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# The architecture of Kimberley : 1871-1914

**Yuill, David William Barton**

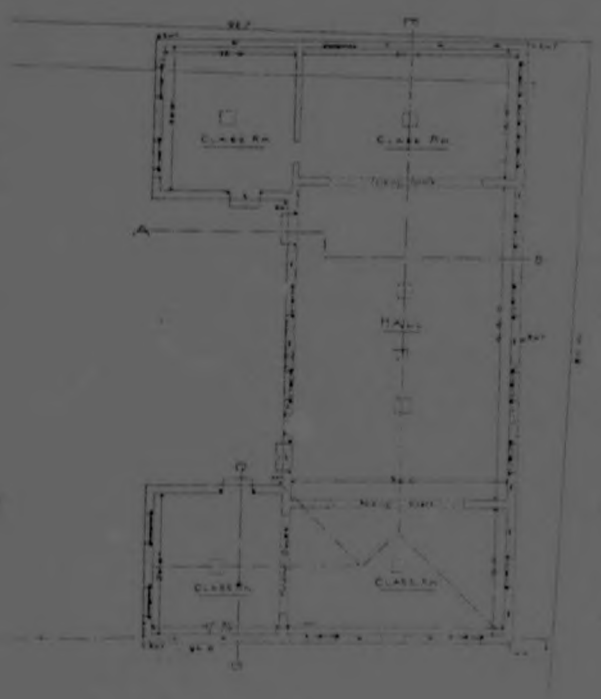
**2014-07-25**
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PRESBYTERIAN SCHOOLS.

KIMBERLEY.

This school of 1898, designed by D. W. Greatbatch was built opposite the then wood and iron Presbyterian Church. A similar brick school was built on a site opposite the Wesleyan Church. In both cases the schools were more substantially built than their parent churches.






SECTION A B



SECTION C D



SECTION E F



FRONT ELEVATION

KENILWORTH SCHOOL:

The Kenilworth School is thought to be the work of Sydney Stent, and to have been built in 1889. This building is significant in that it is verandahless despite having been built at a time when the veranda h was becoming just about obligatory in most types of building.

This building is very much a transplant from Britain, where buildings almost identical in appearance were being built in great numbers in village situations. The bricks used in the construction are thought to have been made in the nearby De Beers Brickfield.

The contrasting bands of brickwork would have been taboo five years later.





PLATE IV.—This is an illustration of a small Bungalow-House in the style of the Boer Houses in South Africa. It is proposed that the walls should be rough cast. The estimated cost is about £1,300. A useful feature in the plan is the moveable folding screen which would allow of the Drawing Room and Hall being thrown into one on special occasions, thus forming one large room.

Several examples of Cape Dutch Revival appear in a book belonging to D. W. Greatbatch, "Bungalows and Country Residences" published in 1901, from which the above example has been taken.

BOYS HIGH SCHOOL:

The Victorian era was notable for the revival of many (mainly British) building styles.

Revival of the South African Cape Dutch style was popular in South Africa at the turn of the century, and was in fact exported to Britain where it was described as building in the Boer style in the illustration opposite from a book in Greatbatch's collection "Bungalows and Country Residences" published in Britain in 1901. On Page 161, a Cape Dutch revival house is illustrated that was possibly directly influenced by the house shown opposite. This house, built in 1907, has however a surrounding verandah as a concession to local taste. By 1913, when Boys High was designed, the verandah was almost a thing of the past and does not appear on the main elevations.

The great South African exponent of Cape Dutch revival was Sir Herbert Baker, and it is perhaps significant that Greatbatch had supervised Baker's Honoured Dead Memorial some years before designing Boys High, and had thus had contact with the master.

If the Tudor revival style of Girls High can be considered inappropriate to Kimberley, so too can the Cape Dutch revival of Boys High, as the formative influences of Cape Dutch are as little connected with Kimberley as those of Britain's Tudor style to Girls High.

Boys High clearly owes something to Baker's Groote Schuur in Cape Town, and much of its appeal lies in this little piece of Cape character in arid Kimberley.

KIMBERLEY · SCHOOL BOARD.
NEW · BOYS · HIGH · SCHOOL.
PERSPECTIVE SKETCH





W.M. TWELLIN.

D.W. GREATBATCH, M.S.A.
ARCHITECT, KIMBERLEY. 1913.





Phillip Webb's Red House above
and
Girls High below

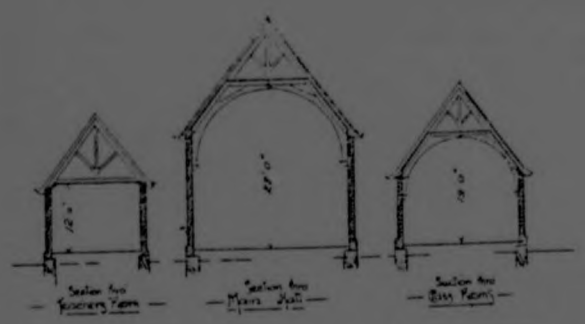
GIRLS' HIGH SCHOOL:

This complex of buildings is a delightfully inappropriate local version of the architecture that emerged from the "Arts and Crafts" movement in Britain. William Morris, the father of the Arts and Crafts movement, extolled the value of craft and building tradition and in response to his philosophy, Phillip Webb designed the famed Red House illustrated opposite for Morris.

At first glance the massing of Girls' High and that of Red House are not dissimilar. Girls' High is Tudor Revival in character and as such outwardly very much sort of arts and crafts building as may have been built in Britain. Kimberley is however far from Britain in distance, climate and in its total lack of local building crafts. Certainly, in terms of Arts and Crafts philosophy, Girls' High is highly inappropriate, and therein lies much of its appeal. The very improbability of this building provides relief from the blandness of its surroundings.

Girls' High, designed in 1905, is an excellent example of the mature phase of Kimberley's pre-1914 building tradition. Materials, particularly the brick and terracotta work by Church & McLachlan, are of a high order as is detailing. The design, although possibly very out of place, is within itself exceptionally competent.

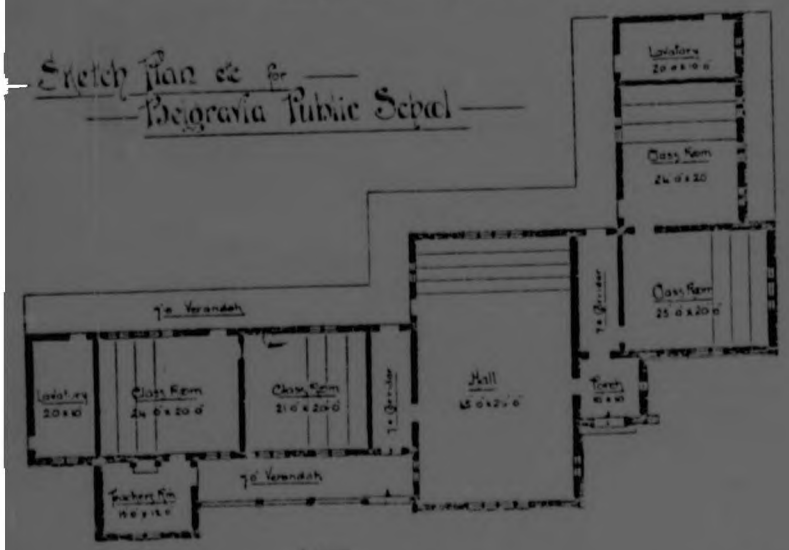
Greatbatch's office had several years earlier produced a similarly inappropriate "Arts and Crafts" complex in the form of a Mission Station for the London Missionary Society near Vryburg in the Northern Cape. Much of the credit for this and Girls High must go to the draftsman, A. G. Lindley.





Elevation to Pendlesham Rd

Sketch Plan &c for
Beggravia Public School






Elevation to Elmere St

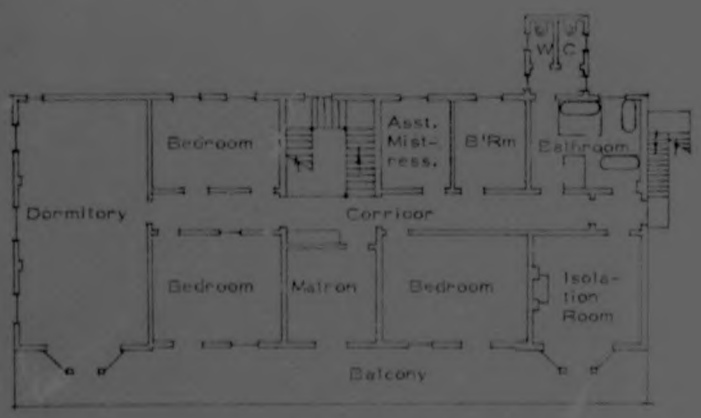
Scale 16 feet = 1 inch

Approximate area of ground 12 Acres

Dwg Greathatch M.S.A.
Ipswich 23rd Dec 1907

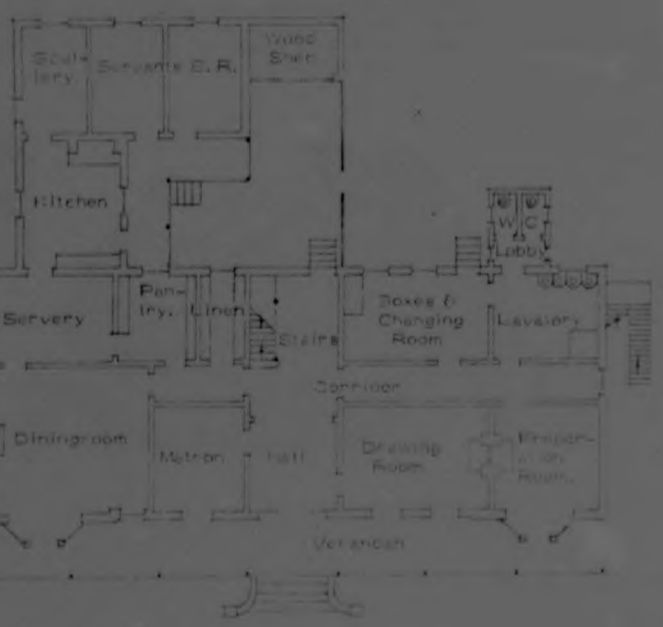



PERSPECTIVE SKETCH BY THE THEN 19-YEAR-OLD WILLIAM TIMLIN




FIRST FLOOR PLAN.






GROUND FLOOR PLAN.

ALFRED BEIT HOUSE.

Beit House was built in 1909 to the design of D. W. Greatbatch, as a Hostel for the Girls High School, illustrated on the previous page. It represents one of the last essentially Victorian verandah style buildings and survives in a somewhat dilapidated state. The East facing verandah serves no purpose (other than an Architectural one) and is illustrated in some detail opposite in a drawing prepared for additions that were completed in 1913.



1911 addition to Belt House described overleaf, showing detail of balcony.



Beehive huts were one of the many vernacular types that provided housing during the early 1870s. Photo from the albumn of J. Dick Lauder, Kimberley Public Library.



Watercolour sketch of early Anglican Minister's house belonging to the Dean of Kimberley.

CHAPTER 13.

# HOUSES.

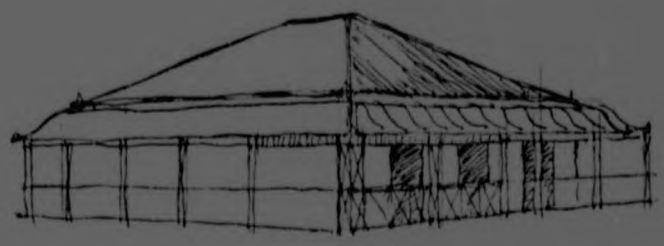
## BACKGROUND AND DEVELOPMENT OF HOUSING TYPES:

The Kimberley House evolved from a variety of primitive types that co-existed during the early 70s. Kimberley's early settlers lived in wagons, tents, crude corrugated iron structures and a variety of vernacular based building types made using such natural building materials as were available during Kimberley's first few years. There were even small fully prefabricated houses such as the one at the Kimberley Mine Museum, illustrated on Page 20.

During the camp phase, that is to say until the early 1880s, there was a development towards the two basic forms illustrated overleaf. The envelope of these two types provided the basic geometrical forms upon which the developments until the end of the period of study were based. Subsequent developments, it should be remembered, were greatly influenced by developments elsewhere in the country. Kimberley until 1885 was South Africa's economic hub, and was very much in contact with all the coastal centres. Developments in Cape Town, Port Elizabeth and Durban would not have taken long to reach the diamond fields, one can only speculate that by virtue of the volume of building work in Kimberley new ideas and fashions from elsewhere would have rapidly been taken up and experimented with.

With the new order that established itself during the mature phase of the late 90s and the early years of this century, Kimberley had the beginnings of a building tradition of reasonably competently designed and crafted houses, several of which survive in basically unaltered condition. The houses illustrated and described hereafter are mainly of the Mature phase of which many examples remain and drawings are freely available.



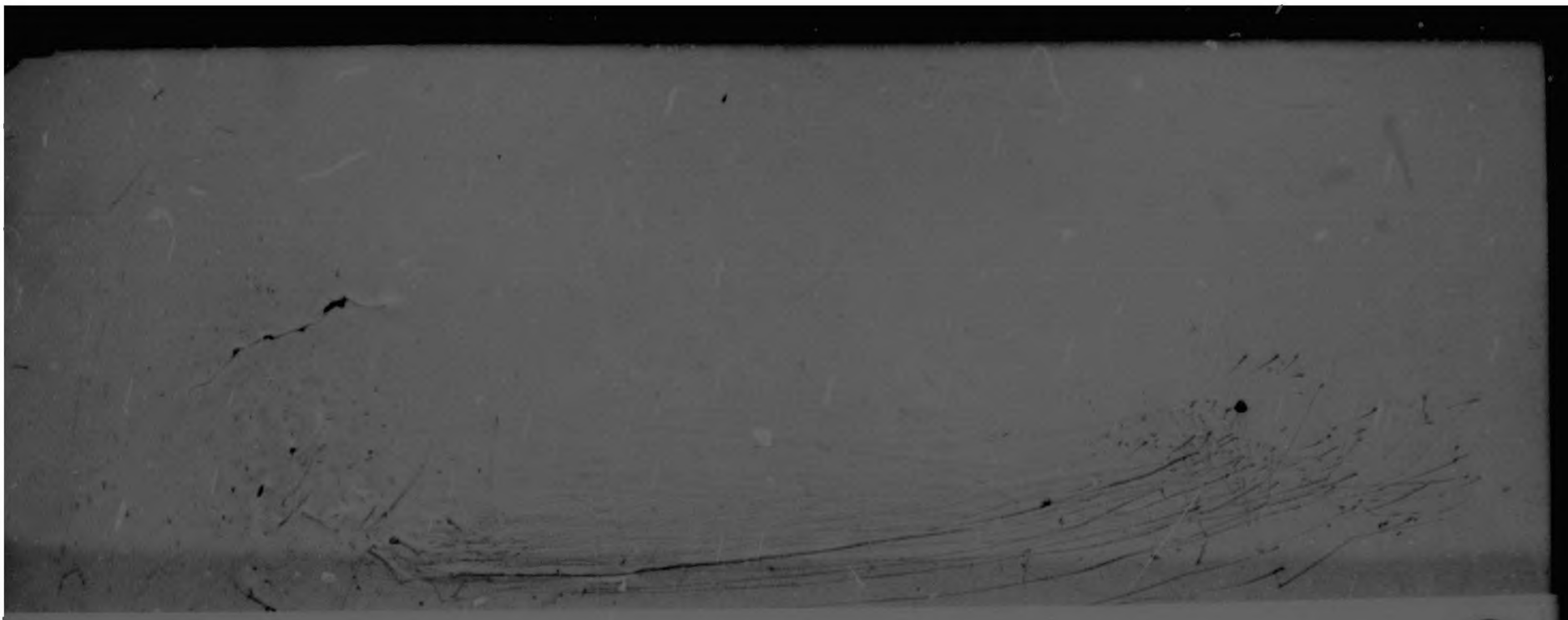


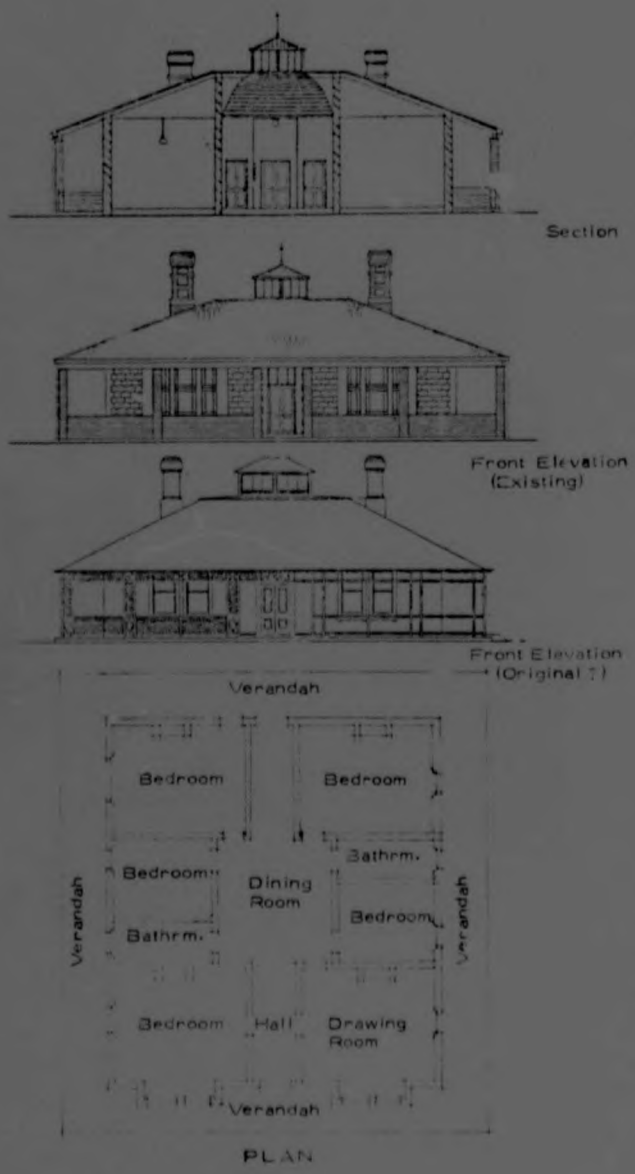
Above and below are two further early 1870's primitive house types (of which the lower is in fact particularly a framed tent) from the album of J. Dick Lauder in the Kimberley Public Library. From these developed the basic forms shown opposite.

The two basic house forms that had evolved by the early 80's and that provided the basic geometry for what followed.










