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THE ARCHITECTURE OF THE WESTERN CAPE, 1838 TO 1901.

A Study of the Impact of Victorian Aesthetics and Technology on South African Architecture.

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Abstract

The title and sub-title of this thesis give a clear indication of the field of architecture that has been investigated. An outline of the geographical area covered and some specific exclusions are to be found in the introduction.

As this is in the nature of a pioneering study, certain research methods were used. The first was the visual one of a survey. This entailed travelling through the entire region under study, locating and photographing significant surviving buildings, especially those of the humbler sort. Part of this was also a street by street survey of Cape Town and the older suburbs. Again photography was used to record selected buildings and their details. As another part of the survey, a number of buildings, chiefly houses, were measured and their plans and a number of details recorded. A continuation of the survey was the thorough examination of the various photographic collections in the Cape Archives. These total about 50,000 prints. Further examination of the collections at the S.A. Library, the Library of Parliament and the Africana Museum , allowed some gaps to be filled. This research allowed for the inclusion of many buildings now demolished and often assisted in dating both these and surviving buildings.

Lastly, there was the usual documentary researching, that is through newspapers, guides and books as well as the systematic searching of manuscripts for specific pieces of information.

The main points that have been traced in this thesis are as follows: building periods followed very closely on the boom/slump cycles of the Cape Colony's economy, stylistic change also followed this pattern. The evolution of Cape Town into an industrial city has been followed as has the late arrival of the Victorian aesthetic in the Cape villages. From the building survey, the major study, a number of trends and patterns have clearly emerged, as has the evolution of certain specific building types. From the individual studies what has been traced is the early emergence of speculative housing and the large holdings of a landlord class. This is found in the study devoted to patrons. In the inqury into the role of the architect, what is most important is the rise of the professional man, a 19th century phenomenon. The

section devoted to the building trade shows how British dominated this was, and again, illustrates another Victorian phenomenon, the emergency of the general contractor. The lack of suitable local material with the subsequent need to import the products of the industrial world as well as the origins of these elements, is traced in the section on materials.

How much the architecture suited itself to the local climate and in what way, is the theme of the penultimate chapter. Here it is shown that adaption rather than any radical rethink was the key. The last chapter advances some possible sources for some specific building types, and it seems that there was a significant input from Australia. This chapter also assesses Cape Victorian architecture in a wider context.

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ABBREVIATIONS

C.A.	=	Cape Archives, Cape Town
C.T.	=	Cape Town
R.I.B.A.	=	Royal Institute of British Architects
S.A.L. / S.A.P.L.	=	South African Library, Cape Town

TABLE OF CONTENTS

		PAGE NO.
INTRODUCTION		1
CHAPTER ONE:	THE BACKGROUND	6
CHAPTER TWO:	THE PATRONS	33
CHAPTER THREE:	THE ARCHITECTURAL PROFESSION	72
CHAPTER FOUR:	THE ORGANISATION OF THE BUILDING TRADE	140
CHAPTER FIVE:	THE EVOLUTION OF THE TOWNS	164
CHAPTER SIX:	CHURCHES	174
CHAPTER SEVEN:	SCHOOLS	209
CHAPTER EIGHT:	PUBLIC AND COMMERCIAL BUILDINGS	218
CHAPTER NINE:	HOTELS	266
CHAPTER TEN:	HOSPITALS	273
CHAPTER ELEVEN:	RAILWAY STATIONS	291
CHAPTER TWELVE:	DOMESTIC ARCHITECTURE	286
CHAPTER THIRTEEN:	GARDENS	331
CHAPTER FOURTEEN:	MATERIALS AND DETAILS	338
CHAPTER FIFTEEN:	THE INFLUENCE OF CLIMATE	376
CHAPTER SIXTEEN:	CONCLUSION	393
BIBLIOGRAPHY		403

INTRODUCTION

There are in the Cape Province a large number of buildings that date from the Victorian period. In addition to these, a superficial examination of some of the turn of the century photographic panoramas and view of the various towns and villages[1] of the Province, will also reveal the existence of many more than have since been demolished. Besides this large volume of buildings, it is also obvious that within this architecture there existed what initially appears to be a bewildering variety of differing types and treatments. At present, there exists no comprehensive evaluation of this architecture; nothing like B. Kearney's survey of Victorian Natal[2] nor anything of the depth of R.B. Lewcock's thesis on the buildings of the early nineteenth century[3]. In fact, as it stands at the moment, little work has been done on later 19th century architecture[4] and certainly nothing in the way of the detailed studies which will be necessary if ever a definitive history of South African architecture is to be attempted. Therefore, in order to make a real contribution to the expansion of the knowledge, I have chosen the period from 1838 to 1901, commonly known as Victorian, to help cover this gap and also to act as a sequel to Lewcock's work.

However, because of the growth and the expansion of the Cape Colony during the 19th century, it was felt that to cover the whole area in the appropriate depth would properly be the work of several theses, so it became necessary to attempt, initially, to identify smaller and more manageable areas of more or less distinct architecturai character. In order to do this, two criteria were used, those of culture and geography, where these were combined, areas could easily be identified. Thus the areas around Kimberly and the Eastern Province were discerned as being regionally compact and settled, in the main, by British colonists. The Karoo/Midlands region was also seen as a distinct area settled by an Afrikaans-speaking people who used an adaption of the Cape vernacular in their buildings. Lastly, there is the area chosen for this study, which is the Western Cape coastal region, stretching from Cape Town to Knysna, with its immediate

hinterland. Here, the cultural influences are more mixed, containing both the older and, by Victorian times, principally rural Cape Dutch building traditions and the newer, basically urban, English Colonial characteristics. These regions are, of course, subject to further refinements, but are sufficient to define a manageable area. Generally speaking then, the region covered by this thesis falls south of a line running roughly from Clan-William to Worcester, through Montagu, then to Oudtshoorn and ending at Knysna. Occasionally, buildings outside this area are dealt with but this is usually for completeness in dealing with a particular architect's work. In dealing with this architecture two aspects were specially excluded. The first was the continuing Cape Dutch which according to Cook and Fransen, lasted right up until the 1870's in the hinterland[5]. The second is the vernacular architecture. Both were felt to be somewhat outside the main concern of this thesis as well as being worthy of a more detailed study in their own right, which would not be possible here. However, there are occasional observations on some aspects of both but these are in the nature of asides.

It is also appropriate here to say a few words concerning what might appear to be a surprising omission, that of the Cape Dutch revival. This is due to the fact that my researches have revealed that it had virtually no effect on the main stream of domestic or other form of late Victorian architecture. It should be remembered that the various restorations by Baker took place only in the mid-1890's and, that however influential he and his clients were, there is always a time-lag before which an architectural style becomes popular. This coupled with the fact that Baker left the Cape in 1902 and certainly had never had a large 'commercial' practice there, means that the revival is really an Edwardian phenomenon as is remarked upon elsewhere in this thesis. Perhaps another reason for the later flowering of the style was due to the fact that during the 1890's it had little to offer in the way of novelty, having to compete with much richer types of gabled architecture such as the Flemish[6], the trend towards simpler forms being an early 20th century fashion. Its rise can also be connected quite firmly with nationalism, the feeling for a form of Imperialist South

Africanism being very strong then. In this, it conforms to a number of nationalistically inspired architectural revivals of the 19th century, such as Gothic in Britain[7] and Colonial in the United States[8].

Turning to the physical evidence itself, that is the buildings, what is at first surprising is how few have survived. Some of these were of course demolished during the Victorian era itself. An example of this is the successive rebuildings of Adderley Street. A particularly sad loss though, has been the recent total demolition of District Six, an area developed in Victorian times. This was perpetrated before I undertook my research and unfortunately without any form of records having been made. This thesis is the poorer for this loss. There are also very few of the bigger, late Victorian villas left. Too large and too expensive for the average family of today, their large grounds have proved ideal for redevelopment, in the form of the inevitable block of flats.

Documentary evidence is scanty as well. As an instance of this, the Cape P.W.D. records survive in some detail but virtually none of the drawings. There is also nothing relating to any of the various architects' practices: none of the day-to-day records which would give a vivid insight into so many aspects of the building world. It is possible that much evidence is still in private hands, probably in the possession of the descendants of the people involved and, as such, still to filter through to the various archives and libraries, but the most likely explanation is that most of this has been destroyed, partly out of that ignorance of the value of ephemera, against which all historians struggle and partly out of a prejudice against all things Victorian, from which we have only just emerged. This prejudice against Victorian architecture in South Africa has its origins in the propaganda of the architects of the 'Baker School' starting about 1912[9], reacting against what they considered to be the excesses of the older generation who then succeeded in persuading the larger public of its evils. This seems to have become a recurring feature of recent western society, if one is to take the recent disillusionment with the Modern Movement as an example. It is one of the aims of this thesis to endeavour

to restore a balance and to show that Victorian architecture, in particular that of the Cape, is a worthy part of our heritage.

Lastly, some explanation of the organisation of the thesis. In order to present the mass of material in a digestible form, it was apparent that it would be impossible to advance on a broad chronological front, so some form of subdivision was necessary. Therefore, it was decided to start with a section which gives the broad background in socio-economic and political terms, against which the architecture evolved. Next there are three chapters which examine in some detail the role and type of patronage, the evolution of the architectural profession and the structure of the building trade. After this there is a chronological survey of the building which is organised by type, as it was again felt that greater clarity would result from this method. Also contained in these surveys are a description of the main influences that acted upon the architecture. Finally there is an examination of materials and climate, both important factors in colonial architecture.

1805

REFERENCES : INTRODUCTION

1 Mainly to be found in the Cape Archives, particularly the Ravenscroft Collection.

2 See Kearney, B.T. The Architecture of Natal 1824 - 1893

3 See Lewcock, R.B. Early 19th Century Architecture in S.A.

4 Only a general work exists, that is D. Picton-Seymour's Victorian Buildings in S.A.

5 See Cook and Fransen, The Old Houses of the Cape Chap. 1

6 See P 259

7 See Clark K. The Gothic Revival P 115

8 See Scully V.J. The shingle style P 63

9 African Architect June 1911 P.6.

1806

CHAPTER ONE. THE BACKGROUND.

'THE GENERAL ASPECT WAS THUS ALTOGETHER DIFFERENT FROM WHAT IT IS TODAY, FOR THE OLD DULL, EASY-GOING HAPPY CONDITION OF LIFE HAS GIVEN PLACE TO THE STRUGGLING ANXIOUS EXISTENCE THAT IS EVERYWHERE IN EVIDENCE NOW. IN SHORT WE HAVE BEEN BROUGHT UNDER THE LAW THAT IMPELS EUROPEANS TO STRUGGLE FOR KNOWLEDGE AND POWER AND HAVE FALLEN INTO LINE WITH THE MOST ENERGETIC COMMUNITIES OF OUR RACE'. (1).

In 1838 the total extent of the Cape Colony was 110,256 square miles, in which area there was a settled population of 147,341, of whom 68,542 were white(2). This area was divided into the various administrative regions as shown on the map. A comparison of some of the population figures given for these various regions leads us to note some interesting facts. Firstly, the total population of Cape Town and the Cape Division, which represents roughly what is today called greater Cape Town, was 39,106, that is 26.6% of the total; while the total for the Albany and Uitenhage divisions was 23,422 which is 16% of the total. This shows how early the two main concentrations of population in the colony were established. ILL.1

In the west, the concentration of people around Cape Town which decreased rapidly to the north and east, can be illustrated by comparing the division of Stellenbosch, which had 13,916 people in an area of 2,280 square miles with that of Beaufort (West) with 5,945 people in an area of 13,050 square miles. This pattern of population distribution still holds today.

It is also instructive to note how this population earned its livelihood: in Cape Town, 2,000 people were engaged in commerce, 1,800 in agriculture and 1,500 in manufacture.(3). In the Cape division 400 were in commerce, 6,000 in agriculture with only 50 in manufacture. In the Stellenbosch division these totals were 39 commerce, 2,845 agriculture and 300 manufacture, while in the Beaufort division only 25 were engaged in commerce and a mere 4 in manufacture. These figures underline Cape Town's pre-eminence in and virtual monopoly of commerce and manufacture in the Western Province. This hegemony was completed by it being

also the seat of the government.

The figure of 1,800 engaged in agriculture in Cape Town is particularly noteworthy if we realise that the geographical area of Cape Town used by the Statistical Register was effectively that of Table valley only. This demonstrates both the relatively small extent of the town itself and how much land was still being farmed. However, this was chiefly subsistence farming(4).

Government at this time, was vested in the person of the governor who was placed in control of both civil and military matters throughout the colony. He was usually a military officer and was responsible for his actions to the Secretary of State for the Colonies in London and by whom he was appointed. He was assisted in his decisions by an executive council, composed of the Second in Command of the Military Forces, the Secretary to the Government, the Treasurer and the Attorney General. All these appointments were also made from London. These officials, together with the Auditor-General plus five nominated members, usually prominent local citizens, formed the Legislative Council. Both councils were instituted in 1833. It can be seen from this that the colonists had no direct say in their affairs and that all major decisions were either initiated or sanctioned by the British Government. At divisional level, the government was represented by a civil commissioner who was also the resident magistrate. He was appointed by the Governor.

In 1836, a decree for the establishment of municipal institutions was promulgated(5). This allowed for the setting up of Municipal Boards on the petitioning of a certain number of inhabitants. These Municipal Boards were to undertake such things as the repair and lighting of streets, the supply of water, provision of drainage, police, care of the commonage and the regulations of markets. Beaufort (West) was the first municipality in the Cape Colony. Cape Town was exempt from this law and remained under the control of the Central Government until 1840.

In the financial sphere, it is apparent that the colony was not

very wealthy. The total revenue in 1838 was £188,459 and expenditure was £168,502 which represents just over £1 per head of the population. Of this, the magnificent sums of £3,083.13.9d and £3,393.8.1½d respectively were spent on public buildings and roads[6]. It can thus be seen that Government expenditure in what we would now term capital works and infrastructure was very low, especially in proportion to the total expenditure.

The civil service consisted of approximately 420 people[7]. This figure includes every government department and ranges from the Governor down to office sweepers. The figure also includes all clergymen, who then received a government stipend. Less than •3% of the population were in government employ. Thus it might be said that the bare minimum of government existed and that consequently they would not require very much in the way of buildings to house them.

Before turning to a detailed description of Cape Town, a few words on the villages of the Western Cape would be useful. The population figures given for divisions in the statistical register are only a very vague indication of the relative size of the villages. However, we know that the existence of a church at a village usually gives some idea of the status of that place. In fact many churches were built from the proceeds of the sale of erven. Colesburg is an example of this[8]. In 1838 churches existed at the following places:[9] D'urban (D'urbanville' Malmesbury, Stellenbosch, Paarl, Somerset (West), Worcester, Tulbagh, Clan William, Swellendam, Caledon and George. Paarl, the largest of these villages, probably did not have a population exceeding 2,000, while most ranged in the region of 200-400. A sketch of Somerset West, done in 1836, shows a scattering of low thatched houses, clustered around the church[10]. The rural 18th century Cape Dutch appearance of these villages was to persist well into the last quarter of the 19th century.

In 1838, the population of Cape Town was 20,160[11]. Of this number, just over half were white (10,560). The town had a working population of approximately 5,300 people. The vast majority of these people lived in an area bounded by a line starting at the Castle, running up Harrington street, down ILL.2

Roeland Street, around the lower portion of the government gardens up New Street (now Queen Victoria) to about as far as Bloem or Buiten Street to the Buitengracht, then along it to upper Wale Street and lastly down Chiappini Street to the sea. Outside this area there were some buildings strung along Sir Lowry Road, a few in St. John's Street, whilst there were some more in Orange and Kloof Streets. There were also a number of larger houses and cottages scattered about on the fringes of the town, but as noted previously, the slopes of the upper Table valley were still farmed as they had been in the 18th century(12).

This town contained 2,284 houses and 98 gardens and cottages(13). All these figures and terms testify to the dense urban character of the town. These two thousand, two hundred odd houses were usually of two types, the first being the double storied, U-plan, three of five bay Cape Dutch town houses. The second type was the more humble, single-storied, three of four room dwelling. Both these types had a flat roof and a front stoep(14). Houses with such English characteristics as a low pitched slate roof, were to be found in the newer areas which were mostly to the east and south. This prominently Cape Dutch flavour of the older portion of the town lasted well into the 19th century and was remarked on as late 1876(15). There were not more than 250 'stores'(16), a term which covered such things as shops, warehouses and manufactures. The principal shops were to be found in Adderley Street. There was one private local bank, the Bank of Good Hope, founded in 1837(17). All these activities were housed in either converted houses or in house-like structures. As the day of the specialised shop or office had not arrived, shops were also just rooms in houses(18). The first plate glass shop window was not installed in Cape Town until 1844(19). The third distinct building type was the warehouse proper, a narrow two or three storied building with a central opening on each floor. There was a cluster of these at the bottom of Adderley Street, a couple further up next to the Groote Kerk, but otherwise they were scattered about, usually being built in conjunction with the merchant's house. Only a few people in those days lived away from their place of business(20).

The spiritual needs of these people were looked after by the following churches: two N.G. churches, the newly built Groote Kerk in the Hereengracht and the missionary church in Long Street, one Anglican, old St. George's in Wale Street, one Lutheran in Strand Street, one Presbyterian, St. Andrews (1828) in Somerset Road, one Wesleyan church in Burg Street, an independent chapel in Church Square and finally, a Roman Catholic chapel (in ruins) in Harrington Street(21). A new N.G. church was then under construction just below the Buitengracht.

The chief public buildings were the Old Slave Lodge in Adderley Street, then used as public offices and Law Courts; the Commercial Exchange (1818) on the Parade, which also housed a library; the prison and custom house at the foot of the Hereengracht; the Town House (Wachthuis), on Government Square and lastly, Somerset Hospital in Somerset Road.

At this time, Cape Town possessed no harbour. The method of off-loading both goods and passengers from all the incoming ships was that laborious one of transferring goods and people from the ship at anchor into smaller boats which in turn brought them alongside one of the wooden jetties built out from the shore. In 1836 a harbour board had been formed to undertake the construction of better facilities, but instead of continuing the stone mole, started by Col. Mitchell, the Civil Engineer in 1833, they elected to build two wooden jetties, one next to an older one near the Castle, and a new one at the bottom of Bree Street which was finished in 1842. This lack of an adequate harbour was a source of constant discontent and agitation amongst the more progressive citizens, as will be seen later on. It must also have contributed to the high cost of imported items in Cape Town(23).

The industrial base of Cape Town, if it can be dignified by such a name, consisted of the following items: five candle manufacturers, one soap manufacturer, two mat factories, six water mills for grinding wheat, one steam mill, one iron foundry, one distillery, two tanneries, four breweries, five snuff manufacturers, one whale fishery (which caught four whales in Table Bay in 1838), ten brick fields, two brick ovens and lastly eight

quarries on Lion's Rump[24]. No figures are given as to how many people were employed in each establishment but most of those must have been quite small and were of little more than regional significance. This is perhaps best brought out if we look at the goods exported from the port of Cape Town in that year. Of the total value of £206,691 worth of goods that passed out of the port, approximately half (£100,000) was wine, while £16,000 worth of wool was exported as well as £17,000 worth of skins. The rest was mostly farm produce[25].

For its water supply, Cape Town relied on the various streams rising on the slopes of Table Mountain. Those streams were canalised lower down and ran through the streets in much the same way as is still done in some country towns today. From those canals people took off their own leadings. For drinking water there was a partly piped system and many relied on their own wells and springs. Even then, this method was beginning to prove inadequate[26], and the question of a good water supply became a source of much acrimony directed against the city fathers later on, especially during very dry summers.

A sewerage system as such hardly existed, there being a series of open drains down the principal streets into which virtually all the rubbish found its way[27]. It was not until very late in the century that the city finally achieved a proper sewerage system.

The streets were not tarred so that, with the clayey nature of the soil, they produced clouds of dust during the summer south-easter and vast quantities of treacherous mud in winter[28]. This was made worse by the Cape stoeps projecting out, forcing pedestrians off the pavement into the street.

Turning from Cape Town, we can note the existence of a number of what can be termed suburbs, if we take this term to mean a place which relies mostly on a larger town for the livelihood of its inhabitants. Green Point and Sea Point were in existence then but were quite small, containing about 200 people, mostly in villas strung out like a chain of beads along the main road[29]. These villas were mainly inhabited by merchants and civil

servants. It was a relatively well-to-do place with no industry except a lime kiln or two on Green Point common[30].

Going east from the town, past the new market there was nothing until just past the tollgate, where the small village of Papendorp (now Woodstock), was situated. This was a place of infamous reputation where inhabitants were said to earn their living by scavenging the flotsam and jetsam washed up on the beach. From there, there was nothing but farmland until Rondebosch with its own church. It was a place favoured by the higher Government officials and richer merchants[31]. From here the road passed through Claremont, a straggling hamlet, to Wynberg, then a substantial village in its own right with two churches, centreing loosely around Carr Hill. From Wynberg to Simonstown there were then no settlements.

Simonstown was a small port and dockyard, it being the Royal Navy's base in the South Atlantic. Its activities and prosperity relied chiefly on the presence of the dockyard. It was also a significant commercial port; £50,000 worth of goods were exported through it in 1838[32].

The industries of the region nearest Cape Town were not very significant and consisted of two breweries, seven tanneries, seven water mills, forty wind and steam mills and two whale fisheries[33].

Communications within the colony were then very primitive. There were few roads and hardly any mountain passes. The first, Sir Lowrys Pass, was constructed by Col. Mitchell in the 1840's.

The major event of the 1840's was the 7th Kaffir War, known as the War of the Axe which lasted for 22 months from 1846 to 1848 and cost the British Government one million pounds[34]. This event had little effect on the Western Cape except perhaps to stimulate trade a little. The anti-convict agitation caused by the arrival of the convict ship 'Neptune' in 1848 was, however, something which aroused much passion at the Cape, the majority of the colonists being opposed to the landing of the convicts. The Government eventually admitted defeat.

There was little political change during this decade. In 1848 there was another move for representative government but the actions of colonists over the 'Neptune' affair delayed any moves by the Imperial Government in this respect(35).

Economically the first few years of the 1840's appear to have been a period of steady, if unspectacular progress. At this time England was itself somewhat stagnant(36). In 1845 for instance, revenue was up to £247,369 and expenditure stood at £223,672(37), while the colony was free of debt. However, by 1850, things had deteriorated somewhat. During these years relatively large amounts (viz. £16,817 and £32,649) were expended on roads, an item which we will come to later.

A number of new towns were founded at this time(38). These were Bredasdorp and Napier in 1838, Riversdale in 1839, Piquetberg and Wellington in 1840, Prince Albert and Mossel Bay (Aliwal) in 1845 and, lastly, Villiersdorp in 1848.

There was little immigration in the early part of the decade(39) but a new scheme was introduced and in January 1846 the first immigrants arrived. A total of 4,185 arrived in the colony over the next 5 years(40). A feature of this immigration was the penetration of English-speaking people into the villages, mainly as artisans and traders. This can be seen by the establishment of chapels and churches in some of these places.

The year 1843 saw the foundation of the Central Road Board(41). This Board, the brainchild of the Colonial Secretary, John Montagu, was the first really serious attempt to put road building on a planned basis. To this end, convicts were concentrated at two places and formed into large working parties so as to utilise their labour more effectively. The first road tackled in this way was the hard road across the Cape Flats which was finished as far as Stellenbosch in 1846 and cost £50,000(42). In this way the hinterland was made more accessible.

In Cape Town, the continuing need for a proper harbour was recognised by the appointment, in 1844, of a commission to inquire into making Table Bay a safe harbour(43). In 1846, this

commission reported in favour of Col. Mitchell's scheme. A Board of Commissioners was appointed in 1847 to effect the building of a sea wall and a number of wharves. As part of this, a portion of the Tronk was removed and the central causeway built.

Cape Town acquired its second steamer, the 'Phoenix', in 1842. A ship of 400 tons[44], she was able to perform the return trip to Algoa Bay in 7 days and 17 hours. Her reliability was proved by an incident in 1844 in which she left Table Bay in company with a sailing ship during a strong South-wester. The sailing ship had to return to the port and wait for two weeks for more favourable weather, during which time the 'Phoenix' went on to Algoa Bay and returned[45].

The population of the town continued to grow, reaching 22,543 in 1845 and 23,749 by 1850. New building continued in the District Six area, the Capel Sloot having been bridged in several places[46]. There was also more building in the blocks around Bloem and Buiten Streets. The size of this growth can be demonstrated by the building of an Anglican church in Harrington Street[47], and the completion of the new N.G. church below the Buitengracht[48].

There was little change in the types of manufacture carried out. The numbers of some increased. For instance, in 1850 there were eleven candle manufacturers (five in 1838), six soap manufacturers instead of one, five hat manufacturers in place of two and five steam mills instead of one. But, except for four fisheries who dried fish for exportation and the building of the gas works at a cost of £7,000 in 1846[49], no new industries were started[50].

Exports through the port, however, showed a change[51]. In 1845 these totalled £248,010, a healthy increase over 1840 (£206,691). Wine has declined to £52,000 and had been ousted by wool (£59,688) as the chief export[52]. By 1850, when depressed conditions had reduced the total to £203,701[53], wool had established its primacy beyond dispute, the relevant figures being £73,443 for wool and £35,000 for wine. Other colonial produce such as skins (£3,258) continued to make up the rest of the goods exported.

In 1840, Cape Town, along with Sea Point and Green Point became a municipality, which assumed the responsibility for the care and running of the town[54].

The water supply continued to be problematic. During the water shortage of 1840, the Superintendent of the Waterworks advised brewers to draw from the stream on Caledon Square[55]. In 1849 there was again a scarcity of water[56]. A sewerage system of sorts was started by the new Municipal Board. This consisted of the piecemeal closing over of the existing open sewers, starting with the Hereengracht in 1845[57].

An interesting feature of these years was the presence of the Indian visitors, people in the Indian Civil Service who came to the Cape to recuperate from the rigours of the Indian climate. They varied in numbers from between forty to one hundred in any one year and were reported to have spent £60,000 to £70,000 annually at the Cape, a not inconsiderable figure[58]. The places chiefly favoured by them were Rondebosch and Wynberg[59].

The other events of the decade were the opening of the first South African College building (the Egyptian building) in 1841[60], the establishment of the Botanical Gardens in 1848[61], and the reconstruction of the Kloof Nek road as well as the completion of the Sea Point - Camp's Bay road(1845)[62].

The next decade opened with yet another Kaffir War (the 8th) which lasted from 1850-1852[63]. Petitions for responsible government eventually bore fruit in the granting of an elected council and assembly, which first met in Cape Town on June 30th, 1854. The Executive Council was, however, appointed by and was responsible to the Imperial Government[64].

The exploitation of the copper ore in Namaqualand commenced in 1852[65] with mining at Springbokfontein. There was much speculation at first, reaching its zenith in 1854, mining companies being formed everywhere. The tonnage of copper ore produced increased steadily from 31 tons in 1852 to 1,893 tons in 1855. This marked the first small beginnings of the exploitation of South Africa's mineral wealth.

Communications with Britain continued to improve, a passage of 37 days not being unknown[66]. In 1851 the conditions of the carriage of the Indian mail, which called at the Cape, specified a monthly service, with ships capable of an average speed of not less than 8 knots[67]. The Cape mail contract of 1857 also laid down certain conditions such as a monthly service, a voyage of not longer than 42 days and even the minimum size of ship (530 tons)[68].

The new Cape Parliament and the Governor, Sir George Grey, were concerned at the by then, notorious lack of labour facilities in Table Bay. After various preliminary plans were considered, the plan presented by Mr. (later Sir) John Goode was approved by Parliament in 1860[69]. The first part of this plan consisted in the making of a breakwater to cost an estimated £200,000. This breakwater was inaugurated by Prince Alfred on 17th September, 1860. Another proposal put forward in 1857 in Parliament was for the construction of railways[70]. This led to a scheme for a railway to run from Cape Town to Wellington. In 1858 the construction contract was signed and, the following year, work commenced. The chief public buildings of the times were the Roeland Street gaol, started in 1856 to replace the old Tronk, the S.A. Public Library & Museum, and the new Somerset Hospital, both commenced in 1859. All these were sizable buildings for the time.

There were an appreciable number of immigrants during this time[71]. In the years 1856-1861 approximately 700 people arrived from the Nederlands, while under the Immigration Act of 1857, 6,343 British immigrants arrived during the years 1858-59[72].

Farmers were visited by a number of misfortunes [73]. There was the lung sickness amongst the cattle and horse distemper, both in 1856, and both serious. In 1859 there was a drought. Vine rust also made its appearance that year. Nevertheless the country appeared to have prospered, its revenue increasing from £306,026 in 1855 to £742,771 in 1860. Two big items of expenditure in 1860 were £48,843 for the construction of new gaols and £15,000 for the new hospital, while £74,000 was being spent on roads[74]. This was also a time of prosperity in England[75].

Cape Town continued to grow, its population reaching 24,337 in 1855 and 25,189 in 1860, when it is recorded having 3,891 houses of which 363 were stores[76]. By then District Six was filling up, development had begun to reach Buiten Singel Street and had also spread over the Buitengracht up the slopes of Lion's Rump. The middle slopes of Table Valley were becoming dotted with villas. The port was thriving; exports in 1855 totalling £388,397, of which wool was still the most important commodity at £125,847. An important newcomer was copper ore valued at £54,337. In 1860 £692,954 worth of goods was exported[77].

Manufactures changed while some, like soap and candles, declined from seventeen to five, others increased. There were now five foundries instead of one. There were also seven steam mills. A mark of increasing affluence and sophistication was the presence of three soda water machines, one tobacco cutting plant, and two steam printing presses[78]. In 1852 the first reservoir was built, followed by a yet larger one in 1858. Both these reservoirs still exist just below Camp Street. The abolution of stoeps was proposed by the City Engineer in 1854[79]. Adderley Street ditch was arched over in 1856, and in 1858 the centre of Strand Street was macadamised[80].

By 1860 the town possessed sixteen churches[81]. In the suburbs, the village of Mowbray had officially come into existence in 1850.

Turning our attention to the country, we have a good description of a country town in the 1850's. It is that given by 'Robin Hood' in a series of pamphlets published in 1858[82]. This particular pamphlet is dated 6th March 1858. It starts as follows:

'Down the centre of the town, if scattered dwellings, shops, schools and stores may be so called, moves a dirty drain which is at the moment, unfortunately, the only means of supplying the inhabitants with water for themselves'.

It goes on to list the buildings as follows: school, lock up, English Grammar School (formerly the Civil Commissioner's Residence) with 28 pupils, the Acting Civil Commissioner's house, Vitstien's Chapel and school for coloureds, the English Church,

Rasch's residence, the Swellendam Grammar School with 30 pupils, the Government School with 100 pupils, the Dutch Meeting House (also used as a coloured school), the Library; opposite this was Barry & Co's Wine store and the Dutch Reformed Church (capable of holding 1,000 people) and manse, a house and, lastly, monster stores. The town possessed one doctor, one chemist, seven or eight canteens, one hatter, two bakers, a store, public offices and an hotel.

Another noteworthy event of this decade was the large number of Anglican churches which were erected throughout the colony, these being directly attributable to Robert Gray, the first Anglican Bishop to be appointed to the diocese of Cape Town. From his appointment in 1847, he introduced a series of marathon visitations throughout his vast diocese and by 1860 there were 26[83] churches built or in the course of erection as the results of his and his wife's labours. They also founded numerous schools amongst which was St. George's Grammar School and the Diocesan College, both in 1852.

During the 1850's, Sir George Gray's administration undertook an ambitious programme of re-building gaols. This term is slightly misleading as these buildings not only housed prisoners but also contained public offices, court houses and police accommodation. In fact they contained all government services in the villages. In 1860, approximately forty were being constructed throughout the colony, the budget for them in that year being £130,000[84]. The first few years of the 1860's saw the climax of the prosperity of the previous decade. The railway to Wellington was proceeded with and it was completed by 1863[85] A Wynberg railway company had also been formed and this line running from Salt River to Wynberg was constructed in the years 1862-64. A horse tramway to Sea Point was put into operation in May 1863. During this time the first telegraph lines from Cape Town to Simonstown and Paarl were constructed (1861) and shortly after the line was extended to Grahamstown via Port Elizabeth[85].

Parliament sat in Grahamstown in 1864 for the first and last time. This was a sop to the Eastern Independence Movement.

Immigration continued, 675 more people arrived from Britain in 1860, 522 more the next year[87]. During these two years about 1,000 people from North Germany had also arrived. In 1862, 500 more arrived in Cape Town from Britain but the country had already taken more people than it could easily absorb[88]. The population of Cape Town was then, in 1864, 28,457[89]

This feeling of optimism and affluence made itself felt in bricks and mortar, especially amongst the merchants and bankers. A study of contemporary newspapers, photographs and sketches will reveal what virtually amounted to a re-building of Adderley Street. It would be no exaggeration to assert that hardly a building was not either torn down and rebuilt or at the least given a drastic facelift. This building mania also affected St. George's Street, Greenmarket Square and Plein Street. The building boom reached its zenith in 1863, tailing off very rapidly over the next two years. ILL.6 ILL.7

The new buildings generally do not show any great change either in width or size but do demonstrate a more fashionable richness of ornament and larger openings for plate glass shopfronts on the ground floor.

After this, a period of commercial depression set in. Several years of drought and abnormal seasons[90], together with the disruption and loss of overseas markets, caused much hardship. Many recent arrivals were forced to emigrate to New Zealand and North America. The country towns lost virtually all their British inhabitants.

Two natural disasters deepened this depression. The first was the great storm of 1865 which wrecked eighteen vessels in Table Bay with an accompanying great loss of life; the second was the fire in Swellendam on the same day. This virtually destroyed the town. In 1869 the Knysna area was also devastated by fire[91].

Some economic recovery was made in the last couple of years of the decade but the brightest spot in this picture was the eventual completion of the breakwater and docks. They were formally

opened in 1870 by the then Duke of Edinburgh, the former Prince Alfred who had tipped the first load of stones in 1860. The new docks were named the Alfred Basin in his honour.

Many unpopular taxes were imposed in the late 1860's to keep the Government revenue which, in 1870, stood at £831,211[92].

Towns founded during this time were Victoria (West) and Robertson. Oudtshoorn became the centre of a division in 1861. In Cape Town, the Municipal Boards of Commissioners and of Ward Masters were replaced in 1861 by a single Board of 18 members with greater powers. The first mayor was elected in 1867[93]. In 1865 a stercus company was formed for the removal of night soil. By 1870 some progressive elements in the City Council had managed to get £1,000 voted for the lighting of the streets by gas. This was for winter only[94].

According to one eminent 19th century historian, the year 1873 marks the beginning of the modern history of South Africa as this was the start of the industrialisation of the country. It was also the time when vast personal fortunes began to be made. Before that, the richest man in the Cape Colony had no more than a quarter of a million pounds[96]. Another authority, writing in 1875[97], remarks that the progress of the last three or four years (that is 1871 to 1875) was paralleled only that that of Australia after the discovery of gold. He attributes this progress to the discovery of diamonds.

Although diamonds did contribute heavily to this upswing, it also coincided with a dramatic rise in trade, 1870 being noted as being the climax of two decades of unparalleled prosperity in England[98]. The revenue of the country increased dramatically from £831,241 in 1870 to £2,246,119 in 1875, and to £2,522,027 in 1880. Expenditure also increased at the same rate, £795,685 in 1870, £2,272,275 in 1875, and £3,742,665 in 1830[99]. .LL.3

This prosperity was coupled with the granting of responsible government in 1872. This allowed the colony internal autonomy. The new parliament set about enacting a vigorous programme. In 1873 the existing railways and telegraphs were bought by the

Government[100], who then set about extending both these systems. The only railway line in the colony then was that running from Cape Town to Wellington as well as the Wynberg branch.

Immigration, especially of navvies for the new railway lines, was encouraged and by 1875 about 3,000 people had been brought out[101]. Another sign of improvement was the steamship mail contract with Engl[illegible] In 1873, mails were three times monthly with a maximum pa[illegible] 30 days. In 1875 this had been extended to a weekly service and the passage reduced to 25 days. The following year it was reduced yet again, this time to 23 days[102]. A similar improvement was instituted in the land mail which was delivered by cart until the railways began to take over.

A vagary of fashion was also to be the source of a profitable rural industry, This was the breeding of ostriches for their feathers. These feathers had come into great demand for the adornment of ladies of the 'Haut Ton'. In 1875, £300,000[103] worth of feathers was exported, while in 1880 this was increased to £800,000[104]. The area stretching from Riversdale to Oudtshoorn was the centre of ostrich farming. Wool was still the biggest export, accounting for over half the value of exports through the decade. In 1875 the Cape supplied one-fifth of the English market[105]. Diamonds are not listed amongst the exports but one authority[106] claims that at least £2,000,000 worth was exported in 1871 alone, while another[107] says that £4,000,000 worth was exported in the four years 1871-1874. Gold to the value of £150 was also exported in 1870[108]. The bulk of this trade was done with Britain but the Cape also appears to have acted as a cl aring house and supplier of provisions for a number of minor colonial possessions scattered about the South Atlantic and Indian Ocean.

The decade was not without its share of natural disasters. In 1873 phylloxeia appeared, ravaging the vineyeards[109]. Heidelberg was flooded and most of the village destroyed in 1875, while earlier that year fifty houses were destroyed by fire at Stellenbosch. In October, Wellington also suffered the loss of forty houses by fire[110].

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By 1876, the railway line had reached Worcester and in 1877 the branch line to Malmesbury was opened[111]. The exports passing through the port of Cape Town increased from £448,066 in 1870 to £861,027 in 1880[112]. Little in the way of new industries was established in Cape Town but several of the older ones were put on a new footing. This can be seen in the setting up, (witn new and improved machinery) of the S.A.Brick and Lime Company at Observatory Road in 1878.

Growth within the city at this time took place by the final infilling of the remaining blocks. The last six regular blocks just over Buiten Singel Street below the Buitengracht, were sold in 1879[113]. As well as this, the inner estates started to be bought and broken up into building lots. A contemporary description is as follows: *'Lines extended in irregular courses and now the houses and streets are rambling over the whole valley and joining onto the valley and the suburbs'*[114]. The city population stood at 33,239. A sign of the things to come was the development of the suburbs. People, even the not so affluent, began to leave the city to live in the suburbs. In 1875 it was observed that Adderley Street was then entirely devoted to trade purposes, that St. George's Street had followed suit, as well as Darling Street[115]. Green Point and Sea Point were still favoured while other fashionable places were Mowbray, Rondebosch, Newlands, Claremont and Wynberg[116]. Woodstock (formerly Papendorp) was developed during this time[117]. The population of the suburbs in 1875 was 12,001[118].

The general prosperity was also felt in the hinterland and places such as Paarl, (population 4-5,000) and Stellenbosch (population 4,000), could now be called towns. Malmesbury was noted as a thriving village, and Worcester has the reputation as the prettiest township in South Africa. Even relatively newly established Piquetburg had from forty to fifty houses[119].

The general prosperity of the previous years continued into the 1880's, reaching its zenith in 1882. In 1880, the railway line had reached Beaufort West[120] and in 1881 the decision was taken to extend it to the Orange River. It was also decided that year to extend the Wynberg line through to Kalk Bay which had become,

by then, a substantial holiday resort. It was during this period that the long awaited Houses of Parliament were built (1880-85).

Mail steamers now ran a weekly service to Britain taking only 18-19 days. They had also grown in size and were now 2,500 tons on average. There was a direct telegraphic link with London via Durban and Aden which had been completed in 1879.

In Cape Town itself, the Molteno Reservoir was completed in 1881. This was badly needed as a shortage of water in the previous year had threatened to halt building operations(121). Electric light was installed in the new Railway Station and in the following year, the graving dock was opened(122). The general feeling of affluence is perhaps best illustrated by the completion of the palatial new Standard Bank in 1883, which then had only two floors.

This was also a period of much new building, although this was principally housing(123). Property fetched high prices and the rise of the suburbs continued unabated.

After this, the inevitable slump followed and by 1885 a period of acute depression had set in, involving a certain amount of emigration, chiefly to Australia. The causes of this depression, according to a contemporary observer(124), were as follows:

(a) A general world decline in demand and consequently prices. This led to less money being earned on exports such as wool.
(b) The change about from the exportation of wheat to its importation.
(c) An illusion of prosperity based on diamonds and ostrich feathers. Diamond mining had then begun to change character from the flamboyant individual to the stability of companies.
(d) The stoppage of borrowed capital: an enormous amount of money had been borrowed for capital works and now that this had ceased, there was none of this money in circulation.

The overseas slump which affected the Cape so badly, started in Paris in 1882, spread to the rest of Europe the next year and reached its climax in 1886(125)

It would also seem, from another article by the same author[126], that the railways, although vital for the growth of the country, and he gives convincing evidence to prove this, were not giving a good return. This was due to the initial high cost of development plus expensive running costs. Two factors contributed to the high running costs. These were; costly imported coal and an imbalance of goods traffic, resulting in a large percentage of empty trains.

The late 1880's was also a time when Cape Town became a modern city and with it a number of problems had arisen; among these were slums. There had been slums before but not as large and therefore not so serious. There are graphic Dickensian descriptions of the state of overcrowding of twelve to a room and of the primitive or non-existent state of sanitary facilities[127]. The worst slums existed in the Harrington Street, Buitenkant Street areas, around Waterkant Street and also in Rose and Chiappini Streets, all of which were by then old sections of the city. It had become obvious to many that the provision of a modern system of drainage and water supply could no longer be postponed.

It was also obvious that the power of the city engineer to regulate new buildings was almost non-existent and that the medical officer of health had no jurisdiction over sanitary arrangements at all. To amend this [illegible] of affairs, the first comprehensive set of building bylaws and health regulations became law in 1889[128].

Cape Town had a population of ± 44,000 in 1885 while the suburbs then contained ± 20,000 people.

The economic depression of the 1880's began to lift in the early 1890's and this period was to become the greatest boom time of the century for South Africa. The prime cause of this was the vast inflow of capital occasioned by the development of the Transvaal goldfields[129]; these fields had been discovered in 1886. The Cape Government among others, had not been slow to realise what the advantage to trade would be of a direct railway connection. The Kimberley line had been extended to the Vaal River by 1892[130].

In 1890, Cecil Rhodes has become Prime Minister of the Cape Colony. He had been a member of Parliament for Barkley East since 1881. He represented a new type of man, of which there were a growing number in the Colony: the man of great wealth and influence. None had quite his riches and power, with large interests in the British South Africa Company (formed in 1888), De Beers (also in 1888) and Goldfields of South Africa, (founded in 1887[131]. This wealth and power was primarily devoted to achieving his aim of a United South Africa under the British flag. A small step towards co-operation had been taken in 1889 with the formation of a Customs Union with the Orange Free State. However, the fiasco of the Jameson Raid in 1895 led to his resignation of office. The events of the next few years slowly worsened the situation and resulted in the outbreak of the Anglo-Boer War in October 1899.

The large amount of money that poured into the country, plus the influx of large numbers of immigrants, created a building boom of enormous proportions in Cape Town. It is not just the re-building of Adderley Street that is remarkable but also the change of scale of the new buildings. Buildings became taller, some reaching six floors[132], but all going to at least four. They also became wider, completely obliterating the original domestic size plot widths. These new buildings mirror the growth of the large companies that they housed. This was the day of the departmental store, the office block and the large hotel. Even government bodies, such as the Post Office, housed themselves in new, impressive buildings[133].

This vertical growth was made possible by the lift, first installed in Stuttafords in 1890[134], and the steel frame which had been perfected in America in the 1880's. Although this height was possible with loadbearing materials such as brick and stone, the local products were not reliable enough. A mere glance at a photograph of circa 1900 is sufficient to show the scale of the re-building. ILL.9. ILL.10.

A proper sewerage system was at last achieved in the mid-1890's by the implementation of Dunscombes scheme of 1891. The first electric power station was built in 1892 at the Molteno

Reservoir[135]. It appears to have been a sort of hydro-electric plant.

The development of the suburbs continued apace. Woodstock, for example, grew from a population of 4,974 in 1891 to 29,000 in 1904[136]. Complete new suburbs such as Observatory came into existence. Old established suburbs such as Sea Point and Green Point also changed character with many of the larger estates like Fresnaye (1898) being divided into housing estates[137], whilst whole new streets of terraced houses, both single and double storied, came into existence. The centres of what had been until then villages, now resembled small towns. Claremont and Wynberg are two examples.

In Table Valley, the number of estates developed at this time gives a good indication of the extension of the city. Tamboers Kloof begun in 1895, and Welgemeen Estate in 1897, the area below St. Cyprian's School, and upper District Six near Zonnebloem all show the signs of this expansion. Again, whole streets of terrace houses came into being, a denser pattern of development being a characteristic of this time.

The population of central Cape Town in 1902 was 146,000. During the first four years of the 20th century the spectacular growth of the colony in general and Cape Town in particular continued, in spite of the Anglo-Boer War. In fact the war seems to have stimulated this growth. Cape Town and immediate region were far enough away from the war zone not to be in any danger, especially after the capture of Pretoria. The city, as the nearest port to Britain, was ideally situated to take advantage of trade offered by the large amount of men and supplies being poured into South Africa by the Imperial Government. After the end of the war in May 1902, this momentum was further maintained by the money, estimated at £35,000,000, which Britain provided for reconstruction as part of the Treaty of Vereeniging[138]. After 1905 came the inevitable slump, reaching its worst in 1907-1908. During this time there happened the various political events which culminated in the formation of the Union of South Africa on the 31st May 1910.

