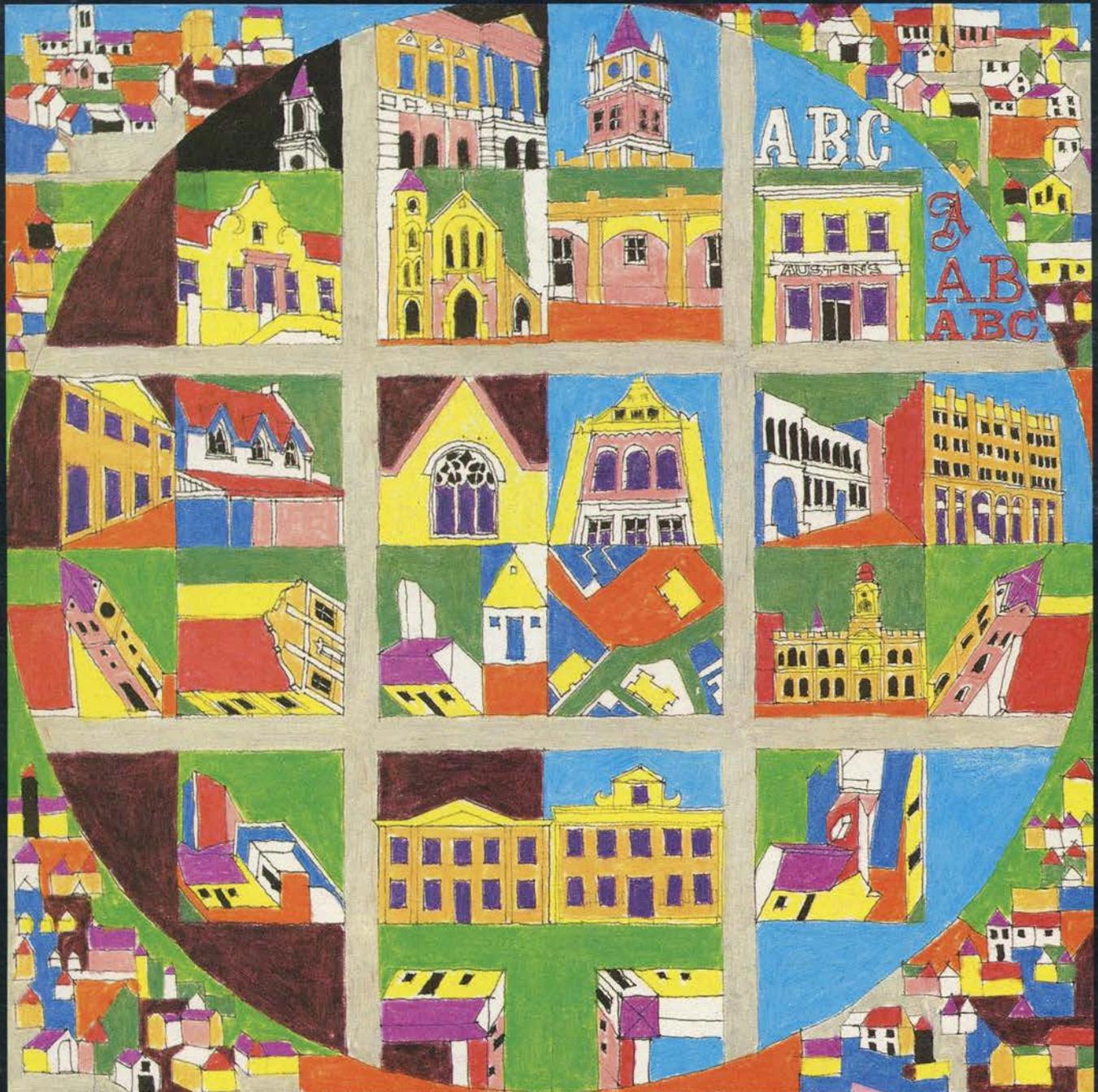


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STIGTING SIMON VAN DER STEL FOUNDATION

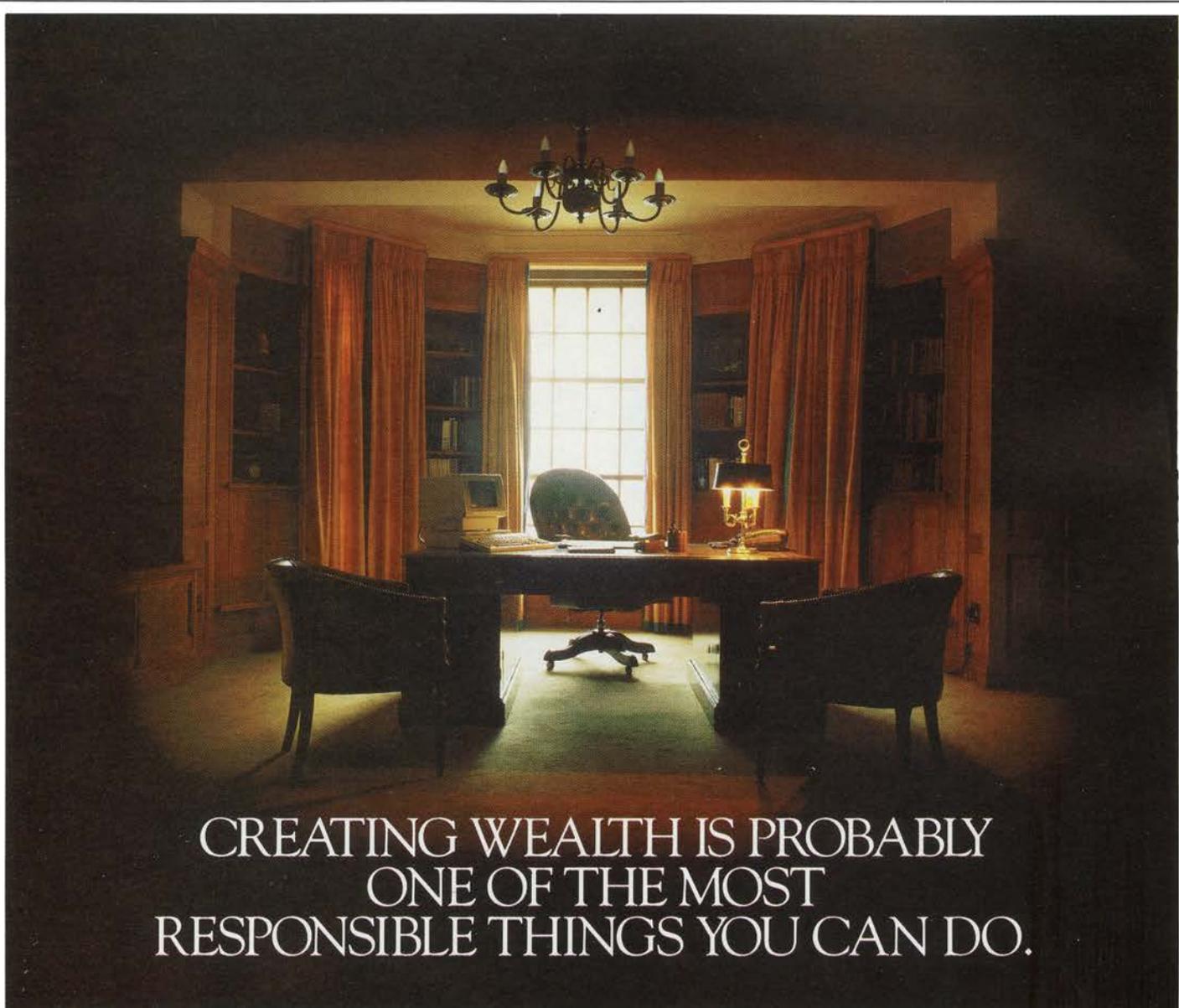
OKTOBER 1988 NR. 23

OCTOBER 1988 NO. 23



OOS-KAAP

KOOPMANS DE WET HOUSE • RESTOURASIEWENKE • COLONIAL
UITENHAGE • 19TH CENTURY LETTERING ON BUILDINGS • ENVIRONMENTAL
EDUCATION • PORT ELIZABETH EN DIE ROMANTIEK •
BEROEMDE OOS-KAAPSE ARGITEK • CONSERVATION STATISTICS •
KEISKAMMAHOEK • DONKIN STREET PORT ELIZABETH



CREATING WEALTH IS PROBABLY
ONE OF THE MOST
RESPONSIBLE THINGS YOU CAN DO.

Because it creates jobs. It makes development possible. It provides housing.

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And it is the single most important thing you can do to ensure the future of our country and its people.

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To helping large companies and private individuals accumulate wealth through group

housing schemes, and innovative savings and investment programmes.

If you'd like to play a part in all this, talk to us.

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Ons strek ons vleuels wyer vir u.

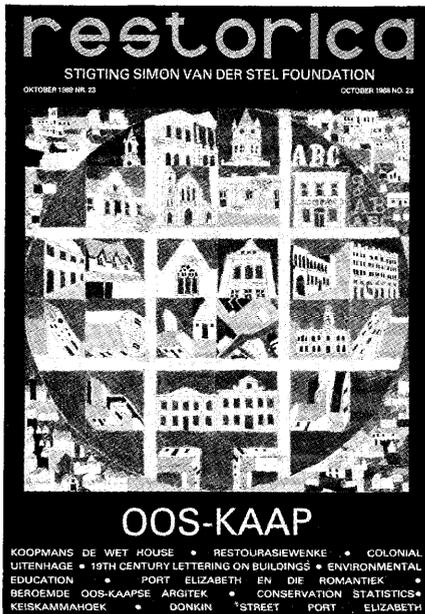


Ons kan u dwarsoor die wêreld neem. Ons vlieg u direk na die Verre Ooste, Suid-Amerika, of (oor Hongkong, Taipei of Singapoer) na Australië. En NON-STOP na Londen en Europa ... meer dikwels as enige ander lugredery ter wêreld. SAL neem u waar u wil wees, in onoortreflike weelde.

Ons het nie die vliegekuns uitgevind nie, net vervolmaak.



SUID-AFRIKAANSE LUGDIENS



Stigting Simon van der Stel Foundation
(Ingelyfde Vereniging sonder winsoogmerk/Incorporated Association not for gain.)

Opgerig/Established 8 April 1959.
Reg. No. 60/00005/08

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Nasionale Ondervoorsitter

National Vice-Chairman
Mnr./Mr F.D. Conradie LP/MP
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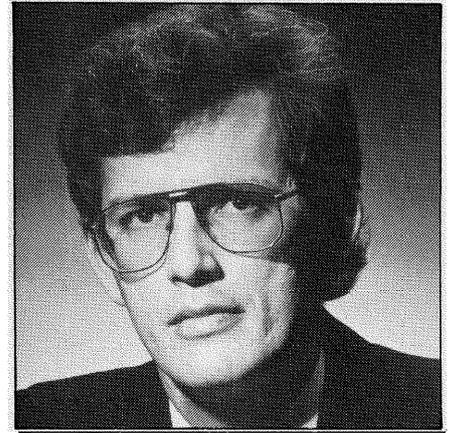
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Hierdie uitgawe van RESTORICA is in meer as een opsig anders as voriges. Ooreenkomstig die hedendaagse beklemtoning van regionalisme word daar hierin op 'n enkele geografiese streek binne Suid-Afrika gekonsentreer. Die onderwerp is die interessante en ryk wêreld van die Oos-Kaap. Hierdie streekstema word voorafgegaan deur 'n algemene afdeling wat 'n aantal insette (in 'n ligter luim) bevat oor takaktiwiteite in 'n soort sosiale bladsy. Terselfdertyd is daarna gestreef om die grafiese kwaliteit van RESTORICA te verbeter: die visuele speel vandag toenemend 'n belangrike rol in ons alledaagse lewe, waar die klem dikwels op kitskommunikasie val. Veral die TV het baie bygedra tot 'n nuwe visuele bewustheid en sofistikasie by die algemene publiek.

Die grondgebied van die Oos-Kaaptak van die Stigting Simon van der Stel is geweldig uitgebreid. Dit val naamlik min of meer saam met die grense van streek D van die Ontwikkelingsgebiede van Suidelike Afrika. Met Port Elizabeth as hoofsetel behoort ongeveer 200 lede aan die tak wat ook satellietbewaringsliggame in Uitenhage en Aberdeen het. Hoewel die aktiwiteite meestal om Port Elizabeth sentreer, word die tak se invloed ook op dorpe heelwat verder weg van die kus af gevoel. Die Oos-Kaap is natuurlik 'n streek met 'n groot nalatenskap van historiese geboue. Baie van die dorpe is reeds meer as een en 'n half eeu gelede gestig. Die suksesverhaal van bewaring op die oudste dorp in die gebied nl. Graaff-Reinet, wat gestig is in 1786, is welbekend. Ander ouer dorpe sluit in Uitenhage (gestig in 1804), Grahamstad (1812), Cradock (1814), Port Elizabeth (1820), Somerset-Oos (1825) en King William's Town (1825) om maar net enkele van die oudstes te noem. Weens 'n gebrek aan ekonomiese vooruitgang en ook as gevolg van die ontvolking van die platteland het baie dorpe in die Oos-Kaap stadig gedurende die 20ste eeu ontwikkel. Die voordeel hiervan was egter dat baie ou geboue, wat andersins sekerlik al lankal gesloop sou gewees het, behoue gebly het. So is hele omgewings uit die laat-Georgiaanse en Victoriaanse era nog te sien in 'n aantal dorpe. 'n Belangrike voorbeeld is die woonbuurt Sentraal in Port Elizabeth. Net so waardevol is dele van Grahamstad, met die onderskeiding dat die dorps-kern nog 'n rare versameling van laat-Victoriaanse en Edwardiaanse winkels bevat; King William's Town (hoewel die klem hier meer op individuele geboue val); Cradock, Queenstown, Uitenhage en ook kleiner dorpe soos Aberdeen. Hoewel die munisipaliteite van onder andere Port Elizabeth, Uitenhage, Graaff-Reinet, Grahamstad en Aberdeen tans indringend aandag skenk aan die praktiese implementering van bewaringsbeleide vir hul onderskeie stad/dorpe en die Oos-Kaaptak van die Stigting in 'n paar gevalle 'n belangrike rol in die verband gespeel het, kan baie nog gedoen word om die algemene bewustheid oor bewaring in die streek uit te bou. Hierdie uitgawe is dus beplan om u 'n insig te gee oor enkele aspekte van die ryk Oos-Kaapse argitektoniese en kulturele erfenis.

Albrecht Herholdt



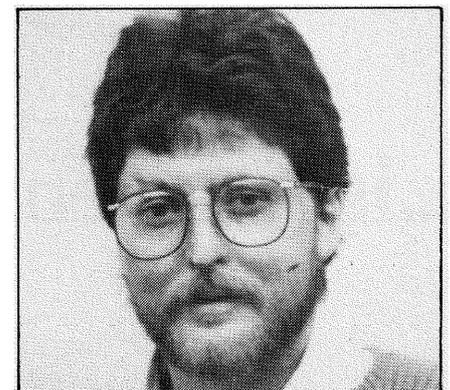
GASREDAKTEUR:
ALBRECHT HERHOLDT

Albrecht is 'n senior lektor by die Departement Argitektuur van die Universiteit van Port Elizabeth sedert 1984. Hy behaal 'n M Arch (UPE) in 1988 asook 'n Herald Argitektureerfenistoekening (1988) vir sy publikasies oor dorpe en geboue in die Oos-Kaap. Hy is redakteur van MODUS, tydskrif van die Oos-Kaapse Instituut vir Argitekte sedert 1986, en 'n vennoot in die firma Herholdt & McLachlan Argitekte, Stads- en Streeksbeplanners. Albrecht dien op verskeie komitees en is tans onder-voorsitter van die Oos-Kaapse tak van die Stigting.



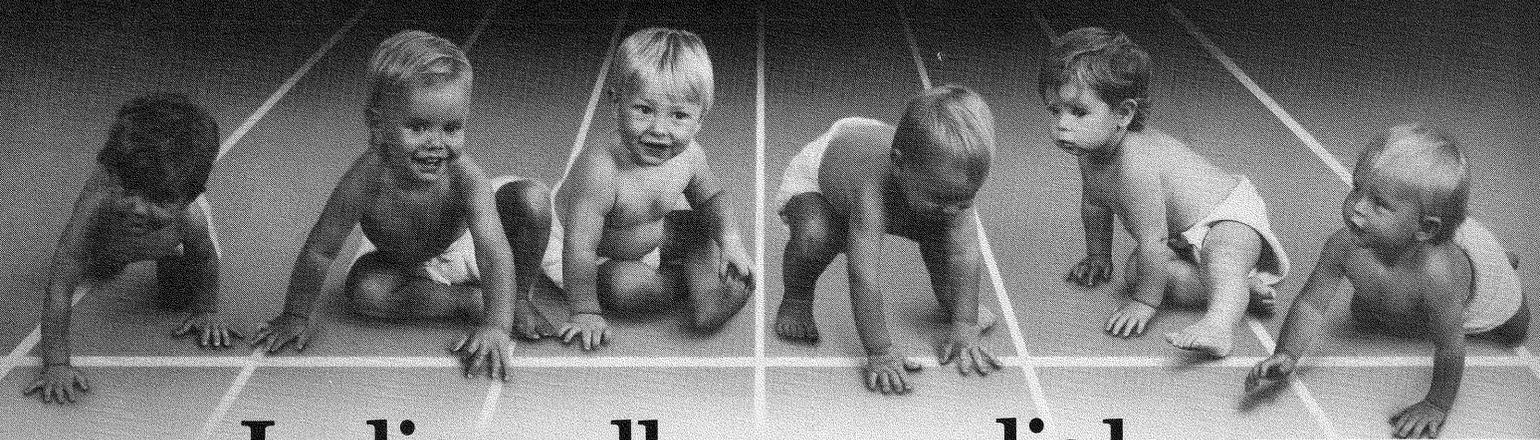
REDAKSIE-LID: GERDA COETZEE

Gerda beskik oor 'n Transvaalse Onderwys diploma en Nasionale diploma in Skakelwese en Kommunikasiekunde (1984), is 'n senior omroeper regisseuse by die SAUK, voorsitter van die Oos-Kaaptak van die Stigting en Nasionale Raadslid. In 1980 maak sy 'n programreeks oor bewaring vir Vrouerubriek. Gerda is verantwoordelik vir die Sosiale bladsye van hierdie uitgawe.



UITLEG en VOORBLAD:
DEON VAN ONSELEN

Deon gradueer in 1985 met B Arch aan Universiteit van Port Elizabeth waar hy tans deeltyd doseer. Hy is ook besig met sy M Arch en is betrokke by 'n argiteksfirma in Port Elizabeth.



In die wedloop van die lewe...

Daar is 'n wedloop waaraan ons almal deelneem.
Die wedloop van die lewe. En die goeie nuus is
ons kan almal wen.

Want dit maak nie saak wie eerste kom nie. Net
solank ons daar kom.

Elkeen kan sy gang gaan ... op sy eie manier.

Maar omdat 'n mens so maklik die wind van
voor kry, is dit goed om te weet jy het iemand wat
regtig omgee. Iemand met die kundigheid en vermoë
om jou op koers te bring en
jou finansiële stewig op die
been te help.

Soos Sanlam.

Wat jou verseker van hoë
opbrengste, voortreflike diens
en volgehoue sekuriteit.

Met gratis ontledings en
beleggingsadvies. En 'n per-
soonlike versekeringsplan vir elke
tree wat jy gee op die kronkelbaan
van die lewe. 'n Wenplan.

Want Sanlam se rekordbonusse
en die laagste administratiewe koste
in die bedryf plaas jou van die
wagspring af op die wenpad.

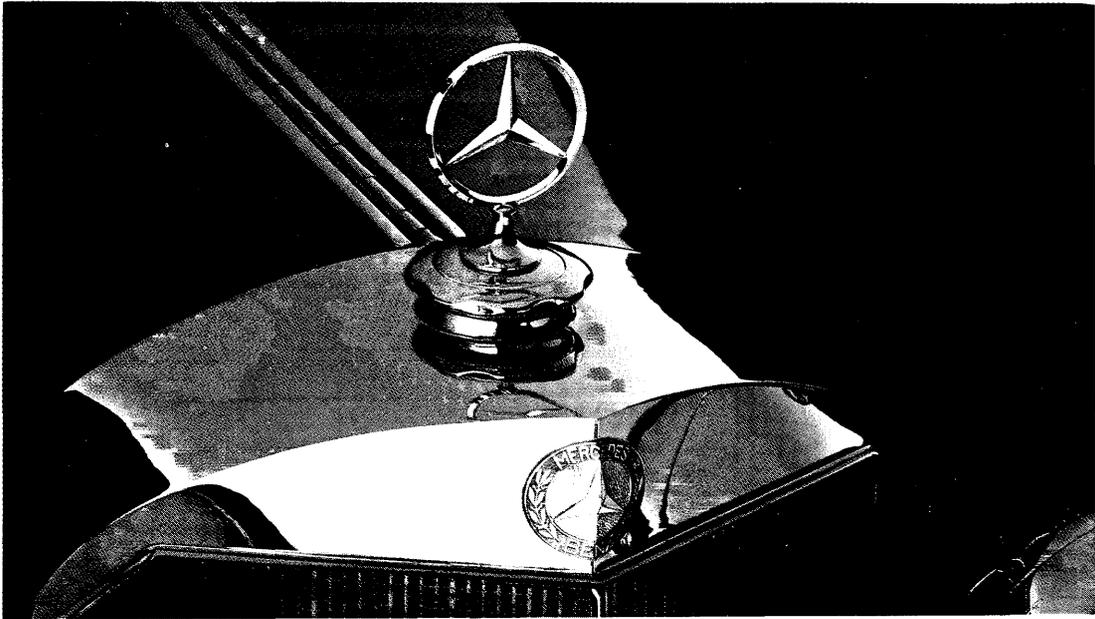
En gee jou stukrag in die
pylvak om inflasie kaf te draf.

Daarom kan jy jou ideale
met gemoedsrus nastreef...
en verwesenlik.



...is jou wenpad verseker. By Sanlam.

Sanlam
Waar u toekoms tel
Vinseker!



The sign that has become symbolic.

In the final analysis a trademark is only as good as the product behind it.

This especially holds true for the Mercedes star.

Because behind it lies a successful tradition in building precisely engineered motorcars.

More than a hundred years ago Gottlieb Daimler sent a postcard to his wife on which he had drawn his house in Deutz and, above it, a star.

'This Star', he prophesised, 'will one day proudly rise over our factory'.

He and Karl Benz had laid the cornerstone for this.

In June 1909 the three-pointed star was registered as a trademark, and became a symbol for motorised transport on land, on water and in the air.

As a star within a ring, it was registered as a trademark in 1923.

Since that time – with barely any changes over the decades – it has adorned the products of Daimler-Benz AG. It has become the

DMB&B 57615

embodiment of all those virtues which have made Daimler-Benz famous worldwide:

Achievement and quality. Progress and integrity. Innovation and reliability.

To own a trademark representing such high values carries a very special obligation.

It urges us onwards to perpetually strive for the solutions which will make the motorcar more attractive, safer, more comfortable, and environmentally acceptable.

We are proud that the daring, inventive spirit of the founders of our company is still very much in evidence after a hundred years.

And that our people continue to make this inheritance from Karl Benz and Gottlieb Daimler the abiding principle by which they think and act.

Today the three-pointed star stands for a car 'engineered like no other car in the world.'

A symbol that still sets the trend.





Willem Adriaan Cruywagen



Alfrieda Kruger

WELKOM AAN DIE NUWE NASIONALE VOORSITTER VAN DIE STIGTING SIMON VAN DER STEL

Willem Adriaan Cruywagen het in April 1988 die voorsitterskap van die Stigting aanvaar. Hierdie gebore Oos-Kapenaar lei met sy voorsitterskap 'n nuwe fase in in die trotse geskiedenis van die Stigting Simon van der Stel. Mnr. Cruywagen se paaie loop deur die Hoërskool Elliot, die Graaff-Reinetse Onderwyskollege en die Universiteit van Pretoria. As onderwyser op Brakpan en Germiston het kultuuraktiwiteite en sport (veral rugby) hom na aan die hart gelê. Onder meer was hy 'n stigterslid van die Historiese Genootskap van Suid-Afrika. Sy belangstelling in ons kultuurerfenis loop dus ver en diep.

Mnr. Cruywagen is beskermheer en voorstiter van 'n groot aantal organisasies, onder meer die Beheerraad van die Voortrekkermonument. Verskeie ere-burgerskappe en toekennings is al aan hom gemaak onder andere 'n toekening van die Instituut van Argitekte vir sy bydrae tot die behoud van ons argitektoniese erfenis. In Februarie 1987 ontvang hy die Orde vir Getroue Diens: Klas 1 Goud, van die Staatspresident.

By al bogenoemde kwaliteite kan die Stigting hom veral om die volgende redes gelukkig ag om Willem Adriaan Cruywagen hulle Nasionale Voorsitter te noem: sy fyn sin vir humor, sy onuitputbare bron van pittige staaltjies, sy entoesiasme en dryfkrag. Sy oog mis niks, 'n antwoord het hy immer gereed en tyd vir gesels en 'n grappie het hy vir almal. (Ons sal maar moet fyntrap met die naam en onthou dis Willem Adriaan Cruywagen en nie Van der Stel nie.)

Aan die sy van ons voorsitter is die sjarmante en bekwaame Snow Cruywagen. In eie reg 'n vrou met bekwaamhede. Mag die Stigting Simon van der Stel baie jare die voorreg geniet om hierdie sjarmante egpaar in hulle midde te hê.

GELUKWENSE AAN ONS ADMINISTRASIEHOOF EN SKAKELBEAMPTTE

Alfrieda Kruger, ons sjarmante administratiewe hoof en skakelbeampte het onlangs tweede gekom in SANLAM en die TRANSVALER se wedstryd: Vrou van die Tagtigs.

Vir enige persoon wat al met Alfrieda onderhandel het, is dit voor die hand liggend dat sy die beoordelaars se keuse moes wees. Die beoordelaars, Janine Botbyl, P.G. du Plessis, Frik Pieterse, Francis Knipe en Marian de Villiers het Alfrieda uit 600 inskrywings gekies vir haar grasia, selfvertroue, belangstellings en openbare optrede.

Alfrieda se belangstellings sluit in sang en musiek en bewaring (natuurlik).

DIE ALGEMENE JAARVERGADERING 10 SEPTEMBER 1988

'DIE STIGTING HET RIGTING'. Die woorde van mej. Pamela Solarsh, een van ons lede van die Witwatersrand-tak en 'n beter opsomming van die afloop van 1988 se Algemene Jaarvergadering sal jy moeilik vind. (Mej. Solarsh het ook na die 3 dae op Potchefstroom verwys as die "Annual General EATING")

Die vergadering van Saterdagoggend 10 September is gekenmerk deur 'n atmosfeer van spontane vrolikheid en optimisme. Hierdie ontspanne atmosfeer moet tot 'n groot mate toegeskryf word aan ons nasionale voorsitter mnr. Willem Cruywagen se aansteeklike sin vir humor en die gemak en entoesiasme waarmee hy die vergadering hanteer het. Sy geestige persoonlike kommunikasie met die gehoor het 'n gevoel van toegeneentheid en warmte geskep.

Die takke se verslae was deurgaans kort en interessant — soos dit behoort te wees. Mnr. Cruywagen se kort verduideliking oor die nuwe rigting wat die Stigting beoog om in te slaan, nl. om die Stigting te verbreed tot 'n affiliasieliggaam vir alle bewaringsaktiwiteite in die land en die

vooruitsigte van 'n trustfonds is met algemene goedkeuring en groot verwagting deur die teenwoordiges aanvaar.

Die Stigtingslede het met groot waardering kennis geneem van die feit dat mnr. Alfons Hough (OVD), voorsitter van TOTAL SA hierdie trustfonds tot stand sal bring. Alle individue en takke word dan ook genooi om bydraes te lewer en op die manier hulle name te bevestig in die stigtingsakte van die trustfonds.

Dit is teleurstellend dat veral Stigtinglede, woonagtig in Transvaal, nie tot 'n groter mate gebruik gemaak het van die geleentheid om die jaarvergadering by te woon nie. Spesiale melding moet gemaak word van die sewe ywerige en entoesiastiese Drakensteinlede wat die lang pad uit die Paarl aangedurf het om die vergadering by te woon. Verblydend ook dat daar 'n paar jong gesigte te sien was op Potchefstroom. Met groter deelname deur jongmense het die Stigting inderdaad rigting.

Gerda Coetzee



Gaste by die Victoriaanse teeparty

IN MEMORIUM: PROF H.W. SNYMAN

Op 17 November 1987 het die Stigting se Nasionale Voorsitter (sedert 1983) Prof H.W. Snyman ons ontval. Gebore in 1915 te Potchefstroom, verwerf hy sy MD in Groningen, Nederland. Op mediese en akademiese gebied was hy sedertdien een van die groot leiers wat weerspieël word deur sy prestasies as hoof van die Departement Interne Geneeskunde UP (1942-1980), vise-president van die S A Geneeskundige en Tandheelkundige Raad (1960-1974) en president tot 1980. Maar ook op militêre gebied het hy presteer as generaal-majoor in die S A Geneeskundige-dienste.

Ook as kultuurmens het hy in die S A Akademie vir Wetenskap en Kuns diep spore getrap en is hy vereer met die Havenga-prys in 1974 en as erelid benoem in 1987 nadat hy as voorsitter van die Raad opgetree het vanaf 1978-1981.

As nasionale voorsitter van die stigting het hy onder andere die finansieskomitees in die lewe geroep en 'n groot aandeel met o.a. Kerkplein, Pretoria gespeel.

As ons iets kan doen om sy nagedagtenis te eer sal dit wees om die Stigting van krag tot krag te laat groei.

Albrecht Holm



Hermien Coetzee with a colleague's whippets Fairisle and Footloose

DIE OOS-KAAP TAK BERIG:

ONTHULLING VAN GEDENKPLAAT IN ST. GEORGES PARK

Een van die Oos-Kaap se geslaagde funksies hierdie jaar was die onthulling van 'n gedenkplaat in St. Georgespark, een van die oudste munisipale parke in die land (1861). Op die foto bo kan u 'n paar van die 200 gaste sien wat die Victoriaanse teeparty bygewoon het.

