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The tranition between the late Victorian and Edwardian speculative house in Johannesburg from 1890-1920

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(37). The result; 'Being specially suited for use in long, low, horizontal proportions with an informal treatment, casement windows are well adapted for cottage work... [Casements] are hinged to...solid wooden mullions and if the windows be very high, transoms are used to divide the light into two divisions.' (38). The ultimate justification for the casement window, as with many of the changes implemented by the Edwardians, was the fact that it was used in country buildings -which implied a harmonious relationship (39).

Their use in speculative housing in Johannesburg was characterised by both thin and heavy timber frame surrounds (on all sides of each panel) with delicate and smaller internal panes commonly defined by slender timber mullions and transoms or lead beading [FIGURE 5.1-33 and FIGURE 5.1-34], and later steel cottage sections. The diamond pane became very popular after 1910 as a panel infill [FIGURE 5.1-35]. The window in FIGURE 5.1-36, (after Voysey and Baillie Scott), was placed flush with the outer wall face, which besides providing for an interior seat, held the aesthetic advantage of conveying the full strength of the window frame to the outside world.

Other window types that appear in the Edwardian domestic vocabulary include: 1. the bull's eye [FIGURE 5.1-49], of classical origin, which was used more as an exterior aesthetic device than for specific internal requirements -frequently found singly defining an axis, or in pairs (and triplets [see FIGURE 6.2-8]) emphasising a centrepiece; 2. the occasional semi-circular or arched window which was again more an external feature used to create elevational focal points [FIGURE 5.1-22 and FIGURE 5.1-36].

-Shutters: Although the decorative plaster architrave around the windows of the late Victorian times was axed (along with all the

other 'impractical and unnecessary' plaster excrescences), this did not mean the end of all associated window celebration. Substituted by the more 'practical' shutter, it was not totally exempt from those who merely exploited it for its decorative qualities. Initially however, it was justified more on functional grounds: for example, it provided the means for reducing excessive heat and light in what was thought to be a severe climate, and on a more paranoid note, Moerdijk thought of it as a necessary security device. For those who sought historical precedent, there were both local as well as foreign examples: 1. The Cape Dutch shutter (which usually was only 1/2 to 2/3's full window height) -for those of Arts and Crafts persuasion, and 2. those of the Neo-Georgian revival, should a classical founding suit the designer's favour (a feature often used by Lutyens: see Nashdom in Buckinghamshire). In these instances the shutter would most probably have been louvred and painted green [see FIGURE 5.1-37 and FIGURE 5.1-38]. However, there were other shutters, namely the flat faced shutter which was solid for the exception of a small cut-in motif (usually a heart [FIGURE 5.1-39] or a vertical line emphasised with round holes either end [FIGURE 5.1-40]. This was a particularly English feature and was used by several Arts and Crafts architects.

-Canopies: Although not a common feature, they were used on occasions in speculative housing. Normally being fixed on the north or west facade shading a large window, their support w[illegible] by means of slender steel tension rods [see FIGURE 5.1-3].

-Bay Windows: '...They require careful treatment in order not to appear as afterthoughts, or to detract from the strength and simple character of a building.' (40). Despite the advice, the bay window (much as the gable) flourished as ever before, but in a new guise.

There were two favoured approaches:

1. The bay window as feature in a wall plane. By virtue of its location and intention it was used in much the same way as the late Victorian bay, but was subject to a morphological alteration; i. the Victorian canted bay was revised to assume a slight bow [FIGURE 5.1-41] or semi-circular shape [FIGURE 5.1-42], which by the mid-1920's became a heavy and mannered element [FIGURE 5.1-43]; ii. the double storey bay often incorporated a tile-hung midriff [FIGURE 5.1-44] -although extensively used in Edwardian times, it had its origins in the Queen Anne revival; iii. The oriel -a cantilevered bay containing a seat -a late Victorian feature, it was reassessed in terms of its treatment and location, and used far more frequently. Its promotion to a prime frontal location (front gable) and its generally squat, horizontal disposition (sometimes emphasised by being contained by horizontal mouldings running across the facade) was of an Arts and Crafts influence [FIGURE 5.1-45]. The oriel in FIGURE 5.1-46 although of traditional proportion was treated to casement windows and set against a quintessentially Edwardian gable. In moments of high invention the bay, the oriel and the conventional window were occasionally mixed in the wilful production of a host of new window types, as for example in FIGURE 5.1-47.

2. The corner bay. To the Edwardians the glazed corner bay, besides being a kind of architectural witticism, served as a vehicle for the continuity of wall surfaces, and because of their bold shape were often employed to reinforced the symmetry of the main facade [see FIGURE 5.1-48].

-Doors and entrances:

'From the outside the front door should appear massive and

> conscious of its importance. It should be wider than other doors... A front door requires a sufficiency of space, not only to produce a first impression of homely hospitality, but so that visitors can pass the person letting them in.' (41)

In the cause of making the front door 'massive' and 'important' the entrance very often became framed by a large and somewhat mannered arch of classical ancestry [FIGURE 5.1-49]. Fulfilling the same semantic task, the rustic-rusticated arch in FIGURE 5.1-50 of slenderer, vertical emphasis, was also a common form of punctuated entry.

There were two types of front door: 1. The all timber door -'[the front door should not be glazed] unless absolutely necessary and then with as little glass as possible -for this reduces its strength and dignity; while much ornament will rob it of both.' (42). Although an inverted panel door was commonly used, the occasional stable door of Cape Dutch origin was used both in the back and front of the house. 2. The glazed door was the most common type, although the proportion of glass to timber within it varied greatly. Because the door was often part of, and contrasted with, a larger multi-paned, gridded glass panel [FIGURE 5.1-51 -lower level, and FIGURE 5.1-52], its 'importance' and emphasis was automatic. (For a smaller scaled version of the same idea see the upper level). Within the door leaf itself, the proportion of glass to timber, varied from an occupation of an upper third of the door [see FIGURE 5.1-53] (derived from the proportions of the inverted door), to almost the entire door [FIGURE 5.1-54]. The solid panel door incorporated within a glass surround was also very common [FIGURE 5.1-55], although in an effort to divorce the form from its strong late Victorian connections, the upper panel was often inverted -again a

somewhat wilful course, which bordered on the absurd [see FIGURE 5.1-56].

d.) Stoeps (porches) and the pergola

The loggia or portico (or what was called a stoep in South Africa)

> '...is, as the lecturer pointed out, always a beautiful as well as useful feature if it is made an integral part of the building and built as part of the whole with columns or arches, and not, as we too often see it, as a flimsy applique addition or cast iron. A most pleasant form, too, is the pergola, the Italian for a trellis of vine or other creeper, if in this also the pillars are thick and solid and made part of the whole design.' (43)

The Edwardian stoep incorporated many of Herbert Baker's suggestions and challenged the Victorian verandah in other important respects. The use of the large veranda of the late Victorian era that had run along at least one side of the house (often two sides) was rejected and replaced by a much smaller stoep or porch, located in the middle of the front facade. This was in response to the compositional clean-up:

> 'Features such as a porch or verandahs are very liable to look like after-thoughts or excrescences from the main building. This appearance can be avoided either by taking the porch up to the eaves of the house [1], or by bringing the main roof over the projection [2]. Another method is for the porch to be recessed [3].' (44)

Of course these three approaches were utilised according to compositional preference and were not the preserve of one particular style or 'school of thought'.

1. The protruding porch was applied to the front of the house. To avoid spoiling the compositional purity and unity, the porch height was generally kept at eaves' level and was treated to a flat roof (factors which softened potential volumetric competition with the main roof). They were usually square [FIGURE 5.1-57 and FIGURE 5.1-58] although after the First World War the curvaceous 'Baroque'

stoep became very popular [FIGURE 5.1-59].

2. A portion of the main roof was made to extend at the same or similar pitch, out to cover the porch [FIGURE 5.1-60] -which was again an attempt to reduce its manifest conspicuousness.

3. Within the line of the house. This, the favoured Edwardian approach, allowed for the maintenance of a relatively pure roof shape, which in the creation of an 'internalised porch', resulted in the external wall not following the eave line. There were both symmetrical [FIGURE 5.1-5] and asymmetrical solutions [FIGURE 5.1-61].

4. The pergola. This was not a common feature until the nineteen twenties. Although it was used in the front (most notably by Baker -who most probably was responsible for its introduction), it was also used at the back of the house. The source of this idea was most likely to have originated from Cape Dutch tradition.

As stressed, these aforementioned categories in terms of their scope and scale embrace mainly compositional concerns, and do not cover typical common porch details. These were not bound, but were inclined to be mixed within the same generic pattern:

1. Structure: The pre-cast concrete column -These were ideally 'tuscan' although 'ionic' was passable. Vulgar little concrete columns of corinthian and mongrel strains became very popular after the early twenties. The column was used in two different ways; either they were full height (from the stoep floor to the roof) -lending a more dignified appearance to the whole [FIGURE 5.1-62], or stubbier and stood on top of piers within the balustrade wall [FIGURE 5.1-57]. The use of this element more often than not placed the house in the eclectic camp -as few examples were consistently 'classical'.

The heavy, bracketed timber columns and beams which framed the front stoep was an Arts and Crafts feature which was widely used [FIGURE 5.1-63 and FIGURE 5.1-64], although was not as popular as the concrete column. Not being related to a prefabricated system (more akin to the crafted item, and hence more labour intensive) it tended to be more expensive and out of reach of the ordinary speculative dweller. Another minor 'structural' timber application (or the illusion thereof), was the use of the timber bracket against masonry columns or wings (usually occurring in the archetypal tri-partite composition in which the stoep was contained by the two side wings), which was a common feature of Arts and Crafts origin [see FIGURE 5.1-65].

The use of the brick or stone column, had the effect of aesthetically unifying the stoep and house, such that on occasions it was difficult to read them separately -as was often the intention. Used most effectively in the creation of the triple arch (reminiscent of the Italian loggia) by most notably Herbert Baker, they defined the stoep's location and parameters. From the inside however, the triple arch usually framed a view or landscape, and was a romantic exploitation of what had formerly been of ecclesiastical proclivity (45) [FIGURE 5.1-66 and FIGURE 6.2-36]. The arch in facebrick in FIGURE 5.1-69 used the idea, adapting it to suit a less extravagant stoep -a form which was to become popular in the twenties in areas such as Saxonwold. Other less pretentious uses of the heavy column and its associated balustrade walling occurred, in which a common material was used -with varying degrees of success; from crude plaster and stone examples [see FIGURE 5.1-67], to more sophisticated attempts at achieving greater degrees of aesthetic consistency [see FIGURE 5.1-68].

2. Balustrading: Despite the move away from delicate and 'fussy' detail on the exterior -the balustrade being cited as one of the chief offenders (46), timber continued to be used (cast iron was however, discarded). Although not used as frequently as in late Victorian times, the design of the balustrade was greatly simplified. As can be seen in FIGURES 5.1-70 and 5.1-71 the balusters were simple square timber sections held by plain top and bottom rails. The heart cut out of the centre baluster was clearly indebted to Voysey's influence. Although stone was used intermittently [see FIGURE 5.1-73], the brick plastered balustrade was the most commonly adopted form in speculative housing. It was usually capped with a cement coping stone or a formed plaster capping, which was flat but did occasionally sweep up against column piers [see FIGURE 5.1-72]. On stands where the front of the house was not against or close to the road, the balustrade was frequently abandoned, leaving just the column or stoep floor to define its parameters.

3. Other details: the balustered parapet [see FIGURE 5.1-74]. This neo-Renaissance piece was employed occasionally to lend a classical flavour to the house. Essentially cloaking the gently sloping porch roof behind, it enhanced the austerity of the overall composition.

e.) Balcony

This was more often than not roofed, although open situations were not uncommon [see FIGURE 5.1-69]. Due to the Edwardian preference for accommodating the upper level in the attic, the balcony often protruded over or outside the roof line, [see FIGURE 5.1-75 and FIGURE 5.1-76]. The same details that were used on the ground floor porch and stoep generally applied to the balcony.

f.) Roof

In compliance with compositional clarity, the roofscape became either a simplified geometrical shape (predominantly pyramidal FIGURE 5.1-77 or stretched pyramidal (hipped) FIGURE 5.1-78) or heaped in an obviously controlled manner [see FIGURE 5.1-79 and FIGURE 5.1-80], (usually symmetrical except in the double storey free standing villa). 'The design of the roof should give unity to the structure... In the smaller type of house a roof covering the whole structure makes for simplicity and repose, while numerous gables and ridges produce a restless feeling...' (47). Typical of almost all changes in aesthetic norms of Edwardian times, the argument was substantiated with practical considerations (usually swollen to include monetary concerns);

> '...The most economical feature in a country cottage is a plain roof...for a simple and unbroken roof of good proportion has much more beauty than a lot of elaborate gables, and expensive hips and valleys...On account of cheapness (and incidently a reposeful effect), the eaves, gutters and the wall-plate...should be continuous and uninterrupted by window heads, which must be as low as possible.' (48)

The studied asymmetry of the earlier days was completely rejected. The eaves were occasionally bellcast (another Arts and Crafts detail), and tended to project to a line low down on the elevation -often to just above the window heads.

The preferred roof pitch was about 30 degrees -a reduction in response to the ill-feeling over the late Victorian preference for 'loftiness'. However, it was not always possible to achieve the 'long, low' impression, as the new roofing materials that became available (viz. tiles and to a lesser degree slate), meant that the pitch had to be increased to at least 40 degrees. Despite the conflict, the designer nearly always opted for the tiled roof and steeper pitch, where the money was available.

Roof materials -There was a reaction against the use of corrugated iron as it was said (in the awakened and sensitised spirit of functionality) to be a bad insulator. Gerard Moerdijk also cited the rust problem, the fact that it was apt to leak and that it was simply monotonous and ugly! (49). It was also associated -somewhat unfairly, with the temporary house -since not all corrugated iron houses were temporary. However, not everybody found fault in it: [Baker writing to Pearce said] '...not such an evil building material as it seemed when used in styles and methods and pitches suited to tiles (if) kept flat at its economic and functionary slope with a wide projecting eave giving deep shadow it had a practical fitness which produced a simple but real beauty of its own.' (50). It was still cheap and easy to transport -which was why it continued to be used right through this period. After 1902 the clay tiles (Marsailles) were introduced. Tiles were to become locally manufactured (for example by the Rand Brick and Tile Company.) Despite this, the tiled roof was still an expensive item because of the heavy trussing and purlin requirements. Although pantile and slate were written about there is little evidence of their wide use in speculative housing.

g.) Dormer windows

Because of the wide spread preference for attic inhabitation in the double storey house, light to these upper rooms could only be gained either from windows placed within a gable, or from dormers. The gable, although not uncommon, was not always desirable along the length of the house, and was used primarily on the the ends, (sometimes disguised under a clipped apex [see FIGURE 5.1-81]). Dormer windows either took the form of isolated diminutive gablets, the width of a window floating on the roof plane [see FIGURE

5.1-82], or a bank of several windows placed next to each other, with a 'flapped up' section of roof over [see FIGURE 5.1-83]. In attempt at making more of a statement, the dormer was occasionally combined with the chimney piece, which had the effect of fragmenting its monolithic length, -a design feature utilised by Baker [see FIGURE 5.1-84].

h.) Chimneys

The chimney became a more vital compositional piece than it had been in the late Victorian house. '...a stack of chimneys should be bold and solid as to aid the skyline...Especially when viewed from a distance, the silhouette of the chimney stacks sums up practically the whole effect.' (51). However, whereas in many late Victorian houses its almost haphazard placing contributed greatly towards the creation of the picturesque assemblage, the Edwardian chimney was instrumental in accentuating compositional unity and formality. Of course there were practical considerations, although the truly successful chimneys achieved both...

> 'There are only three good positions in a roof for the chimneys. Astride the ridge is probably the best, since the stack then has its greatest proportion protected from the weather inside the roof, which it helps to strengthen. Gable chimneys need careful treatment, and should project boldly, unless the gable is coped. Where the stack rises up through the eaves, it should especially be of generous build, standing quite free of gutter, and perhaps containing some kind of ingle below.' (52)

More than a mere smattering of aesthetic concern is woven into this 'practical' advice. 'Standing quite free from the gutter' often led to the chimney's position outside not being hide-bound by the location of the fireplace on the inside. Thus, instances such as in FIGURE 5.2-5 occured in which elaborate and contorted flue routes were devised above ceiling level, so that an external compositional ideal could be achieved.

The chimney pot though used infrequently in late Victorian times, became extensively used in the Edwardian era: the round tapered pot was made locally and became almost a standard item from 1910 onward.

The flue treatment varied according to stylistic proclivity, although three basic types can be discerned:

1. The English vernacular type. These heavy brick pieces indebted to English rural ancestry, were revived and used extensively in England by Edwin Lutyens and later Baker. Of their brick construction it was said that it looked stronger, took flashings better, '... and containing no colouring matter cannot therefore stain the roof' (53). These were characterised by a tall flue with the necking contained between proud and oversailing brick courses. It was seldom accompanied by a chimney pot. [see FIGURES 5.1-50, 5.1-85 and 5.1-86].

2. The Voysesque, tapering chimney. This type was usually plastered (flush plaster or roughcast), and painted white [see FIGURE 5.1-87]. Being rectangular in plan, and of a long slender proportion it was an extremely simple flue. Mouldings were initially confined to the top, providing for a 'base' on which the chimney pots rested [see FIGURE 5.1-88 and FIGURE 5.1-89]; although with later refinments these (along with the pots) were also abandoned [FIGURE 5.1-35]. The Art Nouveau movement which never had a strong influence in the speculative field (except in the occasional, isolated detail), did however, find a tenuous foothold in the treatment of many chimneys, such as the example in FIGURE 5.1-90, in which the chimney pot was replaced with a flat capping, and the flue was decorated with a delicate short, vertical moulding.

3. Those houses treated in classical mode quite often adopted the first chimney type, although the occasional plastered flue

complete with mouldings and banded rulings could be found. They are however, stripped of the classical excesses of the Victorian examples [see FIGURE 5.1-91 and FIGURE 5.1-92].

NOTE: The extraneous pieces of roof furniture of the late Victorian era, such as ridge decoration and finials were eliminated from the domestic vocabulary in favour of pristine form:

> 'Much of the effect of a roof depends upon the ridge...What is wanted for the sake of appearance is a soft skyline, and nothing sharp or ornamental should be permitted. No feature of the suburban villa is more inappropriate and more out of proportion than the decorated ridge with its crude dragons and unsightly finials, which beside being ugly are expensive both in the first instance and also in upkeep.' (54)

i.) Urban Fabric and House Siting

The Edwardian speculative urban fabric seldom shared in the advantages 'the garden city' movement bestowed on the more affluent suburbs. There were two main reasons. Firstly, several townships that were extensively developed after the South African War had been laid out and proclaimed before the turn of the century (55) in anticipation of a rapid population growth, although the effort had been frustrated by the almost total suspension of building which occurred over the war period (almost five years). After the war, when Johannesburg developed extensively, the stand and block dimensions of these areas remained as originally laid out. However, several of the post-war townships, followed the same pattern (56), a factor which suggests the second reason. In an effort to minimise risk in any speculative development, corners were inevitably cut -in this case certain aspects of the new urban credo, (particularly those pertaining to spaciousness) were thus censored. The economy of building houses in close proximity to each other was to the speculator little more than common sense, and was therefore an approach which remained essentially unchallenged.

One of the few discernable changes from the late Victorian urban environment was the greater numbers of detached houses that were erected, accompanied by a distinct fall-off in terrace house development. The effect was a more evenly textured environment. Individual sites were ordered in much the same way as in the late Victorian speculative arrangement, with a patch of garden in the front -noticeably larger, the house, and a slightly shallower back yard. Even on occasions when the house occupied a double stand the same format applied. The reasons for this again lie in economic reality, with deviations from the norm being the prerogative of the wealthy.

The Garden Layout: 'A garden primarily means a yard, an enclosure, a place of quiet retirement, and rest for yourself and not for the public to stare into. It should therefore be enclosed by a hedge or wall...' (57). This was a departure from the late Victorian use of the garden, which generally was to offset the house and endeavour to impress the outside world (despite their incessant quest for privacy). The Edwardians, it appears, perpetuated the notion.

As to the garden layout, the advice was practically sound; '...small gardens should be formal rather than naturalistic, and rockeries, if desired, will be more suitable placed well away from the building.' (58). Formality was consistent with the Edwardian ethos, considering the favoured domestic composition (for the exception of the double storey house) seldom strayed from sober symmetry. Hence the serpentine path was not advised.

With the advent of various technological advances, intruders inevitably altered the garden layout. Features common in the larger late Victorian house such as the drive run-around were abandoned

-'At one time a drive was used, rather absurdly, to give importance to a house. Now, owing to the popularity of motor cars, drives are often a sheer necessity....Turning room is less necessary for a car than for a horse-drawn vehicle...' (59). The drive when it was built properly was usually an expensive item and was thus made as short as possible.

Garden Accessories: As 'simplicity' in domestic design was earnestly pursued for its honesty and enduring qualities so... 'Garden architecture [ought to] be of the simplest kind if it is to look suitable. Lasting pleasure comes from quiet, homely effects, and anything intricate is apt to pall on that very account.' (60).

Although it was seldom possible to achieve a garden with splendid axial paths with terminating architectural features (for want of money and space), the ideas were still aspired to:

> 'Nothing looks so charming in a garden as a long straight path leading away from the living-room window, or loggia, and finishing with a sundial or seat against some suitable background. And if it can be made to pass through a pergola or beneath an arched hedge, so much the better: the picture will have been improved by the addition of a frame. Other paths may be provided if likely to serve some useful purpose, but these should be of secondary importance and, where near the house, of formal character. If the main walk has herbaceous borders, the planting should neither be too wide nor too regular; their colour and beauty are increased by a backing of green, such as a low hedge of shrubs.' (61)

Descriptions of gardens such as this were tremendously influential -and where the goal could not be realised in its totality, fragments were lifted and incorporated even into the postage stamp gardens of the common speculative dwelling.

Other common features found in the garden at this time were the trellis and planting tub: '... Trellis work is excellent... It can be used to hide an uninteresting bit of wall, and, when painted green, looks particularly well against a white or cream

background...' (62); 'Planted in a wooden tub, clipped box and evergreens can be used effectively to emphasise a porch or some feature in the garden' (63). The tradition of planting one or two palm trees before the house continued as ever, although experimentation with other tree types also occurred; 'In concluding, he urged them to consider tree-planting from the aesthetic point of view, and, while admitting the necessity in dry places of the eucalytus, which bore old age so unbecomingly, he put in a plea for the cypress.' (64).

The Boundary:

> 'No fence is better than a brick, stone or concrete wall. It protects the garden from the wind and dust, needs few or no repairs, and is beloved by wall fruit and creepers. A useful and cheap fence is that formed of wire-bound [chestnut] paling, behind which a hedge may be planted; such a hedge, not being hindered in growth by the absence of sun and air, will in a short time hide the fence from view, and year by year add to the charm of the property with little cost of upkeep.' (65)

Other wall types displayed a mixture of different materials, as can be seen in FIGURE 5.1-93 -despite this fact, in all probability originally had a hedge behind as well.

The timber gate (both pedestrian and vehicular [see FIGURE 5.1-94]) was a common feature, and was designed with wide flat members, a rural influence revived by the Arts and Crafts protagonists. They were generally very sturdy and of a long and low proportion. (Appropriately the gates in FIGURE 5.1-95 display the Arts and Crafts heart motif). The wrought iron gate continued to be used, and although simplified it remained essentially decorative (FIGURE 5.1-96 displays an Art Nouveau influence). The gate and infill panels in FIGURES 5.1-97 and 5.1-98 were made from a type of steel flat section which was twisted, bent and cut to form curvy-linear decorative leaves -a relatively inexpensive approach

which has persisted to the present time. Stone was occasionally used in garden walling [see FIGURE 5.1-99], although due to its expense, concrete block substitutes began to appear after the First World War [see FIGURE 5.1-100].

(ii) A GLOSSARY OF EDWARDIAN ELEMENTS - INTERNAL

a.) Floor

The use of the traditional suspended timber floor (usually of deal boarding) persisted in most internal rooms -the kitchen, entrance vestibule and porch being the principal exceptions. Again the scarcity of cement was probably the reason for this, although clearly the solid floor was favoured on grounds of health and practicality: 'Solid ground floors have many advantages over the ordinary joisted and boarded variety. These are secure against dry rot, vermin and dirt, and save in excavation, walling and sleeper walls.' (66). The treatment of the concrete surface varied from room to room: for instance it was recommended the hall/lounge '...floors must be of wood as a rule, and can be of boards with framed undersides nailed directly onto breeze concrete.' (66) -despite the advice, the typical suspended floor continued to be as popular. In early the 1920's parquet floor tiles (placed on a floated cement surface bed) were introduced. Linoleum and even cork was used in the kitchen. For external areas such as porches and loggias, large square quarry tiles or herringbone brick paving was deemed suitable.

b.) Wall

-Surface: As the external appearance of the house was subject to simplification, so the internal wall surface application and embellishment was trimmed. The use of beadings for instance was railed against: 'The servant difficulty would be eased if all

elaborate mouldings, ledges and otner resting-places for dust and dirt were banished from the house. Glazed and washable surfaces should be introduced wherever possible, as they can be so easily cleaned.' (67). In practice however, these features tended to be simplified rather than abandoned.

Rules for the appropriate application of detail and treatment of surfaces persisted: Wallpaper continued to be used, though 'high colours and intricate patterns' were not encouraged, as they spoilt the appearance and apparent size of a room (68). The attention given to the colour of rooms with differing orientation seems to have been a little more acute than in the late Victorian years...'those [rooms] facing [north] can stand such cool colours as blue and green, while a [south] outlook can be counteracted by means of a red wall-paper, or one with sunny yellow tones.' (69). Timber panelling -usually tongue in groove to 1/3 the height of the wall, could occasionally be found in the hall/lounge, entrance area and staircases. For the kitchen and bathroom glazed tiling was advised, although being an expensive item, it was often replaced by a hard enamel paint to '...about 4 foot high from the floor with a hard enamel, as this is grease-proof and non-absorptive.' (70).

-Build-in Features: The reaction against the crowded and fussy Victorian interior was the cause for much simplification on all surfaces of the Edwardian interior (floor, wall and ceiling). The 'clean-up' extended to furniture design, room layout and hence eventually to the introduction of built-in furniture as a standard item. The idea was not unknown to the Victorians, but was never included in the speculative field as part of the pervading domestic vocabulary. Selected Edwardian walls became articulated 'designed' surfaces, engaging a more active and participatory role in a room's

function (rather than being merely a static surface which was ultimately only adorned with pictures). It had positive economic implications as well:

> 'There is a clear tendency in many quarters to build in the house, as permanent fixtures, not only sideboards, dressers and bookcases, but also the chief seats and lounges, hat and umbrella stands and even some of the tables...space and labour saving ...[the] greater cost of furniture will be saved.' (71)

The most common built-in features included the bedroom cupboard, the bookcase [see FIGURE 5.1-101] and the sideboard [see FIGURE 5.1-102]. But the king of built-in features and the one over which most attention was lavished, was the ingle-nook [FIGURE 5.1-103]. Although it comprised several built-in features including a fireplace, book shelves, cupboards, seats, ceiling beams and brackets, it was essentially conceived as a single, consistent unit. As in FIGURE 5.1-103, the seat's decorative side walls often framed the nook when viewed from the main living space and contribute much to the character of the piece.

-Fireplaces: The pre-fabricated cast iron hearth was replaced by a far simpler and uncluttered element:

> 'We cannot go wrong in keeping it simple, which means that the materials employed must not only be few but restful. No polished brass is wanted, and no tiles...and although black ironwork or burnished steel can be pleasant enough, it will usually be wise to avoid all elaborate metal fittings which require continual and laborious cleaning.' (72)

Initially the fireplace assumed a similar format to Victorian types, although it was stripped of its typically convoluted embellishment. It still comprised essential timber framing and a mantelpiece, with an internal tile surround [see FIGURE 5.1-104 and FIGURE 5.1-105]. These designs, much after Voysey, had a wide plain tiled frame around the opening with 'jointing, of 1/4 in. and upwards, bring[ing] out the colour and constructive interest of each tile...'

(73). Later however, the fireplace design inclined to more rustic casts which was characterised by a thin, flat and carefully laid face-brick visage incorporating a wide semi-circular voussoired arch [see FIGURE 5.1-106 and FIGURE 5.1-107].

The location of the fireplaces seems to have been determined by much the same criteria that influenced the late Victorians:

> 'In order to heat the whole of the room the fireplace must be in a more or less central position and generally on one of the longer walls...let us utilise to the best advantage by locating them on internal walls with as few stacks as possible. By concentrating the flues near the centre of the house, the building will be kept dry and warm; badly drawing fireplaces are avoided; and a great saving is effected in brickwork, laborious and costly trimming of roof timbers, and expensive lead flashing.' (74)

-Skirtings: The deep skirting of Victorian times was thought to be 'quite superfluous, besides being ugly and expensive.' (75). They were however reduced in size and not totally discontinued -for the exception of perhaps the 'double-decker' skirting.

-Dado and Friezes: The division of the wall into 'base', 'shaft' and 'capital', became less distinct -particularly in speculative housing. It was felt that in a small house this contributed towards the feeling of tightness. However, in rare instances where large rooms did occur, the introduction of these horizontal elements would have almost certainly been employed in reducing the room's 'loftiness'.

-Picture rails: Although the Edwardians were paranoid about dust collectors, the picture rail for the most part survived. An ambiguous attitude seems to have prevailed; the protagonists of dire simplicity rejected it outright, whilst others positively encouraged its use, by loading it with aesthetic and functional merit: '[It]...saves the plaster of the wall from being damaged, and makes an excellent stop for the wall paper or distemper below, while the

space above can be whitened with the ceiling. This arrangement economises in the cost of wall treatment.' (76). Probably the level at which it was usually set, was above the point at which dust resting on a ledge was visually offensive.

-Doors: As the front door was turned up-side-down (either totally, or partially as in only the upper panel), so the internal doors were set in the same spirit of defiance: 'Many machine made doors, especially those from Sweden, are badly proportioned. If hung upside down, they are more convenient and look better.' (77). The re-proportioning of the door panels resulted in the door handles position being lifted to about ' rom the floor. The door was eventually re-designed and ' actured' as a standard item, rather than being merely an improv ation. The treatment of doors varied according to the nature of their material -for instance, when oak doors were used, they were left untreated '... as in the woodwork of the whole English interior...' (78), or stained a da.ker colour. Otherwise doors of lesser timbers were painted white or less often, green.

As with fireplaces, advice concerning the positioning of doors was not specifically Edwardian but was redefined in contemporary publications all the same: '...Although the doorway in a large room may be in the centre of one side without loss of comfort, more usually it must necessarily be situated as near a corner as possible...it will open clear the main portion of the room and give a larger amount of unbroken wall space. All sitting-room doors should be hinged to the longer length of wall which they adjoin, so as to screen the larger half of the room, including the fireplace.' (79).

-Windows: These varied in size according to position. Windows

constantly subjected to north sun tended to be small, whilst those at the back of the verandah were increased in order to compensate for the light reduction. The window was not exempt from compositional dictates either... 'As a general rule, the best plan is to reserve one side of any apartment for the principal windows, all others being kept quite subordinate.' (80). Although the typical window was centred in the room and its height above floor level was about two feet six inches from floor level (theoretically so a person seated could see out), bedroom windows were taken a little higher e.g. 3'6"-4' for privacy. For ventilation purposes it was recommended that the top of the window should be as close to the ceiling as possible. Although not always followed, advice concerning the position of the window in plan was: 'If all windows are kept flush with the outer face of the wall, we get pleasantly deep jambs inside, and space for a wide window ledge or seat' (81).

The internal architrave was abandoned on grounds of its superfluity.

c.) Ceilings

There were three main ceiling types: 1. The pressed metal ceilings (of Canadian origin) were used extensively -particularly in the more stylistically hum-drum (hybrid) speculative house. Somewhat ironically, the aesthetic mood of the time vilified that which was fussy or over-decorative, whilst these ceilings were anything but plain -a case of novelty and cheapness overriding idealistic concern. The ceiling 'plan' comprised a wide frame (of relatively low relief) which ran around the room's perimeter (also forming part of the cornice), and a main middle section or panel (usually of high relief) and quite often with a circular or other geometrical form as a focal piece.

2. The flat plaster board ceiling, ribbed at the panel joints and painted white was used in all rooms in the more inexpensive houses.

3. A variation on 2, which was usually reserved for the lounge/hall and dining room, was the heavy beamed (quite often false) ceiling. These beams were stained a dark brown whilst the intermediate (flush) panels were painted white. The origin of this idea is of rural English cottage stock. This ceiling was utilised in examples which observed purer Edwardian concerns (a feature of many Baker houses).

In the double storey house ceilings on the upper floors were usually a plain plaster board. Moulded cornices were rejected for their expense, and their tendency to collect dust (82).

D. INTERNAL ACCOMMODATION

> 'By the later nineteenth century the trend was towards a reduction of the spatial divisions and separations which had characterised mid-Victorian design towards a more open, fluid organization of space.' (83)

With the introduction of the centralised hall, a radical restructuring of the internal layout occurred, although the private/semi-private division was steadfastly maintained -the 'more open, fluid organisation of space' occurring within the orbit of each of these zones. Even so, with the exception of the living and occasionally the dining areas, the other rooms (predominantly service and private) were subject to only minor changes (if any) in their plan and appearance even though there was a subtle social shift. This was mainly in connection with the breaking of territorial tradition, (areas related specifically to male and female usage);

> 'Generally freer and more open relationships between the sexes, and between adults and children, also contributed to the decline in formality and the former separation of different types of accommodation which it had demanded...Yet, despite these trends towards a more egalitarian society, the home continued to be, as it

had in the past, the most important mark of social differentiation and the most significant symbol of social status.' (84)

Although the division of private/semi-private space remained clearly defined, the overall plan shape assumed a far more pronounced lateral emphasis. Whereas a typical late Victorian (detached) type commonly comprised a 'range' of rooms two rooms wide with a centralised passage, the typical Edwardian 'range' was three rooms wide -a tri-partite configuration comprising two side wings (with their major axes lying perpendicular to the front edge) which flanked a centralised hall (with its major axis parallel to the front edge). Depending on budget, one of two layouts was used;

1. The cheaper solution in which only the centralised hall was given over to entertaining, had the two side wings filled with service and private spaces respectively;

2. The more expensive house which often had a hall, dining room and a drawing room, strung along the front. This meant that within the house, a lateral division occurred -semi-private space occupying the front range, with the other accommodation at the back.

Various combinations of these layouts occurred, the most notable being the replacement of the drawing room (in the front range) by the main bedroom.

Dimensional changes to the various room types are more obvious in some than others, but one dimensional reduction was common to all, the height. With the 'long low' external preference the internal room height was inevitably affected, some apologists justifying it on the grounds of it being more 'cottagey'! The advice was 'to follow to them [the old farmhouses of England] as low as you dare...' (85), which was about 8'6".

(i) SEMI-PRIVATE

(a) The Entrance Vestibule

In the late Victorian house, the institution of the passage from the front door permitted a certain 'screening' of visitors by the inhabitant, before any decision was made as to whether they would be allowed into the body of the house or not. However, with the Edwardian preference for placing the hall against the front edge of the house (and in many instances doing away with the passage altogether), a certain privacy was sacrificed. To some this was an outrage:

> 'You enter straight into the hall: and it is this character of openness that strikes you. The whole house ...is thrown open to you as you enter. It comes as a shock to the retiring and sensitive Britisher who regards his home as his castle, and insists on his visitor being passed in review before admitting him into the house.' (86)

The answer to those who felt this way was the vestibule. The vestibule in the single storey detached house was placed against the front edge of the hall either protruding into the porch area or into the hall itself -in which case it was usually pushed to one side. In most cases it was merely a very small piece of passage with doors either end, with a dimension of about 6'x4'. In the case of the double storey house however, the vestibule (almost always present) was usually combined with the stairwell, and the whole tended to be more spacious.

Not surprisingly it was advised that the vestibule have a cheerful and inviting appearance.

> '[The floor] may be of polished wood blocks or parquet... with a rug or two in the centre... Walls may be hung with a washable leather paper, panelled ...or painted. A deep frieze may be provided, treated in a lighter key, with a picture rail or moulding in line with the top of the doors... The ceiling can be treated with ribs in geometrical patterns.' (87)

b.) The Hall (Variously called Living Room, Lounge and sometimes

combinations of these e.g. Hall-sitting room, Lounge-Hall)

> 'If the informal living room did not originate with the bungalow, at least it came into full potency in it. Here the living room was not just another interior, substituting for a parlor or dining room, as heretofore, but it was the very heart and core of the house, regulating its pulse and the outflowing of life that animated it. The rest of the rooms -dining room, kitchen, bedrooms, and bath -were given over to care for the family's creature needs; but the living room was where the residents and their friends consorted together, where they indulged in conversation, participated in literature, music, and the other arts...' (88)

Although the hall became the popular domestic 'new toy' after the South African War, opinion as to how it should have been used varied. Its geographical position was however, consistent (always in the midst of the other rooms), although the house orientation and entrance point change to suit differing opinion. Muthesius mentioned in his writings on the subject of the English house in 1908;

> '...an attempt has recently been made in smaller houses to turn the hall into the main living-room of the house... these recent experiments have made its significance less certain than ever. In some houses [1] it is a dignified room of distinguished appearance in which the visitor receives his first welcome, in others [2] an unused appendage, while in others again [3] it is the focal point of family life...' (89)

In the Johannesburg speculative house the hall was certainly never [2], and it was most of the time [3], and only occasionally was it ever [1]. Whilst no consistently clear pattern emerged initially, the hall was treated as the dignified enclave of late Victorian Drawing room, and incorporated into the modified Edwardian passage house. In this transitional phase the hall was seen to satisfy the communal needs of family life whilst a drawing room was maintained as the 'dignified room' -generally a clear understanding of the hall's function was not common immediately after the South African War. Ironically in instances of a tight budget, a sort of natural selection obviated the hall's inclusion and there was little point of confusion. In retrospect Muthesius' doubts about its 'less certain future', were adrift -the hall was to become accepted as a

domestic standard and was used extensively in many colonies and America. What also emerged over time, was its progressively exclusive or singular application to [3] -the focal point of family life, at the expense of the other less vital 'entertaining rooms'.

In the process of introducing it to to a wider market, the hall's ethos was eroded and reduced to a formula, ultimately being defined in terms of its physical form, rather than its inherent social value:

> 'Many housing reformers advocate this living-room plan, for it is cheaper to build, effects many economies in the way of space, housework, lighting and heating, and it is distinctly advantageous on hygenic and artistic grounds'. (90)

Tenuous, shallow understandings, lurking behind broad descriptions and justification based on petty practicality were to follow:

> 'Whatever the size of the cottage, the chief consideration is the provision of a large sunny living-room... Many advantages are obtained, where, instead of a number of tiny rooms, there is one spacious and airy apartment after the style of the old-fashioned 'house-place'. The family will dwell together in this room, and the stairs may perhaps open out of it and share its warmth'. (91)

This generically significant room, which was most commonly referred to as the 'hall', was known by other titles as well. However, in the smaller cottages where it represented the only major social 'house-place', it was frequently labelled 'dining room'. However, its clearly favoured treatment (such as fireplaces etc.) and its centralised location, suggest it fulfilled as much the hall's function as the dining room's -it should be borne in mind that the Edwardian dining room tended to perform an exclusive function and was not generally as versatile as the hall.

The double storey speculative house, despite ample precedent, made scant use of the double volumed hall idea (again probably because of cost). In these instances the 'house-space' tended not to

be as obvious, and seldom commanded a central position. It was not unknown for it to be given the title of 'Drawing Room', although it's unlikely that it was as staid as this late Victorian title might have suggested.

The hall's position within the body of the house was almost always pivotal although, as mentioned, wasn't always equally as accessible. This depended on the point of entry, the two options being the side, and front:

- The typical side entry type was characterised by a passage running down the middle of the house parallel to the principal facade. Because of this independent circulatory route, the hall was merely one room (albeit central) in a series along the passage [see FIFURE 5.2-5]. This system was favoured when the hall was believed to be a distinguished and quiet place.
- When the approach was frontal however, entrance was usually straight into the hall, obliging to perform a partial circulatory function as well. The dependence of the remaining rooms upon the hall for the house's very functioning, was a calculated realisation of the 'hall as centre of family life' promotion [see FIGURE 5.2-1 and FIGURE 5.2-2].

The recommended minimum size for the hall was 15'x12', although this varied according to whether it was treated as a retreat or family room (the latter usually being much larger).

Built-in features always included a fireplace which was usually located in the middle of a wall, with flanking book shelves filling the remainder of the wall p.ace [see FIGURE 5.1-101 and FIGURE 5.1-107]. Ingle nooks were also a favoured element where they could be afforded -since these tended to be specially designed. Ceiling features included heavy timber beams or gridded geometrical

patterns. Picture rails were still located at door head height. Occasionally panelling was used incorporated as the dado, although generally this element fell away.

c.) The Dining Room

The dining room's function as principal family and an informal gathering place of the late Victorian era, was ousted by the hall. In the medium to larger houses (by speculative standards) the dining room was included in addition to the hall. In the smaller cottages in which the hall and the dining room were combined, the dining room of the late Victorian era seems merely to have undergone a change in title. The difference however, lay in its use as a tool in the promotion for a more active (as opposed to Victorian 'passive') social mingling.

In houses where the dining room was defined as a separate and hence more specialised space, it generally took a dimensional reduction although other minor activities began to creep in: 'By the turn of the century the function of the dining-room was often becoming limited to the serving of meals and, with the addition of a desk or bureau, for use as a writing-room where the house did not contain a study...' (92) . Its position within the body of the house was usually to one side of the hall -thus occupying a front space in one of the side wings.

The dining room was to possess '...a warm yet subdued treatment in order to give it a quiet and cosy appearance...(93), and despite its social demotion was generally treated to many of the same features that graced the hall i.e. built-in furniture (usually a side board), fire places and the heavy ceiling beam application. In an effort to limit the direct contact between the dining room and the kitchen a small hatch with a sliding door within the dividing

wall was introduced -a feature which can be found in many detached houses after 1910.

d.) The Parlour, Drawing Room or Sitting Room

Much as the parlour in the Victorian house served amongst other things as a retreat, it was used in certain instances (where it could be afforded) in Edwardian times by the 'student or master of the house [requiring] another sitting-room where a quiet hour may be spent with book or pen...' (94). It was however, under constant attack from those who failed to see sound practical justification for its persistent inclusion:

> '...Cottagers will go far, and gardeners and coachmen have been known to give up well-paid situations to fulfil the wife's ambition of possessing a 'best-room' in which to keep the china dog and plush suite. Of course, we practical people think it far better to throw this room in with the kitchen, and make one airy compartment; but often the tenants are of a contrary opinion. To them, the little parlour which contains the old tea-service, that flower-show prize, and a certificate gained by the second son now in Canada, is a place apart, and in a real sense the sanctuary of the home.' (95)

Despite the negative rhetoric, the drawing room was in some instances maintained, a function of desirability and available capital. Even Baillie Scott wasn't exempt from client interference: '... The drawing room was retained as a concession to Victorian domestic routine and, as Scott put it, as the necessary place where they bury strangers.' (96). Needless to say that in tight budgets, it was almost always the first room to be axed (even before the dining room).

Its position within the body of the house was again in front of one of the wings adjacent to the hall. The north-western aspect was preferred as it tended to be used predominantly in the afternoon.

The drawing room always had a fireplace and was occasionally treated to a minor piece of built-in furniture. Because it was

really a luxury and not included in most speculative dwellings of purer Edwardian persuasion, its size was kept smaller than the hall; which was approximately 15'x13'.

