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The architecture of Kimberley : 1871-1914

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household furniture of Mr Sydney Stent, which was to be sold. This is a remarkable list of the extent and variety of household possessions held by an individual during the very early days of the Diamond Fields, and from it one can conclude that Stent must have at that time been a man of some means.

When Stent returned to Kimberley in 1883 at the age of 40 he brought with him a young man, then articled to him, who was to have a great impact on the architecture of Kimberley, Daniel Westwood Greatbatch, who was then 17 years old.

Before coming to Kimberley, Stent achieved a measure of recognition with buildings such as the Grahamstown Town Hall, which grew as an afterthought from the Settlers Memorial Tower. The Tower was designed by John Brislin in 1870, and the Hall by Stent after winning a competition in 1877.

Stent's works in Kimberley include:-

1888 J. B. Curry House, now Duggan Cronin Gallery - photograph of original perspective drawing signed by Stent in Kimberley Public Library. (Illustrated opposite).

Kimberley Club

St Alban's Church and Rectory.

Kenilworth Village.

In 1893 Stent moved to Cape Town where he practised until his death in 1898.

In his obituary which appeared in the Diamond Fields Advertiser of 28th May, 1898, it is noted:-

> "Thus for the past 20 years Mr Stent has carried on and extensive practice all over the Colony. His works comprise some 40 Anglican, Dutch Reformed and other churches, four or five public offices (Government), five Town Halls, those of Grahamstown and Queenstown being the principal ones, and costing £1 000,00 apiece; two large public school buildings, a Public

Stent drawing title of 1886 - Goldblatt, Yuill & Partners' collection.



Sketch of J.B. Curry House signed Sydney Stent. Kimberley Public Library.

* Radford, D. Architecture of the Western Cape, Ph.D. Dissertation, University of the Witwatersrand.



FRONT ELEVATION.

Extract from a working drawing by William Timlin, who at that stage was a 20-year-old draftsman working for D. W. Greatbatch.

Library, a Theatre, four Banks, an Hospital, a Masonic Temple, the old Kimberley Clubhouse - one of the most roomy and comfortable Clubs out of London - and the St George's Home for the All Saints Sisterhood in Cape Town. Besides these buildings of a public character, Mr Stent has carried out many domestic works amongst which are the mining village of Kenilworth built for De Beers compounds, probably one of the largest schemes of its kind ever undertaken".

SAMUEL STONESTREET*

Born in London in 1833, he was married and had eight children. Stonestreet appears to have been trained in London, arriving in Cape Town in 1851. He formed a partnership with Tuppen, a civil engineer, and the firm practised as architects and civil engineers. They were active from 1862 until 1867 when they went bankrupt. Tuppen then seems to have left Cape Town. Stonestreet continued practice on his own until 1873, when he went to Kimberley as a diamond merchant. In 1873 he was still known as such. He died in 1881 in Kimberley of dysentry.
His death notice records his profession as architect and civil engineer so it is possible that he was still in practice in his last years. He left nothing but two patents, one for making bricks and the other for crushing "blue" earth. See illustration overleaf.

WILLIAM MITCHESON TIMLIN

William Timlin was born in Ashington, Northumberland in 1893, and studied art at the Armstrong College of Art, Newcastle. In 1910, at the age of 17, he followed his parents to Kimberley and was apprenticed to D. W. Greatbatch. In Kimberley he distinguished himself as an artist and architect and in the former capacity is nationally renowned. Timlin the architect was still a very young man during the last years of this study, but the drawings produced by him were of exceptional quality - see illustrations on Pages 146 and 147.
He died in 1943 at the age of 50.

* A very early reference to "An Architect designed corrugated iror house apiears in the D. F. A. of 6th April, 1878'.

Stonestreet's Patent Reducing Machine and Eliminator for the BLUE and other Diamondiferous Conglomerates.

THE Inventor invites Owners of Claims, Directors of Companies, Managers, and their friends to inspect the Working Drawings and Specifications at his Office, Surrey-street, between the hours of 9 and 11 o'clock a.m., and 4 to half-past 5 o'clock p.m. daily, when he will offer every explanation in his power on the above matters, and show how simply and cheaply the BLUE may be made to yield up all its Diamonds, load per load, as it comes from the Mines, from 50 to 500 loads daily, and the uselessness of all washing machines.

S. STONESTREET,
Architect and C.E.

Surrey-street, Kimberley.
8th September, 1880.

This advertisement that appeared in the Diamond Fields Advertiser of the 13.9.1880, gives an idea of the diverse talents of an Architect-cum-Civil Engineer of that time.

J. J. WALSCHE

Listed in 1898 - 90 Directory.

INFLUENCES AND SOURCES OF REFERENCE

Conclusions regarding the Architects' attitudes can scarcely be drawn from the aforegoing. However, taken together with the images presented by their buildings, the books they read, and newspaper reports, some generalisation can be considered.

As the bulk of the references to Architects in Kimberley newspapers are from the late 80s, it is assumed that it was at that time that the profession took root in Kimberley.[36]

It is supposed that all or most were of British extraction, and, even including Greatbatch, who came to South Africa at the age of 12, had lived in Britain and had been influenced by British architecture which was in a state of transition. Certainly, names to be found in Kimberley's early documents are predominantly of Anglo Saxon origin, and despite an Afrikaans presence and indeed an overwhelming black presence, the town seems to have been very British in outlook. Old rules of style had fallen away in Britain, and as a result of industrialisation, new materials had become available. A new order had yet to establish itself and Architects that came to South Africa at this time were clearly reasonably receptive to local influences.

The works of Kimberley's early Architects are probably best seen as a consolidation of what was being built just about everywhere else in the country at the time. On Page 5, reference is made to the various routes followed by Kimberley's early fortune seekers, and together these routes passed through every centre of any importance in South Africa. On top of this, however, and no doubt on account of firsthand experience of

building in Britain, Kimberley's Architects leaned heavily on the complex British Victorian tradition. The main thrusts of this tradition are commented upon briefly below for the purpose of comparing with the Kimberley situation.

Architecture in Britain up to the early 19th century was disciplined and characterised by an order and continuity that resulted in buildings of an era conforming to the style of that era. From the mid-17th century the architecture of Greece and Rome had been the predominant influence in public buildings and by the early 19th century the situation was ripe for change. At this time there came into being a romantic revival in both literature and poetry with the works of the likes of Scott and Byron. This was coupled with a growing nationalism and a movement for the Christianising of Church architecture. Gothic Architecture seemed to answer the need of the time and was adopted with vigour, particularly in the spate of church building for the Church of England. Despite the growing popularity of Gothic, Roman and Italian Renaissance architecture continued to be favoured by the non-conformist churches and in public buildings.

Pugin, in his book "Contrasts" of 1836, expressed a passion for Gothic that was taken up by two influential Church of England bodies, the Oxford movement and the Ecclesiological Society. Pugin in addition designed many church buildings and his influence was thus through both his writing and his architecture.

The Gothic revival had a second phase inspired by John Ruskin, who advocated the apparently incompatible bedfellows of Italian Gothic and Simplicity. As a result, from mid-century, the Gothic styles used became somewhat removed from the academic English Gothic of Pugin. The classical school of the mid-century and later also acquired continental

mannerisms. Ornament suddenly became the essence of architecture and applied decoration an end in itself, as was the case in America of the time.

The growth of industrialism also introduced Architecture by engineers who made a particular contribution with their long span station and exhibition buildings.

After mid-century, the influence of William Morris led in some quarters to an architecture of growing social conciousness and better, more considered design. Morris looked back to the Middle Ages, extolled the value of craft together with local tradition, and rejected industrialism and what went with it.

The Victorian era in Britain witnessed great strides in plumbing and sanitation and was the time during which the ordinary man started to be housed decently. The man in the street aspired to a villa, preferably with a bay window and some Gothic detail. There was also a demand for "half-timbered" houses and amateur architects and speculative builders revived just about every aspect of their countries' architectural heritage that they could identify.

The aforegoing resumé of 19th century architecture in Britain is brief, very generalised and does not even mention many important developments of the time. It does however highlight major stylistic influences that can be identified in Kimberley and that will be made mention of in Chapters 5 to 14 in which individual buildings are considered.

Many books that originally belonged to Architects, including R. S. Day, Carstairs Rogers, D. W. Greatbatch and William Tinsley, are still in existence, and they represent a fair cross-section of the available popular Architectural reading of the time. These books are listed in the Bibliography on Page 192. A perusal of these books leads to two conclusions.

The first of these conclusions is ironically the opposite of what was expected when the books were examined. Contrary to expectation, virtually no Kimberley buildings can be seen to be the direct descendent of any of the thousands of buildings illustrated. The second conclusion is that as the bulk of the books were published well after the turn of the century, books had little influence during the formative years of Kimberley's Architecture. This possibly helps explain why, for example, the images of the Arts and Crafts movement came through strongly in some buildings but the underlying message seems not to have been understood and these buildings seem oddly out of context.

Kimberley's turn-of-the-century architects gave form to an Architecture that was far enough removed from Britain and Europe to be considered colonial, but essentially South African.

In Australia and the United States there were many developments very similar to those seen in South Africa in General, and Kimberley in particular. Here too a colonial architecture emerged, and one can only speculate as to what extent this was as a result of similar ciucumstances producing a similar Architecture. Certainly this study reveals no obvious cross-fertilization of ideas and practices between South Africa on the one hand and Australia and the United States on the other. In the previously mentioned books owned by Kimberley's early Architects, there are only fleeting references to colonial situations. The newspapers too, as would be expected of true patriots, tended to promote the British way in just about every aspect of life.

In the chapters that follow, an attempt is made to consider individual buildings in terms of their response to the architectural and social historical influences of the time. The difficulty confronting this exercise is the fact that South Africa's turn-of-the-century architecture fits un-

comfortably into established categories.

As has already been noted, Kimberley's early architects brought with them influences from Britain which were then thrown into the melting pot of South Africa's own building styles as they then existed. The resulting amalgam often straddles even such major categories as "Victorian" and "Edwardian" as they were recognised in Britain. As an example, Kimberley architects were still designing in an essentially Victorian way well into the Edwardian era of the early years of this century. This clinging to the Victorian tradition did not however prevent the use of essentially Edwardian elements on one elevation of a building while another elevation of the same building was essentially Victorian. As a result, no attempt is made to neatly label the types of the buildings discussed in the following chapters.

In Doreen Greig's "Herbert Baker in South Africa", she notes that when Baker arrived in South Africa in 1892, "The backward conditions he found called for an architect of unusual calibre". Kimberley of pre-1914 certainly lacked architects of this unusual calibre, and it is perhaps significant that Kimberley's most prolific turn-of-the-century architect, D. W. Greatbatch, had been South African trained and thus had no firsthand experience of building backed by a long tradition. The achievements of Kimberley's early architects not surprisingly, therefore, did not include buildings that were substantially built, and it was left to the likes of Baker to instill this quality in South African Architecture.

* George, M. Notes preceding archival material, Inventories of the Archives of the Chief Engineer, P.W.D., 1848 - 1908, Cape Archives.



"Government House" of 1873 as illustrated in The Diamond Fields of South Africa by Gardner F. Williams.



Early Municipal Council Accommodation in a building that was originally built as a Library. Photograph from Kimberley Public Library.

CHAPTER 5.

PUBLIC BUILDINGS.

As Kimberley grew from diggers' camp to city, so also the need for public buildings grew. There is little evidence of any public building as such during the early days of disputed sovreignty over the diamond fields. In 1873, for example, the newly arrived Lieutenant-Governor worked from his "Government House" illustrated opposite. The legislature of the time was housed in what was known as the Mutual Hall, a simple wood and iron building. Kimberley's early municipal council accommodation was similarly first in a shop and thereafter in a building that had originally been a library, built in 1881. It was burnt down in 1898 - See illustration opposite below.

The mid-1880s saw the first real public building and it was then that the Cape Colonial P.W.D. were responsible for buildings of which several still exist.

At this point, it is worth briefly looking at the organisation of the P.W.D. in the Cape Colony in general and Kimberley in particular.

In 1887, that is to say before any of Kimberley's Public buildings were undertaken, the Cape was divided for administrative purposes into districts which were each superintended by a District Inspector*. The duties of the D.I. were to inspect roadworks, buildings and the construction of bridges. These officials constituted the so-called field establishment of the P.W.D. The districts were continually re-distributed, e.g. in 1882, there were seven districts superintended by six District Inspectors. Kimberley was one of the districts but was abolished in 1908 due to an urgent need for the restriction of expenditure.

In 1885, the District Inspector's post in the Eastern Province had been abolished and the then Inspector, Sydney Stent (See Page 60) had come

* Radford, D. Architecture of the Western Cape, Ph.D. Dissertation, University of the Witwatersrand.



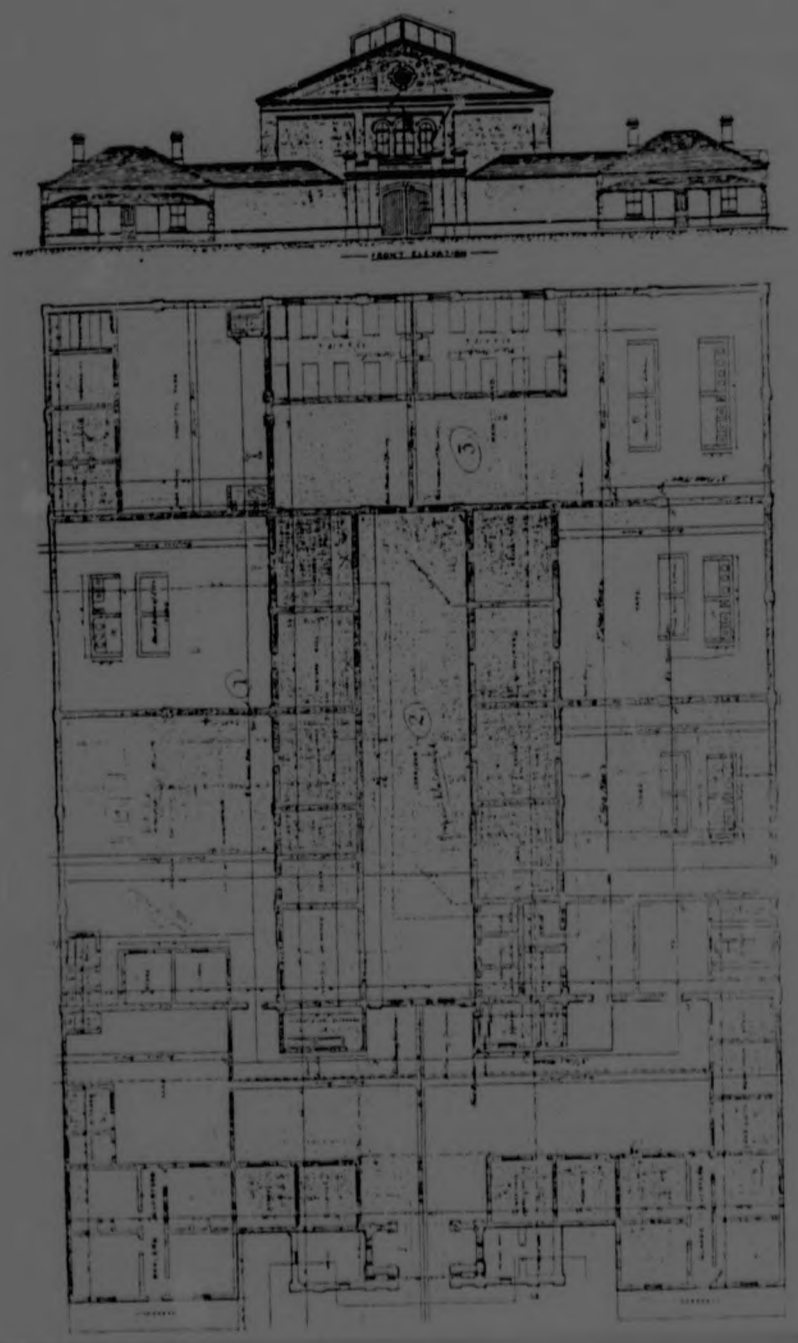
The Kimberley Public Library. This early work of the Kimberley office of the Public Works Department is of very mixed Architectural parentage. Photo Kimberley Public Library.

to Kimberley to practise as an Architect. The various incumbents of the Kimberley post, although Jacks-of-all-trades, were also selfstyled Architects and were responsible for the design and construction of many buildings, some of which will be considered hereafter.

From Kimberley's District Inspectors came such buildings as the Residency on Page 153 The Kimberley Public Library, The Griqualand West High Court and the Beaconsfield Public Offices, all of which can be grouped as of a primitive, revivalist public building style.

According to Radford,* the Cape P.W.D.'s involvement with design of buildings went back some fifty years before their earliest works in Kimberley, and that as early as 1820 there was a post of "Government Architect". During the ensuing years architectural work was undertaken by officials with a variety of backgrounds and a general lack of expertise in building matters. In 1879, all architectural work in the colony was placed under the care of H. S. Greaves, who continued in this capacity until 1900. Buildings designed in the Kimberley office of the P.W.D. were referred to Mr Greaves in Cape Town for comment and several drawings bearing his comments are to be found in the McGregor Museum collection of P.W.D. drawings in Kimberley.

Public buildings not falling into the P.W.D. group include the Kimberley City Hall which is only somewhat more sophisticated than the P.W.D. Buildings, and the McGregor Museum of 1906, which would have passed unnoticed in any British Edwardian small town setting. The Kimberley Hospital buildings cover a wide range with the last built examples showing the qualities of the "correct" architecture of Britain of the time, while the earlier ones were typically "Consolidation Phase" buildings.



THE KIMBERLEY GAOL:

The purpose of including a drawing of long since demolished building is to illustrate a typical example of Colonial Public Works Department Architecture. The symmetry, and indeed massing of the front elevation, seems to have something to Cape Town's Roeland Street Gaol of some forty years earlier. Unlike the Roeland Street Gaol, Kimberley Gaol was unsophisticated in its external design and indeed typical of the primitive Public Works Architecture of the Diamond Fields. The front elevation is interesting in that it combines the essentially local tradition of verandah house in the two flanking pavilions with the central classically inspired pediment.

This building of the early 1890s was Kimberley's second gaol, the first being of mudbrick having proved impossible to maintain. While the first building was very much of the Camp Phase, this building was of the Consolidation Phase as were all of the P.W.D. buildings illustrated hereafter. This building had a symmetrical well-ordered plan in contrast to its predecessor illustrated on Page 21. Original drawing in possession of McGregor Museum.





An early drawing for the Kimberley High Court building. The resemblance to the Bloemfontein building of a few years earlier seems more than coincidental. This drawing from McGregor Museum collection.

THE GRIQUALAND WEST HIGH COURT:

Drawings of this building and official accounts of its construction give a great deal of insight into the birth process of the Cape Colonial P.W.D.'s buildings.

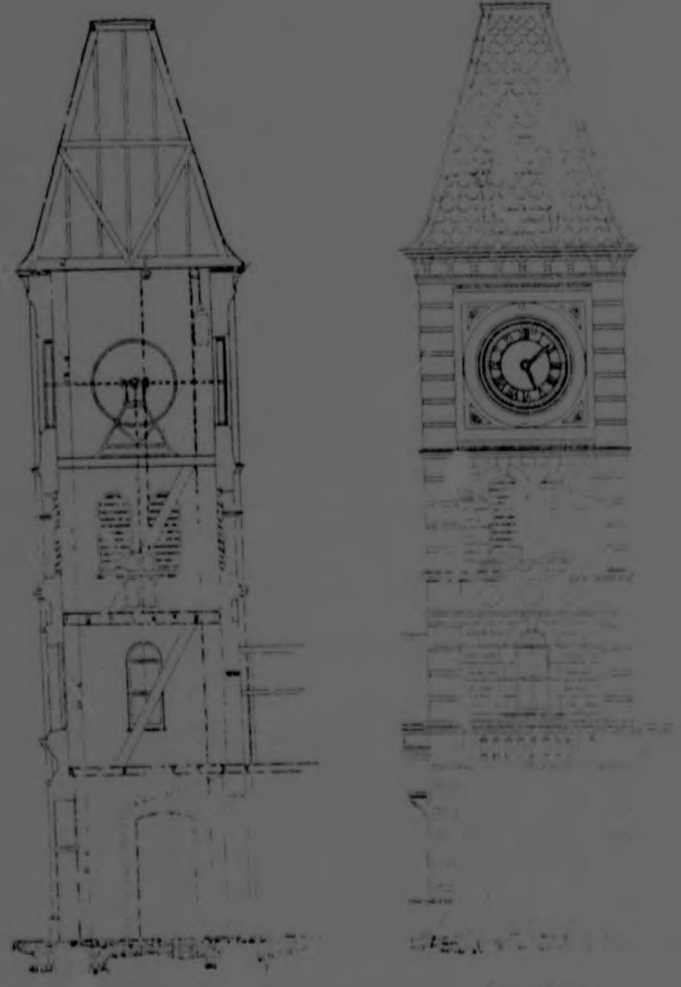
Firstly we can conclude that the designers had little faith in their design ability, as this design solution leans very heavily on the design of the neighbouring Free State Republic's public offices illustrated opposite, with an early design for the elevation of the Kimberley building.

Secondly, we can draw conclusions as to the limits to the competence of the designers in the Kimberley offices of the Colonial P.W.D. Drawings indicate that the High Court itself having been completed, had to be reduced in height to improve acoustics. Original designs for roof trusses that were totally inadequate in size were subject to the criticism of Greaves in Cape Town (See illustration on Page 57). The resulting building is an example of primitive boom town architecture in all its glory.

There is a consistency in the stylistic approach, and indeed the use of materials in the P.W.D. work of the 1880s. In the Court building, the Beaconsfield Public Offices and the Library, one encounters a rough and ready local interpretation of what has variously been described as Flemish, and Second Empire styles. Local Dolorite has been used as infill between brick quoins (a tradition common in 19th century Wales) on account of the extreme hardness and unworkability of the stone which was unsuitable for the forming of precise outside corners or reveals to openings. Brickwork to the exterior of the building has deteriorated badly, highlighting the poor quality of the bricks produced in the local yard of the P.W.D.

The final as built version of the clock tower shown opposite suggests that whoever was responsible for its design was either considerably better schooled or more talented than the earlier designers of the building itself. The tower would have been unremarkable in any British mid-Victorian town setting.

The building exists today in an extremely dilapidated condition and will within the next few years be vacated when new courts have been built elsewhere.

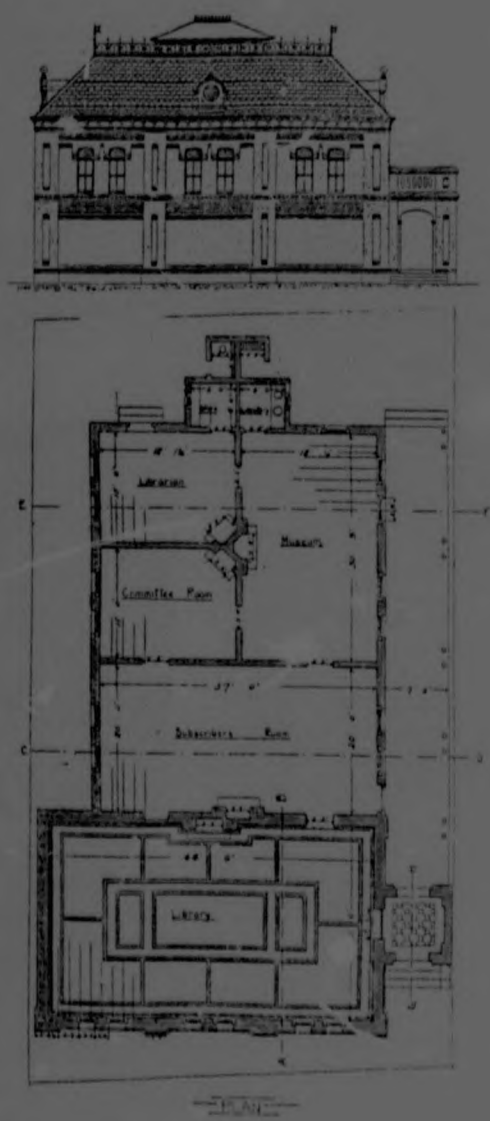


SECTION A.G.