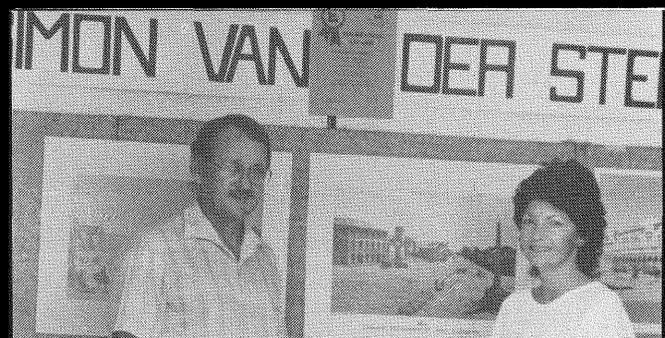
DIASFEES

Die Diasfees was vir die Oos-Kaapse tak van die Stigting 'n geleentheid om hulleself bekend te stel aan die publiek van Port Elizabeth, d.m.v. 'n uitstalling by die hawefeess. Na raming het 80 000 persone die hawe dié naweek besoek. Ons uitstalling wen toe boonop 'n prys as die beste uitstalling.

In die eerste semester besoek ons ons pragtige buurdorp aan die voet van die Winterhoekberge: Uitenhage. Ons toets die Sondagmiddag 'n historiese wandelroete op die dorp. Die entoesiame van die sowat 40 lede is 'n duidelike teken dat die roetekaart maar gedruk kan word.

Ons algemene jaarvergadering en dinee was weer uit die boonste rakke. Dis vanjaar gehou in ons pragtige, gerestoureerde stadsaal. Ons lede eet formeel by kerslig en kitaarmusiek en ons toekennings word gemaak aan die Stadsraad van Port Elizabeth, die Red Reinets Stigting en die Le Roux-broers vir hulle bydrae tot bewaring in die Oos-Kaap. Die geleentheid word op Ontbyt TV gebeeldsend.

Gerda Coetzee



Paul en Annetjie Zietsman beman ons uitstalling op die Port Elizabeth hawe, tydens die Diasfees. Let op ons toekening.

STIGTING-MEDALJES VIR BEWARING

Tydens die algemene jaarvergadering in Potchefstroom het die Stigting op Vrydagaand 9 September 1988 medaljes oorhandig aan mnr. en mev. Toni Botha van Stettyn (distrik Worcester), mnr. George Mulder van Pretoria en mev. Helena Marincowitz van Prins Albert.

Mnr. en mev. Botha het erkenning ontvang vir die wyse waarop hulle die opstal op hul plaas Stettyn gerestoureer het en in stand hou. Stettyn is reeds vir 6 geslagte in die Botha-familie (169 jaar). Die huis is in 1978 gerestoureer en in 1986 tot Nasionale Gedenkwaardigheid verklaar. Die pragtige gerestoureerde huis is gemeubileer met outentieke meubels. Die huis word nie bewoon nie en dit is die Bothas se trots en plesier om besoekers deur die huis te neem.

Mnr. George Reinhard Mulder is deur die Stigting vereer vir sy reusebydrae tot die bewaring en bekendstelling van ons historiese erfenis. Mnr. Mulder het kosbare en belangrike navorsingwerk oor Pretoria en omgewing gedoen, onder meer die geskiedenis van die talryke plaas-skooltjies om Pretoria. Mnr. Mulder (bekend as oom Rein)

het vir jare die weeklikse rubriek in die BRITSPOS, 'KEN U OMGEWING', behartig en het deur sy artikels sy skat van navorsing sinvol meegedeel aan sy talle lesers.

Mev. Helena Marincowitz ontvang 'n Stigting-medalje op grond van haar navorsing in die Prins Albert-omgewing. Benewens haar navorsing oor boerdery-geskiedenis, doen sy ook navorsing oor die boustyle en huise van Prins Albert. Helena se artikels in verskeie Suid-Afrikaanse publikasies het baie daartoe bygedra om haar dorp bekend te stel en ook om 'n bewustheid vir bewaring te kweek. Met haar innemende en sjarmante persoonlikheid is sy 'n gesogte gasspreker in haar omgewing. Sy het die navorsing en motivering gedoen vir die verklaring van 9 Nasionale Gedenkwaardighede op Prins Albert. Helena speel 'n beduidende en belangrike rol in die behoud van Prins Albert se skat van ou geboue.

Die Stigting Simon van der Stel beskou dit as 'n voorreg dat hulle mnr. en mev. Toni Botha, mnr. Rein Mulder en mev. Helena Marincowitz op hierdie manier kon vereer vir die wyse waarop hulle ons kultuurskat bewaar.

Gerda Coetzee



Die Drakensteiners wag vir die bus.



Mev. Helena Marincowitz ontvang die Stigting se medalje vir haar bydrae tot bewaring van die nasionale voorsitter mnr. Willem Cruywagen. Links op die foto is mnr. Boet Smuts van George.

DIE DRAKENSTEINERS OP 'TOER'

DRAKENSTEIN-TAK SE BESOEK AAN SWELLENDAM EN OMGEWING 6—8 MEI 1988

Die Vrydagmôre, 'n vakansiedag, en net na 08h00 was ons almal by die vertrekpunt — die Paarlse Strooidakkerk — en almal so opgewonde soos 'n klomp skooldogters. Len met sy kombi en sleepwa pak net koffers en eetgoed in en ook 'n paar dose wyn vir die vleis en visbraai. Nie lank hierna nie gaan die prosessie deur die Hugenote tunnel met Len heelvoor en ons met 6 motors agterna — nou op pad na Montagu. Ons ry deur Ashton en vandaar deur die nou Cogmanskloof en ons eerste stilhou daarna was op Montagu. In die Hoofstraat met sy mooi ou wonings en kerkie wat nou dien as museum word daar gestop, gestap en gekyk.

Maar ons moet aanstoot. Ons is nou in die Kleinkaroo en ry al langs die pragtige Langeberge af. Ons begin ook nou die karoobossies se ruik te kry en hoe verder jy ry hoe meer kry jy lus vir daardie stukkie skaapvleis met sy besondere karoobossiesmaak. En dan skielik kom ons af op Barrydale. Na 'n paar draaie deur die dorpie met sy sommige popspeel ou klein huisies draai ons terug en vat die pad na Swellendam oor die Tradouwpas. Tradouw beteken "pad van die vrou" in die Hessekwa Khoikhoi-taal. Die oorspronklike pad het die Buffeljagsrivier gevolg waar hy deur die kloof is. Die oorspronklike pad is gebou deur Thomas Bain in ongeveer 1872.

Hiervandaan gaan ons na Suurbraak met sy pragtige ou huisies en sy sendingkerkie. Soos Len verduidelik — hier het die Duitse sendelinge die mense geleer om vir hulself te sorg en steeds sien ons dat selfs tot vandag elke klein huisie sy eie stukkie grond het waar die huisbaas vir hom en sy gesin plant en oes om aan die lewe te bly.

Hiervandaan gaan ons na Buffeljagsrivier waar ons besoek bring aan die prag plaasopstal Rotterdam — so op sy eie in die boorde om hom en die eiendom van 'n Transvaler Frazer-Jones wat vir hom hier iets mooi uitgesoek het. Laat middag is ons op Swellendam by die woonwepark met sy baie gerieflike huisies.

Saterdagmôre bring ons besoek aan "The Glen", 'n prag plaashuis net buite Swellendam en 'n katspoegie vanaf die woonwepark. Die huis is pas gerestoureer deur Len en is ook die eiendom van 'n mnr. Frazer-Jones en ook 'n broer van "Rotterdam" se baas.

Net daarna besoek ons die plaas "Kliprivier" aan die anderkant van die dorp. Die plaas was ook die woonplek van President Reitz.

Ons bring besoek aan die Drostyd en sy buitegeboue — dan deur die dorp en ons word vertel van die glorieryke dae van die Barry's, ryk mense met hul eie gedrukte geld, handelaars met hul eie skepe en baie winkels.

Ons besoek die ou spog woonhuis Auld House, vroeër die woonhuis van die bekende Swellendammer, Mike Reid. Saterdagmiddag is 'n vleisbraai-aand — en vroeëand word die vure aangesteek en weer is dit soos 'n groot gesin. Tot laataand word gepraat oor restourasies, ou meubels, sluiting van die Paarlse Onderwyskollege, van Swellendam se rooi brug en oubaas Du Toit se spook, en van die baie geeste wat hier rondgedwaal het. Sondagmôre na laat ontbyt is ons na die ou "Boys School" toe, waar die skoolhoof mnr. Mocke ons rondgewys het en vertel het van die skool se ontstaan, sy verlede en van M.E.R. se wonderlike verbintenis as Latynonderwyseres en weldoener van hierdie skool.

Dit was 'n wonderlike geleentheid om so rustig besoek te kon bring aan hierdie lieflike omgewing en weer so hier en daar opnuut te kon kennis maak met sy verlede.

Desmond Diederichs

NUUS VAN DIE SUID-KAAPTAK

Benewens 'n aantal hoogs geslaagde uitstappies na Knysna, Stilbaai en Oudtshoorn, het die Suid-Kaaptak onlangs 'n baie suksesvolle bewaringsimposium op George aangebied onder voorsitterskap van Johan Malherbe wat toe die voorsitter van die Bewaringskomitee op Oudtshoorn was.

Vyf sprekers het opgetree, van wie drie plaaslike lede was. Hulle was Boet Smuts, argitek van George, wat oor die "Restourasie van ou geboue" gepraat het. Naas Ferreira en Anita Holtzhausen van die C.P. Nel-museum op Oudtshoorn, het onderskeidelik oor "Die Kaaps-Hollandse gewelwoning in die Oudtshoorn-omgewing 1800 — 1862" en "Art nouveau, met spesiale verwysing na die Suid-Kaap" gepraat.

Twee sprekers was uit Kaapstad afkomstig: Desireé Picton-Seymour — "Victorian Architecture in country towns & dorps of the Southern Cape" en mej. Hannatjie du Preez van die RNG — "Dokumentasie van ou Geboue".

Gelukwensinge gaan aan Boet Smuts van George aan wie die HERALD ARCHITECTURAL HERITAGE AWARD, in die

kategorie behoud en aanbouings, toegeken is, vir die werk gedoen deur Smuts en De Kock aan die Standard Bank op Oudtshoorn.

Julita Zietsman

DIE POTCHEFSTROOM-TAK VIER FEES

'n Groot geleentheid in die jaarprogram van die tak, nl. die ingebruikneming van die gerestoureerde Krugerskraal, plaas van die digter en volksman Totius, was terselfdertyd ook 'n gesellige sosiale geleentheid. Dit het plaasgevind op Saterdag 10 September 1988, net na afloop van die Nasionale Jaarvergadering en is voorafgegaan deur 'n skaapbraai.

Die drinke en die ete bymekaar (sien foto regs onder). Links is Wim Voordewind en Bert Venter, twee bestuurslede wat verantwoordelik was om met behulp van onder andere 'n vaatjie Suidwes-bier die stowwerige dorste te les. Regs staan (van links na regs) Rowland Daniel en Nina en Hendrik Schoeman. Dié drie was verantwoordelik vir die sagste gebraaide skaap wat in baie jare in die distrik geproe is. Mnr. Daniel was ook die kontrakteur by die restourasie van die geboue op Krugerskraal. Tom Larney



Simposiumbywoners op George: Marie Lilienfeld (o.voorsitter), Michael Duckham van Kaapstad, Désireé Picton-Seymour (spreker), Juletha Zietsman (sekre.), Boet Smuts (spreker).



Krugerskraal se ingebruikneming was 'n sosiale geleentheid.

DIE PRETORIA-TAK BERIG:

In Augustus 1987 was die Ou Raadsaal op Kerkplein se restourasie halfpad voltooi. Pretoria-Tak het 'n geskikte plek vir sy jaarvergadering gesoek en na onderhandeling met die betrokke departement asook die boukontraakteur is die Ou Raadsaal aan ons beskikbaar gestel. Met so 'n lokaal moes ons sorg dat die jaarvergadering 'n besondere fees word: voor 'n gehoor van meer as 400 mense het die jaarvergadering plaasgevind met as hoogtepunt Carel Trichard wat as Paul Kruger opgetree het en die toespraak van die ou President met die hoeksteenlegging in 1888 voorgedra het. Die verrigtinge is afgesluit met 'n ete in die banketsaal. Hierdie feestelike gebruik van die saal met sy vele interessante ruimtes en balkonne en goeie akoestiek het by die Departement Kultuursake soveel byval gevind dat hulle besluit het om dit 'n jaarlikse instelling te maak. In April 1988 het daar dus weer in die Ou Raadsaal twee opvoerings van N.P. van Wyk Louw se "Kruger breek die pad oop" met toneelspel en musiek vanaf die balkonne plaasgevind. Van nou af sal jaarliks, afwisselend in Engels en Afrikaans, die Raadsaal twee dae per jaar behoorlik lewe.

Albrecht Holm

BREËRIVIERVALLEI-TAK LAAT WEET:

Hierdie tak se aktiwiteite is meestal van 'n gesellige aard — anders sal die meeste van ons senior en junior lede nie wil meedoen nie.

Ons kombineer graag bewaring met gesellige aktiwiteite. So was ons daguitstappie na Boplaas, die geboorteplek van Boerneef, ook 'n sosiale dag van besigtiging van sy huis en sy letterkundige nalatenskap; van voordragte uit sy letterkunde; van sang (die gedigte getoonset met kitaarbegeleiding).

Ons was ook op besoek aan die Stettyn-opstal waar ons geluister het na 'n bandopname, gemaak deur wyle dr. Philip Botha, met staaltjies uit sy kinderdae van bykans 90 jaar gelede, toe 'n wyfiebobbejaan hom weggedra het van die plek waar sy Kleurling-oppasser hom neergelê het.

Ons het gesien hoe koring tot meel gemaal word met die krag van die watersloot. Later het ons brood geëet wat gebak was in die groot buitebakoond.

Toe ons die Josephine-meule besoek het, het ons piekniek — middagete geniet in die groot lokaal van hierdie meule — waar ons Bolandse wyn kon deel en nuttig saam met die personeel van Josephine. By elke funksie drink ons wyn van ons verskillende Breërivier Kelders.

Ons bure, die Robertson/McGregor trust, vergesel ons op meeste van die sosiale uitstappies.

Mev. A. Malan

THE USE OF GOLDEN PROPORTIONS

Klaus F Linscheid

"TIME ALTERS FASHION . . .
BUT THAT WHICH IS FOUNDED
ON GEOMETRY AND REAL SCIENCE
WILL REMAIN UNALTERABLE"

Amongst the most beautiful houses of vernacular Cape architecture is the Koopmans de Wet House in Strand Street, Cape Town. Its facade has always been described as one of the best proportioned arrangements preserved.

The history of the house dates back to the turn of the 17th to the 18th century when Reynier Smedinga, silversmith and jeweller, built a simple little structure with a thatched roof, which is probably incorporated in the present building. A frequent change of hands and subsequent alterations followed until 1771, when Pieter Malet acquired the property and a small piece of land adjacent. By further improving and upgrading the building he was also likely to have "added" a new front.

In 1806 the house came into the possession of the widow De Wet until 1913, when the Government turned it into a museum. The nucleus of the furniture today still consists of her belongings².

Being one of the famous buildings of the Cape there has always been a tremendous discussion about the masterbuilder, who might have been responsible for the facade-alteration. It is clear that one must differentiate between plan and facade, as, like in many other buildings of the 17th century, the plan underwent frequent changes and the front was added at a later stage. Thus there is no unity between both of them.

Who ever might have built it, was influenced by the classical style of the outgoing 18th century and the type of houses common in the city. The "dak-kamer" had probably developed into a pediment, and pilasters and a projecting central section were fashionable when the architect was thinking about the introduction of new features for a grand building.

This was not only a question of proportion. Many facades had already been designed with the "Golden Section" in mind as Figures 2—5 show. Nevertheless they lacked a certain consequence in detail. The overall dimensions of the front had been observed but not the positioning and spacing of elements within the facade³.

The Koopmans de Wet House is the only example known where one can find the proportions of the Golden Section carried right through into every detail and applied in a manner which only the great

masterbuilders of the Renaissance achieved.

Before analysing these proportions, it will be useful to become acquainted with some basic relations of the Golden Section. Figure 6 gives the six most important methods of construction⁴. The harmonic division of a given length "x" in major and minor is shown in Figure 6a. The equation is: $m/M = M/(m+M)$. M is the major and m the minor of the Golden Rectangle.

The proportions of the Golden Section are closely related to the geometry of a pentagram. The pentagram consists of five interwoven isoscele triangles with a top angle of 36° and two bottom ones of 72° (Figure 6b). The vertices lie on a circle's circumference. The base of each of the triangles forms one side of the pentagram.

The diagonals in a pentagram are subdivided by each other in golden proportions. If a perpendicular line is dropped from point C onto the base of the pentagram, the upper diagonal divides this line "golden" into M1 and m1 (Figure 6c).

The construction of a pentagram and a decagon is shown in Figures 6d and 6e. Within the given circle MB E₁ subdivides the radius into two equal parts. F₁ is the result of the circular arch around E₁ with radius E₁B. Connect D with F₁ and you get one side of the pentagram. In addition F₁ subdivides MC "golden".

The decagon is easily constructed using MF₁ for the length of one side (Figure 6e).

The angle of 36° is one of the major proportional devices in geometry. Brunelleschi is supposed to have discovered the relations between the "vertical" and "horizontal" lines of 36° in a pentagram and how they are applied to a design. Figure 6f gives the details.

Points M and N mark the dividing line for the Golden Proportions of the diagonals. This line and the line marked by points K and L subdivide the perpendicular in the pentagram into major and minor (see also Figure 6c). The two small pentagrams within the big one are easily visible, as is the small rhombus formed by the diagonals of the pentagrams. This rhombus appears when two pentagrams meet with their bases.

Palladio applied this principle for instance in his design of the basilica in Vicenza. The combination of

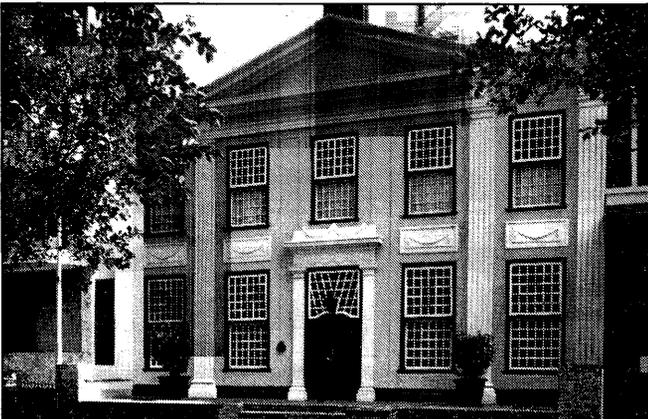


Figure 1: The Koopmans de Wet House, Strand Street, Cape Town (photo: author)

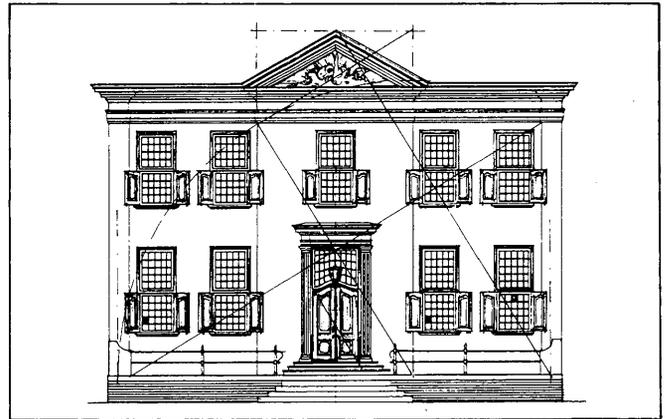


Figure 2: English Church House, Cape Town (Pearse)

“vertical” and “horizontal” 36°-lines always achieves pleasing proportions.

FACADE ANALYSIS

The simplest method of analysing a facade with respect to its golden proportions is the implementation of “golden rectangles”. Figure 7 shows that the whole facade of the Koopmans de Wet House can be inscribed into such a golden rectangle⁵.

The subsequent application of the Golden Section to the height of the facade clearly defines the bottom line of the first floor windows (which indeed is the most important line and occurs in many of the Cape Town town houses (see Figures 2—5) and leaves exactly another golden rectangle on either side of the facade with a square above the doorway.

The door itself and the upper floor windows are also proportioned according to the Golden Section. It is no accident that the extension of that rectangle’s diagonal meets the top of the pediment.

As the preceding geometrical relations have shown, the pentagram is a figure to follow the golden proportions in all details. How this can be applied to the facade of the Koopmans de Wet House shows Figure 8.

The focus of the enclosing circle lies in line with the ground floor window heads⁶. A number of important points become visible: The height of the pentagram is exactly the height of the facade from stoep to cornice, whereas the width is determined by the outer line of the pilasters. As all diagonals in a pentagram divide the pentagram’s height “golden”, the bottom line of the first floor windows is the most important line within the facade (see also Figures 6c and 7).

In addition the decagon gives the landing of the steps of the stoep and the first floor window heads.

To determine the vertical rhythm of the facade the system of 36°-lines is used. The “upright” isosceles 36°-triangles define the main axes (which can again be equally subdivided) in line with the centre of the windows. In addition we get the base line of the facade at the bottom by using the “lying” 36°-lines. Note the two smaller pentagrams and the hatched rhombus, which refers to Figure 6f, and it becomes obvious, how strictly the Golden Proportions were adhered to in this building.

There is no other Cape Town facade to my knowl-

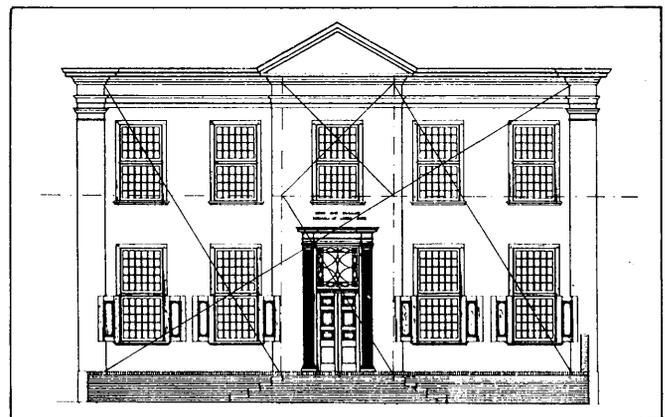


Figure 3: House in Caledon Square, Cape Town (Pearse)

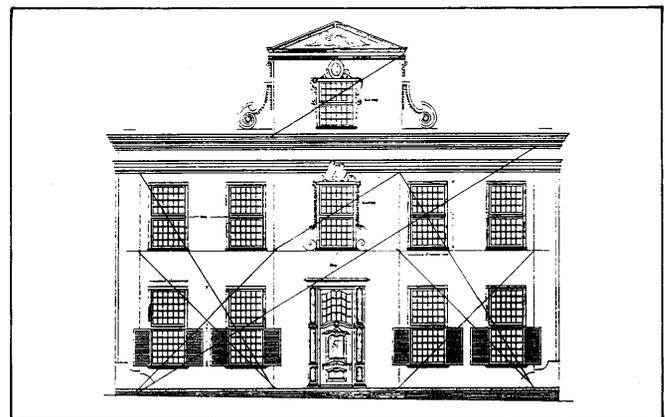


Figure 4: Lutheran Parsonage, Strand Street, Cape Town (Pearse)

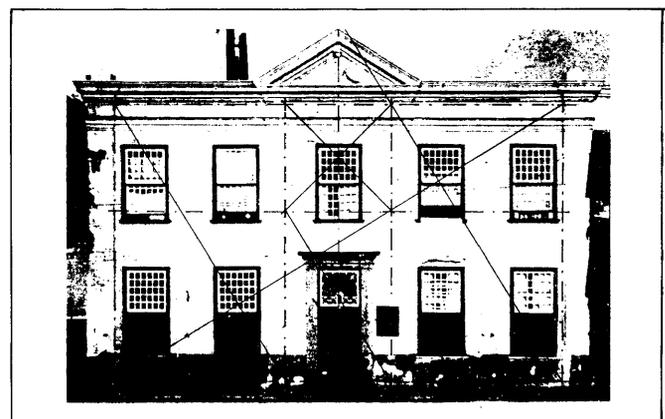


Figure 5: House in Bree Street, Cape Town (photo: Elliott)

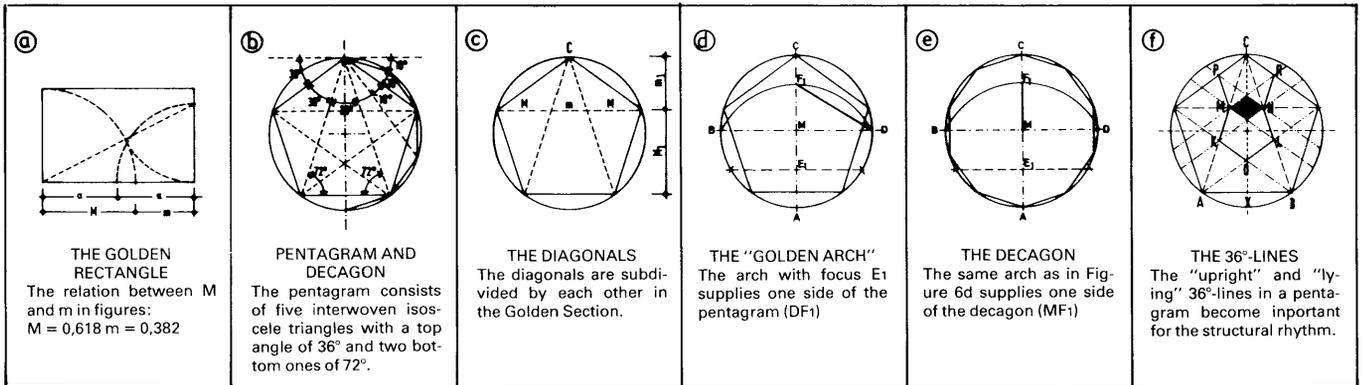


Figure 6: The Relations of the Golden Section

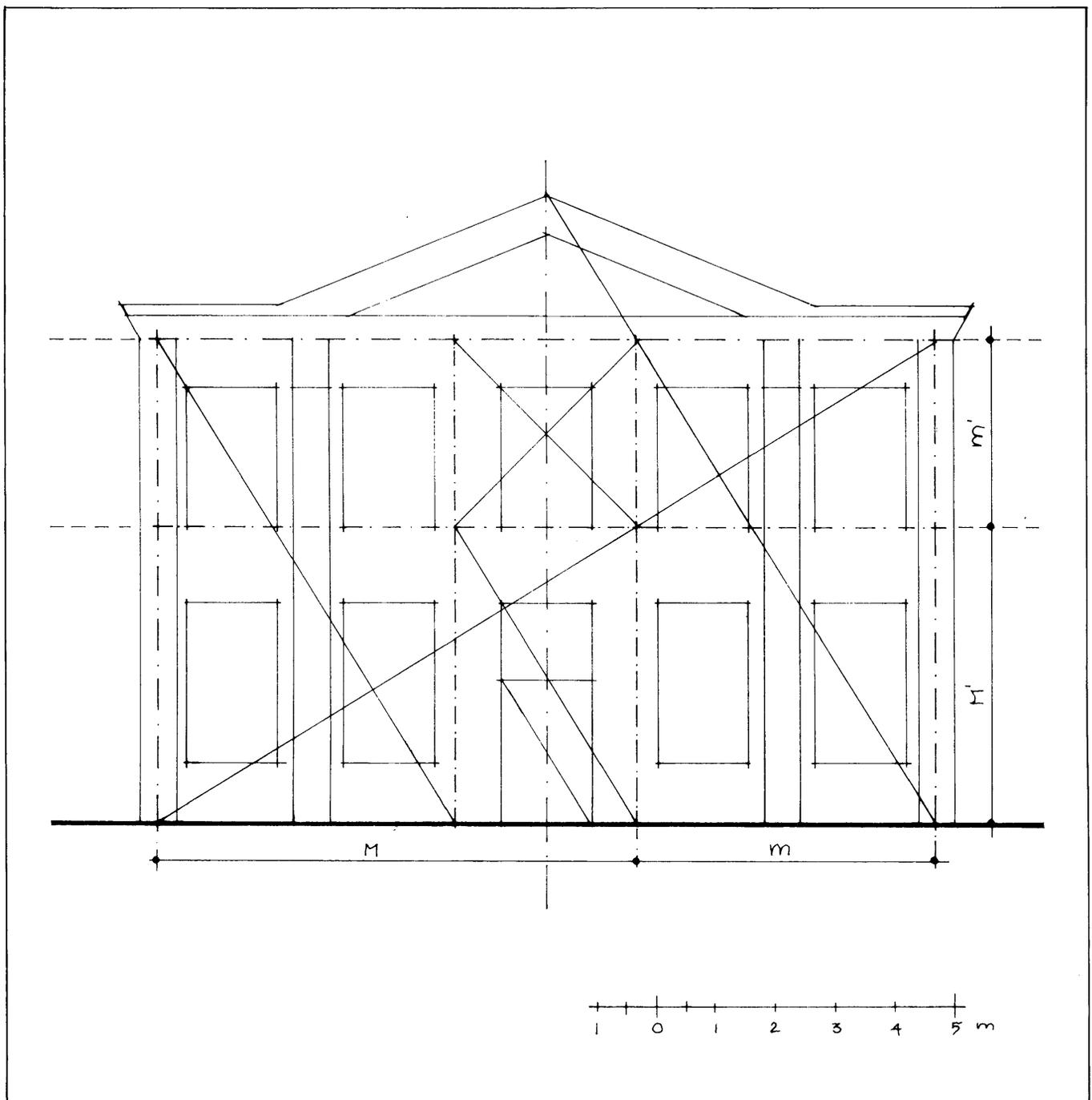


Figure 7: The Golden Rectangle in the Koopmans de Wet House Facade

edge, where this structural pattern was applied in the consequence described. Where other town houses come to a stand-still in observing facade proportions roughly designed in imitation of the Golden Section, the Koopmans de Wet House shows the capability of a masterbuilder to carry the age-old system of pleasing proportions right through every detail. But still this investigation will not suffice to make any further suggestions as to who might have been the architect. Keeping in mind Thibault's "leading position" in that matter, one can't be contented with the fact that exactly these 36°-lines do appear at the facade of the "Petit Trianon" in Versailles, which was designed by Thibault's teacher Jacques-Ange Gabriel. It must be regarded as common knowledge in Europe in the out-

going 18th century and any speculations in that direction should be ruled out unless further well-based research is undertaken.