(ii) PRIVATE ROOMS

a.) Bedrooms

With the clarification of zones of privacy within the house, all the bedrooms tended to be (in the single storey) grouped together in the east wing (which was the preferred orientation see (97), (98), (99)). Despite the many arguments for the observation of orientation, the main bedroom was still placed against the front, whatever the house's aspect. When the passage form of circulation was implemented (typical of side entry), access to this wing was never through the hall. In the double storey they were again delegated to the upper level: '...It is thought that bedrooms are somewhat healthier when above the ground storey, and many people prefer to go upstairs to their sleeping places -an idea inherited from our supposed ancestry.' (100).

The main bedroom was usually treated to a fireplace and built-in cupboard. The surfaces: 'The walls may be finished in distemper of suitable tint, which, of course, should vary with the aspect of the room , facing [north]... may be treated with cooler tint than the one facing [south]... The ceiling may be left plain white.' (101). The size for a main bedroom was about 17'x12' whilst the secondary bedrooms were in the region of 12'x10'.

b.) Bathroom and Linen Cupboard

Although this was essentially a service room, its revised position into the midst of the bedroom wing displayed a changing attitude toward its basic utility. In the late Victorian archetypes

the bathroom was located at the back, usually under the lean-to, adjacent to, or over the back stoep from the kitchen. With the increase in comfort standards and in the interests of convenience it was inevitably promoted to the comfortable areas of the house. The popular use of the hot water cylinder was also instrumental in freeing it from the bounds of the kitchen (from whence originally came the hot water). Features included a bath and a basin with the introduction of the water borne toilet on a large scale only towards the mid-twenties. Floors were usually tiled or of grano. When cost made the tiling of the entire room prohibitive, portions of the wall (commonly up to window sill height or even just adjacent to baths and basins) were tiled whilst the remainder of the room was plastered and finished with an enamel paint.

The linen cupboard became inextricably bound to the bathroom precinct -if it wasn't actually inside the bathroom it was usually in the passage just outside. The formalising of this relatively minor feature is an Edwardian peculiarity. The reason for its location was so that borrowed heat from the hot water cylinder (which always in the proximity of the bathroom) could be used to 'air' the linen.

(iii) SERVICE ROOMS

a.) Kitchen

> 'The early kitchen was merely the most important link in the chain of food preparation; just one room in a suite with spaces for storing, cooking, eating, and cleaning up. But by the beginning of the twentieth century the kitchen was a much more specialised room, now an integral part of a house plan in which most of the rooms were specialised spaces -for eating, sleeping, sitting and bathing as well as for cooking... And as gas became the standard fuel -soon to be supplemented by electricity -cooking became not only easier but quicker and cooler.' (102)
>
> 'All architectural writers in the period agreed that the large Victorian kitchen, with its great iron cooking-range, open

> shelved dresser and couple of adjoining service rooms was now a thing of the past. The kitchen should be the best-planned room in the house, convenient and compact, fitted with dust-free cupboards and with scientifically placed cooker, sink and work-tops to minimize movement and effort.' (103)

Although the kitchen was still located at the back of the house, it was included within the body of the house -thus being one of the rooms encompassed by the main roof and not being accommodated under a tack-on lean-to as in the late Victorian types. It usually occupied the west corner although a centralised position was also common. Other extraneous bits of advice included the observance of admitting only left-hand light, so that the cook would not cast a shadow over the saucepans! (104).

The habit of building a brick chimney recess within the kitchen remained for many years, even though gas stoves did not require it. The reasons for this seem to stem either from the fact that the service took a long time to extend to all developing areas, or perhaps there was a mistrust of gas (105).

For the walls, the use of wallpaper was discouraged, with distemper or hard enamel paint being recommended where tiling could not be afforded. The kitchen was seldom smaller than 12'x10' with a ceiling height equal to that of the rest of the house (10'6").

b.) The Kitchen Stoep

The kitchen stoep was a small covered area at the back of the house which occasionally fell outside the area covered by the major roof -unwittingly resulting in the much maligned lean-to situation. It was used as a form of shelter for the back door and for the protection of fuel for the stove and was almost always present.

c.) The Pantry

This was sometimes placed between the dining room and the kitchen, and often performed the double function of being a servery

as well. This location, also helped to secure a 'lock' which in effect isolated the kitchen from the more polite areas of the house. It was useful for the general stores, as well as for the storage of china, glass and silver. As before it was strategically placed (usually on the southern edge) so as to prevent overheating.

d.) The Scullery

As the kitchen's scope broadened, becoming a more generalised space, previously distinct, though affiliated spaces such as the scullery tended to be absorbed by it. Despite this the occ rrence of the scullery was not entirely unknown.

e.) E.C.'s.

The pail system in at least those areas of consistent speculative development continued right up into the mid nineteen twenties and quite often even later. The result being that the toilet was still only accessable from the outside (no direct internal access). In some cases the E.C. was placed against the back of the house (and occasionally within its line), but was always approached from an external area [see FIGURE 5.2-4]. The sanitary lane again persisted in municipally run suburbs, whilst in the freehold areas its presence appears to have been irregular.

f.) Passages and Staircases

Passages, where possible, were reduced to a minimum. The whole centralised hall concept (in which it often doubled up as circulation space) was directed at tightening the plan, and especially in the field of the speculation. Where they did occur they were about 4' wide [See FIGURE 5.1-108].

g.) Outhouses

This multifunctional block comprised a row of many different rooms, and was located on the rear boundary (the E.C. was usually

one of these rooms). Others within the range included:

-Boy's room -These accompanied almost every housing type during this period (its exclusion being more an exception to the rule). It many cases it became slightly more permanent, being of brickwork (compared to the previous timber framed solution) and marginally bigger (9'x8'). In some instances where space was at a premium, they were elevated to a position above the rear service rooms, and were only accessible by means of ladder [see FIGURE 5.2-28].

-Coal house -These were incorporated almost without exception after the South African War (cf. late Victorian situation where it is seldom mentioned). A room for storing coal, it had a grano floor finish and was usually about 5'x8'.

-Stables and Carriage houses -These persisted for several years after the South African War, though were still the prerogative of the wealthier clients. The format remained largely unchanged from the late Victorian period.

-Motor houses or Garages -This new accommodational form started to appear on the fringes of the speculative field around 1915. It was to be found first in the standard of house that would have had a carriage house, but by the 1920's the motor house was to be seen in a wider cross section of speculative house developments. It didn't however, become a common standard feature during the time period covered here. Its size was about 10'x15' and was characterised by two large, framed, ledged, braced and battened double doors.

5.2 PART TWO

Edwardian domestic speculative development really belongs to the detached house, which is not to imply that other housing types (semi-detached and terrace houses) weren't built during this period -it's

just that they tended to be hidebound to established late Victorian patterns. The detached house -the ideal vehicle for bearing the new architecture, was a symbol of independence and promise. This had several important architectural and urban consequences: Johannesburg's commitment to the notion of the garden suburbs became decidedly clearer after the South African War, and although the stand sizes didn't necessarily increase in the post-war suburb, the housing density displayed signs of thinning; for instance several suburbs contained proportionately larger numbers of detached houses to other housing types -a sign that greater opportunity had been afforded in some way to more people than before.

The order of the housing types to be examined here will be; A. the detached house, B. the semi-detached house, and C. the terrace house. This order has been changed from the late Victorian chapter, in which the two extremes (the detached and terrace house) were examined first, whilst the transitional type and the one which made use of ideas from both types (the semi-detached house), was examined last. In the late Victorian period both the semi and the terrace house were common alternatives to detached living. In the Edwardian era however, the terrace house had quantitatively fallen far behind the others, with the semi-detached house dominating alternative accommodational forms to detached house living. The criteria for determining the order in this section, is therefore quantitive rather than evolutionary.

A. THE DETACHED HOUSE

(i) SINGLE STOREY

With the increase in the detached house's usage and popularity several aspects of it were re-assessed. The side and back elevations quite often assumed similar material treatment as the front, even though the aspect remained predominantly frontal (as dictated by its symmetry). Houses were thought of in a more 'rounded way'- the

schizophrenia ('Queen Anne fronts an Mary Ann backs') of their forebears being commonly construed as dishonest.

Entire suburbs comprised of almost only single storey detached houses were erected based upon surprisingly few models. To be fair, the mass production of housing units occurred in order to keep abreast of Johannesburg's rapid post-war growth. Areas in which the mass speculative house that will be handled in this section could be seen were Berea, Yeoville, Bellevue, Bellevue East, Lorentzville, Judiths Paarl, Bezuidenhout Valley, Kensington, Malvern, La Rochelle, Rosettenville, Kenilworth, Turffontein, Mayfair, Melville, Richmond, Parkview and Forest Town.

There were three main types of detached house that embraced the hall concept: a.) The Tri-partite House; b.) The Butterfly House, and c.) The "L"-Shaped House.

a.) The Tri-partite House

Identifying characteristics: Plan- The most prolific type within the hall-house genre was the tri-partite plan; with three rooms making up the frontage to the road, the middle room being a hall/lounge -a direct influence of the hall movement as exemplified earlier.

Elevation- almost always frontally symmetrical (although the sides were far less guarded).

Basic Type: The hall was used as a social place (i.e. a lounge or living room) and was located geographically in the middle of the house -lesser rooms such as the bedrooms and various service rooms arranged themselves around it thereby vindicating its social position as 'hub of the house' (106). Being centrally placed, it served too as a circulatory space, a characteristic of the earlier more primitive types as in LORENTZVILLE 148 (date: 1906) [FIGURE 5.2-1]. Rooms such as the drawing room, parlour or front room (and even the dining room) were

axed, leaving only the most essential accommodation. A concession to the abruptness of entry (a failing of many speculative hall houses) by way of a small vestibule situated within the front stoep, was made. The two wings (east and west) which flanked the hall were usually reserved for the habitable rooms (bedrooms and kitchen), whilst the closer or south flanking rooms (the worst from an orientation point of view) were reserved for the bathroom and pantry. The extensive use of built in cupboards was a typical Edwardian feature.

A very tight rein was kept on the elevational geometry, with compositional symmetry being maintained on all facades -the envy of many an Edwardian designer. The front elevation reflected the tri-partite plan, with the two side wings lying adjacent to the front eave line, with the hall dropped back to behind the centrally positioned stoep. The whole was capped by a simple hipped roof -unifying the wings and centre piece (cf. the morphological antithesis in the treatment of the late Victorian roof, which by virtue of its articulation emphasised various facadal elements in the pursuit of fragmented form). Compositionally the whole house was very bold when compared with any of the typical Victorian examples, relying on quite austere volumetric form for its distinction. The starkness was further emphasised by a deliberately limited chromatic range: the walls being simply whitewashed or painted white, and the roof executed in orange clay tiles (or red corrugated iron). Ornamentation was greatly reduced, the shutters (which were functional) being virtually the only concession. The windows which were divided into six equal lights, were simple timber casements painted green.

In PARKTOWN EKSTEINS COMPOUND, PLAN TYPE A, (date: 1902-1906) [FIGURE 5.2-2], the plan was much the same as the former, although for the clientele who were ignorant of the modern trend, the option for

making the rooms either side of the hall, a dining room and drawing room respectively (in place of bedrooms) was left open -it should be noted however, that for houses particularly of this scale, the hall was all that was (according to the protagonists of this plan type) strictly necessary.

KENSINGTON 926 (date: 1910) [FIGURE 5.2-3] made use of a similar plan but formalised the circulatory route at the back of the hall. A modicum of privacy was achieved with the cloaking of the exit and entry points to the bedrooms and between the bedrooms and the bathroom. With this the effective width of the hall would have been reduced if it had not been pushed forward. The main body of the stoep was thus located against the front face of the house rather than being enclosed and under the main roof. The tri-partite composition remained essentially intact.

CITY DEEP GOLD MINING CO. TYPE A (date:1904) [FIGURE 5.2-4] was a little larger and hence more expensive than preceding examples. The fact that the overall width of the unit was 5''8" (wider than the normal stand) was in accordance with the broader concern for urban openness. Interestingly the first internal variation that occurred was the enclosing of the main circulation route past the hall/dining room, a move which afforded a little more privacy but contradicted the purer approach to the hall's utilisation. The hall appears to be compromised with the late Victorian notion of frontal entry, and the attempt to achieve a degree of privacy (the use of the passage). And although privacy and the hall were not irreconcilable, as will be seen in variation 1, this solution was tainted with Victorian method. Again this is a primitive or early solution, the ideas of which were to develop into far subtler types. The hall/sitting room relationship was treated quite casually with a single interleading door located in the

corner of the hall. Treatment of such relationships varies in accordance with how important the client or designer perceived the sitting room to be. Here, obviously it was a room for retiring to, and hence was made to keep a low profile. In other examples the relationship was far stronger with wide doorless openings between the two (in later examples celebrated with columns and arches). The small back stoep off the kitchen contained the sink -an exterior scullery. The toilet, although more readily accessible from the outside than the inside, was incorporated within the body of the house, in close proximity to the bathroom.

Limited 'essential' elevational embellishment was permitted, and its inclusion seems to have depended upon available capital. In this example 'essential' pertained to the Arts and Crafts idea of rooting the house to its region -through the use of locally available materials -hence the incorporation of rough stone buttressing and quoining. The use of the small (six pane) casement windows on the side bays of this tri-partite composition was repeated. These were small since they were most likely to catch direct sunlight, whilst the windows in the middle and at the back of the stoep, which were perpetually shaded were much bigger (eight pane). The roof (albeit iron) was a simple hipped monochrome piece, pierced by elaborate chimneys -justifiable on the grounds that they were of certain rural origin (albeit English).

Variation 1: With time and money, refinements and additions were inevitably to effect the hall house, a common variation being exemplified in KENSINGTON 590 (date: 1917) [FIGURE 5.2-5]. In plan, whereas before most of the rooms clustered about the hall (and were interleading), the desire for privacy ultimately resulted in the introduction of a lateral passage, splitting the house into 'front' and 'rear' ranges, in the situation of a side entrance. Previously side

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entry was not the preferred route (although it was endured if front entry was not possible). Voluntary side entry however, suggests a shift in custom in which the requirement of the family (manifest in the organisation of the plan), was placed before the external physiognomy. The front range of rooms was organised in the same way as the tri-partite composition of the former 'basic types'. The hall, although small, contained most of the fashionable internal Edwardian trappings, with its fireplace placed in the middle of the wall flanked by built-in book cases. The plain panelling used over the mantelpiece and in the cupboard doors was in accordance with the spirited reaction against the cluttered exuberance of the Victorian drawing room. The rear range of rooms, somewhat uncommonly for this size of house contained a breakfast room, which although has special features such as niches and a fireplace, could conceivably have been used as an additional bedroom. The kitchen was treated to sash windows, which by this time had become aesthetically outmoded even in the service wing, but were presumably chosen over casements for their more efficient ventilating qualities. Instead of the kitchen opening onto an open yard or back stoep (both of which were common), it opened onto a paved area with a pergola (a compromise of sorts). The use of this feature (probably thought of here as a traditional Cape Dutch element) can be linked to the desire to root the house to the country's heritage -which was again an arts and crafts idea.

In this example it's interesting to note that a 'good' or front elevation (of tri-partite assemblage) with a lesser or side elevation (a resultant though not displeasing aesthetic), persisted. The front elevation differs in many ways from the 'basic' type although in principle it was similar. The stoep broke the bounds set up by the front side rooms, and achieved an elevational accentuation which was

ultimately to the hall's benefit -a sort of bold external representative (the hall in previous examples had been largely left shielded by the stoep to the point of external anonymity). The heavy timber stantions and bracketed beams framing the stoep were of arts and crafts origin. Another distinctly Edwardian feature was the way in which the french door onto the front stoep had windows placed right against either jamb -thus effecting an expanse of gridded glass which admitted much light into the hall. Insofar as the roof accentuated individual rooms below (a typical late Victorian preoccupation), this example's roof certainly did emphasise the side wings, but further than that had little in common with its Victorian counterparts: Firstly these smaller wing roofs were played down by being hipped (not gabled) and were completely subservient to the major roof shape which dominated and thus unified these minor distractions. Secondly the arrangement (from the front) was symmetrical which lent it its static disposition -as opposed to the restlessness often sought by the Victorians. The roof covering was significantly a clay tile. The chimneys (again of rural English origin) were bold compositional anchors which by virtue of their position (over each wing) and number (two) committed the front to dire symmetrical rigidity. The contortions that the hall's chimney flue had to undergo in order to achieve this external effect was equalled only on the side elevation. Here the chimney stood for unity, hanging over the place of entry as much a pointer as a compositional stabilizer. Again symmetry was sought and achieved in overall form if not through window arrangement. The opening to the stoep/vestibule was framed in rough stone, an element reinterpreted in the arts and crafts manner.

Variation 2: This variation was typified by two passages running back from the hall/lounge along each of the side wings. Although in

KENSINGTON 2408-2410 (date: 1913) [FIGURE 5.2-6] the format was slighty altered (the stoep being eradicated), the basic hall house principal was still recognisable. The point of entry was along the front, straight into the hall which was again flanked by the semi-private and private wings. The two passages leading from the hall fed these two wings. The semi-private wing contained a drawing room and a large interleading dining room, which both had access to the outside. In the middle of the tri-partite plan was the lounge hall with an inglenook (called a fire nook on the plan) framed by a large flat arch. The kitchen hearth backed onto this affording a combined flue, although economy of chimneys seems not to have been critical, as the numbers relate more to external effect. One extraordinary note which places this example beyond the bounds of Victorian thinking, can be found below the drawing 'section E.F.' which states: 'all walls throughout in 6" reinforced CONCRETE'. Although this is something of a freak (and was probably never carried out -since there are cancelled crosses across the drawings), the very fact that this was even been considered suggests a radical rethink in technological terms (107).

The house itself was however, not quite up to the technological advance, being bound too much to contemporary aesthetic acceptability. Nothing on the front or side elevations was particularly appropriate or unique to the chosen material. If anything the decorative aspects of these tie it back to the Victorian manner. The front elevation was again symmetrical but with unfortunate corner three quarter-circle bays (which were quite common but not usually as grotesque). These unfortunate excrescences, by virtue of their scale, were at variance with the usual Edwardian compositional tactic -which here created a duality within the composition, instead of providing a setting for the central or unifying element. Most of the windows were still under the

influence of the Queen Anne style -with smaller panes in a panel above a larger sheet. The roof again had its major axis parallel to the front aspect contributing a little towards the unification of the disparate elements below. In depth however, the main roof was only able to span the front two room ranges, which resulted in additional smaller hipped roofs over the side wings (which because of the bathroom and larger dining room were deeper).

Variation 3: A further variation can be identified, in which the hall was imbedded within a block of accommodation -which was usually broken down into a series of lateral ranges -frequently three. The hall did not dominate the plan in terms of its area or geographical location, but existed simply as one room within one of the ranges (usually the front range). A close inspection of a typical example, YEOVILLE 502 (date:1918) [FIGURE 5.2-7], would seem to suggest that this was a reincarnated bi-partite Victorian type, straining to approximate an Edwardian tri-partite plan. The fact that the hall was a little tight and crossed by several principal internal circulatory routes, may support the argument. But despite the debatable pedigree, it at once satified most of the contemporary innovations (plan and elevation-wise) required of a 'modern house'. This was probably the single most common plan type to be found in the developing suburbs from 1910 to well into the 1920's. It encompassed what is known colloquially as 'the face house' which constituted the fabric of large areas in Kensington, Melville and Mayfair.

The symmetrical front elevation had half cirle corner bay windows, which apart from acting as compositional stop ends, afforded the rather cramped rooms behind a little more space (the option of placing the bays squarely on the front face being avoided for fear of fouling with the verandah and potentially cluttering the elevation). The windows

comprised alternating panels of opening and fixed timber framed casements, with leaded lights. The stoep once again picked out the point of entry and emphasised the hall behind. Typical stoep features included the pre-cast concrete columns for the verandah roof support, and the intermediate dwarf walling of stone, defining its limits. The front door was surrounded by diamond pane window panels set in a large arch. This simple though powerful circular form (within a predominantly rectilinear elevation), simultaneously achieved a focus for the entrance, as well as unifying a potential compositional duality created by the two side bays. Once again the roofscape was kept a simple pyramidal form pierced with balanced chimneys. (The kitchen chimney was kept deliberately low so as not to interfere with the frontal appearance).

Although elevationally not as refined as the former, BEREA 275 (date: 1921) [FIGURE 5.2-8] was just as common. The plan for the exception of the back range was very similar.

b.) The Butterfly Plan

The Victorians' reluctance to stray from the rectilinear grid was a challenge taken up by the Edwardians, who introduced diagonally (though usually symmetrically) placed rooms into the house's fabric. '...one of the main advantages of the butterfly plan is that it allows a great many rooms to have a great many windows...' (108). The butterfly plan was suited to regions of a gloomier climate, and centred around taking every advantage of limited exposure to the sun -and indeed the butterfly plan was known in England as the 'sun-trap plan' (109). Of course higher aesthetic ideals justified its existence too, as one of the more eminent Arts and Crafts architects efforts are explained thus; '[Edward] Prior's basic idea, which was that a broken and non-rectangular plan of this type would make a house blend more closely

with its site.' (110). The archetypal butterfly plan had a centralised hall (commonly the entire depth of the mid-riff, and thus facing two directions), with two wings attached to it on the diagonal. Although this plan type was used in a more full-blooded way (the diagonal grid dictating the whole plan) in the larger custom made houses (see Herbert Baker's Glensheil in Westridge), only superficial use was made of it in the speculative field. Here the idea was compromised, the front rooms being angled, whilst the back remained bound to the rectilinear pattern. The other misinterpretation on the part of the speculators was the fact that originally most butterfly houses were at least double storey, being bold volumetric statements '...Prior himself combined this with an irregular, mounting skyline...' (111)

Variation 1: Hall usable -LORENTZVILLE 332 (date: 1924) [FIGURE 5.2-9]. The Edwardian idea of a centralised hall flanked by two wings (semi-private and private), was carried through in this example, although it would be reasonable to say that it was a tri-partite hall house first and a butterfly house last. The lounge was accessable straight off the stoep which was held in position by the diagonally protruding wings. The resulting triangles of space at the intersection of these and the rectilinear back rooms were cunningly used for non-habitable functions such as the pantry and the bathroom. A growth to the kitchen in the form of the scullery acted as a stop end to the back stoep. The unfortunate interleading bedrooms at the back were probably more a result of tight economic measures than design inability, a factor which would plant the house firmly in the speculative camp.

The extravagant form of the house made up for the rather bland front elevation. The casement windows were arranged symmetrically. Precast concrete columns supported a flat verandah roof -the idea being not to

detract from the main roof shape which contributed so much to this house's character. The roof in the centre was again the dominant, unifying compositional element.

Variation 2: Hall not usable -The pretence of creating a butterfly plan is at least compensated in the former by the passable functionality of the hall. In MELROSE 131 (date: 1912) [FIGURE 5.2-10] however, even this was forfeited at the expense of the idea. In this very small house, a proportionately large area was dedicated to a 'hall', which seems to have been mainly absorbed by a circulation route. Although it is particularly noticeable in this example, this was a common failing of almost all front entry passageless hall houses. Although Melrose 131 was a small and quite rare specimen, it was loaded with clues as to its pedigree: the basic form (a nod to the butterfly plan), the heavy timber (unembellished) verandah posts, the casement multi-paned windows, the symmetrical (and quite plain) chimneys, the austere fireplace, the simplified panel doors, exposed ceiling beams in the dining room, and a general avoidance of excessive ornamentation.

c.) The 'L'-Shaped Plan

This house type was typified by a set of two 'wings' which lay perpendicular to each other, with the hall/lounge couching at their juncture. Although a type initially employed at block corners (as a solution to the problem of ambiguity of approach), it was used somewhat ironically, more often in mid-block situations. It was not a widely accepted type, but on the other hand was not a freak.

Variation 1: In BEREA 580 (date: 1916) [FIGURE 5.2-11], the frontal 'L' was backed by a recognisable 'passaged' situation -much like the tentative efforts made at using the butterfly plan -exploiting only a portion of the notion's potential. The stoep with its curvaceous balustrade, challenged the traditional flat fronted verandah. The

elevations were once again loaded with distinctive Edwardian details: the battered stone plinth (its height exaggerated somewhat wilfully here, to an arbitary position 4/5's the way up the window), the multi-paned casement windows, the splayed chimney with a simple pot and the framed (pier and beamed) stoep.

Variation 2: In BELLEVUE EAST 351 (date: 1910) [FIGURE 5.2-12] the hall was absorbed into the fabric of the house and allowed to order the internal arrangement to a much greater extent than the previous example. True to the basic notion of the hall house, it was treated as the hub of the house, onto which the three fundamental domestic divisions were grafted; the verandah (connection to the outside world), the semi-private wing (entertaining rooms) and the private wing (bedrooms). Unfortunately, despite the encouraging geography, the hall was not so much a communal living space as an odd shaped passage, and the living room (the very room the hall was meant to displace in a house of this size), was treated as the lounge/family room. An outside link (via the tiny back stoep) connected the kitchen with the 'living room' which suggests it was also used as a dining room. The use of a series of simple arches in the hall to emphasize the points of exit to the different areas of the house was a common device used to code an important room (even though in this case it verges on the inappropriate). Elevationally everything was again banked down: the de-emphasised verandah, here covered by the main roof, and the limited use of materials and colour, were efforts directed at a cleaner, unfussy aesthetic.

(ii) DOUBLE STOREY DETACHED HOUSE

The double storey house was more common in the Edwardian period than in the late Victorian era, a factor which pertained to the slightly

better overall financial status of the community. The double strorey was still however, not nearly as prolific as the single storey -for much the same reasons noted earlier.

However, as for those that were built, distinct shifts in design approach could be detected, both in the plan and elevation. As with the single storey the changes were radical, although in plan they were distinctive for their lack of adherence to a consistent idea or theme (as the hall idea was to the single storey house). If a broad distinction between Victorian and Edwardian double storey houses can be drawn, it seems to lie in the Edwardians' lack of adherence to a consistent or acknowledged pattern, as compared to the late Victorians' almost slavish conformity to the two by two roomed, or quadrant arrangement. This also alienated the Edwardian double storey from the Edwardian single storey, since not all double storey houses possessed the hall in the way that it 'inhabited' the single storey -and when a hall was included, it was seldom (if ever) centrally located (even in tri-partite compositions). The conscious attempt at individualising the artefact was far more noticeable than before. This can be linked to the fact that most examples in this category were architect designed, whereas in the past, houses were mostly designed by both draughtsmen and architects (architects to a lesser degree) (112).

It was thus a genre comprised of a multiplicity of approaches, and although a little wilful, this trend resulted in a far more relaxed and freer plan organisation.

Two basic approaches can be identified:

a.) The one-and-a-half storey house. This was by far the most common, and had its roots both advertently and inadvertently in Arts and Crafts directive -influence eminating from England and America. Its chief characterisitic was the 'burying' of the upper storey in the low

slung roof -this and many other cues were lifted from English rural habit.

b.) The Two storey house. This was the more conventional approach to the double storey house -one which emphasised both floors, precedent lying more in urban architectural practice than in explicit rural method. Their appearance also tended to rest on 'Edwardian Free Style'.

a.) The one-and-a-half storey house

Variation 1: Bearing advertent Arts and Crafts influence: Principally governed by the notion that the house should be of a long, low external appearance, this mainly affected the house in section, which displayed the upper accommodation located inside the roof space -one of the few instances in architectural history where the use of the attic room for a primary function was considered desirable- a reversal of a condition that was traditionally endured rather of necessity than aesthetic preference. Compositionally the house tended to be morphologically cleaner, certainly steering away from the idea of the picturesque pile. On elevation, the simpler uncluttered aesthetic line that typified the single storey house, was also pursued. With the use of the attic space, side gables and dormers to let light into these areas abounded, becoming thus inextricably part of the double storey aesthetic.

Although the one-and-a-half storey house was favoured mainly for aesthetic impression, economic arguments for its implementation were devised [note: this is an English publication (see note (113)];

> 'About 40 per cent of the cost of an ordinary cottage is spent on walling material... The first floor rooms in a cheap cottage will always be more or less in the roof. By such means much brickwork is saved, and occasionally another room or two can be arranged above, wholly in the roof... Besides saving money by reducing the height of the building, we shall avoid that ugly high effect which was the fashion in Victorian times. If the

> eaves are kept low, and other horizontal lines emphasised, the result will be that most pleasing cottage-like proportion -a long, low and spreading appearance.' (114)

Of course certain contradictions arose when reconciling the preference for double volumed hall spaces and 'the long, low' appearance. More often than not the double volumed hall was ignored, and compromise was frequently made by way of a gallery associated with the passage, stair or stair landing, flanking this space.

Variation 1a. BERDA 349 (date: 1906) [FIGURE 5.2-13] was an example of the most literal interpretation of the English Arts and Crafts style in the smaller house. The elevations were loaded with reference to C.F.A.Voysey and to a lesser extent M.H.Baillie Scott's work.

The verandah although long was to be traversed rather than occupied, and served as an introduction to the small elevated garden -a hint of the increase in privacy that was to become steadily more important in Edwardian times. The entrance hall or gallery half way down the eastern flank separated the drawing room from the slightly more formal semi-private and service rooms. The upper level contained the bedrooms which gained their light and ventilation from windows located in dormer windows (east elevation), gable ends (all elevations) and buried gable ends (south elevation). The staircase was lit by an arched window set in a bastion-like form which protruded over the roof line. It appears the designer articulated the roofscape for the purpose of fabricating as many gable ended opportunities as the composition could reasonably bear. Two principal gable types were used -both distinctly Edwardian. The twin gable, with its sweeping outer slopes, and the pedimented full width gable end, which was bracketed and horizontally emphasised by similarly bracketed windows. These upper windows were visually

connected by a horizontal shadow line resulting from the slightly projecting apex piece. These were in contrast to the lower level's windows which lacked consistency -other than the fact that they were merely all casements. The dining room being a socially important room had a distinctive large cambered window, which, because it faced west, had shutters. Other aesthetic elements such as the large arch (Baillie Scott influence) framing the smoking room window, the pre-cast concrete columns, the four diamond gable apex motifs and the battered chimneys and chimney pots all contribute towards planting the piece firmly in the Edwardian period.

The apparent scale of the house was with the aid of this conglomeration of Edwardian features made to appear quite extensive: despite the fact it was built on a conventional 50'x100' stand.

Variation 1b: 'Charm and individualism, together with experimental open plans, were Baillie Scott's particular contribution to domestic architecture.' (115). Baillie Scott's small houses designed for Letchworth Garden City display the beginning of his idea to open up the flow of space particularly between the drawing room, dining room and hall, on the ground floor. The key to the design of BEREA 952-951 (date: 1915) [FIGURE 5.2-14] lies in the attempt to utilise this planning concept, and the gleaning off of some of the 'charm and individualism' typical of some of Baillie Scott's cottages.

The entrance lobby had interior glass doors which made access either to the dining or living room possible, but more importantly provided a visual link into these spaces, even if the physical experience of internal inter-communication wasn't always a possibility, a form of spacial flow was at least achieved. No physical barrier or form of celebration existed between the dining

and living room here -even though an arched opening between two major spaces such as these was not unusual. The idea here was that the notion of pocketed space with rigid parameters be abolished for a more informal interlinking of space. Although the seed is there, the realisation displays a lack of conviction compared to that which typified the achievements of the more radical element of those innovators of plastic spacial manipulation (see the contemporary work of F.L.Wright). The fact that the dining and living rooms were at right angles to each other (thereby defining very clearly their separate identities) bears witness to this. The remainder of the service rooms and circulation space was arranged around the living and dining areas, in a manner which was almost wholly without local precedent (116). On the upper level, as a result of the preference for living inside the roof space, the areas that were immediately adjacent to the eaves of such a headroom as to be uninhabitable, were blocked off and made into box or store rooms.

The elevational treatment with white plastered walls and flush mounted windows (typical of the planar approach) and the uncomplicated clay tile roof, conveyed the desired impression of uncluttered simplicity -an influential 'style' which has endured (in part) to the present day. The horizontally banded windows (emphasised in some places by a long straight head moulding which linked a series), and their heavy outer frame with delicate lead pane infill, were clearly of C.F.A.Voysey influence. The composition as unique and original as the plan, making use of a bold undecorated gable as the principal form in the north and east elevation. Other elevational details such as the trellis work, the bracketed overhangs on the main gables and over the front door and the (English) vernacular chimneys tied this iconographic package to the

Arts and Crafts movement (or rather a division of it, born [illegible] the Aesthetic Movement).

The built-in interior fittings included a complete dining room dresser (in an alcove), inglenook seating (with decorative side panels) and bedroom cupboards and drawers. The fire places in the living, dining and bedrooms were simple tiled and framed designs, typical of the Edwardian preference for decorative restraint.

Variation 1c: BELLEVUE EAST 352 (date: 1911) [FIGURE 5.2-15]. Although the hall/dining room/kitchen relationship on the ground floor was similar to the former, the rooms on the upper floor were arranged to conform with a simpler roof expression. The delineation of the house on the lower level was surprisingly articulated with both an entrance and dining room stoep (facing south!) filling out and squaring off the rectilinear limits of the house. The hall with its staircase and the east wall of the dining room were treated to a range of built in fittings and timber panelling.

The front stone elevation was not carried around the side [illegible] which indicates a lingering preoccupation with frontal concer
though it's a very simple, small house.

Variation 1d: YEOVILLE 552 (date: 1910) [FIGURE 5.2-16], was a design which made use of a side entry with the 'best' rooms (dining and drawing room) turned to face east (towards the garden). The entrance passage led into a 'hall', which although was heightened by the presence of the stair (the open welled de luxe version) and situated at the domestic centre of gravity, was clearly just circulation space.

In the formal sense there were only two types of elevation, the front and back gabled facade, and the sides -in which the lower floor acted as a pedestal for the proportionately larger roof. (cf.

past examples where a front, a back and at least one side elevation bore morphological distinction). This certainly was a victory for those whose struggle was for the reduction of unnecessary elevational disparity. The exterior treatment though unusual for South Africa then, was however, a well established English aesthetic (117). The chamfered roof ends softened the potentially high gable ends on the north elevation, and the simple sloping roof on the east elevation was punctured by a stylish little dormer/chimney combination. Although the roof finish was specified as 'Ruberoid', this was not common in speculative housing because of its newness, availability and comparative difficulty in application -the fact that today the house stands roofed with corrugated iron, tesitifies to this. See note (118).

Variation 1e: WANDERERS VIEW 56 (date: 1912) [FIGURE 5.2-17] was also something of an alien, baring little resemblance to anything that could have been readily found in Victorian Johannesburg. A morphological relative of the former Baker Masey house (although not necessarily influenced by it), the front and back elevations were gable-ended with pitched roofed sides.

The entrance verandah was located within the house's envelope, and was celebrated with insubstantial 'cut-out' arches and a corner buttress. The small centrally located entrance hall had the staircase, dining room and kitchen leading off it -if not a particularly habitable room, it was still the hub of the lower level. The dining room possessed a substantial inglenook, the built in seats having high decorative side panels. Two large timber beams are indicated over the dining area.

Although the elevational treatment can be described as foreign (a highly stylised form of English rural cottage design), its influence

on speculative housing from the early twenties through to the late thirties was profound. The use of a flat white wall surface with punched out windows (all with diamond shaped leaded lights and green frames) seemingly placed at random, the simple framed ledged and battened door (probably painted green), the occasional buttress at the corner, the facebrick plinth (usually oark brown or red) and fragmented quoinage unsystematically arranged about windows and other edges, the simple wide chimney flues and the simple orange clay tiled roof, were all details which were to characterise this popular aesthetic.

Variation 2: Inadvertent Arts and Crafts influence: The mere modification of a single storey house, exploiting the Arts and Crafts notion of the one-and-a-half storey house for justification -not an entirely 'honest' approach.

A distinct lack of progressive and creative nerve seems to have characterised this approach, which is essentially an adaption of a few select established Edwardian single storey house plans. Although minor changes to these plans have been made in order to accommodate those e..ments necessary for a double storey situation, the concept was merely one of accommodational addition (albeit vertically), which seldom taxed or attempted to re-work the basic pattern. As one might expect, elevational symmetry was strictly adhered to, and even marginally emphasised due to the added opportunity for vertical expression.

This 'lazy-man's' answer to a double storey house was in the aesthetic sense pre-empted by developments in America, with the commercial exploitation and subsequent bastardisation of the American bungalow. This development moved from the charm and relative honesty of the early bungalow:

'The bungalow belongs to the modern period, and its borrowings are of principles more than of elements, and of essences rather than styles. These amalgamate readily as needed and do not interfere with the functional aspects of the building. The foremost physical requirement of any building is shelter, and in the bungalow this is plainly in evidence. It is symbolized in the design importance given to the roof, which usually is low-pitched and extends to deep eaves. Posts, walls, doors and windows take their places quietly in the scheme, receding into the shadows under the dominant roof. The bungalow is set low to the ground...' (119)

....to the vulgarised box bungalow:

'They were specimens of detached minimal housing, a sort of family packaging, as it were, which might be referred to as box bungalows. Many were mass-produced, mail-order, ready made homes that were conceived by a company employee, whose products went out to all parts of the country. All looked alike, they had not the slightest vestige of regional characterisitics. But on the whole they held to the fundamnental bungalow traits, such as low forms and snug plans, and the dominating roof.' (120)

If the same process that the American bungalow went through was not echoed in South Africa, the way in which it was exploited and perverted, at least rubbed off on the local designers.

Variation 2a: In BEREA 1207 (date: 1916) [FIGURE 5..-18] the dependence on the compositional disposition of the tri-partite plan is quite clear. The staircase was tucked into the lateral passage at the back of the hall, which led up to a 'room', billiard room and lavatory (immanently convertable into main bedroom). The lavatory was shown as an internal fitting and was probably water-borne -an early instance. The front elevation was festooned with a blend of contemporary Anglo-Saxon details, even though the overall effect was distinctly American -particularly the manner in which the simple dominating roof shape encompasses the projecting upper level -a typical box bungalow machination. The heavy battered stone piers which framed the stoep also smack of the American bungalow influence, as do the grandiloquent balcony (with its bracketed eaves and rather thin balustrade). The

bow windows and arched entrance however, are more recognisable English details.

Variation 2b: Many distiguishing facadal features tie KENSINGTON 824-825 (date: 1918) [FIGURE 5.2-19] to America (121): most notably the stoep supports, comprising cobblestone piers, surmounted by tapered wood shafts and the tapering cobblestone chimney (of American Arts and Crafts proclivity); the dormer window with its bracketed eaves and decorative inset panels (reminiscent of cabinet door and panel details), were all common elements of American bungalow iconography.

b.) The Two storey house

All with the morphological concept of these examples originate from [illegible]s and Crafts movement's notion of simplicity, strength, and harmony with nature, a few of the later houses to be examined, move away from the confined 'vernacular' or 'hand-made' vocabulary towards Edwardian Free Style (with very slight classical influence). There were both symmetrical and asymmetrical compositional arrangements.

Symmetrical Variation: PARKTOWN 331 (date: 1909) [FIGURE 5.2-20]. Although exhibiting tri-partite tendencies, this front entry house held its middle space functionally ambiguous. Baker has wanted to have his cake and it! -locationally this zone was a little too vulnerable for a 'polite' hall (direct entry was not entirely desirable), and yet he has not wanted to let the opportunity for taking advantage of its pivotal genius loci escape him. The result was something of a compromise -with little division between the hall and entrance vestibule -only a beam in the ceiling hints at the division. The staircase as part of the event, alludes to the hall's broader communal function by

providing (at least in spirit if not in reality) the connection between the lower and upper levels -not quite the positive link the double volume might have made -but the thought was there. The inclusion of a service stair in the back range is somewhat surprising in a house of this size. It rose from the pantry which, because of its position between the kitchen and dining room, probably meant that it doubled as a servery. The servant's room and bathroom on the upper level were isolated from the other rooms by means of approach -down and up four stairs.

The elevations bear virtually the same treatment as Baker's tri-partite single storey houses -save the tuscan columns to the front porch and simply treated balcony on the north elevation. The stark, planar symmetry achieved on the north and east elevations lend it a static classical air quite unlike the restlessness typical of many ruraly influenced double storey houses.

Asymmetrical Variation: A particular characteristic of this variation (which was fundamentally different from the former), was the predilection for compositional asymmetry, which involved a calculated re-alignment in both plan and elevation. Whilst the protagonists of this were vehemently against Victorian wont, they were however, partially (and perhaps subconsciously) indebted to the notion of the Picturesque pile, as their asymmetrical, yet balanced compositions display.

YEOVILLE 639 (date: 1919) [FIGURE 5.2-21]. The plan had a tenuous link with the Victorian custom of locating the point of entry a room back from the front. This effectively isolated the front room or 'lounge', rendering a modicum of privacy to those rooms which lay behind. The hint offered by the passage arch as to the bounds of these zones bore witness to the fact. The stoep was

in this instance more than merely a shelter before the front door, as it assumed a recreational function as well (confirmed by its intimate connection with the lounge). In comparison with the Victorian verandah however, its openness was largely sacrificed by its containment within the line of the body of the house. By virtue of cunning room arrangement, the passage on both floors was reduced to a minimum. The built in fittings included a dresser, china cupboard, wardrobes and a teak dressing table.

The lateral bands of differing materials on elevation, were almost the only concession to this house's decorative identification. The base layer or plinth of stone was about the only ges[illegible] to regionality. That above it was treated to facebrick, the upper level with a plastered and painted finish. The prim roofscape, devoid of any strong identification element such as a gable, with its severely clipped eaves, crowned the whole composition. This 'banded aesthetic' was to become very influential in suburbs such as Saxonwold at the beginning of the nineteen twe[illegible] although at this juncture was without any obvious local precedent. The segmented arch executed in facebrick (emphasising the point of entry) was on one side, treated to a buttress which visually caught its outward and downward thrust, as well as provide for a tidy stopping edge for the facebrick band. Impurities such as the almost Victorian usage of the bay window occurred -which was allowed to set up a rhythm in the fenestration above -an unusual power bestowed on a feature which was by then being outmoded. The balcony set within the line of the plastered layer had cement columns and supported an almost flat roof -in an effort to avoid compositional repercussions. [Note: The elevation marked as south on the drawing is in fact the north elevation.]

B. THE SEMI-DETACHED HOUSE

With the rise in the popularity of the detached house, the proportions of different house types which held sway in the late Victorian era underwent revision, even though semi-detached house production continued at an even keel. The semi-detached house was too well entrenched as a suitable seat for lower-middle to lower income classes to be outmanoeuvred in such a short space of time -they continued to be built right up to the early thirties.

The semi-detached concept, because of its inherent spacial economy, was a relatively rigid one. Thus when applied to a small stand (which was nearly always the case), the opportunity for observing contemporary achitectural expression (other than mere applique) was generally severely restricted. It thus rarely paid Edwardian aspiration more than a cursory nod. However, a few instances where attempts were made at embracing the new ideas were not entirely unknown. One of the main identifying feaures in an Edwardian semi-detached house was once again the presence of some form of 'centralised' hall or communal space. It is worth noting that where these 'attempts' did occur the stand size was usually bigger than the common 50'x100'.

(i) SINGLE STOREY

The single roomed unit with a longitudinal passage down one side (the spine plan) was unable to adequately embrace the hall concept simply because of the physical impossibility of arranging accommodation around a centralised core. Thus the two room wide unit (or four room wide house) became the vehicle for bearing the concept. Even so, the purer tri-partite plan form, typical of the detached house, was not used because of the unreasonable width the unit would have had to assume (six rooms). A compromise, with the inevitable watering down of principle, was reached. Externally however, the compositional

characteristics were in the main achieved, even if the plan fell a little short.

Variation 1: In CITY DEEP GOLD MINING CO. TYPE B (date: 1909) [FIGURE 5.2-22], the living room or hall was brought right to the front and was approached straight off the front stoep. This was a radical departure from the late Victorian tradition of placing the most important social room, the dining room, at the rear of the house - (thereby achieving a proximity to the kitchen which was usually located near the end of a train of rooms). Edwardian preference favoured a swop in dimensional emphasis -lateral development (as exemplified by the tri-partite plan) over the longitudinal. The kitchen in this example was, as a result of the unit being at the party wall only two rooms deep, located right behind the living room -the necessary relationship between the two thus being maintained. A greater degree of privacy was also achieved in this arrangement, since the passage which had passed most of the rooms in the house was elliminated. The compositional consequence of the symmetrical 'wing' of bedrooms at either extremity (three rooms deep), was the containment of the stoep, which when viewed as a whole, lent the house a quasi-tri-partite disposition.