ELEVATION



Photograph of the "High Court" taken in the early years of this century. Kimberley Public Library.



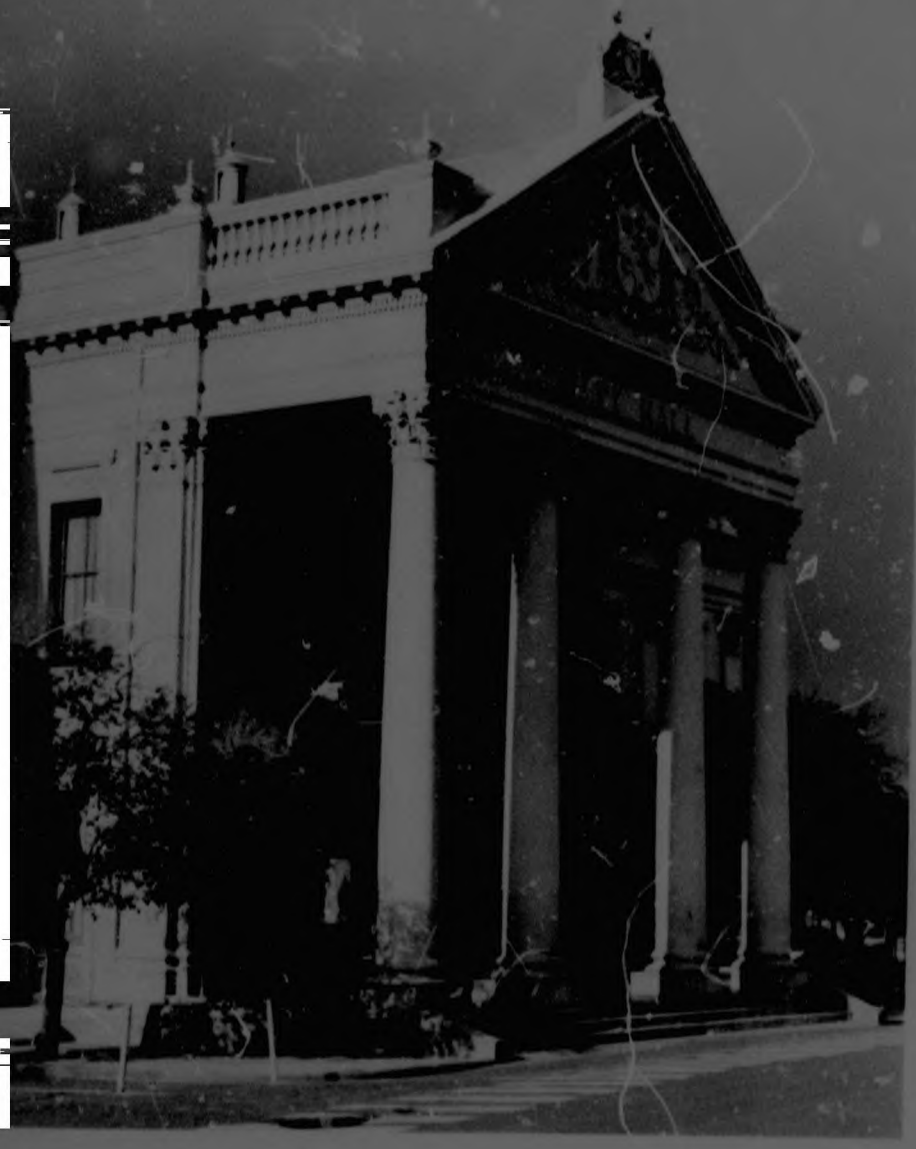
KIMBERLEY LIBRARY:

The old Kimberley Library can be regarded as one of the better assembled buildings of the Cape Colonial Public Works Department. The building has both American and Second Empire style influences, and yet despite this, early photographs showing the Library with its contrasting horizontally banded brickwork, suggest that it would not have been totally out of place in a mid-Victorian English industrial townscape.

Just as in the 1830s, the growth of the Railways in England heralded the second phase of the Gothic revival by making available at reasonable cost a great variety of hitherto unavailable materials, so too the arrival of the Railway in Kimberley in 1885 made available many materials, including cast iron, that had hitherto been used only on a very small scale. "New" types of building such as the Library were thus inevitable.

The interior of the building reveals Kimberley's first use of McFarlane's cast iron in the construction of the gallery. The Mansard roof over the main Library space is covered with Welsh slate, another material that had no place in the pre-Railway era. Joinery work displays stencilled decoration of which few other examples survive in Kimberley, and the various colours of the facebrick work used externally were produced in the Kimberley P.W.D. brickyards. Regrettably, it proved necessary fairly early in the building's life to plaster over the original brickwork, presumably on account of its inability to withstand weathering and resulting shabby appearance.

The Library appears to have been designed in the Kimberley offices of the P.W.D., under the supervision of the District Inspector, Richard Wright, and was reported to have been completed in 1866.



THE KIMBERLEY CITY HALL AND MARKET HALL:

The Victorian Gothic revival never succeeded in killing the classical manner for public building design in Britain. In turn-of-the-century Kimberley, the classical style was considered appropriate for the new City Hall. The classical approach was safe as it had many precedents in provincial Britain, and it was therefore not surprising that the author of the winning design for the City Hall Competition in 1898 opted for "Roman Corinthian".

Classical design had not as far as is known previously been attempted by Carstairs Rogers, the author of the winning submission, which possibly explains his deviation from generally accepted standards of proportion in classical design.

The inspiration for the City Hall was possibly Sir John Vanbrugh's two great works of the English Baroque, Castle Howard of 1699 or Blenheim Palace of 1705. Both have in their central pavilions exactly the same number of elements (windows, doors, pediment columns) as appear in the Kimberley City Hall. Similar elements were also used in the South front of The White House by James Hoban in 1792 (home of the American President in Washington D.C.) See illustrations opposite.

The formula was thus a tried and tested one, and having established that, it is worth considering the detail of Rogers' design. The pediment has an unusually steep pitch, steeper than the Roman Corinthian precedents of either Castle Howard or Blenheim Palace. Steeper also than the pediments that had at that time appeared in Edwardian Britain. Possibly the reason lay in the fact that Rogers was out of touch with what was generally considered "correct" or possibly the pediment was designed to be equal in pitch to the corrugated iron roof behind. Certainly the pitch is highly appropriate to the needs of a corrugated iron roof that has to withstand



The Kimberley City Hall from measured drawings by Goldblatt, Yuill and Partners.



Blenheim Palace by Sir John Vanbrugh, as illustrated in Sannister Fletcher.



The White House, Washington D.C.

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The City Hall and Market Hall effectively halve the old Market Square. The front elevation is uncomfortably close to the buildings it faces in Old Main Street and the market shelter is uncomfortably close to, and indeed totally unrelated to the City Hall.

Kimberley's occasional but violent hailstorms.

The exterior of the building is cement plaster rendered in a tradition of imitation stonework that had its origins in mid-century in Queen Victoria's Palace at Osbourne on the Isle of Wight. Similarly, the ornamentation is of precast work as is to be found at Osbourne. Despite the fact that the work imitates stonework, the moulded surface treatment lacks depth, possibly on account of a lack of technical expertise in dealing with portland cement which was in 1899 still an imported, relatively little used and expensive material.

Internal decoration, in keeping with the exterior, is unrefined and of uncomfortable proportions.

Kimberley's City Hall represents a step forward from the earlier P.W.D. work but is a somewhat primitive building that came at a time of relatively unsophisticated demands upon building designers.
Rogers was in his early 30s at the time of this, that was probably his first venture into classical design.

The structural frailty of the building and unenduring nature of its materials, was fairly typical of building in Kimberley at the time.

The City Hall commission included a Market Hall at the rear of the building. The Market Hall, as the illustration overleaf shows, was stylistically totally different to the City Hall and yet was built at the same time.

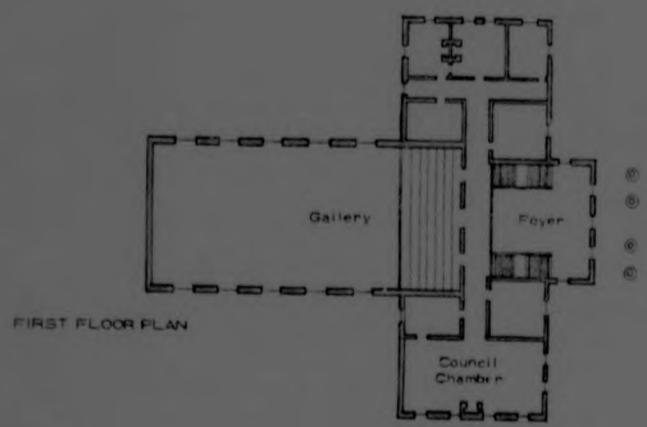
The siting of the City Hall and Market Hall was exceptionally uninspired, as the building effectively halved what had previously been Kimberley's Market Square. The main elevation of the City Hall is situated uncomfortably close to the buildings it faces, and in this respect is quite unlike the works of Vanbrugh and the White House in Washington.

As has been stated, the City Hall commission was won in open competition. There were 8 entries and the adjudication was by Mr Litchfield

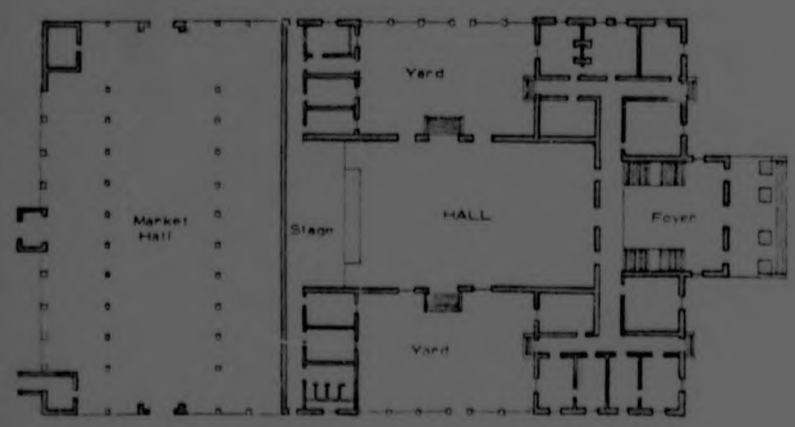
* Diamond News and Griqualand West Gazette, March 29, 1879. Kimberley Public Library.



Side Elevation



FIRST FLOOR PLAN



GROUND FLOOR PLAN

of the Public Works Department.

In the Diamond Fields Advertiser of the 17th November, it was reported "The building will be Roman Corinthian in style, and though severe in appearance will have a most pleasing effect ----------. At the back of the Main Hall and running the full width will be the Market House, over 83 feet wide, less massive than the main structure, but has a pleasing appearance, the triple iron roofs carried on capitals surmounting a palisade. ---------- Constructed of best burnt brick relieved with cement facings and enriched with cornices, the whole resting on foundations laid above the ground."

During 1902, a fire extensively damaged the building and when repairs were carried out in 1903, some changes were made. In the Mayor's Minutes of 1903 we read "To improve the vestibule the old matched boarded ceiling was replaced by a deeply panelled embossed steel ceiling with appropriate centrepiece and coved cornice". The supper room and Kitchen were added to the East of the Hall, the Supper room having a pressed metal ceiling, plaster pilasters and pediments to door and window openings. The report further states that "Ventilation is provided by inlet shafts constructed in the walls to a height of 6 feet 6 inches above floor level, where they connect with brass sunk slide ventilators; the outlets consist of perforated ornamental centrepieces in the ceiling connected with 18" diameter galvanised iron tubes running to the ridge of the roof, where they are capped with exhaust ventilators".

Why any Kimberley Architect should have felt a need to venture into the hitherto unexplored waters of "Roman Corinthian" revival is explained in an editorial in the Diamond News of 29.3.1879*, which expressed the sentiment - "What the Council must aim for is a spacious, well ventilated and substantial Town Hall, -------- like Town Halls in English Provincial towns ----------".

THE BEACONSFIELD PUBLIC OFFICES:

This building, that today does service as a Post Office was cast in very much the same mould as the Public Library illustrated on the preceeding page, and the Griqualand West High Court. Infill between brick quoins (now plastered) is of dressed dolorite.

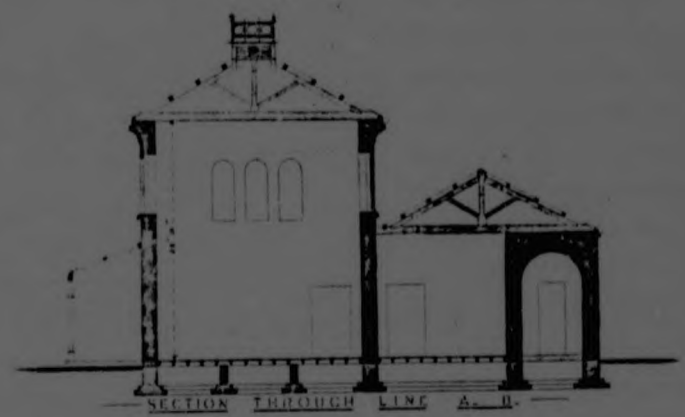
This is as with the previously illustrated P.W.D. work, difficult to categorise, as in addition to features in common with the others, it also displays Italianate brackets at the eaves of the main courthouse. The architectural expression is as with the previous examples, primitive, and the drawings show a considerable lack of skill on the part of their author.

Overleaf is an extract from the original very defaced cartridge paper drawing now in the possession of the McGregor Museum. The drawings are signed by District Inspector, Richard Wright, and dated 1883.

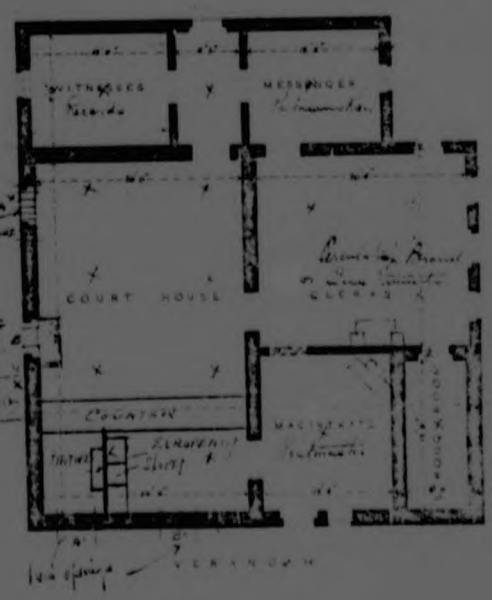




PLAN OF COURT HOUSE WINDOWS

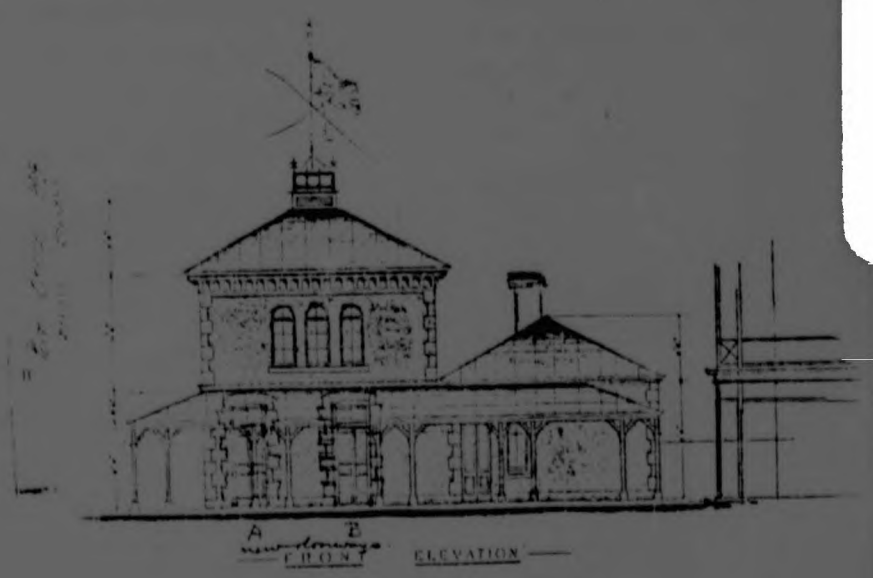


SECTION THROUGH LINE A. B.



PLAN

Market Square front

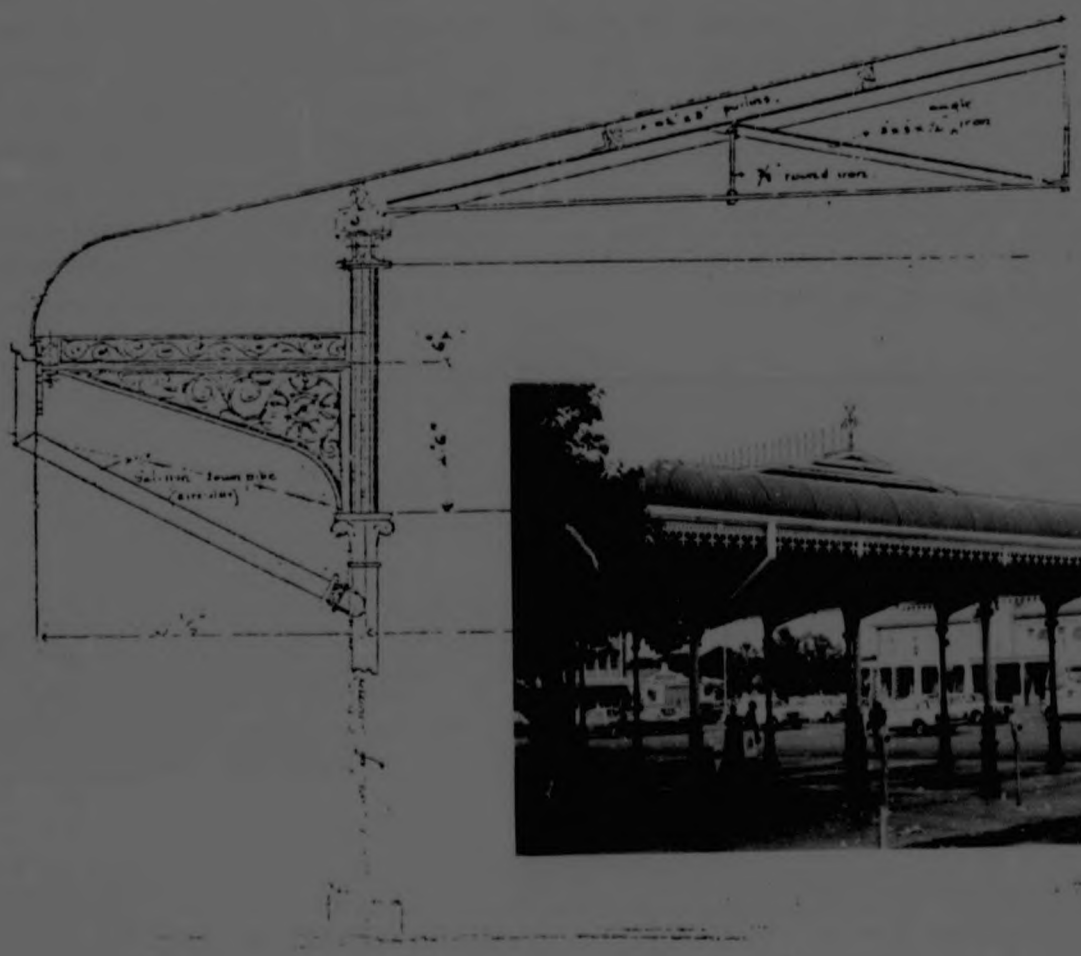


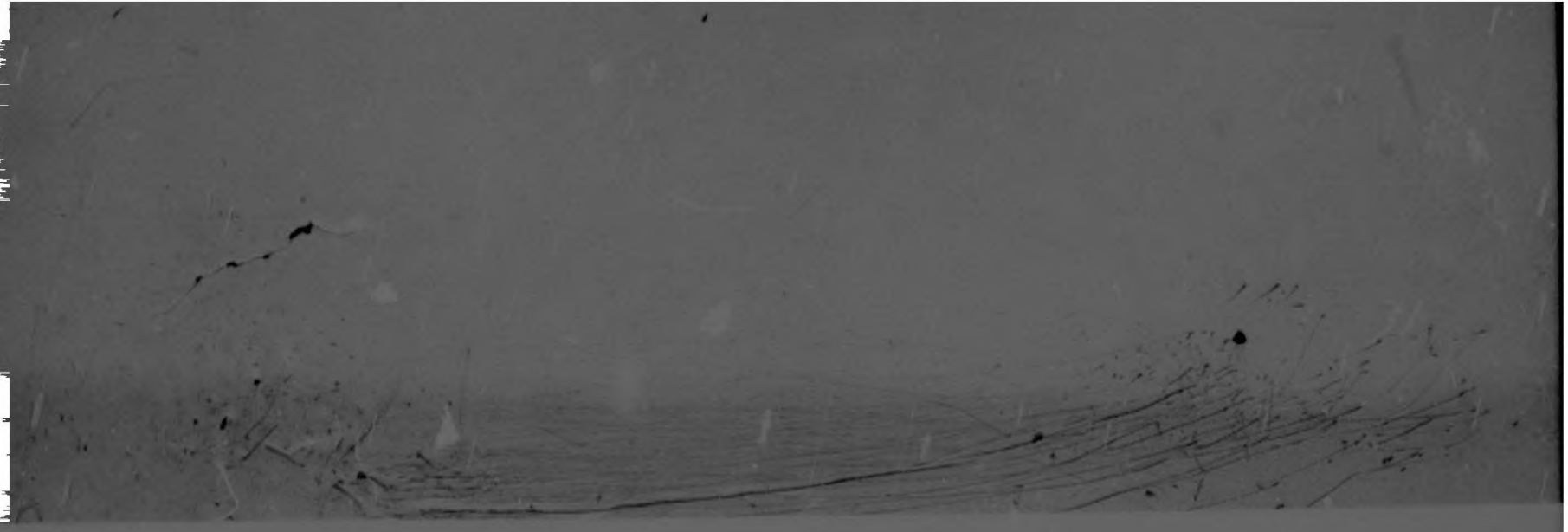
ELEVATION

Market Square front

THE MARKET SHELTER

This building of 1907 represents the only example in Kimberley of a pure industrialised building. Cast iron columns and brackets supporting the overhang of the roof were by McFarlanes. The roof trusses illustrate a fine appreciation of the structural potential of angle iron and rods used respectively in compression and tension. The original drawing is in the possession of the Kimberley City Engineers Department, and was the work of the Borough Engineer of the then Kimberley Corporation.





KIMBERLEY PUBLIC HOSPITAL:

An institution such as an hospital is of particular interest in that it is ongoing, and in one complex of buildings a complete history can be illustrated. The Kimberley Hospital is no exception.