ILL.4

By the time of Union, Cape Town extended from Sea Point to Plumstead in an unbroken chain with a population of 213,167[139]. Greater Cape Town came into being officially in 1913.

The building boom of the 1890's which had transformed the city continued. The re-building of Adderley Street was continued in the early 1900's, less spectacularly but just as solidly, with a number of the smaller businesses being rebuilt to greater heights.

Resumé.

From this study, what emerges most clearly is the growth of both the population and wealth of the region. This is most convincingly demonstrated by the graphs illustrating those items. It will be seen that despite occasional checks, this growth continued throughout the period studied, with a spectacular rise towards the end of the century. For our purpose this would be sufficient to indicate that a large proportion of the buildings to be studied would date from the latter part of the century or more particularly from the 1890's. ILL.3 & 4. ILL.5.

Another aspect that should be mentioned, and this is a factor common to all 19th century industrialising countries, is the emergence of a number of new building types, specialised structures that were unknown in the early part of the century[140]. The office block and the departmental store are good examples of this.

We can also ascertain three distinct periods of prosperity in the decade of 1852-1862, the years 1870-1882 and, lastly, that of 1890-1903. As will be shown in detail later, it is not too fanciful to discern, concurrent with these periods, also those of architectural style. The first period might be labelled "Early Victorian" as it corresponds closely with that style in Britain[141]. The second could be called "High Victorian" but might also be accurately termed "Proto Victorian-Colonial". This last period, which corresponds with the Late Victorian, is the full flower of Victorian-Colonial. These terms will be defined in more detail later.

The last factor which is important in a study of this nature is the cultural and industrial time-lag between the colony and the Mother-country. As the Cape transformed itself from a small, remote settlement to a large, well connected member of the British Empire, this time-lag closed until it can be said that,for our purposes,it had become almost negligible. In many ways, Cape Town could be considered then to have become a provincial Englisn city.

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CHAPTER TWO. THE PATRONS.

Public Patrons:

Until 1872, the executive powers of the government were vested in the Governor. This effectively meant that he, through the Colonial Office, initiated and controlled the Public Works programme of the Colony, such as it was. The Civil Engineer received his instructions (subject from 1854 to the scrutiny of the Colonial Parliament) direct from the Governor.

Until the arrival of Sir George Grey in 1854, there is little evidence to show that the Governors prior to him concerned themselves much with the Public Works especially in aesthetic matters, not that these Public Buildings were at all numerous or large[1]. Being solders, they appear to have left these matters in the hands of other solders, firstly Col. Mitchell and latterly, Capt. Pilkington.

Sir George Grey, who was a man of strong ideas, had an early opportunity to express his attitude towards Public Buildings. Thus in a letter of the 18th July 1855[2], written by the Colonial Secretary to the Civil Engineer on his behalf, concerning Roeland Street Prison, then about to be built, Capt. Pilkington was informed 'that Sir George considers that the display or correctness and taste of design in Public Buildings of a town have an influence, by no means to be neglected, on the taste of the inhabitants and encourages improvements in the erection of private edifices'. The occasion which called forth this opinion was the proposal to reduce the architectural finery on the prison in order to save costs[3]. In the rest of the letter, Sir George undertook to try to obtain from Parliament the extra money needed to keep at least enough of the design to make it respectable.

Of the two other large public buildings erected during his term of office, we know that he was intimately concerned with the new Somerset Hospital and chose the 'Tudor' design of the final scheme[4]. His role in the building of the combined S.A. Public Library and Museum is nowhere clearly stated, but we also know that it was on his initiative that a combined building was erected[5] and it is highly likely that this characteristic behind-the-scenes

influence caused the design by Köhler to be selected and built. He certainly had formally to approve the design, something which he definitely would not have done, if it did not meet with his approval. His influence on the never built Houses of Parliament can also be detected in his correspondence with Scott-Tucker, the Colonial Engineer. After the unsatisfactory results of the 1860 competition(6), he requested him to prepare a set of modified plans of his design for submission to Parliament. Grey was of the opinion that this design was the best to be adopted but thought it could do with less space for passages and vestibules(7).

Grey's involvement with public buildings was not only concerned with their aesthetic but also with the economic results of their erection. In a letter of September 1857, he sees the Public Offices building programme(8) as a means of introducing skilled artisans into the districts.

After Sir George's term of office expired in 1862, there was a dearth of public buildings because of the prevailing depression.

In 1872, on the granting of responsible government, the Public Works evolved into a ministerial post, that of Crown Lands and Public Works. From then on these became a purely Parliamentary responsibility, the Chief Inspector of Works being directly under the Commissioner of Crown Lands and Public Works. Thus the now familiar chain of responsibilities was set up and the committee type of decision became inevitable.

The mid-1870's mark an interregnum where responsibilities were not well defined and buildings were often the work of one man(9). By 1880, a clear structure had been worked out to undertake the large Public Building programme that it was becoming obvious the expanding colony would require. This consisted of the Public Works Department set up on a bureaucratic model with a professional man, an architect in charge of the design and erection of public buildings, the Chief Inspector who advised the Commissioner on the need for these buildings and their likely costs and, lastly, Parliament, who approved or disapproved of these in principle. The Houses of Parliament competition of 1875 and its results were an obvious factor in influencing subsequent governments(10) to adopt an

'in house' policy for future Public Works, a principle which was adhered to right throughout the last two decades of the century.

This need to control costs and the rise of the 'professional' architect in state employ was conducive to and did result in a certain mediocrity in public buildings. The controlling body, Parliament, was content as long as the stated costs were not exceeded and the buildings performed their functions tolerably well. The mysteries of aesthetics did not concern them collectively. As a leader in the Cape Argus Wekkly of 1889 observed, *'It is not English constitutional practice for Parliament to trouble itself beforehand with architectural or aesthetic details'*(11). The Colonial Architect himself was also likely to be more concerned with the practical aspects of architecture than with the finer points of style. It was also nearly impossible for him to personally design all the buildings required. All these factors influenced the conservative tendency of the Public Buildings of these years.

The Private Patrons:

As a group, the merchants of Cape Town had probably the greatest influence on the architecture of the town. This was both directly, through their own buildings;and indirectly, in buildings such as churches, where they formed the majority on the building committees. There being no aristocracy or gentry and not sufficient numbers of other well-to-do people, such as upper civil servants or army officers, they formed the elite of Cape society. Most of the wealth of the colony was in their hands(12). As a class, they were well travelled and relatively sophisticated. Most were immigrants. usually from Britain, but with a fair sprinkling of other nationalities.

Prior to the late 1850's, it would seem that these merchants did not particularly care to sink much of their money into bricks and mortar(13). A quotation from the Cape Argus of 1861 would appear to confirm this state of affairs. It reads as follows: *'If it is not successful institutions and successful individuals who are to aid in ornamenting this city, who are to improve the buildings already in it, and when they build, to sink a little*

selfishness and a little of their abundance to make Cape Town more attractive, who is expected to do it? It is a burning shame and an everlasting disgrace to many who have, without much merit of their own, acquired fortunes here, that they pocketed all they could and walked off with it, not caring what became of the old city in which they had enriched themselves after their ends were served'(14). However, the article goes on to comment that this seems to be changing, *'As the improved architecture of shops and stores in the principal streets testifies'*. This changed attitude is corroborated by a remark in the Cape Monthly Magazine, also of 1861(15), which comments on old houses *'metamorphized into smart modern offices'*. This has been confirmed by the author's survey(16). This new attitude can be accounted for partly by the coming of age of the Victorian business man and partly by the confidence engendered by the prosperous 1850's, both in England and in the Colony.

Although the boom of the early 1860's was brief, the desire for a modern, showy building that reflected the growing prestige of the commercial world remained.(17). When better times dawned in the 1870's, more re-building took place, although the commercial monuments of this era are mainly banks, such as the A.B.C. Bank in Adderley Street, and most striking of all, the new Standard Bank(18). There is evidence to suggest that this particular building was designed and built far in excess of the existing needs of the institution principally to give architectural expansion to its grand ideas. Nevertheless, it is really only during the last decade of the century that large fortunates were amassed and correspondingly large businesses built to house these enterprises. It must be obvious that these buildings were not seen purely in a utilitarian light but as a visible reflection of these merchants' prosperity. Their attitude to the actual architecture of the buildings was one of extreme generosity. As long as the architect could echo the prevailing feeling of abundance, in and on the building, they were willing to foot the bill. J.Parker, addressing local architects in 1907, alluded to this by saying: *'It is a gratifying fact that during the last few years there has been a marked improvement in the street architecture of the city. The causes for this are not far to seek, in the numerous opportun-*

ities which architects have had of building large offices and warehouse blocks that had been usual hitherto and in the liberality of building owners who, in many cases have spared no expense'(19).

Reverting to the size of these buildings, it would seem that although there were sound economical reasons for erecting such large and tall buildings, there was also an emotional factor linked with the prestige that was felt to be intrinsic with their size. This is referred to by Howard in 1907 when he remarks on white elephants of skyscrapers(20).

How far the proprietors of these buildings influenced the actual architecture of their buildings is a matter for conjecture. However, as is remarked on elsewhere, these men were generally of the class then known as self-made. This invariably meant they were of humble beginnings and without very much formal education; certainly even relatively well educated people during the Victorian period seldom had any deep understanding of architecture(21).

Church Patrons:

Prior to the appointment of a bishop, Anglican Church building in the colony was left to the initiative of the local inhabitants and where these were numerous and wealthy enough, they built churches(22). The pattern seems to be this: that a Board of Trustees was formed of local notables plus the minister if there was one. This Board then acquired a suitable site by purchase, gift or Government grant. A subscription list was then opened and when donations reached a suitable level, plans were invited, usually privately. Once approved, work was started. Often a government grant could also be obtained towards the cost of the church. The building of St. John's, Wynberg, is typical of this early stage of church building and the progress of its design and construction is instructive.

The first moves to build a church at Wynberg were discussed at a meeting held in 1827, over which the visiting Bishop of Calcutta presided(23). He advised the meeting that the then Secretary for the Colonies had assured him that the government would sanction

the site and contribute half the expenses of a church at Wynberg.

The meeting then resolved to open a subscription list for a church to seat 1,000 of which 300 would be free for the poor. They estimated that the church would cost £5,000, some of the money for which would be derived from pew rents. Nothing came of these ambitious ideas until a meeting, held in May 1832, where it was resolved to build a more modest church, seating 350[24]. A Board of Trustees was elected. The governor was petitioned to grant land, which he did, and also promised £400 in four instalments. Another visiting Bishop of Calcutta consecrated the ground in September, while the trustees met with Skirrow in October to discuss the design of the church. This was estimated to cost £1.800 and trustees aimed to raise the bulk of this through the selling of £5 shares. Owners of these shares had pew rights and votes. There are no pictorial records of this church but it would appear from descriptions to have been a simple rectangle with end gables, buttresses and an attached tower. It was almost certainly 'Gothic' in style. The church was originally intended to be sited with the tower facing south towards Simonstown, but the Governor requested that it be reversed so that the church faced east-west according to the canons of the church[25]. Although the Rev. Judge maintained that there were no canons or rubric on which way a church was to face, the trustees resolved to oblige, but found that the site did not allow this so the former north-south orientation was reverted to. The new church was no sooner finished in July 1834 than it collapsed, at first partly and soon completely. Sir John Herschel had some harsh words to say about its construction[26].

Not daunted, the trustees set about raising funds for a new church. At a meeting held in June 1835 the new church was estimated to cost £1,850 and a subscription list was opened. Not without some qualms, Skirrow was re-engaged as architect. This time the design was taken from a picture of the chapel at Sudely Castle, Gloucestershire. A new site was chosen, that of the present church. The building was completed in 1839 but not consecrated until May 1843 by the Bishop of Tasmania. As originally built, the church had no wings, thus corresponding closely to its model. This

use of an archaeological precedent shows the faint stirring, even in a place as remote as the Cape, of the movement towards a purer Gothic revival, that was to take place in the 1840's in Britain. Local opinion was enthusiastic and a contemporary account of the church had this to say: *'The English Episcopal Church is a point in the landscape of Wynberg of beautiful interests. It is quite a pattern for village churches and is without doubt a building of the purest taste at the Cape'* (27).

As mentioned elsewhere(28), the arrival of the first Anglican bishop of Cape Town in 1847, signalled a new departure in the type of church built in the Cape. Bishop Gray and his wife, Sophy, were resolutely 'High Church'. Robert Gray's father had been Bishop of Bristol, whilst Sophy, neé Middleton, came from Yorkshire gentry(29). Thus they shared a common Tory background. Before coming to South Africa, Gray had been vicar at Stockton-on-Tees, an industrial town near Newcastle, an appointment purposely taken by him to show his zeal. The 1840's were the high point of the Oxford movement. It is not surprising, then, that when the Grays arrived in Cape Town, fired with enthusiasm for the movement's aims, they found much to do in the then disorganised and lethargic colonial church. The architectural implications of the Oxford movement have been discussed at length in another section, so we will only discuss here the ways in which the Grays achieved their ends in the church building programme which they almost immediately embarked upon.

As almost all the priests who came out with Gray and those who were subsequently imported were of his High Church persuasion; there was obviously no need to convert them to the ecclesiological aims in church buildings. They also soon formed the majority of the ministers. However, the lay members of the church needed to be persuaded because of their importance in the financing and building of churches. This was done by the numerous and arduous visitations of the bishop, often accompanied by his wife. There was also the founding of a church magazine called the South African Church Magazine and Ecclesiastical Review. The first number was published in 1850 and it ran until 1859. Amongst the various articles concerned with church matters, ran a very strong line in the matter

of church building. In fact, the second number, that of February 1850, contained a very long article entitled 'church architecture'[30]. This article is couched in the prosy style of the times, full of quotations and snatches of poetry but, for all its flowery language, it had a clear message: that only Gothic was acceptable for churches and 'correct' Gothic at that.

The first part praises the new churches then rising as being *'in a style calculated to recall the goodly fabrics in which we have been accustomed to worship in other lands and also to call out a better taste in our colonial church architecture'*. Later on, recalling the 'time-honoured' churches and cathedrals of England, the anonymous author maintains that on entering one of these, *'our thoughts are in a moment hallowed - our minds are elevated'* All descriptions are in the evocative style of the times. More in this vein follows. There is the *'sternness of solemn aisles'*; the church is *'solemn, grand, sublime'*; within, it is *'impossible to restrain prayer'* and *'the very solemnity of the fabric fills us with devotion'*. Turning from the medieval masterpieces to the more humble and much more relevant parish churches, similar compliments are paid to these. *'These simple, venerable, dear loved village churches, attract to themselves our warmest piety, our deepest reverence'*; an aside castigates the previous attempts at Gothic as *'the hideous painted and whitewashed parallelograms that we have raised up and called churches in these our days'*. At the end of the article the author notes that it might again be possible to raise up *'movements of piety'* but built solely for their own day.

The magazine also contains a series of four letters written to the editor by a certain 'E.R.Y.'[31], concerning the problems of church building. These letters set out very vividly the problems that beset the design and construction of churches, especially the rural ones. These problems will be discussed at length later, but it is worth noting here that the writer of these letters assumes at the very beginning that only 'good English modes' are to be used and therefore discusses only the problems involved with these buildings.

The effects of this propaganda and the bishop's visitations were to ensure that virtually no Anglican churches in South Africa we

built in other than the approved manner and mostly to Sophy Gray's designs, even if these were altered during construction[32]. Even Holy Trinity Church, Harrington Street, an Evangelical parish, had a chancel in the decorated style added when it was enlarged c.1860. Where it seemed that the local people were likely to err, the autocratic Bishop was not afraid to remind them that there were 'certain definite rules and laws in church architecture' and to register his disapproval of the local, inferior design[33].

In practice, this meant that Gray inevitably presented the aspiring church builders with a selection of designs, some prepared by his wife and others by English architects, copies of which had been brought out by the Grays[34]. They chose the one which suited their needs and purse, invariably the latter. The system set up by Gray was to persuade the more prominent members of a parish to form a building committee, to purchase a site or get it granted to them by the government[35], and then to promise a certain sum, say £200, from his funds, on condition they raised a similar amount[36]. Before granting the money, the church site had to be vested in him as head of the church and he would not consecrate any church in debt. The motive here was to ensure that no parish church was encumbered and had no possible disputes as to ownership. He was also a great believer in w[illegible] we today would call 'self-help'[37]. Most of the churches built at this time were built this way, with the local committee assuming responsibility for the actual building work. However, some churches for instance, Belvidere, Schoonberg and Faure, were principally the gift of the local landowner, in the English way.

Returning to the letters on church building, it would be as well to follow them in sequence as these deal with typical problems in succession. The second letter sets out the best course for obtaining a suitable design as being to send to England for plans as this is where 'church-building is making more rapid progress than it has for any time in the last 300 years'. Having received, for example, twenty plans, the parishes in question had to make a selection. Inevitably, an expensive plan was chosen and this had to be 'simplified' for local taste, which meant the removal of ornament as 'so much of architectural beauty depends on well-placed

ornament and ornament is expense'. This 'simplification' is done by the committee but, as the writer observed, skill is needed to simplify well. This skill is the product of a trained mind and 'church building is one of the noblest uses to which it can be applied', a remark which probably better than any gives the motive for Sophy Gray's involvement in church architecture. The need for simplification also defines her place in local church architecture.

The third letter is devoted to materials, and notes that the structure of churches is much influenced by the type and nature of the local stone. Its hardness and durability are not the most important questions; but how fitting it is for receiving the outline and forms that the architect has intended, is stated. In this regard, the Cape is deficient in good freestone. The best interior work at St. Paul's, Rondebosch, had to be carried out in stone from the Sundays River, over 600 miles away. For most churches this means that stone for tracery or mouldings had to be obtained at any cost[38], or this work abandoned[39]. Again most local stone is difficult even to square or bring to a finish. Turning from stone to wood, the writer notes the general lack of this and the unsuitability of local woods. Therefore he or she observes that this must be used sparingly and in a different way from England. In this regard, 'the solemn effect of massive roofs and the free and flowing lines which softer woods admit of in carving are not likely to be prominent beauties of South Africa'.

The fourth and last letter deals with the difficulties of workmanship. In England, the writer says, church work is not carried out by common village workmen, but by skilled men imported for the work. These skilled men are not likely to be found in the Cape as even long settled immigrants would not have these skills, the work only being recently recommenced in England. Some good workmen might be found in the neighbourhood of Cape Town. The best method for rural areas would be to build to an old fashioned plan and for the passing on of a small body of trusty and skillful workmen from church to church[40]. The letter then deals with the problem of superintendence, remarking that it was not possible for an architect, of which there were not many in the Colony, to supervise churches at such great distances apart. The need for a trusty

foreman is stressed. Towards the end of the letter, the writer dryly observes that difficulties increase as the style of work rises beyond the skill and experience of the workmen employed and differs from the ordinary practice of the country.

In all, these letters are a prophetic summary of the difficulties that were to be experienced by the builders of these churches over the next twenty to thirty years, and show how the ecclessiologist's Gothic had to be changed to suit local conditions. What is not mentioned in these letters are costs. Generally speaking, churches of 'correct' Gothic character cost twice what they would have in England(41). Even a small church like Schoonberg cost £600, a large sum for those days. So the sacrifices made to build them were considerable. Bishop Gray's remark is appropriate here as an indication of this achievement. It was: *'Our people being few, scattered, poor in a thinly peopled country'*(42).

Before completing this section, it must also be shown that the prevailing High Church attitude was not only concerned with religion and architecture, but with a Ruskinian attitude to the welfare and morality of the workman himself. The following quotation from the church magazine will instance this:-

'Nor is this a mere matter of taste and art, but it is imtimately connected with the whole character and social condition of the labourer. To be engaged on such work as prevails generally in the colony, is nothing less than perpetual degradation to every workman employed upon it. No influence has so much to do with forming a man's character as the habitual influence of his work. Slovenly, deceitful, pretensious, vulgar work will make a poor-spirited, careless, thoughtless, dishonest workman. We are thankful, therefore, on other than simply religious grounds for anything which gives some hope of better things to come. All who contribute to honest, good work, of whatsoever kind, are benefactors of society, and do something to elevate both those who carry it out, and those who look at it'(43).

Turning from the somewhat aggressive enthusiasm of the Anglican Church for the 'correct' Gothic, it is instructive to follow the deliberations that resulted in the building of the Congregational Church on Caledon Square(44). In this respect, we are fortunate

in having the surviving Minutes of the Building Committee[45], which allow us a fairly comprehensive insight into the various influences that acted on church design in Cape Town in the mid-1850's[46].

In common with the building of other churches, the Congregational Church delegated its powers to a committee of its members who were specially appointed for the purpose. In this case, fourteen members were appointed in mid-1854. Amongst these fourteen were the minister, the Rev. Thompson, and such prominent people as Henry Solomon, brother of Saul, Mathews the chemist, and James Cameron, missionary and builder. The committee was empowered to decide whether to change the existing church, the Union Chapel on Church Square, or to re-build. They quickly came to a decision to seek a new site and to dispose of the existing building, as enlargement was clearly impractical.

Amongst the new sites considered, was one on Caledon Square. The owner was the Municipality and they refused to sell. Whilst the search for a new site went on and a buyer was sought for the existing building, a sub-committee was formed in October to call for plans. At the meeting of the Committee held in December, two models or what we would term schemes, were presented by this sub-committee. The first was a design by Penketh, a version of his new church at Port Elizabeth. The second was an engraving of Tilston Church in Cheshire, England. Penketh's design was rejected as being too expensive, whilst Tilston was regarded as being suitable. Tilston was in the Perpendicular style until extensively altered in the 19th century.[47] The adoption of this church as a model shows how old-fashioned were the ideas of the committee.

However, the situation remained fluid, and at a subsequent meeting, Cameron presented a design of his own, whilst Penketh submitted a new design. Perhaps so as not to offend Cameron or most probably in order to get an informed opinion, the committee approached Mr.Bell, the Surveyor-General, a noted architectural critic, for his comments. He recommended the pencil plan (Penketh's) as being 'chaste' and 'graceful', although we was not sure if every part of the building was in keeping as to the period of architecture[48]. He also had a number of detail criticisms. These were that the

belfry should be much reduced in height and breadth, that the roof should be open and Gothic, that the changes (not stated) to the style of windows and buttresses should not be carried out and lastly, that the 'rosette' should be nearer the roof. From these we can gather that the design was not quite in the correct style.

Into this state of affairs came a letter by Köhler[49]. Altnough no copy of it survives, it appears from the April meeting, that it was an offer of his services. At the meeting held on 25th May, 1855, the committee accepted his version of Tilston Church, the first model. Köhler had made some changes: he had added an 'elegant' porch and substituted a finial instead of a belfry. A description of this design says it is in the Early English style with a roof of open Gothic character; Bell's suggestion seems to nave borne fruit. This design could seat 500 with space for 300 in a gallery. The gallery would, of course, have been anathema to the Ecclessiologists. At subsequent meetings, various additions and alterations were adopted but these are not specified. It should be noted that there is no evidence to suggest that the architects of these schemes were ever present when the committee made these decisions[50].

The committee was clearly nervous as to the strength of the open roof. They consulted both Capt. Pilkington, the Colonial Engineer, and his son, Woodford Pilkington, then City Engineer. Both were confident of its strength. Capt. Pilkington, however, suggested that the collar beam be lowered. In October, Köhler presented a new design for a church in the Norman style. Why he did this is not recorded, but it seems it was entirely on his own initiative. It was not adopted. At this meeting it is noted for the first time that the building was to be fronted in rough red sandstone.

However, Penketh had not given up, and at the November meeting his new plans and tender were discussed, but were not accepted. The original design of Köhler's was continued with. In February, presumably anxious about cost, Spengler's bricks were substituted for stone in the front elevation, whilst best bluestone instead of mountain stone was substituted elsewnere, perhaps the foundations. The front was also to be plastered in portland cement and the roof

now had a ceiling instead of being open. However, in spite of all these savings, the committee must still have had doubts, for at the meeting of the 29th March 1856, they discarded Köhler's design and adopted Penketh's new one. This was of sandstone, had an open roof, a tower and steeple and a stained glas window in the gable(51). Although it is not stated in the Minutes, this design was almost certainly that of the building that was finally built, which according to the parchment included in the lead box laid with the foundation stone(52), was based on the Wesleyan Church at Castletown, Monmouthshire. In June the committee accepted Penketh's offer to do the working drawings for £42. They also stipulated that none of the gable or steeple ornaments was to be in the form of a cross of any nature. This stipulation was in keeping with the non-conformist horror of anything that smacked of 'popery'. It emerges at later meetings that Penketh wanted to build the church himself and to that end was somewhat tardy with the drawings, a fact which called forth some strong comments from the committee.

By July 1857, various tenders had been detailed and a decision was finally made to build in stone, although this was estimated to cost £600 extra. It was obviously thought that it would be worth this amount. The tender of Colin Lawrence was accepted and the building proceeded with. The foundation stone was laid late in 1857, and the church was finished in 1862. Penketh's design did not escape unscathed. Firstly, the windows were changed to the style of the north door of Norton Church, Gloucester, then the gable window was changed to the design of Mr. Cameron and yet again to that of Mr. Sleigh, another member of the committee. The projected tower and spire were never built.

This saga, in which it took the committee about three years to decide on a design and five years to build it, shows very clearly the local difficulties in building 'correct' Gothic. The vissicitudes that the design went through as the committee wavered between the costly 'correct' Gothic, then newly fashionable, and the cheaper old-fashioned method of achieving a Gothic character. It should be noted that it was never in doubt that Gothic, and if possible, that clearly based on an English model, should be used.

This was a clear indication of the strength of the Gothic Revival in the mid-1850's, even on a non-conformist church in a remote colony.

In the 19th century, each congregation (gemeente) of the N.G. Kerk was an independent body controlling its own affairs in all but theological matters(53). The congregation selected or called its own minister and financed and built its own church. Uniformity of religion was maintained by the holding of regular synods. A moderator was elected at these synods and held office for a certain length of time, but his powers were in no way similar to those of a bishop. The affairs of the congregation were controlled by a consistory. This was comprised of the minister, two or more elders and four or more deacons. All the lay members were elected in rotation(54).

Before turning to the building of churches, it would be as well to examine the background of the ministers (dominees) as these men exercised a powerful influence in their communities. Most of the ministers were colonially born, although quite a number, especially in the first half of the 19th century, were either Scots or of Scottish descent; the Rev. Andrew Murray and his five sons being a famous example. The Rev. Robertson was another. There was also a sprinkling of Dutch and German ministers(55).

Prior to 1859, when the theological seminary was established at Stellenbosch, all vocational training had to be undertaken overseas, usually in Holland or Scotland. Thus, until the early 1860's, all the ministers must have spent some of their formative years abroad where they could hardly have been unaware of the Gothic Revival which, by the 1850's. had certainly become the only proper style for churches. This knowledge of and the favouring of Gothic by a minister, in this case the Rev. Neethling at Stellenbosch, has been confirmed by one writer(56), who states that this feeling was widespread amongst younger dominees at the time (c.1864).

In the matter of church building, it was usual for a congregation to delegate these matters to a committee specially set up for this. This was the rule either in the case of a re-building, of which there were many, or when a completely new church was contemplated.

The building committee invariably advertised or called for plans and tenders[57]. On receipt of these, the committee would make its selection. These were never competitions in the true sense of the word as no premium was offered[58]. The requirements as set out in these advertisements, seldom if ever stipulated a style or type of plan. What was usually given was the number to be seated[59]. Sometimes the building committee negotiated directly with a favoured architect, usually because he would also offer to do the contracting, a burden which one committee would not relish undertaking. Hager's success in church building seems to stem from this willingness. Caledon Church and the competition of Oudtshoorn Church are two examples of this[60]. Towards the end of the century, though, architect and builder were seldom the same person. At this time architects were still willing to submit designs, usually quite elaborately presented[61], under this form of competition, presumably as these buildings were now large and so was the potential fee.

The size of these churches is often remarkable, being very much larger than was needed by the regular congregation of the village in which they were situated. This case about because the church had to accommodate all the farmers from the outlying districts who, because of the distances involved, could not attend a service every Sunday but who would come in at intervals to the communion (Nagmaal).

Besides being sizable, these were often costly buildings. Examples of these are Ceres church, not a large building, which cost £4,900 in 1881; Mossel Bay which cost £7,250; Caledon which cost £8,000 in 1877[62]; and lastly, Oudtshoorn which, when complete in 1879, had cost the huge sum of £19,407. It was this type of building that caused Froude to comment that, *'The Dutch meeting houses are the handsomest buildings in South Africa'*[62A].

A common method of raising money for a new church was to obtain from the Government a grant of a farm. This farm was then laid out in the form of a township. Erfs in this new town would be sold to finance the building of the church. Colesberg and Robertson are examples of villages founded by this method. This also explains the church's paramount position in the village as it was often the first building erected. Another way of raising money was to solicit

contributions from the congregation who, it appears, always fulfilled their obligations. Expensive as the church might be, it was always paid for.

Another aspect of church building was the rate at which these buildings were enlarged or totally re-built, almost all of them being affected in one of these ways. Enlargements usually took the form of wings to the original building. Examples of this are: Wynberg, built 1832, enlarged 1843; Napier built 1842, enlarged 1854; and Bredasdorp built 1842, enlarged 1856. Stellenbosch is an exception to this. It was enlarged by a nave and tower in 1863. There are many total re-buildings. Ceres built in 1855 was re-built in 1879, Mossel Bay built in 1845 was re-built in 1875-1880. Wynberg Church was re-built in 1889. However, the church with the most chequered career must surely be Malmesbury. The original church, a kruis-kerk, was enlarged during the year 1860-1863, but collapsed. A completely new church was then built in 1864. The tower of this church then collapsed sometime before 1877 and was re-built in that year. The church was finally enlarged to its present form in 1899.

The preference for Gothic has been noted before and one strong source of influence, the dominees, had been noted. Another source was the re-building of the Groote Kerk in 1841. As it was the mother church, the style of its re-building in what is known as 'Cape Gothic', has been shown elsewhere[63] to have had its imitators. Nevertheless, a more important influence would have been the demonstration of the acceptability of Gothic even if in a somewhat strange form. Most of the contractors for, and the workmen employed on, the N.G. Churches of the 19th century were British emigrants[64]; and these, especially during the 1840's and 1850's, would also appear to have designed a number of the churches[65], all in a form of minimal Gothic. A very direct example of this influence is the Franschhoek Church built in 1844. It was designed 'in de Smaak als de nuwe Episkopale kerk in de Harrington Street, Kaap Stad'[66]. Lastly the large increase in size of some of these churches during the last half of the 19th century led to a corresponding increase in the involvement of professional architects in their design and construction. By then these architects generally designed in the Gothic

style as a matter of course.

Nevertheless, it should be stressed that the 'Gothic' churches of the N.G. Kerk, however correct in detail, were never really based on those of the Ecclessiologist's movement. Their typical plan of a long nave and separate chancel, was unacceptable to the N.G. Church who required exactly what the Ecclessiologists detested, the preaching box. These were a cross between the two types. Even the most 'English' of the N.G. churches, those at Oudtshoorn and the original church of 1864 at Malmesburg, fit into this category. The Oudtshoorn Church was a sort of kruis-kerk, while Malmesbury, although having a nave and aisle, had no chancel. However, the consistory fulfilled this role in the external massing.

Patrons and their houses:

During the 19th century, only people like merchants, upper civil servants and latterly, well-to-do professional men, could afford to build or buy a house in Cape Town, and because of local conditions even these people could not indulge their taste until late in the century. These local conditions were, chiefly, the lack of suitable building materials(67), shortage of skilled labour and the high cost of imports. These combined to keep house design at a low level until the increasing prosperity allowed them to be overcome.

The relative humbleness of even quite wealthy merchants' houses during the 1850's can be instanced by Victorin's remark on Jacob Lettersted's house, Mariadal, at Rondebosch. The main building he recalls was a one storeyed house with a thatched roof which was *'not stately in the description neither in reality'* but *'inside it is very elegant'*(67A).

In other colonies, the lead in domestic architecture was often given by the style and appointments of the governor's residence(68). In the Cape this was not so, Government House never being regarded as anything of merit locally, and in fact it was often a source of shame to the inhabitants. In 1882, for instance, it was called a 'patched up bungalow!'(69).

A few substantial town houses were built in the 1840's and 1850's,

but they are increasingly rare after this[70]. The fashion set by the Indian visitors and upper civil servants for the suburban villa was increasingly imitated by the merchants from the 1860's on, chiefly for climatic, (Cape Town was hot) and social reasons. All who could afford it aspired to a country house. This closely parallels similar movements throughout the industrialised western world of the time.

For the Victorian middle class the house had important connotations. It was regarded as the shrine of the family and the family was thought to be the focal point of life[71]. It was in this context that the values of civilization were bred and upheld.

The house was also regarded as an accurate reflection of the social status of the family, even their cultural background and aspirations could be read from the choice of style and interior furnishings[72]. There is no evidence to suggest that the people, who, broadly speaking constituted this level of society at the Cape, did not share in these aspirations and values. There was, with little exception, no material deviation from the English pattern of life in domestic routine. The heat of summer may have relaxed formalities a little but, if anything, the home was more important at the Cape, where the amusements and distractions outside the home were fewer than would have been the case in Britain.

As in England, the first requirement in a house of any pretention was a good suite of reception rooms[73]. The minimum here was a dining room and drawing room. The first was usually larger than the drawing room, large numbers being entertained even in a small house. The minimum size of this room would seem to have been 12'6" (3.75m) x 13'6" (4.10m), going up to 16' x 26" (4.80m x 7.80m) in the larger house[74]. The drawing room usually approached a square in shape, again 12'6" x 13'6" (3.75m x 4.10m) was the size of the smallest drawing room, with the largest approaching 18' x 26" (5.6m x 7.80m). In the larger houses additional reception rooms, such as a study and a morning room, were found. Most had at least a third room. These were usually much smaller than the main reception rooms and a little more

private. Besides these rooms, there seems to have been a fashion which started in the 1880's for a small ladies' room upstairs[75]. This was in the largest houses and was often associated with a balcony. The provision of fireplaces in these rooms varied but at the minimum, the drawing room possessed one, and often they all had one. At least one bay window was required from the 1880's on. This was found in the drawing room[76], but often the other reception rooms had them as well. This was possibly due to the influence of Ruskin, however diffused[77]. Bedrooms were often not lavish either in size or number[78]. The single exception was the master bedroom. This room served as the mistress of the house's sittingroom so it was usually made larger and given a fireplace. In the 1890's it was often given a bay window as well as it usually occurred over the drawing room on plan in the double storeyed villa.

During this period, it was not usual for the vast majority of people who formed the lower end of the social scale to own their own homes. These people did not have sufficient capital to make the initial outlay and did not have the necessary security to borrow this capital either. Only the armed services, some civil servants and the Table Bay Harbour employees were provided with housing. Everybody else had to rent their own accommodation. This was provided by entrepreneurs. The capitalist, who acquired the land, built the houses and let them so as to make an income on the money invested this way. In the light of the constant and increasing demand for housing and this accepted mode of providing it, the development of the inner suburbs of Cape Town is thus easily explicable, as is also the type and structure of the typical houses.

Until 1861, these entrepreneurs were completely untrammelled by any municipal requirements. They could and did lay out the streets and buildings as they wished; the only exception to this was where the Municipality itself was the original landowner and therefore laid out the streets before selling the building plots. As an example, this was done in the blocks that run up to Buitensingel Street. Even after 1861, when the Municipality gained the power to regulate the layout and width of new streets, this was used on an ad hoc basis only, to regularise the existing pattern. There was no

concept of a master plan nor any idea of providing a balance of open space to built-up areas. The whole of District Six, a huge and relatively densely built-up area is, or was, a typical example of the then current concept of 'laissez faire' as applied to housing. Although District Six was the single largest of the areas developed in the 19th century, the inner suburbs spread in a wide semi-circle around the older built up core of the town. This was somewhat split into two by the Town Gardens with an upper class development above this in the old estates of Table Valley. As noted before, the western areas tended to continue the Cape Dutch traditions in building, whilst the Eastern was more English(79).

The terrace house in both its double and single storeyed forms was the obvious choice for speculators' architecture, with its maximum use of ground and minimum of structure and maintenance. Widths of the average units varied, the small, single storeyed unit averaged between 15' and 16' (4.5m to 4.8m); some were as narrow as 11" (3.3m). Double storeyed units were larger, varying between 20' and 25" (6 to 7.5m). Only the exceptionally large went above this, but plot lengths varied from 45' to 80' (13.5m to 24.0m).

A superior form of speculators' architecture was the row of detached villas. Glynville Terrace, dating from c.1860, is possibly the earliest example of this type. It does not seem to have become popular until the middle of the 1870's but by the 1890's it was second only to the terrace. It can be distinguished from its more upper class prototype, chiefly by the minimum plot which it occupies. Plot sizes varied from 35' x 80' (10.5m x 24m) to 55' x 110' (16.5m x 33m). Semi-detached houses usually had smaller plots, 30' x 80' (9m x 24m) being an average. The planning of these house types is dealt with elsewhere but it is sufficient to say here that it was very conservative.

It is obvious that in a number of cases, and this is especially true after the 1870's, that architects were involved in the design of speculative housing and presumably each developer had an architect of his choice; but virtually no information prior to 1890 is available to confirm this conjecture.

The following pages are an attempt to give an outline account of these speculators, chiefly by drawing on what are regarded as typical examples of these entrepreneurs. The main source of this account is the Cape Town Municipal Valuation Rolls[80].

In any discussion of the large property speculators of 19th century Cape Town, the Wicht family must feature prominently. By 1850, J.A.H. Wicht was the largest single owner of houses. These amounted to 145, whilst another Wicht, J.U., possessed an additional 30 to 50, with J.C. Wicht having another 11. In this respect they were only challenged by the Brink family, who possessed at least 50 houses amongst them. The Wicht family's holdings were mainly situated in a band which started at Napier Street and ended in New Church Street. In this street especially, J.A.H. Wicht had large holdings, somewhere in the region of 40 houses with another 19 in Buitengracht Street and a further 7 in Buiten Street. At about this time they had also begun to take an interest in District Six; J.A.H. Wicht is recorded as owning 17 houses in Van de Leur Street.

By the early 1860's, the holdings of the family had increased enormously. J.A.H. Wicht now possessed approximately 340[81] houses, of which about 106 were in District Six, the remainder seems to have been the result of building, which means that he was putting up about 20 new houses a year during the previous decade. J.U. Wicht now possessed about 40 houses, virtually all of which were on the western side. J.C. Wicht had increased his previously small number of 11 to about 80. This made a total family holding of about 460, by far the largest group. The Brink family were still large property owners; A Brink, for instance, owned about 40 houses, principally in Church Street, Chiappini Street and Hilliger Street.

Following J.A.H. Wicht.s death in the 1860's, his estate devolved upon his children, C. and A. Wicht, who in 1870 possessed approximately 325 houses, with a small number still held by the Estate. At this time J.C. Wicht.s holding stood at 90. Another Wicht, J.L., possessed 20 houses. After the boom of the seventies, the early 1880's marks the zenith of the family's property holdings. In 1880, C. and A. Wicht possessed about 375 houses worth about £60,000

in municipal valuations, with a large proportion of these in District Six. J.C. Wicht held about 85 houses at this time. By the late 1890's the family appear to have sold most of their buildings, for in 1896, the combined total was less than 70.

Few other speculators approached the Wicht's in their scale of operations and most confined themselves to a specific area Some, however, are worth mentioning. J.W. Glyn is one of these. He held and developed property in Harrington Street and the block to the south of Roeland Street bounded by Hatfield and Buitenkant Streets. In 1850, he possessed 10 houses in Harrington Street and 3 in Cameron Street nearby. By 1860 his holdings had increased to 53, chiefly in District Six where amongst others he had developed 8 houses around Glynn's Square. He had also built 9 houses in upper Buitenkant Street during the early 1860's. He built both Glynnville Terrace and Warrenville Terrace, both more of a middle-class nature than his usual working-class housing in District Six. In 1870, his holding stood at about 55 houses. Like the Wicht family, the 1870's saw him increase his possessions until he owned approximately 70 houses in 1880. His principal development of this time was a terrace on Glynn Street. After his death his estate continued to be quite large, with the same amount of houses (70) in 1890.

The other large speculator of the last quarter of the century was A.R. McKenzie, a stevedoring contractor and later a town councillor. In 1870, his property holding was very small, consisting of 4 houses in New Church Street, with a further 3 in Mount Street, as well as some ground. During the following decade, he developed two terraces in upper Buitenkant Street, a total of 24 houses, another in Wesly Street of 6 houses, and he either built or acquired 4 houses in Harrington Street. In 1880 his holdings stood at about 24 houses. During this period he also acquired substantial portions of the 6 blocks below Buitengracht Street and above Buitensingel that had been sold by the Cape Town Municipality in 1879. The 1880's and the early 1890's saw the period of his greatest expansion. He appears to have sold some of his property to concentrate on two areas, that around Prestwich and Alfred Streets, where he had his business premises and that area in the Gardens around Wesly Street where he lived(82).

It is interesting to note that he does not appear to have concentrated exclusively on working-class housing, as a large proportion of the other entrepreneurs did. He owned two substantial terraces, Shamrock Terrace, in Somerset Road, and the Avenue, in the Government Gardens, both built in the early 1880's. Shamrock Terrace had a municipal valuation of £700 to £900 per unit, whilst the Avenue varied from £900 to £975. These were high when compared with the average of £150 for the small terrace houses. He also owned a large terrace on St. John's Street and 4 villas in Gordon Street. The rest of his property consisted of rows of terrace cottages in Buitenkant and Maynard streets. In 1896, his holding totalled 130 dwellings.

Turning to the actual buildings themselves, a large development of the mid-1880's was that undertaken by Mr. Lewin in upper Caledon Street in District Six. Here, in 1884, he built 44 houses in terraces to the design of C.F. Abden, architect[83]. The nucleus of this development became known as Vernon Terrace. This demonstrates the scale at which some of the developers were willing to become involved, and the subsequent employment of architects on an equally large scale.

A different type of development was that of the Sydenham Estate by Wilkinson & Son[84] in the early 1880's. It was situated off Kloof Street where Wilkinson and Faure streets now are. An advertisement[85] of 1882 makes it quite clear as to exactly what class of person this Estate was intended for. Designs for a number of houses in different styles costing from £900 upwards, were available. Besides this, the prospective customer could choose his own plot and have his own plan. To obtain this, a 'package deal' was offered in which he was required to put down a quarter of the total price upon which he would be granted a mortgage at the current rates. Wilkinson & Son would also give an estimate on his own plan or could draw up one to suit him. This must certainly be one of the first instances of what has become the typical South African middle class estate development.

Turning from the larger developers to the smaller, it should be observed that this is a relative term, the tendency being for there to be a small number of small owners at the start of the Victorian

Era while, later in the century, even small developers had quite sizable holdings.

A group of small developers operated in the late 1840's and during the 1850 s in the Somerset Road area. All four of these left their names in some way. There were G.T. Mechau, who owned 8 houses on what became Mechau Street; Moreland Place, 4 houses built by W.E. More, H.C. Jarvis who built Jarvis's Buildings, (a terrace of 7 houses); and lastly, H.J. Berning who owned Berning Building, (a terrace of 6 units) and who owned another 20 houses in the vicinity. These are fairly typical of the more modest development of the times. James Cameron with two groups of buildings, a terrace of 6 in Buiten Street and a larger terrace of 14 in Hope Street, is a small entrepreneur who prospered in the late 1850's. During the boom of the seventies it would appear that the social stratas of the developer broadened to include a number of people whose prime interest was not in this field. Prior to this, exceptions such as Dr. Changuion, (with his holding in 1860 of 19 houses, principally in Rose Steeg), are rare. People such as R.H. Arderne, the merchant, and L.P. Cauvin, the auctioneer, for example, possessed 9 and 13 houses respectively in District Six, in the 1870's. This involvement increased in the 1880's and besides such small capitalists as L. Southey with his holding of 34 houses dotted about the suburbs, there were such people as George Parkins, who built a row of 6 houses on a subdivision of his land in Tennant Street.

The unprecedented growth of the 1890's broadened this base considerably and we find an enormous range of new landowners and speculators. Capital was obviously plentiful and anybody with a small amount of spare land could build a terrace and reap the benefits. In 1896 people as diverse as Capt. Maag, who owned 27 houses on the western side of town, Thomas Bain, one-time Mayor of Cape Town, who owned 14 houses, and Sir James Sivewright, the politician, with 35 houses, are typical of this new class. Other examples are the Hon. W. Ross who possessed a couple of terraces in Hopeville Street and, on a more modest scale, the gunmaker, Rawbone, with a small terrace in Rawbone Street. Even as far afield as Upper Kloof Street, W. Higgo of the quarry owning family,

found it profitable to build a number of small cottages. A final example of the diversified interests of this new class is Mr. Matthews with a number of small terraces in District Six, and also with an hotel and brewery in the same area.

The established speculators of course often increased their holdings. In 1896, the estate of L. Southey consisted of 67 dwellings against the 37 of 1880. The Ardernes then possessed 56 houses. Even institutions, such as the Lutheran Church in Strand Street, found it useful to become small developers. In the 1890's they possessed a block of 7 houses in Waterkant Street on land behind the church.

This sort of entrepreneurship was not restricted to the white man only. As early as 1880, the estate of Mite Ackmat owned 38 houses, principally in the Rose and Bree street areas. In the 1890's Hadjie Mahomed possessed 23 dwellings in what is now known as the Malay Quarter where a more humble proprietor was Skala Maljiet with 6 houses in Chiappini Street.

