



architecture from the archives 1
shared heritage album

edited by **Johan Swart**



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Fig. 0.1 (cover) One of many villas designed by Mello Damstra in the cape region during the early C20.
Fig. 0.2 (this page) The Netherlands Pavilion, designed by Jaap Van Nifrik for the 1957 Rand Easter Show.

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Foreword

Roger Fisher

Having completed two very successful research projects on South-African-Dutch Shared Heritage in the Built Environment in South Africa, namely the 'Eclectic ZA Wilhelmiens' research (2012–2014) and the 'NZASM Footsteps along the Tracks' (2015–2016), we felt confident in stating in the proposal for funding for the 'Tectonic ZA Wilhelmiens' project that the "Department of Architecture at the University of Pretoria (UP) sees itself ideally positioned to make a large contribution to the field of Shared Heritage." The Department is custodian to an extensive archive housing material pertinent to this field of research, namely 'Dutch-South African exchanges 1902–1961' – and is the only academic department in South Africa actively pursuing this field of research. At the time we believed the proposed project had the potential to unlock further projects in both Archives and Intangible Heritage. In the proposal we promised that students would assist in generating information for researchers through archival research and collation.

As motivation we cited as fact that:

- The Architectural Archive at the Department of Architecture at the University of Pretoria (AAUP) contains a wealth of material that is of potential interest to researchers. This material needs to be identified, collated and an inventory created so as to make it accessible.

- Other archives of interest – some in private (family) ownership – need to be identified, accessed, collated and inventoried.

- Researchers will be able to identify material of interest or high significance based on the inventories created. Once this material has been selected, the artefacts concerned can be restored (where required) and digitised. Where additional information is known, researchers will then add information to the metadata of this material.

- An online research archive relating to the South African-Dutch Shared Built Heritage (1902–1961) will be created.

- A printed catalogue of archival material will be produced and made available as a free e-publication.

This exemplar catalogue attests to fulfilling these promises and reveals the depth and breadth of the fruits of the research endeavours referred to

above. Though restricted to one type of archival material – the photograph – and to a limited number of selected architects (four), it testifies to the richness and diversity of what this research has unearthed, much previously forgotten or unseen. It adds to the historiography and broadens the scope of what is now known of Dutch-South African shared built heritage of the C20. It has also sensitised the family and friends of those Dutch immigrants who ventured to these shores, and alerted them to the value of the material they hold and tacit knowledge they have of a recent yet rapidly fading past, as their bequest to posterity.

Johan Swart and his team of young student assistants and researchers are to be congratulated on their sterling efforts. We, the collaborating researchers, extend to Johan and his colleagues our gratitude for sensitising a next generation of graduates to the wealth and rewards which such research endeavours bring, and also for engendering an enthusiasm for the methods for undertaking such research, particularly as these relate to the discipline of the archive – all achieved despite the harrowing strictures in the time of COVID-19. While the venture may seem parochial, the body of knowledge that these young researchers have helped to expand and make accessible has broad international import. We are sure that this venture will lead to similar future collaboration, where they – our future colleagues – take over the baton.

Residues of shared heritage

Nicholas Clarke

‘alles van waarde is weerloos’ (all that is of value is defenceless)
– Lucibert, 1974, *De zeer oude zingt*

In April 2021 a devastating fire swept down the flanks of Table Mountain. By the time its fury had been spent a large part of the University of Cape Town African Studies Library had been reduced to rubble and ash. Among the more than 70 000 items destroyed was the exceptional drawing archive of Dutch émigré architect Jaap Jongens, then only recently donated to the library by his descendants.

What does the loss of the Jongens archive mean? Why do archives, and specifically architectural archives, matter? And why present their contents in catalogues such as this one?

Our built environment is arguably our most important collective investment. Architectural archives tell of the genesis of architecture, and combined with records of later dates, of its evolution. They help us understand this present as an inheritance from the past. Analogous to the natural environment, architectural archives can be seen as the ‘fossils’ (drawings, letters and minutes, photos, even physical scale models) of our living built environment. While we can study and understand the extant, the study of these ‘fossils’ deepens our understanding of whence the present came. Even more importantly, such a study can unlock possible trajectories for future evolution.

Conceptually, architectural archives represent vast amounts of wealth because they embody intergenerational cultural investment. More prosaically, they offer basic cost savings as they can tell us things that we could otherwise only find through hours of on-site study and sometimes costly investigations that are materially destructive.

Archives also speak to the imagination, as do the photographs in this catalogue. They hint at lost qualities and maybe even inspire us, the curators of the living built environment, to recreate that which has been lost and can again have value. Photo archives can idealise the building as object, as in the many beautifully styled photographs reproduced in this catalogue, but can also show the ‘messy’ creation of their construction. But, perhaps even more importantly, photographic archives can show us the people that made and used our buildings and places. Unlike drawings, names are given faces in photographs and even if we cannot put a name to a face or a face to a name, the

people captured in time on film come alive in our imaginations.

One characteristic that is shared by all material in architectural archives is that its aim was to contain and communicate information. Even the most basic conceptual sketch made by a designer communicates abstract thinking to paper and back to the designer’s eye and mind. Most archival material is however created to share information about location, spatial qualities, aesthetics, construction processes, etc. On a more abstract level, architectural archives are all shared over time and shared amongst people. The very creation of an archive presupposes use among people over time. Sharing is the essence of the archive.

The inverse – the choice not to archive – means that we make a choice to not share what information they may contain, most often because we see no value in resources warranting their curation. Such a choice should be cause for introspection.

The destruction of an archive is devastating. It means that information that was deemed of value is lost. Forever. For example, the loss of the Jongens archive means that we will never be able to reconstruct an overview of his work as fully as was possible before, work derived from both his employ at the City of Cape Town and in private practice. His work for the City is of especial interest to us as, from what has already been gleaned from an initial study, he helped shape that city, contributing to not only the designs of many of its landmarks, but also of its utilities, including public housing. The Jongens archive could have helped to reconstruct the underrepresented histories of the development of neighbourhoods for marginalised communities during a time of segregation, yet to be re-evaluated retrospectively. But under close scrutiny the Jongens collection also revealed cultural connections with his country of birth – the Netherlands – and showed how closely intertwined the built environments of South Africa and the Netherlands are, which, because of mutual interest, may offer opportunities for future collaboration.

This catalogue of archival photographs presents the work of four hitherto undervalued, sometimes even forgotten, architects. In so doing it alerts us to the longevity of much of what surrounds us – the buildings that are our world – and hence engender a feeling of obligation to ensure their careful custodianship.

Four Dutch émigré architects

Marieke Kuijpers

This catalogue presents just a small selection of the contributions that four totally different architects of Dutch descent have made to the built environment of South Africa between 1902 and 1961. One of them, Mello Damstra, belonged to the large group of C19 Dutch émigrés who relocated to work for Kruger’s *Zuid-Afrikaansche Republiek* [ZAR] and/or the related NZASM railway company. Damstra left the Transvaal during the South African War and returned thereafter, settling at the Cape. The three others, Ed Payens, Jaap van Niftrik and John van de Werke, all arrived in 1936, driven to emigrate by the economic depression in the Netherlands. They shared only their nationality and language, but had dissimilar socio-cultural backgrounds.

At the time of these two waves of emigration (seen from the Dutch perspective), the interwar society of the Netherlands was strongly defined by the typical phenomenon of *verzuiling* [‘pillarisation’]. This meant that the population voluntarily organised into groups that were socio-culturally cohesive, with a shared specific worldview as the unifying ‘pillar’. These were either religious (like Protestants, Catholics, Jews) or political (socialists, liberals). Each of these communities founded their own institutions, from political parties and unions to housing corporations, hospitals, schools, universities, sports clubs and suchlike. Whereas the Calvinist and Catholic politicians held a dominant position in the national government, the social democrats gradually gained influence from 1914 onwards, substantially guiding the construction of affordable housing for workers. This important assignment was strongly encouraged by the Dutch Housing Act of 1902; however, it was hardly relevant for the careers of the four relocating architects discussed below.

Various tracks of architectural training were available at that time in the Netherlands. These were constantly evolving, partly under the influence of rapid technological developments, but also because of new political and economic insights. Apart from four different levels of study, the educational institutions can be subdivided according to their main focus (arts, technology or architecture) and type (private or public, secular or world-view based).

Damstra, for instance, had been an intern of the Saint Louis Catholic boarding school at Oudenbosch, where lessons included draughtsmanship, amongst others. Payens was educated at the *Middelbare Technische School* [MTS,

Technical College] at Utrecht. This purpose-built MTS, inaugurated in 1912, was largely financed by the Dutch Contractors’ Association and mainly aimed at the education of mid-level civil engineers.