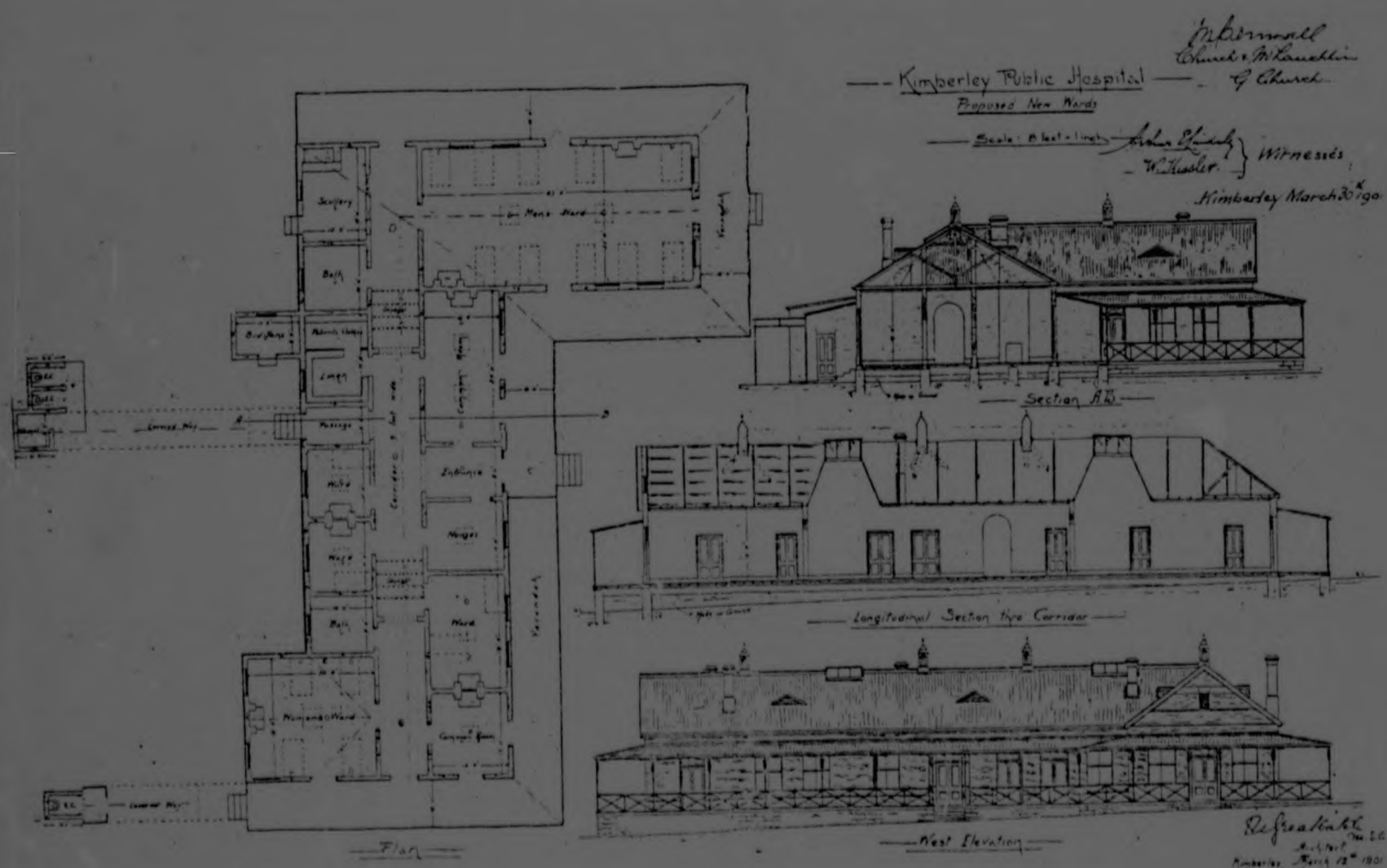
To the right of the photograph hereunder is the original wood and iron Carnarvon Hospital of 1874, and to the left, a later addition of the late 1880s. Overleaf is a drawing for new wards dated 1901. These buildings have much in common in terms of external appearance.

All of these buildings owe allegiance to the then prevailing norms of house design, and perhaps the most significant development of the 1901 building is the preoccupation with ventilation - Boyle's roof ventilators promoted air movement within the wards, roof vents ventilated the roof space, and roof lights provided natural light to the corridors. These three devices probably contributed greatly to the conditions of discomfort within the building. Possibly because of the conditions of discomfort within the building, verandahs wide enough to accommodate beds surround the 1901 building. These verandahs of 10 feet are significantly wider than the 6 feet to 8 feet common in houses.

On the following page is illustrated the double storey ward block of 1913 with its "Edwardian" front and "Victorian" rear elevation, and such innovations as a reinforced concrete structure to the internal corridors. This building still clings to the verandah tradition, albeit with a brick arched structure to the ground floor, and concrete columns to the first floor of the front elevation, while the rear elevation steadfastly maintains the tradition of a light timber structure.

The final building falling within the scope of this study is the Nurses' Home, representing yet another step forward. This building is described and illustrated on Page 81. William Timlin was responsible for the drawings of both the 1913 ward block and the 1914 Nurses' Home, and it is assumed that he was also influential in their design.




Kimberley Public Hospital
Proposed New Wards
Witnesses
Kimberley March 30th 1901
Section A.B.
Longitudinal Section thro Corridor
West Elevation
Plan

KIMBERLEY HOSPITAL
PROPOSED REBUILDING
VICTORIA AND MERRIMAN WARDS
SCALE 1/8 INCH = 1 INCH

New wards of 1912 that break away from the earlier domestic model of hospital design and experiment within elements of Edwardian Architecture in Britain.

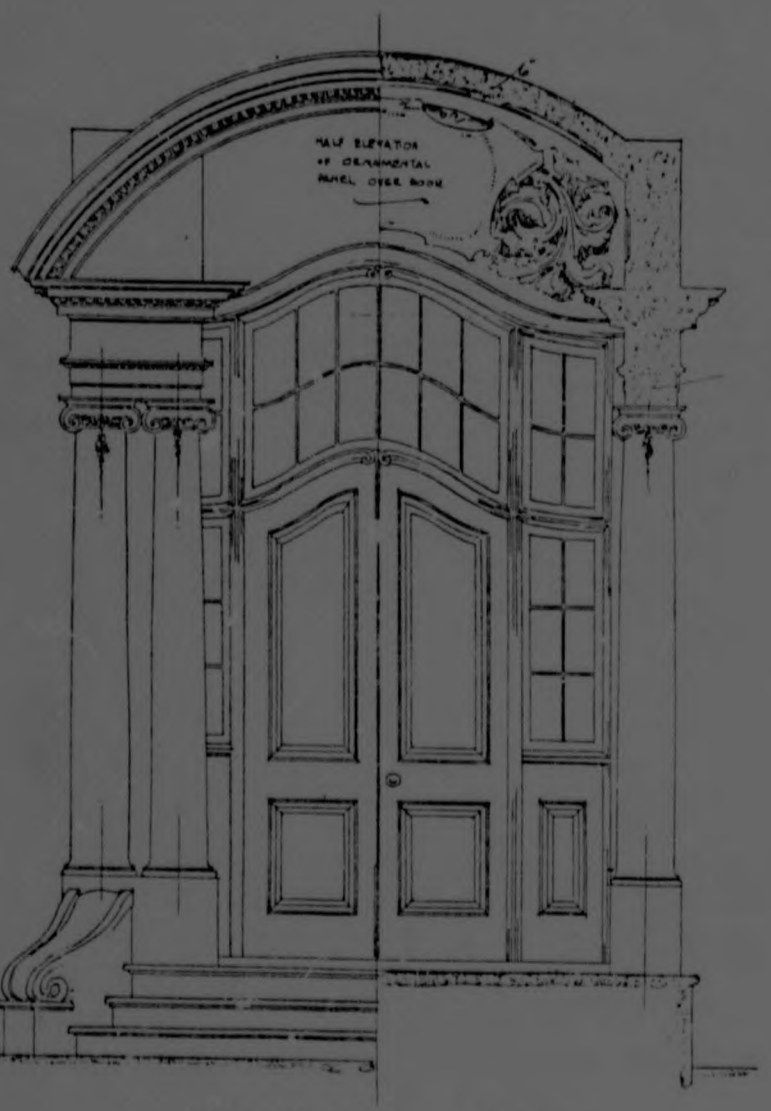


FRONT ELEVATION



BACK ELEVATION

ARCHITECT



HALF ELEVATION & SECTION.

KIMBERLEY HOSPITAL : NURSES QUARTERS:

This building situated on Kimberley's main suburban avenue is, sad to say, partially hidden behind a high brick wall.

The Nurses' Quarters represent one of the earliest total commitments to the Edwardian style and one can only speculate as to what extent this was influenced by the young William Timlin who was responsible for the drawing overleaf.

Compare this building designed in 1914 with the verandah style single-storey Ward Block of 1901, still steadfastly Victorian, and the double-storey Ward Block of 1912 with its Victorian rear elevation and "tending to Edwardian" front.

This building is significant in that it represents both the new order that marked the end of the period of this study, and the death of the verandah. It is significant too in other respects. Plastered external walls had hitherto only been used in Cape Dutch revival buildings and small pane windows replaced the large pane sliding sashes of previous years.

This building, the drawings of which, as has been stated, were done by William Timlin, is very representative of the correct architecture of Britain of the time. William Timlin, who had been in South Africa for about four years at the time that this building was designed, was very probably responsible for the introduction of the new style.

As a result of the outbreak of World War I, and the collapse of the Diamond Market, this was the last major building to be built in Kimberley for several years.

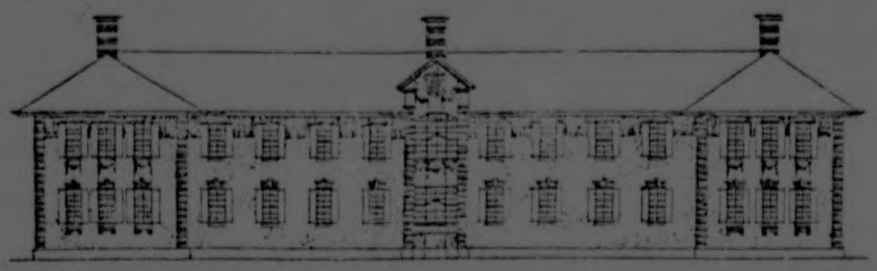
The front door illustrated opposite is significant in that it was only towards the end of the period of study that an item such as this would be designed and purpose made.

Drawing by William Timlin of which the original is in the Goldblatt, Yulli & Partners' collection.

The photo opposite shows the building as it is today minus shutters and with steel windows replacing the original timber sliding sashes.

KIMBERLEY HOSPITAL
NURSES QUARTERS.
PROPOSED RE-BUILDING.
SUGGESTED ELEVATION
SCALE 16 FT. 1 IN.





Dutoitspan Road Section



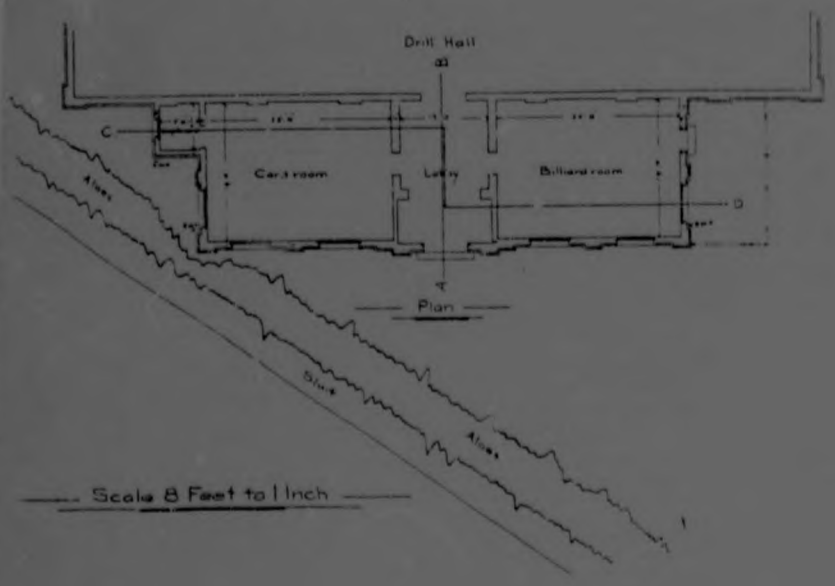
Section

D.V. Goldblatt

Kimberley Rifles. Drill Hall
Kimberley
Proposed Additions



Front Elevation



Scale 8 Feet to 1 Inch

THE KIMBERLEY RIFLES DRILL HALL:

Now known as the Kimberley Regiment Headquarters, this building was originally built in 1892 to house the Art Section of the Kimberley Exhibition.

The drawing opposite of 1894, also by D. W. Greatbatch, who designed the original building shows additions undertaken at that time. Further additions in the form of a cast iron portico are illustrated on Page 43.

Notes on the history of the building indicate that in its original form it had a canvas ceiling which was replaced in 1903 with the present pressed metal ceiling.*

The building in its original form was decidedly devoid of frills and strongly suggestive of British late Victorian industrial buildings. The addition shown opposite has a castilated parapet which was no doubt in deference to the building's military use. It was only with the addition of the McFarlanes portico in 1903 that we see any deliberate attempt at elegance.



St Cyprians Anglican Church, a wood and iron building that was replaced in 1907 by the St Cyprians that we know today. The wood and iron churches such as this often tended to be a lot more Gothic than the brick buildings that followed. The church pictured above was in fact the second St Cyprians, the first which had mudbrick walls is referred to on Page 20.
Photo Kimberley Public Library.

CHAPTER 6.

CHURCHES, SYNAGOGUES, TEMPLES AND LODGES.

Background information on most building types of the period covered by this study will invariably start with the information that the first example of the particular type was a tent during the Camp Phase. Thereafter, during the consolidation phase, a wood and iron building, and during the Mature Phase a substantial brick building.

The places of worship considered in this chapter follow this general pattern with the exception that fairly sophisticated prefabricated wood and iron churches such as the one at the Kimberley Mine Museum appeared very early in Kimberley's History. Within thirty years churches and a cathedral appeared that were much the same as their British counterparts.

Places of worship are thus different to most other classes of building which developed into distinctive South African Colonial types.

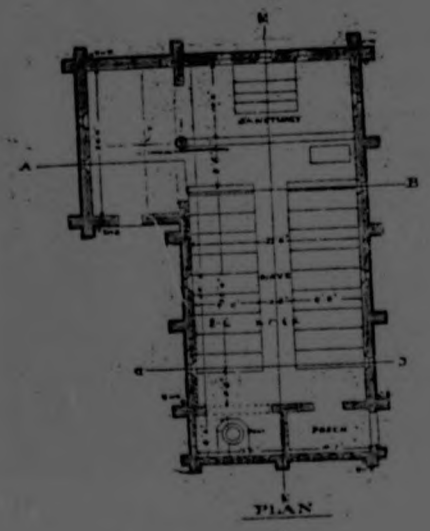
A possible explanation, at least in respect of the Anglican and English Non-Conformist churches, is that at the turn of the century there were very well defined standards of what was correct and proper in church Architecture, and little deviation was tolerated.

During the early years of this century there was a boom in church building during which many fairly substantial wood and iron buildings such as the one illustrated opposite were replaced with the brick buildings that we know today.

As a generalisation, churches have proved to be the building type most enduringly built, and least subject to change. Churches therefore [illegible] one of Kimberley's most important conservation resources.



EAST ELEVATION



PLAN



WEST ELEVATION

ST ALBANS ANGLICAN CHURCH:

St Albans was presumably the work of Sydney Stent. The original drawings are signed "Stent & Hellisch".

Originally a facebrick building, St Albans is now rendered externally with cement plaster, presumably on account of the inadequate weathering of the brickwork, and represents one of the earliest surviving permanent churches. St Albans stands apart from other later churches based on the Gothic theme by virtue of its weathervane and "high Victorian" Gothic Rose window. The church in its original form (it has subsequently been added to) was very small and no doubt built on a very limited budget. The heavily emphasised weathervane in the original was no doubt intended to provide the vertical accent that a steeple would have provided in a larger church. The weathervane does not survive if indeed it ever was built.

St Albans can probably best be seen as an early "primitive" example of church architecture in Kimberley, and it will be noted that other churches built during the ensuing 20 years of the period of study were considerably more sophisticated and more typical of Britain's "arts and crafts" inspired late Victorian churches.

Stent & Hellisch
Architects
24 Bourke Buildings
Kimberley
Queensland

The Newton N. G. Church in its present day form.

NEWTON N. G. CHURCH:

The cornerstone of the church was laid in 1885, and the church inaugurated in 1886. Described in the church's official history as the first permanent Dutch Church in Kimberley, it served a congregation that was established in 1872, and worshipped first in a tent and thereafter in a wood and iron building.

Dr Kestell, who laid the cornerstone, is also claimed in the history to have been the Architect of the church. Other sources indicate that the church was in fact designed by Lawrence Ford Hanson and that after his death tenders were called for by Thomas Claridge, who subsequently was responsible for the second church of Church Square, Pretoria, and President Kruger's house.

It was common for N. G. Churches to be designed by "English" Architects before and for some time after the turn of the century. Although many were Gothic inspired, many were also Classically inspired, as were the Non-Conformist churches of England in the 19th Century.

As the illustrations opposite and overleaf illustrate, this church evolved with a great deal of grace. Although its present form is far removed from the intentions of the original designer, this church provides a strong argument against "thus far and no further" school of conservation.

The transition from a redbrick architecture to a stucco architecture is one of the facts of life of Kimberley buildings and is to be found in several other significant cases including the Public Library and the Masonic Temple.

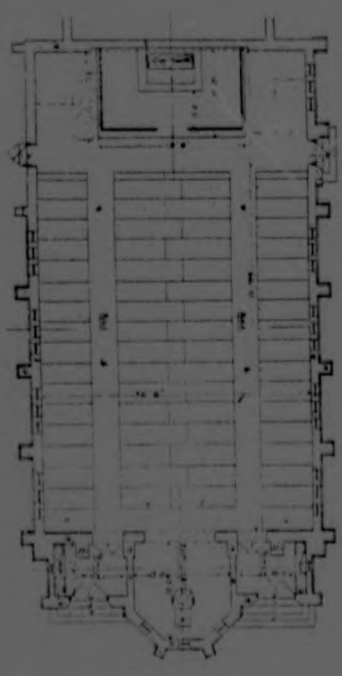
ANGLICAN CHURCH (ST EDWARDS) - KENILWORTH, KIMBERLEY.

St Edwards is the most Arts and Crafts and least Gothic of Greatbatch's churches. It has a simplicity not seen in earlier or later church Architecture in Kimberley, and the heavily expressed bargeboards on the gables show a rejection of the lighter Victorian expression, in favour of the heavier Edwardian expression, which by now was well established in England. Built in 1902, it is difficult to rationalise how this church was the forerunner of the very much more Gothic examples which followed from Greatbatch's office in subsequent years.









ANGLICAN CHURCH (ST. JOHN THE EVANGELIST) - BEAN STREET.

This little church of 1904 from the office of D.W. Greatbatch was drawn and one suspects designed by Arthur E. Lindley.

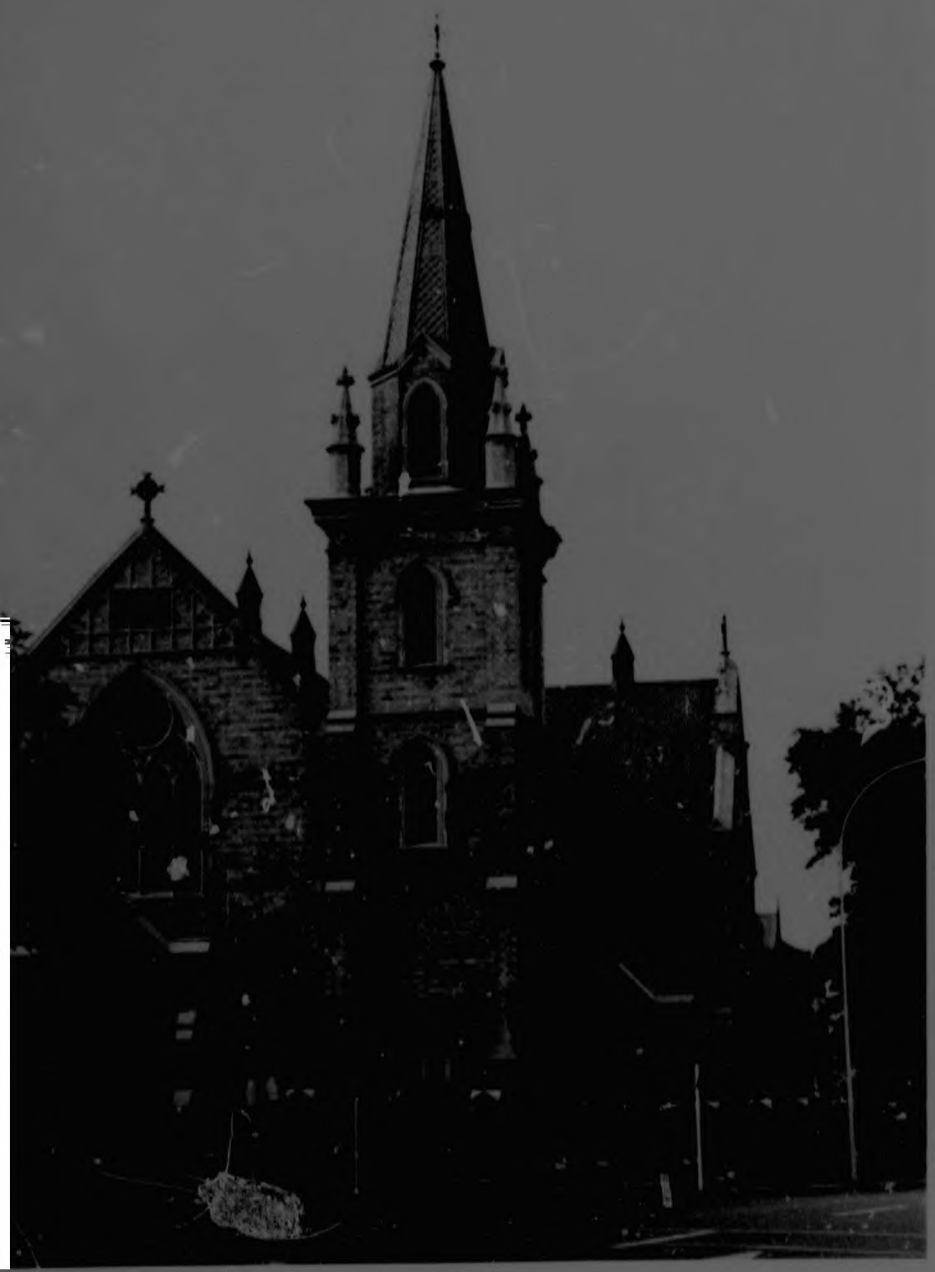
Lindley's perspective drawing is illustrated on page 58. Noteable features are the fine Church and McLauchlin brick and terracotta work.

The plan is unusual and dictated by the shape of the site. The entrance to the Church is at the apex of the triangular site which is bounded on the sides adjacent to the apex by streets.

This Church is in many respects the testing ground for ideas and details used in St. Cyprians Anglican Cathedral illustrated on Page 9-.



Window detail showing locally made brick and terracotta work by Church & McLauchlin.



WESLEYAN CHURCH CHAPEL STREET (TRINITY METHODIST CHURCH

This church now known as the Methodist Church, was built in 1906, and replaced a predecessor in the same street, hence the name Chapel Street.

Carstairs Rogers was the architect for both this and the adjoining Manse.

Although external detail is Gothic (more detailed than in the case of Greatbatch's "Arts and Crafts" Anglican churches), the planning as required by the Wesleyan liturgy is much more compact. As a result, far greater spans were required than in most other longitudinally planned Kimberley churches.