THE RESIDENCY : RESIDENCE OF THE CIVIL COMMISSIONER:

The Section and Front Elevation are copied from measured drawings by Goldblatt, Yuill & Partners. The Front Elevation (Original ?) is that of the Douglas Civil Commissioner's residence, also by the Kimberley Office of the P.W.D., but about two years older than the Kimberley building which dates to about 1884.

The Kimberley building was substantially built with dressed dolorite between brick quoins to the outside walls, and a lantern providing natural light to the Dining Room. The Kitchen is housed in a separate building in the case of the Kimberley house, but under the main roof in the case of its almost identical twin at Douglas.

This centrally planned type of house did not take root in Kimberley and only one other use of a lantern light of similar construction is to be found in the Rudd House illustrated on Page 133.

The all round verandah was also a feature that was discarded by the end of the 1890s.

This house can be clearly picked out in the original of the panoramic sketch of 1882 on Page 8.



THE BUNGALOW : RUDD RESIDENCE:

Authorship of "The Bungalow" remains a mystery, with R. S. Day the most likely architect. The building is thought to have been built during the late 1880s, and was thereafter progressively added to. On the plan overleaf, the original portion of the house has been shaded and later additions probably by other designers appear lighter.

The Bungalow was built for H. P. Rudd, an important figure in the mining industry, who, one suspects, was something of an eccentric.

"The Bungalow" can be grouped with The Lodge, the J. B. Curry house, as architecturally primitive, but unlike The Lodge, was not in many ways a forerunner of things to come, and many of its features were quite unique. The eaves brackets shown in the photograph of The Bungalow are reminiscent of Robin Boyd's "Italianate" type and the verandah decoration reminiscent of British mid-Victorian railway architecture. The lantern over the Hall may have been inspired by the "Residency" illustrated on Page 123 which is thought to predate "The Bungalow" by several years.

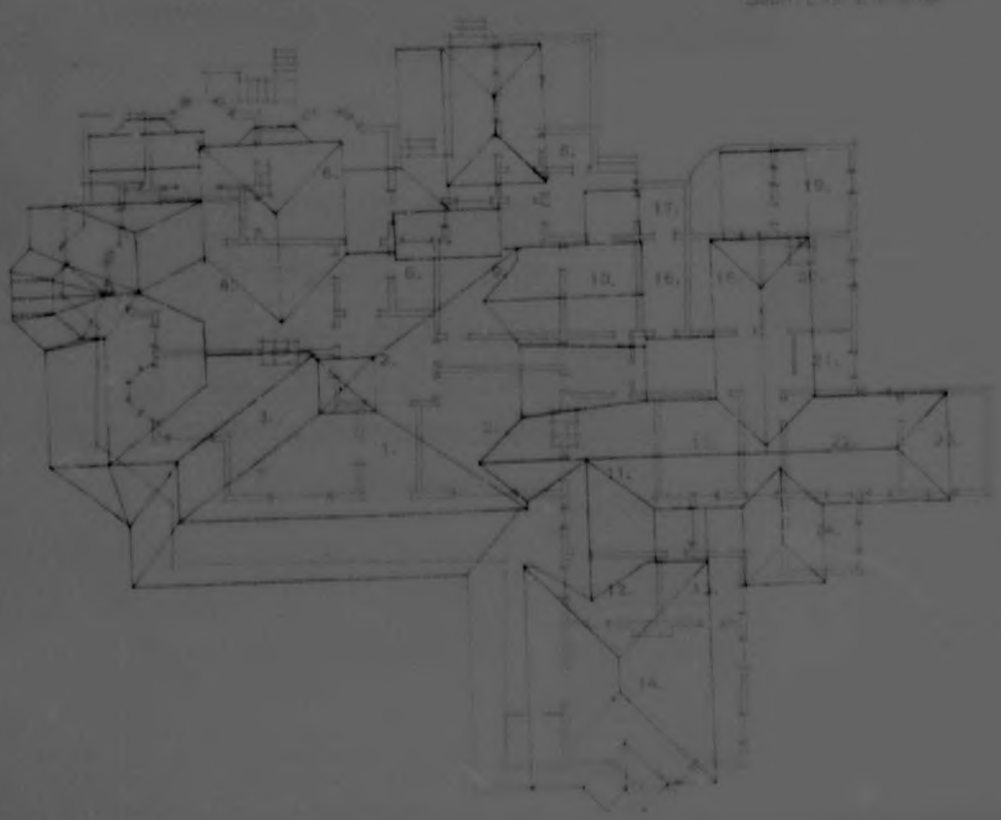
It is difficult to allocate this building a place in Kimberley's architectural history as it appears to have neither forebears nor descendants. This sprawling, architecturally bizaare building is something of a caricature of South Africa's "Victorian" architecture of the 1880s. It is a fruit salad of influences, does not very adequately come to terms with the technical problems of building in Kimberley, and is perhaps best seen as a curiosity. The heavily rusticated quoins and mouldings framing the windows externally are very similar to those of the Rhodes Board Room, which very probably had the same designer. As these features only appear on the original part of the building it is thought that only this was the work of the original designer.



South West Elevation



South East Elevation



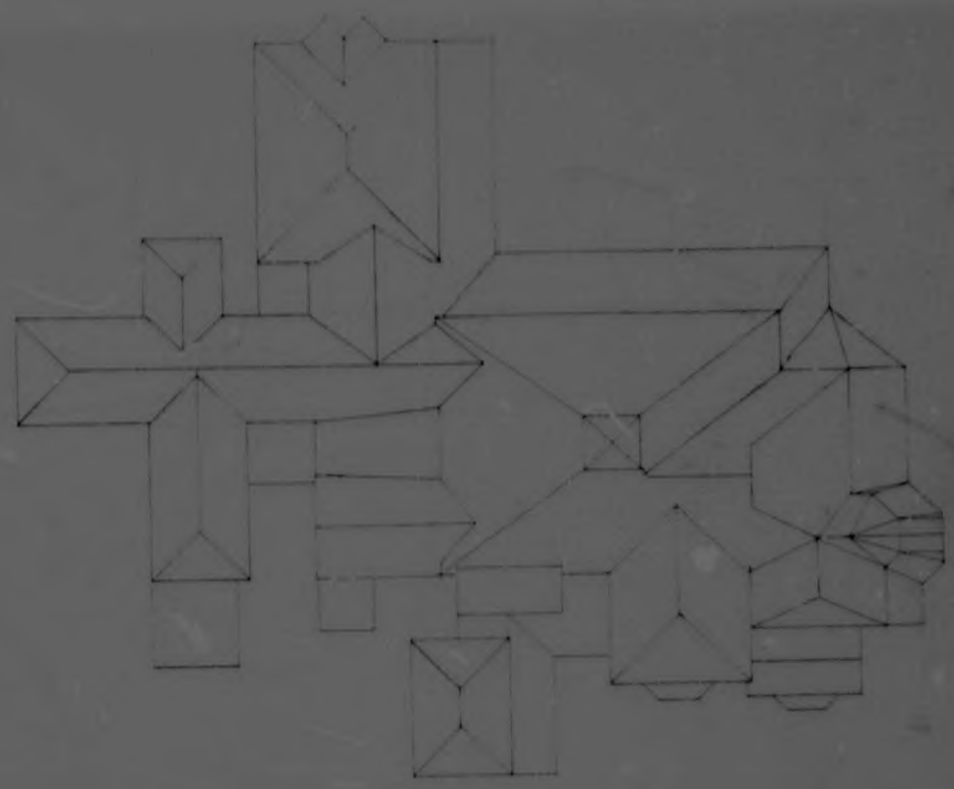

THE BUNGALOW

RESIDENCE - H. E. RUDD

LOCH ROAD

1. Vestibule
2. Hall
3. Drawing Room
4. Bed Room
5. Bed Room
6. Dressing Room and Bath
7. Childrens Bed Room
8. Bath Rooms
9. Night Nursery
10. Day Nursery
11. Breakfast Room
12. Boudoir
13. Bath Room
14. Billiard Room
15. Strong Room
16. Pantry
17. China Cupboard
18. Boot Hall
19. Butler's Room
20. Kitchen
21. Scullery
22. Servants Hall
23. Servants Bed Room
24. Servants Bed Room
25. Sitting Room

The plan is as drawn in 1907 by De Beers Consolidated Mines when electric lighting was installed. Elevations from measured drawings for restoration purposes by Goldfinch Yuill & Partners in 1983.

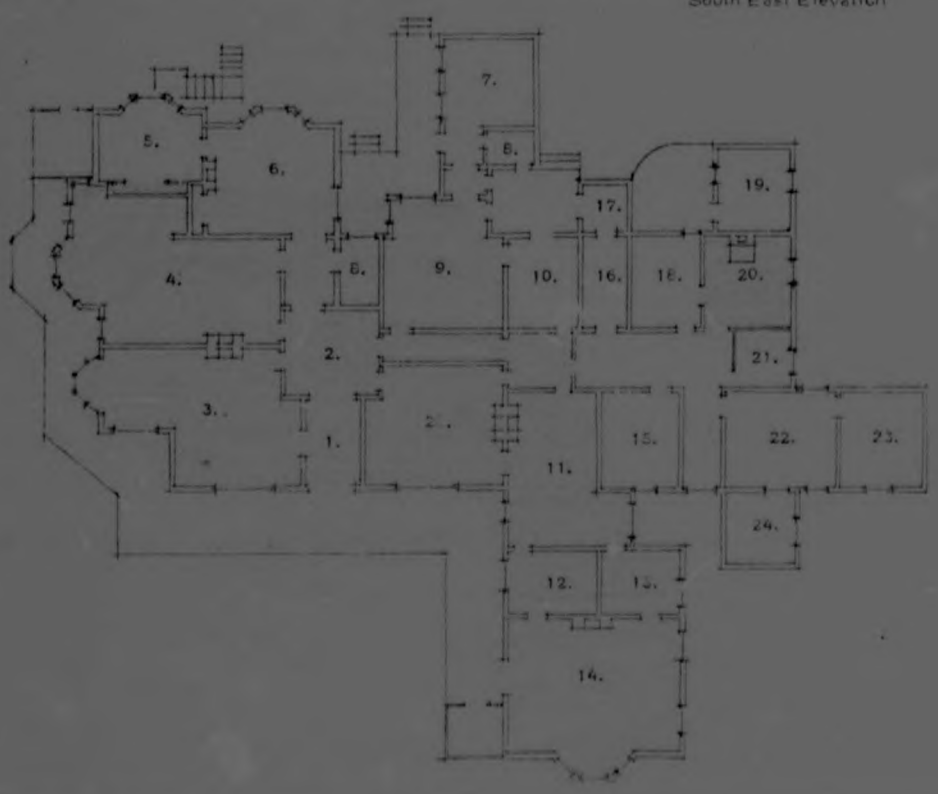




South West Elevation



South East Elevation



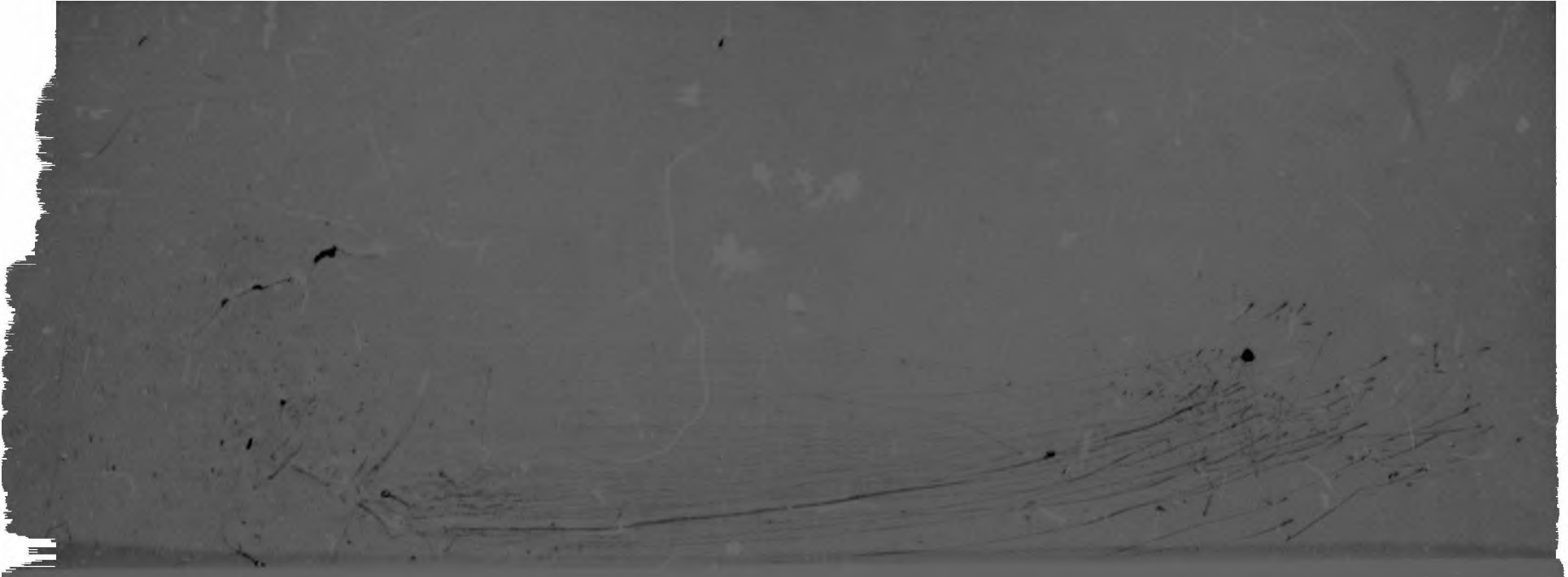

THE BUNGALOW

RESIDENCE - H. P. RUDD

LOCH ROAD

1. Vestibule
2. Hall
3. Drawing Room
4. Bed Room
5. Bed Room
6. Dressing Room and Study
7. Childrens Bed Room
8. Bath Rooms
9. Night Nursery
10. Day Nursery
11. Breakfast Room
12. Boudoir
13. Bath Room
14. Billiard Room
15. Strong Room
16. Pantry
17. China Cupboard
18. Boot Hall
19. Butler's Room
20. Kitchen
21. Scullery
22. Servants Hall
23. Servants Bed Room
24. Servants Bed Room
25. Dining Room

The plan is as drawn in 1903 by De Beers Consolidated Mines when electric lighting was installed. Elevations from measured drawings for restoration purposes by Goldbell Yuill & Partners - 1983.



* Report in possession of McGregor Museum, Kimberley, in J. B. Curry photograph albumn. Date and source not noted.

** M. Herman, The Blackets, Sydney, 1977, Pages 184 and 185.



The Lodge today.



Sketch of the Lodge dated 1889 by an unknown artist. Original in the S.A. Library collection.

THE LODGE (J. B. CURRY RESIDENCE):

Built during the late 1880s, The Lodge was the official residence of Mr J. B. Curry, Manager of the "London and South Africa Exploration Company", one of the larger mining companies of early Kimberley. The status of The Lodge can be gauged from a newspaper report published some eight years after completion of the building, which reads as follows:-

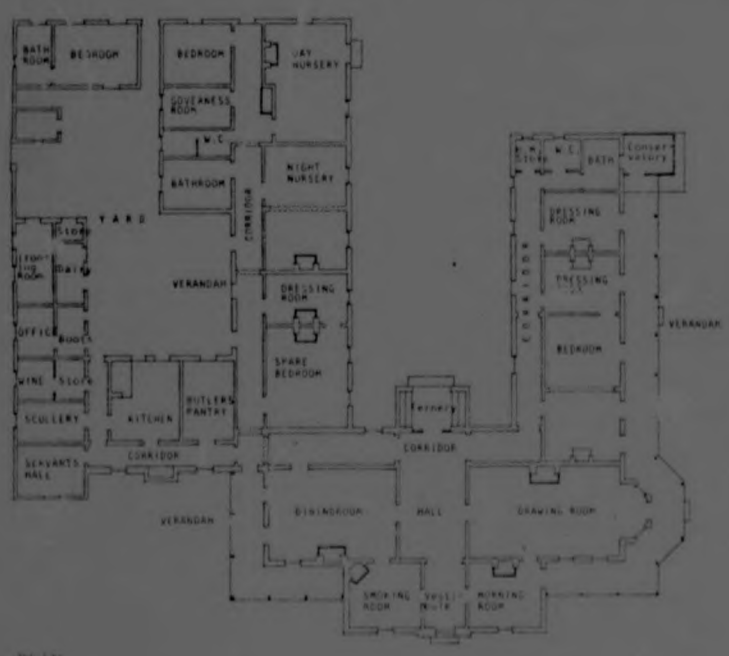
> * "That "The Lodge" as it is modestly called, is one of the best houses in Kimberley, goes without saying. It might with exaggeration be said that it is one of the best country houses in the Colony. And the directors of the London and South Africa Exploration Company never did a wiser thing than when they installed their representative in a house adequate for the exercise of the hospitality that a great landowning and wealthy corporation of absentees should display - albeit vicariously. ---------- It is of the bungalow order, being all on the ground floor, and the general idea seems to have been that free currents of air should be allowed from all points of the compass. Thus the entrance vestibule gives access to a fairly large central hall, which leads by large glass doors into an Italian "Patio" between the wings of the house and from the hall open right and left four reception rooms. The bedrooms are reached by corridors on either side of the hall and form wings which enclose the "Patio", while the kitchen department forms a compact block in rear of the dining-room."

A plan of the Lodge (reproduced overleaf) dating to about the turn-of-the-century, shows the disposition of rooms described above. The origins of the U-shaped plan of the house are not clear, but it is of some interest to note that in about 1860, Edmund Blacket had used a similar plan in Australia. Blacket's house has several other similarities including verandahs, verandah doors, and small pane sliding sash windows. **

The central pavilion of the Lodge (as viewed from the front) is unique in Kimberley's domestic architecture, and bears a strong resemblance to Robin Boyd's classification of "Boom Style" architecture. It is difficult to explain the apparent Australian connection as Sydney Stent,



FRONT ELEVATION




PLAN

the engineer turned architect responsible for The Lodge is not known to have had any Australian associations.