- 1 Sheraton, English carpenter
- 2 Fransen, H. and Cook, M.A. *The Old Buildings of the Cape*, Cape Town, 1980, p. 59
- 3 The facades of these four houses are terminated by pilasters. It is the section between these outer pilasters which follows the proportion of the Golden Section other than in the Koopmans de Wet House, which is designed to pick up the pilaster's centre line. The House in Bree Street, where only this Elliott photograph is left, comes closest to the geometrical structure of the Koopmans de Wet House.
- 4 after Freckmann, K. *Proportionen in der Architektur*, München, 1965, p. 8
- 5 Please note that due to the fact that the left pilaster was constructed slightly asymmetrically, it was shifted in the drawings to its supposed position.
- 6 LEWCOCK assumes the centre of the frieze of circles above the door as the focus of a number of circles, which he applied to the facade. He did not mention the Golden Section. (LEWCOCK, R. *Early Nineteenth Century Architecture in South Africa*, Cape Town, 1963, p. 361)

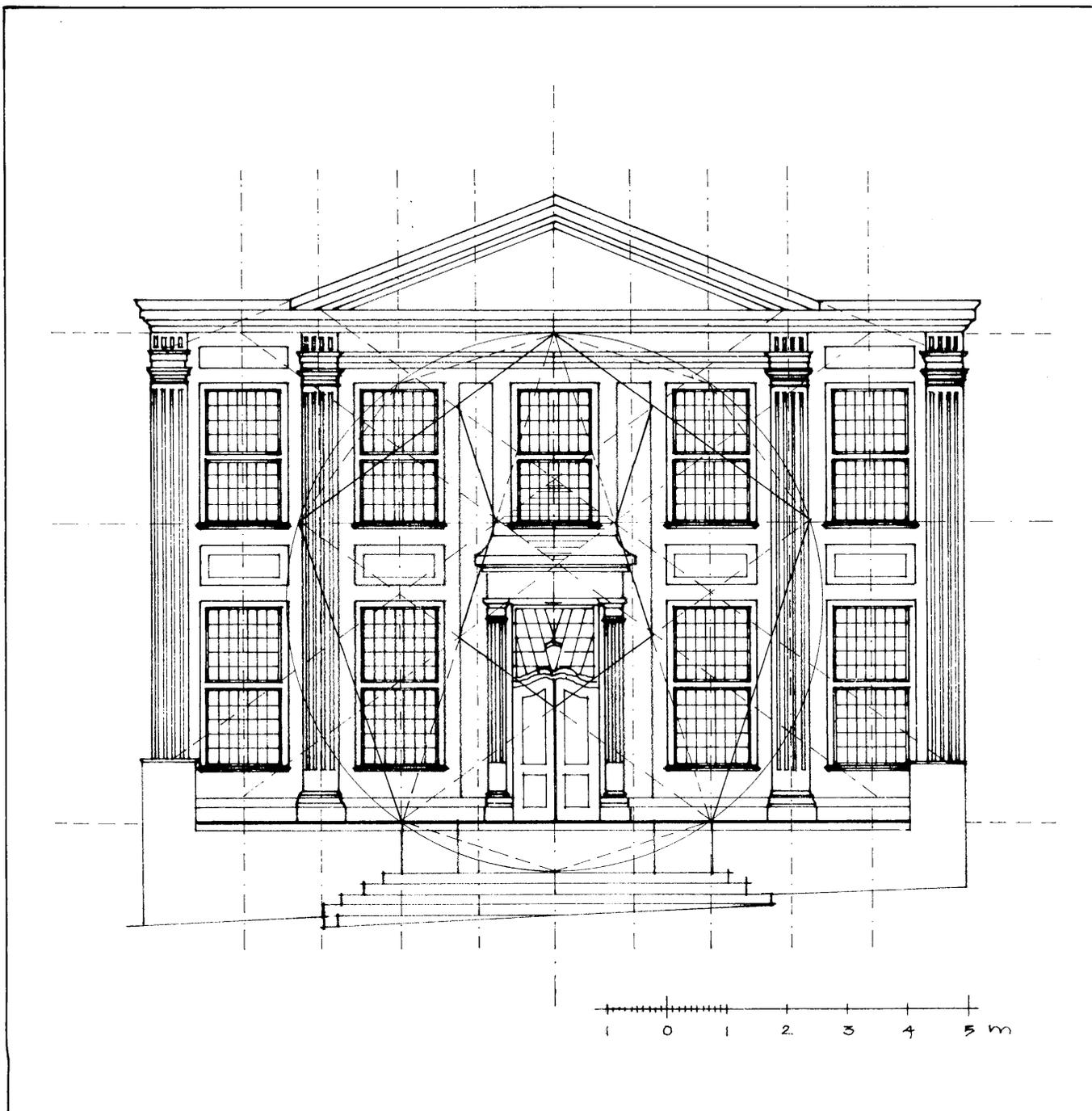


Figure 8: The Principle of the Pentagram

DIE INSTANDHOUDING VAN VOEGWERK IN SANDSTEENSTRUKTURE

C.F. van R. Zietsman

Sandsteenstrukture se groot swakplek is hul voegwerk. Dit volg dus logies dat sulke geboue se voortbestaan grotendeels verseker kan word deur die voegwerk in stand te hou. Dit is nie alleen 'n eenvoudige en relatief goedkoop manier nie, maar ook uiters doeltreffend: mits dit reg gedoen word. In hierdie artikel word die nodige tegniese inligting verskaf om dit te verseker.

'n Groot aantal historiese sandsteenstrukture in die Oranje-Vrystaat en Transvaal is reeds 90 jaar oud. Die meeste van hulle is met groot sorg deur bedrewe vakmanne opgerig: die klipwerk is sorgvuldig gedresseer, besondere aandag is aan detailwerk geskenk en die voegwerk is pynlik netjies aangebring en afgewerk. Ongelukkig is hierdie geboue nie altyd met dieselfde mate van toewyding instandgehou nie. Die voegwerk is toegelaat om te verweer en uit te val of, wanneer voegwerk vervang is, kon die resultaat as niks anders as brouwerk beskou word nie. Moontlik was die gebrek aan behoorlike instandhouding die resultaat van onkunde, moontlik was dit weens 'n gebrek aan respek vir die betrokke gebou, maar die resultaat was dieselfde, naamlik 'n versnelde aftakeling van die klipwerk.

Die belangrikheid van die instandhouding van voegwerk van maatstene — en veral dié van sandsteen — word dikwels oor die hoof gesien. En tog is dit een van die belangrikste faktore wanneer dit by die verlenging van 'n sandsteenstruktuur se lewensduur kom; trouens, Feilden (1982: 32) beweer dat "... the correct pointing of masonry is by far the most important factor in the preservation of historic buildings built of brick, stone and similar materials". Ten einde te verstaan waarom voegwerk so 'n belangrike rol speel, is dit noodsaaklik om kortliks eers die nadelige invloed van oplosbare soute op sandsteen te bespreek.

Die kristallasie van soute

Aftakeling van sandsteen in geboue is hoofsaaklik die gevolg van die kristallasie van oplosbare soute (skimmel) wat in die gesteente self teenwoordig is of van eksterne bronne afkomstig kan wees. Die hoë poreusheid van sandsteen en sy vermoë om water te absorbeer, is eienskappe wat juis bevorderlik vir skimmelvorming is. Om aftakeling veroorsaak deur oplosbare soute te verhoed of te verminder, behoort sandsteen op so 'n wyse aangewend te word dat vog, die medium wat soute in oplossing vervoer, nie toegang tot die materiaal of struktuur verkry nie. Sandsteen is 'n goeie en duursame boumateriaal as vog uit die sturktuur geweier kan word: geen oplosbare soute kan skimmel en gevolglike verwerking veroorsaak as daar nie 'n medium bestaan om hulle in die materiaal te vervoer nie (Loubser & Van Aardt 1971: 43).

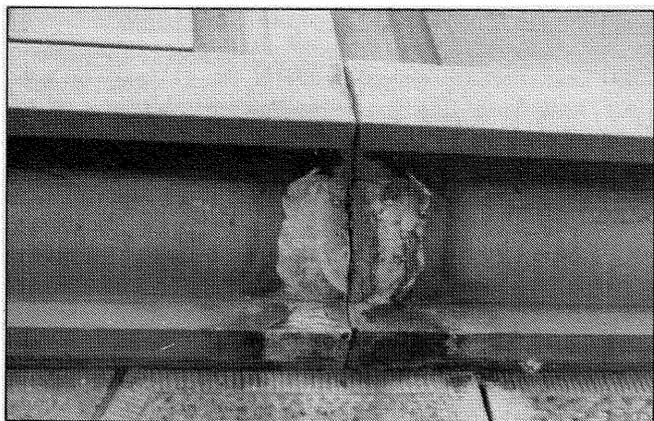
Skimmel op klipwerk bestaan gewoonlik uit sulfate van die alkali's (kalsium en magnesium) en aardalkali's (natrium en kalium). Die soute is gewoonlik afkomstig uit baksteenagterwerk en van die grond wanneer vogweerlae ondoeltreffend is, verkeerdlik aangewend is of wanneer hulle heeltemal ontbreek. Dikwels word die vogweerlae deur mortellae oorbrug, grond word teen 'n muur opgehoop of plaveisel word bokant 'n gebou se vogweerlaag gelê. Ander bronne van oplosbare soute is die atmosfeer of, soos reeds gemeld, die gesteente self. Die meeste skoonmaakmiddels,

d.i. alkali's en bleikmiddels, bevat oplosbare soute en kan poreuse gesteentes soos sandsteen besoedel (Loubser & Van Aardt 1971: 43).

Die oplosbare soute word op die oppervlak van die gesteente of in die porieë naby die oppervlak afgeset wanneer die water uit die gesteente verdamp. Die tekstuur van die gesteente en die tempo van verdamping sal bepaal waar die soute sal uitkristalliseer. Wanneer die kristallasie op die oppervlak plaasvind, is daar gewoonlik geen skadelike gevolge nie, maar poreuse maatstene, veral sandsteen, is onderhewig aan die verbrokkelende effek van kristallasie wanneer soute in die porieë kristalliseer. Dit is die mees algemene tipe verwerking wat by sandsteengeboue voorkom. Dit is 'n stadige maar onverbiddelike proses en het gewoonlik die disintegrasie van die klipoppervlak tot gevolg. Dit lei ook dikwels tot afsplintering (Loubser & Van Aardt 1971: 43).

Verweerde voegwerk

Verweerde voegwerk verskaf 'n maklike punt van indringing vir reënwater. Diep, verweerde horisontale voeë verskaf staanplek aan reënwater en verweerde voeë in borswerings, vensterbanke en lyste is by uitstek punte vir maklike reënindringing. As gevolg van hierdie gelokaliseerde waterabsorpsie vind kristallasie van soute (in die klipwerk) en gevolglike verwerking al langs die voeë plaas. Verweerde voeë kan ook 'n vergaderplek van grond en stof word en sodoende 'n vas-



Figuur 1. 'n Strukturele kraak in hierdie vertikale voeg veroorsaak dat reënwater dit van bo-af binnedring en kristallisasie van soute aan die onderkant van die lyswerk plaasvind. Paleis van Justisie, Kerkplein, Pretoria (Foto: Transvaalse Provinsiale Museumdiens).

trapplek aan plantegroei bied. Dit is dus noodsaaklik dat voegwerk gereeld nagegaan word en enige gebreke onmiddellik reggestel word.

Die *Ancient Monuments Section* van die Britse *HM Office of Works* beveel aan dat die mortel en voegstryking onversteurd gelaat moet word in ou geboue wat herstel moet word — net diep, oop nate moet met 'n swak mortelmengsel opgevul word (NBNI 1967: 57). Dit kom egter as ietwat onprakties voor, veral as die klipwerk besig is om as gevolg van die verweerde voegwerk afgetakel te word. Die beswaar teen die herstryking van voegwerk berus daarop dat die gebruik van verkeerde tegnieke tot die versnelde aftakeling van klipwerk gelei het (NBNI 1967: 57). Ashurst en Malnic (1985: 54) wys ook daarop dat verkeerde tegnieke en die gebruik van verkeerde gereedskap dikwels die beskadiging van die materiale rondom die voë tot gevolg het. Laasgenoemde tipe beskadiging kom meestal by fynvoegwerk (minder as 5 mm wyd) voor, maar ander voegwerk is nie uitgesluit nie.

Volgens Ashurst en Malnic (1985: 54) moet voë ten minste tot op 'n diepte van tweemaal die breedte van die voeg uitgekrap word. Die agterkant moet reghoekig wees en die oppervlakte van die klipblokke onder, bo en aan die kante van die voeg moet heeltemal ontbloot word. Daar bestaan geen bevredigende kortpaaie nie.

Breë voë moet met 'n gepunte platlemgroefyster (Eng. *flat-bladed quirk*), met 'n lempunt ef-

fens dikker as die lem, uitgesny word. Die groefyster moet gereeld skerpgemaak word om 'n goeie "byt" te verleen wanneer dit met 'n klein hamer geslaan word. Wanneer 'n groefyster nie bekom of gemaak kan word nie, kan 'n muurpons gebruik word. Groot skade word deur haakse slypmasjiene (Eng. *angle grinders*) berokken. Hulle sny 'n V-vormige gleuf in die voeg, wat nie genoegsame vatplek vir die nuwe mortel bied nie. Hulle oorry ook gewoonlik en laat snye in die klipwerk op die ente van vertikale voë. Indien hulle enigsins aangewend word, moet hulle slegs gebruik word om groewe in die voegwerk mee te begin. Diamantwiele is verkieslik bo karborundumwiele, want laasgenoemde is geneig om te deflekteer wanneer harde obstruksies in die voegwerk teëgekrom word (Ashurst & Malnic 1985: 54).

Die uitsny van mortel soos in die vorige paragraaf beskryf, is slegs noodsaaklik wanneer harde mortel (oorspronklik of vorige herstelwerk) aftakeling van die klipwerk of die indringing van water veroorsaak. Waar sagter mortelmengsels verwyder moet word, is slegs 'n ystersaaglem en doelgemaakte sondeerysters (Eng. *probes*) en hake nodig om die mortel mee uit te krap. Vir baie fyn voë mag ystersaaglemme te dik wees. In sulke gevalle sal dun en fyngetande saaglemme spesiaal vervaardig moet word (Ashurst & Malnic 1985: 54).

Nadat hulle uitgekrap is, moet voë goed met skoon water uitgewas word om alle los oorblyf-

sels te verwyder. 'n Tuinslang kan hiervoor gebruik word. Voë moet klam wees wanneer hulle herstryk word (Ashurst & Malnic 1985: 54).

Mortelmengsels

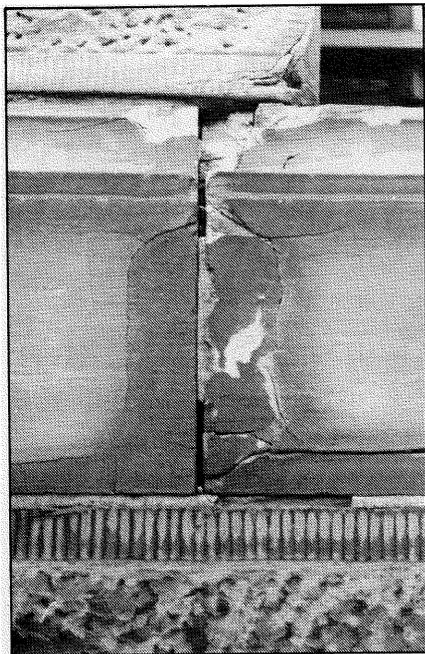
Dit is van groot belang dat die samestelling van mortelmengsels vir die vervanging van voegwerk met groot sorg gekies word. 'n Goeie mortel bly lank plasties, sit goed aan die troffel vas, word maklik versprei en die water daarin word nie vinnig onttrek wanneer dit met die klipwerk in aanraking kom nie. Laasgenoemde eienskap verseker ook 'n goeie verband tussen pleister en klipwerk, wat die risiko van reëindringing verminder (BRS 1959: 1). 'n Goeie mortelmengsel sal ook nie by droging krimp en van die klipwerk wegtrek nie (wat ook toegang aan water sal bied). Ten slotte sal dit ook vry van verkleurmiddels wees wat die aangrensende klipwerk sal ontsier (NBNI 1967: 59).

Daar moet gewaak word teen die gebruik van te ryk mortelmengsels. Dit sal te rigied wees en te min beweging in die klipwerk opneem (BRS 1950: 7). Die gebruik van onnodig sterk mortel sal op 'n paar betreklik groot krape uitloop wanneer differensiële beweging plaasvind, terwyl 'n swakker mortel beweging beter akkommodeer en kraakvorming in die vorm van haarkrakies oor 'n groter area versprei (BRS 1959: 1).

Wanneer 'n baie ryk sementmortel saam met 'n sagte, poreuse sandsteen gebruik word, lei dit ook tot 'n verdere komplikasie. Ryk mortelmengsels droog baie

stadig uit wanneer hulle benat vord en vog beweeg dus moeilik deur middel van kapillêre aksie van een boublok na die ander. Verdamping vind gevolglik plaas op die vlak tussen die klip en die mortel, en die kristallasie van soute konsentreer dus hier. Die aftakeling van die klipwerk spreid dan sydelings van die voegstryking oor die gesteente uit (NBNI 1967: 56 & 57).

Af en toe sal nuwe kalkryke klipwerk (byvoorbeeld in gevalle waar klipwerk vervang is) bruin vlekke naby die voeë vorm. Dit word veroorsaak deur 'n reaksie tussen alkali's in die mortel en spore van organiese stowwe in die klipwerk self (BRS 1959: 5). Alkali's gaan die gesteente as hidroksiede of karbonate binne en reageer met die organiese stowwe om oplosbare organiese soute te vorm. Die soute word dan op die oppervlak afgeset en vlek dit bruin. Die verband tussen hierdie vlekke en die voegwerk is gewoonlik heeltemal duidelik (NBNI 1967: 45). Die vlekke sal spoedig verdwyn of deur verwerking verdoesel word, maar hulle mag vir 'n tyd lank onooglik wees. Portlandsement en hidroliese kalke



Figuur 2. Gevorderde verwerking in die vorm van afskilfering weerskante van 'n verwaarloosde vertikale voeg. Paleis van Justisie, Kerkplein, Pretoria (Foto: Transvaalse Provinsiale Museumdiens).

bevat wisselende hoeveelhede alkali's en party mag meer vlekvorming as ander veroorsaak (BRS 1959: 5). Daarom is dit raadsaam om enige nuwe klipwerk vóór gebruik vir hierdie tipe vlekvorming te toets. 'n Eenvoudige vlektoets is deur die *Building Research Station* ontwikkel; dit word soos volg uitgevoer:

"'n Kubus van die klip met 'n 2 duim (50 mm) kantmaat word op 'n kubus van die gespesifiseerde dagha van dieselfde grootte geplaas met 'n laag skoon gewaste vloeipapier tussen hulle. Die kubus dagha word in 'n vlak skottel geplaas wat gedistilleerde water bevat. Soos die water deur middel van kapillêre werking deur die dagha opstyg, neem dit die oplosbare alkaliverbindings in oplossing. Nadat hulle deur die vloeipapier gegaan het, reageer hulle met die oplosbare organiese stowwe in die klip. Enige neiging tot vlekvorming kan dan waargeneem word by die hoogste punt tot waar die vloeistof styg, omdat die oplosbare soute aan die oppervlak afgeset word wanneer die water verdamp." (NBNI 1967: 144).

Dit is nie raadsaam om asmortelle (Eng. *ash mortars*) vir voeg- en voegstrykwerk op historiese geboue te gebruik nie (BRS 1959: 5). Die sulfate in die asse mag tot die disintegrasië van die mortel bydra en mettertyd ook 'n nadelige uitwerking op die klipwerk hê.

Gipspleister mag onder geen omstandighede by mengsels wat Protlandsement bevat, gevoeg word nie. Sulke mengsels sit onder vogtige omstandighede uit (BRS 1959: 4).

Waar ondervinding op 'n bepaalde gebou getoon het dat 'n sekere mortelmengsel bevredigende resultate lewer, bestaan daar geen rede om die resep te verander nie (BRS 1950: 7). Waar resultate egter onbevredigend was of waar ondervinding heeltemal ontbreek, sal 'n resep opnuut bepaal moet word. By die bepaling van 'n nuwe resep moet onthou word dat mortelle altyd effens swakker

en effens minder duursaam moet wees as die klipwerk. Sodoende sal die mortel — in plaas van die klipwerk — die spits afbyt, wat die blootstellingstoestande ook al mag wees. Let daarop dat, op enkele uitsonderings na, kalk die belangrikste bindmiddel van al die mortelmengsels wat hieronder bespreek word, is. Kalk is die basis van alle tradisionele mortelle en, behoorlik voorberei en gebruik, sal dit uitstekende resultate lewer (Ashurst & Malnic 1985: 55).

Die kleur van die nuwe mortelmengsel moet sover as moontlik by dié van die oorspronklike voegwerk aanpas. Die kleur van verskillende soorte semente wissel van spierwit tot 'n baie donker grys-groen. Silika- of flintsand mag bruikbaar wees om die kleur van die mortel te reguleer, want die kleur van hierdie tipes sand wissel van wit tot ligte buffelkleur en bruin. Sekere metaaloksiede kan in klein hoeveelhede by 'n droë mortelmengsel gevoeg word om byna enige kleur te skep (Bullock 1966: 136).

'n Taamlike groot verskeidenheid mortelmengsels vir gebruik in verband met sandsteen is in die geraadpleegde literatuur aange-tref en hulle word hieronder weergegee.

Volgens die *Building Research Station* (1950: 7) is mengsels bestaande uit 1 deel sement, 3 dele kalk en 10 dele sand per volume, of selfs 1:4:16, suksesvol vir voegwerk en voegstrykwerk gebruik. Vir groot voeë, soos byvoorbeeld in die geval van ruklip en waar daar 'n gevaar van bevriesing bestaan voordat die mortel voldoende sterkte ontwikkel het, word 'n mengsel van 1:2:9 aanbeveel. Hierdie mengsel stem in 'n groot mate ooreen met dié wat deur Bullock (1966: 235) aanbeveel word, naamlik 1:2:7 tot 1:2:9. 'n 1:1:6-mengsel kan gebruik word waar voegwerk aan uiterste toestande blootgestel sal word (BRS 1950: 7). Laasgenoemde verhouding word ook deur die NBNI (1967: 59) vir *digte* sandsteen aanbeveel.

Vir poreuse sandsteen beveel die NBNI (1967: 59) 'n verhouding

van 1 deel fynpleisterkalk (Eng. *lime putty*) en drie dele sand aan. In gevalle waar 'n mortel verkies word wat vinniger sal set, word 'n verhouding van 1 deel sement, 3 dele fynpleisterkalk en 12 dele sand aanbeveel.

Ashurst en Malnic (1985: 55) beveel drie verskillende mortelmengsels vir gebruik met sandsteen aan en gradeer hulle ten opsigte van duursaamheid onderskeidelik as "goed", "redelik" en "swak". Die "goeie" mengsel bestaan uit 1 deel sement, 2 dele fynpleisterkalk en 9 dele sand; die "redelike" mengsel uit 1 deel klipsement* (Eng. *masonry cement*) en 7 dele sand; die "swak" mengsel uit 1 deel klipsement en 8,5 dele sand.

Voegstrykwerk

Om behoorlike adhesie tussen mortel en klipwerk te verseker, moet die uitgekrapte voeë eers deeglik klam gemaak word voordat hulle herstryk word. Die mortel word op 'n pleisterplank geplaas en met 'n klein voegtroffeltjie in die voeë ingestoot. Die mortel moet dan met 'n voegstrykyster, wat groot genoeg is om in die voeg in te pas, tot heel agter in die voeg ingeforseer word. Diep penetrasie kan nie met 'n troffel alleen bewerkstellig word nie, en daarom is die gebruik van voegstrykysters noodsaaklik. Vertikale voeë word vóór horisontale voeë gevul (Ashurst & Malnic 1985: 54).

Die tipe voegstrykwerk wat aanbring word, moet sorgvuldige aandag geniet. Bullock (1966: 135) beveel aan dat 'n konkawe voeg gebruik word, aangesien dit vir die stewigste verband tussen mortel en klipwerk sorg en ook die beste vertoon. Verskeie tipes voegwerk is egter oor die jare toegepas en die gebou se oorspronklike voegwerk moet deeglik bestudeer word alvorens op 'n sekere tipe besluit word. 'n Tipe voeg wat nie aanbring moet word nie, is 'n drupvoeg, want met 'n drupvoeg word 'n smal lysie aan die onderkant van die voeg gevorm waarop water mag versamel en vandaar die klipwerk binnedring (Castle 1964: 31 & 32). Staalvoegstrykgereedskap kan

dikwels 'n gladde oppervlak agterlaat wat te dig is om verdamping te laat plaasvind. Volgens die NBNI (1967: 57) kan dit herstel word deur ná stryking, wanneer die mortel gedeeltelik geset het, die voeë met 'n stywe kwas te bestryk. Ashurst & Malnic (1985: 54) spreek hulle egter pertinent teen hierdie gebruik uit, en beveel aan dat die voeë eerder met die punt van 'n haar- of fosforbronskwas liggies gestamp word. Hierdie metode word veral by klipwerk met 'n rustieke afwerking en effens versonke voeë toegepas om meer tekstuur aan die voegwerk te verleen.

Groot ruimtes moet nooit agter die nuwe voegstryking gelaat word nie. Indien ruimtes wel teenwoordig is, mag dit nodig wees om 'n voegbrei as deel van die voegstrykwerk in die voeë te giet. Indien die mortel agter die voeg swak is en die teenwoordigheid van 'n ruimte word vermoed, moet 'n agterwerk van polistireen of selfs tou wat met was behandel is, eers in die voeg geplaas word (Ashurst & Malnic 1985: 54).

Gevolgtrekking

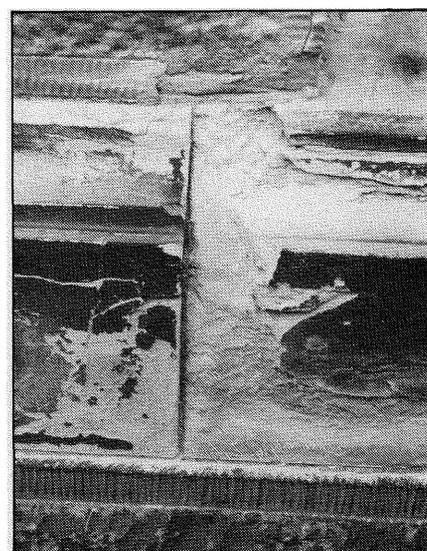
Die gereelde instandhouding van voegwerk is waarskynlik die belangrikste en eenvoudigste manier om die lewensduur van 'n sandsteenstruktuur te verleng. Daarbenewens sal dit nie alleen die goeie voorkoms van die betrokke struktuur bewaar nie, maar sal dit in baie gevalle latere duur en ingewikkelde restourasiewerk uitskakel.

Dit is belangrik dat verweerde voegwerk korrek vir herstelwerk voorberei word, dat die korrekte mortelmengsels gebruik word en dat strykwerk oordeelkundig uitgevoer word. 'n Respek vir die struktuur en goeie vakmanskap sal egter verseker dat aan hierdie vereistes voldoen word. Sodoende sal Suid-Afrika se erfenis aan sandsteengeboue in 'n beter toestand aan die nageslag nagelaat word.

*Klipsement is op gewone Portlandsement gebaseer, maar het 'n groter mate van plastisiteit en waterhou vermoë. Hulle is veral nuttig waar die kleur van die aggragaat (sand) behou moet word (Ashurst & Malnic 1985: 55).