The brickwork is typically "Church & McLauchlin" and detail w[illegible]us been carried out in plaster.

Kimberley churches of this period are very close to their British counterparts of the 19th century, and this one particularly so with its octagonal spire over tower with pinnacles.

It is of some interest that while most of Kimberley's turn-of-the-century churches would have passed unnoticed in 19th century Britain, most other classes of building would have been highly conspicuous in a British setting.

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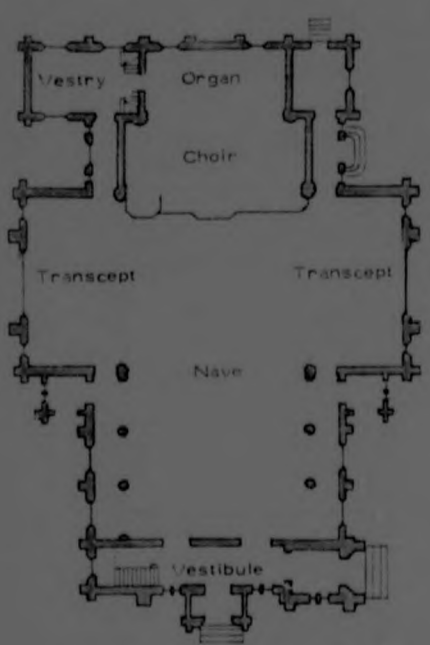
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Plan copied from original in the possession of Joubert, Owens, van Niekerk and Watt, Architects in Kimberley.

PRESBYTERIAN CHURCH

CENTRAL ROAD, BEACONSFIELD



East Elevation facing street.



Choir Floor Plan

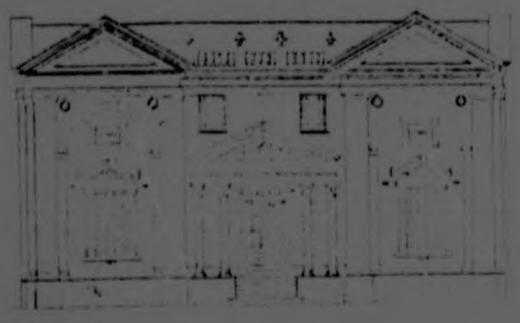


Ground Floor Plan

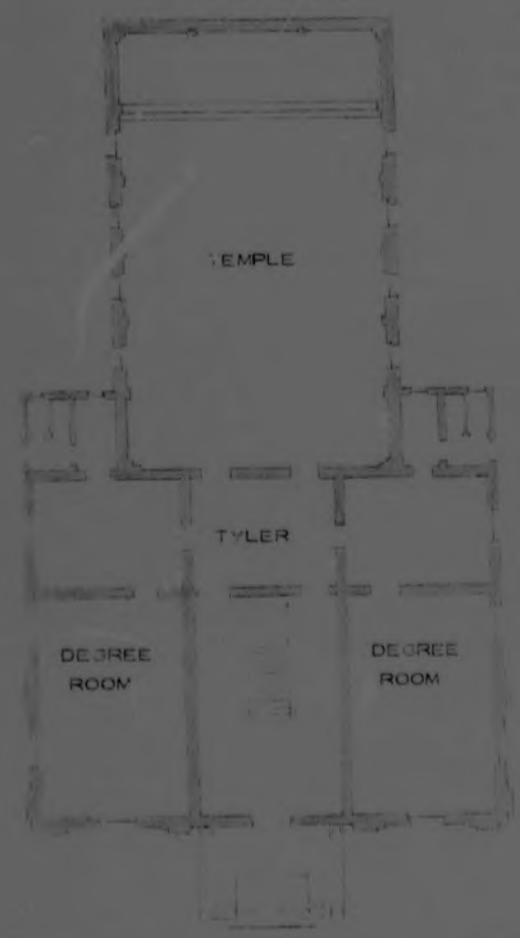
Plan and Elevation from original working drawing of 1905, by Architects, Brennan and Hill.



After 80 years the tower for which provision has been made has yet to be added. Like many other Kimberley churches, this could be classified as a transplant from Britain. Much of the detail work that has been painted over appears to be terracotta.



FRONT ELEVATION



MASONIC TEMPLE : DUTOITSPAN ROAD:

The design of this building has been attributed to various architects and possibly there is an element of truth in at least two of the claims. Amongst the records of D. W. Greatbatch, a prominent freemason of his time, there exists:-

i. A standard plan of a mass printed type for a "Roman Corinthian" Masonic Temple.

ii. A drawing based on the standard plan and signed H. A. Reid, 1888. It is from this drawing that the illustration opposite has been copied.

iii. Unsigned drawings probably by Greatbatch, showing variations to the Reid drawing that have been incorporated in the building as it exists today. The most notable of these is the portico.

It seems improbable that in 1888, Greatbatch, who was then only 20 and still in the employ of either Stent or Day, had much to do with the initial design. Greatbatch was however responsible for much of the later work including the adjoining cottage.

Like the Library illustrated on Page 73, this building has undergone a considerable change in character as a result of having its original brick-work plastered. In its original form the Masonic Temple must have presented an image much like that of the Old McGregor Museum, a combination of brick and plaster much loved by the Victorians.



Photograph of about 1895. Kimberley Public Library.



Sketch by A. E. Lindley, then a draftsman for D. W. Greatbatch.

ST CYPRIAN'S CATHEDRAL:

St Cyprians, designed in 1907, is an example of competent, carefully detailed church architectu , and would have done credit to any provincial town in England. St Cyprians must have been very much "state of the art" in 1909 when it was completed. It has to date proved to have been the only one of Greatbatch's buildings for which source material has been located. Amongst Greatbatch's books exists a bound collection of illustrations of contemporary church architecture, and in the illustrations can be found many of the elements of St Cyprians. Not the least of the illustrated churches and cathedrals to influence Greatbatch was J. Oldred Scott's Grahamstown Cathedral, with which Greatbatch must have been familiar as a boy. The Grahamstown Cathedral was completed in 1879, 6 years before Greatbatch and Stent left Grahamstown for Kimberley. Generally, St Cyprians can be seen as an example of the later Victorian stylised "arts and crafts" Gothic.

St Cyprians is soundly constructed, but much of the detailing is inadequately adapted to Kimberley's environmental demands. Valley gutters are undersized, downpipes poorly positioned and roof tiles inadequately fixed, to quote but a few examples

St Cyprians, and several other churches built at about the same time, illustrated an important maturity that building in Kimberley had achieved, in that they had acquired some ability to last. After 75 years, their brickwork is still sound, and in the case of St Cyprians only the sandstone (which was used to a limited extent) shows signs of notable weathering. Clearly the stonemasons involved in the project lacked local knowledge of both the quality of stone with which they were dealing, and the demands that would be made upon it. Above all, the churches of this period are a tribute to the then flourishing brickmaking industry initiated by Church & McLauchlin.

ST CYPRIAN'S CHURCH,

Extracts from the sketch design of 1907, drawn by Arthur E. Lindley, then a draftsman for D. W. Greatbatch.



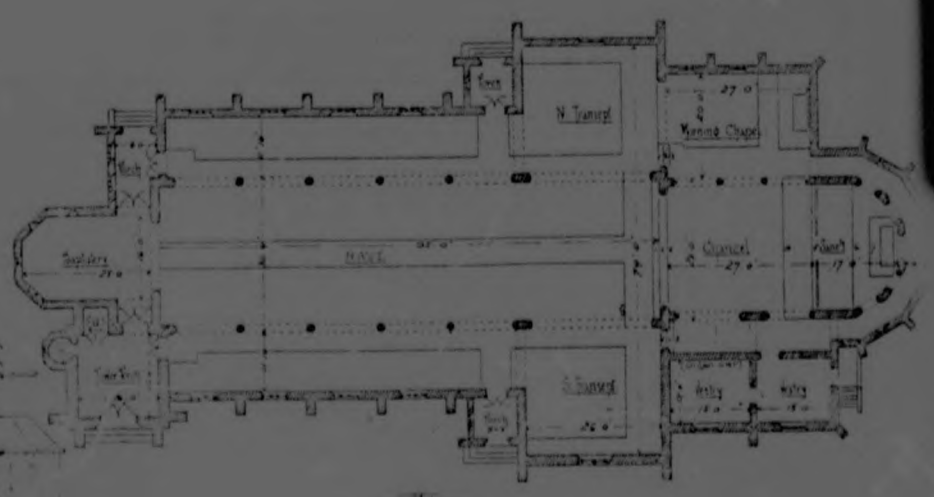
Sketch from SE



WEST END



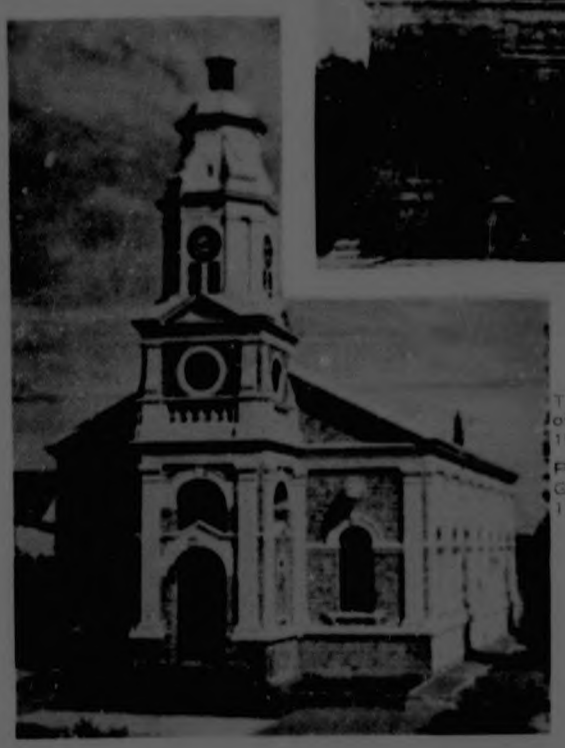
SOUTH ELEVATION



PLAN



Plan indicating the original exient of the Church shaded and later additions tightly outlined.





The original Newborn Church of 1886 had its tower added in 1921 and side wings in 1960.

Photographs from Ds. W. Fullards' Geskiedenis van die Gemeente. 1872 - 1972.

ST CYPRIAN'S CHURCH



...ts from the sketch design ... 1907, drawn by Arthur E. Lindley, then a draftsman for D. W. Greatbatch.

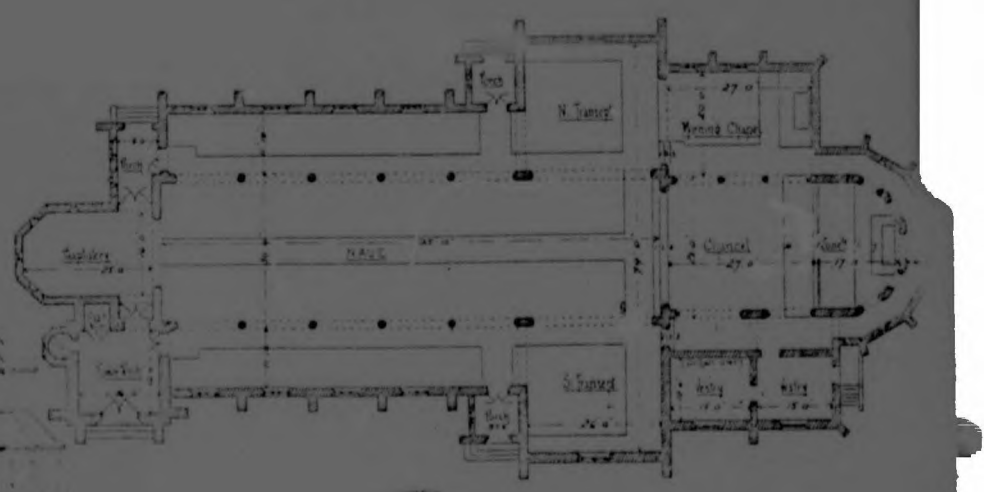
Sketch from SE

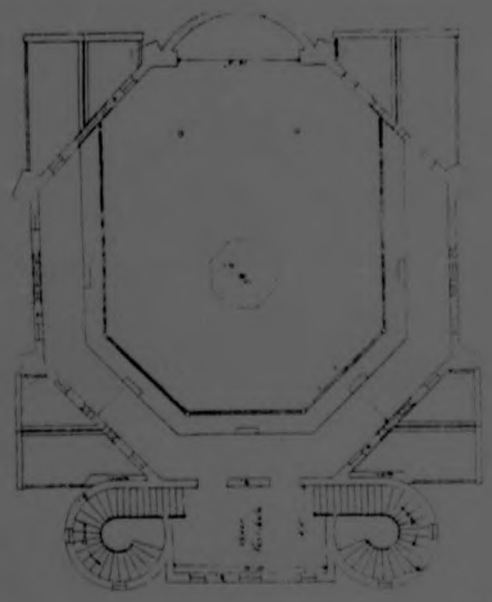


West End



South Elevation





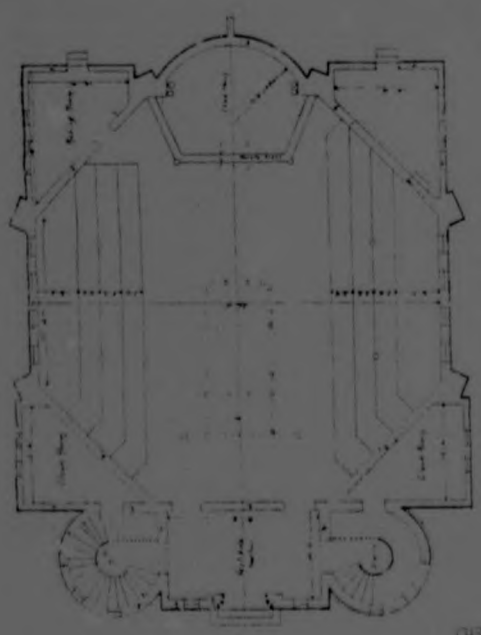
GALLERY PLAN.



FRONT ELEVATION

MEMORIAL ROAD SYNAGOGUE

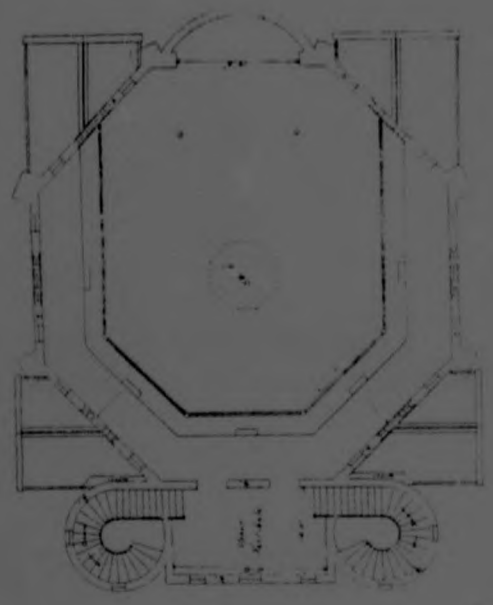
Turn-of-the-century synagogue designers clearly had difficulty in deciding upon an appropriate style and as a result most available options were explored. Kimberley's first synagogue was predictably nondescript and of wood and iron. This building, designed by D. W. Greatbatch and built in 1892, appears to have been inspired by Pretoria's "Byzantine" synagogue in Paul Kruger Street, which has almost identical massing. In 1911, a smaller synagogue built in Kimberley had a classically inspired design.



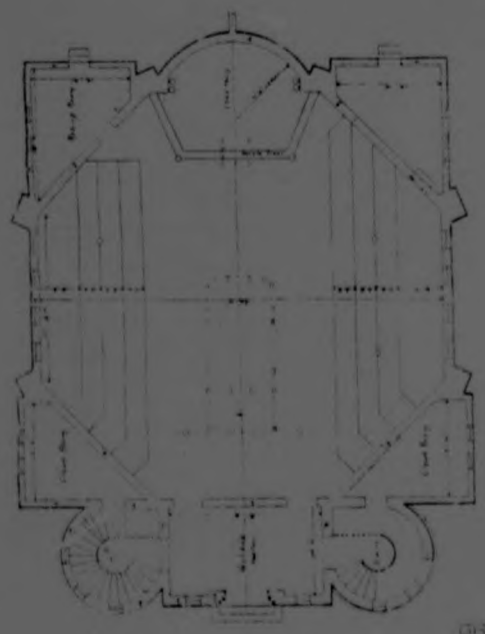
GROUND FLOOR PLAN.



Photo of about 1905.
Kimberley Public Library.



GALLERY PLAN.



GROUND FLOOR PLAN.



Photo of about 1905.
Kimberley Public Library.

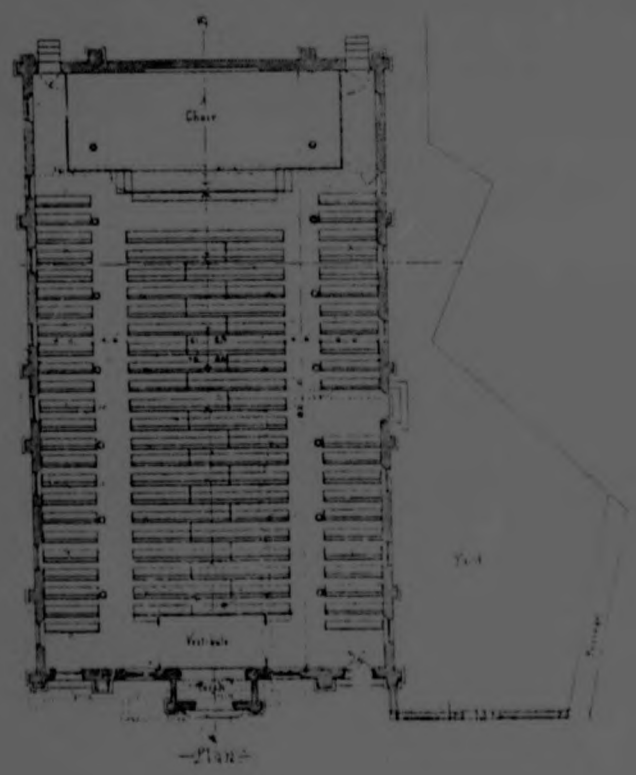


FRONT ELEVATION

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DEAN STREET WESLEYAN CHURCH:

Designed by Carstairs Rogers. This little church was constructed of poor quality bricks and has as a result been plastered and painted white.

Roger's churches like Greatbatch's would have been comfortable in a British Victorian setting, but are nevertheless different to Greatbatch's in the type of windows used.

This church, built in 1901, was possibly the last to have been built with inferior bricks, as all churches subsequent to this and prior to 1914, made use of Church & McLauchlin bricks.

It is tempting to ascribe the barnlike plan of this church to the fact that it was for the rather stern Wesleyans and not the more romantically disposed Anglicans. The Chapel Street Wesleyan church of 1906 by the same architects is paradoxically the most elaborate of Kimberley's church plans.

Working Drawings in the possession of Joubert, Owens, van Niekerk & Watt, Kimberley.

* Crossman, Lieut. Colonel R. E. Report on the Affairs of Griqualand West, June 1876, Kimberley Public Library.

** Personal contact with Author, September 1982.

CHAPTER 7.

HOTELS, PUBLIC HOUSES AND CLUBS.

Digging in the extreme heat of Kimberley is a thirsty pastime, and entrepreneurs were quick to recognise this. In a report to the Colonial Office in June, 1876, it was stated that there were 132 licensed canteens serving the digger population, which the police at their then strength were unable to adequately supervise.* Just as the canteens were originally housed in very simple buildings, so also were the Hotels, an early example of which is described hereafter.

Clubs too existed from the very early days, catering for both committed drinkers and non-drinkers. The Victorian era was the heyday of the Mens' Club which had a particular role to play in early Kimberley where "Ladies" were a rare and endangered species.

Hotels developed from wood and canvas affairs to the likes of the Belgrave Hotel and the Alexandersfontein Hotel, which were considered to be amongst the most comfortable on the African continent.

The architectural expression of these buildings progressed from the primitive types of the "camp" and "consolidation" phase to the sophistication of the "Mature" phase buildings which although they draw on the British 19th Century planning norms are essentially South African in their appearance.

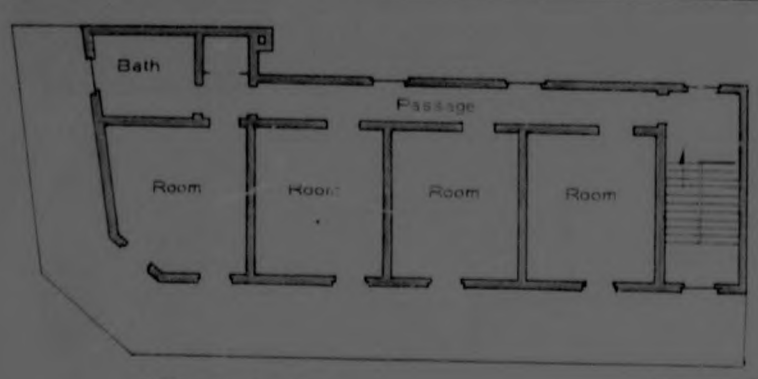
The extent to which the plans drew on British 19th Century practice was commented upon by Dr. Dereck Lindstrum of York University who compared the "Mature Phase" Kimberley hotels with seaside hotels such as were then built at Brighton and Blackpool in Britain.*



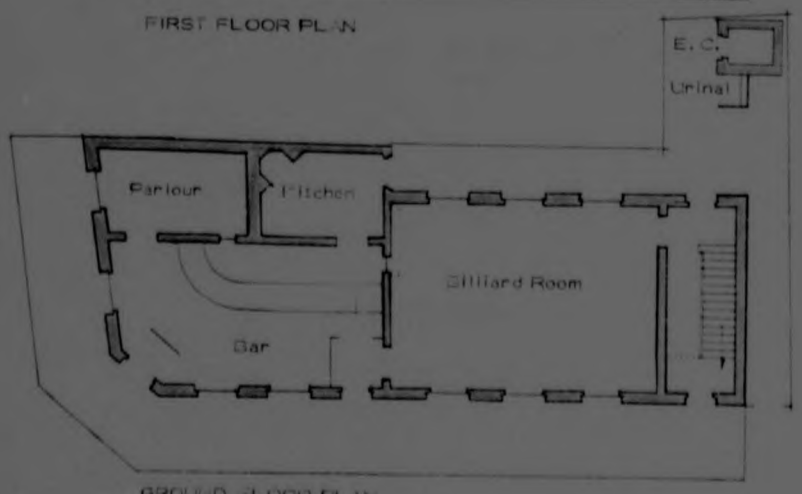
The original Australian Arms Hotel shown above was established in 1873, and the front rooms rebuilt in 1911, as illustrated hereunder.
Photo above Kimberley Mine Museum.







FIRST FLOOR PLAN



GROUND FLOOR PLAN.

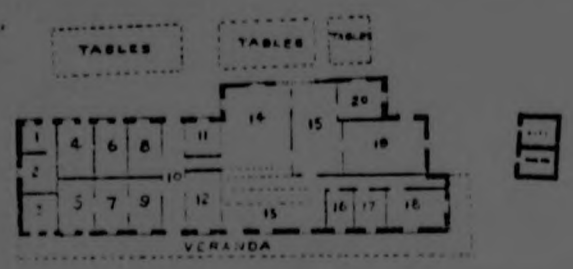
THE "STAR OF THE WEST":

The Star of the West designed by Carstairs Rogers in 1907, is a fine example of a Mature Phase Public House built on the site of an earlier canteen. It is situated virtually at the edge of the Kimberley Mine, and still exists minus balconies in an extremely dishevelled state, doing trade as a bar only. The photograph below owned by the current proprietor, gives an idea of the original appearance. The plans and elevation have been copied from a blueprint in the possession of the McGregor Museum.



