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25

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Opperig/Established 8 April 1959.
Reg. No. 60/00005/08
Magtigingsnommer/Fundraising number:
FO2 200215 000 8
Posbus/P.O. Box 1743, Pretoria 0001

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Promedia Publikasies/Publications
Posbus/P.O. Box 255
Silverton 0127

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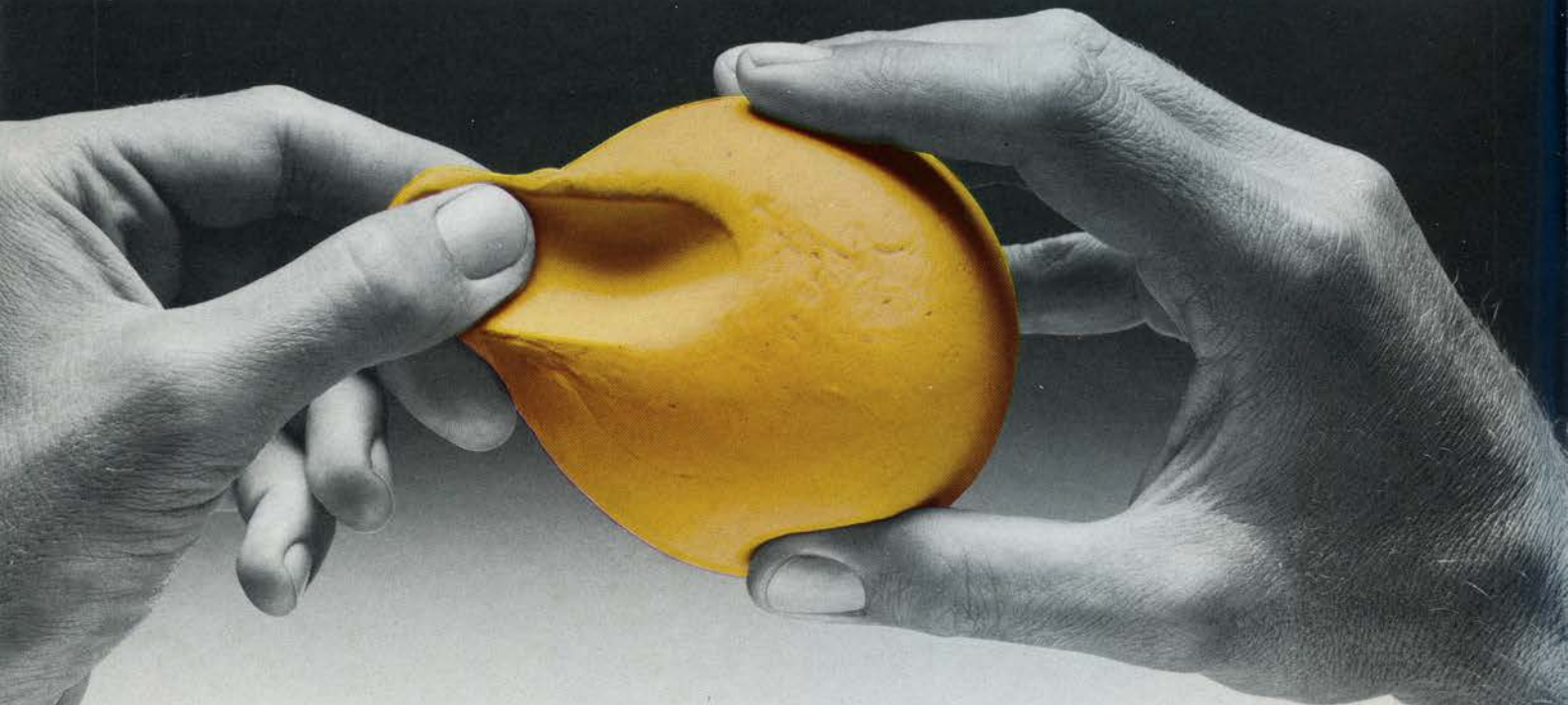
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FRONT PAGE:
Stained glass window,
Church, Botshabelo

VOORBLAD:
Loodglasvenster,
Kerk, Botshabelo



Tot nou toe was uittree-annuïteite solied,
maar dikwels ietwat onbuigsaam.



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REDAKSIONEEL

Dit is verblydend om op te merk dat die tydsgees bewaring goedgesind begin raak. Waar dit voorheen net "snaakse" mense was wat in ou huise gewoon en ou meubels versamel het, raak dit nou die in ding. Als wat "ëntiek" is, of dit tien of tweehonderd jaar oud is, is nou waardevol. 'n Mens glimlag soms vir die stories wat aangelas word: Ouma het dan nou opsluit dié kappie gedra by Bloedrivier. Dat daar nie vrouens by Bloedrivier was nie, is nie ter sake nie. Dis dan so 'n mooi storie. Of dié mes het aan Paul Kruger behoort. So asof Paul Kruger 'n honderd duime gehad het om met sy mes af te sny.

Dat die algemene publiek deesdae 'n nostalgie na die verlede het en dit romantiseer, sien 'n mens uit die talle sogenaamde "cottage" winkeltjies wat oral verrys. Stap 'n mens in die straat, is dit opvallend hoeveel dames deesdae "country" rokke dra. Selfs plaaslike sangers moedig hierdie romantiek in hul optrede aan — dink maar aan die herlewing van ons volksliedjie. Uitstappies met ossewaens a-la-Voortrekker word as vakansies aangebied, en elke museum streef daarna om minstens een opelug- (of is dit nou terrein?) museum te hê waar die ou lewenswyse "lewend" uitgebeeld kan word.

Hierdie verskynsels spruit uit die hernude bewuswording van die verlede en dra ook by om verdere waardering daarvoor te kweek. Oor hierdie gees is bewaarders verheug, want skielik is daar minder mense wat dink jy is koekoe as jy jou oor die toekoms van 'n ou gebou bekommer.

Wat egter krap is die feit dat hierdie romantiek soms hande uitruk. Ons sien dit in restourasie wat ont-aard in mooimakery, sogenaamde outydse rokke vol frille en valle wat ouma sou laat sidder en die aanplak van tierlantyntjies aan 'n ou meubel om dit ouer (!) te laat lyk. Dit gaan hier nie om 'n stukkie verlede wat na die hede geneem word nie, maar 'n stukkie verlede wat langs die pad 'n paar kantjies aangelas gekry het om te lyk soos wat ons hom graag sou wou laat lyk. Ons mense besoek mos hoeka eerder 'n Koopmans-de Wet-huis of 'n Melrose-huis as 'n gerestoureerde pionierswoning, want dit is dan nie soos wat ons graag sou wou hê ons voorouers moes gewoon het nie. Om dieselfde rede word die volksboukuns en ander volkskundige studies gruwelik verwaarloos en speel dit tweede viool teenoor 'n studie van herehuise en ander aspekte wat gerieflikheidshalwe onder "kultuur" geklassifiseer kan word. So asof "kultuur" en "grênd" sinonieme is.

Kyk jy deur besoekersboeke van geromantiseerde (in plaas van gerestoureerde) geboue, staan op elke reëltjie: "mooi so" of iets meer fleurigs of patrioties. Wanneer gaan ons, wat sê dat bewaring ons erns is, deur positiewe optrede die verlede se opgesmukke jas uittrek?

Redakteur: Elize Labuschagne

Redaksionele Komitee:

Prof H W Snyman

Dr J T Botha

Diedré van den Berg



“If you want to know how much Escom cares about wildlife, ask the Cape Vulture.”

Dr. John Ledger, Endangered Wildlife Trust.

Like so many of our country's indigenous birds and animals, the Cape Vulture is an endangered species.

Some years ago it was discovered that Cape Vultures were being electrocuted in large numbers as a result of roosting on the pylons of live powerlines, causing frequent power failures in certain areas.

In trying to solve what was originally a technical problem, Escom's engineers consulted with a group of experts on the behaviour and habits of the Cape Vulture.

Escom established a Bird Research Committee to conduct ongoing research into interactions between birds and powerlines. It was imperative to try and prevent any further fatalities not only among the Cape Vulture, but among all birds. Burying the powerlines was out of the question, because of the vast expense — estimated at hundreds of millions of rand. What was needed was some

means of protecting the vultures from electrocution.

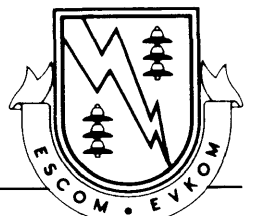
It was decided to avoid using hazardous pylon designs when routing new lines through areas where vultures occur. In critical areas special perches were fitted to more than 400 pylons, greatly improving the situation. More recently experiments with insulators have been carried out in an effort to finally eliminate this problem.

The ready cooperation between Escom and environmental interest groups has removed one major hazard from the life of one of nature's most majestic wild creatures.

This is one way Escom tries to minimize the impact of its activities on the environment.

For further information write to the Public Relations Officer at Escom. P.O. Box 1091, Johannesburg 2000.

The power behind tomorrow.



Die Kultuurhistoriese belang van die “Hardebieshuise” van Hopefield

Die bewaring van strukture van kultuurhistoriese belang word in Suid-Afrika hoog geag, soos blyk uit die bestaan van talle owerheids- en privaatinstellings wat hulle op nasionale, streeks- en plaaslike vlak beywer vir die bewaring van betekenisvolle kulturele artefakte en strukture uit die historiese en voor-historiese tye in Suid-Afrika.

Kdr C.L. Wessels M.A.
Sketse deur
Spr P. du Toit B. Arch.

Die Raad vir Nasionale Gedenkwaardighede, die Stigting Simon van der Stel en die Vereniging vir Volksboukuns is enkele voorbeelde van sodanige instellings.

In bogenoemde verband is die voorkoms van veertien huise van nie-kontemporêre boustyl en materiaal in die omgewing van Hopefield ondersoek. Die huise is gebou met kamers langs mekaar of T-vormig, met 'n vleuel na vore, en is met wolventrietdakke bedek. Die materiaal wat vir die mure gebruik is, is houtpale en -dwarsslate en verskillende soorte biesies. Die mure is met die paal-en-klei-tegniek gebou. Van die huise is buite met klei gepleister. Al die huise is deur Bruinmense gebou en word deur Bruinmense bewoon.

Dat die huise as van belang geag word, is duidelik uit dokumente van die Weskustak van die Stigting Simon van der Stel (Raad vir Nasionale Gedenkwaardighede Lêer 2/K/H-F/3). Die Vereniging van Volksboukuns het ook 'n studie van die huise laat onderneem, deur die bekende J. Walton, wat 'n ongepubliseerde verslag daarvoor geskryf het waarin die betekenis daarvan as oplossing vir behuisingtekorte beklemtoon word. In die Standard Encyclopedia of Southern Africa noem Walton die huise as voorbeelde van die vroeë volksboukuns van die Bruinmense (Walton 1970: 540-541). Individue soos die argitek Gawie Fagan en die joernalis Gideon Joubert beskou dit as 'n besondere tradisie wat bewaar moet word (Raad vir Nasionale Gedenkwaardighede Lêer 2/K/H-F/3; Joubert 1979: 1B).

In nie een van dié werke kom die historiese verbintenis van die huise egter duidelik na vore nie en kan die volle kulturele waarde van die huise gevolglik nie grondig afgelei word nie.

Die inwoners van die huise en sommige Blankes in die omgewing verwys na die huise as hartbeeshuise. Aanvaar 'n mens dié benaming vir die huise, beteken dit dat die huise voorbeelde van 'n besondere tipe hartbeeshuis is. Voordat die huise egter as sodanig geklassifiseer kan word, moet dit verbind kan word met die tydperk in die geskiedenis van Suid-Afrika toe hartbeeshuise ontstaan het. Daarom is die doel van hierdie studie om die historiese oorsprong van die huise so na as moontlik te bepaal. Dit sal aandui of die huise enige kultuurhistoriese waarde het wat die bewaring daarvan noodsaaklik maak (vgl. Piggot 1959: 6).

DIE BOUKUNS VAN DIE HUISE

Die ouderdomme van die huise is vasgestel deurdat die meeste van die inwoners 'n gebeurtenis soos 'n troue of geboorte van 'n kind, broer of suster kon onthou wat saamgeval het met die bou van 'n huis. Op dié wyse is vasgestel dat die jongste huis 14 jaar oud is en die oudste ongeveer 60 jaar (vgl. Melck in Raad vir Nasionale Gedenkwaardighede Lêer 2/K/H-F/3).

Grondplanne

Van die veertien huise wat aangetref is, kon twaalf opgemeet word. Die grondplanne van die twaalf huise word in fig. 1, 3, 4 aangetoon. Uit 'n onderlinge vergelyking van die planne kan die basiese grondplan, soos aangedui in fig. 2, afgelei word. Alge-

mene variasies van dié basiese grondplan is die uitbou van een vertrek of twee vertreke na vore om 'n T- / T-tipe grondplan te vorm (fig. 3, 4). Volgens een bouer wat agt sulke huise gebou het, is daar dikwels 'n oop ruimte in die muur van die kombuis gelaat vir die latere aanbou van 'n vuurherd van klip of bak-

steen (fig. 5). Dié ruimte is tydelik met sinkplate toegemaak. Hy het self nooit vuurherde gebou nie, want hy kon nie met sodanige boumateriaal werk nie. Die vuurherd is dikwels eers heelwat later aangebou wanneer die eienaars van die huise dit kon bekostig. Intussen is buite op oop vure gekook. Van die inwoners van die huise het na die vuurherd verwys as die kookhuis. Sommige het met sink 'n vertrek rondom die stoof gebou in stede van 'n vuurherd (fig. 6).

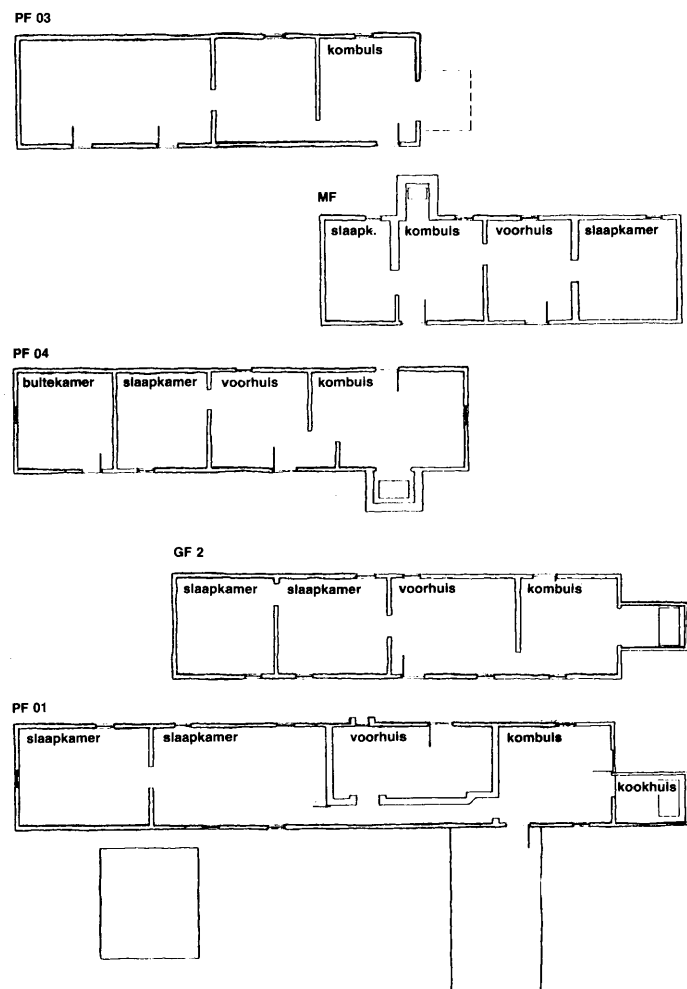


Fig. 1. Grondplanne van “hardebieshuisies” volgens die domino-styl aangetref in die landdros-distrik van Hopefield.

Die inwoners, of eienaars van die huise, is gevra om self die vertreke te identifiseer. Op dié wyse is vasgestel dat een vertrek aan die een kant van die huis as die kombuis geïdentifiseer word, met 'n aangeboude vuurherd of kookhuis. Die vuurherd was gewoonlik van ru-klip of bakstene en is afgepleister. Die vertrek langs die kombuis is as die voorhuis uitgeken en is gewoonlik met sit- en eetkamerstelle gemeubileer. Daar is allerhande versierings teen die muur, soos gesinsportrette, ge-

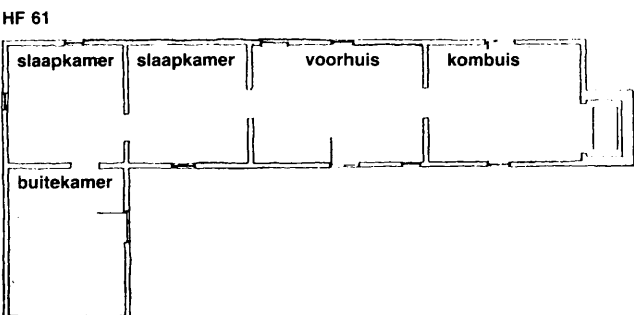
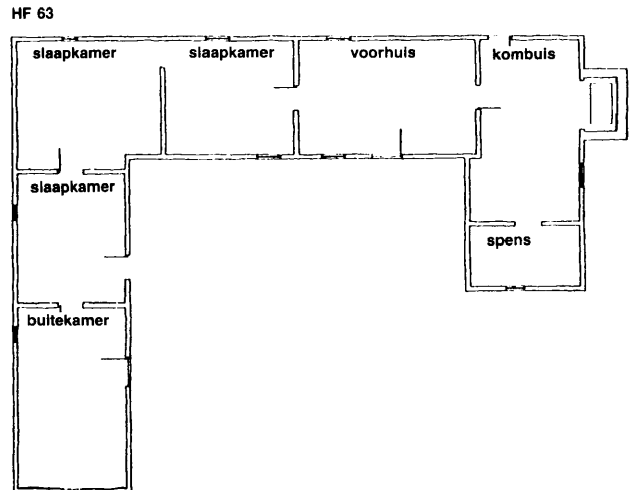
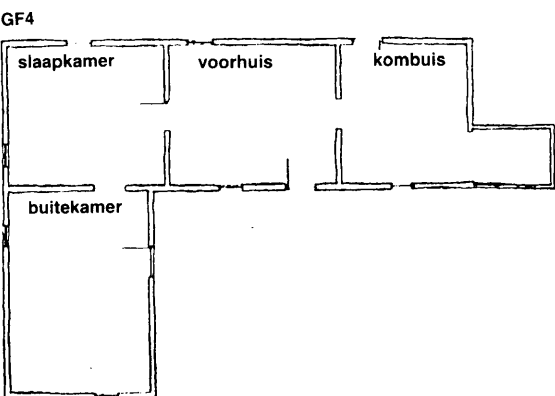
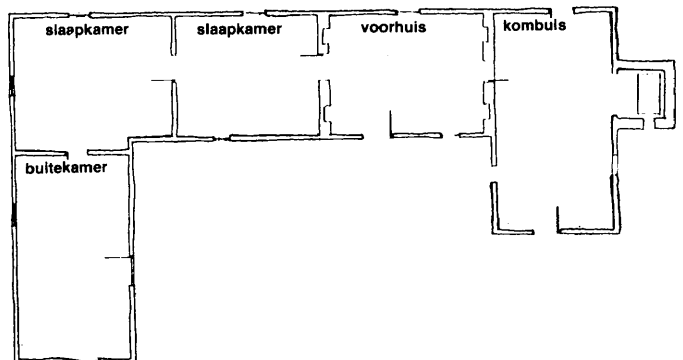
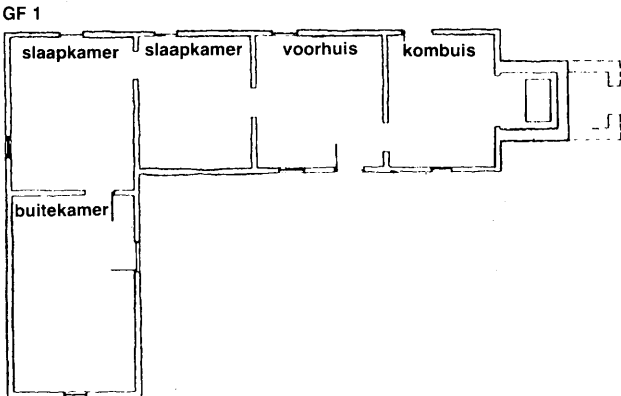
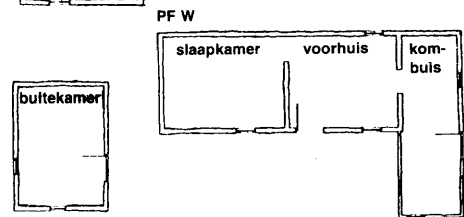
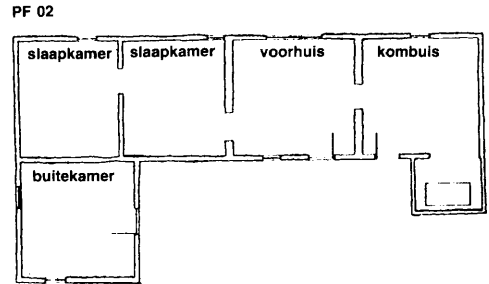
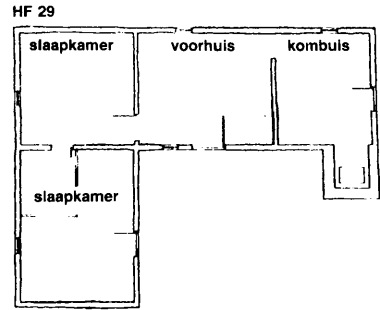
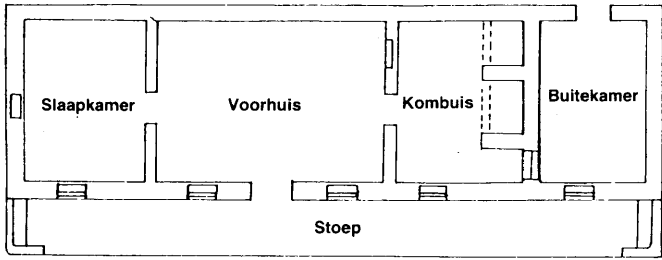
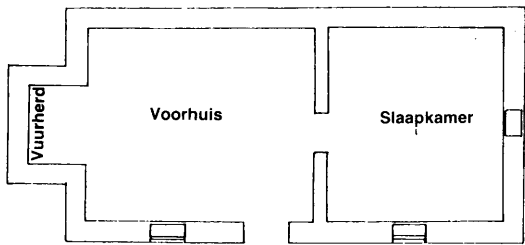


Fig. 2. Grondplanne van die vroegste huise aan die Kaap volgens Walton (Walton 1965:7)

Fig. 4. Grondplanne van omgekeerde U-vormige "hardebieshuise" in die landdros-distrik van Hopefield. Volgens Fransen en Cook was aanbouings aan die voorkant van die vroegste huise seldsaam. (Fransen en Cook 1980:3; vgl. fig. 3)

raamde afdrucke van skilderye en teksverse uit die Bybel. Op tafels en sytafels is ornamente.

Op die voorhuis volg die slaapkamer. Waar meer slaapkamers gebou is, is die eerste slaapkamer die ouers se slaapkamer, gevolg deur die slaapkamer van die dogters en dan dié van die seuns. Die seuns se slaapkamer het gewoonlik 'n eie buitedeur. Waar die derde slaapkamer na vore aangebou is, word dit 'n "swaai" genoem. Volgens een eenaar se vrou is die swaai in die grondplan ingebou "sodat die lyk nie gesien kan word nie". Dit was in die ou dae die gebruik om 'n oorledene in die huis uit te lê tot die begrafnis gehou kon word. Volgens die ou dame was dit te ongemaklik om in die voorhuis te sit en die lyk in die aangrensende kamer te sien. Daarom is die swaai ingesit sodat die lyk in die buitekamer, buite sig, uitgelê kon word (vgl. Walton 1965: 7). Min huise het binnedeure — sommige gebruik gordyne om die deuropeninge tussen vertrekke toe te maak.

By enkele huise is die kombuis ook na vore vergroot wat tot 'n omgekeerde U-vormige grondplan lei. Dit mag wees dat die uitbouings na vore toegeskryf kan word aan die invloed van die

vooraansig van huise uit die periode rondom 1900 (fig. 7).

Bouvorm

Die huise is almal gebou met lae mure, ongeveer 2 meter hoog. Die vensters is klein openinge met houtrame wat met houtluike of ruite toegemaak is. Die houtluike word meesal na binne oopgemaak.

Die voor- en agteraansig van die huis is dié van 'n langwerpige gebou met kamers langs mekaar (fig. 5). Die vensteropening is klein en die deur strek tot by die oorhang van die dak. Die dak is spitsvormig met wolfente. Die gemiddelde lengte van die huis is 10,6m en die breedte 3,7m.

Van die huise is rondom met klei afgepleister, ander net voor. Die meeste van die huise wat wit geverf is, is met kalk geverf. Gekleurde klei is beskikbaar en in enkele gevalle kon dit gesien word waar die kalk afgeskilfer het.

Die meeste huise se toestand van buite skep die indruk van verwaarlosing. Die toestand binne getuig egter oor die algemeen van gereelde instandhouding.

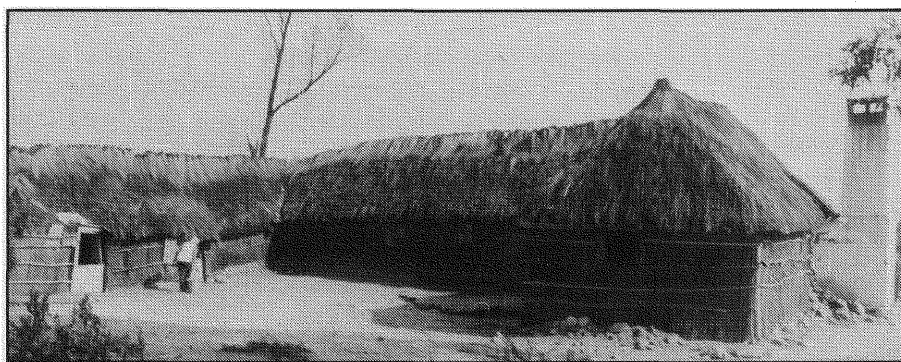


Fig. 5. Voor-, agter- en syaansig van 'n omgekeerde U-vormige "hardebieshuis" in die munisipale gebied van Hopefield.

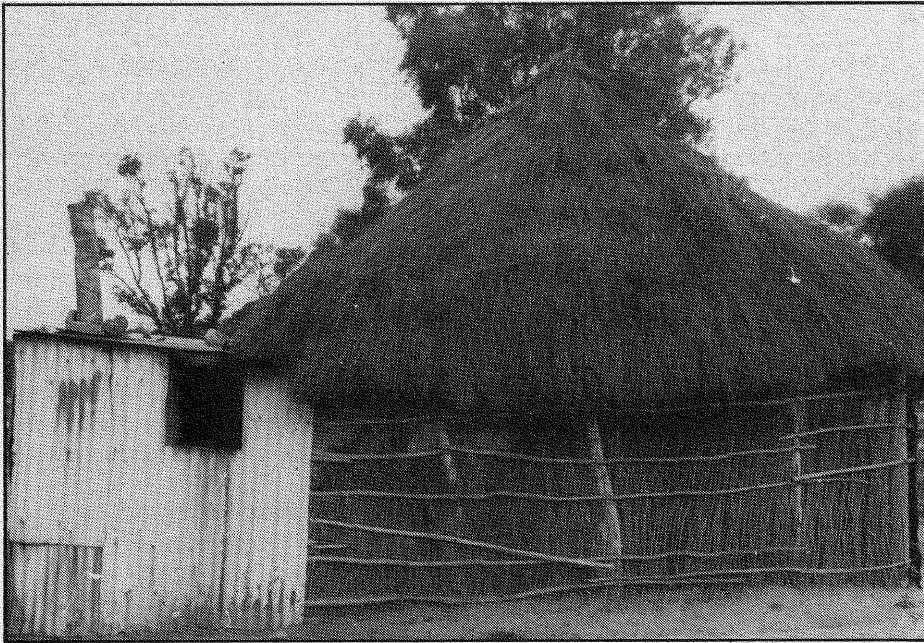


Fig. 6. 'n Kookhuis van sink is soms uit die kombuis gebou in plaas van 'n vuurherd.

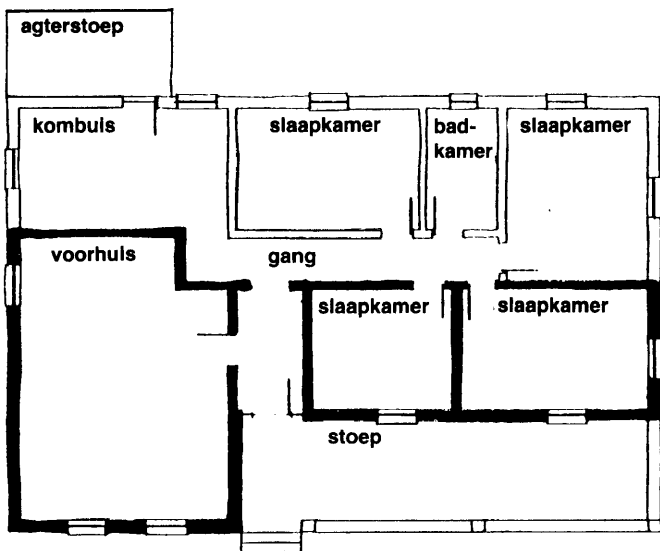


Fig. 7. Grondplan van 'n tipiese woonhuis 1900-1930.

Boumateriaal

Die vernaamste materiaal wat gebruik is vir die bou van die huise, is vyf verskillende soorte biesies. Die drie bouers is gevra om die biesies te identifiseer. Vir die mure het hulle hartbeesriet (*Thamnochortus spicigerus*) of olifantsriet (*Chondropetalum tectorum*) of rooilatjies (*Berzelia abrotanoides*) gebruik. Vir die dak is gewoonlik drie soorte biesies gebruik, naamlik sandriet (*Thamnochortus erectus*) vir die spreiwerk, sonkwasriet (*Wildenowia striata*) vir die kam en steenbokriet (*Thamnochortus punctatus*) vir die vors of nok van die dak.

Die hout wat in die raamwerk van die mure en dakkappe gebruik is, is bloekom, populier of mak Port Jackson. In enkele gevalle is spaansriet vir die dwarslatte in die muur en dak gebruik en in ander gevalle is gesien dat bondels van twee of drie hartbees- of olifantsriet as dwarslatte gebruik is.

Die mure is binne, soms buite, met goed gebreide klei uit die walle van die Soutrivier afgepleister. Die vloere is ook ongeveer ses tot agt sentimeter dik met klei uit die rivier gegooi. Vroeër is die vloere met beesmis gesmeer, maar tans is die kleivloere met linoleum bedek.

Spykers, draad of masjientou is gebruik om die houtraamwerk van die huis aanmekaar te timmer. Masjientou (sisaltou) is veral gebruik om die dekriet vas te trek.

Boutegniek

Onderhandelings vir die bou van 'n huis word deur die voorneemende eienaar met 'n bouer van die biesiehuise aangeknoop. Een afgetrede bouer het gesê dit duur ongeveer 'n maand om die huis te bou en hy het £1-10-0 (R3,00) per week gevra. Die eienaar moes al die materiaal op die terrein verskaf. Twee "goeie" vrugte hartbeesriet was voldoende vir die mure. Hy het ook gesê dat tydens die onderhandelings dit gewoonlik die vroue is wat spesifiseer hoe die huis met lyk, dit wil sê of dit 'n swaai moet hê of nie en hoe die kombuis moet lyk. Vrouens het ook gewoonlik oor die bouery toesig gehou. Volgens hom is daar geen planne geteken nie, want almal het geweet hoe die huis moet lyk.

Nadat die onderhandelings oor koste en besonderhede oor uitleg afgehandel en al die materiaal versamel is, kon die bouery begin. Die eerste stap is om die area van die grondplan gelyk te maak en dan die posisie van die voet- en stutpale en deure en vensters met penne af te steek. Nadat die gate gegrawe is, word die pale geplant (fig. 8). Die onderente van die pale word met teer behandel om verrotting teen te werk.