Van de Werke presumably attended the same institute several years later. The MTS training addressed basics of architectural design, although this was not the major focus. By contrast, the Applied Arts School Quellinus in Amsterdam (where the highly regarded architects Hendrik Berlage and Karel de Bazel taught) did not aim at a broad technical training. Interior design, including that of furniture and decorating, was an integral aspect of this programme. Jaap van Niftrik completed this course.

During their formative years, these architects must have seen how the Dutch landscape was dramatically being changed by the implementation of new infrastructure for railways and highways, as well as for electrical power distribution and water management. Likewise, townscapes were radically being altered by the first large-scale manifestations of the commercialisation of inner cities and new carefully planned residential areas surrounding them. On close inspection, the newly constructed buildings showed a great stylistic diversity. Here the historicising vocabulary of the ‘neo-styles’ was only rarely applied. Clearly contemporary idioms were favoured, as they emphasised the ‘faithful’ or expressive use of materials and sometimes allowed the application of modern works of art.

Each of the four Dutch architects included in this catalogue privately made their own decision to relocate to South Africa. Nonetheless, they all cherished the same expectation that they would have better prospects as practicing architects in the new sunny homeland than in their own country, even if this implied that they had to pass the English exam to obtain a license for starting a private practice. The drawings and photographs that are now part of the Tectonic ZA Wilhelmiens archives bear witness to how well they managed to find their way and contributed to the built environment of South Africa. This valuable shared heritage also reveals a hitherto little-known chapter of broader international C20 architectural history.

A view from the archives

Johan Swart

This catalogue presents a selection of artefacts from the vast body of archival material that was discovered, identified or interpreted as part of the Tectonic ZA Wilhelmiens research project of the Department of Architecture, University of Pretoria. This broader endeavour explored, documented and appraised the work of Dutch immigrant architects in the South African context between 1901 and 1960. Of interest in this catalogue specifically is not only the built architectural works or the biographical narratives of the architects concerned, but also how this built heritage and architectural legacy is preserved within archival collections and represented through the artefacts that they contain.

The archival collections that were engaged with in this project range from institutional collections to private family papers and include a range of artefacts – from notebooks, letters and photo albums to sketches, drawings and technical documentation. In this catalogue, with the research project as a thematic lens and criterion for selection, we investigate photographic records as evidence of shared built heritage and as forms of shared archival heritage. The focus is on the work of four representative architects: Mello Damstra, Ed Payens, Jaap van Niftrik and John van de Werke. The collections that this catalogue draws from are either housed at the Architecture Archives at the University of Pretoria (AAUP) or have been digitised at other locations by the AAUP project team.

Documents related to Mello Damstra (**fig 0.3**) were found in the care of his grandson Larramie Damstra, digitised there by project researchers, and subsequently donated to the AAUP. Photographs from this collection primarily show a range of houses – in varying styles – built in Cape Town during the earlier decades of the C20.

After meetings with the family of Ed Payens, a photograph album relating to his life and work (**fig 0.4**) was sent to the AAUP, digitised for posterity, and then returned safely to members of the family. Photographs from this album take us on a journey through Lesotho and the Free State Province where Payens left a legacy of buildings that were designed for the Catholic Church and its related missions.

The collection of John van de Werke has been preserved at the AAUP since the late 1980s when a large volume of drawings, documents and albums (**fig 0.5**) were donated to the Department of Architecture by his late wife. Photos from

two albums within this collection are featured here. They show a spectrum of residential work completed in Pretoria, and range from early Modern Movement designs to houses that contain elements of traditional Dutch country houses.

The family of Jaap van Niftrik gave permission to researchers of this project to view and digitise documents from their private collections in Cape Town (**fig 0.6**). Numerous photographs representing his residential and commercial works were digitised by the AAUP team, and include a number of interior design and exposition projects that are of special interest.

Photographs of built works, as opposed to drawings, provide a visual representation of architectural heritage that is easily accessible to a wide audience. They also give researchers an accurate reflection of the constructed and occupied outcomes of architectural design, as well as a reflection of the buildings and their condition at a particular moment in history. Photographs are usually composed with very specific intent, directing our gaze at views and features that the architect wished to be emphasised or that the photographer considered most attractive or illustrative.

The photographs seen in this catalogue were selected to reflect the main themes and highlights from the oeuvres of the four designers and were grouped accordingly, in order to present visual narratives per image, per page, per chapter and overall. The selection is not only biased towards clarity of architectural representation but also in terms of the aesthetic quality of images, as all four of the collections contain photographs of some photographic merit. The photographs are of varying character and were taken with differing intentions, from documenting the construction process to capturing a finished product.

In many cases the dates and photographers remain unknown, but the buildings represented can be attributed to the respective architects with some certainty and stand as a record of their architectural careers. The photos could have been taken by the architects themselves, by colleagues or family members, or by professional photographers commissioned to document the work.

All of the images in this catalogue are digitised versions of printed photographs and are presented

so as to emphasise the material quality of the original archival document and, in certain cases, their context within bound albums. The scale of the photos has mostly been altered (reduced) to fit within the layout of the catalogue. The images have all been converted to greyscale, obscuring some of the brown and yellow tones of ageing that the original artefacts carry. In certain cases where the original photographs were heavily overexposed or excessively faded, minimal digital editing was applied to improve visual quality and legibility for publication.

The AAUP and the Tectonic ZA Wilhelmiens research team hope that the publication of this catalogue will place architectural archival collections in the spotlight, make a case for their continued preservation, and encourage further interest and discovery of archival material related to the theme of this publication and to a broader range of themes in South African architectural history.



Fig. 0.3 (top) Series of photographs from the Damstra albums, collected by grandson Larramie.
Fig. 0.4 (upper middle) Page from an album on the work of Ed Payens, compiled and shared by his family.
Fig. 0.5 (lower middle) View of a photo album from the John Van de Werke Collection held at the AAUP.
Fig. 0.6 (bottom) A variety of photos and documents from the Jaap van Niftrik family collection.

Summarised biographies

Marieke Kuijpers



Mello Damstra (1873–1945)

Mello Damstra had already gained broad experience as a carpenter, draughtsman and builder when he finally settled in South Africa after the end of the Anglo Boer War. Having witnessed the construction of the St Agatha and Barbara Catholic Church, a deliberate smaller copy of St Peter's Basilica at Rome located in Oudenbosch in the Netherlands, he had developed a lifelong preference for Classicist-inspired and Italianate architecture. His early work in South Africa, however, also reflected the direct influence of the Cape Dutch style and its gables. Although he only formally registered as a South African architect in 1927 (following the Architects' and Quantity Surveyors' Private Act No. 18 of 1927), he had by then already designed many magnificent buildings, including professors' residences and departments and laboratories for Victoria College (later University of Stellenbosch), as well as private villas in Oranjezicht, Cape Town. In Muizenberg he designed the Hof van Holland beach bungalows and refurbished the Beach Hotel.

He was also involved in various restoration projects, such as the C18 Cape Dutch Rheezicht homestead in Cape Town. His rich and varied portfolio also includes a neo-gothic-inspired design for a Dutch Reformed Church in Ventersburg, but he lost the commission to rival church architect WH Ford. In 1930 the Austrian émigré architect John Joseph Ingber, who held a PhD from the Higher School of Architecture in Rome, was employed as a draughtsman in Damstra's practice. Some years later the two entered into a partnership.

More research is needed to produce a complete overview of Damstra's works, particularly those of the 1930s and 1940s, when Art Deco elements appeared in some of the practice's buildings alongside classicist-eclectic apartment blocks.

Interestingly, Damstra's first daughter, Minna (Wilhelmina Christina), was one of the first female architecture students at the University of Cape Town. In 1929 she emigrated to the Dutch East Indies with her first husband. After WW2 she went to live in The Netherlands with her family.