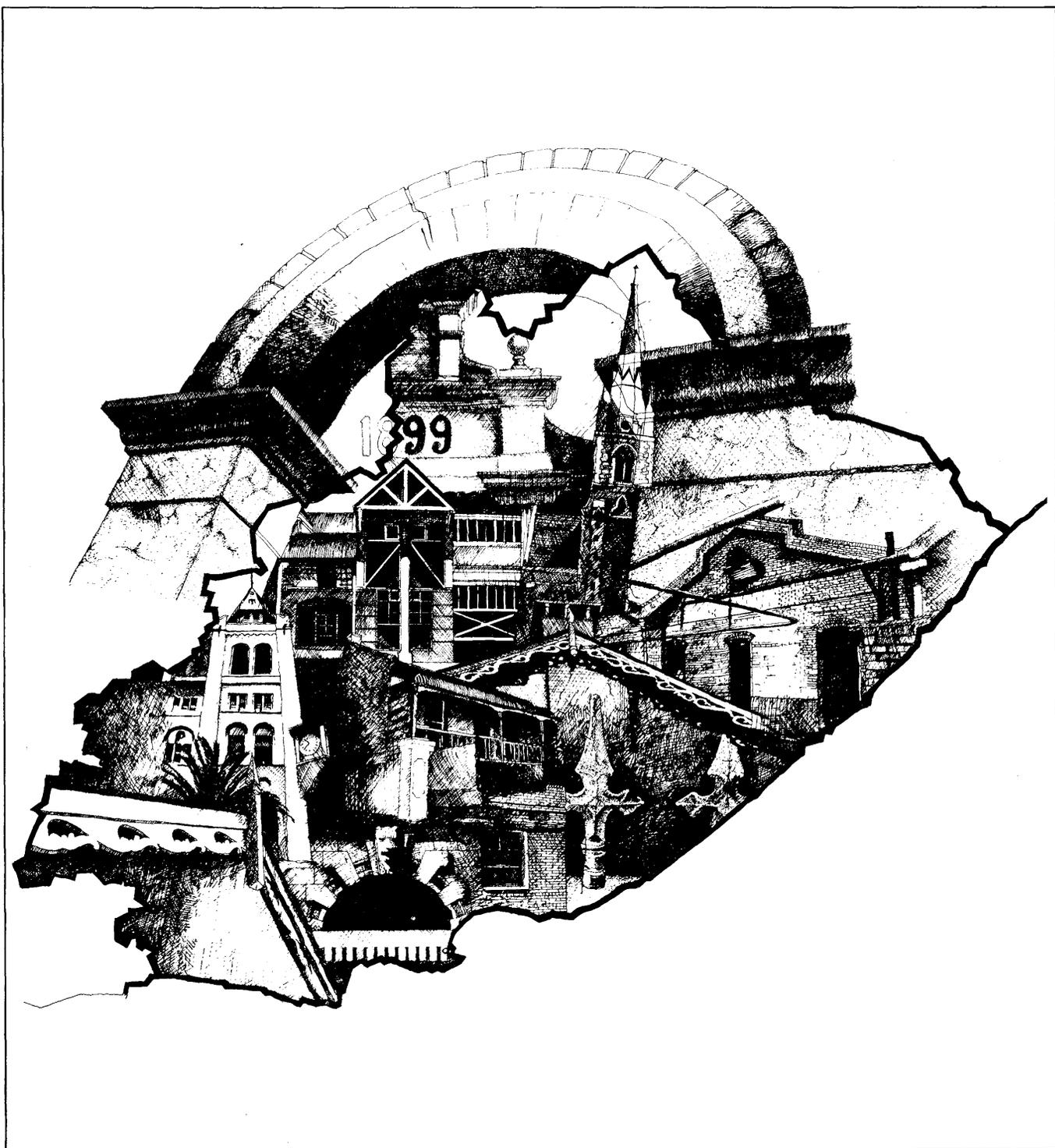
BRONNE/VERWYSINGS

- BRS. *Kyk Building Research Station.*
 NBNI. *Kyk Nasionale Bounavorsingsinstituut van die WNNR.*
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Figuur 3. Die dramatiese gevolge van 'n verwaarloosde voeg in sandsteenwerk. Benewens afskilfering, is die natuurlike laagvlakke van die klipwerk reeds vergroot en word dit verder deur vog geëksploteer. Die krake dui ook die diepte van vogindringing aan. Die klaarblyklike hoë koste van restourasiewerk wat hierdie tipe verwerking meebring, kon bloot deur die relatiewe goedkoop instandhouding van die voegwerk vermy gewees het. Paleis van Justisie, Kerkplein, Pretoria (Foto: Transvaalse Provinsiale Museumdiens).

FOKUS OP DIE OOS-KAAP



UITENHAGE'S EVOLUTION 1804 — 1910

Albrecht Herholdt

Uitenhage developed from 1804 to 1910 from a settlement with a typical Dutch Layout — popular in the Cape Colony at the time of the founding of Uitenhage — of broad streets, water culverts and widely spaced thatched houses situated on the street edge, with all the official buildings located in a narrow stretch in one street, to a semi-industrialised town, densely developed in places, the streets lined with trees, dominated architecturally by British trends, with the public buildings and shops more evenly spread out and the skyline punctuated by the Victoria Tower and a number of church spires.

Uitenhage is the second oldest town in the Eastern Districts of the Cape Colony. Its founding was only surpassed by that of Graaff-Reinet 18 years earlier. For easier reference, the history of Uitenhage from 1804 to 1910 is divided into 3 phases (1). The three divisions are 1804 — 1841, 1841 — 1875 and 1875 — 1910.

Many events led to the founding of the district and town of Uitenhage in 1804. The 5 main reasons for this (2) included the extensive size of the Graaff-Reinet district of almost 30 000 square miles of which Uitenhage up to now formed part which made a new administrative border district a necessity. The continuous unrest on the eastern border also underlined the importance of a new centre for maintenance of law and order. Other reasons included Uitenhage's location so close to the strategic Algoa Bay, the social and moral decay in the district of Graaff-Reinet caused by the lack of sufficient numbers of religious leaders and teachers as well as the requests of the inhabitants for the formation of another border district.

The Period 1804 — 1841

On 7 February 1804 Commissioner-General J.A. Uitenhage de Mist — after whom the town was named — founded the district of Uitenhage, splitting the district of Graaff-Reinet into 2 parts. Captain Lodewyk Alberti — the commander at Fort Frederick — was instructed to find a location for the establishment of a drostdy and town, and chose the farm of Widow Scheepers in the Zwartkops River valley at the foot of the Winterhoek Mountains. The size of the farm was 3 000 morgen and Alberti reported that:

"het midde van de plaats leeverd, behalven het nodige Terrein voor die Drostdy en die daartoe behor-

ende gebouwen en Tuinen eene volmaakt gunstige gelegenheid tot het uitgeven van Erven en het aanleggen van eene aanzienlijke groot Dorp op." (3)

It also met the other requirements set by De Mist of a central location in the district, running water, enough trees for timber, fertile soil and ease of defence (it was only 6 hours away from Fort Frederick). Lichtenstein (4) remarked in 1804 that:

"the country about the Zwartkops-river truly deserved the attention of the Government, and it was wisely allotted as the seat of the Drostdy and village which are to form the centre point of the new district of Uitenhage."

And for many reasons Alberti did indeed make an excellent choice. Officials and travellers continued to praise the enviable natural advantages of the town, even more so after it acquired a reliable and abundant source of water from the springs. La Trobe (1815) and Steadman (1835) were impressed with the picturesque setting of the town on the bank of the Zwartkops River and the constant supply of water (5). The climate was regarded as so healthy that Cape Town patients were recommended by their doctors to recuperate there (6). Owing to these natural advantages and its close proximity to the important Port Elizabeth harbour, Uitenhage was, after 1823, repeatedly named as the capital of the Eastern Districts by some of the organisers of the Separation Movement (1823 — 1878). Should this movement have succeeded the capital may well have been removed from Cape Town to Uitenhage. Such a change was recommended by numerous officials, politicians etc. including Governor Janssens in correspondence of 1804; a Commission of Enquiry (1826); Governor Benjamin d'Urban (1834 — 1835);

Sir Henry Pottinger and Sir Andries Stockenström; Banbury (1838) who was a member of Governor Napier's party visiting the Eastern Cape; J.C. Chase in his "Cape of Good Hope and Eastern District" published in 1843; Lieutenant Governor H.E.F. Young (1847) and John Paterson (7). Paterson wrote a booklet which he called "A Dissertation on the Absolute Necessity of Resident Government in the Eastern Province of the Cape of Good Hope" in 1851 and gave it the amusing sub-title of "With an article on the eligibility of Uitenhage, as the site pointed out by nature herself for the seat of the supreme power in British South Africa". He set out to promote the advantages of Uitenhage with this publication and stated — amongst other favourable factors — that there was sufficient building area available to cater for the needs of a town with a population of 50 000. This idea was cherished for a long while after for when their Town Hall was completed in 1882 some of the speeches delivered at the opening ceremony showed that Uitenhage had still not lost hope of becoming the capital city of the Cape Colony. Joseph Reid M.L.A., said that the Town Hall could well be adopted for the House of Assembly and the large rooms upstairs for the Legislative Council. Upon this the Mayor of Port Elizabeth, Mr W.H. Pearson, very diplomatically commented that should the Parliament sit in Uitenhage, the government could well supply their own buildings (8).

The main rival for the position was Grahamstown (and later even King William's Town) which however lacked the natural resources of Uitenhage and was also far removed from Port Elizabeth.

When Alberti laid out the town, his military background clearly showed in the army camp pattern of the plan —

static, symmetrical and lacking in inspiration. The Drostdy was geometrically and figuratively the centre of the town, because the boundary of Uitenhage was determined as a square with its centre on the Drostdy steps. A remarkable aspect of the design as pointed out by Lewcock (9) was that the Drostdy farm (always attached to a Drostdy to allow the Magistrate to supplement his meagre salary) was also placed in the heart of the town, directly in front of the Drostdy, thus precluding the possibility of the main administrative buildings having a more than theoretical visual relationship to the built-up area. This also prevented development from taking place in the southern quadrant of the town for a long time.

Initially only 4 streets were laid out: Cuyler, John and Baird Streets intersecting at right angles with Caledon Street (10). In typical Cape Dutch fashion the streets were very wide and a hierarchy of roads existed, with Cuyler and Caledon Streets being the main thoroughfares, each 150 feet (45,7 m) wide — which was equal to the width of an erf and wide enough for an ox-wagon to do a u-turn. Baird and John Streets, the secondary roads, were both 75 feet wide (22,9 m).

The site of the new town sloped gently upwards from the river to the underside of a hill. Caledon Street was set out more or less parallel to the flow of the Zwartkops River. This arrangement meant that true north orientation for any building was made impossible (unless such a structure was swayed on its site which almost never occurred during the 19th century), because the grid was plotted at an angle of 38C east of north. At the same time the river remained a barrier preventing residential development from taking place on the other side of it during the whole of the Colonial Era.

To encourage people to settle in the new town the plots (of 1 morgen) were initially offered free, on the condition that they be built on within 6 months (11). The rules were changed after the British Occupation in 1806 to a price of 30 rix-dollars per plot with a clause pertaining to building within 18 months. After 1814 plots were sold to the highest bidder at a public auction (12). Progress was slow and by 1813 only 31 plots were sold and about 20 houses erected (13). All the buildings were concentrated in Cuyler and Caledon Streets.

In the meantime an immediate effort was made to erect the necessary government buildings for the administration of the new district which included the Drostdy (1804 — 1809), Prison (1811 — 12), Court House (1813 — 15), Messenger's House (1813 — 15) and House of the Secretary (1813 — 14), all in the Cape Dutch style. It is remarkable that all these buildings were located on the upper side of Caledon Street resulting in a curious frontal

character in the setting of the public buildings, looking down onto the houses to the south west (14).

An early description of the town comes from the pen of La Trobe who wrote in 1815 that:

"Uitenhage presents itself pleasantly with its few white houses, and the mansion of the landdrost, at the foot of a range of low hills". (15)

A sketch made of Uitenhage in 1819 (16) reveals that by that year almost 50 houses were completed and that the buildings had spread to both sides of Baird Street. The general appearance of the town was still that of a village with isolated buildings scattered over the place with few, if any, trees. The dwellings were without exception thatched and of a modest nature, and all were positioned on the street edges with large gardens at the back, many erfs stretching the whole length of a street block.

Progress on religious and educational matters were equally slow, especially with regard to related buildings. A temporary church, for the Dutch Reformed community, was completed in 1811 (17), which also acted as a school building during the day. The London Mission Society's services for coloureds also dated from this time, and they completed the Rose Lane Church in c 1834 (18).

The first "school building" dated from 1814 (19), and in 1823 the government established a school for coloured people, held in the government buildings (20). Several private schools came into being and in 1840 the government school for boys was established — but still no proper school buildings existed (21).

After many of their farming activities failed and especially after the devastating floods of 1823, the 1820 Settlers drifted back to towns in the Eastern Cape, mainly to Grahamstown, but also to Uitenhage.

The Settlers brought with them the English ideas about architecture which differed markedly from the local Cape Dutch style, and after their arrival their Georgian tastes became more and more visible in the town's buildings. Sometimes the two styles were mixed, which produced an interesting fusion of ideas.

By 1828 new districts were formed, reducing the size of the Uitenhage district. Albany and Somerset now formed the Eastern border.

In 1829 another important development for the town took place when the springs on the farm Sandfontein, situated above the town and 8 km from it, were bought by the government and added to the commonage of Uitenhage (22). The town was now ensured of a reliable and abundant source of water of 1 700 000 gallons per day produced by the 20 different eyes of the springs. Slowly the effects of the easy

availability of water showed in the greening of the town and several travellers and writers commented on the trees and plants of Uitenhage, which later became known as the Garden Town (23). This water source also enabled people to make a living from their vegetable and fruit gardens, while the water culverts on every side of the street gave the town a calm pastoral feel.

In 1834 (24) Durban Street was already in existence and inhabitants had built several houses below Durban Street towards the river. Dwellings were also erected on the town side of Market street. By now the British influence on the architecture was even more visible which led Backhouse (25), who visited Uitenhage in December 1838 to comment:

"Uitenhage... is a pretty, English-looking town containing about 315 houses..."

Georgian architecture was by now firmly established and until the 1870's the box-like products of this style were being erected on sites all over the residential area of the town. Whereas the Cape Dutch dwelling was positioned on the street edge, the Georgian counterpart was often pushed back on the site to allow for a front garden.

By the year 1841 Uitenhage had thus developed into a small town, with a population of 1 900 whites and a total population of 2 050 (26). It possessed the necessary buildings for the administration of the district, all lined up in one street, a variety of houses in the Cape Dutch and Georgian styles of architecture and fulfilled the function of a town servicing an agricultural community.

The Period 1841 — 1875

This period in the history of Uitenhage started with the proclamation of Uitenhage as a municipality on 5 June 1841 (27). The town was divided into 5 wards and governed by 5 elected commissioners.

Another important event that happened 2 years after this was the completion of the Dutch Reformed Church. At last, after the building process, started 27 years earlier, it was inaugurated on 27 August 1843, reinforcing the domination of Caledon Street over the rest of the town (28). The Church, which showed Georgian influences in the neo-classical design, was situated at the T-junction of Caledon and Baird Streets and the tower, just over 27 m high, became the visual centre point of the village. Another aspect of the town's appearance was changing when luxurious trees began relieving the bareness of the town's layout.

The year 1843 was eventful for another reason: the first wool washer F.H. Lange, erected his factory on the river side. This move could today be regarded as the first step towards the establishment of an industrial base for Uitenhage.

tenhage and the woolwasheries were to play an important role in the future of the town. Lange's example was followed by Peche in 1846, Christian Heugh and John Lear in 1849, C. Niven in 1861, Marshall & Appleby in 1865, Thomas Witheridge Gubb (Riverside) in 1866, and Henry William Inngs in 1867 (Springfields).

The extreme softness of the Zwartkops River water was the very reason that made Uitenhage's reputation as a woolwashing centre. "Uitenhage's Snow White" — as the washed wool became known — was internationally renowned and the town became the main centre of woolwashing in the colony.

By 1875 10 woolwasheries were established near the town with a capital investment of £200 000 (29). About 100 000 bales of wool were washed annually and exported through the Port Elizabeth harbour. In addition to extensive steam machinery a high number of unskilled labour was employed in the washeries.

Apart from the closing years and the growth of the woolwash industry the period 1841 — 1875 was not an era of great progress for the town. Hampered by the rapid expansion of Port Elizabeth and Grahamstown, development was slow and Uitenhage acquired the nickname "Sleepy Hollow" (30). The following statistics reflect this slow progress:

In 1846 Uitenhage comprised 354 houses and immovable property to the value of £67 000 (31). By 1860 (32) the town had expanded to Van der Riet Street, and Baines Road, and the first houses were built in Cannon Road. To the south east the land was subdivided in Stow Road and Magennis Street (although both did not exist then), and in the south west, the first buildings were built beneath Mitchell Street.

In 1864 the value of rateable buildings had risen to £112 000 and the population to 3,342 (33). Over the next 10 years the growth of the population was less than 400 (34), and there were 408 houses and 230 huts in the town. The value of fixed property for 1874 was £172,633 (35). Thus from 1841 to 1875 the population increased by less than 1 700, the houses (including huts) by about 300 and the value of rateable buildings to just over £100 000.

Although Georgian architecture still reigned supreme, the first signs of the emerging Victorian aesthetics were already becoming visible in some of the new houses and churches erected.

Progress with religious and educational buildings was slow. The different denominations were still very small and did not have the resources to afford their own church buildings. Apart from the Dutch Reformed Church, who built the only substantial church during this period, other denominations

used temporary accommodation, converted dwellings, or small expandable churches such as St Katherine's Anglican Church (1867 — 76) and the Wesleyan Jubilee Chapel (1870 — 71). Victorian influences showed clearly in the Gothic Revival characteristics of these places of worship.

No specialised school buildings existed: The only public schools were the Government School (1840 — 1872) and the Uitenhage Proprietary School (founded in 1865 and which later became Muir College).

Two events of the 1870's led to the rapid expansion of the residential area of the town. The first of these was the coming of the railways. The first sod of the new line between Uitenhage and Port Elizabeth was turned in Port Elizabeth on 9 January 1872 by the Governor of the Cape Colony, Sir Henry Barkly (36), and it was opened for traffic on 21 September 1875 (37).

The second event that led to the expansion of the town was when the municipality decided to sponsor the building of a new school for the Uitenhage Proprietary School (Muir College). In order to raise the necessary money, 33 morgen (20 acres) of ground, which became known as the College Hill lands, were sold in 1874 for £2 500 to individual bidders, the necessary government approval having been obtained (38). The area stretched northwards from Park Avenue to Baines Road, between Cannon Street and High Street and was a large addition to the residential area, although most of it remained undeveloped for many years.

At the close of this period in Uitenhage's history — just before the opening of the railway line — the one-sided development of the town was at its worst as the following contemporary description clearly reveals:

"Caledon Street... contains about thirty stores or offices, many of which are large handsome buildings, and are occupied by wholesale merchants and importers, who do a considerable trade with farmers of the extensive district. In the same street are also the Dutch Reformed Church, Anglican Church (sic), Native Church and School-room, Malay Mosque, Public Library, Dutch Reformed School, Government school, Native Government school, town offices, goal, Court House, Drostdy, three hotels, and several smaller shops, private residences etc. This comparative concentration of trade to one street has caused the less populated parts of the town to fall into neglect so that in winter it presents a rather dilapidated appearance, but in spring, when the numerous trees burst into leaf and blossom and the hedges are covered with roses, the aspect of the place fully merits the description we have quoted and the appellation "Garden of the Eastern Prov-

ince" by which it was long known." (39)

Uitenhage was now set for the increased progress that followed in the period after 1875.

The Period 1875 to 1910

The character of the town was to change drastically during the last period of Uitenhage's colonial history. The opening of the railway line on 21 September 1875 began the period. It was during the same year that temporary workshops for the Midland Railway System were built in the town followed by permanent ones in 1876 (40). The establishment of the workshops in Uitenhage was of tremendous importance to the town and it remained the town's single most important industry for the rest of the Colonial Era. In these workshops coaches were built and locomotives repaired. The population and consumer power of the community greatly expanded when large numbers of English mechanics, appointed to jobs at the Workshops, and their families settled in the town (41). An immediate rise in the price of consumer goods was experienced, as well as a scarcity of labour and a high demand for houses. Three years after the introduction of the workshops, the rateable property in the town increased by nearly a third, and this excluded the workshop, stations and cottages erected by the Railway Department. It was estimated in 1885 (42) that 300 white men were working at the workshops, and that with their families they totalled 700 people. Twenty-two semi-detached houses were built by the railway authorities for workers, 19 by workers themselves and the rest lived in rented accommodation. The estimated investment made in the buildings and machinery was £240 000 which rose to nearly £700 000 in 1903. In that year the wages alone amounted to £11 000 per month (43). The water bought by the railways from the municipality for the running of the workshops became a handsome income for the council.

Although the establishment of the workshops in Uitenhage led to a sharp increase in population, assessable property etc., this collective prosperity did not mean general individual affluence. The phenomenon was illustrated by the many lower worker class houses built since then, and the absence of a large number of residences on the other end of the scale. The town attained a semi-industrial character and in 1907 Uitenhage was described as reminding:

"...one of an English working-man's town, for at knocking off time a thousand grimy workmen may be seen in work attire returning from labour..." (44)

In 1877 another important step forward for Uitenhage was taken when an act was promulgated, incorporating the town as a borough and creating a Town Council (45).

Immediately the pressure for the erection of a proper Town Hall increased and the building was eventually completed in 1882.

Apart from providing proper accommodation (including a library and reading room), the erection of the Town Hall was significant for 2 further reasons, the one being the choice of site and the way the building was placed on it. The location of the building at the lower end of the "Park" facing Market Square, meant that the concentration of all the public buildings in Caledon Street finally was done away with. The Railway Station, St Katherines and now the Town Hall were all situated in Market Street and reinforced the commercial activities that occurred in this street turning it into an important shopping precinct in Uitenhage.

The other reason why the erection of the Town Hall was important was, as already mentioned, the method of financing the Town Hall. The Council sold off parts of the town commonage and thereby significantly increased the residential area of the town. The "Town Hall" lands were sold in several stages.

The area of the town divided into plots extended so rapidly that in 1883 it was necessary to name 25 new streets.

Other extensions — not connected to the building of the Town Hall — also occurred.

The rapid expansion of the town since 1875 co-incided with a period during which Victorian influences on architecture dominated, leading to a Colonial version being developed in the Cape Colony towards the end of the nineteenth century. At the same time many older buildings were being "modernised" by the grafting on of typical Victorian elements. While the influence of Edwardian architecture was limited as a result of a depression being experienced in the town soon after the end of the Second Anglo-Boer War which caused the demand for houses and other buildings to subside, it was Victorian aesthetics that really made the biggest impact on the town's image. The verandah became the one element universally employed in all domestic architecture ranging from the most modest dwelling to the imposing villa. In typical Victorian fashion all attention focused on the street elevation(s) of buildings.

The large expansions in the residential areas led to a differentiation in the new living environments. The area around the Railway Workshops for example became a typical lower working class "suburb" with the houses densely packed on small sites, little variation in basic plan forms, tiny or no gardens to the front with many homes erected by speculators.

The more wealthy bought sites that were near to or which enabled them to overlook Magennis Park. These sites,

located on College Hill and Cannon Hill, offered beautiful views of the town and surrounding landscape. The houses erected here, some of which were architect designed, were well set back on large sites, planted with exotic plants.

Great improvements also occurred during this period regarding municipal services for the town which had an important influence on the quality of life and the image of the town. For the first time parks were created while major progress was experienced in religious and educational matters. Most of the churches built during the period 1841 — 1875 were greatly enlarged between 1875 and 1910, viz. St Katherines Anglican Church (1896); the Wesleyan Jubilee Chapel (1889) and the Rose Lane Chapel (1886 and 1905). Two new churches were also built: the Congregational Church (1884 and extended in 1897 and 1905), and the impressive St Joseph's Roman Catholic Church (1899). In every instance, the architects concerned used the Gothic Revival style, so favoured during Victorian times for religious buildings. By carefully siting the churches on erfs facing onto major roads, these edifices greatly enriched the townscape of Uitenhage.

A great number of new schools and educational buildings dated from the period under discussion, and included Riebeeck Girls College, (1877, new school built in 1896); Holy Rosary Convent (1887, school built in 1889); Marxist Brothers (1884, buildings added to over a number of years from 1893); the Dolley Memorial School for both sexes (1890, school built in 1892); the Industrial School for poor white boys (1894 in converted buildings school extended in 1901); and Muir College (new school built in 1902—4 and 1906) and lastly the Innes Primary School established in 1908, which made it the seventh public school in Uitenhage. As was the case with the church buildings, the schools were also erected on prominent sites scattered throughout the town. Their sheer size alone and architects' involvement (in most cases) with their design allowed educational buildings to contribute in no small way to the changing image of the town.

At last in 1898 the Public Buildings built shortly after the founding of Uitenhage were replaced by the new Public Buildings that included the Post Office, Court House and Magistrate's Office erected on the corner of Caledon and Church Streets. The tower, christened the Victoria Tower, was now the highest building in the town and it dominated the skyline of the town, together with the nearby tower of the Dutch Reformed Church. The increase in the number of inhabitants justified a new Library (1903), Hospital (1904), Market Building (1909) and Power Station (1910). Through private initiative a Horticultural Hall (1896), Drill Hall (1897) and Public Swimming Baths (1898) were erected, indicative

of the growing diversity and sophistication amongst the population.

The following statistics show the progress made in Uitenhage during the period 1875 — 1910 regarding the population, number of houses and value of rateable property:

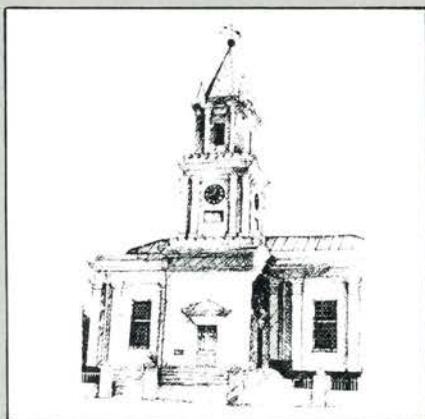
In 1875 the population totalled 3 693 which almost doubled in the next 15 years to 6 188 in 1891 (whites 3 183 and coloureds 2 905). During the following 10 years the population again doubled to 12 197 in 1901 (whites) 6 679 and coloureds 5 518) (46). The census returns for 1911 however showed that the town's population dropped to 11 573 as people left the town as a result of the Depression experienced after 1904 (47).

In 1876 there were 429 houses in Uitenhage (48), which increased to 938 in 1889 (49) and to 1486 in 1908 (50). In 1908 the town also possessed 217 shops (51).

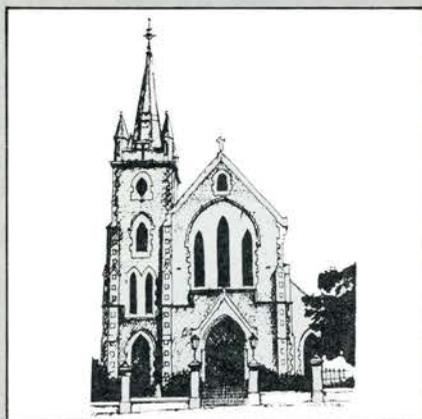
Between 1875 and 1910 the situation regarding Uitenhage's other main industry — woolwashing — changed dramatically. In 1875 the 10 steam powered woolwasheries employed 800 workers (52). In the 1870's scab had spread throughout Southern Africa, and in order to control the situation the Scab Act No 31 of 1874 was promulgated, according to which, inspectors were appointed to ensure that farmers employ the recognised cure. Dipping the sheep in sulphur was compulsory which unfortunately severely influenced the quality of washed wool, and this resulted in a reduction in the number of woolwasheries in Uitenhage to 9 in 1883, while a tendency developed amongst farmers to ship wool to England in unwashed or "greased" form. More company owners sold their washeries, while costs rose and little new investment was made. The decline of the Uitenhage wool-washing industry, which treated about half of the £27 million of wool washed in the Cape Colony in 1891, was experienced elsewhere in the Colony and by 1904 only £6,6 million of wool was treated before export (53).

The Council, concerned about the undercutting of the town's role as an industrial centre, took steps to encourage the woolwashing business. These measures included the reduction of the amount paid for leases by the factory owners, but this was to no avail as more and more closed down. In 1904 two woolwashers, Gubb and Inggs, joined forces and founded the firm of Gubb & Inggs which later became one of the giants of the industry. They took over the last independent in 1911.

After 1900 the Town Council tried to attract other industrialists to the town, but their efforts met with little success. In order to step up the campaign the Council decided in 1909 to advertise the Council's willingness to grant sites and water on exceptionally favourable terms to manufacturers who proposed



The Dutch Reformed Church, 1843



St Joseph's Roman Catholic Church, 1899



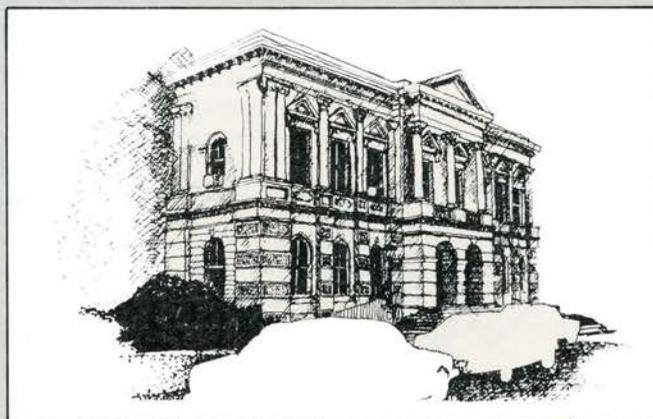
The Victoria Tower Complex, 1898



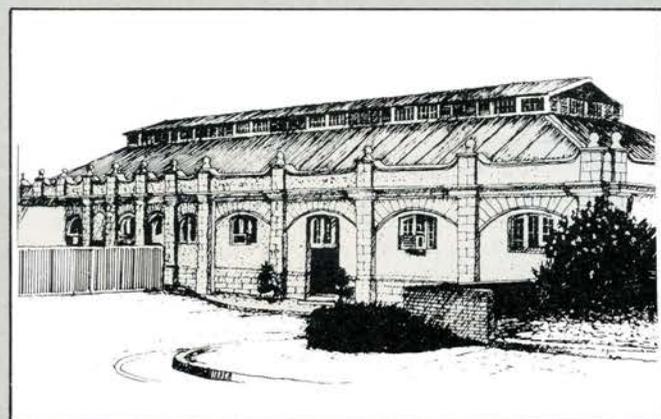
8-18 Rhodes Street: Simple row houses.



The Station, built in 1875



The Town Hall, completed in 1882



The Power Station, erected in 1910



The Drostdy (1804-9) in its present form

starting industries in the town (54). The expectations of the Council were, however, only to be met later during the twentieth century.

This period in the history of Uitenhage closed with the formation of the Union of South Africa on 31 May 1910. By this time the transformation of the town was already long completed.

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die Historiese Gebou "Martin Melckhuis",

tans
die hoofkwartier van

Binnehuis Interiors (Edms) Bpk
Strandstraat 96
Kaapstad.

19th Century lettering on buildings

Prof D Radford

What constitutes authentic Victorian lettering on buildings? Although this subject might seem to be esoteric at first glance the serious restorer is often confronted with this very problem when deciding on what letters to use, where and how, when conserving an old building. Based on extensive research of data available on buildings of the Eastern Cape, this article is an initial attempt by the author to set up guidelines in this regard.