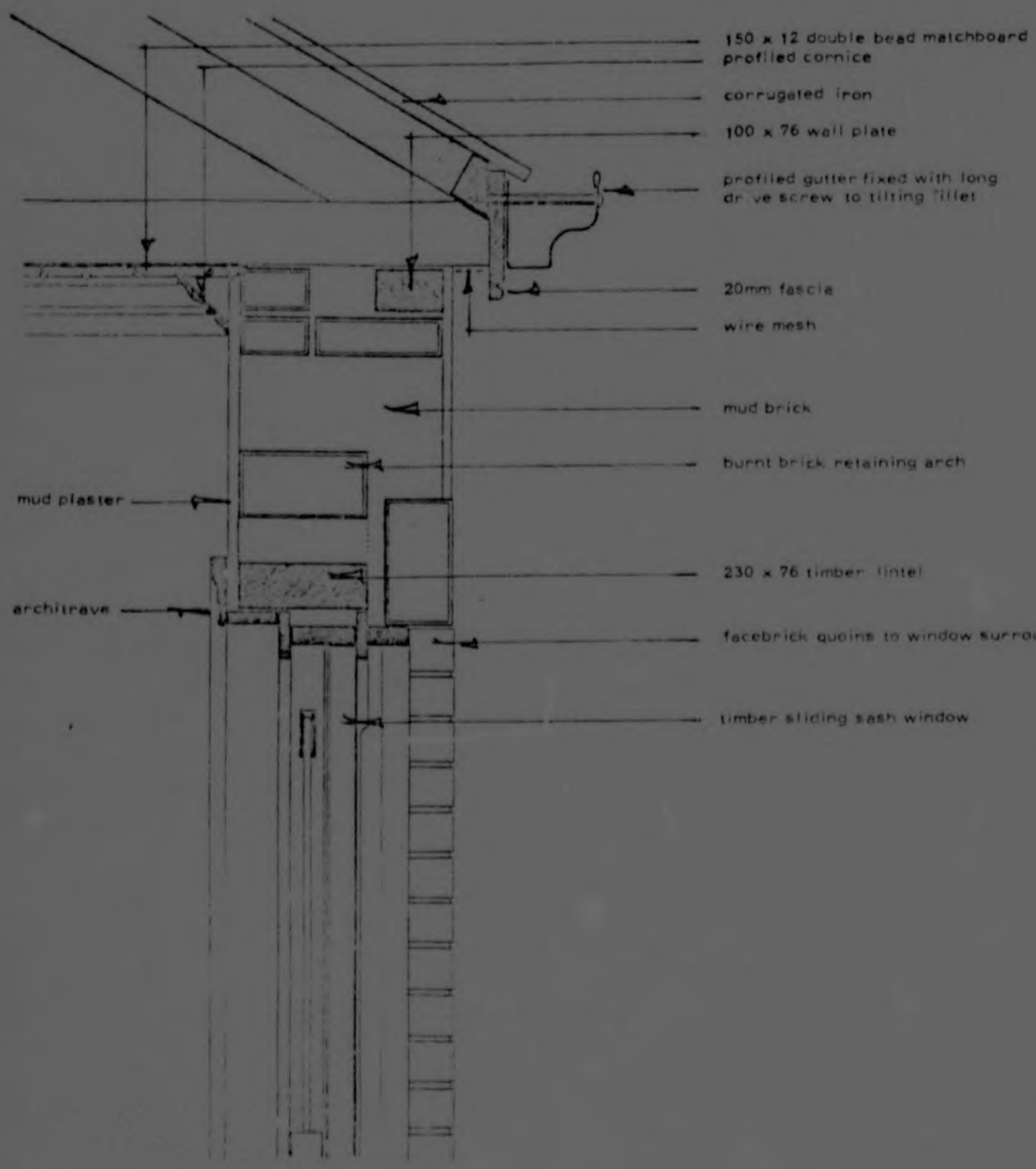
The Lodge is interesting in that it was built at a time when burnt bricks were obviously difficult to come by. As a result external walls are of mud brick rendered with mud plaster, with burnt brick reveals at door and window openings and on the central pavilion. Much of the brickwork was from the yard of the Public Works Department. Although the building contains joinery work of a high standard (no doubt imported from Port Elizabeth), the general design and construction is in many respects crude and inept.

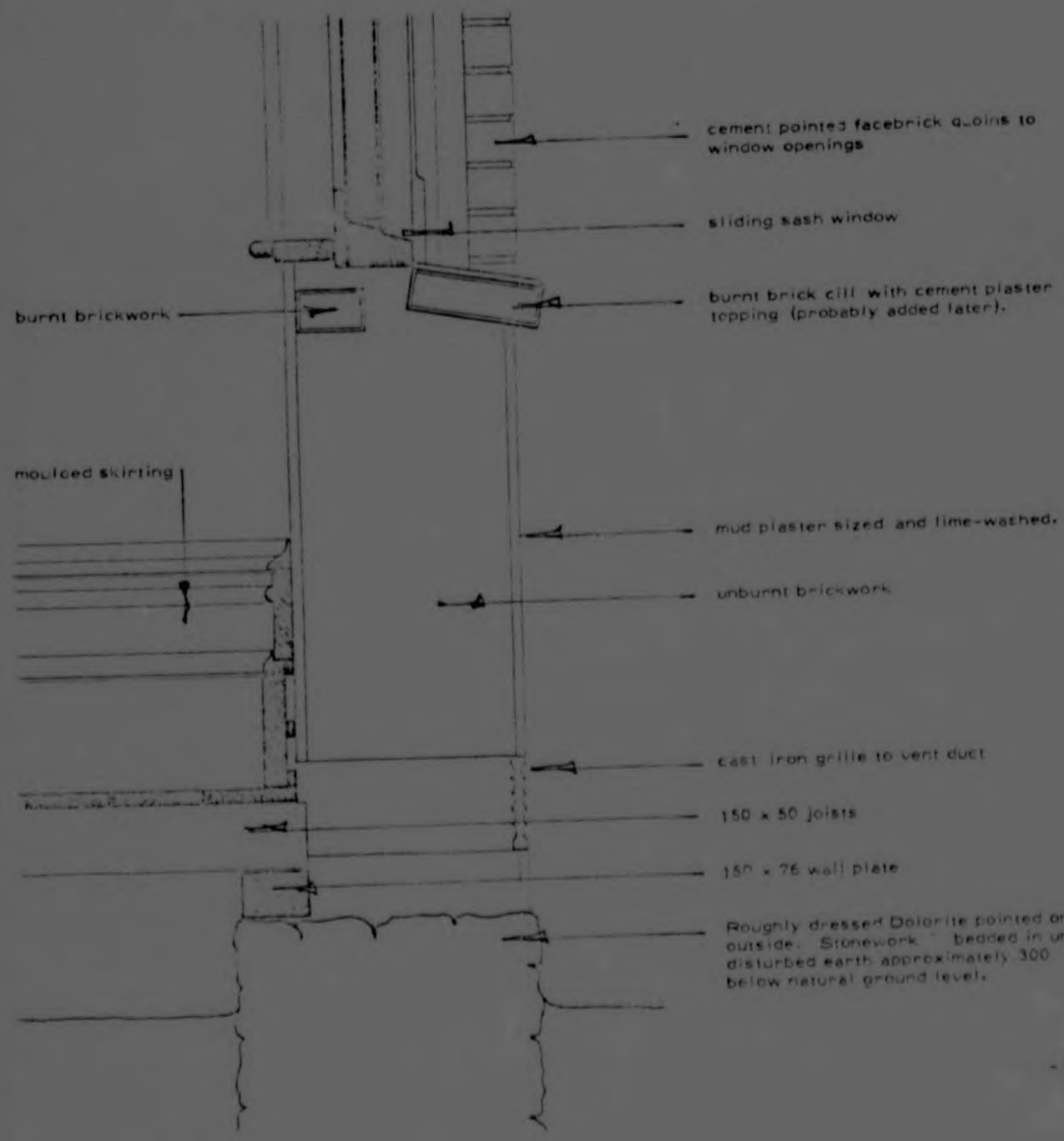
The Lodge is the only residence in this study that can be seen as a "country house". Situated between the then rival towns of Kimberley and Beaconsfield, it does not front onto a street, but rather relates to its garden setting.

Designed in the late 1880s, the Lodge is, at the time of writing, in the process of restoration, and is yielding a great deal of useful information on construction methods and early colour use.

Architecturally it is primitive, but is the clear forerunner of the more sophisticated works of Greatbatch built between the late 1890s and to the outbreak of the First World War. The young Greatbatch may still have been in Stent's employ when the house was designed, but even if not, could not have failed to have been influenced by "The Lodge". The basic U-shape of the plan appears in several of the larger Greatbatch houses.

On the following two pages are construction details of the outer walls which, with minor variations, are what is encountered in all pre-1914 housing.


150 x 12 double bead matchboard
profiled cornice
corrugated iron
100 x 76 wall plate
profiled gutter fixed with long
drive screw to tilting fillet
20mm fascia
wire mesh
mud brick
burnt brick retaining arch
mud plaster
230 x 76 timber lintel
architrave
facebrick quoins to window surrounds
timber sliding sash window


cement pointed facebrick quoins to window openings
sliding sash window
burnt brick cill with cement plaster topping (probably added later).
burnt brickwork
moulded skirting
mud plaster sized and lime-washed.
unburnt brickwork
cast iron grille to vent duct
150 x 50 joists
150 x 76 wall plate
Roughly dressed Dolorite pointed on outside. Stonework " bedded in undisturbed earth approximately 300 below natural ground level.



Dunluce today in a heavily overgrown garden setting, far removed from the setting that early occupants would have known.

DUNLUCE - LODGE ROAD:

Dunluce was designed in 1897 by D.W. Greatbatch for a diamond magnate named Gustuv Boner and was subsequently owned by John Orr of department store fame.

The front elevation has a studied asymmetry characteristic of most of the houses of the period. Minus its verandahs Dunluce would have passed unnoticed in a Victorian suburban situation in England and its plan is very similar to English types of the period.

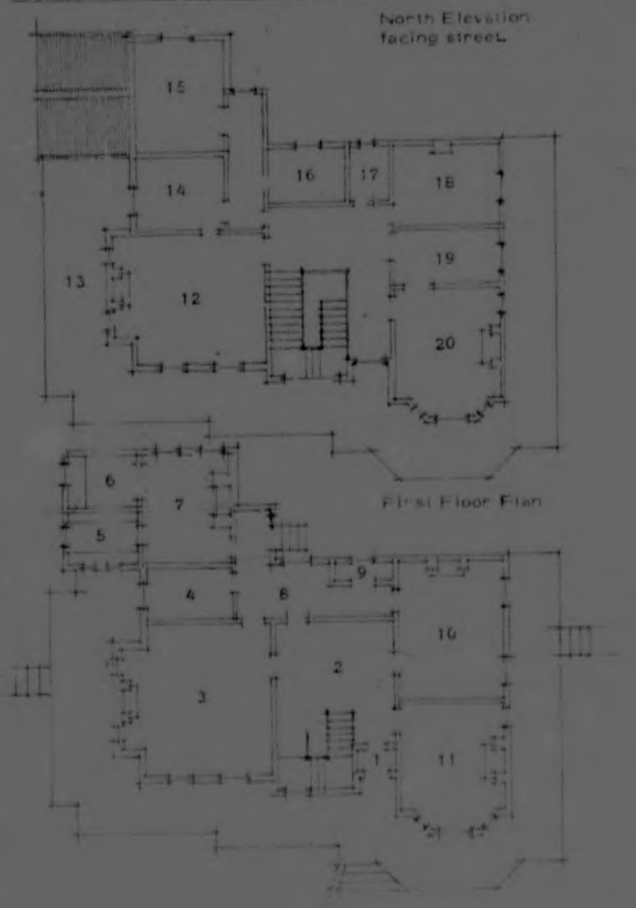
The verandah design is extremely elegant but structurally rather too light and despite restoration work within the last ten years, shows signs of distress. Greatbatch was 29 at the time Dunluce was designed and it was in all probability his second attempt at the design of a double storey balcony, the Belgrave Hotel being the first.

The photograph opposite shows Dunluce as it exists today, restored as the residence of the manager of a large company. There is some doubt regarding the authenticity of the external colour scheme which was more probably brown and white than the green and white that it is presently painted.

The restoration of this building highlighted the cost involved in preserving buildings of this type with much external timberwork. A satisfactory means has still to be found for preserving verandah structures and this problem is compounded by the fact that timber readily available today is less suitable for use in Kimberley than the imported softwoods of 100 years ago.



North Elevation facing street.




First Floor Plan

DUNLUCE

RESIDENCE - G. H. BONAS

LODGE ROAD

GROUND FLOOR

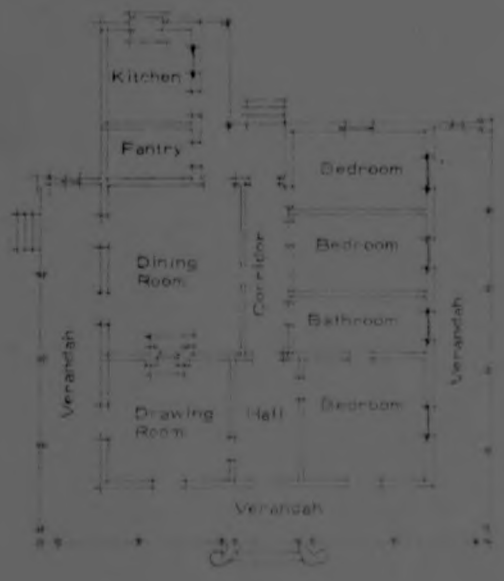
1. Vestibule
2. Hall
3. Dining Room
4. Pantry
5. Larder
6. Scullery
7. Kitchen
8. Servery
9. Wine
10. Breakfast Room
11. Drawing Room

FIRST FLOOR

12. Bed Room
13. Balcony
14. Dressing Room
15. Bed Room
16. Bath Room
17. Linen
18. Bed Room
19. Dressing Room
20. Bed Room

The Plan is as on original working drawing of 1897.
Elevation from original working drawing.






RESIDENCE : J. M. O'CALLAGHAN:

Like Kimberley Boys' High School, this house is an example of Cape Dutch Revival, but with the added feature of external verandahs bringing it into line with surrounding verandah houses.

O'Callaghan was a builders merchant, and the house contains sash windows and louvred shutters of exceptional quality. The interior generally is not dissimilar to other houses of the time and of similar size.



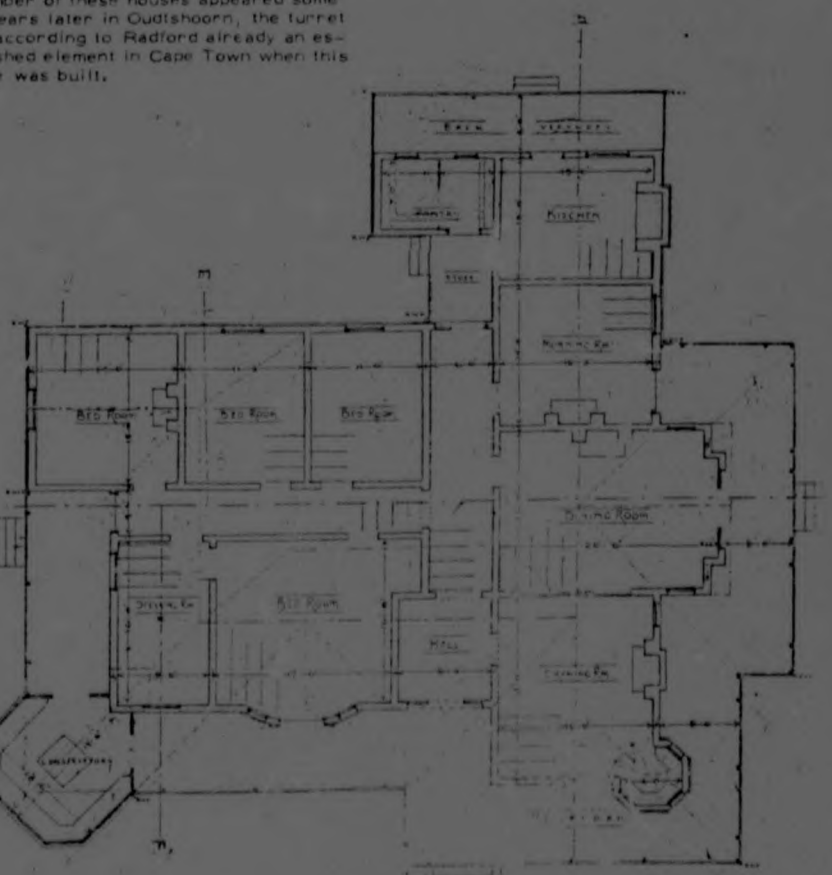
HOUSE ANDERSON:

This house of 1897 by D. W. Greatbatch was one of only two turret houses known to have been built in Kimberley. Although a number of these houses appeared some ten years later in Oudtshoorn, the turret was according to Radford already an established element in Cape Town when this house was built.



FRONT ELEVATION

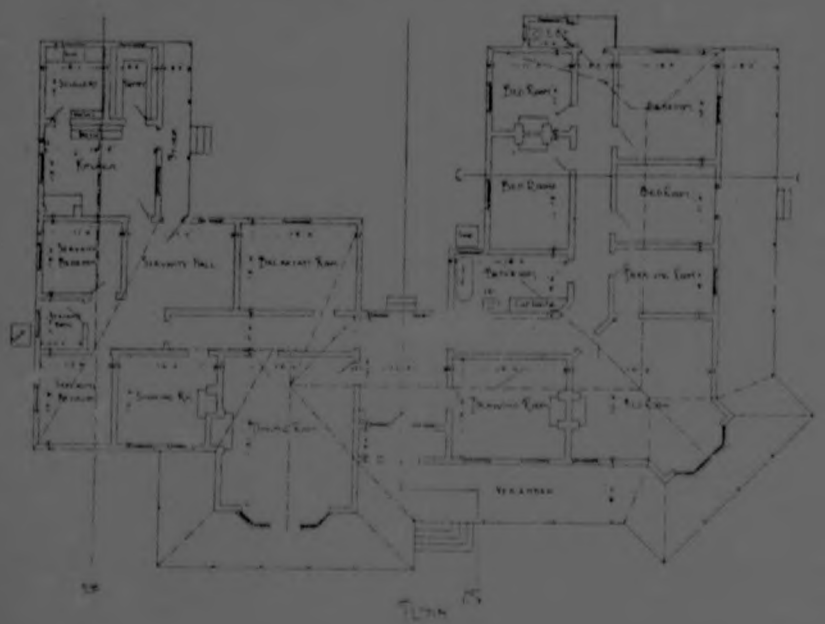






FRONT ELEVATION





PLAN

HOUSE HORWITZ:

Designed by D. W. Greatbatch in 1913, this was possibly the last of Kimberley's large verandah houses. It is sited on what must at the time have been one of Kimberley's most expensive residential stands and represents the biggest and best of its time. The U-shaped plan is reminiscent of the J. B. Curry House of some 25 years earlier. The bullnose verandah sheeting has reappeared after an absence in most of the intervening houses and no attempt has been made to orientate the house in terms of the sun. The main elevation with most of the verandahs faces South, and the West Elevation (most in need of protection) is verandahless.