Builders represent another obvious class of property owners and developers. All that was required was for the contractor to accumulate a little capital before turning it into a brick and mortar investment. However, although the examplesquoted below will show that this was common enough, no 19th century contractor became a really large property owner.

In 1850, James Butler owned 4 houses in Harrington Street where William Martin owned 14, 11 in Sir Lowry Street and 3 in Van De Lehr Street. The houses in Sir Lowry Street were quite small with a minimum valuation of only £150. By 1860, he had increased ownership to a total of 24. In 1870, it had reached 30, all in District Six, with 2 in Martin Lane. He continued to build in Martin Lane and by 1880 his total holdings numbered 37.

The boom of the 1870's enabled at least one contractor, James Arnold, to become a modest developer. In 1880, he owned 17 houses in terraces in Caledon Street, Canterbury Street and Primrose Street. T.J.C.Inglesby(86) was also sufficiently prosperous at this time to build himself two terraces, one in Church Street and

the other in Francis Street. These totalled 10 houses. During the 1890's, R.H. Morris was also to build a number of small developments, one in Morris Street commemorates his name. His total holdings in 1896 were 15. Mitchell and Mackie, another prominent contracting firm, built a terrace of 5 houses, quite substantial buildings by the municipal valuation. W.& G. Scott, another firm, built a terrace of smaller houses in the Buitengracht.

In the suburbs outside Cape Town prior to the 1880's land ownership lay mostly in the hands of the wealthier people. In Green Point and in Sea Point respectively, for example, there were only 73 and 55 ratepayers in 1876[87], almost all of whom were living in detached houses. Being relatively near to Cape Town, it was one of the first suburbs to expand during the next decade and by 1885 it had increased 100%[88]. Examination of the valuation rolls from 1883 to 1896[89] does not reveal the activities of any single large speculator as the pattern seems to have been of the established landowner subdividing off a portion of his ground and building a terrace of villas, usually of a substantial type. This was obviously financially rewarding and it kept up the 'tone' of the area. As might have been expected, most of the early terrace development was in the closer Green Point and not all of this was middle class. William Balne, who we will meet elsewhere, owned 4 houses rated at £60 in 1886, but otherwise they were small developments of substance. R. Bale, for instance, owned 3 houses valued at £250 each and Chas. Lewis had 3 at £575, as well as his own house valued at £2,250 in 1883. Chas. Freeman, the architect, appears also to have been a modest developer in the 1880's, first possessing a house valued at £1,000 in 1883, then another valued at £1,200 in 1884 and finally, a third at £700 in 1889, all in Green Point. The largest property owner of the time was Andrew McMeekan, who owned, besides his own house, a terrace of 4, valued at £800, another of 6 valued at £600 and 3 more valued at £200-£250, again all in Green Point.

During the mid-1890's, this development accelerated, if the number of pencilled entries in the valuation records are any indication, but there were still no large speculators, only more names, such as Boyes in 1892 with 5 houses, St.Georges Villas, valued at £700 each, Mrs. Inglesby with London Villas (10 houses), valued at £525 each,

and C. Peckham with 4 houses totalling £1,200 and another 4 totalling £585. However, this development had now reached into Sea Point itself.

Turning to the southern suburbs, Woodstock appears to have been an exception to the general rule of speculator's development and landlord ownership, as it is reputed to have been the scene of workmen's co-operatives(90). These occupied the area between the upper and lower Main Roads and were the product of the prosperity of the 1880's and 1890's. Architecturally these differ little from the speculator's product, except that the row of terraces is generally much longer(91), and a little more substantial than their equivalents.

Unfortunately, no valuation rolls of 19th century Observatory survive(92), but we do know that it virtually did not exist in 1890(93), and that the division of large estates such as Wrensch Town in 1892(94)into building lots for villas was typical. The surviving buildings, partly in the form of terraces and individual villas argues for a mixed development by larger speculators and smaller individuals. H.W. Struben owned a large amount of land especially below the railway line where in the late 1890's, he developed rows of superior terrace houses of the villa type in Strubens Road. Most of these appear to have been designed by Baker(95); in fact, he appears to have provided Struben with a number of designs for 'spec' houses in the Observatory - Rosebank area.

Moving further afield to Mowbray, the change from a village of neat villas appears to have taken place in the early 1880's(96). The Hare family was the chief developer of a number of rows of small terrace houses from £30 to £125 in valuation. Streets such as Hare Street, Queen Street and St. John Street, were built at this time. The family owned about 40 houses between them. Another large entrepreneur was W. Balne, who also operated in Green Point. He owned 27 houses in the Mowbray - Rondebosch area(97).

Rondebosch itself seems to have escaped most of the speculators' attention and kept its rural atmosphere where, up to the turn of the century, estates were subdivided but there was comparatively

little of the terrace development, even of a more well-to-do kind.

Wynberg, because of its distance from Cape Town, was more than a suburb and more like a village. It therefore possessed a more even distribution of population socially. There were estates like that of Sir John (later Lord) De Villiers at Wynberg House, but there also seems to have been a market for middle-class houses. An example of these were the 5 in Bisset Road, developed and owned by James Bisset, the architect, presumably built c.1890[98]. By the middle 1890's there were several substantial landowners with holdings in the cheaper terrace developments. J.P. Denys owned 27 cottages, valued at £55 each, in Black Town (a significant name), as well as 11 more expensive ones(£150 to £600) in Plumstead. J.C.Jurgens owned 15 cottages in New Town, while Mrs. Close owned 21, valued at £35 a piece, in Foring Street.

Attitudes towards Architecture:

It is only in the pages of the various contemporary newspapers and periodicals that we meet with any consistent treatment of architecture over the period studied here. It might be contended that these views are not necessarily typical of the times, but if we ignore the rather self-congratulatory 'puffs' that inevitably appeared, heralding the start of any building of importance, we can at least ascertain what the more vocal members of society thought of their architecture and as we will see, these were generaly highly critical of the local state of art virtually throughout the 19th century.

A very scathing early opinion was that expressed in the Cape Monthly Magazine of 1861[99]. The writer had the following to say: *'Architecture in the strict sense of the term, can scarcely to said to have, as such, an existence in Cape Town. Builders have hitherto contented themselves with modestly imitating in brickwork and plaster the more costly structures of other lands and adorning them with paint and whitewash. With such a principle as this as the foundation of their ideas on the subject of Architecture - that mere external decoration produced by such means was sufficient compensation for the absence of grandeur in design and the employment of mean materials - it is not to be wondered at that the colonists should have made but little advance in constructive art'.* The

writer then goes on to damn or praise certain selected buildings. Some of these remarks have been quoted elsewhere[100]. This opinion is somewhat harsh and perhaps a little smug but it does contain quite an accurate assessment of recent commercial architecture. The latter part of the article is more constructive and recommends the study of the Byzantine Architecture of North Italy as a possible model for local architecture, and observes that local buildings have yet to be designed for sub-tropical Cape Town. As the writer was newly arrived in February, his bias in this direction is perhaps excusable. The article ends with a plea for new buildings not to be built from other designs *'but by the careful intelligent elaboration of a kind of building, suitable to the peculiar needs of the locality for which it is intended, and affording employment for the best materials which the country produces'*[101]. This is a good example of Victorian rationalism which, as Pevsner has pointed out[102], produced such a dichotomy between the thought and actual design.

That the anonymous writer was not alone in his criticism of current architecture, is proved by a slightly earlier report in the Cape Town Mail and Advertiser of 1860[103]. Commenting on the new store in Burg Street, the reporter facetiously described it as being in 'Cape Florid Gothic' and finds it offensive. Unfortunately, I have not been able to identify this building and so we have no illustration of what caused the reporter's ire.

A more constructive criticism which has been quoted elsewhere[104], was that of the new Somerset Hospital. It is sufficient to note here that the critic was concerned with 'purity' of style externally, a matter which appears to have been of great import to Mid-Victorian architecture.

Moving on a little in time, we have some more criticisms of the architecture of Cape Town. This comes from an article in the Cape Monthly Magazine of 1872[105]. Although the town is, *'admirably situated on the slope of the mountain, well-planned and regular as are its streets, yet its architecture, excepting a few well designed stores, is meaner and more broken down than in any city of the size in Europe'*. The writer continues, *'of the public buildings of Cape Town which I would ask, is that on which the city prides itself,*

the Market, the Post Office, or the cathedral'. Later on it is conceded that the Library might be quoted. Earlier in the article fun had been poked at the Railway Station[106]; it was called *'A huge tin cannister laid on its side'*. Its architectural pretentions were ridiculed in these words: *'Are there not in wood bas-reliefs of Doric Columns, at least such conceptions of this order of architecture as have dawned on the mind of some hedge-carpenter'*.

Slightly later, in 1874, Froude described Cape Town as, *'A curious old fashioned place with a modern skin imperfectly stretched over it'*[107].

There is a very rare reference to domestic architecture in the Cape Argus of 1880[108]. Lamenting the architecture of the new suburbs, the article asks: *'Are the Clothes Box and Noah's Ark to remain for ever the only modes of Cape Town architecture'*. This is an obvious comment on the still continuing Georgian tradition which has been dealt with elsewhere[109]. This also fore-shadows the taste for more 'Picturesque' effects that was to come. The article continues by comparing the local scene with that of Australia where apparently the battle between the 'Gothic' and 'Italian' styles was in full swing and as the writer points out, *'The combatants have many specimens of each style to appeal to'*. The article ends with this appeal, *'We do not expect our residents to build palaces and we fear that at the rate things have been going lately in this country, they will not be left with the means to indulge in extravagance of any sort; but it could be hoped that some more attention were paid to the style of construction, seeing most of the new buildings which dot the newer portion of the town are of a decidedly unlovely type'*.

Reverting to the previous comments on the battle of the styles raging elsewhere, a clue to the relative scarcity of the use of 'Gothic' in houses locally that has been noted[110], is to be found in an artcle in the S.A. Illustrated News of 1884[111]. The author of this article, Basil Worsfold maintains that Gothic forms were *'quite out of harmony with our traditions and climatic conditions'* but conceded that some designs of the Italian Renaissance might be appropriate, giving Hawthornden as an example.

In a letter of 1882, entitled Public Buildings[112], virtually all the major buildings of Cape Town came in for attack. Government House is referred to as a 'Patched up old building', the Cathedral (St. Georges) is considered to be more suited to be a wool store, whilst the Supreme Court The Old Slave Lodge) is a 'Dismal Hall'. The Commercial Exchange is called a 'shambling deformity'.

New buildings do not escape much better. The Houses of Parliament, although granted to be a comfortable building, its elevations are considered to be 'unquestionably ugly'. The large new Standard Bank is held to 'parade the vulgarity of stucco'.

Similar critical comments were voiced by John X. Merriman a few years later in 1887, when he said, *'We cover the face of nature with our hideous stucco buildings, and when we find a picturesque town, as we did here in Cape Town, we improve it into the likeness of a squalid fifth rate English suburb'*[113].

It should be emphasised that these comments do not reflect the entire spectrum of opinion about the architecture of Cape Town; for instance another opinion about the new Standard Bank reads as follows: *'The tellers room, both in dimensions and finish would do credit to any of the offices of the rich banking corporations of England or Scotland'*[114]. However, what it does show is a reaction particularly directed at 'stucco' which had of course now been thoroughly discredited in Britain. This reaction was to bear fruit in the 1890's with the use of red facebricks, a more 'natural' material.

The comments of the architectural critic of the Cape Times on the entries for the S.A. Museum competition of 1893[115], provide some interesting insights into current preferences in architecture. The winning design is seen as a *'massive compact and handsome double storeyed pile in a very modern style of architecture'* Slightly bewildered by the prevailing creative eclectisism, the reporter adds that this design perhaps more nearly approaches the Italian Renaissance than any other recognised style. The design placed second is criticised for indulging in what is seen to be the prevailing complaint of the profession in Cape Town, that is the covering of brick walls with cement plaster. A design which is

especially singled out for praise is that submitted by Emphy and Scott. This design is considered equal to the Houses of Parliament but far more ornamental. Nevertheless, the reporter assures us nothing is thrown in for the sake of ornament while everything has 'an extremely picturesque effect'. Thus we can draw from these comments at least two desired preferences that were to be introduced into the new architecture. The first is a feeling for the heavily ornamented 'Picturesque' and the other is the preference for red brick.

Unfavourable opinions on Cape Town street architecture continued to be voiced into the 1890's. A comment of 1890 by a traveller notes that it possesses only a few well built shops and that the Houses of Parliament is the only building considered worthy of description(116). Slightly more complimentary was J.E. Ritchie who said that, *'It boasts few fine buildings, perhaps best are the new Houses of Parliament which are worthy of the colony and the offices of the new (sic) Library and Museum is a fine building'*(117). However, elsewhere he adds, *'When I see what Canada and Australia have done in the way of creating grand cities adorned with fine buildings, I feel that the people of Cape Town are very behindhand'*. Nevertheless he notes the *'picturesque suburbs in which Cape Town especially rejoices'*(118). These opinions were virtually echoed a few years later in 1895 by James Bryce, who comments that the town itself is disappointing, *'nor is there much to admire in the buildings except the handsome Parliament House, then the new Post Office and Standard Bank'*(119). The immediate suburbs he found mean but from Rondebosch to Wynberg the roads were bordered by pretty villas.

The general attitude towards architects during the Victorian Era was almost totally bound up with the status that they, as a professional body, had managed to achieve. This has been gone into at length elsewhere(120). Therefore, what we will be concerned with here will be the opinions of architects professed or implied by the lay public.

Prior to the early 1860's, it can be safely said that architects generally were not highly regarded locally. A current criticism of architecture alluded to the want of educated professional architects (with one or two exceptions) categorising them as a

group as being a few plodding stone masons and carpenters[121]. The review goes on to cite the case of 'pious Pickens', a man who apparently changed his religion every time he smelt a possible new job.

This view is confirmed in an earlier letter to the Cape Monitor of 1854 written under the non-de-plume of 'Criticus[122]. In this writer's view, no sensible colonial should cudgel his brains about churches when a plentiful supply of current examples could be found in the pages of the Illustrated London News. This view is somewhat patronising although the advice is probably sound. This low status of the architect is almost certainly because the majority of the practitioners were associated with the trade[123].

The brief boom of the early 1860's and the architects' part in this would seem to argue that they had at least increased their professional status, but the depression of the mid-1860's cut this short. It would also seem that the late 1860's and early 1870's were the hey-day of the builder-designer. Freeman appeared to be the first architect to establish himself professionally, although his unwillingness to acquire this status through the membership of an institute would seem to have counted against him, at least in the Parliament House affair. This emerges quite clearly from the select committee on the subject[124]. Each witness was examined as to his proficiency, and most of the professionals could provide evidence of belonging to a professional body. Qualifications had evidently, by the mid-1870's, become an important pre-requisite for public recognition even in the field of architecture. In this respect, it should be noted that from this time on virtually all the architects practising in Cape Town arrived with or acquired, as soon as they could, a professional qualification.

By the 1880's, if the amount and range of work is anything to go by, the architects were enjoying their clients' confidence, as never before[125]. This would seem to be confirmed by the attempts to form a local professional body and to obtain legal recognition in the early part of the decade. There was also the large increase in the numbers in practice.

The high point of the architects' prestige was undoubtedly during

the last decade of the century. The new found wealth and consequent sophistication of a large class of people required the services of suitably trained men to realise their needs in the domestic field whilst the increasing size and complexity of commercial buildings also required a high degree of specialised skill not to be found outside the profession. Most of these clients were also 'self-made' in the true Victorian spirit and thus were often not very well educated. Virtually none of them knew anything about architecture, so they tended to lean heavily on their architect's advice. C.J. Rhodes is perhaps the most famous of these and his friendship with Sir Herbert Baker illustrates the above points very well[126]. Rhodes, being both an influential and popular man, we can be sure that his example would not have gone unnoticed by other wealthy men.

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37 This was entirely within the Victorian ethic
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39 This led to the use of Lancet windows on most of Mrs Gray's churches

40 This appears to have been the Gray's policy, most of the churches in the George/Knysna area were built by the same Scots masons

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CHAPTER THREE THE ARCHITECTURAL PROFESSION

'AN ARCHITECT IS AS NECESSARY TO THE PUBLIC SERVICE AS THE PHYSICIAN, AND HE SHOULD BE EQUALLY LEARNED IN HIS OWN PROFESSION: NOT SO THE BUILDER, BETWEEN THE ARCHITECT AND HIM THERE IS NO COMPARISON; THE FIRST WORKS WITH HIS MIND, THE LATTER WITH HIS HANDS; THE WORK OF ONE IS THE OPERATION OF GENIUS; THAT OF THE OTHER IS ONLY MECHANICAL.'(1)

Introduction:

Before beginning any detailed history of the architectural profession as it existed in Cape Town and region during the Victorian Era, it is necessary to attempt some definition of the term architect as it was then understood. Any preliminary research will reveal that the role of the architect in the early 19th century was very different from that of today and also that the profession itself evolved quite dramatically during the period being studied.

In a dictionary of 1837(2), the definitions of an architect are given as follows: 'A chief workman, builder, one skilled in workmanship, building, in planning or designing work, building'. From this it is apparent that the prime attribute of an architect then was held to be the ability to direct the 'trades', one of which he was an experienced member. He was, in other words, a master builder. Witnin this definition however, there is contained a second strand, that of planning and design, a skill requiring a more abstract knowledge acquired by a training of a different sort.

This definition, in fact, fairly accurately reflects the state of the architectural profession in Britain at the time, where the vast majority of architects were architect-contractors, the age of the master mason having not yet drawn to a close(3). At the same time there existed the beginning of the 'professional' architect, the man trained in planning and design, with the attendant knowledge of draughtsmanship, structures and materials and most important of all,with no 'trade' associations.

The shift of emphasis that had taken place during mid-century is clearly revealed by another definition, this taken from a dictionary of 1892(4). Here an architect is defined as follows: 'A person

skilled in the art of building, one who understands architecture or makes it his occupation to form plans and designs of buildings and superintend the artificers employed'. This emphasises very clearly the change from architect-contractor to professional man with all his attendant aspirations. By the turn of the century he was virtually supreme.

Very briefly then, this is the pattern as it evolved in Britain. On the following pages it will be shown that, allowing for local conditions, the architectural profession in Cape Town followed the same path as in Britain but as is usual for a colony it was invariably a few steps behind the mother country.

The Number of Architects in Practice:

During the 1830's, there appear to have been no architects practising in Cape Town, or at least none who held themselves to be such[5]. The needs in this field being apparently met by the government architect, J. Skirrow, who was allowed to undertake work for private individuals[6]. Any other architectural requirements being undertaken by gentlemen-architects such as Col. Michell, the Surveyor-General, Col. (later General) Bell, the Colonial Secretary, and Col. Lewis of the Royal Engineers, who prepared designs where necessary[7].

This state of affairs continued into the next decade although by then (1838) Skirrow had been retired from his post, and so was then free to undertake work on his own account. By the late 1840's there seems to have been only one architect in practice, this being A. Penketh. The arrival of G. McDougall in 1849 increased this to two. The profession stayed at this number throughout the 1850's. The boom of the early 1860's saw a sudden expansion in number to seven[8]. Four of the architects forming two partnerships, the first such combinations to work in Cape Town. About this time too, C.O. Hager started his itinerant career as a 'bouwmeester'. The depression of the late 1860's had reduced the number of architects to one by 1870.

Even during the prosperous times of the early 1870's, Cape Town continued to possess only one architect, C. Freeman, although a number of builders filled the gaps, undoubtedly to their profit. However,

during the later part of the decade, three more architects arrived to set up practice while in the early 1880's, attracted, no doubt by the prevailing prosperity, several more arrived, some of whom were absorbed into existing practices as salaried staff. A directory of 1882[9] lists architects, engineers and surveyors together in the trades section. Fourteen names are given and of these, seven appear to have practised chiefly as architects. By 1890, this number had grown to ten, this time in a section all to themselves. Two of these were primarily builders.

The new and complex set of building regulations that came into force in Cape Town in 1889[10] must have stimulated the demand for architects, even established architects such as A. De Witt, found themselves somewhat at sea with these requirements[11], so it is likely that many builders would no longer have the skill or the time to guide themselves successfully to the approved stage. This, and the unparalleled boom are responsible for the fact that at the turn of the century there were no less than thirtythree architectural practices with thirtyeight partners listed in a directory[12]. In 1910, in spite of the prevailing slump, there were still twentyfive practices in Cape Town with thirtythree partners[13].

Background and Training:

In the English-speaking world of the 19th century there were basically two ways of becoming an architect. The first and most respectable way was through apprenticeship to a recognised architect[14]. For a premium of from £200-£500, a boy was articled for from 3 - 5 years. After serving this period he would then go into practice on his own, if he possessed some capital. Or, if he was lucky, and had won or been placed in a competition, his reputation was assured and work would follow. However, if he could not start his own practice then he would usually continue to work for an architect as a drawing clerk often executing small commissions of his own in his spare time. This was known as 'Moonlighting' which reached epidemic proportions in boom times. This was not unknown in Cape Town[15].

These pupils lived in. Their training varied enormously. With some, it was virtually non-existent, while other received training of a very high quality. It was often a case of self-improvement,

where the young man acquired his knowledge and skill through his own enthusiasm. Some pupils attended a drawing school in their spare time; others, those who could afford it, travelled abroad after their articles had been served. But with the Gothic revival bringing the members nearer home and the need to master new techniques, the grand tour soon demised[16]. Compared with the academies in France, there was little formal education in England in the first half of the century. What there was, was confined to part time or evenings. The only Institution offering any education at the beginning of the 19th century was the Royal Academy of Arts. The facilities provided consisted of a library and six lectures annually[17]. The Architectural Association, founded in 1847, was amongst the first attempts to provide for this gap. The first full-time course started in Britain was that at King's College in 1892. It lasted three years.

There was no formal entry into the profession, the Royal Institute of British Architects only requiring evidence of seven years practice as an architect for admission as a Fellow, and less as an Associate[18]. Attempts to introduce a qualifying examination did not succeed until 1882.

The other method of entry to the profession and which was the only one open to the poorer classes was through the building trades. Here a man would serve his apprenticeship, then work as a journeyman rising to be a foreman of his trade. Lastly he became a clerk of works. From here he often branched out, either becoming a builder on his own or, having acquired the necessary draughting skills, he offered his services as an architect. More often than not he was both.

If we examine the careers of those architects who practised in Cape Town during the Victorian period, we find that their training conforms to this pattern. For example, of the early architects, Penketh, who was active during the 1840's and 1850's, came to Cape Town as a foreman of works in the Royal Engineers, rose to clerk of works before leaving to go into practice as architect-contractor[20]. McDougall, on the other hand, had studied in Rome, served his articles to T. Cubitt and worked for Sir Charles Barry before he arrived in the Cape Colony. He was very well trained by the standards of the

day. Köhler was another trained architect, although his exact antecedents are obscure. Lastly there is Wallis, who started his career as an architect in 1859, being a stone mason who became clerk of works on the S.A. Library and Museum Building before launching himself on his intermittent architectural career.

Of the architects of the 1860's, Bisset was a properly trained engineer, another rarity as the term civil engineer was bandied about almost as freely as that of architect. Welchman was originally a tradesman, who had been imported as a draughtsman and acted for a time as clerk of works on the new Somerset Hospital. Read was a clerk, probably a drawing clerk with the Cape Town Railway and Dock company, which had constructed the Cape Town to Wellington railway line. He appears to have had some architectural training prior to arriving in Cape Town in 1859, as he entered the Houses of Parliament competition in 1860. Tuppen of Tuppen and Stonestreet was an engineer, while his partner was an architect-surveyor. None of these was at that time a member of a professional body.

The succeeding generation of architects was trained in some way. Freeman had been articled to an architect-contractor in England, Greaves had acted as clerk of works and was a certified District Surveyor. Ackerman, although primarily trained as an engineer, had worked for the Admiralty Works Department. To Knox goes the honour of being the first associate of the R.I.B.A. to practice in Cape Town. This was in 1877. He was also an associate of the Institution of Civil Engineers. Alexander, arriving a little later in 1879, became the first resident Fellow of the R.I.B.A. in 1885.

During the early 1880's, with the establishment of relatively secure architectural practices, it became possible to serve articles locally. The first person to do so was W. Reid, who served his to his father, W.H. Reid, in the years prior to 1886. From the late 1880's, locally born or colonially born (as they were known) started to serve their articles with established practices, most of these with Freeman[21]. It is also interesting to note that during the 1890's an increasing number of newly arrived architects had some formal training besides their articles, viz. Kendall, Seeliger and Masey.

In the 19th century the social status of the architect varied considerably, depending mostly on the social background of the man himself. If he was of humble origin like Penketh, then he was unlikely to mix in the higher circles, whereas a man of means and education like McDougall had an automatic entrée to them. Another architect like Stonestreet was a prominent Freemason at a time when Freemasonry was an important social influence(22). He was also an occasional guest at Government House(23).

In one respect however, colonial society was different from that of England. Because the actual numbers were smaller and the population not so stable, a greater lattitude was accorded socially. It also tended, because of its pioneering nature, to place more emphasis on the 'self made' man, especially after the discovery of diamonds and gold, when there were many wealthy, 'self-made' men about. The status of the professional man had also been considerably improved during the second half of the century, so those architects who identified themselves closely with the profession came up with it.

During the 1890's, men such as Baker with his close friendship with men of influence such as Rhodes, moved in the highest colonial circles. Others, such as Black, became important locally, serving as a Town Councillor, while Parker became Mayor of Cape Town in 1913.

Financial Circumstances:

Shortly after Hager arrived in Cape Town in 1838, he found it impossible to find sufficient work as an architect(24), and in fact the only recorded work of his of the years he spent in Cape Town is St. Mary's, the R.C. Cathedral. According to him the people designed and built their own houses(25). It would seem that there was not enough work to keep a well trained architect such as Hager in business. In the event, he turned to portrait painting and left Cape Town for Stellenbosch in 1841. Even Skirrow, who had arrived in 1827 to supervise the building of the Royal Observatory and who had become well-known, does not seem to have prospered, and preferred to take what government appointments he could obtain, any private practice he might have had, being treated as a side line. This, in spite of his being able to act as architect, civil engineer and surveyor(26). Similar circumstances seemed to have kept Penketh in

his job with the Royal Engineers, although he seems to have been active in the architectural field in the late 1840's, he did not leave his post as Clerk of Works until 1854, by which time he had been launched into a fairly successful career as an architect-contractor. In 1858 he took the post of City Engineer at a yearly salary of £300 plus £30 for the keep of a horse(27). This salary was increased a few years later to £500 on the condition he gave up his practice as an architect(28). This he does not appear to have been reluctant to do, in spite of having been very active in the building field(29), and having become a respectable land-owner. Calvert, his short lived partner, disappeared from Cape Town in late 1854, probably because of lack of opportunity.

This dismal picture of architectural practice in the 1850's continued until the early 1860's. McDougall must have had private means as the fees he earned in the years 1838-1852 could not have kept him. Köhler, arriving in 1852, quickly turned to speculative building but went bankript in 1854(30). He found a position as a draughtsman in the Civil Engineer's Department during the years 1852-1855. The construction of the S.A. Library and Museum kept him going in the years from 1857 to 1859. Even then, having nearly completed one of the largest and finest buildings in the colony, he was practically forced to take up a post as a travelling clerk of works, superintending the building of various public offices. It is doubtful whether he would have received a salary of more than £150 a year for such a job(31).

It was only the boom period of the early 1860's that saw the launching of several exclusively architectural practices. That is practices where the architects did not act as contractors as well.

At least two of the architects at this time were tempted into private practice by winning competitions. Welchman, in 1861, by winning the Sailors' Home competition and Bisset in the following year, being successful in the Mutual Life competition. The number of new architects, as well as the large volume of buildings erected, are good indications of the prosperity of the times. At least two architects, Read and Stonestreet, built substantial houses for themselves.

The depression of the late 1860's completely changed this and by 1869

only Stonestreet was left in practice. Soon after, he became a diamond merchant. He had also gone bankrupt in 1867. Others, such as Köhler. had left for America in 1866. Read went back to England, and Welchman to Grahamstown. When Freeman arrived from Natal in 1870, he sought and obtained a temporary post of draughsman in the Public Works Department[32]. He also, it appears, started a practice of his own c.1871[33], but did not go into practice full-time until 1876 after the Houses of Parliament fiasco. The salary of £600 a year that he was to have been paid as supervising architect on the Houses of Parliament was regarded as a generous one[34]. It is doubtful whether his yearly income was much more than £400-£500 in the years 1878 [35]; nevertheless, this was made purely from an architectural practice as Freeman never appeared to have access as a contractor, or claimed to be a civil engineer.

The stability of most of the architectural practices started in the boom of the early 1880's, would indicate a tolerable degree of financial security although most architects had to wait until the last decade of the century to reap any large rewards. These did materialise, if we can judge from the enormous amount of work done at this time. It must have been the golden age of the profession. The houses built by the successful, viz. Thornhill by Freeman, and De Witt's house in Wynberg, are a sure indication of their material wellbeing. Other indications of the financial rewards available are the number of new practices begun and the youth of some of the newcomers. Black, for instance, was twenty-four when he started his own practice, having arrived in Cape Town when he was only twenty in 1890.

Professional Practice:

From the early 1850's, all the known architects practising in Cape Town had offices separate from where they lived[36]. These offices were generally in the form of a room or two in chambers in the centre of town. Until the establishment of reasonably permanent practices in the late 1870's, it does not appear that any full-time staff was engaged, all the necessary work being carried out by the architects themselves.

It is very possible that Freeman was the first architect to engage staff: the very magnitude of his practice and the size of a building such as the Standard Bank would require more than one pair of hands. During the 1890's, the now familiar structure of large practices must have arisen(37). This is a hierarchy consisting of principals or partners with a drawing office staffed by qualified and unqualified draughtsmen, plus ancillary staff. This method of division of labour was evolved during the 19th century to tackle the large and complex buildings that became more and more common as the century progressed.

Aside from the brief and possibly informal partnership of Penketh and Calvert in 1854, the first partnerships were those formed in the early 1860's. These did not survive the depression of the late 1860's, and it was not until the last decade that partnerships were formed again, when it became common for two or three architects to undertake work under a common title.

The equipment needed by an architect in the early years of the Victorian era was not particularly large. Köhler in 1854 possessed the following: 55 volumes of architectural books, 1 case of drawings and books, 8 drawing boards, 1 measuring tape, 1 spirit level, 1 case of drawing instruments, 1 drawing square and 1 case of paints(38).

In 1867, the total value of the equipment used by Tuppen and Stonestreet was £50, and consisted of 'office fittings, pens, drawing boards, instruments, tables, books, water colours, brushes, stationery and co. for carrying on profession'(39). All this was contained in chambers at the Adderley Chambers, Adderley Street, Cape Town.

Unfortunately, no documentary evidence is available regarding office equipment later in the century, but the growth in size of the leading practices alone must have increased the quality of equipment required.

The 19th century architect had no scruples in advertising his services. Numerous instances can be quoted of discreet entries in a wide rande of local newspapers and periodicals and even church magazines(40). These are not confined to any particular period; the earliest can be found in the 1850's, with the latest occurring in the 1890's. They were not confined to architect-contractors either, even 'professional' architects of the 1890's finding it worth their while(41). From some

of these adverts it would also appear that it was common practice for an architect to prepare sketch plans with the implicit understanding that the client was under no obligation to pay if, for some reason, the scheme was not proceeded with. Both these practises are indicative of the more 'business-like' approach of the late 19th century architect.

Documentation Techniques:

Scale models do not seem to have been much used, in fact I have only found three instances of their use. Two models, one for his S.A. Public Library design and the other for the House of Assembly design, were exhibited by McDougall at the Fine Arts Exhibition of 1851[42]. The third model was that submitted by Ford for the S.A. Public Library and Museum competition in 1857[43]. None of these has survived. The reasons for the lack of popularity of the architectural model, especially in the latter half of the century, were firstly, that a large amount of skill and time is required to produce a naturalistic model, which is what would then have been required. It is doubtful whether this skill was available in the Cape Colony at the time. It would also have been too expensive for any but the largest buildings. Lastly,and this is probably the most important reason, is that the aesthetics of the time were not really concerned with the abstract forms and correct massing of a building but rather with the surface qualities and decorative richness, so a perspective was both a cheaper and more effective demonstration of these qualities.

The Victorian architectural perspective represents the high point of draughtsmanship reached by the profession. They are often in themselves works of art and were in many cases treated as such, becoming so it seems, ends in themselves[44]. In fact, a good number of them were of a far better quality than the buildings they portrayed, something still not unknown. The reasons for this concentration upon pictorial or literal representation can be traced to the fact that the vast majority of the architects' clients in the 19th century were laymen with virtually no knowledge of architecture. For them a naturalistic perspective was the most convincing way of selling them a design. It can also be seen as a logical extension of the Victorian love of elaboration and richness translated through

the medium of professionalism into a highly technical and polished product. It should also be pointed out that the influence of the periodicals both professional and lay, must have been a powerful force in shaping this predilection for the perspective. A glance at almost any volume of the Illustrated London News of the time will reveal this interest in architecture, almost always represented by a perspective. These were always drawn by professional delineators but it must have acted as a great stimulus to architects to attempt to emulate them.

A number of perspectives have survived, which demonstrate the importance attached to them by architects practising in Victorian Cape Town. There is, firstly, a perspective of proposed Assembly Rooms for Cape Town, dated 1844, but nothing is known of this design so it must be presumed that it is most probably the work of an overseas architect. McDougall exhibited a number of perspectives at the Fine Arts Exhibition of 1851, one of which survives in the S.A. Library. There is Freeman's famous perspective of his winning entry for the projected Houses of Parliament drawn in 1874. As well as this, there is his aerial perspective of the Salesian Convent in Somerset Road, dated 1877. These demonstrate his ability in this field quite effectively. Later on there are Rawsome's perspectives in the S.A. Illustrated News of 1884-1885. In the 1890's Reid and Green's competition perspective for the City Hall[45] and Smith's perspective for Mansion House[46] show the continued popularity of this medium.

ILL 129

ILL 176

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During the latter part of the century, a number of critics voiced certain reservations about what was tantamount to deliberate faking in perspectives[47]. After this, it became the practice to restrict the 'getting up' of drawings and perspectives. This was done by restricting the amount of colour that could be used. The regulations governing the competition for the S.A. Museum held in 1892 contained such restrictions[48].

Sketch Plans:

During the 18th century, the presentation of the architect's design had become formalised into a set of drawings, done to a given scale. These usually consisted of a plan or plans, elevations and sections; the number of these being dependent on the size and importance of

the building. The plans were generally not elaborated much, with, at the most, sufficient dimensions given to show room sizes. The elevations however, were often meticulously drawn with conventionalised shadow treatment to show the modelling of the facade.

The Victorians continued this tradition, but added water colouring to the plans and attempted to produce a more and more naturalistic set of elevations, often of a superbly high standard of draughtsmanship(49). These attempted to render the finished appearance of the building.

Amongst the 'professional' architects in Cape Town, it appears to have been a matter of pride to produce good drawings. The surviving fragments of Köhler's drawings for the S.A. Public Library and Museum are of a high standard(50). Freeman seems to have adopted the method of presenting all his important clients with a bound folder of sketch plans. These were in pencil or ink on a Whatman's type of paper, with one drawing per sheet(51).

The Quantity Surveyor:

The change to a lump sum contract is held by one authority(52) to be responsible for the rise of the quantity surveyor. Bills of Quantity were generally accepted in England by 1830(53). These were often produced by the architect's clerk. The first mention of a Bill of Quantities in Cape Town that I have found is the one included in Köhler's entry for the S.A. Public Library and Museum competition in 1857. This was apparently checked and found to be correct by the Civil Engineer's Department(54), by which it is presumed that Bills of Quantity were not unknown in the 1850's. Further reference to Bills of Quantity is found in the court case of 1865, quoted below(55), from which it appears that the practice was well established. The first reference of an independent Quantity Surveyor comes in the preparation of Bills of Quantity for the new General Post Office in 1892(56). These were prepared by Stent of Kimberley. He was not paid by the Government for them and so must have recovered his fee from the successful tenderer, as was the custom. However, Stent also practised as an architect. The first independent Quantity Surveyor to practice in Cape Town was T. Babbs, who set up in 1897 as part of Baker & Masey's firm

but who undertook outside work.

Working Drawings:

It has been maintained[57] that the steady decline of craftsmanship during the 19th century required more and more detailed instructions from the architect in the form of working drawings and specifications. Certainly a comparison of a number of sets of such drawings done over the Victorian period in the Cape will reveal this tendency quite clearly. Earlier working drawings differ very little from sketch plans, the architect showing what he required the building to look like, leaving many of the details to the builder or craftsman to work out according to current building practice. However, with the increasing scale and technical complexity of buildings, it became apparent that good building practice alone could no longer be relied upon to solve the problems on site and so more and more of these had to be solved on the drawing board first and transmitted to the builder in the form of detail drawings. It is also ironic that the rise of the Gothic revival should have given rise to the preparation of extra detail drawings, as one of the avowed aims of the movement was the revival of craftsmanship.

A set of working drawings almost always comprised the following: plan(s), elevations, and a number of representative sections. For big buildings these were usually placed one per sheet. They were all drawn to the same scale. These were generally meticulously drawn even repetitive elements such as windows being drawn in full. Specimen dimensions were given and a bar scale drawn on the plans. These acted as the key drawings from which there developed whatever detail drawings were felt necessary. These were naturally to a larger scale.

Until the advent of tracing paper, drawings could only be copied by the elaborate method of 'pricking through'. Here each junction and radius point was pierced through the master drawing onto a blank sheet underneath, these points were then used as guidelines for the resulting copy. A cheap form of semi-transparent tracing paper was available at least as early as 1850[58], while a more durable light blue tracing paper was available in the 1860's. All copies had therefore to be traced from a master drawing which was

generally on linen or a linen backed smooth Whatman's type paper. The process of producing blueprints would appear to have become available locally in the 1890's.

On drawings, the following scales were those principally used:

20' = 1" :	for Block Plans
10' = 1", 8' = 1" :	for plans and elevations
4' = 1" :	for sections and structural work
2' = 1" :	for structural sections and details
1½' : 1", 1' and ¾' = 1" :	for details and joinery
¼FS ½FS and Full Size :	for large details such as profiles.

Other odd scales like 30' = 1" for block plans, 12' = 1" for plans, and 5' = 1" for sections, were occasionally used but by the turn of the century, 8' = 1" with its various subdivisions was the most commonly used scale.

The Specification:

The 19th century architect relied very heavily on the specification, preferring to prepare what seems to us today to be a very sketchy drawing, containing little beyond the outline of the building, to which some crucial dimensions were added. This was filled cut with a very detailed specification. The specification followed the order of the construction of the building from the excavations through the various operations until completion. It was also set out according to the various building trades. This was important for until the general contractor became the rule, most buildings were built piecemeal by the various trades under separate contracts; therefore their various taks had to be set out very clearly.

A typical specification of 1858[60] has the following headings: Excavation and Levelling, foundations, walls of superstructure, cut stonework, roofing, plastering, carpenters and joiners work, plumbers work, smith's work and painting work.

Competitions:

Open or public competitions were known in France in the 17th century and in England in the 18th century, but the competition for the re-building of the Houses of Parliament at Westminster in 1834 set the fashion in the 19th century. A spate of competitions followed and

it became the recognised way for young and unknown architects to achieve a reputation(61). However, the conduct of these competitions was the cause of much controversy and scandal in the years that followed. In 1838, the newly formed Institute of British Architects set up a committee to devise means of ensuring fairness. Their principal suggestion was that competent professional advisers should be appointed to advise the building committee, which was almost always composed of laymen, on technical matters.

After a series of disastrous public competitions, such as the Whitehall competition of 1856, the Natural History Museum of 1864 and the Law Courts of 1866, the Royal Institute of British Architects issued a code of regulations, setting our, amongst others, the duties of the professional adviser. These were:
a) to advise upon details of instructions, (b) to determine which designs conformed, (b) to exclude others, (d) to advise on the merits of designs, (e) to exclude those that exceeded the price limits by 10%. The influence of these regulations in the Cape Colony will be shown below.

Before the 1850's, no architectural competitions seem to have been used in the Cape; neither the scale of the building nor the lack of architects was conducive to this system. However, the prosperity of the fifties, and Sir George Grey's enlightened governorship, would appear to account for the competitions that follow.

The first public competition held was that for the combined S.A. Public Library and Museum. In terms of an advertisement placed in July 1857(62) by the Joint Building Committee, architects were invited to submit plans and specifications for a Public Library, Museum and Hall, all to be combined in one building. The cost of the building was to be £7,500 and a premium of £15 was offered. Anonymity was not required. Four designs were submitted(63). One a model for a hexagonal building by Ford was dismissed as a 'mere fanciful design', two more by Penketh were found to be unsatisfactory, the first because of cost, estimated at £20,000, and undesirable design features; it was 'Gothic'. The second was incomplete. The last design, a 'Grecian' one by Köhler was the one chosen. The reasons given for the choice were: completeness of drawings, acceptability of design and correctness of estimate. The cost was estimated at

£12,000 with portico and £10,000 without.

How fair this competition really was is open to doubt. As a scheme by Köhler identical in every way to his winning design had been described in a local newspaper prior to the announcement of the competition. The 'correctness' of his estimate is also to be doubted. As it was, the winning design had to be trimmed of its central hall and dome and still cost £15,000 by the time of its completion in 1864. This inability to predict and control cost was to bedevil most future competitions. It should also be noted that the design was subject to the governor's approval. It was only after the winning design was selected that a member of the Royal Engineers was appointed to the building committee to act as a professional advisor.

The next competition in this series was advertised in late August 1858(64). This called for designs for the new Somerset Hospital which was to be situated on Green Point common. A premium of £50 was offered for the best design. Only two of the plans submitted were considered worthy of perusal and both of these were rejected on points of design(65). In the event the premium was split and £30 awarded to 'Cavalry Officer' (Köhler) and £20 to Woodford Pilkington (his cipher was a dragon). This use of 'nom-de-plumes' and ciphers was the first attempt at anonymity. Again the committee was composed entirely of laymen, with no professional advisor, although Captain Tilley, R.E., might well be considered one in the circumstances. Eventually a completely different building, that of the central part of the present hospital, was built to the design of Scott-Tucker, the Colonial Engineer.

The third major competition was that for a suitable design for the Cape Parliament. This was advertised in March 1860(66). The site given was Caledon Square and all the necessary accommodation for both the Houses was to be provided for £50,000. The premiums offered were £100 for the winning design and £30 for the runner-up. Again no design met the requirements, this time chiefly because of cost(67). Of the two considered to be the best, the 'Gothic' one was estimated to cost £92,000 and the 'Grecian' one, at least £64,500. Read was the author of the former and although only the nom-de-plume' of the second is given, it was probably the Colonial

Engineer's entry prepared by Welchman and Hayward[68]. The premium was split between them and although displayed, they were never used.

During the early 1860's, a number of smaller competitions were held, two in 1861. The first was for the Mutual Life Headquarters in Darling Street[69]. Premiums of £50 and £25 were usual. This competition was won and built by Bisset. The other was for the new Sailors' Home, which Welchman won. Another mysterious competition was that for the reconstruction of the Commercial Exchange. The premium was £25 but nothing came of this[70].

Competitions for buildings elsewhere in the two colonies were also advertised in the local newspapers, i.e. that for the New Collegiate School in Pietermaritzburg in 1861[71] and some, such as the new church at Oatlands, Grahamstown, were won by local architects, in this case Welchman and Read in 1867[72].

The competition for the new Houses of Parliament held in 1874 and the resulting imbroglio provides some fascinating glimpses into the state of the local architectural and building worlds of the early 1870's but for present purposes we will confine ourselves to the actual competition.

The competition was given wide publicity both locally and in England in an attempt to receive as many entries as possible[75]. Handsome premiums were offered. A schedule of accommodation was given and cost limit of £35,000 was set. For the guidance of overseas architects, 20% was to be added to London prices for London candidates.

Seven entries were received, the majority from overseas. The first premium was awarded to 'Spes Bona'.

The entry placed first was that of Freeman, then employed by the Public Works Department. His estimate of £49,835, was checked and confirmed by the Department. In mid-1875 he was appointed resident architect, working having already begun on the foundations of his design. The subsequent fiasco, chiefly concerned with increased costs, which led to his dismissal, is dealt with elsewhere[74], but suffice it is to say that in spite of having a professional assessor

in the person of Robinson, the Chief Inspector of Works, as a member of the committee it appears that both his and his department's experience was not equal to the occasion[75] and that bearing in mind the results of the 1860 competition the parliamentary committee was deluding itself in hoping to acquire a suitable building for £59,000. Freeman's design was estimated to cost £120,000[76]. The pres - building, opened in 1885 cost £220,000[77].

After this, and probably as a reaction to this, there were no public competitions until 1892 when the competition for the New S.A. Museum was held. In this instance it was decided to place the running of the competition in the hands of a professional assessor, H. Greaves, the Colonial Architect. His duties were set out as follows[78]: He was to '(a) draw up particulars and advise generally, (b) to select designs conforming to instruction, (c) to reject all others, (d) to advise this government as to final selection'.