Both in its overall composition and elevational detail, this example was an Edwardian thoroughbred: the simple roof shape, the proud end bays with a sunken midriff (spoiled slightly by the mandatory firewall), the plain white plastered walls, heavy framed casement windows, elementary verandah roof brackets and a hint of a buttress (a vain attempt at disguising the firewall), all bore witness to its genealogy.

Variation 2a: In BELLEVUE EAST 174 (date: 1919) [FIGURE 5.2-23] the general room arrangement was fundamentally the same as the

former, with a large central room (still called here a dining room), accessable from the front, and a distinct side bedroom 'wing'. A vestibule or mini-hall softened the somewhat blunt form of entry which characterised many 'hall houses' of this period. This small room's outer wall, being within the line of the main gable, was responsible for the gables asymmetry -reminiscent of Voysey's contribution to this popular domestic motif.

Although the front elevation paid syntactical reference to Victorian composition, clues in the elemental manipulation and contemporary motif usage root it to an Edwardian parentage -these included the monolithic roof (which made no concessions to the verandah), the two weighted end bays which 'held' a receding mid section, the tuscan cement columns, the port holes and the diamond gridded casement window.

Variation 2b: The effect of the diagonally set vestibule in HOSPITAL HILL 2419 (date: 1905) [FIGURE 5.2-24], was that all four of its short edges were in contact with, and led into, different rooms -a cunning and extremely efficient use of circulation space. As with the previous example, the central space or 'living room' was pulled back between the protruding bedroom wings. The plan was in this sense predictable, although was not entirely symmetrical (one side possessed an extra bedroom). Because the stoep was rather uncharacteristically unroofed, a cleaner roofscape was achieved. The stoep also did not extend to the front gable line, but by holding back allowed for a miniature garden, which was neatly defined by a fence and gate.

Again the composition had distinct Victorian overtones although the gables (clearly parapeted) were embellished with motifs that were less Italianate than 'free Classical', (a hint of neo-Georgian

can be detected in the way the materials were combined (facebrick and plaster), and the gridded sash windows and shutters). The use of flat wide planks within the balustrading was however, a Queen Anne motif.

(ii) THE DOUBLE STOREY.

As with the single storey, double storey semi-detached houses were built but did not undergo radical internal or external transformation. The double storey was however, in relation to the single storey quite rare, and a distinct 'Edwardian' archetype even more rare. The realisation of the hall concept, (even abstracted to the point of notional oblivion as it often was in housing types other than detached houses), was almost impossible to achieve in anything less than a four room wide house (two rooms per unit width). The amount of accommodation offered by this type and its physical dimension would have therefore been more wisely modelled into a detached house. Despite this, infrequent examples, in which attempts at revising the internal planning and compositional arrangement were made, can be found. As with the double storey detached house examples of both two and one-and-a-half storeys were erected.

Variation 1 (Two Storey): BELLEVUE EAST 284 (date: 1905) [FIGURE 5.2-25] comprised a pair of two room wide units, which despite bearing a strong resemblance to the late Victorian quadrant arrangement, bore some allegiance to Edwardian planning innovation with the stair/hall and the tidy overall plan shape (with the kitchen being pulled into the body of the house rather than being accommodated under a lean-to). A somewhat literal translation of the tri-partite composition applied to a double storey house, characterised the front elevation: the roof, devoid of gables, was a simple hipped arrangement; the side wings (treated to a simple bay

window on the ground floor) were otherwise undecorated; and the centre piece -the stoep with a balcony on upper level, which although obliging its compositional duty as a 'void', was inappropriately festooned with timber filigree.

Variation 2 (One-and-a-half storey): In BELLEVUE 454 (date: 1923) [FIGURE 5.2-26] the distribution of rooms around a centralised, if not entirely usable (in sense of being able to sit in it) entrance hall, indicated a departure from the established spine or quadrant pattern of the Victorian era. The upper storey was located within the roof space, although a bold quasi-dormer over the entrance was summonsed in order to make it work. Apart from this, it lent compositional prominence to the middle section (and hence the entrances). Within the ground floor arrangement the main communal room, (the 'dining room') was still paraded against the road edge, whilst the bedroom faced north. This room was favoured with a small verandah that opened out into the garden at the back (which was a balcony on the upper level). The space left over after planning, and that laid waste by the choice of roof on the upper storey, was euphemistically labelled 'loft', although it performed a circulation and storage function as well.

The composition was a bold volumetric exercise, being single storey at the extremities with a double storey centrepiece -the sloping roof helping to ease the tension resulting from this difference in height. A tri-partite composition of sorts was achieved with a central 'void' being created by the two entrance arches (being placed next to each other alluded to a central loggia), and the two protruding side bays. The external walls were entirely of facebrick, a conscious attempt at simplifying the form through a limited and consistent use of materials. The multipaned

casement windows, simple roof form and chimney flues, combined to produce a severity which was wholly Edwardian.

C. ROW AND TERRACE HOUSES

As with the semi-detached house, the terrace house after the South African War was a casualty of the quest for independence. To the progressive Edwardian mind and the wealthier Johannesburg community, it became thus the primary object of avoidance domestically. Several suburbs that were developed during the post war period were completely devoid of terrace houses which suggests a positive outlawing of this type. Areas such as Troyeville, Bertrams, Lorentzville, New Doornfontein and Hillbrow accommodate the occasional terrace house, although only a few of these were characteristically Edwardian.

(i) SINGLE STOREY

The 'primitive' terrace house (being the one room wide unit as described in the late Victorian section) because of its utter frugality in plan, section and elevation, was unable to absorb the advances in spacial organisation. Thus when 'typically Edwardian' terrace houses can be found, they were usually two rooms wide -certainly if the hall or centralised living area was to have played any part.

As can be seen in HILLBROW 5269-5270 (date: 1922) [FIGURE 5.2-27] the living room was a deep (front to back), wide (half the unit width) and celebrated space ('favoured' by a large adjunct in the form of a 'recess') -containing those features commonly bestowed on a room of the equivalent social standing as the hall. The bedroom wing flanked it and the kitchen and service area tailed off the back along the party wall (which was rather uncharacteristically a double storey appendage -initiated because of the lack of space rather than from compositional or aesthetic criteria. It was not even acknowledged on the architect's

drawing of the front elevation, although out of necessity it was shown on the side elevation -where it was quite evident that little effort was made to weave it into the aesthetic or compositional train. Access to this upper servant's room was gained by ladder.

Compositionally, the frort elevation presented a monolithic block of low, lateral proclivity. The fire walls were hidden by three equally spaced ('spout') gables, which because they were all treated in the same simple manner, created a continuous rhythm within the facade rather than contributing toward a compositional crescendo. These were set against a simple though hipped stretch of roof in accomplishment of a 'reposeful' and balanced whole. Hips and elevational iconography aside, this compositional tactic had definite eighteenth century Cape Dutch affinities -making use of a form of triple gable (122). If the compositional idea wasn't totally fresh, the elevational iconography and the manner of its display was particularly Edwardian: the use of the 'regional' (abstracted) Cape Dutch gables; the entrance arches (a Baillie-Scott influence) which typically were not extended, nor had any associated vertical element, above the eaves' line, were visually 'buttressed' by random stone abutments to their springing points, and completed in brick voussoirs. With the middle pair of units and their arches being mirrored about the centre line, and the outer units' single arches thrust to the edge, a different kind of symmetrical balance to the order above eaves' line was achieved. The two orders were not however oblivious to each other's rhythms, rather their independent sets of motifs were gently counterpointed in a subtle compos'tional richness which eluded most speculative manifestations. The wall surface was, apart from the arches, quite flat. The use of the gable on the elevation to Van Der Merwe street with no counter gesture against the sanitary lane flank, was no doubt an aesthetic calculation

based on the fact that the sewage collector would most probably have failed to perceive its relevance. Further Edwardian details included the shutters (a flat face with incised Arts and Crafts motifs), and the small paned casements and port hole windows on the side elevation. It is interesting to note that the habit of using casement windows for habitable rooms and sash windows for service rooms persisted (see elevation to Van Der Merwe street).

Although the terrace houses on HILLBROW 5377-5378 (date: 1923) [FIGURE 5.2-28] had virtually the same plan as the latter, the elevations incorporated a more literal interpretation of Cape Dutch motifs -although simultaneously displayed an unsympathetic use of materials (facebrick). Compositionally the front elevation deviated slightly from the former with a larger central gable than the gables either side of it (124), and the side elevation was revised so as to be more consistent with the front. The deeper stone plinth made a positive contribution to the composition's layered horizontality. The wall above, instead of being a flat plastered surface was ruled in facebrick -a more textural solution. The casement windows were of Cape Dutch extraction, being divided into an smaller upper and a larger bottom section -the shutters (traditionally louvred) covering only the bottom. Whilst the front gables display signs of 'stripped rococo' (disregarding the facebrick!), the side gable was, below the eave line, a mannered affair, with Renaissance balusters framing a centralised, bracketed balcony and arched french window. The round window on axis under the balcony completed this little excursion into the territory of the Grand Manner -extraordinary monumentality for a back bedroom in a set of terraced houses in Hillbrow!

(ii) DOUBLE STOREY

If the single storey terraced house was uncommon in Edwardian times,

the double storey was even more rare. The one room wide 'Edwardian' unit was hardly ever found -though some double storeyed single room wide terraces were still not uncommon during this period they were almost wholly late Victorian in plan and elevation. The rise of the multi-storey multiple unit form -the apartment block or block of flats- as a solution to housing the masses, was beginning to creep in and replace what had formerly been the terraced house's function -see conclusion.

N O T E S

(1) Greig, Doreen E. Herbert Baker in South Africa. 1st ed. Cape Town: Purnell. 1970. p.117.

(2) Greig, Doreen E. The Domestic work of Sir Herbert Baker and his influence in the field of building in the Transvaal. Masters dissertation, University of the Witwatersrand, Johannesburg, 1958. p.68.

(3) Fletcher, Bannister F and H. Phillips Fletcher. The English Home. 1st ed. London: Methuen and Co. Ltd., 1910. p.58.

(4) Shaw Sparrow, W. (Editor). The British Home of Today. (A book of modern Domestic Architecture and Applied Arts.) London: Hodder and Stoughton, 1904. Article by Mervyn Macartney 'The Home and its Halls'. p. EVIII.

(5) Ibid. p. EI.

(6) Wood, Margaret. The English Mediaeval House. London: Bracken Books, 1983. p.89.

(7) Same reference as (5) p.EII.

(8) Same reference as (5) p.EIV.

(9) Muthesius, Herman. The English House. 2nd ed. Place Publisher. A republished version of the 1908 edition. 1979. Edited Dennis Sharp. p.131.

(10) Kornwolf, James D. M.H. Baillie Scott and the Arts and Crafts Movement. Baltimore: The John Hopkins Press, 1970. p.108.

(11) Ibid. p.128.

(12) Simpson, Duncan. C.F.A. Voysey an Architect of Individuality. London: Lund Humpheries, 1979. p.50.

(13) Same reference as (2) p.71. Greig refers to Baker's use of the hall and cites possible precedent; '...His almost constant use of a basic H-form owes something to the country houses of the Cape which he had examined and

admired, with their connecting hall between two wings (the plan of Vederburg, Paarl, is the classic example of this.) It owed even more to the Tudor High Halls of Kent like Penhurst Place (c. 1341) and the fifteenth century manor houses of which Cathay Manor is a good example.'

(14) Radford, Dennis J.C. The Architecture of the Western Cape 1838-1901. PhD. Dissertation, University of the Witwatersrand, Johannesburg, 1979. p.322.

(15) Service, Alastair. Edwardian Architecture. London: Thames and Hudson, 1977. p.21.

(16) Burnett, John. A Social History of Housing (1815-1970). Newton Abbot: David & Charles, 1978. p.203.

(17) Ibid. p.94

(18) To-Days Proceedings -Art in Buildings. The Star, 4 July 1902. A report on Herbert Baker's address to the Teacher's Conference at the Wanderers Club, Johannesburg.

(19) Same reference as (2) p.70.

(20) Ibid. p.101.

(21) Author not stated. 'South African Architecture'. The African Architect. Vol. 1. no. 1. June 1, 1911. p.7.

(22) Ibid. p.7.

(23) Same reference as (15) p.37.

(24) Moerdijk, Gerard [A.R.I.B.A.], 'n Afrikaanse Woning. Die Boerevrou. Deel 5. no.49. Maart 1923, no.50. April 1923, no.51, Mei 1923, no.52, Junie 1923, no.54 Augustus 1923, no.55 September 1923.

(25) Allen, Gordon. The Cheap Cottage and small House. 6th ed. London: B.T.Batsford, 1919. p.28. '...instead of a number of tiny rooms [the parlour and drawing room], there is one spacious and airy apartment after the style of the old-fashioned 'house-place'. The family will dwell together in this room...Many housing reformers advocate this living-room plan, for it is cheaper to build, effects many economies in the way of space, housework, lighting and heating, and it is distinctly advantageous on hygienic and artistic grounds.'

(26) Middleton, G.A.T. (Editor). Modern Buildings. Their Planning, Construction & Equipment. London: The Caxton Publishing Company, 1907. From an article by H.S. East entitled 'South African Planning and Construction'. p.159.'Owing to the scanty supply of good labour in the past, added to its expensiveness, the lack of good material of almost every sort, the use of stock materials, such as doors, windows, architraves, skirtings, mouldings, etc., has become general, greatly to the hinderance of architectural development and style.'

(27) Same reference as (25) p.54.

(28) Ibid. p.51.

(29) Ibid. p.57.

(30) Same reference as (3) p.58.

(31) Same reference as (2) p.74.

(32) Same reference as (25) p.59.

(33) Department Kunsgeskiedenis R.A.U. Projek: Opname Historiese Gebcue in Johannesburg. Ringebied. Johannesburg 1975. p.19.

(34) Same reference as (25) p.67.'Gables and hipped roofs should not, as a rule, be employed together in the same design, as this would produce a confused result.'

(35) Ibid. p.67.

(36) Ibid. p.63.

(37) Same referno (26) p.65.

(38) Ibid. p.62.

(39) Same reference as (25) p.64.

(40) Same r rence as (26), p.67.

(41) Allen, Gordon. The Smaller House of Today. 1st ed. London: B.T. Batsford Ltd., 1926. p.44.

(42) Ibid. p.44.

(43) Same reference as (18).

(44) Same reference as (41) p.44.

(45) Same reference as (1) p 26. See note 5.

(46) Same reference as (18). Baker urges 'Above all...teach the children to avoid the flimsy ornaments that too often disgraced the South African house.'

(47) Same reference as (3) p.67.

(48) Same reference as (25) p.58.

(49) Same reference as (24) Deel 5 no.49. Maart 1923. p.6.

(50) Same reference as (2) p.75.

(51) Same reference as (3) p.62.

(52) Same reference as (41) p.70.

(53) Ibid. p.70.

(54) Same reference as (25) p.[illegible]

(55) Some of the principal suburbs include: Hillbrow (1894), Berea (1893), Yeoville (1891), Bellevue (1889), Bellevue East (1896), Lorentzville (1892), Judiths Paarl (1898), Mayfair (1889), Auckland Park (1888), Melville (1896), La Rochelle (1895), Rosettenville (1888), Booysens (1887) and Turfontein (1889).

(56) Some of the principal suburbs include: Kensington (1902), Malvern (1904), Bezuidenhout Valley (1902), Westdene (1910) and the more sumptuous suburbs such as Forest Town (1908), Parkview (1908), Parktown North (1902), Kenilworth (1906).

(57) Same reference as (18)

(58) Same reference as (41) p.133.

(59) Ibid. p.137.

(60) Ibid. p.144.

(61) Ibid. p.142.

(62) Ibid. p.144.

(63) Ibid. p.144.

(64) Ibid. p.

(65) Ibid. p.149.

(66) Same reference as (25) p.71.

(67) Ibid. p.69.

(69) Same reference as (41) p.101.

(70) Same reference as (25) p.69.

(71) Ibid. p.74.

(72) Same reference as (41) p.111.

(73) Ibid. p115.

(74) Same reference as (41) p.34.

(75) Ibid. p.68.

(76) Ibid. p.69.

(77) Ibid. p.69.

(78) Same reference as (9) p.191.

(79) Same reference as (25) p.33.

(80) Ibid. p.34.

(81) Same reference as (41) p.70.

(82) Same reference as (25) p.72.

(83) Same reference as (16) p.204.

(84) Ibid. p.260.

(85) Same reference as (3) p.58.

(86) Same reference as (4) p.EVI.

(87) Same reference as (83) p.91.

(88) Lancaster, Clay. The American Bungalow. 1st ed. New York: Abberville Press, 1985. p.241.

(89) Same reference as (9) p.91. The figures in brackets are my own.

(90) Same reference as (25) p.28.

(91) Ibid. p.28.

(92) Same reference as (16) p.204-205.

(93) Same reference as (2) p.223. Fletcher goes on to say '...Pompeian red is a good colour for the dining-room, but a subdued grey-green is preferred by many as a better background for pictures...', although in the South African speculative context pompeian red does not seem to have occurred that frequently.

(94) Same reference as (9) p.29.

(95) Ibid. p.29.

(96) Same reference as (10) p.108.

(97) Same reference as (3) p.46. '...the sun should enter living-room at some period of the day, for it is just as important to the air of a room as water is to the human body, and no apartment can be considered healthy which is not periodically disinfected by its rays...Even in awkwardly situated rooms it is often possible to put in a small sun-window, which adds much to the cheeriness of the house, and affects in no small degree the health and spirits of the occupants.'

(98) Ibid. p.52. 'As old Dr. Fuller used to said in the seventeenth century, "An east window gives the infant beams of the sun before they are of sufficient strength to do harm, and is offensive to none but a sluggard." Beds should not be placed in a direct draught between the door and the fireplace; they should not face the light or the window...'

(99) Same reference as (3) p.47. '...We must remember the sun is south [north in southern hemisphere] at noon all the year round, and that the rooms should in general be so planned as to trap its rays.'

(100) Same reference as (25) p.61.

(101) Same reference as (10) p.227.

(102) Irving, Robert (compiler). The History and Design of the Australian House. 1st ed. Melbourne: Oxford University Press. Chapter entitled 'The Colonial Kitchen' by Phyllis Murphy. p.247. '...it was common practice for houses in Melbourne to have both wood fire and gas stoves up to the 1930's.'

(103) Same reference as (16) p.258.

(104) Same reference as (99) p.40.

(105) Same reference as (10) p.246.

(106) Same reference as (24) April 1923. Deel 5 no. 49. p.11.

(107) Compare this approach with this little conversation between two Victorians (George Jack and Philip Webb in 1915), 'Once I remember asking him whether he did not think that there might be some future for the new reinforced-concrete method of building if some appropriate kind of architecture could be invented for it. "perhaps so," he said; "but Jack, it's not architecture." I expect he was right. To cast buildings in moulds like pots and kettles may be scientifically the right kind of thing to do, but no one can call it a romantic process.' Service, Alastair (ed.). Edwardian Architecture and its Origins. 1st ed. The Architectural Press Ltd., 1975 p21. Concrete construction in the domestic context was not unknown in England at this time as mentioned in Gordon Allens book (same reference as (41) p.90): '...dry and artistic houses can be built economically in some form of concrete. The methods employed in the thousands of concrete dwellings, most of which have been erected since 1914, divide themselves into three distinct groups, namely:-(1) The pre-cast system, either with solid or cavity blocks, or with two slab walls having a cavity between; (2) the use of pre-cast slabs with re-inforced or pre-cast posts; and (3) the poured-wall method, involving the necessity for centring or shuttering.' The last method explained here would most likely have been the one the designer of Kensington 2408-2410 was thinking of.

(108) Franklin, Jill. Edwardian Butterfly Houses. The Architectural Review, April 1975. vol.CLVII, no. 938. p.220.

(109) Ibid. p.225.

(110) Same reference as (15) p.90.

(111) Ibid. p.90.

(112) Bearing this in mind, one might deduce that these types could hardly be linked to speculative development. However, closer inspection will reveal evidence to the contrary. The skimpy accommodation and the small stands on which the following examples are sited, are hardly of affluent patronage.

(113) This argument is included even though it refers to foreign building criteria, since it is the very product of these arguments which the South African architects sought to mimic -perhaps without fully understanding all

(100) Same reference as (25) p.61.

(101) Same reference as (10) p.227.

(102) Irving, Robert (compiler). The History and Design of the Australian House. 1st ed. Melbourne: Oxford University Press. Chapter entitled 'The Colonial Kitchen' by Phyllis Murphy. p.247. '...it was common practice for houses in Melbourne to have both wood fire and gas stoves up to the 1930's.'

(103) Same reference as (16) p.268.

(104) Same reference as (99) p.40.

(105) Same reference as (10) p.246.

(106) Same reference as (24) April 1923. Deel 5 no. 49. p.11.

(107) Compare this approach with this little conversation between two Victorians (George Jack and Philip Webb in 1915), 'Once I remember asking him whether he did not think that there might be some future for the new reinforced-concrete method of building if some appropriate kind of architecture could be invented for it. "perhaps so," he said; "but Jack, it's not architecture." I expect he was right. To cast buildings in moulds like pots and kettles may be scientifically the right kind of thing to do, but no one can call it a romantic process.' Service, Alastair (ed.). Edwardian Architecture and its Origins. 1st ed. The Architectural Press Ltd., 1975 p21. Concrete construction in the domestic context was not unknown in England at this time as mentioned in Gordon Allens book (same reference as (41) p.90): '...dry and artistic houses can be built economically in some form of concrete. The methods employed in the thousands of concrete dwellings, most of which have been erected since 1914, divide themselves into three distinct groups, namely:-(1) The pre-cast system, either with solid or cavity blocks, or with two slab walls having a cavity between; (2) the use of pre-cast slabs with re-inforced or pre-cast posts; and (3) the poured-wall method, involving the necessity for centring or shuttering.' The last method explained here would most likely have been the one the designer of Kensington 2408-2410 was thinking of.

(108) Franklin, Jill. Edwardian Butterfly Houses. The Architectural Review, April 1975. vol.CLVII, no. 938. p.220.

(109) Ibid. p.225.

(110) Same reference as (15) p.90.

(111) Ibid. p.90.

(112) Bearing this in mind, one might deduce that these types could hardly be linked to speculative development. However, closer inspection will reveal evidence to the contrary. The skimpy accommodation and the small stands on which the following examples are sited, are hardly of affluent patronage.

(113) This argument is included even though it refers to foreign building criteria, since it is the very product of these arguments which the South African architects sought to mimic -perhaps without fully understanding all

the reasons. Thus arguments such as these do have an effect on the double storey house in Johannesburg, albeit indirectly.

(114) Same reference as (27) p.57.

(115) Same reference as (15) p.93-94.

(116) This example has been chosen as a representative of the many "revolutionary imports", even though it is something of a freak its a freak amongst freaks.

(117) Shaw Sparrow, W. (Editor). The Modern Home -A Book of British Domestic Architecture for Moderate Incomes. No edition given. London: Hodder and Stoughton. 1906, p.95. The example shown on this page pre-dates the Baker house by at least 4 years and makes use a of a style copied by the later example.

(118) It is interesting to note that although some types of double storey houses were generated from single storey patterns, there were cases in which this trend was reversed. Although something of a freak PARKVIEW 131 (date: circa 1909) [FIGURE 5.2-29] uses the same basic front arrangement whilst maintaining a side room entry. Also put out by the Baker office this seems to carry with it a fairly weighty contradiction: Much as 'style' was used somewhat superficially in Victorian times, the outside appearance uses the image of a tri-partite hall house plan without actually being one -the sort of deceitful imitation that Edwardian theorists were vehemently against. Despite this, many genuinely 'modern' details have been incorporated viz. the many built in cupboards, even a sideboard in the dining room. The rooms occur either side of the passage which contrary to precedent ran almost the full width of the house. The principal rooms which faced the road (not north), were the living room and the main bedroom, although only the living room had the benefit of the stoep. The small dining room was located over the passage from the living room (next to the front door), which indicated an intention to zone the house to some form of private/semi-private space (albeit sideways). The elevation was almost the same as a typical tri-partite house, with a pyramidal roof and a heavy brick chimney at the apex. The stoep was partially located under the main roof although a pergola over the protruding section was specified.

(119) Same reference as (88) p.13.

(120) Ibid. p.181.

(121) Ibid. p.192-197.

(122) Fitchett, R.H. The Triple Gable at the Cape. Architecture S.A. 3.4/86. p. 28. The compositional principal of this example is indebted at least in part to the type A2 described by Fitchett.

(123) Fitchett, R.H. The Double Gable at the Cape. Architecture S.A. 1.2.87. 'The triple gable was essentially a compositional construction which stressed the centrality of the facade, whether it consisted of two minor gables giving visual support or three gables of equal weight. In both cases the pre-eminence of the central gable was not compromised since it is the central focus of a symmetrical composition.' p.19.

(124) Although these side gables are clearly not dormers (but rather bold parapeted types), the idea contained in Type A1 of '...[giving] visual support to the centre gable and...[making] for an articulated facade', was utilised. Ibid. p.28.

CHAPTER SIX

EDWARDIAN HYBRIDS

Having examined the late Victorian and Edwardian speculative types, it would be incorrect to assume that all the houses built either side of the South African War belonged exclusively to either one or other camp. In fact after the South African War, the volume of housing built that displayed typological ambiguity was far greater than the purer Edwardian or fading Victorian types, -a category that therefore cannot be ignored. This chapter examines those types which fall between stools, although an important chronolcgical aspect that ought to be made clear at this juncture, is the fact that the examples dealt with were built over the same period (1902-1920) as those examined in the Edwardian chapter.

What this chapter documents was the reaction of the 'uninitiated' to the introduction of a revolutionary set of design criteria: where the 'uninitiated' were the speculators, and the revolutionary criteria were the hall house and attendant Edwardian aesthetic preference (introduced by those 'in the know' inter alia Herbert Baker). Somewhat predictably the results of this reaction displayed less of a desire, on the speculators' part, to understand and hence to 'keep up' with architectural trends, than a superficial acceptance and adaption of them in a rather haphazard, casual manner. The blending of these ideas with familiar, saleable Victorian patterns, was thus not so much a product of a synthetic evolutionary

process (which worked towards a predetermined point or goal), but a somewhat empirical and essentially fickle, directionless aesthetic, grounded more than anything else in the principle of assured economic return.

These 'stylistic' products, will be termed hybrids. Donald Johnson describes the hybrid and its nature thus:

> '...hybrids are formed by crossing different breeds or styles. With hybridizing, the initial result is always unknown. It may weaken both breeds, or produce a strong aspect of one, or an aberration, or provide a more vigorous result than either parent might have suspected.' (1) and... 'Hybridization, therefore, is the infusion of architectural developments including relatively resolved styles, into vernacular systems and... vice-versa. More realistically; vernacular is a source, if not the source for designed architecture and therefore designed architecture is a carrier of vernacular.' (2)*

Thus on the macro-scale little seems to be particularly unique (other than the concept of 'mix 'n match'). However, of those examples that fell into this category, large numbers were of housing types which, to a great extent, the Edwardian 'style' either chose to ignore, or failed to adequately embrace. Most notable amongst these were the terrace and semi-detached house, which over this period were heterogeneous mixtures.

Hybrid housing in Edwardian times was however, fated to last a mere 20 years. This was largely due to its ready and superficial acceptance/rejection of fashionable features, with little theoretical justification -an inherent failing which ultimately hastened its self-destruction. It was eventually ousted in the same spirit which gave it birth -infatuation with the 'new'...

6.1 PART ONE

A. HYBRID DETAIL

The use of details and features in hybrid housing.

Only a precis of the battles which raged in England were ever digested in South Africa. As far as the speculative builder in Johannesburg was concerned, the debate over the battle of the styles was an intellectual

pursuit that would have been of little interest to him -few if any worked to a course revealed through vision (3). The speculator thought in far less global terms and although the Edwardian theoreticians rallied against the use of 'style' to cover shoddy or shallow thinking, the fruits of their labours were no less exempt from speculative dissection, partial amputation and improper engrafting. Despite the best of intentions, the plan and elevation (probably more than ever before) were considered as separate design challenges. Should the plan or the elevation work well, the speculator would have felt quite at liberty to change the one and retain the other at the cost of inconsistency. (It ought to be stressed that it is only 'detail' that is being examined here and not 'composition', although this too was muddled with many permutations -which would be better assessed according to individual examples -see Part Two.

The typical hybrid house constituted elements from both Victorian and Edwardian backgrounds and seldom achieved so perfect a union that wholly new and unattributable items spawned (elementally or otherwise). This is not to imply that attempts weren't made -it's just that when they were, the results rested rather too heavily on precedent, and bore thus the scent of compromise rather than innovation. However, the effort at transmutation was initially levelled at those external features which lent the late Victorian house its character -most notably the gable, verandah and turret. The process of rehabilitating what was essentially part of the late Victorian vernacular, in the Edwardian era, resulted in mannered, sturdier and far less delicate elements. A brief look at the treatment of a select few of these elements would help to illustrate the ultimate confusion resulting from the mixing of these two logics:

a.) The Turret

The turret in FIGURE 6.1-1 was treated to sheer walls for almost

half its height above roofline which were banded in a typical free-style manner. The relatively clean roof shape and simplified crownir finial (nothing like the florid Victorian types), lent it the architectural expression and independence of a free standing tower -a notion that defied compositional integration. Its austerity alienates it from the Victorian vocabulary (although an element of the Picturesque pile), as it does Edwardian compositional arrangement (which essentially stood for overall compositional austerity and not the austerity of a host of fragmented parts.)

In FIGURE 6.1-2, almost every distinguishing characteristic of the turret was laboriously lifted, re-examined, modified and then (in an act of self-defeat) re-asse ed according to the same compositional or hierarchical habit!; the shallower pitch of the roof, the simplified timber frieze, the pre-cast concrete 'tuscan' columns, and a heavy 'urn' in place of a slender finial at the apex, were all attempts at wrenching it from typical Victorian guise. The effort was in vain, as by its geographical location and compositional stress, it remained essentially a Victorian feature.

The turret when not manrered was during this period abandoned.

b.) The Verandah/Stoep

The covered external area in FIGURE 6.1-5 made use of two different concepts: the late Victorian verandah, which stretched across the front of the house -in an attempt at breaking down the monolithic house form into smaller, articulated masses, and the Edwardian stoep -which was deliberately kept small so not as to vie with the pristine volume of the house. Here the two were mixed -the Edwardian half round stoep grafted centrally onto the lateral verandan stretch. The miniature sweeping 'Edwardian Baroque' steps merely parody its customary grandiosity.

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During this time the use of cast iron fell from favour, although isolated instances of wrought iron occurred.

c.) The Gable

Even if the early gable in FIGURE 6.1-3 (date: 1896) didn't achieve as much for Anglo/Dutch detente as was perhaps required to prevent the war, it at least embraced the sentiment. Blending the Old English Revival half timbered motif in the dormer over the verandah, with a Cape Dutch gable backdrop, was certainly a unique blend of differing regional vernaculars -though in this example it was hardly more than a simplistic combination rather than an artistic integration.

The heavy, awkward, Baroque gable in FIGURE 6.1-4 borrowed most of its motifs (the bay window and its 'classical' influence -quoining and crowning semi-circular pediment) from the Queen Anne Revival, though its swept sides and overall shape -whether a hangover from the influence of Pont Street Dutch or swayed by local precedent, seemed to display distinct Edwardian tendencies.

It was these larger 'elements' which were more susceptible to stylistic aberration or compromise, because of their compositional consequence -as opposed to the smaller subjugate features or architectural detail, which tended to be either of late Victorian or Edwardian proclivity. In the Edwardian hybrid house these were freely mixed together often in the concoction of outrageous disparate assemblages [as in FIGURE 6.1-5].

Having briefly mentioned external features, it must be stated that the internal elements seldom displayed as obvious a compromise. The other aspect of the speculative house covered in previous chapters, that of accommodation, was however subject to geographical blending. Although the DISPOSITION of rooms within the hybrid house was something of a

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compromise (influenced by both late Victorian and Edwardian layouts), a specific rooms FUNCTION (inasmuch as it pertained to an Edwardian or late Victorian room model), did not alter. Since these re-arrangements seldom conformed to a pattern, and as there were a great many variations, they would best be tackled according to individual example.

6.2 PART TWO

The injection of the hall house into the South African domestic architectural bloodstream after the South African War was as sudden as it was revolutionary. The effect of this disturbance on speculative housing design thereafter was twofold:

1. A new set of house types, developed around the concept and contemporary stylistic wont -the Edwardian speculative houses as discussed in chapter five.

2. The casting of an aesthetic veil over established Victorian house types -which still maintained, to a greater or lesser extent, their identity -the Edwardian hybrid.

Whilst the former group flung themselves into the hall house trend, embracing its tenets almost immediately, the latter, were more typically speculative -taking a more cautious and conservative view. It is this degree of caution exercised by the speculators, which reveals their extent of commitment -the measure of which forms the substance of this chapter. More specifically, 'extent of commitment' encompasses those efforts which embraced quite broad structural and stylistic principles as well as those who hesitantly 'picked' at extraneous detail. Since it would be unfair to class these under the same general category, a further two sub-categories need be defined; termed here 'The tentative Revolutionaries', and 'The Cosmeticians', respectively.

A. THE TENTATIVE REVOLUTIONARIES

Although this group tended towards those of the 'boots and all' camp, they failed to make the Edwardian grade through their lack of conviction. Their commitment did however, extend to a limited internal structural or planning re-arrangement, with corresponding elevational developments. For their efforts it would be reasonable to call them 'tentative revolutionaries'. The changes which they made, were most clearly seen in the detached house. The initial structural changes, over time, became progressively more aligned with the Edwardian archetypes and the distinction between the two became less and less distinguishable. The hall house was largely the source for much of the advancement embodied in the examples of this category.

(i) THE DETACHED HOUSE

a.) Single Storey

Variation 1: In plan KENILWORTH 324-325 (date: 1917) [FIGURE 6.2-1] was a blatant attempt at grafting a hall onto a variation of the four square plan type used in the late Victorian era. Placed on axis so as to preserve compositional symmetry, the lounge/hall was surrounded on three sides by a verandah -a technique which bound the alien form to the body of the house. Although something of a freak, the intention in this example is clear indication of the desire to utilise the centralised hall concept -even if it wasn't thoroughly understood.

The elevation was similarly inconsistent:- The effort spent at achieving a simplified principal roof form, seems ill-spent when the gable-ended appendage (over the hall) with its fake half-timbering (in the fashion of the earlier domestic revival), strives to articulate the masses. The verandah supports of (Edwardian) pre-cast concrete columns (on curious little sill-high pedestals), and the wall surfaces plaster rail at sill height, (dividing the flush from

the rough cast plaster in a sort of external dado), of Victorian proclivity, further confounds the compositional purity. The 'clean', battered chimney shafts surmounted by simple pots are clearly of Edwardian origin.

Variation 2: BEREA 149 (date: circa 1902) [FIGURE 6.2-2]. The swelling of the hall between the drawing and bed rooms in this essentially Victorian pattern -can be seen as an early adaption of the hall concept. Although the plan shows no strong bias toward either late Victorian or Edwardian patterns (being compromised beyond classification), by virtue of compositional and elevational traits, it stands well within the Victorian camp. It is betrayed by the massing of the portico (framing the front door) and its supporting lengths of verandah either side (calculated to articulate and fracture the house form), the face-brick front and plastered side elevations (Queen Anne front Queen Mary back), and the location of the kitchen under a rear lean-to. The simple roof form and the hall, and the wholly internalised bathroom were the only clearly progressive traits contained by this otherwise worn aesthetic.

Variation 3: WANDERERS VIEW 55 (date: 1905) [FIGURE 6.2-3] A lingering spirit of defiance was most probablty responsible for the subversion of the almost simplified roof shape in this example. Two somewhat incongruous rear gable-ended winglets (over the slightest of swellings in the rooms below), and a half-timbered pediment over the front door within (a full length front verandah), destroyed its approaching purity. Other factors such as the kitchen's relegation to the rear of the house under a lean-to, and the use of sash windows on all elevations, were also late Victorian residuum.

Important concessions were however made, displayed most notably in the inclusion of a centralised hall between the drawing room and

main bedroom. Externally the verandah columns and balustrading (although failing to conform to Edwardian compositional criteria), were also part of the faint 'modernising' effort.

[In plan this was the most common 'tentative revolutionary' house type -although more commonly the verandah was reduced in size to a smaller centralised porch.]

Variation 4: Whereas the aforementioned examples were characterised by a single (centralised) compositional focal point (heightened by a dominant and relatively pure pyramidical roof form), BELLEVUE EAST 440 (date: 1904) [FIGURE 6.2-4] vaguely approximates the Edwardian three bay composition (with two side wings containing a centre 'verandah' (which was formerly a void). Despite the thin gables either side, their treatment was wholly subservient to the simpler dominant hipped roof -although the attempt at achieving 'breadth' here almost fails through their slender proportion. However, this frontal sleight was contradicted in plan, which displayed a longitudinal rather than lateral main axis, and with its central passage leading to the back of the house, owed a small debt to the late Victorian corridor plan. Further confusion results from the middle front room, which labelled 'verandah', could not have by definition been one (in either Victorian or Edwardian terms), since it neither performed the function (being totally enclosed), nor bore the appearance of one, and didn't usually provide access directly into the bedroom. Something of a mixed architectural metaphor, it combined what bears a resemblance to a conservatory (although they were seldom, if ever, given such hierarchical prominence (in the middle on the front elevation indeed!)) with a hall. Since no equivalent of the introductory space (present in all the former examples) was shown,

the likelihood that this space served as a 'hall' was quite probable. Its locators both in plan and elevation (the two thin side gables), succeed only partially in weaving it into the house's fabric. The embellishment and elevational treatment was fussy and of late Victorian stock. The endeavour to oblige a bi-partite house to accept a hall, and assume a tri-partite composition, was a common occurrence, yet here was not as successful a speculative hybrid as the former examples.

b.) Double Storey

As with the Edwardian double storey detached house, the idea of a centralised hall space was not fully exploited (specifically in the speculative market). What distinguished the tentative revolutionary double storey from the other hybrid double storey examples, however, was its particular tailoring to the one-and-a-half storey format. The more explicit American bungalow and English rural influence (which played an important role in its formative development) were only partially utilised -more specifically on the front elevation. The low roof sweep usually only occurred over the stair well. The plan types had strong late Victorian connections -being based predominantly on the asymmetrical variations of the four roomed unit.

Elevationally however, the appearance kept pace with Edwardian iconographic developments.

Variation 1: In plan, BEREA 910 (date: 1913) [FIGURE 6.2-5] bore a strong resemblance to the late Victorian four room square double storey house. In this case only a partial occupation of one of the quadrants (by the stair/hall and study on the ground floor, and stair, linen room and bathroom, on the upper level), occurred. This partial occupation however, allowed for a frontal roof sweep, which

ended over the ground floor stoep -a device which afforded the house an appearance (for one aspect at least) of the Edwardian one-and-a-half storey house. The 'roof sweep' thus supplanted the area that the Victorians would have occupied with an upper balcony. The composition of the north (main) elevation, was rendered asymmetrical by a double storeyed hipped wing (which would have in late Victorian times been a gabled wing). The absence of elevational clutter and simple detailing achieved a modicum of stylistic independence -a minor triumph for the protagonists of Edwardian free style, although the overall compositional arrangement was not entirely free from its late Victorian asymmetrical villa shackles.

Variation 2: In YEOVILLE 179 (date: 1905) [FIGURE 6.2-6] the ground floor plan again approximated the four roomed type (the stair quadrant shrinking in to take the verandah), although the upper level made use of only one side (or two quadrants) of the available four. This was done primarily to achieve a specific external compositional appearance. Although a quite progressive (not to say idiosyncratic) aesthetic, the composition was again a cunning variation on the late Victorian asymmetrical villa. The most notable deviation (beside the stylish gable treatment) lay in the severe asymmetrical pyramidal roof, which on the west stopped at first floor level, and on the south swept low to door head height. The sloping theme was reinforced by the subtle battering of the main gables edges. The box-like aesthetic of the late Victorian double storey, was with these emphasised diagonals thus effectively shattered. The Edwardian details and features included simplified chimney shafts, balcony balustrading and bay window treatment, Arts and Crafts shutters, pre-cast concrete columns and the flat balcony canopy.

(ii) THE SEMI-DETACHED HOUSE

a.) Single Storey

As mentioned in the Edwardian chapter, the hall concept was rarely, if ever, successfully applied to semi-detached housing. The tri-partite format was of an essentially lateral disposition, and the idea of placing a pair side by side (fashioning in effect a six room wide house), was obviously inefficient and impractical, apart from the fact that few stands would have been large enough to facilitate them. The common Edwardian answer to updating the semi, was merely to modify the two roomed wide unit:

Variation 1: Although BRAAMFONTEIN 5032 (date: circa 1896) [FIGURE 6.2-7] was probably an example more of the unit in transition (or evolving), than an Edwardian hybrid (emulating an established revolutionary concept), it pre-empted the Edwardian semi-detached houses in certain respects whilst it remained essentially late Victorian in others. In plan, as with many Edwardian semi-detached houses, it comprised two, two room wide units, each with the living room taking possession of the middle portion, and the two outer wings accommodating the bedrooms. Its neat conformity to a relatively strict rectangular plan (no hint of a tunnel back), was a pattern that anticipated the Edwardian type. In elevation however, the similarity broke down. Compositionally, it resembled a common late Victorian double-fronted semi-detached house [see FIGURE 3.2-36], save the location of the front doors (next to each other either side of the party wall). The gable and verandah detailing was of mid 1890's stock [see FIGURE 3.2-26]. The house occupied the entire stand width and was serviced from the sanitary lane along its back boundary.

Variation 2: Dissatisfaction with the double roomed wide unit,

however, resulted in a further compromise, in which the one-and-a-half roomed wide unit was devised -probably arising out of the Edwardian solutions' limited flexiblity, due to its lateral emphasis. The longitudinal string of accommodation extending down the length of the site (of the late Victorian times) perhaps seemed a more appropriate form for the quantity of accommodation required: the slightly less cramped side space and the fact that it fitted more naturally onto a 50' wide stand, also possibly contributed to its popularity.

Although in the one-and-a-half room wide unit the hall concept was not embraced in an obvious way, one of the chief characteristics -that of entering straight into a major space via a small entrance vestibule, was indebted to the idea. The vestibule was usually situated a room back from the front -and although the approach (down the external flank of the unit) was found in late Victorian examples, [see FIGURE 3.2-35], the fact that it emptied into a room and not a passage was a progressive move.

Variation 2a: NEW DOORNFONTEIN 263 (date: 1908) [FIGURE 6.2-8]. From the vestibule in this example, there was an optional point of entry -into the dining room or the drawing room. However, it was the dining room which assumed the duty of 'hub', since it held the route to the rest of the house, as well as being centred within the first three (prominent) ranges. The fact that the dining room was brought right forward at the expense of loss of proximity with the kitchen (and still confidently labelled 'dining room'), indicates a vacillating allegiance between the concepts of the traditional late Victorian dining room and the geographically prominent Edwardian hall.

The fragmentary nature of its composition -particularly the

expression of duality on the front elevation and its roof form -a longitudinal valley running down the length, were reminiscent of Victorian practices. Patently set on a corner stand, the side elevation against the street was treated to an assemblage of self-contained volumes which emphasised the different internal divisions, united somewhat tenuously by the alternating bands of brick work and plaster. The mannering of the gables on the front and on the side (although wholly different in design approach), disclose an interpretation which can loosely be described as 'free-Baroque'. Thus despite the inconsistent volumetric treatment, the persistent (though scarcely controlled) aesthetic cloak thrown over these semi-detached units, plant them a little ahead of Victorian norms.