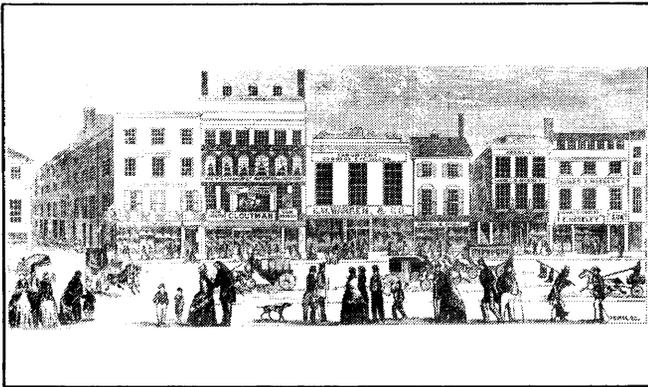


Fig. 1 Lettering on buildings in the 1850's.

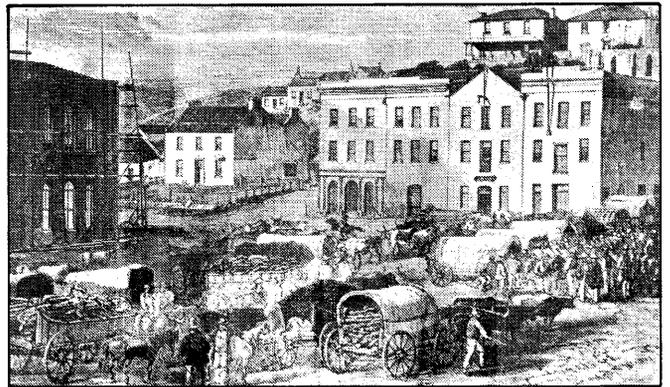


Fig. 2. Port Elizabeth in C1860.

Most Victorian signage in this country has been obliterated as, even if the building is still standing in a more or less intact condition, its owners have changed, products and services provided change and, most importantly, fashions change. All these have led directly to the destruction of historical signage. In restoration work even if the original signage is not to be restored some form of signage will usually be necessary and it follows then that this should be as authentic in its nature as possible. Beyond this it is also arguable that new signage on infill buildings in a conservation area should conform to a traditional layout and character. Most of what follows applies primarily to commercial and public buildings as signage on private houses was usually limited to numbers.¹

Historical Background

In the early 19th Century the Eastern Province was settled primarily by settlers of British stock. The initial 4 000 arriving in 1820 and 5 000 more coming between then and 1851.² These people settled mostly in the towns and villages as artisans and merchants and it is they who would have required the services of a signwriter most to advertise their services and wares.

It is also worth reminding ourselves how long it took to establish these urban settlements. For example in 1827 Port Elizabeth consisted of 500 people concentrated principally at the foot of the Donkin Reserve. The numerous frontier wars added to the uncertainties. However growth was sustained and the area of the colony increased by pushing the frontier up to the Kei River ultimately.

The form and size of the various settlements during the 1840's and 1850's are graphically illustrated by the skilful sketches of Thomas Baines who was an inveterate traveller throughout the region and an accomplished recorder of the topography, natural and manmade.³ During the

1860's photography takes over as the most accurate recorder of the urban scene and it is during this time that the larger towns start to assume a more urban and sophisticated form. With the discovery of diamonds in the 1870's and gold in the next decade, the two seaports, Port Elizabeth and East London, shared in the almost frenzied prosperity of the country during the last quarter of the 19th century.

Signage in Britain During the 19th Century

In a largely illiterate society the primary form of signage was the making and displaying of symbols for the product or services offered. A surviving example until recently was the red and white striped barber's pole. However during the 19th century it became customary to supplement and finally to displace this with lettering.

Signwriting, that is the painting of lettering either directly on a wall or on a board fixed to the wall is of great age. It was certainly known in mediaeval times and then principally within churches.⁴ However it was only in the 19th century that it developed much more sophisticated forms and techniques. Commercial buildings in particular became liberally endowed with lettering in the larger centres of the English speaking world by 1850 as the example chosen illustrates. (See fig one). As J Callingham, the author of a popular manual on the art observed in 1871: "*In these days of puffery, when each advertising tradesman is endeavouring to secure a monopoly of attraction to his announcements, the ingenuity of the signwriters is taxed to the utmost extent.*"⁵ The various letter faces developed and used during this time are dealt with below so a few words concentrating on technique will appropriate here.⁶ Firstly the signwriter always sets up his lettering free hand in chalk or pencil and never copied the printer's letters exactly as a bolder face was usually necessary. Setting out

was done with two chalk lines, top and bottom which could be adjusted to take in irregularities. Some letter faces required four or even five lines. Blocked letters, that is with a painted raised outline were invented just before 1841. This was followed by shadows and then letters in perspective, all this increasing the visual impact of lettering very significantly.

By the 1870's a wide variety of pigments were available, the base being white lead. To this could be added ivory black, vegetable black, vermilion, rose madder, Indian red, purple-brown, French ultramarine, Prussian blue, yellow ochre, raw sienna, burnt sienna, van Dyke brown and emerald green just to name the principal pigments. These were mixed with turpentine as a thinner.

Certain rules of thumb were used regarding the combination of colours. Lettering on a ground of ivory black was considered superior. The major lettering could be in emerald green or carnation (vermilion and white) with secondary lettering in diluted purple. Plain gold or white lettering on a black ground was recommended. Lettering on a chocolate, Indian red or purple ground should be edged with gold or white lines around the letters themselves. White on black or black on white were standard combinations C1850 but by 1870 white lettering on a blue background was popular, this being with a black cast shadow. A stone coloured or white ground could have any colour of lettering except yellow. A cast shadow should never be of a positive red, green or blue but should be of a sombre tone, this being contrary to nature. Thicknesses on the other hand could be of brilliant colours.

Early Signage in the Eastern Cape

Bearing in mind the very small scale of all the early settlements including Port Elizabeth, it will come as no surprise to find that there appears to have been little in the way of signage on buildings. Presumably life just above a subsistence level did not require much in the way of extra goods and in a village everybody knew exactly what services were available anyway. The few travellers would just have to ask to have their needs met.

Views of Port Elizabeth and Grahamstown of the 1840's and 1850's show virtually no lettering on the buildings.⁷ In the case of Port Elizabeth however one building is consistently shown with a simple sign painted on its gable end. The word is 'hotel' and says it all.

The view illustrated (fig two) is of a corner of the market square in Port Elizabeth and dates from C1860. Although no actual lettering is visible small signboards can be seen fixed onto the walls of two of the buildings. This method may be taken as typical of the early period, that is prior to 1860. It would have been much easier then to paint onto a small wooden board with oil based pigments and then fix the sign to the side of a building. This method but on a larger scale persisted throughout the century. It was however largely replaced later on by the practice of painting directly onto the walls themselves. The lettering probably lasted much longer as the plaster formed an excellent base for painting upon.

Later Signage

During the late 1860's there appears to have been a slight increase in the size of letters which often approached 300 mm in height. Although still modest a greater area of the building also seems to have been covered. A greater variety of letter faces is also present, e.g. sans serif, ionic and perhaps Egyptian. By the 1870's there are also examples of blocking. In the 1880's yet more letter faces make their appearance along with shadows and possibly even perspective lettering. Building colours changed during this time with the introduction of cheaper oil paints. Quite dark tones such as browns, even chocolate browns, were favoured as the wall ground.⁸ By the 1890's even relatively

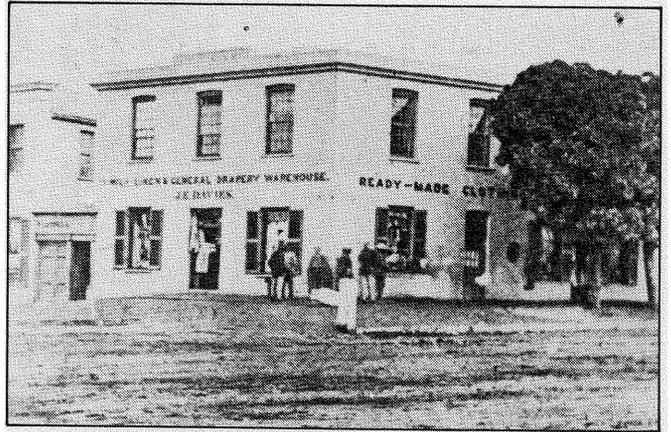


Fig. 3. Building on the corner of Bathurst and High Streets, Grahamstown, C1865.



Fig. 4. Hill Street, Grahamstown, C1870

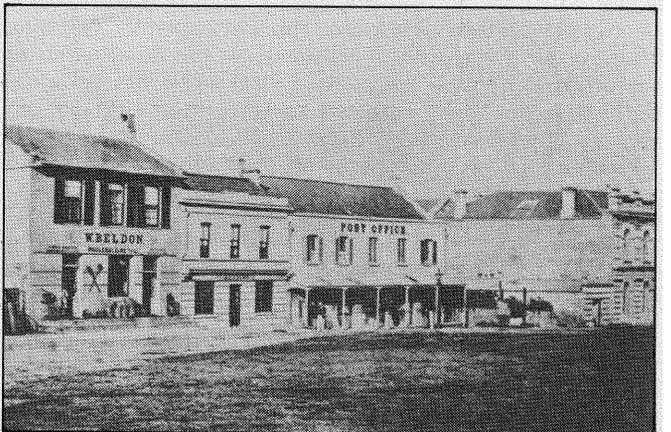


Fig. 5. Post Office, Grahamstown.

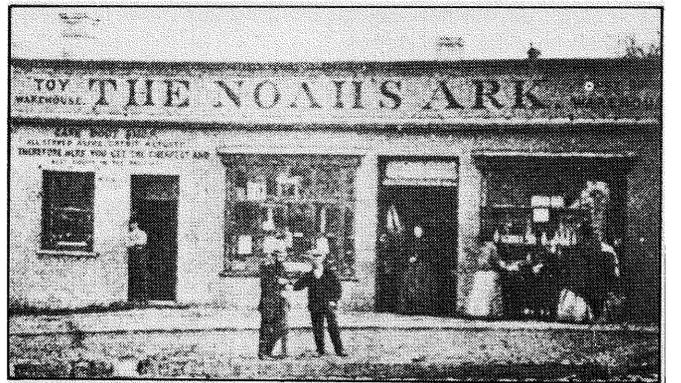


Fig. 6. Noah's Ark, Grahamstown.



Fig. 7. A Shop in Port Elizabeth, C1890.

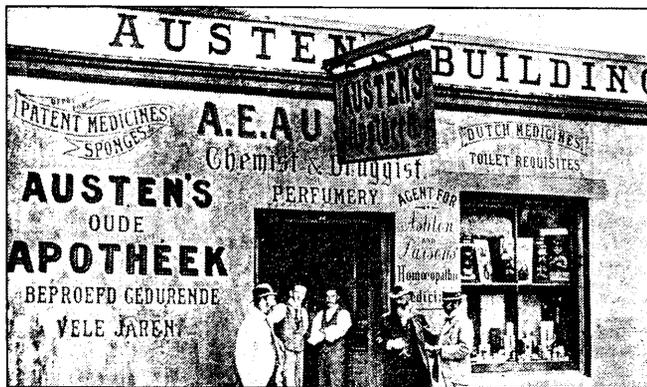
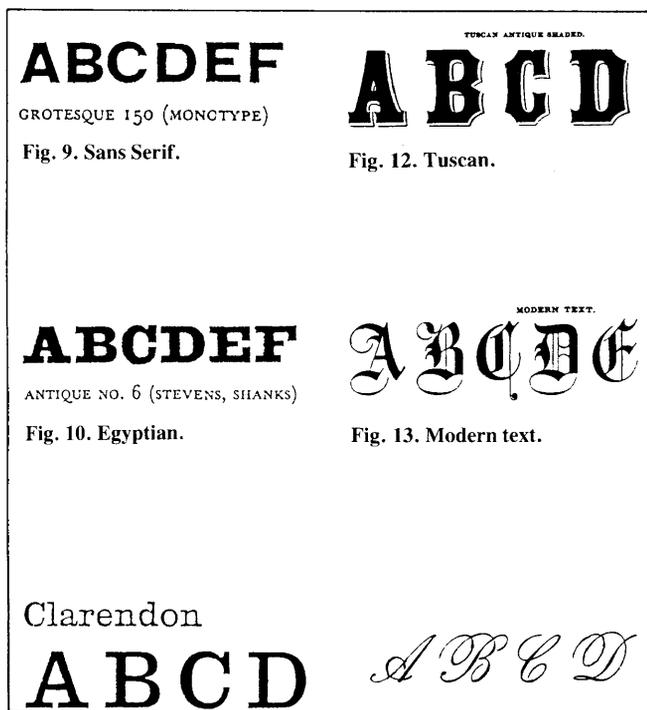


Fig. 8. Austen's Building, Cradock.



ABCDEF

GROTESQUE 150 (MONOTYPE)

Fig. 9. Sans Serif.

ABCDEF

Fig. 12. Tuscan.

ABCDEF

ANTIQUE NO. 6 (STEVENS, SHANKS)

Fig. 10. Egyptian.

ABCDE

Fig. 13. Modern text.

Clarendon

ABCDEF

Fig. 11. Ionic or Clarendon

ABCDE

Fig. 14. Script.

small towns were boasting quite profuse examples of the signwriter's art. The following examples illustrate the above points more specifically.

The first illustration (fig three) is of a building on the corner of Bathurst and High Streets in Grahamstown. The photograph dates from C1865. The building itself is not white but of light tone. The lettering is in two faces, sans serif for the upper lettering while J E Davies is in ionic. The position midway between the ground floor window lintols and the first floor window cills is typical. The signs are also carefully symmetrical with the building. The next example (fig four) is also in Grahamstown, in Hill Street, the photograph dating from C1870. It shows the earliest example of blocked lettering I have been able to find so far, that below the number 28. Both this lettering and that on number 26 are much more imaginative in their layout than that shown previously. Both are also obviously the work of the same man.

The face used on the post office and W Beldon (fig five) are early examples of the use of Egyptian. Both are slightly condensed, that is more vertically elongated than was usual. Much smaller sans serif lettering is used for the minor signwriting below Beldon's name which itself must have approached 400 mm in height. The middle building's signage is not readily decipherable but that above the window is clearly white on a dark background.

The signage on the shop the Noah's Ark in Grahamstown must date from before 1870 (fig six). The principal lettering is in ionic, the rest in sans serif of varying heights and thicknesses. There also appears to have been signage painted on the glass fanlight above the main door. This would be an early example.⁹

The last two examples date from C1890, one in Port Elizabeth (fig seven) and the other in Cradock (fig eight). Both illustrate well the more profuse, late 19th century commercial signwriting. A great variety of letter faces are used and in the Port Elizabeth example much of the glazing has been painted over to form a light ground for signwriting. Note the diagonal lettering on the front double doors. The Cradock example uses five letter faces plus blocking and a variety compositional devices to attract and entertain the eye. However there is still a clear hierarchy and little visual confusion and certainly no monotony. In this way it can be compared to a contemporary poster.¹⁰

Some Common Lettering

The most widely used letter face was that termed sans serif or grotesque. This is the most rudimentary form of letter (see fig nine). It is even line and right angled. The earliest record of its use in England is C1816 and came into common use from 1836 on. It was often termed doric from its dour ruthless form. Around mid century a lighter form was evolved. The letters are made from rectangles with the O a perfect circle. Shading was used to add to its expression. It can also be compressed so that it is expanded horizontally. This face is still in use.¹¹ Examples can be seen in figs three, four, seven and eight.

The next most common face was Egyptian. This is essentially an architectural letter face (see fig ten). To some this is the best so far invented. It would seem to have been invented by signwriters at the end of the 18th century and then copied by the typographers. The face is very three-dimensional and is held to be very much an English creation. It is a heavy letter, square in section, with an even line and unbracketed slab serifs. Monumental in form it integrates well with classically inspired buildings. Examples can be seen in figs five and eight.

Another common 19th century face was ionic or Clarendon. This was a cross between Egyptian and Roman. Here the pointed ends are blunted (see fig eleven). Clarendon is

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'n OORSIG VAN DIE SKOOLGEBOUE VAN WILLIAM WHITE-COOPER

Tim Bodill

Versprei deur die Oos-Kaap is daar etlike skoolinrigtings gebou in die geweltradisie. Hulle is almal opgerig teen die einde van die 19de en begin van die 20ste eeu. Die meeste hiervan is die werk van die argitek William White-Cooper. In al hierdie geboue het White-Cooper die gewelformaat op 'n baie vrye manier aangepas, en so 'n ryk erfenis nagelaat.

Die bron van sy inspirasie was, aan die een kant die eklektiese en skilderagtige styl van die laat Victoriaanse argitektuur toe so gewild in Engeland, waar rooiband steenwerk en gewels verkry uit Vlaamse, Hollandse en Franse bronne in die mode was, en aan die ander kant, die terugkeer van belangstelling hier in Suid-Afrika in die Kaap-Hollandse styl veral as gevolg van Herbert Baker se werk.

William White-Cooper is in Engeland gebore waar hy 'n bevoorregte opvoeding geniet het. Sy skoolloopbaan in Charterhouse, Surrey, is gevolg deur 'n graad in toegepaste wetenskap te Cambridge. Daarna het hy aangesluit by die Argitektuurskool van die Koninklike Akademie vir Kunste terwyl hy sy leerlingkontrak in die kantoor van John L Pearson RIBA, die argitek van Truro Katedraal in Cornwall, gedoen het.

Pearson se invloed op White-Cooper was belangrik en is sigbaar in die manjifieke neo-Goties gestileerde Trinity Kerk in Have-lockstraat, Port Elizabeth, wat hy ontwerp het nadat die oorspronklike gebou in 1897 afgebrand het. Kort na sy aankoms in Suid-Afrika in 1889 is hy aangestel as toesig-houer oor die bou van John Scott se ontwerp vir die nuwe kansel van die Katedraal van St. Michael en St George in Grahamstad. White-Cooper het hierna biskopli-

ke argitek geword en was verantwoordelik vir talryke kerkgeboue in die Oos-Kaap. Sommige van hierdie kerke is gebou in die Kaaps Hollandse herlewingsstyl, die bekendste hiervan die Nederlands Gereformeerde Kerke in Alexandria en Bedford.

Vir 'n betreklike klein gebou het hy met Bedford se kerk 'n interessant afwisselende nou-verwante hantering vanaf alle aspekte bereik. Die bokante van die gevormde steunbore het 'n byna sensuele lyn gekomplimenteer deur die geronde venstertoppe wat, op hulle beurt, aan die stutmuur laat dink met hul gevormde kappe. 'n Geringe swakheid in hierdie gebou is die verwantskap tussen die ingang deur en die vensters daarbo, wat lyk of hulle weg vanaf die deur se kap gebalanseer is sonder om na die grond te neig. Dit kon meer uitdrukking gegee het aan die hoofingang as dit gesien word in verhouding tot die aantreklike syaansigte.

White-Cooper het in 1895 in skoolgeboue begin spesialiseer toe hy 'n argitektuur-wedstryd gewen het vir die ontwerp van Grahamstad se Kingswood Kollege. Hierdie witgebande rooibaksteen-gebou met sy uitvoeringe Vlaams-geïnspireerde gewels is die eerste van die gegewelde dubbelverdieping skoolgeboue wat sy besondere handelsmerk sou word.

Jarelank het hy 'n monopolie in bouwerk in Grahamstad geniet waar hy gepraktiseer het. White-Cooper het al die vooraanstaande skole daar ontwerp, insluitende geboue vir die Diocesanskool vir Meisies, Kingswood Kollege en Victoria Hoër Meisieskool (vooreen beset deur Graeme Kollege). Sy geliefde geboue, alhoewel gekroon met sinkplaat, was die Armstrong en Espin-huise by St Andrew's Kollege.

White-Cooper was op sy beste met die ontwerp van geboue in die 'Queen Anne' herlewingsstyl wat so prominent aangewend is in die argitektuur van die Estetiese Beweging in Engeland. In die 'Queen Anne' manier het hy 'n styl gevind met al die vryheid van beplanning wat hy benodig het vir sy skoolgeboue. Ongelukkig was klipwerk nie sy sterk punt nie.

In 1902 het White-Cooper planne opgetrek vir die bou van 'n kerkie in 'n rykrooi baksteen in 'n neo-Gotiese styl vir St Andrew's Kollege. Die hoeksteen is in 1905 gelê maar weens gebrek aan geld het dit nie verder gevorder nie. As gevolg van Herbert Baker se tussenkoms in 1912 is die kerkie herontwerp deur sy firma, Baker en Kendall van Kaapstad, en is daarna in Grahamstadse klipwerk voltooi in die Angelsaksiese Romaanse styl.

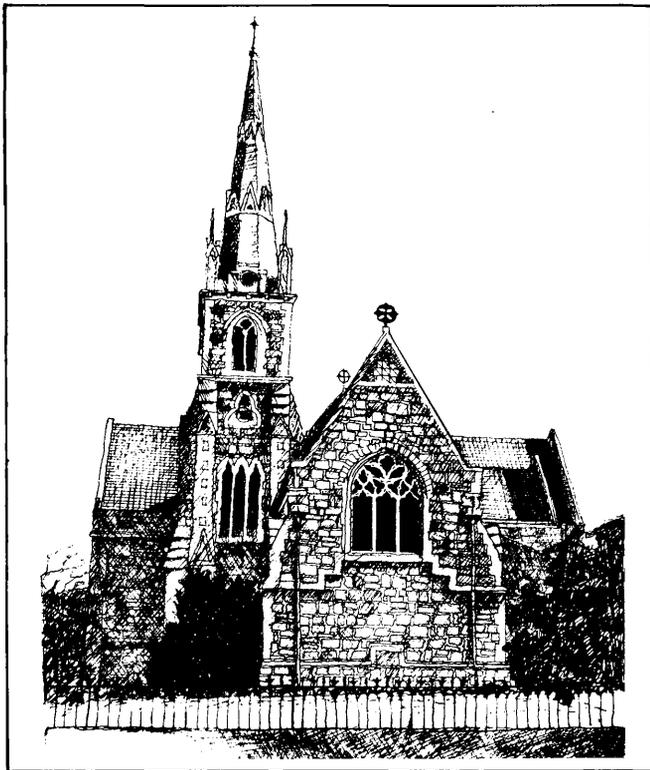
White-Cooper se roem as 'n spesialis in die beplanning van skoolgeboue het dwarsdeur die Oos-Kaap versprei waar hy gevra is om, onder andere, Muir Kollege in Uitenhage, die Graaff-Reinetse Opleidingskollege (een van sy groter skoolgeboue), Rocklands Meisieskool en Onderwyskollege in Cradock en Queenstown se Hoër Meisieskool te ontwerp. In Port Elizabeth het hy beide die oorspronklike Erica Meisieskool en North End Grey ontwerp. Nog ander van sy bekende werke was die Keiskammahoek Native Tracker's Training Institution en die Normal Training Institution by

Heraldtown in die distrik van Fort Beaufort.

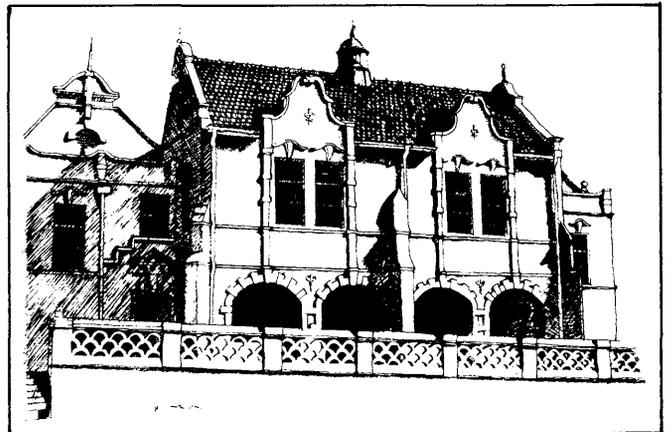
White-Cooper het gou 'n formule uitgewerk vir sy skoolgeboue. Behalwe die gewels wat dikwels versier was met yster of ronde vensters beklemtoon deur 4 skutsteenmotiewe het hy 'n paar ander argitektoniese elemente herhaaldelik gebruik. In die meeste van sy geboue breek 'n toring deur die steilhelling daklyn en word minder belangrike dakke versteek agter gefatsoeneerde borswerings. Boogvensters is dikwels gebruik saam met vertikale, reghoekige bevenstering. In baie gevalle was hoë hortjievensters

in groepe of in erkers byna die enigste uitstaande kenmerke op 'n aansig, terwyl in baie van sy geboue rooi baksteen gekontrasteer word met witgeverfde vensters.

William-White Cooper was een van die laaste van die Victoriaanse argitekte wat in die Oos-Kaap gewerk het. Hy sal veral onthou word vir die uitbundigheid en visuele plesier wat die boustyl van sy skoolgeboue verskaf. Die meeste bestaan nog en vervul steeds hulle oorspronklike funksie, terwyl hul ook 'n belangrike bydrae lewer tot die verryking van ons beboude omgewing.



Trinity Kerk, Havelockstraat, Port Elizabeth



North End Grey, Port Elizabeth



Rocklands Meisieskool, Cradock



Die NG Kerk, Alexandria

QUO NON VADIS?

John Rushmere

The apathy of many South Africans towards the built environment is sad. This impoverished outlook can only be altered through education, says Port Elizabeth architect John Rushmere. He states the case why educationists and environmentalists should come together and formulate a strategy for environmental education. If this can be achieved such programmes can then be introduced early at school level, be continued at tertiary educational institutions and be followed up with adult educational courses.

It is a fact that every human being is continuously interacting with one or other aspect of the built environment. And it is a life-time occupation. It is also a fact that very few are consciously aware of that interaction, and how it affects them. We are exposed every waking moment to a visual and sensory realm we have no conscious knowledge of. Apart from the simple logic of it, studies have proved that our behaviour, our attitudes and our state of inner well-being are directly influenced by environment.

It needs to be understood that every one of us is affected in greater or lesser measure, and it is a sobering thought that most South Africans in all stratas of our society exist in total ignorance of how environment shapes their experience of life. Environmental values are more complex than simple economics. Ugliness is not synonymous with poverty; and what sustains, supports and enriches individual and community experience in the built environment has more to do with a design scale of values than with an economic scale. It has to do with the rightness and wrongness of proportion and shape; the height and width of spaces; human scale and human values; places for people to inhabit, alone or in groups; appropriate response to sun and wind; hierarchies, like degrees of importance; privacy; community; rhythms, textures and colours; and the whole language of place — street, square, pavement, courtyard, park, roofscape and vista — and what makes all of them act positively or negatively on human experience. For just as man acts on the environment, so does the environment act on man. Raphael said: *"Whatsoever you bind in consciousness will be bound in matter; and whatsoever you bind in matter will be bound in consciousness."* But whereas man's actions are conscious and voluntary, his reactions to environment are more often unconscious and involuntary, and therefore potentially threatening. Continued ignorance of what constitutes our physical world and how we are inextricably bound to the qualities we ourselves import to it, and imbue in it, will unnecessarily condemn all of us in South Africa to an ever-diminishing existence. For all the people in this country the impact of this ignorance is potentially devastating.

Whereas the future of Europe lies in its past, South Africa's past still lies in its future. In other words, in the context of our cities and the built environment, we have still to create our past. When one considers the logistics of urbanisation in South Africa linked to population growth in this developing country, our existing building stock represents a mere drop in the very vast ocean of building still to come. While conservationists are successfully pre-

serving what they can of our past, development rampages dangerously on on the back of 'progress', very often expeditiously, insensitively and even destructively. How can we conserve a quality of existence in South African by protecting with one hand the small, but beautiful, heritage of our past, while with the other hand swamping that beauty with a future heritage of infinitely greater proportions and devoid of any quality that may enrich our lives or the lives of future generations. In other words conserving a quality of life in South Africa is more about new buildings and environments than about our historical past.

It is about everything we do in and to the urban environment, and the only way we will successfully negotiate the evolution of our towns and cities is by ensuring that every South African is environmentally aware and alert. Progress there must and will be, but 'progress' tends to be a deafening word that drowns out what most consider to be lesser issues. Certainly 'quality' (specifically as it relates to abstract values) is a lesser issue than the prevailing measure of progress which is 'quantity' — and it is so at our peril, and I might add with emphasis, our economic peril. The celebrated and world renowned economist, John Kenneth Galbraith, recently stated, and I quote: *"Economic security and progress in our world now depend as much on the excellence of artistic and architectural tradition as on scientific and engineering excellence, and much much more than on the successful pursuit of profit"*. Our economic security and our social security determine our quality of life, and both are directly related to the quality of the places we inhabit; and quality of place is directly related to the design values and human values of the built environment. However it is not architects, engineers and planners alone who bear the responsibility. A climate of concern needs to be awakened in the consciousness of every South African, a climate that encourages environments that nurture healthy and vital communities. Each of us that causes something to be done to a part of the environment has a responsibility to the whole of it. Significantly we cannot turn our backs and walk away from our environment like we can from a painting or a sculpture. Unlike music we cannot change the record, or simply switch it off. The environment plays for keeps. There is no escape. Everything we cause to be done to it either enriches or impoverishes us; it either blesses our moments, or curses them. The responsibility attached to any intervention in the environment is awesome. Yet we consistently do it with careless disregard. And without insight, we have no way of knowing the nature or extent of the damage. *"Unfortunately the eye doesn't suffer like the ear. Dissonance hurts the ear and you jump or cringe. But*

when you see ugliness the eye doesn't have tears, or get red, or suffer pain." (Hassan Fathy). There is only a pervasive sickness that has no diagnosis and therefore no cure. Only caring born of understanding will prevent the spread of that disease and secure a worthwhile future for the places we live in and for ourselves. A poor environment is not only about the material values of buildings. The way we experience place has as much to do with the immaterial structure of place — the underlying form or etheric 'skeleton' that shapes and defines, as Cause, the sensual of physical form, or Effect.