From these instructions it can be seen that the continuing agitation by the Royal Institute of British Architects for impartial competitions as instanced by the issuing of a set of regulations in 1872, (revised in 1883)[79] was not without influence in the colonies. The instructions to competitors were issued as a leaflet and were very detailed, setting out the site, cost (£18,000), provision for further extension, soil conditions, accommodation required, list of drawings required (only one perspective), the finish of the drawings, specification, ventilation, [illegible]tion and finally lighting. No motto or means of identification was to be allowed on drawings. Premiums of £200, £100 and £50 were to be paid for the first three designs. The stringency of these instructions was in marked contrast to the laxness of those of the earlier competitions. The result of the competition was that J.E. Vixseboxse, and Wanting of Bloemfontein, were placed first and their design built.

The next big competition was held in 1894, this for the new Cape Town City Hall. Premiums of £200, £100 and £50 were offered. The conditions were again very complete. Greaves also acted as the assessor here. His brief was to ascertain firstly which entries conformed to instructions, secondly what the respective merits of the designs were and lastly whether the cost would be under £50,000, the cost limit[80]. 168 drawings were submitted which itself is a

significant indicatior both of the growth of the architectural profession and the status of the competition. The winners were Reid and Green of Johannesburg. Second was Vixseboxse of Cape Town and third were Emery and Scott of Pretoria.
At least one limited competition, about which little information exists, was held in 1890[81]. This was for the design of the New Opera House on a site on the Grand Parade. Invitations were privately issued to three architects, Alexander, Freeman and Ransome to submit designs, which all three appear to have done. Alexander was the successful one as his design was actually built in 1893. No premiums are mentioned so it is presumed that none were awarded and that the winner received only his normal fees, the others nothing.

It would also seem to have been an established custom from at least the 1860's, for a good number of Dutch Reformed Church building committees to invite either publically, by means of newspaper advertisements[82], or privately[83], architects to submit sketch plans, presumably on 'spec'. From these the committee chose the one that suited them best and then commissioned that architect.

It was also possible for a limited competition to arise out of the custom of architects sending unsolicited plans to those bodies or firms they knew to be contemplating building. The Harbour Board Building in Adderley Street, built in 1863, is an illustration of this. Here dissatisfaction with the Board's own engineer's scheme known privately, caused a firm of architects, Welchman and Read, to send in a design of their own[84]. Finally a number of designs, all with builder's tenders, representing four different architects, including the Board's engineer, were laid before the committee who, not unnaturally, chose the cheapest. No premiums are mentioned. This practice seems to have died away with the rise of professionalism in the early 1880's, especially with the influx of R.I.B.A. members.

Professional Organisations:

As the Royal Institute of British Architects is the model upon which all subsequent professional bodies in the English-speaking world have been based and to which most have been allied, it is not out of place here to briefly summarise its beginnings

During the early part of the 19th century, the reputation of the architect in Britain was generally at a very low ebb; this had come about as a result of many architects also practising as builders and tradesmen. This vested interest had, in effect, debarred them from having any claim to impartiality in the building process(85). To counteract this and restore the prestige of the profession, it became apparent to some architects that only a strong organisation which standardised the conduct and upheld the integrity of the architect would save the confused situation(86). Various societies and associations were formed in the early 1830's, culminating in the founding of the Institute of British Architects in 1834. One of the aims of the Institute was the establishment of 'a uniformity and respectability of practice in the profession'(87). This, in fact, seems to have become its most important task.

The first regulations of the Institute were aimed at the exclusion of 'Trade' contacts. To this end the measurement, valuation or estimation of all buildings, except those designed by the member concerned, were forbidden. Secondly, no member was allowed to receive pecuniary considerations from any builder or tradesman employed on any of his buildings. Lastly, no member was allowed to have any interest in the trade or supply of materials to a building upon which he was engaged.

The Institute grew rapidly in numbers and prestige, culminating in its grant of a Royal Charter od Incorporation in 1837. In 1866 it was entitled to be called the Royal Institute of British Architects. The influence that it acquired with this title allowed it to become the pre-eminent architectural body in Britain and the Empire. Correspondingly, membership conferred great status on individual architects, especially in the eyes of the lay public. In the decades following its establishment, the Royal Institute of British Architects consolidated its influence by allying itself to the smaller and provincial bodies, eventually absorbing them(88). It also set out to codify fees (1872) and all aspects affecting professional practice, including that 19th century favourite, the competition. To achieve these ends, a series of conferences were held in the 1870's and 1880's.

It was also one of the Institute's aims to secure the legal status

of architects by registration. The first attempt to introduce a registration bill into parliament was in 1886[89]. However, registration was only finally achieved in 1931.

It is against this background of rising professionalism that the beginning of the organised architectural profession in the Cape Colony should be viewed.

Almost certainly influenced by the formation of professional bodies in other parts of the empire, such as the Institute of Victorian Architects in 1871, the first attempt to form a professional organisation for architects took place in Cape Town in 1884[90], when, after a series of meetings, it wasdecided to form a combined association entitled, 'The Engineers and Architects Association of South Africa'. Its headquarters was to be Cape Town and it had nine foundation members[91]. These constituted the majority of those then practising as architects and engineers in Cape Town[92]. With the single exception of Freeman, they also constituted the leading members of the two professions. This alliance of engineers and architects is an interesting illustration of both the very small numbers of these professions and the very common combination of both skills in one person, most architects practising as civil engineers and vice versa. This combination allowed for the maximum survival rate in the colony in the hazardous economic conditions that prevailed until the 1890's.

Attempts were made to gain government recognition and incorporation, but with no success[93]. The association appears to have dwindled by 1886, owing to the economic recession and the gold boom of the Transvaal. Nevertheless, as the earliest attempt to form a professional body, it would be as well to examine its aims and bye-laws in some detail.

Its stated object was, 'For the encouragement, promotion and acquisition of that species of knowledge which constitutes the profession of a civil and mechanical engineer or architect and for the encouragement of uniformity in practice'[94]. This last phrase is the key to the regulations that follow. The most obvious model for these are those of the R.I.B.A., whose foundation aims have been quoted above. This is, of course, no accident as five of the

founding members were also members of the R.I.B.A.(95). The regulations are concerned with the setting up and procedural control of the association as well as the conditions for the admission to membership.

The declaration signed by a member required him to state, firstly, the length of his experience and, secondly, to promise not to partake in the 'trade' in any form. This is set out almost word for word like the original R.I.B.A. regulations from which it is undoubtedly copied. It also set out that the minimum fees charged were to be those as set forth by the R.I.B.A. Penalty for unprofessional conduct was expulsion (Rule 13). What is also interesting is that the initials of the society (E.A.A.) were not to be used by the members.

The next attempt to form a professional body was not in the Cape but in Johannesburg in 1892, where the South African Society of Architects and Engineers was formed. This was a fairly natural occurrence where comparatively large numbers of architects and engineers, including some former members of the E.A.A., had been attracted by the opportunities inherent in the gold boom. However, its subsequent history does not concern us here.

The next and most lasting attempt was the formation in 1899 of what later became the Cape Institute of Architects(96). Fourteen architects were invited to the preliminary meeting. It should be noted that, by this time, the architectural profession obviously felt distinct enough and secure enough not to need any alliance with other professions.

At a subsequent meeting, twelve recommendations(97) were laid before the society. Firstly, it was to be known as The African Society of Architects. The second point advocated the use of the society's initials by members; the third was that the society be cosmopolitan (this presumably meant that membership was to extend all over Southern Africa). The following point stressed that to qualify for membership, a professional record and photographs of work were to be submitted. This is the first instance that some standard of competence was required. The fifth point concerned an undertaking that members were to give, under oath, not to take any 'illicit'

(in pencil on original) commission. That the R.I.B.A. scale of charges and memorandum of agreement was to be accepted as a working basis was the sixth point. The seventh point, and perhaps the most interesting, was that one of the first objects of the society would be to promote a bill in Parliament to 'obtain recognition of the profession and protect qualified practitioners'. The eighth was concerned with seeking affiliation with the R.I.B.A. The ninth was on arbitration, the tenth on the selection of a chairman, while the eleventh was concerned with the conduct of public architectural competitions. The last point sought to enlarge the society by asking a further seven leading architects to join the society. These points are a good cross-section of the concerns of the profession at the time.

However, larger events (this time the Anglo-Boer War), intervened and caused the temporary abandonment of the society. It was restarted on 30th December 1901 with eight founder members(98), and was still known as the 'South African Society of Architects'. In 1902, it was enlarged by inviting fourteen more architects to join. At that time the name was changed and the Cape Institute of Architects was finally formed. The original aim of incorporation by Act of the Cape Colony Parliament was never achieved as this only took place in 1927 with the passing of Act No.18. In this aspect both the Natal Institute of Architects (founded in 1901) and the Association of Transvaal Architects (founded in 1909) were more fortunate,both being incorporated by their respective parliaments in 1909 respectively(99). The Cape Institute became affiliated to the R.I.B.A. in 1907.

Fees:

Throughout the 19th century the customary fee charged by architects was 5% of the contract figure. As early as 1776, there exists a documented case of 5% being the accepted fee in England(100). Numerous instances can be quoted to support this as standard fee, starting with entries in the Surveyor-General's cash book for the year 1834(101). 5% was also the fee for St. John's Long Street(102). In the letter of appointment written by the building committee of the S.A. Public Library and Museum in October 1857, the 'customary' 5% is mentioned.

That this had some legal status is confirmed by the case of Tuppen and Stonestreet versus Pietersen of the General Estate and Orphan Company. As reported in the Cape Argus in 1865[103], the plaintiffs, architects and surveyors, claimed £264,19,0. from the defendents for the preparation of designs and working drawings for alterations to the company's premises. These drawings were not used but seemed to have formed the basis for later alterations. Judgement was given for Tuppen and Stonestreet in the matter of the 5% fees claimed. Several witnesses were examined, particularly as to charges made by architects, so it must be presumed that the judge satisfied himself as to the correctness of the fees. From this case we also learn that it was customary for the successful tenderer to pay the building surveyor his fee of 2½% for the preparation of Bills of Quantity. In Britain this fee was 1½%[104].

The 5% fee appears to have been almost universal in the English-speaking world[105]. This fee was codified in the R.I.B.A. scale of charges in 1872[106].

The fee was an all-inclusive charge as in the letter of appointment to Köhler mentioned above, it clearly states that he was to be responsible for the preparation of all drawings required and that he was also to be responsible for the superintendence and quality of all building work, all this to the committee's satisfaction. This we can assume to be the normal practice. Even with the increasing number of detail drawings required as buildings became larger and more complex, the 5% fee remained the norm well into the 20th century[107].

The Formal Relationship to the Client:

There is little in the way of surviving documentary evidence to enable a very detailed account of this aspect of architectural practice to be given. However, two items give a reasonably clear idea of this relationship during the 1850's.

The first is a letter written in 1855 from the building committee of the new Congregational Church in Caledon Square[108]. This was a reply to Köhler, the architect, to his letter offering his services and stating his terms of employment and emoluments. The committee

obviously felt the need to formalise the relationship firstly by appointing him as their architect, and secondly to agree to his terms.

The second item is also a letter referred to in the previous section, written to the same Köhler by the building committee of the S.A. Public Library and Museum in 1858. This letter was written expressly for the purpose of offering him the appointment. It sets out both the fees to be paid to him and his duties. Briefly, these are: to provide all drawings necessary and to superintend the construction of the building, being answerable to the committee for both the quality of the materials and the workmanship.

We can infer from these items, then, that from the middle of the century on it was customary for the architect or his client to confirm his appointment and terms of employment in writing, at least on large buildings.

Relationship to the Building Trade:

As has been noted in the first part of this study, the role of the architect in early Victorian Cape Town was not an exclusive one and that for economic reasons the same person had to offer as many allied skills as possible. It is therefore not unnatural to find that architects also acted as contractors in this respect. It does not seem that Skirrow acted as a builder, as land surveying was his second string. From sundry contemporary sources it appears that Penketh offered his services in both his capacity as an architect and as a contractor. Buildings he is known to have designed and built are San Martini Church, and St. John's, Long Street, the latter in conjunction with Calvert. Again it is also to be presumed that he and Calvert were the architect-builders of Taunton House; he also acted as clerk of works on the building of the Diocesan College in 1852. In his capacity of contractor, he tendered for and was accepted as the builder of both the Roeland Street and Port Elizabeth Gaols[109]. He also completed St. Paul's, Rondebosch, c.1854. His name is amongst the tenderers for the Congregational Church in 1854-1857, where he seems eventually to have ousted Köhler as architect[110]. Penketh also acted as supplier to the Trade on occasion[111].

The other architect of the 1850's- Köhler, does not appear to have

acted as a builder except for speculation, but he was precluded from this after his bankruptcy in 1854.

None of the architects who were in practice during the 1860's seem to have acted as contractors, in spite of their other rough and ready tactics. This fact is corroborated by numerous newspaper advertisements inviting tenders, and by reports in the same newspapers giving the names of the architects and builders of the various newly completed buildings. Tuppen and Stonestreet acted as agents and suppliers of carton pierre ornaments[112]. There were, however, a number of builders from the 1860's on who acted as architects preparing designs which they built and occasionally even supplying other builders with designs. These will be discussed at greater length in the study on the building trade.

Although he had acted as an architect-contractor in both England and Natal[113], Freeman is never mentioned in that capacity in his years in Cape Town. In fact, except in the matter of his now famous agency for McFarlanes cast-ironware which he started c.1891[114], he appears almost the model of the late 19th century professional architect.

Apart from the previously mentioned builder-architects, the architects who practised in Cape Town and region from the late 1870's onwards, were, with one or two exceptions, of the professional class, their backgrounds,and the availability,making it highly unlikely that they would have considered taking any building contracts themselves.

The exceptions to be mentioned are: Hager who, it would appear from his memoirs, although this is not absolutely clear, often acted in the capacity of a gereral contractor organising the various trades and supply of materials. The relative primitiveness of the country conditions in which he worked was obviously conducive to a continuance of the master-mason type of architect. In this respect Wallis appeared to have acted in this capacity on some of the buildings which he designed, as well as acting purely as a contractor on others.

The most interesting case of an architect-contractor is De Witt. Although well-trained in the Netherlands, it seems he preferred to design and build his own buildings. Nevertheless, not all his

designs were built by him and he is never recorded as building for other architects.

As a generalisation, it can be said that as the country progressed, in common with other countries like Britain, the architect became more and more specialised and therefore less personally involved in the building trade, the rules and regulations of the various professional bodies encouraging this trend. By the turn of the century, the architect had assumed a well-defined and specialised role in relation to the building industry. This was as the designer and detailer of buildings, who provided all the necessary information, in the form of drawings and specifications, for the building of these designs and who supervised their erection. He was also responsible to the owner for the administration of the building contract.

A Note on the Clerk of Works:

The position of the clerk of works in the building world of the 19th century would appear to be somewhat ambiguous. He was appointed by the client to watch over his interests usually in a full-time capacity and his duties were clear. He was to check that materials and workmanship were up to the standard specified. He was paid directly by the client and was responsible to the superintending architect. Although this position was usually taken by an experienced workman, e.g. Wallis, on a large building, it was sometimes filled by an architect-surveyor, e.g. Greaves, on the Houses of Parliament, or Tully on the restoration of Groote Schuur. It was often, as noted elsewhere, a position where an ambitious workman acquired the drawing skills to engage him to start an architectural career. Carpenters, because of their overall knowledge of building practice, achieved by working with most other trades, were held to make the best clerks of works; masons also aspired to this position.

The Influence of Books and Periodicals:

Although architectural books of many sorts had been available in the 18th and early 19th century, it is only with the rise of industrialisation that the technique of mass production was applied to the producing of books. This resulted in both a reduction in cost and an enormous increase in the variety available. Most important of all,

though, the new processes of reproduction allowed more illustrations to be provided. It should be obvious then that within a situation such as the colonial one, where influential buildings were few and far between, books must have exerted a considerable, even if diffused, influence. There is no doubt that these books were available. Amongst early examples, Col. Lewis sold a number of architectural books on his departure in 1843(115), while Köhler possessed no less than 55 architectural books. The list of books in the appendix to this section is not exhaustive and is attached mainly to demonstrate the number and variety available locally.

Books produced at this time can be divided into three broad categories. The first is that on historical or architectural subjects, together with those of a theoretical nature. Often these were combined in the same book. These books were mostly aimed at the professional architect as part of his training or for use as a textbook in practice. Some were, however, more popular, especially those of the Gothic revival and books such as Pugin's 'True Principles of Gothic Architecture' (1841), and Parker's 'Introduction to Gothic Architecture' (1849), were widely circulated. These books were not pattern books in the true sense but some, such as Brandon's 'Analysis of Gothic Architecture', and Paley's 'Gothic Mouldings' could be easily used for the extraction of details.

The second category was that of the technical books. These were aimed at supplying information on such special needs as building practice of sanitation and such similar subjects. Nicholson's 'Builder and Workman's Directory' was a favourite. These would have been of interest to the trade only, but the existence of these books was of considerable importance in providing for a general standard of building practice and allowing the latest developments to become known to architects and builders in isolated places.

The last category and perhaps the most interesting is that of the pattern book. This, very briefly, is a well illustrated book of designs, generally of a certain type or range of dwelling. In it, a series of plates show a perspective followed by plans, elevations and sections, usually accompanied by selected details and specifications. The popularity of these books was enormous and they often ran to many editions(116). For the layman and colonial architect

alike they provided a basis upon which a fashionable house might be achieved.

Except for the case of St. James' Church, Sea Point[117], it is not possible to give examples of exact copies of buildings built from any of these pattern books, chiefly because local conditions and materials required some modifications. It is possible, though, to show striking similarity in designs between buildings and their sources. Taunton House seems to derive largely from either Godwin's 'Domestic Architecture' or Brown's 'Domestic Architecture'. The popularity of the cottage orneë is derived from such books as Papworth's 'Purer Architecture'. These pattern books seem to have declined in use, especially amongst architects, during the early 1880's. This is probably due to the rise of the periodical and the better training received by these architects.

The illustrated periodical is something uniquely Victorian. With the establishment of magazines of the class of the Illustrated London News, a new type of literature became available. This general magazine included architecture amongst its coverage. The Victorians were prodigious builders and if not greatly knowledgeable about architecture, they were certainly interested in the new buildings being erected in such large numbers all over the globe. A casual glance at almost any copy of the Illustrated London News will show at least two or three illustrations of current buildings. These were almost always perspectives, beautifully drawn. This magazine was widely read in Cape Town and was referred to as a possible source of architectural inspiration by a letter to the Cape Monitor in 1850. Architecture featured in the local varieties of the illustrated magazine such as the Lantern (started 1877) and the S.A. Illustrated News (1884-1885).

Aside from popular magazines, there existed the professional periodical of which 'The Builder' (started 1842) and later 'The Architect' were the most widely spread[118]. These were again most lavishly illustrated, carrying perspectives, plans and sections of current work, with descriptions and accompanying articles on technical matters, as well as professional gossip. Through the medium of the letters to the editor column, there often raged furious battles on the matters of the day that stirred the passions within the profession.

The influence of this sort of magazine upon the architectural profession as a whole,and on the colonial architect in particular, was vast. It provided a continuous source of inspiration for him by keeping him up to date on the progress of fashion[119], and it also popularised new techniques and products, helping to spread these at a rate not possible in the first few decades of the century.

It was not until the first few years of the 20th century, however, that a trade periodical was started in South Africa. This was the 'S.A. Architect and Builder', started in 1902 as the 'S.A. Clayworker'. It had a very short life though, not surviving the current building slump. It ceased publication in 1907. In format it was based on its overseas counterparts.

The Cape Public Works Department:

It is necessary to give a brief outline of the Cape P.W.D. because of the number of buildings designed and erected by the department, and also as it often acted as a clearing house for incoming architectural talent.

Until 1848, the function of Public Works was carried out by the Civil Engineer whose post was combined with that of Surveyor-General. Major (later Col.) Michell was Surveyor-General and Civil Engineer from 1828-1848. For the period 1828-1834 there was the post of Government Architect, which was held by Skirrow. In 1845, the total staff of this office consisted of no more than twelve people[120]. This office was responsible for the design, erection and maintenance of all public buildings, as well as the construction and maintenance of roads and bridges, and the normal duties of the Surveyor-General. These responsibilities extended over the entire Cape Colony. There appears to have been little scope for specialisation within the department, although, as has been noted elsewhere[121], architectural work for private individuals was undertaken officially during the 1830's.

Upon Col. Michell's retirement in 1848, the offices of Surveyor-General and Civil Engineer were divided and Capt. G. Pilkington, R.E., was appointed Civil Engineer, roads and buildings being his responsibility. His staff consisted of one deputy and three others, as

well as a number of temporary clerks of works. In 1858 he died and was succeeded by J. Scott-Tucker, a civil engineer, who was appointed the first Colonial Engineer.

In 1860, a select committee was appointed to enquire into the workings of the Colonial Engineer's Department[122], apparently as a result of parliamentary dissatisfaction with the department. In the memorandum of duties presented by Scott-Tucker to this committee, he remarks that he has been employed more in an architectural capacity than in engineering, giving a list of buildings he had designed in the last two years. He also remarked that the title, Colonial Engineer, seemed to him to be a misnomer. Another of his remarks was that architecture was now a distinct profession in itself. By these remarks he seemed to imply that somebody with distinct architectural training was required within his department. This is reinforced by his observations that it was only by chance that he had acquired some architectural skills himself. Amongst his duties, which he regarded as enormous, he lists the following:

1. The devising, estimating for and erecting, either by contract or by the department, all public buildings throughout the Colony, e.g. public offices, gaols, hospitals etc.
2. Providing for their maintenance and repair.
3. Providing for supply and repair of furniture required for public buildings.

These duties were to remain those of the department throughout the rest of the century. Scott-Tucker retired under a cloud in 1863, and was succeeded by his deputy, M.R. Robinson, a land surveyor by training. In 1865 he became the first chief inspector of public buildings and works. The staff, which was still unspecialised, consisted of four people, none of whom was qualified in any way. In the late 1860's this lack of specialisation was overcome by the occasional commissioning of private architects for the more important public buildings[123]. However, this lack of expertise was partly to blame for the fiasco over the new Houses of Parliament in 1875-1876 and led to Robinson's retirement. J.F. Forde was appointed his successor in 1879. In that year, the department was reorganised internally by creating the post of Architectural Assistant as a deputy Chief Inspector.

He was placed in charge of all architectural work executed by the department. The first man to occupy this post was H.S. Greaves, who ably conducted its affairs until he was succeeded by his deputy, A.G. Howard, in 1900. All the public works of the last two decades of the century were executed from design to completion by the department. In 1895 there was a drawing office staff of seven and a field staff of approximately twentytwo(124).

Throughout this period it was not uncommon for the junior members of the P.W.D. to undertake private commissions and as late as 1882, controversy raged in the newspapers over the propriety of this(125).

REFERENCES CHAPTER THREE

1 Brown. Domestic Architecture P 70

2 Richardson's English Dictionary

3 Kaye. The Development of the Architectural Profession in Britain P 66

4 In The Imperial DICTIONARY

5 There is nobody of that description in the Cape Almanacs of the time

6 There are entries in the Surveyor-General's cash book of 1834 of fees received.

7 Their works are mentioned in the Building Survey

8 See graph at end of chapter

9 See Cape Almanac 1882

10 See P 74.

11 Correspondence in 'City Engineer's Letterbook 1890. Archives of the town clerk, Cape Town (C.A.)

12 Juta's Directory of Cape Town, 1900

13 Ibid. 1910

14 Kaye. P 66

15 Freeman's early career while working for the P.W.D. in the early 1870's is a good example

16 Jenkins. Architect and Pa ron P 170

17 Ibid. P 167

18 Kaye P 90

19 Gotch. The Growth and Work of the R.I.B.A. P 88

20 See biographies at end of chapter for details of the various architects

21 See biographies of McIntosh, Jones and Simpkins

22 He was the architect in the Lodge Southern Cross 398 in 1865

23 See various guest lists in Cape Argus 1868

24 See his Memoirs

25 Ibid.

26 See entry in Dictionary of National Biography Vol 111 P 740

27 Cape Almanac 1858

28 Cape Town, Town Council Minutes 1866 (C.A.)

29 See biography

30 See entry in 1854 in Insolvencies, Archives of the Master of the Supreme Court

31 This is the average for clerks of work's in the Statistical Register of 1860

32 See Select Committee Meeting, A2 of 1876. Parliamentary Annexures

33 Ded· ced from entires in Cape Almanacs 1871 on

34 Select Committee Hearing

35 Computed from an assumption of 5% fees on his known works of the period

36 See entries in Cape Almanacs

37 See the biographies of the various architects in practice in 1890's

38 Insolvency notice M.O.IB of 1854

39 Insolvency notice M.O.1B. 2/1154 No 201

40 eg. Advert for W. Black in Cape Church Monthly and Parish Record

41 cf. Advert by A. De Witt in Cape Times, 13 Oct. 1892

42 Both mentioned in his will

43 Mentioned in letter of August, see C.O. 706 (C.A.)

44 Jenkins, P 210

45 This is not their competition entry as the original design had two floors

46 See Picton-Seymour, Victorian Buildings in S.A. P

47 Jenkins, P 210

48 Loaflet in P.W.D. file 1/2/315 (C.A.)

49 Jenkins P 207

50 In the files of the Regional representative of the P.W.O.

51 In Day and De Wet Collection, (U.C.T.)

52 Jenkins P 203

53 Ibid.

54 Letter of August, 1857 in S.A. Library Archives

55 See P 95

56 In P.W.D. file 1/2/201 (C.A.)

57 Jenkins P 200

58 Copy of Colesberg church in C.O. 593 (1850) is on transparent paper

59 Drawings on this material dating from the 1860's exist in the Cape Archives

60 Of Roeland street gaol in P.W.D. contract book of 1858 (C.A.)

61 Kaye. P 105 et seq

62 Cape Argus 25 July 1857

63 Letter of August in C.O. 706

64 Cape Argus 23 Aug 1858

65 See P 274

66 Cape Argus, March 1800

67 See Parliamentary Annx 308 of 1860 (C.A.)

68 He was given permission to ente[illegible].O. Vol. 13 P 36

69 Cape Monitor 11 Dec. 1861

70 Cape Argus July 1863

71 See Kearney, Architecture in Natal P

72 Graham's Town Journal, 12 June 1882

73 A.C. of 1876, Paris Monthly Annexures (C.A.)

75 Select Committee Hearing. A4 of 1876, Parliamentary Annx. (C.A.)

76 Ibid.

77 See Chief Inspector's Report, Statistical Register 1885

78 See P.W.D. file 1/2/315 (C.A.)

79 Gotch. P 113

80 Cape Town Mayor's Minute of 1894

81 Correspondence in City Engineer's Letterbook of 1890, Archives C.T.

82 eg. Fraserburg in 1866, see Scholtz, Fraserburg en sy Kerk

83 Hager's Memoirs

84 See Minutes of the Harbour Board Committee, 1863 (C.A.)

85 Kaye. P 73

86 Ibid. P 74 et seq

87 Gotch. Quoted on P 117

88 Kaye. P 126

89 Ibid. P 136

90 Article by A.H. Reid in the African Architect July 1911

91 Ibid.

92 At least of these appearing in the list in the Cape Almanac 1882

93 In article by Reid. African Architect 1911

94 In Rules and Byelaws of Engineers and Architects Association of S.A. Copy in Library of Parliament

95 viz. Ackermann, Alexander, Greaves, Knox and Reid.

96 See Minutes of Preliminary Meeting, Accession No 1286 (C.A.)

97 In Ac. 1886

98 Ibid.

99 See Institute of S.A. Architect's Handbook, 1960

100 Jenkins, P 199

101 In Archives of the Surveyor-General (C.A.)

102 Letter of Bishop Gray, Diocesan Letterbook 1854 (Wits)

103 Cape Argus 10 Aug. 1865

104 Jenkins, P 204

105 Mentioned in Vaux, Villages & Cottages P 185, and Jenkins P 211

106 Jenkins, P 214

107 Mentioned as normal in the African Architect 1911

108 Acc. 1679. Vol 1/45 (C.A.)

109 In P.W.D. contract books 185401855 (C.A.)

110 Minute Books Acc 1679

111 Adverts in Cape Monitor Dec 1855

112 See adverts in Cape Argus 1863

113 See biography P 115

114 First advertisements appear in that year

115 Advert in Cape Town Mail Nov. 1843

116 eg. Downing's. The Architecture of Country Houses (1850) passed through nine editions by 1866

117 See P 197

118 Calvert's copies of The Builder Form 1842 - 1850, are in the S.A.L.

119 See letter by Criticus, Cape Monitor, 11 April 1854

120 Computed from Statistical Register 1845

121 See P 75

122 See S.C. 12 of 1860, Parliamentary Annexures (C.A.)

123 eg. Stonestreet for the Searcher's Office in 1866, See P 234

124 Computed from Cape of Good Hope Civil Service list 1895

125 See Cape Argus 21 Feb. 1882

BIOGRAPHIES OF ARCHITECTS

The following is a series of short biographies of architects who are known to have practised in Cape Town and region. The criterion for inclusion was that the architect must have been in practice on his own account by 1900. The list is not exhaustive, although all major architects and most minor ones are included. Biographical information available is fragmentary, hence for some, personal details are lacking. For most entries, the major sources of information are indicated, but as for the others, this was placed together out of scraps in contemporary newspapers and periodicals. The inclusion of this material as references would have become unwieldy. The letters R.I.B.A. in the text means the Royal Institute of British Architects. And the prefixes A. and F. mean Associate and Fellow, respectively.

ADOLPHUS W. ACKERMAN — Architect and Civil Engineer

Ackerman served his articles with Henry Grissell, a Government contractor in England. He then worked with a Mr Bremwell, Mr Charles Cubitt and Mr May, all engineers. After this he worked in the architectural and engineering department of the Admiralty from 1865-75. His wife's illhealth caused him to emigrate to the Cape Colony in 1875, where he was appointed assistant to Brounger, the railways engineer. He was put in charge of the design and construction of the new terminal buildings in Cape Town. Subsequent to this and upon Freeman's dismissal, he was briefly put in charge of the Parliament buildings in 1876. During the years 1876-77 he worked on the new railway station. He left Government service in 1878 and went into partnership with an engineer, H. Thwaites from 1878-80. He was a director of the S.A. Glass Company. His partnership with Thwaites ended c.1880 when Thwaites was appointed to the post of Assistant Harbour Engineer at the Cape Town docks. Ackerman became a founder member of the Engineers and Architects Association in 1884. He practised on his own until c.1900 when he went into partnership with W. Adamson. On the formation of the S.A. Society of Architects (later Cape Institute of Architects) in 1901, he became a founder member. He died in 1910.

Known works are:

The Cape Town Station 1876-78
The S.A. Glass Works, Mowbray 1878
Mariendahl Brewery, Newlands 1879
Additions to Great Westerford 1883
Bloemendal, Mowbray c. 1883

Ref: His career prior to 1875 is given in the preceedings of the Select Committee on the New Houses of Parliament 1876 . A. & F. 1876 (C.A.)

GEORGE MURRAY ALEXANDER Architect

Born in Edinburgh in 1851, son of George Alexander, architect and builder. Educated in Edinburgh. Married Louisa Hatch. 2 children.

From 1868 to 1878, Alexander served his articles with his father in Edinburgh. The following year he spent as a pupil in the offices of John and G.H. Geddes, engineers, also of Edinburgh. After this he worked for the Scotts Iron Company for a brief period before travelling to North America, where from May 1874 to Feb 1877 he was architect/ Manager for the largest building contractor in Toronto, Canada. He returned to Edinburgh and until 1879 was in private practice there. That year he emigrated to the Cape Colony and set up practice in Cape Town. He ran a large and thriving practice there until his death in 1904. A founder member of the Engineer's and Architects Association of S.A. in 1884 he also became an F.R.I.B.A. in 1886.

His principal buildings are:

Highstead House, Rondebosch 1882
Timour Hall, Plumstead c.1882
Anglican Church School, Kalk Bay 1883
St. Phillips, Chapel Street, Woodstock 1885
Town Hall, Malmesbury 1885
Queen's Hotel, Sea Point 1887
St. Marks, District Six 1887
N.C. Church, Rondebosch 1891
Two houses in Grave Street, Cape Town 1892
Opera House, Parade, Cape Town 1893-4
Tafelberg N.G. Church, Buitenkant St. 1893
Board of Executors Building, Wale St. c.1895
Rogeklim Oldmans Home, Cape Town 1896
Rondebosch Town Hall c.1900

There are also numerous houses in Cape Town and Rondebosch which appear to be built by him.

Ref: His career prior to 1886 appears on his fellowship nomination forms at the R.I.B.A.

HERBERT(Later Sir) BAKER — Architect

Born in 1862 son of T.H. Baker. Educated at Tonbridge School 1875-79. Married in 1904.

Baker was articled to his cousin Arthur Baker from 1879-1882. He afterwards worked for Ernest George and Peto until 1890, when he went into private practice. In 1892 he arrived in Cape Town, where he opened a practice. The following year he was commissioned by Rhodes to remodel Groote Schuur, after which he built up an extensive practice. F. Masey became a partner in 1899. Baker became a fellow of the R.I.B.A. in 1900 and was a founder member of the S.A. Society of Architects (later Cape Institute of Architects, in 1901. The next year he left Cape Town to begin a practice in the Transvaal.

Chief buildings in the Cape Colony:-

Additions to Reformatory, Tokai 1892
Restoration of Groote Schuur 1893
St. Andrews, Newlands 1894
Building S.A.C. 1894
Cape Town Observatory, additions, 1894
Rebuilding Groote Schuur 1896
St. Barnabas, Kloof Road 1896
Diocesan College 1896
City Club, Queen Victoria St. 1896
Kelvin Grove, Rondebosch 1897
Supervising Architect, Union Castle Building and Mount Nelson Hotel 1897-98
De Beers, Somerset West 1898
St. Michaels, Observatory 1898
St. Phillips, Woodstock 1898
Wilson & Miuer Building 1899

Baker also appears to have been the architect of a number of 'spec' villas for H.W. Struben in Observatory and Rosebank. Some of those in Strubens Road still survive in a mutilated form.

Ref: (a) D. Grieg, Huber Baker in S.A.
(b) Entry in National Dictionary of Biography

JAMES BISSET — Civil Engineer and Architect

Born in Aberdeen in 1836, he married E.M.C. Jarvis in 1862. Bisset was educated in Aberdeen adn at London University (1852). He was later employed as an assistant engineer by Fox, Henderson and Co. In 1858 he joined W.G. Brounger, the railway engineer and came out to the Cape in December 1858. He left the railway company in 1862, to start an architectural and engineering practice having won the competition for the Mutual Assurance Building in Darling Street. In 1863, he was engineer to the Sea Point Tramway Company. He continued in practice until 1871, when he became resident Harbour Engineer at Port Elizabeth. In this year he was elected as an associate of the Institute of Civil Engineers. Later he was Construction Engineer on the Port Elizabeth to Uitenhage Railway. Afterwards as chief Resident Officer at Port Elizabeth, he was in charge of the East London to Kingwilliamstown railway line. In 1877 he was made a sub-inspector of public works and put briefly in charge of the New Houses of Parliament. The following year he was put on pension. He went back into private practice in Cape Town in the 1880's, eventually retiring in 1892. Before becoming a Mayor of Wynberg in 1893, he was a councillor for the Liesbeeck Municipality from 1883-86. He was also one-time Mayor of Claremont. During the S.A. War he attained the rank of Major. He died in 1919.

His known works are:-

Mutual Assurance Building 1862-64
N.G. Church Building, Adderley/Bureau Sts 1862-64
Cottages in Sea Point 1864
Gill College 1865
Port Elizabeth Station 1876
Cottages in Claremont 1880

Refs: 1. See Track and Trackless, P.R. Coates for a fuller biography
2. Cape almanacs 1884-85

WILLIAM BLACK — Architect and Civil Engineer

Born in 1870 in Victoria, Aurstralia, the 3rd son of Capt. E. Black.
Married Sidney Cathcart in 1904 - 2 children.
Black was a pupil of Albert Purchas, A.M.I.C.E., a past president of the Royal Victorian Institute of Architects. During his term of articles he (Black) won various prizes and premiums. In 1888 he was elected an associate of the Victorian Institute. He arrived in Cape Town in 1890 and after presumably working for another architect he started his own practice in 1892. This practice became very extensive, consisting chiefly of residential and commercial buildings. He was placed in many competitions. In 1902 he became a fellow of the R.I.B.A.

During the 1900's he was a member of the Cape Town City Council.
His firm later became Black and Fagg. He died in 1922.
Principal Buildings are:-

New York Mutual Building 1908
Cape of Good Hope Savings Bank
Bain's Buildings
Flat Iron Buildings
Additions to the Caledon Sanatorium
Caledon Town Hall
Wynberg Town Hall
Attwell & Company, St. George's Street

Ref: (a) Who's Who 1908
(b) Article: Contemporary architects. S.A. Architect and Builder, May 1905

JOHN CALVERT — Architect and Civil Engineer

Calvert arrived in Cape Town in 1853 (1). He was previously in Jamaica c.1850(2). He formed a partnership with P Penketh in 1854. During that year he made designs for a Hall of Science. In late 1854 he went to Namaqualand(3) and appears to have left Cape Town in 1855. He presented the S.A. Museum with a model of a cathedral in Jamaica His known buildings (with Penketh) are:-

St. John's, Long Street 1853
Taunton Cottage 1854

Ref: (1) In 1853 he made a survey of St. Michaels Church in Rondebosch (archives of the R.C.Cathedral, Cape Town
(2) Copy of The Builder of 1850 in S.A.L. Marked 'John Calvert Spanish Town'.
(3) Cape Monitor September 1854.

FRED CHERRY — Architect

He served his articles with Messrs McCurdy and Mitchell of Dublin with whom he worked as chief draughtsman until the year 1890 when he came to South Africa and joined the P.W.D. He remained there for two years until starting a practice. Cherry was a member of the Royal Institute of Architects in Ireland.

Ref: Entry in Contemporary Architects, S.A. Architect & Builder May 1905

EDWIN A. COOKE — Architect

Born in 1854 at Maidstone, Kent, the son of C.J. Cooke. He was educated in London and married Margaret Rush in 1880. 7 children. Cooke was articled to Lockwood Bros and afterwards worked for Alfred Waterhouse. From 1885 to 1896 he was in Tasmania, arriving in Cape Town that year. Chief building prior to 1908:-

D. Muis & Son, Grain Store in Longmarket Street.

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D. Muis & Son, Grain Store in Longmarket Street.

Ref: Who's Who. 1908

ANTHONY M. DE WITT — Architect and Contractor

Born in 1854 in Dordrecht, Holland Son of Dirk de Witt, Architect.
Married Anna Brand in 1876, 2 children.
De Witt was educated in Dordrecht and served his aritcles with a local architect, after which he entered his father's office, which was one of the leading practices in the town.
For health reasons he came to South Africa in 1879 to work on the proposed Lebombo rialway. After a short stay in Potchefstroom, he established himself in Cape Town where he built up one of the largest practices in the city. He is reported to have introduced the following innovations into Cape architecture; The Mansard Roof (in 1892), the basement for warehouses and the American steel frame. Regarding the Mansard roof, the first one, on the Colonial Mutual, actual predates his by five years. He is also credited with the introduction of the half-timbered style in housing. He built many buildings, including churches, in the smaller towns of the Western Province.

Principal buildings:-

Lennon's Building Adderley St. 1885 onwards
Additions to the Drill Hall 1889
Alford, Wills and Abbots Warehouse 1891
Additions to J.W. Jagger & Co.'s warehouse 1892
Metropole Hotel, Cape Town c.1895
Commercial Union Buildings, Green Market Square, pre 1905
Gibson & Co. Long Street c. 1900
International Hotel, Gardens pre. 1905
Caledon Baths, pre. 1905
Congregational Church,Paarl pre. 1905
N.G. Church, Wepener O.F.S. pre. 1905
Additions to St. John's Church, Wynberg, c.1900

Ref: (1) Who's Who 1908
(2) Entry in 'Contemporary Architects' S.A. Architect and Builder, March 1905

CHARLES FREEMAN — Architect

Born in Gloucs. England in 1833, married Esther M. Soloman in 1872, 2 sons. Freeman was articled to George Clark, architect and contractor of Wotton Wawen, near Warwick. After this he worked in Cheltenham, where he built St. Mark's Church, the parsonage and three villas, all at Bays Hill. St. Mark's was designed by an architect by the name of Middleton, the others were by Freeman. In 1863 he arrived in Natal. Working there as an architect/contractor, he designed and built the Durban Public Offices as well as several bridges. He also superintended the erection of the Law Courts and Government House in Pietermaritzburg. The latter, he claimed, was chiefly his design. In 1870 he joined the Cape P.W.D. as a draughtsman. While there he designed the new G.P.O. in St. George's Street, the Graaf Reinet Public Offices and Beaufort West Goal. He entered and won the competition for the new Houses of Parliament in 1894. After this he was appointed supervising architect but was dismissed in early 1876. He appears to have run a small practice of his own from 1871. From 1876 he developed this practice until it was the biggest in Cape Town during the last two decades of the century.

He became an agent for McFarlanes of Glascow in 1891, building his own warehouse in Strand Street in 1902-3. He died in 1911.

His chief buildings are:-

Theatre Royal, Burg Street 1874
S.A. Bank , alterations, Wale Street 1874
Metropolitan Methodist Church C.T. 1875-79
Garlicks, Strand Street 1876
Methodist Church, Stellenbosch 1878
Tower, N.G. Church, Malmesbury 1877
St Domirics, Wynberg 1877-79
Round Church, Sea Point 1878
Standard Bank Adderley Street 1881-83
Baptist Church Wale Street 1882
Erinville, Rondebosch c. 1880
Y.M.C.A., Long Street 1884
Rebuilt Theatre Royal Burg Street1884
Graaf Reinet N.G. Church 1885-87
Beaufort West N.G. Church 1891
Additions to Durbanville N.G. Church 1891
Stuttafords, Adderley Street 1893
Garlicks Adderley Street 1893
Grand Hotel, Cape Town 1894
Rebuilt Worcester N.G. Church 1899

Refs:

(a) His early career is given in the proceedings of the Select Committee on the New Houses of Parliament A4 of 1876 (C.A.)
(b) Article in S.A.L. Quarterly Bulletin by W. Wentland.

HARRY S. GREAVES — Architect and Surveyor

Born in 1844 in Edinburgh.
From 1865- 75 he was a clerk of works in the office of John Whichcord (later President of the R.I.B.A.) in London, where he qualified as a District Surveyor. Engaged as the clerk of works for the new houses of Parliament, he arrived in Cape Town in early 1876. After the hiatus surrounding Freeman's dismissal, he seems to have been engaged on surveying the public buildings in Cape Town and district. By 1879 he had become chief architectural assistant to the Chief Inspector of Public Works. In that year he was engaged on the design of the New Parliament Buildings with J. Whichcord as consultant. From then until his retirement in 1900 he was in charge of all the architectural work executed by the Cape P.W.D. and he can be credited with most of the large public buildings produced by the department. In addition he designed the Physics building at the S.A. College in 1880. He became an A.R.I.B.A. and later F.R.I.B.A. and was also a founder member of the Engineers and Architects Association in 1884. He died in 1901.

Ref: His earlier career is given in the evidence heard by the Select Committee of 1876.

FREDERICK G. GREEN — Architect

Born in England in 1850, son of T.G. Green, he was educated in England and married Elsa Goodwin in 1877. 2 children.
Green was articled to E.W. Stephens of Kent. In 1888 he went to Australia where he remained until 1893 in which year he came to the Cape Colony. He founded a partnership with Reid of Johannesburg. In 1894 they won the first prize in the Cape Town City Hall competition and were commissioned to execute their design. Green appears to have established a branch of the practice in Cape Town for this purpose. The partnership ended in 1902, after which he practiced on his own.

Chief buildings (with Reid):-

Cape Town City Hall 1894-1905
City Fever Hospital 1896

CARL O. HAGER — Architect and artist

Born in 1813 in Dresden, son of Johan C.G. Hager. Married Cornelia Jansen in 1843, 5 children.
Hager was educated in Dresden and attended the Acadamy from 1828-34 He also served his practical apprenticeship as an architect. He and A. Sparmann, a colleague of his, arrived in Cape Town in December 1838. In 1840 they were commissioned to design the new catholic cathedral St. Mary's, but this ended in disaster. The following year Hager moved to Stellenbosch, where he earned his living painting portraits. This was to be his chief source of income for many years. In 1842 he moved briefly to Paarl. In the following year he was known to have visited Worcester, Swellendam and Port Beaufort. From April 1845 to December 1846 he was away in Germany. During 1847 he was painting protraits in the Malmesbury area and the next year in Rondebosch and Wynberg. His first known design was the Lutheran church in Stellenbosch built in 1854. For a brief period in 1858 he had a photographic studio in Plein Street. 1863 saw the start of his architectural career in earnest with the substantial additions to the N.G. Church in Stellenbosch. From then on until his retirement in c. 1890 he was continually employed on the design and construction of N.G. Churches mostly in the Western Cape. He appears to have acted in most instances as the oldfashioned "boumeester", a term he himself used. He died in 1898.

Known works:

St Mary's R.C.Cathedral Cape Town (with Sparmann) 1840
Zion Mission Church, Paarl 1852
Lutheran Church, Stellenbosch 1854
Heidelberg N.G. Church 1856
Aqditions to N.G. Church Stellenbosch 1863
Clanwilliam N.G. Church 1864
Fraseburg N.G. Church 1866-68
Robertson Wesleyan Church 1866-67
Somerset East N.G. Church 1868-70
Additions to Heidelberg N.G. Church 1871
Ladismith N.G. Church 1873
Caledon N.G. Church 1874
Y.M.C.A. Stellenbosch 1874
Mosselbay N.G. Church (with W.B.Hayes?) 1875
Tulbach N.G. Church (built by son John) 1876
Willowmore N.G. Church c.1875

CARL O. HAGER cont...