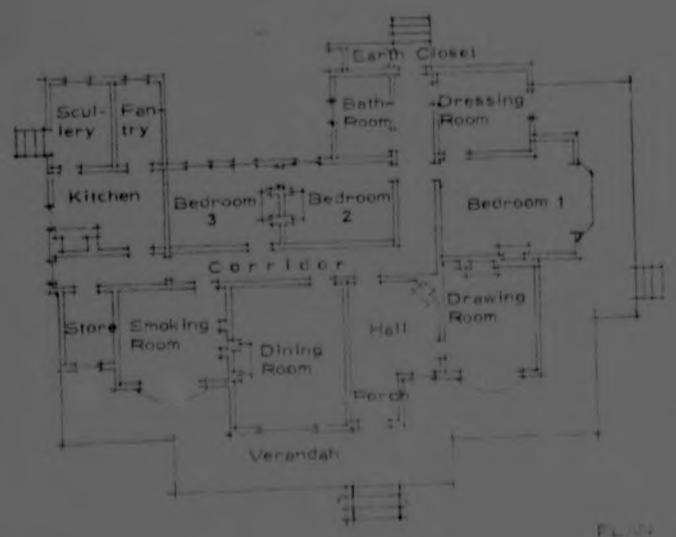
South Elevation facing street.

RESIDENCE W.S. HARRIS

LODGE ROAD

This house was in common with its neighbours in Lodge Road the home of one of Kimberley's elite, Lodge Road being Kimberley's "millionaires row" of the early years of this century.

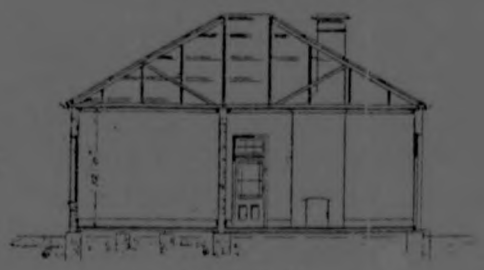
Built of Church & McLauchlin bricks, this house also features examples of their terra-cotta work on the front cable.




PLAN



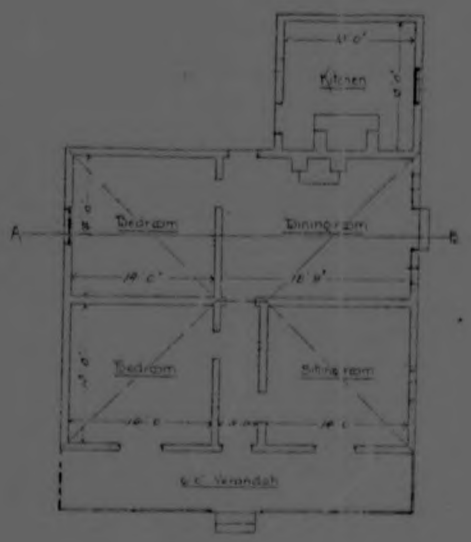
Mr W. BLAKEMORE
Proposed House, Tyburn St



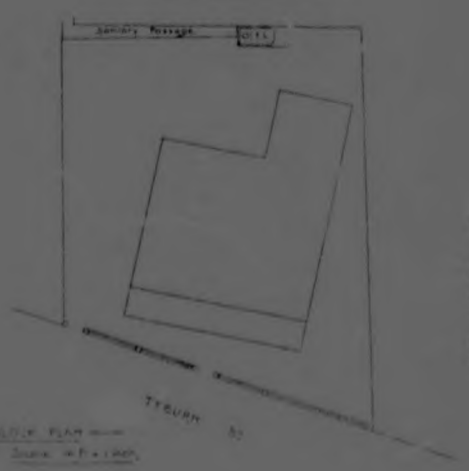
SECTION ON AB



FRONT ELEVATION




Plan




BLOCK PLAN

By 1905 when this small house was built, the tradition of smaller houses not being Architect designed was already established, and this house from D. W. Grealbatch's office is thus an exception.

The design is based on the basic pyramidal roof type and the Kitchen is semi-detached.

- 165 -

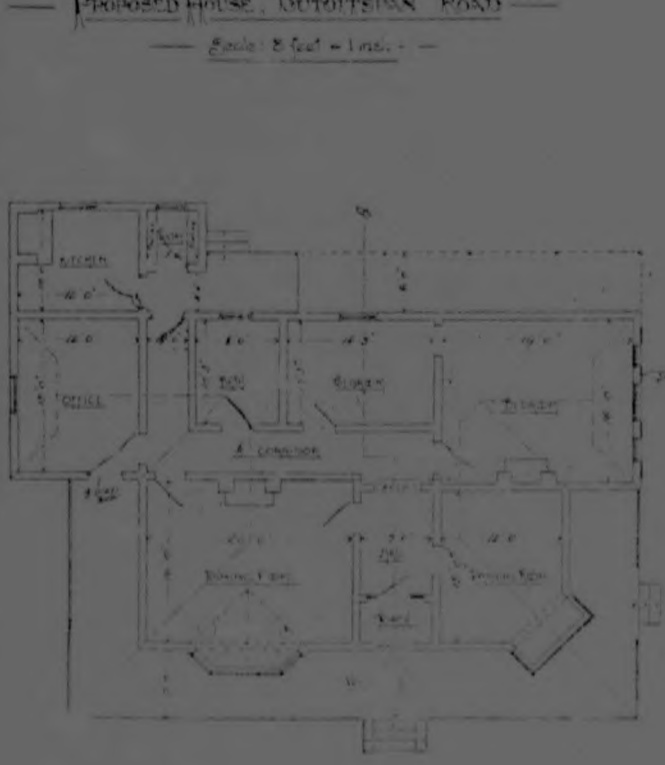
This design of 1912 from the office of L. W. Greatbatch, can probably best be seen as a highly refined version of the Kimberley verandah style. The materials used in the construction were well developed as was the "Arts and Crafts" detail.



— L. GREENBERG ESQ —

— PROPOSED HOUSE, DUTOITSPAN ROAD —

— Scale: 8 feet = 1 inch. —

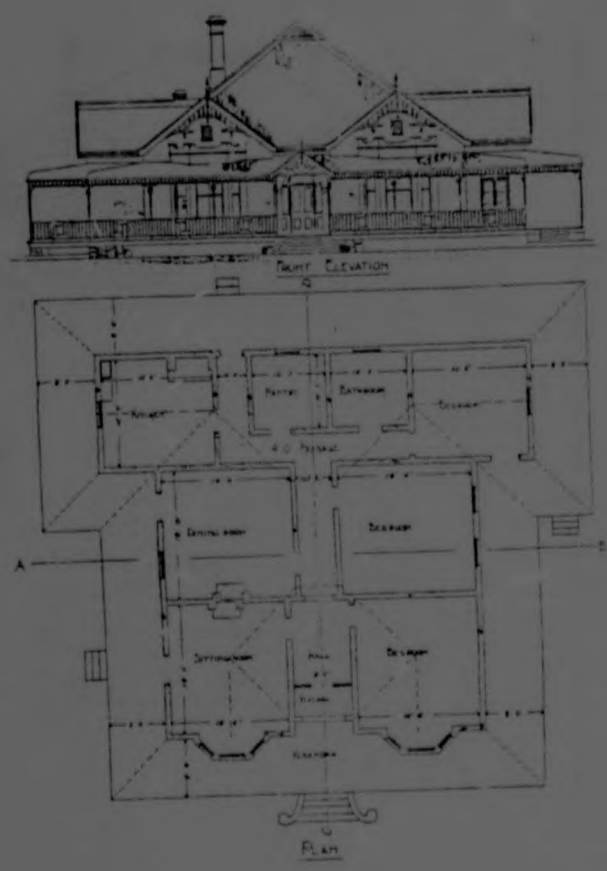





— FRONT ELEVATION —



— SIDE ELEVATION —

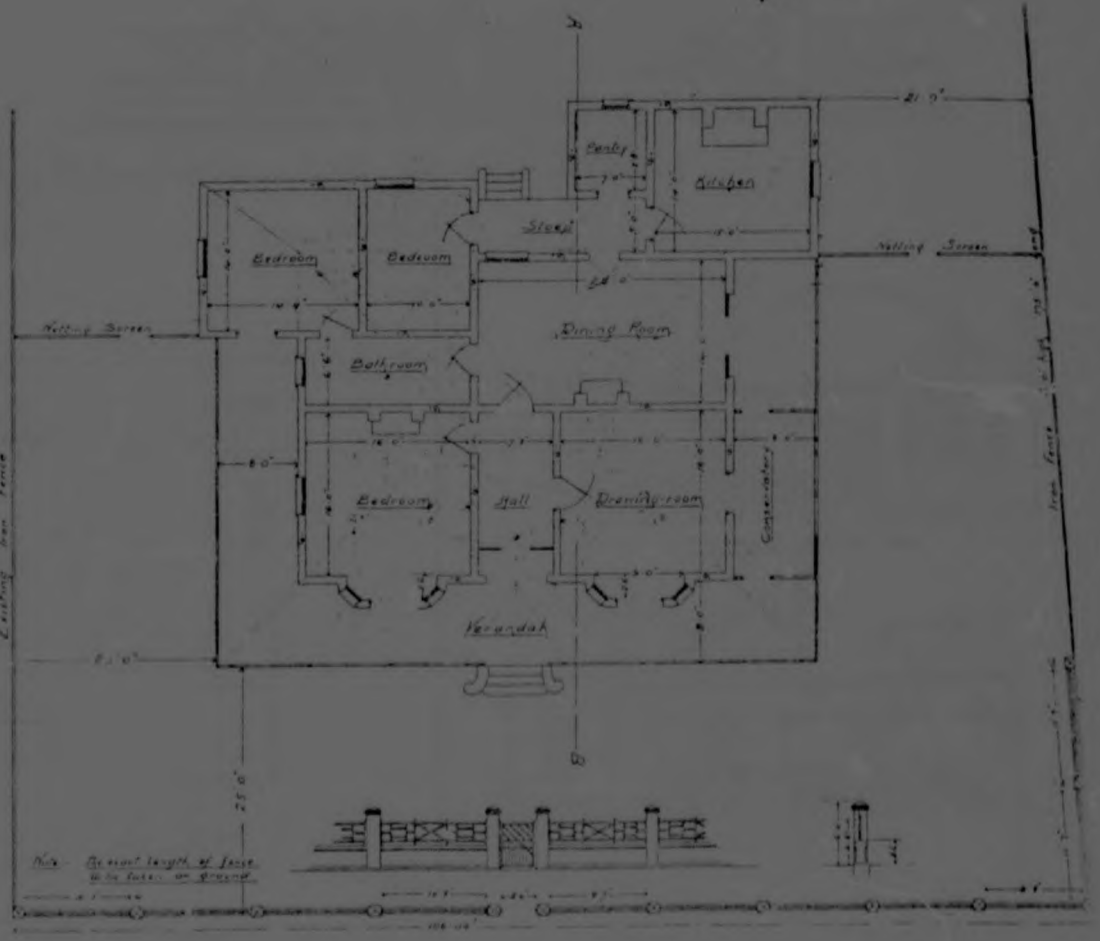



— Proposed House —
— Dyfolspan Road —
— for Mr Boland

The range of plan forms used by Crest-batch was virtually unlimited. Possibly the only determining factor seems to have been a desire to get as much of the house as possible under the main roof pyramid. Seldom however was the main pyramidal roof form as strongly expressed as in this case



FRONT ELEVATION




RESIDENCE FORD:

Unusual for Greatbatch is the elabo rate roof crest. The Chinese vera ceh is however something that was fairly common in his work.

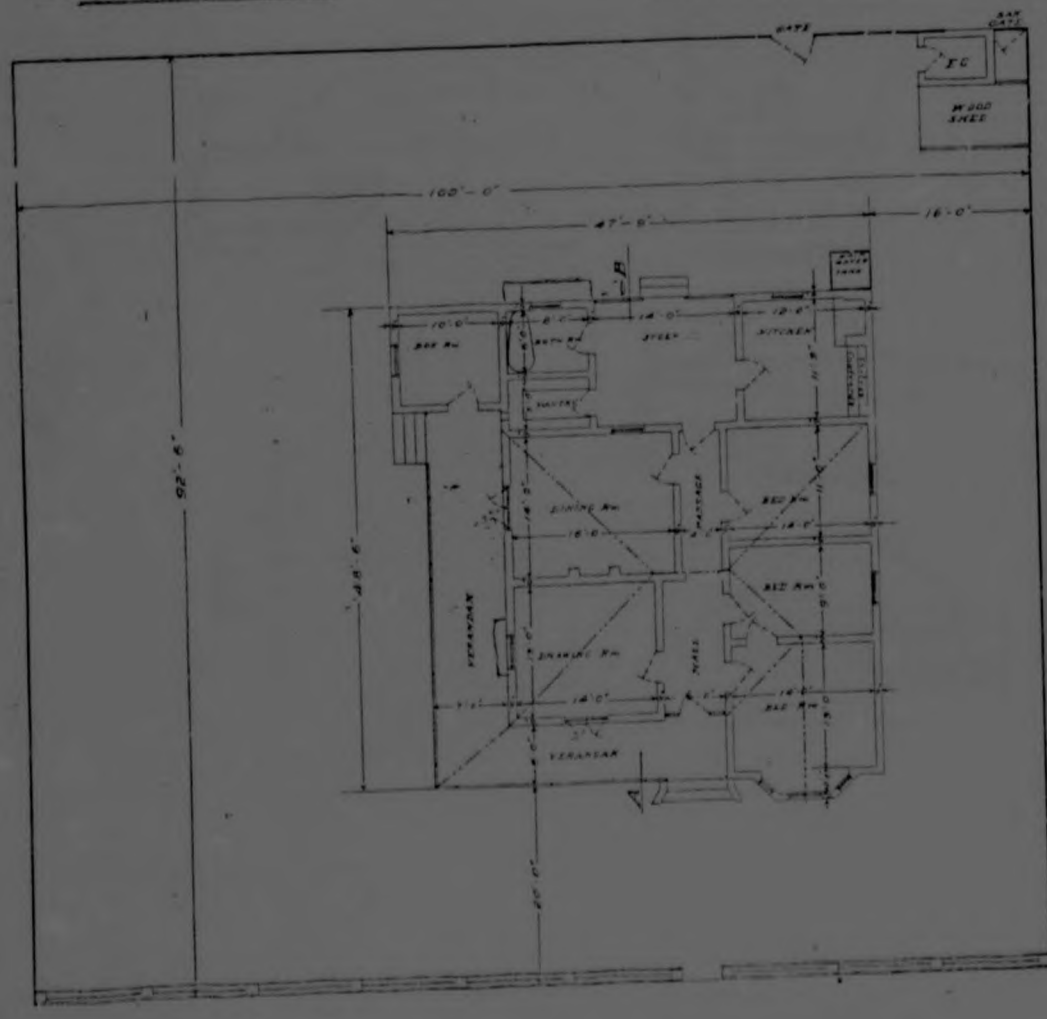
Probably in the interests of econo- my the building tends to a square shape and pyramidal roof.

PROPOSED RESIDENCE
for
Mr E. F. Raynham
Elsmere Street
Kimberley

Scale 8 Feet = 1 Inch



FRONT FENCE
SCALE ½ = 1 FOOT






FRONT ELEVATION



SIDE ELEVATION

Apparently not the work of an Architect, this unsigned drawing of 1902 features a bell mould verandah profile that seems to have been shunned by those claiming the status of "Architect". This building is very typical of the ordinary houses of Belgravia to which reference is made in the final chapter.

C. Wesenich Esq.

Proposed House at Belgravia Kaiteriteri

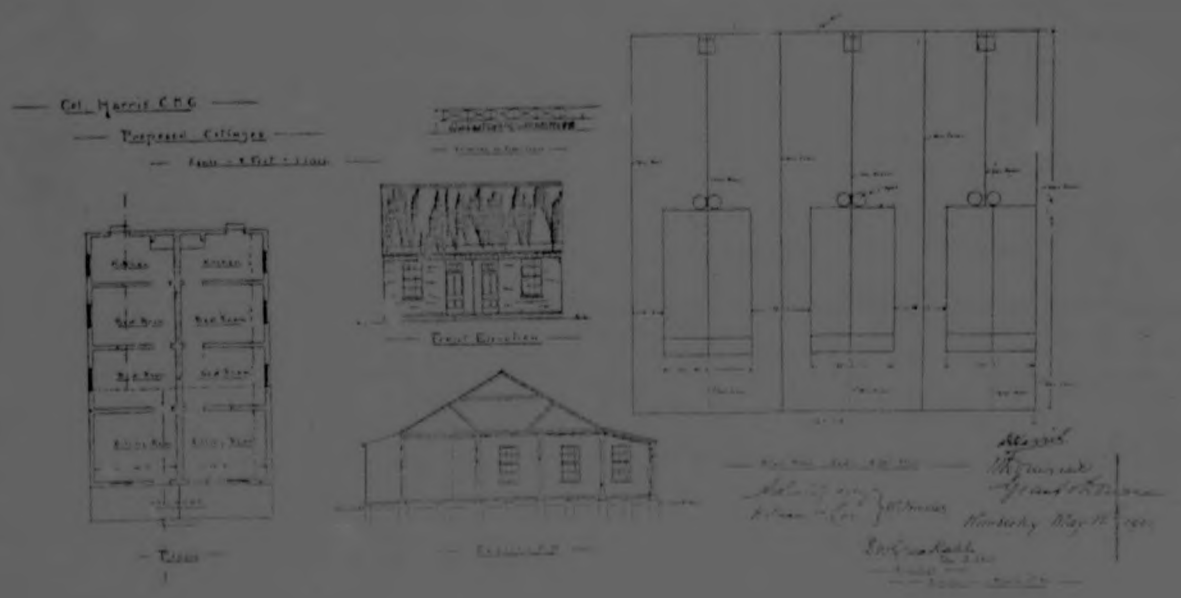




COL. SIR DAVID HARRIS:
SPECULATIVE HOUSES:

Sir David Harris involved himself in speculative house building between 1902 and 1907. The Houses, built for the "genteel poor" were no doubt a satisfactory source of income as he involved himself in several different projects.

The first of 1903, illustrated opposite, was the most modest. The 1905 scheme featured two types of detached houses which were miniaturised versions of what was being built at the time for the more affluent. These are illustrated on Pages 172 - 174. A further scheme of 1905 is featured on Page 175. The most repeated design is illustrated on Page 176 for semi-detached housing.