Variation 2b: Although similar to the previous example, HILLBROW 5555 (date: 1922) [FIGURE 6.2-11] had only one entertaining room off the vestibule (the dining room), a factor which in relation to the former, would have almost sorted out the ambiguity as to the point of entry if the main bedroom hadn't also led off it. The unfortunate placing of this room against the front, with the main entertaining area immediately behind, displays the mixing of private and semi-private space commonly seen in late Victorian examples.

The elevation reflected a measure of the advancing aesthetic preference. The bold caricatured Cape Dutch gable (apart from being the most hideous in Johannesburg) unified the compositional duality of the traditional semi-detached house, although the long verandah right across the front (not a stoep) largely negated (in a compositional sense) this progressive step. The columns and scoooped balustrading accompanying this feature were however, post 1900 details.

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THE COSMETICIANS

This group differed from the 'Tentative Revolutionaries' in that they dealt predominantly with the exterior, and left the hierarchical interior arrangement in much the state as their late Victorian forbears. Observing the revolutionaries from a distance, they were prone to work backwards from their directives, and exploit their creations by superficially applying them to essentially unaltered structures. This 'piece-meal' and uncommitted approach did however encompass a range of examples from just a few token details to the inclusion of broader architectural features, although predictably over time the latter (in which the pieces came in larger chunks) took the lead. The reason for the cautious progress was most probably a result of the traditionally conservative outlook of the speculator, and their clientele -the revolutionary changes that occurred were perhaps a little too much to absorb all at once for the likes of Johannesburg's rather culturally isolated middle classes. However, before dismissing the efforts of the 'Cosmeticians' as superficial or half hearted, it ought to be noted that many designers did make an attempt, of sorts, at reform. At its WORST 'reform' meant; (i) merely an update on facadal iconography (micro-scale); and at BEST (ii) that some of the basic principles of late Victorian composition had been challenged (macro-scale).

B. THE COSMETICIANS -AT WORST

At worst Edwardian details were woven into a persisting (late Victorian) compositional custom. Though this approach died off quite rapidly in the detached house (seldom occurring after 1915), it remained the principal approach for the semi-detached and terraced houses within the period examined.

(i) THE DETACHED HOUSE

a.) Single Storey

Variation 1: For the exception of the extensive back verandah, the plan of BEREA 912 (date: 1915) [FIGURE 6.2-10] was almost a standard diagonally symmetrical detached house [cf. type in FIGURE 3.2-10]. As usual the drawing room took pride of place on the principal diagonal axis, which was backed by the dining room, with the 'bedroom wing' (over the passage from these rooms), forming a line of rooms from front to back. Again both the main bedroom and the dining room provided 'stop-ends' to the verandah run, and the kitchen, pantry and back verandah were tucked under a rear lean-to roof.

The elevations were however, stripped of late Victorian decoration. The wall surface of facebrick was for example totally devoid of any corner and window celebration. Although a narrow plinth was shown (material unspecified) it was minimised, hence being excluded from any part in the overall compositional expression, and elements such as the bay window were treated in a volumetrically severe manner. Even the drawing room's corner window (sometimes emphasised by a turret) had become volumetrically restrained -with no acknowledgement above eaves' line. The verandah -traditionally the element lavished with much intricate detail, was subject to severe cropping, with its flat verandah roof supported by plain Arts and Crafts timber columns with characteristic diagonal head brackets. The roof, although assuming the same basic morphology as the late Victorian pattern, had become perceptively flatter, and the gable ends were replaced by hips. The chimneys were quite plain and were surmounted by pots.

Variation 2: HILLBROW 5553 (date: 1907) [FIGURE 6.2-11] Although clearly of the same origin as the former, some internal changes were made. Barely any pertained to the notion of the hall house, although

the swollen middle passage (labelled 'vestibule' and 'hall') does makes a shallow pass. The fact that the passage thereafter kinked and narrowed, was an excuse (albeit paltry) for lending the front section a modicum of exclusiveness.

Compositionally, the combination of the verandah and gable bore the traits of a typically asymmetrical detached house [see FIGURE 3.2-9], although in plan the house was clearly of a diagonally symmetrical origin. The associated plan/roof relationship seems thus to have been disturbed for the sake of a simpler external appearance -a hint of the influence of the purer hipped roof of Edwardian proclivity, although via a somewhat convoluted and perverted passage (using late Victorian forms in the contrivance of Edwardian emulation). Much of the elevational embellishment was from the Queen Anne and Domestic Revival although signs of their simplification were displayed: the bay window with its battered stone plinth and severe form, the presence of gridded casement windows (even down the sides), the simple verandah treatment (flat roof and plain balusters) and plain chimneys.

Variation 3: Again a variation on the diagonally symmetrical pattern, AUCKLAND PARK 383 (date: 1913) [FIGURE 6.2-12] deviates by possessing an 'L'-shaped circulatory route (swelling at its change of direction because of the number of rooms leading off it), and replacement of the traditional seat of the drawing room, by the main bedroom.

A concession to cleaner compositional appearance was contributed by the main roof's pristine pyramidal form, which embraced the kitchen. Although the verandah still wrapped around both the principal sides, and was treated as a separate roofing structure, it was in its detail, greatly simplified -having a simple brick and

plaster balustrade, and only a few widely spaced concrete columns.

b.) Double Storey

Variation 1: BEREA 201-202 (date: 1903) [FIGURE 6.2-13] was of late Victorian diagonally symmetrical double storey parentage [cf. type in FIGURE 3.2-16]. The only minor features that slightly disturbed the plan pattern referred to, (but were part of late Victorian vocabulary) were: the demand for an independent circulation route for the servant (whose bedroom was on the upper level) resulting in an additional staircase; and, the drawing room and main bedroom's corner window, which was celebrated by an accentuated bay on both levels -an emphasis which was more common in the single than the double storey house.

The elevations were tainted by a simple interpretation of the Queen Anne revival, although some of the detailing had become heavy handed in response to the tougher Edwardian preference. Thus two systems of detailing existed in this example -the more traditional Queen Anne, and an abstraction of it -which tended towards, though didn't adequately achieve, a systematic Edwardian standard. The windows, gables and verandah, and whether or not they were to be found on the elevations which faced the road, provided most of the clues. The round headed windows with their vertically stressed proportion on the side and back elevations were stylistically at variance with the wider less delicate (and characteristically Edwardian) windows on the elevations to the street. Again the gables down the side and back were treated in outdated manner -by being parapeted and decorated with traces of the gothic style, whilst the wings to the front (traditionally gabled), were hipped, and displayed no decoration at all. The clarity of these two aesthetic systems was deliberately obscured, when at the corner, the diagonal

was emphasised by a high gabled and parapeted wing -a piece which was inconsistent with its two relatively plain projecting (and hipped) wings. The verandah (which in places was impossibly narrow -perhaps tending towards the Edwardian porch which was to be traversed rather than 'inhabited'), had unembellished square facebrick columns which were bracketed at the capital. In accordance with the stripped verandah treatment the balusters were plain.

(ii) The Illusion of Independence

The widely held aspiration for being housed in a free standing structure has already been discussed, although the realisation of it took many forms, and needs further elaboration. The detached house form was the most obvious and common, but tended to be expensive. This meant that, for those of modest means, accommodation often took the form of terrace or semi-detached housing. However, an inexpensive way of providing for a measure of 'independence' was found. Initially these were rudimentary and became more refined after the turn of the century -borrowing their plan forms from established sources. These took and adapted semi-detached house unit plans, and used them in a detached way. This housing form was really only widely exploited speculatively after the South African War.

a.) Single Storey

Variation 1: The concept of a thin detached housing unit was not entirely without precedent, as many rudimentary, early pre-South African War houses in the centre of Johannesburg were merely a train of rooms which extended back from the street edge. Being generally shoehorned into available space (between commercial buildings etc), they were generated by the sheer physical limit of their sites and economic constraints (see JOHANNESBURG 160 (date: 1893) [FIGURE 6.2-14]), and were commonly enterable only from the front. With the

definition of distinct suburban areas, later versions (which had slightly more side space) were treated to side verandahs before their front doors, though remained essentially perpendicular to the road. It is here that the type began to shift from being an expedient of temporary shelter to the realm of a speculative type (see LA ROCHELLE 47 (date: 1919) [FIGURE 6.2-15] and HILBROW 5294[B] (date: 1898) [FIGURE 6.2-16] -although it must be noted that these were never as common as the examples to be examined in Variation 2. They were however, characterised by three interlinking rooms and a verandah, which ran along only part of its external length (which was not necessarily symmetrically placed). They were compositionally non-descript enough to assume the stylistic fashion of the day. The areas in which they were found included La Rochelle, Rosettenville, Booysens and Hillbrow (almost all of the examples found were built after the turn of the century).

Variation 2: The spine house's configuration was almost identical to that of a single unit of an attached grouping in a semi-detached or terrace house arrangement. A passage ran down one side of the 'house' connecting all the rooms. The advantage (and presumably one of the reasons for its being) was that light to all the rooms could be gained from the sides (and not only from back and front as in the semi and terrace). This enabled the unit to be 3 to 4 rooms deep, and potentially allowed for future additions. These types were usually found in pairs on a single 50'x100' stand. Although this plan was not nearly as popular as the straight semi-detached house, it was not uncommon in suburbs developed up until the 1920's. BEZUIDENHOUT VALLEY 137 (date: 1905) [FIGURE 6.2-17] and BRAAMFONTEIN 5061 (date: 1919) [FIGURE 6.2-18]. Both of these examples displayed the principle, although the main axis of

their repsective dining rooms were swung through ninety degrees. Stylistically too they were at different ends of the Edwardian timescale -the former being crammed with much late Victorian iconography whilst the latter was stripped.

b.) Double Storey

The double storey spine house was a rare phenomenon, although it was not entirely unknown. HILLBROW 5294[a] (date: 1904) [FIGURE 6.2-19] for instance was also loosely based on an established late Victorian double storey semi-detached pattern [See type in FIGURE 3.2-29].

(iii) THE SEMI-DETACHED HOUSE

a.) Single Storey

Variation 1: The plan of BELLEVUE 173 (date: 1917) [FIGURE 6.2-20] was based on the late Victorian single storey semi-detached house, single room width unit [see type in FIGURE 3.2-33]. Very little had been altered, save the front bedrooms' change in configuration to an 'L' shape in order to accommodate an imbedded porch -an effort to reduce external tack. Otherwise a similar hierarchical ordering of rooms (such as it was) occurred, only the dining room was renamed as the 'living room'. If in plan this example was only a single room wide, compositionally it emulated the two roomed wide unit [cf. type in FIGURE 3.2-36]. With the broader front edge, an illusion of a more sumptuous unit was created, since it appeared as though a full room lay behind the porch. The porch was framed by an arch, whilst the gables were treated to oriels and neo-georgian quoining. KENILWORTH 134 (date: 1911) [FIGURE 6.2-21]was almost identical to the latter in plan and composition, but for the replacement of the front gables with trendier hips. The high stone plinth, contrasted with the white plastered wall above,

was of distinct Edwardian influence. Both these types were very common.

Variation 2: As the former, the internal arrangement of BELLEVUE EAST 56 (date: 1905) [FIGURE 6.2-22] had its origins in the late Victorian single room width semi-detached plan [see type in FIGURE 3.2-33]. Although the composition of the front elevation can be associated with a late Victorian type (single storey, semi-detached house, three roomed house width, [see FIGURE 3.2-39]), it was also sprinkled lightly with Edwardian influence. The modifications that were made, lay most notably in the use of the bold centralised front gable, employed to mask the two front doors, which opened sideways onto the verandah. The front elevation was lent weight by its gable and a lateral roof backing, even though the plan had an essentially longitudinal emphasis. This compositional tactic, and particularly the masked entrance, was used in semi-detached houses right into the late-twenties [see FIGURE 6.1-8]. A common plan type found readily in Bellevue, Kenilworth, Turffontein and turn of the century Jeppestown.

SPECIAL NOTE: The 1/3:2/3 's house was rarely found interpreted in the Edwardian idiom. Those which were built after the turn of the century, tended to be of a late Victorian character, after which the type disappeared. The reason for this particular, rapid decline is unclear, although the general regression in semi-detached in favour of detached housing seems to have been ultimately responsible.

b.) Double Storey

Variation 1: The plan of BELLEVUE EAST 368-369 (date: 1903) [FIGURE 6.2-23] was based on the late Victorian double storey, semi-detached house [see type in FIGURE 3.2-42]. Little to no change in plan was instituted, although the elevational treatment was

modified. The cumbersome centralised gable was an attempt at unifying the composition, as well as disguising the party wall, with the remaining stretch of upper uncovered balcony being played down -a simplification of form that tended towards the Edwardian approach. The gable detail was however, gleaned from the late Victorian domestic revival. An early use of what was to become an Edwardian trademark, of a heavy, textured and clearly defined base in facebrick, with a plaster rendering on the upper floor (plaster mouldings and quoining having been banished from the vocabulary), was largely allowed to determine the facadal appearance.

(iv) ROW AND TERRACE HOUSES

As noted previously, after the South African War the use of the semi-detached and terrace houses, particularly by the middle classes, declined. Although some of the working classes continued to live in terrace houses, a large proportion moved into semi's. Although Johannesburg City ,Ferreiras Town, Fordsburg, City and Suburban, Jeppestown and parts of Doornfontein had large numbers of terrace houses, only a few of the exclusively post-war developments had any at all. Troyeville was probably one of the last areas to be substantially developed with terrace houses. However, isolated, small occurrences of terrace house developments were to be found in many areas, and ironically in some instances the unit itself contained as much accommodation as the common pre-war detached house (with almost the same configuration.)

a.) Single Storey

The primitive terrace -(the one room wide unit). Although this dwelling type was commonly found before the South African War and served the needs of those of weaker financial status (when the line

between labourer and prospector was very fine), soon thereafter, the need for accommodation on such a scale fell away. The urbanised (and particularly English speaking) whites were elevated to a more comfortable position -a result of a sharpening of the division within the (peculiarly South African) social structure. The 'favourable' housing conditions of the whites, was thus largely a function of more organised and institutionalised industrial operations (particularly in mining), which in turn rested heavily on the exploitation of the black labour force.

When terrace houses occurred, they were usually of the two room wide variety, and as with the semi-detached house, the hall's application as utilised in the detached house, had no equal. As in WANDERERS VIEW 18 (date: 1915) [FIGURE 6.2-24], the two roomed wide unit tended to be a slightly modified late Victorian asymmetrical detached house plan [approximating the type in FIGURE 3.2-7]. Compositionally, little was changed [cf. FIGURE 3.2-25] -only the iconography: the compositional emphases were matched (the quasi-turrets in the Victorian example being merely replaced by quasi-Cape Dutch gables in the Edwardian example), with the disposition of verandahs and the manner in which the elevational treatment was taken around the corner, being of similar intent. (See also WANDERERS VIEW 58 (date: 1919) [FIGURE 6.2-25] which also hardly varies from the former, but was subjected to harsh iconographic rationalisation -the most daring piece of architectual frivolity being the minor steps in the gables!)

b.) Double Storey

If the single storey terraced house was uncommon in Edwardian times, the double storey was even more rare. The one room wide unit was used very infrequently (with those few double storey single room

wide terraces being almost wholly of the late Victorian idiom). The use of the double storey house as a rentable 'quality' living form seems to be a characteristic of the examples found. Generally they were above bare minimum accommodation, which in the context of terrace housing in Johannesburg was something of a contradiction -since renting a unit with the equivalent accommodation as a detached house was losing ground (4).

In JOHANNESBURG 138-139 (date: 1905) [FIGURE 6.2-26] the treatment of the entrance, masked by a bold gable [a device similar to that used in FIGURE 6.2-22], afforded both externally a series of compositional climaxes, and internally the means for securing a modicum of privacy for the rest of the house -since the traditionally up-front, semi-private zone, the stair/hall, was disposed of immediately by being located behind it. However, a general stylistic clumsiness prevailed, since many of the details from the Queen Anne revival (the hoods over the windows, the dentils within the cornice, the gables and bay windows) were mixed with Edwardian details (for instance the small casement windows lighting the hallways, were reminiscent of the flatter types used in the smaller Edwardian houses, and the facebrick base (defining the lower floor), with a plastered upper surface, was a layering device used extensively by the Edwardians). The balcony treatment (whether of cast iron or timber) was however, essentially Victorian.

(v) THE CORNER SHOP/HOUSE COMBINATION

The differing approaches to the manner in which the shop and the house (or houses) were combined in late Victorian times was hardly challenged, although in the Edwardian era it assumed a clearly recognisable identity -developing a comparatively 'sophisticated' language. The vocabulary used to define the shop would have had for

example, certain distinguishing traits which were not immediately associated with domestic habit: the use of large panes of glass and the formalisation of shop front display (although found in late Victorian times, tended to be limited to areas of greater commercial activity), the application of the parapet wall (contributing towards a far more severe skyline than was usually considered domestic), and the verandah with its concrete 'tuscan' columned colonnade.

As was pointed out in the Victorian section, three approaches to the corner shop were evident:

Variation 1: In which the shop/house as an integrated whole, was referred to somewhat theoretically -and beyond the examples mentioned, had little practical influence on the type during this time.

Variation 2: The type that was typified by a combination of established patterns being merely placed cheek by jowl with the shop, became more and more popular as was particularly evident in Turffontein and Kenilworth where many of the corner sites were occupied with these types. Other areas included Kensington, Bezuidenhout Valley and Fordsburg.

When comparing FERREIRAS TOWN 202 (date: 1905) [FIGURE 6.2-27] with Fordsburg 331-332 [FIGURE 3.2-50] of the late Victorian chapter, a similarity in the desire for unity (achieved with a linking parapet and decorative terminal balls) becomes apparent. And whereas both shops were treated to a pediment at their corners, the larger windows used in the former, aesthetically plants it slightly ahead of the latter. The use of facebrick on the exterior, (although not uniquely Edwardian), also gives it the aesthetic edge over the plastered, rusticated surface of the latter.

Again in FORDSBURG 393 (date: circa 1906) [FIGURE 6.2-28] much of the vocabulary (particularly of that used in the houses), was of direct

Victorian descent, although it displayed the same characteristics as the previous example, which tied it to this century.

In KENSINGTON 7463 (date: 1915) [FIGURE 6.2-29] the shop attained a level of sophistication a little beyond the relatively primitive appearances of the former examples. Obviously gleaning much from established (and exclusively) commercial design approaches, this example typifies the leap which broke from the tentative commercial/domestic embellishment mongers. From the example set by corner shop/house combinations such as this, the precedent became set for much future suburban shop design. Features such as the extent of the glazed area, the window and shop fitting design, the confident use of the gable, parapet and verandah, was an indication of a hardening of the formula.

Variation 3: The third approach, (in which the shop occupied a room usually reserved for a domestic function), was utilised in FAIRVIEW 97 (date: 1905) [FIGURE 6.2-30], which externally assumed an Edwardian guise. The plan of the upper level was very similar to the double storey semi-detached house, whilst the lower level was modified to accommodate the shop. The aesthetic result on elevation, (whilst in plan, still remaining true to the approach) was again influenced by purer strains of commercial architecture. The front elevation thus underwent some radical re-organisation, and the designer did not let the opportunity for updating the gable (a bold half round type with plaster swags) and the bay window (flat roofed and relatively plain) pass him by. The side elevation (of a lateral and prominent frontispiece, with an attendant 'tunnel back' wing) was also based on the double storey semi-detached house of the late Victorian era. This type's compositional directive became the prototype to many mid-block shop/house combinations, which achieved a level of sophistication way

beyond the 'hamfistedness' of the earlier examples.

C. THE COSMETICIANS -AT BEST

Whereas in 'at worst', mere updating of FACADAL DETAIL was exercised, in 'at best', both this and a tidying up of the overall COMPOSITION was of primary concern. The use of a cleaner, less fussy geometry that often typified the purer Edwardian examples was partially regurgitated in the designs of the 'at best' practitioners. Only 'partially', since by definition, composition, is a function of the plan and the elevations which in turn are subservient to the all embracing and manipulative concept -a commodity sadly lacking in most speculative instances. Thus the compositional progress made by the Edwardians was exploited for its fresh appearance rather than its intrinsic worth -a case of technique versus artistic innovation. A good example of this 'at best' trend can be demonstrated by BEREA 20 [FIGURE 5.1-61], in which the verandah in the front was absorbed under the dominant all encompassing pyramidal roof, even though the plan displayed a strong relation to late Victorian precedent. Initially most changes that the detached house endured were of this sort, although after the First World War the hall house (as described in chapter five) became more influential.

(i) THE DETACHED HOUSE

a.) Single Storey

Although all the variations within this category were two rooms wide (usually with a central passage), two broad divisions can be defined, which differed in their approach to the separation of semi-private to private space. In the first, the division occurred laterally, which rendered the front two room ranges semi-private and the remainder private. The second variation displayed a longitudinal division -consigning one of the 'wings' to a semi-private and the

other to a private function. Whilst neither pattern was specifically 'Edwardian' or 'late Victorian', the longitudinal type (in which the semi-private space ran deep into the body of the house), hinted at the mix which typified the small late Victorian house, whilst the lateral division pointed towards the strict grading of public to private space (from front to back) of the Edwardian cast. These variations cut across the compositional barrier of symmetry and asymmetry.

Variation 1: The Lateral Division -in this variation, the dining room was directly over the passage (optimistically labelled 'hall' in some instances) from the sitting room -even though proximity with the kitchen was sometimes sacrificed. Behind these a further two additional room ranges occurred which accommodated the service and bedrooms -all of which was embraced under the main roof.

1a: Symmetrical school -WANDERERS VIEW 34 (date: 1912) [FIGURE 6.2-31]. Although the dining room was afforded an accentuated window, the house remained true to the spirit of symmetry. The simple roofscape, stoep treatment and general avoidance of any form of elevational articulation were born of the clear compositional intent.

1b: Asymmetrical school -ECKSTEINS COMPOUND TYPE C (date: 1906-1909) [FIGURE 6.2-32]. The familiar plan (approximating the late Victorian, single storey asymmetrical detached house) in which the 'parlour' was pushed out to the line of the front stoep, was in this example capped by a simple pyramid roof and stripped of its traditional gable -which formerly established the parlour's prominence from the outside. It should be noted that examples in which the gable was maintained, were however, not unknown.

Variation 2: The Longitudinal Division -the most common

speculative free standing house form in Edwardian times. In these variations, the sitting room was located at the front, with the dining room lying directly behind it. Frequently however, the two were combined -in which case the resulting communal space continued to be located at the front, and the kitchen brought forward to its back edge. Being of longitudinal disposition, the square pyramid roof had often to be stretched in sympathy with the major axis in order to embrace the entire unit. From the front, the external appearance hardly differed from the lateral types just described -the compostion was virtually the same, with most being again surmounted by a simple pyramidal roof.

2a: Symmetrical school - YEOVILLE 736 (date: 1909) [FIGURE 6.2-33]. The overwhelming 'ordinariness' of this example, almost belies the fact that it was one of the most common detached house types to be built after the South African War (save the long front verandah which was more commonly a short stoep). The arched front door with flanking windows (which here even incorporated a sort of french door), and the pyramidal roof cap, were two of the most exploited features in speculative housing up until well the early 1930's.

Of a different approach, though still symmetrically composed, YEOVILLE 783 (date: 1906) [FIGURE 6.2-34] is also interesting for the pretence its designer bestowed upon it, by making it appear as though it were a butterfly house. Though lacking the diagonally projecting wings, the chamfered corners of the two front rooms, achieved the appropriate accentuation for the gables (in a way traditionally associated with the butterfly plan), in a deceptively simple manner. Though not as common as the former, this 'fake-butterfly' house type, with its squint gables, had a small but

resolute representation in many speculative suburbs.

2b: Asymmetrical school: 1 entertaining room: CITY DEEP GOLD MINING CO. type B (date: 1909) [FIGURE 6.2-35] -beside the obvious stylistic source, the composition along the front, with its tidy roofscape, was not consistent with the side of the house. Caused predominantly by the stoep pushing back the bedroom wing relative to the semi-private (and kitchen) wing, the main roof was unable to embrace this displacement.

In LORENTZVILLE 150 (date: 1906) [FIGURE 6.2-36], the triple arch was of such a weight that it maintained the wall strength of the front facade across the verandah, thus preserving a pure box-like shape upon which the pyramidal roof rested -a cunning volumetric achievement, for an otherwise articulated plan.

Although CLIFTON 5665 (date: 1915) [FIGURE 6.2-37] bore many Queen Anne and Domestic revival motifs, the use of a stratified wall surface (high facebrick plinth with a plastered upper wall), tuscan columns and a severe roof form, displayed mixed allegiances.

2b: Asymmetrical School: 2 entertaining rooms: The dining room of BEREA 65-66 (date: 1914) [FIGURE 6.2-38] almost squared in plan in order that a cleaner external configuration could be achieved -as opposed to the Victorian custom of deliberately protruding it, in the contrivance of irregularity. And whilst the small sitting room conveniently afforded the entrance hall a slightly wider dimension, it was still not habitable. The house's grotesque 'Baroque' gable was as Edwardian as its simple roof shape, although as the former example, the composition was forged from late Victorian precedent (the asymmetrical detached house).

b.) Double Storey

Variation 1: BEZUIDENHOUT VALLEY 1241 (date: circa 1906) [FIGURE

6.2-39] was a free (and indeed loose) interpretation of the Victorian quadrant plan (in which the stair/hall and verandah/balcony occupied one of the segments), although the scale was slightly enlarged (42'11"x45'1"). The potential for it assuming a diagonally symmetrical accent, therefore existed, but was blatantly forsaken in favour of purer form. The roof from the north east aspect was pyramidal, though the roof vents spoilt its purity down the sides. Below, the house was of a rectilinear and clean disposition, devoid of any plaster decoration, owing a great deal to Voysey for its aesthetic character -particularly its use of the battered chimney and buttresses, and the horizontally banded windows.

Variation 2: BEREA 1205 (date: 1915) [FIGURE 6.2-40] was another instance in which the 'L'-shaped house was used on a non-corner stand [cf. FIGURE 3.2-17]. The plan for both the Berea and Marshallstown houses have much in common, although the round, formal entrance vestibule of the former suggested a slight palladian influence -an Edwardian idiosyncracy, as were many other features: The upper rooms in Berea 1205 were partially set into the roof -a later bungalow influence. In elevation however, there is little in common other than the gables similar semantic emphasis. The stoep/balcony element in Berea was a robust corner statement which had been subjected to a combination of the stripped arch and tuscan column treatment, whilst the access point to the balcony on the upper level was a smaller (though equally as tough) volumetric intrusion in the roofscape.

(ii) THE SEMI-DETACHED HOUSE

a.) Single Storey

Variation 1: 1 room wide unit

1a: WANDERERS VIEW 19 (date: 1916) [FIGURE 6.2-41]. For the exception of the bathroom location and the kitchen/back room relationship, the internal spacial arrangement was essentially late Victorian. The front elevation however, was compositionally similar to the 'face houses' already discussed -demi tri-partite. The gable although essentially Edwardian (free-Cape Dutch), was the impurity within the composition, whilst the rest of the facade sported many 'modern' details (viz. windows, stoep detail, roofscape and chimneys). The stoep and its approach has already been mentioned under the contributions towards the hybrid detail.

1b: TROYEVILLE 595 (date: 1926) [FIGURE 6.2-42] was not quite as sumptuous as the previous example, but was at the same time more 'Victorian' and 'Edwardian'. The plan was a comprehensive mortgage from the nineteenth century (not even the dining room's name had been changed to living room!), whilst the front elevation achieved a morphological simplicity which the former only hinted at. The compositional neatness was further enhanced by the perspicacious use of not one but two materials -facebrick (walls) and corrugated iron (roof). (Note how the use of a single centralised chimney cleaned up the roofscape).

Variation 2: 2 room wide unit.

2a: At first glance, a superficial resemblance appears to exist between a single unit of MELVILLE 456 (date: 1928) [FIGURE 6.2-43], and a variation of a standard late Victorian asymmetrical detached house. Although the structure of the basic quadrant is discernable, the movement pattern within the house underwent a subtle change. The front-to-back path for instance was substituted with an 'L'-shaped circulatory route -achieved by blocking off the flow with the insertion of the bathroom. This and the adjacent

pantry, partially occupied the position traditionally held by the dining room (here absent), which stretched across, and absorbed the passageway. The block would have effectively averted the attention of a potential outsider to the room encountered immediately after entering -living room, which had a firmer spacial bond to the hallway than ever before, by virtue of a wide celebrated opening, framed either side by columns. Externally it underwent an extensive compositional rework. This semi-detached pair were subjected to the rigours of denudation, and treated in much the same way as the hybrid detached houses mentioned earlier, which were capped by an all embracing and simplified roof structure (in the attempt to de-emphasise the separate elements such as the stoep, entrance and 'front room').

This type appeared in the early 1920's and was extensively used in Melville, Brixton, Mayfair and Westdene, into the 1930's.

b.) Double Storey

This 'at best' category, was no exception to the double storey semi-detached house's scant representation in Johannesburg after the turn of the century.

FAIRVIEW 152 (date: 1904) [FIGURE 6.2-44] (5). The extraordinarily inventive pair of semi-detached houses was of the same family described in the Late Victorian chapter FIGURE 3.2-48 -in which the entrance and circulatory zones occurred on the outside flanks of the house (as opposed to against the party wall). But it is the elevations which made the house so distinctive. Several basic assumptions pertaining to semi-detached compositional practice were challenged. The most obvious was the blatant disregard for symmetry, although mere asymmetry was in itself not the chief motivator -it was merely the vehicle. The fact that from the front the pair looked

like a single (though) lesser manor house, indicates the concern for the creation of an 'imposing', 'independent' domestic seat (or at least the illusion of it) -an important clue as to the aspiration held by the designer and the inhabitants themselves. The banishing of the compositional duality inherent in a semi-detached arrangement, was therefore imperative -unity ironically being achieved by cunningly controlled confusion: a result of the cacophony of familiar (Arts and Crafts) domestic iconography. The bluff works, and the 'semi' doesn't exist for those who do not know it is there. Whilst this compositional strategy can be construed as being something of a freak (despite the relative scarcity of double storey semi-detached houses), it stands as a paragon for all the compositional challenges made in this semi-detached section: a stab at unity (albeit a sleight) -and ultimately a quest that aligns itself with the aspirations of the semi-detached dweller: the pursuit of independence.

N O T E S

(1) Johnson, Donald Leslie. The Theory of Hybridization in Vernacular Architecture. p17. A paper in the possession of Professor Radford.

(2) Ibid. p19. *Vernacular is loosely described as '...traditional and local and native, everyday, common, ordinary and includes dialect.' Ibid. p3. The assumption that in the context of this dissertation the Johannesburg 'vernacular' in Edwardian times could well be interpreted as the Victorian types described in Chapter 3, has been made.

(3) The true visionaries or perpetrators of fresh architectural directives generally conceived these 'in the round', fusing the many aspects of the art into one so that plan, elevation, compostion, space are all part of the same thought.

(4) The occurrence of these can perhaps be put down to a floating minority of middle class families, whose intentions of remaining in the Johannesburg area were not long term.

(5) This particular example was never built. However, an almost identical pair was erected on TROYEVILLE 110 (date: 1903) with minor service room and elevational changes (the latter sporting a smattering of gothic detail) -since demolished).

C O N C L U S I O N

The intention of this discourse has been to log popular domestic preference in Johannesburg -to trace arrivals, detect developments and plot demises.

A. SPECULATIVE PROGRESSION

The late Victorians in Johannesburg bore the brunt of a pioneering existence -their dwellings, even when graduating to a semblance of permanence were for the most part artless and basic -such as the two and three roomed units in row and terrace houses, boarding houses, and 'rooms' -phenomena common to the pre-South African War environment. Semi-detached and detached housing came with the middle-classes after the tasters' nod. In all these forms the rooms within the Victorian speculative house were not particularly well ordered. Other than the great gesture for individual seclusion -the suburb- the gradation and hierarchy of public, semi-private and private space within the speculative house were not given much attention -initially due to ingenuous social patterns and precarious economic circumstance. A classic manifestation of this habit can be seen in the location of the dining room (also serving as the family room) which was more often than not placed at the opposite end of the house to the entrance. Although fulfilling the obvious advantage of close proximity to the kitchen, a pilgrimage past all the bedrooms had to first be undertaken before the destination could be reached. It was not an uncommon occurrence to even

have bedrooms lead straight into the dining area. However, a growing affluence strangled the gregariousness which supported these structures. What followed was a disturbing though typically 'English Victorian' domestic habit of hoarding in the pursuit of self-aggrandisement. The domestic seat became something quite 'precious' -whole rooms (where it could be afforded) were set aside, filled with objects, and used to impress outsiders.

> 'The Victorians' worship of property is epitomized in their glorification of 'the Home'. For while many objects with which they crammed it... conjure up for us a vision of snug, secure domesticity, their superfluity in the Victorian house turned it into a personal museum, the deathly, stifling character of which was the antithesis of the concept of the home.' (1)

The result of this turning-in fueled the minor aesthetic revolution which was to characterise the Edwardian wave...

With the sharpening of social class distinction, the expanding middle-class and the advent of family life for many (including sectors of the lower and working classes) after the South African War, the demands on the house changed. Simultaneously, fundamentally new patterns were tossed into the architectural arena, with a suddenness that denied the normal process of transition. That some back-pedalling occurred subsequently was made manifest by the many hybrids that resulted, though these efforts exhibit a sort of evolution in reverse -until the point at which hybrid and the spirit of the exemplar coincided. Emphasis shifted from external exhibitionism to internal space utilisation. A re-distribution of expenditure inevitably de-emphasised facadal extravangance, which was at best replaced by gentler aesthetic strains of rural tradition. The house became very much more clear in its private and semi-private division, with a strict gradation in the rooms from front to back. The readiness with which the hall house was accepted was partly due to its imminent suitability for satisfying the craze for a form of

built-in 'protection' -which was really only an extension of the tendency originating in late Victorian times. By virtue of the hall's planning, a stranger was prohibited from moving any further than the first space he entered -without explicit invitation- even though there was little formal introduction into the body of the house (although sometimes there was a small vestibule). Effectively kept at arms' length, it was thus not difficult to dispose of unwanted visitors. The hall device despite its wider anti-social undertones, was primarily designed for family interaction -a sort of communal gathering place, which in the light of the previous discourse almost seems to be a contradiction. But it was only intended for a select company, those admitted under conditional contract. As a structuring element, the hall was used in most housing types up to [illegible]'s -although not always with the great success in the case of the detached house; and semi-detached housing only managed a partial absorption, whilst terrace housing (which was on the wain anyway) failed abysmally. If late Victorian housing had to weather the storms of a pioneering and mutable community, Edwardian housing was subjected to an even worse test -the trial of mass production on an unprecedented scale... becoming the 'face house' which bore the brunt of unrelenting repetition. An interesting corollary is that whereas it is claimed that the undoing of the late Victorian house was its suffocating 'over-personalisation', the Edwardian house's ruin was its mass duplication and the effective loss of its individuality. Although written in the American context, Clay Lancaster sums up this act of exploitation which is also pertinent to the local approach:

> 'The true bungalow is the exact antithesis of the mass-produced box bungalow. The box bungalow ignored the ideals for which the bungalow stood. It was an economic expedient; it served material and materialistic ends. The box bungalow lowered the standards to such a degree as to drain the movement of vitality. In this box the American bungalow was embalmed and buried.' (2)

On reflection, whatever the approach (good and bad points of both the late Victorian and Edwardian all told), the speculator as the agent of aspiration remained unchanged from 1890. The means of achieving these ends due to differing social circumstances changed, but the goal was constant. Predictably what was built constantly fell short of expectation and as always it is perpetual dissatisfaction that is the dynamo of change. Ultimately however, the wide spread implementation of the speculative house with its attendant environment, marked the shift from an essentially interwoven, communally based society, to a multiplicity of fragmented, individually sized cells. And while the protagonists of the hall house realised and sought to remedy imminent social disintegration, the greater desire held close by the public (which craved privacy) had already gained a momentum that hopelessly overawed it. A destructive social tendency that was encouraged by those whose livelihood depended upon it (both speculators and financiers), it's unlikely they intended or even envisaged the consequence of their deeds:

> [On the micro-scale (the house)] '...For all but a fortunate few suburban householders architectural distinctiveness was an ideal more aspired towards than realised. What the majority got was a degree of separateness, brought about by the detached nature of the house, the walls or hedges dividing front and rear gardens from the neighbouring ones, architectural features emphasising the identity of each house and an interior plan that enabled the different members of the household to isolate themselves from one another.' (3)

> [On the macro-scale (suburbia)] 'The flight to the suburbs involved the temporary rejection of the rest of society, of that part that extended beyond the immediate family of the householder: the most satisfactory suburb was that which gave him the maximum privacy and the minimum outside distraction... J.M.Richards stresses the suburbanite's needs to withdraw into his own private fortress: 'It is in keeping with his ambition to take root, to reduce his responsibilities to a kind his eye can encompass, to contrive for himself an environment... in which he is master... the outside world is barred as far as possible from intrusion into the suburban jungle.' (4)

B. TODAYS PERSPECTIVE

Having the advantage of hindsight, a few comments on the demise,

survival and recurrence of certain types can be passed:

(i) The demise of the house and urban environment since the twenties:

The kick against crushed living resulted in the rapid decline in the provision of terrace housing and much later (around the Second World War) semi-detached housing. The reasons as mentioned, largely centred around a growing sense of security with a congruent disdain for that which represented the rise from poverty. Hence complaints such as this arose:

> 'The principal problem which the architect has had to face in house planning in the past, and seems still likely to have to meet, is to arrange a satisfactory dwelling on a site of 50 feet frontage by a hundred feet deep... with the probability of the house required on such a plot will be of one storey only.
>
> 'This subdivision and similarity of size of plots has naturally caused a hackneyed style to spring up, the planning usually being faulty, and the elevation common-place and clawdry to a degree, and the arrangements (especially the lighting and outlook of bedrooms) of such a kind that the houses are anything but exhilarating to live in.' (5)

Yet rhetoric of this nature, was more than mere complaint: it was ammunition against the contemporary approach, written with either a definite alternative in mind or at least lying just ahead. Of this there certainly was. Architecture in Europe and America was, under the practitioners of the modern movement, undergoing a radical and revolutionary aesthetic reassessment -the great 'liberator' here being afforded by the technological advance made in reinforced concrete, which made possible an entirely new and ostensibly 'unhistorical Architecture'. It didn't take long before the domestic possibilities of the multi-storey concrete frame were explored and in Johannesburg the wide use of it and the rise of the apartment block occurred almost simultaneously. The census taken in 1921 indicated that there were already 512 blocks of residential chambers or flats (6) within Johannesburg. It was seen as an ideal solution to mass housing. Although the prophets of the new order meant it for all, local

apartments or blocks of flats were built mainly for lower-middle and only a portion of the middle class. Never quite cornering the total middle and upper-middle class market, its effect therefore was to replace the common housing forms of these classes (the terrace and semi-detached house), whilst never really posing a threat to the detached house.

The technological advance which undermined late Victorian and Edwardian domestic norms, was not however always directly akin to only building processes -the car and bus must be considered part of the revolution. Although public (and to a lesser degree private) transport had been common before 1920, it suffered from a lack of flexibility, particularly with regard to travelling distances. The car remedied many of the limitations which had handicapped the transport services before -distance and direction were no longer a problem, it was more comfortable and available at any time of the day or night -and best of all it ultimately was to become an article within the reach of most. Though not directly responsible for the decay of the late Victorian and Edwardian urban environment, it was clearly the catalyst in what was to become a phenomenon common to many expanding cities world wide:

> 'Cheaper transport costs and rising incomes ...[enabled] families of modest means to move into hitherto exclusive suburban districts... such invasions hastened the deterioration of the older suburbs. Those in the larger houses that remained took flight to more distant suburbs, and within a few years a socially homogeneous upper middle-class neighbourhood had turned itself into an equally homogeneous lower middle-class district.' (7)

Although decay can be linked to lack of maintenance, blame cannot entirely be directed at the residents. The point at which reasonable maintenance is overtaken by the reality of material obsolescence is debatable. What must be remembered is that many of the houses built especially during the earlier years were not meant to last longer than thirty years.

> '...it can be safely said that boom conditions, especially Colonial boom conditions, were hardly conducive to a good average building ...In fairness though, the previously mentioned factors of high material and labour costs would have made these items unrealistically expensive if they had been well built. It is also questionable whether these buildings were intended to last very long, the response being one of the typical pioneering sort of satifying immediate requirements and letting the uncertain future look after itself.' (8)

Inevitably the jerry-built artefact was to show its worth, and it didn't look good. However, not all houses were shoddily erected -for instance those of the Victorian upper-middle classes and general housing in the Edwardian period in which quality of workmanship and materials were of great importance. With the regrettable eradication of entire areas of middle to better quality housing of recent times, a large portion of the blame lies with those provincial and town planning policies that have in the past emanated from central government and the city's controlling departments. With a scant regard for Johannesburgs rather thin historical assets by these bodies, blame cannot be laid on the public for taking advantage of these policies' expedient directives. Little wonder therefore, that the pervading complacency manifested in the mutilation and demolition of buildings and houses worthy of preservation has occurred. Not even valuable mutilations have been allowed to escape! [FIGURE C.1-1].

Although a great deal of Edwardian speculative housing still remains, those few late Victorian specimens that survive, do so, either because those living in them can ill afford alternative shelter (even though the houses may well be in an advanced state of dilapidation), or more rarely, because they are inhabited by someone who possesses a (albeit mostly an exaggerated) sense of 'historic value'. A commendable initiative however in the light of the city fathers' onslaught, this group comprises individuals who are moved to preserve a vestige of the town's past, motivated by a mixture of mainly sentimental attachment

and (to a lesser) degree 'duty'. Unfortunately this awareness has come a little late and is by no means a widespread phenomemon:

> 'The middle classes today have begun to consider even smaller nineteenth-century houses as antiques, as 'period homes'. Lower-middle-class house-owners, on the other hand, still think, on the whole, that they ought to change and modernise the facades of their older houses. The look of the old would not suit their newly acquired status.' (9)

(ii) Survivers and cyclical recurrence:

The record of the rise and fall of domestic types in Johannesburg basically began with all three types of speculative housing (terrace, semi-detached and detached) being exploited by the 1890's; after the South African War a distinct drop off in terrace housing occurred, with a relative increase in semi-detached and detached house development; by the early 1930's the apartment block took over the town's high density accommodational demands.

However, the common denominator in all these episodes was the persistent use and growth of the detached house. Its longevity deeming it the most successful speculative form within Johannesburg's history, stems from its capacity to realise the equally as persistent and deeply held desire to be independent both physically and financially. As Anthony Quiney notes in England, although applicable to middle class housing in South Africa...

> 'To be an owner-occupier is no longer to join an elite; it is normal. That has been the major change this century. It has nothing to do with architecture, but everything to do with politics and economics. Rent controls have reduced the number of private landlords to a shadow of their former numbers, and tax relief on mortgages has been a great incentive to buy... The spread of affluence across an expanding middle class to even better-paid manual workers continued after the Second World War at an unprecedented level... All this brought about a great demand for small houses to buy, which private building tried hard to supply.' (10)

With the emphasis shifting increasingly toward home ownership the semi-detached and terrace house was destined to be outmoded -since in

the 1930's individual units could not be sold, the prospect of tying up large sums of money in rental property was not attractive to most investors.

Recently however, property legislation has been extended to incorporate Sectional Title -a law which inter alia, permits the ownership of a portion of a single (though legally divided) building. Somewhat ironically the terrace house has been resurrected: in terms of the commonly held and developing aspiration which has been mapped here, it's something of an enigma to find that it's clearly intended for the middle and upper-middle classes and not as a cheap, alternative form of housing! They are no longer called terraces, but 'Townhouses', even though the amount of accommodation is much the same. Perhaps initially a wistful pass made at recapturing a form of community existence, the sentiment has been the pawn of succesful latterday marketing techniques. Certainly becoming a status symbol, they fetch relatively high prices, even though the type is restricted to but a handful of different patterns.