Oudtshoorn N.G. Church (completion) 1877-79
Ceres N.G. Church 1879
Victoria College Stellenbosch 1882
Uniondale N.G. Church 1884
Picketburg N.G. Church 1888

Ref: (a) Entry in Dictionary of National Biography Vol II p.283
(b) Typescript of his memoirs written c.1888 in N.G. Archives, Cape Town.

ADOLPH G. HOWARD — Architect

Born in 1853 in Southampton, England, Son of A.J. Howard of London. Married in 1886.
Howard received his education and training in England it is not known whether he was articled to an architect or not. He arrived in the Cape Colony in January 1879 and was engaged as a draughtsman by the P.W.D. in September of that year. He appeared to have done a considerable portion of the working drawings for the new Houses of Parliament from 1879-85. In 1883 he became Chief Draughtsman and in 1897 Assistant Architect.
On Greaves retirement he became Architectural Assistant in 1901, finally becoming the Colonial Architect in 1904.
It is quite possible that he is responsible for some private work but this has not been traced.

JAMES HOGG — Architect and Engineer

Little is known about Hogg prior to arriving in Cape Town in c.1860, he worked on railways in England, Ireland, Portugal and Brazil. As an architect he was active in Cape Town during the years 1861-64. He seems to have adapted White's designs for the second stage of building at the Diocesan College, Rondebosch in 1862. The first Synagogue in the Gardens is to his designs. He was the supervising architect of St. James, Sea Point in 1863 but this church was never completed. With Alston, C.E. he submitted plans for the proposed Cape Town Market in 1863.

Ref: Various items in the Cape Argus 1862-63
Evidence before the Select Committee on Railways A4 of 1864.

HERBERT T. JONES — Architect

Born in 1875 in Kimberley, the eldest son of E.H. Jones, one time mayor of Kimberley, he married Mary Walker in 1899. 2 children. Jones served his articles with Charles Freeman in Cape Town and worked in his office for some time afterwards. This was followed by six months study and travel in Europe and England. He then became chief assistant in the office of T.P. Worthington and Son of Blackpool before returning to Cape Town in 1897 where he started practice. The practice became Jones and Draiby in 1903.

The principal buildings prior to 1905 were:-

Wesleyan Church, Rosebank 1899
Wesleyan Church, Muizenberg
Wesleyan Church, Claremont
Royal South Western Hospital, Oudtshoorn c.1900

Ref: (a) Who's Who 1908
(b) Entry - Contemporary Architects S.A. Architect and Builder May 1905.

FRANKLIN K. KENDALL

Born in Au stralia in 1870.
Kendall served a two year course with a builder contractor then studied technical subjects at King's College and University College, London. He then served his articles to Prof. Roger Smith and subsequently became a chief assistant to Mr. (later Sir) William Emerson of Westminster. In 1894 he qualified as an A.R.I.B.A. He arrived in Cape Town in early 1896 and worked for J. Parker for a short time. In 1897 along with F. Masey he became a junior partner to Herbert Baker. C. 1904 he was in Bloemfontein supervising work there. He returned to Cape Town in 1905 and managed Baker and Masey's office from then on.

Principal buildings:- Prior to 1905, presumably with Baker & Masey.
St. Marks, Salt River 1899
Rhodes Building Cape Town 1902

Ref: Entry ' Contemporary architects. S.A. Architect and Building, May 1905

WILLIAM H. KOHLER — Architect and Engineer

The son of Charles Kohler of London, educated London?.
Married c.1860 Helen Hutchinson of Stellenbosch, 2 sons.
Nothing is known of Kohler's training but it is highly likely that he was articled to an architect, probably in London. It is also reasonable to suppose that he had experience before arriveing in Cape Town in 1852 as he is described by his son as being middle aged in 1860. Shortly after his arrival, he bought four building plots in upper Roeland Street, building two houses in the "English" style. As a result of this he went bankrupt in 1854. From 1852 - 57 he was employed as a draughtsman by the Civil Engineers department. He won the competition for the combined S.A. Library and Museum building in 1857 and supervised it erection until his resignation in August 1859. During 1859 he submitted a design for the new Somerset Hospital. From September 1859 to December 1861 he was employed as clerk of works on the Stellenbosch, Paarl and Malmesburg Goals. In 1866 he was in practice in Cape Town, leaving for New York in that year. He died in America.

Known buildings:-

- House and warehouse St George's Street 1853
- Houses in Roeland Street 1854
- Congregational Church Caledon Square (Penketh adapted plans?) 1857
- S.A. Public Library and Museum 1857-59
- Additions to Malmesbury Prison 1860
- Calvinia Public Offices? 1862
- Roeland Street Prison (while at P.W.D.) 1855-59
- Atwells House & Mills Rondebosch c.1858
- Two houses at Caledon c. 1860

Refs: (a) Memoirs of C.W. Kohler (his son)
(b) P.W.D. files 275, 288 (Cape Archives)

EDWARD B. KNOX Architect and Civil Engineer

Born in 1845.
He received his preliminary training as a pupil of John Penn and Sons, mechanical engineers of Greenwich. Subsequently became as assistant engineer at the Croscombe Lead and Chemical Works. Later he was an assistant engineer with Sir Joseph Bazalgette, at the Metropolitan Board of Works. From 1872 to 1876 he was confidential assistant to T. Elliot Harrison on the Hartlepool and Tyne Docks Extension. He became as associate of the Institute of Civil Engineers in 1875.
In 1876 he arrived in Cape Town, opening a practice immediately. The following year he became an A.R.I.B.A. He lived in Rondebosch where a number of his known works were. In 1884 he became a founder member of the Engineers and Architects Association. He went to Johannesburg in 1889 where he practised until his death in 1903.

His known works in Cape Twon are:-

Chancel to St. Mary's Woodstock 1878
Diocesan College Chapel 1879-80
Additions to St. John's, Long Street 1879
St Pauls, Bree Street 1878-80
Cape of Good Hope Bank, Adderley St. 1880
2 houses, Groote Schuur Estate 1882
Wynberg House 1883

Ref: Obituary Notice, Institution of Civil Engineers
Minutes of Proceeding Vol 156 (1904)

JOHN LYON — Architect

Born in 1876 in Aberdeen, son of John Lyon.
Educated at Grays School of Art in Aberdeen. He was articled to Ellis and Wilson of Aberdeen and afterwards worked for Niven and Wigglesworth of London. He arrived in the Cape Colony in 1896, working for Sydney Stent until 1898 when he went into practice on his own.

Chief buildings prior to 1905:

Jewish Synagogue, Roeland Street
Hoffmans Buildings, Cape Town
Southern Life Association, St. George's St (with C.H. Smith)

FRANCIS MASEY — Architect

Born in London in 1861, the third son of P.E. Masey, architect of London. Masey did his early training with his father. In 1878 he entered the office A. Water-house, where he stayed until 1886. The following year he joined the Royal Acadamy Schools, winning the Soane Medallion which enabled him to travel to Europe.
In 1889 he won the Tite prize competition and the Soane prize. That year and the following year were spent in more European travel. He arrived in Cape Town in 1896, joining the P.W.D. which he left in 1898 to become a partner of Herbert Baker. In 1901 he became a fellow of the R.I.B.A. He was a founder member of the S.A. Society of Architects in 1901, being its Honorary Secretary. Later in 1907, he became its President. In 1909 he went to Rhodesia, dying there in 1912.

Ref: Entry in Dictionary of National Biography Vol III P. 586

GILBERT McDOUGALL — Architect

Born in 1815 in Scotland.
He studied in Rome, then served his articles to Thomas Cubitt from 1833 to 1880. After this he became an assistant to Sir Charles Barry from 1840 to 1843 and worked on the New Houses of Parliament at Westminster.
From 1843 until 1849 he had his own office in Parliament Street. With John Thomas and John Gibson, he was responsible for the National Bank Building in Glascow. For health reasons he came to the Cape in early 1849 where he opened a practice in Cape Town.
He was Secreatry to the Fine Arts Exhibition held in 1851. At the exhibition he displayed his drawing of the Houses of Parliament, Westminster, his sketch schemes for the Diocesan House, the new Cape Houses of Parliament, the proposed S.A. Public Library and St. Georges Grammar School. He died in July 1852.
His known buildings are:-

St Georges Grammar School 1850
Grand Stand, Green Point Racecourse 1851
Methodist Chapel, Wynberg 1851

Ref: (a) Gilbert McDougall - A Cape Architect and His Buildings R.R. Langham-Carter, Lantern Dec 1976 - Feb 1977
(b) Gilbert McDougall - R.R. Langham-Carter. Afrikana Notes and News Vol 22 No 6 June 1977.

DANIEL K. McINTOSH

Born in 1875 in Ardrossan, Scotland, he arrived in Cape Town in 1882 and was educated there.
McIntosh served his articles to Charles Freeman in the early 1890's eventually becoming his chief draughtsman. He opened his own practice in 1899. Principal buildings prior to 1905 are:-

Stephen McPhersons, Plein Street
Chemside Hotel, Sir Lowry Road
Weiner & Co Store off Riebeeck St. (with Freeman).

Ref: Entry in "Contemporary Architects", S.A. Architect and Builder May 1905

JOHN PARKER — Architect

Born in 1866 in Greenock, Scotland, the son of John Parker, he was educated in Glascow and married Susan Green in 1892. 7 children.

Parker was articled to Thompson and Baird of Glascow. In 1883 he arrived in Cape Town where he worked for Charles Freeman for seven years, opening his own practice in 1890. His firm became one of the larger practices of the 1890's, seemingly specializing in churches and commercial buildings. Parker was also at the time, architect to Ohlsson's Breweries, doing a large number of Hotels. He became and F.R.I.B.A. in 1902. Also active in local affairs, he became a Cape Town City councillor in 1901 and Mayor in 1913. The firm later (1905) became Parker and Forsyth. It still survives as Forsyth and Parker.

Principal buildings prior to 1905:-

Garlicks, St. George's Street
Cleghorn and Morris, St. George's Street
Cumberland Hotel St George's Street
Heynes, Mathew 1894
Woodland and Plant
Hepworths
W. Duncan & Co
Koper and Seales
White, Ryans
Dixies Cafe
Burmeisters
White House Hotel, Strand Street 1894
White House Hotel Strand 1898
Gardens and Mowbray Presbyterian Churches 1904, 1899
Sea Point Presbyterian Church 1896
Sea Point Wesleyan Church 1898
Civil Service Club 1897

Ref: (a) Who's Who 1908
(b) Entry in "Contemporary Architects" S.A. Architect and Builder May 1905

PETER PENKETH — Architect and Contractor

His antecedents prior to his arrival in the Cape Colony c.1845 are unknown, but as in 1845 he was foreman of workd in the Royal Engineers it was almost certainly a "Trade" background. In 1850 he became a clerk of works and by 1854 he was in practice on his own account. During this year he was briefly in partnership with John Calvert. It was about this time that he built Kloof Lodge, his house above Kloof Road. During the early 1850's he was churchwarden of St. George's Cathedral. Although in the R.E. it appears that Penketh was contracting and offering his services as an architect throughout the late 1840's and during the early 1850's. In 1851 he submitted two designs for the New South African Public Library and Museum. He was appointed City Engineer in 1858, which post he held until 1872. During the early 1860's he was given an increased salary in order to lease his private practice. Prior to this heappears to have submitted a design for the enlargement of Stellenbosch N.G. Church, c.1863. He retired as City Engineer in 1872, returning to his native Lancashire, selling Kloof Lodge the following year.

His known works are:-

The Scottish Free Church
Greenmarket Square? 1848-50
St. Martins, Cape Town 1851-53
St. Peters Mowbray c. 1852
St. Johns Long Street 1853-57 (with Calvert)
St Marys, Stellenbosh 1853
Taunton House, Hof Street c.1854 (with Calvert)
The New Church, Port Elizabeth c. 1854
Kloof Lodge 1855
Congregational Church 1857
Caledon Square (modified Kohler design)
Western Province Bank, Paarl 1858
The New Market, Caledon Square 1864-65

Penketh also appears to have acted as clerk of works or supervising architect on the initial buildings at the Diocesan College, Rondebosch in 1852

He was also the contractor for the following buildings:

The Roeland Street Goal 1856-58
The Port Elizabeth Goal c.1854
St Martins Church

He also completed the additions to St. Pauls, Rondebosch c.1854

GEORGE RANSOME Architect

Born in 1854 in England, he was articeled to J.MacVicar-Anderson of London (one time president of the R.I.B.A.). Ransome was also a student at the South Kensington School of Art. He arrived in Cape Town in 1879 and was employed in the P.W.D. from 1880 to 1884. In 1880 he was admitted as an associate of the R.I.B.A. From 1884 he commenced private practice becoming one of the larger practices of the 1890's. It was actually on his first large building. the Colonial Mutual Building in 1887 th at the Mansard roof was introduced to Cape Town. He later became an F.R.I.B.A.

His chief buildings were:-

The Sea Point Hall 1884
St Johns Church Wynberg 1884
Ardernes Building
Colonial Mutual Buildings 1887
Colonial Orphan Chambers
Economic Outfitters c. 1893
Cape Times Building c. 1893
Cape Argus Building c. 1894
St James Church, Sea Point 1898
Juta's Building, Adderley St c. 1900
Juta's Building St. Georges Street
Markhams c. 1900
Good Hope Savings Bank

He was also responsible for a number od 'spec' houses.

CHARLES E. READ — Architect

Little is known of Read's antecedents but he probably trained as a draughtsman/drawing clerk and might even have served his articles. He arrived in Cape Town in 1859 as a clerk in the Railway Engineers Department. In 1860 he entered the Houses of Parliament competition and was awarded joint first prize for his "Gothis" design. Late in 1861 he formed a partnership with Welchman. They were in practice together until 1867. The following year he appears to have left for London. In 1874 he submitted a design under the nom de plume of "Southern Cross" in the Houses of Parliament competition.

His known works (in conjunction with Welchman) are:-

Colesberg N.G. Church 1862
Stores for Anderson & Saxon and Stein & Co Rogge Bay 1863
Additions and alterations to H. Bredas' House 1863
Cradock N.G. Church 1863
Additions and alterations to Plymouth House, Sir Lowry Rd. in 1863
Additions to A.S. Robertsons
Project for an Hotel
Central Causeway 1864
Woolstore for Manuel, Sir Lowry Rd. 1864
Additions to Mowbray Church 1864
Additions for C. Watermeyer, Wynberg 1865
Project fo Hotel, Kenilworth 1865
His own house, Wynberg 1865
Albany Hall, Grahamstown 1865
Telegraph Office, Simonstown 1866
Guardian Assurance Buildings, Grahamstown 1867.

ARTHUR HENRY REID — Architect

Born in 1856 in Plymouth, England the eldest son of W.H. Reid, Architect. He was married to

Reid was educated in England and served his articles to his father. In 1877 he arrived in Cape Town with his father. He joined the City Engineers Department and became Assistant City Engineer in 1878. The following year he was appointed City Engineer in Grahamstown. He retired from this post in 1882 to go into private practice in Port Elizabeth where he remained until 1887. In 1881 he became an associate of the R.I.B.A. and was also a founder member of the Engineers and Architects Association in 1884. He went to Johannesburg in 1887 where he opened an office. During this time, from 1892 to 1893, he was president of the S.A.A Society of Architects and Engineers. In 1897 he combined his practice with that of his bother's, W. Reid who took over the Johannesburg branch, while he eturned to Cape Town. The firm was known as A. and W. Reid. In 1901 already an F.R.I.B.A., he became a foundation member of the S.A. Society of Architects. The following year he became the first president of the newly formed Cape Institute of Architects.

Ref: Who's Who 1908

WALTER REID — Architect

Born in 1866 in Plymouth, England son of W.H. REid, Architect.

He arrived in Cape Town in 1877 with his father. Educated at the Diocesan College and the S.A. College he served his articles to his father. From 1886 - 1896 he was the Assistant City Engineer. In 1896 he opened his own practice which, in the following year, he combined with that of his borther's, A.H. Reid. He then moved to Johannesburg to manage the branch there. The firm went under the title of A. and W. Reid.

WILLIAM HENRY REID — Architect

Born in London in 1831, he was the son of William Reid. He married Ellen Knott. 8 children.
He practised in Plymouth, England from 1856 - 77, arriving in the Cape in 1877. Until the mid 1890's he had a practice in Cape Town. He was a founder member of the Engineers and Architects Association in 1894. He died in 1900. His two sons Arthur and Walter were both architects.

R.M. ROBERTSON — Architect

Robertson served his indentures with A.B. Crombie F.R.I.B.A. of Dumfries, Scotland. He then worked for Soloman and Steinthal of Manchester. He arrived in South Africa in 1890, first working for Duscombe on his drainage schemes and then joining the railway engineering staff. Eventually he joined George Ransome, remaining with him for six years. In 1896 he commenced practice on his own account.

His principal buildings prior to 1905 are:-

T.I. Fraser's premises, Long Street. Longmarket St Sir Lowry Road and Francis St.

Jas. Robertsons premises, Mostert St., Barrack St. Buitenkant Street.

J.J. Hill & Co's factory, Sir Lowry Road

Victoira Nurses Institue

Harrison's, Strand Street

Additions and alterations to the Royal Lodge

E.K. Green & Co, Somerset Rd. & Dixon Street

Stellenbosch Boy's High School c. 1896

College Library, Stellenbosch

Y.M.C.A. Hall, Stellenbosch

Cottage Hospital, Stellenbosch

Theological Seminary, Stellenbosch

He is also reputed to have built buildings in Somerset West, Gordon's Bay, Caledon, Paarl, Ceres and Simonstown.

Ref: Entry in "Contemporary Architects" S.A. Architect & Builder May 1905

GEORGE GORDON SAMSON — Architect

Born in 1875 in Cheshire, England, he was the son of A.G. Samson.
Married in 1898.
Samson was educated in England, arriving in the Cape Colony in 1893.
He was in private practice c.1900.

Ref: Who's Who 1908

JULIUS R. SCHROEDER — Architect

Born in 1858 in Berlin, he was the son of F.A. Schroeder.
He married Elizabeth Baronsky in 1885. 2 children.
Schroeder served his articles in Berlin, arriving in the Cape Colony in 1894.

Ref: Who's Who 1908

JOHANN E. SEELIGER — Architect

Born in 1863 in Paarl, the eldest son of G. Seeliger.
He married Anna Fischer in 1894. 5 children.
Seeliger was educated and received his early practical training in Cape Town. He then went to Germany, qualified academically, and worked for several years in the office of Prof. M. Mugner of Berlin.
He returned to Cape Town in 1890 and commenced private practice.
Principal buildings were:-

S.A. News Building
Spilhaus & Co
J.H. Starr
Town Hall Somerset Strand
Tower and additions to Darling N.G. Church
Hotel, De Aar

Ref: Entry in "Contemporary Architects" S.A. Architect and Builder May 1905.
Who's Who 1908

EDWARD SIMPKIN — Architect

Born in 1853 in Lancashire, he was educated in Manchester, arriving in Cape Town in 1880. He worked for Charles Freeman until 1896. When having won the competition for the new Harbour Board Offices he went into practice on his own.

Principal buildings:-

Harbour Board Offices 1896 - 1900
Fish Market 1899

JOHN SKIRROW — Architect, Surveyor and Contractor

Skirrow was sent to Cape Twon by the British Admiralty in 1825 to superintend the erection of the Royal Observatory. This was finished in 1827. From then until 1834 he held various posts, amongst which were Government Architect and Civil Engineer. From 1838 to 1840 he was acting Civil Engineer. He died in 1846.

His principal works are:-

St. George's Cathedral
St. John's, Wynberg (both designs)
St. Francis, Simonstown
The Cupola on the Burgher Watch House.

Ref: Entry in "Dictionary of National Biography" Vol III p.740

C.H. SMITH — Architect

He served his articles with a Mr Durant, architect and surveyor in Surrey, England, after which he entered the Royal Engineers, being employed for three years in the R.E. Institute Architectural Schools. Subsequently he became chief draughtsman of the Aldershot district. Following this he was appointed chief draughtsman to the Commanding Royal Engineer, South Africa. He was based in Cape Town at the Castle. After five years at this post, he returned to a similar one in the Woolwich District.

In 1895, having recently become an A.R.I.B.A. he resigned from the Royal Engineers and returned to Cape Town to set up a practice.

Principal buildings prior to 1905 are:-

Mansion House, Adderley Street 1898
Fletcher's Retial, Darling Street
Carlton Buildings, Parliament Street
Rotunda Hall, Camps Bay
Swimming Baths, Camps Bay
Cartwrights Warehouse, Strand Street
East End Public Schools.

Ref: Entry in "Contemporary Architects", S.A. Architect and Builder Mar.1905

SAMUEL STONESTREET — Architect and Surveyor

Born in London in 1833, he was married and had eight children. Stonestreet appears to have been trained in London, arriving in Cape Town in 1861. He formed a partnership with Tuppen, a civil engineer, and the firm practised as architects and civil engineers. They were active from 1862 until 1867 when they went bankrupt. Tuppen then seems to have left Cape Town. Stonestreet continued practice on his own until 1873, when he went to Kimberley as a diamond merchant. In 1875 he was still known as such. He died in 1881 in Kimberley of dysentry.

His death notice records his profession as architect and civil engineer so it is possible that he was still in practice in his last years. He left nothing but two patents, one for making bricks and the other for crushing "blue" earth. During his time in Cape Town, he was an active member of the Southern Cross Lodge.

The known works of Tuppen and Stonestreet are:-

The Harbour Board Offices 1863
Lodge Southern Cross, Cnr St. John & Boquet St. 1863
Protecteur Building, Greenmarket Squ., 1863
Standard Bank Building, Adderely Street 1863
Malmesbury N.G. Church 1863
2 Stores for Liebrandt, Loop Street, 1864
New Stores, Central Causeway, 1864
Additions and alterations Glen Alpine Villa, Constantia 1864
The Sanctuary, St. Mary R.C. Cathedral
Additions to the General Estate and Orphan Chambers, Adderley Street 1864
Walls and Kerbing to Congregational Church, Caledon Squ 1863
Project for an Hotel, Wynberg 1865
Shops and dwellings, stand/Long Street, 1865
Granger and Company Stores, Causeway 1865
Stores and Offices, Goodliffe, Smart and Searle, St George's Street, 1865
Alterations to Theatre Royal, Harrison Street, 1866
Searchers Office, Central Causeway 1866
2nd Prize, Gill College Competition, 1865

These Works are by him Alone

Dwellings for Miss Aing and Dr. Rosenweig, Paarl 1867
St. Aloysius Hall, St. JohnsStreet 1868
Rebuilding of Rathfeloers Hotel, Diep Rivier 1869
Van der Byl's Premises, St George's Street, 1870
Kruis Valley Church - Tulbach 1871
S.A.C. School ? 1873

J.C. TULLEY — Architect

Born in Newcastle-on-Tyne, England. Son of C. Tulley, married May Ball in 1890. 2 children.
He served his articles with R.J. Johnson, F.S.A. F.R.I.B.A. Diocesan surveyor. In 1882 he was elected an A.R.I.B.A. after which he went to the South of England being variously; Building Surveyor to the Borough of Croydon, Resident Engineer for the Dorking Main Sewerage Works, Contractors Engineer for Model Dwellings and many other posts.
Tulley arrived in South Africa in 1889. He went to Johannesburg where amongst others he was contractors engineer on the Stock Exchange Building. After this he went to Bloemfontein and supervised the erection of the Raadsaal. Three years later he went to the Cape and acted as clerk of works of H. Baker on Groote Schuur. In 1897 he commenced practice with Spencer Waters under the name of Tulley and Waters.

Principal buildings prior to 1905 are:-

Marsh Memorial Home, Rondebasch
Public Library, Robertson
Ritter's, Burg Street
B.H. Parker's Strand/Burg Street
Mowbray Town Hall 1904

Ref: (a) Who's Who 1908
(b) Entry in "Contemporary Architects" S.A. ARchitect & Builder May 1905

GEORGE WALLIS — Architect and Contractor

Born in 1824 in Bushey, Herts, England, married Agnes Bell in 1850.
He arrived in the Cape Colony in 1848 and was employed by M. Butler - builder. He was a mason by trade.
In 1854 prospected for copper in Namaqualand, returning to Cape Town to join the P.W.D. He tendered unsuccessfully for the Congregational Church in Caledon Square in 1856. In that year he built the porch and churchyard wall of Holy Trinity, Caledon.
During the years 1858-59 he was clerk of works of the new S.A. Library and Museum. From 1859-62, he supervised the erection of the works goals at Oudtshoorn, Mossel Bay, George and Prince Albert. Whilst in Oudtshoorn he designed the N.G. Church and St. Judes. From 1862-64 he was again clerk of works on the Library and Museum building.

In 1865 he added two bays to St. Saviours, Claremont. After this he was clerk of works on the N.G. Church at Cradock. This was completed in 1868. He designed the pulpit of this church. The erection of the Gilfillan Bridge across the Fish River (opened in 1869) was supervised by him. Rejoining the P.W.D. in 1871, he supervised the goals at Swellendam and Beaufort West (1872). Later, in 1874, he managed a Woolwashing Plant at Klaarstroom. Probably also supervised the building of All Saints, Uniondale (consecrated 1875) at this time, as well as the building of St. Matthews, Willowmore, (consecrated 1881). He designed and built the Good Shepherd Church, Klaarstroom in 1880. That year the chancel and porch of St. Judes were built to his design. In 1881 he returned to Claremont and was assistant engineer during the construction of the Molteno Reservoir. The North Trasept, Organ Chamber and Bell Tower at St Judes, all to his design were completed in 1887. The following year he built a school-chapel beyond Harfield Road Station and added a Chancel and Transepts to the church of the Good Shepherd in Protea Village. In 1894 he carried out the construction of the Town Hall at Willowmore. Two years later he was at Oudtshoorn, to superintend the building of the S.A. Mutual Building as well as the extensions to St. Judes. In the next few years, the following buildings were executed to his designs. The N.G. Kerk of De Rust (1900-1902), the Victoria Memorial Hall (1902-1903), the Templars Hall and Price Vincent Buildings, all in Oudtshoorn. He died in 1908.

Ref: Manuscript biography prepared by Ven. A Beddy - Oudtshoorn.

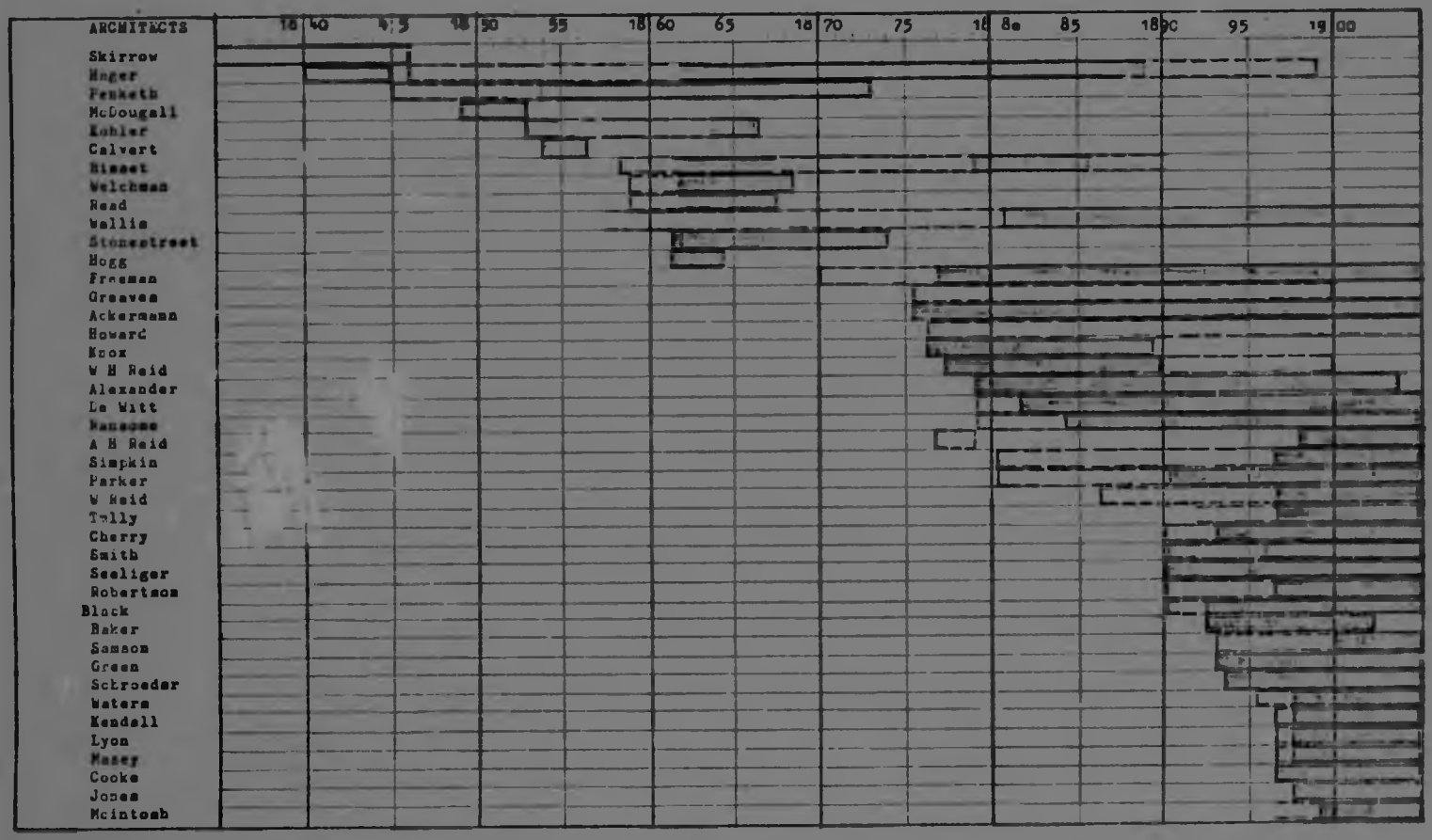
SPENCER WATERS — Architect

He served his articles with Messrs Dyer of Alton, Hants and London. On completion, he remained with the firm taking charge of the office. This practice seems to have specialised in large country houses. In 1895 he arrived in South Africa and in 1897 commenced practice in Cape Town with J.C. Tulley.

Ref: Entry in "Contemporary Architects", S.A. Architect and Builder May 1905.

JOHN TODD WELCHMAN — Architect and Civil Engineer

Born in 1831 in England, he worked on buildings from the age of 15 but his trade is not known. Prior to coming to South Africa, he worked on a large building in Yarmouth. He must also have received some training in drawing as he was engaged as a draughtsman for the Colonial Engineer's Office, arriving in Cape Town in September 1859. During 1860 he was the clerk of workd on the New Somerset Hospital. The following year he started his own practice, winning the competition for the ew Sailors Home. Soon after this, c.1862, he joined with C. Read to form the firm of Welchman and Read. The firm was active until 1868. After this Welchman went to Grahamstown where he was in pracice until 1882, when he returned to England for health reasons. He became an F.R.I.B.A. in 1875. The buildings that he was responisble for with Read are listed under his name. Whilst in Grahamstown he was responsible for Dale College, Kingwilliamstown, Christ Church, Oatlands (1867), St. Aidans School (1872) and Fort England Lunatic Asylum. St. Peters, Mossel Bay is also one of his designs.



APPENDIX B

GRAPH SHOWING DATES THAT THE VARIOUS ARCHITECTS WERE ACTIVE
(solid lines indicate time inprivate practice)

APPENDIX C

List of Books	Original Owner
Nicholson's Builder and Workman's Director, 1825	S.A.P.L.
Loudon, J.C. Encyclopaedia of Cottage, Farm and Villa Architecture 1833 ed. + 1853 ed.	S.A.P.L.
Walker, Architectural Precedents, 1841	S.A.P.L.
Gwilt's Encyclopaedia of Architecture 1842 ed. + 1872 ed.	S.A.P.L.
Brandon's Analysis of Gothic Architecture, 2 Vols. 1849	? Now U.C.T.
Parker, J. Glossary of Architectural Terms, 3 Vols 1850ed.	T.H. Bowler
Goodwin, F. Domestic Architecture, 2 Vols 1850 ed.	W. Kohler
Brown.N.R. Domestic Architecture, 1852 ed.	? Now S.A.P.L.
Wincent, Country Cottages, 1861	J. Bisset 1862
Blackie & Son, Villa & Cottage Architecture, 1868	H. Struben
Fergussen, A History of Modern Styles of Architecture 1873 ed.	S.A.P.L.
Croff, Progressive American Architecture, 1875	J. Bisset 1877
Pugin, A.W. Foliated Ornament 1875 ed.	S.A.P.L.
Dobson, Art of Building, 1877 ed.	S.A.P.L.
House Owners Estimator 1889 ed.	E. Lozano
The Domestic House Planner and Sanitary Architect, 1891 ed.	S.A.P.L.
Villen and Familien Houser, 1894	? now S.A.P.L.
Pallisers American Architecture, 1898 ed.	? now U.C.T.

CHAPTER FOUR THE ORGANISATION OF THE BUILDING TRADE

'THE PRACTICE OF THE MASTER CRAFTSMAN, OR MORE FREQUENTLY, THE ARCHITECT, ATTEMPTING TO "ENGROSS THE WHOLE" FORESHADOWS THE GENERAL CONTRACTOR, WHO WAS TO BECOME A DOMINATING FIGURE IN THE NINETEENTH CENTURY. HIS ESTABLISHMENT WAS, PERHAPS, THE GREATEST SINGLE FACTOR CONTRIBUTING TO THE DECLINE IN BOTH CRAFTSMANSHIP AND THE CRAFTSMAN'S SOCIAL POSITION'[1].

During the Victorian period, the building trade continued to be organised according to the various traditional skills or trades. This organisation had its origins in the medieval guild system. These trades were usually based on the various materials that were traditionally used in constructing a building.

The following trades were common:

Masons. This term not only covered that of a man skilled in the working and setting of stone as was usual elsewhere[2], but in the Cape this appears to have been extended to include bricklayers and plasterers as well. That this was so is proved by the very few entries using these two terms amongst all the trades given in the various contemporary almanacs and directories. There was certainly not enough finished stonework locally to employ the numerous masons listed in these volumes. It would seem then that a local mason would probably perform all three trades as required. Bearing in mind the common forms of building, it is very likely that little beyond the building of rubble stonework was done by the average mason. In this respect, they would appear to resemble the country bicklayers in England who, it is reported, turned their hand to undressed stonework and plastering as the occasion demanded[3].

Besides these skills, it was traditionally the business of the bricklayers to undertake the excavations necessary for the foundations, so this must have devolved upon the local mason as well, although in this case it must have been principally a supervisory role as this would have been undertaken by unskilled labour.

Allied to the mason is the stone cutter whose job it was to roughly shape the stones before use. A number of these were known locally.

The tools used by the excavator were the crowbar, pickaxe and shovel.

The bricklayer principally used a trowel and brick axe together with levels and plumb-line. For face work, various other tools such as rubbing boxes were available. The mason used a special saw for cutting stone, but as local stone was not very amenable to cutting, it must have been most dressed with a wooden mallet and chisels. Chisels came in four varieties: the point, with an edge of not more than ¼" (6mm); the inch tool; the boaster, which had a 2" (50mm) edge; and finally the broad, with a 3½" (88mm) edge. Building stone was dressed on a banker or bench with the help of straight edges and squares. A forming tool called a bevel was made of two straight edges nailed together at the required angle to form splays on the stonework. Mouldings in stonework were cut with the aid of templets cut in profile out of sheet zinc.

For setting work, the mason used trowels, lines, pins, various squares and bevels. He also had plumb and battering rules for more complicated work. Scaffolding for masonry was usually of the double kind, being completely independent of the walls for support, putlogs being inadmissible in facework.

Carpenters. Their task was the framing of timbers. He was responsible for the roof structure and flooring together with any centering and scaffolding. His principal tools were the axe, adze, saw and chisel. In setting the work, he used a chalkline, a plumb-line, level and square.

Joiners were concerned with the framing and joining of the wooden finishings and decorations of the buildings. It was they who constructed and fitted all the doors, windows, fittings etc. A joiner's tools consisted of various saws, planes, and chisels. Work was performed on a bech with the help of such items as a mitre-board, straight edge, square, bevel, mitre square, level and plumb-line.

Sawyers were to carpenters and joiners as a stone-cutter was to a mason. However, with the increasing use of sawmills and the importation of pre-cut timber, this trade became more or less obsolete during the latter half of the century.

The slater, as the name implies, covered roofs with slates. Besides

the ordinary tools, he had a special kind of hatchet called a zax.

Plasterer. As previously noted the trade of plasterer was often combined with that of mason locally. The plasterer's job was the rendering of the external and internal surfaces of a building where required. He also carried out lathe and plaster ceilings. For this, various tools were used. A drag for mixing hair into ceiling plaster, a hawk for carrying plaster, gauging and smoothing trowels and floats. Sheet copper bent to profile was used to run the various moulds carried out in plaster.

The smith and founder's task was to provide all the wrought iron fixings and fittings needed during the construction of the building but as these became more and more factory or workshop produced it became less and less of a building trade.

The plumber, whose original task had been the forming of the various items of leadwork on the building, became, in addition to this, responsible for the laying on of water and fixing up of pumps and w.c's. For sheet lead work on roofs and linings of cisterns his chief tool was a bat used for dressing and flattening. Other tools used included hammers, planes, chisels, and files. Although the zinc worker was a separate trade in Britain, it would appear that whatever zinc work was done locally was performed by the plumber.

The glazier and painter were often the same person locally. Although ready-mixed paints were available for most of the Victorian period, a certain degree of skill was required of the painter, especially in internal work.

Tradesmen's Background:

From a rough statistical analysis compiled from entries in the Cape almanacs[4] over the period covered by this study, a number of interesting facts emerge. Firstly that the large majority of general contractors were British, there being very few of any other nationality and none of Malay or Coloured stock. This seeming lack of Malay contractors is surprising and is probably a misrepresentation,as we know that at least one, Dollie Samodien, was active in the 1870's[5]. A further interesting item is the composition of the various trades. The masons would appear to have been mostly Malays, the rest being

British, with hardly any Dutch, Germans or Afrikaners amongst them. Carpenters on the other hand were mostly Dutch, German or Afrikaans, from the 1840's on, with the British not attaining parity until the 1880's. There were a number of Malays in this trade as well. The Malays were in the majority in the painting trade, the rest being mostly British. In all the other trades though, the British were predominent.

The numbers of tradesmen remained steady during the 1840's, more than doubled in the 1850's (many of those being immigrants)(6), then increased slightly during the 1860's. There was an undoubted drop in the late 1860's, but by 1870 there was a slight increase on 1861. From 1880 on it is difficult to obtain figures as the rise of the suburbs drew many tradesmen outside Cape Town proper and these numbers cannot be computed from the almanacs and directories(7).

Craftsmanship and Workmanship:

It is common practice to praise the craftsmanship found in older buildings and whereas it is certainly true that some skills such as masonry and joinery were better practised in the late 19th century than now, a clear differentation should be made between workmanship and craftsmanship, as it is by confusing these two that the myth of craftsmanship arises.

Good workmanship in buildings can be defined as the achievement of a high degree of finish. This usually implies the cultivation and practice of a certain degree of skill in the handling of a special material. Craftsmanship is also concerned with skill, but in addition it is also concerned with the aesthetic effect of this skill or, what we would today call the design of the object or fitting. To illustrate this more clearly: during the 17th and 18th centuries, it was usual for the architect to indicate to a craftsman what the general outline and effect of a particular portion of the work was to be, and then leave it to him to work it out in detail on site(8).

It is fairly widely accepted opinion that the 19th century saw the rapid decline of craftsmanship and the consequent decline in the

status of the craftsman[9]. This was in spite of the avowed aims of such people as the Gothic Revivalists, Ruskin and William Morris, to restore the craftsman to an honoured place in the building process. Some writers such as Jenkins[10] in fact see the Gothic Revival with its need for detailed drawings, as the final death knell of craftsmanship. It would therefore be surprising to find any real craftsmanship as such in the buildings of the time in the Cape, especially bearing in mind the twin local factors of poor materials and expensive labour. In fact, though many instances of good workmanship can be found, it would be very difficult indeed to find any case where the workman had done any more than faithfully realise the designs of another, usually the architect. Lingering traces of craftsmanship might be found in such items as the decorative plasterwork of ceilings or in the carving of a wooden fireplace surround, but the effects found in late 19th century buildings are almost without exception those produced by the products of the machine, assembled, very cleverly, in the profusion enjoyed by the people of the time.

Training:

Artificers, to use the common Victorian name for them, received their training by the time honoured form of apprenticeship[11]. Here a boy of fourteen to sixteen years of age was indentured to a master craftsman, who undertook to teach him the skills of his trade. This apprenticeship lasted for seven years. On the completion of this time, the man then became known as a journeyman, usually on the production of his masterpiece, but it is not known whether this condition was insisted upon locally. There is no indication of any guild system at the Cape.

Most workmen would appear to have arrived from overseas fully trained but a number, especially the Malays, must have been trained locally. I have not been able to ascertain whether it was customary for a Malay workman to receive a form of apprenticeship, but for those of European stock it appears to have been usual[12].

Most of the European workmen were literate[13]. In 1853, the Mechanics Institute was established in Cape Town as an attempt to provide further education for workmen. This was done by means of night classes.

Wages and Financial Circumstances:

The wages earned by artisans were not fixed by any agreement or statutory legislation and so fluctuated with the typical laizz_z-faire laws of supply and demand. However, a broad upward trend is visible over the sixty odd years covered by this study.

The general wage per day in the period from 1830 to 1850 appears to have been steady at about 4/6 to 5/-[14], although as will be seen later this was possibly an exaggeration with 4/- to 4/6 being the average. During the 1850's and the early 1860's, the daily rate increased from 5/- to 6/-. Figures of 8/3 and 8/1 are quoted in 1865, but this would seem to be a freak case. By 1870, after the lean years of the late sixties, wages stood at from 4/6 to 5/6 a day, but after this they began to pick up rapidly. In 1872 the average was 6/- a day, followed by a spectacular rise from 6/- in 1874 to between 7/6 and 9/- in 1875. In the early eighties it had stabilised at 8/- (1882), at which it stayed until the slump of the late 1880's brought it down to 6/-. By 1890 it had increased again with up to 15/- a day being paid. In 1900 the average rate had reached around 20/-; this, of course, being due to the boom of that decade.

These figures represent the earnings of the white tradesmen. Labourers' pay also follows this trend, the average daily rate being 2/- until about 1863 when it increased to 2/6 (with food). During the 1870's, it increased again reaching from 3/- to 5/- in 1884. By 1890 it was from 4/6 to 6/- a day. The average coloured (mostly Malay) artisan appears to have accepted a lower wage, usually in the region of 10% to 15% less[15].

Outside Cape Town, wages for skilled artisans were always higher, often very much higher. Some examples of these are (with Cape Town wages in brackets): 10/- (6/-) a day at Victoria West in 1863, 15/- (6/-) at Fraserburg in 1874; 10/- (8/-) at Stellenbosch in 1882, and lastly 19/- (8/-) at Kimberley in 1883.

However, as striking as these sudden increases and large differences might seem, they must be judged against the economic background of the times. In this respect it must be noted that no tradesman had

any real job security, seemingly being only engaged by the day and paid by the week. His services could be and often were dispensed with quite summarily. There were no benefits besides his pay and prolonged periods of illness and unemployment could render him destitute.

In a fragile economy like that of the Cape prior to the last decade of the century, unemployment was often a grim reality. The depression of the late 1860's, for example, forced many to emigrate to other countries such as New Zealand, Australia and the United States(16). The white artisan also faced competition from his coloured counterpart whose different way of life allowed him to undercut wages.

In addition to this, the cost of living in Cape Town was very high. In 1850, according to one source(17), most items such as house rent, fuel and vegetables were at least 100% dearer than England. As wages increased, so did the cost of living. For instance, bread increased from 2d a pound in 1872 to 3d a pound in 1875. At the same time, mutton went from 4d to 8d a pound. These were increases of 50% and 100% respectively. Wages had increased about 50% over the same period. Accommodation also increased from 17/6 monthly in 1872 to 30/- in 1874(18).

Outside Cape Town, food and accommodation tended to be dearer still. For example, rent at 30/- a month in Victoria West in 1863 was double that of Cape Town, while both bread and meat were also more expensive. It would seem that there was not much to be gained materially by an artisan moving inland, and many went only when forced by circumstances.

It was not until the 1890's that it could really be said that the tradesman had achieved a really significant rise in his standard of living.

In a commercially orientated society, a man's pay may be taken as a fair indication of his standing in that society. Assuming this to be true, it must be said that the status of the average building artisan was not high. It was certainly higher than that of the domestic servant and rural labourer, but it was lower than that of

the average clerical worker[19]. The exception to this appears to have been during the boom of the 1890's when the wages of the average tradesman exceeded that of a clerk. Nevertheless, there were exceptions; an astute tradesman could rise to quite a respectable and well paid position within the Public Works Department[20], whilst whose with sufficient business acumen, who became contractors, were often wealthy and influential men who occupied important public positions.