Witnesses
Arthur E Lindsley
H. Fynn

Kimberley Oct: 6th 1905.

— Col. D. Harris C.M.G. V.D. M.L.A. —

— Proposed Houses. Dutoitspan Rd - Kg —



— Front Fence —

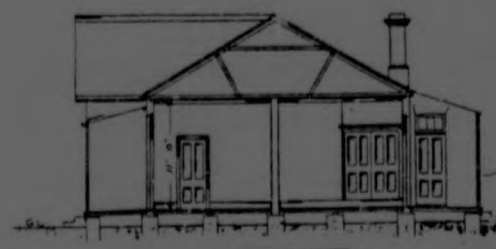
— Scale 4 ft. = 1 inch —




— Subdivision Plan —

— Block Plan Scale 50 ft. = 1 inch —

— PLAN A —



— SECTION A.B —

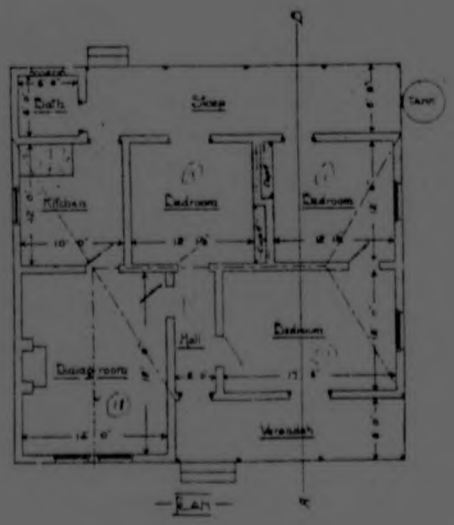
Witnesses

Kimberley Oct: 6th 1905.

— Cl. D. Harris C.M.G. V.D. M.L.A. —

— Proposed Cottages Dutoitspan Rd Kby —

— Scale: 8ft. = 1 inch —




— PLAN —



— FRONT ELEVATION —



— SIDE ELEVATION —

D.W. Greatrakes
M.S.A.
Kimberley Sept 29th 1905

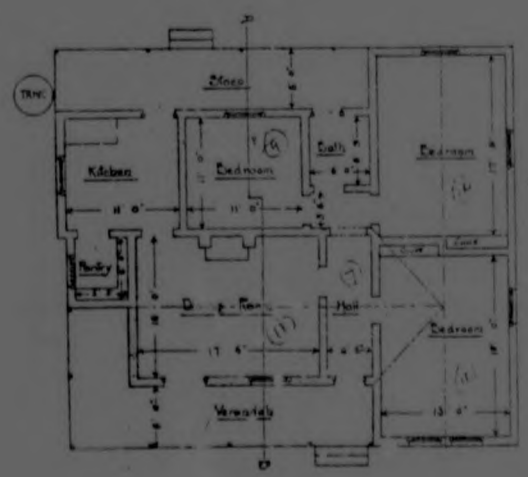
— PLAN D —



— SECTION A B —

Witnesses:
H. Fyvie
Kimberley 0.4.6th 1905

— Col. D. Harris C.M.G. V.D. M.L.A.: —
— Proposed Houses Dutoitspan Rd, Kby —
— Scale 8 ft = Inch —




— PLAN —



— FRONT ELEVATION —



— SIDE ELEVATION —

D. McGreadie
Kimberley Sept 30th 1905

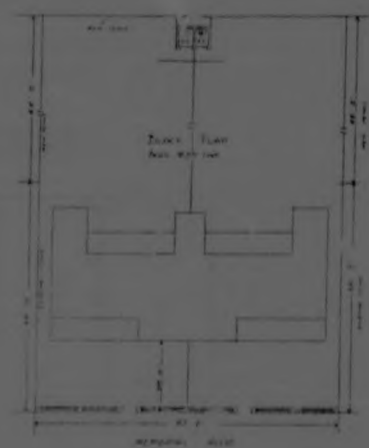
Pair of Cottages for

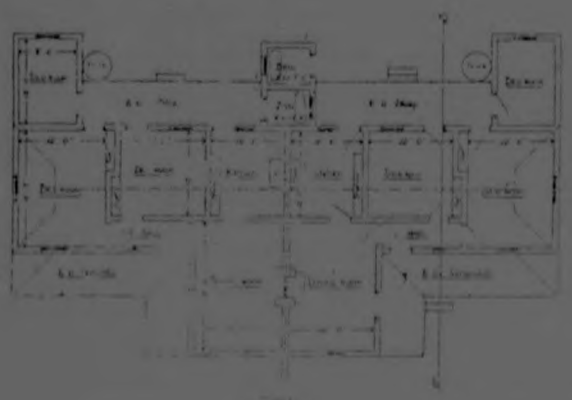
Geo. HARRIS, Vd. M.L.A. C.M.G.

Scale 8 feet = 1 inch.



SECTION A.B.





PLAN.



FRONT ELEVATION

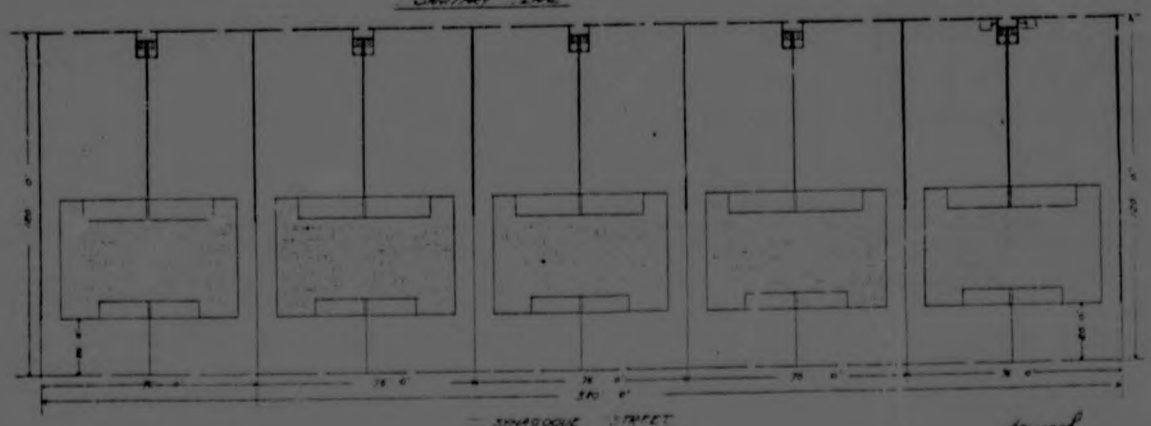
COTTAGES FOR

IT Co D HARRIS M L A

BLOCK PLAN Scale 20 feet = 1 inch

Single Lines = Building Blocks

Double Lines = 50 feet Roads




Samuel Stiebel

John Stanley
W. Ford
} Witnesses

Kimberley April 4th 1911

E. McGreal Smith
Assist
Kimb. April 5th 1911

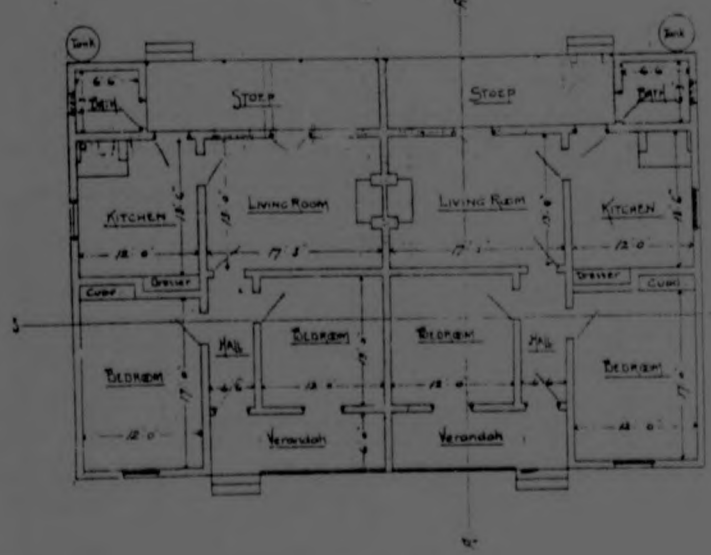
COTTAGES FOR

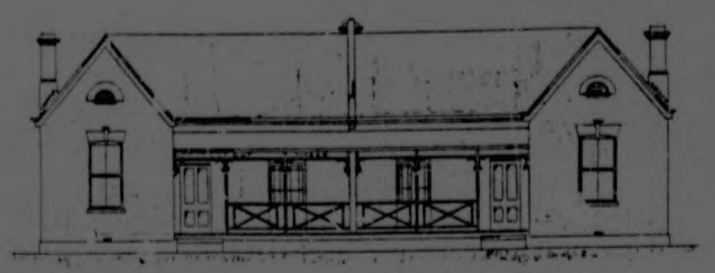
Lt. Col. D. HARRIS, M.L.A. etc

Synagogue Street Peterstavia

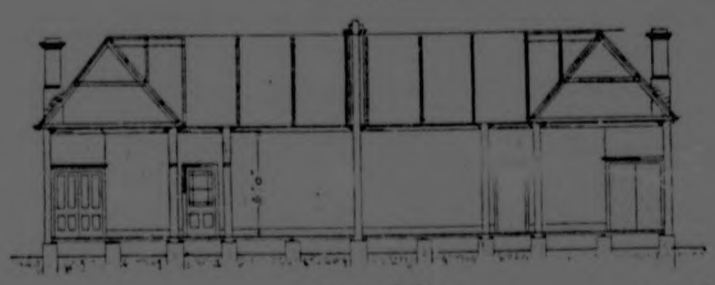
Scale: 8 feet = 1 inch

PLAN A

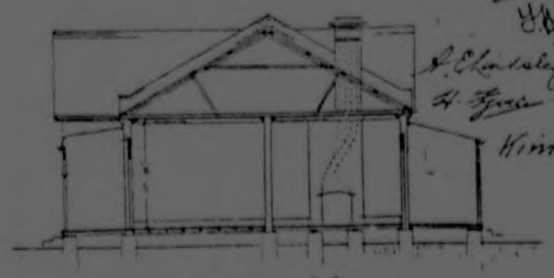


FRONT ELEVATION



SECTION B.B.



SECTION A.A

Witnesses

Kimberley April 27th 1907

Architect

Kimberley March 10th 1907

De Beers Cons: Mines Ltd

Proposed New Houses at Kenilworth

Design No 2

W. Sinclair
Contractor
D. J. Kennard
Sub's Kennard

Witnesses for Contractor & Surety
Kimberley May 2nd 1912



Front Elevation



Side Elevation

Design probably by William Timlin for extensions to the Kenilworth model village that had been founded by Rhodes. There are several "Arts and Crafts" features and the [illegible] has been reduced to al[illegible] nothing.





## CHAPTER 14.

### CONCLUSIONS : CONSERVATION OF KIMBERLEY'S PRE-1914 BUILT ENVIRONMENT:

This study was not embarked upon with a view to formulating a conservation plan or policy for Kimberley. However, having undertaken the study, and having observed conservation trends in Great Britain and the United States, thoughts inevitably come to mind regarding appropriate conservation possibilities and priorities. To express these thoughts it is first necessary to define a concept of conservation.

### THE CONSERVATION CONCEPT:

Man's need to conserve his built environment is recognisable as part of his wider concern for the conservation of natural and cultural resources and for the enhancement of his surroundings. Conservation of the built environment embraces a multitude of possibilities from preservation in a strictly museological sense to adaptive re-use or re-cycling that could destroy any museological value that may exist. There is no single well defined aim and thus no absolute value to apply. The appropriate conservation approach to a particular situation has to be decided upon as the needs of the situation dictate. Such needs could typically be expressed in terms of any one or more of the following:-

1. On the historical front, there exists a need for living symbols of History, or in the words of the popular cliché, "a city without old buildings is like a man without a memory". Here we think in particular of buildings associated with famous people or events, but also of buildings that express themselves clearly as being of another age.
2. Aesthetic needs arising from an awareness of the richness and romance that old buildings, particularly unique and interesting ones, can contribute to an urban fabric.
3. On the commercial front, there is the money-making need which recognises that old buildings can be, and often are, profitably used.

Profit can accrue directly from the adaptive re-use of an old building for a particular purpose or indirectly from tourism by the presence of interesting and historically significant old buildings.

4. In terms of human frailty, there exists the need to be fashionable, a need that may not always be helpful to the conservation cause when some of the products of "fashionable rehabilitation" (or Cheisification as it is often referred to) are considered. Fashionable rehabilitation does however h[illegible] its uses.

In meeting these needs, the conservationist shows that there are realistic alternatives to the demolition of old buildings. Realistic conservation attracts essential funding and at this point it is thus appropriate to consider the matter of funding.

FUNDING OF CONSERVATION:

In thinking about a conservation strategy for a particular situation, the inevitable question arises, "who is going to pa[illegible]" and here it is helpful to compare in broad terms our situation [illegible] those of Britain and the United States, in both of which countries the kinds of conservation are actively pursued.

Funding in Britain is largely the responsibility of the state which reaps handsome rewards from the taxation of its tourist industry. Britain, which owes a successful tourist industry to a well conserved built environment, is possessed of a rich building tradition and a wealth of ancient monuments. On account of their great value as historic documents, the most important of these buildings do not lend themselves to adaptive reuse by private enterprise. In considering the British Exchequer's ability to involve itself in conservation to the extent it does, it should be remembered that the British population enjoys housing, health, education and welfare services of a high order.

In contrast to Britain, South Africa has a lean building tradition prior to 1914, and no significant ancient monuments. The tourist potential of the historic built environment is limited. The South African authorities still face tremendous challenges in respect of housing, health, education and welfare, and it is thus difficult to visualise any large scale state backing for conservation in South Africa at this stage. In view of Kimberley's unique history and wealth of old buildings, it may rate more support from the authorities than other centres, but this is not thought likely to be a significant factor.

The American experience reveals that in certain circumstances commercial funding of conservation is feasible and indeed profitable. Obviously, great national landmarks and even some buildings of purely local importance should not be, and indeed are not commercialised, however, ever-increasing numbers of 19th and early 20th century buildings are put to profitable use. The fact that the buildings concerned are of the 19th and 20th Century and therefore not very old, is significant in that at this point in time they do not automatically warrant the reverence that would be accorded older buildings. Developers are able to make excellent use of this building stock and a highly acceptable range of office, domestic and retail accommodation has resulted.

America is also very much alive to commercial practices that encourage conservation. As an example, the problem of under-utilisation of expensive sites by old buildings has been satisfactorily solved. Owners of worthy old buildings are permitted to sell the unused potential of their site for use elsewhere in the area. Thus, in a particular urban area, unused bulk is freely traded and conservation becomes financially attractive to private enterprise.

The American model would seem to hold the best possibilities for both

South Africa in general and Kimberley in particular. In seeking realistic alternatives to the demolition of our old buildings, "profitable uses" are, in the majority of cases, probably going to be the issue by which conservation proposals will stand or fall.

TOWARDS AN APPROPRIATE CONSERVATION STRATEGY FOR KIMBERLEY:

Our perception of what may be considered appropriate will, over the years, tend to vary according to prevailing influences. Profitable use would seem to be the only constant factor, and of the other issues, what is seen to be appropriate in 1984 may be an anathema in 2084. It is thus essential that our approach be conservative and that we make no irreversible changes in historically important buildings in the cause of conservation. This is more easily said than done, as even the most sincerely undertaken restoration process results in change, no matter how small. In keeping such change to a minimum, we should remember that it is appropriate for old buildings to look old and if only for fear of losing this quality, we should avoid over-restoration.

At the beginning of this chapter conservation was defined in terms of Historical Environmental, Financial and Fashionable needs. In Kimberley's case, these needs can be considered as follows:-

Historical:

We should exercise caution in celebrating the historical significance of our old buildings, bearing in mind the diverse sensibilities of our heterogeneous society. In the preface of this study, it was noted that old public buildings in Kimberley had in the past been regarded as symbols of English History by Afrikaans officialdom. What then of the views of the non-white majority of our population? English and Afrikaans combined amount to barely 20% of the total and the Non-white 80% could well view

old public buildings as symbols of white oppression. We would do well to base our conservation efforts at this stage on environmental rather than historical considerations wherever possible.

We should not be overawed by the age of the buildings and precincts with which we are dealing. We should be wary of the ever popular notion, "if it is old it must be good", which no doubt arises from what is seen by many to be the failure of modern architecture and urban planning. Many local situations give the lie to this notion, the Kimberley Market Square being possibly the most glaring. The Market Square, although possessed of several significant old buildings and protected as a national monument, is extremely weak as a civic space. Buildings relate poorly both to each other and to the square, but do nevertheless provide an exciting challenge. With imaginative replanning, what is now a poorly utilised area could become a vital part of the city with the old buildings playing an important role, albeit in a new context. There is a need to preserve an ensemble of representative cross-section of the more soundly constructed pre-1914 residences. Finding old residences that meet these dual criteria is a daunting challenge, but one well worth pursuing, as nothing portrays the history and feeling of an era more vividly than a house. Through the efforts of Dr R. Liversidge, Director of the Kimberley McGregor Museum, important steps have been taken in this direction and several of the houses described earlier in this study have been saved. These include Dunluce (John Orr Residence), The Lodge (J. B. Currey Residence) and the Bungalow (Rudd House). A handful of worthwhile residences are still being maintained in private ownership, and it is essential that their owners be made to appreciate their worth. These buildings are to Kimberley what his memory is to man.

* Restorica, Simon van der Stel Foundation, October 1984, No. 16.





The Chapel Street group above and the Stockdale Street group left, both form fine urban groupings.

The same can be said of the Lodge Road Group which can unfortunately not be depicted in a single photograph.

Environmental:

Unfortunately, most of Kimberley's old buildings exist in isolation, and have lost their historically appropriate surroundings. Three major groups do however still exist in which buildings can be seen alongside, and well related to, appropriate neighbours. There is a great need to preserve these three groups as the buildings are substantially unaltered and few would challenge their environmental as well as historic value.

The three groups illustrated opposite include:-

1. The Chapel Street group which includes the old McGregor Museum, the Methodist Church and Methodist Manse.
2. The Stockdale Street group of De Beers buildings.
3. The Lodge Road group of houses.

Isolated old buildings which are good examples of their type are of undeniable value even in a setting of much newer buildings, where they contribute a certain richness to their surroundings.

Financial:

To date, conservation in Kimberley has received disappointingly little impetus for profit related motives. Certainly some old houses have been "done up" with varying degrees of expertise, but no serious attempt has yet been made to exploit the commercial potential of an old building. A reason for this is probably the high costs associated with with restoration. For buildings of the pre-1914 era to be meaningfully restored costs will invariably equal the cost of a new building of similar size (author's experience based on several projects). This has also been the experience of Professor Leon Roodt in the restoration of the J. B. M. Herzog house of 1895.* Possibly the most important reason however is that the concept of re-cycling old buildings is viewed generally with a great deal of scepticism by entrepreneurs.