'n Voetpaal word elke vier treë en 'n stutpaal elke twee treë ingeplant. Die voetpaal is 'n stewige paal wat die dakkap hou. Aan die binnekant van die ingeplante pale word nou drie tot vyf stelle dwarslatte vasgeheg. Hierna kan òf die dakkape opgesit word, òf kan die mure eers met biesies gedek word.

Die mure word gedek deur bondels hartbees- of olifantsriet regop in 'n voor teen die dwarslatte aan te lê. Nog 'n bondel word dan onderstebo van die bokant van die muur teen die dwarslatte vasgeheg sodat die eindpunte van die biesies mekaar oorvleuel. Die binnemure word net tot teen die bindbalk van die dakkap gedek.

Die konstruksie van die dakkappe is die dubbele spar-raamwerk en houtpale is gebruik, meesal bloekom- of populier- of mak Port Jackson-pale.

Die dak word eers met sandriet gedek, wat van binne 'n mooi afwerking gee. Op die sandriet word sonkwasriet gedek om die dak goed dig te maak. Die nok of vors van die dak word met steenbokriet, wat in polle uitgekap word, bedek. Die biesies van elke pol word in twee bene gesplits en onderstebo met die wortels na bo oor die nok gepak om die nok dig te maak. In die val-

leie van dakke wat na vore uitgebou is, word aan die binnekant sinkplaat gebruik om die laste dig te maak.

Nadat die mure en dak gedek is, word die vloere gegooi van klei wat goed gebrei is deur kinders wat dit trap. Hierna begin die pleisterwerk, met dieselfde goedgebreide klei, aan die mure. Die binnemure word volledig, aan albei kante, gepleister. Die buitemure is soms glad nie, soms net voor en soms reg rondom gepleister. Eers word 'n ruwe laag klei aangesmeer en dan word gewag tot dit goed gedroog is sodat die klei en biesies kan bind en set. Daarna word die mure met nog 'n lagie klei netjies afgewerk. Vroeër is die mure gewit met wit klei wat baie met water verdun is, hedendaags word kalk buite en glansverf binne gebruik.

Dit is duidelik dat die huise met tipiese noodwoningboumateriaal gebou is ingevolge 'n relatief eenvoudige en welbekende boutegniek — die paal-en-klei-tegniek. Die materiaal is uit die omgewing afkomstig, waar dit gratis bekombaar is of teen lae pryse aangekoop is. Gevolglik kon die huise goedkoop gebou word en dus gereedlik deur minder gegoede mense bekostig word.

Historiese oorsprong

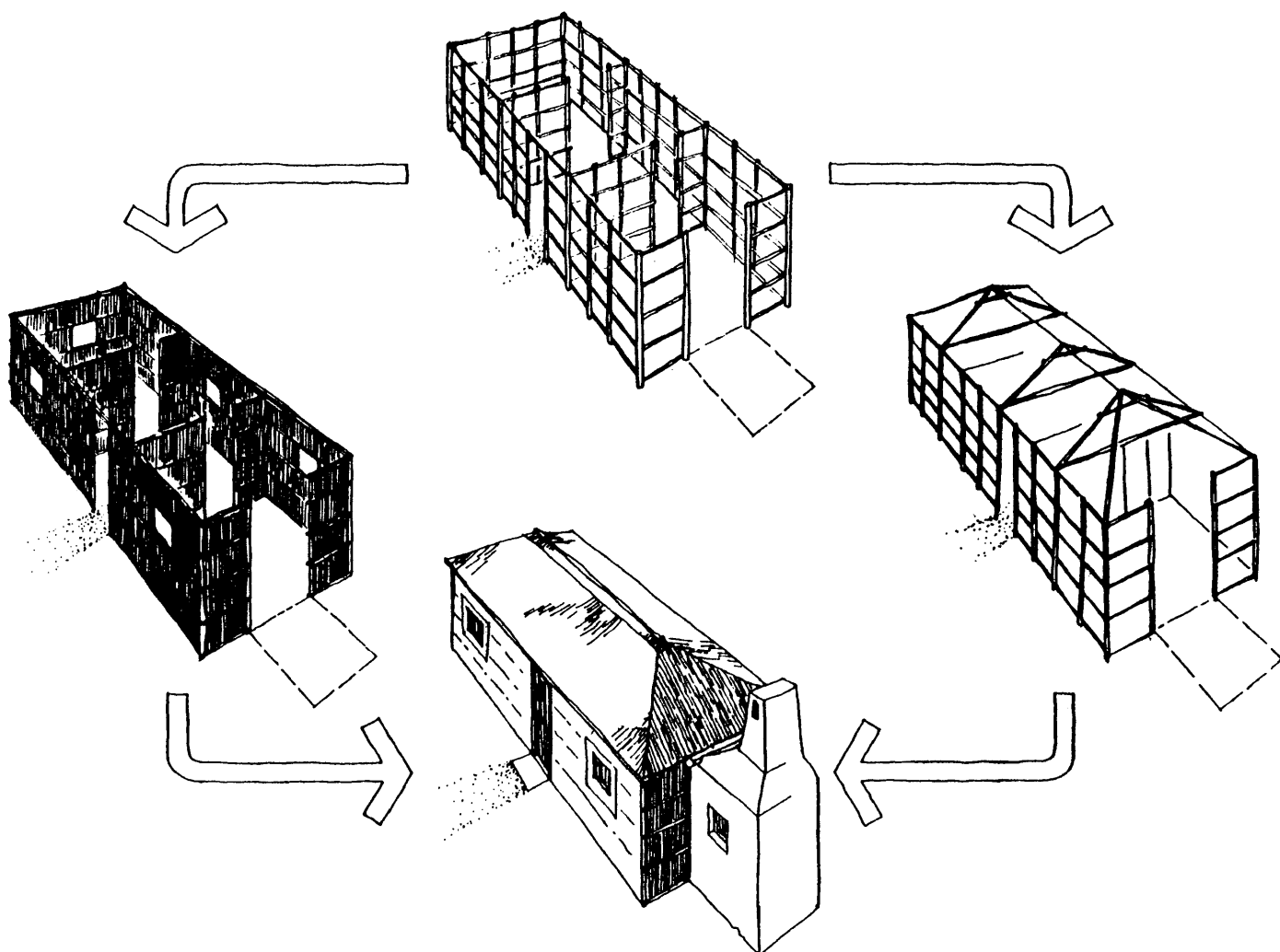
In hierdie gedeelte word gepoog om te bepaal of die huise van besondere betekenis in die Suid-Afrikaanse geskiedenis is en, indien wel, of dit die erkenning geniet wat dit behoort te geniet. Die vraag wat beantwoord moet word, is of 'n betekenisvolle boustyl en stadium in die ontwikkeling van die boukuns in Suid-Afrika in die huise gereflekteer word. Die metode wat gebruik

word, is om aspekte van die huise se boukuns te vergelyk met boustrukture wat in die geskiedenis van boukuns in Suid-Afrika bekend is.

Die grondplanne wat vir die huise gebruik is, sowel as die boustyl en boumateriaal, dui ooglopend op ooreenkomste met van die vroegste woonstrukture aan die Kaap. Die eerste skuilings aan die Kaap, tente, is op 10 Mei 1652 op land opgerig om swaar gereedskap wat gebruik is by die bou van die eerste fort, te huisves (Boeseken 1971: 36; vgl. Muller 1969: 2; Theal 1917: 26). Toe die laaste van die skepe, die Drommedaris, op 25 Mei 1652 vertrek het, is die mense, insluitende Jan van Riebeeck en sy gesin, in tydelike houthuise gehuisves tot tyd en wyl die fort, wat van grondsooie gebou is, klaar was en houtwonings daarbinne opgerig kon word (Boeseken 1971: 41, 44; Van der Walt, Wiid en Geyer 1951: 58; Muller 1969: 23).

Reeds in 1653 het Jan van Riebeeck opdrag ontvang om self bakstene en kalk te vervaardig (Boeseken 1971: 43), en in 1654 is begin om die eerste huis met bakstene te bou (Van der Walt, Wiid en Geyer 1951: 73). In 1658 vervaardig die vryburger Mostert bakstene, dakteëls en kalk (Van der Walt, Wiid en Geyer 1951: 73). Dit het daartoe gelei dat geboue hierna met twee soorte materiaal gebou is, naamlik noodwoningboumateriaal (Trefois s.j. 34, 38) soos klei, hout, sooie en pale-en-klei (Pearse 1956: 34; Walton 1965: 5; Lewcock 1970: 507) en van duursame materiaal soos ru-klip, bakstene en kalk (Fransen en Cook 1980: 1; vgl. De Wet 1981: 128). In 1691 is die gebruik van hout om huise mee te bou, verbied (De Wet 1981: 129).

Die grondplanne van die duursame huise was die domino-styl




Figuur 8. Die stappe in die bouproses van 'n "hardbieshuis".

(Fransen en Cook 1980: 2). Gewoonlik is eers net twee of drie kamers langs mekaar gebou, met die voorhuis in die middel, 'n slaapkamer aan die een kant en 'n kombuis en vuurherd aan die ander kant, met 'n wolfentdak van dekriet (fig. 2; Walton 1966: 4; Walton 1965: 6, 7; Pearse 1956: 66, 108; Fransen en Cook 1980: 1). Wanneer meer kamers benodig is, is dit langs die slaapkamer aangebou. Woonerfbepelings in die nedersetting het aanleiding gegee tot die ontwikkeling van die L- of U-tipe grondplan, met die aangeboude vleuels aan die agterkant van die huis, weg van die straatfront (Walton 1965: 7-9; Pearse 1956: 108; Fransen en Cook 1980: 1). Die vloere was van klei, gesmeer met beesmis en die vensteropeninge is met houtluike toegemaak (Walton 1965: 7; Pearse 1956: 66, 122-123). Die grondplanne van die noodwonings was basies een vertrek wat gebruik is as slaap-, berg- en eetplek. Gewoonlik is buite gekook (Trefois s.j. 34; Walton 1965: 97; Walton 1966: 4).

In 1657 is die eerste amptenare uit die diens van die Kompanjie vrygestel om graanboere te word (Van der Walt, Wiid en Geyer 1951: 63; Muller 1969: 28; Böeseken 1971: 63). Dit lui die aanvang van privaatboerdery en die besetting van die platteland in (Van der Walt, Wiid en Geyer 1951: 102; Muller 1969: 61). Na die vroegste wonings van dié pionier-akkerbouers en later -veeboere, is onder andere verwys as hutte. Dit was eenvoudig en primitief, sonder byvoorbeeld vensters (De Bosdari 1953: 11-12; De Wet 1981: 129; Trefois s.j. 35-36; Pearse 1956: 66, 122-123, 126; Van der Merwe 1938: 220). Na aanleiding van die vervalde toestand van plattelandse wonings het kommissaris Van Rheebeek teen 1685 gelas dat die mure van huise voortaan met ru-klip gebou moes word (Muller 1969: 42; vgl. Marquard 1968: 53). Toe die pionierboere aan die Kaap meer gevestig geraak het, is hul eerste tentatiewe wonings vervang met wonings van meer duursame materiaal (Walton 1966: 3-4, Walton 1965: 7; Van der Walt, Wiid en Geyer 1951: 118; Muller 1969: 60). Teen 1692 woon boere in Tierberg (Hottentots-Holland), Riebeeck-Kasteel, Groenkloof en Roodezand (Van der Merwe 1938: 14, 60).

Die huise van die tydperk 1652-1750 was dus oor die algemeen baie eenvoudig en onpretensieus (De Bosdari 1953: 11-12, 13; vgl. Walton 1966: 3), met wolfentriedakke, houtluike as vensters en kleivloere gesmeer met beesmis (Pearse 1956: 66, 122-123; Vertue 1976: 59; De Bosdari 1953: 20-21; vgl. Van der Merwe 1938: 214). Die bekende Kaaps-Hollandse gewels en siervensters het eers hierna bygekom (Walton 1966: 3; Lewcock 1963: 14; Botha 1970: 12-13). Van belang vir die studie is die grondplanne en boumateriaal wat gedurende die vroeë tydperk aan die Kaap vir woningbou gebruik is. Die huise van duursame materiaal, hoofsaaklik om die fort, se grondplanne was twee of drie vertreke langs mekaar (fig. 2). Die boumateriaal vir die pionierswoningen van die pionierboere was aanvanklik noodwoningboumateriaal en die grondplan was een vertrek. Na permanente vestiging is geriefliker huise bestaande uit twee of meer vertreke gebou (vgl. Walton 1965: 7; Van der Merwe 1938: 210-211).

Die basiese grondplan van die Hopefield-huise toon ooreenkomste met die grondplanne van die vroegste huise aan die Kaap, veral huise wat van meer duursame materiaal gebou is en uit twee of drie kamers bestaan het (fig. 1-4). Waar uitbreidings van die vroegste grondplan na agter was, het die uitbreiding van die Hopefield-huise se grondplan na vore geskied en aanleiding gegee tot die  -vorm (fig. 3, 4). Volgens Fransen en Cook is uitbreiding na vore uiters seldsaam (Fransen en Cook 1980: 3). Die oorheersende grondplan van wonings van die eerste deel van die twintigste eeu (fig. 7) kon moontlik by dié uitsonderlike vorm 'n invloed uitgeoefen het.

Wat vorm of aansig betref, stem die Hopefield-huise ooreen met die vroeë huise aan die Kaap voor die Kaaps-Hollandse gewels aangebring is. Die Hopefield-huise is eenvoudig en on-

pretensieus met wolfentdakke. Die vensters is houtraamopeninge met houtluike wat meesal na binne oopmaak en die vloere is kleivloere bedek met linoleum i.p.v. beesmis.

Die boumateriaal wat gebruik is, is houtpale en -dwarslatte en verskillende soorte biesies vir die mure en vir die dak. Die oorheersende boustof is die biesies. Dit is tipiese noodwoningboumateriaal. Die bouetniek is paal-en-klei, behalwe dat harde biesies instede van houtlote gebruik is.

In die Hopefield-huise is die invloed van die vroegste grondplanne, boustyl en bouetniek, wat gedurende die eerste jare aan die Kaap gebruik is, duidelik te bespeur. Dit dui op die oorlewering van sewentiende-eeuse woningboutradisies in die Hopefield-huise.

Dit is dus van belang om te probeer bepaal wanneer begin is om die Hopefield-tipe huise te bou. 'n Aanduiding hiervan kan moontlik gevind word in die oorsprong van die woorde "hartbeeshut" en "hartbeeshuis", in die verspreiding van die Hopefield-tipe huise en in die stadia van ontwikkeling van noodwoningbou tot huis van duursame materiaal.

Volgens die woordeboek van die Afrikaanse Taal (WAT) (Schoonees 1961) is die voorsetsel "hartbees-", wat in verband met trekboerwoningen gebruik word, 'n samestelling van twee woorde, naamlik "harde" en "bies" (biesie)(Schoonees 1961: 106; vgl. Trefois s.j. 36; Walton 1965: 95, 97; Walton 1970: 547). "Hard" is moontlik afgelei van die Hottentotwoord "harub", die matjiesgoedbiesies wat gebruik is vir die matte waarmee Hottentot-hutte bedek is (Schoonees 1961: 106). "Hartbeeshut" of "hartbeeshuis" se vroeë taalkundige vorm was dus "hardebieshut" of "hardebieshuis" en as sodanig dui dit op die oorheersende materiaal wat vir die bou van dié strukture gebruik is, naamlik biesies (vgl. Trefois s.j. 36).

In dié verband is dit betekenisvol dat in die WAT onderskei word tussen "hartbeeshuis" en "hartbeeshut" (Schoonees 1961: 106). Uit die beskrywing van die strukture wat die WAT verskaf, kan afgelei word dat vorm as maatstaf dien om te onderskei tussen "hartbeeshut" en "hartbeeshuis". 'n Bakoondvormige of komvormige struktuur van houtlatte en biesies is 'n hartbeeshut, terwyl 'n reghoekige struktuur van dieselfde materiaal 'n hartbeeshuis genoem word (Schoonees 1961: 106). Die bestaan van die "hardebiesiehuise" by Hopefield maak dit egter moontlik om alternatiewe en meer waarskynlike kriteria daar te stel om tussen "hartbeeshut" en "hartbeeshuis" te onderskei.

Die vroegste strukture van oorheersend harde biesies wat in die geskiedenis vermeld word, was kapstyl-tipe skuillings (Trefois s.j. 34; Walton 1970: 541), matjiesgoed-hutte en 'n aangepaste kapstyl-tipe huis (Schoonees 1961: 106; Trefois s.j. 34). In die konstruksie van dié strukture is houtlatte regop ingeplant en dan bolangs na mekaar gebuig. 'n Tipe hanebalk is soms gebruik om 'n buig en 'n soort kap te vorm. Die raamwerk is dan met biesies of biesiematte, selfs velle van diere, gedek (Schoonees 1961: 106; Walton 1970: 541-543; vgl. Walton 1966: 1-2). Walton wys daarop dat die kapstylhuis se dakkonstruksie die dubbele spar-raamwerk is (1970: 543). Dié tipe woning of skuiling is opgerig wanneer die pionierboere besluit het om tydelik op 'n nuwe standplaas te vertoef (Walton 1966: 3-4; Vertue 1976: 59). Na dié tipe eenvertreknoodwoning is waarskynlik deur reisigers aan die Kaap gedurende die tydperk as hutte verwys (De Wet 1981: 129; Trefois s.j. 35-36; Van der Walt, Wiid en Geyer 1951: 115, 116; vgl. De Bosdari 1953: 11-12). Dit bied tydelike skuiling teen die weer en wilde diere (Botha 1970: 12-13; vgl. Van der Merwe 1938: 222) en is winnig en gou om te bou. Dié tipe wonings verteenwoordig die eerste stadium van boukuns in Suid-Afrika (Trefois s.j. 34, 36). Indien nie permanent vertoef word nie, word dit eenvoudig ontruim en agtergelaat. Om dié eenvertrekstrukture hartbeeshutte te noem, is waarskynlik korrek.

Die vraag ontstaan derhalwe watter strukture hartbeeshuise genoem is. Die ontstaan van die begrip en woord "hartbees-

huis" kan op twee maniere verklaar word. Hartbeeshuise is met verloop van tyd vereenselwig met al die tipe noodwonings van trekboere. Die noodwonings is egter van verskillende materiaal gebou, byvoorbeeld klip of klei en is gewoonlik eenvertrekte wouings en dus streng gesproke eerder hartbeeshutte as -huise. Die wouings is moontlik later huise genoem om dit van die hutte van die Hottentotte en swart volke te onderskei. Hoewel dit aanleiding kon gee tot die ontstaan van die woord "hartbeeshuis", is dit moontlik om uit historiese bronne af te lei dat "hardebieshuise", dit wil sê twee- of meerkamerstrukture, wat oorheersend van harde biesies gebou is, ook reeds teen die einde van die sewentiende eeu en vroeg in die agtiende eeu op die Kaapse Vlakte en tot so ver noord as Groenkloof en Dassenberg voorgekom het (vgl. Walton soos aangehaal in Schoonees 1961: 106).

Wanneer 'n pionierboer besluit het om permanent op 'n standplaas te bly, het die behoefte ontstaan aan wat later 'n "muurhuis" genoem is (Van der Merwe 1938: 91, 223-224), om die eenvertreke hartbeeshut te vervang (vgl. Vertue 1976: 59). Daar word meesal aanvaar dat dié huis se mure van duursame materiaal gebou is (Marquard 1968: 68; Vertue 1976: 59; Walton 1966: 3-4; Walton 1970: 543; Van der Walt, Wiid en Geyer 1951: 118; Muller 1969: 60). Dit sou egter afhang van die finansiële vermoë van die boer om ambagsmanne te huur indien hy nie self kon bou nie, en om materiaal aan te koop en aan te karwei (Van der Merwe 1938: 61; vgl. Van der Walt, Wiid en Geyer 1951: 103). Volgens Van der Walt, Wiid en Geyer was die eerste boere arm (1951: 85; vgl. Van der Merwe 1938: 1; vgl. Marquard 1968: 53). Kon 'n boer nie dié uitgawes bekostig nie (vgl. Van der Merwe 1938: 222), was hy daarop aangewese om 'n gerieflike huis met materiaal uit die omgewing te bou ingevolge 'n boutegniek wat maklik uitvoerbaar is.

Kyk 'n mens in laasgenoemde verband na die verspreiding van die Hopefield-tipe huise, dan kom dit voor in die vlei- en moerasagtige streke van die Sandveld rondom Hopefield en sover noord as Redelinghuys. Volgens segslui is die huise vroeër ook by Dassenberg (vgl. Van der Merwe 1938: 60) Langebaan (Churchaven) (vgl. Joubert 1979: 1B) en Langebaanweg aangetref. Volgens me Elsie Esterhuysen, afgetrede lid van die Bolus-Herbarium van die Universiteit van Kaapstad en kenner op die gebied van biesies, is die biesies wat in die konstruksie van die Hopefield-huise gebruik is vroeër algemeen op die Kaapse Vlakte aangetref.

Na aanleiding van bogenoemde en van die bestaan van die Hopefield-huise, kan daar aanvaar word dat van die pionierboere wat teen die einde van die sewentiende eeu besluit het om permanent op die Kaapse Vlakte, die Weskus en die Sandveld te bly, ook besluit het om hul "hardebieshutte" te vervang met huise van biesie-en-kleimure (vgl. Schoonees 1961: 106, Pearse 1956: 34, 66; Fouche 1909: 9-10) vanweë die oorspronklike voorkoms van biesies in dié streke en vanweë die gebrek aan geld om meer geskikte boumateriaal aan te koop en aan te karwei. Die huise se grondplanne sou ooreenstem met die heersende grondplanne van die tyd (fig. 2). Om van die tipe huise as "hardebieshuise" te praat is meer sinvol en korrek en dit kon aanleiding gegee het tot die ontstaan van die woord "hartbeeshuis". As sodanig verteenwoordig die huise 'n oorgangstadium tussen noodwonings, die eerste stadium in woningbou en die oprigting van huise van duursame materiaal.

Word die bogenoemde aanvaar, dan is die kriteria om te onderskei tussen "hartbeeshut" en "hartbeeshuis" in die vroeë dae aan die Kaap, die aantal vertrekke en die wyse van konstruksie. 'n Hartbeeshut is 'n eenvertrekstruktuur, rond of vierkantig van houtlatte en biesies, terwyl 'n hartbeeshuis 'n twee- of meervertrekstruktuur is met 'n afsonderlike dakraamwerk — die dubbele spar-raamwerk — op mure van hout en biesies.

Hieruit kan afgelei word dat die Hopefield-"hardebieshuise" waarskynlik voorbeelde is van die eerste werklike "hardebies-

huise" wat gedurende die laat sewentiende eeu in Suid-Afrika opgerig is (vgl. Walton 1966: 3; Walton 1965: 50; Walton soos aangehaal in Schoonees 1961: 106) as alternatief vir huise van meer duursame materiaal. Dié huise is dus nie 'n negetiende- of twintigste-eeuse teruggryping na sewentiende-eeuse boustyle en -tegnieke nie. As sodanig is die Hopefield-hartbeeshuise eie aan die Kaapse Vlakte, die Weskus en die Sandveld, soos die hartbeeshutte van Puntjie en Waenhuiskrans eie aan die Ooskusstreke is (vgl. Walton 1965: 49, Walton 1970: 540). Geografiese feite dui aan dat die laasgenoemde strukture later as die Hopefield-hartbeeshuise ontwikkel het, want dit lê verder weg van die Kaap.

Die omstandighede wat aanvanklik aanleiding gegee het tot die bou van die "hardebieshuise", naamlik beskikbaarheid van biesies, vertrouetheid met die paal-en-klei-tegniek en gebrek aan geld, het waarskynlik vir sommige gesinne tot in die twintigste eeu voortgeduur. Dié tipe huise het dus bykans drie eeue lank in 'n behuisingsbehoefte van 'n besondere groep mense voorsien.

Dat hierdie huise dus nie 'n onlangse ontstaan het nie, is hierbo aangetoon. Dat dit 'n woningboutradisie geword het, word bevestig deur die verspreiding van die huise en die feit dat die huise, waar dit voorgekom het, dieselfde basiese uitleg en styl vertoon het. Dié tradisie is tot nou deur die Bruinmense bewaar omdat meer duursame materiaal nie eerder bekostig kon word nie of moontlik omdat die tegniese kennis vir bouwerk met meer duursame materiaal ontbreek het. Die feit dat die tradisie deur die Bruinmense bewaar is, is van besondere belang en verdien erkenning.

Ten spyte van dié belangrikheid van die huise wil dit voorkom of die huise tans net beskou word as voorbeelde van die ontwikkeling van volksboukuns onder die Bruinmense (Walton 1970: 540-541) of voorbeelde van 'n besondere oplossing vir noodwoningbou (Walton ongepubliseerde verslag). Dit is dus duidelik dat die huise nie die erkenning geniet wat dit behoort te geniet nie.

Dié onpretensieuse en eenvoudige woonstrukture uit die voor-Kaaps-Hollandse gewelperiode, is net so belangrik vir behoud en bewaring as die meer dramatiese en skilderagtige Kaaps-Hollandse wouings en die kapstylhuise en hartbeeshuise van die vee- en grensboere wat reeds bewaar word. Indien die historiese en simboliese waardes van dié eenvoudige woonstrukture nie erken word nie, kan dit lei tot die uitwissing van strukture van kultuurhistoriese belang (vgl. Pearse 1956: 8; Trefois s.j. 13).

Sosiokulturele betekenis

Volgens Rapoport is huisvorm 'n konkrete uitdrukking van kulturele waardes (Rapoport 1969: vi; vgl. Trefois s.j. 11). Huisvorm word nie net deur materiële faktore soos fisieke omgewing, klimaat, tegnologiese ontwikkeling, aard van materiaal en ekonomiese faktore bepaal nie, maar is die resultaat van 'n komplekse interaksie tussen al dié faktore en ander kulturele faktore soos 'n groep se religieuse opvattinge, verwantskapsstelsel en die waardeopvattinge wat huisvorm, ruimtebenutting en die ideale omgewing vir die huisgesin bepaal (Rapoport 1969: 46-49, 61).

By die bestudering van die boukuns van die hartbeeshuise van Hopefield toon dit vyf aspekte van volkekundige belang, naamlik aanpassing by die omgewing deur die vroeë boere, vroeë aanvaarding deur die Bruinmense van die Westerse norme met betrekking tot vorm en uitleg van wouings, 'n aanpassing van die basiese woningboumodel wat eie is aan die Bruinmense, die bewaring van 'n tradisie lank nadat dit nie meer die algemeen geldende patroon van woningbou was nie en laastens, illustreer die huise 'n fase in die evolusie van woningbou in Suid-Afrika.

Dat die huise van Hopefield op ou Westerse opvattinge en gebruike in die boukuns gebaseer is, is reeds aangetoon. Dit dui

op 'n vroeë aanvaarding van die Westerse woningboumodel as geldende norm in die ideale ordening van ruimte vir die gesin (vgl. Deetz 1967: 6-7, 10, 11). Daar moet 'n voorhuis wees waar die gesin saam kan eet, ontspan en besprekings voer. 'n Kombuis met 'n vuurherd of kookhuis onder dieselfde dak maak dit vir die huisvrou gerieflik om as deel van die gesin maaltye voor te berei. Die verdeling van slaapruiimte in 'n slaapkamer vir ouers en een elk vir dogters en seuns bevestig die aanvaarding van die beginsel van privaatheid vir ouers en vir die twee geslagte, onderskeidelik.

Dat die seuns in 'n buitekamer gehuisves word, dui op die aanvaarding van onafhanklikheid en van manlikheid, wat aan die lig kom in sulke sake soos 'n eie afsonderlike woonruimte met 'n eie ingang, die trotsering van gevare deur in die nag die huis te verlaat en in die donker na 'n eie kamer te stap en die nag alleen daar deur te bring, in 'n mate geskei van die res van die gesin. Dit kweek ook 'n gevoel van avontuurlustigheid by die jong seuns. Dit is alles waardes en norme wat van 'n Westerse inslag getuig.

Die rede vir die vroeë aanvaarding van Westerse norme met betrekking tot woningbou kan ook toegeskryf word aan die uiteenlopende kulturele agtergronde van die slawebevolking destyds aan die Kaap (De Wet 1981: 209; Ross 1983: 16-17). Hulle het as individue na die Kaap gekom en dadelik by Westerlinge begin werk (De Wet 1981: 211). Dié wat vir privaathuise gewerk het, het dikwels in die huise gebly (Janse van Rensburg 1935: 52). Hulle was afgesny van hul volks- en gesinsverband wat normaalweg sanksies toepas om kulturele verlies teë te werk. Dit kan aanvaar word dat dit daartoe gelei het dat hulle en hul afstammeling die oorheersende kultuur van die nedersetting aanvaar het waarby hulle moes aanpas om 'n suksesvolle lewe te lei (Ross 1983: 16-17). Hierdie vroeë aanvaarding van die Westerse kultuur deur 'n belangrike komponent van die voorvaders van die Bruinbevolking word in die hartbeeshuise van Hopefield gereflekteer en daardeur bevestig.

Dié semi-permanente woningboutradisie het die Bruinmens waarskynlik op twee maniere bereik. Na analogie (vgl. Deetz 1967: 77-78) van 'n plaasarbeider se vertelling dat hy die ou woonhuis op 'n plaas betrek het toe die Blanke-eienaar 'n nuwe huis laat bou het, kan afgelei word dat Bruingesinne, in dié vroeë tydperk, die semi-duursame huise oorgeneem het toe die pionierboere duursame opstalle betrek het. Tweedens het baie pionierboere aan hul arbeiders slaapplek in hul huise gegee (Janse van Rensburg 1935: 52) wat die arbeiders vertrouwd gemaak het met Westerse grondplanne en benutting van woonruimtes. Dit het hulle aanvaar en toegepas wanneer hulle hul eie wonings gebou het.

Die gevluelede hartbeeshuise (fig. 3, 4) toon 'n unieke ontwikkeling van die basiese grondplan van huise van die Kaap (fig. 2). Die aanbouings by die "hardebieshuise" het na vore geskied. Dié aanpassing dui op 'n nie-slaafse navolging van die Westerse kulturele model en die ontwikkeling van 'n eie eksperimentering met alternatiewe boustyle. Hierin kan die eerste tekens van die ontwikkeling van 'n eie groepsidentiteit binne die breë Westerse beskawingsvorm bespeur word (vgl. Deetz 1967: 11, 46, 47).

Die ouer segslui wat genader is in verband met die bestaan van die huise, het almal gesê dat hulle in sulke huise grootgeword het. Die segslui se ouderdomme wissel tussen 60 en 80 jaar. Van hulle kan ook onthou dat vier Blankegesinne in die omgewing van Hopefield in sulke huise gebly het, terwyl een Blankevrou van tagtig aan die Bruinvrou wat by haar werk, vertel het dat sy in die omgewing van Langebaanweg in so 'n huis grootgeword het (vgl. Van der Merwe 1938: 223-224). Die behoud van die hardbiesie-woningboutradisie oor jare heen deur geslagte Bruinmense dui 'n konserwatiewe karaktertrek onder die Bruinbevolking aan. Dié karaktertrek is waarskynlik ook as gevolg van ekonomiese en tegniese redes gevorm.