Recently a mine erected a settlement of well-constructed and well-appointed houses for its resident work-force. The quality of the houses themselves generously exceeded the requirements. This was motivated by management's desire to maintain harmony among the mine's community. For reasons that remained obscure, puzzling even the work-force, discontent manifested that at times degenerated into vandalism and even violence. The mine, with rare and extraordinary insight, suspected the problem lay with the housing and appointed an architect to investigate. Although the houses lacked certain qualities of design, the architect found them acceptable. This opinion was shared by the residents. What was immediately apparent to the trained (and in this case, talented) mind was the vast and unnecessary wasteland of the streets. He found the roads too wide, the verges too wide, and the building line restrictions too wide. Instead of the street element being a shared and binding force in the community, it shattered and fragmented the whole. Instead of supporting the idea and the fact of community, it destroyed both. Community could not survive the environment, and conflict and restlessness replaced it. Significantly the mine had adopted the prevailing norms for road widths and other so-called town-planning requirements laid down by provincial and municipal authorities, and often linked to a subsidy system. Many of these requirements (not to be confused with the recently promulgated National Building Regulations) are excessive and also increase land and service costs. More importantly they do not structure the environment in a way that supports the existence of vital and healthy communities. The solution was to relocate the road where the small backyards abutted. This instantly had the effect of drawing together the parts into an integrated whole, where the houses themselves created the street space, giving it character and scale and a sense of being a shared place for all the residents. The result was instantaneous and apparently miraculous. Within weeks, without outside influence or pressure, the stones disappeared and gardens appeared; broken windows and roofs were repaired; and walls repainted. Today the settlement has an annual competition for the best street! One small gesture motivated by insight and understanding turned the situation around.

What a pity this insight and understanding is not available to most of those who in some way intervene in our shared environment, and more specifically those who are responsible for the settlements and townships that are mushrooming in and around our cities. The true story about the mine illustrates the peril that Galbraith spoke of. All South Africans need to be alerted to the nature of that peril. At the same time we need to be armed with understanding and knowledge that will prevent a further insidious decline in the quality of our experience, and be the tools with which South Africans can together and as individuals make places that will enhance and enrich our lives. The alternative is frightening. Sending the people out into a

physical world they are forced to confront as long as they are alive, unarmed with any understanding or knowledge of how to deal with that world, either passively or actively, is rather like sending out an army to confront a threat without any understanding of the capability of the weapons they carry, or how to use them, or even the nature of the threat they are supposed to avert or neutralise. The only difference is that we are at the mercy of urban blight for as long as we breathe air. That we are all already victims of the environments of our culture is obvious. What is not yet apparently obvious is the immediate need and desirability to educate South Africa; firstly on the nature of the relationship between man and environment (both built and natural); and secondly, on how to make that relationship work for both.

European countries share the benefit of having inherited built environments layered by centuries of growth. Very much like Nature herself, these environments have been shaped and coloured by an evolutionary process that is slow and gentle, and in which the individual participated. This contributed a coherent harmony of scale and texture and a richness of incident and detail which continue to charm an admiring world. More significantly, Europeans have for centuries grown up exposed to its inherent and underlying values, and it is now part of the European culture and the foundation of their building tradition. There is more, however, to their seduction than the richness of their fabric or the sentiment of age.

The lessons for us go much deeper and concern everyone, and in South Africa they can only be learnt through a formal education process. If 'progress' is to include concern for environments supportive of more than material well-being — which anyway is ever more impermanent — then we are going to have to first stimulate an awareness of that need, acknowledge its importance in our deepening crisis, and then individually and collectively take responsibility for the physical world we are busy creating and destroying around us. The place we occupy in the present moment is really our larger self — the actual perimeter of our experience. Surely we all need to know something about it if we are to know how to deal with it. Whether we are consciously aware of its nature, or its affect on us, is immaterial. It does impinge itself on our present state and contributes, positively or negatively, to that state. Acne'd environments are as uncomfortable as acne'd faces — except that everyone suffers. Creating an environment (a building or otherwise) should be a celebration of man and life — a process of enrichment. And it has been demonstrated that the simplest shelter and the most rudimentary structure can enrich human experience as much as the complex and sophisticated. We all need to know how and why. Whereas the European develops understanding and appreciation of his environment unconsciously and informally through his direct exposure to the centuries of culture and civilisation, represented in the immediate physical world he has inherited, the South African has no such opportunity.

Environmental or architectural tradition in our country is in relative infancy and suffers both from a lack of the coherence and maturity that is the heritage of Europe, and from the misguided impact and technology and wealth. The lessons of Europe are missing, and like America has done, we need to initiate education programmes that will make available the essential knowledge we need to successfully negotiate the challenge confronting us of ensuring a quality of life now and in the future, by ensuring a quality of environment.

'N ONVOLTOOIDE FANTASIE

Prof. Danie Theron

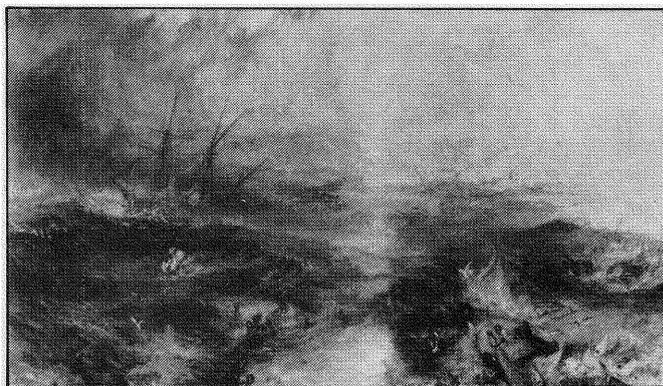
Die Romantiek het 'n groot invloed gehad op die vormgewing van Europese stede gedurende die vorige eeu. Die Britte dra dan ook dieselfde invloedde Suid-Afrika binne gedurende die koloniale era. 'n Beskrywing van 'n wandeling deur 2 stadspleine van die belangrikste stad in die Oos-Kaap, Port Elizabeth, illustreer die erfenis duidelik.

In die dramatiese skryfstyl van die tyd gee John Ruskin die onstuimige fantasie van die Romantieke beweging gepas weer in sy beskrywing van die Engelse kunstenaar John Turner se bekende skildery, die "Slave Ship" (1840). (illus. 1.) *"Between the two ridges the fire of sunset falls along the trough of the sea, dyeing it with an awful but glorious light, the intense and lurid splendour of which burns like gold and bathes like blood. Along this fiery path and valley the tossing waves by which the swell of the sea is restlessly divided lift themselves in dark, indefinite, fantastic forms, each casting a faint and ghastly shadow behind it along the illuminated foam."* Veral vir die eilandbewoner van Groot Brittanje bied die Romantieke Beweging gedurende die laat agtiende en negentiende eeue 'n gulde geleentheid om 'n mistieke, glorieryke verlede en die drama en fantasie van landskap en natuurmagte, veral die see, te idealiseer en te romantiseer.

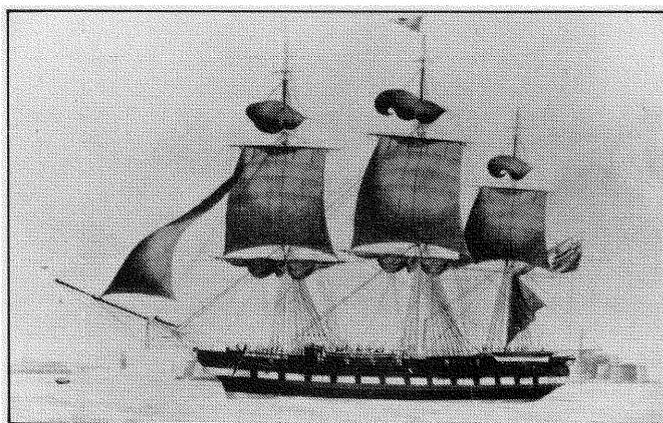
In die gees van dié tyd ervaar die eerste Britse Setlaars van 1820 hulle eerste gewaarwordinge van Algoabaai: *"From the deck of our vessel we descried a coast lashed by angry breakers threatening, we feared, death to a large proportion of our numbers."*

The shore was girt with an array of barren sand hills, behind and close to which appeared a series of rugged and stoney acclivities, and in the distance behind these, the dark and gloomy range of the Winterhoek mountains frowned upon us." Met hierdie woorde beskryf John Centlivres Chase, 'n passasier op die skip, die Chapman, (illus. 2), nie alleen die onrus, die vae bedreiging en die romantiek van 'n verre, vreemde kus nie, (illus. 3) maar skets hy ook meteens die belangrikste emosionele en natuurlike faktore wat die wese en drama van die toekomstige stadsbeeld van Port Elizabeth sou bepaal.

Die Romantieke Beweging in Groot Brittanje, en in dele van Wes-Europa, word deur drie hoofkenmerke getipeer. Subjektiwiteit en emosie word, na 'n tydperk waarin rasionalisme hoogty gevier het, weereens beklemtoon. Die gevoelslewe van die individu word gekenmerk deur 'n besondere intensiteit van ervaring en 'n mistieke verbintenis met die westerse bestaan, veral met die Christelike goddiens: *"Daar is geen skoonheid, geen genot of grootsheid in die menslike lewe wat nie deel aan misterie het nie,"* sê Chateaubriand in 1802.³ Hierdie misterie word 'n integrale deel van veral die religieuse boukuns. Van die Strassburgse katedraal skryf Goethe: *"... danksegging aan die Opperwese ... dat dit 'n boukuns van ons eie is, iets wat voortspruit uit die diepste gevoel van waarheid en skoonheid ... uit 'n sterk, lewenskragtige diepste (westerse) binneste"*.⁴ Ook Engelse skrywers soos Coleridge, Ruskin en Pugin prys die misterie, die suiwerheid en die outentisiteit aan van christelik/westerse waardes wat dan ook die negentiende eeuse ontdekkingsreisiger en setlaar in staat stel om sy gevoelslewe, sy lewensgewoontes en norme,



Illustrasie 1: "Slave Ship" deur John Turner, 1840.



Illustrasie 2: Die seilskip Chapman.



Illustrasie 3: Die gevare van seevaart.

sy godsdiens, sy kultuur en sy boukuns met besieling en oortuiging na die vreemde uit te dra en uit te bou. Die drang, die onrustige verlange van die hart na die onbekende, na ongerepte ver landskappe, na vreemde, onveilige ervarings en om die eie daar te laat geld (miskien 'n hunkering na 'n oerbestaan in die donker woude en tierende storms van Noord-Europa?) word geromantiseer en besing in die literatuur, die skone en uitvoerende kunste. Ook die eerste setlaars word deur die romantiese bekoring van die onbekende Oos-Kaapse kuslandskap (illus.4) met botsende emosies vervul: *"As we passed headland after headland the sylvan recesses of the bays and mountains opened up successively to our gaze, like a magnificent panorama, continually unfolding new features or exhibiting new combinations of scenery, in which the soft and the stupendous, the monotonous and the picturesque were strangely blended. The aspect of the whole was impressive but sombre; beautiful but somewhat savage..."*⁵ berig Thomas Pringle oor 'n gedeelte van die kusvaart. Die hunkering van die Romantieke Beweging na die mistieke, na die fantasie en na die vreemde opwinding van die verafgeleë, in beide afstand en tyd, vind in die stadsvormgewing en in die boukuns 'n gepaste uitdrukking in

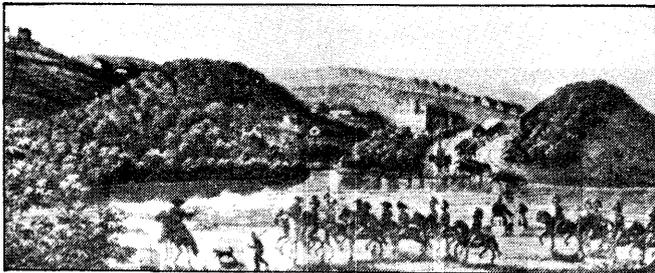
boustyle van die verlede, maar veral in die sombere rusteloosheid van die Gotiese Herlewingsstyl.

Die Gotiese of Middeleeuse stadsvorm word 'n bron van romantiese beelde, oorlaai met veelvuldige betekenis. Die organiese opeenstapeling van bouvorms en die luikrake aaneenskakeling van stadsruimtes word deur die aard van die terrein bepaal en volg die voorskrifte van geologiese formasies, van heuwels, riviere en paaie. Die ingeperkte boutersele tussen die stadswerings verplig geboue tot vertikale opbou. Die onplanmatige ontwikkeling van die stad is die gevolg van 'n betreklike stadige uitbreiding en die straat- en blokpatrone word deur die gesamentlike besluitname van geslote groepe in eie belang gevorm. Die middelpunt van die stad is die oop stads- of markplein wat deur die vernaamste geboue omring word, en waarheen feitlik alle straatjies lei. Die geboue is meestal vas teen mekaar gedruk om geslote, informele stadsruimtes te vorm wat hulle hoofsaaklik tot voetgangerverkeer verleen. Die beknopteheid verleen nie alleen gemaklike toeganklikheid tot alle gedeeltes van die stad nie, maar bied terselfdertyd 'n bevredigende visuele verskeidenheid van stadsbeelde. Soos die voetganger deur die stadsruimtes beweeg, verskuif die fokus deur 'n groot aantal deurkyke, gesigslyne en -hoeke. Die fantasie van verdraaide bouvorms, die drama van vertikaliteit en die magdom van detail en tekstuur skep 'n pittoreske beeld van 'n hoë orde. (illus. 5). In Engeland, waar 'n sekere bewustheid van landelike natuurskoon van vroeg af aan reeds posgevat het, ondergaan die boumassa van die Gotiese stad 'n uiterlike aanpassing en, *"the poetry of nature... infected architecture with all her moods — idyllic in the rustic style, fantastic and wild in every kind of medieval reminiscence."*⁶ Die ideaal van die landelike idille word treffend uitgebeeld deur die Engelse landskapskilder John Constable en sy tydgenote. In die natuur is die mens nie meer net 'n toeskouer nie, hy word een daarmee; sy dorpsbeelde, sy bouvorms en die natuur vul mekaar sorgvuldig aan. (illus. 6). Die Romantieke Beweging werk hierdie ideaal verder in die hand: *"In a moment every valley had been dejected, the straight made crooked and the plain places rough."*⁷ Die tipiese Engelse dorpie wat so ontwikkel neem een van vier basiese vorms aan: dit ontwikkel óf in 'n lynvorm langs 'n enkele straat, óf in ruwe vierkant rondom 'n oop plein; óf die ontwikkeling word deur die topografie bestem (kus of 'n rivier) óf ontwikkel as 'n kombinasie van twee of meer van dié basiese vorms. Die dorpie lê gewoonlik met steil staandakke, hoë skoorstene, skuins gewels en dun of bonkige kerktorings versteek tussen die welige groen van die somer of stil teen die blou skaduwees van die winterlandskap. Hierdie romantiese dorpsbeeld lê onuitwisbaar in die Engelse hart en oog van die negentiende eeu en word, met enkele aanpassings, so oorgedra na die vreemde landskap van die Oos-Kaap. So ontwikkel Grahamstad en Cradock byvoorbeeld oorspronklik as dorpies om 'n plein; Salem en Fort Beaufort as dorpies langs 'n rivier en Bathurst en Somerset-Oos as "topografiese" dorpies.

Port Elizabeth, as die belangrikste hawe-dorp in die Oos-Kaap, ontwikkel van die begin af aan as 'n samestelling van al drie dorpsstipes. Vasgedruk tussen die steil heuwelhange en die see ontwikkel die dorpie eers om die markplein aan die bopunt van die landingsplek en neem later 'n lynvormige patroon aan langs die hoofroete wat in 'n noordelike rigting na Uitenhage en Grahamstad lei. (illus. 7).

Van die vroegste sketse, soos gebaseer op dié van F. Gerds (1849), toon reeds die kenmerkende invloede van die gotiese romantiek. (illus. 8). Die dorpie lê beknop teen die steilrand met steil staandakke, smal, hoë gewels, skoorstene en torings.

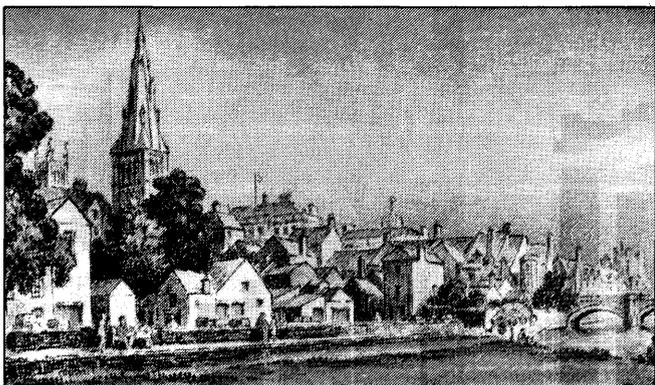
In 'n latere skets, gebaseer op dié van E. Rooper (1852) verdig die dorpsbeeld. (illus. 9). 'n Uitsig op Port Elizabeth vanaf Suideinde (Oliver Lester 1854) toon die begin van 'n meer boomryke dorpie. (illus. 10). Dwaarsdeur die loop van die negentiende eeu versterk die invloede van die Romantieke Beweging wat uit Engeland na die Oos-Kaap oorge-



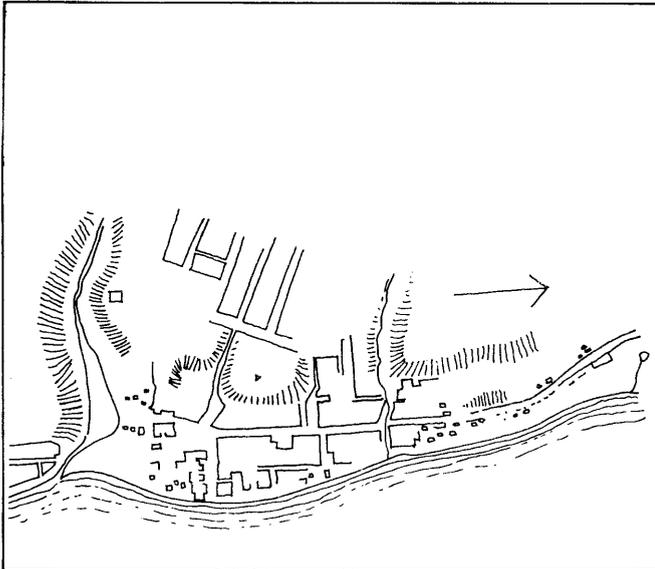
Illustrasie 4: Die Oos-Kaapse landskap.



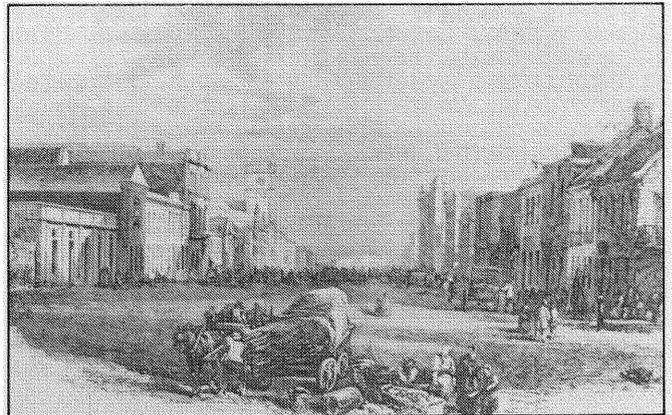
Illustrasie 5: Die Middeleeuse stadsvorm.



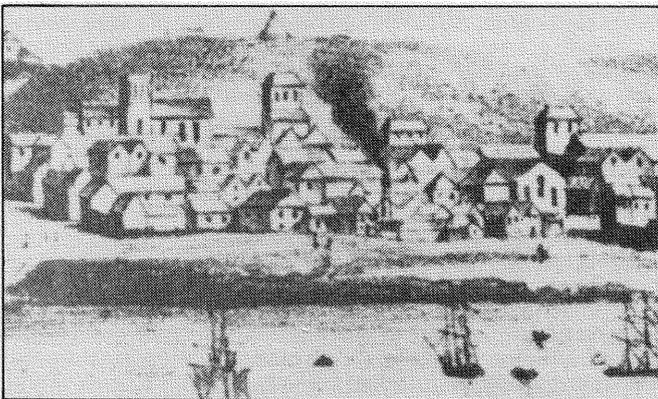
Illustrasie 6: Skildery van John Constable.



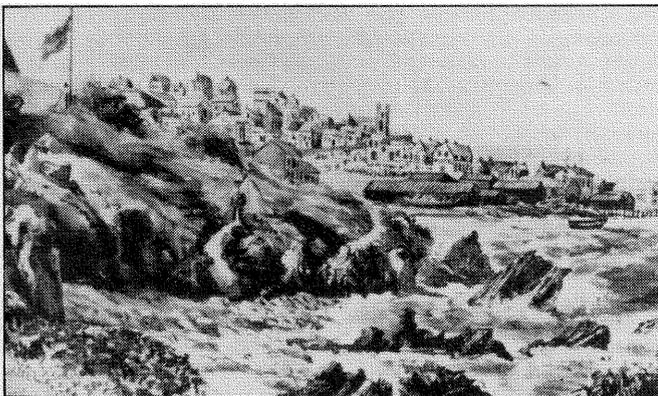
Illustrasie 7: Die vroeë ontwikkeling van Port Elizabeth, ingedruk langs die kuslyn.



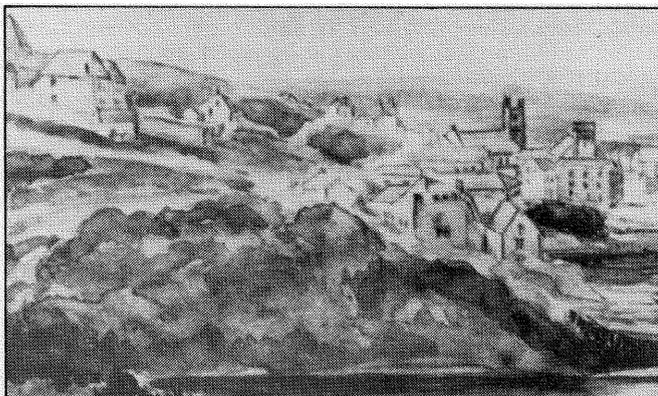
Illustrasie 11: Hoofstraat gedurende die 19de eeu.



Illustrasie 8: 'n Skets van F Gerds, 1849.



Illustrasie 9: 'n Tekening van E. Rooper 1852.

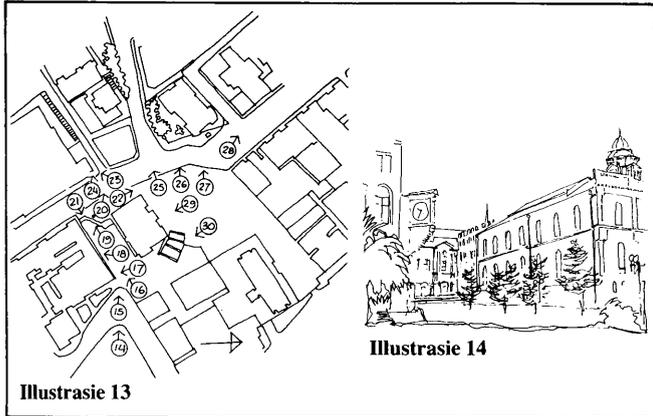


Illustrasie 10: P.E. vanaf Suideinde, 1854.

dra word die vertikale gotiese karakter van die stad. (illus. 11).

Geleidelik word die stadskern deur 'n reeks kerk- en ander torings ruimtelik afgebaken en die hoë, smal gewelhuise word digter teen mekaar opgestapel om, aan die einde van die vorige eeu, teen die steil kranse van die Baakensvallei, tussen kolkende blaredrag, met hoë keermure, lê muurvlakke, skoorstene en trapstegies dié romantiese beeld van 'n middeleeuse vesting te vervolmaak. Sels vandag nog, ten spyte van aansienlike (en onoordeelkundige) stadsontwikkeling, is hierdie beeld nog waarneembaar. (illus. 12). 'n Staptoertjie deur die twee vernaamste stadsruimtes van Port Elizabeth, nl. die Flemingplein en die Markplein voor die Stadhuis bied 'n belewenis van 'n gotiese, pittoreske stadsbeeld (illus. 13). Soos die kyker Flemingplein vanuit 'n oostelike rigting nader, word die toring van die Poskantoor, in die Gotiese Herlewingstyl gebou, met sy elegante Romaanse boogvensters en openinge 'n ingangsbaken na die oop ruimte. (illus. 14). Die toring is deel van 'n kompleks van Victoriaanse geboue wat deur Baakensstraat, Flemingplein en North Unionstraat omring word. Dit bestaan uit die Ou Magistraatskantore (1885); latere aanbouings (1899) en die Poskantoor (1900). Die geboue bestaan uit 'n mengsel van Neo-Klassieke en Neo-Gotiese style ('n algemene verskynsel van die Romantieke Beweging) in afgewerkte Coega-klip en Paarl-graniet. Soos daar nader na die plein beweeg word, (illus. 14) verskuif die fokus na die growwe klip fasade van die Stadhuis (1861 en later in 1982 gerestoureer) met sy eenvoudige verhoudings en geraamde boogvensters. Die stadstoring aan die voorkant van die Stadhuis in die Klassieke Herlewingstyl met sy vier pedimente, kroonlyste en koepel, is ook vanuit hierdie gesigshoek agter die gebou (illus. 15) sigbaar. Verder aan word die hoek van die straat-fasade van die Veremarkgebou (1886) sigbaar met sy vername pediment op 4 muurpilare en met 'n swaar plint van nagemaakte rustiekvormklip (illus. 16). Deur 'n oop hoek rys die vertikale struktuur van die Pleinhuis (1934) in die Art Deco-boustyl met die skerp naalddoring van die St Augustine Katedraal hoog bo in die agtergrond. Kyk 'n mens op na die kasteelagtige Poskantoor-toring (illus. 17) val die rykdom van vorms en patrone van afgewerkte klipwerk, drakekopspuiers en fieterjasies van die toringdak op.

Vanuit die middel van die plein beïndruk die Neo-Klassieke fasade van die Magistraatskantore met boogvensters, swaar kroonlyste en die drieverdieping hoektoring in Baakensstraat (illus 18). Gebou in die klassieke Herlewingstyl, met gebroke pedimente, muurpilare, dakbalustrades en 'n swaar, verdieping hoë plint, sluit die Veremarkgebou die plein nou visueel volledig af (illus. 19). Die ingang van die gebou word met 'n swaar boog beklemtoon en is aksiaal op die plein geplaas. Soos die trappe aan die bo-ent van die plein bestyg word, vul die fasades van die Pleinhuis, met hul twee verdieping hoë boog-ingange, die fyn gedetailleerde paneelwerk en arendkopspuiers, die gesigs-

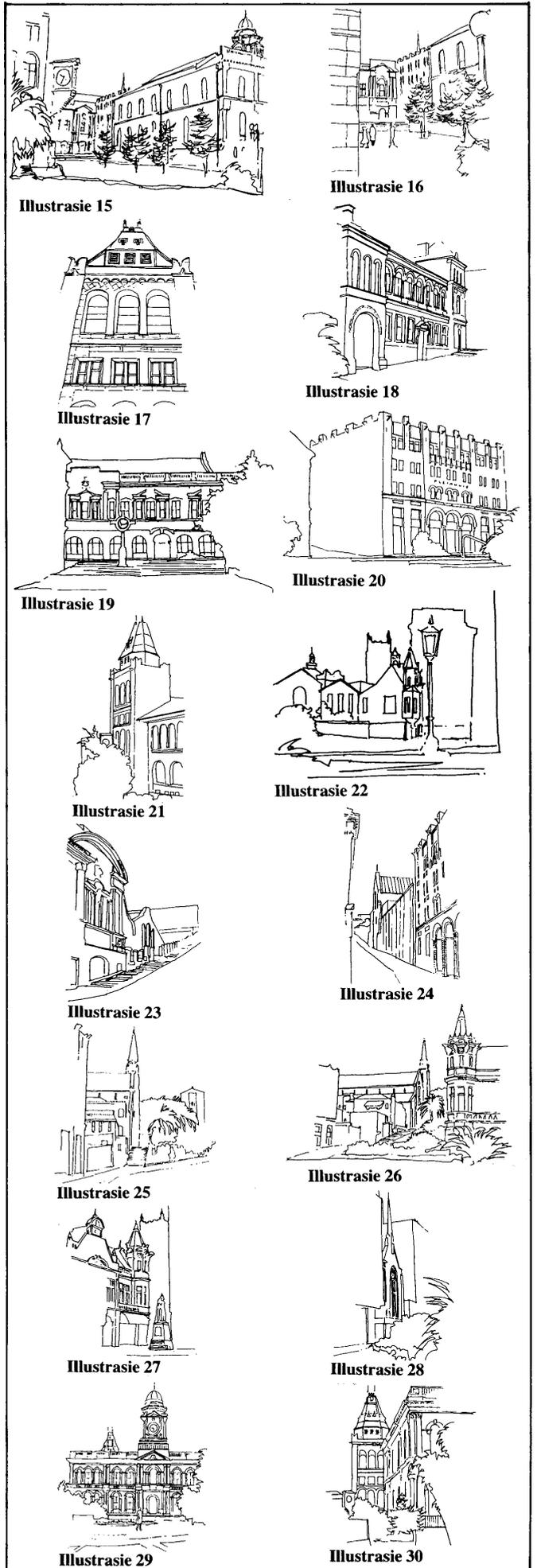


hoek. (illus. 20). As daar teruggekyk word oor die plein word die Poskantoororing nou 'n afsluitingsbaken van die ruimte. (illus. 21). Om die hoek van die Stadsbiblioteek, (1902) met sy verdraaide torings en dakwerk nou in die gesiglyn, met die Gotiese toring van die St Mary Kerk (1826, 1895) daaragter. (illus. 22). Regoor, teen die heuwelhang uit lei 'n trapstegie verby die Barok klipgewels van die Veremarksaal (1886) met die spits klipgewel en steunmure van die St Augustine's Katedraal aan die oorkant. (illus. 23 en 24). Verder af in Baakensstraat, vanuit die bopunt van Markplein verskyn die rysige klipgestalte van die Katedraal (1866) met sy naaldtoring en steil trapsteeg onverwags agter die Pleinhuis. (illus. 25). As 'n mens verder noordwaarts en die hoektoring van die Stadsbiblioteek met sy spits toringdakkie, kroonmure met drakekopspuiers en ornamentele panele. (illus. 26). Die spel word voortgesit deur die ander vertikale elemente, soos daktorings, gewels, hoektoring en die hoektoring van die Stadsbiblioteek met sy spits toringdakkie, kroonmure met drakekopspuiers en ornamentele panele. (illus. 26). Die spel word voortgesit deur die ander vertikale elemente, soos daktorings, gewels, hoektoring en die hoektoring van die Stadsbiblioteek met sy spits toringdakkie, kroonmure met drakekopspuiers en ornamentele panele. (illus. 26). Die spel word voortgesit deur die ander vertikale elemente, soos daktorings, gewels, hoektoring en die hoektoring van die Stadsbiblioteek met sy spits toringdakkie, kroonmure met drakekopspuiers en ornamentele panele. (illus. 26).