This house, built at the turn of the century, has been "done up" in a totally unscholarly manner. It is much admired by a group of people that admire "done up" houses and is impeccably maintained. This would seem to be a reasonably happy fate for a frail old house of indifferent quality.

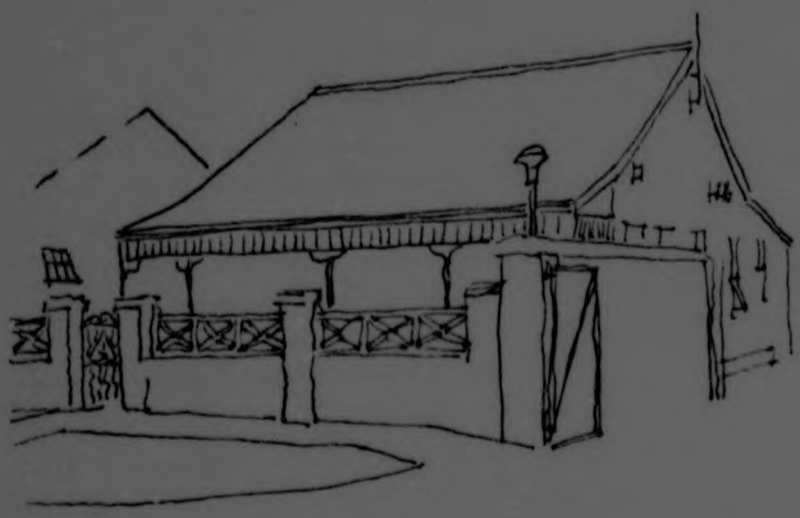
Fashion:

Fashion is a force that can be regarded as both good and bad in conservation terms. Where the demands of fashion lead to the conservation of a worthy building, this can only be good. Fashionable rehabilitation (Chelsification) is however something that needs to be controlled and is a force from which some buildings need to be protected. Fashionable rehabilitation does however have a role to play and this role is intertwined with the controversial issue of "ordinary" buildings of the pre-1914 era and what their fate should be.

Illustrated opposite is a turn-of-the-century Kimberley House popularly described by the estate agents as a "renovator's dream. While some would mourn its loss to the serious conservation cause, so-called "popular rehabilitation" has given this building new lease of life and its surroundings retain a degree of respectability.

A less happy result of what is also a sort of fashionable rehabilitation is the group of early speculative cottages 'restored' by the Provincial Administration. These cottages have been restored with a lack of sensitivity to their original appearance or detail. While the previous example bears the mark of an individual personality obviously very concerned about the buildings they have desecrated, the Provincial Administration's work can best be described as forbidding. Surrounding walls and structures were undertaken simultaneously with the "restoration" and are totally inappropriate in just about every respect. See illustration overleaf.

The message seems to be that while a frivolous light hearted unscholarly approach to conservation has a place, bad restoration is possibly worse than no restoration, in that it does not represent any homeowners "labour of love" and has little or no historical or environmental value.



CONSERVATION OF QUESTIONABLE VALUE:

The "restoration" of these cottages shows little appreciation for their original appearance and as a result their essential character has been lost. A copy of the original drawings on Page 172 gives a fair idea of how they did in fact appear.

The conservation of these buildings was reluctantly undertaken by the Provincial Authorities in response to public pressure. The result is unloved and unlovely. What could have been a living link with the past has become a living lie.

Listed opposite are 10 obvious shortcomings:-

1. Modern paraphanalia that would have been better out of sight.
2. Original bargeboards were moulded timber and not flat asbestos.
3. New light inappropriate to building.
4. New wall inappropriate to building.
5. Inappropriate vehicle gate.
6. The original front wall was not brick and if it had been, would have been lower.
7. Original gutters were profiled, not square.
8. Gate is of a much later period.
9. Top hung windows were not part of original house.
10. Side walls were originally red brickwork.



One of a series of adjoining cottages "restored" by the Provincial Administration.

ORDINARY BUILDINGS:

Kimberley has large areas made up of primarily pre-1914 buildings. In Britain or Europe this would be unexceptional, but in South Africa it is almost unique and a small but vociferous conservation fraternity feels a need to protect these areas,(which are in the main made up of very ordinary buildings) seemingly because they contain visible signs of history. "Ordinary" buildings are those of unexceptional architectural quality that do not retain a reasonable degree of turn-of-the-century character. Ordinary buildings are therefore in the main victims of a great deal of alteration.

Earlier, the need was noted to preserve unaltered and soundly constructed houses for historical reasons. It was further noted that this represented a daunting challenge, as in general, Kimberley's old buildings are both much altered and poorly constructed. The built environment is an ephemeral thing, and in Kimberley's case this is exceptionally so. It would therefore seem illogical to apply any conservation rules that would deny 'ordinary' buildings their right to evolve. A sound conservation policy must be based on a clear understanding of why old buildings in the Kimberley situation have changed and are still changing. It must furthermore be based on a realistic appreciation of the extent to which it is desirable, or even possible, to interfere with this process.

Most pre-1914 building stock is frail, and due to inherent shortcomings, has been forced into a situation of change. The shortcomings result, no doubt, mainly from the lack of local building tradition at the time the buildings were built. A local building tradition is the usual source of experience and knowledge required by designers and builders to provide buildings of quality, well adapted to the local environment. In



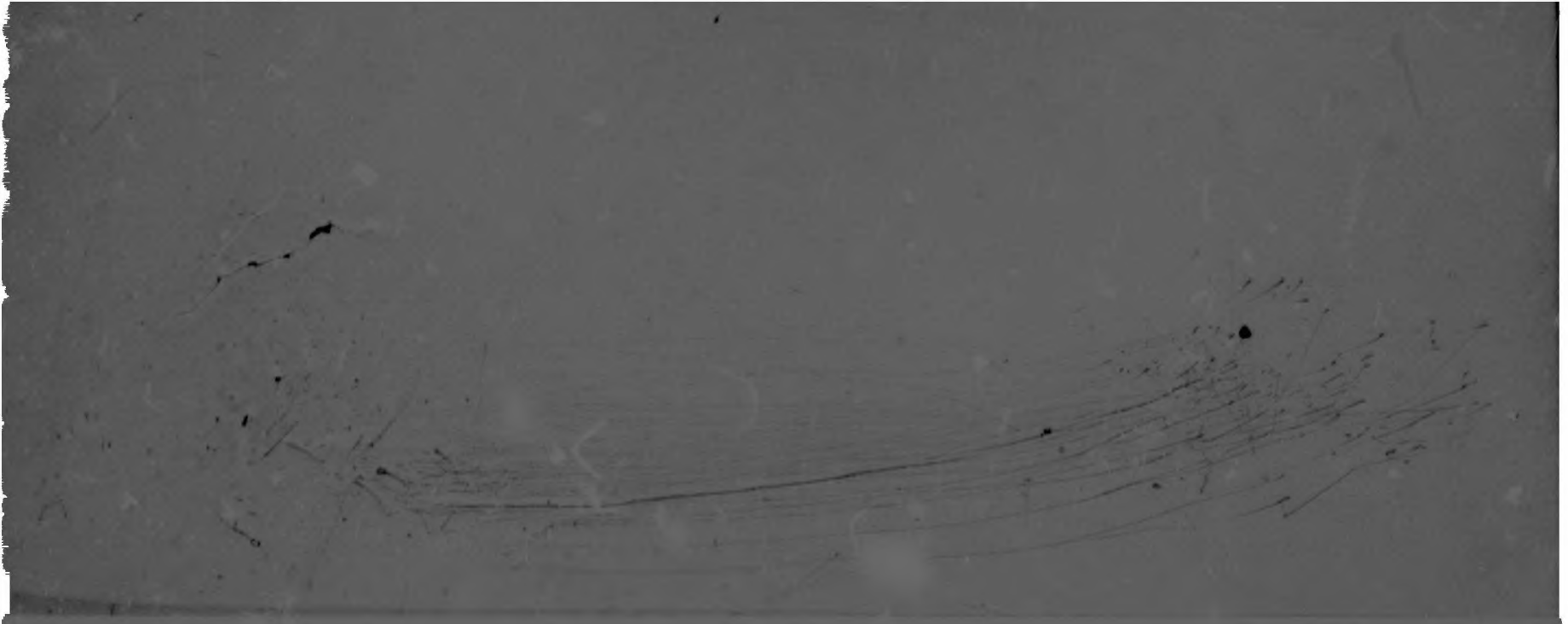
A "National Monument" of questionable value, far removed from its original form which must have been very close to the house on Page 169.

early Kimberley's case, there was no local tradition as the area was virtually uninhabited before the discovery of diamonds. Kimberley's early buildings therefore represent a first attempt to come to terms with building needs using the available materials of this part of the world. As with most first attempts to solve a complex problem, shortcomings were inevitable, and subsequent attempts to rectify matters have resulted in significant changes in appearance. The nature and extent of these changes and the pressures that cause them could in itself form the subject of an interesting study. As a generalisation, however, these pressures are far greater than in say, those in the situation of the English village that adapts so well to 20th century needs.

The evolutionary process in Kimberley is a fact of life, and the illustrations on Page 201 show what can happen to a typical house in less than 100 years. Occasionally changes are comfortable and easy to accept as in the case of Newton Church illustrated on Page 88. At other times they are uncomfortable and lacking in grace as in the case of the Savoy Hotel. Either way, it would seem essential that any sound conservation policy should recognise the reasons for evolution and change, and here perhaps pioneering efforts by the National Monument Council in the Kimberley suburb of Belgravia are falling short.

National Monument status has been accorded several fairly ordinary privately owned Belgravia houses. The historical integrity of these houses has in most cases been severely compromised, and their proclamation was no doubt as a result of their being in scale with and thus sympathetic to nearby buildings of greater quality and value.

Given the typical condition of Belgravia's houses, meaningful restoration to their early appearance is beyond the means of most owners.



Without some sort of financial assistance the fate of these buildings, once proclaimed, is therefore uncertain. Uncertain because proclamation implies restriction of the right to alter and adapt buildings for which alteration and adaptation has become almost a way of life.

In recent times many properties in Belgravia have retained a degree of value as a result of "fashionable rehabilitation" - typically a coat of paint, shutters that do not shut and imitation coach lamps at the front door. Fashionable rehabilitation has caused these buildings to be lost to "serious" conservation, but their lifespan has been prolonged and their environment still has a tenuous hold on respectability.

Belgravia, composed of many frail National Monuments could well go into a decline unless the National Monument concept really captures the popular imagination and does not become debased, as appears to be the possibility. For such a concept to become meaningful in respect of houses in a middleclass area such as Belgravia, attitudes would have to undergo a radical change. This implies education rather than the securing of expensive bronze plaques to gateposts. The best interests of the Kimberley environment are not therefore necessarily going to be served by the overzealous attempts at legal protection of frail buildings of unexceptional quality. This is particularly so where they do not have the guarantee of some form of financial endowment to ensure their survival.

We should perhaps rather recognise that what is significant about areas such as Belgravia is not so much its frail houses as factors such as its scale, its density and the way of life it offers. It is these qualities rather than the buildings that often warrant conservation. The average old houses of Belgravia and similar areas need be allowed to live out their evolutionary process in terms of the needs and values of

their inhabitants, undisturbed by misguided attempts to preserve them. There is a need for a planning policy that will encourage the regeneration of old areas such as Belgravia, in which will be entrenched all the positive qualities of the old. These areas could, and in fact should, be interspersed with such old buildings as warrant preservation in their own right and which we can afford to adequately preserve. Identification of buildings that warrant preservation, and an appropriate planning policy for our old areas are thus key issues.

At the time of writing, Kimberley's only real conservation efforts have been on the Historical front. Conservation has been largely inspired by the McGregor Museum Director, and buildings have been preserved for their museological value in museum type situations. Very few turn-of-the-century houses that are still reasonably intact survive as houses, and here perhaps the realist has to accept that mainly in a museum situation are houses going to survive in a manner that contributes to their surrounding environment. Fortunately, other classes of buildings, in particular churches, do tend to survive unchanged, thus providing us with great sources of enhancement to their surroundings. The environmental value of irreversibly changed old buildings seems only in rare cases to be meaningful.

Old buildings of the "little changed" category are possibly Kimberley's most important urban environmental resource and their survival needs to be assured by a more diversified and better informed conservation effort. The museum-orientated approach has provided a lead but other convincing arguments for conserving old buildings need to be developed.

FINAL COMMENT:

Conservation and the enhancement of our environment [illegible] almost synonymous concepts. Why we should conserve is really clear -

we should conserve that which is significant in our environment.

What is significant, and how we should conserve, are the areas in which there is still much to debate. This debate has to be resolved soon if we wish to have anything left to conserve. Hopefully, this study will provide some of the background information that is going to be required in resolving the issues of what to preserve and how to achieve this within the means at our disposal.

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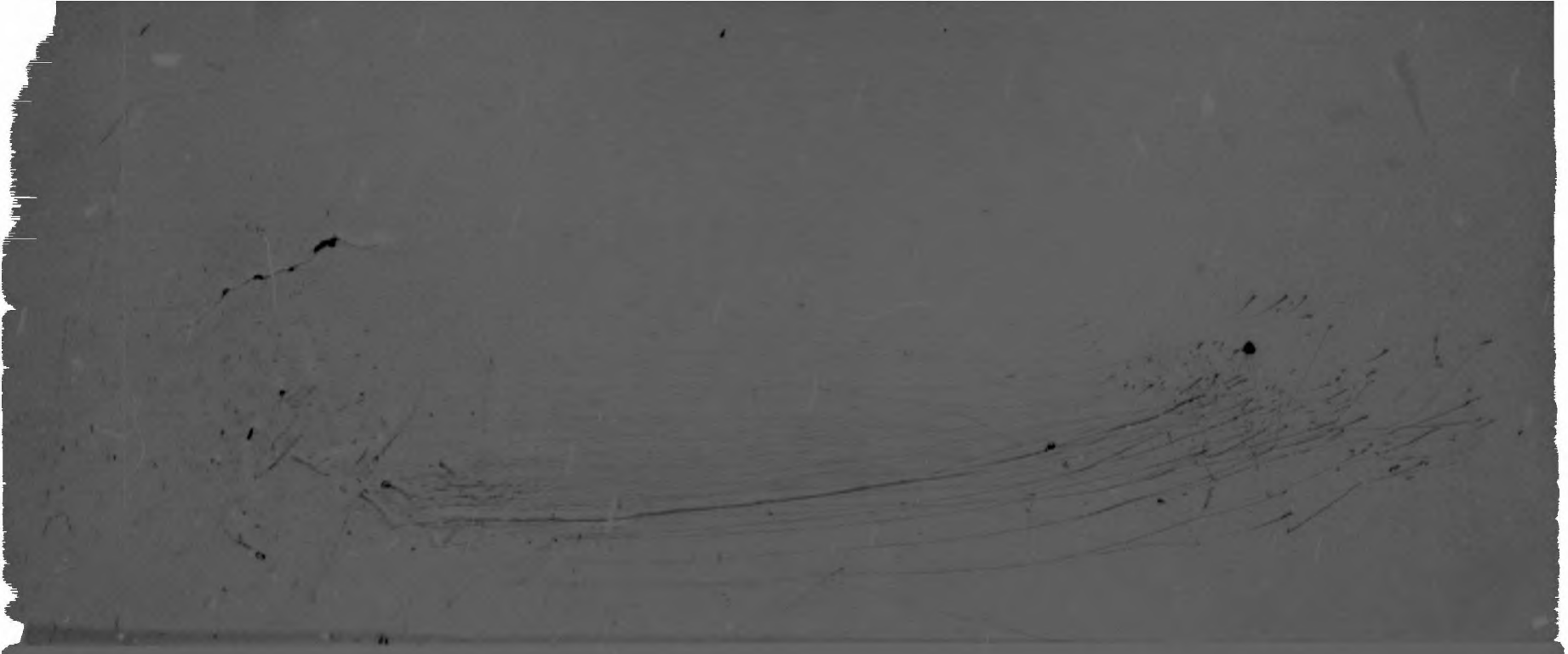
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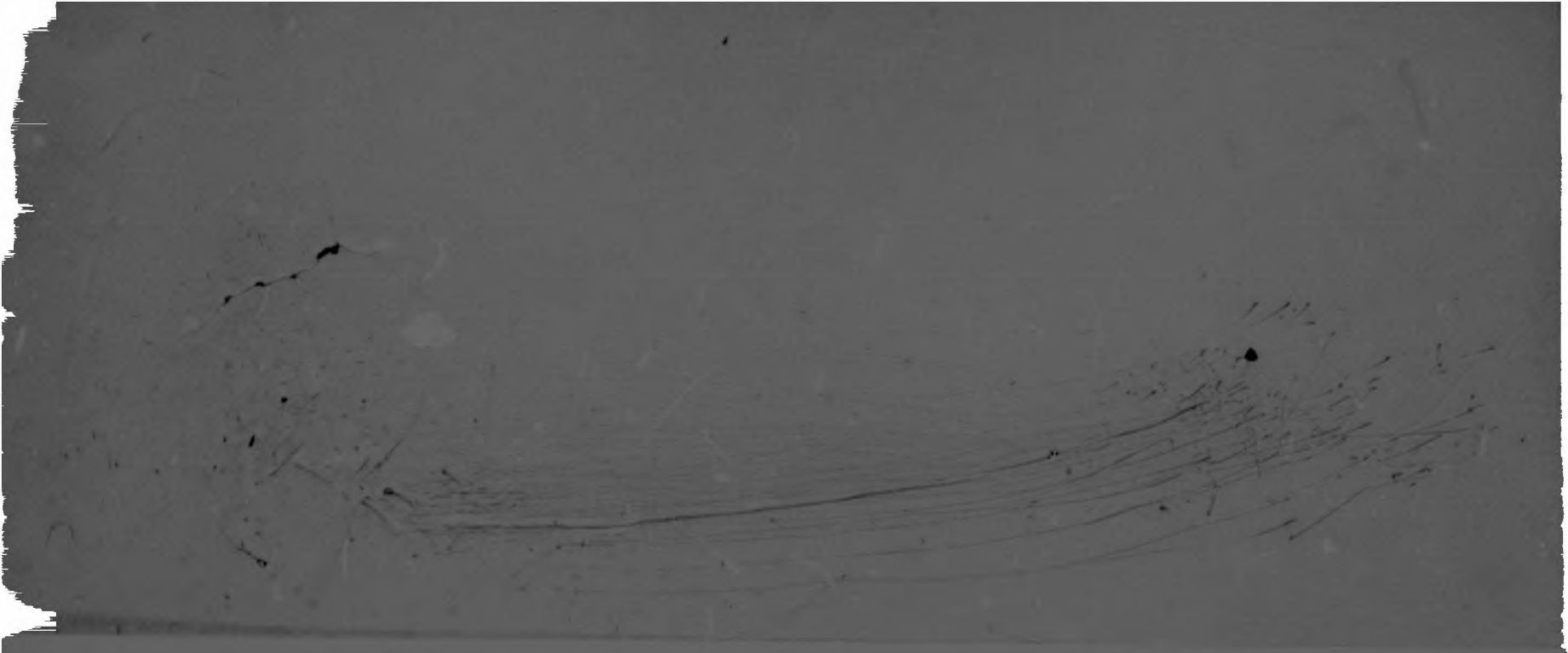
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APPENDIX A.