Gevolgtrekking

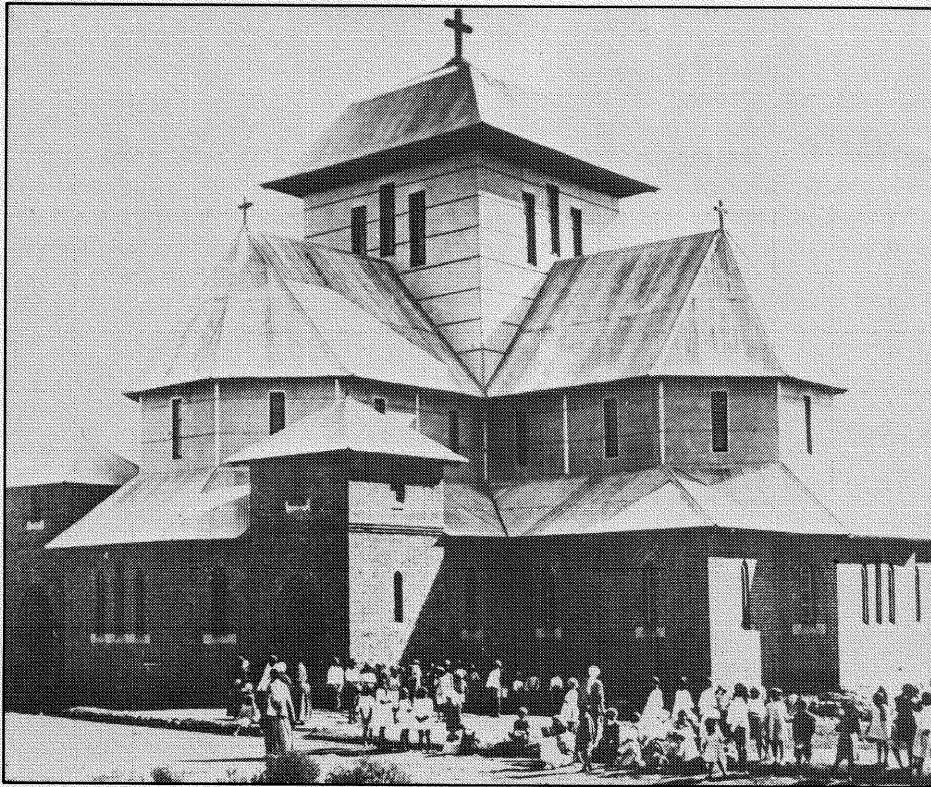
Met die voorafgaande in gedagte kan laastens tot die gevolgtrekking gekom word dat die hartbeeshuise van Hopefield inderdaad unieke hartbeeshuise is en daarom behoort 'n replika van dié huise êrens op 'n geskikte terrein opgerig te word vir die bewaring van die tradisies en simboliek daarin vervat.

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St Patrick's Church

D.A. van der Bank, National Museum, Bloemfontein



St Patrick's Church, completed in 1923, the crowning achievement of the churches designed by Canon Rose.

The demolition of St Patrick's Church in 1954 — one more victim in the wake of progress — was all the more regrettable because of the unique and interesting design of the building. It is therefore gratifying to learn that one of Bloemfontein's Black parishes, in need of a larger church, has decided to build an exact replica of the original St Patrick's. Plans for the new church have already been approved by the local Development Board. The cost of the building is estimated at about R138 000, although it is expected to save a considerable amount on the brickwork by using Black labourers instead of employing a building contractor.

The following short review of the history of St Patrick's Mission and the building of the original church by Canon Edgar Rose, aims to promote public interest in the building of the new church.

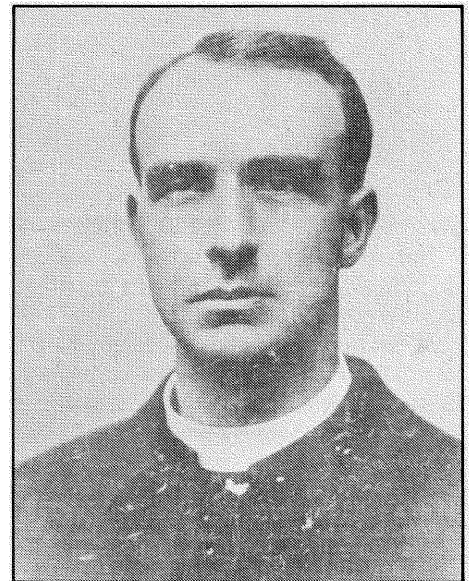
The Anglican mission of St Patrick's in Bloemfontein was founded in 1867 by Dean Croghan. The first chapel of St Patrick's, which was built in the same year in the Cathedral Close, was later replaced by a new church at Waaihoek, at that time one of Bloemfontein's Black townships. The new Director, Rev Rose, on his appointment in 1898, found a flourishing mission of 800 communicants, three outstations, five helpers and a school of 64 children.¹

Edgar Rose was born in England, in Stratford-upon-Avon, and he started his career as an apprentice to Edward Thornton, a chemist of Leamington, Warwickshire. He came to South Africa in 1890 and obtained work with a chemist in Kimberley.² Here he first met Bishop Gaul, who persuaded him to run a Native mission in his spare time. In his spare time, too, he managed to build a mission church, prob-

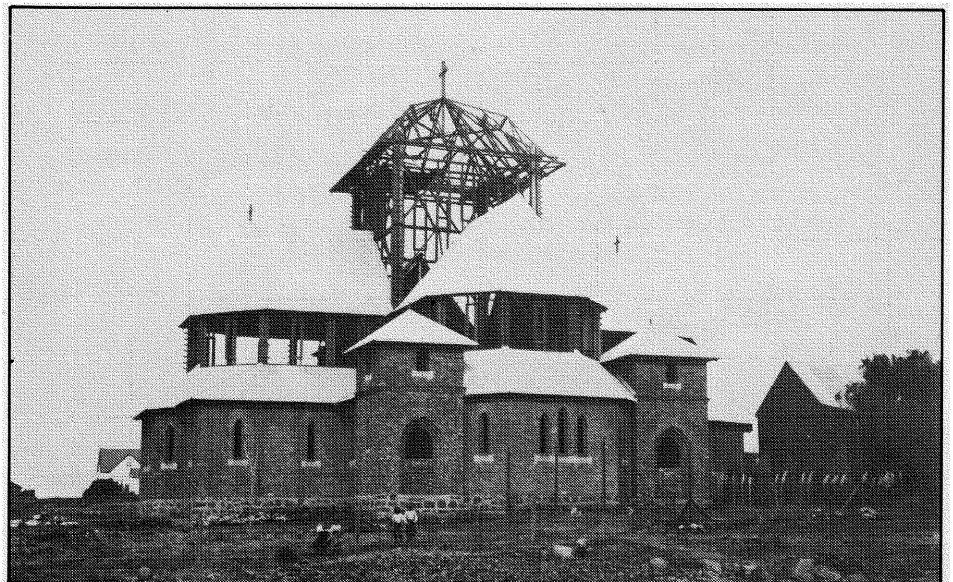
ably the first of the more than thirty churches he eventually designed. This experience of mission work decided him to enter the Church. His tenacity of purpose and self-sacrifice is clearly illustrated by the fact that he paid for his three years training at St Augustine's, Canterbury, out of his own savings.³

On his return to South Africa he was sent to work in Thaba Nchu, under Rev Crosthwaite, at St Augustine's Mission and among the residents of the town. After two years at Thaba Nchu, where he designed St Luke's Church, he was appointed Director of St Patrick's Mission at Waaihoek.⁴

In 1912 Rev Rose married Miss Lucy Paddison who, until she came to South Africa, was engaged in missionary work at Cheltenham College, Bethnal Green, London.⁵ Mrs Rose, a trained woodcarver, was able to put her talents to excellent use at the Mission. A year after their marriage



Canon Edgar Rose (1867-1946).



St Patrick's Church c 1914, before the tower was completed. The crossbars on the upright beams served as ladders for the workmen.

they were joined by Mrs Rose's sister, Miss Grace Paddison, who gave all her time to voluntary work in the service of the Mission. *The Friend* justly commented: "St Patrick's has certainly been fortunate in its gifted helpers"⁶.

After being attached to St Patrick's for more than thirty years Canon Rose retired in 1929 and left Bloemfontein for Natal with Mrs Rose and their family of three children.⁷

The constantly increasing work — the number of communicants increased from 800 to 2800 during the first ten years of Canon Rose's directorship — necessitated a larger and more suitable church to accommodate the congregation.⁸ In 1903 a meeting of the congregation was held with the object of raising funds to build a larger church.⁹ By 1908 the congregation had collected £830 (R1 660) among themselves and Canon Rose decided that it was enough to begin with. The estimate given by a Bloemfontein building contractor was £16 000 (R32 000) — a sum totally beyond the limited means of the Mission. Although Canon Rose had never had a lesson either in drawing or architecture, he decided, in view of his previous experience in designing churches, to undertake the work himself with the help of five carpenters, a mason and five or six helpers.¹⁰

The foundation stone was laid on Sunday, 27 September 1908, by the Prime Minister of the Orange River Colony, Abraham Fischer, and in the following year the foundations and walls were completed. Building operations were then suspended to allow the necessary funds to be raised. Appeals were made to friends in England and by the beginning of 1914 sufficient funds were available for a new start to be made. The outbreak of the First World War a few months later not only meant additional expenditure, but seriously hampered progress.¹¹ Subscriptions stopped, costs

went up and the Director was apparently the only one who continued to believe in the ultimate completion of the church. Despite remarks about "Rose's Folly", the work progressed steadily.¹² Corrugated-iron for the roof was fortunately obtained at pre-war prices. Pillars to support the central tower and the roof were made by bolting together four beams of Oregon pine. After the completion of the roof, a service was held on the first Sunday in September 1915 in thanksgiving for the work thus far accomplished and for the safety of the workmen.¹³

dition, the beams supporting the tower roof were used as ladders by nailing cross-bars to them, and the asbestos plates were fitted from the inside. Getting the last workman down from the roof posed a problem — but it was done, as all the rest of the work, without accident. A rope was thrown up and turned round the cross in the centre of the roof and the workman descended safely.¹⁴

At long last the "persistent plodding pursuit" was rewarded, when the church was consecrated by Bishop Carey on Ascension Day, May 10, 1923. The building was



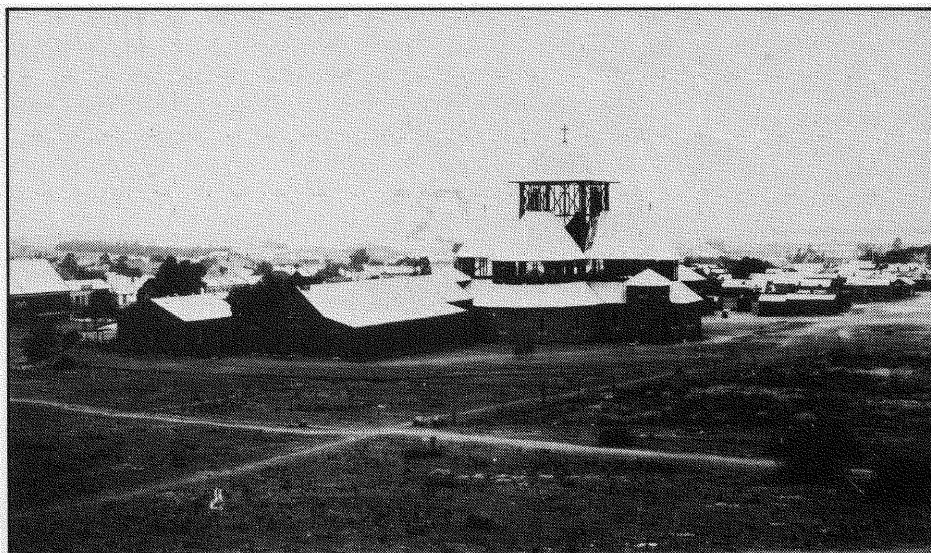
St Patrick's viewed from the east.

As the superstructure had to be light to be supported by the wooden pillars, double plates of asbestos were used for the sides of the tower. Asbestos was unobtainable during the war, so the walls of the tower were not finished until much later. Meanwhile the building was used for classes and as a hospital during the influenza epidemic. Instead of scaffolding which would have meant additional expen-

then in daily use although it was still not finished; the woodcarving had to be done and the vestries in the Crypt were still to be built.¹⁵ Panels depicting South African animals, birds, flowers and plants were designed by Mrs Rose and the work carried out by African carpenters taught by her. Once again lack of funds hampered the work. A few trained carpenters were entrusted to continue the work after Canon Rose's retirement, as money became available.¹⁶

Octagonal in design, the church was a lofty and spacious building with accommodation for a thousand people.¹⁷ Contemporary sources commented favourably on the acoustics and ventilation.¹⁸ The choir, nave and transepts were 49 feet (15 m) in width, and 107 feet (32,6 m) and 102 feet (31 m) in length, respectively, so that the plan was in the form of a Greek cross. The pillars of the central tower were 67 feet (20,5 m) high, and the cross stood about 100 feet (30,5 m) from the ground.¹⁹

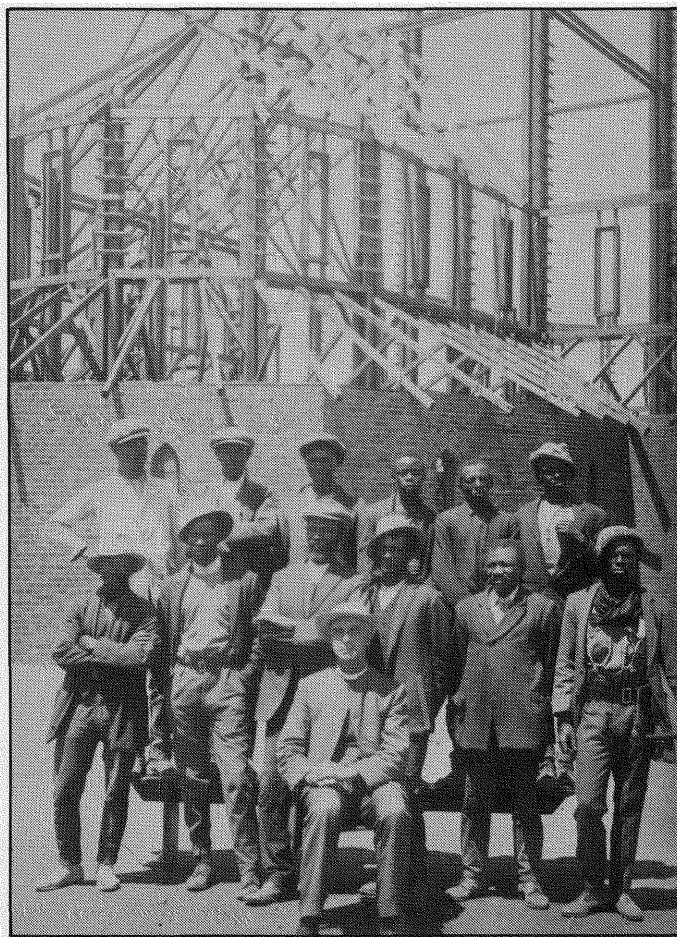
Desirée Picton-Seymour referred to it as, "a towered and spired edifice on a grand scale, of necessity constructed of wood and corrugated-iron; the angular corrugated-iron roof was a masterpiece of utility designing, each facet of striped corrugations catching the light with different intensity".²⁰ The corrugated-iron roof with



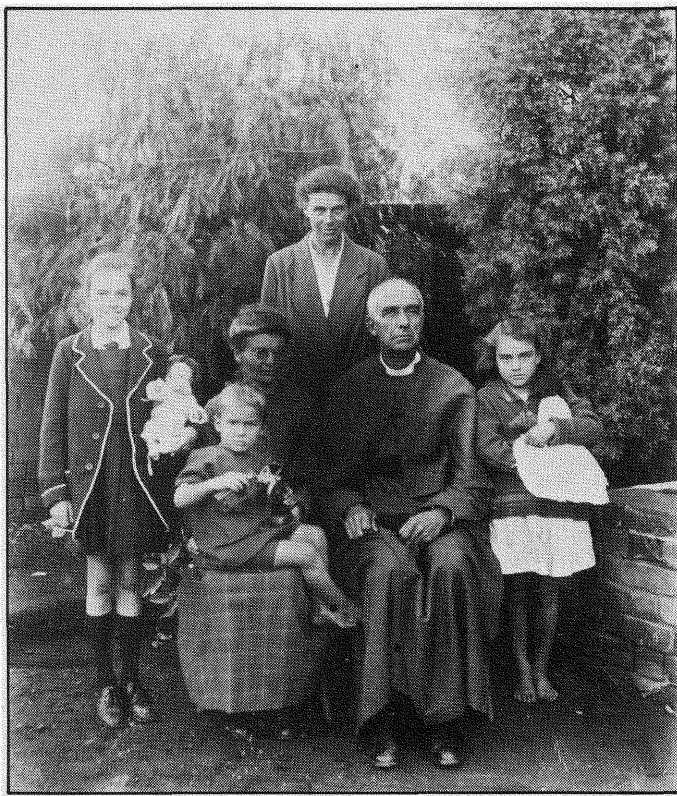
St Patrick's viewed from Queen's Fort. On the left is the old St Patrick's Church and the Mission house, and on the extreme left, part of the Methodist Church.



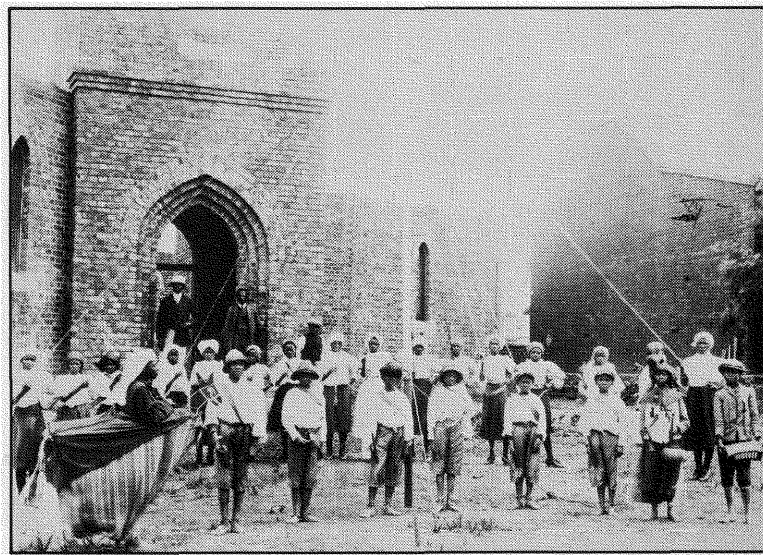
Interior of St Patrick's c 1923. The huge beams of Oregon pine, supporting the roof, are clearly visible.



Canon Rose and his workmen in front of the partially completed church.

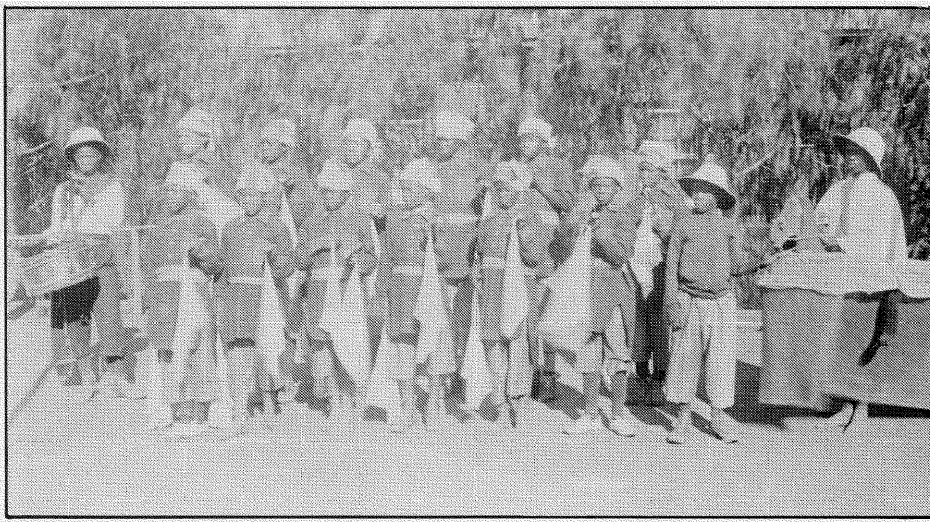


Canon Rose and his family in 1921. Margaret Choaro, Mrs Lucy Rose with Patrick, Canon Edgar Rose, Hilda Lutando and Miss Grace Paddison standing behind. All the photographs appearing in this article are prints from glass negatives donated to the National Museum in 1985 by Margaret Choaro (Choaro means "grace" in Tswana).

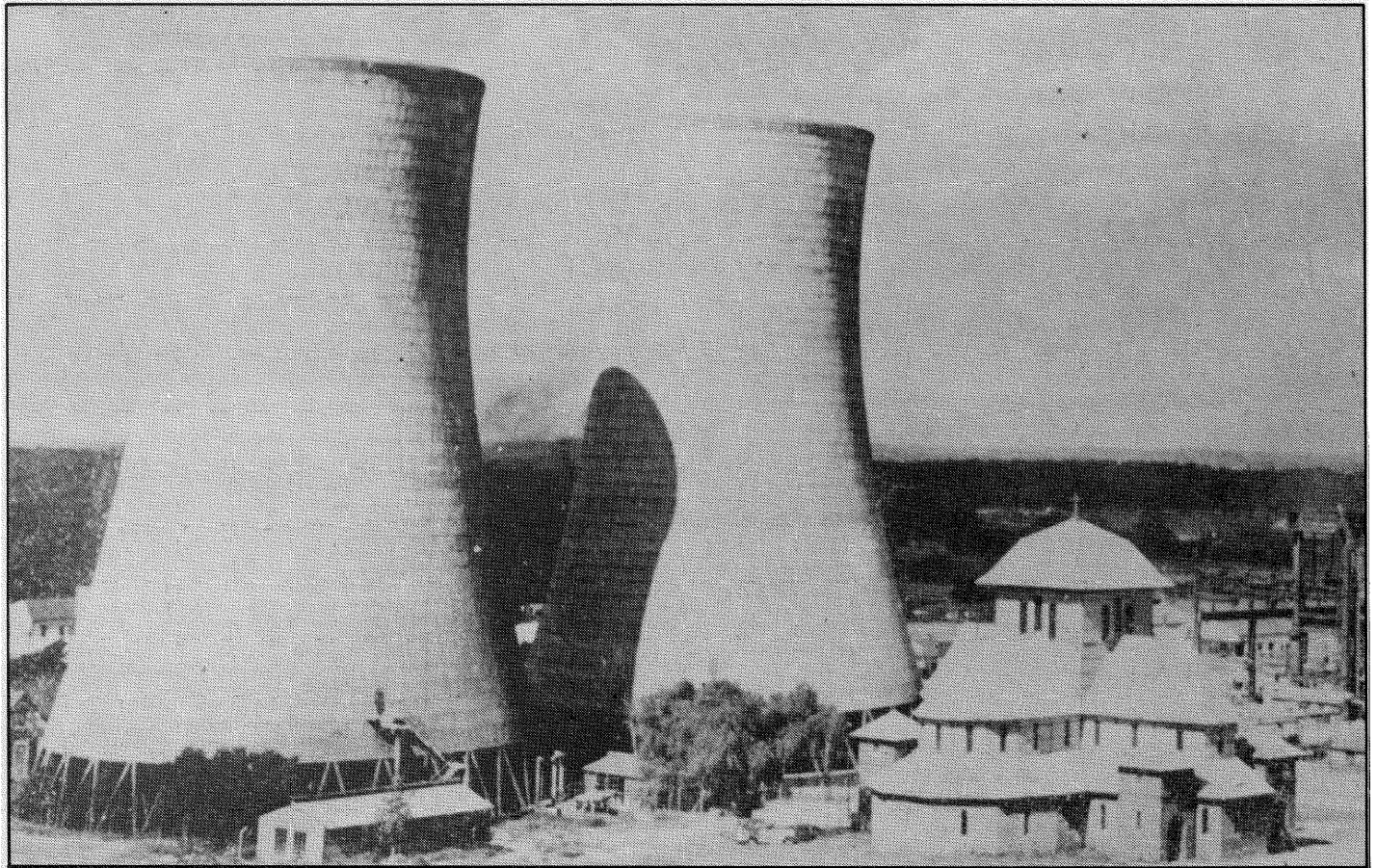


A group of Maypole dancers outside the church. Note the hobby horse and concertina.

its more than sixty different faceted levels was indeed the most noticeable feature of the building. According to Bierman the church, in some aspects, bore comparison with cathedrals in Europe. He likened the effect of the roof to that of a cut diamond.²¹ By using such "uncompromising" materials as corrugated-iron, wood and asbestos, in an ingenious and original way, Canon Rose not only supplied the needs of his impoverished parish but helped to illustrate new techniques in architecture, in



St Patrick's Morris dancers with drum and hobby horse.



St Patrick's Church shortly before it was demolished in 1954, dwarfed by the water cooling towers of the power station.

which the method of building is made visible and is a decoration in itself.²²

A few years after the completion of St Patrick's Church the inhabitants of Waaihoek were moved to New Black townships and the church became isolated from its congregation and fell into disuse. In 1954, thirty-one years after it was consecrated, the building that took so long to complete, was demolished to make way for the water cooling towers of the power station.²³

Anyone interested in contributing to this worthwhile venture can get in touch with Rev Shadrach Papane, St Peter's Parish, P.O. Box 18007, Rocklands, Bloemfontein.

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7. *Ibid.*
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20. D. Picton-Seymour, *Victorian buildings in South Africa: including Edwardian and Transvaal Republican styles*, p. 362.
21. B.E. Bierman, *Boukuns in Suid-Afrika: 'n beknopte oorsig van ons boustyle en bouwyse*, p. 92.
22. Picton-Seymour, *op. cit.*, pp. 362/3.
23. *The Friend*, 22.1.1954.

Onze Molen:

Durbanville's link with the past

Cathy Robertson

One normally associates the romantic vision of windmills, with their sails turning majestically in the wind, with Holland. A portion of the Cadástral map of Cape Town c.1893 indicates that this was a common sight along the Liesbeek and Black valleys too. The most familiar windmills were the truncated-cone tower-mills which were in evidence early in the eighteenth century. Only one South African windmill with wings has survived the ravages of time — Mostert's Mill in Mowbray. It was restored in 1935 by a famous Dutch millwright, Bremer. He left a maintenance manual for adjusting and repairing the mill and this is preserved at the mill.

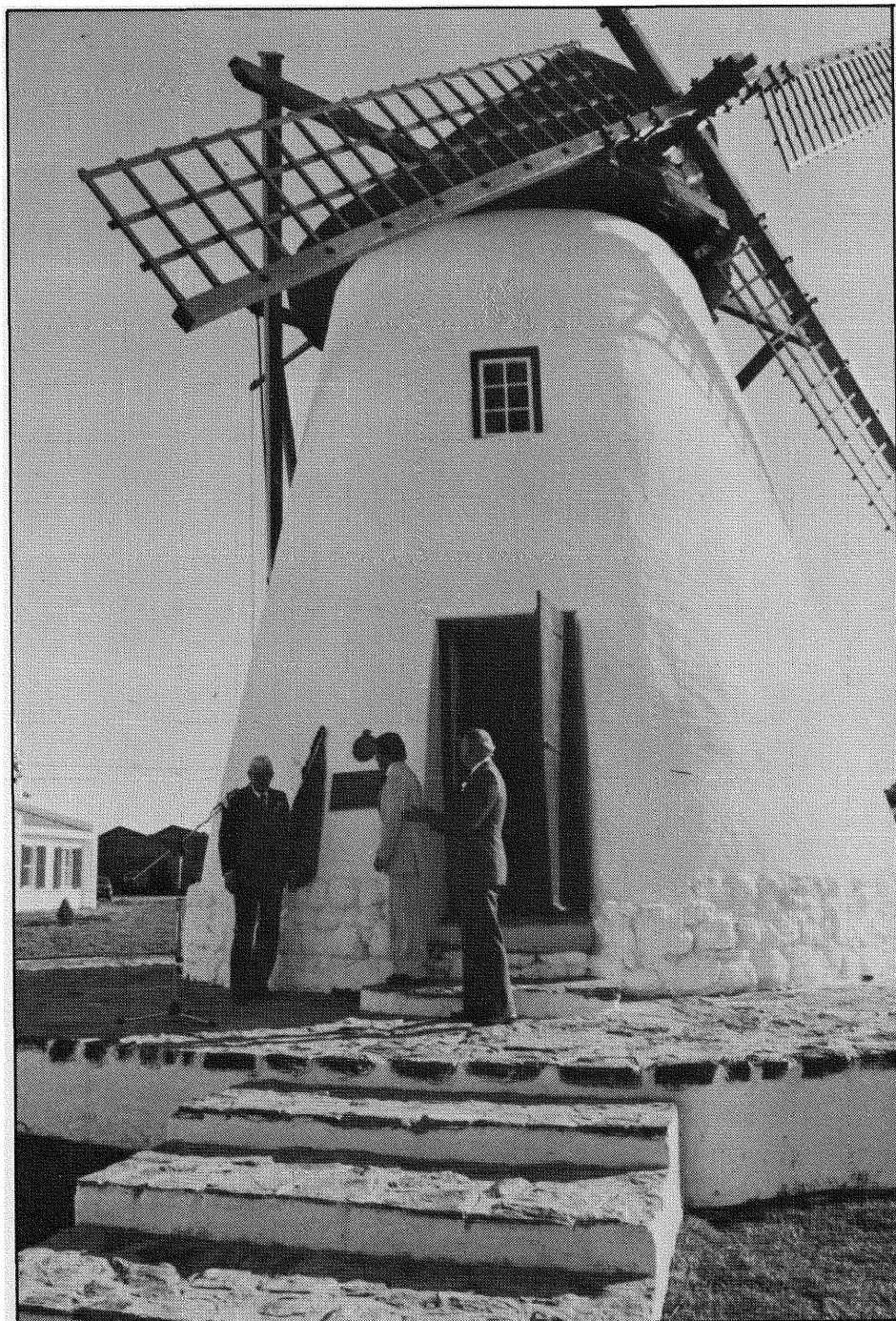
There were many watermills and horse-mills in the country areas but very few windmills. A few simple tower-mills were erected in the Western Province. The tower of one still stands at Windmeul, Agter-Paarl, the base of another in the district of Malmesbury and a portion of a tower at Durbanville was used as a basis for the reconstruction of Onze Molen.

This windmill at Durbanville has been reconstructed as the focal point of a building project financed by the Natal Building Society, making it the second completed Cape windmill to have survived the past.

Originally Johannesfontein, Onze Molen was the name of the farm on which the Durbanville remnant stood. The previous owner never saw it operating as a windmill, but he remembers it as a horse-mill. According to James Walton's *Watermills Windmills and Horse-mills of South Africa*, it is remembered as having had sails earlier this century by a number of the older residents. The original windmill was most probably constructed during the 1840s. (*1.)

As there is no known millwright in South Africa, the reconstruction of Onze Molen windmill had to be undertaken by someone who would have to rely on personal research, intuition and sensitivity. Paul Woolley is that sort of person.

British by birth, Paul attended school at Rondebosch Boys' High School in Cape Town where he matriculated in 1970. Woodwork was one of his subjects. At school, he had always been a loner and spent a great deal of his time meditating.

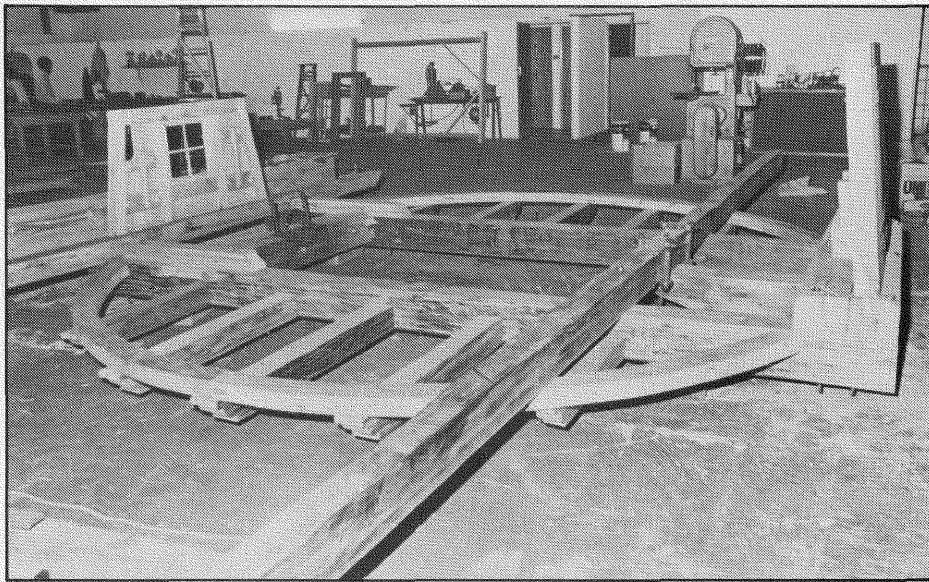


The opening of Onze Molen, Durbanville.