Trade Unions:

The first sign of organised labour in the building industry in Cape Town was the formation in 1881 of a South African branch of the Amalgamated Society of Carpenters and Joiners[21]. During the 1890's, further unions were formed and in 1899, the plasterers, masons and plumbers trade unions came together to form the Cape Town District T. and L.C.[22].

The early 1890's also saw the first organised strikes, the one by the carpenters in early 1892 being an example. This was caused over an issue of pay, the unions demanding an increase of 1/- an hour; that is from 10/- to 11/- a day. A lockout by the masters resulted, but in the end the carpenters got their rise.

The General Contractor:

The 19th century saw the rise of the general contractor; that is, the builder who would undertake the complete contract for a building instead of only a portion of it. The advantages to the employer were manifold, removing much of the uncertainty of cost and the problems of administering many separate contracts. It was also not without benefit to the more businesslike tradesman who could reap larger profits under this system.

The concept of the general contractor was evident in Britain in the late 18th century, and the early 19th century saw the entry into the building world of speculators whose interest was only financial[23]. By 1836, most London builders were not workmen but superintendents, Thomas Cubitt being an outstanding example of this trend[24]. In comparison, the general contractor appears to be unknown in the United States until round about 1870[25].

Allied to the rise of the general contractor there was a change to the 'lump sum' form of contract, its chief advantage being the replacement of an unknown final cost by a fixed amount.

Both these innovations appear to have arrived in Cape Town during the 1850's and were combined in the operations of one person. That person was Penketh. He was the architect and builder of St.Martini, complete in 1854; and also the builder of St. Johns, Long Street, which would appear to be the first recorded example of a lump sum contract in Cape Town[26]. The evidence is not conclusive, however. The first definite 'lump sum' and its acceptance is the contract for the Roeland Street Gaol. Dating from 1855, these documents still exist[27]. Penketh specifically undertook the whole of the works for a fixed amount.

From then on the concept of the general contractor offering a 'lump sum' tender rapidly gained ground even outside Cape Town[28]. But even in the 1870's large buildings were still let out on piecework.

To illustrate the rise of the general contractor more fully, it is perhaps best to do this by means of the careers of two of the more successful men. This will be done by using the example of T.J.C. Inglesby, whose career occupies the period from 1850-1889, and that of R.H. Morris who was active from 1878 until well into the 20th century.

Thomas James Campbell Inglesby was born in September 1832 in Cape Town. He was the son of Thomas Inglesby, an artificer in the ordnance department of the Imperial Garrison, who retired as a Master Artificer in 1861[30]. Inglesby probably served his apprenticeship to his father and appears to have started working on his own, c.1851[31]. His name is found in the account books of St. Michael's Roman Catholic Church, Rondebosch, for masons work during the year 1853 to 1856, so it can be presumed that masonry was his trade. In 1857, he tendered unsuccessfully for the new Congrgational Church on Caledon Square. At about this time, he must have accumulated enough capital to try his hand at general contracting, as he stated later[32] that he was the only general contractor in Cape Town at the letting of the contracts for the new S.A. Library and Museum Building in 1857. His first big contract was the Mutual Life

Building in Darling Street, built during the years 1862-1864. After this, he built the General Estate and Orphans Chambers, in Adderley Street in 1865, reputedly to his design[33]. Other buildings designed and erected by him during this period include the S.A. Fire Insurance Co's premises, Stuttaford's Building, the Odd Fellows Hall (1868), Steytler, Breda, Hackett and Co., Philip Bros. Building, St. George's Street, van Ryn's and Crighton's. During the early 1870's he undertook a lot of Government work such as the New Post Office (1874), the Registry of Deeds, Treasurer-General's Office (1875), and the Lady Grey Bridge, Paarl. He also built the S.A. College School at this time (1873-1874). In 1875, he was the contractor for the substructure for the New Houses of Parliament and in that capacity was a witness in the Select Committee hearing of 1876. His later works include the Standard Bank, Adderley Street (1882-k883) which contract he seems to have shared with R.H. Morris, the Queen's Hotel, Sea Point (1887), the New Lock Hospital, at the Roeland Street Gaol (1888). He died on the 17th July 1889, aged 57 years. One of his obituaries[34] also makes mention of his building several large warehouses. It also comments that his 'character as a builder was beyond reproach' and that his building was 'a certain guarantee of honest work'. Another source echoes this by saying that 'works carried out by his firm were remarkable for honest solidity'[34A]. It would be safe to say that he was one of the largest and most established contractors in Cape Town from 1860 to 1889.

ILL 150
ILL 157
ILL 172
ILL 177
ILL 176
ILL 187
ILL 247
ILL 262

As mentioned previously, he also designed buildings in the master builder tradition, even putting forward a design for Government House, Pretoria, in 1874[35]. He was also active in many other fields, becoming a Volunteer in 1861, and seeing a good deal of service in the various frontier wars of the 1870's and 1880's. He attained the rank of Major in the Cape Field Artillery. He served intermittently as a City Councillor from 1870 to 1889, becoming Mayor in 1885. Appropriately he was an active Freemason and also a member of the Divisional Council and Licensing Board.

Materially, he prospered. In his will[36], the list of property owned by him includes his house in Sir Lowry Road, his workshop and stable in Gore Street nearby, four houses in Francis Street, six more in Chapel Street, a plot of ground in Gore Street and finally three plots of ground in Caledon.

His death notice gives his occupation as building contractor, marking quite neatly the shift from tradesman to businessman.

Richard Henry Morris was born in Oxfordshire in 1854 and arrived in Cape Town in 1859 with his parents, his father being William Morris(37). He was apprenticed to Robertson and Bain, shipwrights, where he learned his trade as a carpenter. In 1878, he and Charles Algar formed themselves into a partnership as builders. This partnership lasted until about 1884(38). From then on the firm became known as R.H. Morris and Co. Just prior to this, in 1882-1883, the first big contract handled by Morris was the New Standard Bank, which he shared with Inglesby.

From a surviving account book(39) which was apparently kept by Morris himself for the years 1884 to 1888, we can construct an interesting picture of how a large builder fared in those lean years. In June 1884, he employed a total staff of ten, paid his senior mason a weekly wage of £2.2.0 and himself £2.10.0. He was, it appears, just finishing a job for Mrs. Algar and starting another for Professor Lewis. By December his staff had increased to nineteen. Two more new jobs followed in March and May of the following year but the staff fell to ten, again rising to twenty in November when what was obviously a big job for Atwells was under way. Three more jobs followed in 1886, but these could not have been of much consequence as a new low of nine people was reached by August. A large contract for Combrinks was started towards the end of the year. Seventeen were employed at its peak, while a wage of £2.11.0. was paid to the senior men for a six day week. By the end of 1887, another low was hit with a few small jobs (one at Simonstown) and with only nine on the payroll. 1888 was coasted through with a series of jobs, one being for Freeman, the architect. The largest, however, was that for the S.A. Association. The total workforce at the end of the year was twelve and pay for senior men was still 7/- a day. ILL 192

It was during the 1890's that Morris really became one of the big contractors. A series of large contracts starting with the Garlicks Building in 1892, including the Haynes Mathew Building of 1894, and culminating in Mansion House of 1898, must have proved highly profitable to the firm. Unfortunately no accounts books

survive from this period, so we can only guess at the size of the workforce and the amount of money earned by the firm.

Originally Morris and Algar had operated from 66 Church Street, relatively humble premises, but early in the 1890's a big workshop and yard was built on the slopes of Signal Hill. As befitting a carpenter and joiner, Morris seems to have specialised in joinery, a large workshop having been opened for that purpose.

The profits of the 1890' allowed Morris to build himself, in 1898, a new large house, Chastleton, on the slopes of Signal Hill. He also did a mild bit of speculation. The houses in Morris Street, off Longmarket Street, were owned and presumably built by him.

During the depression of the late 1900's, Morris and Co. managed to weather the storm, a building built by them during this time being the Bank of Africa (1907). ILL 235

R.H. Morris died in 1948, but the firm still continues under its original title, and continues to build in Cape Town and region.

Contractor's Organisations:

The first organised body of masters in the building trade in the Cape Peninsular was brought into being in 1891 under the title of 'The Association of Masters in the Building Trade'[40]. It consisted only of builders. Amongst the first members were G. Smart, A.B. Reid, J.Z. Drake, R.H. Morris, A. Plint, J. Wyllie, T.J. Mackie, J. Foulds, C. Mitchell, T. Ball, J. Robertson, J. Maxwell and E.P. Kitch. This meant that virtually all the big contractors were members of the association, which guaranteed its success. The association flourished until 1898, when probably as a result of the unsettled conditions which proceded the Anglo-Boer War, it ceased to exist. In 1901 it was revived under the style of 'The Master Builders' Association, Cape Town and District'. Later in 1905, it became part of a national federation of building trade employers.

Site Organisation:

On all public buildings and usually on the larger private ones as well, the control and daily superintendence of the works was vested

in the clerk of works. It was his task to check the quality of materials used and to approve the workmanship. In all this he was responsible to the architect, if there was one. In remote places where no contractor could be found, it would appear that he often had to act as a general foreman of trades(41). This seems to have been the case in the building of the S.A. Library and Museum during the years 1862-1864(42). Generally speaking though, it was not his duty to direct building operations, as this was meant to be carried out by the builders foreman. The site foreman or overseer, to use an early name, was in charge of the day-to-day building work. He co-ordinated the various trades, anticipated problems and devised the means of overcoming them. He also ordered the required materials. Later on, his was also the task of co-ordinating the various sub-contractors. Smaller contractors often acted as their own foremen. On large contracts there were also foremen of the various trades, who allocated and supervised the work of the journeymen of their trade. Assisting the journeymen were a number of apprentices and labourers who carried out all the rough work entailed in the preparation of and fixing of the materials.

The number of workmen on site obviously varied according to the size of the building and also according to the stage the building had reached. For example, more unskilled labour was needed in large scale excavation than at any other stage. Some idea of the numbers involved can be judged from the following figures. On the construction of Roeland Street Gaol during 1856, there were 121 men employed, 30 tradesmen and 82 labourers, while during the following year, only 26 were employed, of whom only 6 were tradesmen. In 1858, this had increased to a total of 31, with 11 labourers(42A). It is recorded that one hundred workmen were entertained on the completion of Hawthornden in 1883(43), but this must have represented the total of all the workmen who had ever been employed on the house. At the other end of the scale, it is noted that the average small terrace house of the 1880's in Papendorp (Woodstock) ..as built by three men in three weeks(44). This is basically true but smacks a little of journalistic license.

There was probably seldom more than seven to eight men at a time working on the average 'spec' villa of the 1890's(45).

The Scale of Buildings:

The first big jump in the scale of local building came in the late 1850's, with the erection of three public buildings: the Roeland Street Gaol, the S.A. Library and Museum, and the new Somerset Hospital. All these buildings were considerably larger than the average of the time. The Library Building cost £15,000 which when compared with the new Harbour Board's Offices cost of £2,400, gives some idea of their respective sizes. The goal cost about £18,000, and the new hospital £19,000. There is ample evidence to show that the erection of these buildings strained the resources of the local building industry very severely. All these were subject to parliamentary inquiries; only the hospital was finished in anywhere near the time allowed and then this most probably because it was built by tne imported railway contractor, Pickering. Even here, the quality of materials and workmanship was severely criticised in the select committee report(46). The contractors on the Library Building went bankrupt, the building taking until 1864 to be completed, while a considerable amount of extra money had to be raised. The censure in the case of Roeland Street Gaol was chiefly confined to its design, although it again took a long time to complete (1855-1859).

It is significant that the next large building, the New Houses of Parliament (1880-1885) were entrusted to an English firm, Bull and Co. of Southampton, there being, it seems, no local contractor with the resources, both in capital and skill, to undertake such a task. The picture is, however, not quite so one-sided, as the New Standard Bank (1882-1884), a very large and costly building, was built by local men.

By the late 1880's, it would appear that the industry had begun to adjust itself to the larger scale, as during the 1890's all the large buildings were built by local contractors.

The Builder's Yard:

It would appear that the separate builder's yard only began to make its appearance around 1870. Before that the builder carried on his trade from his house, the amount of material and plant that was used not being that large as to require any more facilities than

those that could be added to the average house[47].

From the early seventies, the larger contractors started to live away from the yard, sometimes in the more select suburbs[48]. This reflects the growing affluence of the general contractor and the need for a more specialised building incorporating workshops,offices and even stables. An inventory of 1889[49], shows quite strikingly how much plant, etc., was carried by the larger contractor of the time. By the 1890's even the smaller builders appear to have separated their houses from their yards,[50], while the largest, such as R.H. Morris, operated from large premises in industrial areas.

Local Building Materials:

Only three common building materials were produced locally: lime, bricks and stone.

Lime was obtained by burning either sea-shells or lime-stone, the former being preferred. It is not surprising therefore to find the kilns for burning were situated near the coast. Until 1848, the chief supply was from the convict establishment on Robben Island. This was mainly for the supply to government work[51]. There were two lime kilns in Cape Town and three more in the vicinity. The two in Cape Town must have burnt lime from the limestone quarries. All these were probably small scale affairs somewhat like the Robben Island kiln[52]. By the 1870's, lime kilns appear to have localised themselves in the Salt River/Mowbray area, usually being part of a brickfield[53]. In the hinterland, lime burning was carried out along the coast for supply to nearby villages[54]. Otherwise inland, local limestone was used[55].

Prior to 1880, brickfields in the Cape Town region were small and numerous[56]. The bricks provided, varied enormously[57] and were usually specified by name such as Spenglers or Eksteens. Even during the early eighties none of the five largest fields, all situated in the Salt River/Mowbray area, could guarantee the production of the half a million to a million face bricks required for the new Houses of Parliament[58]. Some of these fields possessed machines for making bricks but it was not until the construction of a Hoffman

kiln in Tamboerskloof in 1897[59], that something like a reasonable supply of good face bricks could be guaranteed.

Outside Cape Town, bricks were only made for specific purposes. Often the first action of a builder when arriving on site was to burn a sufficient quantity of bricks that had been made in-situ, sometimes with disastrous results, viz. Hagger's problems at Caledon in 1874[60].

All the stone quarries in Cape Town were owned by the municipality, who allowed them to be used on the payment of a fee[61] and sometimes operated them themselves[62]. The granite quarry in Higgovale was, however, operated by the Higgo family.

There were several iron and brass foundries in Cape Town from 1860 on, but they were most concerned with shipping and agricultural machinery, although no doubt they produced whatever was required of them for building purposes. The production of locally made decorative cast iron is dealt with elsewhere.

Until the 1890's, the broad mass of buildings continued to be built in the traditional, relatively unsophisticated way. Any modifications, such as the use of a new material invariably required only a little adaption of contemporary techniques. Buildings requiring anything largely outside of the normal run of local skills were either imported fully prefabricated, e.g. the coaling station of 1854, or partially prefabricated, e.g. the internal structure of the new market (1864) or, if the building was large enough, it was undertaken by a British contractor, as were the New Houses of Parliament. In this case all the necessary skills were brought in for the purpose.

It was only during the boom of the 1890's that larger demands were placed on the local building industry. This was principally in the form of larger and more complex commercial buildings. To undertake these, highly organised contractors were required. Firms such as Morris and Co. and Small and Morgan, employing large numbers of workmen, evolved to meet this need.

New techniques continued to be imported, either in the form of overseas trained emigrants and new machinery, or by subcontracting out

the specialised work to overseas firms. Steel frames, for example, were designed, prefabricated and erected by English firms such as Dorman Long. Another example is the fashionable turn of the century terra-cotta cladding which was almost all made in England and imported(63).

Contractual Organisation:

The normal form of tendering was the open competitive one. Here builders were invited, usually by means of a suitable advertisement placed in the newspapers, to submit a tender for the proposed work. A specified time was often given for the preparation of these tenders. This was certainly the practice with government work. This custom dates from early in the century(64), but it appears to have fallen somewhat into abeyance by the early 1850's(65). It was re-established soon afterwards, all public work being regularly advertised from then on. Private work was also advertised in this manner(66), but a great deal of work would also appear to have been tendered for by private invitation from the architect or client(67). During the pre-tender period, intending builders were allowed to examine a copy of the specifications and the drawings. From the late 1850's, it would also appear that for large jobs, bills of quantity were produced by either the architect or the surveyor for the purpose of estimating(68). These bills allowed for a much more uniform pricing.

Tenders were submitted in writing,and in government work from the 1850's on, this was on a standard form(69). The usual tender was in the form of a 'lump sum' offer, i.e. a fixed sum of money to undertake the whole or a portion of the work. Occasionally, clauses relating to the times of commencement and completion were part of this offer(70). Usually the tenderer was required to fill in the name of at least two people who would stand surety for him for the completion of the contract(71).

Upon acceptance of the contractor's tender, both parties signed a written contract which was either standardised as in later government work or specially written out by the architect(72). The conditions laid down in this contract usually included the following: a) that the work performed was to be to the full intent of the drawings and

specification and to the satisfaction of the architect; b) that the contractor was not to sublet work without permission; c) that the architect had the power to reject defective workmanship; d) that alterations were not to vitiate the contract and all extras and omissions were to be valued; e) when and how payments were to be paid(73).

Instalments were usually paid on a monthly basis on big contracts. A specific percentage (invariably 80%) of the work performed was valued and certified by the architect(74). On smaller work, it was usual to use a more rough and ready system, a set amount being payable on the completion of certain stages of construction. Bishop Gray, in the process of his church-building programme of the 1850's and 1860's, had the following system: one-third was paid when the foundations were complete, another third when the building was ready for roofing and the remainder on completion(75).

These conditions, along with a signed copy of the major drawings and specification, became the legal documents by which the various parties to the building contract were bound to discharge their obligations(76).

Building Costs:

Throughout the 19th century, building costs at the Cape remained high in comparison to Britain. Bishop Gray, during the 1850's, estimated that the cost of building churches was double that of England(78). As a general figure this is probably on the high side, the building of 'correct' Gothic revival churches in a country generally lacking good building stone and skilled masons would undoubtedly have been a costly affair. Nevertheless, almost every large building contract was bedeviled by the high and uncertain cost of construction; the complaints in this regard that were made by the building committee of the new S.A. Library in 1859, being one of many similar ones to be found(79). These costs were often so high as to cause the abandonment of contemplated work, as was the case of the proposed Houses of Parliament in 1860. Here the anticipated costs of the two winning entries were so far in excess of the budget, that after being publicly exhibited they were quietly forgotten about(80). During the select committee hearing of 1876, that followed Freeman's dismissal as the architect to the new Houses of Parliament, chiefly it

seems on the grounds of increased cost, it appears that the guide-lines on cost given to the competitors by the Chief Inspector of Works was sadly amiss[81]. His estimate for Cape building costs was English prices plus 20%. It would appear that an extra 50% would have been more realistic[82].

Highly paid labour and the need to import so many items must also have kept up the cost of building during the last decades of the century. The following is a brief comparison of the different costs. The costs of building can be conveniently split into the basic sub-divisions of labour and of materials. During the 19th century both of these were higher than in Britain.

Skilled labour at the Cape was always slightly more highly paid than in Britain. For example, during the 1840's in Britain the average daily wage of a journeyman was about 4/-[83], while it varied between 4/6 and 5/6 in Cape Town and was more elsewhere[84]. The same ratio held into the 1870's.

Unskilled labour was, however, not as well paid as Britain, labourers there receiving 2/6 a day in the 1840's[85], while those in Cape Town received only 2/- a day[86]. In the 1870's, this had increased to 3/6 in England[87] as against 2/6 (with food) locally. This reversal can be explained by the fact that most labourers in the Cape would have been non-European with lower living standards than their counterparts in Britain.

Local materials were also more expensive than their equivalents in Britain. In 1852 Cape bricks cost 48/- per 1,000 for best hards[88], while commons, the British equivalent, cost 26/-[89]. The only brick available locally at the British price was the slop brick, a vastly inferior product. Local bricks were still dearer in the mid-1870's[90]. Lime also appears to have been dearer[91]. The only commodity that was not more expensive was local stone[92], but the cost of working it outweighed any initial advantages it might have had.

As the rest of the materials used in building were all imported, it follows that they must have been more expensive than in their place of origin. Freight costs varied but some examples can be given in

order to arrive at an idea of what the order of the increase seems to have been. In 1860, it cost £1[illegible] to send 500 gallons of oil worth £102.16.0 to the Cape from England. It also cost £8.7.11 to send five post boxes worth £40, while a prefabricated iron bridge weighing 212 tons, priced at £1,338.3.11 cost £399 to ship out[93]. To charges of this nature should be added an average of 5% duty, plus handling costs, insurance etc., for private individuals. It would seem from this that imported items during the 1860's cost an average of about 50% more.

Freight continued to be expensive during the 1870's and 1880's. Cement, for instance, cost fully 100% more than it did in England[94]. In 1885 it cost about 16/- a cask as against 7/11 in Britain[95].

Estimating Techniques:

A number of different techniques were developed during the 19th century to enable the cost of a building to be worked out in advance with some degree of accuracy. There was a twofold purpose in this; the first was to allow the architect or designer to keep to his design within the cost limits set him[96], a very important concern in a commercially orientated world and secondly, it was to make sure that the builders prepared a detailed tender in a uniform way.

The method used in the early decades was that of 'squaring'[97]. Here the total area of a building was divided by a square of 100 square feet, and the resulting number multiplied by a given rate. This rate was set by the type of building. This is obviously a rough and ready system appropriate to small or simple building in a settled economic climate. It probably remained in use for smaller domestic work throughout the century, but was replaced by more sophisticated techniques for larger buildings by the 1850's.

The next development was that of 'cubing'. Here the total volume of the intended building was worked out in cubic feet. This was multiplied by a rate, again depending on the type of building. This rate was usually taken from a handbook such as Donaldson's 'A Handbook of Specifications' (1st edition 1859); or Spon's 'Architect's Pocket Book'[98]. The rates given in these books were worked out from built examples and as such could be expected to be reasonably accurate but they also could become outmoded quite quickly in a time of escal-

ating costs. Hence the necessity for using an up-to-date edition. An additional problem in the colonial situation was how to calculate accurately the inevitable extra cost involved in building. There appears to have been no generally accepted formula for this[99]. Besides this, there was also little agreement as to exactly how to cube[100]. Cubing was chiefly used for estimates and not for tendering purposes[101].

The most accurate form of costing developed was that of the Bill of Quantities. As mentioned elsewhere[102], this was in use in England in the 1830's, and appears to have first come into use at the Cape by the late 1850's. Here a list of all the different materials and their finishes contained in the building was compiled. These materials and finishes were described in terms of either cubic or square feet or if this was inappropriate they were enumerated. To these items the builder applied different rates based on current material and labour costs. The total of these items, plus the allowed profit then became the tender figure[103]. This had obvious contractual advantages regarding the costing of extras and omissions.

Although a great advance on the methods previously used, this system was also capable of further refinements. For instance, it would appear that in earlier examples such things as windows in brickwork were ignored in cubing up, the theory being that the extra brickwork allowed in this way would compensate for the forming of the openings. This practice was still in use in Cape Town and, incidentally, in the provinces in Britain during the 1870's[104]. By this time in London, the technique had been refined to omit the brickwork to openings and add in an extra item for forming these[105]. This was found to increase the accuracy of the final cost.

All these refinements were duly incorporated into local practice but despite these, building was still largely an act of faith regarding the final cost. Numerous examples can be quoted, but two will suffice. The S.A. Library and Museum Building was begun on a budget of £7,000 in 1857[106] and was finally finished in 1864 at the cost of £15,000[107]. The intended amount allowed for the new Houses of Parliament in 1874 was a maximum of £45,000[108]. In 1879 this was revised to £180,000 and finally cost £220,000 in 1885[109].

REFERENCES CHAPTER FOUR

1 Jenkins. Architect and Patron, P 199

2 Dobson. Art of Building P 145

3 Ibid. P 151

4 The occupation of each of the inhabitants listed is usually given

5 He was the contractor on the Theatre Royal in 1874, reports in Cape Argus, 1874

6 There was a considerable influx of tradesmen C 1854, see P

7 The directors also stop listing occupations at this time

8 Kaye. The Development of The Architectural Profession in Britain, P 40

9 Kenkins. Architect and Patron, P 199

10 Ibid. P 205

11 Ibid. P 201

12 For an example see P 148

13 For example see G. Wallis' Reports of C 1862 in S.A.L. Archives

14 Data taken from Statistical Registers 1830-1890

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16 See P 19

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22 Ibid.

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24 Ibid. P 60

25 See Journal of Society of Architectural Historians, May 1973

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27 In P.W.D. Contract Book of 1855 (C.A.)

28 eg. The tender for the new gaol, Tulbagh (P.W.D. Contract Book 1859)

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35 Drawings signed by him are in the State Archives Pretoria

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39 In possession of R.H. Morris & Co, Cape Town

40 Article submitted to S.A. Builder in 1954 (author has typescript)

41 eg. in the building of the gaols 1859-61, see P

42 See reports in S.A.L. Archives

42A In P.W.D. contract files 1856-1858 (C.A.)

43 Wynberg Times Sept 1883

44 Lantern 18 July 1884

45 See notes 743-744 in Juritz Collection (C.A.)

46 See annx 137 of 1863 Parliamentary Annx (C.A.)

47 Contractors give only one address in almanacs prior to 1870

48 See entries almanacs and directories

49 MOOC 7/1/517 No 1353 (C.A.)

50 See directories

51 These are letters in the account books C 1843 of St. Mary's Cathedral asking for a supply

52 There is a small measured drawing done C 1848, in P.W.D. papers (C.A.)

53 See advertisement for Adams in 1875 almanac

54 See Statistical Registers 1860

55 Ibid.

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59 City Engineer's Report in Mayor's Minute of 1897

60 See account of the building of Caledon N.G. Church in C.O. Hager's Memoirs

61 This is mentioned in the correspondence concerning the building of St. Mary's

62 See City Engineer's Reports in Mayor's Minutes 1894-1900

63 See Ill 235

64 Lewcock. Early Nineteenth Century Architecture in S.A. P 374

65 Letter of G. McDougall to the Lieutenant-Governor (1852)

66 See for example various advertisements in the Cape Argus 1880-1864

67 There were no advertisements for a number of buildings illustrated there

68 eg. By Köhler on the S.A. Public Library and Museum in 1857

69 See forms in P.W. D. contract books 1859

70 On standard P.W.D. form

71 Ibid.

72 One written by Köhler in S.A.L. Archives

73 See Dobson, Art of Building P

74 On the Houses of Parliament in 1875 A. of 1876 (C.A.)

75 See letter by Bishop Gray about Paarl Church in diocesan letterbock 1855

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77 P.W.D. files

78 In Three Months Visitation 1855

79 Report of Building Committee 1859. Annex. 117 of 1860 (C.A.)

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98 A. 4 of 1876

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102 See P95

103 The traditional profit was usually 10%

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CHAPTER FIVE. THE EVOLUTION OF THE TOWNS.

'SINCE THE DISCOVERY OF THE TRANSVAAL GOLD FIELDS AND THEIR MARVELLOUS DEVELOPMENT, CAPE TOWN, ALTHOUGH FAR REMOVED FROM THE CENTRE OF ACTIVITY, HAS INDIRECTLY BENEFITED BY THE PROSPERITY OF THE RAND. BEING THE FIRST PORT OF CALL FOR ENGLISH STEAMERS, IT HAS UNDERGONE OF LATE YEARS A RAPID TRANSFORMATION. MANY EUROPEANS HAVE COME TO THE CAPE, AND MANY SETTLED AT CAPE TOWN IN PREFERENCE TO GOING FURTHER AFIELD. GRADUALLY THE POPULATION OF THE CITY HAS ASSUMED LARGER PROPORTIONS, AND ITS NOW OVERFLOWING COMMUNITY IS SPREADING THROUGH TABLE VALLEY, AND FORMING CENTRES OF ACTIVITY AND LIFE IN THE CHARMING SUBURBS'. (1)

The typical Victorian city has been admirably described by A.S.A.Briggs in the following words: *'The cities were confused and complicated, a patchwork of private properties developed separately with little sense of common plan, a jumble of sites and buildings with few formal frontiers, a bewildering variety of heights and eye levels, a profusion of noises and smells, a social disorder with districts of deprivation and ostentation, and every architectural style, past and present, to add to the confusion.'* (2) This description could, in the main, be aptly applied to Cape Town during the period of rapid growth that occupied the last quarter of the 19th century, but it is, I think, somewhat negative in tone, missing the robustness of the time.

Effective town planning requires a common civic purpose, something which is hard to reconcile with the rampant economical individualism of the Victorian era. Therefore, although the building of cities was a characteristic Victorian achievement, this was, to quote Briggs again: *'Impressive in scale but limited in vision, creating new opportunities but also providing massive new problems'* (3).

Amongst these new problems, which grew in size and complexity in proportion with the city itself, were those of health and sanitation. Merely to be able to provide a constant supply of safe drinking water and to ensure proper sewerage and drainage seemed to tax the resources of the average city council and its officials without their being able to conceive of any grander purpose. It

should also be noted that Cape Town was the first South African city to reach a size where all the forces of the industrial evolution could come into play. To deal with this the powers of the municipality were, for most of the century, severely limited whilst the bureaucracy was also small and weakly organised(4). The influence of permanent officials has been found to have had a great bearing on municipal improvements(5).

Another factor which bedevils all capital cities is the inevitable conflict of interests between central and local government; in this case between the Cape Town Council and, at first, the Imperial, and latterly the Colonial Government. There is, for instance, little evidence to suggest that the Council was consulted with regard to such an important decision as the siting of the railway station in the early 1860's.

In the growth of the city, where the Town Council was both the original land owner and developer, the grid of the town was extended into these new areas. These were principally to the west. Even as late as the 1880's, this pattern was continued(6). When the Town Council was not the developer, and it was not until 1861 that they acquired any powers at all over new developments(7), even then they were only empowered to allow the City Engineer to give the line and direction of new buildings fronting on to new streets. Only the comprehensive regulations of 1889(8) extended these powers to include minimum street widths, kerbing and drainage. Outside the municipal area of Cape Town, there were no restructions operating within the southern suburbs until the 20th century. From this, it can be seen that it was left to the private entrepeneur to lay out his development virtually as he pleased. The grid, with all its attendent advantages was universally used, but each developer used it for his own purposes varying it according to the type of potential client he was hoping to attract. Usually only the minimal connections were made between these separate developments, resulting in the typical hodge-podge of an area such as District Six.

A number of small achievements were, however, made by the Town Council. The first of these was the widening (1860), of Adderley Street between Strand Street and the central causeway.

This had previously been partly blocked by the old Tronk. In exchange for a new site in Roeland Street, the Town Council acquired the prison site and demolished half the existing building in 1859, so as to continue the uniform width of the street down to the pier. During the 1850's there was also a modest amount of land reclamation on the western side of the central causeway which allowed Riebeck and Preswich Streets to be continued through to the causeway. The last improvement was the extension of St. George's Street in 1890. Here it was taken through the block between Strand and Waterkant Streets.

Perhaps nowhere does the prevailing pragmatism show more than in the municipal attitude to urban spaces. At the beginning of the century, Cape Town possessed a number of squares, the biggest of which, although hardly a square, was the Grand Parade. As late as 1859 it was described by Sir George Grey as *'Both an ornament and a source of health and enjoyment to the city'*(9). A brief resumé of the buildings that were built on it during the course of the century will instance the mounting commercial pressure. In this respect, it is worth remembering that the Parade occupied the length of three city blocks on its Adderley Street frontage. The first building, the Commercial Exchange, was of course pre-Victorian, being built in 1818. For over forty years it remained the only building on the Parade until the addition of the first station in 1863. Another building, although very small, was the Telegraph Office built C.1860. No more encroachments took place until 1883 but the station was re-built on a larger scale in 1878.

The building of the Standard Bank on the site of the Telegraph Office was the first and only totally commercial building on the Parade and it is interesting to speculate on what motives induced the Town Council to allow this, although a suitably impressive building was erected. The Opera House, built in 1893, marks the first move back from Adderley Street down the Darling Street side. The demolition of the old Commercial Exchange in 1893 and the subsequent erection of the large G.P.O. marks the final sundering of the Parade from Adderley Street, a process finally completed by its later expansion into the remaining block behind it. On the positive side, the building up of this end of the

square did allow the reinforcement of the importance of Adderley Street as the main thoroughfare instead of detracting from it. Another loss was the closing of the Parade from the sea by the railway. While it was only a single track this effect was minimal but by the end of the century this had become a large marshalling yard. The building of the City Hall (1899-1905) was an attempt to turn the Parade into a civic space, but this has been curiously unsuccessful when it is compared with, for example, the town square of Durban where the relationship of the mass of building to the open space allows it to dominate it more completely.

Caledon Square was also to suffer the same process of encroachment although here this has led to its extinction. After being mooted as a suitable spot for the Houses of Parliament C.1860, the first building to occupy one of the four blocks over which the square extended was the New Market of 1864. This occupied the present City Hall site. The next building, again occupying a block, was the Drill Hall of 1884. Earlier this century the remainder of the square was built up.

Fortunately the two remaining squares, Greenmarket and Hottentot or Boereplein, were not built upon. The various encroachments into the Gardens can also be followed in this thesis[10], but here the culprit was the government and it is hard to see how they had much option in most cases, although again it was all done in a piecemeal fashion.

The two city parks were also developed during this time. The Botanical Gardens were handed over by the government in 1848, and De Waal Park was laid out in 1895. The development of these are detailed elsewhere[11], but it should be noted that neither was part of any plan. The first was an inheritance from the Dutch East India Company's days. Its original purpose having lapsed, it made a very suitable and attractive oasis in an otherwise dusty or alternatively muddy city. Again De Waal Park was developed on ground left over from that originally bought for the building of the Molteno Reservoir.

Turning to the smaller towns, many were founded, particularly in mid-century, but the motives and methods did not materially

deviate from those earlier in the century which have been described in detail by Lewcock[12]. The p ime motive for the founding of almost all the towns in the region covered by this study, was for the provision of a church for the local farming community. Thus established, the township attracted commerce and if it grew important enough, it became the seat of a magistrate, thus marking its regional significance. The grid iron pattern, the almost universal colonial planning device, was inevitably used. Its advantages, in surveying, layout and registration were too overwhelming for any more complicated forms to be considered. Usually a very straightforward checker board pattern centred on a square, was adopted, an example being Ceres, laid out in 1848, which is similar to Worcester (1822). In others, like Robertson, the grid was shifted to give the church an axial relationship to the main street rather like the original layout at George (1811)[13].

A description of the character of a typical small town at the turn of the century might run as follows:[14] The streets were wide and generally planted with trees and lined with water furrows. The buildings tended to be very dispersed with a slight build up in height and density on the main streer. Otherwise they were ILL. 11 unified by the planting of trees and hedges. The dominant building was inevitably the N.G. Church with the smaller Anglican church seldom placed in close proximity to it[15]. There might also be a Non-Conformist or Catholic church much in the same style and size as the Anglican church. Otherwise there was the Magistrate's Court, usually combined with the Post and Telegraph Office and sometimes including the Gaol and Police Station. Sometimes there was a small Town Hall. Usually there was a double-storied verandahed hotel with some verandahed shops on the main street. Another important building was the school. Houses, except for the most modern ones were in the simple white-walled vernacular, making the town far more unified than, for instance, its Natal equivalent[16]. The station was almost always on the fringe of the town and tended to draw some development towards it, as it did in England[17]. There was always a 'good' and a 'bad' end. What follows is a brief description of six towns selected as typical examples:

Piquetberg ILL.13

Piquetberg was founded in 1835 to provide a site for a church[18]. This was built in 1836 as a typical 'kruis kerk'. The origins of the town can be very clearly traced in the layout with the church occupying a central position flanked by two roads along which the older plots were ranged. By 1844 there were numerous gabled houses there[19]. The later public offices reinforced this symmetry by being placed above the church roughly on axis.

Robertson ILL. 15

This is another town formed to provide for an N.G. Church[20]. Its name honours Ds.Robertson, dominee of nearly Swellendam when the town was founded in 1853. Situated between two small rivers, which provided its original water supply, the sloots of which are still in existence, the town follows the ubiquitous grid system. But here, as previously mentioned, a refinement was introduced by setting the main street on an axis with the block containing the N.G. Church, thus ensuring its dominance visually of the street. This layout was apparently the work of a surveyor named H. van Reneen[20A]. 300 erven, some water erven and some droë erven, were provided in the original layout.

Oudtshoorn ILL.18

The town was originally laid out C. 1853[21]. It is situated on a gentle slope that rises from the Grobbelaars Rivers to some small kopjes. The original layout is hardly evident today. Faced with a bend of the river, the surveyor used an interesting idea. The main approach road from the south (George) was brought in roughly following a contour line. This led into a rectangular market place. From here two other roads ran out to complete a V-shape. A road on the other side of the river ran parallel to the two streets.

The main grid of the twon was set out on the upper side of the market place and this is where the bulk of the original development took place, the High Street becoming the one parallel with what is now Van Rheede Street. During the early 1890's, the market was transferred to the space next to the N.G. Church. The original layout consisted of over 450 erven and extended over

approximately 2 miles (3¼ km).

Porterville ILL. 19

This town was named after the then Attorney-General, William Porter, and was laid out in 1860[22] as a speculative venture. The layout was the work of R.J. Kerr and is in the typical grid pattern, the basis of which is squares of 480' x 480' (144mx144m) bisected by 50' (15m) roads. The pattern is distorted by the omission of a portion of the grid around what seems to be the original farmstead. The upper and lower blocks are also unequal. The grid is orientated on the cardinal points. The individual erven are double squares of 240' x 120' (72mx36m) which appears to be a common size, as the nearby village of Riebeck West also had erven of this size, as well as blocks of 480' x 480' (144mx114m). Public facilities were provided for by the granting of half a block (4 erven) in the ventre of the village for a market square and lots, comprised of two erven a piece, for an N.G. Church, a pastorie and public offices along what was planned as the main street. There was also the granting of an erf for a school. Approximately 200 erven were available in the initial layout. Water was supplied from a small stream that ran across the top of the village.

Bredasdorp ILL. 16

The town was founded in 1838 and named after Michiel van Breda, a landowner in the vicinity[23]. I have been unable to trace its original layout diagram but it appears to have centred, very typically, around a market place which is now virtually built-up. The grid was of long narrow blocks, running roughly east-west, with relatively small plots. The church, although on the square, was off centre and thus not so formally dominant. The later extension of the grid proceeded uniformly to the east and north but was interrupted on the west by the stream which was the town's water supply. On the south side as well the grid was not advanced, probably because the slope of the land is steeper here. ILL. 17

Montagu ILL. 12

It seems that the town was originally set out as a simple linear village with large erven on both sides of the main road[24]. ILL. 14

Presumably these could be irrigated from the river that runs parallel to the road. Above, are smaller droë erven, one of which is occupied by the church. This was placed on the axis of the principal side of the street to give it dominance. The upper street has since become the main commercial street; this happened towards the end of the 19th century.

REFERENCES CHAPTER FIVE

1 Edwards D. The Cape Town Guide 1900 P 19

2 Briggs. Victorian Cities P 22

3 Ibid. P 16

4 Until the last quarte of the cnetury there were no more than a handful of officers

5 Briggs. Op Cit P 241

6 See P22

7 Government Gazette Dec 10 1861

8 See P 74

9 Letter 11, Nov 1859 C.O. Vol 11

10 See PP 227 & 239

11 See Chapter on gardens

12 See Early Nineteenth Century Architecture in S.A. P 390 et seq.

13 Ibid.

14 This interpretation is based mainly on the visual evidence in the Ravenscroft series of photographs C 1905

15 Bishop Gray seems to have deliberately followed this policy

16 Kearney. Architecture in Natal P 62

17 The reason for this appears to have been land costs

18 See Burgers. Piket Teen 'n Burg for a full history of the town

19 Ibid. P 45

20 See Tromp;Robertson for the town's history

20A Ibid. P 15

21 Date on diagram H3/2796 (C.A.)

22 Date on diagram in Surveyor-General's office - Cape Town

23 See Burrows. Overberg Outspan P 109

24 See Fransen and Cook. The Old Houses of the Cape P 213

CHAPTER SIX. CHURCHES.

'THE REVIVAL IN THIS COUNTRY OF A TASTE FOR MEDIEVAL ARCHITECTURE AND THE RE-APPLICATION OF THOSE PRINCIPLES WHICH REGULATE ITS DESIGN, REPRESENT ONE OF THE MOST INTERESTING AND REMARKABLE PHASES IN THE HISTORY OF ART'[1].

Introduction:

As elsewhere in the English-speaking world of the Victorian period, the history of church building at the Cape is predominantly bound up with the Gothic Revival movement. That is not to say, however, that churches in other styles were not built. There are many examples: the Wesleyan Church at Simonstown dating from 1828, was basically classically flavoured, shed with a strange ogee shaped spire. It has now been substantially altered. Also at Simonstown is the church of St. Frances[2], built in the years 1834-1844 to the design of John Skirrow and now extensively altered and Gothized. This was originally a chaste,Neo-Greek Temple. The N.G. Church at Wellington, dating from 1840, was in the Neo-Classical style with a superimposed temple front of pilasters and pediment[3]. The windows were round headed with no Gothic tracery. The N.G. Church at George (1839-1850) with its incongruous addition of a portico and Neo-Classical steeple to an ordinary T-plan church, virtually marks the end of the Classical style in church design, just as the N.G. Church at Bredasdorp (1842) marks the end of the use of the curvilinear cable in the church architecture of the Western Cape. An isolated case of the use of a non-Gothic style is the 'Italianate' Wesleyan Chapel built at Wynberg in 1850. Here, McDougall was the architect. The designers of the others are unknown.

ILL.20

ILL.21

ILL.22

From the early 1830's, Gothic rapidly became the only style for new churches but, as will be shown later, Gothic remained almost exclusively a church style, never attaining any real importance in public or domestic buildings. For this reason, then, a brief description of the background of the movement is appropriate here.

Modern historians have distinguished two streams of the Gothic Revival movement[4]. The first is that of the Gothic Survival,

this being the survival in remote places of the Gothic mason's craft as carried on from medieval times. This stream is considered to have petered out in the early 18th century. The main stream of the Gothic Revival can,however, be traced in Elizabethan architecture, called by Dr. Girouard: *'A magnificent late flowering of Gothic'*(5). It can also be seen in the occasional use of Gothic forms by Wren in his reconstruction of the parish churches of the city of London. Other important uses of Gothic during the early 18th century were the extension of All Souls College, Oxford, by Hawksmoor, and the completion of the Western Towers of Westminster Abbey (1735-1745).

It was during the mid-18th century that what is now called Rococo Gothic became fashionable. It was developed along with French and Chinese Rococo. Gothic ornament being most tenacious, the use of this Rococo Gothic was for its associative qualities and was not concerned with its revival as such. It was also not concerned with archaeology, its chief characteristic being a calculated whimsy, being used to stimulate the imagination or as a light, decorative form. At first it was used for sham ruins, where the poetic cult of melancholy, reinforced by the nature worship implicit in contemporary English garden design, helped to make it fashionable.

Horace Walpole's villa, Strawberry Hill, was the most influential example of this fashion but, as has been observed(6), it was here that the cult of archaeology, so important to the later revival, began. Many of the elements used in the decoration of the villa were accurate reproductions of medieval work. Nevertheless, they were used out of their original context. It was also not understood that in the actual materials employed, lay the essential character of the Gothic style. ILL. 24

During the late 18th century, the cult of the Picturesque which, broadly speaking, saw nature as a series of pictures, developed a taste for the irregular and for pictorial impact. This began as fashion for wild scenery and 'horrid' novels. The classic picturesque building was the castle, with its evocative form. This led to the Gothic castle movement between the years 1780-1820. The movement was characterised by the convenience of Palladian

planning married to a simple, massed silhouette, which gave an instant, naive medievalism to a house. This was the basis of the mixed Gothic of James Wyatt. This 'exploited the emotional associations of Gothic forms without reference to their constructional significance'(7).

The cult of archaeology developed during the late 18th century and received its greatest impulse through the church restorations of Wyatt, when it was realised that much harm was being done by careless and ignorant work. The reaction to these 'restorations' showed how little real knowledge of Gothic there was. Serious attempts were made by people such as Carter, Britton and Pugin Snr. to study surviving buildings. Gothic archaeology became so fashionable as to become a craze in the early part of the 19th century. It is also remarkable that until the 18th century there was only one professional architect, James Essex, who had made a study of Gothic architecture. Rickman, in a book published in 1819 called 'An attempt to discriminate the styles of English architecture'(8), was the first to establish the now accepted divisions of English Gothic into 'Early English', 'Decorated' and 'Perpendicular'. He also gave a nomenclature of the various parts of a church.

The popularity of the Waverley novels of Sir W. Scott encouraged a national taste for medieval architecture, broadening its popularity beyond a style until then almost exclusively used for noblemen's mansions.

In 1818, by an act of Parliament, a million pounds was set aside for the building of new churches(9). These were to be built in towns where, owing to the Industrial Revolution, there were not enough churches. This lack of churches was seen as a potential danger to the state. The church commission appointed by the act built 96 churches in the period following, the majority of which were in a style 'mostly Gothic which, if elaborate, was archaeologically far from an accurate reproduction and if plain, Gothic hardly more than in pointed windows'(10). In 1824, another half a million pounds was voted which was used to contribute to the building of another 450 churches. These buildings became known as 'commissioner's churches'. a term to be used by later revival- ILL.25

ists as abuse. *'The walls were built as slight as structural safety would permit. The roofs were of low pitch and ceiled internally. The porches were small and meagre. As for the chancel, it was either omitted altogether or reduced to the condition of a shallow recess'*(11). These comments, biased as they are, are nevertheless a fairly accurate description of the churches. To save money they usually possessed galleries. They were preaching boxes very much to the taste of the Evangelical Party then dominant in the established church. These people had a horror of any form of 'popishness' especially those features that spoke most clearly of Rome as, for instance, deep chancels(12).