ARTICLE IN DIAMOND FIELDS ADVERTISER : 23. 6. 1887:

MESSRS PEACH & CO'S NEW WAREHOUSE:

Sometime ago we gave some particulars of the handsome structure which was in course of erection for Messrs Peach & Co. (Limited), adjoining that firm's large and old established Warehouse in Market Square. The building, externally, is now all but completed, and forms one of the most striking and most tasteful architectural ornaments that Kimberley can boast. The superficial area of the site, covered by the building is a little over 5,000 feet, and the combined frontages are in extent 125 feet. The greatest height of the front is 27 feet 3 inch, to the finial over the Market Square entrance. The building is of burnt bricks throughout, and these were supplied by the Public Works Department. The elevations are in the best pressed bricks with moulded bricks for all panels and projections. The stone dressings are from Modder River. There are two doorways, both being 9 ft wide and 13 ft high; and 6 windows 6ft wide and 9ft 8 in high, four of the windows being in Market Square and two in Market Street. The doorways and windows have fittings of Moulmein teak, and the windows will be filled in with plate glass. The fanlights over the doorways will be ornamented with handsome wrought-iron grills having "Peach & Co, Limited" of cast brass letters fixed in the scroll work. There are raised pediments over each doorway, extending the full width of one bay, having stone panels with "Peach & Co, Limited" cut out in raised block letters. Over each panel a semi-headed date-stone bears the inscriptions

ERECTED A. D. 1887

in one case, and in the other

ESTABLISHED A. D. 1873,

the whole being finished with moulded stone copings and finials. The interior of the building will consist of one large room, communication with the other spacious stores being by means of 2 wide arched openings on the north end wall. The ceiling is divided into three bays in width, with beams, supported by cast iron columns; these bays are again subdivided into panels with boards fixed diagonally and intersecting moulds mitred into margin moulds and finished with a massive and striking cornice. The walls and ceiling will be painted in different tints, and afterwards picked out with blue and gold. Of late the Diamond Fields merchants have shown a determination to effect a "new departure" as regards their stores. The wood and iron tenements are fast giving way to substantial and handsomely designed brick and stone buildings, and chief among these ranks this imposing edifice of Messrs Peach & Co. Those who are inclined to entertain gloomy views as to the future of Kimberley, may take comfort from the fact that such an old-established and highly successful firm have thought fit to provide themselves with additional warehouse accommodation of so thoroughly permanent a character; and we sincerely hope that their enterprise in this respect will be rewarded with a continued increase of business.

The contractors for the bricklayer's and mason's work are Messrs Brickett and Porter, and for the painter's work, Mr A. Knox of Port Elizabeth, Messrs Peach & Co's own men are executing the rest of the work, under the direction of their foreman, Mr McLachlan.

# HOLLAND & VARDY'S

## PRICE LIST.

### BUILDERS' GOODS.



**G. I. Gutters**—All 24G—
Half-round 4 inch, 4d ; 4½d inch, 4½d ; 5 inch, 4½ ; 6 inch, 5d
O.G. 4 inch, 4½d ; 4½ inch, 4½d ; 5 inch, 5d ; 6 inch, 5½d
R.W. Pipe, 2½ inch, 4d ; 3 inch, 4½d ; 4 inch 5d
} all ½d less if full case taken.
G.I. Ridging, 15 inch, 4d ; 18 inch, 4d ; (in case lots ½d less)
R.W. Heads, 2½ inch, 3/- ; 3 inch, 3/- ; 4 inch, 3/6
„ Shoes, 2½ inch, 2/- ; 3 inch, 2/- ; 3½ inch, 2/3 ; 4 inch, 2/6
Also Brackets, Pipe Hooks, Screws and Tubes, and all Fittings

**Galvanised Corrugated Iron**—
24G, 6 to 12 feet, see separate Monthly List.
Curved for Verandah, 16/6 per 100 lbs ; O.G. Curved 17/- per 100 lbs

**Galvanised Screws and Washers**—
2½ inch, 2/9 ; 2½ inch 2/9 ; 3 inch, 3/6 per gross.

**Galvanised Washers,** 6½d per gross

**Lead Washers,** 8½d per gross

**C. I. Butt Hinges,** 3 inch 3/3 ; 3½ inch, 3/6 ; 4 inch, 4/6 per dozen.

**Wood Screws,** Nettlefold's List ; less 40 per cent.

**Bolts and Nuts**—
¼ inch 2½d ; ⅜ inch, 2⅞d ; ½ inch, 2½d ; ⅝ 3½d. per lb ; ¾ inch by 1 to 2 inch, 4/- ; 2½ inch, 4/6 ; 3 inch, 5/6 ; 3½ inch, 6/- ; 4 inch, 6/9 ; 4½ inch, 7/9 ; 5 inch, 8/6 per gross ; 5-16 inch and 1 to 2 inch, 5/6 ; 2½ inch, 6/- ; 3 inch, 7/- ; 3½ inch, 7/8 ; 4 inch 8/6 ; 4½ inch, 9/6 ; 5 inch, 10/- ; 5½ inch, 10/9 ; 6 inch, 11/9 per gross

**Galvanised Flat Iron**—
7 feet x 3 feet, and 6 feet x 3 feet, 24G and 26G, 24/- and 25/- per 100 lbs.

**Tyre and Bar Iron,** 10/- per 100 lbs.

**Sheet Lead,** in rolls, 4 to 6 lbs, 18/6 per 100 lbs.

**Sheet Zinc,** 7 x 3, 10G, 35/- per 100 lbs

**Perforated Zinc,** 7 x 3, 18G, 7½ hole, per sheet, 12/6

**Ceiling Boards**—
Red Deltic, ½ in x 6 in. double head, per sq. foot. (See separate monthly List)

**Flooring Boards**—
Red Deltic, ½ inch x 6 inch, per square foot. (See separate Monthly List)
1½ inch x 6 inch, do do do

**Pine Shelving,** 1 inch, 5 per foot

**Clear Pine**—
1 in., 4½d ; ¾ in., Strictly, 8½d ; 1½ and 2 in., 8d ; 1 in., Streit's Clear, 8d per foot.

**Teak Planks,** 1 inch, 10/- ; 3 inch and 4 inch, 9/- per cubic foot.

**Hickory Planks,** 8/- to 7/6 per cubic foot.

**Poplar,** 1 inch, 5½ per ft. run.

**Ash Planks,** 3 inch, 7/6 per cubic foot

**Poplar Planks,** 3 inch, 8/- per cubic foot.

**Walnut,** 3 inch, 15/- per cubic ft.

**Pitch Pine Logs,** ⅝ per cubic foot

**Deals,** Red Deltic, 8 x 9, and 8 x 11 (See Monthly List)

**Architrave Moulding**—
3 inch, 9/- ; 4 inch, 12/6 ; 5 inch, 15/- ; 6 inch, 25/- per 100 feet

**Cornice Moulding,** 5 inch, 7/6 ; 4 inch 9/- ; 5 inch, 18/- ; 6 inch, 22/6 per 100 ft.

**O.G. Moulding,** 2 inch, 6/- ; 2½ inch, 9/- ; 3 inch, 10/6 per 100 feet

**Bolection Moulding,** 3 inch, 15/- per 100 feet

**Panel Moulding,** 1 inch, 4/6 ; 1¼ inch, 5/6 ; 1½ inch, 7/-

**Skirting,** 4½ inch, 1½d ; 6 inch, 1⅞d ; 7 inch, 2d ; 9 inch, 2⅝d

**Facia Boards,** 6 in., 6d per foot ; 8 in., 8d per foot ; 9 in., 9d per foot

**Balustrades,** 10½d each

**Cement,** White Bros., per cask. (See Monthly List)

**Plaster of Paris,** 50 lb casks, at 12/6 each

**Doors**—
4-panel, M2 S, 6 6 x 2 6 x 1¼ in., 6/- ; 6 6 x 2 6 x 1½ in., 9/6
6 8 x 2 8 x 1½ in., 10/6 ;
6 8 x 2 8 x 1¾ in., 15/- ; 6 10 x 2 10 x 1¾ in., 12/6
6 10 x 2 10 x 1¾ in., 17/6
Front, Circular Panels, 6 6 x 2 6 x 1¼ in., 22/6 ; 6 8 x 2 8 x 1¾ 25/6
6 8 x 2 8 x 1¾ in., 27/6 ; 6 10 x 2 10 x 1¾ in., 30/-
7 x 3 x 2 in., 37/6 ; Double, 7 x 3 6 x 1¾ in., 42/6
Front, B & B and 4-panel, 6 6 x 2 6 x 1¼ in., 20/- ; 6 8 x 2 8 x 1½ in., 21/6
High Glass, 6 6 x 2 6 x 1¼ in., 9 light, 14/6
Coloured Margin Light, 1¼ in., 26/6 ; 1½ in., 27/6
6 8 x 2 8 x 1½ in., Margin Light, 24/- ; Coloured, 27/6
6 10 x 2 10 x 1¾ in., Coloured 37/6

**French Casements**—
7 0 x 3 6 x 1¼ in., Plain, 28/6 ; 7 0 x 4 x 1¼ Plain, 35/- ; Coloured, 40/-
7 0 x 4 0 x 1¾ in., Plain, 37/6 ; Coloured 45/- ; 7 x 3 6 x 1¾, Coloured, 35/-

**Door Frames,** 10/6 to 11/6 each ; with movable Fanlight, 25/-

**Jamb Linings,** from 10/6 to 11/6

**Sashes and Frames,** American, complete, with Weights and Cord, not fixed—
12-light, 7 x 5, 13/6 ; 8 x 10, 14/- ; 10 x 12, 17/6 ; 10 x 14, 20/- ; 12 x 14, 23/6 ;
12 x 16, 27/- ; 14 x 16, 32/6
4-light, 15 x 30, 26/- ; 16 x 8*, 29/- ; 18 x 26, 32/6.
*Also Swedish, specially good, at 5/6 over prices of American.*

**Sashes only,** 8 x 10, 12-light, 8/- pair ; 10 x 12, 12-light, 10/- pair

**Venetian Shutters**—
8 x 10, 7/- ; 10 x 12, 8/6 ; 11 x 14, 10/- ; 12 x 14, 11/6
16 x 28 and 15 x 30, 18/- ; 18 x 36, 21/- ; 7 0 x 3 6, 27/6

**Cottage Casements**—
4-light, 8 x 10, 5/6 ; 10 x 12, 4/6 ; 6-light, 8 x 10, 4/6 ; 10 x 12, 5/6

**Window Glass,** in 100 feet boxes—Chance's or Pilkington's—
16 ozs—7 x 9, 8 x 10, 10 x 12, 10 x 14, 19/-
12 x 14, 10 x 16, 12 x 16, 14 x 16, 12 x 18, 21/6
15 x 16, 20 x 16, and 20 x 18, 22/6
20 x 24, 20 x 15, 30 x 16, 30 x 20, 24 x 18, 33 x 16, 26/6
33 x 18, 36 x 18, 40 x 20, 30 x 24, 36 x 24, 30/-
30 x 30, 32/6 ; 48 x 36, 42/6
21 ozs—36 x 24, 45/- ; 36 x 30, 50/- 48 x 36, 62/6

**Laths,** 2/6 per bundle

**American Nails**—
Cut, 1½ in., 17/- ; 2 in., 15/6 ; 2½ in., 14/6 ; 3 to 6 in., 12/- per keg 100 lbs.

**Floor Brads,** 2 in., 16/6 ; 2½ in., 16/- ; 3 in., 14/6

**Ceiling Brads,** 1½ inch, 18/-

**Wire Nails,** 1½ in., 17/- ; 2 in., 15/- ; 2½ in., 13/6 ; 3 to 6 in., 12/- per 100 lb keg

**Trellis,** Tatest Extending, 3 ft., 1/6 ; 4 ft., 2/- ; 5 ft., 2/6 ; 6 ft., 3/- ; 7 ft., 3/6 ; 8 ft., 4/6 ; 9 ft., 5/6 ; 10 ft., 6/6 ; 11 ft., 7/6 ; 12 ft., 9/6

**Welsh Slates,** per 1,000, 42/- 10/-

**Air Bricks,** Black, 3 x 9, 6/6 ; 6 x 9, 9/6 ; Galvd. 3 x 9, 10/6 ; 6 x 9, 17/6 per dozen

**Register Grates,** Plain 35/- ; Tiled, 85/- (packing extra)

**Rim Locks**—
6 in., Carpenter's, 42/- ; 7 in., 50/- ; 8 in., 80/- ; 10 in., 168/-
Legge's, 6 in., 80/- ; 5 in., 30/-
Hill's Reversible, 6 in., 40/- ; Four Ways, 6 in., 36/- per doz

**Tanks**—400 gallon, with Brass Taps, 90/-

**Sash Weights**—10/- per 100 lbs **Sash Cord**—12/- per gross

**Brass Sash Fasteners**, 9/- per dozen

**Stinkwood Table Legs**—
2 in., 5/- ; 2½ in., 6/- ; 3 in., 7/- ; 3½ in., 10/6 ; 4 in., 12/6 nett per set

**Deal or Pitch Pine Table Legs**—
2 in., 3/- ; 2½ in., 3/6 ; 3 in., 4/- ; 3½ in., 5/6 ; 4 in., 6/6 nett per set

**Finials**—3 x 3, 2/6 ; 4 x 4, 5/- nett

## GENERAL ROUGH GOODS.

**Socket Pipes**—6 ft. long, 3 in., 6/6 ; 4 in., 8/6 ; 5 in., 14/- ; 6 in., 17/- each
**W.I. Gas Pipes**—¾ in., 2½d ; 1 in., 3½d ; 1¼ in., 5½d ; 2 in., 6½d ; 2½ in., 11d ; 3 in., 1/2
**Drill Steel**—¼ in. Octagon, 4d per lb
**Abbess Stove**, Hotel size, £22 10/-, complete with Utensils
**Mistress Stoves**, complete, with Blue Enamelled Utensils—
No. 6, £7 10s ; 7, £9 5/- ; 8, £10 10/- ; 9, £12 10/- ; 27, £9 10/-
**Fortress Stoves**, complete, with Copper Boilers—
No. 7, £10 10/- ; 8, £11 10/- ; 9, £13 10/-
**American Pearl Stoves**, complete, Nos. 6, £6 ; 7, £7 ; 8, £8
} Illustrations on application.
**Queen Warming Stoves**,—No. 6, 22/6
**C.I. Plunge Baths**, 5 ft. 10 in. long, £5 10/-
**Buckets**—Galvanised, Seamed, 12 in., 13/6 ; 14 in., 15/6 ; 16 in., 21/- ; Rivetted 12 in., 16/6 ; 14 in., 18/- ; 16 in., 23/6
**Wooden Wheelbarrows**—American, with Steel Tray, 20/-
**Manilla Rope**, 37/6 per 100 lbs **Skin Rope**, 35/- per 100 lbs
**Pick Handles**, 36 in., 6/6 per doz **Axe Handles**, 36 in., 6/6 per doz
**Hammer Handles**, 18 to 30 in., 4/6 to 6/6
**Shovels**—Round Nose, D handle, best
Holsart's No. 3, 36/- per doz
**Spades**—No. 2, Edwards', 30/- per doz Argyle, 24/- per doz
**Picks**, Miners, 32/6 per dozen ; C. & T. 4d. per lb
**Tin Plates**, I.C., 20 x 14, 17/6
**Grain Tin**, 1/3 per lb
**Grain Bags**, 2½ lb. each ; 2¼ lb. each
**Wool Bags**, each (see Monthly List)
**Flowers of Sulphur**, 100 lb kegs, Brandrum's, 15/6
**Walker's Horse Shoes**, 60 pairs, 72 pairs, and 80 pairs, 24/- per keg
Do Mule Shoes, 27/- **Edwardes'** at same prices
**Chillington Horse Shoes**, 26/- per keg
**Globe Horse Shoe Nails**, Nos. 5, 6, 7, 8, 7d per lb
**5 feet Wire Netting**, 1 in. mesh, 4½d ; 1½ in. 5½d ; 2 in. 2½d per yard
6 ft. x 2 in. 5½d ; 4 ft. 6 in. x 2 in. 4d. per yard ;
special stout, 2 ft. x 2 in. 2½d per yard
**Axes**, Sharps', 55/- per dozen
**Boy's Axes**, Sharps', No. 2, 35/- per dozen
**Hatchets**, Hunts' and Sharps', 27/6 per dozen
**Corn Shellers**, Smiths', with wheel, 45/6 ; "Royal," with wheel for horse gear attachment, 70/- ; "Hawk Hawk," 15/-



**Hand Carts**, £7 5/- **Store Trucks**, No. 3, 27/6 ; No. 2, 22/6
**Doty Washers**, with Wringers, "Hotel size," 72/6
**Ploughs**, No. 7a, Eagle, Farquhar's (See Monthly List)
Syracuse Hill Side Ploughs, each, 47/6
Do Contractors' Ploughs, each, 55/-
**Plough Fittings, No. 75**, Shares, 17/- ; Handles, 4/6 ; Beams, 6/- ; Landsides, 2/6
**Bedford Union Scales**, 17/6 each
**Butter Cloth**, 2½d per yard **Butter Paper**, 15/- and 22/6 per ream
**Brown Packing Paper**, 15/- per ream Preservitas, 2/- per lb
**Butter Colouring**, 6/- per ¼ gallon
**Step Ladders**, 5 feet, 12/6 ; 6 feet, 15/- ; 7 feet, 17/6
**Chaff Cutters**, with Hide Roller, No. 2, 37/6 ; No. 3, 42/6
**Seaming Twine**, 8 lb bdles, 10/- each
**Caustic Soda**, 1 lb, 2 lb, and 3 lb tins, 5/6, 10/-, and 12/6
**American Carts**, to seat two, £18 nett
**American Farm Carts**, £18 nett **Sole Leather**, 1/3 per lb
**American Phaetons**, with hood, £40 nett
**FENCING WIRE**, made by the Whitecross Company, England—
Black Steel, "Whitecross" brand, guaranteed equal to any made in the market—
Nos. 6 to 8, ; No. 9,
Black Steel, "Elephant" Nos. 6 to 8 German at same price
Galvanised Steel, "Whitecross" brand, Nos. 6 to 8, ; No. 9,
Galvanised Barbed—Johnson's "Perculpic," American Barbed
All in 100 lb coils (See Monthly List for Prices).