Timeline:

1873
born in Leeuwarden (11 November) and baptised as Melle Gerardus Damstra
1895
relocated to the Transvaal; registered as a carpenter; worked also in Cradock, possibly for the Public Works Department of the Cape Colony
c 1897
left for the Netherlands and the USA
c 1902
returned to South Africa and settled in Stellenbosch
1909
moved to live and work in Cape Town
1927
registered as an architect; Fellow of the Cape Institute of Architects
1933
entered into partnership with JJ Ingber, Cape Town
1945
died (25 January) while residing in Oranjezicht, Cape Town



Ed Payens (1899–1978)

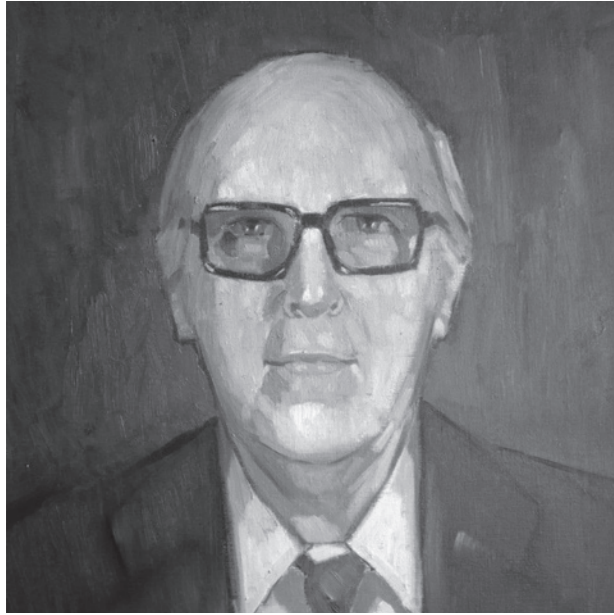
Ed Paijens (later Payens) trained as a mid-level building engineer in Utrecht, and had gained practical construction experience abroad (mainly in Venezuela and Germany) before he settled in Nijmegen. The lack of prospects brought by the economic crisis and the fear of a looming war made him decide to relocate with his young family from the Netherlands to the Free State in South Africa. This province was particularly attractive to a Catholic architect like Payens, as the Dutch-born archbishop Bernard Gijlswijk had been appointed there as apostolic delegate, and Dutch Dominicans were active in missionary work in the area. Payens worked briefly in Kroonstad and inspected various local waterworks prior to the call to work for an Irish architect, Kennedy, in Bloemfontein. Soon after WW2 he started a solo practice as an independent architect.

Many of Payens's commissions were from Catholic institutions for which he designed numerous chapels, schools and mission hospitals throughout the eastern Free State and Lesotho. These were often executed with very limited means. He regularly employed local building materials – both for economic and contextual design considerations – and provided his church buildings with sturdy bell towers as conspicuous landmarks, such as at the 1955 Maseru church in the then new diocese of Lesotho. This church was later elevated to Our Lady of Victories Catholic Cathedral in 1961. One year later, his Sacred Heart Cathedral in Bloemfontein, built as a multiracial church and marked by a campanile-like tower topped by a concrete crown, was inaugurated.

Apart from the churches and chapels, he made substantial contributions to the Roma University campus (today the National University of Lesotho), including accommodation for students and staff in a village-like setting. After his close friend, the Flemish missionary-artist Frans Claerhout, settled in the small village of Thaba 'Nchu in 1960, Payens assisted with the construction of a new church into which colourful local artworks were integrated. Though he also designed modern apartment blocks, he enjoyed 'pioneering' work in remote areas, working with and for local people.

Timeline:

1899
born in Helmond (1 December) and baptised Eduard Hubertus Antonius Paijens
1922
qualified as a bouwkundige [construction engineer] at Utrecht Technical College
1922–23
military conscription
1924–32
travelled and worked abroad
1933
returned to The Netherlands and worked in Stettin (West-Pommern, today Szettin, Poland)
1934
settled in Nijmegen, recorded alternatively as techniker [technician] and as bouwkundige
1936
emigrated to South Africa (November), where after some years he started a solo practice in Bloemfontein
1978
died in Bloemfontein (30 August) and is buried there



John van de Werke (1913–1980)

John van de Werke arrived in Cape Town as a mid-level trained *bouwkundige* [construction engineer] from Utrecht, the Netherlands, in 1936. He was soon to travel further to Pretoria, where he initially worked as a building consultant and as a draughtsman in Gerard Moerdyk's office, as he was officially not qualified to practice on his own account as an architect in South Africa.

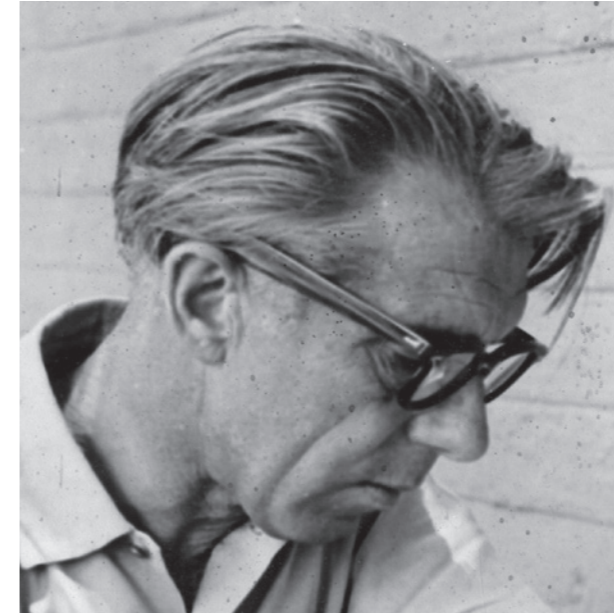
Nonetheless, he designed some fine houses for private clients in Brooklyn and other Pretoria suburbs. The majority of these show his emulation of the regionalist *Gooise landhuisstijl* [country house style of Het Gooi]. This style was popular in the Netherlands during the 1920s and early 1930s and is marked by impressive overhanging roofs. He might have seen various villas in this style in and around Hilversum before he emigrated. Whereas the Dutch examples were mainly covered by thatch, Van de Werke's South African villas were often covered in timber shingles and were articulated by expressive chimneys. Apparently this contemporary-romantic style, often also expressed in the design of the interior of his houses, appealed to many of his clients and he continued to apply it until the 1970s.

Incidentally, these characteristic villa designs were interspersed with designs for flat-roofed houses in a modernist idiom, for which he may have sought inspiration from Dutch sources such as Gerrit Rietveld and Sybold van Ravesteyn, both in his former hometown of Utrecht. The X-based *Huis Voortrekker* (1940) hostel building, on the campus of the University of Pretoria, clearly echoes the health-oriented 'light, air and sun' architecture of Dutch Modern Movement architecture, as encapsulated in Jan Duiker's *Zonnestraal* Sanatorium at Hilversum.

Van de Werke's work includes building types other than freestanding houses, such as tower blocks and schools, but these categories need further exploration.

Timeline:

1913
born in Utrecht, baptised as Johannes van de Werke
1934
married; worked as aspirant opzichter [junior surveyor]
1936
arrived in Pretoria, where he practiced until his death
1943
studied architecture at the University of Pretoria
1945
registered as an architect, South African Council for Architects
1946
qualified as an architect at the University of Pretoria
1980
died (25 June) in Pretoria



Jaap van Niftrik (1911–1964)

Jaap van Niftrik, grandson of the famous City Engineer of Amsterdam, was trained as an interior designer. He arrived in South Africa in 1936, seeking better opportunities for work than were available at the time in Europe. Based in Johannesburg, he initially worked as a draughtsman, as he was not allowed to practice as an architect on his own account without a South African registration. After an interruption during WW2 when he served in the Princess Irene Brigade in London, he returned to South Africa, attended additional courses at the University of the Witwatersrand in Johannesburg, and registered as an architect in 1946.

Working independently, he developed a typologically varied portfolio, ranging from buildings for blood transfusion services to schools and shops. He paid special attention to refined contemporary interior design, making use of indirect lighting. Unfortunately, some of his major projects have already disappeared and some others have been radically altered. A notable example of his work was his 1955 interior (re-) design of the KLM booking office in Johannesburg, which was enriched by a figurative mural by Jan Dijker.

Van Niftrik introduced modernist designs for car-sale companies and petrol stations, enabled by new reinforced-concrete construction technologies. His bungalows for private clients expressed a commonly appreciated combination of modern comfort and traditional elements, like visible wooden beams and plain brick walls around fireplaces.

He was commissioned by the Dutch Government in 1957 to design the pavilion for the Rand Easter Show (Milner Park, Johannesburg), an annual exhibition for commerce and industry. This stunning and innovative building, with its curved front of translucent fibreglass and sweeping spiral staircase inside, later had to make way for the expansion of the Braamfontein Campus of the University of the Witwatersrand.

Timeline:

1911
born in Naarden, baptised as Jacob Joseph van Niftrik
1927–31
trained at the Applied Arts School Quellinus, Amsterdam
1936
emigrated to South Africa, Johannesburg
1943–45
served in the Princess Irene Brigade, based in London
1945
returned to South Africa, Johannesburg
1946
registered as an architect and founded a solo private practice
1964
died in Johannesburg (18 October)

Sources:

-The archival collections of Damstra, Payens, Van de Werke and Van Niftrik.
-Research conducted for the Tectonic ZA Wilhelmiens research project as published in the book *Common Ground: Dutch-South African Architectural Exchanges 1902-61* published in 2021 by LM Publishers of The Netherlands.
-Interviews with Paula Chipps (Cape Town 2019) and John Voorendyk (Johannesburg 2016) conducted by Nicholas Clarke.
-Online resources: www.artefacts.co.za; www.delpher.nl; www.historischcentrumleeuwarden.nl; www.hetutrechtsarchief.nl; www.rhc-eindhoven.nl; www.gooienvechthistorisch.nl; www.archief.amsterdam.nl

1. Mello Damstra



Fig. 1.1 A house designed by Mello Damstra featuring gables in the Cape Dutch Revival style, a recurring feature across his wide range of residential projects in the broader Cape region.