Die kort wandelinkie deur die twee stadspleine word gekenmerk deur 'n opwindende afwisseling van oop- en geslote ruimtes, van verrassende plotselinge ver- en naby vistas, van veranderde gesiglyne en -hoeke, wat die oog vul met 'n groot verskeidenheid van vorms (veral vertikale vorms), ornament, tekstuur en detail — 'n onvoltooide, maar ook 'n ongeëwenaarde erfenis van die Romantieke Beweging in Suid-Afrika.

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TRENDS IN THE PROCLAMATION OF NATIONAL MONUMENTS IN THE EASTERN CAPE

J.C. McConnachie

Proclamation as a means of protecting buildings, sites or objects, was first introduced in terms of the Natural and Historical Monuments, Relics and Antiques Act No. 4 of 1934. The purpose of this article is to establish whether any discernible trends exist in the number and type of proclamations applicable to the Eastern Cape up to the end of 1987.

The study period falls into two distinct phases: 1936—69 and 1970—87. The first period spans the second phase in the lifetime of the Historical Monuments Commission (HMC) following its reconstitution in terms of the 1934 Act, with the power to proclaim. (The Commission first came into existence in 1923, replacing the SA National Society which had been formed in 1905). 1936 is taken as the starting point for this period because the first proclamations in terms of the 1934 Act were gazetted in that year. The second period dates from the establishment of the National Monuments Council (NMC) as successor to the HMC in terms of the National Monuments Act No. 28 of 1969. 1987 is taken as a convenient cut-off point for this period.

The information on which the conclusions contained in this article are based, has been extracted from the official, comprehensive list of National Monuments, covering the entire study period. It must, however, be emphasised that these conclusions are of a purely tentative nature and are specific to the Eastern Cape. They cannot, therefore, be applied to the situation existing in other regions. Nor can they be seen to reflect national trends.

This article should, furthermore, not be interpreted as an attempt to gauge the relative performances of the HMC and NMC. As will be shown, the two bodies functioned under different cir-

cumstances at different times, and it would therefore be invidious to draw such a comparison.

A basic premise of this article is also that proclamation is only one factor, albeit the most obvious and conspicuous, contributing to effective conservation, and that the effectiveness of conservation at any one time cannot be quantitatively determined on the basis of numbers of proclamations. Proclamation is, by its very nature, an unwieldy process which was not designed to meet the needs of conservation across the spectrum. Applied injudiciously it can have negative consequences and it should never be seen as a panacea for all conservation ills. The surest safeguard lies in public awareness and an appreciation of the value of conservation for our quality of life. In other words, in education.

The exercise in determining trends in proclamations is nevertheless a useful one as it is the surest way of identifying where the emphasis of conservation has been placed in the past and how it has shifted over the years. It can also inform future conservation efforts and policies.

Due regard must, in the process, be given to several variables which cannot but have had a significant bearing on the emergence of these trends. One such variable is the influence of the different personalities who have had a say over the criteria applied to proclamations during the

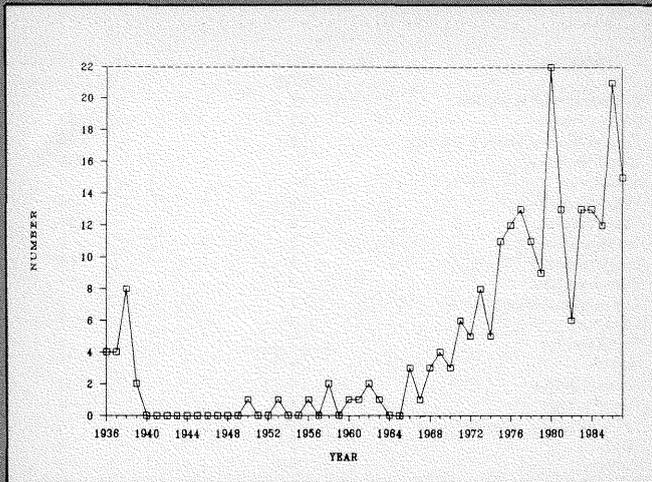
study period. This, however, is almost impossible to evaluate and no attempt will be made to do so here. Another, perhaps more important factor, which will be dealt with here, is changes in organisational structure and staff availability as far as the two organisations are concerned.

Table No. 1 and Graph No. 1 provide a breakdown of the frequency of proclamations during the full span of the study period. It should be noted that a single proclamation can be in respect of one or more buildings, sites or objects. The overall statistic in this connection is 237 proclamations in respect of 515 buildings, sites or objects.

As has already been mentioned, the first proclamations only became effective in 1936 and the total period span is therefore 51 years. In fact, as Table 1 shows, proclamations have only occurred in 34 out of the 51 years as far as the Eastern Cape is concerned. Initially, from 1936—59, proclamations were somewhat erratic, without a single proclamation during the 1940's. But, with the exception of 1964 and 1965, there has been at least one proclamation in the Eastern Cape every year since 1960, with a definite increase in tempo since 1975.

A comparison of the number of Eastern Cape proclamations during the respective periods of the HMC and the NMC (of table no. 1) shows that during the 33 years from 1936 to 1969, there were

CONSERVATION STATISTICS



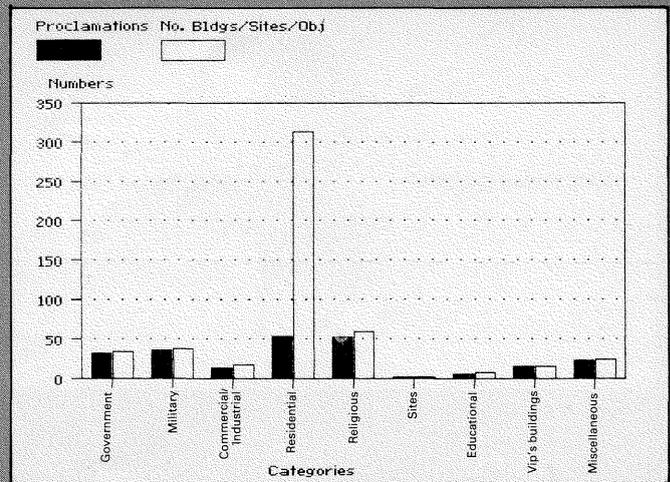
Graph no. 1: Frequency of Proclamations: Eastern Cape 1936-87.

YEAR	GOVERNMENT PUBLIC	MILITARY	COMMERCIAL INDUSTRIAL	RESIDENTIAL	RELIGIOUS	GEOLOGICAL/ARCH/PALAEONTOLOGICAL	EDUCATIONAL	ASSOCIATION WITH HISTORICAL PERSONALITY	MISC.
1936	4	—	—	—	—	—	—	—	—
1937	—	1	—	—	—	—	—	1	2
1938	—	9	—	—	—	—	—	—	—
1939	—	1	—	—	—	—	—	—	1
1950	—	—	—	1	—	—	—	—	—
1953	—	—	—	—	—	—	—	—	1
1956	—	—	—	—	—	—	—	—	1
1959	—	—	—	—	—	2	—	—	—
1960	—	—	—	—	—	—	—	—	1
1961	—	—	—	—	1	—	—	—	—
1962	1	—	—	1	—	—	—	—	—
1963	—	—	—	—	—	—	1	—	—
1966	—	—	—	—	2	—	1	—	—
1967	—	—	—	14	—	—	—	—	—
1968	1	—	—	—	1	—	—	—	1
1969	—	—	—	1	1	1	—	—	—
1970	—	—	1	1	—	—	—	—	1
1971	1	1	—	3	1	—	—	—	1
1972	1	—	—	—	3	—	—	—	1
1973	3	1	—	2	—	—	—	—	3
1974	—	—	—	—	6	—	—	—	2
1975	—	2	1	4	6	—	—	—	—
1976	3	4	1	5	—	—	—	—	—
1977	2	1	—	—	9	—	—	—	—
1978	—	—	—	3	3	—	—	—	2
1979	2	1	—	9	2	—	—	—	2
1980	2	3	1	6	5	—	2	—	4
1981	3	3	—	2	8	—	—	—	—
1982	1	—	1	1	1	—	1	—	1
1983	2	1	—	192	—	—	—	—	2
1984	3	—	9	3	—	—	—	—	1
1985	3	4	—	—	6	—	—	—	3
1986	3	1	2	7	6	—	3	—	3
1987	—	—	1	53	5	—	1	1	1
TOTAL	34	37	17	314	60	3	9	16	24

Table no. 2: Proclamations: Eastern Cape 1936-87: Categories of Buildings/Sites/Objects

YEAR	NO. OF PROCS	i.e.	BLDGs/STRUCTURES	SITES	OBJECTS
1936	4	—	4	—	—
1937	4	—	3	—	1
1938	8	—	9	—	—
1939	2	—	1	1	—
1940	1	—	—	—	—
1953	1	—	—	1	—
1956	1	—	1	—	—
1958	2	—	—	2	—
1960	1	—	—	—	—
1961	1	—	—	—	—
1962	2	—	2	—	—
1963	1	—	—	—	—
1966	3	—	3	—	—
1967	1	—	14	—	—
1968	3	—	2	1	—
1969	4	—	2	2	—
1970	3	—	3	—	—
1971	6	—	6	—	—
1972	5	—	4	1	—
1973	8	—	9	—	—
1974	5	—	7	2	—
1975	11	—	12	—	—
1976	12	—	15	—	—
1977	13	—	13	—	—
1978	11	—	10	—	1
1979	9	—	15	—	—
1980	22	—	24	2	—
1981	13	—	16	—	—
1982	6	—	6	—	—
1983	13	—	196	1	—
1984	13	—	16	1	—
1985	12	—	13	1	—
1986	21	—	24	—	3
1987	15	—	60	—	1
TOTAL	237	—	437	15	7

Table no. 1: Proclamations: Eastern Cape 1936-87.



Bar Chart no. 2: Categories of Eastern Cape Proclamations.

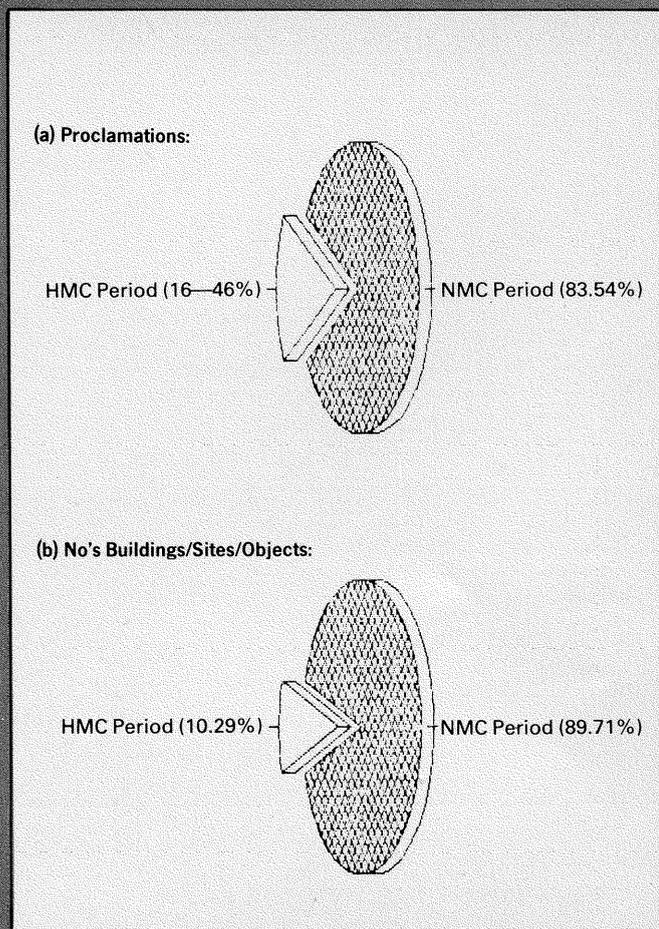
only 39 proclamations in respect of 53 buildings, sites or objects, as against 198 proclamations in respect of 462 buildings, sites or objects during the subsequent 17 years since the NMC has been operative.

In percentage terms, this means that the HMC period accounts for 16% of the proclamations during the entire study period in respect of only 10% of the numbers of buildings, sites, or objects to which they relate (of pie chart no 1 (A)(B)). This difference between the frequency of proclamations during the HMC and NMC phases is even more startling if it is remembered that the latter phase is only half as long as the former. This can only be understood if seen against the major variable mentioned earlier, namely the

different organisational structures and staffing complements of the two bodies. During the HMC period, proclamations were initiated, researched, documented and motivated almost exclusively by the members of the Commission in their Honorary and part-time capacities. The full-time staff of the Commission, which, for the most part, comprised only a Secretary, and which in 1969 numbered only 3, fulfilled purely administrative functions. Moreover, apart from the representative character of the Commission's membership, drawn from the various provinces, no organisational infrastructure existed outside Cape Town.

The NMC staff complement, although small in relation to the in-

creased scope of its activities, has, by comparison with the HMC, grown remarkably. Great strides have also been made in the direction of the decentralisation of activities through the creation of Regional offices, manned by Regional Representatives and Assistants, and Regional Committees. These committees comprise the members of Council for the Regions concerned, and co-opted members with the requisite skills and knowledge of local circumstances. Whilst, therefore, Councillors are still involved to some extent in the day-to-day affairs of their Regions, the preparatory work is, for the most part, performed by full-time staff, and the role of Council is limited more to executive authority than it was in the case of the Commission.



Pie Chart no. 1: Proclamations: Eastern Cape 1936-87.

CITY/TOWN	NO OF PROCLAMATIONS	i.r.o.	NO OF BLDGS/SITES/OBJS
Grahamstown & District	37	"	51
Port Elizabeth	27	"	57
King William's Town & District	22	"	24
Graaff-Reinet	21	"	234
Colesberg	11	"	14
Bathurst & District	10	"	10
East London	9	"	12
Uitenhage	9	"	9
Burgersdorp	8	"	8
Somerset East	7	"	11
Ciskei (pre-Independence)	7	"	9
Cradock	7	"	7
Fort Beaufort	7	"	7
Salem	6	"	7
Aliwal North	4	"	4
Queenstown	4	"	4
Uniondale	4	"	4
Bedford	3	"	3
Cathcart	3	"	3
Port Alfred	3	"	3
Stutterheim	3	"	3
De Aar	2	"	2
Murraysburg	2	"	2
Pearston	2	"	2
Komga	2	"	2
Adelaide	1	"	1
Alexandria	1	"	1
Berlin	1	"	1
Despatch	1	"	1
Dordrecht	1	"	1
Haarlem	1	"	1
Hankey	1	"	1
Hanover	1	"	1
Middelburg	1	"	1
Noupoort	1	"	1
Rhodes	1	"	1
Riebeeck East	1	"	1
Steynsburg	1	"	1
Steytlerville	1	"	1
Tarkastad	1	"	1

Table no. 3: Proclamations: Eastern Cape 1936-87: Distribution.

Although a regional infrastructure was only established in the Eastern Cape in 1982, an almost immediate increase in proclamations was evident with the inception of the NMC. (cf. Graph No. 1). This increase is particularly evident from 1975.

Table No. 2 and Bar Chart No. 2 show the Eastern Cape proclamations according to the specific categories of buildings, sites or objects into which they can be divided. Not surprisingly, proclamations have mostly been made in respect of residential dwellings (314), followed by religious buildings (60). However, a comparison of the number of proclamations applying to these categories, as opposed to the number of buildings involved, reveals that there have only been two proclamations more in respect of residential (55) than religious (53) build-

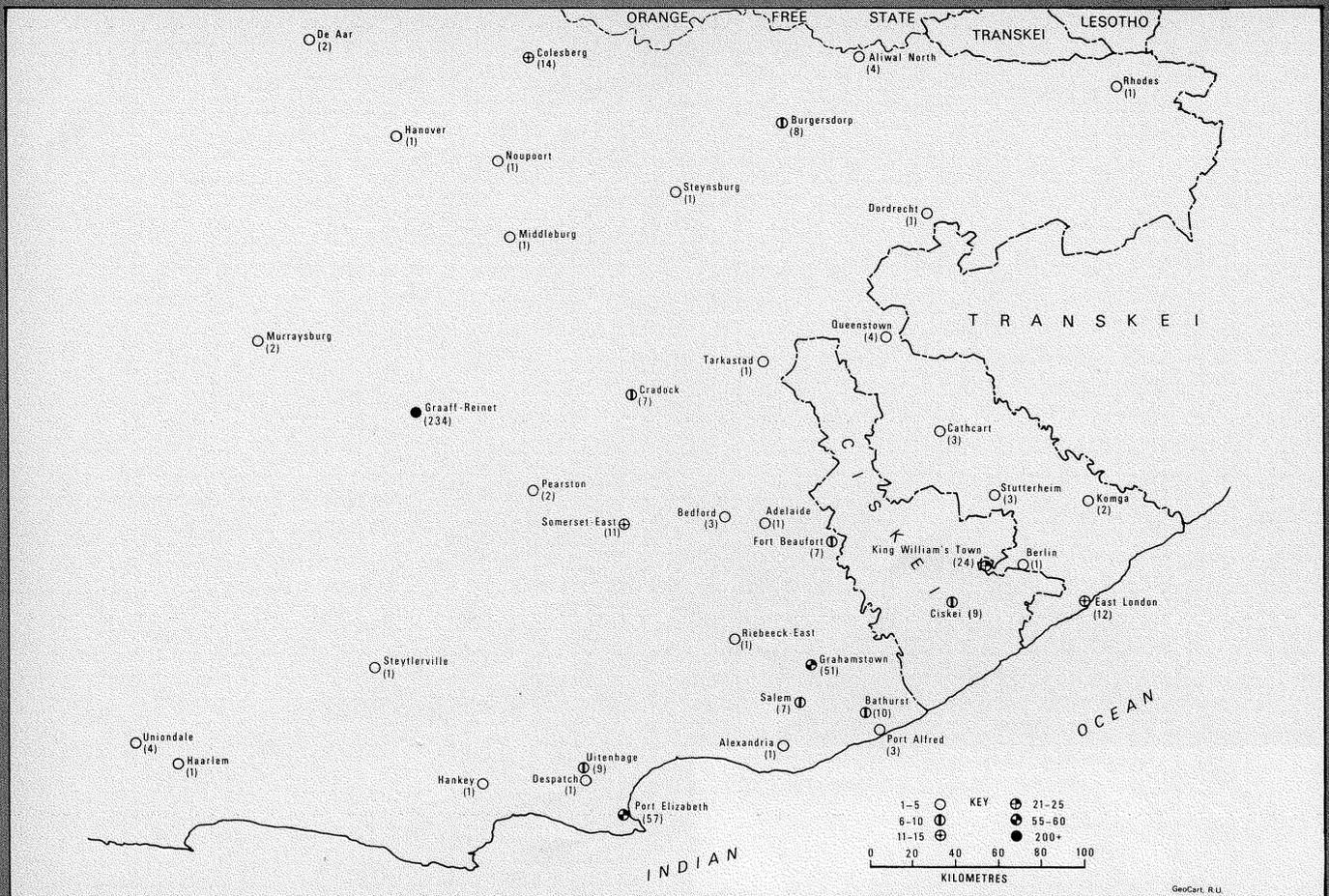
ings. In other words, there was an almost equal emphasis on these two categories during the study period taken as a whole. The difference arises as a result of the bulk or group proclamation of residential dwellings. This, apart from the group proclamation of 14 houses in Donkin Terrace, Port Elizabeth, in 1967, is a trend which only occurs during the NMC period.

The next most important categories are Military (35 proclamations in respect of 37 buildings or sites) and Government/Public buildings (33 iro 34), followed by the Miscellaneous category made up largely of objects or artefacts (22 iro 24), Commercial/Industrial (13 iro 17), and buildings proclaimed by virtue of their association with historical personalities (16 iro 16). Lagging behind are Education (7 iro 9) and Geological/Archaeolo-

gical/Palaeontological sites (3 iro 3). The latter category has, however, since 1911, enjoyed automatic protection whether specifically proclaimed or not.

Comparing the position regarding the three major categories, Residential, Religious and Military during the HMC and NMC periods, an interesting shift emerges. During the HMC period, the Military category (14 iro 15) was a clear forerunner, with the nearest contender the Religious category (5 iro 5) and then only the Residential (3 iro 16). The latter category was only boosted by the group proclamation of 14 buildings referred to above, the first of its kind in the Eastern Cape, in 1967.

The Military category received more or less equal emphasis during the HMC phase with a further 21 proclamations iro 22 buildings



Distribution Map: Proclamations: Eastern Cape 1936-87.

or sites. The Residential (52 iro 298) and Religious (48 iro 55) categories, on the other hand, each expanded out of proportion to the others during the NMC phase.

Other significant shifts during the HMC phase were in respect of Government/Public buildings (31 iro 32 as opposed to 2 iro 2 during the HMC phase) and in respect of proclamations associated with historical personalities (15 iro 15 as against 1 iro 1 during the HMC phase). It is also interesting to note that the only proclamations in respect of Commercial/Industrial buildings are during the MNC Period (13 iro 17), whereas the only proclamations in respect of Geological/Archaeological/Palaeontological sites (3 iro 3) occurred during the HMC phase.

The Distribution Map shows that

by far the greatest concentration of National Monuments in the Eastern Cape occurs at Graaff-Reinet (234). This is due to the bulk or group proclamations undertaken as part of the Town's bicentenary celebrations. For reasons which will be discussed later, it seems unlikely that this exercise will be repeated on the same scale elsewhere.

The next greatest density is Port Elizabeth (57), Grahamstown (51) and King William's Town (24). Here too, the disparity between Graaff-Reinet and the latter centres is less marked if one looks only at the numbers of proclamations pertaining to each, and not the numbers of buildings etc., involved. On this basis, Grahamstown (37) heads the list, followed by Port Elizabeth (27), King William's Town (22) and then Graaff-Reinet (21). The statistics

for East London (9 iro 12), Uitenhage (9 iro 9) and Queenstown (4 iro 4) are surprisingly low in relation to their civic status in terms of the Region. Of the rural or "platteland" towns, Colesberg (11 iro 14), Burgersdorp (8 iro 8) and Somerset East (7 iro 11), have received the most attention, followed by Cradock and Fort Beaufort (7 iro 7). The unique identity of the Settler villages, Bathurst (10 iro 10) and Salem (6 iro 7) has been given due recognition proportionately, while, for the remainder, the distribution is fairly sparse but evenly spread throughout the Region.

In conclusion, it would appear as if proclamation as a conservation tool was applied far more selectively in the Eastern Cape during the HMC period than was the case during the NMC period up to the end of 1987.

This shift is not entirely due to the changes in organisational structure and staff availability since 1969. It is indicative of a fundamental, yet unconscious, change of policy and shift of emphasis from the HMC's having been essentially a cultural body with a conservation component, to the NMC's being essentially a conservation body with a cultural component. It is also indicative, in my opinion, of the increased momentum of the conservation movement and of the NMC's involvement in it.

Recent indications are, however, that the current tempo of proclamations will shortly begin to level

off, if not decline, and that proclamation will again come to be used more selectively. The reason for this is twofold. Firstly, the recognition of the limitations of proclamation as a conservation tool and secondly, the 1986 amendments to the National Monuments Act. These amendments allow for the listing of buildings etc., as well as the proclamation of conservation areas, and attach legal implications to each.

Together with certain other provisions allowing the NMC an automatic right of intervention in certain instances, these amendments enable the NMC, for the

first time, to exercise a measure of control without the necessity for proclamation or provisional proclamation. As a result, stricter criteria are already being applied to proclamations, which should lead, in the near future, to a reversal in the trend of increased proclamations so noticeable during the NMC period to date.

The stage has, therefore, been set for proclamation to resume its rightful place as the ultimate prize reserved for buildings, sites or objects with impeccable pedigrees historically, aesthetically or scientifically. This trend should apply as much to the Eastern Cape as elsewhere.

S I G N S O F T H E T I M E *From page 29*

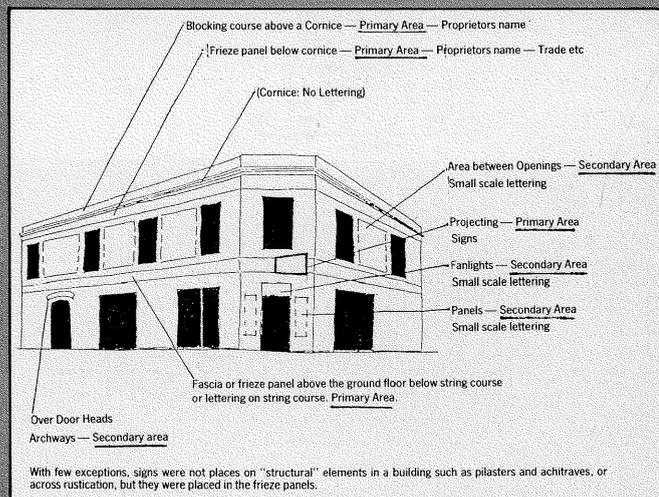


Fig. 15

a mid 19th century type face which is often too thin if used in architecture. An early use in England was on the College of Surgeons (1835—40) in London. It is still used in modern design and was especially favoured in the 1950's. The face has been called 'balanced, quiet and self-respecting'. Examples can be seen in figs three, six and eight.

A less common face was Tuscan. This is a so-called fat face normally of proportions 5:1 the thin stroke being a hair line. Very characteristically the serifs are curled with bi- or trifurcated terminations. Again it is an architectural invention with English examples common from 1840 onwards. It is an expressive letter with a wide range (fig twelve). Examples are not shown but there was at least one example c1880 in Grahamstown.

Another less common face was that known as modern text. This was obviously calligraphic in origin (see fig thirteen). It was known by 1870. A local example slightly modified is seen in fig seven.

The last face worth mentioning is script (see fig fourteen).

Based on handwriting it was generally used for minor lettering and is seen in that capacity in fig eight.

Conclusion

Rather like the architecture that it adorned lettering became more varied and profusely used as the century wore on reaching a virtual crescendo in the last decade or so.¹² It was however mostly used in sympathy with the architecture and seldom obliterated or clashed with the building's form or scheme of ornament (see fig fifteen). Its use in the Eastern Cape appears to have been uniform with no distinct regional variations as yet apparent. Preliminary research would also seem to indicate that its form was not that different to that of the rest of the Cape or even the rest of the then British Empire.¹³

REFERENCES

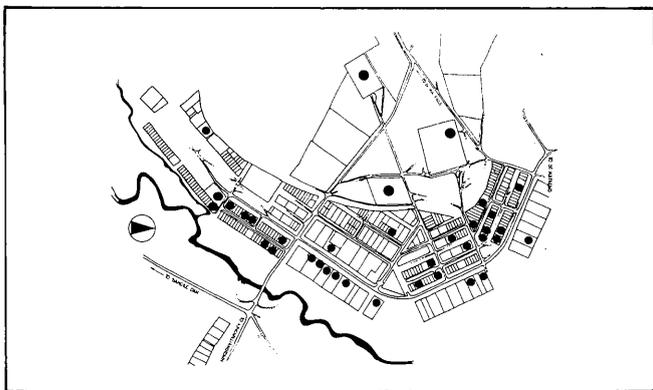
1. See *LETTERING AND SIGNS ON BUILDINGS* C1850—1900. G Tibbits National Trust of Australia (Victoria) Technical Bulletin 2.1.
2. The information for this section comes from *SOUTH AFRICA: A MODERN HISTORY* T.R.U. Davenport. Johannesburg 1978.
3. Probably the first collection of Baines' sketches of the Eastern Cape are in the Brenthurst Library, Parktown.
4. Most of the information for this section is derived from J Callingham's *SIGNWRITING AND GLASS EMBOSSED* Philadelphia. 1871, reprint by the American Life Foundation. No date.
5. *Ibid* p115.
6. It should be stressed that this is derived from British/American practice however local practice must have been similar.
7. See E K Lorimer. *PORT ELIZABETH PANORAMA* Cape Town, 1971, for a good selection see early views.
8. See D Radford *THE ARCHITECTURE OF THE WESTERN CAPE 1838—1902* unpublished PhD Thesis, University of the Witwatersrand p369. Et seq.
9. All the Grahamstown illustrations are taken from F van der Riet. *GRAHAMSTOWN IN EARLY PHOTOGRAPHS*. Cape Town, 1974.
10. See V Margolin. *AMERICAN POSTER RENAISSANCE* New York 1975.
11. Most of this section comes from N Gray. *LETTERING ON BUILDINGS* London, 1960.
12. See Chapter Twelve in Radford, quoted in 8 above.
13. A good example of this is the study quoted in 1 above.

KEISKAMMAHOEK:

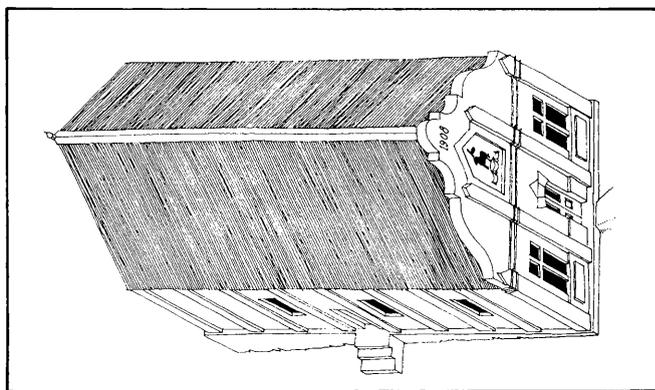
A SMALL SETTLER VILLAGE

Dr Franco Frescura

The story of Keiskammahoek has been that of a lost opportunity up to now. Situated in beautiful natural surroundings and possessing over 125 buildings of historical or architectural merit the tourist potential of this settlement has not been realised and exploited yet. This was the message of a recently completed report that also indicated other socio-economic advantages for the town if a proper conservation policy was adopted and implemented.