Inevitably returning to pattern and the status symbol, the house is tied by a tendency (held by successive generations of inhabitants) toward convention. Though occasionally rocked by momentous political and economic circumstances, the inexorable and rapid reversion to some form of pattern (even though it be of a totally new impetus) suggests an innate contentment which results from the security of self imposed constraint. The speculator's success therefore, was dependent upon his assumption that those patterns (or variations) he chose to realises matched with the prevailing public taste -which being a function of social, political, and economic circumstances of baffling complexity, was often intuitive one.

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THE TRANSITION BETWEEN THE LATE VICTORIAN AND EDWARDIAN SPECULATIVE HOUSE IN JOHANNESBURG FROM 1890-1920

Mark Richard Hindson

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C O N T E N T S

Page

SOURCES AND REFERENCES FOR ILLUSTRATIONS iv

ILLUSTRATIONS TO CHAPTER ØNE

Figure 1.1-1 to 1.1-34 1

ILLUSTRATIONS TO CHAPTER THREE

PART ONE: Figure 3.1-1 to 3.1-102 22

PART TWO: Figure 3.2-1 to 3.2-54 49

ILLUSTRATIONS TO CHAPTER FIVE

PART ONE: Figure 5.1-1 to 5.1-108 103

PART TWO: Figure 5.2-1 to 5.2-29 130

ILLUSTRATIONS TO CHAPTER SIX

PART ONE: Figure 6.1-1 to 6.1-8 159

PART TWO: Figure 6.2-1 to 6.2-44 161

ILLUSTRATION TO CONCLUSION

Figure C.1-1 205

SOURCES OF ILLUSTRATIONS

Index to the sources of illustrative material is as follows:

[AMO] - The Afrikaner Museum Office, Johannesburg.

[*AMO] - Origin of material as above, but redrawn due to poor reproductive prospects.

[JCB] - The Johannesburg City Council, Building Survey.

[*JCB] - Origin of material as above, but redrawn due to poor reproductive prospects.

[JCU] - The Johannesburg City Council, Urban Planning Branch

[RAU] - Rand Afrikaanse Universiteit, collection held in the Art History Library, Johannesburg.

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[SDA] - South African Defence Force Archive, Pretoria.

[APH] - Authors photograph, (taken during field research).

[ ] - Or as especially indicated in brackets.

* - Frontispiece done by author, from plans of houses found in Johannesburg, held at the Afrikaner Museum office.

CHAPTER ONE -BACKGROUND TO SPECULATIVE HOUSING IN JOHANNESBURG.

Page 1.

FIGURE 1.1-1 DOORNFONTEIN -Within block bounded by Siemert, Sivewright, Charles and Market streets. (Photo: 1947). [JCU]

FIGURE 1.1-2 TROYEVILLE -Within block bounded by Shore, Market and main railway line. (Photo:1947). [JCU]

Page 2.

FIGURE 1.1-3 EXPLANATION OF SIGNS used on Insurance Plans of Towns & Cities, Chas E. Goad Ltd., Civil Engineers, 1926. Inner leaf to cover of document. [JCU]

	FIGURE 1.1-4	PORTION OF MARSHALLSTOWN. Insurance Plan (1895, revised, 1926 and 1931). [JCU]
	FIGURE 1.1-5	PORTION OF JOHANNESBURG (CENTRAL). Insurance Plan (1895, revised, 1926 and 1931). [JCU]
	FIGURE 1.1-6	PORTION OF CITY AND SUBURBAN. Insurance Plan (1895, revised, 1926 and 1931). [JCU]
Page 3.		
	FIGURE 1.1-7	THE HILL. (Photo: 1933). [JCU]
	FIGURE 1.1-8	TURFFONTEIN (portion of Kenilworth). (Photo: 1933). [JCU]
Page 4.		
	FIGURE 1.1-9	JOHANNESBURG 1897. [Map held in Johannesburg Reference Library]
Page 5.		
	FIGURE 1.1-10	JOHANNESBURG 1912, dates of township establishment. [Taken from the book, Johannesburg One Hundred Years, Chris Van Rensburg Publications (Pty) Ltd, 1986.]
Page 6.		
	FIGURE 1.1-11	DOORNFONTEIN, NEW DOORNFONTEIN AND TROYEVILLE. House type survey based on aerial photography taken between 1922-23 [SDA] (base map 1985). [Diagram by author]
Page 7.		
	FIGURE 1.1-12	DOORNFONTEIN (Photo: 1947). [JCU]
	FIGURE 1.1-13	BRAAMFONTEIN (Photo: 1947). [JCU]
Page 8.		
	FIGURE 1.1-14	BRAAMFONTEIN. House type survey based on aerial photography taken between 1922-23 [SDA] (base map 1985). [Diagram by author]
Page 9.		
	FIGURE 1.1-15	JEPPESTOWN (INCLUDING BELGRAVIA) AND FAIRVIEW. House type survey based on aerial photography taken between 1922-23 [SDA] (base map 1985). [Diagram by author]
Page 10.		
	FIGURE 1.1-16	FORDSBURG (Photo: 1947). [JCU]
	FIGURE 1.1-17	BRAAMFONTEIN (Photo: 1947). [JCU]
Page 11.		
	FIGURE 1.1-18	BEREA, HILLBROW AND HOSPITAL HILL. House type survey based on aerial photography taken between 1922-23 [SDA] (base map 1985). [Diagram by author]
Page 12.		
	FIGURE 1.1-19	BEREA (Photo: 1947). [JCU]
	FIGURE 1.1-20	MAYFAIR (Photo: 1947). [JCU]

Page 13.

FIGURE 1.1-21 KENILWORTH (Photo: 1923) [SDA]
FIGURE 1.1-22 BEREA (Photo: 1947). [JCU]

Page 14.

FIGURE 1.1-23 DOORNFONTEIN. Drawing based on aerial photography taken between 1922-23. [SDA]

Page 15.

FIGURE 1.1-24 DOORNFONTEIN (Photo: 1922). [SDA]

Page 16.

FIGURE 1.1-25 KENILWORTH 130-134 DATE: 1911. [JCB]
FIGURE 1.1-26 HILLBROW; block bounded by Quartz, Koch, Claim and Hancock. Drawing based on aerial photography taken between 1922-23. [SDA]

Page 17.

FIGURE 1.1-27 MAYFAIR; development bounded by 10th Avenue, Langerman rd., 11th Avenue and Hanover rd., (date: 1898). (Photo: 1947). [JCU]
FIGURE 1.1-28 TYPICAL CORNER HOUSE (semi-detached). [JCB]
FIGURE 1.1-29 TYPICAL MID-BLOCK HOUSE (semi-detached). [JCB]

Page 18.

FIGURE 1.1-30 BERTRAMS DATE: circa 1895; development bounded by Gordon, Queen and Ascot roads. [JCB]

Page 19.

FIGURE 1.1-31 BERTRAMS DATE: circa 1895; drawings of development. [*JCB]

Page 20.

FIGURE 1.1-32 BERTRAMS: (photos: 1984.) [APH]

Page 21.

FIGURE 1.1-33 HILLBROW DATE: 1897; development bounded by Kotze, Quartz, Esselen and Twist streets. Drawing based on aerial photography taken between 1922-23 [SDA].
FIGURE 1.1-34 Detached house within development bounded by Kotze, Quartz, Esselen and Twist streets. [AMO]

CHAPTER THREE - THE LATE VICTORIAN SPECULATIVE DWELLING

PART 1

Page 22.

FIGURE 3.1-1 BRAAMFONTEIN 2725 DATE: circa 1893. [AMO]
FIGURE 3.1-2 ROODEPOORT circa 1895. [APH]
FIGURE 3.1-3 JOHANNESBURG (KOCH STREET) circa 1897. [APH]
FIGURE 3.1-4 TROYEVILLE 423 circa 1898. [APH]

Page 23.

FIGURE 3.1-5 TROYEVILLE (22 and 24 OP DE BERGEN ST SET) circa 1898. [APH]
FIGURE 3.1-6 FORDSBURG 211 DATE: 1894. [AMO]
FIGURE 3.1-7 BRAAMFONTEIN 3021 circa 1895. [AMO]
FIGURE 3.1-8 WANDERERS VIEW 78 DATE: 1897. [AMO]

Page 24.

FIGURE 3.1-9 BRAAMFONTEIN 211-215 DATE: 1895. [AMO]
FIGURE 3.1-10 WANDERERS VIEW 88 DATE:1897. [AMO]
FIGURE 3.1-11 TROYEVILLE 335 DATE: 1905. [JCB]
FIGURE 3.1-12 TROYEVILLE 337 circa 1898. [APH]

Page 25.

FIGURE 3.1-13 JEPPESTOWN (BELGRAVIA) 1798 circa 1897. [APH]
FIGURE 3.1-14 KENSINGTON 1033 DATE: 1905. [APH]
FIGURE 3.1-15 BERTRAMS 160-188 circa 1895. [APH]
FIGURE 3.1-16 WANDERERS VIEW 53-55 DATE: 1896. [AMO]

Page 26.

FIGURE 3.1-17 HILLBROW 2331 DATE: 1897. [APH]
FIGURE 3.1-18 JEPPESTOWN 329 DATE: 1893. [APH]
FIGURE 3.1-19 WANDERERS VIEW 81-93 DATE: 1903. [APH]
FIGURE 3.1-20 MAYFAIR 199 DATE: 1898. [AMO]

Page 27.

FIGURE 3.1-21 JEPPESTOWN (BELGRAVIA) 1884 circa 1897 [APH]
FIGURE 3.1-22 JOHANNESBURG (KOCH STREET) circa 1897 [APH]
FIGURE 3.1-23 TROYEVILLE 56 circa 1903. [APH]
FIGURE 3.1-24 JEPPESTOWN 32 DATE: 1893. [AMO]

Page 28.

FIGURE 3.1-25 FORDSBURG 74 circa 1895. [AMO]
FIGURE 3.1-26 MAYFAIR 108 DATE: 1904. [APH]
FIGURE 3.1-27 NEW DOORNFONTEIN 152 circa 1895. [APH]
FIGURE 3.1-28 FAIRVIEW 140 circa 1893. [APH]

Page 29.

FIGURE 3.1-29 TROYEVILLE circa 1897. [APH]
FIGURE 3.1-30 TROYEVILLE circa 1898. [APH]
FIGURE 3.1-31 LA ROCHELLE (282 JOHANNESBURG STREET) circa 1898. [APH]
FIGURE 3.1-32 TURFFONTEIN (62 TULLY ROAD) circa 1898 [APH]

Page 30.

FIGURE 3.1-33 BELLEVUE EAST (BECKER STREET) circa 1902. [APH]
FIGURE 3.1-34 BEREA 113-114 DATE: 1905. [AMO]
FIGURE 3.1-35 WANDERERS VIEW 52 DATE: 1902. [AMO]
FIGURE 3.1-36 HOSPITAL HILL 44 DATE: 1896. [AMO]

Page 31.

FIGURE 3.1-37 JEPPESTOWN (BELGRAVIA) 1452 circa 1897. [APH]
FIGURE 3.1-38 TROYEVILLE 764 DATE: circa 1897. [APH]
FIGURE 3.1-39 FORDSBURG 346 DATE: 1895. [AMO]

FIGURE 3.1-40 BELLEVUE 432-447 DATE: 1906. [AMO]

Page 32.

FIGURE 3.1-41 JEPPESTOWN 430 DATE: 1896. [AMO]
FIGURE 3.1-42 TROYEVILLE 585 circa 1895. [APH]
FIGURE 3.1-43 TROYEVILLE 489 DATE: 1902. [APH]
FIGURE 3.1-44 TROYEVILLE 220 circa 1898. [APH]

Page 33.

FIGURE 3.1-45 TROYEVILLE circa 189[illegible] [APH]
FIGURE 3.1-46 GERMISTON circa 1898. [APH]
FIGURE 3.1-47 TROYEVILLE circa 1898. [APH]
FIGURE 3.1-48 TROYEVILLE circa 1898. [APH]

Page 34.

FIGURE 3.1-49 BERTRAMS 547 circa 1897. [APH]
FIGURE 3.1-50 FAIRVIEW 11-12 circa 1897. [AMO]
FIGURE 3.1-51 TROYEVILLE 585 circa 1898. [APH]
FIGURE 3.1-52 TROYEVILLE 564 circa 1904. [APH]

Page 35.

FIGURE 3.1-53 FORDSBURG 215 DATE: 1895. [AMO]
FIGURE 3.1-54 BERTRAMS 103-104 DATE: 1904. [AMO]
FIGURE 3.1-55 BRAAMFONTEIN (JUTA STREET) circa 1893. [AMO]
FIGURE 3.1-56 JOHANNESBURG 417 DATE: 1893. [AMO]

Page 36.

FIGURE 3.1-57 NEW DOORNFONTEIN 149 DATE: 1905. [APH]
FIGURE 3.1-58 JOHANNESBURG 4863-4866 DATE: 1897. [AMO]
FIGURE 3.1-59 FORDSBURG 1473-4 DATE: 1899. [AMO]
FIGURE 3.1-60 BERTRAMS 100-2 circa 1893. [AMO]

Page 37.

FIGURE 3.1-61 BRAAMFONTEIN 5031 DATE: 1895. [*AMO]
FIGURE 3.1-62 WANDERERS VIEW 40 DATE: 1897. [AMO]
FIGURE 3.1-63 WANDERERS VIEW 56 DATE: 1897. [AMO]
FIGURE 3.1-64 BEREA 231 DATE: 1906. [AMO]

Page 38.

FIGURE 3.1-65 BRAAMFONTEIN 2422-26 circa 1895. [AMO]
FIGURE 3.1-66 BEREA 475-6 circa 1897. [AMO]
FIGURE 3.1-67 BEREA 232 DATE: 1902. [AMO]
FIGURE 3.1-68 KENSINGTON circa 1905. [APH]

Page 39.

FIGURE 3.1-69 TROYEVILLE 484 circa 1904. [APH]
FIGURE 3.1-70 JEPPESTOWN (BELGRAVIA) 1884 circa 1898. [APH]
FIGURE 3.1-71 BEREA 233 DATE: 1905. [JCB]
FIGURE 3.1-72 YEOVILLE circa 1904. [APH]

Page 40.

FIGURE 3.1-73 YEOVILLE (BECKER STREET) circa 1903. [APH]
FIGURE 3.1-74 JOHANNESBURG 4863-66 DATE: 1897. [AMO]
FIGURE 3.1-75 WANDERERS VIEW 38 DATE: 1896. [AMO]
FIGURE 3.1-76 TROYEVILLE 585 circa 1895. [APH]

Page 41.

FIGURE 3.1-77 FORDSBURG 206 DATE: 1892. [AMO]
FIGURE 3.1-78 JEPPESTOWN (BELGRAVIA) circa 1898. [APH]
FIGURE 3.1-79 JEPPESTOWN (BELGRAVIA) circa 1898. [APH]
FIGURE 3.1-80 FAIRVIEW 11-12 circa 1895. [AMO]

Page 42.

FIGURE 3.1-81 TROYEVILLE 498 circa 1905. [APH]
FIGURE 3.1-82 BEREA 475-6 DATE: 1892. [AMO]
FIGURE 3.1-83 BRAAMFONTEIN 5059 DATE: 1904. [AMO]
FIGURE 3.1-84 TROYEVILLE 525 circa 1895. [APH]

Page 43.

FIGURE 3.1-85 KENSINGTON 39 circa 1902. [APH]
FIGURE 3.1-86 TROYEVILLE 525 circa 1895. [APH]
FIGURE 3.1-87 JEPPESTOWN (BELGRAVIA) 1629 circa 1898. [APH]
FIGURE 3.1-88 TROYEVILLE 496 circa 1903. [APH]

Page 44.

FIGURE 3.1-89 TROYEVILLE 471 circa 1898. [APH]
FIGURE 3.1-90 TROYEVILLE 564 circa 1902. [APH]
FIGURE 3.1-91 NEW DOORNFONTEIN 145 circa 1902. [APH]
FIGURE 3.1-92 WANDERERS VIEW 39 DATE: 1896. [AMO]

Page 45.

FIGURE 3.1-93 BERTRAMS (TERRACE ROAD) circa 1898. [APH]
FIGURE 3.1-94 JOHANNESBURG 293-6 DATE: 1905. [AMO]
FIGURE 3.1-95 TROYEVILLE 525 circa 1895. [APH]
FIGURE 3.1-96 TROYEVILLE 552 circa 1898. [APH]

Page 46.

FIGURE 3.1-97 NEW DOORNFONTEIN 921 circa 1902. [APH]
FIGURE 3.1-98 TROYEVILLE 548 circa 1898. [APH]
FIGURE 3.1-99 TROYEVILLE circa 1903. [APH]
FIGURE 3.1-100 Unknown DATE: 1903. [AMO]

Page 47.

FIGURE 3.1-101 Builders' List, July 1897. [Pamphlet in the possession of Dennis Radford.]

Page 48.

FIGURE 3.1-102 NEW DOORNFONTEIN 259 DATE: 1903. Aburrow and Treeby. [JCB]

THE LATE VICTORIAN DWELLING

PART 2

THE DETACHED HOUSE - SINGLE STOREY

Page 49.

FIGURE 3.2-1 (The verandah house) MARSHALLSTOWN 759 DATE: 1894 Carter, McIntosh. [AMO]

Page 50.

FIGURE 3.2-2 JEPPESTOWN 453-5 DATE: 1893. [*AMO]

Page 51. FIGURE 3.2-3 (The vernacular cottage) JOHANNESBURG 160
DATE: 1893 F. Goode. [AMO]

Page 52. FIGURE 3.2-4 (Variation 1a: sym. school) BRAAMFONTEIN 53
DATE: 1895. [*AMO]

Page 53. FIGURE 3.2-5 (Variation 1b: asym. school) JUDITHS PAARL 64
DATE: 1903. [AMO]

Page 54. FIGURE 3.2-6 (Variation 2a: sym. school) BOOYSENS 136
DATE: 1908 E.H.Way. [AMO]

Page 55. FIGURE 3.2-7 (Variation 2b: asym. school) BRAAMFONTEIN 5045
DATE: 1895. [AMO]

Page 56. FIGURE 3.2-8 (Variation 3a: sym. school) BRAAMFONTEIN 2918
DATE: 1895. [AMO]

Page 57. FIGURE 3.2-9 (Variation 3b: asym. school) BRAAMFONTEIN 2725
DATE: 1893. [AMO]

Page 58. FIGURE 3.2-10 (Variation 4) TROYEVILLE 679 DATE: 1904.
[JCB]

Page 59. FIGURE 3.2-11 (Variation 5) WANDERERS VIEW 56 DATE: 1897
J.Ibler and J.Beardwood. [AMO]

THE DETACHED HOUSE - DOUBLE STOREY

Page 60. FIGURE 3.2-12 (Variation 1a) BRAAMFONTEIN 4920 DATE: 1896
M.Lindhorst. [AMO]

Page 61. FIGURE 3.2-13 (Variation 1b) JOHANNESBURG 4863-4866
DATE: 1897 J.F. Kroll. [AMO]

Page 62. FIGURE 3.2-14 (Variation 1c: asym. school) BRAAMFONTEIN 5059
DATE: 1904. [AMO]

Page 63. FIGURE 3.2-15 (Variation 1c: sym. school)
KENSINGTON 1029-1030 DATE: 1904
Marshall Bros. [JCB]

Page 64. FIGURE 3.2-16 (Variation 1d) JEPPESTOWN 1476-1477.

circa 1904 A.H.Reid and W.Reid. [RAU]

Page 65.

FIGURE 3.2-17 (Variation 2) MARSHALLSTOWN 832 DATE: 1894 M.B.Hange. [AMO]

Page 66.

FIGURE 3.2-18 (Variation 3) BRAAMFONTEIN Corner De Korte and Harrison Streets DATE: 1898 Reid and Green. [AMO]

ROW AND TERRACE HOUSING - SINGLE STOREY, ONE ROOM WIDE

Page 67.

FIGURE 3.2-19 (Variation 1) FORDSBURG 246 DATE: 1896 Krause. [AMO]

Page 68.

FIGURE 3.2-20 (Variation 2) FORDSBURG 609-610 DATE: 1897. [AMO/*AMO]

Page 69.

FIGURE 3.2-21 (Variation .) BURGERSDORP 646-647 DATE: 1898 White ... ohnson. [AMO]

Page 70.

FIGURE 3.2-22 (Var cion 2) FORDSBURG 220 DATE: 1896. [AMO]

ROW AND TERRACE HOUSING - SINGLE STOREY, TWO ROOMS WIDE

Page 71.

FIGURE 3.2-23 (Variation 1) JOHANNESBURG 970-971 DATE: 1896 [*AMO]

Page 72.

FIGURE 3.2-24 (Variation 2: sym. school) JOHANNESBURG 46 DATE: 1897. [*AMO]

Page 73.

FIGURE 3.2-25 (Variation 2: asym. school) BRAAMFONTEIN 5031 DATE: 1895 H.A. Goodman. [*AMO]

Page 74.

FIGURE 3.2-26 (Variation 3) BRAAMFONTEIN 3021 circa 1895. [AMO]

Page 75.

FIGURE 3.2-27 (Variation 4) FORDSBURG 840 DATE: 1895 R.A.Goodman. [AMO]

Page 76.

FIGURE 3.2-28 (Variation 4) FERREIRAS TOWN 193 DATE: 1905 E.H.May and J.A.Cope Cristie. [AMO]

ROW AND TERRACE HOUSING - DOUBLE STOREY

Page 77.
FIGURE 3.2-29 (Variation 1a) WANDERERS VIEW 81, 92
DATE: 1903 Fearnhead. [*RAU]

Page 78.
FIGURE 3.2-30 (Variation 1a) JOHANNESBURG 268-271
DATE: 1895 Benzie and Deeble. [*AMO]

Page 79.
FIGURE 3.2-31 (Variation 1a) JOHANNESBURG 268-271
DATE: 1895 Benzie and Deeble. [*AMO]

Page 80.
FIGURE 3.2-32 (Variation 1b) NEW DOORNFONTEIN 72-73
DATE: 1905. [AMO]

THE SEMI-DETACHED HOUSE - SINGLE STOREY

Page 81.
FIGURE 3.2-33 (Variation 1a) TROYEVILLE 335 DATE: 1905
Marshall Bros. [JCB]

Page 82.
FIGURE 3.2-34 (Variation 1b) NEW DOORNFONTEIN 22 circa 1898.
[*AMO]

Page 83.
FIGURE 3.2-35 (Variation 2a: asym. school) BRAAMFONTEIN 4897
DATE: 1895. [AMO]

Page 84.
FIGURE 3.2-36 (Variation 2b: sym. school) MAYFAIR 199
DATE: 1898. [JCB]

Page 85.
FIGURE 3.2-37 (Variation 2c) JOHANNESBURG 173 DATE: 1896
G.H.Brauer. [AMO]

Page 86.
FIGURE 3.2-38 (Variation 2d) FORDSBURG 346 DATE: 1895.
[AMO]

Page 87.
FIGURE 3.2-39 (Variation 3a) FAIRVIEW 152 DATE: 1898.
[AMO]

Page 88.
FIGURE 3.2-40 (Variation 3b) WANDERERS VIEW 39 DATE: 1896
J.F. Kroll. [AMO]

Page 89.
FIGURE 3.2-41 (Variation 3c) BRAAMFONTEIN 5044 DATE: 1895.
[AMO]

THE SEMI-DETACHED HOUSE - DOUBLE STOREY

Page 90. FIGURE 3.2-42 (Variation 1a) JOHANNESBURG 2546 DATE: 1896 J. Olley. [AMO]

Page 91. FIGURE 3.2-43 (Variation 1a) TROYEVILLE 348 DATE: 1902. [AMO]

Page 92. FIGURE 3.2-44 (Variation 1a) WANDERERS VIEW 76 DATE: 1903 Pentenriesler. [AMO]

Page 93. FIGURE 3.2-45 (Variation 1b) TROYEVILLE 489 DATE: 1902. [JCB]

Page 94. FIGURE 3.2-46 (Variation 1b) NEW DOORNFONTEIN 227 circa 1905. [*RAU]

Page 95. FIGURE 3.2-47 (Variation 2) JOHANNESBURG 2659 DATE: 1896 Benzie and Deeble. [AMO]

Page 96. FIGURE 3.2-48 (Variation 3) NEW DOORNFONTEIN 603 DATE: 1902 [*AMO]

THE CORNER SHOP/HOUSE COMBINATION

Page 97. FIGURE 3.2-49 (Variation 1) FORDSBURG 196 DATE: 1896 Menmuir, Colquhoun and Co. [AMO]

Page 98. FIGURE 3.2-50 (Variation 1) FORDSBURG 331-332 DATE: 1892. [AMO]

Page 99. FIGURE 3.2-51 (Variation 2) FERREIRAS TOWN (Unknown) DATE: 1892. [AMO]

Page 100. FIGURE 3.2-52 (Variation 2) JOHANNESBURG 3117-3118 DATE: 1893. [*AMO]

Page 101. FIGURE 3.2-53 (Variation 2) MAYFAIR 108 DATE: 1904. [JCB]

Page 102. FIGURE 3.2-54 (Variation 3) HERONMERE 453 DATE: 1905 [*AMO]

CHAPTER FIVE - THE EDWARDIAN SPECULATIVE DWELLING

PART 1

Page 103.

FIGURE 5.1-1 BEREA 580 DATE: 1916. [AMO]
FIGURE 5.1-2 CITY DEEP GOLD MINING COMPANY DATE: 1909. [AMO]
FIGURE 5.1-3 BEZUIDENHOUT VALLEY 122 circa 1911. [RAU]
FIGURE 5.1-4 WANDERERS VIEW 56 DATE: 1912. [AMO]

Page 104.

FIGURE 5.1-5 CITY DEEP GOLD MINING COMPANY DATE: 1909 [AMO]
FIGURE 5.1-6 NEW DOORNFONTEIN 540 DATE: 1903. [AMO]
FIGURE 5.1-7 KENILWORTH circa 1920. [APH]
FIGURE 5.1-8 KENSINGTON 423 DATE. 1914. [AMO]

Page 105.

FIGURE 5.1-9 NEW DOORNFONTEIN circa 1902. [APH]
FIGURE 5.1-10 NEW DOORNFONTEIN circa 1902. [APH]
FIGURE 5.1-11 NEW DOORNFONTEIN 263 DATE: 1908. [JCB]
FIGURE 5.1-12 KENSINGTON circa 1906. [APH]

Page 106.

FIGURE 5.1-13 HOUGHTON (ST.JOHNS ROAD) circa 1911. [APH]
FIGURE 5.1-14 FAIRVIEW DATE: 1905. [AMO]
FIGURE 5.1-15 BEREA (HILLBROW ROAD) circa 1915. [APH]
FIGURE 5.1-16 KENILWORTH (179 DONNELLY STREET) circa 1915. [APH]

Page 107.

FIGURE 5.1-17 HILLBROW 5377-78 DATE: 1928. [AMO]
FIGURE 5.1-18 KENSINGTON 86 DATE: 1910. [APH]
FIGURE 5.1-19 BRAAMFONTEIN, DALAMORES LEASE DATE: 1904. [AMO]
FIGURE 5.1-20 WANDERERS VIEW 90 DATE: 1907. [AMO]

Page 108.

FIGURE 5.1-21 BEREA 1205 DATE: 1915. [JCB]
FIGURE 5.1-22 BEREA 349 DATE: 1906. [AMO]
FIGURE 5.1-23 BEREA (24 LOUIS BOTHA AVE.) circa 1915 [APH]
FIGURE 5.1-24 BEREA 349 DATE: 1906. [APH]

Page 109.

FIGURE 5.1-25 LORENTZVILLE 95 DATE: 1903. [AMO]
FIGURE 5.1-26 BEREA 1205 DATE: 1915. [JCB]
FIGURE 5.1-27 BEREA 349 DATE: 1906. [AMO]
FIGURE 5.1-28 ROSEBANK circa 1927. [APH]

Page 110.

FIGURE 5.1-29 YEOVILLE 801 DATE: 1906. [JCB]
FIGURE 5.1-30 TROYEVILLE 674 circa 1911. [APH]
FIGURE 5.1-31 NEW DOORNFONTEIN (CHARLTON TERRACE) circa 1911

[APH]
FIGURE 5.1-32 YEOVILLE 802 DATE: 1906. [JCB]

Page 111.

FIGURE 5.1-33 HOUGHTON (3 ASH ROAD) circa 1903. [APH]
FIGURE 5.1-34 BEREA 1205 DATE: 1915. [JCB]
FIGURE 5.1-35 WANDERERS VIEW 56 DATE: 1912. [AMO]
FIGURE 5.1-36 BEREA 349 DATE: 1906. [AMO]

Page 112.

FIGURE 5.1-37 LORENTZVILLE 148 DATE: 1906. [AMO]
FIGURE 5.1-38 HILLBROW 5377-5378 DATE: 1928. [AMO]
FIGURE 5.1-39 HOUGHTON 970 DATE: 1911. [AMO]
FIGURE 5.1-40 HILLBROW 5269-5270 DATE: 1922. [AMO]

Page 113.

FIGURE 5.1-41 BEREA (20 JOHNSTON STREET) circa 1918. [APH]
FIGURE 5.1-42 YEOVILLE 801 DATE: 1906. [APH]
FIGURE 5.1-43 KENSINGTON circa 1928. [APH]
FIGURE 5.1-44 BEREA 910 DATE: 1913. [APH]

Page 114.

FIGURE 5.1-45 JUDITHS PAARL 281 DATE: 1903. [AMO]
FIGURE 5.1-46 KENILWORTH (20 DONNELLY STREET) circa 1911. [APH]
FIGURE 5.1-47 WINNER OF THE COMPETITION HELD BY THE 'AFRICAN ARCHITECT', OCTOBER 1911.
FIGURE 5.1-48 YEOVILLE 502 DATE: 1918. [AMO]

Page 115.

FIGURE 5.1-49 KENSINGTON 824 DATE: 1922. [AMO]
FIGURE 5.1-50 KENSINGTON 590 DATE: 1917. [APH]
FIGURE 5.1-51 BRAAMFONTEIN, DALAMORES LEASE DATE: 1904. [AMO]
FIGURE 5.1-52 YEOVILLE circa 1911. [APH]

Page 116.

FIGURE 5.1-53 BEREA 428 DATE: 1910. [APH]
FIGURE 5.1-54 KENSINGTON 590 DATE: 1917. [JCB]
FIGURE 5.1-55 BRAAMFONTEIN 5023 DATE: 1911. [AMO]
FIGURE 5.1-56 BEREA (MITCHELL STREET) circa 1920. [APH]

Page 117.

FIGURE 5.1-57 KENILWORTH (160 FRASER STREET) circa 1915. [APH]
FIGURE 5.1-58 KENILWORTH 408 DATE: 1928. [APH]
FIGURE 5.1-59 BEREA 1046-1047 DATE: 1920. [*JCB]
FIGURE 5.1-60 BEREA circa 1911. [APH]

Page 1[illegible].

FIGURE 5.1-61 BEREA (20 JOHNSTON ROA[illegible] circa 1918. [APH]
FIGURE 5.1-62 JEPPESTOWN (BELGRAVIA) (MARSHALL STREET) circa 1902. [APH]
FIGURE 5.1-63 KENSINGTON 590 DATE: 1917. [APH]
FIGURE 5.1-64 BEREA 910 DATE: 1913. [APH]

Page 119.

FIGURE 5.1-65 CITY DEEP GOLD MINING CO. DATE: 1909. [AMO]
FIGURE 5.1-66 BEREA 13 DATE: 1906. [JCB]
FIGURE 5.1-67 BEREA 580 DATE: 1916. [AMO]
FIGURE 5.1-68 SAXONWOLD 9 DATE: 1925. [AMO]

Page 120.

FIGURE 5.1-69 YEOVILLE 639 DATE: 1919. [JCB]
FIGURE 5.1-70 HILLBROW 5553 DATE: 1907. [AMO]
FIGURE 5.1-71 BEZUIDENHOUT VALLEY 1241 circa 1911. [RAU]
FIGURE 5.1-72 KENSINGTON DATE: 1904 [APH]

Page 121.

FIGURE 5.1-73 YEOVILLE 502 DATE: 1918. [AMO]
FIGURE 5.1-74 BEREA 428 DATE: 1910. [AMO]
FIGURE 5.1-75 BEREA 910 DATE: 1913. [APH]
FIGURE 5.1-76 BEREA 1207 DATE: 1916. [JCB]

Page 122.

FIGURE 5.1-77 LORENTZVILLE 150 DATE: 1906. [AMO]
FIGURE 5.1-78 LORENTZVILLE 148 DATE: 1906. [AMO]
FIGURE 5.1-79 BEREA 950 & 972 DATE: 1909. [APH]
FIGURE 5.1-80 BEREA 950 & 972 DATE: 1909. [JCB]

Page 123.

FIGURE 5.1-81 YEOVILLE 552 DATE: 1910. [APH]
FIGURE 5.1-82 BEREA 349 DATE: 1906. [AMO]
FIGURE 5.1-83 KENSINGTON 824-825 DATE: 1918. [AMO]
FIGURE 5.1-84 YEOVILLE 552 DATE: 1910. [APH]

Page 124.

FIGURE 5.1-85 KENSINGTON circa 1909. [APH]
FIGURE 5.1-86 FLORIDA circa 1911. [APH]
FIGURE 5.1-87 GERMISTON circa 1906. [APH]
FIGURE 5.1-88 HOUGHTON 970 DATE: 1911. [AMO]

Page 125.

FIGURE 5.1-89 KENSINGTON 16 DATE: 1906. [APH]
FIGURE 5.1-90 WANDERERS VIEW 56 DATE: 1912. [AMO]
FIGURE 5.1-91 YEOVILLE 179 DATE: 1905. [APH]
FIGURE 5.1-92 FLORIDA circa 1906. [APH]

Page 126.

FIGURE 5.1-93 YEOVILLE 802 DATE: 1906. [APH]
FIGURE 5.1-94 HILLBROW 5553 DATE: 1907. [AMO]
FIGURE 5.1-95 KENILWORTH (121 SHEFFIELD STREET) circa 1920 [APH]
FIGURE 5.1-96 CHARLTON TERRACE (GORDON TERRACE) circa 1911 [APH]

Page 127.

FIGURE 5.1-97 KENILWORTH (179 DONNELLY STREET) circa 1915 [APH]
FIGURE 5.1-98 KENILWORTH 23 DATE: 1915. [APH]
FIGURE 5.1-99 KENILWORTH 416 DATE: 1921. [APH]
FIGURE 5.1-100 JEPPESTOWN (BELGRAVIA) circa 1915. [APH]

Page 128.

FIGURE 5.1-101 SAXONWOLD 3 DATE: 1925. [AMO]
FIGURE 5.1-102 BEREA 951-952 DATE: 1915. [*JCB]
FIGURE 5.1-103 BEREA 951-952 DATE: 1915. [*JCB]
FIGURE 5.1-104 BEREA 951-952 DATE: 1915. [*JCB]

Page 129.

FIGURE 5.1-105 BERTRAMS 245 DATE: 1905. [AMO]
FIGURE 5.1-106 JEPPESTOWN 812 DATE: 1927. [AMO]
FIGURE 5.1-107 YEOVILLE 552 DATE: 1910. [JCB]
FIGURE 5.1-108 JEPPESTOWN 812 DATE: 1927. [AMO]

THE EDWARDIAN SPECULATIVE DWELLING

PART 2

THE DETACHED HOUSE - SINGLE STOREY

Page 130.

FIGURE 5.2-1 (The tri-partite house, Basic type (1a))
LORENTZVILLE 148 DATE: 1906. [*AMO]

Page 131.

FIGURE 5.2-2 (basic type (1b))
PARKTOWN ECKSTEINS COMPOUND TYPE A
DATE: 1902-1906 Baker, Masey. [AMO/also based on drawing from Doreen Greig's Masters dissertation entitled 'The Domestic Work of Herbert Baker and his influence in the field of building in the Transvaal'. University of the Witwatersrand, 1958]

Page 132.

FIGURE 5.2-3 (Basic type (2) KENSINGTON 926 DATE: 1916. [JCB]

Page 133.

FIGURE 5.2-4 (Basic type (3)) CITY DEEP GOLD MINING CO. TYPE A DATE: 1909 Baker, Masey. [AMO]

Page 134.

FIGURE 5.2-5 (Variation 1) KENSINGTON 590 DATE: 1917. [JCB]

Page 135.

FIGURE 5.2-6 (Variation 2) KENSINGTON 2408-10 DATE: 1913
Smith, Murdoch. [AMO]

Page 136.

FIGURE 5.2-7 (Variation 3) YEOVILLE 502 DATE: 1918
J.W. Allan. [AMO]

Page 137.

FIGURE 5.2-8 (Variation 3) BEREA 275 DATE: 1921
J. Mackey. [JCB]

Page 138. FIGURE 5.2-9 (The butterfly house (Variation 1)) LORENTZVILLE 332 DATE: 1924. [JCB]

Page 139. FIGURE 5.2-10 (Variation 2) MELROSE 131 DATE: 1912 A.G. Monsbourgh. [AMO]

Page 140. FIGURE 5.2-11 (The 'L'-shaped house (Variation 1)) BEREA 580 DATE: 1916. [AMO]

Page 141. FIGURE 5.2-12 BELLEVUE EAST 351 DATE: 1910 J. Quail. [*JCB]

THE DETACHED HOUSE - DOUBLE STOREY

Page 142. FIGURE 5.2-13 (One-and-a-Half Storey. (Variation 1a)) BEREA 349 DATE: 1906 Scott, Hudson. [AMO]

Page 143. FIGURE 5.2-14 (Variation 1b) BEREA 951-952 DATE: 1915 Pearse, Ellis. [*JCB]

Page 144. FIGURE 5.2-15 (Variation 1c) BELLEVUE EAST 352 DATE: 1911 Baker, Flemming. [*JCB]

Page 145. FIGURE 5.2-16 (Variation 1d) YEOVILLE 552 DATE: 1910 Baker, Masey. [JCB]

Page 146. FIGURE 5.2-17 (Variation 1e) WANDERERS VIEW 56 DATE: 1912 Macgregor, Ritchie. [AMO]

Page 147. FIGURE 5.2-18 (Variation 2a) BEREA 1207 DATE: 1916 B.R. Avery. [JCB]

Page 148. FIGURE 5.2-19 (Variation 2b) KENSINGTON 824-825 DATE: 1918 J.W. Allan. [AMO]

Page 149. FIGURE 5.2-20 (Two storeys (sym. schcol)) PARKTOWN 331 DATE: 1909 Baker, Masey. [JCB]

Page 150. FIGURE 5.2-21 (asym. school) YEOVILLE 639 DATE: 1919 J. Parker. [JCB]

THE SEMI-DETACHED HOUSE - SINGLE STOREY

Page 151. FIGURE 5.2-22 (Variation 1) CITY DEEP GOLD MINING CO. TYPE B DATE: 1909 Baker, Masey. [AMO]

Page 152. FIGURE 5.2-23 (Variation 2a) BELLEVUE EAST 174 DATE: 1919. [JCB]

Page 153. FIGURE 5.2-24 (Variation 2b) HOSPITAL HILL 2419 DATE: 1905 Reid and Green. [AMO]

THE SEMI-DETACHED HOUSE - DOUBLE STOREY

Page 154. FIGURE 5.2-25 (Variation 1) BELLEVUE EAST 284 DATE: 1905. [AMO]

Page 155. FIGURE 5.2-26 (Variation 2) BELLEVUE 454 DATE: 1923. [JCB]

ROW AND TERRACE HOUSING - SINGLE STOREY

Page 156. FIGURE 5.2-27 (Variation 1) HILLBROW 5269-5270 DATE: 1922 Sinclair Mac Donald. [AMO]

Page 157. FIGURE 5.2-28 (Variation 2) HILLBROW 5377-5378 DATE: 1923 Sinclair Mac Donald. [AMO]

Page 158. FIGURE 5.2-29 NOTES PARKVIEW 131 DATE: circa 1910 Baker, Masey. [From Doreen Greig's master's dissertation entitled 'The Domestic Work of Herbert Baker and his influence in the field of building in the Transvaal'. University of the Witwatersrand, 1958]

CHAPTER SIX - EDWARDIAN HYBRIDS

PART 1

Page 159.

FIGURE 6.1-1 KENSINGTON 209-291 DATE: 1905 [AMO]
FIGURE 6.1-2 LA ROCHELLE (58 PAN STREET) circa 1905 [APH]
FIGURE 6.1-3 WANDERERS VIEW 53-55 DATE: 1896 [AMO]
FIGURE 6.1-4 KENSINGTON 209-291 DATE: 1905 [APH]

Page 160.

FIGURE 6.1-5 WANDERERS VIEW 19 DATE: 1916 [AMO]
FIGURE 6.1-6 WANDERERS VIEW 19 DATE: 1916 [AMO]
FIGURE 6.1-7 FOREST HILL 359 DATE: 1908 [AMO]
FIGURE 6.1-8 KENILWORTH circa 1928 [APH]

EDWARDIAN HYBRIDS

PART 2

TENTATIVE REVOLUTIONARIES - THE DETACHED HOUSE - SINGLE STOREY

Page 161.

FIGURE 6.2-1 (Variation 1) KENILWORTH 324-325 DATE: 1917 [AMO]

Page 162.

FIGURE 6.2-2 (Variation 2) BEREA 149 DATE: circa 1902. [AMO]

Page 163.

FIGURE 6.2-3 (Variation 3) WANDERERS VIEW 55 DATE: 1905. [AMO]

Page 164.

FIGURE 6.2-4 (Variation 4) BELLEVUE EAST 440 DATE: 1904 H.M. Knockiter. [JCB]

THE DETACHED HOUSE - DOUBLE STOREY

Page 165.

FIGURE 6.2-5 (Variation 1) BEREA 910 DATE: 1913 D.M. Sinclair. [JCB]

Page 166.

FIGURE 6.2-6 (Variation 2) YEOVILLE 179 DATE: 1905 F. Parker. [AMO]

THE SEMI-DETACHED HOUSE - SINGLE STOREY

Page 167.

FIGURE 6.2-7 (Variation 1) BRAAMFONTEIN 5032 circa 1902. [AMO]

Page 168.

FIGURE 6.2-8 (Variation 2a) NEW DOORNFONTEIN 263 DATE: 1908 M.J. Harris. [*JCB]

Page 169.

FIGURE 6.2-9 (Variation 2b) HILLBROW 5555 DATE: 1922. [AMO]

COSMETICIANS - AT WORST - THE DETACHED HOUSE - SINGLE STOREY

Page 170. FIGURE 6.2-10 (Variation 1) BEREA 912 DATE: 1915 Mac Donald Sinclair. [AMO]

Page 171. FIGURE 6.2-1. (Variation 2) HILLBROW 5553 DATE: 1907 S.J. Wellman. [AMO]

Page 172. FIGURE 6.2-12 (Variation 3) AUCKLAND PARK 383 DATE: 1913. [AMO]

THE DETACHED HOUSE - DOUBLE STOREY

Page 173. FIGURE 6.2-13 (Variation 1) BEREA 201-202 DATE: 1903 G. Nicolay. [AMO]

THE ILLUSION OF INDEPENDENCE

Page 174. FIGURE 6.2-14 (Variation 1)) JOHANNESBURG 160 DATE: 1893. F. Goode. [AMO]

Page 175. FIGURE 6.2-15 (Variation 1) LA ROCHELLE 47 DATE: 1919. [AMO]

Page 176. FIGURE 6.2-16 (Variation 1) HILLBROW 5294 [b] DATE: 1904. [AMO]

Page 177. FIGURE 6.2-17 (Variation 2) BEZUIDENHOUT VALLEY 137 DATE: 1905 Marshall Bros. [AMO]

Page 178. FIGURE 6.2-18 (Variation 2) BRAAMFONTEIN 5061 DATE: 1919. [AMO]

Page 179. FIGURE 6.2-19 (Variation 2) HILLBROW 5294 [a] DATE: 1904. [AMO]

THE SEMI-DETACHED HOUSE - SINGLE STOREY

Page 180. FIGURE 6.2-20 (Variation 1) BELLEVUE 173 DATE: 1917 G. Nicolay. [JCB]

Page 181.