In 1834 the Houses of Parliament were burnt down and it is a measure of the popularity of Gothic at the time that one of the conditions of the competition that was held to rebuild them was that the designs submitted were to be in 'Gothic' or 'Elizabethan'(13). By then, Gothic was held to be the national style(14). Barry's winning entry and the resultant building in the Perpendicular style is probably the best known example of the Gothic Revival in the world. The prestige the Revival derived from this was enormous(15). As Kerr observed: *'The adoption of this design for the new Houses of Parliament consumated the Gothic Revival'*(16).

The Gothic Revival in the Cape prior to 1848:

Besides some elements of Gothic tracery in the window lights of the Groote Kerk (1704) and Lutheran Church (1791), the first example of the Gothic Revival to be built in South Africa has been identified by Lewcock as the Roman Catholic Chapel(17). This was built on Caledon Square in 1821. It was a small, rectangular, plastered building with a rounded apse. Externally, it had all the trappings of Gothic, that is: tall, pointed windows, pinnacles and a battlemented parapet. There was also a small fleche or what was more probably a bell turret. Unfortunately, it did not stand for long and in 1838 was in ruins(18). Other early examples were the Union Chapel (1822) on Church Square and what is the earliest surviving Gothic Revival church in South Africa, the Mission Chapel at Pacaltsdorp, built in the years 1822-1825(19). Apart from its battlemented tower, its most significant feature is

the use of unplastered stone, a feature which places it with much later work.

Two new churches, built in the 1830's, increased the ascendancy of the Gothic movement. The first was St. Pauls, Rondebosch, designed by the Surveyor-General, Major Michell. It was built in 1834. The church was a simple rectangle with a steeply pitched thatch roof and battlemented gable surmounted by a bell turret and spire. It was regarded as a most fashionable building at the time[20]. St. John's, Wynberg, was first built in 1832, to the design of Skirrow and was entirely a Gothic structure[21]. The church collapsed in 1834 because of foundation troubles. In 1835 a new building was wisely started on another site, that of the present building. This was again to Skirrow's design but this time it was a virtual copy of the chapel at Sudeley, Gloucestershire. Originally only the nave was built, the wings being added in the 1840's. It is significant that Perpendicular was the sub-style of Gothic chosen, this being the generally preferred style for the early part of the Revival. It would also appear that it had an open timber roof. For a number of years after its creation, it was regarded as the model Parish church [22].

ILL. 23

ILL. 26

The re-building of the Groote Kerk during the years 1835-1841, gave Schutte, the architect of the reconstructed church, the opportunity of introducing some modest Gothic touches, chiefly the pointed windows, into what was basically a classical design. This strange amalgam of Classic and Gothic elements gave birth to a style now known as 'Cape Gothic', the chief identifying elements of which are pedimented gables with steps and pinnacles as well as pointed windows with elaborate wooden Gothic tracery. The Niewe Kerk, in Berg Street, built in the years 1833-1846, is another example of this sub-style. However, it had a stronger Gothic feel than the Groote Kerk with its crocketted pinnacles and ogee arch to the doorway surrounds. It is also attributed to Schutte[23].

ILL. 27

Further afield, the Riversdale N.G.Church (1838-1845[24]) by Jos Barry (his initials can be seen on the gable), was again an incongruous collection of motifs, some clearly Classical such as the urns and swags, some clearly Gothic such as the battlements

ILL. 28

and some clearly a compromise, such as the pinnacles. These are grafted on to the gable of a fairly typical T-plan church. It is not without a certain bizarre charm and clearly demonstrates the confused state of architectural thought in the backwaters of the Colony at the time. 'Cape Gothic' lasted into the 1850's, the churches at Robertson (1853-1856) and Malgas (1856) being amongst the last built. ILL.29 & 30

Along with the 'Cape Gothic' there arose a less-confused and more straightforward Gothic style which was chiefly used in the N.G. churches of the 1830's and 1840's. The characteristics of these buildings are rectangular plans with steeply pitched roofs, pinnacled gables, corner buttresses again with pinnacles, and sometimes with more buttresses down the side. There were pointed doors and also windows with elaborate wooden tracery. Often there were free-standing bell towers. Most of these churches had wings added later to convert them into T-plans. Few survive as originally built.

A reason for this purer Gothic could be that they were mostly built and presumably designed by immigrant British tradesmen(25), who would have had a clearer idea of what constituted the style. These buildings are conspicuous for their lack of ornament. They were also carried in plastered brickwork. Typical examples of these are Tulbagh (existing 1837); Franschhoek, completed in 1847, originally without wings; and Simonstown (1856) - all N.G. churches. A more elaborate version was the N.G.Church at Worcester (1832) which, besides having the traditional cross plan, boasted of a tower and spire. ILL. 31 ILL. 32 ILL. 33 ILL. 34

In 1840, the Roman Catholic community in Cape Town engaged on the ambitious project of replacing their ruinous chapel with a much more substantial building. For this purpose they selected a new site on Stal Plein. The plans for the new building were procured from Hager and Sparmann(26). Originally, a much larger building with curious splayed towers was envisaged(27), but well-founded doubts as to costs caused a smaller and less elaborate building to be erected. The building, St. Marys, as it now stands, and ignoring the later tower(28), has a high nave with clearstorey Gothic windows. above lower side aisles and chevet. The form ILL. 35

and proportions of the building are somewhat awkward whilst the detailing does not speak of much familiarity with the style. Had the buttresses been continued up into pinnacles as was intended originally the overall effect would be more impressive. The building was dismissed as 'would-be Gothic' by Sophy Gray(29).

During the early 1840's. two churches were built which show the influence of the Commissioners churches very clearly. The earlier of the two is the village church on Robben Island completed in 1841 to the design of Col. Bell, then Colonial Secretary(30). This church has a simple three bay nave with a shallow chancel. It is entered through a square, diagonally buttressed tower. The roof is at a low pitch although some attempt has been made to 'Gothicise' the open roof by adding knee braces supported on corbel stones to the king post trusses. Curiously enough there is not a pointed arch in the building. This omission was probably due to the lack of skill of the convicts who, under Capt.Wolff, built the church. It does, however, still remain undeniably Gothic. ILL. 37

Holy Trinity, Harrington Street, is a larger and more sophisticated church than the one on Robben Island. It was built during the years 1843-1846 as a parish church in the newly-developing district behind the Castle. Internally however, it was a plain rectangular preaching box with a flat ceiling. Both the gallery and the more 'correct' chancel were later additions. The external treatment of both churches was Perpendicular in inspiration, the former being more crude while the latter, with its bell-cote, has a less amateurish feel about it. Its influence is dealt with elsewhere. ILL. 36

In 1847, work was started on the Free Scottish Church in Greenmarket Square. This church was built by a break-away sect of the Presbyterian Church formed after the 1843 Disruption in Scotland. It was still unfinished in 1850(31), and there is some doubt as to whether it was ever used as a church. In the 1860's it was used as a store, and was eventually burnt down and demolished in 1874 when the present Methodist church was built on the site. This building took the form of triple aisles of equal height and width with a central entry under a pinnacled and ILL. 38

buttressed tower. Stylistic similarities with the later St. Martini, such as the oriel window, would suggest that the architect was Penketh. This was the last Perpendicular style church to be built in Cape Town. From henceforth there was a sudden shift to the Decorated and Early English styles then popular in Britain(32). The reason for this will become obvious later but a further description of the progress of the Revival in England is necessary.

Augustus Welby Pugin was the only son of A.C. Pugin, an emigrè who achieved a certain amount of fame as an architectural illustrator. Augustus was never formally trained as an architect but had been at his father's school for architectural illustrators, as well as finishing his father's book 'Examples of Gothic Architecture' left him by his death in 1832(33). He became imbued with a love of Gothic architecture and primarily for this reason became a convert to Roman Catholicism in 1834. In 1836, his book 'Contrasts' was published. This book was simultaneously a stinging attack of the then state of architecture and a paean of praise for Gothic. The book brought him instant fame. It was during this time that he worked for Barry on the Houses of Parliament, providing all the multitude of details required for the correct decoration of the buildings. From 1836 until his death in 1852, he had a large and influential practice. After 'Contrasts', he published three more books, 'The True Principles of Pointed or Christian Architecture' (1841), 'An Apology for the Revival of Christian Architecture' and 'The Present Stage of Ecclesiastical Architecture in England' (both 1843).

All these books, as their titles imply, are propaganda for the use of Gothic architecture. In them Pugin argues that Gothic architecture is Christian architecture and as such is the only true architecture. He also was the first to put forward the notion that good building depended on the condition of society and the convictions of the architect. From here, it was a short step to assert that the value of a work of art must be judged by the moral worth of its creator and finally that a building has a moral value independent of and more important than its aesthetic value(34). On a more practical level, the books set out the

architectural principles by which Gothic buildings should be constructed, for example in the 'True Principles' the two guiding principles laid down are that there should be no features about a building which are not necessarily for convenience, construction or propriety and that ornament should consist of enrichment of the essential construction of the building.

From here on, the rest of the book is concerned with establishing in detail what is 'correct' and necessary, for instance wooden groining is condemned(34A). The following requirements are made about church architecture: There should be a chancel and a nave, also a tower for bells; there should be no galleries; there must be a font; the pulpit should be to one side; there should be a chancel screen; the altar must be of stone; there should be a sedila and, finally, sacred symbols and imagery should be used, particularly in stained glass. ILL. 39

It was Pugin who established the second or Middle Pointed Style, as it was called, as the unquestioned favourite in the decade following 1840. As Pevsner has observed(35), this style has the stronger relief and the larger, bolder, motifs which suited High Victorian taste. Pugin's influence on the Gothic Revival Movement through his writings and his work was immense and in fact the label 'Puginesque' is often applied to the buildings of his followers.

In 1839, the Cambridge Camden Society was formed with a three-fold purpose: to reintroduce much of the Catholic ritual into the Anglican Church, to see that churches were decently kept and restored, and lastly, to watch over the style in which new churches were built. This Society, along with similar societies, such as the one founded at Oxford in the same year, were to wield considerable, if not dictatorial, powers in the evolution of church architecture in the decades following their establishment. Through the medium of its periodical, 'The Ecclesiologist', first published in 1841, and such pamphlets as 'A few words to Church Wardens' (1839) and 'A few words to church builders' (1841), they attempted to reintroduce into new churches all the architectural elements necessary for the restored ritual. An example was the long chancel which was required for surpliced choirs(36). They

were against galleries, organs and pews because these were modern innovations and also required that everything in a church ought to be 'after some approved ancient model'.

The Ecclesiologists, echoing Pugin, insisted on exclusiveness, that church architects should build churches only and that only good men could be good architects. There was also an insistence on 'reality', particularly as applied to materials(37).

In practice, the prevailing aesthetic principle of the 1840's was that of the Picturesque, meaning the greatest possible complexity of arrangement. In church architecture this meant that the two units, the nave and chancel, were clearly distinguishable and that there was a porch on the south but not too far west. As well as this, on small churches there was a bell-cote and on larger ones a tower, symmetrically placed. Internally, there was an asymmetrical array of fittings over which the windows shed a sombre and subdued light. ILL. 40

At this time too, the use of 'correct' Gothic was extended to schools and parsonages, usually because of their physical proximity to the church but also because of the universality of use claimed by the protagonists of the movement.

Associated with this vociferous, high church group, were a number of 'approved' architects such as Slavin, Scott, Ferry, Street, Carpenter, White, Woodyer and Butterfield(38), whose work was generally well received and praised in the reviews of the 'Ecclesiologists'. The work of this group in all its diversity and developments was to dominate High Victorian church architecture. The high point of the Gothic revival was the 1860's with its substantial use in public and commercial buildings. After this it waned but still remained 'the' style in church design, although more diffused and not so rigid. ILL. 41

The Gothic Revival at the Cape after 1848:

In late 1847, the first Bishop of Cape Town, Robert Gray, arrived in his See. The twentyfive years of his episcopate were marked by his vigorous attempts to organise the Anglican Church in Southern Africa and to put it upon a sound basis. A large part

of this work was done by a series of visitations, usually very gruelling, and often extremely long. The visitation of 1850, for example, took him through the Cape Colony to Natal via the Orange Free State and back again[39]. In all about 2,500 miles (4,000 km.) either on horseback or by cart. The main object of these visitations was the establishment of the church in those locations where there were sufficient Anglicans to form a Parish. This meant the building of what was then a large number of new churches. In this he was assisted by his wife, Sophy, who often accompanied him on his visitations[40]. As upwards of thirty-five churches are associated with her in some way[41], it is important to try to establish as accurately as possible her role in the design and construction of these buildings.

Unfortunately no architectural drawings by her survive, that is, with the single exception of an unsigned, rough sketch of a cottage found amongst her sketches. This drawing, however, bears a remarkable resemblance to the existing cottage opposite the church at Schoonberg. No conclusive evidence can therefore be advanced for her authorship of any particular church. However, although none of her drawings survive, there are no other drawings of any of these churches either. There are also many references to 'Mrs. Gray's Plans' in the Diocesan Letterbooks and in contemporary newspapers and journals. As well as this she was commonly accepted as an authority on church architecture. Lastly, there are the buildings which, with certain exceptions, exhibit a common architectural parentage.

If we examine her background we will see that she possessed a number of qualities that would fit her to be the author of these churches. She was first of all, known to be a very practical and resolute woman, very much the power behind the throne. Next, for a number of years while still in England, she had been an avid recorder of architectural details. Her surviving note books demonstrate an appreciation of Gothic detail. She had also interested herself in the writings of the Ecclesiologists and had acquired a number of Gothic Revival handbooks such as Bloxham's 'Principles of Gothic Architecture'[42]. Lastly, on the appointment of her husband to his Bishopric, she is known to have

acquired a number of church designs from various architects in England(43). Therefore, she had both the knowledge and skill to design 'correct' church buildings, especially of the simple sort that the bulk of her buildings are.

It is only in the field of technical knowledge that she was limited, as no woman of her time, especially with her gentry background,would have been able to acquire more than a smattering of building construction theory. This is confirmed by the fact that in at least two cases, working drawings were done by others who had more practical knowledge(44). Where drawings were provided by Sophy Gray herself, it was most likely that these were more in the way of design drawings with a minimum of constructional information. Presumably the local workmen who undertook the work could be relied upon to work out the details for themselves, as these would not really be beyond their competence, for these were simple buildings. That this must have been her practice is confirmed on what must be the only surviving tracing of her drawings(45). It is of her Colesburg Church, the copy being made by the rector, the Rev. Orpen. Although this copy is not well drawn, it reflects the fact that the original must have been very vague in detail.

As there are no major changes or developments in her churches over the twentytwo years that she was active, it is best to consider her work as a whole rather than individually. Both of the Grays were very high church and therefore the writing of the Ecclesiologists, then at their most powerful, would and did have a strong influence on their attitude towards church architecture. Bishop Gray, for instance, spoke quite definitely of the existence of certain 'laws' of church design(46). Examining Sophy Gray's works then, it is mostly a matter of showing how she interpreted these 'laws'.

With regard to the planning of a church and, in this respect all her churches were considered to be village churches, she always had an ideal type in mind. This was a building with a long chancel clearly differentiated from a nave and side aisles. The nave was entered through a porch on the one side. To this plan,

the vestry was attached, usually at the junction of nave and chancel. St. Saviours, Claremont, was intended to be of this perfect type; St. Pauls, Rondebosch, as altered during 1848-1854, is another. ILL. 42 ILL. 43

For most churches, however, a simpler plan of just a nave and chancel was adopted as this omitted the problem of costly columns and arches. St. Matthews, Riversdale, is one of the best examples of this type. Almost all these churches, however, were intended to be built in stages. Usually the chancel was constructed first and the nave added later. St. Johns, Clan William, was built this way. Often this was the only portion that was built, for example St. Georges, Kynsna. On others, the nave was constructed first and the chancel added later, as Holy Trinity, Caledon. ILL.45 ILL.44 ILL.49 ILL.48

Where it was thought that extension was unlikely, a simple rectangular plan was adopted and this type does not differ from the school/chapels which were also built, except in elevational treatment. Examples of the simple church were Schoonberg and Uniondale. ILL 51 ILL.50

The first point to be made about all these churches is their rigid orientation. They are all orientated east-west along their axis with the chancel at the east. Mrs. Gray appears to have considered this orientation so important as often to defy common practice. Several churches have virtually to be walked around, as they present their east ends to the line of approach.

With few exceptions, the style chosen for all these buildings is Early English. This was mostly for economy as this style survives more starvation than any others do[47]. This was not done without a certain amount of dissatisfaction as Bishop Grey observed: *'My only regret is that all our churches will be of the same style of architecture, and of the same character; economy compels us to be contented with bell-turrets instead of towers and Early English instead of Decorated or Norman buildings'*[48]. The principal features of these buildings are the steeply pitched roofs (55°), corner buttresses, either diagonal or at right angles with more placed at intervals down the sides. Windows were tall, of the Lancet type, sometimes in couples. The east end always had a triple window whilst the west end had either two or four. The inspiration for these fronts appears to lie in a passage from

Parker's 'Introduction to Gothic Architecture'[49], a very popular book with which Sophy Gray must have been conversant. The passage reads as follows,*'In small churches a common arrangement is to have either three lancet windows or two with a buttress between them; but in both cases there is frequently over them a quartre-foil or smaller, circular window foliated or sunk panels of the same form, but not pierced as windows'*[50]. ILL.52

School chapels were usually given a different treatment in that buttresses were dispensed with and, for functional reasons, windows were larger and longer and of a casement type. Internally the fittings followed the prescribed asymmetrical layout[51]. The chancel or sanctuary area, which was slightly raised, contained an altar and was separated by a screen or rail from the rest of the church. It was, if possible, tiled with Mintons encaustic tiles while the triple window contained stained glass. In the nave or main body of the church was the pulpit which was set to one side, usually the left. It was slightly raised but not given any more prominence. On the other side was the lectern or reading desk. A large font was placed just behind the entrance. The body of the church was filled with bench pews, leaving a central aisle. All Saints, Uniondale, preserves this layout today. ILL.54,55 & 56 ILL.53

The roof was supported in most cases by simple scissor trusses set at intervals[52]. On some, however, a more complicated truss resembling wagon vaulting was used[53]. Here it would seem that Mrs. Gray used certain standard building widths, which of course would have simplified roof design for her[54]. Internally all the churches were plastered and white-washed whilst externally, stone was used. Roughly dressed random rubble was the preferred material, as it was 'real'. In a number of cases though, the traditional whitelwashed, plastered brick had to be used, e.g. at Robertson. Roofs were thatched or slated, both being allowable materials, the latter being more often used for the chancel[55]. Corrugated iron appears on later churches and it seems that the Grays had no objection to it in circumstances where other materials were not available or were too expensive[56]. All the otner details, such as they were, were of course 'correct'. ILL.59

Associated with Sophy Gray are a number of churches which she is

known not to have designed and yet others of which, for various reasons, it can be presumed that she was not the author. Nevertheless, it is convenient to deal with them with her works.

The first church in this category is St. Pauls, Rondebosch. In 1848 the church committee decided to accept the plans furnished by Bishop Gray(57) for the enlargement of the existing church by the addition of a new nave. This nave with aisles was built onto the existing church which then became the chancel. This design was built, complete with bellcote, in the years following, being finished in 1854. The design of the church is very original and bears a great resemblance to W. Butterfield's current work in England(58). This resemblance is increased in what seems to be an earlier design(59). It is tempting, therefore, to attribute this church to Butterfield, especially considering Sophy Gray's technical limitations. ILL.46

St. Marks Church (now Cathedral), George, as originally built in 1848-1850, is an almost exact replica of Littlemore Church, Oxfordshire. This church was built by Cardinal W. Newman in 1835 to the design of Underwood and was very highly thought of by the Ecclesiologists. It was called by them the most 'churchlike' of modern churches(60). The working drawings of this church were available through the Oxford Architectural Society(61). Sophy Gray used this plan again in 1859 for the never completed St. James Church at Sea Point(62). St. Marks would also appear to be the model for the design of St. Judes, Oudtshoorn, which although commonly attributed to Mrs. Gray is, in my opinion, by another - almost certainly George Wallis(63). An argument supporting this opinion is given in the appendix. ILL.57 ILL.47

Holy Trinity, Belvidere, is usually attributed to Butterfield, but nothing can be found to substantiate this(64), and on stylistic grounds alone, it is highly unlikely. The likely architect is the above-mentioned Underwood, as it is very similar, especially in details, to his 'Norman' Oxford burial chapel. Holy Trinity, Caledon, is another church which, when compared to the other churches, appears to be too sophisticated in detail to be her original design. A remark by Bishop Gray as to its likely cost in England would also seem to indicate an as yet unknown English ILL.58 ILL.48

architect as its designer. The chancel is certainly by Sophy Gray.

St. Thomas', Malmesbury (1864), is clearly not to her design and a comparison with Stonestreet's work, e.g. St. Aloysius (1868), in St. John's Street, will reveal strong similarities between the two buildings. He was also the architect of the contemporary N.G. Church in Malmesbury, thus increasing the case for his authorship. St. Georges. Knysna, is also a church where there are stylistic reasons to doubt her authorship, but if it was not Mrs. Gray, the original architect is not known.

Although they fall outside the scope of this thesis, mention must be made of St. Pauls, Port Elizabeth and the Armstrong Memorial Chapel, Grahamstown. The former was designed by Giles, and the latter by H. Woodyer.

During the 1850's a number of churches were built which show the movement towards a more correct Gothic. The first of these is St. Martini (1851-1853) now a Lutheran Church but originally built for a breakaway sect led by a Ds. Stegmann. The church is cruciform in plan in the traditional Dutch Reformed (N.G.) shape, but with wooden valuted roof. The main windows are triple lancets under a single drip moulding with single lancets elsewhere. This demonstrates the Early English being aimed at. The architect of this church was Penkath, who had had professional dealings with the Grays[65] and therefore had amost certainly been enlightened by them as to what was and what was not 'correct' Gothic. The tower is, however, an incongrous collection of motifs from the Perpendicular oriel to the Tudor Bow slits. It is probably this that led the Grays to use the derogatory epithet of 'church warden's Gothic'.

ILL . 60

The next church of importance was St. Johns, Long Street, designed by Calvert and built by Penketh in the years 1853-57. This building was, except for some eccentricity in the windows, a very 'correct' Early English church consisting of nave, aisles and chancel. It was also built in coursed, random rubble masonry Whether this was directly influenced by Sophy Gray is difficult to tell as Calvert's background remains obscure[66]. Nevertheless he must have known what was acceptable to the Bishop and his lady

ILL .61

and designed accordingly. It had no direct resemblance to any of Mrs. Gray's churches(67). A remarkable thing about this church was its siting. It was set at approximately 45° on its plot. This was probably to achieve the right east-west orientation.

Two other churches of the early 1850's also deserve mention. They are St. Peters, Mowbray (c.1852) and St. Mary's, Stellenbosch, built in 1853. Both these churches are very similar and as St. Mary's is known to be by Penketh, it can be assumed he designed St. Peters as well. Although not quite pure in detail, they show the influence of Sopny Gray in the use of Early English and in their orientation(68). ILL.62

The old Wesleyan church in Rosebank bears a great resemblance to St. Peters, so it probably received a remodelling in the late 1850's or early 1860's by Penketh(69).

Perhaps the most interesting examples of the influence of the taste for the Ecclesiologist inspired Gothic, were the new Congregational Church on Caledon Square and the N.G. Church at Oudtshoorn. The first was built in 1857 to a design of Penketh which was based on a lithograph of the Wesleyan church at Castle-town, Monmouthshire. In obtaining this commission, he ousted Köhler who had provided a number of previous designs including a Norman one(70). Although it did not contain a chancel, only a niche - the need for a preaching box by the Congregationalists would have militated against such marks of 'Popery' - in other respects it was very properly detailed, having an open timber roof and a very elaborate west window with 'Decorated' tracery. It is significant that it was built by two of the Lawrence brothers who had previously built a number of Bishop Gray's churches(71). It was originally intended to have a tower and spire but these were never built(72). The cost of building in 'correct' Gothic can be judged by the fact that the church was reputed to have cost over £6,000(73). ILL.63

A contemporary critic had the following to say about the church(74). He praised the 'truth and harmony of outline and the durability of material' (stone). He considered the west window 'a very beautiful specimen of its style'. He had a harsh word for the

gable and base of the tower being in one flat plane, opining that it would look bad when the tower was completed. The lack of chancel was criticised as well, the substitution being called an unmeaning recess.

The N.G. Church at Oudtshoorn was the most ambitious piece of church building undertaken in the Western Cape in the late 1850's. In fact, as it turned out, it was a little too ambitious. It was started in 1857 and finished in 1879, thus taking 22 years to complete. Wallis provided the original plans although it is probable that these were actually by Köhler. Wallis was then a very inexperienced architect and had just been working as clerk of works under Köhler's direction on the S.A. Library. The building was dogged by trouble from the start, as it was set out incorrectly(75). However, it limped along until taken over by C.O. Hager in 1877, by which time it had reached wall plate level. Hager then roofed it and finished it off. By then it had cost the princely sum of £19,407. The Grays were impressed by it, even in its unfinished state, calling it, in 1869,'a really handsome stone Gothic building'(76). ILL.64

In 1862, the first synagogue in Southern Africa was built on a site in the Government Gardens(77). The architect of this building was James Hogg, about whom little is known. Initially, the building was probably of one floor but the galleries for the traditional division of sexes were added c.1880(78). Externally, it surfers from the stylistic problem that seems to have plagued synagogue design in the western world. The basic problem is one of identity, as no particular historical style is closely associated with the Jewish regigion and almost all of them, if used in a pure form, seem to be inappropriate. What Hogg seems to have decided is to identify the temple of Solomon loosely with the Classic Temple front and within the format of a tetra style temple, he has devised appropriate detailing such as the Star of David motif in the pediment and the free treatment of the capitals. There is also a touch of Egyptian about the front door casing. It is a very novel building, to say the least. ILL.65

Turning from one church builder to another, I shall now examine C.O. Hager's work and influence. Carl Otto Hager was born in

Dresden in 1811[79]. He was the son of a civil servant who died when he was very young. At an early age he showed a talent for drawing. In 1825 he entered the Royal Academy, Dresden, to study architecture, where he qualified in 1829. Lacking suitable work, he emigrated to Cape Town, arriving in 1837. However, his hopes for suitable work did not materialise and it was only in 1840 that he received his first commission, the new Roman Catholic Church, St. Marys, which he undertook with his partner, Sparmann. Sparmann went bankrupt soon after this and their services were dispensed with. Hager then moved to Stellenbosch where he married, and earned his living principally by portrait painting. It was not until 1854 that his next building, the Lutheran Church in Stellenbosch, was built. However, it was only in 1863, that he received his first big commission, which was the remodelling of the N.G. Church, Stellenbosch. This involved the addition of a large nave with aisles, as well as a tower to the earlier cruciform plan. All the additions were strongly Gothic Revival in character and the rest of the church was also 'Gothicised' by the addition of tracery windows and buttresses. The decision to favour Gothic so markedly has been seen as a reflection of the taste of the young, newly returned dominees from their training in Europe where, of course, the Revival was in full swing[80]. Only Gothic was seen as 'sierlike' (elegant). It would, however, be an exaggeration to claim that Hager introduced the Gothic style into N.G. churches[81], as it has been shown earlier that aside from the 'Cape Gothic' there were already in existence a number of more or less Gothic N.G. churches. What can be said for Hager is that he introduced a purer strain of the Revival, although as will be demonstrated, this was still far from 'correct'. Where the church at Stellenbosch differs most from previous attempts in N.G. churches is the tower. This has a triple stage base with tracery windows and is surmounted by a broach spire with small pinnacles. The handling of the details is somewhat unsure with some very ungothic frippery around the clock face. Overall though, it is a passable attempt at a 'Puginesque' tower. Internally the open roof with its Gothic trusses marks its first appearance in N.G. churches.

ILL.35

Ill.66

ILL.67

After the construction of Stellenbosch Church, Hager was continu-

ously at work for the next twentyfive years on a number of N.G. churches throughout the Cape colony, but most of these were in the western region. On a number of these churches he was the 'bouwmeester', in which capacity he appeared to have acted as the general contractor but not the actual builder(82). On others he was only the designer. As with Sophy Gray, these churches confirm to set types so a general description will suffice.

Most of these churches were traditional, simple rectangles in plan, the exceptions being the larger ones, which had either T-Plans or were in the form of an unequal cross. In this respect, Hager seems never to have attempted to introduce any 'correct features such as a nave with aisles or chancels. There is also no evidence that the enthusiasm for Gothic in the N.G. church ever extended as far as this, the ritual of the church demanding a large, unobstructed space, strongly centralised on the pulpit. As Bishop Gray observed: *'The pulpit is the great object of attraction in Dutch churches; it is usually an immense structure'*(83). Hager provided a number of these structures in a suitable Gothic form. ILL. 68

Because of the very ungothic width of his churches, Hager had to adopt a curious triple-bayed front in order to reduce the apparent width of the building and restore the vertical emphasis which he rightly judged was the prime quality of the style. This was done by applying pinnacled buttresses to the middle panel which contained a large window with Decorated tracery. ILL.69 There was also either a central doorway with side windows or two side doors. ILL.70 The vertical emphasis was completed by corner buttresses, again pinnacled and most often the whole ensemble was surmounted by a spiky bell-cote. Hager's inspiration for these fronts would appeal to have been from purely local sources, as he would have only been trained in the current Neo-Classical style at the Dresden Academy and would have had only a passing acquaintance with German and perhaps Dutch Gothic architecture(84).

The triple bay front with bell-cote first appears on the Lutheran Church, Stellenbosch, in 1854. The bell-cote seems to be a copy of that on Holy Trinity, Harrington Street, with which he must ha have been familiar, whilst the triple bay was found on the first

Roman Catholic church. The facade of Heidelberg N.G. Church bore a close resemblance to the N.G. Church at Wynberg as it had been remodelled in 1845. ILL.71

An exception to his general run of buildings. was the church at Caledon. Here be abandoned his diagonal corner buttressing for a very novel corner treatment. All the corners on the cross form plan were given clusters of buttresses which, in turn, were carried up and given a pronounced expression as a large, central pinnacle with three smaller pinnacles. The same design form was applied to the tower with its spire. The whole effect of these and the steeply pitched roofs is undeniably Gothic in the broadest sense. ILL.73

Of his other buildings with towers, two are very similar, Fraserberg and Somerset East. Both towers are attached to only one side to the main building and have a two stage base, topped by an octagonal drum, surmounted by a spire, This form of tower, reasonably 'Puginesque', is probably what caused Bishop Gray to make the following comment on the then newly completed church at Fraserburg; *'one of the best attempts I have seen at approaching the character of a Gothic building'*(85). ILL.74

The last tower he built was that on the N.G. Church at Uniondale. It was a massive, inelegant affair filling an entire corner of the T-Plan, proving that Hager must have had doubts as to the quality of the bricks. In the event, he was right, as it had to be demolished in 1896, being replaced by the present one(86). ILL.75

Amongst his works should be mentioned his highly creditable completion of the N.G. Church at Oudtshoorn(87). This he took over in 1877 when the church had reached roof height and he is responsible for the roofing, pinnacles, tower and internal finishing. ILL.64

There is little evidence of his direct influence on N.G. church architecture. This is probably because during the time that he was working, he virtually monopolised the field and, by the time he had stopped, other well-trained, younger architects had started practices. The single example of his influence known to me, is the wing added to the Swellendam N.G. Church in 1874(88). This

is clearly derived from his church fronts. ILL.72

After the depression of the late 1860's, there was a spate of church building during the later 1870's. One of the first churches built at this time was Holy Trinity, Kalk Bay. Finished in 1874, it is to the design of Henry Woodyer, an English architect of some distinction, who had been a pupil of Butterfield. It is a remarkable successful exercise using, as it does, the same elements and the same materials as found in Sophy Gray's churches. It demonstrates the superior results that an original architect could achieve. ILL.76

The most important church of this decade was the Metropolitan Methodist Church on Greenmarket Square, designed by Freeman in the Decorated style and built in 1876-1879. It is the only complete example in the Western Cape of a High Victorian town church. The town churches are possibly the most original Victorian contribution to church design(89). This type of church started to be built in the late 1850's, as a move to come to terms with the restricted urban sites most typical of the new industrial towns of Britain. These churches have been characterised as having great internal height, a plan reduced to a plain parallelogram, and covered by uninterrupted roofing supported by a lighter than usual roof structure. Width instead of height was the aim. Richness of effect was sought internally rather than externally. All Saints, Maragaret Street, London, by Butterfield, was considered the model town church. A church with which Freeman was probably familiar and which could have acted as his inspiration was the Unitarian Church of the Messiah, Birmingham(90). Nevertheless, whatever its source (and it should be emphasised here that Victorians set little store on originality for its own sake; in fact, the demonstration that the design of an intended church was based on an existing building would have been a recommendation to a committee employing a then relatively unknown architect), this church is still a very competent demonstration of Freeman's abilities. The placing of the tower and spire on the outer corner of the site allows it to contribute a pleasant vertical accent to the square, acting as a foil to the old Town House opposite. As a marker up and down Burg Street, it is one of the few buildings that make a positive contribution to the townscape ILL.77 ILL.41

and this is in spite of the dwarfing of it by the taller buildings on the west side of the square. Externally, the handling of the local bluestone gives a pleasant effect whilst the rest of the detailing is of a kind seldom found in the Cape at that time. A similar feeling of quality characterises the interior with its cast iron columns, Minton tiled floors and dark stained woodwork.

In this respect, it is a pity that all the buildings planned by Freeman for the Sacred Heart Convent, Somerset Road, in 1877 were not built. As it is, only a portion of the convent and school were finished, the church and ancillary buildings never being undertaken. The existing buildings, now unoccupied, are very competently designed and detailed, also being built in the local bluestone. As planned, the group would have been something unique in Cape Town, a High Victorian convent. Three more churches were designed by Freeman at this time. The Wesleyan Church at Stellenbosch (1876-1878) was a small church in the Early English style with a nave and small transepts, being entered through a porch set on one side of the nave. Externally, it was well detailed with a ventilator acting as a fleche over the crossing. The second church was St. Dominics, Wynberg, built for the Roman Catholic convent at Springfield[91]. As economy was the important factor here, (the church cost £2,000), there is little detail. The last and most original church designed by Freeman was the Round Church at Sea Point, This again demonstrates his sensitivity as to the siting of his churches. The round shape (a 58' or 15m dia. circle) fitted very neatly into the awkward, triangular shape of the site at the junction of two roads. The source of this design was possibly the rondavel, with which he was familiar from his Natal experiences in the 1860's[92]. Freeman must have been intrigued with this shape as there is a project of his for a larger circular church in Bechuanaland[93].

ILL.78

ILL.80

ILL.81

ILL.82

St. Peters, Mossel Bay, begun in 1877 to the design of Welchman is another rare example of a complete High Victorian church. It has all the required elements of nave, chancel, tower and spire, although the last three were only built c.1910. Constructed, as it is, of local sandstone, it forms a successful composition set

ILL.79

in the context of the town. The delicacy of detailing still preserves in it the hallmark of the high tide of the Gothic Revival movement.

The last two churches of note built in the 1870's are both designs of E. Knox. The first of these is St. Pauls, Bree Street, (1878-1880) built as a mission church for the area(94). It is in what was then termed 'severe Gothic' which is a Victorian euphemism for very plain. On plan it was distinguished for having a chevet. Externally, its most remarkable quality is the use of polychromatic brickwork in conjunction with bluestone. Bricks of red, yellow and black are used in horizontal bands and to line the door and window openings. It is one of only two known examples of the High Victorian fashion to be found in Cape Town. When St.Pauls was built, however, polychromy had ceased to be fashionable in Britain(95). The tower, the top of which is a later addition(96) but which was part of the original design, helps to break the line of the roof. This church has, in a simplified form, all the early French elements that were popular in England around 1870(97). ILL.83
The other church by Knox is the Diocesan College Chapel (now the Brooke Memorial Library). This is a sturdy little building showing the lower roof pitch and the more nominal Gothic detailing that was to come into use on later chapels and other small churches. As is usual with these buildings, it was termed 'Early English' in style. The details are still sensitive but the junction of the centre window and the porch is clumsy, betraying a certain lack of skill on the part of the designer. ILL.84

An architectural oddity of this time was the conversion in 1873 of a short-lived brewery in Sea Point into a Norman Church. This church, St. James, was a replacement for the original uncompleted church of the same dedication. The front of this church was designed by the Rev.G. Pinker and follows very closely the front of Dorchester Church as illustrated in Parker's 'Introduction to Gothic Architecture'(98). ILL.85

The most significant aspect of church design in the early 1880's is the return of Classicism, not, it must be added, that it marked the end of the Gothic dominance but it does demonstrate it was no longer considered the only possible style. Three small buildings

were built in variations of the Classical style. The first was the Wale Street Baptist Church (1882), internally a plain preaching box, externally it was given an 'Italianate' appearance with a rusticated base, round headed windows and doors with prominent key-stones and topped by a bracketed cornice. It had the feel of a bank about it, which is not as strange as it seems, as Freeman, the architect, was busy with the design of the Standard Bank at the time. The next church is the Buitenkant Street Wesleyan Mission Church (1882). Similar in treatment to the Wale Street Church, it is less lavish in detail and, to hide the pitched roof, it has an elaborate semi-circular gable above the cornice. It is a pure facade though, the rest of the building having nominal detailing, being originally a store. The same remarks must apply to the Wesleyan Church (1882-1883) at Salt River. This building bears a certain resemblance to a number of Wesleyan chapels illustrated in 'The Architect' of 1879(99). ILL.86 ILL.87 ILL.88

To return to the mainstream of Gothic, a number of extensive re-buildings and re-modellings of existing churches were carried out at this time. The first, in 1883, was the partial re-building of St. Johns, Wynberg. Here the front of the old church was demolished and a new nave was added in the Decorated style. The church was also designed to have an attached tower and spire of very grand proportions. Presumably it was never built because of its cost. This is a loss. The architect of this church was the newly arrived G. Ransome. ILL.89

Another re-modelling of note was that of the N.G. Church, also at Wynberg, done in 1889. The existing church was either demolished or completely altered(100). The most interesting aspect of the re-modelling was the innovations made on plan. Here colums were introduced into the corners of the original cross plan and small, splayed additions placed there. This allowed for a complete re-arrangement of the seating in a semi-circular fashion which focussed on the pulpit. The merits of this form, allowing, as it did, the building to retain its traditional outward form and structure whilst internally it approached the ideal of a fan-shaped auditorium, was an innovation quickly seized upon in later N.G. churches. ILL.90

St. Pauls, Rondebosch, received its present chancel and side chapels in 1880, Col. Michel's original church being finally demolished to make way for them. The architect of these was W. White of London. Carried out in sandstone, s is the earlier nave, but with the stone more finely dressed, ese alterations are still High Victorian in feeling. The overall character of St. Pauls as it now stands, despite the new front porch, is one of a medieval English parish church, the various additions and alterations having achieved the picturesque intentions that underlies most Victorian design.

Amongst the new churches built during this time, the arrival of the complex plan covered by equally complex roofs was seen. There also developed the fashion for using Table Mountain sandstore. As the material cannot readily take a fine finish, it resulted in the use of a simplicity of detail and resultant churches have a certain crudeness about them. Externally the ventilator fleche became a standard feature. St. Philips (1885) in District Six by G. Alexander, is a good example of this type of church. ILL.91

In Britain during the 1870's, as has been mentioned before, the popularity of secular Gothic declined rapidly, having reached its zenith in the new London Law Courts(101). Although it continued in popularity for churches(102), as a movement it seems to have become a spent force by the 1880's. Gothic then largely reverted to being a style amongst other styles in the professional repertoire. From then on under the Arts and Crafts movement, church design moved towards what has been called 'the cultivation of a sophisticated simplicity(103).

The Late Churches:

During the boom of the 1890's. the rapid expansion of the suburbs saw the need for a large number of new or improved parish churches for the members of the various religious groups now resident in these areas. This period of intense church building lasted into the 1900's in the country districts.

To meet this need, a certain type of small church was evolved, representatives of which can be met with in all the older suburbs of Cape Town. The basic form of this church is a low pitched

roof over a simple rectangular plan with attached, separately, roofed porches and vestries in the case of non-conformist churches; and with bellicotes and short chancels as well, in Roman Catholic churches. All these buildings are built of Table Mountain sandstone, roughly finished and with stone or cement dressings. The hurried conditions of the times are best demonstrated by the minimum of detail, the style being vaguely 'Early English' but 'Nominal Gothic' would perhaps be a more appropriate term. Herbert Baker, who became the Anglican Diocesan architect in the late 1890's, also built a number of parish churches, much in the same style but a little more elaborate in plan with aisles and transepts. Of these, St. Andrews, Newlands (1894) although it is the most modest, is the most successful[104]. The others were awkward in the way that the rather 'free' style of Baker's drew the elements together. Two of them, St. Barnabas, Kloof Road, and St. Phillips, District Six, also suffer from being unfinished. All these churches are distinguished by roof ventilators, mostly in the form of fleches. The two brick chapels (c.1900) at Maitland cemetery, are worth mentioning as being very rare examples of the use of face brick in the churches of the time.

ILL.92 ILL.93 ILL.94 ILL.95 ILL.96

More elaborate versions, both in plan and detailing, of parish churches are met with, such as St. James, Sea Point (1898), and St. Luke's, Salt River[105]. But a curious aspect about all the churches of this period is a certain flaccidness of design. The new Wesleyan Church, Rosebank, built in 1899, of which H. Jones was the architect, still preserves in its planning and massing the verticality sought after by the high Victorians, whilst there is also a lightness about the detailing that is seldom found on contemporary church buildings.

ILL.97 ILL.98

Two examples of a more freely eclectic use of Gothic are the N.G. and Presbyterian churches in Woodstock. The former was built in 1897, architect unknown, whilst the latter dates from 1899. J. Parker was the architect. The N.G. Church is T-shaped on plan with a tower and spire set to the one side. The church itself is not very elaborate although the detailing is inconsistent or mannered, e.g. the corbels to the parapets above the splayed side entrance doors are very heavy whilst the wood moulding to the door itself is very thin. It is the tower though, that is the most

ILL.100

remarkable aspect of this design. Besides the exaggerated and fairly elaborate Broach spire with its oversailing tower roof of Germanic design, the lower portion exhibits such additions as a buttressed lower stage combined with a corbelled-out upper portion. The large scale of tne upper stage contrasts oddly with the doorway.

The Presbyterian Church, although similar in plan, is taller in section and more richly detailed. Again its tower and spire are eccentric in form with a steeply pitched roof elongated into a strange octangular fleche. These two churches exhibit some of the qualities of restlessness, elaboration and a striving for original effect that often characterises the architecture of the late Victorian era. ILL.101

The re-building of St. George's Cathedral was, of course, the largest and still unfinished (1878) church building programme of the times. This re-building stemmed mainly from the dissatisfaction of the Anglican clergy, starting with Bishop Gray, with old St. George's Church, on the grounds, it appears, that it was in the Grecian style and not Gothic. By 1897, the various difficulties connected with money and the site were solved and Baker and Masey were commissioned to draw up a design. Baker's design was basically a rather free interpretation of early French Gothic, both in plan and elevation, with a virtually free-standing tower[106]. The juxtaposition of these two is rather awkward. It would appear that Baker tried to solve the problems involved in marrying the need for a strong vertical element dominating St.Georges Street as the old cathedral did, with the east-west axis as required by correct church planning. He did this in a rather limited traditional way. It is interesting to speculate how a more original architect, such as Butterfield, would have tackled this[107]. The handling of the detail in Baker's usual 'Arts and Crafts' manner is probably the most satisfying aspect of the building. The foundation stone was laid in 1901, but it was not until 1930 that a substantial portion of the building was finished. ILL.99

A number of N.G. churches received extensive enlarging and remodelling at this time. This usually took the form of the addition of new wings to convert tne church to a T-plan. With the improved building construction techniques of the times, it was

possible to achieve a bigger unobstructed span, so these churches are spatially larger than the previous ones. Besides an increase in accommodation, almost all these churches received a tower and spire. Freeman carried out a number of these renovations of which Malmesbury and Worcester are good examples. The style adopted for these churches was a free eclectic use of Gothic with an overall fussiness of detail which is typical of this period. Gothic was not the only style adopted in all these buildings and in at least two, Wellington and Hopefield, there is a use of Classical motifs(108). The towers of course reinforced the dominance of the churches in their village settings.

ILL.102 ILL.104 ILL.103 ILL.105

Amongst the new N.G. churches, the one built in 1905 at Robertson can be signalled out as of interest. The plan is of the modified cross form as first found on the re-built N.G. church at Wynberg. The tower with spire is attached to the front arm of the building. The most remarkable thing about this church is that it is believed to be a copy to two thirds size of a church in Chicago, the plan of which was brought back by the dominee(109).

ILL.106

The last church in this survey is the Gardens Presbyterian Church (1903) by J. Parker(110). In its intended use of materials, now unfortunately altered, and its employment of basic forms, it is a good example of the 'cultivated simplicity' remarked on earlier. More than this, though, its tower and spire is a significant marker up and down Orange Street.