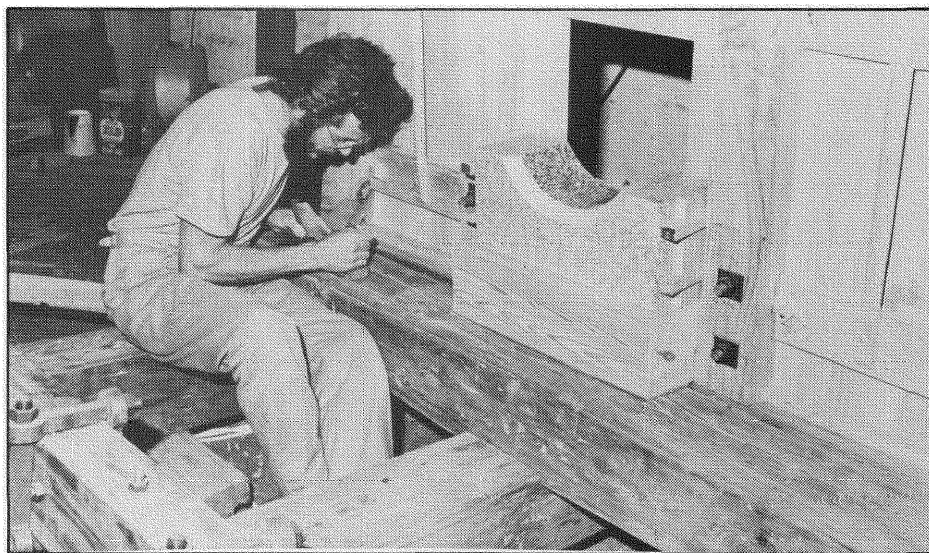
This quest for spiritual fulfilment resulted in his entering a Ramakrishna ashram in Durban where he spent ten years. He returned to Cape Town in 1981 where he worked as an artisan for a property building and maintenance company. He decided to concentrate his skills on carpentry as he has always loved creating some-

thing with his hands. His talent was discovered by Len Raymond, Director of Daljosaphat Restorations, when Paul assisted him with the restoration work of the Zion Church in Paarl. He was Mr Raymond's obvious choice of craftsman for the restoration of Onze Molen.

Paul's ability to meditate and reflect, and



Paul Woolley at work.

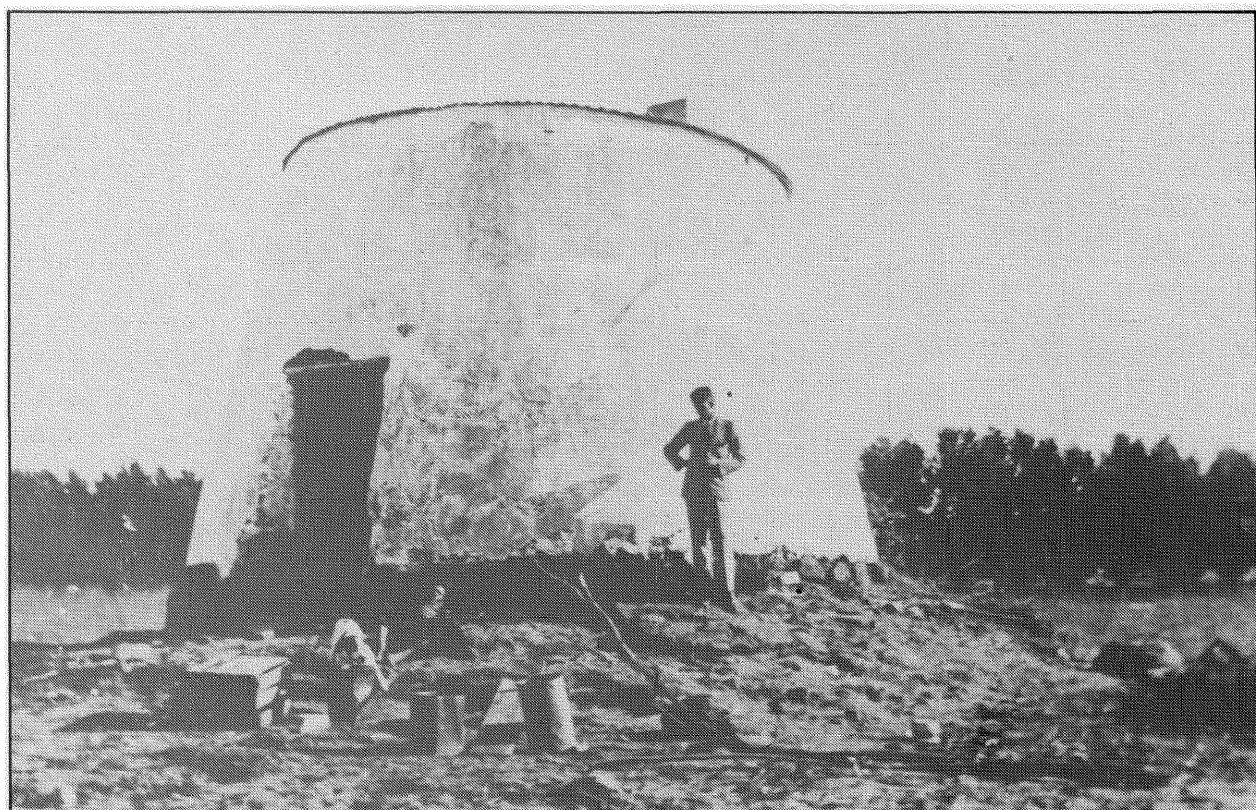


the rigid discipline he experienced in the ashram, have influenced his approach to his work. The only information accompanying his brief was Bremer's maintenance manual for Mostert's Mill. Unable to understand Dutch, he studied the illustrations in Anton Sipman's *Molenbouw* and Ir. F. Stokhuyzen's *Molens* to absorb the essence of Dutch windmill construction, the predecessor of the first South African windmills. Paul tried to imagine how it had felt to be a millwright in early times as he wished to re-create the windmill of the past as authentically as possible. James Walton's book was also a valuable source of information.

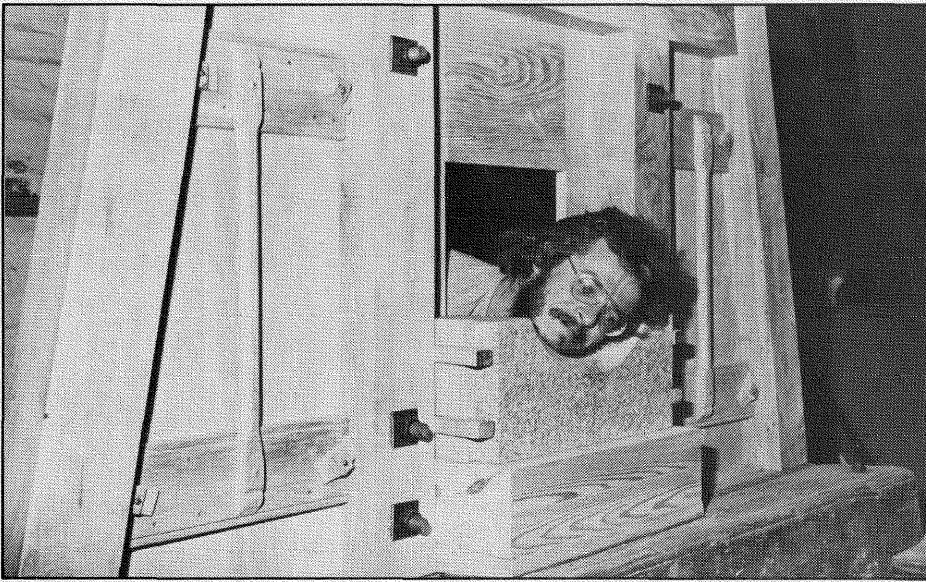
Mostert's Mill was his real inspiration and provided most of the construction details for Onze Molen. All that remained of Onze Molen was a four-meter high trunk with a corrugated iron roof. This construction had provided adequate shelter for labourers on the farm. The height of the re-constructed trunk had to be determined by the existing base. It is higher than Mostert's Mill and narrower at its peak.

The wooden mechanism of the cap was carefully made in the workshop of Daljosphat Restorations in Paarl. It was then dismantled, transported to Durbanville and re-constructed on site. As thatching the cap would have been difficult once it had been placed in position on the tall trunk, the cap was thatched on the ground and the entire structure was then hoisted by crane onto the trunk.

The giant wooden gear being constructed in the Dal Josaphat Restorations workshop.



Photograph from National Archive, Cape Town no. J7839 of the unrestored Durbanville windmill when used as a labourer's dwelling.



Paul Woolley resting his head on the drive shaft block.

The framework of the cap rests on a circular wooden wallplate. The wind turns the sails which turn the drive shaft resting on a granite block resembling the block on which French Revolution victims rested their necks before being guillotined. The drive shaft turns the enormous wooden hand-crafted gear which is 1½ metres in diameter. This gear activates another gear which sets the vertical drive shaft in motion. The vertical shaft operates the enormous millstones. Most South African mills only had a single pair of millstones.

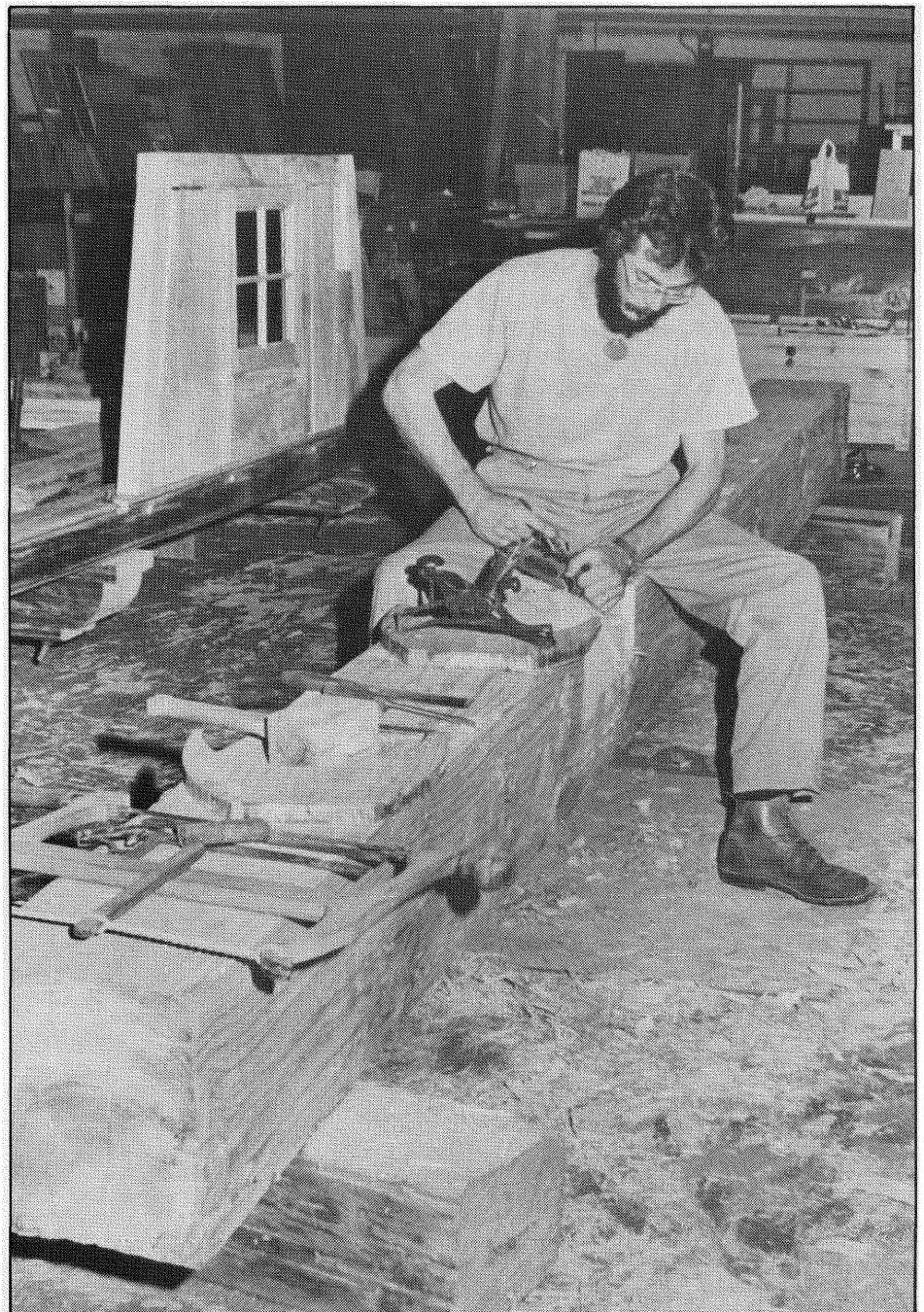
The mechanism has a semi-circular Rhodesian teak brake, carved out of an old wine storage vat. The red of this wood contrasts warmly with the yellow glow of the American oak gear. A chain, which hangs onto the ground outside the mill, where it is secured to a pole, is connected to the end of the brake lever in the cap. This brake lever is a heavy wooden bar which is pivoted on one end and weighted on the other by a box filled with heavy stones. Paul has made this box beautifully, using old wood joined together with dovetail joints. When the chain is pulled the brake is released. It moves against the brake wheel, stopping the gear from turning. Millers had to be careful about applying the brake too suddenly in a strong wind. The wings were in danger of flying off or the pressure of the wooden brake shoe could generate enough heat to cause a fire. So the miller had to watch the weather constantly as bad weather could cause the windmill's destruction. When the mill was not in operation, the sails were removed and the wings secured.

The cap can be rotated on its base to face into the wind. As the wind at Durbanville comes mainly from the South East, Paul felt that the wings should face the wind. However, this would mean that the residents of the housing scheme around the mill would look onto the back of the mill. It was therefore decided to face the

wings North West, crossing over the door which gives access to the tower. This position of the wings in millers' language means that the mill is not operating. Usually the wings were left in a perpendicular position, but to prevent anyone from climbing the wings, they could be left in a diagonal position. In this case, the stones had to be secured to act as an extra brake.

The essence of the past has been recaptured by the lofty elegance of the second windmill with wings in South Africa — a remarkable and worthy achievement for the developers, the Natal Building Society, and for Paul Woolley, South Africa's millwright of today.

*1. Research done on the Durbanville Windmill by Antoinette Rode.



SA Millwright, Paul Woolley, at work on one of the beams.

Die Munro's van Munrohoek,

Mosselbaai

Helena Scheffler

DE Ondergeteekende, behoorlyk daartoe geautoriseerd door Zyne Excellentie den Gouverneur, zal, tot Donderdag den 30 dezer, gefrankeerde Tenders aannemen voor de Huur van het Eiland in Mosselbaai, voor eenigen tyd niet te bovengaande zeven jareu.

De Konditien zyn te zien op dit Bureau, en op dat van den Resident Magistraat van George.

Bureau van den Civilen Commissaris,
Uitenhage den 1 Dec. 1830.

J. W. VAN DER RIET,
Civile Commissaris voor George en Uitenhage.

Die advertensie in die Government Gazette van 17.12.1830 na aanleiding waarvan A. Munro die pag van die eiland bekom het.

Munrohoek is in die klein baaitjie geleë waar Dias in 1488 vir die eerste keer in Suid-Afrika aan land gegaan het om water te kry. Die Munro-gesin wat hulle in die vorige eeu hier gevestig het, het letterlik en figuurlik ná aan die see geleef, en die baaitjie dra tot vandag nog hul naam. Die gesin het drie geboue opgerig waarvan twee behoue gebly het. Die derde is pas herbou en saam maak dit deel van die Posboom- Provinsiale Museumkompleks uit. Die eiendom het oorspronklik 6400 vierkante meter beslaan.

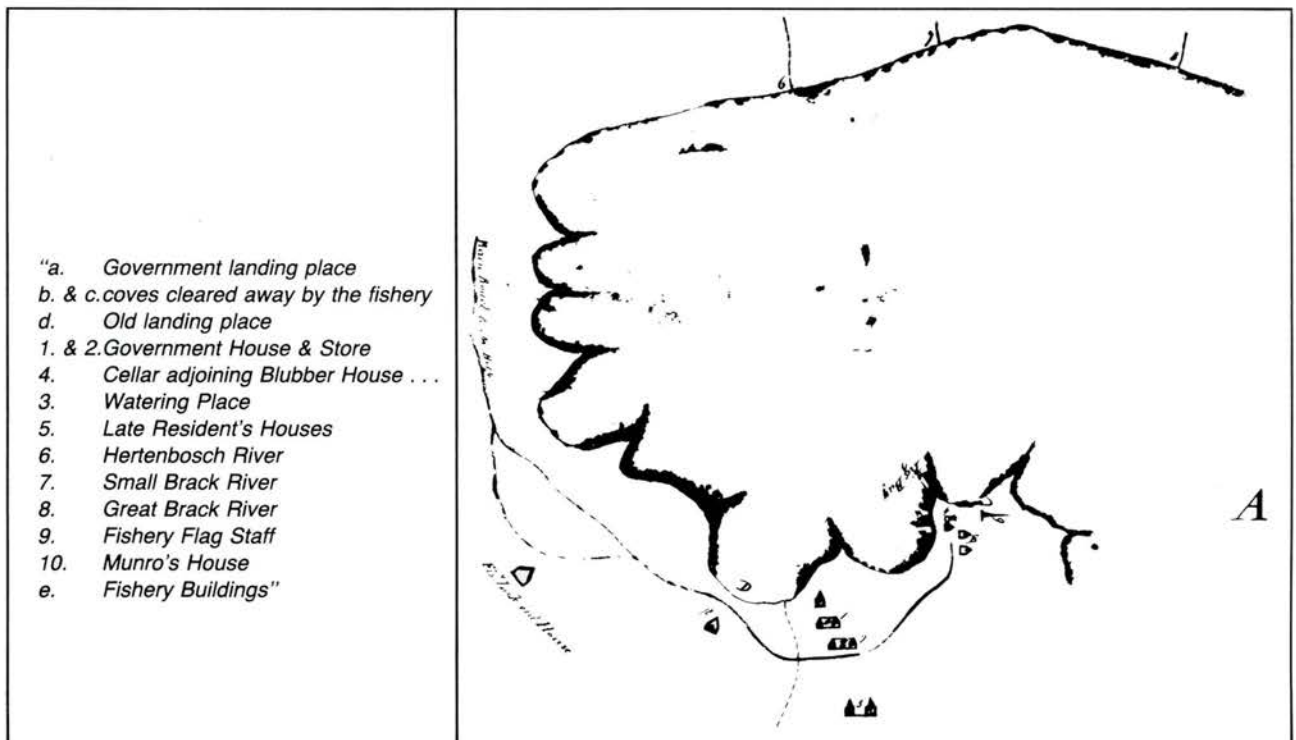
Alexander Munro, stamvader van die familie, het in 1817¹ as soldaat na die Kaapkolonie gekom waar hy in Julie van dieselfde jaar ontslaan is uit die 83ste Regiment² nadat hy sy "King and Country" vir agtien jaar gedien het.³ Kort hierna is

dié oud-soldaat en skoenmaker⁴ wat van John O' Gratz, Nairn in Skotland afkomstig was, op George getroud met Martha Maria Boshoff⁵ van die plaas Droogfontein, Mosselbaai. Uit die huwelik is tien kinders gebore.⁶

Op 14 Nov 1829 is hy, sy vrou en ses seuns op Georgetown woonagtig toe hy in 'n brief aan die regering meld dat hy as gevolg van 'n besering wat hy tydens sy militêre diens opgedoen het, nie in staat is om sy gesin te onderhou nie en gevolglik om vrystelling van belasting aansoek doen.⁷ Kort hierna verhuis die Munro's na die nuwe dorpie Mosselbaai,⁸ waar 'n paar gesinne hul pas permanent gevestig het en waar sewe erwe reeds verkoop is.⁹

Aan die einde van 1830 tender hy vir die

reg om vir 'n tydperk van sewe jaar robbe op die eiland in Mosselbaai te jag¹⁰ en in 'n brief gedateer 4 Feb 1831 verwittig die regering die siviele kommissaris van Georgetown van die sukses van die tender.¹¹ Later in dieselfde maand tree die kontrak in werking.¹² Op 8 Nov 1832 kry hy verlof om die grond wat spoedig as Munrohoek bekend sou staan, van die regering te huur vir 'n bedrag van tien sjielings per jaar vir solank hy die eiland gebruik.¹³ 'n Kaart van Oktober 1832, toon dat hy toe reeds 'n huis opgerig het.¹⁴ Vandag is daar vier huise op die eiendom: 'n spitsdakhuis (nasionale gedenkwaardigheid) voor op die erf, 'n wolwedakhuis direk daaragter, 'n replika van 'n kleiner geboutjie wat voor die eeuwending gesloop is en 'n moderne huis. Munro se



Kaart van Mosselbaai, 15.10.1832.

To His Excellency, Major General Sir Benjamin
 Urban, K. C. B. Governor and Commander of
 the Town at the Cape of Good Hope.

The Memorial of Alexander Munro
 Eighteen Years in H. M. G's Regiment of
 Foot and receiving no Pension.

Humbly prayeth that having a Family
 of Eight Small Children with a Wife to
 support, he may have his Canteen Licence in
 Mossel Bay renewed the following Year,
 which was not granted to him this Year, he
 having paid the Licence to Government for
 the last 6 years and likewise 105 Rds per year
 for the Seal Island, in Mossel Bay, and
 there never having been any complaints
 against his House, which the late Resident
 Magistrate of George W. A. Wintzel Esquire,
 who is now in Cape Town can affirm
 And your Memorialist will as in Duty
 bound ever pray &c.

Mossel Bay
 George District
 A. Munro

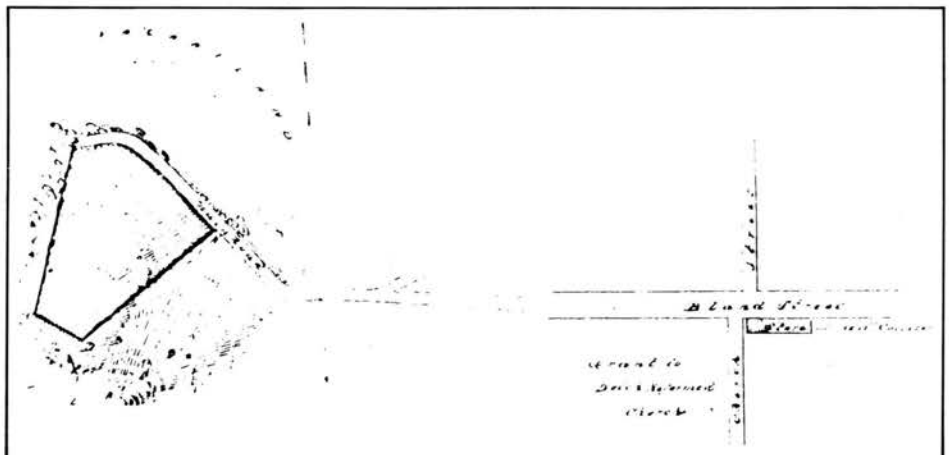
eerste woning was volgens 'n ander bron
 twaalf roede vyf voet (47 meter) van die
 hoogwatermerk geleë en was dus een van
 die agterste twee geboue. Die voorste huis
 is later opgerig.¹⁵

Om hom in staat te stel om sy groot
 gesin te onderhou¹⁶ het hy gou na sy
 aankoms in die Baai 'n taphuis
 geopen.¹⁷ Die enigste ander drinkplek¹⁸
 het aan Cornelius Nelson,¹⁹ wat
 vroeër ook die eiland gehuur het,²⁰ be-
 hoort. Omdat daar geen gesagspersoon in
 die Baai was wat oor die kroeg toesig kon
 hou nie — die regeringspos is vyf jaar van-
 tevore afgeskaf²¹ en die veldkornet was
 drie uur te perd daarvandaan — het on-
 reëlmatighede en selfs 'n paar noodlottige
 ongelukke as gevolg van dronkenskap
 plaasgevind. Boere het groot verlies gely
 as hul slawe met ossewaens dorp toe ge-
 stuur is om produkte af te lewer. Skepe het
 nou ook meer gereeld aangedoen "when
 the disorders, — occasioned by the can-
 teens, exceed[ed] all description". Toe-
 stande was so haglik dat die inwoners die
 regering in Desember 1833 versoek het
 om nie dranklisensies uit te reik nie²² en
 gevolglik is die drinkplekke vir 'n paar jaar
 gesluit.²³ Munro verseker Sir Benjamin
 D'Urban op twee geleenthede dat daar

nog nooit 'n klag teen sy taphuis ingebring
 is nie.²⁴

Op 25 November 1835 versoek hy die
 owerhede om die grond (6400 vierkante
 meter) wat hy tot nog toe gehuur het, en
 waarop hy 'n kothuis vir £25 opgerig het,
 aan hom te verkoop. Die versoek word
 toegestaan²⁵ maar dit is eers ses jaar
 later op 8 Desember 1841 dat hy die koop-
 som van £7-10 betaal.²⁶

Sy reg om robbe op die eiland te jag,



1862: Dorp se hooftoegangsroete loop nou vlak by Munrohoek (ABCD) verby.

NOTICE.

THE Resident Magistrate of Aliwal, Mossel Bay,
 will hold a Court, on Wednesday, the 31st of
 December next, at 10 o'clock a.m., for the purpose of
 determining upon the granting of Licences for keeping a
 Tap, Canteen, or Public-house, under the provisions of
 Ordinance No. 29, 1846, to the undermentioned appli-
 cants:—

Robert Jeffery, to keep a Tap and Canteen, at Erf
 No. 2, Spring-street, Aliwal.

John Benn, to keep a Tap and Canteen, at Erf No. 8,
 Bland-street, Aliwal.

Joseph Forks, to keep a Tap and Canteen, on his
 premises situated in Marsh-street.

Oloff Christian Meyer, to keep a Tap and Canteen, on
 his premises, situated in Church-street.

Daniel Munro, to keep a Tap and Canteen, on his pre-
 mises, situated at Munro's Bay, Aliwal.

GEORGE MARSH,

Resident Magistrate.

Resident Magistrate's Office, Aliwal.

1st December, 1851.

Government Gazette van 11.12.1851. Daniel Munro doen aan-
 soek om 'n lisensie vir 'n taphuis by Munrobaai.

**Memorie van A.
 Munro waarin hy
 die regering
 versoek om sy
 dranklisensie vir
 1836 te hernieu.**

verval in Feb 1838. Hy probeer om dit
 weer te bekom deur hoër huurgeld aan te
 bied en te meld dat hy nou nege kinders
 moet onderhou met robbejag, visvangs en
 die bietjie bootwerk wat daar in die baai is.
 Die pag van die eiland moes egter weer
 geadverteer word²⁷ en sy tender was
 toe,²⁸ sowel as in 1841, onsuksesvol.²⁹
 Alexander Munro het sy kroeg tot tien
 jaar³⁰ voor sy dood in 1860 bestuur.³¹ In
 Des 1851 neem sy seun, Daniel, wat vry-
 gesel³² sou bly, by hom oor en doen aan-
 soek om 'n lisensie vir 'n taphuis by Munro-
 baai.³³

Munrohoek is onderverdeel toe die
 oudste seun, Willem Petrus Johannes,³⁴
 die gedeelte naaste aan die see (2400
 vierkante meter) van sy vader gekoop het.
 Toe die grond op 8 Oktober 1857 aan hom
 oorgedra is,³⁵ was die voorste huis wat
 vandag 'n nasionale gedenkwaardigheid
 is, reeds opgerig.³⁶ Willem, wat 'n lisen-

sie vir 'n drinkplek op die plaas Elandsrug in die distrik gehad het,³⁷ het ook 'n walvis- en visbedryf by Munrobaai beoefen. Die walvisse is op die strand bewerk en traan is hier in die opelug uitgebraai. Hierdie bedryf het aan 'n groot aantal hawe-arbeiders werk verskaf in die lang tye tussen skeepsbesoeke. In 1855 doen hy aansoek vir 'n stuk grond op die strand net bokant die hoogwatermerk aan die einde van Shortstraat sodat hy tydelike geboue kan oprig om vis in te droog. As gevolg van heftige klagtes oor die stank wat sou ontstaan, is die betrokke grond nie toegeken nie,³⁸ maar wel 'n ander deel verder van die dorpie geleë.³⁹ Twee jaar later verkry hy net soos sy vader destyds,

die reg om vir drie jaar robbe op die eiland te jag.⁴⁰

In die middel van die vyftigerjare van die vorige eeu is die hooftoegangsroete na Mosselbaai wat altyd bo in Kerkstraat was, verskuif na Munrobaai. Al die verkeer moes nou vlak voor die Munro's se eendom verbygaan en die familie was verplig om as gevolg daarvan van hul bedrywig-hede daar te staak. Om vir die verlies te vergoed, doen Willem en sy weduweemoeder in April 1860 by die regering aansoek om 'n addisionele stuk grond in die nabyheid van hul erf.⁴¹ In 1864 word die gesin weer in hul werk gehinder deurdat die dorp se afval nou op die strand by

Munrobaai gestort word. In 'n brief aan die Munisipaliteit protesteer Willem en Daniel hieroor omdat dit hulle verhinder om vis met nette te trek en omdat die gebreekte glas op die sand ook gevaarlik was.⁴² Op 48-jarige ouderdom⁴³ word Willem insolvent verklaar en op 12 Oktober 1867 word sy deel van Munrohoek op 'n openbare veiling van die hand gesit.⁴⁴

W. A. K., v.D.M.,
Hon. Secretaris.

Prince Albert, September 9, 1867.

PUBLIC SALE.

In the Insolvent Estate of W. P. J. MUNRO.

The Undersigned will cause to be sold at

MOSSEL BAY,

ON

Saturday, 12th October, 1867,

Certain Piece of Land with the Buildings thereon, belonging to the above Insolvent Estate, and known by the name of "Munro's Hoek."

JOHN CAIRNCROSS, Sole Trustee.

Mossel Bay, 14th Sept., 1867.

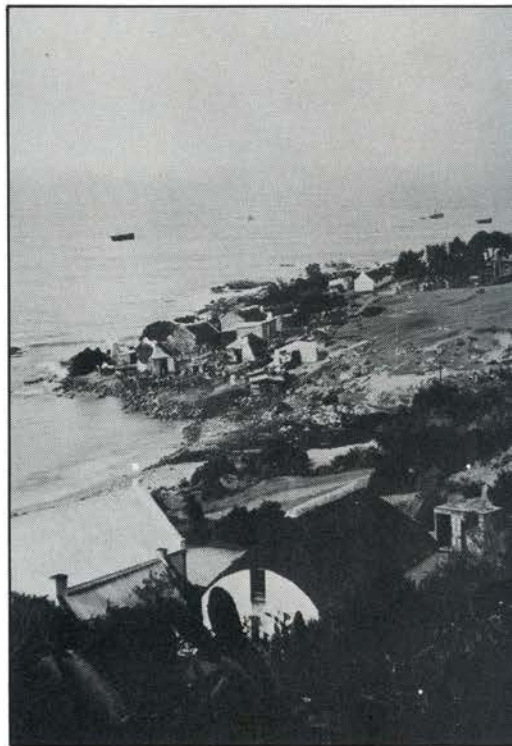
J. F. HUDSON, Auctioneer.

PUBLIC SALE.

George Advertiser, 9.9.1867. Die noordelike deel van Munrohoek word verkoop.



E.J. Austen: "Munro se strand by Mosselbaai, 1878." Die vroegste bekende afbeelding. Die twee groter geboue het behoue gebly. Fehr-versameling, Kaapstad.



Munrobaai met Munrohoek op die voorgroter eeu. Die pad voor die huis kan duidelik gesien word.