Cape Dutch Revival

Fig. 1.2 (top) The early Damstra family residence in Van der Stel Street, Stellenbosch. This view is from the street with the Stellenbosch mountains in the background.
Fig. 1.3 (bottom) Another white walled and gabled Stellenbosch house by Damstra, set within a roughly kept garden in the Cape winelands.



Fig. 1.4 A variety of stylistic elements are seen in this house by Damstra including classical motifs, sculptural mouldings, corrugated steel roof, Cape Dutch inspired gables and low stone boundary walls.



An eclectic range of styles and types

Fig. 1.5 to 1.16 Collage of photographs showing a variety of buildings designed by Damstra in Cape Town and its surrounds as well as in Muizenberg and Stellenbosch. Damstra's oeuvre displays a remarkable and eclectic variety of forms, styles, materials and motifs ranging from Cape Dutch and Arts & Crafts influences to Renaissance Classicism and touches of Gothic Revival.



Holiday projects and ocean view houses

Fig. 1.17 (top) Ornate central entrance to the Hof van Holland holiday complex in Muizenberg, designed by Mello Damstra in c.1919.

Fig. 1.18 (bottom) Collonaded courtyard of the complex with raised walkways connecting a series of individual cottages.



Fig. 1.19 An iconic house in Muizenberg known as St. Margaret's, placed on a steep site overlooking False Bay. (photo c.1921)



His Majesty's Theatre in Muizenberg

Fig. 1.20 Building in Beach Road, converted and expanded to Damstra's c.1920 design to include shops, apartments as well as His Majesty's Theatre.



Fig. 1.21 (top) Interior view of His Majesty's Theatre towards the front stage or screen area with classical motifs and a slightly vaulted concrete roof structure.

Fig. 1.22 (bottom) Interior view of His Majesty's Theatre towards the entrance foyer.



Houses in Oranjezicht, Cape Town

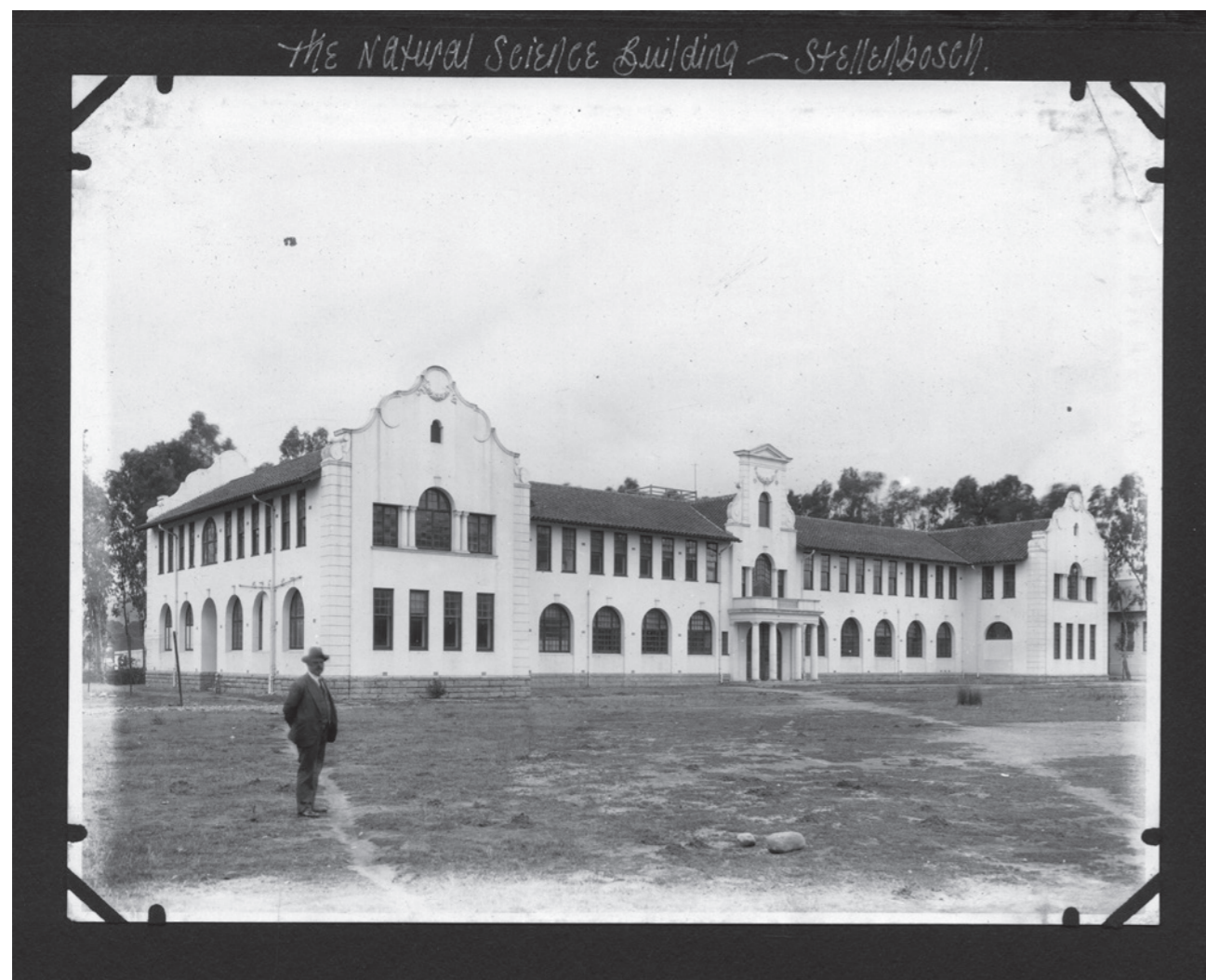
Fig. 1.23 (top) Villa Belmont in Belmont Road with its collonaded veranda as it appeared after the refurbishment designed by Damstra in c.1919.

Fig. 1.24 (bottom) One of a series of neighbouring houses in Upper Orange Street designed by Damstra.

Fig. 1.25 (top) The houses known as Castello and Palermo in Upper Orange Street. (photo c.1925)

Fig. 1.26 (middle) Street view of Castello, the earlier Damstra family home with its monumental classical facade composition.

Fig. 1.27 (bottom) Damstra and his wife Julia in the front garden of Pelermo, his later family home.



An early building for the University of Stellenbosch

Fig. 1.28 The Natural Sciences Building at University of Stellenbosch (originally Victoria College). The architect Damstra can be seen in the foreground. (photo: possibly by the Stellenbosch based Watson-Lockley Photo Studio)

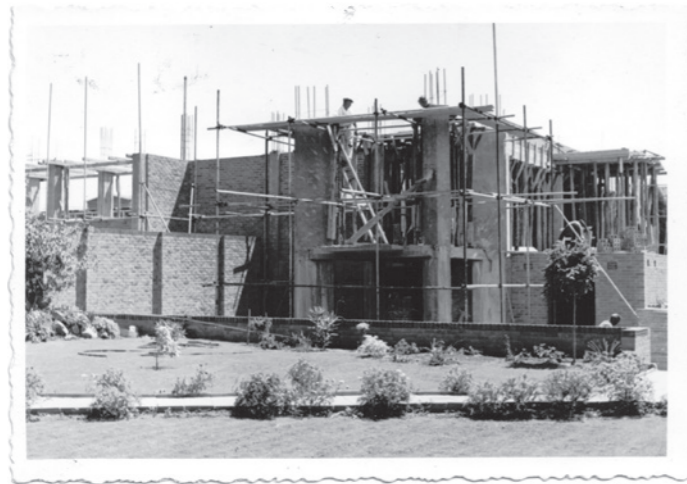


Fig. 1.29 (top) Interior view of the Geology Department's museum room in the Natural Sciences Building where geological specimens were on display in special cabinets.
Fig. 1.30 (middle) Work benches in the laboratory of the Zoology Department.
Fig. 1.31 (bottom) Seating area of a lecture room of the Botany Department.