* Carbour, F. Notes, Alexandersfontein, McGregor Museum, Kimberley.





Old Alexandersfontein Hotel.
Plan and photograph McGregor Museum.

Scale of English Feet

ALEXANDERSFONTEIN HOTEL:

In 1872, a licence was granted for the "Roadside Hotel", later the "Thatched House Inn", and yet later the "Thatched House Tavern". This establishment, of which a plan and photograph appear opposite, even boasted a swimming pool in 1882. The significance of the site initially was that it was the last overnight stopping point for the traveller from the coast to the Diamond Fields.

In October 1900, the Directors of De Beers resolved to build a new hotel on the site of the old, following a report on the old building by Architect, D. W. Greatbatch, who was commissioned for the new project. The Alexandersfontein Hotel, completed in 1901, therefore followed the Belgrave Hotel, and included innovations such as water closets and baths on the upper floors adjacent to the bedrooms. The water closets were a full 20 years ahead of their general acceptance within buildings in Kimberley.

The plan form deviates from the right angles of its predecessor, the Belgrave Hotel, and this is possibly the only example of a building in Kimberley (with its flat topography) that has ever had its plan form dictated to by the contours of the site. The external appearance tends towards "arts and crafts" with the half-timbered and plastered gables standing out in contrast to the red Church & McLachlan facebrickwork. This was a device much used by Greatbatch between the late-90s and about 1905.

The verandahs are of exceptional width - 12 ft to 15 ft - and it is perhaps significant that there is no roof over the First Floor balcony on the South Elevation.

The Alexandersfontein Hotel still exists, having recently been restored. The building is currently used as an Officer's Mess by the Army.

The setting is rural and this is possibly Greatbatch's only building ever designed out of an urban context. The evolution from old Hotel to new vividly illustrates the vast change in building design and construction between the Camp and Mature Phases.



South Elevation



North Elevation

Abdn Chandler
Albert Brown } Witnessing the signatures of Engr. Client

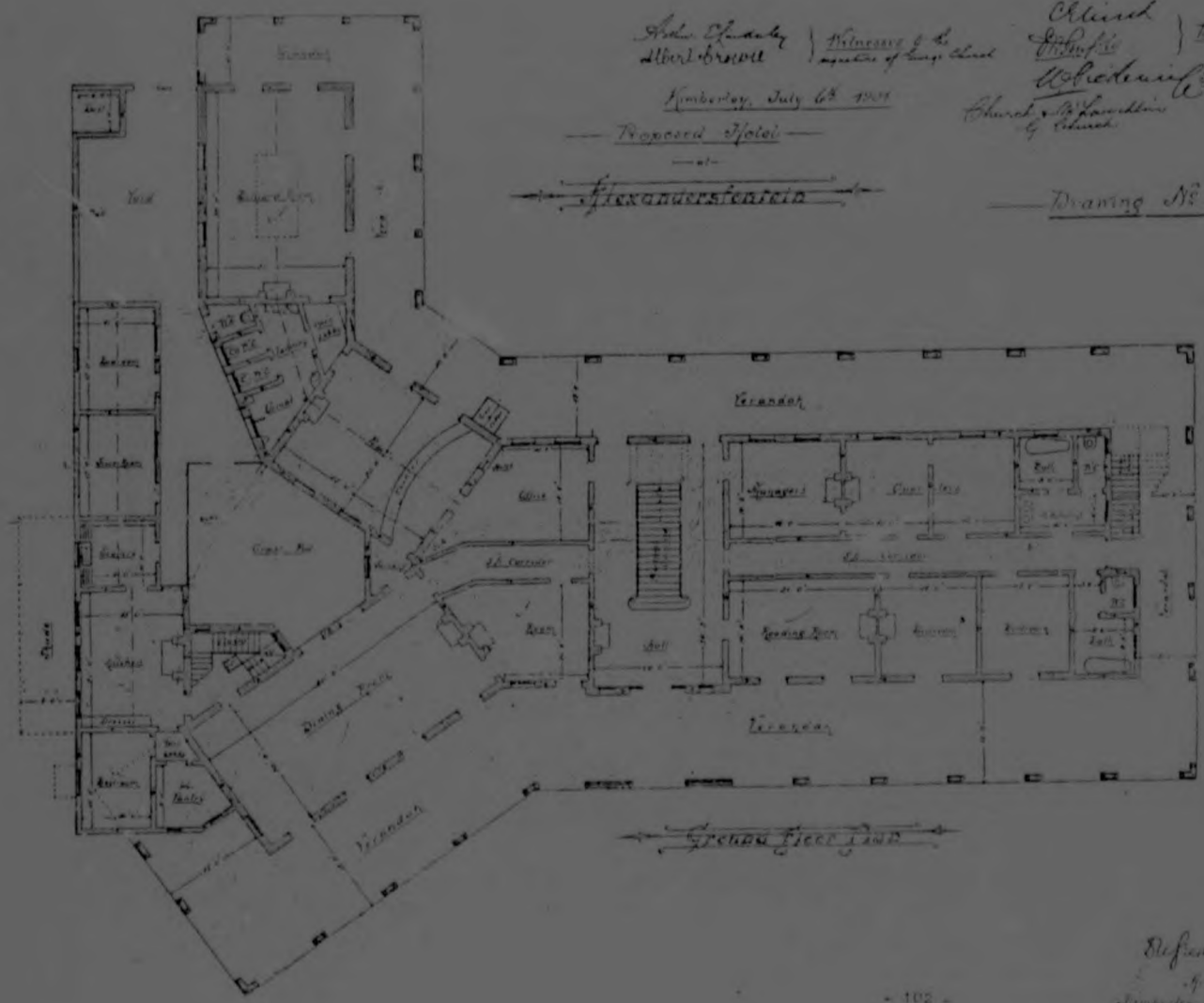
Client
Bishop
Weidenius } Directors
Secretary

Kimberley, July 6th 1901

Client & Mr Hamblin

— Proposed Hotel —
— at —
Alexandersfontein

— Drawing No 1 —



Proposed Front Line

Defiance Bar Co.
Agent.
Kimberley, June 16, 1901

Witness to the signature of the 1st Part

Directors

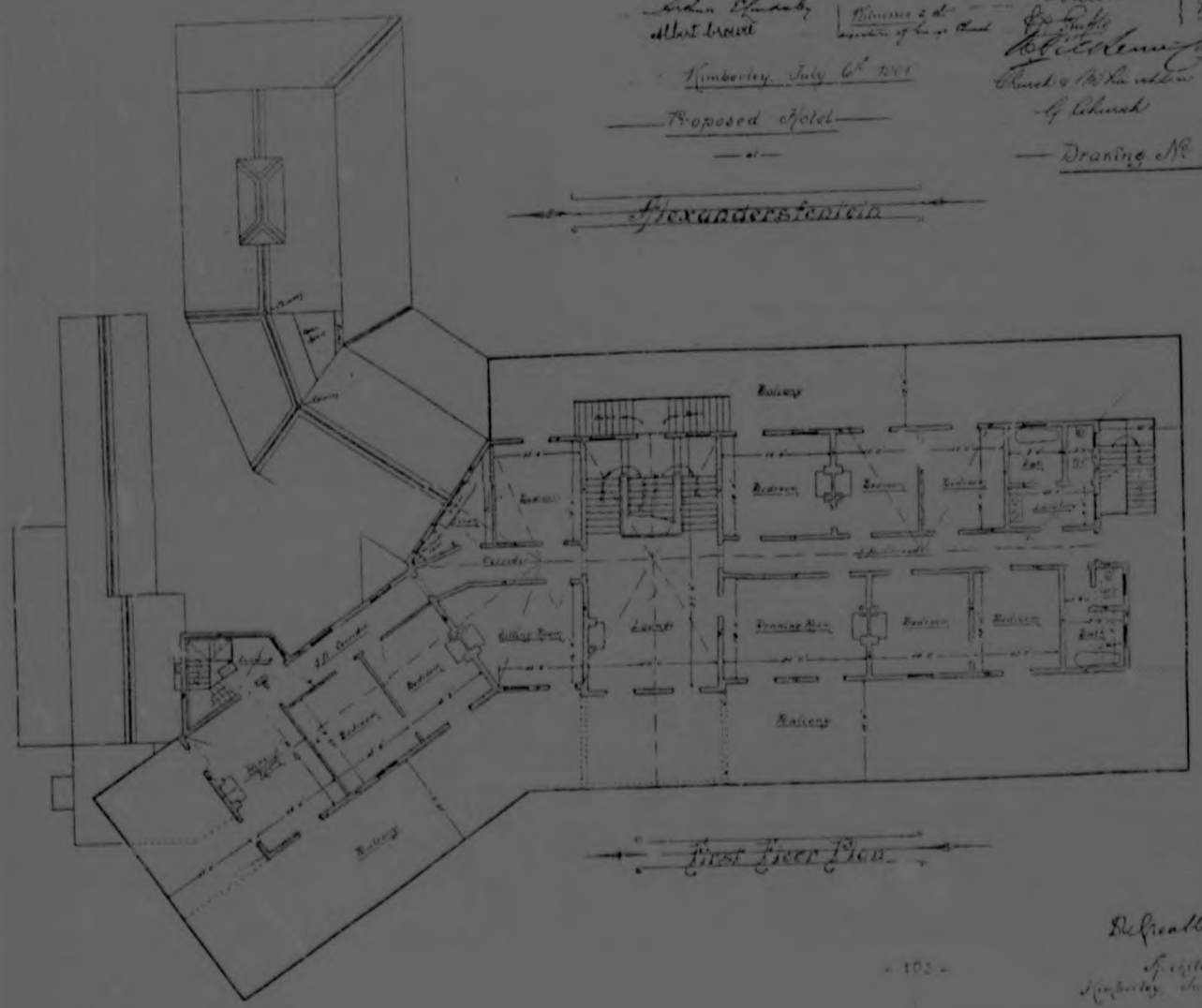
Kimberley July 6th 1901

Proposed Hotel

at

Alexanderstein

Drawing No 2


Balcony
Bedroom
Bedroom
Bedroom

SAVOY HOTEL:

In contrast to its predecessors, the Alexandersfontein Hotel and the Belgrave Hotel, the Savoy Hotel of 1902 was a "no frills" commercial hotel designed for a confined city site and a less affluent clientele.

The confined nature of the site demanded a three-storey building which was unusual for early Kimberley, where two-storeys was seldom exceeded. The balcony woodwork was elegant and light, external walls were of the mandatory red brick and roof of the inevitable corrugated iron which is still very adequately serving its purpose. Room sizes are very much more modest than was the case in Greatbatch's previous two hotels, and ablution facilities distinctly spartan. The balconies were more than either a device of fashion or a climate-modifying element - they were primarily a means of access to the rooms, and vary in width between 8'6" on the front elevation and 6'0" on the rear elevations. The Savoy Hotel still exists, but has been extensively modified, and the only recognisable elements that remain are the staircase in the entrance hall, and the roof.



The Savoy Hotel today showing no visible trace of its turn-of-the-century appearance.



Front Elevation

Witnesses

Kimberley October 15th 1902

Scale - 8 feet - 1 inch

Kruger Street

Dutoitspan Road

Dining Room

Hall

Bar

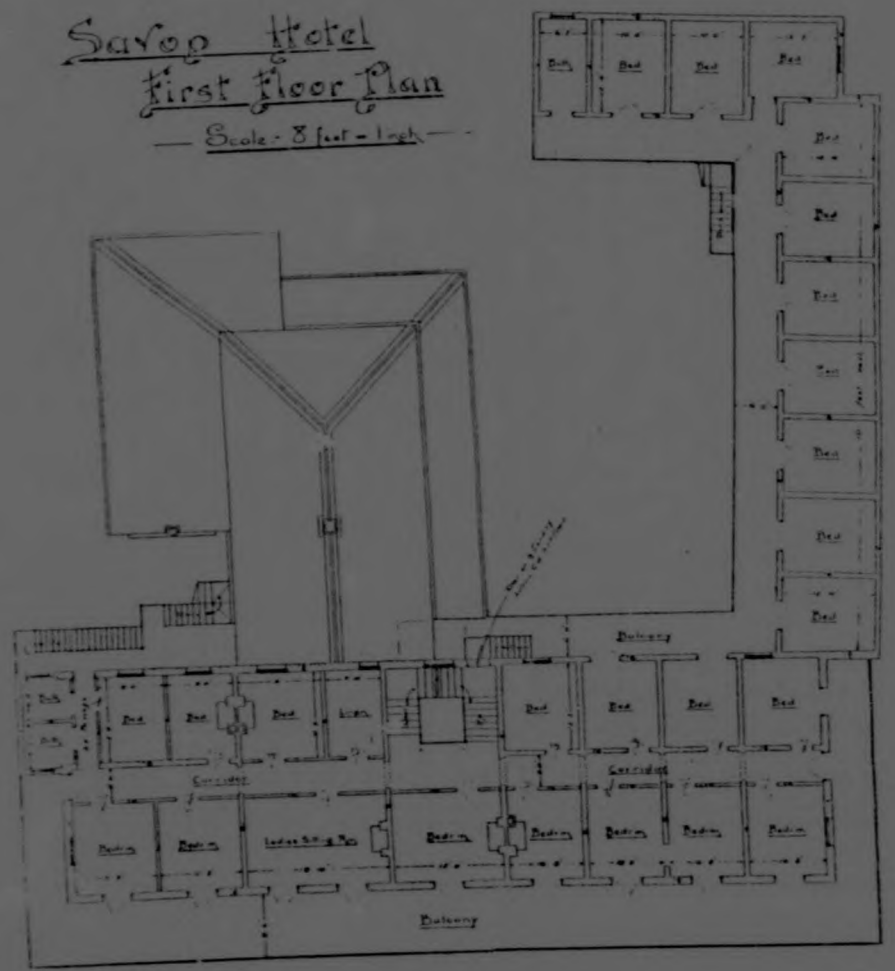
Kitchen

De Beers Road

- 105 -

Savoy Hotel
First Floor Plan

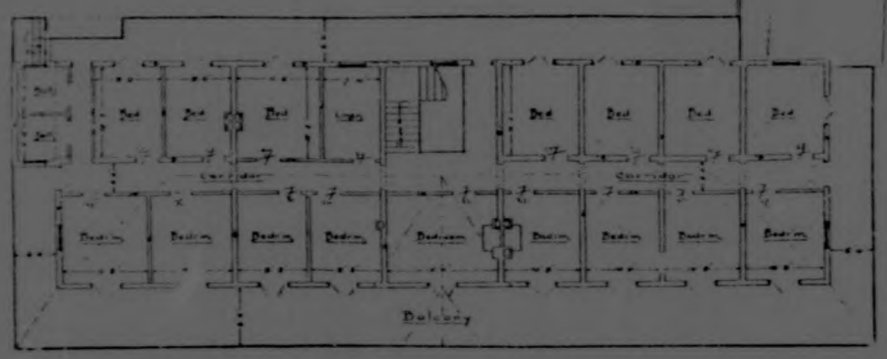
— Scale - 8 feet - 1 inch —



Savoy Hotel,

Second Floor Plan

— Scale - 8 feet = 1 inch —

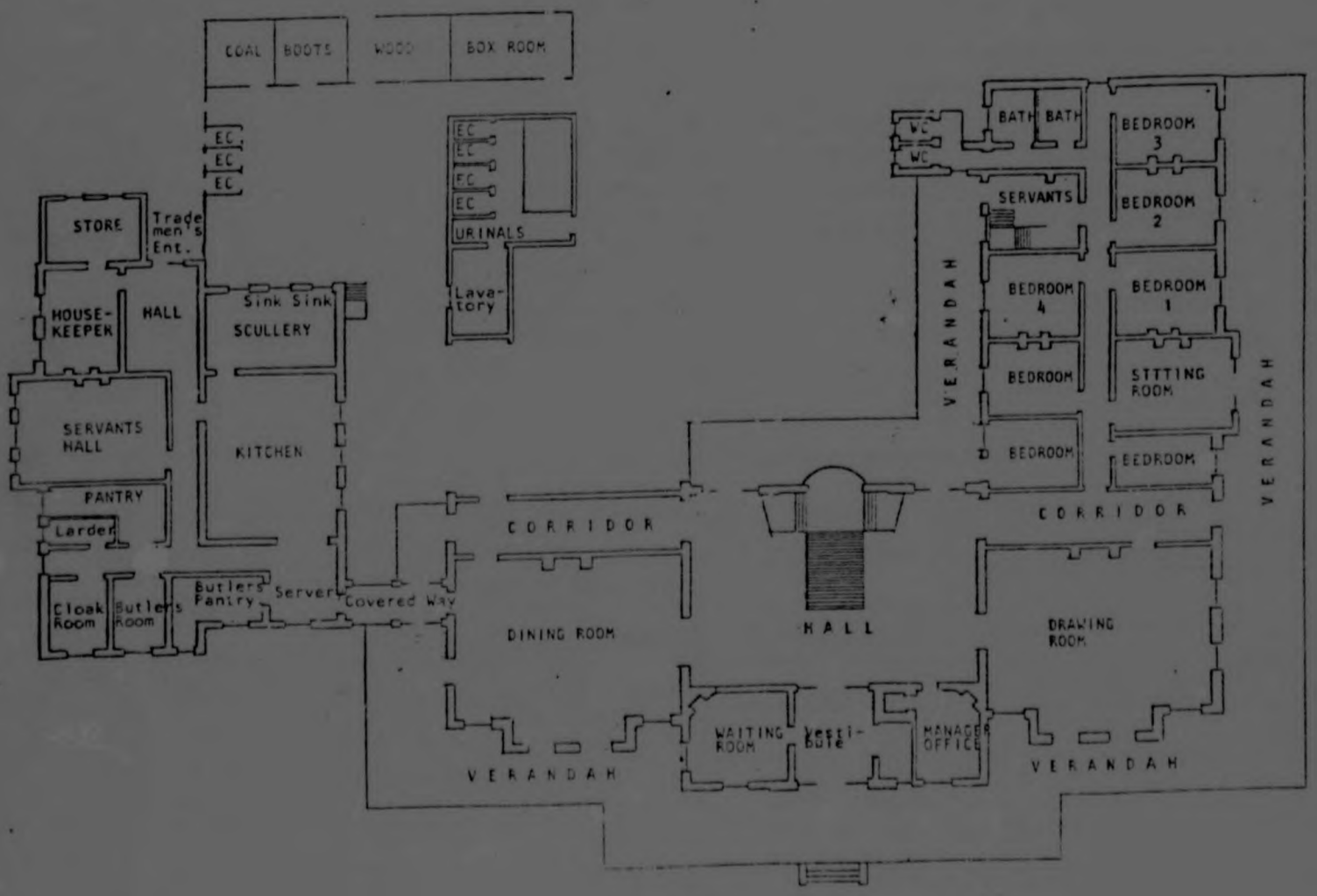


THE BELGRAVE HOTEL:

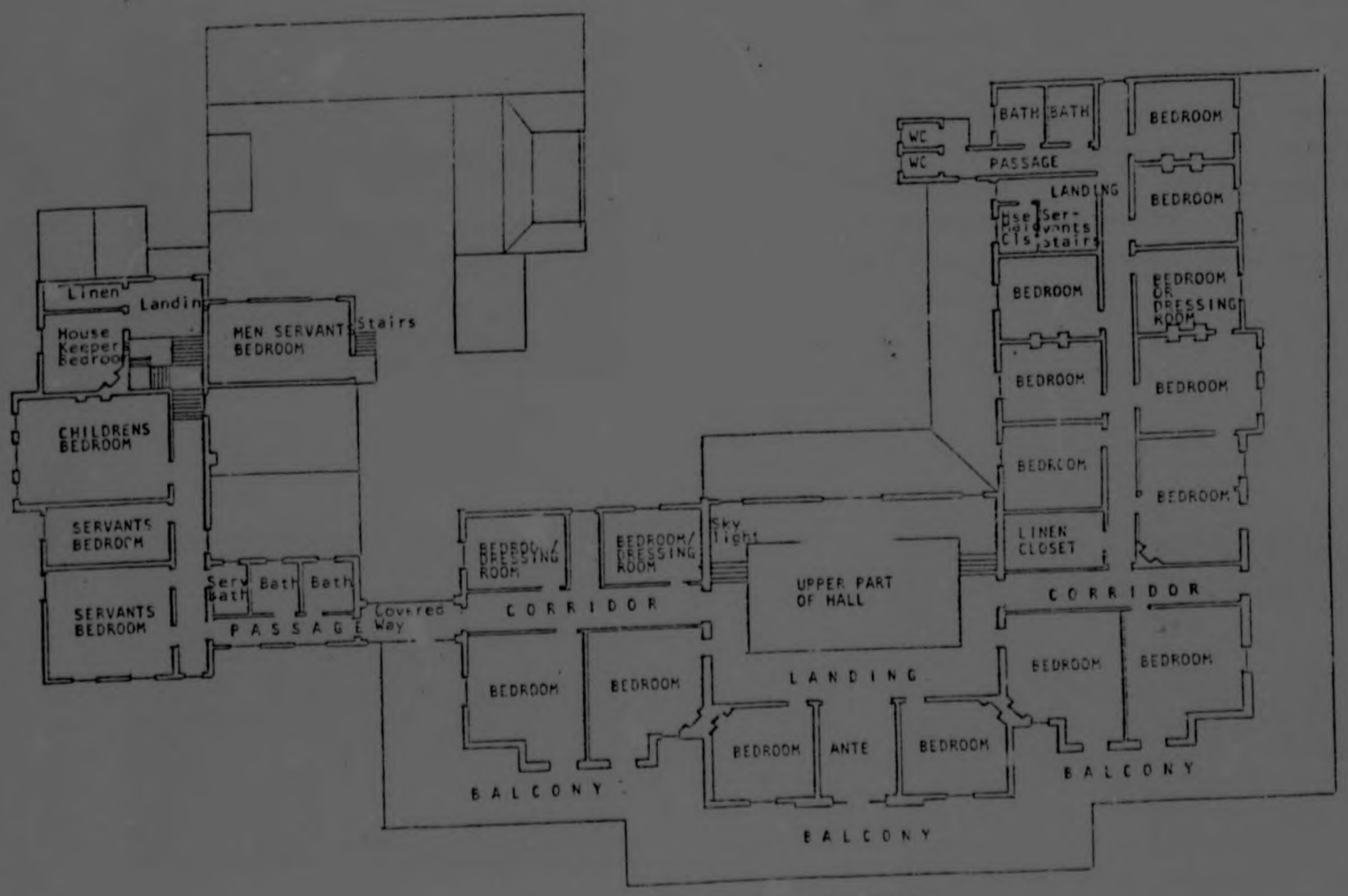
Designed by D. W. Greatbatch in 1896, this Hotel was originally intended as a sanatorium which it was thought would be of particular benefit to people suffering from chest complaints. Like many Kimberley buildings, the essence of the design was the verandah, without which the building would not be particularly memorable.
This can be regarded as an "early" Greatbatch building in that it lacks the "arts and crafts" elements, particularly in the half timbered gables, that characterise his later buildings. Interesting features of the original building remain including the Entrance Hall, staircase, and some decorative devices, particularly the ceilings that have already been considered.