Verskeie lede van die groot familie was nou betrokke by die visbedryf. In die vroeë sewentigerjare van die vorige eeu word meermale in die **MOSSEL BAY ADVERTISER** gemeld dat ook 'n ander seun, Alexander Johannes, walvisse en tornyne aan wal gebring het.⁴⁵ Een van hierdie berigte beskryf hoe 'n 55-voet lange walviskoei wat by Kleinbrakrivier uitgespoel

het, deur 'n opgewonde skare van mans, vroue en kinders geterg en lewendig met sak-, tafel- en ander messe toegetakel is. "Upon the arrival of Mr Munro at the scene of action, he, accompanied by some others, got on top of the whale, and par-took of refreshments."⁴⁶

Daniel, sy broer John (Johannes Petrus) en hul twee susters Beatrix en Hester het na hul ouers se dood die gedeelte van Munrohoek wat die verste van die see geleë is en waarop die huis met die wolwedak staan, saam besit. Dit het 3800 vierkante meter beslaan. Toe Daniel in 1876 op 49-jarige ouderdom sterf, het die ander drie sy aandeel ge-erf. Albei susters was

ongetroud en is deur John onderhou. Aangesien dit vir hulle onmoontlik was om tot die instandhouding van die eiendom by te dra, het hulle hul aandeel aan hom geskenk en het hy dus so in November 1876 die alleeneienaar van die eiendom geword.⁴⁷

'n Skildery van Munrohoek van hierdie tyd toon drie wit rietdakhuise met groen houtwerk in 'n besonder sanderige omgewing. 'n Klein blomtuinjie voer 'n sukkelbestaan met behulp van 'n houtheining wat die sand uithou. 'n Boot is voor die geboue opgetrek.⁴⁸ Die twee susters het egter wondere verrig nadat Mosselbaai se waterskema voltooi is en die dorp vir die



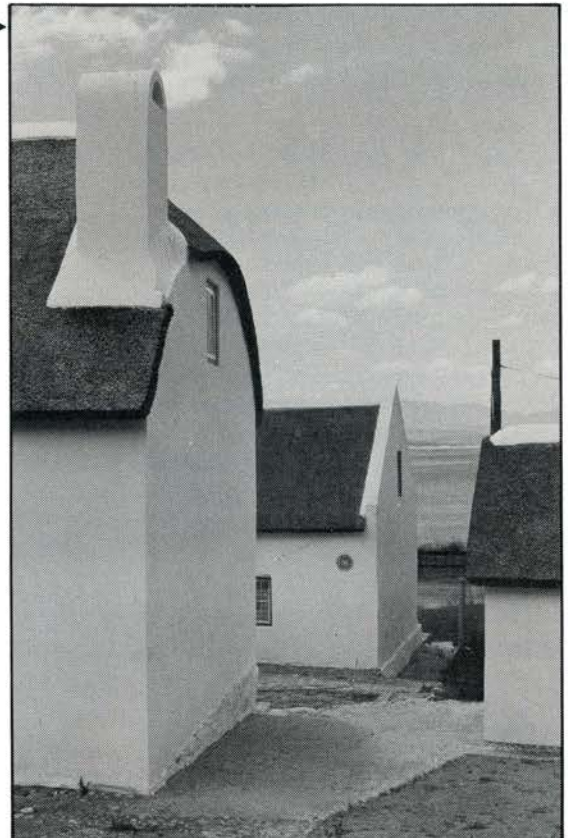
gedurende die laaste kwart van die vorige eeu word. Foto: K.A.B. Nr. J.9437.



▲ **Munrohoek, Des. 1984.** Die huise is vandag verder van die see geleë as in die vorige eeu. Die spoorlyn met sy opvallende skei ook die geboue van die kus. Foto: Helena Scheffler.



◀ **Munrohoek tussen die jare 1878 en 1900.** Die voorste huis het 'n sinkdak en veranda bekom en die hele gebied is omhein. Foto: Posboom Provinsiale Museum, Mosselbaai; beskikbaar gestel deur die Kaaplandse Dept. van Natuurbewaring.



eerste maal oor genoeg water beskik het vir tuinmaak. 'n Tuinboukundige vereniging wat in 1886 gestig is⁴⁹ het vyf skoue gehou. Beatrix is op twee as algemeen wener aangewys en op die ander het sy óf tweede óf derde plek behaal. Hester het ook deelgeneem en goed gevaar. Munrohoek het jaar na jaar die beste en grootste verskeidenheid rose op Mosselbaai opgelewer. Pryse is ook gewen vir die pragtige leebekkie, lelies, jakobregops, petunias, dahlias en malvas.⁵⁰

Die familie was gerespekteer en het hul plek volgestaan in die sosiale lewe van die dorp. Van die mans was onder andere 'n amateur-toneelspeeler, 'n sekretaris van die perderesiesklub en 'n lid van die St. Blaize-roeiklub wat dikwels die jaarlikse regatta gewen het.⁵¹ Een van die kleindogters was blommemeisie op die dorp se spogtroue toe L.A. Vintcent, Lid van die Wetgewende Vergadering, se seun in die huwelik bevestig is.⁵² Die twee juffroue Munro was gewilde ou dames. "Miss Hettie", wat 'n voorslag was by kerkbaarsaars, was bekend vir haar goeie geaardheid en bereidwilligheid om te help met liefdadigheidswerk. Met "tant Toettie" (Beatrix) se dood het al die vlae op die dorp halfmas gehang.⁵³

Met die draai van die eeu verkoop John sy erf aan Samuel Crouson en so kry ook die laaste deel van hierdie historiese eienendom wat vir baie dekades sinoniem met die Munro-familie was, ander eienaars.⁵⁴ George Marsh, Mosselbaai se eerste resident-magistraat het tereg van die Munro's gesê: "... a numerous family, who by their steady & industrious habits, have succeeded in erecting for themselves a property of some value ..."⁵⁵

VOETNOTE

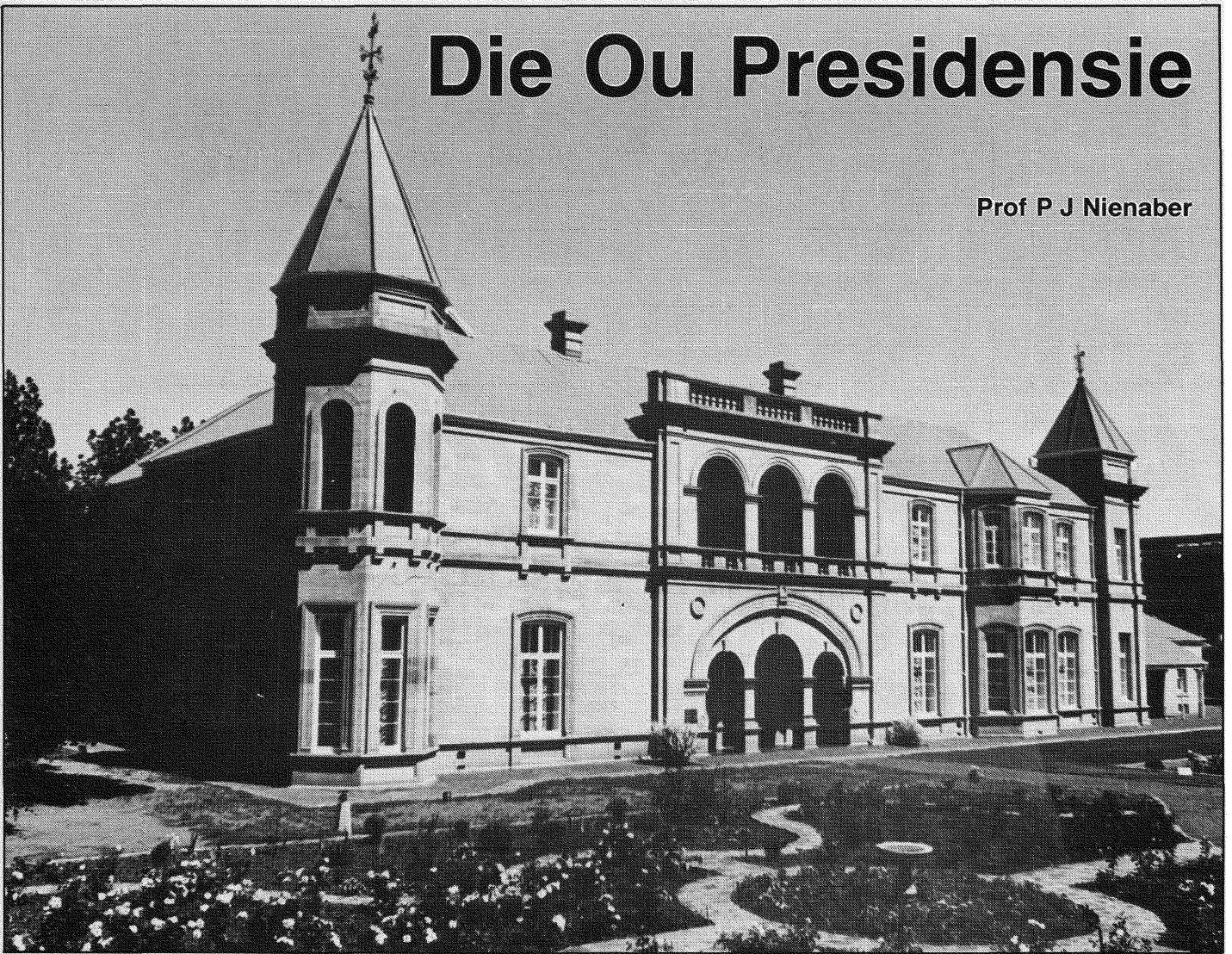
Finansiële ondersteuning van die Raad vir Geesteswetenskaplike Navorsing word met dank erken. Menings wat in hierdie artikel uitgespreek is, is dié van die skrywer en moet nie as dié van die genoemde Raad beskou word nie.

1. D.F. du Toit Malherbe: *Stamregister van die Suid-Afrikaanse Volk*, p. 705.
2. *Kaapse Staatsargiefbewaarplek, Kaapstad* (hierna K.A.B.): C.O.4380 *Arrear Memorials II: Alexander Munro* — B. D'Urban, 25.11.1835, no. 189.
3. K.A.B.: C.O.3972 *Memorials Received: A. Munro* — B. D'Urban, 29.11.1834, no. 77.
4. K.A.B.: C.O.4371 *Arrear Memorials: A. Munro* — L. Cole, 14.11.1829, *Report of J.W. van der Riet*, 29.11.1831, no. 75.
5. D.F. du Toit Malherbe: *Stamregister van die Suid-Afrikaanse Volk*, p. 705.
6. K.A.B.: MOOC 6/9/116 *Death Notice: Martha Maria Munro*, f. 2812.
7. K.A.B.: C.O.4371 *Arrear Memorials: A. Munro* — L. Cole, 14.11.1829, no. 75.

8. K.A.B.: C.O.4379 *Arrear Memorials I: H.O. Acker* — J. Bell, 1.10.1838, *Affidavit of A. Munro*, no. 2.
9. *Navorsing gedoen in Akteskantoor, Kaapstad*.
10. K.A.B.: C.O. 2727 *Letters received from Civil Commissioner and Resident Magistrate, Uitenhage, George: J.W. van der Riet* — J. Bell, 3.1.1831, no. 1.
11. K.A.B.: C.O. 4901 *Letters Despatched, Civil IV: J. Bell* — J.W. van der Riet, 4.2.1831.
12. K.A.B.: C.O.2777 *Letters received from Civil Commissioner and Resident Magistrate, Uitenhage, George: E. Bergh* — J. Bell, 29.1.1838, no. 13.
13. K.A.B.: C.O. 2734 *letters received from Civil Commissioner and Resident Magistrate, Uitenhage, George: J.W. van der Riet* — A. Munro, 8.11.1832, no. 122.
14. K.A.B.: C.O.4376 *Arrear Memorials: J. Richardson* — J. Bell, 15.10.1832, p. 141.
15. K.A.B.: C.O.3965 *Memorials Received V: J.H. Meijer* — J. Bell, 28.1.1833, no. 55. *Die afstand vanaf die huidige hoogwatermerk (wat teen die toon van die spoorwegopvulling geleë is,) na die voorste huis is te kort. As in gedagte gehou word dat die strand a.g.v. die spoorwegopvulling smaller geword het en dat die land na die oprigting van die golfbreker gegroei het, kan met sekerheid gesê word dat die oorspronklike huis een van die agterste twee is.*
16. K.A.B.: C.O.3972 *Memorials Received: A. Munro* — B. D'Urban, 29.11.1834, no. 77.
17. K.A.B.: *Loc cit: C.O.3980 Memorials Received 1835: A. Munro* — B. D'Urban, nd., no. 141.
18. K.A.B.: C.O.3965 *Memorials Received V: Inhabitants of Mossel Bay* — T.F. Wade, 16.12.1833, *Report of J.W. van der Riet*, 29.1.1834, no. 4.
19. K.A.B.: C.O.4378 *Arrear Memorials: Report of E. Bergh*, 16.12.1834, no. 87.
20. K.A.B.: C.O.2652 *Letters received from Drostdy, George: J.W. van der Riet* — C. Bird, 19.2.1823, no. 11.
21. K.A.B.: C.O.4000 *Memorials Received I: H.O. Acker* — G.T. Napier, 9.10.1839, no. 1.
22. K.A.B.: C.O.3965 *Memorials Received V: Inhabitants of Mossel Bay* — T.F. Wade, 16.12.1833, no. 4.
23. K.A.B.: C.O.4378 *Arrear Memorials: Report of E. Bergh*, 16.12.1834, no. 87; C.O.4904 *Letters Despatched: J. Bell* — J.W. van der Riet, 5.3.1834, no. 363.
24. K.A.B.: C.O. 3972 *Memorials Received: A. Munro* — B. D'Urban, 29.11.1834, no. 77; C.O.3980 *Memorials Received 1835: A. Munro* — B. D'Urban, nd., no. 141.
25. K.A.B.: C.O.4380 *Arrear Memorials II: A. Munro* — B. D'Urban, 25.11.1835, no. 189; *Akteskantoor, Kaapstad: Erfregister IV: f.2993*.
26. K.A.B.: C.O. 2802 *Letters received from Civil Commissioner and Resident Magistrate, Uitenhage, George: E. Bergh* — J.M. Craig, 8.12.1841, no. 105.
27. K.A.B.: C.O.3994 *Memorials Received: A. Munro* — B. D'Urban, 21.8.1837, no. 49.
28. K.A.B.: C.O.2777 *Letters received from Civil Commissioner and Resident Magistrate, Uitenhage, George: E. Bergh* — J. Bell, 29.1.1838, no. 13.
29. K.A.B.: C.O.2802 *Letters received from Civil Commissioner and Resident Magistrate, Uitenhage, George: E. Bergh* — J. Bell, 23.11.1841, no. 10.
30. *Cape of Good Hope Government Gazette*, 10.1.1850.
31. K.A.B.: *Register of Estates 45: A. Munro*, f.123.
32. K.A.B.: MOOC 6/9/379 *Death Notice: D. Munro*, f. 2239.
33. *Cape of Good Hope Government Gazette*, 11.12.1851.
34. K.A.B.: MOOC 6/9/116 *Death Notice: M.M. Munro*, f.2812.
35. *Akteskantoor, Kaapstad: Erfregister IV: f. 2996*.
36. *Akteskantoor, Kaapstad: Transportakte, 1857 vol. 42: no. 81*.
37. *Cape of Good Hope Government Gazette*, 27.6.1850; *Cape of Good Hope Government Gazette*, 17.7.1851.
38. K.A.B.: C.O.4081 *Memorials Received IV 1855: W. Munro* — G. Grey, nd., no. 64.
39. K.A.B.: C.O.2918 *Letters received from Resident Magistrates: G. Marsh* — R.W. Rawson, 12.6.1855.
40. K.A.B.: C.O.2937 *Letters received from Civil Commissioners: J.C. Davidson* — R.W. Rawson, 17.9.1857.
41. K.A.B.: C.O.2931 *Letters received from Resident Magistrates: G. Marsh* — R.W. Rawson, 26.2.1856; C.O.4116 *Memorials Received IV: M.M. Munro and W.P.J. Munro* — R.W. Wynyard, 28.4.1860, no. 44.
42. *Posboom Provinsiale Museum: Early Municipal Letters 1852 — 1878*.
43. *Nederduits-Gereformeerde Kerkargief, Kaapstad: G. 9 Doopregister: 3/1*.
44. *George Advertiser*, 19.9.1867.
45. *Mossel Bay Advertiser*, 16.8.1871 (*Local & General*); *Mossel Bay Advertiser*, 12.11.1873 (*Local & General*); *Mossel Bay Advertiser*, 26.11.1873 (*Local & General*).
46. *Mossel Bay Advertiser*, 23.8.1871 (*Local & General*); *Mossel Bay Advertiser*, 30.8.1871 (*Local & General*).
47. K.A.B. MOOC 7/1/624 *Wills: D.P. Munro*, 19.6.1876, and *annexures*, no. 1646; MOOC 6/9/379 *Death Notice: D.P. Munro*, f. 2239. *Akteskantoor, Kaapstad: Erfregister IV: f. 2993; Mossel Bay Advertiser*, 12.7.1876.
48. *W.Fehr-Versameling, Kaapstad, nr. E8: E.J. Austen, Munro se strand by Mosselbaai, 1878. Verwysing vriendelik verskaf deur Helena Marincowitz*.
49. *Mossel Bay Advertiser*, 18.9.1888.
50. *Mossel Bay Advertiser*, 10.11.1886; *MBA* 23.11.1887; *MBA* 27.11.1888; *MBA* 5.11.1889; *MBA* 4.11.1890.
51. *MBA* 31.8.1897; *MBA* 8.5.1878; *MBA* 26.5.1880.
52. *MBA* 28.11.1893.
53. *MBA* 14.6.1892; *MBA* 16.10.1900.
54. *Akteskantoor, Kaapstad: Erfregister IV: f. 2993*.
55. K.A.B.: C.O.2918 *Letters received from Resident Magistrates: G. Marsh* — R.W. Rawson, 12.6.1855.

Die Ou Presidensie

Prof P J Nienaber



Die Ou Presidensie, woning van die laaste driePresidente van die Vrystaat (Brand, Reitz en Steyn), is op 28 Februarie (Republiekdag) 1985 deur sy Edele Minister dr. Nak van der Merwe ingewy. Dit het twaalf jaar geduur om die gebou te restoureer en te meubiler soos dit was in die dae van die presidente. Dit het alles nage-noeg R1,250,000 gekos. Die restaurasiewerk aan die gebou is gedoen deur die departement Openbare Werke, en die meubilering deur die Vrystaatse Provinsiale Administrasie. Die argitek was prof. Leon Roodt. Reeds in 1972 het oud-administrateur Froneman en oud-minister Diedrichs besluit dat die Ou Presidensie, wat in 'n vervalte toestand was, gerestoureer moet word. Die argitek het besluit om die gebou terug te bring na die jaar van oprigting, 1886.

Waar die ou Presidensie vandag staan, het trekkerveeboer Jan Brits hom teen 1825 gevestig. Die eerste drie VrystaatsePresidente (Hoffman, Boshof en Pretorius) het in 'n kleihuis, wat vir maj. H.D. Warden, Britse Resident, op hierdie terrein opgerig is, gewoon. In 1861 is 'n nuwe, maar nog eenvoudige Presidentshuis teen 'n koste van ongeveer R5 000 gebou.

Die huidige Presidensie is ontwerp deur Lennox Canning. Op 22 Mei 1885 het pres. Brand die hoeksteenlegging waargeneem en in 1886 is die Presidensie teen 'n koste van ongeveer R24 000 voltooi. Hier het presidente Brand, Reitz en Steyn gedurende hulle ampstermyne gewoon.

Die buitekant van die gebou is van sandsteen, maar na honderd jaar was die sandsteen verweer, en is dit in die geheel vervang met sandsteen vanuit die groewe van Ficksburg. Deur gebrek aan klipkappers is die werk baie vertraag. Binne moes die houtwerk ook grotendeels vervang word, en teruggebring word na 1886, ook wat betref die verwerk. Ook die mure was geverf met pastelkleurige waterverf, en nie geplak nie.

Die opdrag was dat die Ou Presidensie ingerig moet word as 'n museum vir die laaste driePresidente van die Vrystaat.

Dit beteken dat gepoog moes word om die Ou Presidensie te meubiler soos in die tyd van die presidente. Onthou moet word dat die Volksraad slegs R2 400 bewillig het vir meubels. Die presidente moes in werklikheid die reuse kamers self meubiler. Hulle salaris was beperk. Daarom is die Ou Presidensie deur die presidente

spartaans gemeubiler. Met die restaurasie was mev. Yvonne Steyn van die begin af verantwoordelik vir die meubilering; die laaste maande is sy bygestaan deur die kuratrise, mev. Nancy Bialowons. Die meubeldeskundige van die Transvaalse Museumdiens, mev. Nerina Walters, het ons 'n tyd lank van advies bedien. Die meubels was hoofsaaklik Victoriaans.

Waar was die meubels? By oorlye of aftrede van 'n president, is die meubels terug na die familie. Die stigting "Ou Presidensie" is in die lewe geroep om die regte meubels in die hande te kry. Daar is gesoek by die kinders en kleinkinders van die presidente. Die Nasionale Museum het in bruikleen gegee pres. Brand se klavier, sy pragtige stoel en 'n spieëlkas. Sy kleinkinders het 'n reuseskildery van pres. Brand geskenk. Van pres. Reitz het ons 'n bedtafeltjie en kuriosa, geskenk deur twee skoondogters. Die res van die meubels is by antikwariese meubelhandelaars in Bloemfontein en Kaapstad, en op veilings aangekoop. Ook matte en gordyne is aangekoop.

Die Ou Presidensie is 'n kosbare, pragtige museum — die juweel van die Vrystaatse Museums.

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Victorian Domestic Vernacular in Pietermaritzburg

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A great deal has been written about Victorian Pietermaritzburg most of which is manifestly academic and effectually imbued with a liberal dosage of concomitant verbiage. A comprehensive survey of the remaining vernacular domestic architecture has long been overdue. The obstacles to such an exhaustive study have been many. Firstly, there is a dearth of conclusive documentary material for the larger part of the nineteenth century. Secondly, fieldwork is largely unpopular in the academic fraternity. A cursory survey of these submitted supports the view that 'armchair' studies are the order of the day. The schools of architecture have, generally speaking, neglected the vernacular. While there are exceptions, it is true to say that the vernacular ('low architecture') is not explicitly praised as an object of study. The so-called 'high architecture' is normally associated with complex architectural expressions which is in turn usually related to the cost of the building. By definition the workaday man was excluded from this mode and, since the wealthy are in any generation the exception, fewer of these structures were built. The vast numbers of 'low architecture' buildings have thus mostly been left to the demolisher's hammer. Lastly, it is only recently that local governments are planning the conservation of the urban landscape. In particular, they need to be educated into a genuine appreciation of all the morphological aspects of the townscape. This paper describes the evolving problem and offers a survey of the Victorian domestic architecture that is still standing in Pietermaritzburg.

THE BACKDROP

Pietermaritzburg is fast losing its distinctive Victorian character.¹ At the turn of the century Ingram defended the historical importance of the settlement and accused many of the inhabitants of neglecting the history and buildings of the city which, ac-

... according to him," ... teems with interest ..."²

"Next to Cape Town, Maritzburg can justly claim to rank high amongst the historically interesting centres of civi-

lisation on the southern portion of this continent, and though lacking the glamour begotten of gold and diamond mines, the City, as the scene of many political and warlike events, has a his-

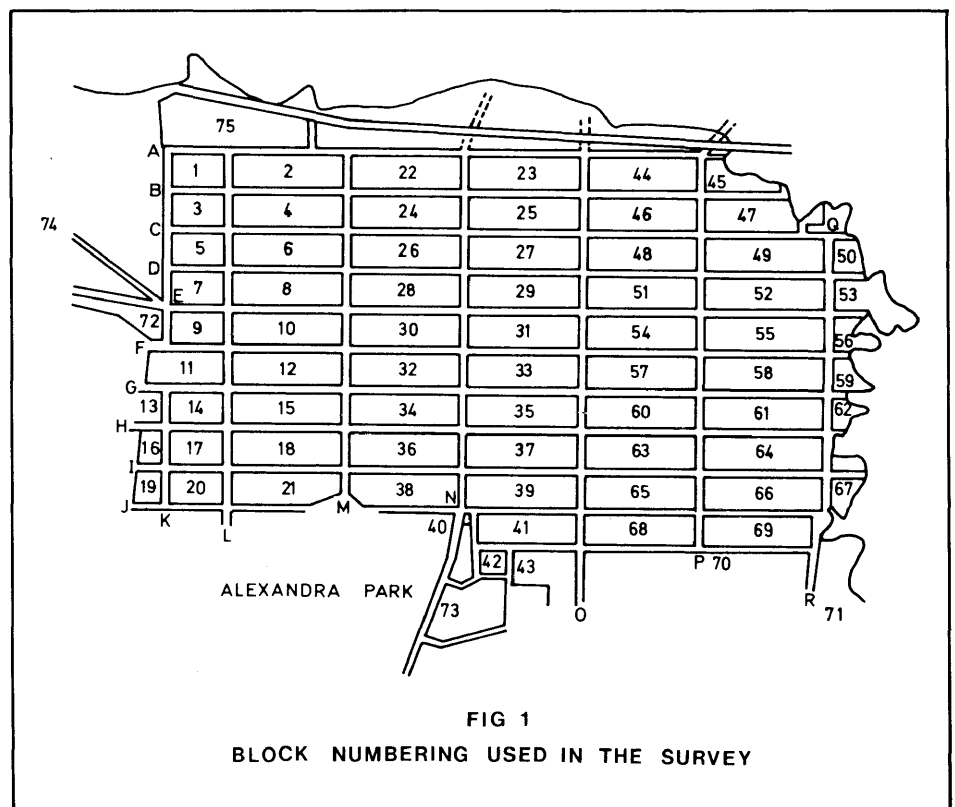


Figure 1: Block numbering used in the survey

Table 1: Key to Figure 1

A	Victoria Road	H	Loop Street	O	Boshoff Street
B	Greyling Street	I	Burger Street	P	Retief Street
C	Boom Street	J	Prince Alfred	Q	East Street
D	Berg Street	K	Pine Street	R	Echo Road
E	Pietermaritz St	L	West Street	74	Mayor's Walk Area
F	Church Street	M	Chapel Street	G	Longmarket St
N	Commercial Road				

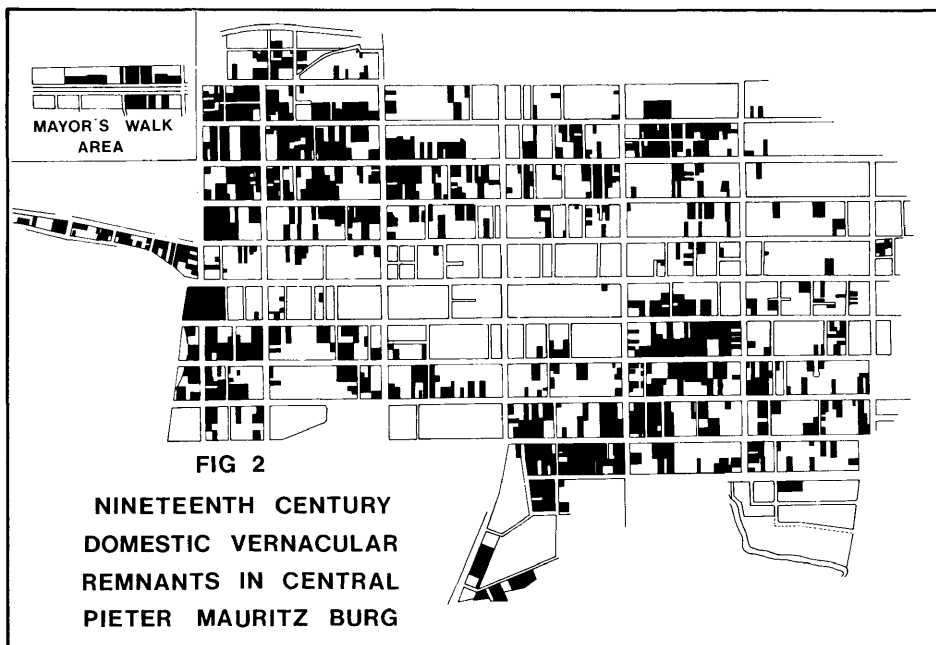


Figure 2: Nineteenth Century Domestic Vernacular Remnants in Central Pietermaritzburg



Figure 3: Government House (1870s) Source: Natal Archives

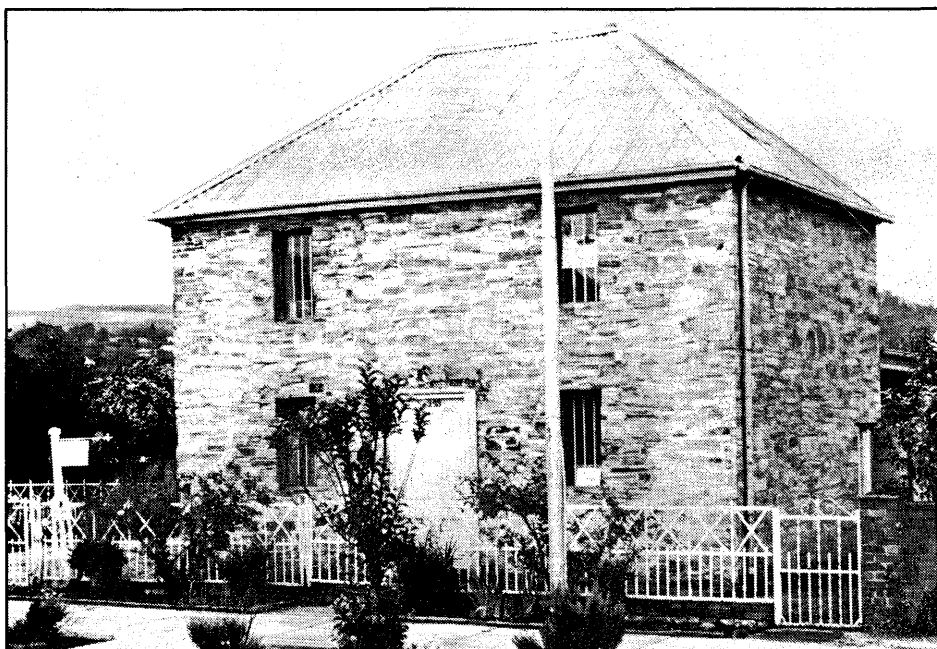


Figure 4: 333 Boom Street (1984)

tory which is well worthy of preservation and remembrance . . . The past decade has witnessed the demolition of many structures, originally used for public purposes, and the erection of stately and commodious edifices, calculated to meet the increasing demands of a progressive community." (p1, 80)

In 1913 one old resident of the city expressed concern that many of the old buildings had passed away.³ By the late 1930s the signs of change were undeniable and stood for all to see evidenced in the concrete change of the cultural landscape:⁴

"Electric light has replaced the home made candle, the motor car has superseded the lumbering ox wagon; asphalted roads have taken the place of the muddy grassgrown and rosebordered streets of early Maritzburg and the sand swept wastes of Durban. The sluits along the streets and the wells of brackish water have retreated before water pipes and reservoirs. Hundreds of commodious houses rise on the site of the score or so small thatched cottages and wattle and daub huts." (p4)

While Hattersley admitted that the settlement was then a large city of stately buildings and throbbing life, he felt it retained, in the old cottages, with tiles, gabled roofs, yellow-wood timbering and narrow stoeps, and in the quiet, tree-lined lanes, many links with the small country town of the period of the Byrne immigration.⁵ A decade later he still wrote of the pervading presence of the past:⁶

"There are quiet lanes in Pietermaritzburg that have altered but little in the last hundred years. The thatch has disappeared and the roadway is no longer unpaved and unlighted. But the shape of the cottage roofs, built to accommodate a loft beneath thatch or tile, and the rosy-tinted brick walls, glowing with hospitality in the evening sunlight, remain. These sweet mellow reminders of the past are today to be seen down many a side-street, unharmed as yet by the march of progress. The hedge, gemmed with roses, replacing the original sod wall, only half conceals the plain white plastered wall, across which falls the shadow-tracery of oak and syringa. Roofs, low crowned and of gentle pitch, are covered by the shapely fan tiles manufactured by the Lincolnshire man, Henry Chatterton." (p49)

Greig⁷ and Picton-Seymour⁸ similarly argue that much of the Victorian architecture remains intact, the former remarking that the brick vernacular (red brick with light trimmings of painted wood and iron work) ". . . gives Pietermaritzburg a homogeneity sadly lacking in most South African towns." (p176) These sentiments are both

noble and commendable, but that they are effectively true is doubtful. Far more accurate is Hillebrand's assessment of the general attitude and consequences:⁹

"Little has been written about colonial buildings, still less about colonial architecture in general. The present-day attitude . . . seems to be one of indifference, or at best, one of vague condescension. The buildings themselves are rarely regarded in an aesthetic light. The oldest are declared to have antiquarian interest and the later, more elaborate, Victorian examples are either viewed with sentimental affection or with distaste felt by the modern age for the cumbersome piles bequeathed by its predecessors. South Africa, in particular, finds the late colonial contribution repellent, judging from a general eagerness to wipe it out, enthusiasm being confined almost entirely to the Cape Dutch and Georgian styles." (p1)

Victorian Pietermaritzburg is evolving into industrial Pietermaritzburg as a result of economic pressures and under the umbrella of progress.