2. Ed Payens



Fig. 2.1 The Catholic Cathedral in Maseru, Lesotho. One of many church designs by Ed Payens for the Catholic Church in the Free State Province and Lesotho. (undated postcard)



The old and new Bloemfontein Cathedral

Fig. 2.2 to 2.4 Photographs showing the demolition of the old Bloemfontein Cathedral and construction of the new building. Seen here is the dismantling of the earlier building, foundation trenches for its replacement and the structural framework of the new building nearing its completion. (photos dated 1963-64)



Fig. 2.5 Front elevation of the newly completed Sacred Heart Cathedral, Bloemfontein. The design of the facade combines exposed brickwork surfaces and pre-cast concrete inserts in an overall composition.

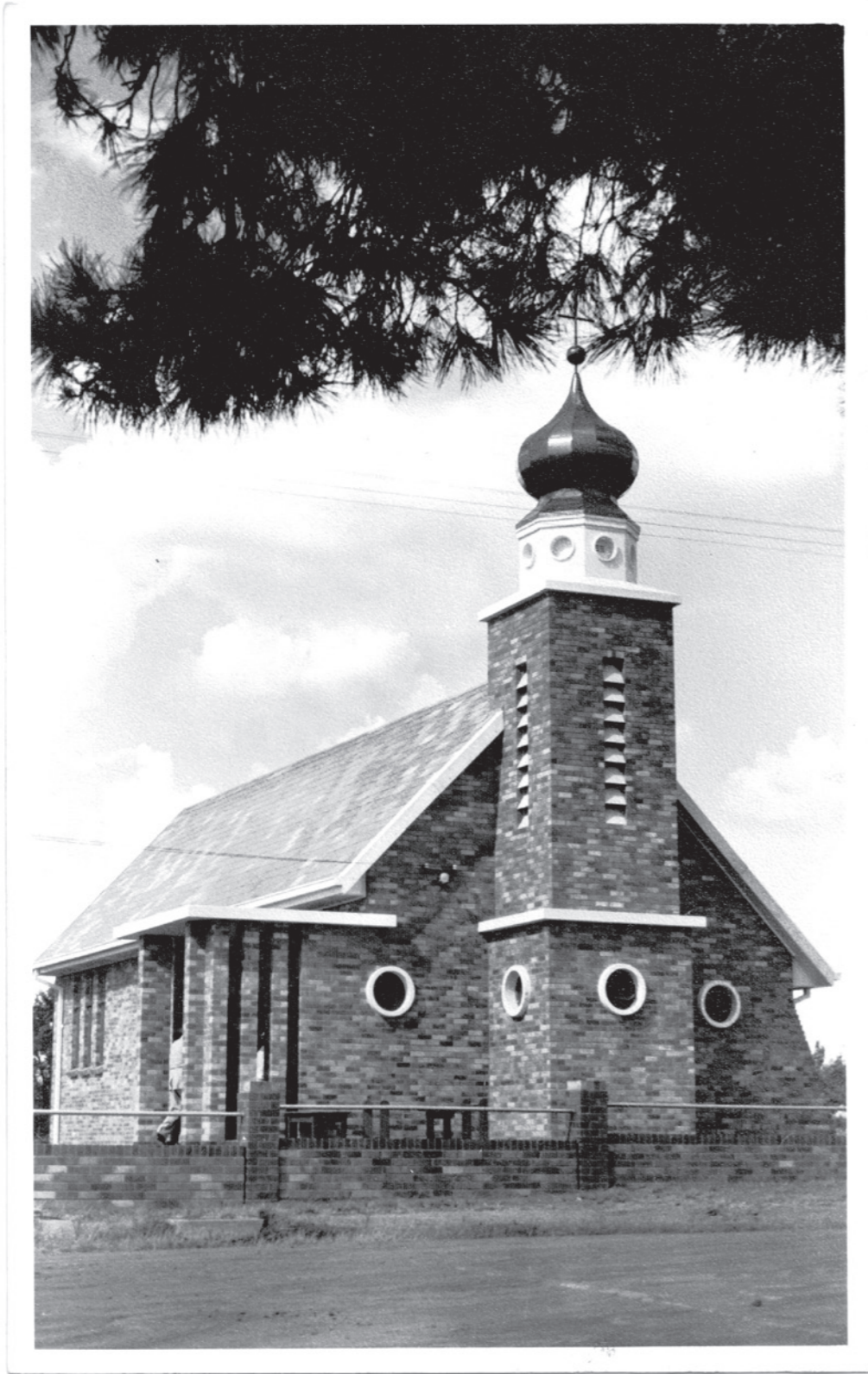


Churches in the rural hinterland

Fig. 2.6 One of a number of unidentified church buildings in South Africa's central interior designed by Ed Payens. These buildings would each have been a monumental and modern presence in their respective rural communities.



Fig. 2.7 (top) Unidentified church building in concrete and brick, photographed here along with its congregation, most likely just before or after a service.
Fig. 2.8 (bottom) Unidentified church building situated in a rural community, surrounded by an open landscape of farmlands and mountain ranges.



Completing the church at Vrede

Fig. 2.9 The church at Vrede soon after its completion. A simple double pitched roof structure with prominent central tower and historically referenced onion shaped dome contrasted by a subtle modern facade articulation.

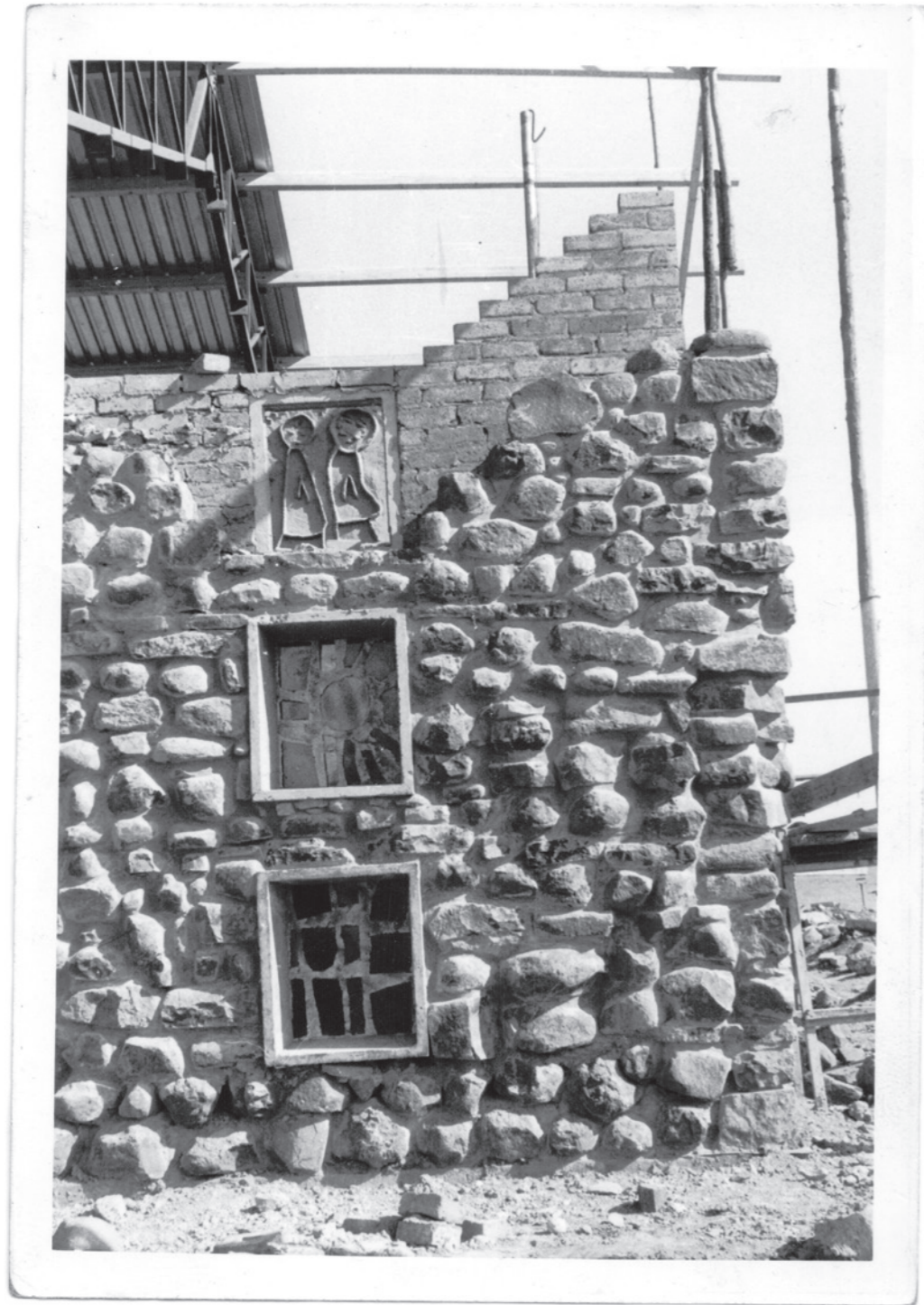


Fig. 2.10 (top) The dome being hoisted up to its position on top of the front tower of the church at Vrede. (photo dated 1959)
Fig. 2.11 (bottom) A service held at the church, most likely soon after the completion of the building.