1. Map of Keiskammahoek showing sites of historical and architectural interest.



2. Keiskammahoek Drill Hall.

HISTORICAL BACKGROUND

Keiskammahoek is a small settler village in the foothills of the Amatola Mountains, located some 50 km from King William's Town, at the confluence of the Gxulu and Keiskamma Rivers. It has long been known to local inhabitants as a sheltered and fertile spot and, despite being located in a drought-ridden region, it has never lacked for water. The indigenous name for the area is "Qobo Qobo" which, loosely translated, means "a fragile thing" but, since 1847, it has also been known as Keiskammahoek. This name, derived from Dutch and Khoi roots means, quite literally, "corner of shining waters".

The area was first settled by whites during the 1846–7 border conflict, more popularly known as "The War of the Axe", when a British military outpost, generally referred to as "the camp in the mountains", was established there. At the end of hostilities the camp was abandoned by the military who were replaced soon after, in 1849, by a Scottish missionary, the Rev Robert Niven. He chose it as the site for his mission station, Uniondale, his aim being to preach the gospel among Mfengu and Xhosa already residing in the area. The first buildings consisted of little more than a few wattle and daub huts. However this mission was short-lived as the Rev Niven and his family were forced to flee when their home was burnt down upon the outbreak of further hostilities in 1850.

In 1851, as a direct result of this war, the British re-established a tented camp at Keiskammahoek under the command of Colonel Henry Somerset. In April 1852 a body of Royal Engineers joined the contingent and began the erection of a forti-

fied tower which was completed in 1855 and named Castle Eyre after Colonel John Eyre of the 73rd Royal Highlanders. In March 1853 the Cape Colonial Government declared the area immediately surrounding Castle Eyre a "Royal Crown Reserve" with the expressed intent of establishing a permanent village on this site. The first settlers began building homes at Keiskammahoek soon after the end of hostilities in 1853. During the next decade the village's white population rapidly expanded its numbers with the settlement of German legionaries and their families who immigrated to South Africa during 1857 and 1858. A further influx of German settlers brought more families to the region in 1876–7. In about 1858 a Lutheran Church was built in the village but this structure proved unsatisfactory and was replaced by a more permanent building during 1877. Several other churches were also built in Keiskammahoek, the Gilead Chapel, consecrated in 1872, being amongst the most notable.

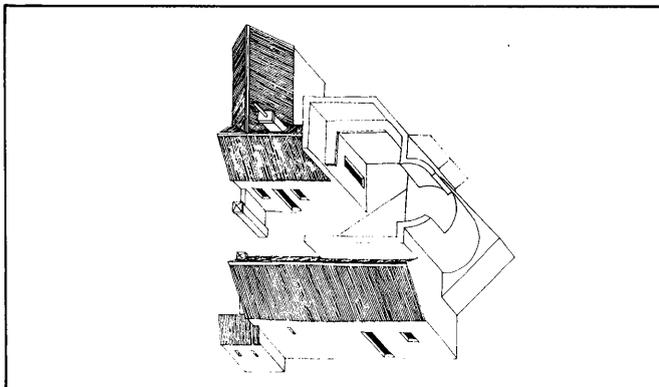
THE CONSERVATION STUDY

Research into the architectural heritage of Keiskammahoek was initiated in 1984 as a result of work being conducted at that time towards the development of a Cultural Museum complex for the Ciskei. The project sought to break new ground in the field of museum development in this country in that one of its prime objectives was the generation of economic development in the region. As such the tourist component became incidental to the provision of a wider educational facility which could be used to supplement existing school

functions. It thus sought to work within the parameters of the area's cultural and economic realities.

It was found that Keiskammahoek served a large rural community with extensive unemployment problems; that it was endowed with a service infrastructure; that it badly needed additional educational facilities; and thus that it offered the best potential for new economic development. As a result it was decided that the larger objectives of the brief would be best served by weaving the functions of a Cultural Centre within the existing social and physical fabric of the village. The concept implied that the settlement as a whole would be subjected to a process of revalidation and conservation, much as one would treat a single building of historical importance. This had a number of major advantages:

- a. It would make full use of an existing service reticulation and human infrastructure without these requiring expensive extension.
- b. The use of existing buildings within the village for such functions as craft manufacture, craft marketing and cultural activities would free part of the budget for other more pressing uses such as the preservation of more threatened domestic structures.
- c. The presence of certain facilities within the village would make the restoration of its historic architectural character



3. Old Military Redoubt, Keiskammahoek, viewed from the north-east.

- a more attractive economic proposition, thus becoming potential tourist drawcards in their own right.
- d. The fragmentation of the project functions would allow potentially unfeasible or unsuccessful elements to be identified more rapidly thus allowing for immediate remedial action to be taken.
- e. The same fragmentation would allow a more extensive and imaginative use of existing vacant or under-utilised facilities within the village.
- f. The presence of tourist facilities would provide the impetus for fringe economic activities.
- g. In the process it would create opportunities for local employment.

THE SURVEY

Keiskammahoek consists of some 125 structures of which 48 were identified as being of either architectural or historical merit. This means that a relatively high proportion of the building stock is worthy of preservation and restoration. Their concentration and state of preservation however makes this village an important enclave of colonial architecture.

Most of these buildings line the main street, forming a group with a distinct architectural character. A further cluster was also identified around the old mill. A broad range of building types was noted including seven churches, a library, a hotel, shops and a village hall, but the majority are single storied houses ranging from a small pioneer cottage to substantial villas. Their ages were found to vary from late 19th century to the 1920's. Thus a broad representative spectrum of historical architecture may be found within the village.

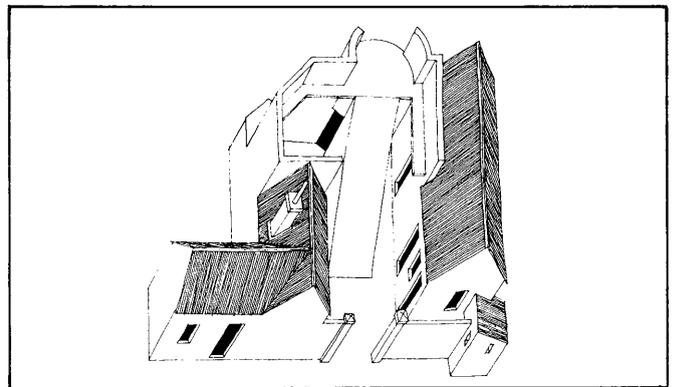
PROBLEMS WITH THE EXISTING FABRIC

Some buildings, notably the churches, library and village hall, appeared to be disused or underutilised. A process of conservation and revalidation would require that new and compatible uses be found for these. Other buildings suffered from structural decay and such areas as verandahs and decorative trims required urgent attention. Other buildings were also found to have undergone inappropriate alteration or unsympathetic additions and were thus in need of specialist attention.

POTENTIAL FOR CONSERVATION

Although many historically important buildings required a degree of restoration, this was not perceived to be unduly expensive, most structures being of a relatively small scale. Particular attention should also be paid to the restoration of the physical environment, especially in such areas as garden walls, trees and plantings.

In view of the fact that most structures are currently used for domestic purposes, a policy of land use and building controls should ensure that the dwellings continue to serve their original functions. The potential re-use of larger structures such as the village hall, the library and the various churches, should also be investigated. Some could operate as specialist museums, while others may be revalidated to serve as craft centres.



4. Old Military Redoubt, Keiskammahoek, viewed from the south.

Other areas which require special attention include:

- a. The remains of the old gun redoubt which would make an excellent museum of local military history.
- b. The old cemetery which, with a minimum of restoration, could become an important attraction for tourists and historians alike.
- c. The old village hall which could be revalidated to function as a local history museum.
- d. The old farmhouse next to the Nettleton Bridge which could make an excellent open-air farm museum.
- e. Some difficulty may be experienced in restoring the present hotel. It should nonetheless be upgraded to serve as a base for tourists and daytrippers.
- f. The old mill, including the outbuildings around it, whose present functions could be extended to include the manufacture of yellowwood furniture, thus providing an important tourist attraction as well as fulfilling a viable economic function.
- g. The upgrading and restoration of the village as a whole along its main street would provide a charming context for the above attractions.

IRRELEVANT AND INTRUSIVE BUILDINGS

These may be classified into two categories, the first being those buildings situated away from the historical core and therefore outside the concerns of this survey. The second group consists of those within the core which will need some form of architectural treatment in order to bring them into harmony with their older neighbours. The garage located on the main street is a prime example. This need not necessarily

become an expensive exercise.

NATURAL LANDSCAPE

The village's existing natural landscaping, principally the lines of trees along the roads, add considerably to its character. This should be preserved and extended. The water canals should also be preserved and maintained. Landscaping should be undertaken to enhance new building developments and diminish the impact of environmentally intrusive structures.

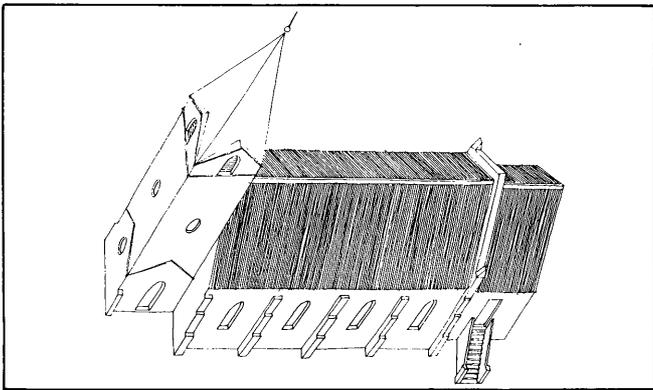
LARGER CONSERVATION CONCERNS

Keiskammahoek is beautifully situated in attractive natural surroundings, and thus has enormous potential as an overnight stop for tourists. It is proposed that the village be included into an Eastern Province and Ciskei tour package, beginning in Port Elizabeth and ending in East London, which could be added to the popular Garden Route. A rich itinerary could thus be arranged. However it is important that a tarred road linking Keiskammahoek to the King William's Town-Allice road be developed if this route is to be used by coaches.

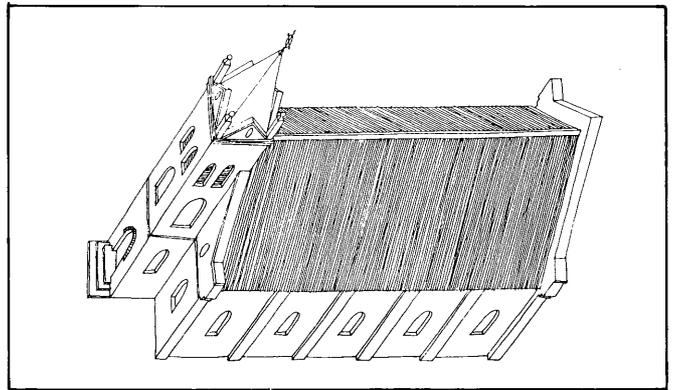
The question of future developments in the village as a growth point needs to be carefully studied, as large and unsympathetic building activity could easily destroy its character and void any restoration work done. The large-scale implementation of small and insensitive changes would similarly affect its fabric.

ment. However, since its incorporation under this new regional authority, many of its buildings have been sold to the government who, lacking sufficient data and architectural expertise, has allowed them to deteriorate. In many cases dwellings have been let to civil servants, mostly policemen, who have vandalised the structures extensively.

As a result the village's buildings are undergoing extensive changes almost daily. Timber sash windows are being replaced with steel-framed units, fretted timber fascias with asbestos panels and yellowwood floors with cement screed. Sadly this once picturesque settlement seems to be destined for the same fate which has befallen so many of Southern Africa's small towns and villages, where insensitive modernisation has created faceless centres devoid of architectural character. However, before the conservative-minded reader passes judgement upon its new owners, let him remember that the plunder of Keiskammahoek was begun by its white inhabitants before they left in 1981. The library's stock of books was distributed among the locals, the hotel's antique collection sold to "yuppie" socialites from Cape Town and Johannesburg, the gravestones plundered by curio hunters and the cast-iron trims removed to private residences in King William's Town. The only reason why the military sabres remain atop the village hall and HMS Thunderer's cannon has kept its place before the village school is because the former



5. Gilead German Baptist Church, Keiskammahoek.



6. St. Peters Lutheran Church, Keiskammahoek.

The socio-economic implications of a restoration programme are also in need of serious consideration. The training of local building craftsmen, for example, will create a labour force able to undertake restoration work, thus upgrading local building skills and creating new job opportunities.

RECOMMENDATIONS

The village of Keiskammahoek has a rich architectural and historical heritage which has received little publicity to date. Its potential for tourism should therefore be recognised and a programme of restoration and preservation embarked upon as a matter of urgency.

To this end, a more detailed inspection of each building identified during the course of this survey should be undertaken, principally for budgeting purposes. The town and its environment should also be declared a "special" conservation area so that all decisions regarding its fabric may be made by a coordinating body of experts and local citizens.

A comprehensive study should also be commissioned to investigate the socio-economic implications and possibilities of a restoration programme. A major element of such a brief must be the investigation and formulation of future land use strategies for the village as a whole. In view of the various activities which may, at some future date, centre upon this area, it is important that a planning strategy be developed in order to provide the various bodies with a larger framework within which a number of different activities may take place.

CONCLUSIONS

Shortly before Ciskeian independence the village of Keiskammahoek was on the point of being declared a national monu-

were found to be fakes and the latter proved too heavy to be moved.

POSTSCRIPT

The final chapter of this research saga was written in February 1985 when, contrary to the recommendations of its appointed experts, the Ciskei National Tourist Office (CINTO), decided to locate the museum project at Thaba ka Ndoda, a site remote from all population centres and with little chance of economic development. In view of the threat under which the village of Keiskammahoek now found itself, architectural students from the University of Port Elizabeth descended upon this centre in April and May 1985 and measured up 39 structures considered to be of major architectural and historical importance. This was not done out of any sense of altruism but rather in the knowledge that most of these buildings were in the process of being lost through neglect and careless alteration and should be recorded for the sake of future generations. Sadly it must now be reported that since that time the old gun redoubt has also undergone extensive and wanton vandalism, its stone walls breached and its yellowwood floors burnt as firewood.

ACKNOWLEDGEMENTS

Numerous people have assisted in this project. Foremost amongst them was Professor Dennis Radford who, as colleague and friend, contributed much valuable advice and took part in the early stages of conservation research. The contributions of Beverley Peters, clerk of Keiskammahoek, Denver Webb, Historical Curator of the Kaffrarian Museum, and Lesley-Anne Morton are also gratefully acknowledged.

LESSONS LEARNED FROM RESTORING ROW HOUSES

Dr Nic Woolff

The group of Row Houses in Donkin Street is a very important and beautiful architectural feature of Port Elizabeth. As one of only a few remaining examples in this genre they are today much more valuable than when they were built originally. After meticulously restoring them, the author — a medical doctor by profession — was awarded the main prize (jointly) in the Herald Architectural Awards for 1988. In this article he describes the principles behind the policy he adopted for the restoration of these houses.

I am convinced from my experience in Donkin Street that no outstanding abilities are required for restoration. What is needed is time, interest and application. And this should not be surprising when one considers that those who originally designed and built the houses were, in fact, ordinary citizens. They worked from their memory of how houses were constructed in England and struggled with what meagre materials and labour were available here. And if they could erect these buildings in such adverse circumstances, it should surely not be an unsurmountable task to us to restore them. Nothing is beyond the human scale. There are no specialized techniques — just

basic methods and basic materials. There should be no needless overestimation of the merit of the terrace. The houses are typical 19th century structures without any particular feature or quality. What has made them worthy of note today is:

1. they exist as an intact terrace in good condition where most other contemporary groups have been demolished or are in disrepair
2. they face onto a large and well-placed open space near the centre of Port Elizabeth, where a considerable number of citizens and visitors pass every day
3. they have been furnished with either period or compatible furniture, so the restored tone of the

house is continued within as well as without.

The Colonial Government of the Cape sold singly the 17 plots on which the Donkin Terrace is now built. Then, between approximately 1855 and 1880 the houses were erected, starting from the bottom and proceeding more or less in sequence, to the top. One of those plots where building did not immediately take place, or on which small temporary structures were placed, the neighbours en-wooded beyond their boundaries, with the result that these houses finally built on these plots were sounder than the rest. In fact, all the houses are slightly different. The task of restoration has to make them ap-



After Restoration

pear largely the same — at least at first glance.

There was no conception, when my parents bought their first house in Donkin Street over 20 years ago, that most of the others would eventually come into our possession. The purpose, then as now, was to enjoy, improve and preserve. Later, as others became available in the open market and over the years, we purchased them and brought them into condition. Only in the latter years have we been concerned to acquire all that became available last, should they fall into other hands, the new owners would have their own and different ideas and thus break the established appearance of the row.

The first stage on acquiring a new house is to make it safe and liveable. That is to renew the wiring, fix the roof and modernize the plumbing. Then follows replastering, inside and out, plus wood repairs and repainting. Next is removing the added facades and replacing it with original designed wooden balconies. Lastly, is the furnishing — a stage which is never fully done. Pieces are added, others taken away as the collection improves and grows.

Of all these tasks, certainly the most difficult and challenging — especially for an owner builder — has been the replacement of the facades. As anyone who has known Donkin Street from before will tell you, the houses were a jumble of different and untidy frontages. As the original wooden

balconies perished in the weather, so they were replaced, at various times, with an array of bricked and concrete structures that obscured the essential uniformity of the row.

Clearly these abominations had to go, but to remove them was daunting for a number of reasons. Firstly, the houses infringed directly on a busy street — with both pedestrian and motor traffic passing right in front. Secondly, the facades were relatively new and in good condition and strongly resisted being brought down. It was a case of taking off the good and leaving the bad — which seemed illogical even today, if it wasn't for historical correctness. Thirdly, with the facades being strong and the houses themselves weak (soft bricks and lime grouting) the balconies had to be separated with clinical precision.

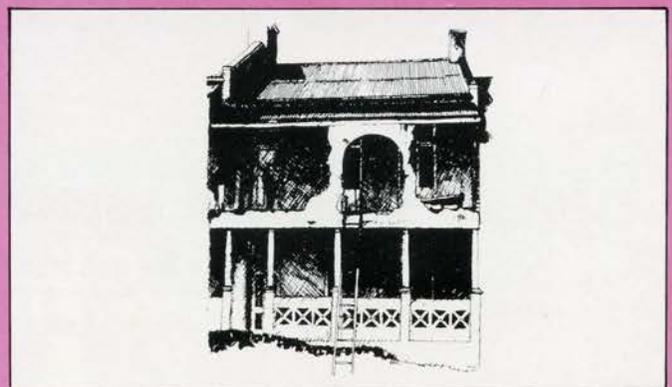
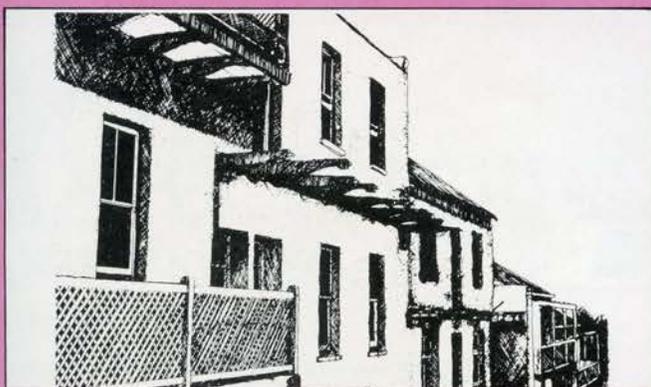
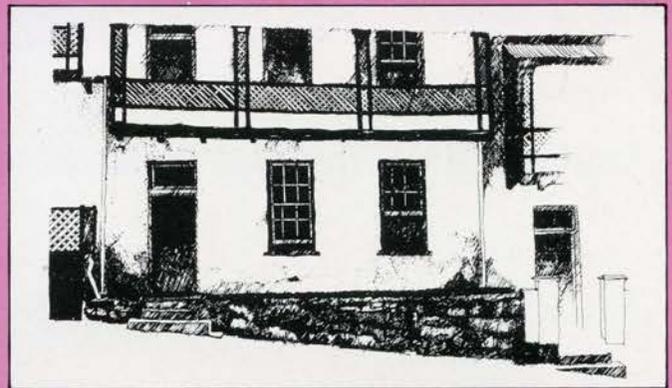
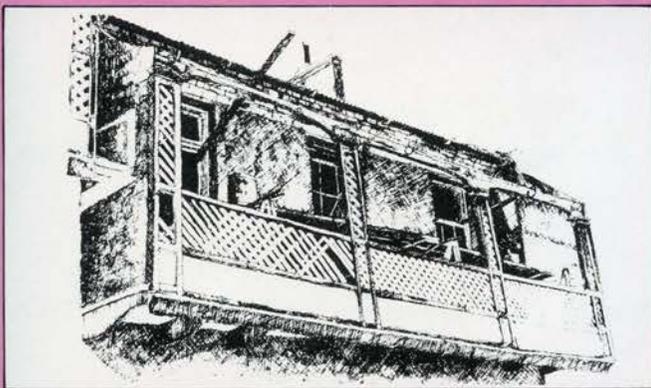
The bonds by which they were attached to the house had to be severed with such neatness and controlled force that the house itself would be undamaged and the balconies drop directly downwards. The concrete had to be studied for its structural weaknesses, and these points undermined so that the whole would drop under its own weight rather than by external force.

No demolisher's ball could be used, no heavy machinery nor any careless demolishing staff. The demolishing was done — bit by bit — over weekends and with the street closed, by the same restoration team that would

have to attach the new wooden facades and who therefore had an interest in damaging as little as possible. An unfortunate, but inevitable consequence was that the stoeps were dented by the concrete falling from a height, and had themselves to be demolished and rebuilt from scratch. For the new wooden balconies to fit in proper alignment, both stoeps and the fronts of the houses had to be exactly true. As the houses were never in perfect alignment at any stage in their existence, this meant working to a degree of precision and adaption as allowed no error.

A further area of meticulous attention was the construction of the new balconies themselves. Wood had to be found and selected that would not yield nor warp. That wood had then to be worked and treated to meet and maintain these tolerances. Then the wood — cut to meet the original design — had to be installed without strain and with equal precision to last in position for the next 100 years.

All this is demanding but none is difficult. Certainly all is within the capabilities of a competent houseowner. Since most of the larger and historically important buildings have already been secured, it follows that the most promising future area of preservation is that of the smaller and much humbler, privately owned houses. I hope that my work at Donkin Street and this article will be an encouragement in this direction.



**“A good man
bequeaths his heritage
to his children’s
children.”**

Proverbs



SOUTHERN

Together, we can do more

The Southern Life Association Limited Reg no 01/02186/06

*Dodo (dōdo). 1628 Raphus (Didus Cucullatus) Didus ineptus,
van die orde Columbidae, voorheen inheems aan Mauritius.*



ONS IS NIE DOODGERUS NIE.

Die dooie dodo het al spreekwoordelik geword. Hulle was so doodgerus dat hulle heeltemal deur die

mens uitgeroei is. 'n Unieke wese het vir ewig van die aardbol verdwyn. Sou dit weer kon gebeur? Nie

as Total dit kan keer nie. Vandag weet ons dat ons aan die wêreld moet teruggee wat ons uit die aarde

haal. Total is dus toegewy aan omgewingsbewaring – en bewaring van alle wesens wat daarin leef.

Ons is nie doodgerus oor oorlewing nie. Daarom het ons tyd en geld belê in sulke verdienstelike sake

soos die beskerming van die witrenoster. Die bewaring van die swartrenoster. Die Lichtenstein

hartbees wat weer na Suid-Afrika terug gebring is. Dit is ook waarom ons gehelp het met die

ontwikkeling van natuurreservate en waarom ons bewaringsorganisasies steun. Ons voel dat as ons

kan keer dat daar weer so iets gebeur soos met die dodo, dan begin ons ons strepe verdien.



ONS VERDIEN ONS STREPE

Cressida gee vrye teuels aan die nuwe 2.4 Reeks. Sy styl demonstreer u dryfkrag.

Toyota se nuwe viersilinder 2,4 liter-enjin: 'n deurbraak vir tradisionele viersilinder-enjins.

Voel die verskil van 'n ekstra 400 cm³. Die trefferkrag en bestuursplezier van die 2,4 liter-enjin met 16% meer wringkrag . . .

Wen-wringkrag, waar u ook al gaan.

Hoër wringkrag voeg 'n dinamiese dimensie by tradisionele Toyota-hanteerbaarheid.

Toprat trekkrag. Verbeterde vering voor en agter, plus 'n groter stabiliseerstaaf voor vir beter padhouvermoë en veiliger rygenot. Voortreflike hantering berg op en berg af . . . Dit alles maak van elke 2.4 GLE, elke 2.4 GL en elke 2.4 GL Stasiewa 'n veilige, vaartbelynde bestuurdersdroom.

Wen-waarde, bobaas betroubaar.

Maar ons praat van baie meer as 'n klompie mooi motors met indrukwekkende enjins. Die dryfkrag agter elke nuwe enjin word gerugsteun deur die rasegte waarde en betroubaarheid wat u van Toyota Cressida kan verwag.

Gehalte vier hoogty van buite tot binne. En weelderige binne-afwerking en staatkraam gerief teen geen ekstra koste* bewys dit weer eens: Toyota streef na optimale waarde as elke Cressida-eienaar se reg.

Besit u eers 'n 2.4 Cressida, het u uit die aard van die saak toegang tot Toyota se twaalf maande waarborg met onbeperkte afstand, verlengde diens-tussentye via 320 handelaars landwyd en eersteklas herverkoopwaarde op die koop toe.

En dit is alles vir u. Want die Cressida 2.4 Reeks is ontwerp en gebou met een eenvoudige doel voor oë: om u dryfkrag te demonstreer.

Elke jaar sedert 1980, het Suid-Afrikaners meer Toyotas gekoop as enige ander soort voertuig. Toetsbestuur die Toyota Cressida 2.4 GLE, en jy sal verstaan hoekom.

Toyota Cressida. Hou tred met u tempo.



Die glanspunte van die Cressida 2.4 GLE sluit in: Outomatiese vierspoedsnelrat. Vyfspoedhandrat. Tandstang-en-kleinratkragstuur. Stuurkolom met geheuekanteling. Stereo-radio/bandspeeler. Lugversorging. Elektriese afstandsbeheerde sypieëltjies. **Die glanspunte van die Cressida 2.4 GL sluit in:** Tandstang-en-kleinratkragstuur. Outomatiese vierspoedsnelrat. Vyfspoedhandrat. Stuurkolom met geheuekanteling. Elektriese afstandsbeheerde sypieëltjies. **Die glanspunte van die Cressida 2.4 GL Stasiewa sluit in:** Vyfspoedhandrat. Tandstang-en-kleinratkragstuur. Matbedekte bagasie ruimte. Agtersitplek verstelbaar met een beweging. Stuurkolom met geheuekanteling. Elektromagnetiese afstandsbeheerde agterklapslot. **Volledige Cressida-reeks:** 1.8 LS, 1.8 LS "Executive"; 2.4 GL, 2.4 GL Outomaties; 2.4 GL Stasiewa; 2.4 GLE, 2.4 GLE Outomaties; GLI-6, GLI-6 Outomaties, GLI-6 "Executive" (Handrat of Outomaties); 2.8 RSi Dubbelnokas, 2.8 RSi Dubbelnokas "Executive"; 2.8i Dubbelnokas, 2.8i Dubbelnokas Outomaties.



“Ons verbintenis tot Staatmakerdiens beteken dat u dié soort diens kry wat regtig vir u saak maak.”



J.L.J. van Vuuren
Besturende Direkteur: Volkskas Beperk

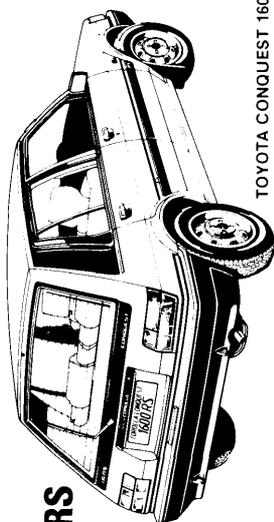
“By Volkskas is ons almal verbind om ons uiterste bes vir u te lewer. Ons noem dit Staatmakerdiens – dit wat u eintlik van u bank verwag. Staatmakerdiens maak Volkskas anders as enige ander bank.”

VOLSKAS BEPERK (GEGESTREKKE BANK) REG. NO 780306/06



STIGTING SIMON VAN DER STEL
(Ingeleyde Vereniging sonder winsoogmerk)
(Magtingsnr. F02 200215 000 8)
FONDSINSAMELING

Wen 'n TOYOTA
CONQUEST 1600RS
van meer as
R25 000 vir
slegs R5,00



TOYOTA CONQUEST 1600RS
Simon van der Stel was Goewerneur aan die Kaap in 1679. Daardie dae het die jong manne te perd gaan kuier. Vandag gaan kuier oud en jonk in 'n TOYOTA CONQUEST 1600RS.

REËLS

1. Vul die meegaande inskrywingsvorm of 'n afskrif/fotostaat daarvan in (geen beperking op aantal inskrywings nie, mits 'n donasie van minstens R5,00 (elkeen vergesel); beantwoord die vrae en pos tesame met 'n tjek of posorder uitgemaak aan die Stigting Simon van der Stel Motorkompetisie. Eerste korrekte inskrywing wat getrek word sal die motor wen.
2. Die Stigting sal die AVB op die motor betaal.
3. Geen personeelid van Perskor, Toyota of Stigting Simon van der Stel of hul gesinne, mag deelneem aan hierdie kompetisie nie.
4. Die beslissing is final en geen korrespondensie sal daaroor gevoer word nie.
5. Sluitingsdatum is 30 Maart 1989.
6. Wenners sal persoonlik in kennis gestel word, asook aangekondig word in The Citizen van 18 April 1989.
7. Die opbrengs van die kompetisie sal aangewend word vir die herstel van historiese geboue.

Stigting Simon van der Stel Motorkompetisie
Posbus 1743
0001 Pretoria

VRAE:

1. Wie was Goewerneur van die Kaap in 1679?
2. Waarmee gaan kuier oud en jonk vandag?

NAAM:

ADRES:

Poskode:

TEL:

Hierby ingesluit 'n donasie van R5,00 per tjek per posorder



*Elke Sigaret
'n Meesterstuk*

VRFA 259/25Y