FIGURE 6.2-21 (Variation 1) KENILWORTH 134 DATE: 1911
A. Waterson and Veale. [JCB]

Page 182.

FIGURE 6.2-22 (Variation 2) BELLEVUE EAST 56 DATE: 1905
W. Lowe. [AMO]

THE SEMI-DETACHED HOUSE - DOUBLE STOREY

Page 183.

FIGURE 6.2-23 (Variation 1) BELLEVUE EAST 368-369
DATE: 1903. [AMO]

ROW AND TERRACE HOUSING - SINGLE STOREY

Page 184.

FIGURE 6.2-24 WANDERERS VIEW 18 DATE: 1915.
A. Forrest [AMO]

Page 185.

FIGURE 6.2-25 WANDERERS VIEW 58 DATE: 1919
Cook [AMO]

ROW AND TERRACE HOUSING - DOUBLE STOREY

Page 186.

FIGURE 6.2-26 JOHANNESBURG 137-138 DATE: 1905
E. Mac Donald. [AMO]

CORNER SHOP/HOUSE COMBINATION

Page 187.

FIGURE 6.2-27 (Variation 2) FERREIRAS TOWN 202 DATE: 1905.
[AMO]

Page 188.

FIGURE 6.2-28 (Variation 2) FORDSBURG 393 circa 1906.
[RAU]

Page 189.

FIGURE 6.2-29 (Variation 2) KENSINGTON 7463 DATE: 1915.
[JCB]

Page 190.

FIGURE 6.2-30 (Variation 3) FAIRVIEW 97 DATE: 1905.
[*AMO]

THE COSMETICIANS - AT BEST - THE DETACHED HOUSE - SINGLE STOREY

Page 191.

FIGURE 6.2-31 (Variation 1a) WANDERERS VIEW 34 DATE: 1912
K. Heilmann. [AMO]

Page 192. FIGURE 6.2-32 (Variation 1b) ECKSTEINS COMPOUND TYPE C DATE: 1906-1909 Baker, Masey. [*JCB]

Page 193. FIGURE 6.2-33 (Variation 2a) YEOVILLE 736 DATE: 1909 G.C. Mosses. [JCB]

Page 194. FIGURE 6.2-34 (Variation 2a) YEOVILLE 783 DATE: 1906 F.Parker. [JCB]

Page 195. FIGURE 6.2-35 (Variation 2b) CITY DEEP GOLD MINING CO. DATE: 1909 H. Baker, Masey. [AMO]

Page 196. FIGURE 6.2-36 (Variation 2b) LORENTZVILLE 150 DATE: 1906. [AMO]

Page 197. FIGURE 6.2-37 (Variation 2b) CLIFTON 5665 DATE: 1915. [AMO]

Page 198. FIGURE 6.2-38 (Variation 2b) (Two entertaining rooms) BEREA 65-66 DATE: 1914 S.T. Margo. [AMO]

THE DETACHED HOUSE - DOUBLE STOREY

Page 199. FIGURE 6.2-39 (Variation 1) BEZUIDENHOUT VALLEY 1241 DATE: circa 1906 Stucke Bannister. [RAU]

Page 200. FIGURE 6.2-40 (Variation 2) BEREA 1205 DATE: 1915 G.E. Pearse and Ellis. [*JCB]

THE SEMI-DETACHED HOUSE - SINGLE STOREY

Page 201. FIGURE 6.2-41 (Variation 1a) WANDERERS VIEW 19 DATE: 1916 A. Forrest. [AMO]

Page 202. FIGURE 6.2-42 (Variation 1b) TROYEVILLE 595 DATE: 1926. [JCB]

Page 203. FIGURE 6.2-43 (Variation 2) MELVILLE 456 DATE: 1928 S.V. Mann. [AMO]

THE SEMI-DETACHED HOUSE - DOUBLE STOREY

Page 204. FIGURE 6.2-44 FAIRVIEW 152 DATE: 1904.
G. Nicolay. [AMO]

CONCLUSION

Page 205. FIGURE C.1-1 WANDERERS VIEW 59 DATE: 1936
A.A.Ritchie Mackinlay. [AMO]

ILLUSTRATIONS

TO

CHAPTE' ONE

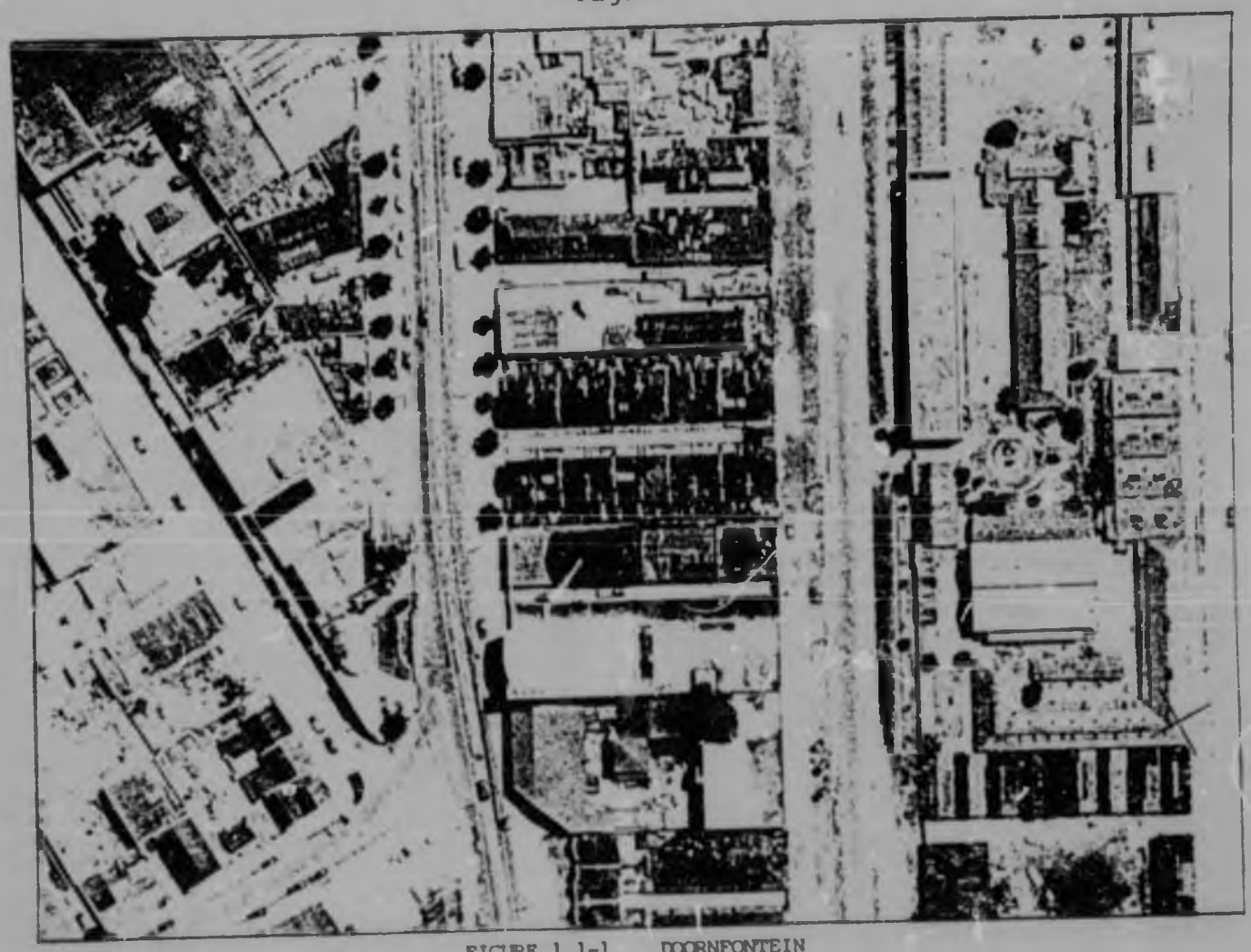


FIGURE 1.1-1 DOORNFONTEIN
Within block bounded by Siemert, Sivewright, Charles and Market streets.(Photo: 1947)

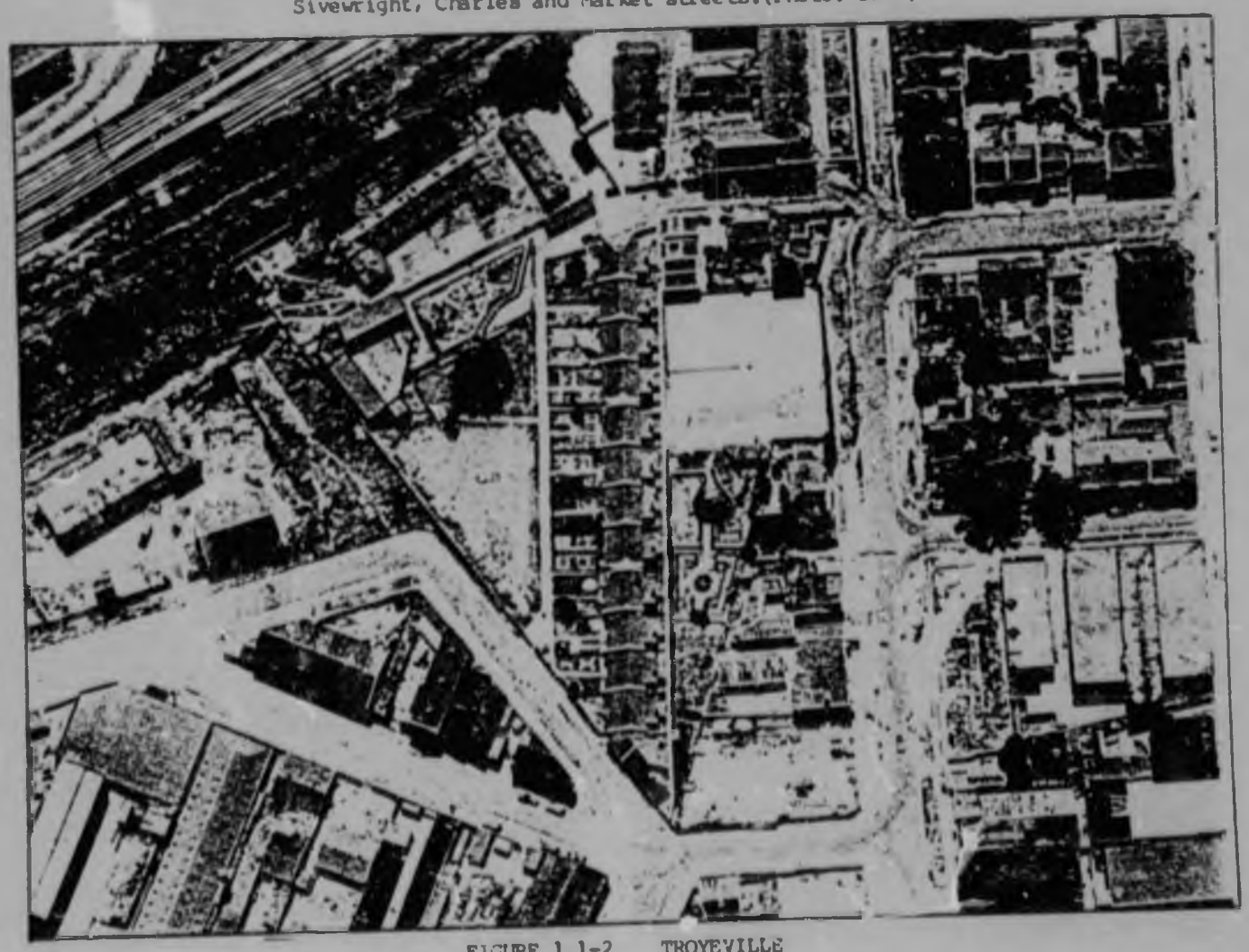


FIGURE 1.1-2 TROYEVILLE
Within block bounded by Shore, Market and main railway line.(Photo:1947)



FIGURE 1.1-3



FIGURE 1.1-4
PORTION OF MARSHALLSTOWN



FIGURE 1.1-5
PORTION OF JOHANNESBURG (CENTRAL)



FIGURE 1.1-6
PORTION OF CITY AND SUBURBAN



FIGURE 1.1-7 THE HILL
(Photo: 1933)



FIGURE 1.1-8 TURFFONTEIN (PORTION OF KENILWORTH)
(Photo: 1933)



FIGURE 1.1-9 JOHANNESBURG 1897.

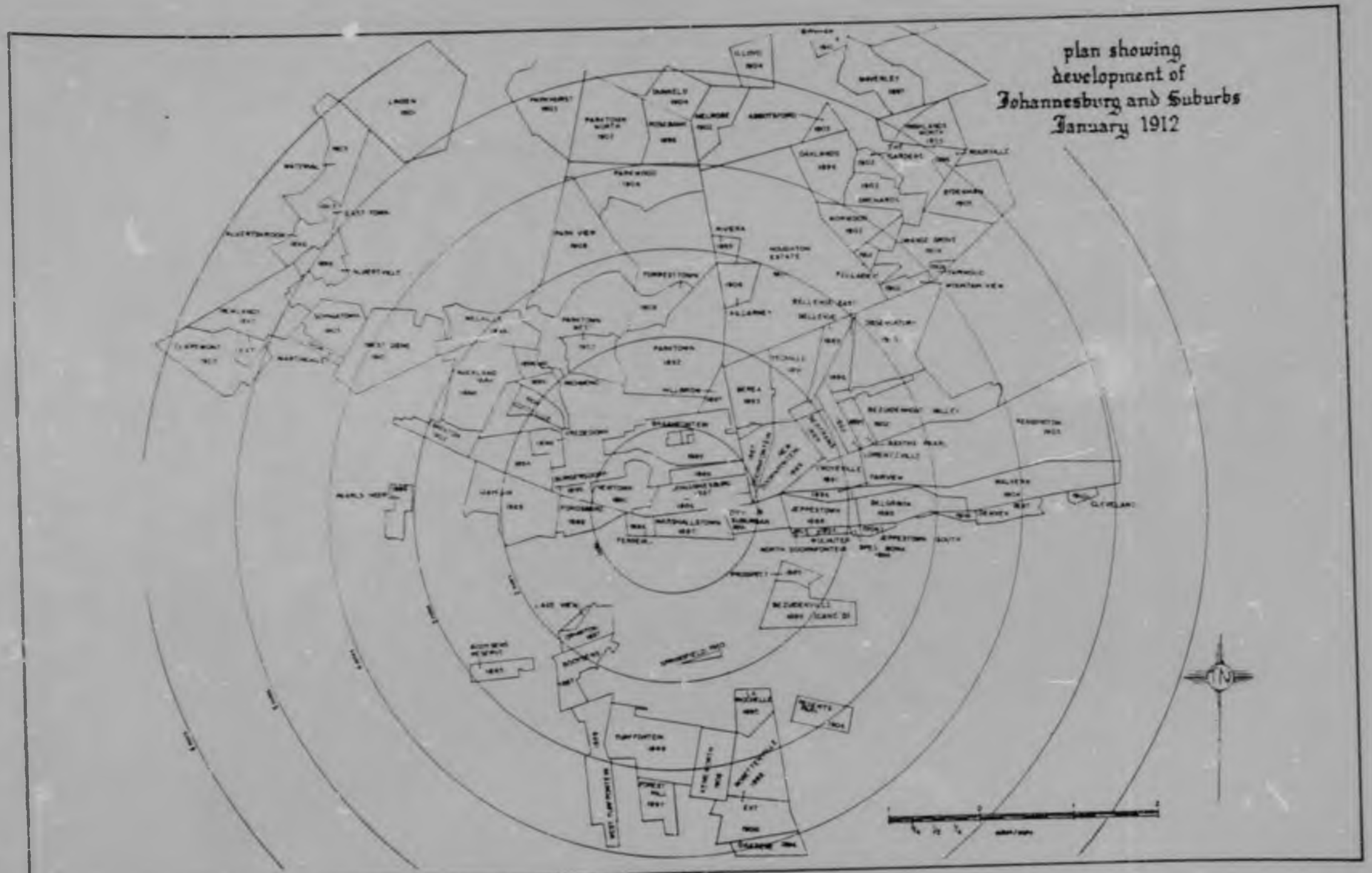


FIGURE 1.1-10 JOHANNESBURG 1912
Dates of township establishment.

DOORNFONTEIN, NEW DOORNFONTEIN AND TROYEVILLE

Colour Code:
Red = Detached house
Blue = Semi-detached house
Orange = Terrace house
Grey = Institutional and commercial building
Green = Open space



FIGURE 1.1-11



FIGURE 1.1-12 DOORNFONTEIN
(Photo: 1947)

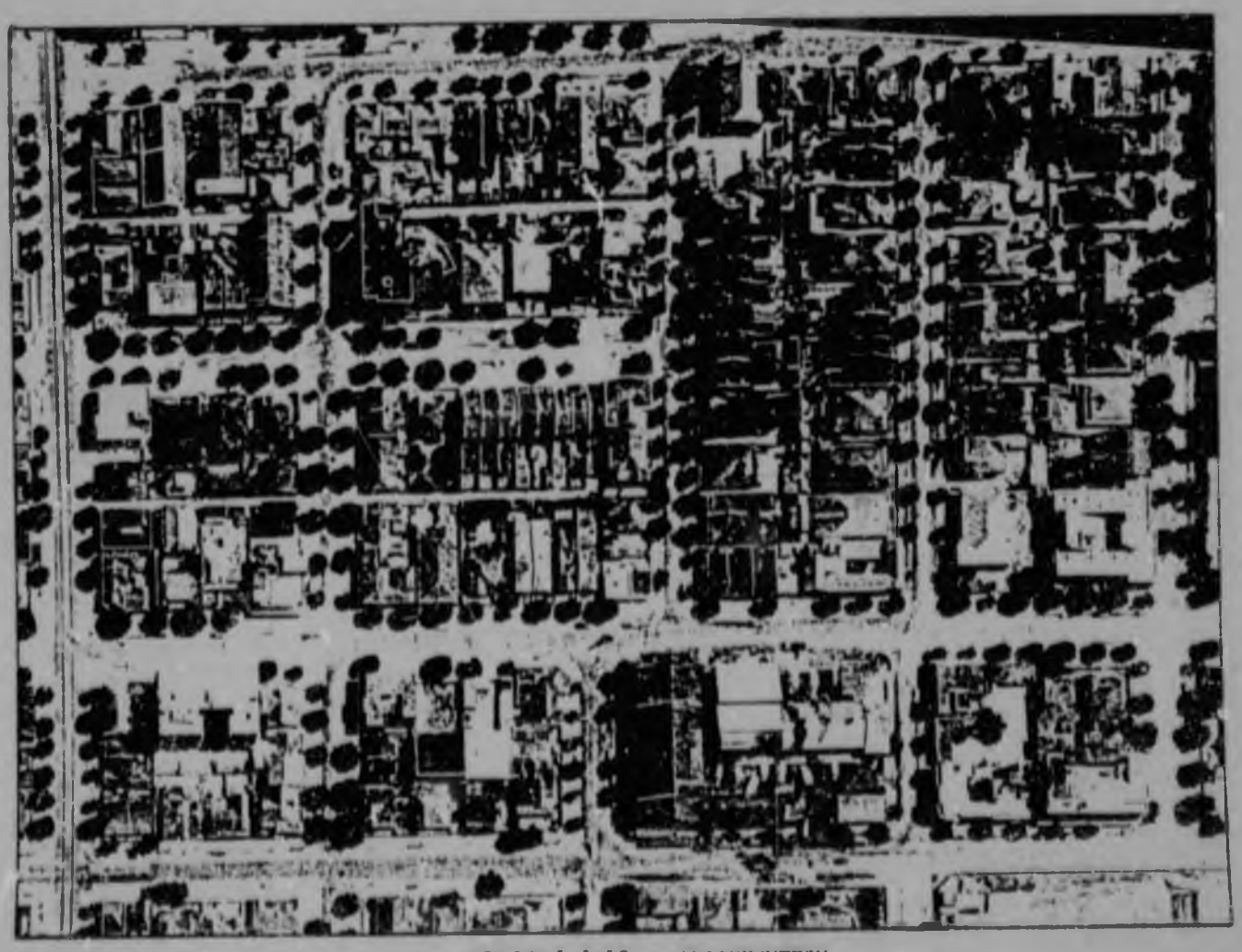


FIGURE 1.1-13 BRAAMFONTEIN
(Photo: 1947)


BRAAMFONTEIN
Colour Code:
Red = Detached house
Blue = Semi-detached house
Orange = Terrace house
Grey = Institutional and commercial building
Green = Open space
HIGH SCHOOL
HELPMEKAAR HOERSKOOL (SEUNS)
HELPMEKAAR HOERSKOOL (MEISIES)
NORMAL COLLEGE
KOORSHOSPITAAL
FEVER HOSPITAL
QUEEN VICTORIA
MEDIESE NAVORSING
MEDICAL RESEARCH
LINGSTERREIN GROUND
UNIVERSITY
RAILWAYS
SPOORWEE
NORTH
STATION
JOHANNESBURG
STASIE

FIGURE 1.1-14

JEPPESTOWN (INCLUDING BELGRAVIA) AND FAIRVIEW

Colour Code:
Red = Detached house
Blue = Semi-detached house
Orange = Terrace house
Grey = Institutional and commercial building
Green = Open space

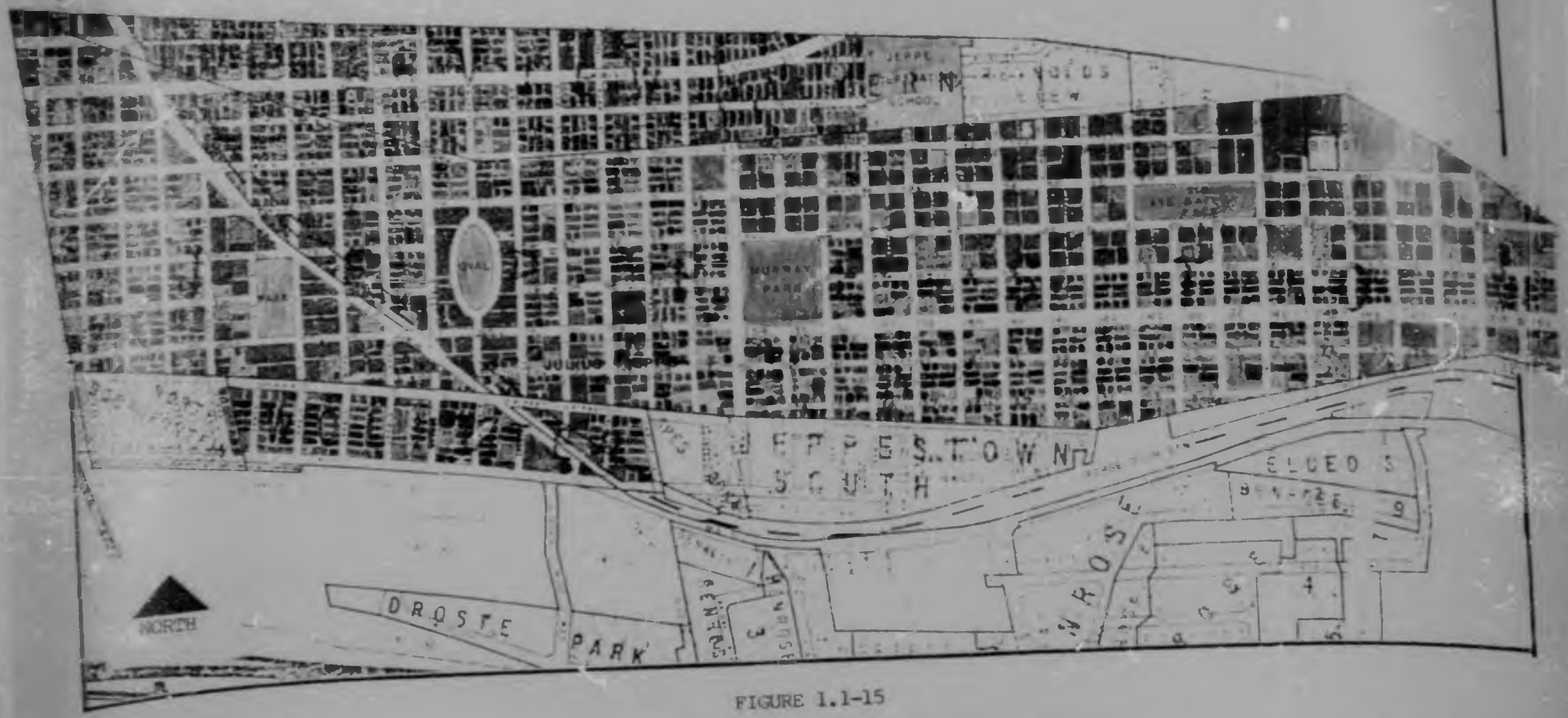


FIGURE 1.1-15

JEPPESTOWN (INCLUDING BELGRAVIA) AND FAIRVIEW

Colour Code:
Red = Detached house
Blue = Semi-detached house
Orange = Terrace house
Grey = Institutional and commercial building
Green = Open space



FIGURE 1.1-15



FIGURE 1.1-16 FORDSBURG
(Photo: 1947)

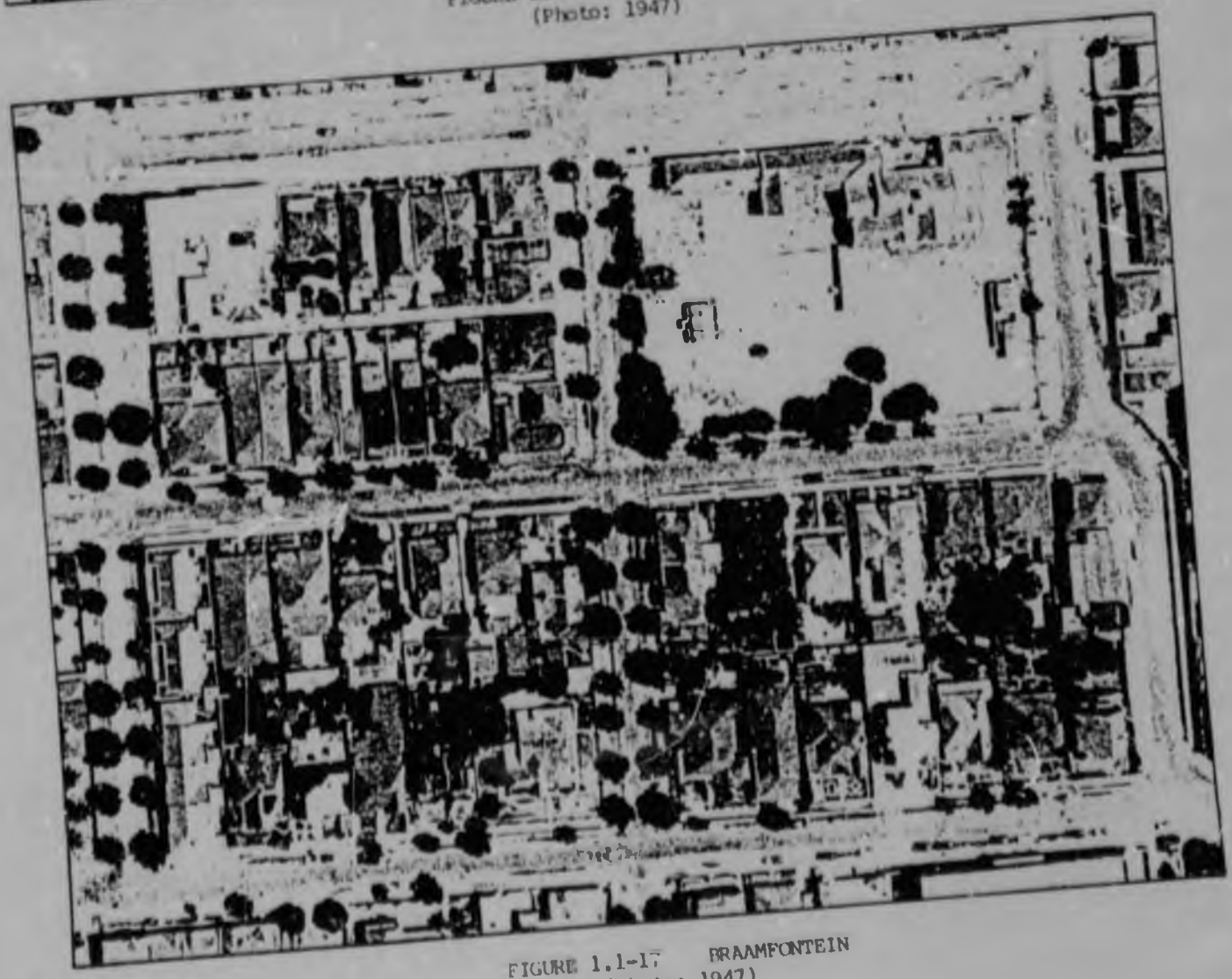


FIGURE 1.1-17 BRAAMFONTEIN
(Photo: 1947)

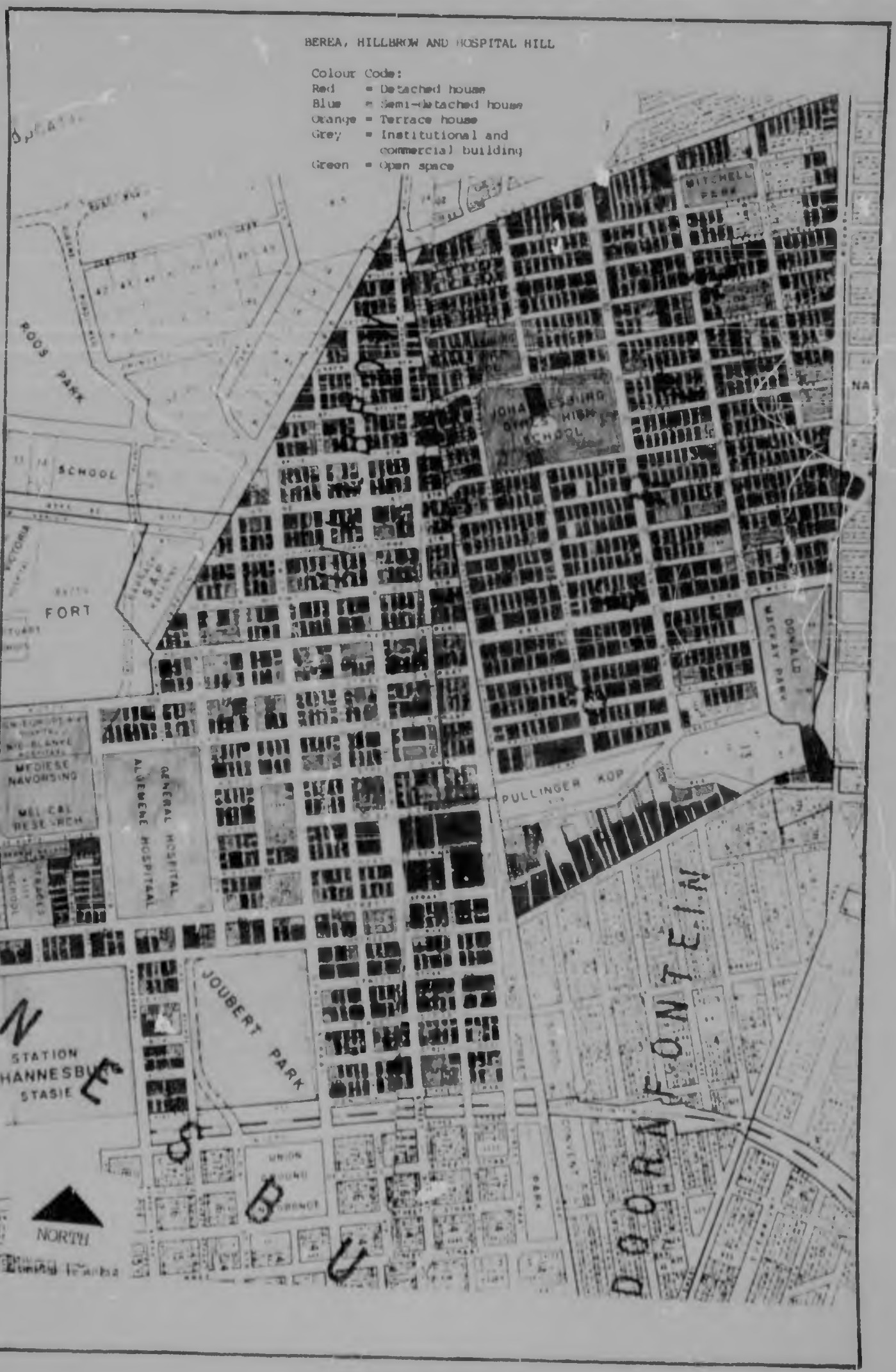

BEREA, HILLBROW AND HOSPITAL HILL
Colour Code:
Red = Detached house
Blue = Semi-detached house
Orange = Terrace house
Grey = Institutional and commercial building
Green = Open space
ROOS PARK
SCHOOL
FORT
MEDIESE NAVORSING
MEL CAL RESEARCH
GENERAL HOSPITAL
ALGEMENE HOSPITAAL
JOUBERT PARK
STATION
PULLINGER KOP
DOORNFONTEIN
NORTH

FIGURE 1.1-18

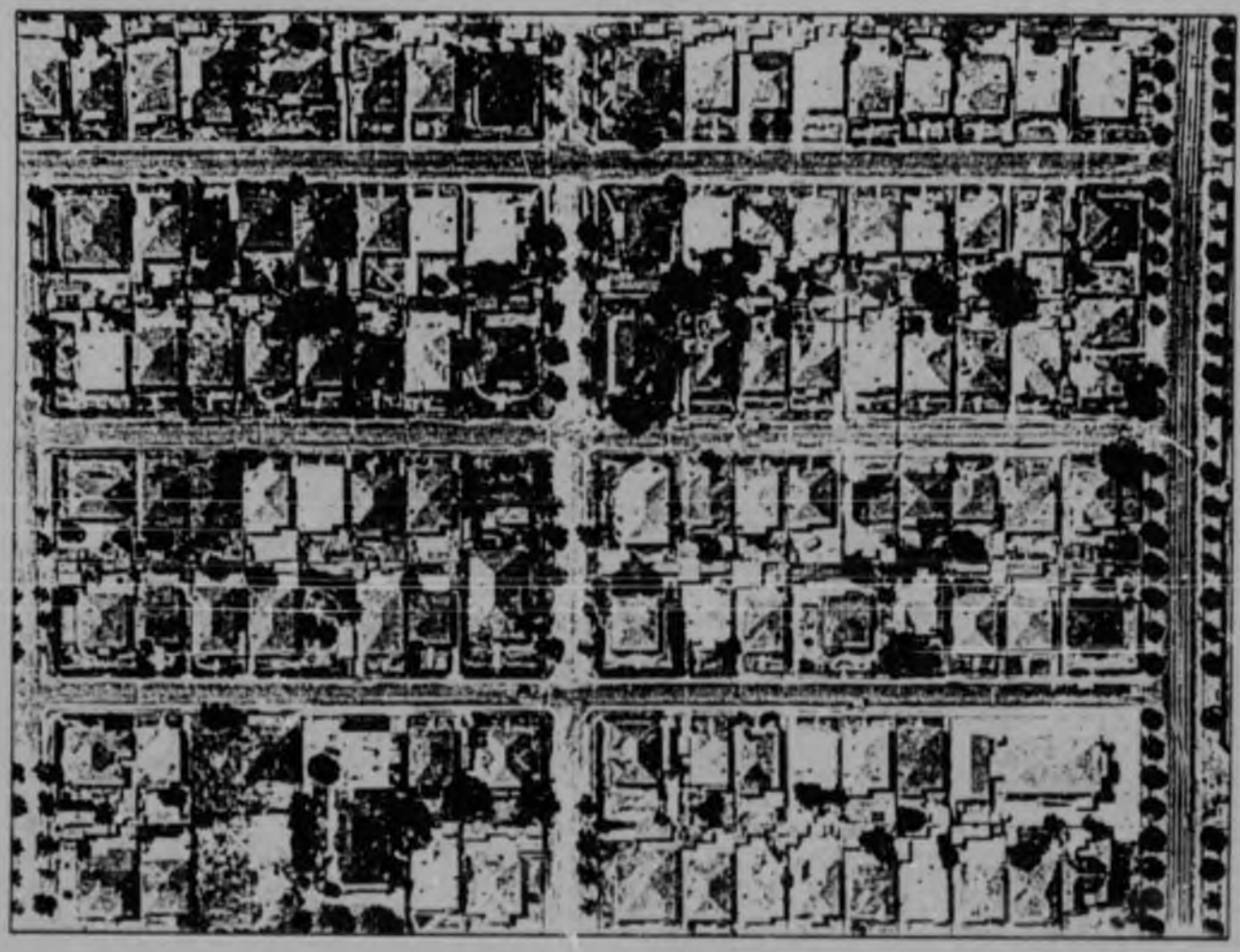


FIGURE 1.1-19 BEREA
(Photo: 1947)

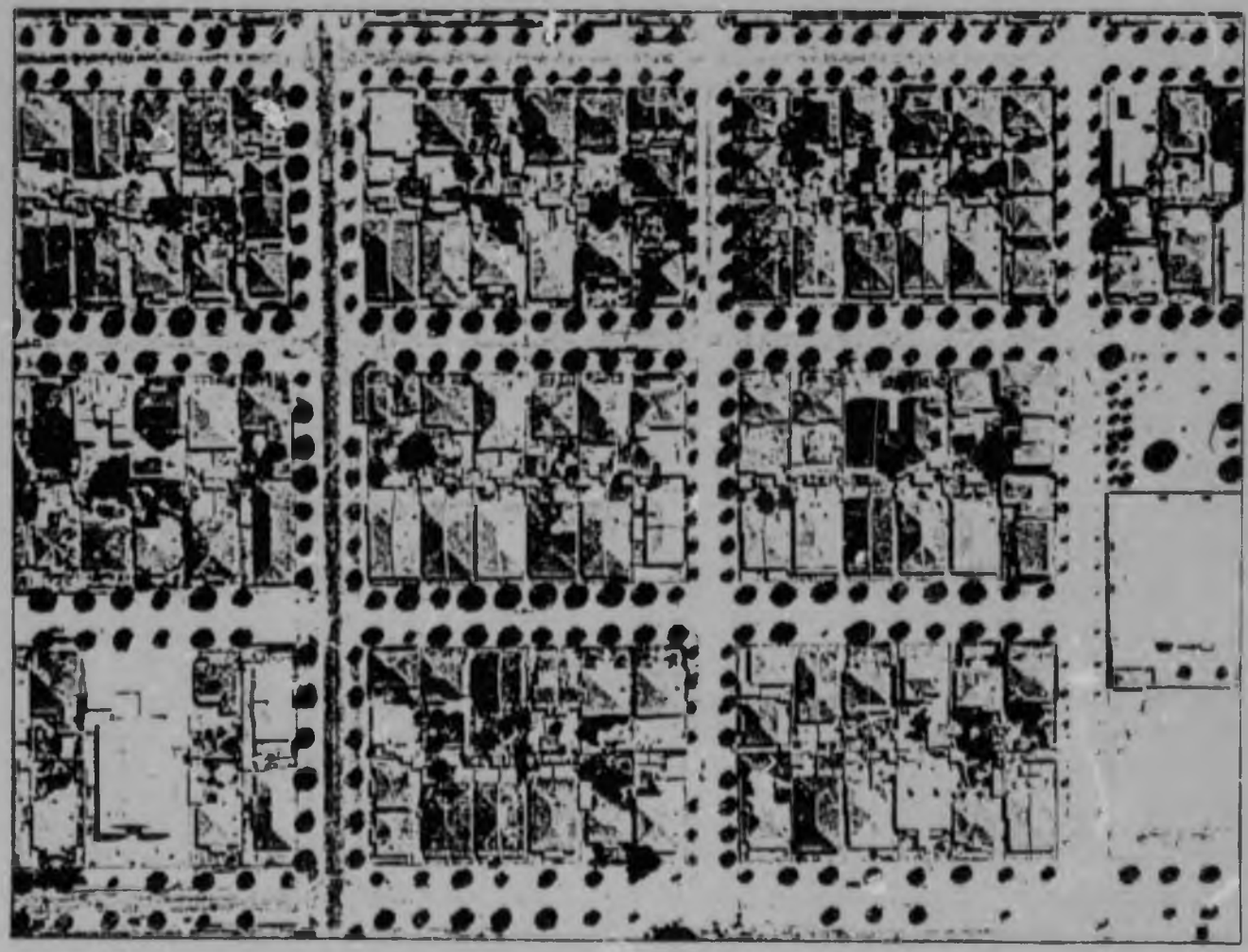


FIGURE 1.1-20 MAYFAIR
(Photo: 1947)



FIGURE 1.1-21 KENILWORTH
(Photo: 1923)

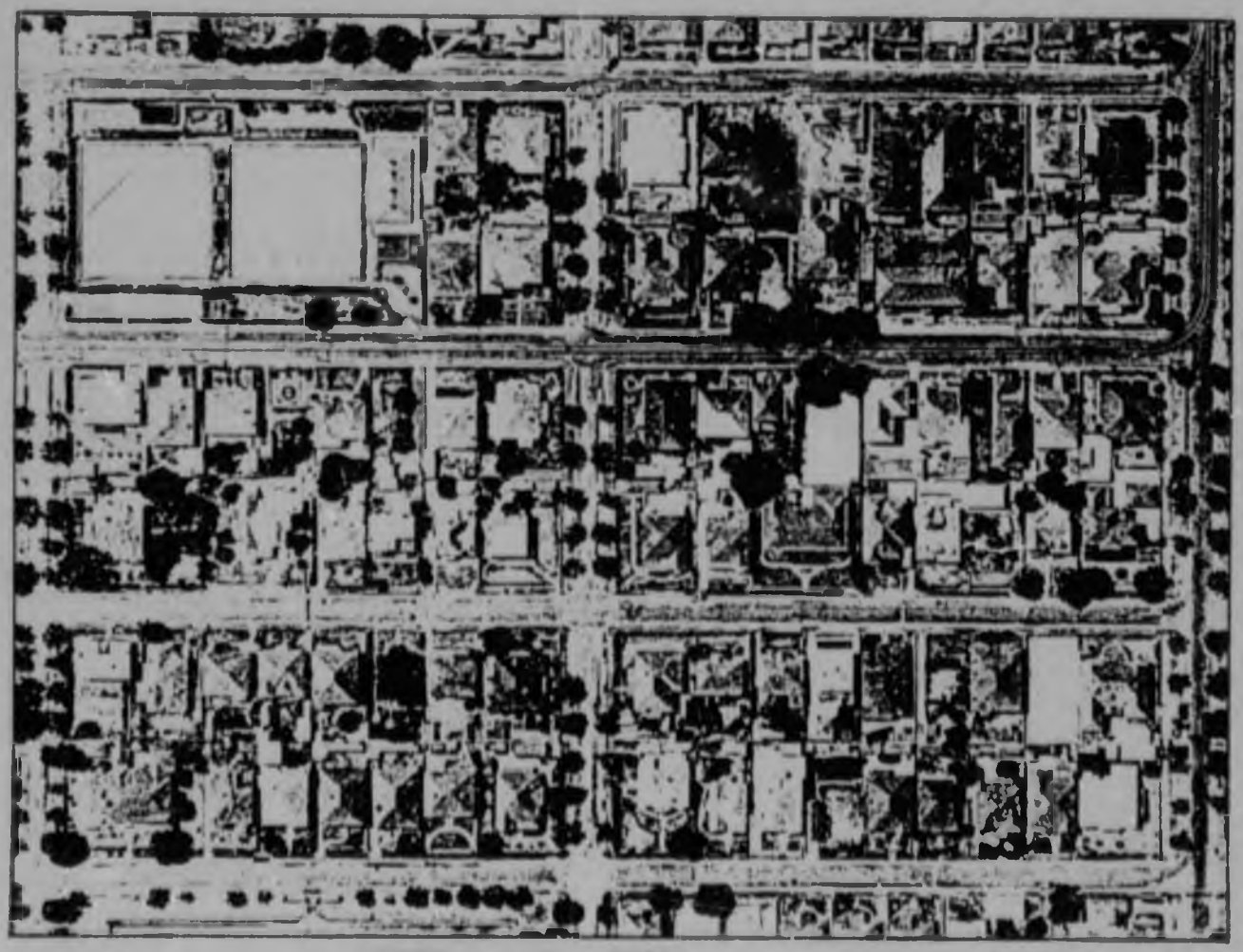


FIGURE 1.1-22 BEREA
(Photo: 1947)