The landscapes of Ma Mohan

Fig. 2.12 to 2.15 Various views of the buildings of and landscapes around the Ma Mohan Roman Catholic Hospital designed by Payens in Lesotho. (photos dated 1964, possibly taken by the architect himself)



Materials, textures and art at Thaba 'Nchu

Fig. 2.16 Construction of the Roman Catholic Church at Thaba 'Nchu in c.1964. The project was a collaboration between Payens and Father Frans Clearhout, whose art is also incorporated into the building.

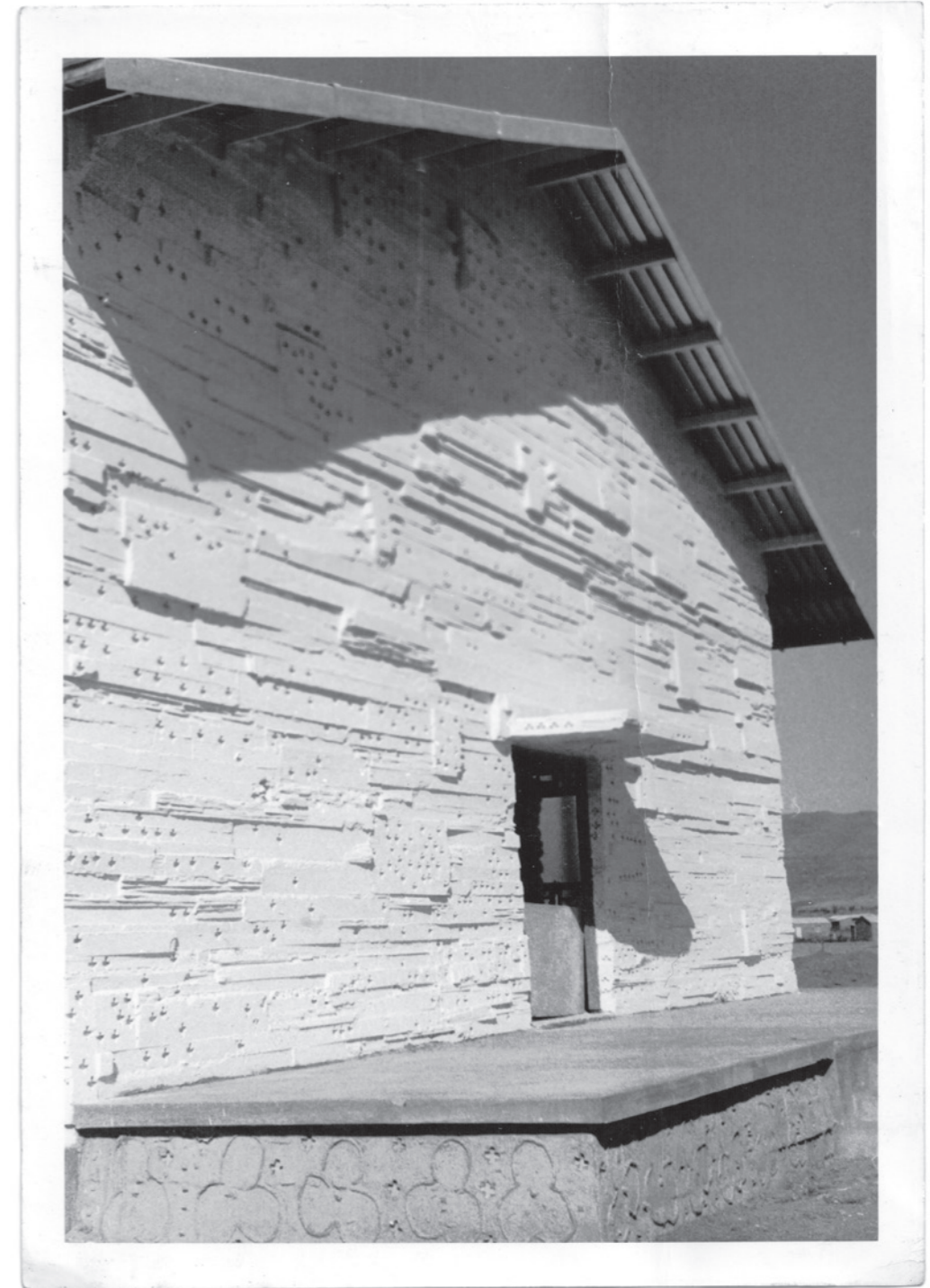


Fig. 2.17 Facade and back entrance of the Catholic Church at Thaba 'Nchu. The plasterwork is imprinted and patterned in relief to create an overall effect of texture and depth.



Sandstone housing types at Roma

Fig. 2.18 to 2.23 Houses of a variety of layouts, constructed of local sandstone for the Roma Catholic University, Basotoland. These houses are now used by the National University of Lesotho. (photos dated 1958, possibly taken by the architect Payens)

3. John Van de Werke



Fig. 3.1 Street view of the Voortrekker Mens Hostel, Pretoria, designed by Van de Werke in c.1940. The photo is from a retrospective album of completed projects designed by Van de Werke as documented by Pretoria based photographer Alan Yates.



'Die Glaskas', a Modern student residence in Pretoria

Fig. 3.2 External view of a Hostel at the University of Pretoria, known as 'Huis Voortrekker' (Voortrekker Mens Hostel), originally built for the 'Hervormde Kerk'. (photographer: Alan Yates)



Fig. 3.3 The Voortrekker Mens Hostel in Pretoria, informally known as 'Die Glaskas' (the Glass Cabinet) with reference to its glass curtain walls which show the Modern Movement inclinations of public and urban buildings designed by Van de Werke. (photographer: Alan Yates)



Ferol Mansions apartment building

Fig. 3.4 Ferol Mansions, a good quality example of a typical mid-century apartment building in Pretoria, located in Jeff Masemola Street (previously Jacob Mare Street), Pretoria. (photographer: Alan Yates)