THE RESPONSE

The conservation movement in Pietermaritzburg really got under way in 1960 when the Simon van der Stel Foundation set up a committee in Natal. Dr J.E. Holloway, a council member of the Foundation, said that there should be a predetermination to preserve old buildings.¹⁰ The following year Dr Punt, also of the Foundation and speaking in Pietermaritzburg, criticized the City Council for not taking due regard for some of the city's historical buildings.¹¹ He referred in particular to the demolition of the Lindley parsonage in Longmarket Street. The main point was the weakness of town planning. He pointed out that enlightened town councils called in all sorts of bodies when they were planning new roads and layouts : architects, engineers, historians, artists and their own experts.

In 1962 a 'Preserve Our Heritage' campaign was launched and numerous associations were invited to attend including the Suid-Afrikaanse Historiese Vereniging, the South African National Society, the Simon van der Stel Foundation, the Natal Society, the John Bird Society, the Historical Association and the Ancient Africa Club.¹² It was intended to revive memories of Natal history and to restore and place on record factual reports, documents and relics of the heritage of Natal. The first guide map to South Africa's proclaimed historical monuments was issued in 1963 and a scheme to preserve selected historic sites in Natal was embarked on later that same year.¹³ In 1966 a committee investigated the delimitation of authority of the then Historical Monuments Commission

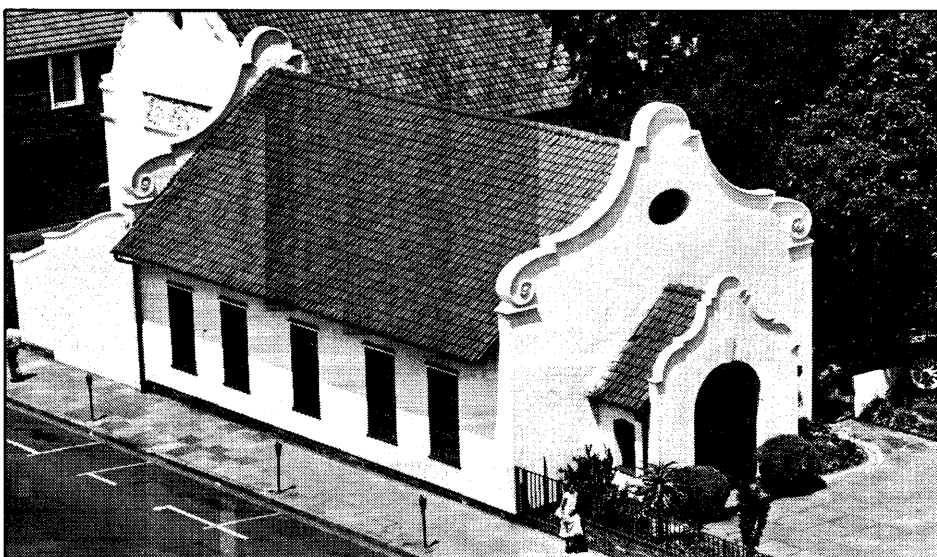


Figure 5: The Church of the Vow, originally intended as a parsonage (1984)



Figure 6: Oxenham's Bakery on the corner of Burger Street and Commercial Road (1984)



Figure 7: Lower Longmarket Street showing houses built on the street line. The house in the middle, 418 Longmarket Street, is believed to date back to the Voortrekker period (1984)

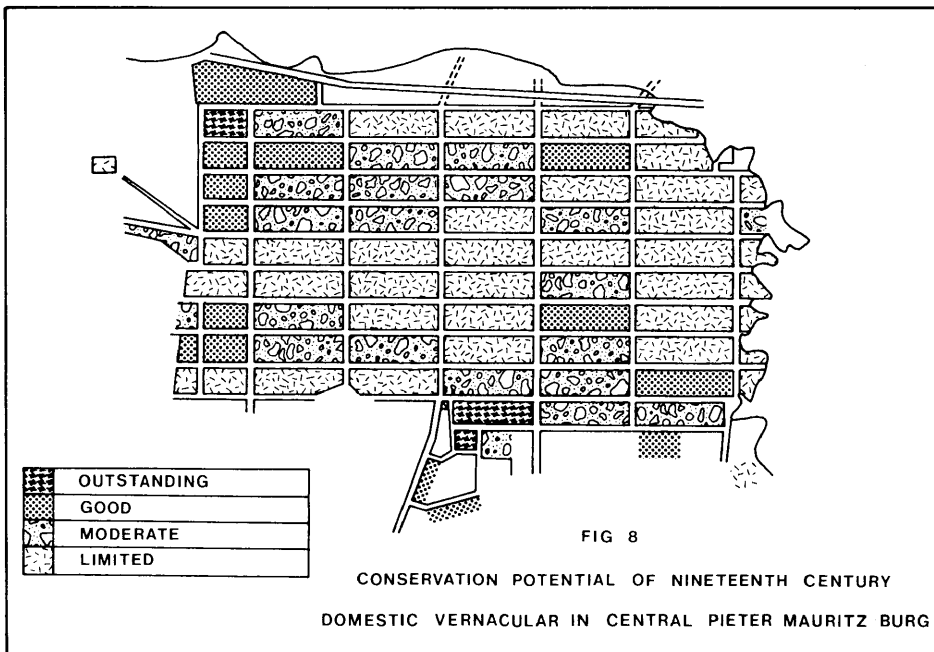


Figure 8: Conservation Potential of Nineteenth Century Domestic Vernacular in Central Pietermaritzburg



Figure 9: Cottage, 136 Longmarket Street (Moderate Block 15) (1984)



Figure 10: Cottage, 12 Bourke Street, now used for business purposes (Limited Block 54) (1984)

and the Simon van der Stel Foundation and the following year six study groups were appointed to investigate and advise the Natal branch of the Historical Association of South Africa on the restoration of buildings and objects worthy of preservation.¹⁴

In an effort to promote conservation, it was decided in 1967 that the Council advise the Simon van der Stel Foundation when Council-owned buildings were to be demolished.¹⁵ This was in order to assist in the removal of items considered to be of historic value. An attempt was made to make the agreement effective for the whole of Pietermaritzburg. During the 1970s there was an increased awareness of the need to plan the preservation of landmarks in the city. In 1973 a historic building subsidy was suggested.¹⁶ Two years later the establishment of a Pietermaritzburg Conservation Committee was proposed to list important places and buildings and determine how they can be conserved.¹⁷ The Works Committee suggested that such a committee consist of four Council representatives, three architects, a town planner, a structural engineer and representatives of the Natal Archives, the Natal Museum and the Simon van der Stel Foundation. The City Engineer was to liaise with the Institute of South African Architects in this regard.¹⁸ Progress was slow and Simon Roberts, Chairman of the Macrorie House Museum at the time, repeated a call for a committee of this sort. In 1976 the National Monuments Council examined sections of Burger Street and Loop Street (around Overpark), Buxton House, the original section of the Natal Museum and Deanery Lane, with a view to preservation.¹⁹ It was later suggested that power of compensation be given to Council for retention of buildings in order to persuade against demolition (eg. reduction in rates, assisting property owners in kind).²⁰

A landmark for conservation in the city was reached when a seminar on the uniqueness of Pietermaritzburg was held at the St Saviour's exhibition in 1977.²¹ The three principal speakers expounded their views. Graham Atkinson of the municipality felt that the private sector had failed to preserve the uniqueness of the city. He argued that the municipal record was impressive and cited as examples Alexandra Park, the City Hall and the new Municipal offices. Simon Roberts identified five unique characteristics of Pietermaritzburg worth retaining, namely, the geography and topography, the trees on the hills surrounding the city, the orange tiles and bricks, the central core of mid-Victorian buildings and the Victorian detail that was disappearing fast. David Theron, a professional man, pointed out that the few remaining buildings of architectural merit had been wrenched out of context and

were engulfed by mediocre environments, heavy traffic, physical, visual and noise pollution, and ignorance. He delineated three developmental options, the one that the Council had adopted being to ignore the environmental heritage and develop further at the cost of such heritage. He submitted the following reasons to support the allegation. Firstly, society in general is not conservation orientated but rather puts a high premium on material progress. Secondly, this approach manifests itself in all planning intents and attitudes. Developmental proposals pay lip service to the architectural heritage, but no proposals had been formulated for its preservation. Lastly, while architects claim to favour development which will be compatible with conservation, no evidence of this had been forthcoming. In fact, he considered the architectural character of the city as envisaged and implicit in developmental proposals to be grotesque. This seminar highlighted the essential need for a planned conservation strategy that would work together with rather than against market forces.

In 1978 Professor Murray Schoonraad, then head of the Fine Arts and History of Art Department of the University of Natal in Pietermaritzburg, started a research project that had as its brief the cataloguing of all buildings in the central grid of the city bounded by Pine Street, Prince Alfred Street, East Street and Victoria Road.²² More recently Mr Bassett, the Chief Professional Officer of the National Monuments Council, was requested by the City Engineer to prepare a report on preservation and planning in the city.²³ The results thus far indicate that positive planning may follow. The groundwork started by Professor Schoonraad has been transferred to the City Engineer's Department. The Draft Planning Scheme has been amended by adding two clauses relating to the listing of buildings of historic interest or architectural merit and transfer of building bulk in respect of such buildings.²⁴ Furthermore, two committees have been established to investigate the conservation potential of the various areas and buildings. Clearly, there is revived interest in the conservation of Pietermaritzburg's townscape. If full cognizance is taken of these surveys in the future planning of the central area, much can be saved from the demolisher's hammer and at the same time the city can progress economically.

THE SURVEY

Anyone interested in establishing what nineteenth century domestic buildings are still standing in Pietermaritzburg is faced with the awesome fact that no-one really knows. This question desperately needs answering. To this end a survey was conducted with the purpose of establishing the



Figure 11: Asymmetrical cottage with bay windows and veranda surrounds, 405 Longmarket Street (Moderate Block 57) (1984)



Figure 12: Double storey house (131 Pietermaritz Street) with bay windows and projecting veranda (Moderate Block 8) (1984)

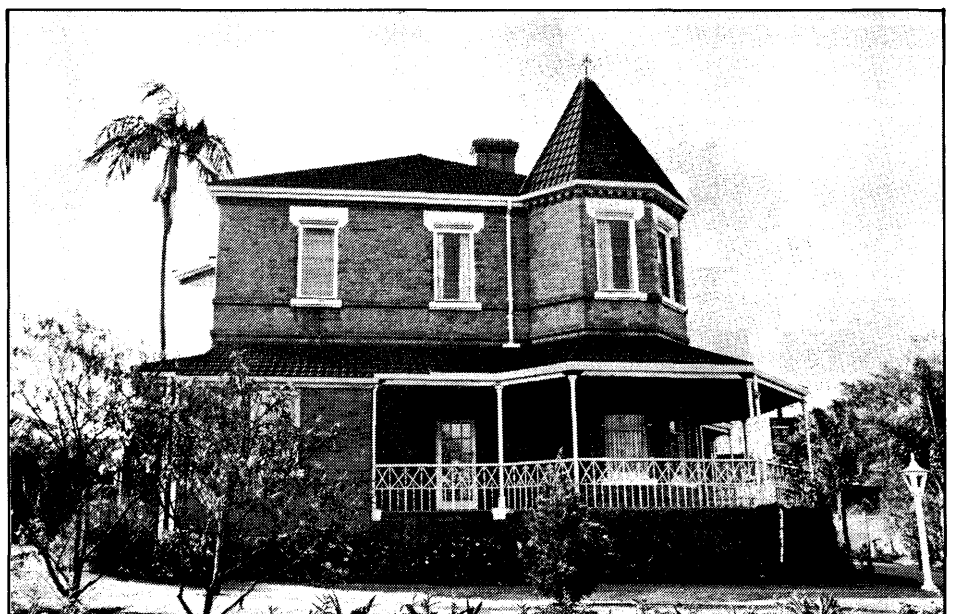


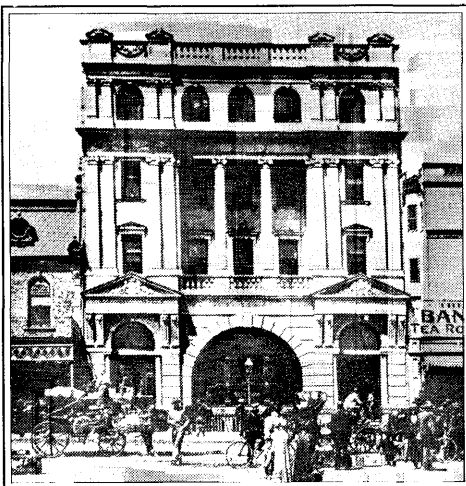
Figure 13: Well-kept double storey type with superficial alterations, 25 Loop Street (Good Block 14) (1984)



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number of houses still standing in the city that were probably also standing in 1845, 1872 and 1906. The data related to 1845 were collected from a map compiled by surveyor C. Piers in collaboration with surveyor L. Cloete and Dr William Stanger, Surveyor General of the Colony of Natal at the time. An 1872 map and a 1906 map similarly provide information on the buildings that were standing in those years. Each block was numbered and analysed against the other blocks (Figure 1). The houses still standing were mapped (Figure 2).

The result of the survey was that only five houses each in a separate block could be traced back to 1845. These are:

- (1) Block 11 : Government House.
- (2) Block 25 : 333 Boom Street.
- (3) Block 33 : Voortrekker Parsonage.
- (4) Block 39 : Oxenham's Bakery.
- (5) Block 60 : 418 Longmarket Street.

The first house, Government House, has a chequered history (Figure 3). It developed from a humble cottage into a double storey villa that housed the Governor of Natal. It now forms part of a Teacher's Training College. The little double storey Edwardian building at 333 Boom Street has long been thought of as the oldest double storey dwelling in Pietermaritzburg and is probably one of the few of its kind in the whole country. The Voortrekker Parsonage, more commonly known as the Church of the Vow is, together with the Oxenham's Bakery building and the cottage at 418 Longmarket Street, a veritable reminder of the Dutch tradition of erecting dwellings right on the street line (Figure 5, 6 and 7). The house in Boom Street and the Voortrekker Parsonage are protected by virtue of their National Monument status, but the future of the other three remains uncertain.

The number of houses dating back to 1872 totalled 144. The houses dating back to 1906, 1252 in all, included those that dated back to 1845 and 1872 since they followed through 1906 to the date of the survey. Using this method it was possible to consider the total number of Victorian dwellings as a percentage of the block in which they occurred. The blocks were delineated according to the following categories (Figure 8):

- (1) Outstanding : 76-100 %
- (2) Good : 51-75 %
- (3) Moderate : 26-50 %
- (4) Limited : 0-25 %

The result was that only three (4 %) of the blocks qualified as outstanding, 13 (17,3 %) as good, 22 (29,3 %) as moderate and 37 (49,3 %) as limited. Thus, 59 blocks or 78,6 % had moderate or limited conservation potential in terms of nine-

teenth century domestic vernacular. When compared with the 1872 results the situation was that 67 % (97) of the 1872 houses were in moderate blocks, 18 % (26) in limited blocks and 15 % (21) in good blocks. None were found in outstanding blocks. Clearly, then, while Pietermaritzburg is universally regarded as one of the finest examples of a Victorian city, the actual conservation potential of this heritage is limited. Economic and developmental factors remain paramount as formidable determinants. A number of fine examples of nineteenth century domestic vernacular are left but they are scattered over a wide area (eg. Figure 9, 10, 11, 12, and 13).

CONCLUSION

Academics of all disciplines including architects and town planners, concerned with preserving material culture, need to pay far more attention to the contribution of folk architecture to the townscape. History teaches us that concepts are usually born in places of higher learning and then filtered down into society. In South Africa we have, at an intellectual level, concentrated our efforts on elitist edifices almost to the total neglect of the larger part of our cultural heritage. This can perhaps be attributed to the fact that as a young country there has not been enough time to diversify our interests and realise the radical importance of appreciating the total concept of the material environment. We know that all aspects must be treated in a conservation programme. It is imperative that this conceptual framework be imparted to the town and regional planners before it is too late. In the case of Pietermaritzburg there is little time left. That which is at our disposal must be used correctly so as to ensure that some of the domestic vernacular in the city is preserved for our benefit and for future generations.

NOTE: All photographs have been taken by the author unless otherwise indicated. The maps are also drawn by the author.

REFERENCES

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- (2) J.F. Ingram, THE STORY OF AN AFRICAN CITY, C. Coester, (Pietermaritzburg, 1898).
- (3) Thomas Maxwell, letter dated 5 July 1913

- (BIRD PAPERS, Vol 6) Natal Archives
- (4) The Roaring Forties. No 3. What Durban and Pietermaritzburg looked like, DAWES COLLECTION, File E, 9 October 1937. Killie Campbell Museum.
 - (5) A.F. Hattersley, PIETERMARITZBURG PANORAMA : A SURVEY OF ONE HUNDRED YEARS OF AN AFRICAN CITY, Shuter and Shooter (Pietermaritzburg, 1938) ; cf. M.C. van Zyl, Pietermaritzburg — Sy Ontstaan en Ontwikkeling, THE PUBLIC SERVANT, 35(6), 1955, p32-35, 61.
 - (6) "There are quarters of the town, especially in the vicinity of old Warrington House and the Voortrekker Museum, where the atmosphere is steeped in riches of the past. The shadows of trees form delightful patterns on the tinted walls, and the peace of over a century of small town domestically lies over the scene. Near the river, to the east of the city, there are gracious farm houses and even the remains of a water mill, long since abandoned. One can shut one's eyes and recall the heartening clatter, perhaps even the tinkle of the muffin boy's bell." (A.F. Hattersley, PORTRAIT OF A CITY, Shuter and Shooter (Pietermaritzburg, 1951), p118.
 - (7) D. Greig, A GUIDE TO ARCHITECTURE IN SOUTH AFRICA, Howard Timmins (Cape Town, 1971).
 - (8) Picton-Seymour, VICTORIAN BUILDINGS IN SOUTH AFRICA, A.A. Balkema (Cape Town, 1977).
 - (9) M. Hillebrand, A CRITICAL STUDY OF THE COLONIAL ARCHITECTURE OF PIETERMARITZBURG : 1838-1910, Vol I and II, Honors Thesis, Department of Fine Arts and History of Art, University of Natal (Pietermaritzburg, 1973/74); Botha is similarly sceptical : "In die verdere ontwikkeling van Pietermaritzburg verloor die stad sy eienskappe as Voortrekkerstad. Afgesien van 'n paar geskiedkundige geboue en straatname is daar weinig in die stad wat hom vandag kenmerk as die eerste werklike Voortrekkerstad." (N. Botha, Die Voortrekkerstad Pietermaritzburg. DIE TAALGENOOT 25(10), p17).
 - (10) THE DAILY NEWS, 6.12.1960.
 - (11) THE NATAL WITNESS, 12.12.1961.
 - (12) THE NATAL WITNESS, 12.7.1962.
 - (13) THE NATAL WITNESS, 18.4.1963, 16.12.1963.
 - (14) THE NATAL WITNESS, 16.11.1966, 14.4.1967, 19.9.1967.
 - (15) THE NATAL WITNESS, 9.12.1967.
 - (16) THE NATAL WITNESS, 31.5.1973.
 - (17) THE NATAL WITNESS, 22.5.1975.
 - (18) THE NATAL WITNESS, 7.8.1975.
 - (19) THE NATAL WITNESS, 17.11.1976.
 - (20) THE DAILY NEWS, 12.12.1977.
 - (21) THE NATAL WITNESS, 24.10.1977.
 - (22) M. Moberley, Notes and Queries, NATALIA 9, December, 1979, p47-57.
 - (23) B.W. Bassett, CATALOGUING AND CONSERVATION IN PIETERMARITZBURG : A REPORT TO THE CITY ENGINEER, 1982.
 - (24) A. Duigan, Listing Buildings of Architectural and Historical Interest in Pietermaritzburg, JOURNAL OF THE NATAL PROVINCIAL INSTITUTE OF ARCHITECTS 4 (1984), p1-4.

Selde nog het ons 'n gebou opgerig wat soveel aandag trek as juis die replika van Kya Rosa op die kampus van die Universiteit van Pretoria. Is dit omdat die gebou se geringe grootte so in kontras staan met die massiewe bonkigheid van sy bure, of is dit die "anachronisme" wat spreek uit die verskil in "wêreldbeskouing" tussen die Laat-Viktoriaanse Kya Rosa en die moderne en byderwetse universiteitsgeboue? Moontlik albei, nog tesame met 'n hunkering na 'n romantiese verlede wat by menige beskouer 'n hartsnaar aanroer.

Dit krenk natuurlik nogal 'n hedendaagse argitek se ego as hy moet agterkom dat dit nie sy eie vindingryke, nuwe, wonderlike idees is wat die kalklig steele nie, maar die tierlantyntjies van 'n "spekulasiehuus" uit die koloniale tyd. Met 'n positiewe beskouing kan ons egter onself troos met die woorde: "toemaar, jou eie geboue sal seker nog waardeer word, miskien later . . . heelwat later." Laat ons dus steeds ons bes doen sodat latere geslagte dit dalk die moeite werd sal vind om enkeles van ons geboue te bewaar of selfs te restoreer.

Voorkoming is beter as genesing, sê die spreekwoord: bewaring is beter as restaurasie en restaurasie is weer beter as rekonstruksie — in elk geval goedkoper. Maar laat ons by die begin begin en hier 'n stukkie aanhaal wat die Bond van Oudstudente in 'n blaadje oor Kya Rosa geskryf het:

IN DIE BEGIN

Pogings om 'n universiteit in die Transvaal te stig, dateer reeds uit die vorige eeu.

In 1889 word 'n versoek tot die regering gerig om 'n stelsel vir hoër onderwys te verkry, maar pogings om buitelandse professore te kry om na "landsaard en volksbehoefte" studente op te lei, misluk. Spoedig hierna sou die Anglo-Boereoorlog 'n einde maak aan die planne om 'n pre-koloniale universiteit vir die Transvaal te stig.

Tydens die oorlog is hernude pogings aangewend en in 1903 kom die Transvaal Technical Institute in Johannesburg tot stand. In 1906 verander die naam na die Transvaal University College (TUC).

In Maart 1907 word generaal J C Smuts koloniale sekretaris in die Botha-kabinet en hy beywer hom daarvoor om die letterkundige vakke en wis- en natuurwetenskappe van die TUC (TUK) na Pretoria oor te plaas. Hy het aangevoer dat hierdie vakke besig was om in Johannesburg te kwyne en dat dit te betreure was dat Transvaalse kinders na hul skoolopleiding na ander provinsies moes verhuis vir verdere studie. Ten spyte van teenkantiing het Smuts sy planne vir die vestiging van die TUK in Pretoria eiehandig deurgevoer.

Op 10 Februarie 1908 het die Universiteit van Pretoria in Kya Rosa as die Pretoria Centre of the Transvaal University College tot stand gekom. Die studentegetal was 32 en daar was vier professore.

Kya Rosa (Erf 613 Skinnerstraat) is geleë op grond wat vroeër aan M W Pretorius behoort het. Later is dit deur ene Leo Weinthal, Joodse eienaar en redakteur van The Press, gekoop. The Press was die destydse Pretoriase koerant en die voorganger van die Pretoria News. Weinthal het hier 'n deftige huis gebou en dit na sy vrou, Rosa, vernoem. In 1908 is die huis aan die Koloniale Sekretaris oorgedra en vir opvoedkundige doeleindes gereserveer. Dit is vandag nog in Staatsbesit.

Kya Rosa was in 1908 die enigste gebou wat vir lesings gebruik is. Dit het ook die kantoor van die Registrateur gehuisves. In latere jare is dit as dameskoshuis ingerig.

In 1909 is 'n stuk grond aan die oostekant van Pretoria aan die TUK toegeken. Die Ou Lettergebou is hier opgerig en in 1911 het die Universiteit van Pretoria na sy huidige kampus verhuis.

Kya Rosa het natuurlik in die middestad bly staan en mettertyd verval. Sy omgewing het totaal verander deur die toringblokke en nutsgeboue wat rondom verrys het. Totdat in die jaar

1980 die Bond van Oudstudente besluit het om die gebou op een of ander manier te red. Restorasie op die plek was nie moontlik nie. Die volgende oorweging was dan om Kya Rosa oor te plaas na die nuwe kampus. Aangesien die gebou egter toe nog deur die Staat as kantore gebruik is en hom ook om verskeie redes soos bv. die verval en veranderde toestand waarin hy was, nie geleen het tot verplasing nie, is besluit om 'n replika op te rig.

Die dokumentasie vir die bouplanne het op die volgende inligting gesteun:

'n Foto van omstreeks 1908 (of moontlik vroeër) vanaf die suid-weste (foto 1). Dit lyk asof die gebou hier nog 'n deftige woonhuis is met sy tipiese Laat-Viktoriaanse versierde stoep ("verandah") met varings in potte op staanders en sy tuin met palms, blombeddings en paadjies natuurlik ook versier met mooi meisies. Die algemene uitleg van die houtversierings van die stoep, dakversierings, dakvensters, geute, dakrand, geut-hoeke, skoorstene, trappe en trapreling met blompotte kon

Kya Rosa he

Albrecht Holm, Germ

hiervan afgelei word. Dit blyk ook dat die mure met 'n ligte kleur (byna wit), die stoepversierings ietwat donkerder en die dak met 'n donker kleur geverf was. Die nisse in die twee voorste pilare van die trapreling was blykbaar weer 'n effens donkerder skakering.



Foto 1



Foto 2

'n Lugfoto van omstreeks 1897 vanaf die noord-ooste (Foto 2). Hierdie foto toon 'n interessante stoepdak met groot golwings in 'n ligter kleur as die hoofdak. Gevormde stoepdakke of sulkes waarop strepe in twee kleure geverf is, was 'n tipiese ver-



Foto 3

skynsel. Verder kan mens sien dat die stoepversierings ook aan die oostekant aangaan, alhoewel behalwe die ritme van die pilaartjies nie veel besonderhede sigbaar is nie.

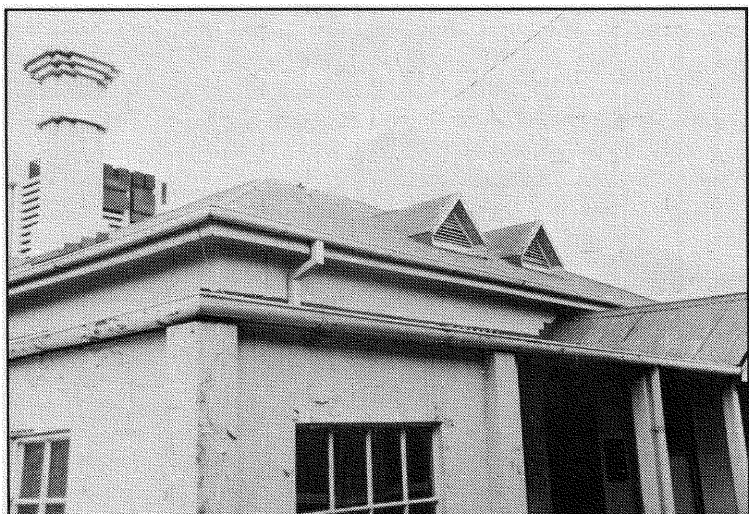
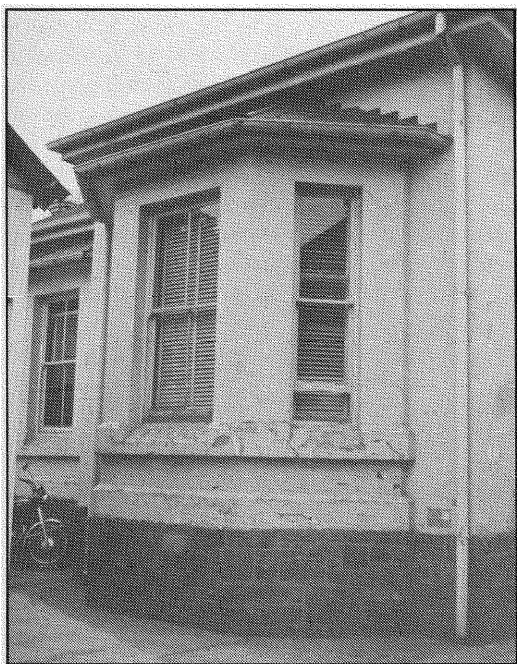
'n Foto van die suidekant uit die jaar 1955 (Foto 3) wys die gebou feitlik soos ons hom in 1980 aangetref het: gestroop van alles wat mooi is, kaal (of in safaripak) staan hy daar, 'n gebou in staatsdiens en op die slopinglys. 'n Aangeboude stoepkamertjie heel links en 'n stoepdeur uit die erker regs, is die ander veranderings wat sedert foto 1 hier aangebring is. Dakvorm, skoorstene, trap en reling met pilare, sommige vensters, vensterbanke en ook die voordeur het blykbaar die aanslae weerstaan.

Die gebou soos dit in 1980 nog bestaan het, het 'n basis gebied vanwaar alle afmetings van die mure, dak, vensters, deure, stoepe ens. geneem kon word, sodat planne, aansigte en snitte geteken kon word. In meeste gevalle was dit redelik maklik om te onderskei welke mure, deure of vensters later bygevoeg of verwyder is, aangesien daar sonder uitsondering van ander materiaal (staalvensters, staalkosyne, ligte houtmure ens.) gebruik gemaak is en geen moeite gedoen is om veranderings te verberg nie. So sou bv. nuwe mure van onder téén die ou plafon gebou gewees het en nie deur die plafon gaan soos die ou mure nie. Die bypassende kroonlys het in sulke gevalle ook ontbreek.

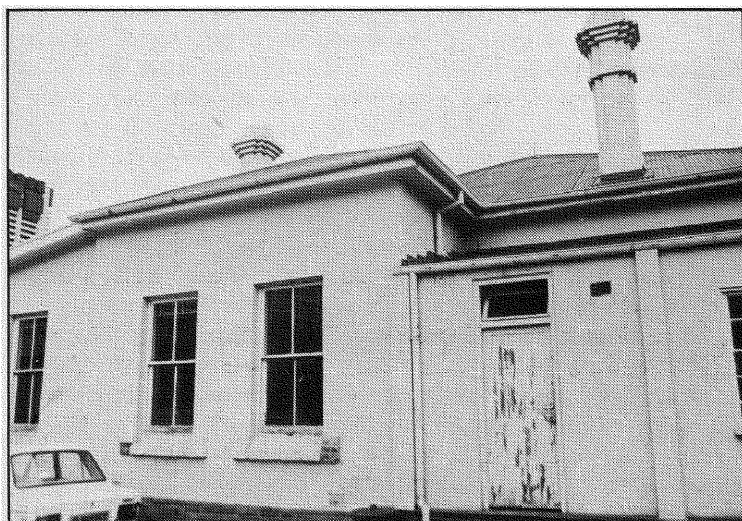
Die volgende items het ook nog bestaan sodat besonderhede soos profiele en afmetings afgeneem kon word vir die opstel van die detailplanne:

rleef op UP

Jordaan, Dieter Holm



Die gebou in 1980



- Die gietysterkaggels (wel gestroop van teëls en houtmantels).
- Die vensters en deure (sommiges met troebelglas, maar geen tekens van loodglas nie).
- Plafonne (van geveerde hout) met ingewikkelde sierlyste wat bande en omlystings asook ander patrone soos bv. die ster van Dawid gevorm het.
- Alle lyste soos vloerlyste, kroonlyste, prentelyste.
- Sommige ligskakelaars.
- Voorbeelde van ondeursigtige glas.
- Reste van muurpapier wat agter rakke of lyste verberg was en nie met die latere uitverf van binnemure verwyder is nie.
- Meeste vloerafwerkings soos sementteëls (in kleurpatroon), leiklip op agterstoep en trappe, en vloerplanke in vertrekke.
- Die fondamentmure van gekapte koppieklip.
- Sierlugroosters van gietyster.
- Verfreste op mure en houtwerk met behulp waarvan 'n kleurskema rekonstrueer kon word.