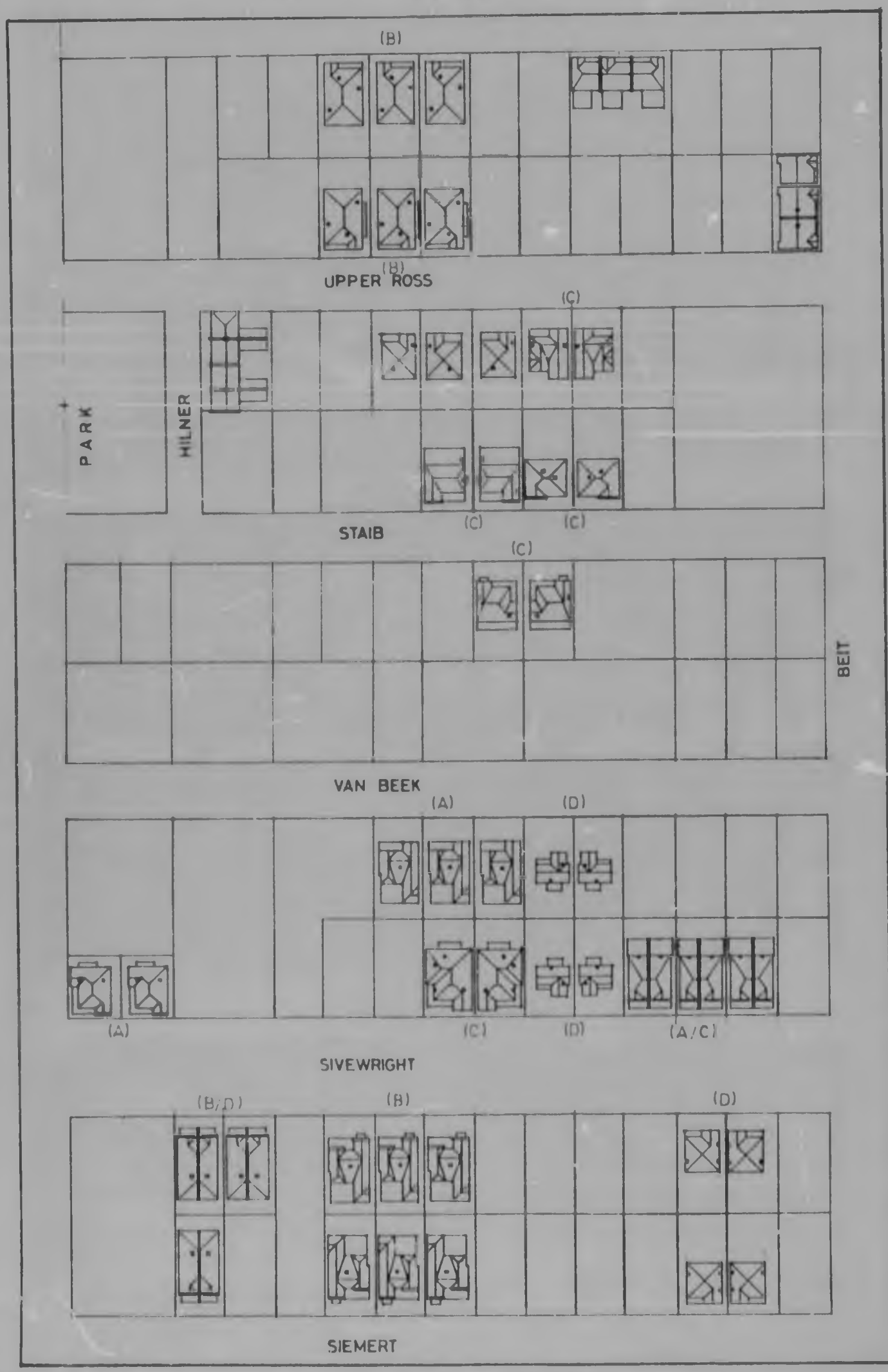


FIGURE 1.1-23 DOORNFONTEIN
(drawing based on 1922 photograph)

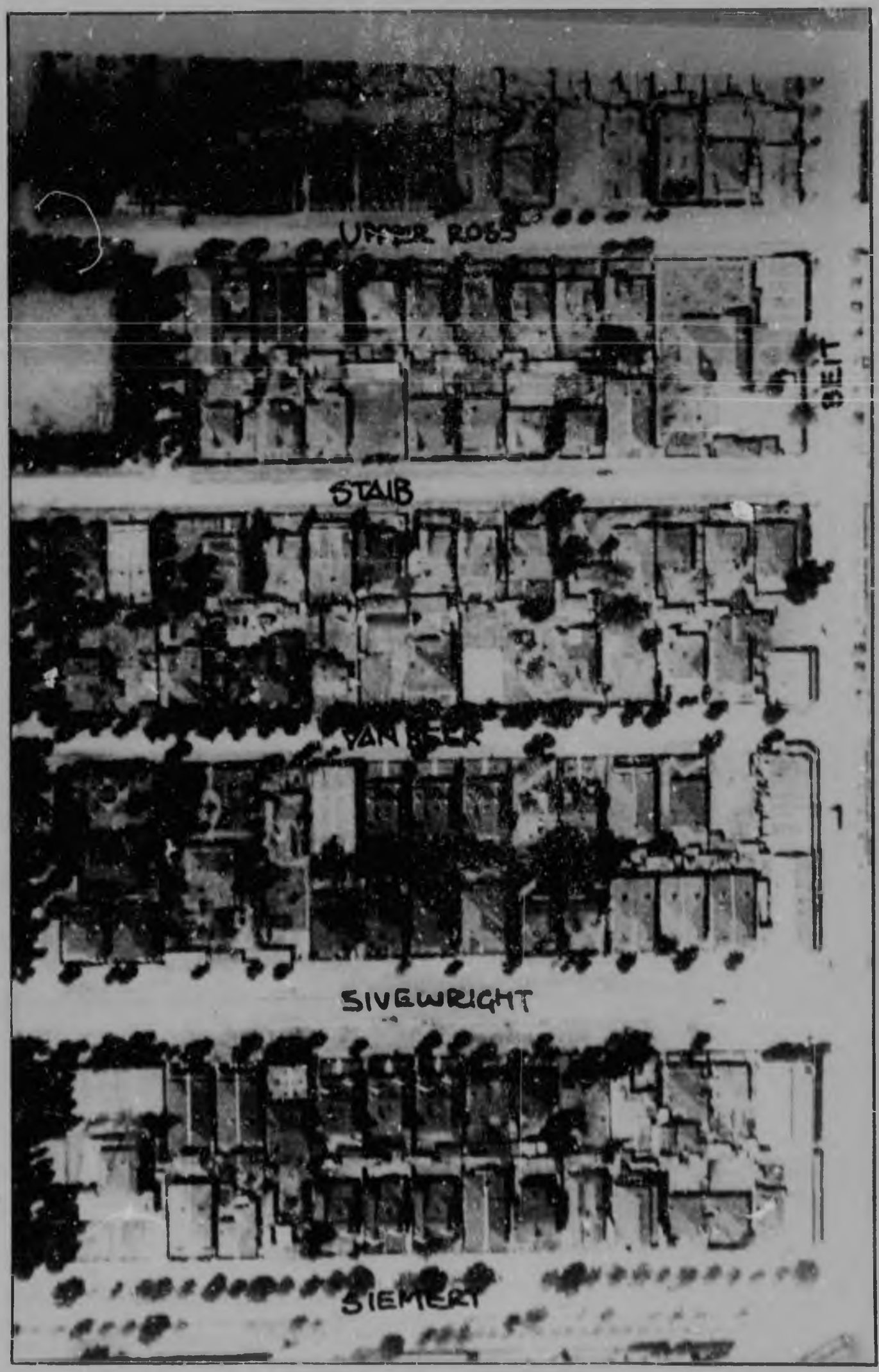


FIGURE 1.1-24 DOORNFONTEIN
(Photo: 1922)

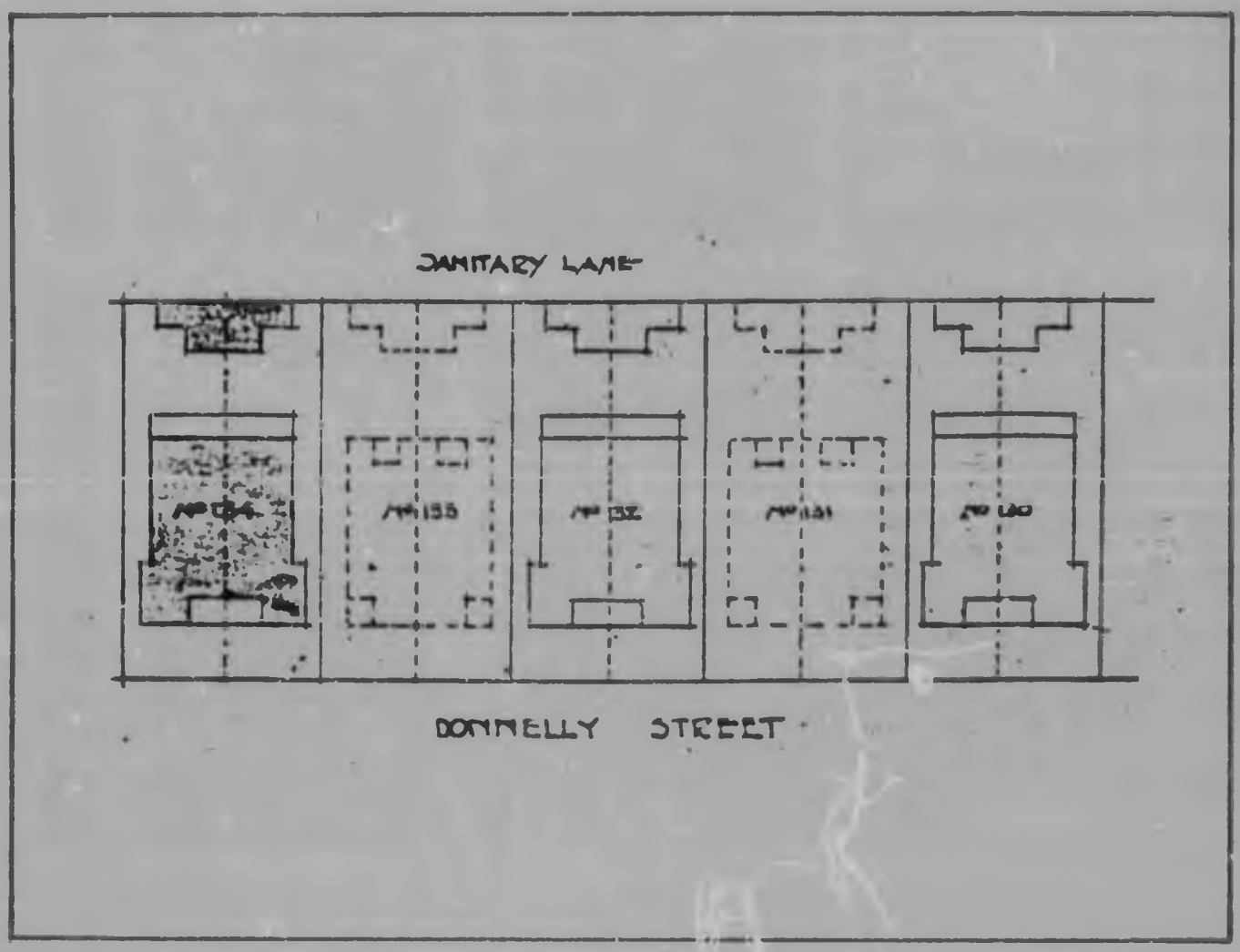


FIGURE 1.1-25 KENILWORTH 130-134 DATE: 1911

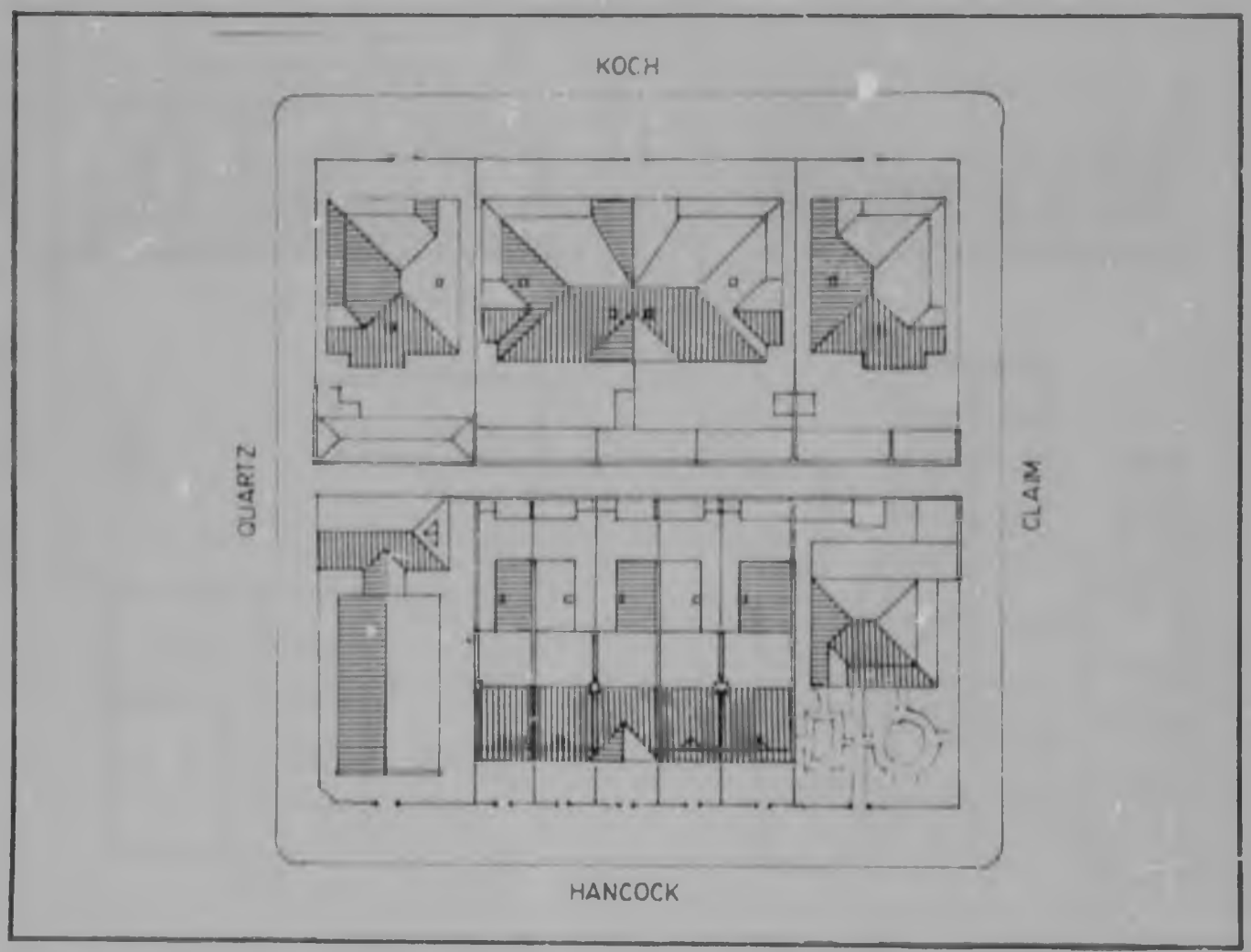


FIGURE 1.1-26 HILLBROW

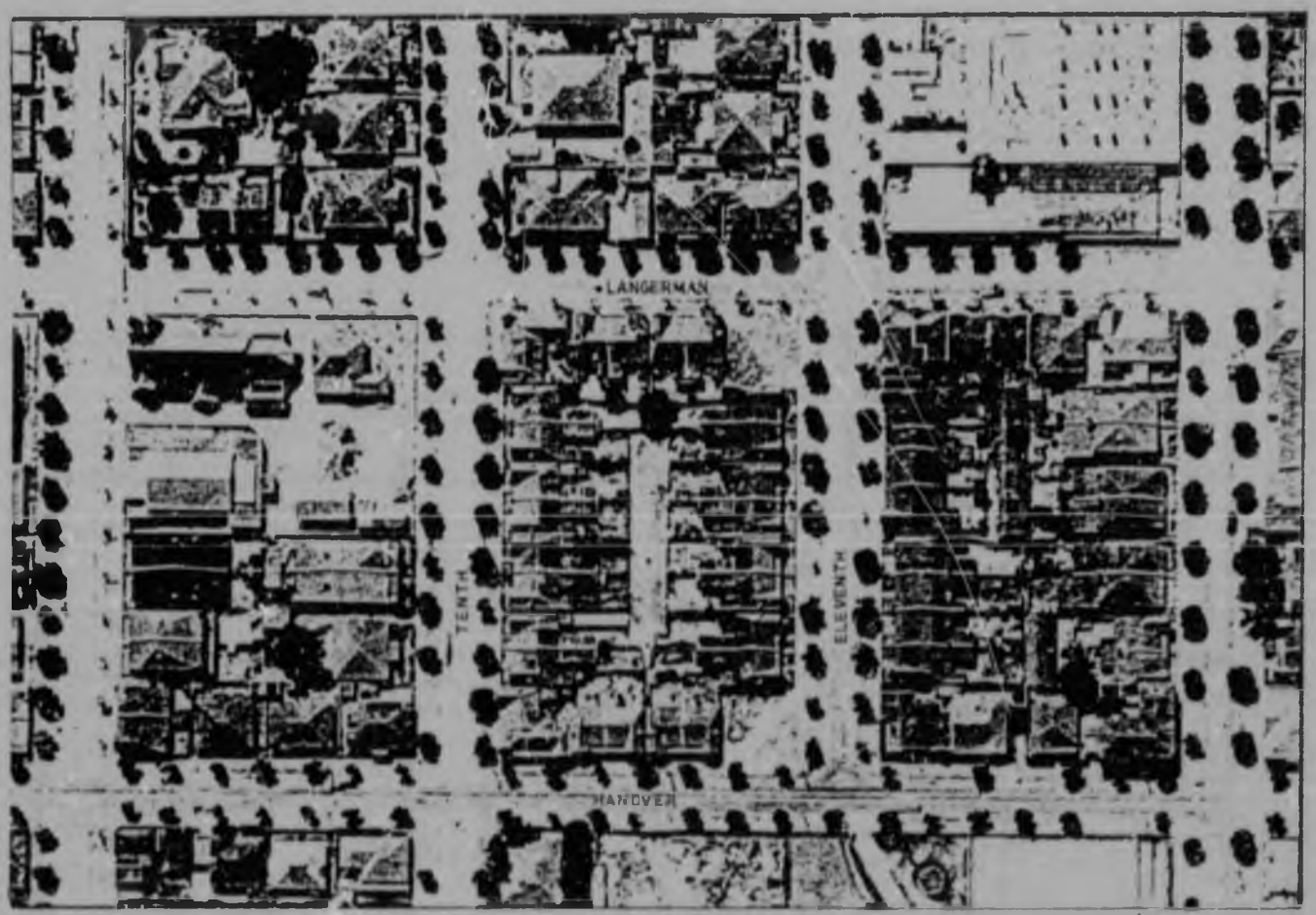


FIGURE 1.1-27 MAYFAIR DATE: 1898 (Photo: 1947)

Development bounded by 10th Avenue, Langerman road, 11th Avenue and Hanover road.

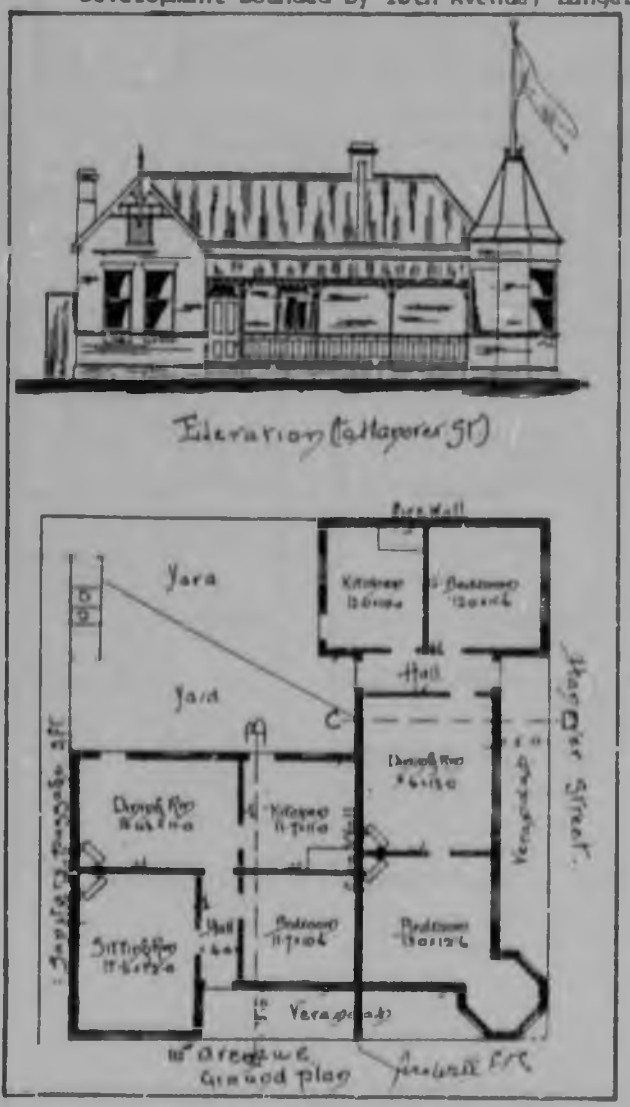


FIGURE 1.1-28 TYPICAL CORNER HOUSE (semi-detached).

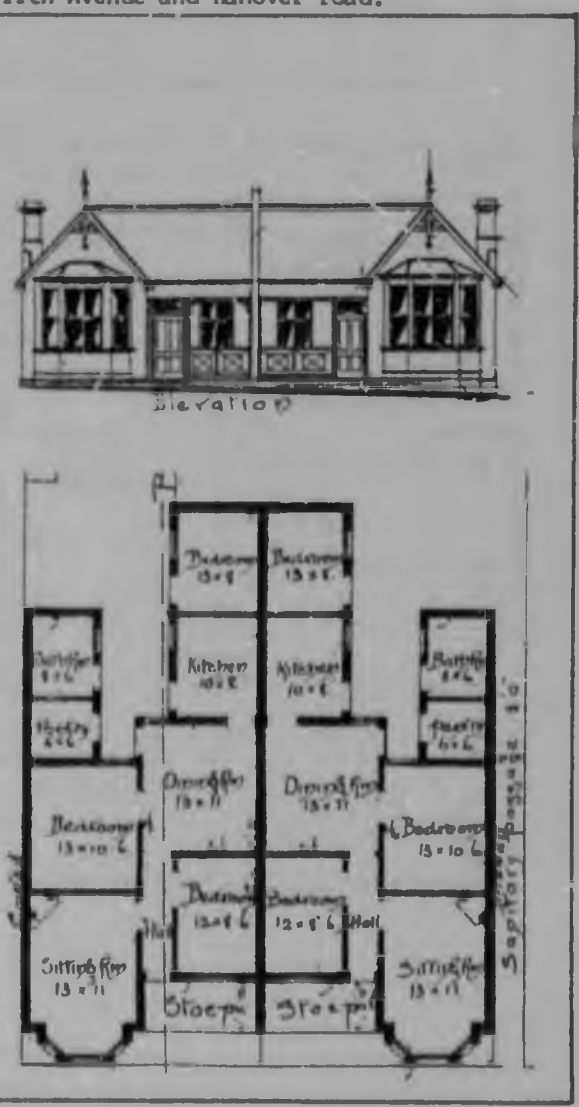


FIGURE 1.1-29 TYPICAL MID-BLOCK HOUSE (semi-detached).

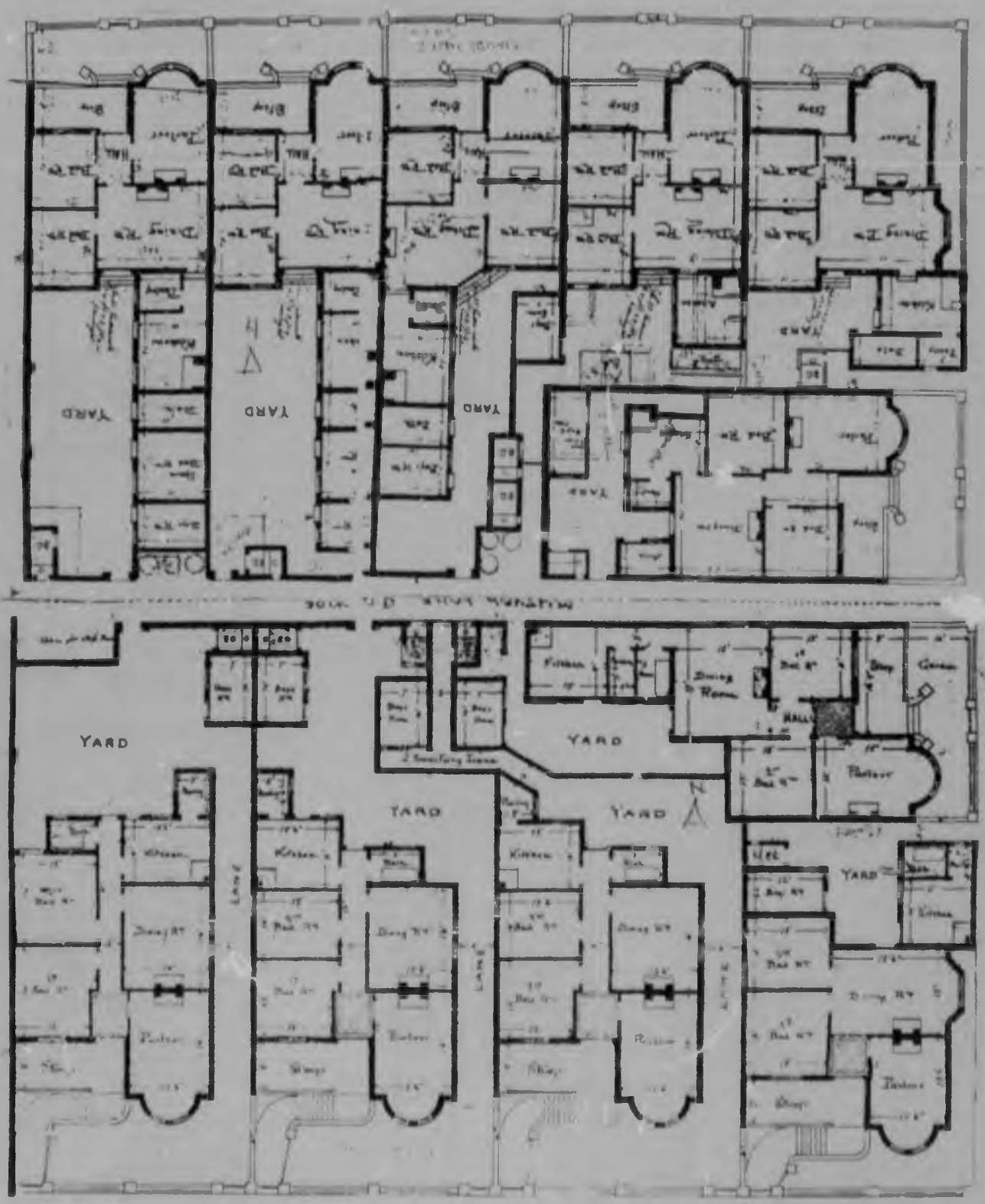


FIGURE 1.1-30 BERTRAMS DATE: circa 1895
Development bounded by Gordon, Queen and Ascot roads.

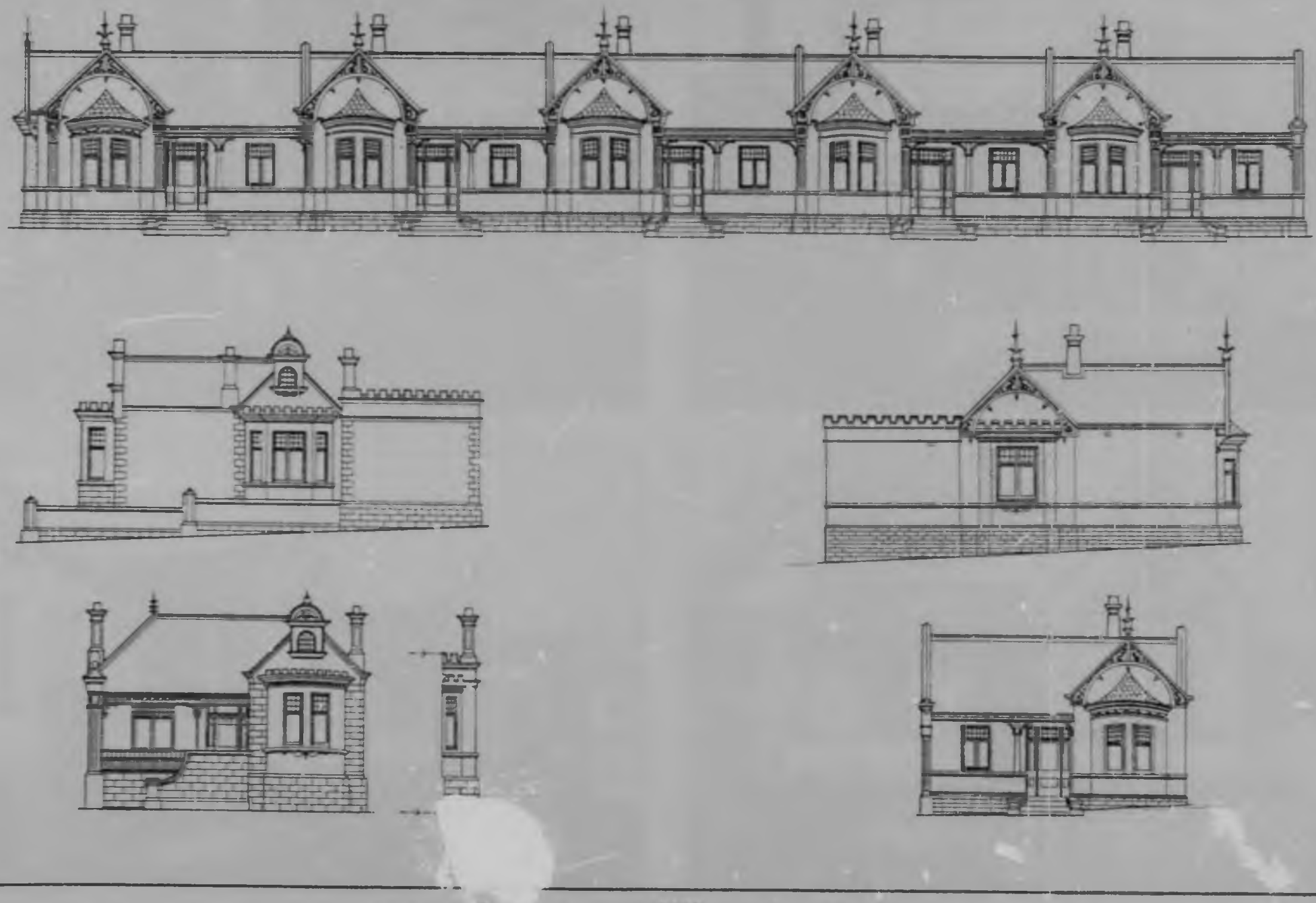


FIGURE 1.1-31 BERTRAMS DATE: circa 1895
Development bounded by Gordon, Queen and Ascot roads.









FIGURE 1.1-32 BERTRAMS DATE: circa 1895 (photos: 1984)
Development bounded by Gordon, Queen and Ascot roads.