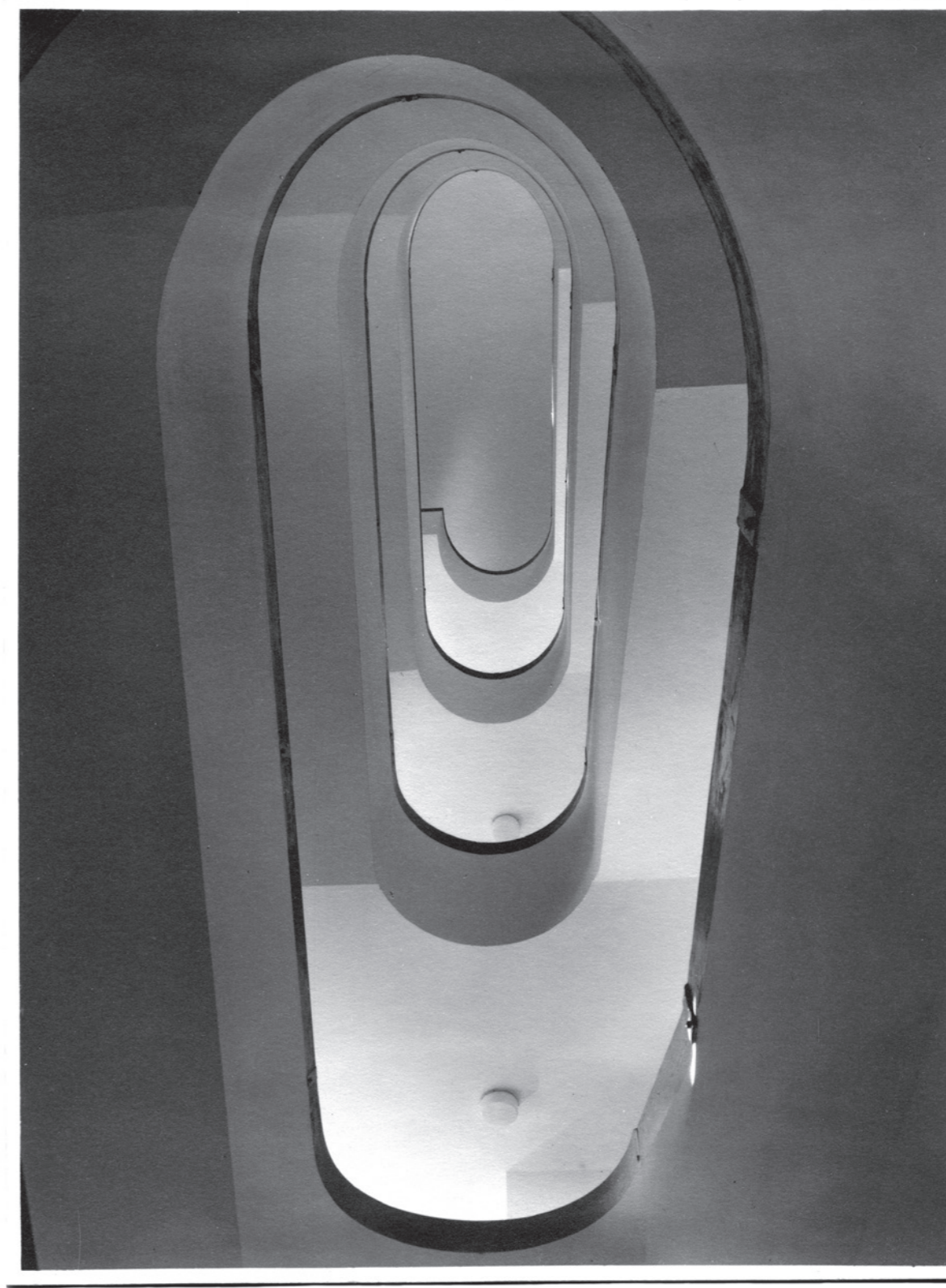
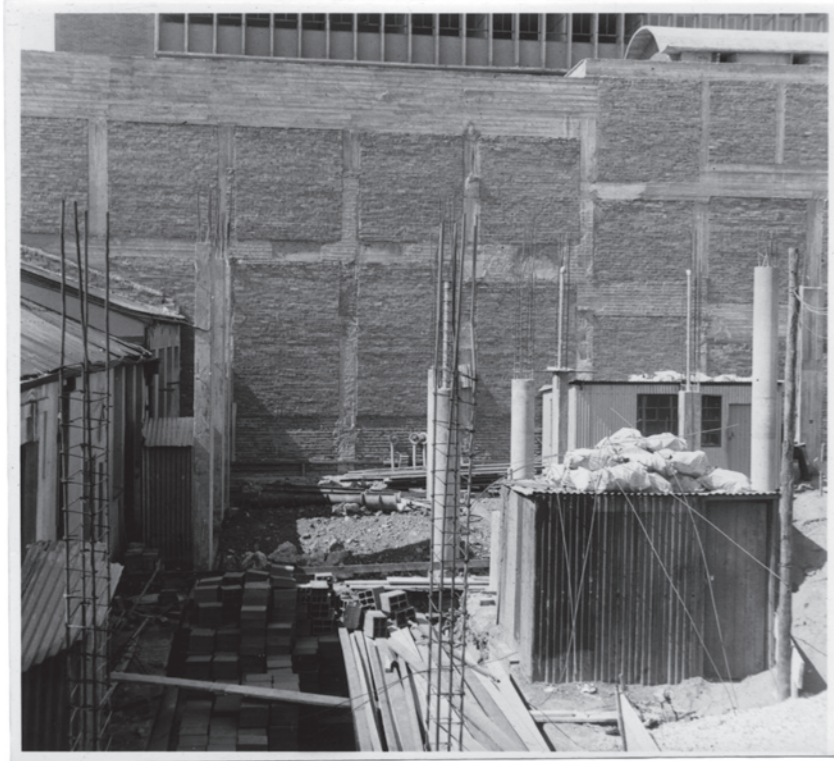


Fig. 3.5 Internal view, looking upwards within of the curved internal staircase at Ferol Mansions. The building has since been remodelled and is currently used as a hotel. (photographer: Alan Yates)



Constructing modern Pretoria in the 1950s

Fig. 3.6 to 3.9 Photos from the Van de Werke Collection showing the construction of the Jelves Building in the Pretoria inner city. The timber formwork and steel reinforcing used in the construction of the concrete building frame can be seen throughout while surrounding Pretoria buildings are partially visible in the backgrounds. (photos dated 1954)



Different forms for different clients

Fig. 3.10 (top) House du Pont in Waterkloof, Pretoria, a simplified white walled modern dwelling designed in the late 1930s. (photographer: Alan Yates)

Fig. 3.11 (bottom) House de Moor in Pretoria with strip windows and rounded horizontal concrete projections, reminiscent of Modern Movement precedents in the Netherlands. (photographer: Alan Yates)



Fig. 3.12 (top) House Harrison in Colbyn, Pretoria, with steep pitched roof, dormer windows and a pronounced chimney that is common in Van de Werke's residential projects. (photographer: Alan Yates)

Fig. 3.13 (bottom) House de la Hunt in Brooklyn, Pretoria, with tiled roof, brick walls and timber windows, designed c.1940. (photographer: Alan Yates)

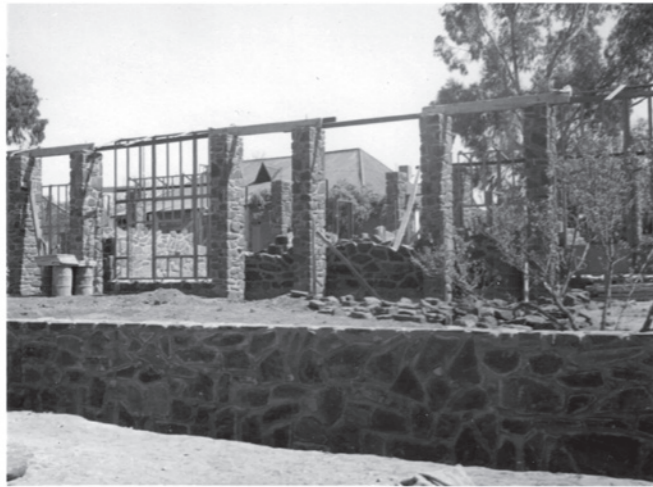


Harmony between exterior and interior

Fig. 3.14 (top) Exterior view of a house in Pretoria with an undulating tiled roof and simplified modern surface articulation. (photo c.1950)
Fig. 3.15 (bottom) Interior view with modern furniture, clear surfaces and integrated fireplace. (photo c.1950)



Fig. 3.16 (top) Exterior view of a more traditional or picturesque thatch roof house in Lawley Street, Pretoria. The roof form was possibly inspired by regional country houses in the Netherlands. (photo c.1950)
Fig. 3.17 (bottom) Interior view with dark timber panelwork, brick fireplace and sash windows. (photo c.1950)



House van de Werke, an architect's own residence

Fig. 3.18 (top) Construction of House van de Werke in Kameeldrift, outside Pretoria. The house was designed and built by the architect as a residence for his family and his daughter resides there to this day.

Fig. 3.19 (middle) Artwork by Ely Holm integrated into the stone wall construction of the house.

Fig. 3.20 (bottom) Large steel frame windows inserted into the walls constructed from locally quarried stone.



Fig. 3.21 (top) House van de Werke under construction, with the large open landscapes of the property visible in the background. The building was built over a lengthy period, from the early 1960s to the mid 1970s.

Fig. 3.22 (bottom) Architect John van de Werke, to the left, inspecting the construction work along with friends or colleagues.

4. Jaap van Niftrik



Fig. 4.1 KLM Booking Office in Johannesburg, completed in c.1956, one of Jaap van Niftrik's many designs for commercial interior spaces. In this case the design was for the Dutch company KLM and the space includes a wall painting by Dutch artist Jan Dijker, which is partially visible on the left side of the image.



Designing for the automobile

Fig. 4.2 and 4.3 The Badenhorst Car Sales showroom, showing Van Niftrik's talents applied to the emerging automobile related building typologies of of the mid 20th century such as showrooms, diners and service stations.



Fig. 4.4 and 4.5 The Total Glen Road Services Station in Bloemfontein, completed in c. 1961. The signage tower and floating folded concrete roof is prominent within an open ground plane that allows for unhindered vehicular movement.



Selected house designs in Johannesburg

Fig. 4.6 to 4.8 Variations of fireplace designs set as key elements within well-composed interior wall surfaces. All three examples are found within buildings designed by Van Niftrik and show his interior design sensibilities in the context of residential design.



Fig. 4.9 (top) Unknown House, street approach with slate pavers leading up to a brick plinth and along the low angled pitched roof and corner window towards the entrance.
Fig. 4.10 (bottom) Front elevation of House Redhead in Craighall Park, Johannesburg, completed in c.1956. Two mono-pitched roofed volumes are connected by a unifying lower entrance link.