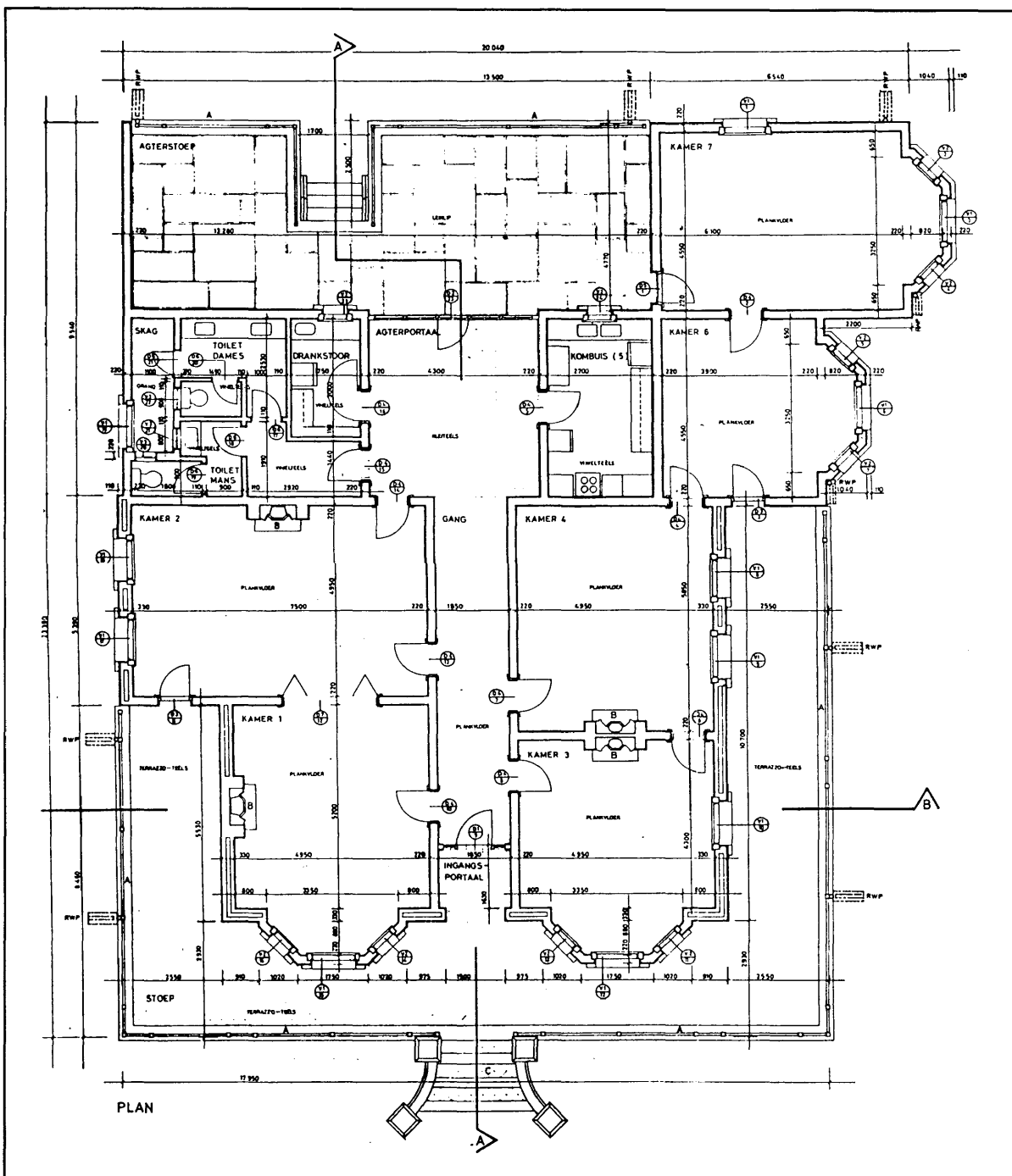
Dokumentasie

'n Volledige stel van 29 tekeninge is hierna voorberei sodat 'n toekomstige boukontraakteur in alle besonderhede kon sien wat van hom verwag word met die oprigting van die replika.

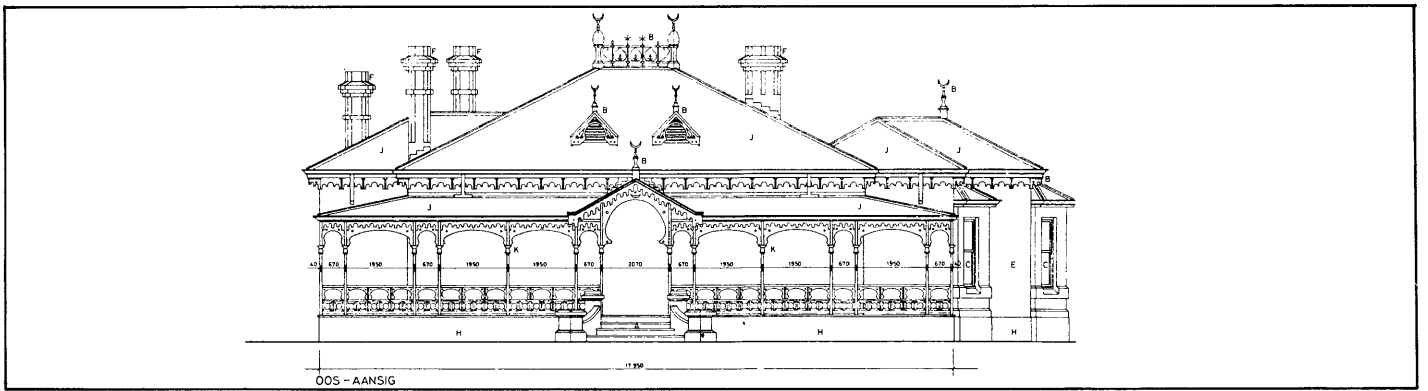
Alle profiele van houtwerk bv. is in ware grootte geteken sodat die skrynwerker sy skawe se lemme daarvolgens kon slyp. Alle afmetings op planne, snitte, aansigte en detailtekeninge is die ware afmetings van die ou gebou wat dan presies in millimeter op die nuwe gebou van toepassing sou word.

Die spesifikasie het voorsiening gemaak vir alternatiewe materiale waar die oorspronklikes nie beskikbaar was nie en waar dit deur verf of ander bedekking nie sigbaar sou wees nie. 'n Voorbeeld hier is die hout van die vensters wat oorspronklik ingevoerde greinhout was en nou deur meranti vervang is.

Soos reeds vermeld, was die houtmantels van die kaggels verwyder en moes dus in dié geval 'n tipiese mantel uit dié periode in 'n bestaande huis in Parkstraat gekopieer en die mantels daarvolgens laat maak word.



Restorasieplan



Plasing op die nuwe kampus

Die huidige kampus van die Universiteit het 'n groot aantal ingange. Die Bond van Oudstudente het besluit dat die replika van Kya Rosa by een van dié ingange moes pryk om sodoende die ingang — begin te simboliseer. Die ingang naby die hoek van Roperstraat en Lynnwoodweg is gekies. Die oriëntering van die gebou was nou 'n probleem, want die oorspronklike gebou in Skinnerstraat in die stad het na die Suide gekyk. Indien mens dit op die nuwe plek weer só sou oriënteer, sou die sykant na Roperstraat kyk en nie die voorkant nie. Die meeste historiese foto's van Kya Rosa toon die voorkant. Hierdie kenmerkende ingangstoep was dan ook die beeld wat mens van die historiese gebou gehad het. Dit moes by die replika weer so wees. Hierdie oorweging, tesame met die feit dat in die periode van die oorspronklike Kya Rosa 'n oriëntering na die straat of toegang altyd voorrang geniet het bo ware oriëntering na noord, het ons laat besluit om die replika wel na die straat, dit wil sê na oos in plaas van na suid, te laat kyk.

Met die tuinuitleg en beplanting is 'n verdere poging aangewend om die gebou te laat tuisvoel tussen tipiese tuinplante van sy tyd soos die twee onvermydelike palms links en regs van die toegangspad, rose en heg, blombeddings en paadjies so naby moontlik aan die uitleg op die historiese foto's.

Bouwerk

Die mooiste planne is niks werd as daar nie 'n kundige en gewillige bouer is om dit wat daar geteken is, in die werklikheid op te rig nie. Hier was ons baie gelukkig — veral as mens in ag neem dat die meeste ambagte wat vir die gebou benodig word, vandag nie meer be-oefen word nie en dat in die meeste gevalle daar nie eers meer mense is wat wéét hoe dit gedoen word nie, laat staan nog die vaardigheid besit om dit te kan doen.

Mnr. Jan Scheffer het as boukontraakteur nie alleenlik die ondervinding en nodige liefde vir die tipe werk gehad nie, maar hy kon ook nog ambagsmanne vind wat óf die vaardighede besit het óf dit onder sy bekwame leiding kon verwerf. Dit is in ons tyd, waar die neiging na meganisasie en massavervaardiging die klem nie eintlik op handewerk laat val nie, 'n groot prestasie. Maar daar was in dié geval nog verdere probleme veral met materiale wat eie is aan geboue uit hierdie periode.

Die opleiding van ambagsmanne om ou verlore ambagte aan te leer is by restaurasie of rekonstruksie van pioniersgeboue of geboue uit tye vóór die gebruik van masjiengemaakte bou-elemente die hoofprobleem. Materiale vir sulke geboue is meestal plaaslike grondstowwe in 'n handverwerkte vorm. By geboue uit die Viktoriaanse of later tye wat in 'n groot mate gebruik gemaak het van masjienvervaardigde boumateriale (bv. gietystertralies, geperste plaatysterplafonne, gegote kaggels, geperste of gegote geute en afleipyppe, deurknoppe, hake, lampe ens) is dit 'n bykomende en haas onoplosbare probleem. Daardie materiale was vroeër op bestelling of direk uit die winkelvoorraad beskikbaar met 'n wye keuse. Hulle was fyn afgewerkte, tipiese fabrieksprodukte. Vandag word die materiale nie meer vervaar-

dig nie. Die masjiene (bv. perse en gietvorme) bestaan nie meer nie en sou duisende rande kos om weer te maak. Die meeste pogings om sulke materiale met die hand na te maak, is dan ook tot mislukking gedoem.

Die laaste hoop is meestal 'n poging om tweedehandse materiale van geboue wat gesloop word, te bekom. Dit is 'n tydrowende taak wat moontlik vir 'n organisasie wat gereeld sulke werk onderneem, vrugte sal kan afwerp as 'n hele voorraad van sodanige materiaal opgeberg is waaruit gekies kan word. Dié het hier nie bestaan nie, maar 'n geluk wat ons wel getref het, is dat die Staat besluit het om die ou Kya Rosa te sloop sodat ons die volgende materiale kon hergebruik:

- Al die fondamentmure se gekapte klip.
- Gekapte en gesaagde leiplate vir stoep en trappe.
- Gegote kaggels en lugroosters.
- Deure en deurhandvatsels.
- Die vensters was te sterk verweer maar die beslag kon gebruik word.
- Die meeste lyste kon hergebruik word alhoewel 'n paar bygemaak moes word.
- Ligskakelaars.

Die res moes nuut gemaak word tensy daar materiale in die handel beskikbaar was wat baie ooreenstem met tipiese voorbeelde uit die oorgangstyd van Laat-Viktoriaans en Eduardi-aans waaruit die gebou stam. Sulke materiale was bv. die muurpapier, gordyne, lampe en vloerteëls in gekleurde sement met blompatrone of swart-wit geruit. Die oorspronklike bekleding van die dado in die gang en eetkamer was van karton met 'n ingepersde blom-motief. Hier moes ons gebruik maak van 'n afgietsel in veselglasversterkte kunshars.

Die ontwerp van die vuurherdmantels asook die presiese vorm van die geute se hoekversierings en geutpype se vashegters is van ander huise uit dieselfde tyd en styl gekopieër. En vandag lyk die replika van Kya Rosa wat op die kampus van die Universiteit van Pretoria staan, soos op bladsy 40 afgebeeld.

Die Styl

Die foto's openbaar 'n paar van sy tipiese Laat-Viktoriaanse eien-skappe, naamlik:

Die behepthed met lae of skerm, feitlik soos verhoogdekor. Die stoep was 'n tipiese voorbeeld van 'n skerm voor die aansig van die huis. Die behandeling van die stoep met traliwerk beklemtoon sy skerm-karakter. Die baie gordyne en kantgordyne, die drievoudige herhaling van die boog by die ingang en die hele ingang, gang, agterportaal, agterstoep met 'n halfdeursigtigheid is verdere aspekte van hierdie laag-op-laag-effek. Ook die feit dat alles bedek is in baie lae verf en selfs dat een tipe hout gebruik en gevef is om soos 'n ander tipe hout te lyk, kan gesien word as die Viktoriaanse klem op die oppervlak.

Die amperse simmetrie. Van die ingangkant lyk die huis feitlik simmetries, was dit nie vir die erkers wat aan die regterkant verder uitsteek nie. 'n Viktoriaanse dame het haar blomver-

sierde strooihoedjie nooit plat en reguit op haar kop gehad nie. Dit was altyd effens eenkant, net genoeg om verfyndheid te toon.

Die oorbelading met ornamente. Dit was in die gees van die tyd (die groot koloniale uitbreiding van die Britse ryk) aangewese om ornamente van alle wêrelddele te versamel en ten toon te stel. Die vreemdste dinge het so saamgekom en mense het ornamente van alle style, tye en beskawings sonder inhibisies oorgeneem. Die twee Dawidsterre teen die plafonne van Kya Rosa sou die Jood, Leo Weinthal waarskynlik bewustelik laat aanbring, maar waarom hy aan die buitekant sekelmane en uiekoepels (tipiese Moslem-simbole) sou aanbring, is nie eintlik uit sy geloof te verklaar nie. Sy motiverings kon moontlik die volgende gewees het: Sonder om hom werklik met die eintlike betekenis van die simbole te vereenselwig, het die Viktoriaan sekere groeperings van simbole en stylelemente gekies uit die groot verskeidenheid tot sy beskikking om aan sy spesifieke

doel te voldoen. Die motiewe is dan gekies op grond van gevoelskonnotasies of bloot om estetiese redes. Leo Weinthal wou miskien hier 'n midde-oosterse tuisgevoel skep waarvoor die Moslem-simbole bloot 'n dekoratiewe agtergrondbydrae gelewer het. Die feit dat eksotiese fasadebehandelings bowendien in die mode was, kan as 'n verdere oorweging tot sy besluit bygedra het. Dit het die gees van belesenheid en beresenheid uitgestraal.

Dit bring ons by 'n ander aspek wat die werk aan Kya Rosa besonder gemaak het, naamlik die aangename en stimulerende samewerking wat ons met hierdie projek van verskeie professionele persone en instansies gehad het. Ons noem dan graag die name van dr Chris Muller (landskapargitek) en mevrou Nerina Walters en Diedré van den Berg (Transvaalse Museumdiens). Met hierdie gees en benadering sal die restourasiekuns in Suid-Afrika nog ver kom.



At the annual general meeting held at Worcester on the 13th September 1985, the Foundation's medal of merit was awarded to Hannes Meiring and Heloïse Naudé.

Hannes Meiring



Hierdie bekende argitek-kunstenaar het eintlik geen voorstelling nodig nie. Alhoewel hy op Potchefstroom in die Transvaal gebore is, word hy op Stellenbosch groot

— 'n plek wat baie na aan sy hart lê. Na sy studies in die argitektuur aan die Universiteit van Kaapstad begin hy in 1958 as argitek praktiseer. Die kunstenaar in hom het reeds as kind ontwaak, en die argiteksberoep kon sy liefde vir skets nie demp nie. 'n Jaar nadat hy sy studies voltooi het, hou hy sy eerste uitstalling. Daarna sou tientalle ander suksesvolle uitstallings volg, almal met ou geboue as tema. In 1962 vertrek Hannes na München vir twee jaar se verdere studie in kuns en argitektuur. Met sy terugkeer na die Republiek verhuis hy na Pretoria, waar hy veral betrokke raak in die illustrasie van verskeie boeke, waaronder *Kruger's Pretoria*, *Die Hart van die Boland*, *Early Johannesburg*, *Pretoria 125* ens. Verskeie koerante soos *Beeld* en *Rapport* het op gereelde basis sketse van Hannes in 'n reeksvorm gepubliseer. Een van hierdie reekse het later in boekvorm verskyn onder die titel *Boukuns-skatte van Suid-Afrika*. Vandag nog lees Pretorianers sy interessante brokkies oor ou geboue wat in talle koerante verskyn.

Hannes se liefde vir ou geboue het hom onvermydelik met die Stigting in aanraking laat kom, waar hy vir jare reeds in die Pretoriakomitee dien — die afgelope paar jaar as voorsitter van hierdie tak, asook Nasionale Raadslid. In Pretoria is hy al verskeie jare op die bewaringsfront doenig. Die afgelope paar jaar het Hannes sy hand ook aan restourasie gewaag, onder andere met projekte soos die Doors Erasmus- en W D Pretoriushuis in Transvaal. Maar dit is eintlik deur sy sketse wat hy 'n liefde vir en bewussyn van ons geboue-erfenis by die publiek gekweek het. Met sy eenvoudige sketse waarby soms 'n tikkie vars, ongemengde kleur gevoeg word, bewaar hy ons geboue in ink. Hy slaag daarin om detail vas te lê sonder om die geheelbeeld te verloor. Sy fyn aanvoeling vir die mooie in ons geboue word deur sy sketse aan die algemene publiek oorge- dra. Hannes Meiring se sketse het 'n groot bydrae gelewer tot die hernude bewarings- bewustheid wat in Suid-Afrika wakker geword het.

Medals — 13 September 1985 — Medaljes

Heloïse Naudé



As agterkleindogter van die Franse Sending Jean Pellissier wat Bethulie tot een van die voortreflikste sendingstasies uitgebou het, en dogter van die bekende opvoedkundige dr Samuel Pellissier, is dit geen wonder dat Heloïse sou presteer nie.

Na verwerwing van die BA en MA grade cum laude, gevolg deur ses jaar as lektrese aan die Universiteit van die Oranje Vry-

staat, is Heloïse in 1949 met Pierre Naudé getroud. Hulle moes 'n plaas ontwikkel, self huis bou en Heloïse was 'n heel besondere boervrou, huisvrou en moeder vir hul vyf kinders.

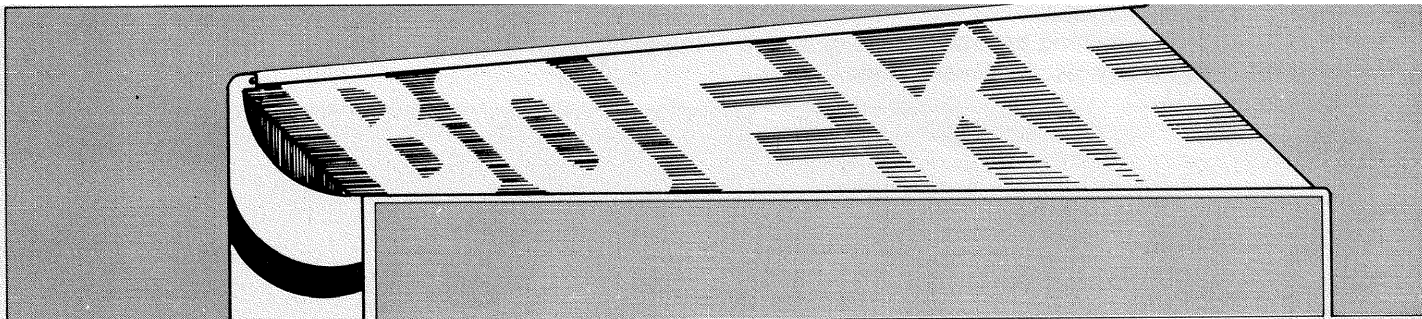
Of dit nie genoeg was nie het sy met haar akademiese belangstelling en eindelose energie, besluit om ook bibliotekaresse in die dorp te word: daarvandaan was dit 'n klein stappie na haar eintlike voorliefde, die museumdiens. In die vroeë sewentigerjare slegs in die Beck-huis gevestig, is die museum grootliks deur Heloïse se inisiatief en entoesiasme uitgebrei deur die Weltz-versameling op te bou, vandag in Stofberg-huis, met die Hugo Naudé-versameling in die kunstenaar se huis gevestig. So het Heloïse 'n leidende rol gespeel dat Worcester vandag trots is op versamelings wat min munisipaliteite die dorp kan nadoen.

As bestuurslid van die Stigting Simon van der Stel het sy nooit nagelaat om op te tree as historiese geboue in die dorp of kontrei bedreig word nie, sodat die behoud van baie wat nog staan, direk aan Heloïse te danke is. So het sy ook 'n aktiewe rol gespeel om die ontwikkeling van Kerkplein teen te staan toe dit destyds deur die munisipaliteit beoog was.

Heloïse het oral monumente gelaat,

maar die belangrikste is sekerlik die Opelug-plaasmuseum, eerste in sy soort in Suid-Afrika. Aangevuur deur wat sy oorsee gesien het, het nie net die vroeë gedagte by haar ontstaan nie, maar dit is Heloïse se dryfkrag en geweldige kennis, wat sy gedurig uitgebrei het deur besoeke aan oorsese instellings, wat gemaak het dat hierdie museum vandag van die grootste besoekerstalle onder kultuurhistoriese instellings in die Kaap trek. Hierdie besoekers sien nie net die nuwe uitstallings nie, maar kan hulself inleef in die vervloë plaaslewe en veral in die geboueskat wat daarmee saamgegaan het — van die eenvoudige herdershutjie of kapstylhuisie of 'n tabakskuur van agter uit die Piketberg, tot Oom Koos Mosterdpotjie se sierlike wynkelder uit die Worcester-wêreld self. Deur hierdie eenvoudige plaasgeboutjies in lewendige gebruik te laat ervaar, wakker Heloïse 'n nuwe bewaringsgees by die gemeenskap aan.

Sonder twyfel het Heloïse Naudé, uitnemende boervrou, huisvrou, moeder en beroepsvrou, nie net 'n opbloeï soos nooit tevore op kultuurterrein in Worcester aangewakker nie, maar woeker sy steeds met haar besondere talente om in die trotse tradisie van Jean Pierre Pellissier die lewe vir almal wat na haar sal kom te verryk.



The Cape House and its Interior, A.M. Obholzer, M. Baraitser and W.D. Malherbe, Stellenbosch Museum. De Luxe Copy R225,00, Standard Copy R89,60 (inclusive).

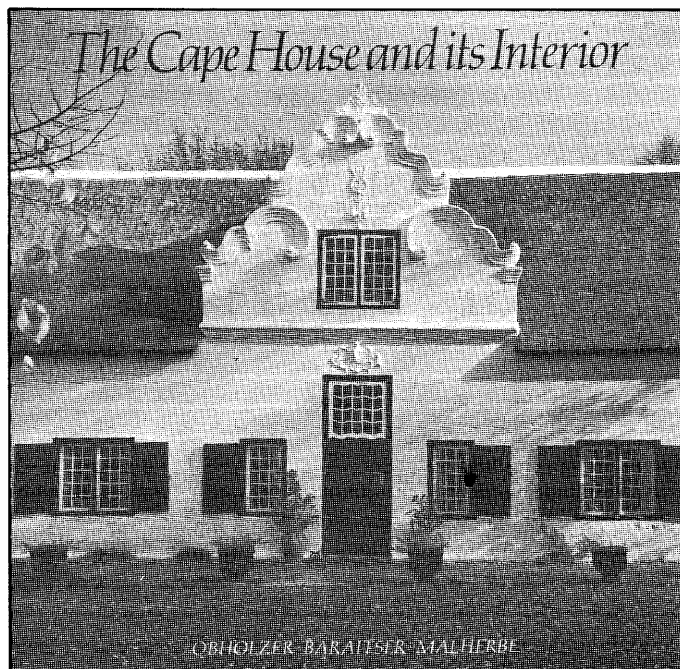
This, in many ways, is a very good book and a welcome addition to the literature on the Cape house. The book, as is implied by the subtitle which accurately describes its scope, falls into two distinct parts.

Part I is headed, "An Inquiry into the Sources of Cape Architecture:" a subject the authors approach in three principal ways. Firstly, there is a balanced survey of the previous literature which effectively demonstrates that earlier workers have sought to explain Cape architecture during the Company period in terms of one over-riding influence: Dutch in most cases; German in the case of Dr van der Meulen. Secondly, there is an account of the background of the Cape settlers which pinpoints their disparate and for the most part humble origins. Here we are timeously reminded that German settlers did indeed play a major role at the Cape and that many of these came from central Europe and not from the regions bordering the Low Countries. Then there is a survey of the architecture of other Dutch settlements. This most germane subject, which has only been touched on by other writers, is fairly fully explored in relation to Cape architecture.

The authors conclude that the architecture of the Dutch colonies "became a cultural expression of the fact that, though the colonies were ruled by the Dutch, their inhabitants were composed of many groups other than Dutch" (p.49). The result of this was that "the Netherlands, Germany and their neighbours exerted a profound influence on Cape architecture" (p.62). Much of this influence was grounded in the simple peasant tradition of baroque Europe and at the Cape "this functional earth-bound peasant tradition of architecture developed into a style suited to the needs of landowners, an evolution which could not have taken place in Europe" (p.62). All this — and a great deal more which cannot be encapsulated in a few sentences — is a sane and long overdue adjustment of the scales. It must surely sink, once and for all, the simplistic Dutch/German controversy. I regret, however, that a thesis with which in general I completely agree, has not been strengthened and broadened by a study of the archival sources; and even among the wealth of public sources quoted there are some odd omissions. F. de Haan's **Oud Batavia**, Bandoeng, 1935, G.C. de Wet's **Die Vryliede en Vryswartes in die Kaapse Nedersetting**, Cape Town, 1981, Peter Thornton's **Seventeenth-Century Interior Decoration in England, France and Holland**, New Haven/London, 1978, and my unpublished thesis "The Interior of the Cape House, 1670-1714," Pretoria, 1982, are four that spring to mind.

Part II is entitled, "A Survey of Built-in Early Cape Domestic Woodwork". It is here that the authors break new ground and by means of a crisp, clear text, and a superb series of often minutely detailed photographs introduce us, region by region, to the world of domestic woodwork. With them we examine in detail a wealth of material on doors, windows, staircases, fireplaces, screens and wall-cupboards. With them we turn aside to examine a painted wall, a beamed ceiling or a tiled floor. As far

as I can judge, it is an admirably comprehensive record of all that now remains in this field, and a record certainly assembled with knowledge and an acute and loving eye. But precisely because this book is so good and likely to remain definitive for many years to come, I find it utterly infuriating that here we have yet another important work on the Cape house which continues to ignore a source of valuable and often unexpected information.



It is time and more than time that this was rectified. Surviving buildings from the first century of settlement are pitifully few and not one remains in its original condition.

Equally pitiful in number are surviving Cape Town houses from the last half-century of Dutch rule. In such a situation a book that ignores the archival material and relies exclusively on published sources and surviving examples for its thesis will fail, like all its predecessors, to take account of much relevant material and will also reach some unacceptable conclusions.

Let us pause for a moment to look at the **opkamer**. This is but one of many unexpected architectural features one comes across in the Cape Archives of which no surviving example is known, and I introduce it here to show the sort of evidence that is being persistently overlooked. Houses in Cape Town or the Cape Peninsula with this feature occur sporadically in the inventories of deceased or confiscated estates¹ from the beginning to the end of the 18th century. The **opkamer** — or **kelderkamer** as it was known in the inventories before 1720 — was a mezzanine room usually reached from the inner hall, called a "gelderij" until c.1760 and after that a "gaanderij". This at times was combined with a, presumably, sub-basement cellar or **kelder**. According to Dr de Haan an **opkamer** over a sub-basement cellar with access to both from a staircase at the back of the **gelderij** was a common feature of the Batavian house often found in pairs². I have only one pair to offer, in an inventory

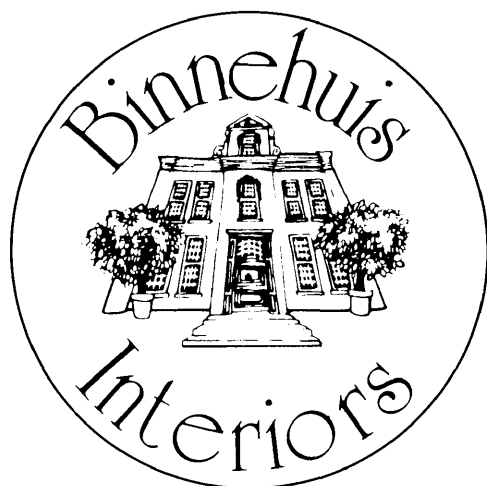
dated 1773 (15, 15)³, but have noted over twenty examples of houses with a single **opkamer**. Thus in a Rondebosch house inventoried in 1716, we find "Op't kelderkamertje" followed shortly by "In de kelder" (3, 21). In 1752 we find "In de opkamer in de galderij" (8, 34) and in 1788 "In de gaanderij opkamer" again followed shortly by "In de kelder" (19, 66). Is the **opkamer** in its normal configuration at the Cape evidence of a link with Batavia? Or was some other influence at work in both centres? This is the sort of question to which I would like to have had an answer.

To illustrate the unacceptable conclusions that can be reached by ignoring the evidence in the inventories, I want to examine the subject of the wall-cupboard in some detail. It is an item that features prominently in this book and the authors' belief that it was a rarity in the important houses of Cape Town and Stellenbosch is used to support their claim that official Dutch influence was strongest in these two centres. They write: "A closer study of Cape Town dwellings (of which only a few remain), reveals other interesting features. It is significant that a typical Cape feature, the wall-cupboard, is not found in the more important of these Cape houses. Where they are present, for example the Koopmans de Wet House, they are often country armoires installed during restoration, in the belief that all Cape Town houses must originally have had such cupboards. The absence of wall-cupboards in Cape Town houses brings them closer to their Dutch urban counterparts than to Cape farm-houses, for the Dutch houses very rarely have built-in armoires, and the latter are never placed in a position of prominence as is the tradition at the Cape" (p.51).

The inventories of deceased estates where the contents of a house are often particularised room by room provide no support whatsoever for the claim that these fixtures were a rarity "in the important houses of Cape Town".

For reasons at which I cannot begin to guess, the wall-cupboard during the first century at the Cape, behaves rather like Halley's Comet: a single appearance and then no trace for long years at a time. Thus in 1663, in the inventory of Secunde Roelof de Man, "Een cas inde muer gemetselt"⁴ appears, and in 1719 in the **galderij** of a substantial house owned by the widow of Jan Pietersz Louw "Een vaste glase kast in de muur" (8, 102). Nothing comparable is to be found in the intervening years. A small handful of inventories, however, do contain references to what are believed to be wall-alcoves fitted with wooden doors. In 1717 "Inde bottellerij in't voorhuis" occurs (3, 73) and in 1719 "Inde bottellerij inde galderij" (3, 92). The word "bottelarij" was also used at this period for the pantry and its extension to include simple wall-cupboards emphasises their utilitarian nature. Between 1720-1750 my copies of the inventories are no longer exhaustive, but are very comprehensive. In these the wall-cupboard remains extraordinarily elusive. I have one further reference to the **bottelarij** type of fixture and one to glazed wall-cupboards. In 1732 two of the latter were present in the capacious "binne camer" of Josina van Dam (5, 110). The still careful description, "Een glase kas inde muer gemetselt daarop een stel Japanse potten en bekens . . . Een glase kas als vooren met een stel Japanse potten en bekens", is enough in itself to show that such things were still rare. For what it is worth all the early references I have traced to wall-cupboards are in the houses of Cape Town itself or the Cape Peninsula.