COAL
BOOTS
WOOD
BOX ROOM
EC
EC
EC
STORE
Trade men's Ent.
HOUSE-KEEPER
HALL
Sink
Sink
SCULLERY
SERVANTS HALL
KITCHEN
PANTRY
Larder
Cloak Room
Butlers Room
Butlers Pantry
Server
Covered Way
EC
EC
EC
EC
URINALS
Lava-tory
CORRIDOR
DINING ROOM
HALL
WC
WC
BATH
BATH
SERVANTS
BEDROOM 3
BEDROOM 2
BEDROOM 4
BEDROOM 1
BEDROOM
STTTING ROOM
BEDROOM
BEDROOM
VERANDAH
CORRIDOR
DRAWING ROOM
VERANDAH
WAITING ROOM
Vesti-bule
MANAGER OFFICE
VERANDAH
VERANDAH

GROUND PLAN



FIRST FLOOR PLAN

THE KIMBERLEY CLUB:

The drawing overleaf illustrates the Club as it was restored by Greatbatch in 1892. The original Club illustrated opposite, was the work of Sydney Stent, an Engineer by training, and the original balcony woodwork certainly has a distinctly structural appearance.

The drawing overleaf shows a fairly typical Greatbatch verandah, but the hood mouldings of special bricks over the doors and windows are not found elsewhere in Greatbatch's work, and as the drawings indicate are remnants of Stent's earlier work.

Many of Greatbatch's verandahs had a distinctly Chinese feeling about them and this was no exception.



Above, the original verandah designed by Sydney Stent, and below, Greatbatch's restoration in 1892 following a fire. Photograph Kimberley Public Library.



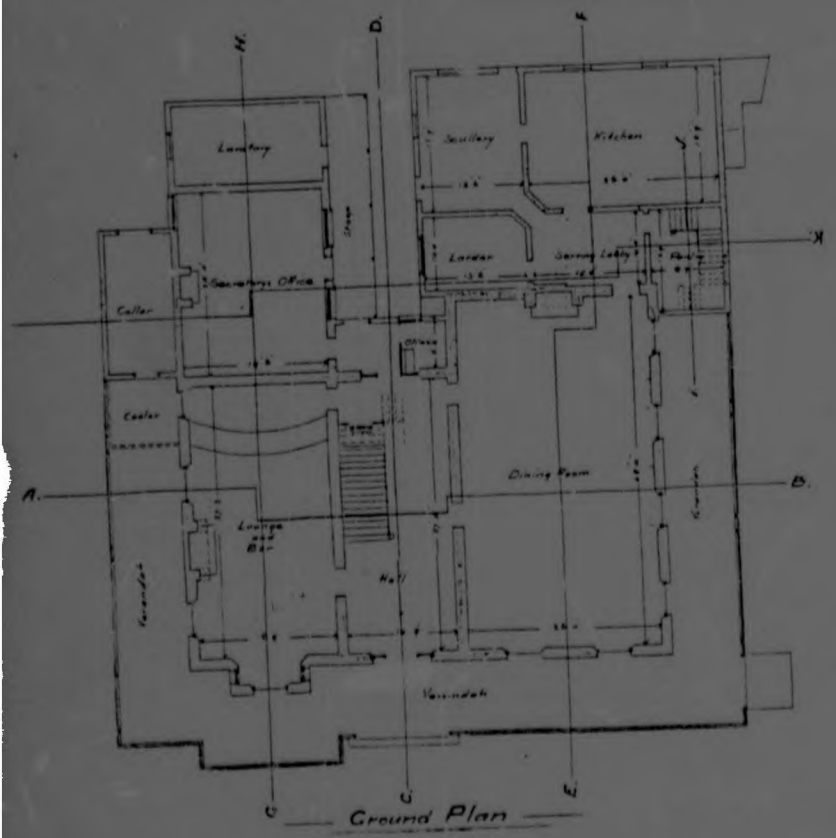
The Kimberley Club today with verandah of the 1930s following the burning of Greatbatch's verandah.



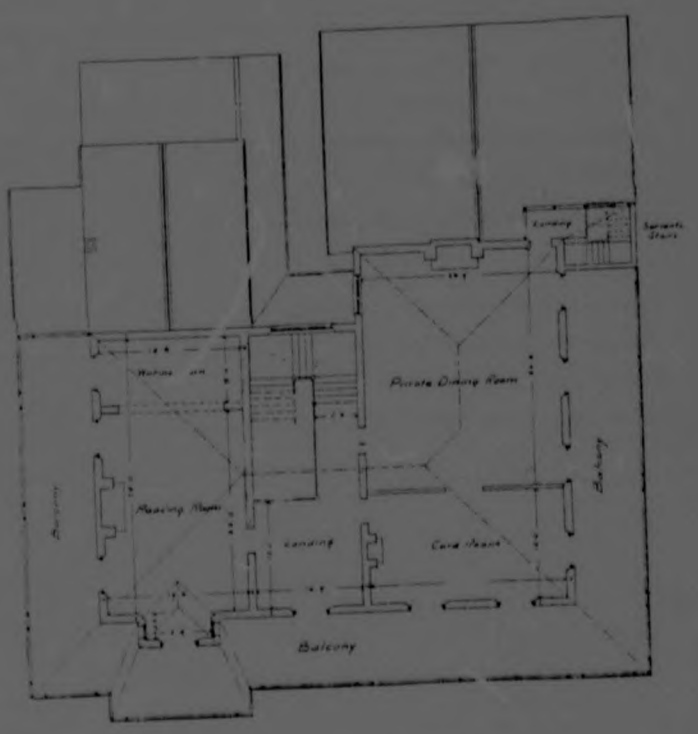


North Elevation

Drawings for the restoration of the Kimberley Club in 1892 after the original verandah by Stent and most of the upper floor had been gutted by fire.



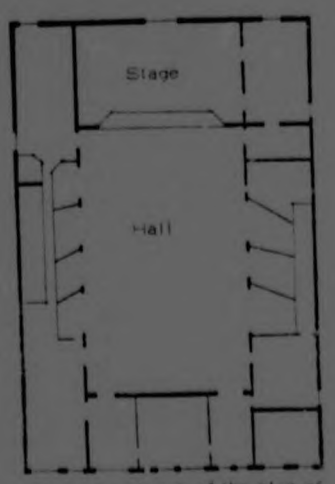
Ground Plan



First Floor Plan



Street Elevation of the original Theatre Royal
Photo Kimberley Public Library



Copy of a sketch of the plan of the original Theatre Royal in the Kimberley Public Library.

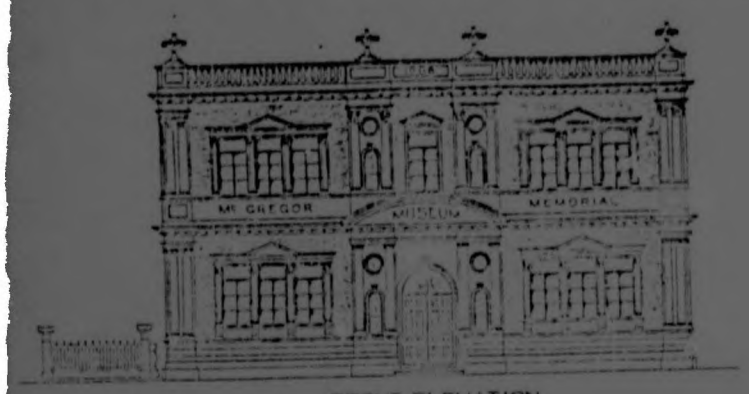
CHAPTER 8.

THEATRES AND PLACES OF ENTERTAINMENT.

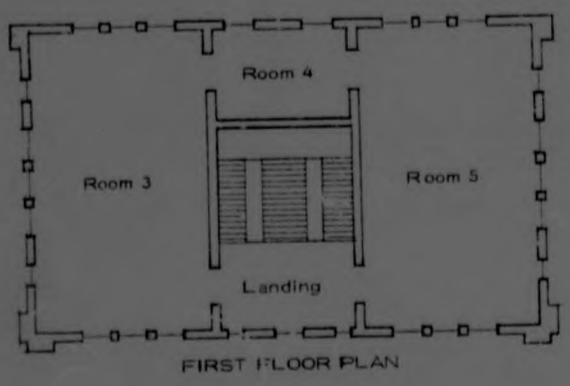
Entertainment played an important part in the lives of Kimberley's early inhabitants, and it requires no great exercise of the imagination to visualise the nature of early entertainment. Certainly much of the early entertainment was provided in the numerous canteens, however, from very early on theatrical performances were popular and a popular venue was the first Theatre Royal illustrated opposite. This was to be followed at the turn of the century by the second Theatre Royal, which is illustrated in the pages that follow.

Kimberley's transformation from a wild diggers camp to a staid town is clearly symbolised by the McGregor Museum, illustrated overleaf, and Kimberley's ability to organise a sophisticated entertainment on a large scale is to be seen in the International Exhibition whose main building is illustrated on Page 19. This latter project was clearly a milestone in Kimberley's Architectural development, but due to a lack of information and drawings, cannot be considered in any detail.

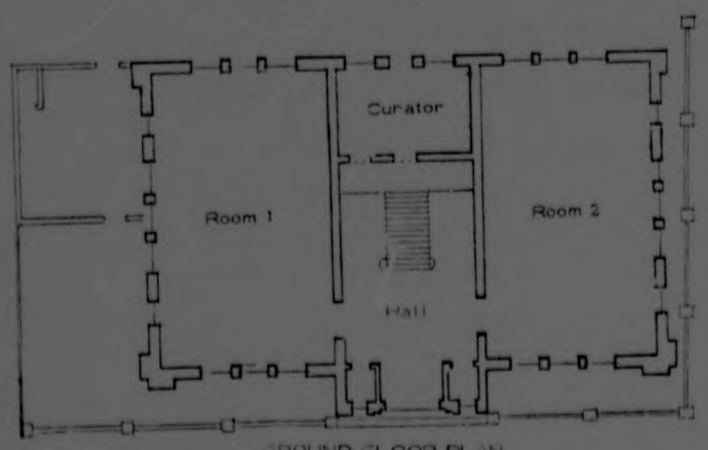
The International Exhibition, the commission for which was won by Greatbatch in a competition, was a notable venture into the use of corrugated iron on a "grand" and respectable scale. This material had previously been confined to either modest housing or makeshift buildings as the first Theatre Royal illustrated opposite.



FRONT ELEVATION



FIRST FLOOR PLAN



GROUND FLOOR PLAN

THE OLD McGREGOR MUSEUM:

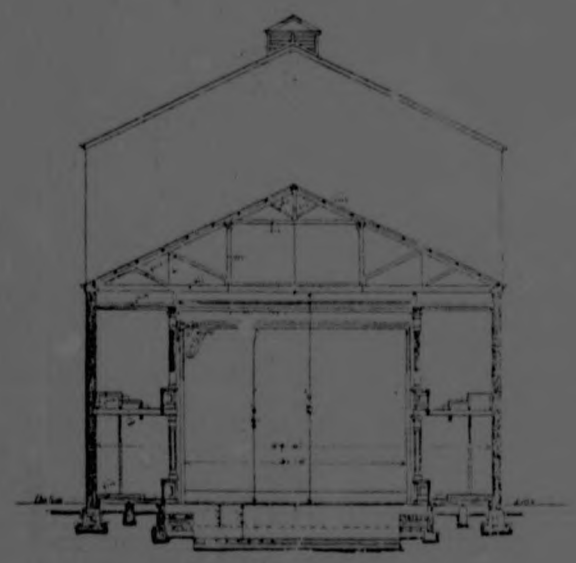
The Alexander McGregor Museum was presented to the citizens of Kimberley by Mrs Margret McGregor in 1907 as memorial to her late husband. Alexander McGregor had been a Mayor of Kimberley.

Designed by Carstairs Rogers, this building combines happily with its red brick neighbour, the Wesleyan Church. This combination suggests a Kimberley that might have been, particularly if the painting of face-brickwork in subsequent years had not become popular.

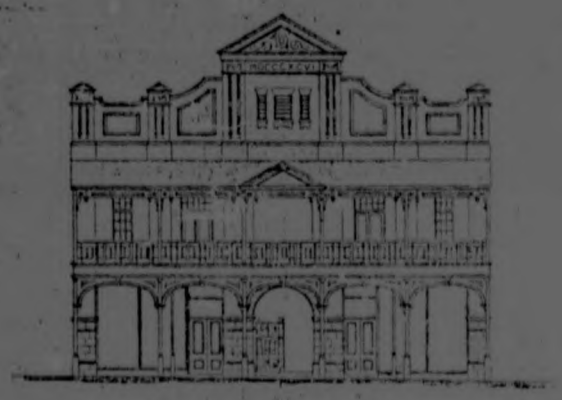
The McGregor Museum building conforms very closely to British norms for public buildings during the Victorian and Edwardian eras.



The McGregor Museum has changed very little.



Section on line C.D.



Front Elevation.

THE THEATRE ROYAL.

The Theatre Royal was initially designed by R. S. Day who completed a set of drawings before departing Kimberley for Johannesburg. These drawings are dated 1887 and differ little other than in their front elevation from the "as built" set of drawings produced by D. W. Greatbatch. The Day elevation was very much more in the British Edwardian Theatre tradition than Greatbatch's more typically Kimberley Verandah effort.

It was only in 1897, 10 years after Day had completed his first set of drawings that the Theatre had its glittering opening with a performance of "The French Maid" a musical comedy direct from London.

To the performers, the Theatre must have been very much like a London Theatre of the time. The plan is typical of the Edwardian Theatres that were built by the score all over Britain between 1890 and 1914.

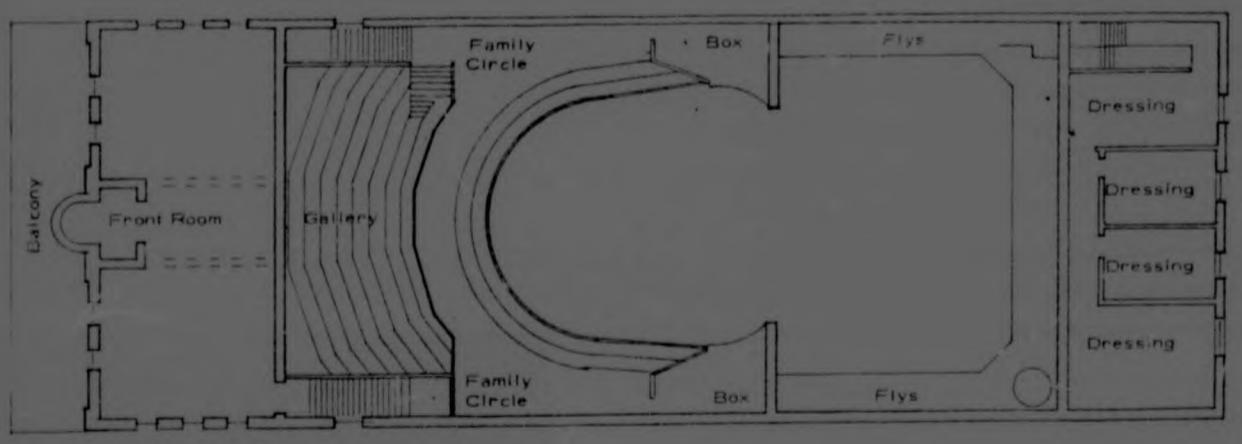
The interior too appears from the available black and white photographs to have had all the overripe opulence of the time. A person who knew the Theatre before it burnt down in 1930 states that the interior was predominantly silver and royal blue.

By todays standards the Theatre Royal was large, accommodating 700 patrons, although half of these stood in the Gallery or "Gods" as it was known. The stage was large, and according to theatre experts would have been suitable for all but very large Operas.

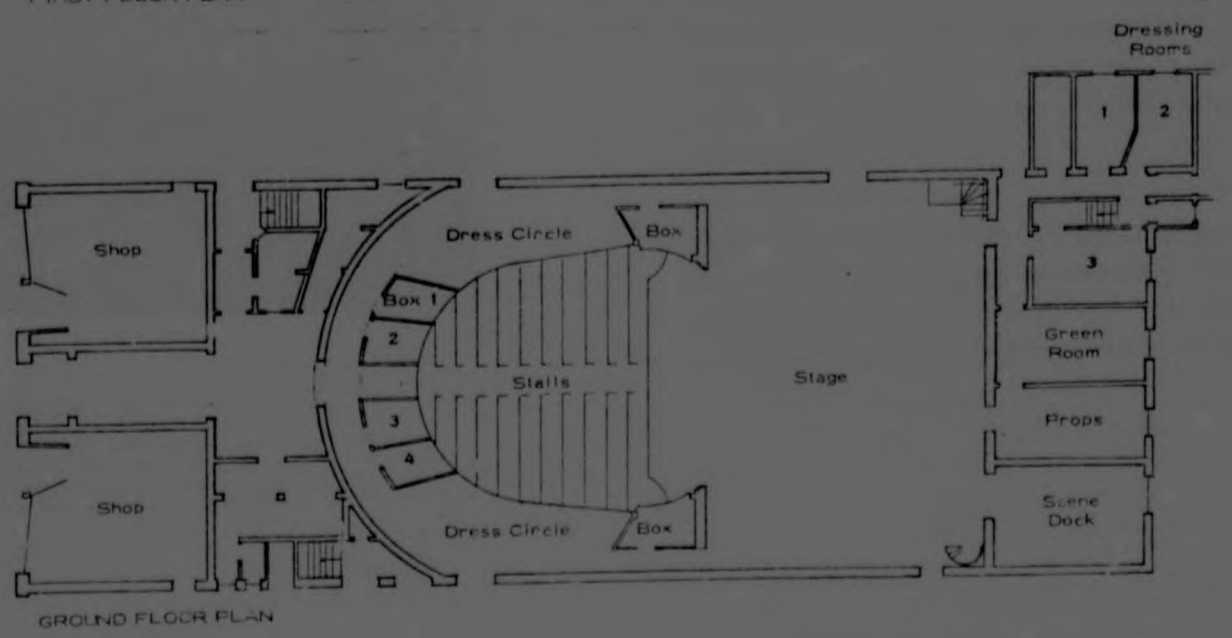
Illustrated opposite are a section and the front elevation from Greatbatch's working drawings. Overleaf are a longitudinal section and plans extracted from the original "as built" set of drawings by D. W. Greatbatch.



LONGITUDINAL SECTION.



FIRST FLOOR PLAN



GROUND FLOOR PLAN

CHAPTER 9.

BUSINESS PREMISES.

It has often been observed that the people who really made money in the early days of Kimberley were the merchants who sold shovels rather than the diggers who used them. Commercial opportunities were identified early in Kimberley's history and resulted in some of Kimberley's earliest permanent buildings.

Shops and Offices made their appearance virtually from Kimberley's very earliest days, and like other classes of building, progressed from crude structures in the 1870s to refined buildings at the turn of the century.

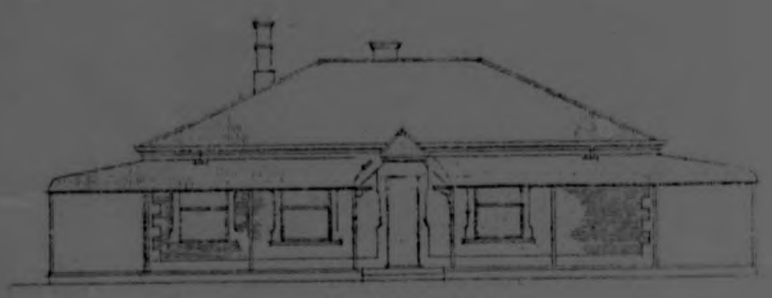
Shops in particular are very susceptible to changes in fashion, and although the "bones" of many turn-of-the-century buildings still exist, most have lost forever their original character. Office buildings that have survived essentially unchanged are the De Beers offices of the Stockdale Street Group, which have been preserved by their conservation-conscious owners.

Both business and governmental activity had their origins in the Market Square of which the earliest available photograph is to be seen opposite. Early trade was in such essential commodities as firewood which is to be seen on the wagons. With the development of Kimberley range of goods and services traded became more extensive and sophisticated.

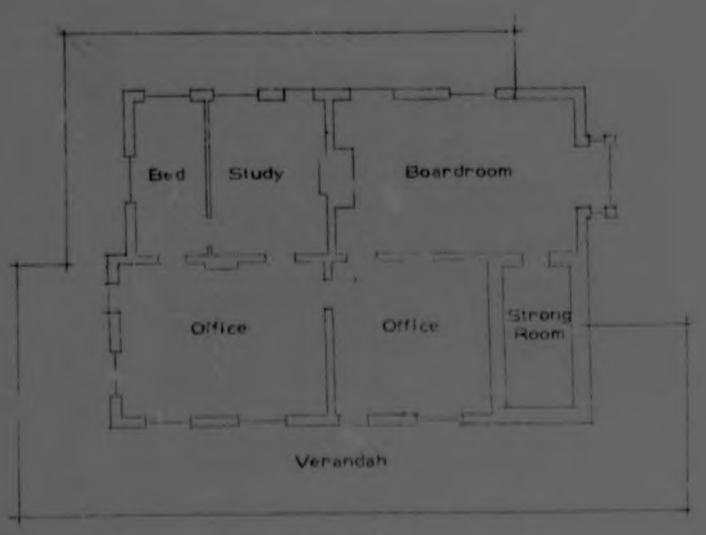


The Market Square in the early 1870s, Kimberley's first centre of business activity. The Market Square remained the centre of business activity until the 1920s, when a major chain store was sited away from the square and a new centre was established.

* Daily Independent, 20.8.1886. Kimberley Public Library.



FRONT ELEVATION.



PLAN

DE BEERS MINING COMPANY OFFICES (RHODES' BOARD ROOM):

This building was the headquarters of Cecil Rhodes before the amalgamation of Kimberley's mines under De Beers Consolidated Mines. Tenders were called for in August 1886 by Stent and Hallack, Architects.* The heavily rusticated quoins at the corners and plaster mouldings around the windows are similar to those of the original portion of "The Bungalow" (Rudd House), which is also thought to be this firm's work.

The verandah is an established part of the architecture, but little embellished. Highly ornate verandahs only began to develop in the late 1880s and reached full maturity at the turn of the century. This rather bland verandah is very similar to that of the Kimberley Central Diamond Mining Company on Page 120, which was also probably built in the mid-1880s.

External brickwork is from the yard of the P.W.D. The exterior of the building shows few changes with the exception of the front verandah floor, where concrete tiles replace what was probably a suspended wooden floor.

Of particular interest is the fact that the interior of the building is virtually unchanged, with many original finishes intact. The mixture of living and working accommodation arose from the fact that Rhodes often slept there.

This building is situated in Warren Street opposite the De Beers Mine.



Offices of the Kimberley Central Diamond Mining Company prior to alteration by R. S. Day in 1889. Photo Kimberley Public Library.



De Beers Offices after alteration by R. S. Day.. Photo Kimberley Public Library.

DE BEERS HEAD OFFICE BUILDING:

De Beers first occupied this building in 1889 after moving from the Warren Street Offices illustrated op Page 119. The building had been altered by R. S. Day and had previously been the Offices of the Kimberley Central Diamond Mining Company Limited.

The balcony was added at about the turn of the century presumably to the design of D. W. Greatbatch, and the building further extended in 1903.

The evolution of the Head Office Building is fairly representative of the evolution of Kimberley's Architecture from the "transition phase" of the 1880's to the "mature phase" following the turn of the century.

The double-storey verandah neither controls the sun (it faces West) nor modifies the climate within the building. It is essentially a decorative Architectural device and the building would simply not be particularly memorable without it. The verandah is the essence of Kimberley's pre 1914 Architecture and the De Beers building is perhaps the classic example of this.

Illustrated overleaf is the building as it appears today. The corner closest to the camera is part of the original "Central Company" building and as such represents some of the oldest brickwork still to be seen in Kimberley. As in the case of the Warren Street building, this brickwork is thought to originate in the yard of the P. W. D.