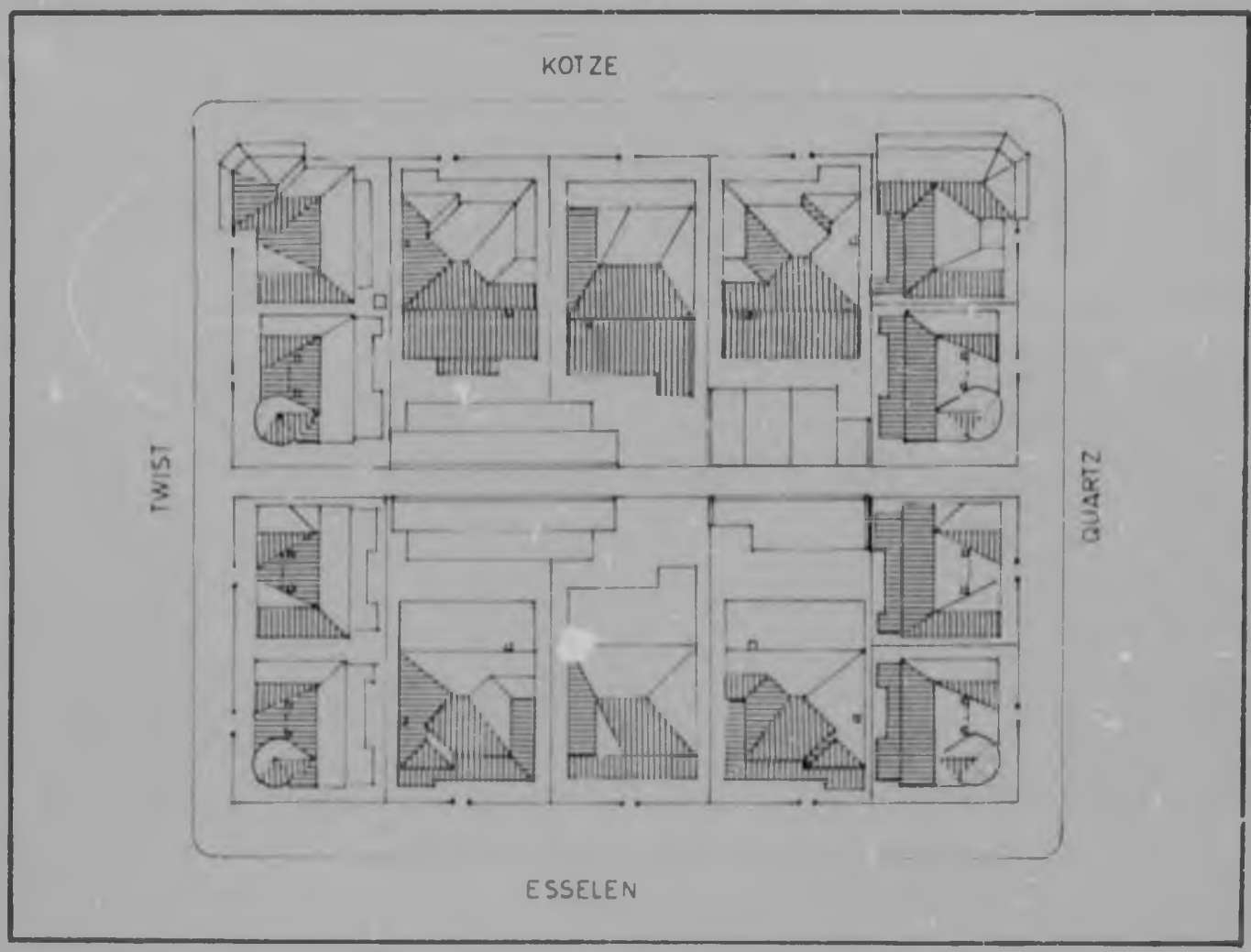


FIGURE 1.1-33 HILLBROW DATE: 1897



FIGURE 1.1-34 DETACHED HOUSES WITHIN THE BLOCK

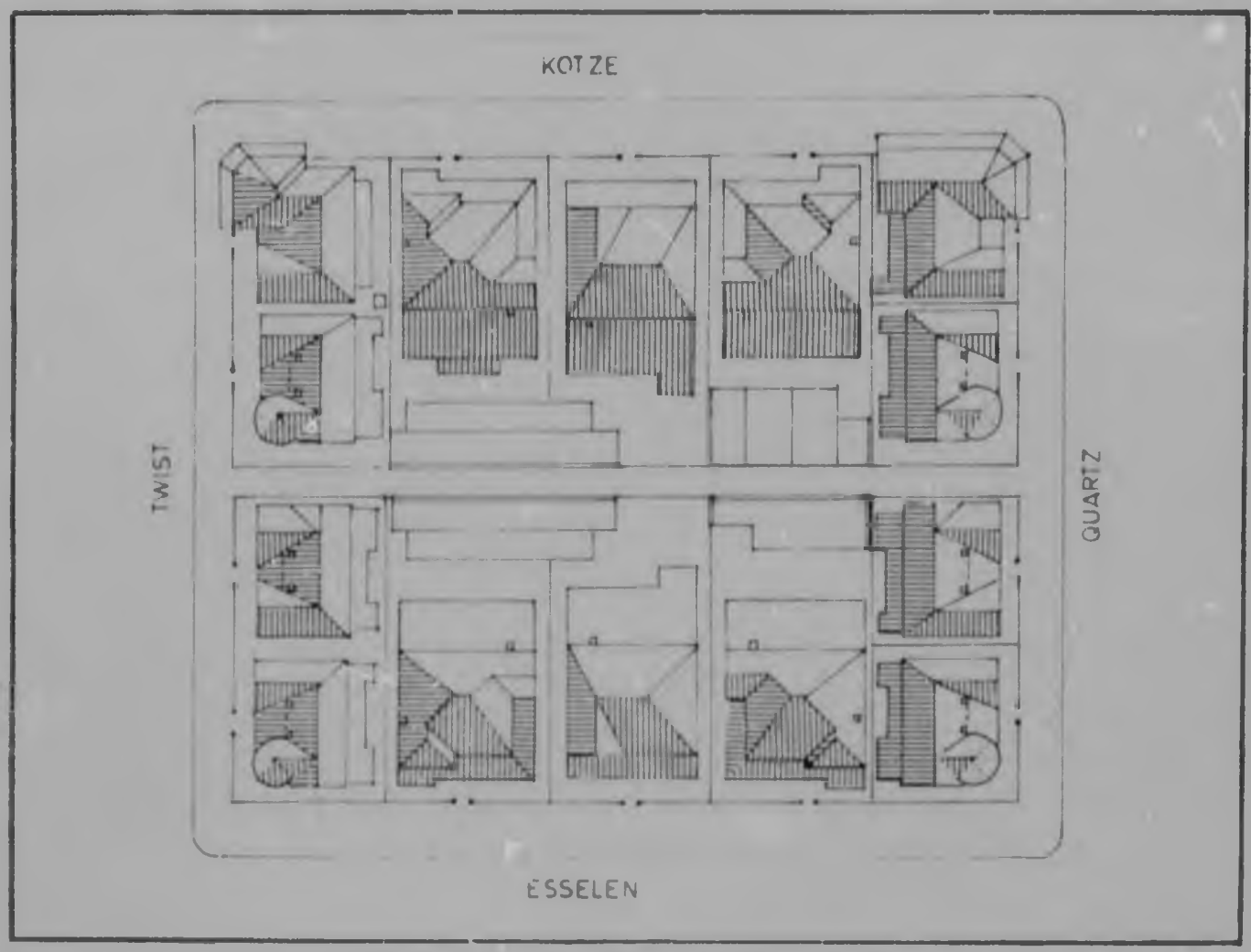


FIGURE 1.1-33 HILLBROW DATE: 1897

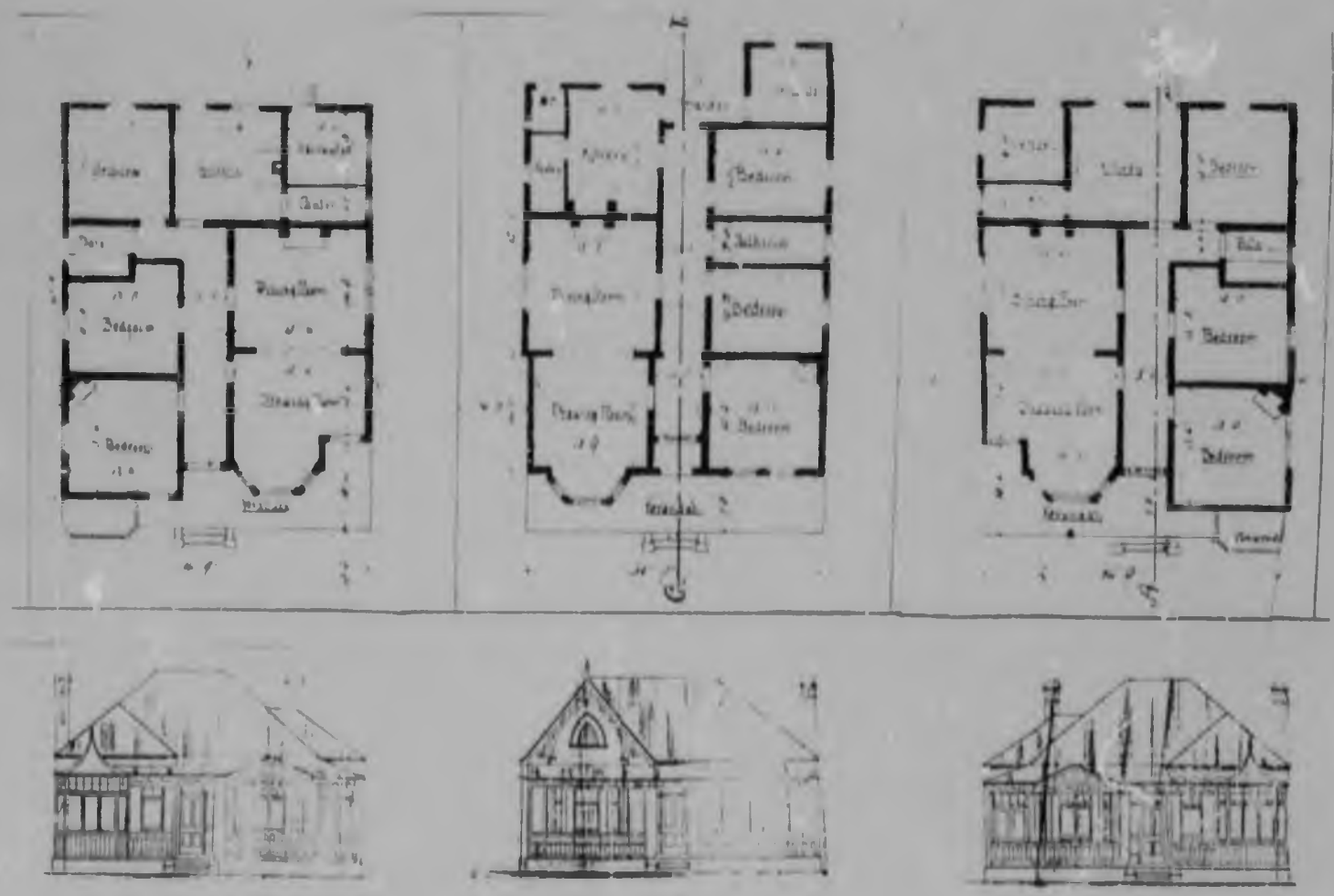


FIGURE 1.1-34 DETACHED HOUSES WITHIN THE BLOCK

ILLUSTRATIONS

TO

CHAPTER THREE

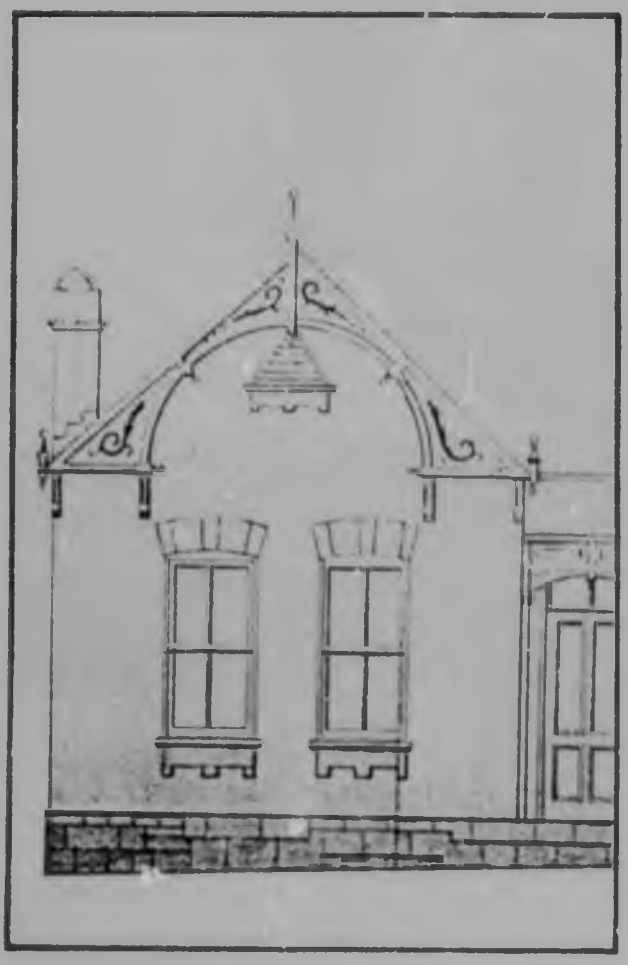


FIGURE 3.1-1

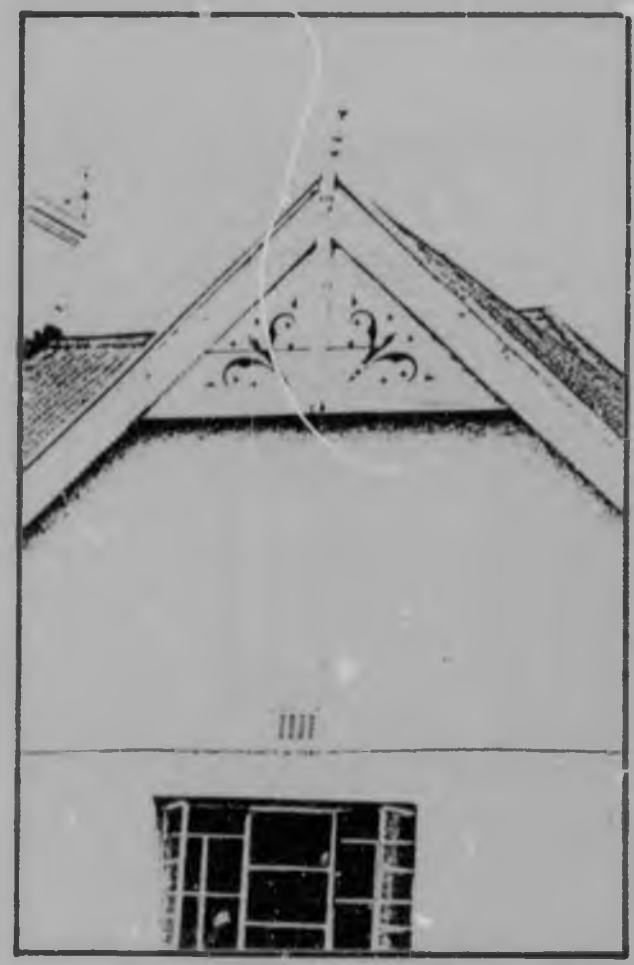


FIGURE 3.1-2



FIGURE 3.1-3



FIGURE 3.1-4

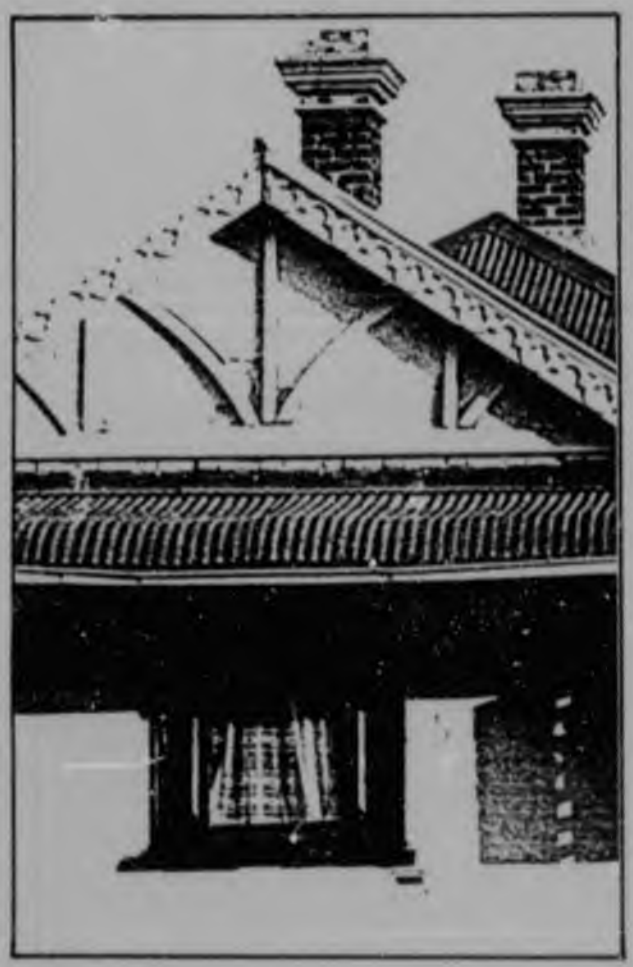


FIGURE 3.1-5

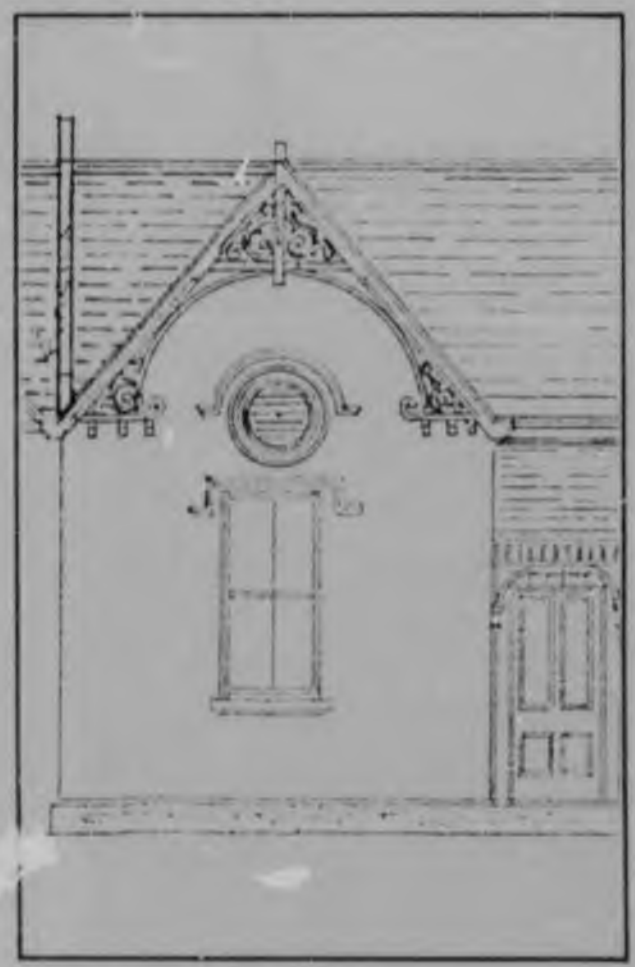


FIGURE 3.1-6



FIGURE 3.1-7

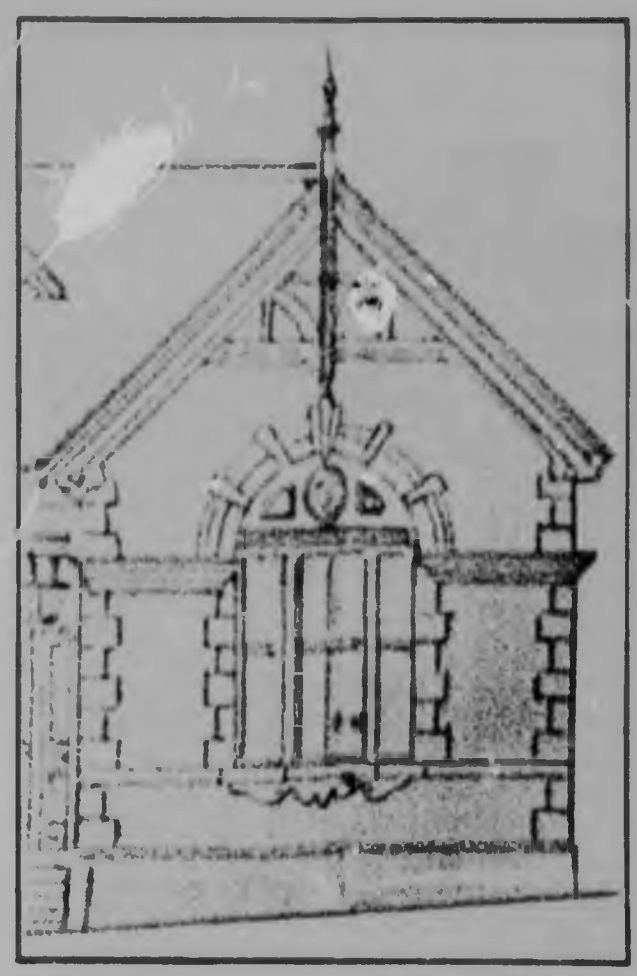


FIGURE 3.1-8



FIGURE 3.1-9



FIGURE 3.1-10



FIGURE 3.1-11



FIGURE 3.1-12



FIGURE 3.1-13



FIGURE 3.1-14

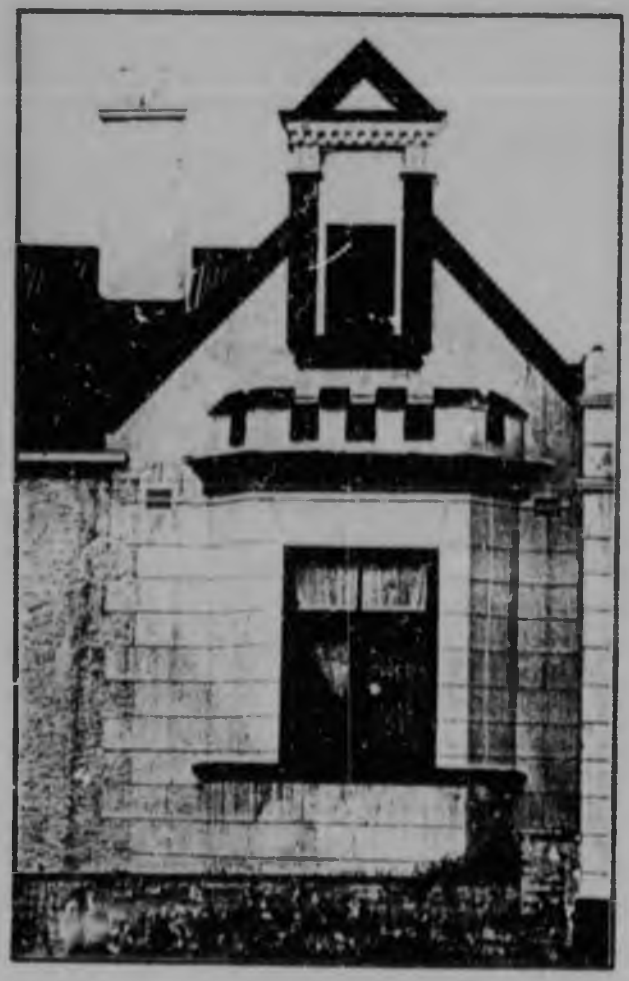


FIGURE 3.1-15



FIGURE 3.1-16



FIGURE 3.1-17

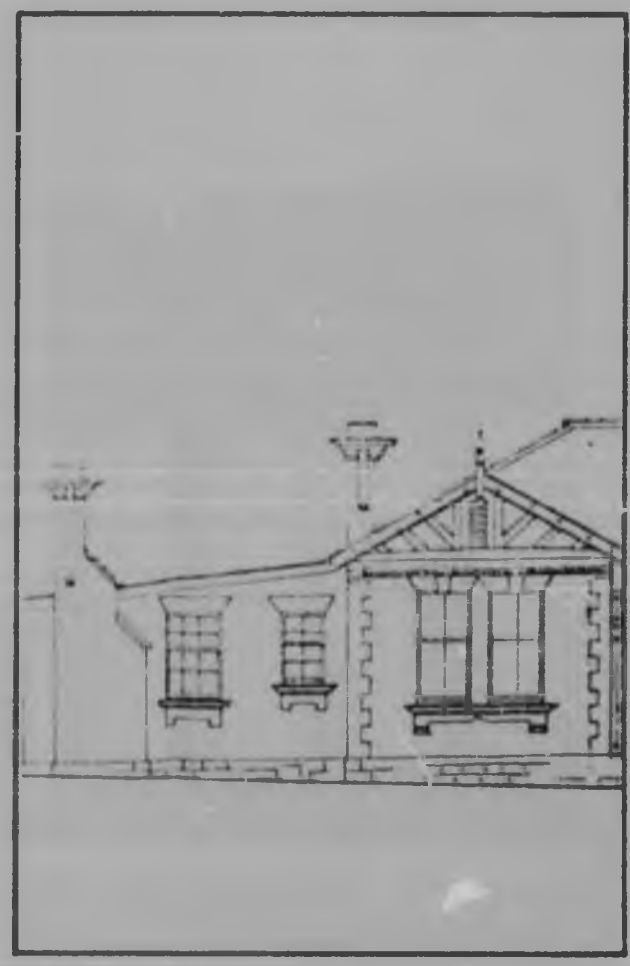


FIGURE 3.1-18



FIGURE 3.1-19



FIGURE 3.1-20



FIGURE 3.1-21

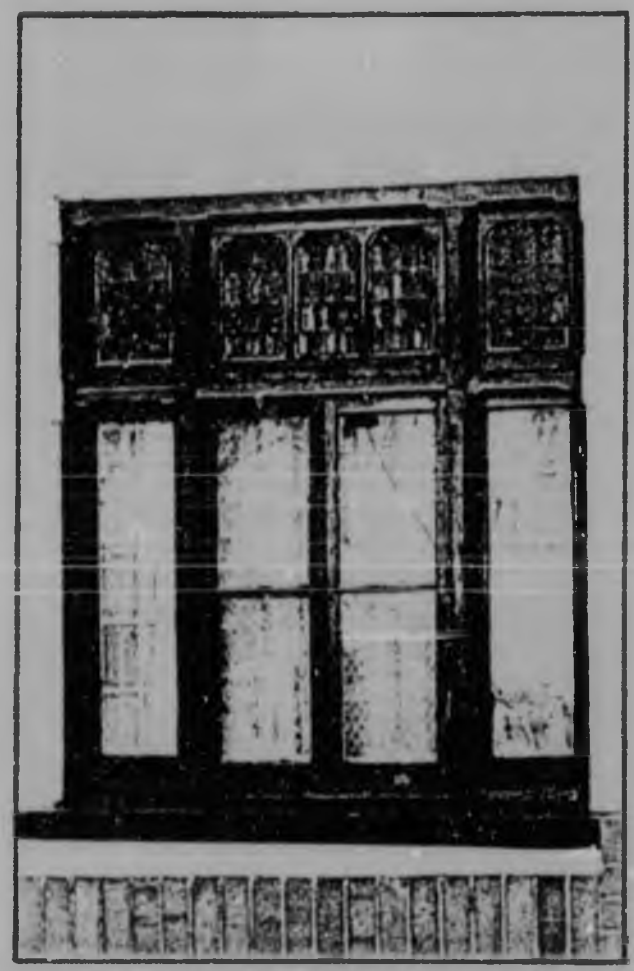


FIGURE 3.1-22

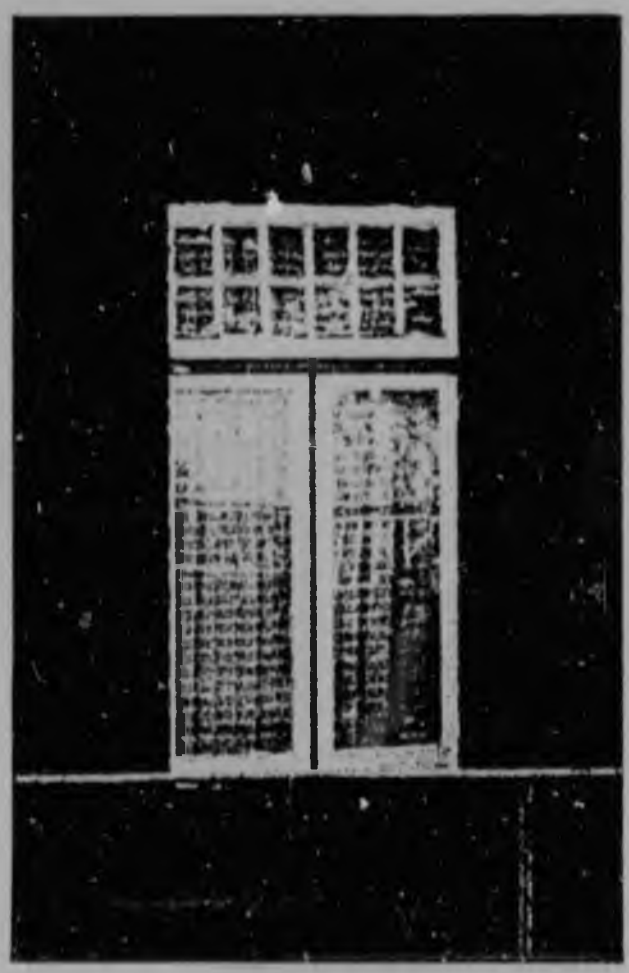


FIGURE 3.1-23



FIGURE 3.1-24

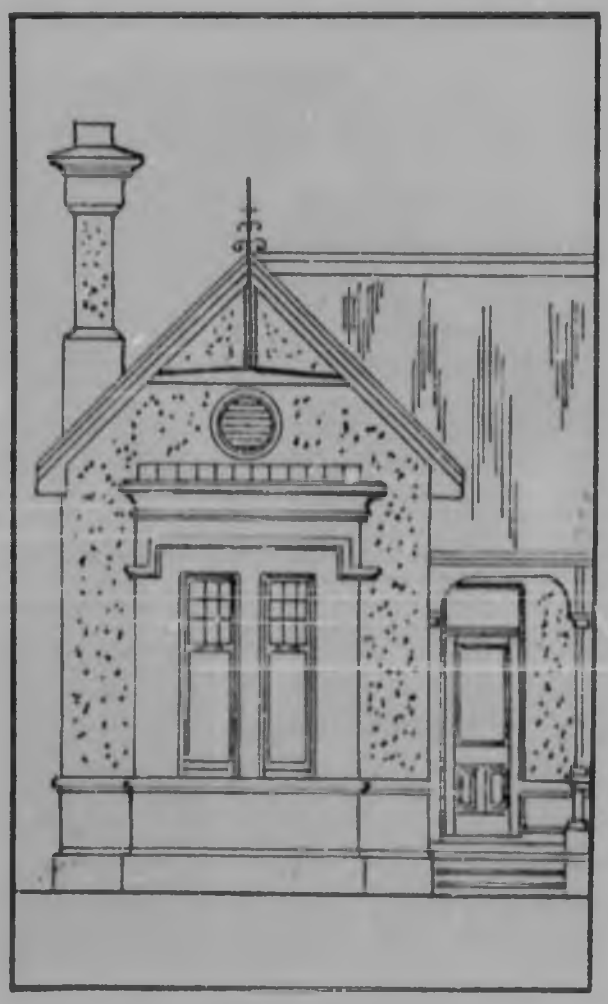


FIGURE 3.1-25



FIGURE 3.1-26



FIGURE 3.1-27



FIGURE 3.1-28



FIGURE 3.1-29



FIGURE 3.1-30



FIGURE 3.1-31



FIGURE 3.1-32



FIGURE 3.1-33

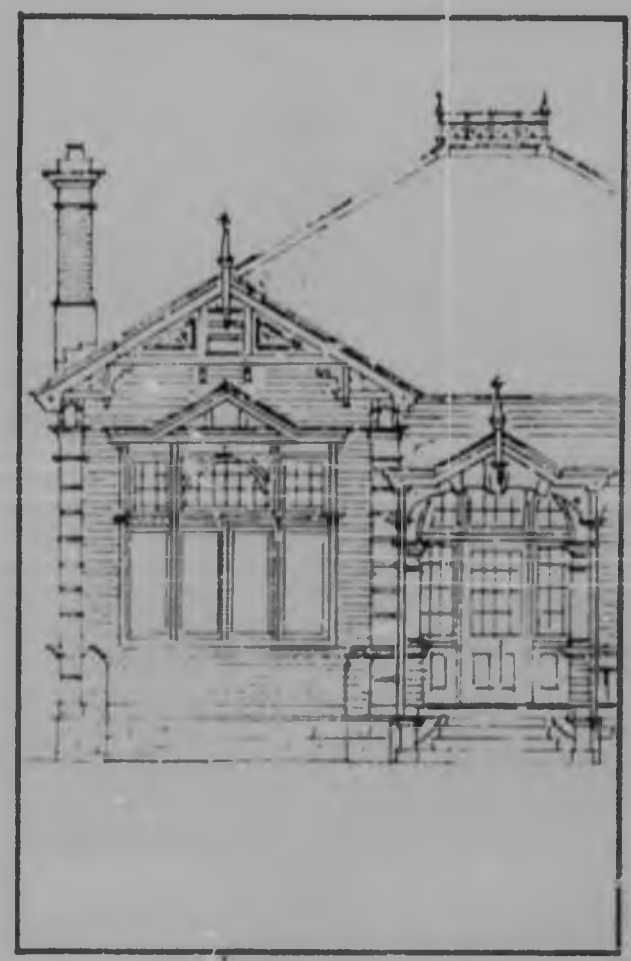
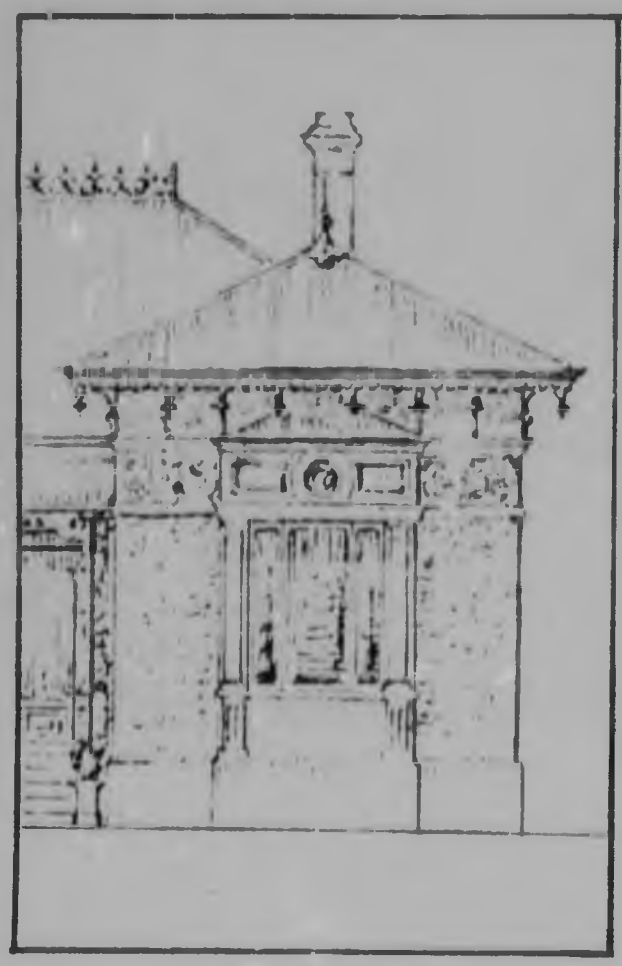


FIGURE 3.1-34



FIGURF 3.1-35



FIGURE 3.1-36



FIGURE 3.1-37



FIGURE 3.1-38



FIGURE 3.1-39

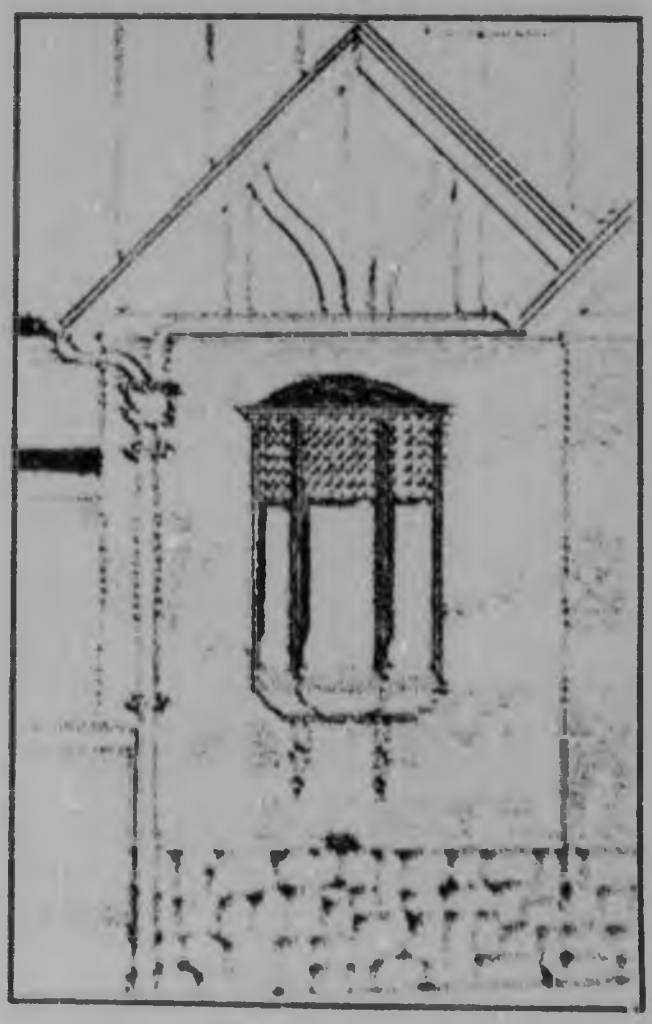


FIGURE 3.1-40

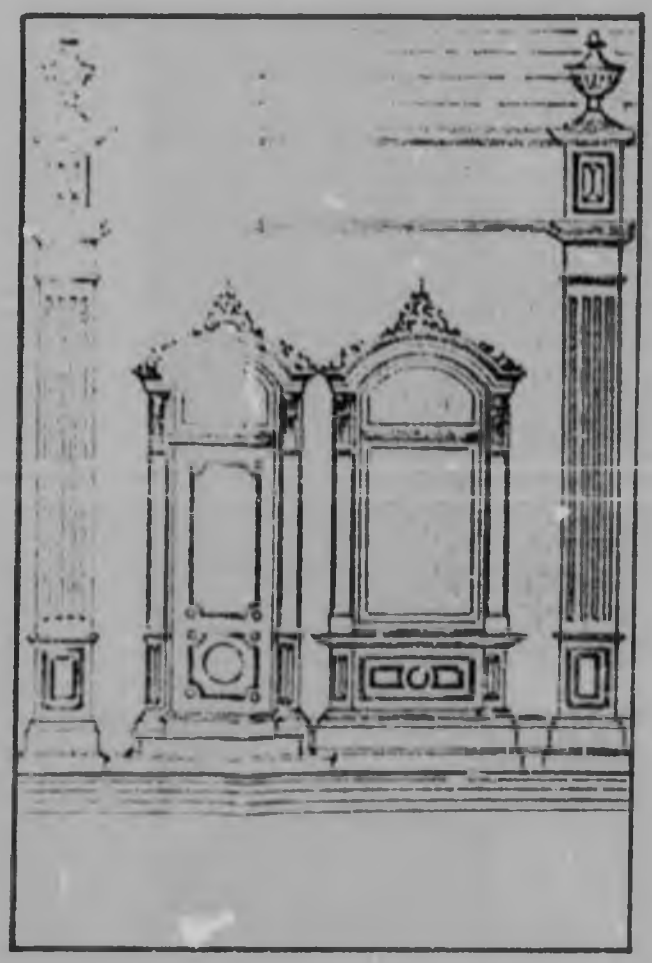


FIGURE 3.1-41



FIGURE 3.1-42



FIGURE 3.1-43



FIGURE 3.1-44

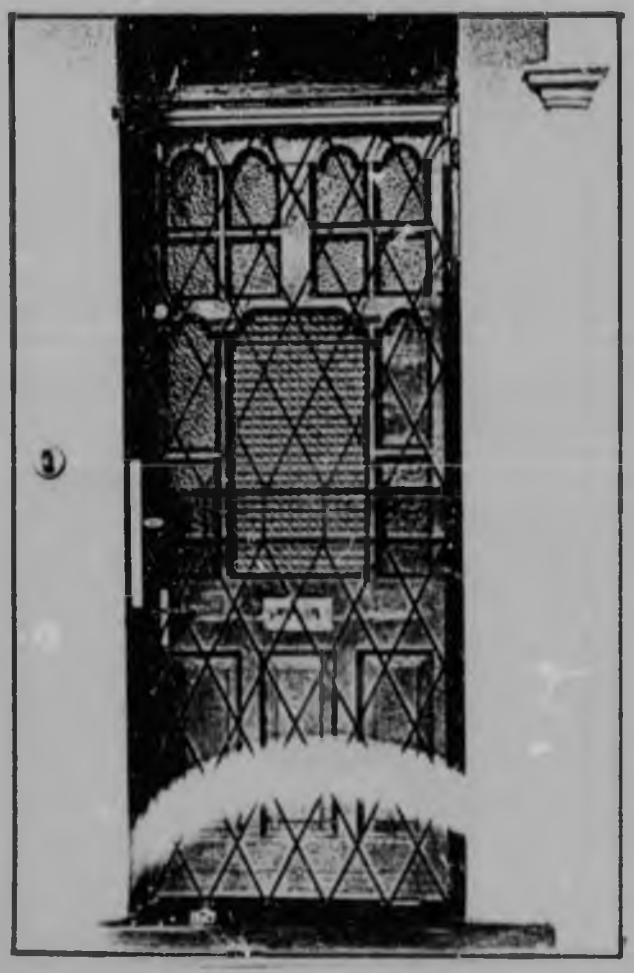


FIGURE 3.1-45



FIGURE 3.1-46



FIGURE 3.1-47



FIGURE 3.1-48



FIGURE 3.1-49

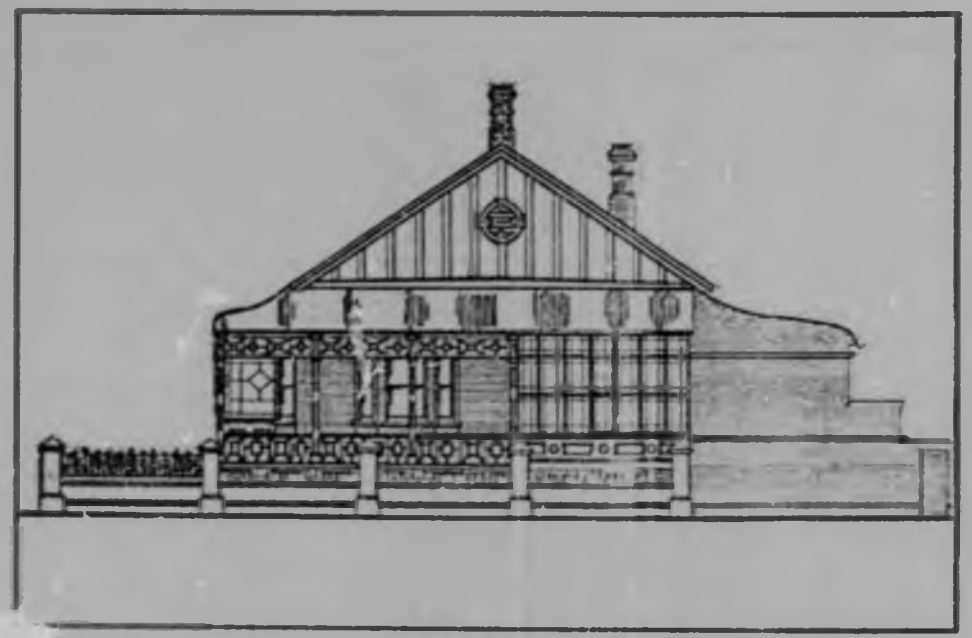


FIGURE 3.1-50



FIGURE 3.1-51



FIGURE 3.1-52



FIGURE 3.1-53

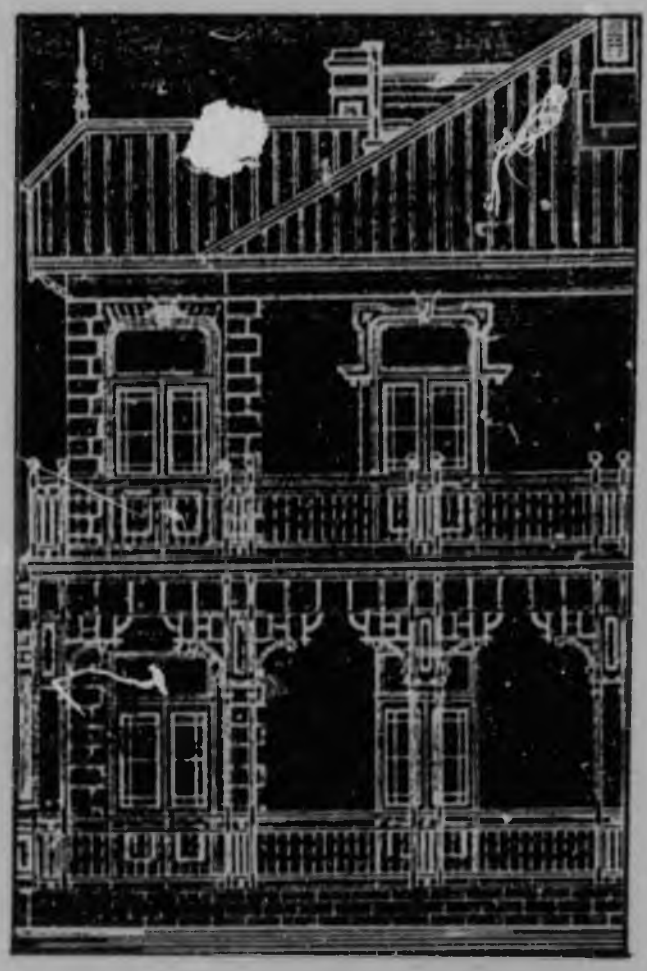


FIGURE 3.1-54

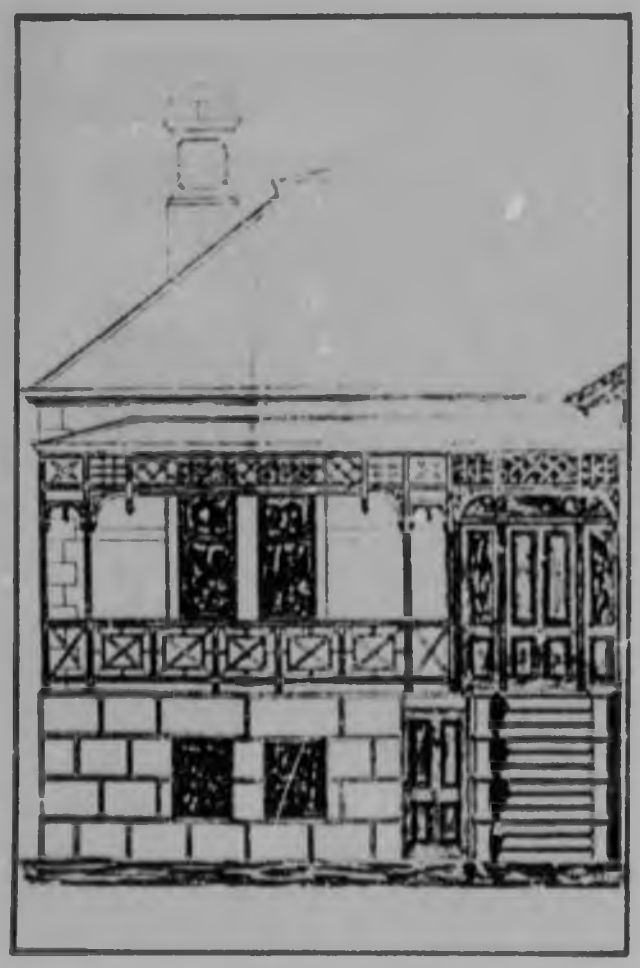


FIGURE 3.1-55



FIGURE 3.1-56



FIGURE 3.1-57



FIGURE 3.1-58



FIGURE 3.1-59



FIGURE 3.1-60

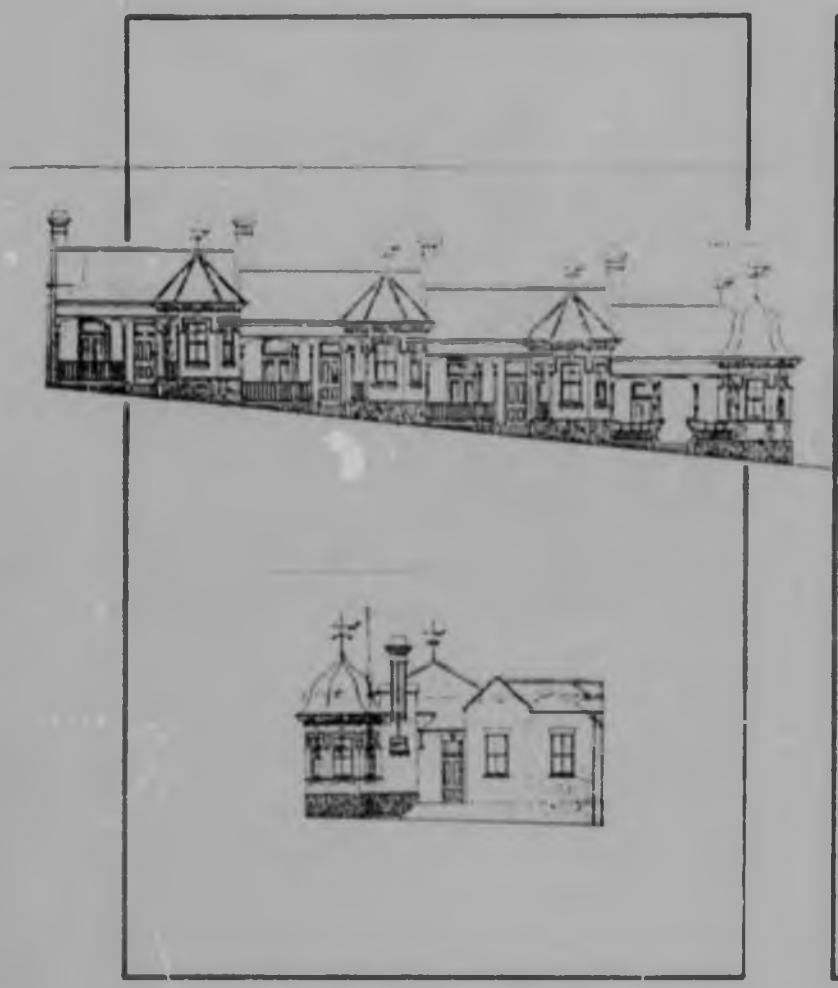


FIGURE 3.1-61

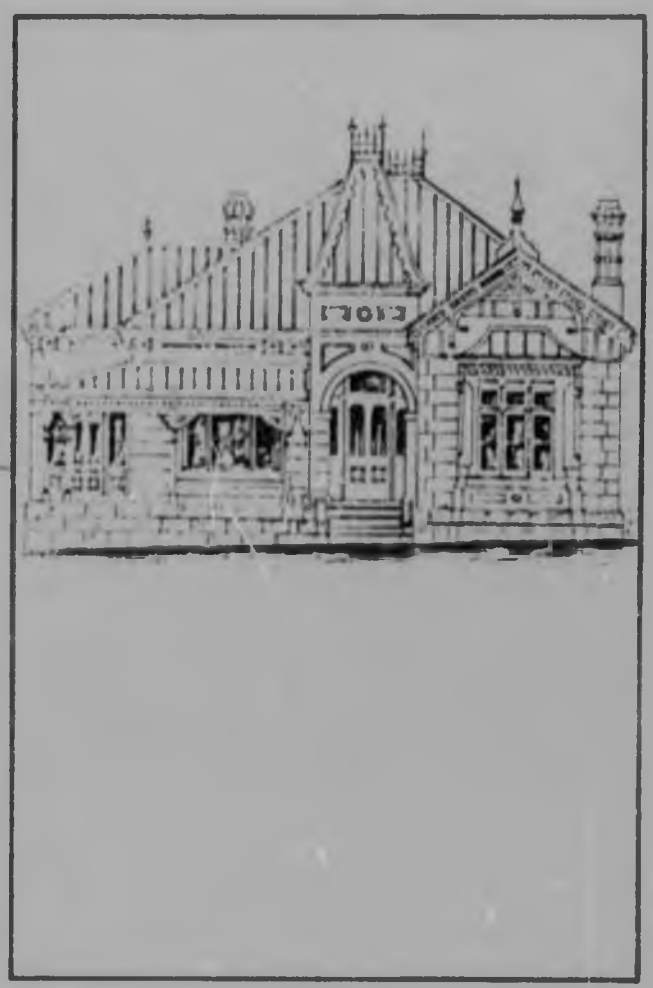


FIGURE 3.1-62

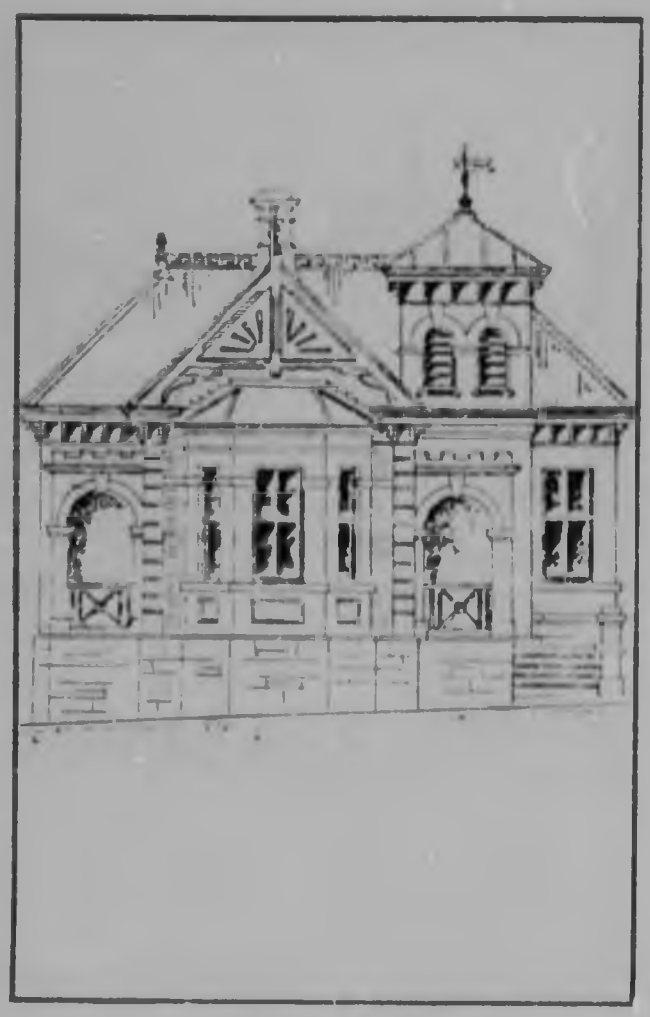


FIGURE 3.1-63



FIGURE 3.1-64

Author Hindson M R
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