Quite suddenly during the 1750s fashionable Cape Town, having shown little interest in the wall-cupboard for close on a century, embraced it with enthusiasm. While my copies of the inventories for the latter part of the 18th century are representative rather than comprehensive or exhaustive, I have twelve from 1760-1800 relating to sizable Cape Town houses with either a second storey or an **opkamer** which I originally selected



die Historiese Gebou "Martin Melckhuis",

tans
die hoofkwartier van

Binnehuis Interiors (Edms) Bpk
Strandstraat 96
Kaapstad.

as typical of the fashionable Cape Town. The famous Under-merchant Joachim von Dessin, who died in 1761, had a "glaase muurkasje" in his "camer in de gang", another "in de gang" and two in his "galderij" (10, 76). In 1768 the Burgher Lieutenant Jan de Waal who came from Amsterdam had no fewer than six glazed wall-cupboards in his "gaanderij"; two small pairs and "Twee groote glaase muurcasjen daarop 14 porce tafelborden" (13, 43). It was this reference to what are clearly flat-topped cupboards which stopped me suggesting that the new trend towards gable-topped cabinets and cupboards may have precipitated the wall-cupboard into fashion. After the 1760s things seemingly calm down a little and my subsequent inventories merely record a pair or, less commonly, a single wall-cupboard in the **gaanderij**. Many of these are itemised in a way that shows they had become everyday items for which the briefest description sufficed — "In de glase muurcastjes" (15, 28, 1775) or "In de muurcasjes" (15, 15, 1773).

No argument, then, in favour of Dutch influence in fashionable circles, can draw strength from the rarity of wall-cupboards in the important Cape Town house in the second half of the 18th century, and if the wall-cupboard was indeed rare in Stellenbosch, as is also claimed (p.356), some other explanation must be sought. What is possible is that in the early 19th century, the wall-cupboard began to lose some of its popularity in Cape Town. I have copies of the inventories of five double or triple-storeyed houses for the period 1815-1820. Three of these still have two or three wall-cupboards in the **gaanderij**, one records a near empty **gaanderij**, whilst one, it is the inventory of the large three-storeyed house of the widow of the Heer Coenraad Gie, shows the items normally found in the wall-cupboard located in a "hoekkast" (32, 44, 1817). Certainly one swallow does not make a summer, but a **hoekkast** rather than a **muurkast** also occurs in the **gaanderijen** of two single-storeyed houses of the

period for which I happen to have the inventories. Unfortunately I have no later inventories in my possession and from Johannesburg cannot follow the matter up immediately. It is a matter worth following up, however, because if the wall-cupboard did become positively unfashionable it would explain its present rarity in the handful of surviving Cape Town houses.

The authors further suggest that "the appearance of the glazed wall-cupboard may be connected with the disappearance of the 'second' fireplace in Cape dwellings" (p.208). This commonsensical suggestion must be prompted by the fact that a large Cape room without a wall-cupboard or a fireplace lacks a focal point, but it is a suggestion that finds no support in the inventories. The fireplace in the pre-1750 house and the wall-cupboard both before and after 1750 were commonly located in different rooms. In both town and country houses the **gaanderij** and, in the smallest houses, the **voorhuis** were the areas overwhelmingly favoured for the wall-cupboard. The fireplace, on the other hand, was clearly intended for the comfort of the family and was normally located in a large back room or the least elegantly furnished of the rooms flanking the **voorhuis**: in other words in the family living-room not in the diningroom or entrance hall.

Before leaving the subject of the wall-cupboard I have one final point. We read, "The most remarkable resemblance, however, exists between Cape built-in cupboards and the wall-beds of rural dwellings in Schleswig-Holstein and Friesland . . . Not only do they share the same simple lines, but the setting is such that they, too, form the focal point of the most distinguished room in the house, referred to as the **Döns, Dönze, Dörns** or **Pronkkamer**" (p.55). To equate an inner hall, a room subjected to all the through traffic in the house and one that functioned principally as a dining-room with the **pronkkamer** really will not do. I have seen no reference to a **pronkkamer** in a Cape inven-



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tory but the room on which the most care was lavished in the form of the finest pictures, the most expensive mirrors, the most elegant light fittings and the most handsome chairs, cushions and curtains was the principal **voorkamer**. This was the "best" room; the room which could be kept immaculate behind a locked door; and the room that evolved into the formal drawing-room.

The Cape House and its Interior is a good book and it has, perhaps, been a little unfair to castigate the authors for ignoring a source of information which all their predecessor have ignored with impunity. No-one knows better than I do what an arduous task a serious study of the inventories is or how useless the mere occasional foray can be. But researchers in the field would surely have helped, if asked, and the result would have been a better book and one more truly deserving the definitive status it is sure to enjoy for years.

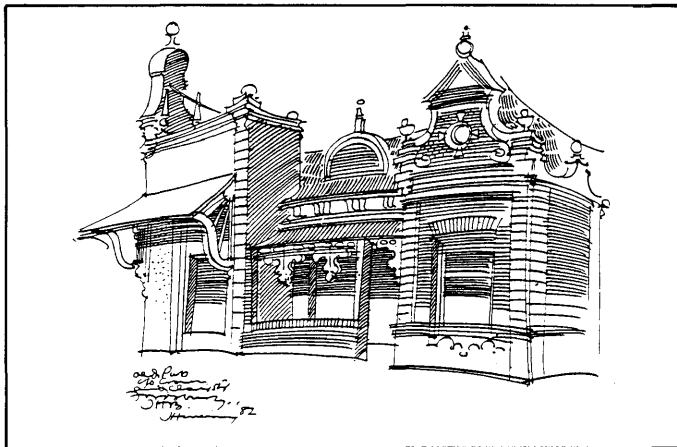
FOOTNOTES

1. *The main series of deceased estate inventories are found among the records of the Orphan Chamber in a series catalogued as MOOCB. The confiscated estates are found among the Court of Justice papers. Both these series are in the Cape Archives.*
2. *F. de Haan, OUD BATAVIA, 2nd rev. ed., Bandoeng, 1935, I, p.467.*
3. *The references cited in the text refer to the MOOCB series in the Cape Archives. The volume number is followed by the inventory number which may in turn be followed by the date.*
4. *Cape Archives, "Transporten en Schepenkenissen", Vol. 11, p.60.*

Caro Woodward

Hannes Meiring: Early Johannesburg, its buildings and its People; text by G.M. van der Waal and Wilhelm Grütter in co-operation with Anna Jonker.
Human and Rousseau, Cape Town and Pretoria — 1985.
143 Pages
Price: R29-96 (exclusive)

Hannes Meiring was asked by the editor of *Beeld* to do a series of drawings of Johannesburg's historic buildings. Shortly after starting the *Beeld* series, publishers Human and Rousseau saw the potential for a centenary book. With the help of Dr. Gerhard van der Waal, who has done an in-depth study of Johannesburg and its buildings, this book was born.



The text is very readable despite being packed with facts about the history of Johannesburg. Although the writing style is so enjoyable that many readers will be unaware of "learning history"; the book is authoritative enough to serve as a reference work. There is a handy index for researchers. Attention is paid not only to the houses of the wealthy but also to office buildings and the less noticeable architecture, that is so often neglected.

Although useful maps of Johannesburg are strategically placed throughout to assist the reader, the drawings by Hannes

Meiring are the book's most enjoyable feature. Beautiful and not so beautiful buildings seem to become delightful finds under Meiring's gifted hands. Although these drawings could not be classified as formal documentation of a building, the amount of detail captured is remarkable. Meiring's book should heighten the public's awareness of a valuable architectural heritage, and may even arouse feelings of affection for the city.

Diedré van den Berg
Transvaal Provincial Museum Service

SORRELL, A. Reconstructing the past. Batsford, 1981.
168 pp., illus. index. R20,00 excl. G.S.T.

Readers looking for information about the physical reconstruction of historic structures will be disappointed by this book, which actually deals with production of accurate and convincing illustrations of historic sites, towns and fortifications, as practised by the late expert, Alan Sorrell. This being so, "Illustrating the past" would have been a more suitable title, but nevertheless there is something of value to building restorers, because such illustrations are an effective means of interpreting historic structures and arousing public support for conservation and reconstruction projects.

The book's contents fall into two distinct parts, a foreword, introduction and reprinted seminar paper which contain information about Alan Sorrell's career and working techniques, followed by seventy-two examples of his work. Because the latter are all of British sites they would be of only passing interest to local building restorers, but the book's first section contains rather more of interest to us here.

Briefly, Sorrell's method consisted of a period of intense study of a site or building's remains and environs, including in-depth consultations with the archaeologist or historian concerned, until he felt able to "get inside the minds of the old builders, and savour something of their problems and achievements". Only then would he produce a working drawing, to be perfected through further question and answer consultations with the site experts, until the final "reconstruction" emerged. This process is demonstrated by reproductions of several working drawings, but it is a pity that the opportunity to present several 'case histories', in detail, was not taken.

Overall, there is only one point on which this reviewer disagrees with Sorrell's technique, namely his preference for "limited", rather washed-out colours. His reasons for this foible are rather obscurely set out, but basically it is an imposition of his own taste upon reality, and therefore cannot be accepted as methodologically sound. It is undoubtedly this preference which has rendered the book's coloured illustrations rather gloomy and sombre, thereby decreasing their ability to attract and hold viewers.

In view of the type of panoramic illustration advocated by Sorrell's proven ability to educate the public and arouse their support for reconstruction activities, this book would be of use to any archaeologist, historian, designer, artist or project director involved in interpreting and "selling" historic sites to the public. The examples of Sorrell's work endow it with an additional appeal to students of British architectural history, indeed to anyone interested in historic sites in Britain.

Presentation-wise the book cannot be faulted, its text is beautifully clear, while the illustrations are perfectly placed and clearly captioned. The publishers are to be congratulated on producing such a high quality volume, which would be as at home on an amateur's coffee table as in a professional's book shelf.

M.P.J. Moore

Southern Cape outing

Marie Lilienfield

A period of material poverty which preserved its architectural heritage, some fine families with a solid sense of the preservation of traditional cultural values, and a succession of splendid museum curators contributed to the fact that Swellendam has become not only a great national cultural asset, but is about to become one of the biggest tourist attractions in the Southern Cape.

This was the impression of about fifty members of the Simon van der Stel Foundation who visited Swellendam towards the end of October. They were hosted by the articulate and able museum curator of Swellendam's Drostyd Museum complex, Mr. Colin Cochrane. Mr Cochrane introduced them to the history of early Cape Dutch architecture with a slide lecture before taking them on a tour of the Drostyd museum complex.

A charming highlight was a visit to the Mayville Rose Garden of Remembrance which Gwen Fagan designed on a small piece of ground adjacent to Mayville cottage. The cottage is early Cape Dutch with an English influence and was bequeathed to the museum complex by two Misses Steyn. The garden was designed in keeping with the period. With the use of pergolas, arbours, wellplaced garden seats, pruned lavender hedges, Gwen Fagan created an illusion of space through well landscaped vistas. The nostalgic use of historical roses, hedge roses, — the origins of which are well researched and being documented for the visitor, — fox gloves, forget-me-nots, primroses, columbines, mints and lavenders, elicited a great deal of delighted interest.

The visitors were conducted through the

Drostyd Museum, the Ambagswerf, including the water mill. After this they visited Morgenzon, a Cape Dutch homestead built in 1751 which Gwen and Gawie Fagan restored to its 1826 appearance after it was bequeathed to the Drostyd Museum.

On the second day the visitors were free to roam the town where many a private house in beautifully preserved condition, is a National Monument. Thereafter Mr Cochrane conducted a lecture tour to Kliprivier, the house where the parents of the late President Reitz lived when he was born in Swellendam. It is described as "easily the finest house in the Overberg". This was followed by a visit to Rotterdam, a superbly restored farmhouse with a Cape Baroque type gable and a colourful

history, which was built in 1794. The visit was concluded with an inspection of Lisimore, a stronghold of the illustrious Barry family, near Zuurbraak.

The fifty members of the Southern Cape Branch of the Van der Stel Foundation represented all walks of life including architects, engineers, members of the legal, medical, teaching, library and journalism professions, various sciences, businessmen and farmers, as well as a large number of other conservation enthusiasts. They stayed in the beautiful municipal park with thatched cottages designed in keeping with Swellendam architecture, dotted around leivore and oak trees. The visitors hailed from Prince Albert, Plettenberg Bay, George, Mossel Bay, Oudtshoorn and Knysna.



V.I.n.r. Kobie Steenkamp van Kaapstad, Mary Hopkins van Knysna, Helena Marincowitz, presidente van die Suidkaaptak, Colin Cochrane, kurator van die Drostyd museumkompleks en gasheer van die vyftig besoekende lede van die Stigting, en Pippa Vintcent, argitek van Mosselbaai.

Foto: Boets Smuts, George.



Ek wil graag 'n voetnoot plaas by my artikel 'Eerwaarde Archbell se huis op Thaba Nchu' in die vorige uitgawe van RESTORICA.

In sy beskrywing van Thaba Nchu op 7 Desember 1836 meld eerw. Erasmus Smit in sy joernaal: "t Woonhuis van de leraar is 'n goede ruime burgerlike woning, van alle gemakken en klipmeren wel voorzien. Er wordt nog 'n groter woonhuis van klippen gebouwd." (Ek haal aan uit die weergawe in die vereenvoudigde spelling deur G.S. Preller in *Voortrekkerense II* gedruk.)

Dié wil voorkom dat hierdie 'groter woonhuis van klippen gebouwd' die woonhuis is wat deur my in my artikel beskryf is, en dat die boudatum dus op 1836-37 gestel moet word.

KAREL SCHOEMAN

Corrigenda

South Africa's 'Norse Mills', *Restorica* No 18, October 1986
page 20, line 19: for 1727 read 1927
page 20, Fig. 2: for 1727 read 1927
page 21, line 7: for *inventory* read *inventory*
page 21, line 9: for *inso* read *also*



*Elke Sigaret
'n Meesterstuk*

The Cape House and its Interior



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Part I reviews the published works on Cape architecture, investigates the background of the settlers at the Cape, and subsequently looks at the architecture and furniture of related colonial settlements around the world. It then examines typical features of old Cape houses, linking them wherever possible to similar features of buildings overseas, and pointing out the unique position which the wall-cupboard and the screen (the main themes of Part II) occupy in the Cape dwelling. Part I concludes by emphasizing the very broad basis of European influence upon early Cape architecture, while acknowledging the individuality of much of the latter.

Part II contains the first detailed survey of eighteenth and early nineteenth century built-in woodwork and the accompanying metalwork. For this purpose, the Western Cape and its outlying districts were divided along regional lines. The numerous historic dwellings of the Western Cape are considered in three extensive chapters: one on Cape Town, particularly noteworthy because of its teak portals; one on Stellenbosch, important *inter alia* because of its elegantly shaped door panels; and one on the Upper Berg River Valley, which abounds in screens and wall-cupboards. The architectural woodwork of the vast Cape *hinterland* is described in chapters on the West Coast and North-West Interior, notable for their farm complexes; on the Upper Breede River Valleys where many charming examples of the art of the country craftsman still exist; and on the Eastern Districts in which the early Cape style persisted until the late nineteenth century. Part II concludes with a comprehensive chapter on metal fittings, classified according to easily identifiable categories. *The Cape House and its Interior* is a significant contribution to the small number of existing treatises devoted to Old Cape Architecture and Furniture, and will be indispensable to every serious scholar and collector of Africana.

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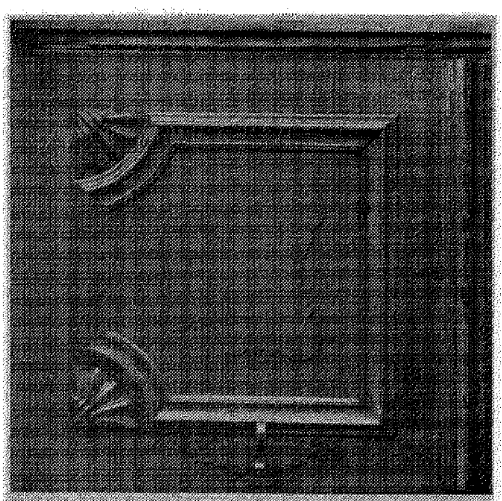
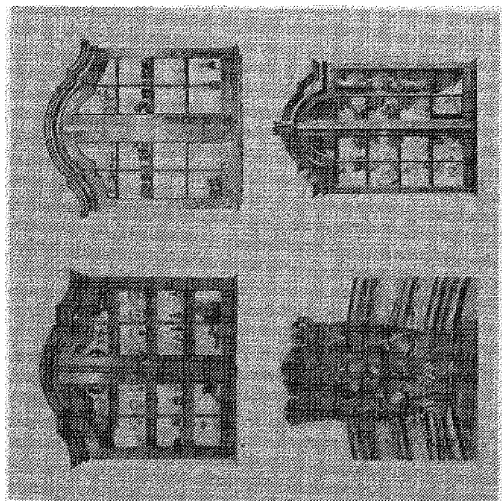
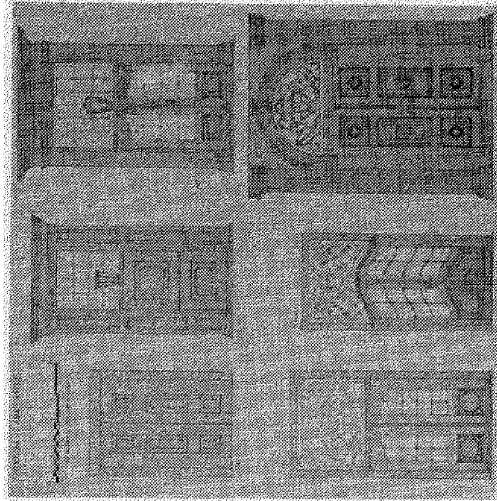
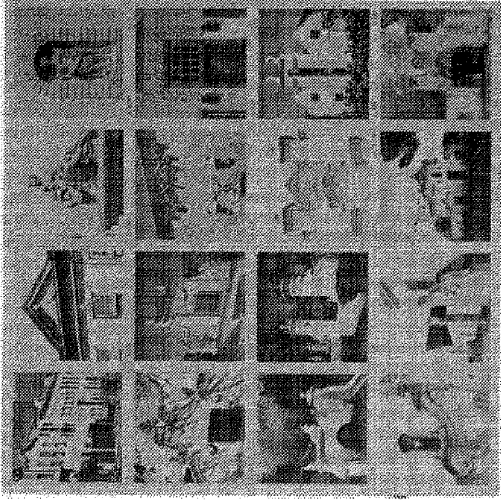
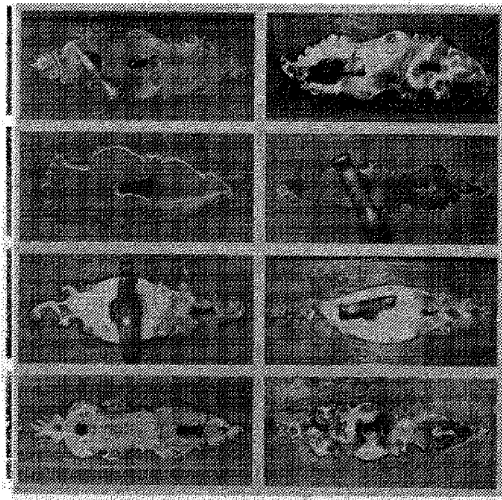
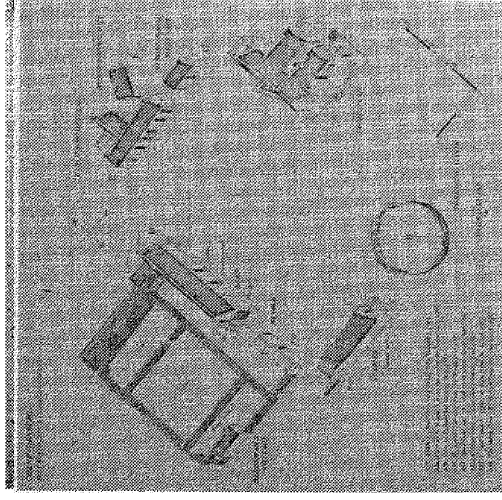
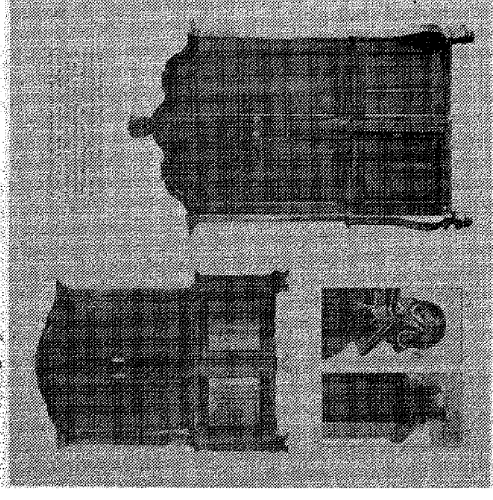
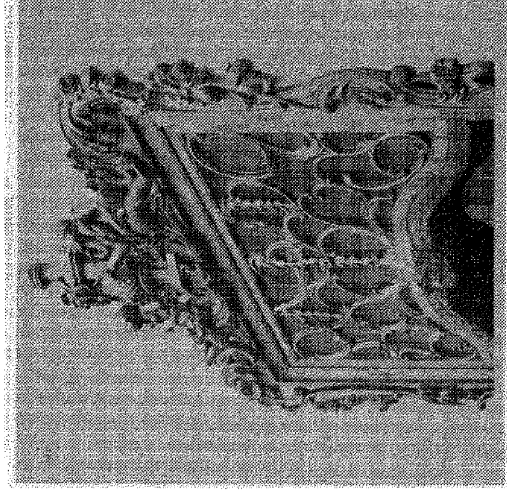
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R80,00 (R60,00 until 28 February 1986)



STIGTING SIMON VAN DER STEL FOUNDATION

NUUSBRIEF 1 NEWSLETTER

APRIL 1986

In September 1985 the National Council decided that a newsletter be sent out as a loose insert with each Restorica, containing news regarding branch activities, decisions by Council and any other items regarding the internal affairs of the Foundation. Ons probeer om hierdie 'n geselsbrief te maak, met interessante nuusbrokkies oor gebeure, projekte en aktiwiteite. So 'n brief kan slegs slaag as ons lede deelneem. Waar Restorica se briewekolom 'n meer formele karakter het, is dié brief 'n informele geselsblad. Members are therefore invited to participate by providing us with information regarding events in their areas. Perhaps you have a specific problem in your area that a member in another area might know the solution to. Please write and tell us about it. Bydraes in enige landstaal is welkom.

ONS NASIONALE RAAD/OUR NATIONAL COUNCIL

A new National Council, of which the names of the members are printed in Restorica, met for the first time in April 1986. The Council, constituted of nominated members from all over the country and a few co-opted members, is the governing and policy-making body of the Foundation. A few important policy decisions were made by Council in recent times, which include:

-Properties: It was decided that the Foundation should not keep properties for an indefinite time, but rather sell or donate a property after its restoration, in order to enable the Foundation to acquire new properties.

-Groter outonomie aan takke: Takke word aangemoedig om so ver moontlik hul eie projekte aan te pak en sake binne hul eie gebiede te hanteer. In die lig hiervan is besluit dat 50% van ledegelde aan takke oorbetal word om projekte te finansier. Hierdie positiewe stap was 'n poging om takke se hande te sterk om hul eie inisiatief te gebruik.

-Lidmaatskapsgelede moes ongelukkig verhoog word en lyk tans soos volg:

Gewone pensionarisse	R10,00 p.j.
Pensionaris-egpaarlede	R18,00 p.j.
Gewone jaarlede	R18,00 p.j.
Egpaarlede	R25,00 p.j.
Verenigingslede	R30,00 p.j.
Lewenslede	R500,00 (kan oor 2 jaar betaal word)

ANNUAL GENERAL MEETING

Our annual general meeting will this year be held in **Bloemfontein** on the **12th and 13th September**. Notices will be mailed to all members and we hope to see many of you at the meeting, which usually is a very stimulating and enjoyable event.

WINKELVENSTER/SHOP WINDOW

T-HEMDE

Langmou T-hemde in ligblou met die Stigting se naam klein en netjies aan die voorkant, word deur die Suid-Kaap-tak teen R20 elk bemark en is beskikbaar in grootte klein, medium en groot. Hierdie heerlike warm hemde is n t die ding vir winteruitstappies en lyk veral mooi by 'n denim-broek. Bestellings kan via die hoofkantoor geplaas word by posbus 1743, Pretoria, 0001.

TIES

The Foundation's ties in blue or maroon are available at Head Office at R12,50 each.

BOOKLET

The Drakenstein branch has just released a booklet called "A Walking Tour of Paarl" describing a one kilometre walk down the Main Street. The walk includes a view of the oldest church still in use in South Africa, the oldest bank building, two 18th century houses, the fine Victorian square, the Patriot building as well as a building by the first Afrikaans architect. Every building is illustrated by means of sketches which are in themselves masterpieces. This booklet can be obtained from the branch at R2,50 per copy. Contact Mr. Len Raymond at: Private Bag 162, Mainst. P O, Paarl, 7645, tel: (02211) 29252.

'N STAPTOER IN DIE PAARL

EEN KILOMETER LANGS DIE BEKENDE HOOFSTRAAT VAN DIE PAARL



A WALKING TOUR OF PAARL

ONE KILOMETRE ALONG THE FAMOUS MAIN STREET OF PAARL



Die ou Raadsaal.
Pretoria.
Stigting se
Juni 1980

HERITAGE ALBUM

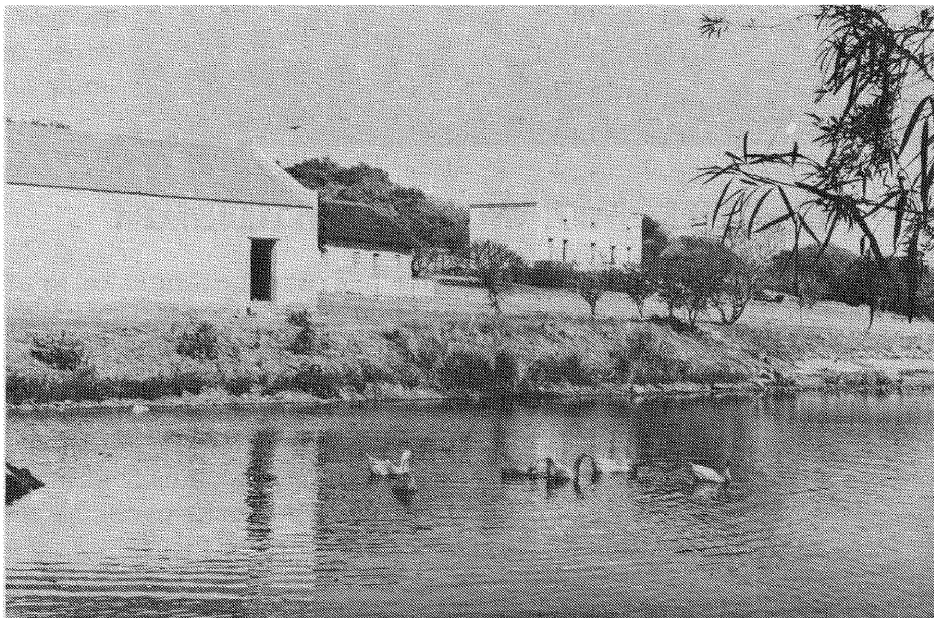
Heritage Albums, as advertised in Restorica 18, are still available at Head Office at R10,50 each. This includes 76 post cards of some of our loveliest old buildings. Links is een van die poskaarte, waarop die Ou Raadsaal in Pretoria uitgebeeld word. In di  gebou word die Stigting se hoofkantoor ook gehuisves.

NEWS FROM WESTERN TRANSSVAAL

Things are really happening in the Western Transvaal. A new branch was recently established in Lichtenburg, in addition to our other Western Transvaal branches at Klerksdorp and Potchefstroom. The latter branch opened its own office, with an official to see to conservation in Potchefstroom. This move was inevitable, as projects in Potchefstroom include inter alia in depth research on buildings in the town, research on the newly acquired property of this branch at Oudedorp, and the restoration of Krugerskraal, the farmhouse of Totius.

BOEKENHOUTFONTEIN

Dinge woel op pres Paul Kruger se plaas Boekenhoutfontein, net noord van Rustenburg. 'n Nuwe kurator, mev Sandra Coetzee, het die bedryf van die museumgedeelte oorgeneem en haar entoesiastiese rondleiding val veral op Braaivleisplekke is gebou sodat besoekers rustig hul vleisie kan braai en op die plaas kuier.



As Paul Kruger always kept his farm, and especially the citrus, very neat, it is important that the farming activities at Boekenhoutfontein reflect this same neatness. In recent times we made a renewed effort to clean the citrus orchard and we plan to keep a few head of cattle and sheep to turn Boekenhoutfontein into a real nineteenth century farm. If any of our members have a few sheep, cows or geese to donate, we shall be most grateful!

MACRORIE HOUSE

The house of bishop Macrorie in Pietermaritzburg needed a coat of paint and minor reparations. The Natal branch, with the financial assistance of the National Monuments Council, repainted the house and had some minor reparations done. Macrorie house now looks as good as new again.

GEDENKPLATE

Die Witwatersrand-tak se projek om die Stigting se kenmerkende blou gedenkplate op 100 geboue in Johannesburg aan te bring, vorder fluks. So lewer die Stigting 'n bydrae tot die goudstad se eeufees.

KAROOSTYLHUISIE, SMITHFIELD

'n Besondere Karoostylwoning op Smithfield word tans deur die OVS-tak gerestoureer. Pragtige geelhoutplafonne is bokant latere greinhoutplafonne gevind en was tot ons verbasing olyfgroen geverf. Kosbare voorbeelde van ou muurpapier is ook bokant die latere plafon gevind. Alhoewel dit effens ongemaklik is om jou kop deur 'n klein gaatjie in die latere plafon te druk, is die beloning om so 'n stukkie ou-wêreld te sien, groter as die ongerief.



An interesting signature, that of Edward Powers dated 31.1.81, was found on one of the window panes. We are not sure whether this was done in 1881 or 1981. Does anyone know anything about Mr Powers?

GRAFKELDER: BARON VAN RHEEDE VAN OUDTSHOORN

Die Kaapstad-tak beplan om hierdie belangrike grafkelder in Kaapstad vanjaar te restoureer.

HOOFKANTOOR/HEAD OFFICE

Lede wat soms met die hoofkantoor skakel, sal reeds weet dat die Stigting nou deur dames "gekaap" is. Ons werk soos 'n span, amper soos 'n familie, saam. Die "gesin" bestaan uit:

Mev **Séra Welgemoed**, wie se vriendelike stem elkeen wat na die kantoor skakel, laat tuis voel

Mrs **Freda Kruger** handles all membership matters and fundraising (half day)

Mrs **Irene Pienaar** has been the Minister of Finance for the past ten years (half day)

Ondergetekende se breë skouers dra al die Stigting se probleme en vreugdes.

These ladies are there to serve you and we want to be in constant contact with our members. Do drop in at our offices - especially our members from other areas - and see what the head office is all about.

Terloops - my voorliefde vir ou plaasgeboue het daartoe gelei dat ek onlangs 'n brief ontvang, gerig aan "mev Plaashuise Labuschagne". Nou wonder ek mos of dit 'n kompliment was.

Bewaringsgroete

A handwritten signature in cursive script that reads 'Elize Labuschagne'. The signature is written in dark ink on a light background.

ELIZE LABUSCHAGNE
DIREKTEUR/DIRECTOR