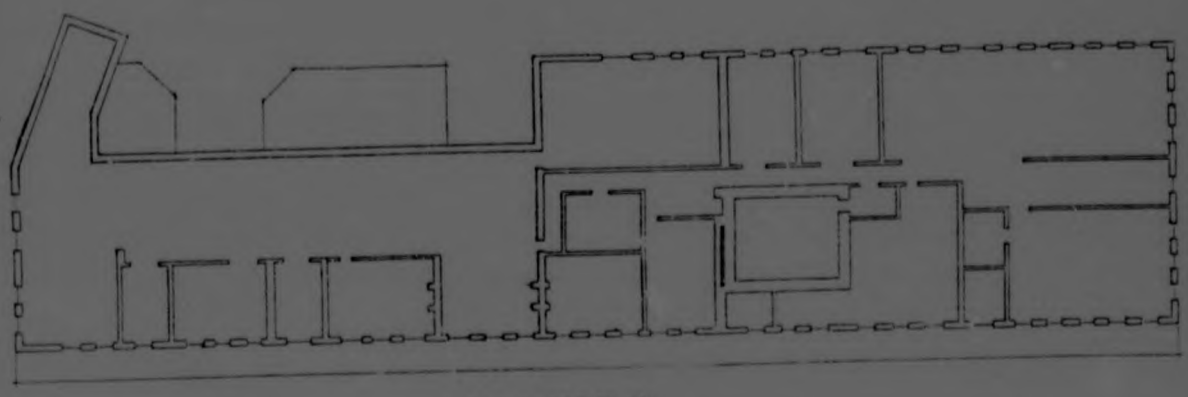


Balcony added at turn of the century. Photo Kimberley Public Library.

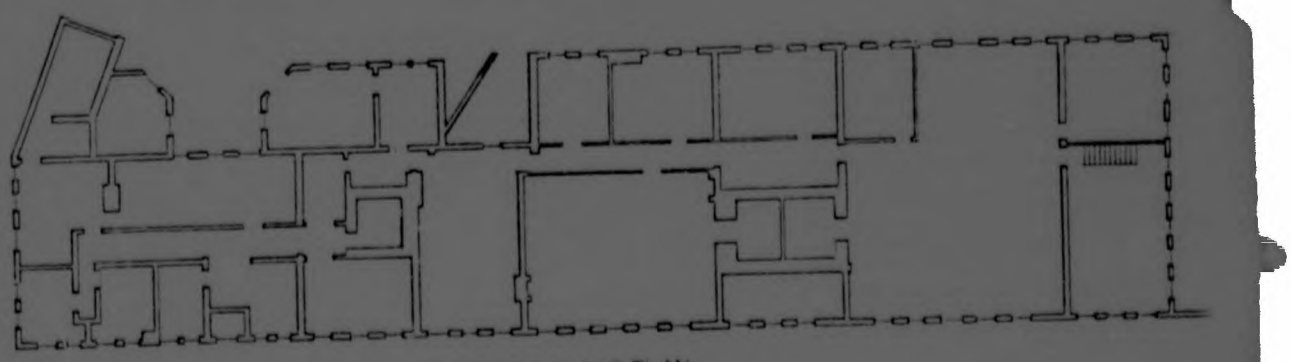


De Beers Head Office today.

THE DE BEERS HEAD OFFICE BUILDING.



FIRST FLOOR PLAN



GROUND FLOOR PLAN

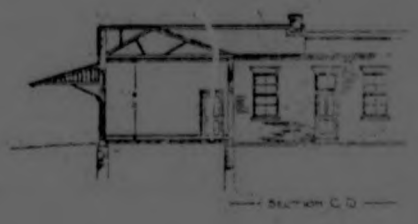




— FRONT ELEVATION —



— SECTION A-B —



— SECTION C-D —

It is not known who designed this little building of 1888 as the drawing is unsigned. The odd shaped plan is typical of the early buildings of Kimberley where the small sites had literally been surveyed around the original inhabitants.

As was very common in single storey commercial buildings, the verandah roof was supported on brackets which, although simple in the case of this building, were elaborate in the case of more prestigious buildings.

This drawing was found with the drawings of D. W. Greatbatch in the Coldblatt, Yuill and Partners' collection.



Front Elevation

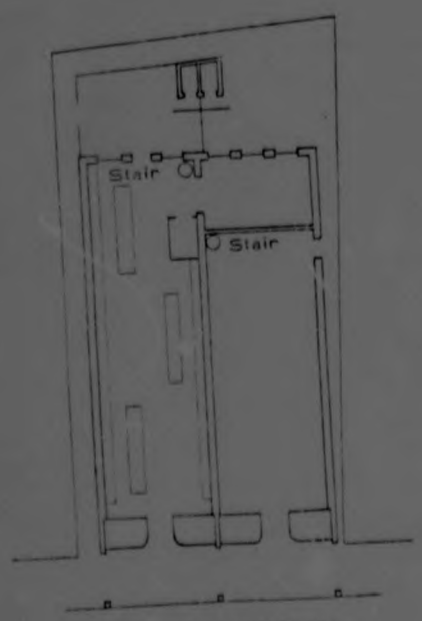
CUTHBERT'S BUILDING:

W. M. Cuthbert and Company were typical of many businesses who traded on Ground and First Floor levels. Kimberley's turn-of-the-century central business district was made up mainly of double storey buildings and most were adorned with decorative gables that in no way related to the structure of the roof. According to Dr D. Radford, this was an established feature throughout the country at the time.

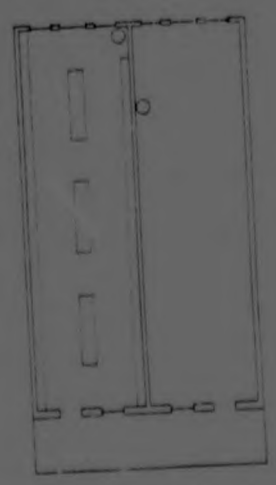
The building was designed by Carstairs Roger in 1898 and featured a cast iron verandah. The balcony floor may have been concrete, but the internal floors (Ground and First) would have been of timber.

The circular stairs were of cast iron, no doubt by McFarlanes.

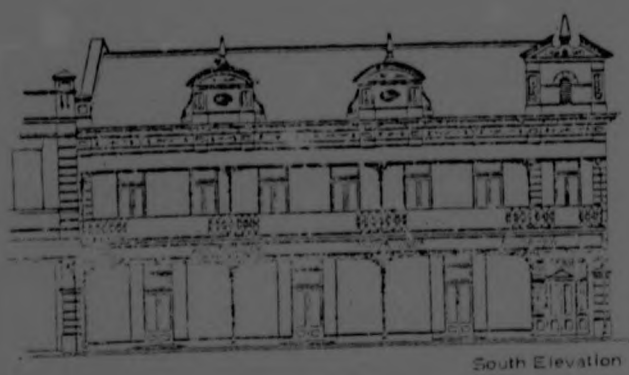
Shopfronts were of plate glass which had become easily obtainable since the arrival of the railway in 1885. A particular feature of the plate glass windows was the curved sheets at the entrances. The frame within which the glass was contained would probably have been of light Teak sections, although in some cases Brass was used. Original drawings in the possession of Joubert, Owens, van Niekerk and Wait, of Kimberley.



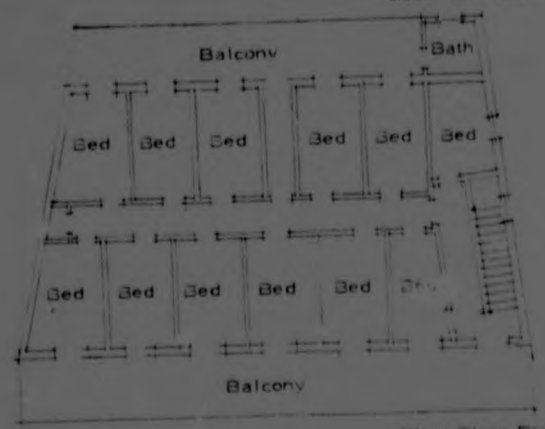
GROUND FLOOR PLAN



FIRST FLOOR PLAN



South Elevation



First Floor Plan



Ground Floor Plan

A. J. HAZELL : SHOPS AND ROOMS - DUTOITSPAN ROAD:

During the 1890s many buildings appeared with shops below and residential accommodation above. Kimberley's less affluent population tended to live in the town centre, while the more affluent who could afford houses and carriages inhabited the suburbs.

After the arrival of the railways in 1885, plate glass became widely used in shops and denied large areas to decoration. First floor verandahs offered limited scope for decoration, and only the roof line remained for what seem to have been very arbitrarily placed decorative gables.

Buildings such as this and the Cuthberts Shop were typical central Kimberley of the turn of the century.

Drawings dated 1901 in the Goldblatt, Vuill & Partners' collection.

W. N. COOPER ESQUIRE:
This unpretentious but still surviving building is typical of the "lesser buildings" that all Architects are required to do. The Corner Shop appears to have been added to an already existing house that had been converted into a shop. This drawing illustrates how by 1913, ornamentation was no longer very important and the simple gable over the corner entrance has a distinctly Edwardian character. The verandah brackets were a device commonly used from Kimberley's earliest days.

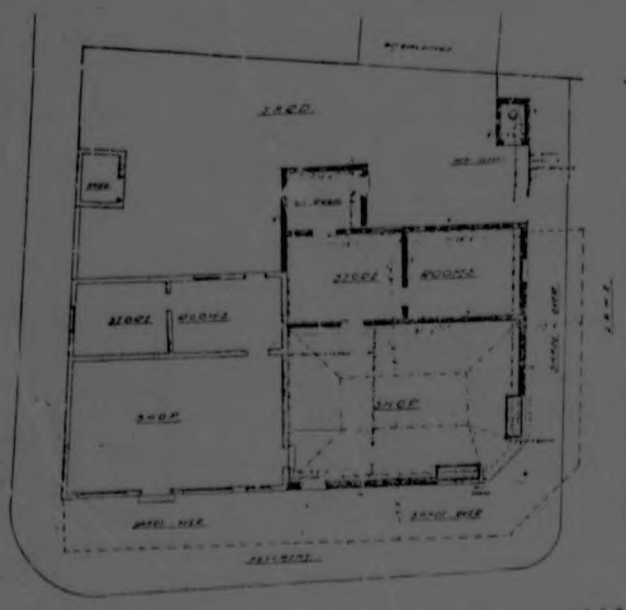
W N COOPER ESQ WEST END, KIMBERLEY.
PROPOSED ALTERATIONS & BUILDING OF SHOP, TUCKER ST.
SCALE 8 FEET = 1 INCH.



FRONT ELEVATION TO TUCKER STREET



SIDE ELEVATION







CROSS SECTION

A. E. Cooper
R. Sinclair
Willis & Slade Architects
& Engineers Perth

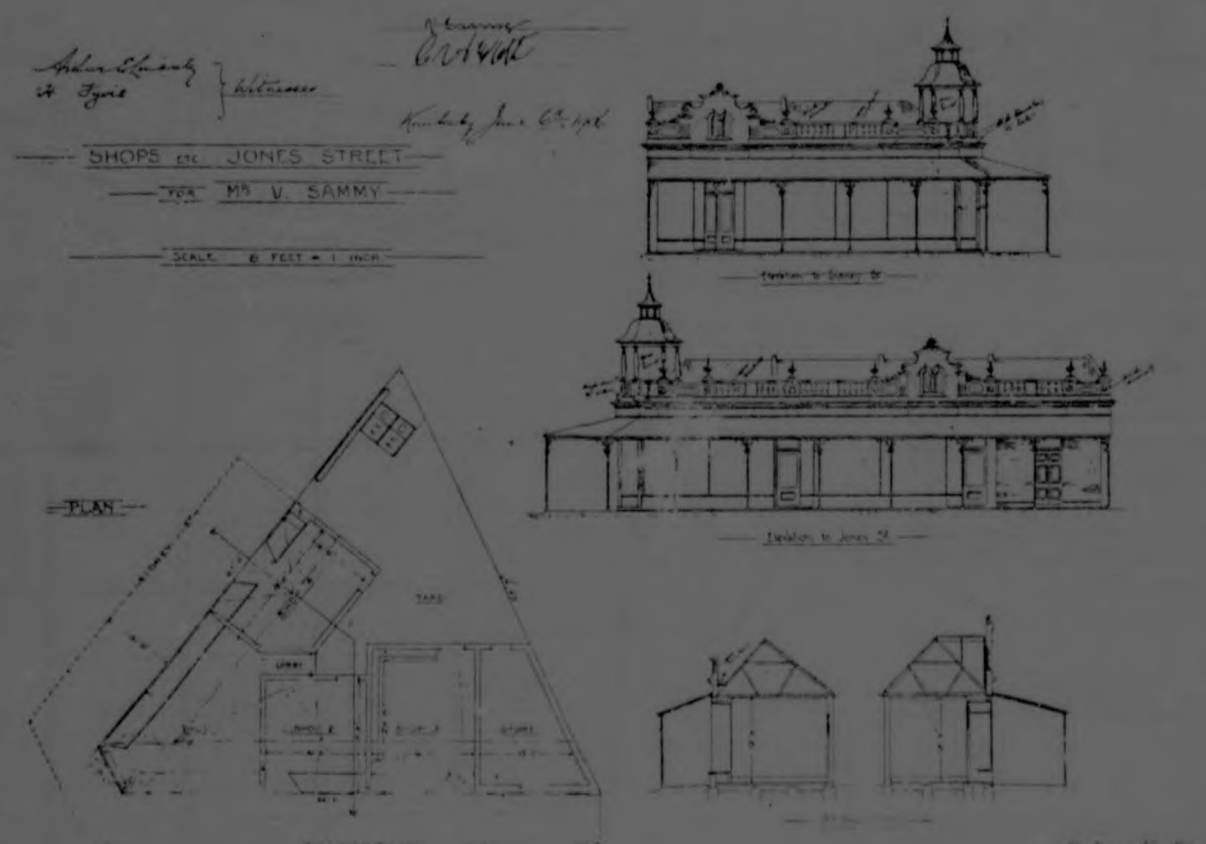






SHOP AND DWELLING HOUSE : MR G. P. HENDRY:

The sites of central Kimberley such as this one, were surveyed and set out around their then-occupants in the late 1870s. Building plans had sometimes to undergo considerable contortions in order to be accommodated on small irregularly shaped sites. This probably represents about the third generation of buildings to have been erected on this particular site, the first having possibly been a canvas building or tent, the second a wood and iron building, and this the third a substantial building of brick with an iron roof. The site is a central city one, and clearly, by 1910 when this building was built, Kimberley was not enjoying exceptional prosperity. The combination of living and business quarters was fairly common and the external architectural expressions a lot less exuberant than appears to have been common five years earlier.



SHOPS : JONES STREET FOR MR V. SAMMY AND MR M. SAMMY : ARCHITECT - D.W.GREATBATCH:

Significant about this shop and the one overleaf are their large glass windows. Plate glass made its appearance in Britain in the 1850s and must have been a great source of frustration to Victorian architects. Glass in shopfronts took away the surfaces that would otherwise have been decorated. The skyline of a single-storey building represented the only opportunity for decoration and in these cases, full use was made of the skyline. The flamboyant nature of the ornamentation was no doubt at least partially in response to the Indian clients' requirements. Ornamentation as an architectural end in itself had, during the second phase of the Gothic revival in Britain, run riot, and this too would have been an influence.

This building still exists minus its tower and parapet decoration.

MR: M. SAMMY

SHOPS, JONES ST, KIMBY:

SCALE: 8 FT = 1 IN:



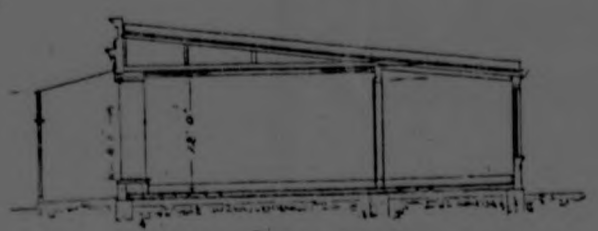


ELEVATION TO PERCY ST

ELEVATION TO CORNER

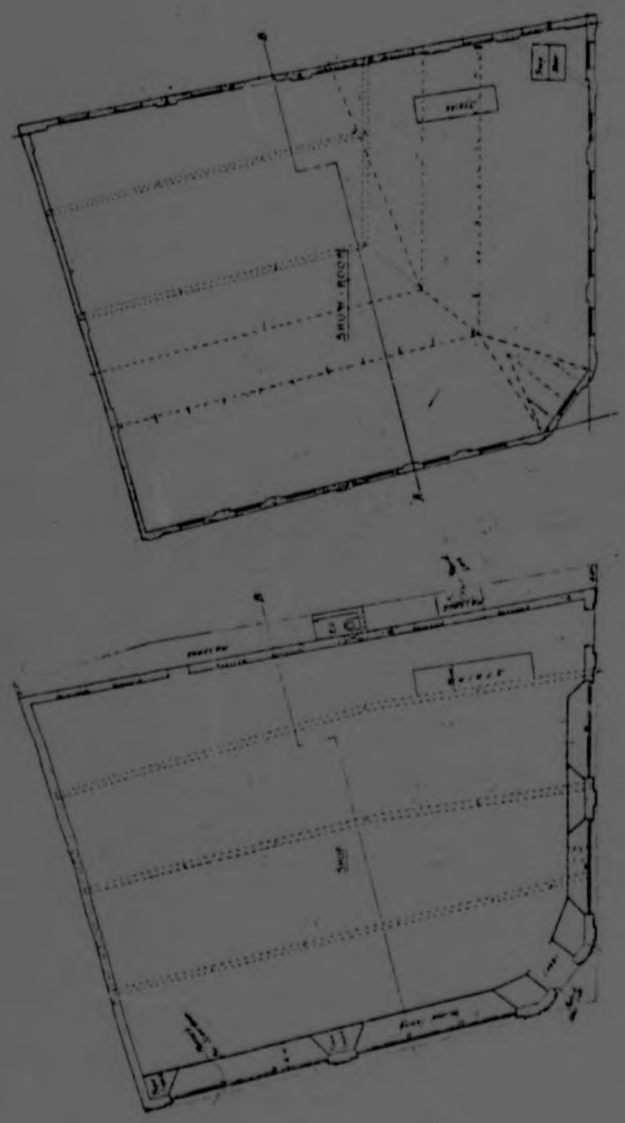


ELEVATION TO JONES ST

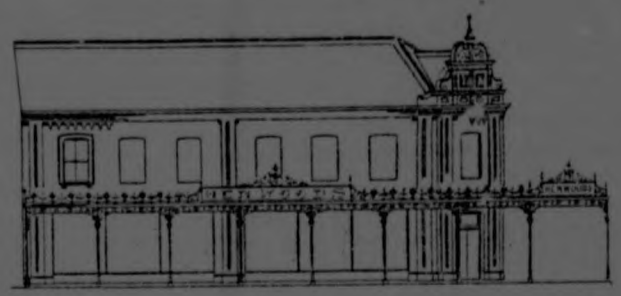


SECTION A.B

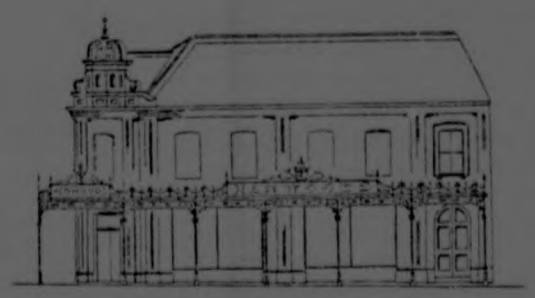
D.W. Greatbatch



T. Henwood Esq
Proposed Alterations



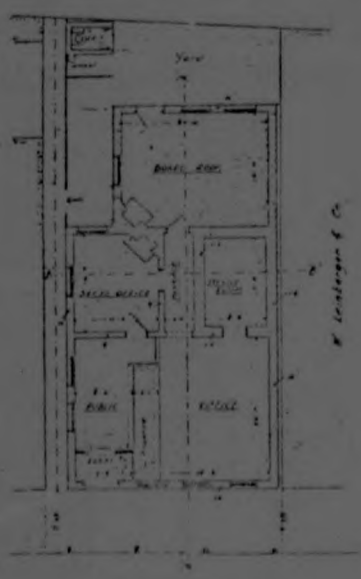
ELEVATION TO OLD MAIN STREET



ELEVATION TO MARKET SQUARE

Henwoods were prominent merchants, and as befitted their status, built this building with its rare (for Kimberley) cast iron verandah. The irregular shape of the site is typical of central Kimberley.

Kimberley Building Society.
Proposed New Offices, Stockdale Street
Scale 1/8 inch - 1 foot







KIMBERLEY BUILDING SOCIETY:
ARCHITECT D. W. GREATBATCH:

This small building of 1913 was built for what is now known as the South African Permanent Building Society. This organisation was founded in Kimberley and this little building was either the third or fourth premises occupied by the Building Society, which by this time had expanded considerably and built a multi-storey building in Johannesburg.

The client, being no doubt well versed in building and architecture, probably demanded something unique, and this finely crafted little building with its high quality joinery work must have been one of Kimberley's earliest distinctly Edwardian buildings. The building survives in a largely unaltered state, and says much for Kimberley buildings of 1913:- "Buildings at this time were generally on a modest scale, design had become refined and a wide variety of good quality materials were available".

The site upon which the building stands is very small and the structural contortions that take place behind the trim facade are fairly typical of Kimberley throughout the period of study. That which faced the street was all-important and what happened behind had to make do as best it could. In this case a tile roof at the correct slope facing the street and corrugated iron roofs at differing slopes behind, where they were out of sight from the street.



SHOP : T. S. MORGAN:

T. S. Morgan's shop on the Market Square was built on a prime site, at a period of renewed optimism in 1899. Kimberley was no longer a diamond digger's camp, but rather a respectable slow-moving middleclass town, firmly under the control of De Beers Mining Company. This shop represents the sort of respectable architecture that reflected status of its owner. This is very much "pattern book" architecture of a type common to the second half of the 19th century in both Britain and America in which ornamentation was often an end in itself. The elements of this building were those very much beloved of the Victorians, red brick and ornamental plaster work. The plaster mouldings surrounding the windows are of some interest in that their form is to be seen in several Kimberley buildings, but to date, no overseas precedent has been found. The formally composed facade of many disparate elements culminates in a small gable that disappointingly does not proclaim the name of the owner or business, as might have been expected.

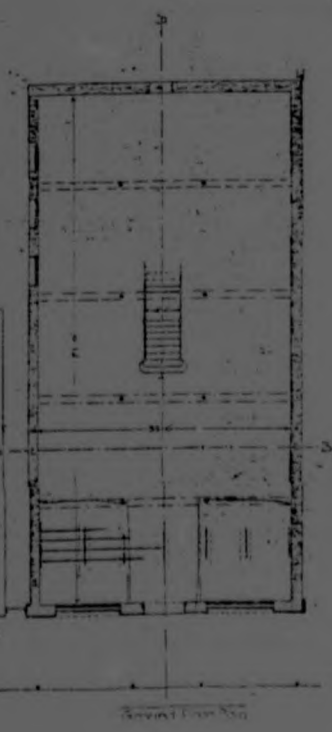
As was noted in the Diamond Fields Advertiser of 2nd June, 1897, "Diamond Fields Merchants have shown a determination to effect a new departure as regards their stores. The wood and iron tenements are fast giving way to substantial and handsomely designed brick and stone buildings."