*Sole Agents for Patent Lochrin Fencing, as under—*

**Standards**—
Heavy Y Steel, 6 ft., 6 hole, 8 lb., 1/6
Strong Y Steel, 6 ft., 6 hole, 6 lb., 1/1¼ Bulb Tee Iron, 6 ft., 6 hole, 14 lb., 1/6
**Droppers**, Patent Medium Y Steel, 4½ inch, 2 lb., 6d. (Y edges include)
**Pillars**—
Double Strutting, 1¾ in. square x 7 ft., with Sole Plate, 24 x 18 x ¼, 127 lbs. 22/6
Sole Plate as above, but for Right Angles, 127 lbs. 22/6
Resisting, 1¾ in. square x 7 ft., with Sole Plate 24 x 18 x ¼, 110 lbs. 12/-
**Stays**, for above, ¾ in. square x 6 ft. x 3 in., with Sole Plate, 15 x 18 x ¼, 50 lbs. 9/-
**Strainers**, Tee "Titan," 18/- ; "Lochrin," 8/- ; Keys for do. 1/-
"Triplex," 8/- ; Keys for do. 1/-
**Tools**, for erecting—Driving Spikes, 7/6 ; Post Holders, 1/-
**Wrot Iron Field Gates**, with Mounting, for Wool Posts—
No. 9G, 4 x 4, 27½, 80 lbs. ; No. 42x, 9 x 4, 42/-, 150 lbs.
No. 42x, 12 x 4, 60/-, 187 lbs. ; No. 180, 15 x 4, 95/-, 250 lbs.
*Straining Pillars and Standards are for Net Work.*

## WAGON AND CART BUILDERS' GOODS.

**Wagon Axles**, with Steel Collars, Bolts and Nuts—
Roadley's 2½ in., 49/6 ; 3 in., 47/6 ; Gripp's 3 in., 47/6
**Patent Steel Cart Axles**, 1¼ in., 2nd, 17/6 ; 1¼ in., 23/- ; 1½ in., 26/6 ; 1½ in., 32/- ; 1¾ in., 42/6 ; Cranked, 12 in., 28/6 ; 13 in., 31/- ; 1½ in., 42/6 ; Colling's Patent, 14 in., 40/- ; 12 in., 45/- ; 15 in., 24/- ; 1¼ in., 28/6
**Solder Arms**, 2¼ in., 27/6 ; 2½ in., 29/- ; 3 in., 35/- ; 2¾ in., 40/- per pair
**Scotch Cart Axles**, 2¼ in., 2nd, 30/- each ; 3¼ in., 37/6, on edge of wagon shoes ; 2 in., 28/6 ; 2½ in., 26/6 ; 1¾ in., 25/- "Cart Axles"
**Ox Trek Chains**, Tested, 2½ in., 1 in. D. **Donkey Trek Chains**, 24/6
**Rim Chains**, ¾ in., 22/6 per 100 lbs.

**Wagon Covers,** 16 x 30, 57/6 and 67/6 ; 18 x 32, 55/- ; 18 x 36, 60/- ; 18 x 30, 60/- and 45/- (2/6 less if a bale of £ is taken).
**Wrought Iron Brake Ends,** with W.I. Nuts, 1¼ in., 8/- ; 1½ in., 6/-.
**Long Natal Brake Screws,** complete. 1¼ in., 12/6 ; 1½ in., 12/6 ; 1¾ in., 12/6 ; Short, 1½ in., 6/6 ; 1¾ in., 6/6.
**Elm Hubs,** best quality, 16 hole or 14 hole, 30/- per set of 4—
7½ x 9, 37/6 ; 8 x 9, 38/- ; 8½ x 9, 42/- ; 9 x 9½, 24/- ; 6 x 8, 16/-
**Hickory Rims,** 4 ft 8 in. 2½ x 2½, 30/- ; 2½ x 2¼, 60/- ; 2½ x 2½, 42/6, 2 x 2, 40/-, 2¼ x 2¼, 47/6. Sets of 4 ft and 3 ft 6 in. for Steelers, 1¼ in. 20/-, 1½ in. 30/-, for Trolleys, 3 ft 8 in and 3 ft 2½ x 2½, 45/- ; 2½ x 2¼, 40/- all per set of 4 wheels.
**Hickory Spokes,** 1½ in. 6/- ; 1¾ in., 6/6 ; 1¾ in. 7/- ; 1¼ and 2 in. 7/6 ; 2½ in. 9/- ; 2¾ in. 11/- per dozen.
**Wagon Bushes,** 3 x 2 x 13½, 3½ x 2½ x 15½, 3½ x 2½ x 15½, 3 x 2 x 13, 5/- each.
**Cart Bushes,** 1½, 1¾, 10/-
**Wagon Jacks,** to screw, 4 ton, 15/-
**Smiths' Coals,** per ton.
**Buggy Bows,** 2/9 each
**Wagon Bows,** 4/6 each
**U.S. Duck** 36 in., 7-oz. 7½ per yard ; 60 in. 10-oz. 2/- ; 12-60, 2/6
**Black Drill Duck,** plain, 2/- per yard ; pleated 1/3 per yard
**Buffed Hides,** 60/- each
**Bar Iron,** 10/- per 100 lbs
**Black Enamel Tent Hids,** 70/- each
**Soft Dash Hides,** 45/- each
**Tyre Nails,** 2½ in. 30/- per keg
**Grasshopper Springs,** Double Sweep, with Scrolls—
1½ in. 4 plate, 24/- ; 1¾ in. 5 plate, 25/- ; 2 in. 5 plate, 27/6 ; 2½ in. 6 plate, 30/- ; 2½ in. 6 plate, 32/6 ; 2¾ in. 6 plate, 35/- ; Elliptic 1½ in. 4 plate, 27/6
**Trolly Springs,** Grasshopper, 2½ in. 8 and 10 plate, 120/- per set of 4
**Cart Slens,** 12/6 per pair
**Treads,** 4/6 per pair
**Hickory Planks,** 3 in. 7/6 per cubic foot ; Poplar, 3 in. 8/- per cubic foot
**Ash Planks,** 3 in. 7/6 per cubic foot
**Walnut Planks,** 3 in. 15/- per cubic foot

## COLONIAL WAGONWOOD.

*(Specially selected by a practical Man)* Prices NETT CASH

### ROUGH.

**Wagon Spokes,** Long 5/d Short, 4/d each
**Wagon Felloes,** White Pear, 1/6 each **Cart Felloes,** Stinkwood, 1/6 each
**Foretongs,** Ironwood, 4/- each **Aftertongs,** Ironwood, 6/- per pair
**Schamels and Beds,** Ironwood, 6/- each
**Disselbooms,** Round, Ironwood, 6/6 each ; Sawn, 7/6 each
**Dragboards,** 8/- each **Long Wagons,** Round, 7/6 each ; Sawn, 8/- each
**Brake Bars,** 6/6 each **Stinkwood Planks,** planed, per cubic foot, 10/-
**Stinkwood Cart Poles,** 17/6

### DRESSED.

**Wagon Spokes,** Long cut, Best Hd each **Cart Spokes,** 1/3 each
**Wagon Felloes,** 1/6 each **Cart Felloes,** 1/- each
**Stinkwood Cart Poles,** Turned, 18 ft 6 in. long, 22/6
**Ironwood Wagon Poles,** Pointed, 22/6 each
**Yellowwood Wagon Naves,** Bored and Mortised, 7/-
lb. d. do. Dovetailed, 5/- each
**Spokes,** Stinkwood, Long, 3/6 each ; Short, 3/- each ; Kudu, 4/6 and 5/- each
**Staplins,** 2/6 each **Springle Bars,** 2/6 each **Neck Bars,** 5/- each



## PAINTS AND OILS.

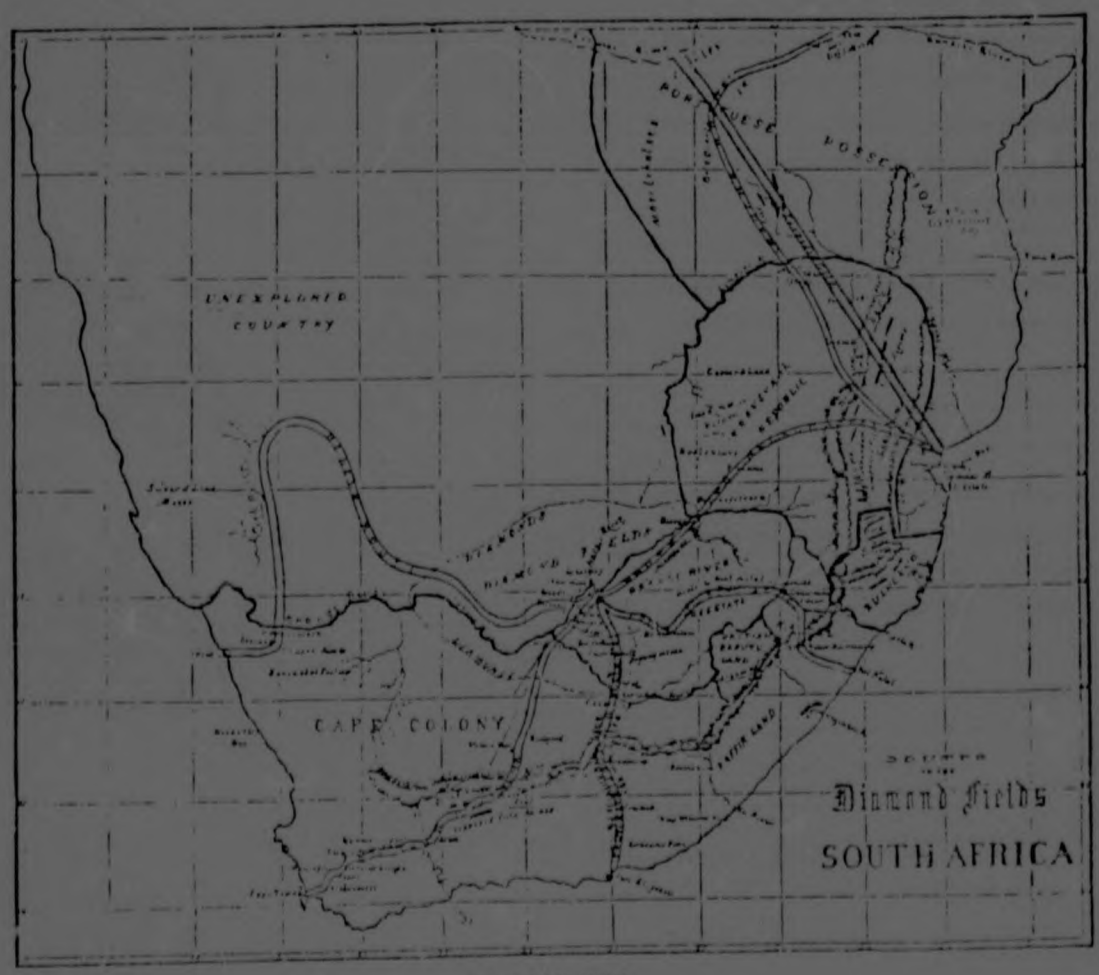
**Glue,** 7d per lb. 56 lb kegs **Putty,** 15/6 per keg of 100 lbs
**Genuine White Lead,** in 1120, 28lb, 14lb, and 7lb kegs, 30/- to 34/- per cwt.
**Genuine Red Lead,** per cwt., 14 lb. 32/- ; 56 lb kegs, 30/-
**Genuine Boiled and Raw Oil, O.M.,** 1 gall, 3/9 ; 5 gall. 3/7½d per gall.
**Turpentine,** 4/6 per gallon ; in cases 2-5 gallon, 35/- ; 10-1 gallon 37/6
**Varnishes,** English Copal, 1 gal., 14/6 ; ½ gal., 7/6 ; ¼ gal., 4/- ; French Polish, 5/6 per half gal. ; Gold Size, 6/- half gal. ; Knotting, 12/6 gal. ; Oak, 12/- gal. ; Brown Hardcopeit, 6/- ½ gal. tin ; (Harland's) Elastic Carriage, 21/- ; ½ gal., 11/6 ; Wearing Body, 28/- ; Gold Size, 18/- ; Black Japan, 21/- ; Schmidt's Carriage, 17/6 per gallon ; Cheap Copal, 7/6 per gallon
**Whiting,** 5 cwt. casks at 11/- each
**Paints,** 5 lb tins, 1 dozen assorted in case, or one colour in case, 12/6 per case ; 1 lb tins, 2 doz in case, 6/- per doz. ; 3 lb Burnt Turkey Umber, 15/- per case ; 3 lb Patent Dryers, 15/- per case
**Wagon Red,** 24 lb drums 10/- ; 56 lb drum 30/- each
**Colours in Oil—**
14 lb kegs. Yellow Ochre, 6/- ; Brunswick Green, 7/- ; Red Ochre, 6/- ; Indian Red, 7/- ; Raw Sienna, 8/6 ; Burnt Sienna, 9/- ; Burnt Turkey Umber, 7/- ; Drop Ivory Black, 10/- ; Venetian Red, 6/- ; Ultramarine Blue, 12/- ; Bluish Patent, 9/- ; Chrome Yellow, 14 lbs. 12/- each
**Red Oxide,** 56 lb. 12/6 per keg ; Prepared Carriage Paints—Green and Blue, pints, 24/- per dozen
**Tattoo Oil,** 1 gallon drums, 4/-
**Genuine White Zinc Paint,** 14 lb. 42/- per cwt. ; 56 lb. 40/- per cwt.
**Dry Colours—**
28 lb kegs, Venetian Red, 8d ; Brunswick Green, 6d ; Ultramarine, 1/- ; Drop Ivory Black, 3lb 6/- per keg ; Celestial Blue, 14lb, 6d per lb ; Burnt Turkey Umber, 14 lb. 7/- per keg
56lb kegs, Yellow Ochre, 8/6 each ; Raw Sienna, 14 lb, 8/6 per keg ; Burnt Sienna, 14lb, 8/- per keg ; Vermilion, 2/- per lb, in 1lb bottles
**Tar,** in 1 gal. Can, 1/4 ; Stockholm, 1/6 ; in 6 gal. Can 1/9 ; Stockholm, 1/6
**Lamp Black,** 50 lb kegs, 12/6
**Patent "Duresco" Paints,** in 6 different tints, 42/- per cwt
**Patent Dryers,** 14 lb. 5/6 ; 7 lb. 3/-
**Bell Brand, A. F. Grease** 7 lb grease, 1/9 ; 14 lb. grease, 3/-
**Frazer Axle Grease,** 2 doz assorted, 5/6 per doz. ; Diamond Brand, 3/- per doz

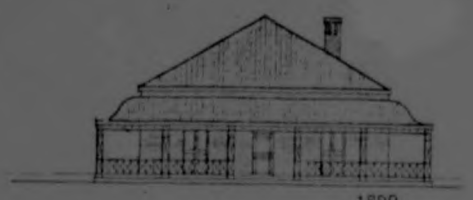
## FURNITURE.

**Painted Pine Bedroom Suites,** of each 7 pieces
**Chairs**—Windsor, Wood Seat, 22/6 per dozen ; York Grecian, 32/6 per dozen
Black Bentwood, with Rattan seat, 2/6, 2/9, 3/6
With leather, No. 14, 24/- per dozen, in case of 2 dozen ; No. 11, in case complete, 4 dozen, 42/6 per dozen
Polished Chair Seats, 4/- to 6/- per dozen
**Black Bentwood Suites,** 6 Chairs, 2 [illegible]
**Bedsteads—**
Iron—Stump, 6 ft 6 in. x 3 ft [illegible]
French, 6 ft 6 in. x [illegible]
[illegible]
[illegible] each
Hi-Side Tester, 6 ft

APPENDIX C.

Map originally published in J. C. Babel's "South African Diamond Fields".





1890



1920



1950



1980

APPENDIX D.

THE DEVELOPMENT OF THE KIMBERLEY HOUSE.

The drawings opposite illustrate what has happened to the exterior of an hypothetical house built in the 1890s, suggesting how it may have appeared at approximately 30 year intervals.

The ephemeral nature of the Kimberley built environment warrants consideration by conservationists and it is important that the reasons for changes that have taken place are understood and not simply deplored and ignored.

By the 1890's a fairly consistent style had evolved but the use of light timber sections externally proved impractical in Kimberley's climate.

By 1920 much external timber in verandahs had been replaced with precast columns usually with a Doric or Ionic capitals and the original light timber balustrade was replaced with a low brick wall.

Thereafter, during the depression years, verandahs were opened up to the surrounding garden. During this time and up to the 1950s, external brickwork was painted and timber verandah doors and windows replaced with steel windows which resisted weathering more effectively.

By the 1980's many verandahs had either been enclosed to provide cheap accommodation or dispensed with and a variety of sun control devices, such as aluminium awings added either where fashion demanded or to control afternoon sun.

The appearance of Kimberley House has thus never been the object of much reverence and the reasons for this should be understood by conservationists.

APPENDIX E.

Handwritten notes on rear of Herbert Baker's "accepted design" for the Honoured Dead Memorial.

"Here are the Victors Laid"

Honoured Dead Memorial. This noble and imposing tomb designed by Mr. Herbert Baker the emminent Cape Town Architect after one of the best specimens of Etruscan Architecture extant is to be erected on a fine open site where 4 broad roads meet and commanding an unrivalled prospect of the surrounding country, including the now famous Magersfontein and the mountains across the Orange Colony border.

The..... of those officers and men of the Colonial Local & Imperial forces who fell in battle or died from disease during the seige of Kimberley are to find a last resting place beneath this glorious pile. Mr. Rudyard Kipling at request of Mr. Rhodes, the originator and prime mover in the Memorial Scheme has written a touching epitaph which will be duly inscribed above the graves. Mr. Greatbatch, Architect of Kimberley is associated with Mr. Herbert Baker in superintending work of construction.

**Author** Yuill D W B
**Name of thesis** The architecture of Kimberley: 1871 - 1914 01155

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