande struktuur/strukture.

9. Rekonstruksie

Rekonstruksie behoort slegs oorweeg te word indien dit noodsaaklik is om 'n geheel te vorm met ander strukture van die spesifieke tydperk en indien daar genoegsame betroubare gegewens beskikbaar is om 'n histories verantwoordbare rekonstruksie moontlik te maak.

10. Verskuiwing

Die verskuiwing van 'n gebou impliseer die ontworteling daarvan en heroprigting in 'n ander, waarskynlik onpaslike milieu. Dit gaan gewoonlik ook gepaard met 'n aansienlike materiaalverlies. Verskuiwing is nie in die gees van restourasie nie en moet ten alle koste vermy word. Dit mag slegs oorweeg word indien dit die enigste manier is om 'n struktuur se voortbestaan te verseker.

11. Nasorg

Riglyne vir gereelde latere instandhouding behoort deur die span aan die eienaar verstrekkend te word en dit word aanbeveel dat die eienaar hom hierby hou. Die eienaar behoort ook, wanneer nodig, die spanleier te versoek om verdere aanbevelings in verband met die instandhouding te maak.

Because of a lack of space, these guidelines could only be printed in one language. However, the English version will be published in the next issue of Restorica.

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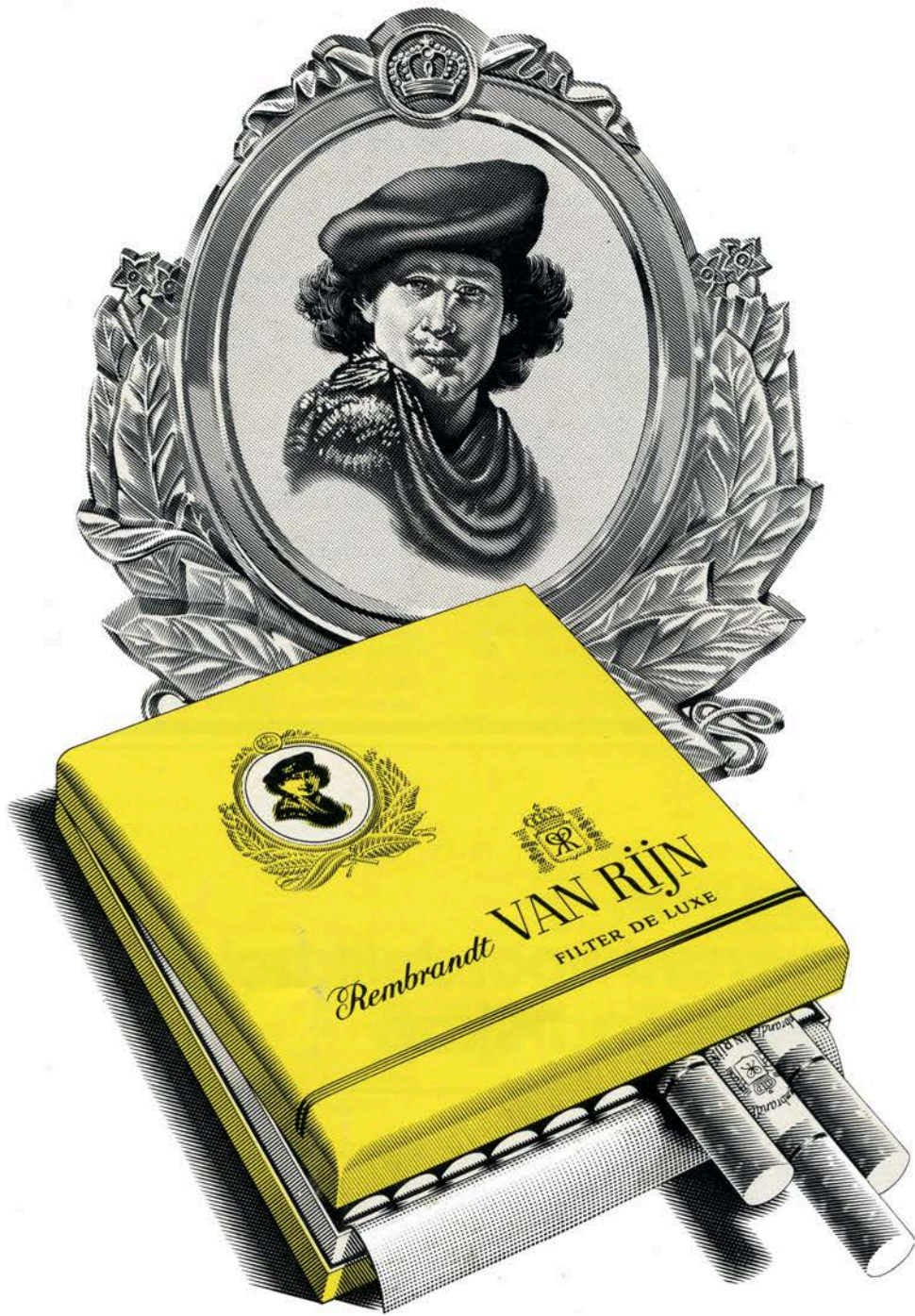
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