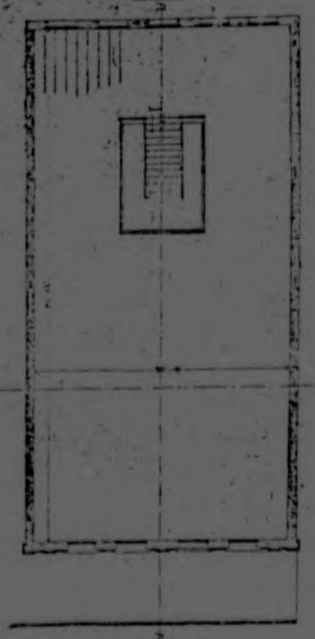
T. S. Morgan's premises exemplified this new order that was exerting itself in Kimberley's mature phase of Architecture. This building originally faced the City Hall, illustrated on Page 74, and was built at the same time.

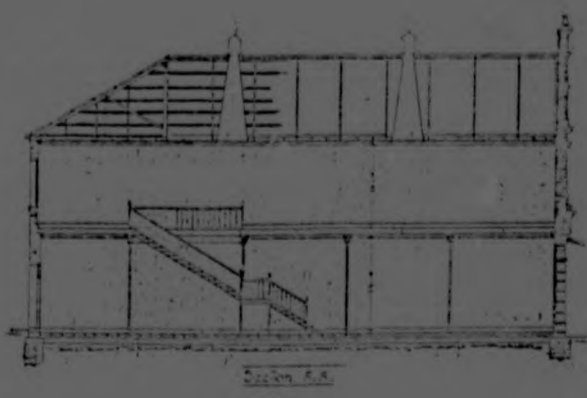
T.S MORGAN ESQ
MARKET SQUARE
KIMBERLEY
Proposed New Building


Section A.B


Front Elevation


Ground Floor Plan


First Floor Plan


Section C.D

This alteration was undertaken towards the end of the period of study during a period of slow but steady growth in Kimberley's economy. Beaconsfield was by this time a suburban centre.

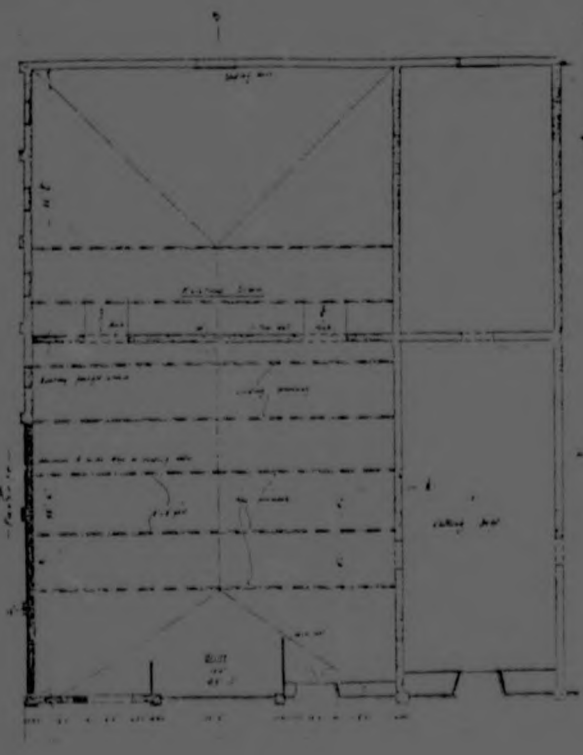
The drawing was done by the young William Timlin and indicates a change from the highly ornate styles of earlier buildings from Greatbatch's office.

9 SEVILLE RD

PROPOSED ALTERATIONS TO PREMISES

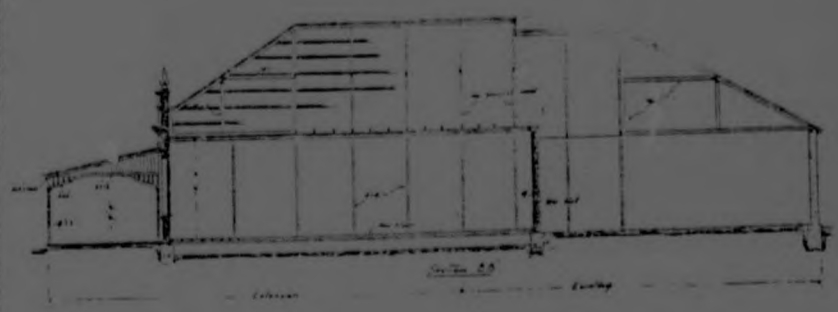
BEACONSFIELD

Scale 8ft = 1in









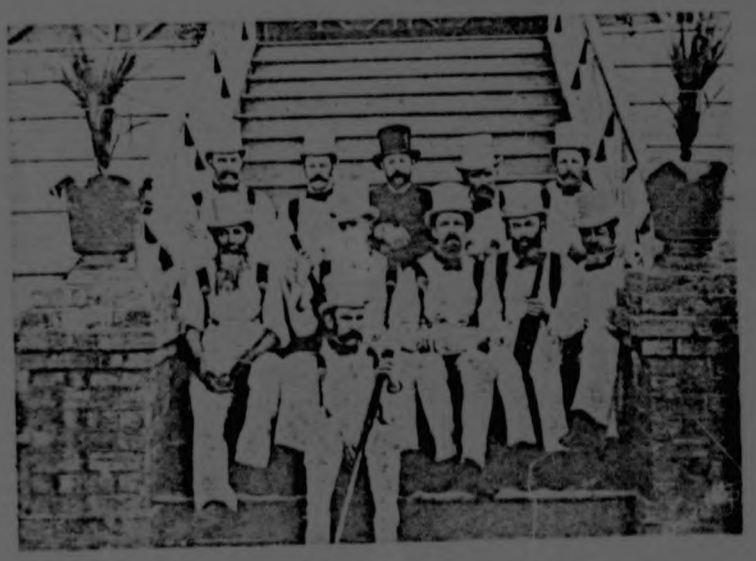
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CHAPTER 10.

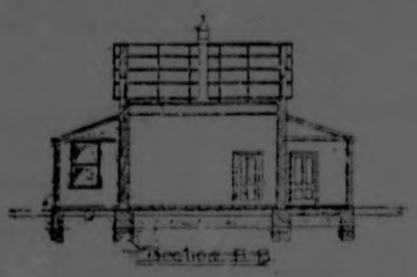
SPORT FACILITIES.

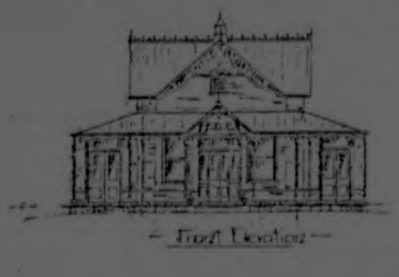
One of the first signs of permanence in early Kimberley was the Cricket Ground which appears on the P.W.D. survey of 1884. The essential British preoccupation with sport manifested itself in many ways, and by the turn of the century a variety of buildings had been built exclusively for sporting activities. Examples are illustrated on the pages that follow.

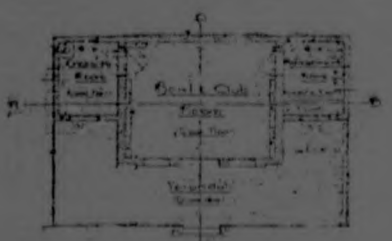


Just as formal attire was required for this "turn-of-the-century" Kimberley cricket team, so also a certain formality is to be found in "turn-of-the-century" sport-related buildings.
Photo Kimberley Public Library.











KIMBERLEY BOWLING GREEN CLUB:

Heavily decorated and reminiscent of a Victorian gazebo, this little building was designed by Carstairs Rogers and built in 1898.

Rich ornamentation includes ridge crests and fascias the likes of which are not encountered in the work of Roger's contemporary, D. W. Grealbatch.

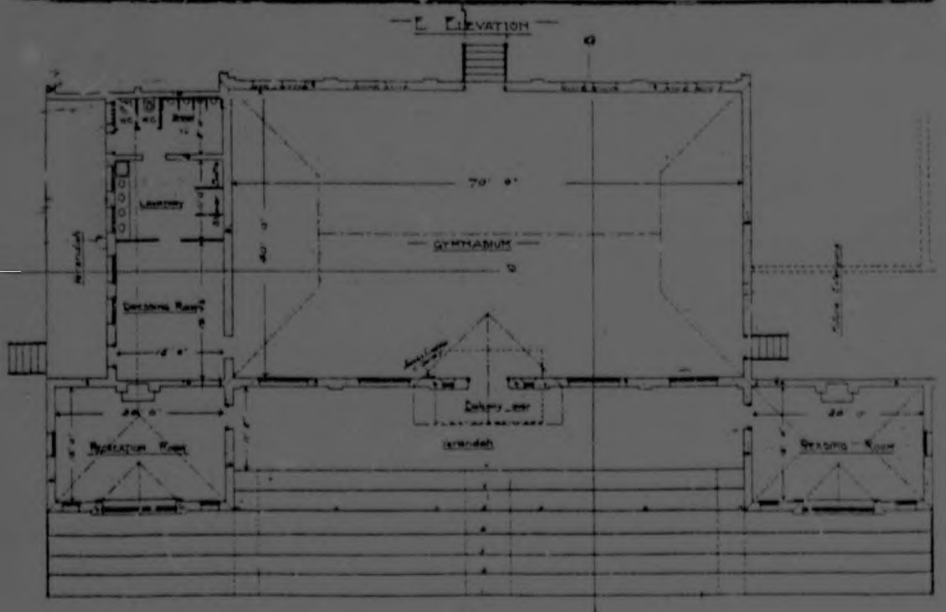
The building survives in a much altered condition.

Original drawing Joubert Owens van Niekerk and Watt, Kimberley.

— Pirates Pavilion, — Kimberley —



— E. Elevation —



— Plan —

THE PIRATES PAVILION - KIMBERLEY:

Built for the Pirates Club in 1905, this building falls fairly comfortably into an Edwardian Arts and Crafts classification. Without its corrugated iron roof the Pavilion could have graced the grounds of a Cricket Club in England.

Perhaps the most innovative feature of the building was its windows, particularly the Palladian windows to the Gymnasium, just visible under the verandah roof.

The building survives as a Sports Pavilion to the Kimberley Boys High School but has regretably been the victim of "maintenance", including the painting of the original facebrickwork and the replacement of the timber windows with standard steel windows.



ALEXANDERSFONTEIN SKITTLE ALLEY:

Skittles was clearly a popular sport and facilities are known to have existed in several locations.

This no frills building clearly illustrates how the game and players were accommodated in what must have been unbearable conditions in the heat of summer.

No skittle alleys survive and this example was built in 1903, to the design of D. W. Greatbatch.

ALEXANDERSFONTEIN HOTEL

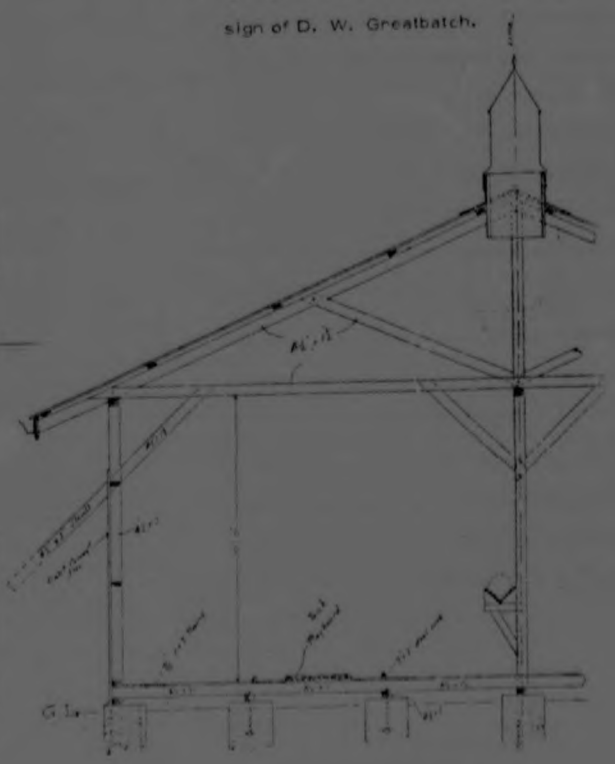
PROPOSED SKITTLE ALLEY



ELEVATION



PLAN



HALF SECTION





CHAPTER 11.

MONUMENTS.

Kimberley reached maturity during an age of jingoism that found expression in several monuments and pieces of public sculpture. Illustrated opposite is the mass produced cast iron Queen Victoria by M. Reggi. Beneath is the Equestrian statue of Cecil Rhodes by Hamo Thornycroft set on a plinth and surrounded by sandstone walls to the design of D.W. Greatbatch.

Overleaf is Herbert Baker's "Honoured Dead Memorial" commissioned by Cecil Rhodes and based upon what appears to be a combination of his designs, 3 and 4 being a design after the Nereid Monument at Xanthos in Lycia, Asia Minor, and a design suggested by the Tomb of Theron, an Olympian Victor at Agrigentum, Sicily. Amongst the several designs not considered were 1 and 2, being a design suggested by the Philippion erected at Olympia by Philip of Macedon and a design based on the Tomb of Arons.

Monuments only appeared on the Kimberley scene during the "mature phase" where buildings were being built to last and people were identifying themselves with Kimberley as their home.

A great deal is revealed about the attitudes of the designers of monuments and the forces to which they were responding in an inscription written on the back of Baker's "accepted design" drawing. This has been reproduced as Appendix E on Page 202.



1.



2.



3.



4.

Originals of sketches 1 - 4 in the Architectural Library, University of the Witwatersrand.



The Honoured Dead M[illegible]orial as built to the design [illegible] bert Baker under the [illegible] vision of D. W. Gree[illegible]ch.

CHAPTER 12.

SCHOOLS AND EDUCATIONAL INSTITUTIONS:

Inscriptions on the gravestones of Kimberley's oldest graveyards reveal that there must have been a significant population of women and children from the early 1870s.

Education for the children was initially provided by church groups, and seems only at about the turn of the century to have become the responsibility of the authorities.

The first school to have been built on any scale was the Undenominational School of 1887, and this appears to have been followed by a spate of smaller school buildings of little interest architecturally.

Towards the end of the period of study, the Boys High School and Girls High School were completed and these represented a great leap forward in the sophistication of school buildings, and indeed of buildings generally.

The turn of the century saw the establishment of the "School of Mines", one of the institutions out of which the University of the Witwatersrand grew. Although D. W. Greatbatch's building survives, the School of Mines in Kimberley was shortlived.

UNDENOMINATIONAL SCHOOL:

This school of 1887 represents a significant departure from earlier school architecture in its size. By the standards of Kimberley of the time, it must have been one of the largest, if not the largest building in the town.

The original designer is unknown, but as the building was built of bricks from the P.W.D. yard, this may be a clue as to the designers (the local office of the Colonial P.W.D.) An early measured drawing of the building exists amongst the records of the office of D. W. Greatbatch, and is reproduced overleaf together with a photograph dating to about the turn of the century.

Possibly by design, but more probably by accident the windows to the main elevation classrooms face South. The classroom windows to the left of the drawing have the worst possible orientation (West), but possibly for this reason are of minimal size.

The horizontally banded facebrickwork of the main elevation is reminiscent of the Kimberley Library completed a few years previously, and this too suggests authorship of the building by the P.W.D. who used this device on other of their buildings.

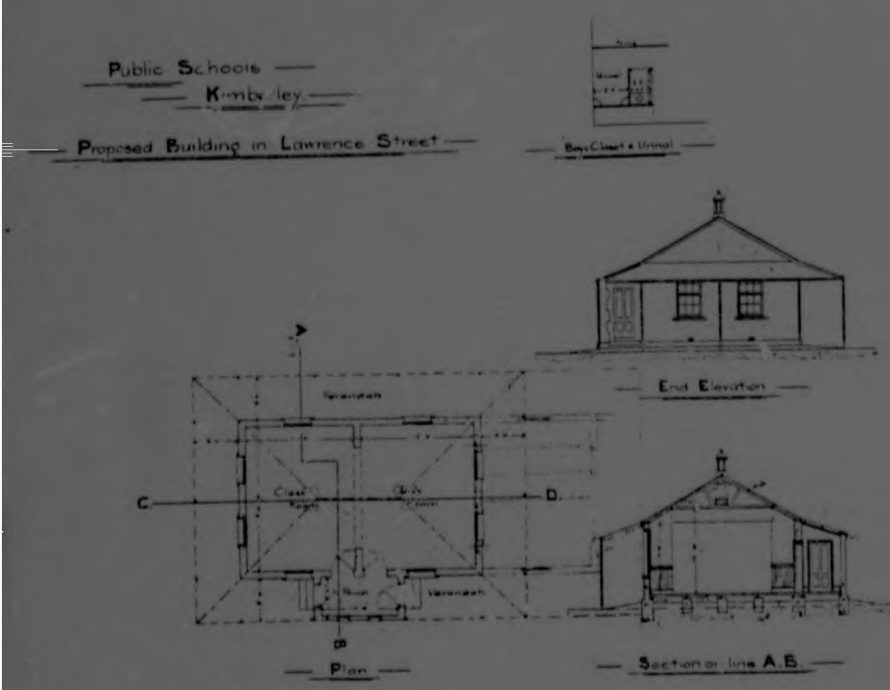
The architectural expression is severe by the standards of the time and one is led to assume that this was very much a utilitarian "no frills" project. The main elevation is however disciplined and comfortably balanced, suggesting that it was the work of someone with at least some training.

Roofs are adorned with the inevitable roof ventilators and gable vents, clearly expressed in the elevational treatment, promote the flow of hot air in the roof space.

No doubt on account of deterioration the original brickwork to the exterior has been plastered.




Class Room
Class Room
Lavatory
Class Room
Yard
Steps
Class Room
Class Room
Class Room
Class Room
Class Room
Lobby
Hall
Music Rooms
Lavatory
Lavatory
Class Room
Class Room
Class Room
Class Room
Class Room
Class Room
Class Room
Steps
Lobby



KIMBERLEY PUBLIC SCHOOLS:

Following the large undenominational School there were for several years a number of small schools such as the one opposite and the one overleaf.

The Lawrence Street School illustrated opposite was completely encircled by its verandah, a most unusual situation in early Kimberley.

This drawing is also of some interest in that it was almost certainly the work of D. W. Greatbatch himself, who, whatever other talents he may have had was not a gifted raftsman. The Newton School illustrated overleaf although drawn in 1900 was only built in 1902, suggesting that school building in the early years of this century was not being briskly pursued.

These little schools are interesting in the inconsistency of their approach to the ventilation of roof space, absent in the case of the Lawrence Street School but present in the Newton School which has open eaves.

The plan of the Lawrence Street School illustrated opposite is identical to that of the Kenilworth School of some years earlier, illustrated on Page 14. Whereas the Kenilworth School is a direct transplant from Britain, the Lawrence Street School has been "colonialised" by the addition of a verandah.

Kimberley Public Schools

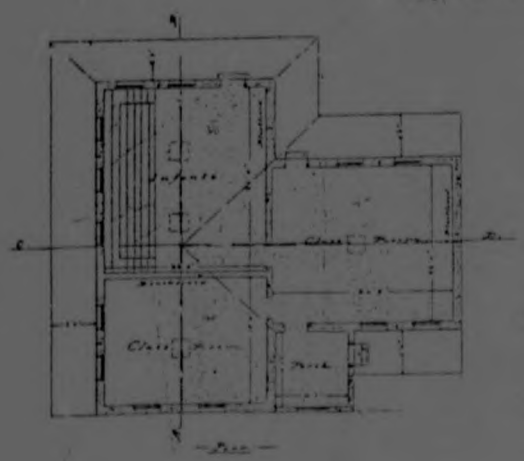
Proposed Anston Branch

Scale 1 foot to 1 inch

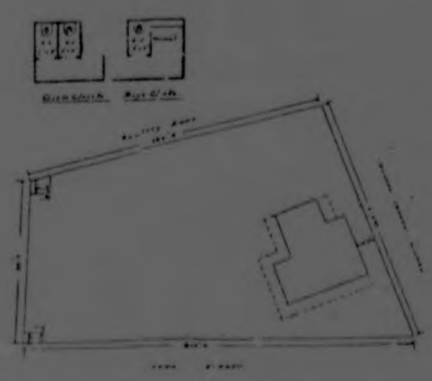
A. J. Hazell } Witnesses

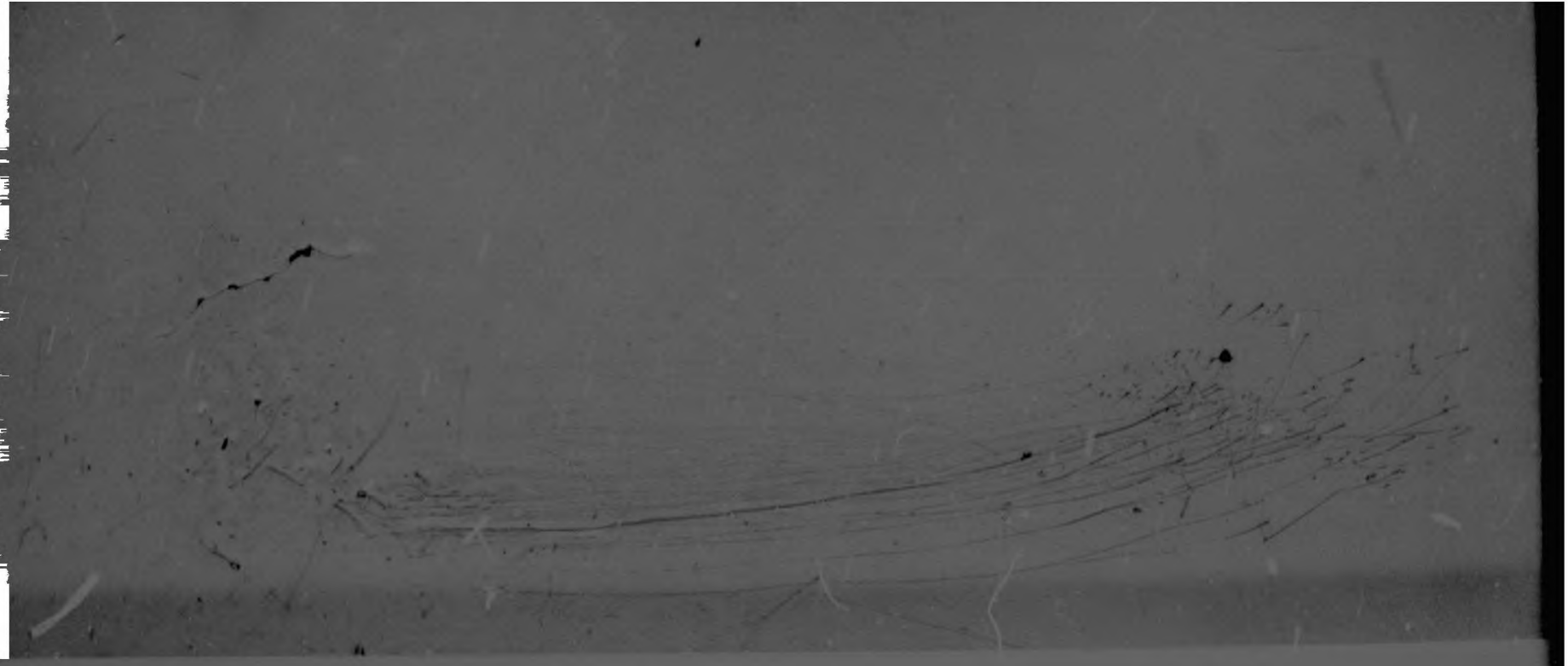
Kimberley Jan'. 30. 1902











* Author's own experience of country schools in the Midlands built during the latter part of the 19th Century.

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

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