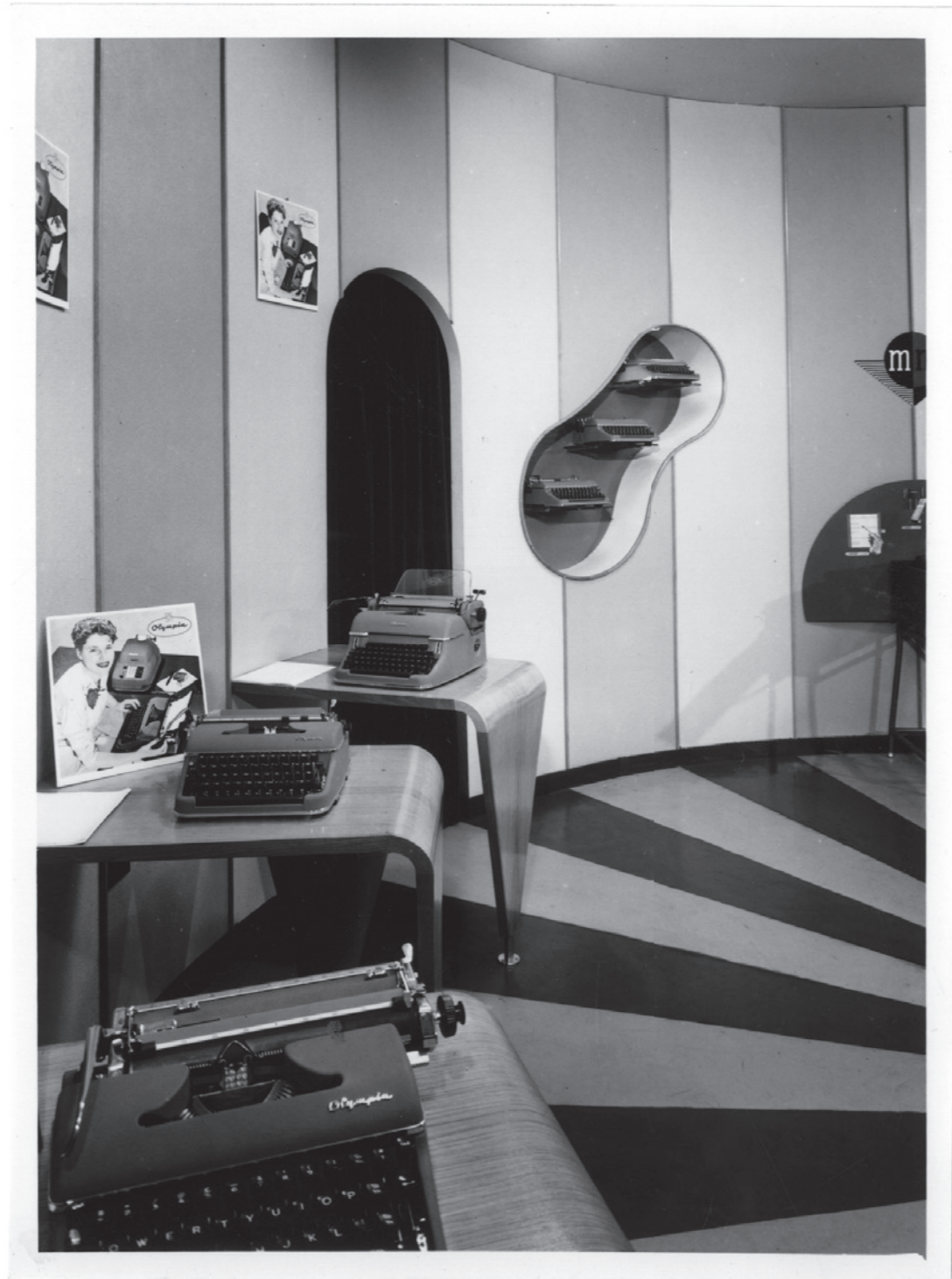


Residential interior spaces

Fig. 4.11 House Redhead in Craighall Park, Johannesburg, completed in c. 1956. This view illustrates the quality of an residential interiors designed by Van Niftrik. This inerioid composition integrates a fireplace and flower box that extends from inside to outside. Materials seen here include exposed brickwork, natural stone, timber parquet floors, plastered walls and smooth white ceilings.



Fig. 4.12 Interior of House Endenburg in Pine Park, Johannesburg, completed c.1956, with a variety of design elements including a patterned steel dividing screen on brick plinth with integrated storage in the foreground and an exposed roof structure over the lounge and mezzanine area in the background.



Design for retail interiors

Fig. 4.13 Showroom for Olympia Typewriters designed by Van Niftrik. This space, and others designed by Van Niftrik, provided a contemporary setting for sought after consumer products and services of the time.



Fig. 4.14 (top) KLM Booking Office designed by Van Niftrik in c.1958. A large back-lit translucent screen, sparse decoration and stepped open service counter define the space.



Fig. 4.15 (bottom) Unknown corporate space designed by Van Niftrik with sweeping curved wall leading from a reception towards an upper level.



Architectural innovation for the The Netherlands Pavilion

Fig. 4.16 (top) The Netherlands Pavilion, designed by Jaap van Niftrik and erected for the 1957 Rand Easter Show in Milner Park, Johannesburg. (photo c.1957)



Fig. 4.17 (top) View of the Netherlands Pavilion showing the illuminated fibreglass external envelope. Concealed facade lighting by the Dutch company Phillips transforms the the building mass into a glowing light box at night. (photo c.1957)



Fig. 4.18 (top) Interior view of of the Netherlands Pavilion, mezzanine level. The project was commissioned by the Dutch Government to promote Dutch culture and commerce.
Fig. 4.19 (bottom) Interior of the Netherlands Pavilion with the sweeping central staircase and various exhibitor's stands set up by Dutch companies and organisations. (photos c.1957)

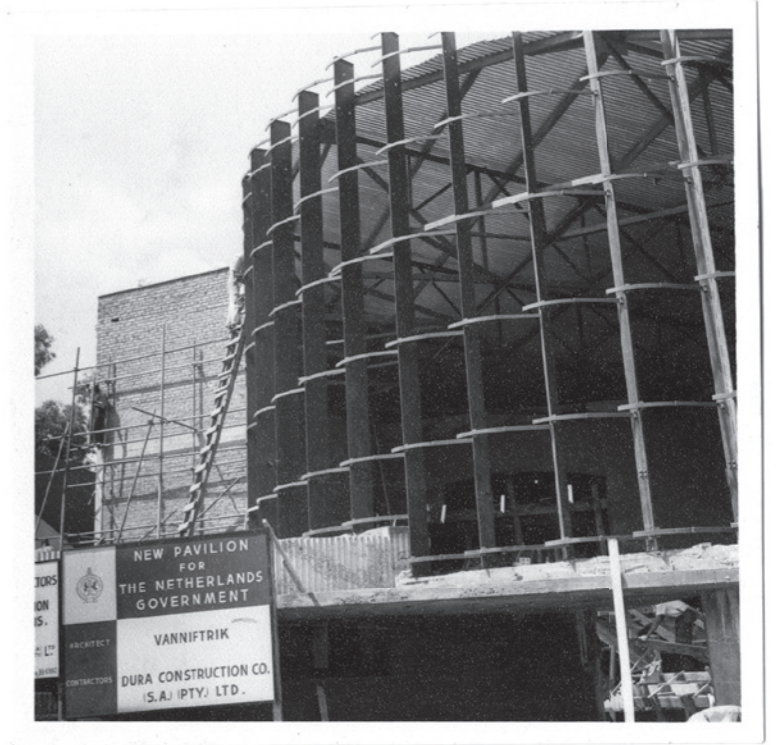


Fig. 4.20 (top) The Netherlands Pavilion under construction with a signage board in the foreground indicating Van Niftrik as the architect and Dura Construction Co. as the contractor.
Fig. 4.21 (bottom) The Netherlands Pavilion under construction with the curtain wall framework being installed to accommodate corrugated fibreglass facade panels. (photos c.1957)

architecture from the archives

This catalogue series highlights drawings, photographs and other documents from the AAUP collections and related architectural research projects. Archival objects are positioned to be read as 'texts' in their own right, but also introduced and interpreted as part of architectural themes and discourses. The aim is to open the archives to a broader audience and place its valuable content at the center of discussions about South African architectural history.

shared heritage album

This catalogue features archival photographs related to the work of four Dutch immigrant architects: Mello Damstra, Ed Payens, John van de Werke and Jaap van Niftrik. Their various design works in the 20th South African context illustrate hybridity and international exchanges in architecture and serve as evidence of a unique shared architectural heritage.