ILL.107

Of all the building types, churches followed British precedent most closely, with of course those modifications which were forced upon them by local conditions. These were inevitably the lack of local resources in materials and skilled workmen. There is of course the usual time lag and only the basic and most popular forms of the various phases of the contemporary British church building movements were followed. However, a number of competent and interesting buildings was the result, ranging like the rest of the architecture from highly sophisticated to virtual vernacular.

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11 Eastlake. P 188

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13 See Port. The Houses of Parliament P 25

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17 Lewcock; Early Nineteenth Century Architecture in S.A. P 279

18 Bishop Griffiths Diary. St Mary's Archives

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38 Eastlake. P 221

39 See Gutsche. P 111 et seq

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41 See Appendix A

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44 Christ Church, Swellendam. By Evans and St. Thomas Campground Rd by Robinson

45 In C.O. 593. (C.A.)

46 See letter 1850, in Diocesan Letterbooks

47 Quoted by Pevsner. P 34

48 Bishop Gray's 1855 Visitation Journal

49 First Edition in 1849

50 Ibid. P 152

51 See White The Cambridge Movement, Chapter V11

52 Colesberg

53 D'urbanville and Caledon

54 18' to 20' (5.4M to 6.0M) seems to have been typical

55 I.E. Caledon

56 At Fraserburg. See Gutsche P 205

57 Church Minutes 1848

58 Shotteastbrook Church

59 Frontispiece to the S.A. Churchman's Almanac

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61 See back of Parker's Introduction to Gothic Architecture

62 There is a description of the intended church in the subscription list in S.A.L.

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65 Principally in the Diocesan College in 1851. See Gutsche P 133

66 See Biography in Chapter Twelve

67 It was originally intended to have a bellcote

68 Mrs Gray is reputed to have designed a window, probably the Rose Window on St. Mary's. See Gutsche P 138

69 Penketh was in practice then

70 See Building Minutes

71 Those in the George - Knysna areas

72 See Thomson in Bowler's South African Sketches: Bradlow, Thomas Bowler P 193

73 This included the size

74 In Cape Monthly Magazine, Feb 1881 P 70

75 Greef. Gedenkboek van die Geref. Gemeente Oudtshoorn

76 Gutsche. P 206

77 See Abrahams. The Birth of Community

78 Freeman was the architect

79 See Hager's memoirs for most of this information

80 See Hugo. Die Kerk van Stellenbosch

81 Ibid.

82 See Kotze'. Die G meente Fraserburg. At Caledon, the name of the builder is given as well

83 See Three Month's Visitation 1855

84 This was the extent of his european travels, see memoirs

85 Gutsche. P 205

86 See Heese; Die Kerk in die Wolke

87 See Greef

88 See Alheit; 1½ Eeu van Genade

89 See Muthesis; The High Victorian Movement in Architecture, Chapter Four

90 See Briggs; Victorian Cities P 209

91 This attribution is based on Freeman's seeming monopoly of R.C. Church work

92 See Biography in Chapter Twelve

93 Undated drawings in Day & De Wet Drawing Collection (U.C.T.)

94 See Cape Argus March 1880

95 Hay Day in Britain was the 1860'S. See Muthesis

96 By Baker and Masey C 1899

97 Eastlake. P 367

98 See P 88 of the book

99 A copy of this magazine was in the possession of the Cape P.W.D.

100 Dreyer. Kerksouvenir van Wynberg

101 See Summerson. Victorian Architecture P 77 et seq

102 Pevsner. P 307 quoting Kerr

103 See Clarke. P 291 in Edwardian Architecture, edited by Service

104 Greig; Baker in S.A. P 30

105 Ransome was the architect of St James and Kendall that of St. Lukes

106 See Greig. P 92 et seq

107 He was originally approached for a design but declined

108 See Drawing in Day and De Wet Collection

109 Tromp. Robertson 1853-1953

110 See Frost. The History of the Garden's Presbyterian Church

APPENDIX A

List of churches by Sophy Gray

The authorship of most of these churches has been established by reference to diocesan records and the occasional contemporary newspaper reports. In a small number of cases the aut ority of Dr Gutsche's book 'The Bishop's Lady' has been accepted. Besides this however, there is a strong stylistic affinity in all these churches.

	Designed	Consecrated	Condition
Eerste Rivier, St Pauls	1848	1856	altered
Swellendam, Christchurch	c1848	1855	demolished
Colesberg	c1848		enlarged
Graaf Reinet, St. James	1848	1859	altered
Beaufort West, Christchurch	c1848	1855	existing
PMBurg, St. Peters	1849		altered
Bloemfontein *	1850	?	demolished
Somerset East	1850		?
Claremont, St. Saviours	1850	chancel 1854	altered
Cradock	1851		?
Riversdale, St. Matthews	c1852	1856	existing
Paarl, Holy Trinity chapel	1854		demolished
Schoonberg, St. John	1854	1855	existing
Worcester, St. James	1855	nave 1859	"
Newlands, St. Andrews chapel	1856?	1857	"
Villersdorp, chapel	1857?	1858	demolished
Bre dasdorp, All Saints	1859	1863	altered
Papendorp, St. Marys	1859	1865	altered
Robertson, St. Marys	1865	1867	existing
St. Helena Bay, chapel	?	1864	?
Rondebosch St. Thomas	1863	1864	altered
Ceres, St. Andrews chapel	?	1864	burnt out
Clanwilliam St. Johns	1859	1864	esisting
District Six, C.T. St. Marks	?	1865	demolished
Fraserburg, St. Augustines	1866?	1870 comp.	?
Swellendam, St. Lukes	1867	1874	existing
Victoria West, St. Johns•	1869	1874	"
Montagu, St. Mildreds	1869	?	"

*
There is some doubt as to whether this church was built to S.G.'s design. Two panoramas of Bloemfontein c 1877 by H. Wright in the Fehr Collection distinctly show a typical S.G. church with steeply pitched roofs and triple lancet windows.

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This is also attributed to Butterfield.

CHAPTER SEVEN. SCHOOLS.

'NEXT TO A GOOD MASTER THERE IS NOTHING MORE IMPORTANT FOR A SCHOOL THAN A GOOD SITE AND BUILDINGS. HEALTH, ORDER, DIGNITY, GOOD TEACHING AND GOOD LEARNING ARE ALL INTIMATELY CONCERNED WITH THE ASPECT AND ACCOMMODATION OF THE SCHOOL ITSELF'(1).

Education in the Cape Colony was first placed on a regular footing by an ordinance of 1841(2). This was a result of the Bell/Hershell proposals which aimed at setting up a number of first class inter-denominational schools in the principal towns and villages, with second class ones elsewhere. It also extended aid to private and mission schools. This system was to be administered by a Superintendent-General of Education(3). One of the principles of this system was that the management of schools was to be vested in locally constituted bodies, amongst whose taks was the erection and maintenance of the schoolroom and its contents(4). For this, government aid was on the £ for £ principle, while a set annual grant was paid towards the teacher's salary(5). This reliance on local initiative remained a fundamental part of Cape educational policy throughout the 19th century.

It seems that during the first thirty years of the implementation of this policy, that is until the 1870's, the number of government and state-aided schools were in the minority. For instance, in 1863 there were only nineteen government schools in the whole colony outside of Cape Town(6). In Cape Town itself there were sixteen government and state-aided schools as against fortythree unaided(7). Almost all of these unaided schools were run by the various religious bodies and were attached to the church usually in the form of a separate classroom, although some used the chapel itself. The condition of these schools was generally bad, especially in rural areas(8). Buildings were often too small and decrepit whilst furnishings were virtually non-existent. Architecturally these buildings are of little particular interest, being merely a room or converted house. ILL.109 ILL.108

The most important school building of the 1840's is the South African College Building of 1841. This was designed by Col.Lewis, R.E., and the Rev. Adamson, to house the new South African College, ILL.110

which had been opened as an Athenaeum in 1829 and given local status by Ordinance No.11 of 1837. An interesting aside is that the college was originally founded as a company with shareholders[9]. Until its own building was built, the college had functioned in the Orphan House. The chief interest of the building lies in its use of the Egyptian style, being one of only two examples of this style in South Africa. The use of this style can be attributed to the vogue for a number of eclectic styles in fashion in Britain in the 1830's and 1840's[10]. Why Egyptian was chosen for a school is not recorded but it is probably because it was associated with wisdom. The detail is cleverly contrived to avoid any particularly demanding battering of the walls which was usually a prerequisite of this style. Also in a truly frugal way, Egyptian details are only used on important facades. On plan the building contained a central assembly hall with three rooms on either side, all being accessible from two verandahs which part enclosed a courtyard[11]. The average enrolment at that time was fortyfive boys. ILL.110

Bishop Gray's arrival in 1848, saw the beginning of an earnest attempt by the Anglican church to promote the building of a series of schools to provide a comprehensive range of educational facilities. The first of these was the building of St. George's Grammar School next to St. George's Cathedral in 1850. The schoolhouse was designed by McDougall in the Tudor style and was doubled storied, being approximately 55'x30' (16.5 x 9 metres) in size. The boys, to the number of about 100, were instructed according to the Bell system[12] in the large schoolroom, presumably occupying the upper floor, the rest of the accommodation being for the master. The school was demolished c.1902. ILL.111

The largest set of school buildings undertaken by Bishop Gray was the Diocesan College, a boarding school originally housed at Bishops Court (then Protea) but which moved to its present site in 1849[13]. With the purchase of the Woodlands Estate in 1852 building was started according to plans sent out the previous year by White, an eminent architect, who was the brother of the first rector[14]. These plans were based on comprehensive information about local conditions which had been requested by White[15]. The ILL.113

model school chosen by Bishop Gray was Radley College, Oxfordshire.

The first buildings consisted of two blocks which were set out in an L-shape. These contained a dormitory for 50 boys in cubicles, a master's room, a common room, a vice principal's room, a profect's room, a chapel, a large schoolroom, a vestibule and a room over which served as a library. Penketh acted as the supervising architect or clerk of works. The builder was James Arnold. The buildings were finished in 1853. They are very much in the very domestic Gothic style then being evolved by White, with steeply pitched roofs articulated over each element(16). The fenestration of small imported cast-iron casement windows is seemingly haphazard but is designed to indicate the differing sizes and functions of the rooms behind. In 1862 further accommodation was added, most of it in another wing to complete a U-shape. White was again the architect although the details appear to have been modified by Hogg, the supervising architect. With a number of later additions and alterations, these buildings now known as Founder's Quad, remain the only set of mid 19th century collegiate Gothic in the Western Cape.

The third school initiated by Bishop Gray was the Lady Grey Infant School. This school was situated opposite St.George's Grammar School,approximately where the statue of Queen Victoria now stands. It was built in 1857 to the design of Butterfield to provide primary education. Fairly typical of Butterfield's early work, it probably consisted of two classrooms or one subdivided room plus ancillary accommodation. No plans survive. Although called a 'Most perfect little building' by a contemporary critic(17), he had some criticism of the large windows, which caused glare, and the high pitched roof which transmitted heat. ILL.114

The only other building of note built during this period if the Paarl Gymnasium. This institution was started in 1858 by Ds. van Lingen as an independent Dutch language school which would provide higher education for children(18). The front range of the existing building would seem to date from c.1868(19) and consist of six classrooms and two residences. The building is the second example of the Egyptian style. It is set out as a central block with a tower and is flanked by the wings which contained, on the ILL.115

first floor, the two residences. Access to these residences is by external staircases. The building cost £5,000, a considerable sum then.

Architecturally, the school derives its chief charm from the eccentric use of Egyptian motifs It is by no means a pure piece of revivalism. It is possible the design was by Ds. van Lingen himself(20). The rear centre wing is later than the main block, probably dating from 1874(21).

During the early 1870's, the trustees of the South African College felt the necessity of completely separate accommodation for the college school so that its functions of higher education could be better served. This was achieved by obtaining a grant of the old slave lodge and its grounds to the west of the Egyptian building(22). Here a new school and residences were built in 1874, using in part the old Slave Master's House(23). Initially a headmaster's house, schoolroom and dormitory were built. The architect of this building was Stonestreet, the builder being T.J.C. Inglesbey. The building is very plainly finished, economy being the essence. It is chiefly distinguished by the broad hood mouldings to the windows and its bracketed eaves. On plan and in detail, the junction between the new work and old is somewhat awkward. The main classroom is a well lit space with a shaped, boarded ceiling. The other classroom is a later addition (c.1890). ILL.117

Following the re-organisation of the college in the years 1878-1879, a new physics block was built in 1881, chiefly with money given by Mrs. Jamison(24). This building, now the front part of the Little Theatre, was designed by Greaves, the Colonial Architect, who was then working on the new Houses of Parliament. The building has a number of features in common with its larger cousin down Government Avenue, and it seems that Greaves used it partly as an experiment to try out the combination of red brick and plastered decorative elements that he was to use on the Parliament building. No record of the original internal planning remains. ILL.116

The Huguenot Seminary at Wellington was founded in 1872 by the Rev. Andrew Murray to provide a Christian educational home for

young girls. Modelled on Mount Hollyoke in the United States, its main aim was the practical education of farmer's daughters. There was a building in existence when the site was bougnt in 1874 and this became known as the 'White House'(25). It had little in the way of architectural pretensions. The first building erected for the seminary was the Murray Hall, completed in 1875. It is a simple symmetrical building typical of the 1870's, with a low-pitched roof and two gabled wings(26). In 1881, the cornerstone of the Mission Institute was laid. Completed in 1883, the building had an H-shape plan with a clock tower over the entrance. It was carried out in a local version of the 'Italianate' style that was fashionable at the time. This consisted of bracketed eaves, heavy quoins, and large architraves around the windows. All the decoration was in cement render. The architect of this building was possibly Freeman. The next building to be undertaken was the Goodnow Hall, named after an American benefactor of the seminary. Basically a large volume with two staircase wings, it was designed by Mr. Goodnow's architect(27). Finished in 1886, it is difficult to ascribe it to any style, being chiefly noteworthy for its heavy cornice, roundheaded windows and flat bands running around the building. 'Romanesque' is the nearest historical label. The last Victorian building in this group is the Cummings Hall, completed in 1898. It is much more Gothic and American Gothic at that, being in stone and symmetrical with deeply pitched roofs.

ILL.118

ILL.119

The Victoria College, as it became in 1887, evolved from the arts department of the Stellenbosch gymnasium. This department was founded in 1874 and was incorporated by Act of Parliament in 1881(28). Its first building was started in 1880 and completed six years later. The architect was C.O. Hager. The accommodation provided in the building was quite lavish, consisting of two large halls and eight retiring rooms for professors in the front block, with eight large rooms for chemistry and physics in the right wing, and rooms for Mathematics, Classics, English and Modern Languages. The college library and senate were in the left wing(29). These two wings are placed symmetrically on either side of the taller, more prominent centre block which in turn has an attached portico. The style used for this building is a form

ILL.120

of the Neo-Classical with the centre block being basically a hexastyle temple front with Corinthian orders. A curious aspect of the front is the double tier of pilasters, the lower ones matching the detached columns supporting the portico whilst the upper ones sit on the heavy string course that divides the building horizontally. The side blocks are almost bisected by a similar form of string course.

The prosperity of the late 1870's led in 1882 to the passing of two important pieces of legislation. The first was a set of amended educational regulations[30]. The second was the Local Works Act (Act No.11 of 1882). The amended regulations provided for grants for the erection or enlargement of school buildings. This aid could be claimed for school rooms, residences for teachers, dormitories and classrooms for district boarding schools[31]. The principle of £ for £ still remained whilst not more than £1,000 would be granted for a single project. The Local Works Act provided the machinery for the actual lending of the money, public schools being amongst the buildings eligible for loans. One of the conditions for the granting of loans was that the site and plans of all proposed schools must be subject to government approval[32]. In practise this led to all new works being scrutinised and passed by the Public Works Department, who in consultation with the Superintendent-General of Education, appear to have arrived at a set of criteria to which all the proposed schools had to conform. This of course eventually led to a form of standardised plan. However this plan, it seems, was only given a formal shape in 1897, when it became known as plan No.T. ILL.112

In all mixed schools and in the majority of surburban and rural schools, the plan took the form of a single-storied U-shape. The centre of the building was a large hall or classroom, often sub-divided into two by means of sliding doors. This room served as the assembly hall of the school. In the two wings were a number of classrooms, usually two but often more. Access to these rooms was by means of verandahs. All this demonstrates the move away from the schoolroom to separate classrooms[33]. Schools always had two separate entrances, one for boys and one for girls, who were taught separately and even played separately in sub-divided play grounds[34]. The ablutions were contained in a small block

situated at a reasonable distance from the school. The same plan form without the separation was also used for single sex high schools. Often, when economy was necessary, only a portion, usually an L-shaped part of the plan, was built first(35).

Much attention was paid to ventilation and lighting, the central room usually being topped by an elaborate architectually treated ventilator cum fleche, while the side rooms had built-in ventilators. Windows were large and of the sash type. The central room was specially lit, usually by clere storey windows over the verandah. No form of heating was provided. The earliest examples of this plan date from c.1890 and it was still in use in the late 1900's(36). This was not the only plan form and a number of schools still functioned in old buildings such as halls even early into this century.

The external treatment of these schools reflected the trend of the times although, typically Victorian, they all follow the same pattern of devoting the most attention to the front elevation. Generally, the opportunity presented by the two front gables was seized upon and these were elaborated as far as the purse of the local committee allowed.

Montagu School, designed in 1893 by G.M. Alexander, harps back to the collegiate Gothic of the mid-century with its pointed windows, but all the other details, including the cast iron columns, speak of the exuberant nineties. The school at Somerset Strand c.1893, is one of the first with the then fashionable Flemish gables,and mirrors the general trend away from Gothic associations. ILL .121 ILL.122

Worcester Boys School by W. Black (1897), although on a standard plan, is a much more fashionable building than most. The finished school differs from the initial drawings by having a tower over one entrance and a turret over the other, following the domestic fashions of the day. All this is carried out in the elaborate 'Free Renaissance' style with its characteristic dark red background (facebrick?) with many string courses, quoining, gable mouldings, miniature pediments and ball finials. ILL. 123

Napier School, built in 1907 represents a more sober return to plain surfaces with decoration confined to window surrounds. ILL. 124

Ornamental gables were no longer considered necessary.

This section has traced the change, at the Cape, of the school from a simple schoolroom to the final evolution c.1890 of an appropriate local form. Here the main design criteria were functional ones such as the provision of adequate light and air. This reflects a similar concern in Britain[37]. There was also the move towards incorporating more diverse accommodation. All this was, very typically, clothed in what was felt to be the appropriate amount of style. However, for establishments of the public school type the Englisn collegiate format remained the desired model t hroughout the Victorian period.

REFERENCES CHAPTER SEVEN

1 Seaborne. The English School Vol 11 P 6

2 See Parliamentary Annexures of 186 G.4. Report of Commission (C.A.)

3 See Centenary of the Education Dept. 1839 - 1939

4 See A Sketch of the Development of Local Education in the Cape Colony, P 3

5 This also covered the teacher's accommodation. See G.4. above

6 Ibid.

7 Ibid.

8 Ibid.

9 See Walker. The S.A. College, P 13

10 See Pevsner and Land, P 243, The Architectural Review, May 1956

11 Walker, P 23

12 Statistical Register 1860

13 See MacIntyre. The Diocesan College, P 11

14 SeeDiocesan College Magazine, Sept. 1928

15 Ibid.

16 See Multhesis. The High Victorian Movement in Architecture P 43

17 Cape Monthly Magazine, Feb. 1861 P 70

18 See Franck. Onderwys in die Paarl Gemeente die 19de eeu. P 149

19 Ibid. P 258

20 He is noted as being interested in building. See Franck, P 250

21 This was when the next addition took place

22 Walker, P 37

23 This was revealed when measuring up the building. Note different wall thicknesses, illus 116

24 Walker, P 39

25 See Ferguson, The Builders of Huguenot, P 34

26 Ibid. P 48

27 Ibid. P 60

28 See Higher Education in the Cape Colony 1874-1910

29 South African Illustrated News, Sept. 1884

30 See A Sketch of the Development of Local Education in the Cape Colony, P 58

31 Education Manual 1883-4

32 Ibid.

33 See Seaborne. The English School, P 280

34 The tradition of the separation of the sexes went back to 1714, see G.4.

35 eg. Redlinghuis School

36 eg Napier School 1907

37 See Seaborne, P6 Vol 11

CHAPTER EIGHT. PUBLIC AND COMMERCIAL BUILDINGS.

'THE ARCHITECT, IN THE COURSE OF HIS CAREER, IS CALLED UPON TO ERECT BUILDINGS FOR EVERY CONCEIVABLE PURPOSE, MOST OF THEM ADAPTED TO REQUIREMENTS WHICH HAVE NEVER BEFORE ARISEN IN HISTORY' (1).

The opening decade of Queen Victoria's reign does not seem to be marked by a large amount of building in the western Cape. Public money, of which there was not much, was devoted more to the road and pass building programme. The public buildings that were erected were small and not architecturally pretentious. A Port Office was constructed near the new north jetty in 1843-1845. It ILL.125 was half built into the slope at the end of Bree Street and contained the Port Captain's offices and a court room on the upper floor, whilst in the lower semi-basement was a boat house and messengers' dwelling. In elevation, the ground floor was rusticated up to the level of the arch springing. The arches, though given a class cal treatment of keystone and voussoirs, were actually three centred of a Tudor configuration. The first floor was very simply treated, being contained between string courses. A simple cornice capped by a low stepped gable, presumably to hide the low pitched roof, completed the elevation. This design was prepared in the Civil Engineer's office and was probably by Col. Michell himself. Another building emanating from the Civil Engineer's department at this time was public offices, George, ILL.126 dated 1844. The drawing shows what was hardly more than an ordinary house, dignified by the addition of a porch in the classical idiom, with base, column, entablature and pediment. All this appears somewhat clumsy as drawn. This, together with the even less pretentious custom house at Simonstown, the drawing ILL.127 for which is dated 1843, show the very limited needs and therefore scope of the public buildings in the 1840's.

In this vein the Toll-House at Simonstown dated 1839 and designed ILL.128 by F. Hope, the assistant Civil Engineer, is a charming piece of 'Gothic'. Obviously derived from a pattern book, it is an example of the eclectic attitude of the time.

In the Elliot collection there exists a photograph of a perspective

which is titled 'Assembly rooms for Cape Town'. 1844. The site is apparently the south-west corner of the Parade. The building proposed is very large by contemporary Cape standards, consisting of the Assembly rooms on the first floor and such establishments as a bank of the ground floor. The architectural treatment of the building is very up to date and for this reason a later date, probably the later 1850's, is more likely. Nothing is known about the author or promotion of this design(2). ILL.129

The lack of activity in the 1840's is also reflected in the commercial world, very little beyond a bit of refurbishing seems to have been attempted. Levicks Sherman's premises were modernised in 1846. ILL.130 Externally this took the form of rusticating the ground floor, giving keystones to the windows and emphasising the voussoirs to the arch above the main door. The rather flat quoining was carried up to the small cornice with its solid parapet. The centre portion of the cornice was bracketed. In its modest way, this building shows the beginning of the move away from flat facades towards the richer plastic effects that were to become typical later.

Hamilton Ross's Adderley Street premises, built in 1848, represent ILL.131 either a new buildings or such a substantial re-building as to make little difference. The building was of three floors, a rarity at the time. It was divided into three bays with the central one projecting slightly as were the pilaster strips at the end. The ground floor with its large round-headed opening was treated as a base with a strongly moulded string course above. The ground floor windows contained comparatively large sheets of glass set within a venetian frame. The upper windows, which were diminished in Georgian fashion, were casements. The first floor windows had small architraves topped by a type of hood moulding whilst the square, second floor windows had only the small architrave. All this was topped by a cornice and a balustrade with projecting solid panels over the ends and centre. It was altogether a rather confused and somewhat awkward composition but again strongly demonstrated the move towards more vigorous modelling and in this case, an attempt to introduce larger windows at ground level.

Across the street from Levick Shermans, on the opposite corner, ILL.132 was the South African Bank. Originally an 18th century house, it also seems to have received a certain amount of modernisation in the

1840's. In this case the windows were left untouched but bracketed cornice hoods were placed above the round-headed doors and a thin architrave ran around the central first floor window. The very slightly projecting central bay was emphasised by some very thin brackets in the frieze below the cornice. It was altogether a rather amateurish effort.

All these examples illustrate the lack of architectural talent in Cape Town at the time. Before reviewing the architecture of the 1850's, a brief resumé of the development of early Victorian commercial architecture in Britain is necessary as this is, as might be expected, the most important single influence in mid century architecture.

Early 19th century commercial architecture in Britain had tended to be pseudo-domestic in character and usually unostentatious(3). This has been attributed to the lack of prestige of business in Georgian times(4). With the advance of the century and the gathering pace of industrialisation, the self-confidence of the merchant class grew. This in turn led to a desire for a lavish public display which, in architecture, became the provision of an elaborate facade. The historic style deemed most suitable for this was the Italian palazzo style as first used by Sir Charles Barry on the Reform Club (1840) and Travellers Club (1832)(5). ILL.133 These buildings exercised an enormous influence on the commercial world(6), their appropriateness being found in the analogy between the rich merchant class of Florence, for whom the originals were built, and the contemporary merchant class.

In shop architecture, the dichotomy between the desire for large windows and the necessary solidity of the style, produced aesthetic dilemmas which exercised the minds of architects for decades to come. This was especially accentuated in the mid-1850's after the repeal of glass tax in 1851. However, the 'Palazzo' style was felt to be both practical and monumental. It was termed by Fergusson as the 'common sense' style, allowing as it did, not being a 'pure' style, a great deal of latitude in its handling(7). It was also a very adaptable style allowing in the more run-of-the-mill buildings, a large usage of the synthetic materials that flooded onto the market at mid-century. These materials allowed

the gaudy architectural pastry to be achieved at a lower cost. In the best buildings, however, no expense was spared and only good materials were used.

The National Bank, Glasgow (1847-1849), and the Imperial Assurance office (1846-1848), both by J. Gibson, are good examples of the smaller buildings of the late 1840's. The corner treatment of the latter building should be noted. A third example, Heywood's Bank, Manchester (1848-1849), by J.E. Gregan, is a building with which the commercial buildings of Cape Town will be shown to have affinities. ILL.134 ILL.135 ILL.136

It was during this time that the treatment of the single building was given preference over the harmony of the group. Also during the 1850's, a way was evolved for dealing with the large ground floor glass areas by using continuous arcading. Another method was to treat them entirely separately by setting them within the frame of the building and starting the architectural treatment above this.

The use of the Italian Quincento Palace model has been noted by Hitchcock as a 'prime Victorian stylistic symbol of emotional expression'(8), allowing much greater freedom for adaption than for instance the Gothic Revival allowed church architects.

When we turn to the contemporary commercial architecture of Cape Town, it will be seen that the 'Palazzo' style arrived comparatively late, appearing occasionally in the 1850's and only fully as the accepted style in the early 1860's. This is partly due to economic reasons and partly due to the arrival c.1860, of a number of new architects(9) equipped, as it were, with more up-to-date minute ideas. Nevertheless, the scale of building, with none going above three floors, did not strain the aesthetic as it was tending to do in the more sophisticated centres, nor did the problem of large glass areas need to be tackled then. This was again because of the high cost of imported plate glass, poor materials for spanning openings and the fact that the brighter sunlight actually did not encourage larger than necessary windows(10).

Turning to the actual buildings themselves, the Cape Commercial Bank, built c.1853, probably to the design of Penketh and Calvert, ILL 137

demonstrates the stylistic vacuum into which most of the commerical buildings of this time appear to have drifted. Basically, this was still the flat Georgian facade, but here the design for richer effects can be seen in the heavy projecting porte cochere with balustrade. The facade lacks the usual subtle proportioning of its Georgian ancestors especially in the matter of the usual diminishing of window voids.

Saul Solomon's printing house in St. George's Street also dated from c. 1855, and was a composite building of a house and store architecturally unified. In both cases, all these openings were round-headed, the ones to the store or works being completely plain whilst those to the house were given heavy mouldings. Smoothly rusticated pilaster strips ran up the sides of the building and divided the works from the house. A heavily bracketed cornice and parapet ran across the two buildings. ILL. 138

Thomson and Watsons, next door, would also seem to date from the late 1850's, but is a cruder design. The centre bay is slightly recessed having a projecting porte cochere with a triple round-headed window above. The end bays have single round-headed opening with the ground floor given a rather flat treatment of keystone and voussoirs. It is capped by a heavy but simple cornice. The various elements have a somewhat uneasy relationship one to the other. ILL. 139

Possible the most outstanding and certainly the most expensive commercial building of the time, (it cost £6,300), was the premises of J. Long, also in St. George's Street. W. Köhler was the architect. The building consisted of the usual three-storeyed warehouse of the time with round-headed openings. These consisted of a central door and two windows per floor. This was equal in height to the adjacent double storeyed house cum offices. This house was also three bayed and strongly divided horizontally with a bracketed entablature over the front door. The side windows were framed in heavy rustication with large keystones projecting up into the string course. Rusticated pilasters on the ground floor were continued into the first floor where the three windows were pedimented, the centre one being semi-circular. A strong cornice and parapet united the two buildings. It was an accomplished design. ILL. 140

A smaller and less ambitious design was the building one away from Long's. Here the three bay front was again divided horizontally, the doorway being framed by projecting columns and topped by an entablature and semi-circular pediment. Both the large ground floor windows and the upper ones were round-headed with architraves and keystones. A cornice with balustrade, complete with urns or finials, topped the facade. However, all the mouldings were flat with no profile. ILL.141

Fletcher and Cartwright's building on the corner of Darling and Adderley Street, is another building of this time[11]. Of two floors, it was very plain and was distinguished by two things. Firstly it had a cornice with balustrading between solid panels and. most importantly, it was an early, if not the earliest use in Cape Town in a commercial building, of a continuous verandah to the ground floor. This was roofed with zinc sheets and supported on gas pipe columns. It remained unique for many years. ILL.142

Outside of Cape Town, there was little of interest. Nevertheless a highly intriguing building was the Western Province Bank at Paarl, built by Penketh and Kemp in 1857. Although no conclusive evidence is available[12], the building illustrated conforms to a contemporary description of this building[13]. Other details, such as the chimney pots, give a date of c.1860. Here, the use of the double storeyed verandah on a commercial building is very precocious. Only details such as the solid Corinthian columns and the half solid and half open panels prevent one from assuming it to be about 30 years later. The corrugated iron roof to the verandah, if original, must also be a very early use of the material for this purpose. ILL.143

Designed c.1854 by the Civil Engineer's Department[14], the Roeland Street Gaol was built to replace the old Tronk which was originally situated partly across the foot of Adderley Street. The land was granted to the Cape Government by the municipality in return for the Adderley Street site in order to widen the street[15]. Tenders were called for in January 1855, but great difficulty was experienced by the Civil Engineer in obtaining complete tenders[16], the only one being that for £23,245.15.0. submitted by P. Penketh. As this was considerably over the £15,000 allowed for in the estimates, various alterations, which will be detailed later, had to be made to bring ILL.144

this figure down. Nevertheless, it appears that Penketh's modified tender was accepted. The foundation stone was laid on the 28th August 1855, by Rawson Rawson, the Colonial Secretary, and over four years later on the 12th November, 1859, the prison was finished. It has been added to and modified over time, ard now (1978) stands empty, awaiting demolition. This is a great pity considering its historic value.

The building as designed, consisted of four wings radiating from a central entry block and surrounded by a high five-sided wall. Each of these blocks was separate and defines an enclosed yard, which also contained privies. As originally designed, all the blocks consisted of a double row of cells with an open access way between. These blocks were each terminated by a set of gaoler's quarters. In 1859 an upper storey was added to the two back blocks at a cost of £2,500[17]. The central entry block contains the gaoler.s quarters, offices and chapel. This block was completed by a campanile in the original design, but both this and the right hand wing were omitted in an endeavour to bring the cost of the building down. The genesis of this plan was the concept of a single vantage point from which all the prisoners' activities could be observed and controlled. Here it is in the semi-circular projection directly behind the central and only point of entry. The most immediate model for this prison was probably Pentonville Gaol by Sir Charles Barry, built in 1841-1843, although it is possible that the New City of London prison by J.B. Bunning, completed in 1852, was known to the designer. This use of radiating blocks from a central point is usually attributed to the American, J. Haviland, and used by him in such buildings as The Eastern State Penitentary (1829).

ILL. 144A

ILL. 145

Architectural design, as such, on this building, was concentrated on the external elevation of the entrance block which was given a slightly projecting pedimented central bay with a large round-arched doorway. The keystone and voussoirs were appropriately massive and sprang from a rusticated base. The side bays had two smaller openings, the upper one being a lunette. The corners of the building were heavily quoined. A large cornice completed the stern and forbidding effect.

There are a number of reasons to attribute this design to W.Köhler. He is known to have worked in the Civil Engineer's Department from 1852-1857. Besides this, the elevation of the entrance block has a marked stylistic similarity to his S.A. Library and Museum; inter alia, the pronounced keystones over the round-headed openings and the stepped gable over the pediment. There is also a similarity in the drafting techniques as used in the gaol elevation drawing and the surviving few from his hand of the library building. Lastly, the idea of a central drain running under the main building was also repeated in his hospital competition entry(18).

The most ambitious building programme of the 1850's was that of the construction of the new regional gaols. Approximately forty of these were constructed during the years 1858 to 1862. The Acts of Parliament, under which these were built, were Act.No.10 of 1857 and Act. No.24 of 1858. These provided the sums of £38,450 and £14,391 respectively. The first amount was voted for a number of new buildings and for some re-building (a total of 34), whilst the second amount provided for new gaols instead of the previously intended re-building. In the region covered by this study, a total of fourteen new gaols were built whilst two were repaired.

Inevitably, the undertaking of such a large building programme, especially in the unsophisticated regions, was not without its difficulties. This lay mostly in the procurement of skilled labour and materials. These difficulties forced the budget up, and the whole programme became subject to the scutiny of a select committee(19). The committee noted with disapproval what it termed 'the simultaneous and indiscriminate undertaking of building such a number og gaols - many not recommended by the Acts No.10 of 1857 and No.21 of 1858'. It was also noted that at least two, Worcester and Riversdale, were total y unnecessary. There were also harsh words for the way in which the individual contracts were let, the committee being of the opinion that local control was desirable(20).

These gaols were built to four classifications according to size. None of the first class is mentioned and it is assumed that only the largest, such as Roeland Street, Cape Town, and the new Port

Elizabeth gaol, were in this class. There were also a very few of the second class. Only one, that at Mossel Bay, was built in the western region. The great bulk of these buildings were of the third and fourth class. The estimated cost of these was £2,650 for the second, £1,200 for the third and £800 for the fourth[21].

It would not be profitable to discuss each individual building here especially as each conforms to a type. An example of each will be illustrated and described. As general design features, these prisons all consisted of a twelve to fourteen foot high (± 4m) boundary wall enclosing a rectangular space, entry to which was through a centrally placed block. The prison accommodation was placed in a block on axis behind the entrance. Ancillary accommodation was then placed along the boundary walls. For obvious reasons, the only windows in these walls were in the entry block. It should also be mentioned that these buildings, although termed gaols, actually functioned as the administration centres of the regions in which they were placed and thus contained more than penal accommodation.

The second class gaol contained a court house and public offices plus accommodation for fortytwo prisoners. The courthouse, public offices, gaolers' and constables' quarters were contained in a double storeyed block with the cells numbering eight, of varying size, in another. The ancillary accommodation such as the hospital, kitchen and womens' cell, was situated in flanking wings. The third class gaol provided accommodation for twenty men and seven women, with a hospital and two rooms for the gaoler and constable. The fourth class was similar but smaller. In actual fact, a certain amount of latitude was allowed in the actual design of these buildings and although the format was unchanged, certain rearrangements were made to suit individual sites[22].

ILL 146

ILL.147

ILL.148

The preferred material for these buildings was stone but in many cases the local brick had to be used, not a very wise move considering the usual softness of the article. The cell blocks were given a flat roof using the old Cape flat roof technique of a lime screed on bricks laid on boarding. The reason for this roof form was security. However, these proved to be a disaster as was predicted by the Select Committee report[23], and in the early 1860's they

were all given corrugated iron roofs. The typical contemporary concern for ventilation is shown by the incorporation of air ducts into the spine of the cell block. Externally, the treatment varied from a simple domestic scale to larger and more pretentious facades. A late example of this type is the one built privately by the people of Ceres in 1874, to aid the removal of the magistrate to that place from Tulbagh. At least two, those at Knysna and Oudtshoorn, although somewhat modified, are still in use today.

The South African Library and Museum building is the result of a competition held in August 1857[24], the winner being W. Köhler with his Grecian design. He was appointed architect but the cost of his design, estimated at £12,000 with portico, was considered too high and so modifications were made to bring the cost nearer to the £7,500 budgeted for by the Joint Committee. These modifications included the reduction of the central hall to 16'0" (4.8m) from 40' (12m) and the omission of the dome[25]. When scrutinised by Mr. Hall of the Royal Engineers, who was appointed to represent the government interest, another modification was made, that of elevating the building onto a basement to prevent rising damp. The site selected for the building was a portion of the Government Gardens behind St. George s Cathedral. ILL.149

Work started towards the end of 1857 and on March 23rd, 1858, the foundation stone was laid by Sir George Grey. By March the following year, the walls had reached their full heught despite severe problems with the foundations, and the roofing was in progress. By late that year the building was roofed. However in August, Köhler had resigned his position, probably because of severe criticism of the increasing cost of the structure. By February 1860, internal finishing was proceeding and this was pressed on with hastily for the ceremonial opening by Prince Alfred on the 18th September. Externally the building was far from complete. The carpentry contractors, Compton and Lamb, then went bankrupt and work seems to have come to a halt in March 1861, through lack of funds. In April the trustees applied to Parliament for £4,000.

In August 1862, under the guidance of G. Wallis, the re-appointed clerk of works, the finishing off of the building began. It was

It was successfully concluded in April 1864. The building had by then cost £15,000, exactly double the original budget.

As built, the building consists of a central entrance hall approached through the portico and flanked on either side by two large rooms, each 80' x 40' (24 x 12m). The one room, now the reference room, has a gallery and was the original library. This was a common mid-19th century library form[26]. The other room, lit principally by skylights, contained the museum. The planned galleries were built slightly later. At the ends of the building, in the two wings, were the quarters for the curator and librarian. The kitchen and offices of these were in the basement while on the ground floor were reception rooms, above which were bedrooms. These were the popularly known 'princely quarters'. Each had access by their own set of stairs.

Externally, the building is in what was referred to by the building committee as being in the 'Corinthian style'[27]. This really refers to the column capitals which are of the Roman-Corinthian order from the temple of Jupiter Stator. The building is reputed to resemble the Fitzwilliam Museum at Cambridge (1837-1847)[28]. Although it shares with it a hexastyle portico of the same order and has a vagely similar treatment in the end pavilions, the similarity is not marked. The confusion here probably arises from Köhler's first scheme for the museum alone, where he mentions that that project, when complete with side additions, would bear a close resemblance to the Fitzwilliam.

Although received with general acclaim, (it was the largest public building to date), there were a number of contemporary criticisms. One critic of 1860[29], thought the upper windows too small, whilst another of 1875 was much more critical, asserting amongst other things that the facade was wanting in dignity and height, that both the skylights and roof were too prominent, and lastly,that the lack of entasis on the columns marred their effect[30]. However, we can be more sympathetic today and despite its faults see it as a building of some architectural quality, achieved against all the manifold difficulties of building in what was then a poor colony.

The prosperity of the 1860's lasted into the early part of the

next decade culminating in a building boom that lasted from 1861 to 1864, before the financial depression of the late 1860's set in. The effect of this building campaign was to change the face of Adderley Street almost completely. It should be noted though, that most of the re-building was actually confined to a thorough modernisation, both internally and externally, the basic structure of the buildings still remaining[31].

The largest commercial building of this period was the Mutual Life Building in Darling Street. It was a completely new building on a corner site, amalgamating at least two separate sites. The design was the result of a competition held in 1861 and won by J.Bisset. The building was completed in 1864. It was a seven bayed, three storey structure considerably taller than the average, as can be gauged from the illustration. The ground floor contained in its rusticated base, two shops on either side of a trabeated central doorway. These shops had large plate glass windows. Above this the first floor was treated as a piano nobile with hooded round-headed windows, three on each side of a central, more elaborate window whose bay was set forward slightly. The second floor lay-out repeated the one below but with segmentally arched heads. Above this was a good cornice and balustrade with vertical accents in the shape of urns at the centre and ends. The corners of the building were quoined. In all, it was the first local example of the 'Quincento' style and its direct inspiration would appear to have been the pages of Fergusson's 'A history of Modern Styles'. It is also worth noting that the shop fronts were amongst the first in Cape Town in the then modern, framed style. ILL.150

Its immediate neighbour was taken over by the firm of Thorne and Stuttafords in the early 1860's and it seems that c1864 they modernised it, part of which was a new front. This included large plate glass windows under a heavy fascia, accented by heavy brackets in the middle and ends. Above this were pedimented windows on the first floor and segmentally arched ones above. All this was finished off by a bracketed cornice and balustrade above which was the name 'Stuttafords' in pre-cast concrete lettering. Altogether a competent face-lift. ILL.151

Another refurbishing was that of Andersen and Murison (c.1862) in ILL.152

Adderley Street. Keeping the same basic format of the original building, this was modernised by classicising the facade. The projecting porch was given what appears to be unfluted columns of the Doric Order with an entablature above. The ground floor behind this was rusticated. The first floor had three round-headed windows divided into bays by coupled corinthian columns under a correct entablature. The second storey was treated as an attic and had a similar but less elaborate version of the floor below. Although not in the 'palazzo' style, it does show the High Victorian love of exuberance and the striving after plastic effect.

The Union Steamships Company's office in Adderley Street is a re- ILL.153
building of c.1864. Three storeys in height, it is in the current Palazzo style but has some novel features about it. First are the segmentally arched ground floor openings with a continuous impost. This was to become the standard way of treating the shop front in the 1870's. The other interesting feature is the triple openings in each end bay instead of the usual single opening. If original[32], this again foreshadows the later attempts to admit more light but still treat the windows within a recognised historical style.

A building more within the 'Quincento' style was the Protecteur ILL. 154
Building on Greenmarket Square. This was really another refacing carried out in 1863 by the architects Tuppen and Stonestreet. The basic formula of rusticated base and pedimented windows on the first floor, topped by a cornice, can be observed. In this case it is completed by a low-pitched, hipped slate roof. A curious feature of this building is the mezzanine level with smaller windows interposed between ground and first floors. The upper windows had the inward opening casements particular to this style, rather than the sliding sashes in general use.

The 'Rococo' Sexton's house of the Groote Kerk situated on Adderley ILL.155
Street was demolished and replaced c.1862 by a double storeyed office building to the design of J. Bisset. This was less richly treated than was usual at this time, having round-headed openings on the ground floor and segmental arches windows above. A similar block was built in Bereau Street in 1865, also to Bisset's design.

A further building of this type was Whitehall on the corner of Burg ILL.156

Street in Greenmarket Square. Two further examples of the palazzo mode of this time are given elsewhere; they are the re-building of the Thatched House Tavern and the projected railway station(33). ILL.244 ILL.267

A building not within the prevailing style of the times was the first Standard Bank in Cape Town. Built in 1863, on a very narrow site previously occupied by a baker, this building was characterised by a triple bay front with round-headed openings. The ground floor had a large central window with a door in one of the smaller side openings and a window in the other. The plastered ground floor was rusticated up to the springing of the arches. Two large brackets supported a balcony below a large window, then termed 'Venetian'. This floor was in red facebrick with blind side openings. The parapet was stepped. The architects were Tuppen and Stonestreet who also seem to have been responsible for its neighbour which is the only example of a commercial 'Gothic' front ever built in Cape Town. ILL.157

The Colonnade, a refacing of 1867-1857, on Greenmarket Square is also a unique building as it is the first example of a double storeyed verandah applied to a commercial building in Cape Town. The lower storey was the colonnade proper, very solid with Tuscan columns supporting an arched entablature. Above this was a light verandah of coupled columns with solid brackets, all somewhat elemental, but an interesting harbinger of what was to come. ILL .158

A series of warehouses was also built at the foot of Adderley Street in the early 1860's. The architects were Welchman and Read. These were three storeyed structures with rusticated ground floors. All the openings were round-headed with three openings to the ground floor and three or more above,diminishing vertically. A simple cornice completed the elevation which was framed with quoins. ILL.159

The earliest and certainly the smallest of the public buildings of the 1860's was the first telegraph office. Built on a corner of the Parade c.1861, the building was generally known as the 'Pagoda' from the shape of its roof. Hexagonal in plan, it was built on the verandah principle, that is framed up in wood with infill panels between the structure supports. It is a good example of the basic- ILL.142

ally picturesque Victorian approach to utilitarian structures, which almost always led them to give these objects an ornamental appearance. In 1883 it was demolished to make way for the new Standard Bank.

The largest public building of the time was the Harbour Board Offices at the foot of Adderley Street, partly on the site of the old tronk. The design was the outcome of a private competition held in 1863(34). The architects who won this were Tuppen and Stonestreet, who then saw it to completion in 1864. It cost £2,500. The building was originally intended to be faced in Suffolk bricks with cement dressings, but this was abandoned because of costs. The offices were three storeys high with a three-bayed front of five windows, the centre bay being emphasised. The ground floor was rusticated with round-headed openings above which was a corbelled string course. The first floor had pedimented windows with balconettes. This was again topped by a strong string course. The second floor windows were given architraves. The whole building was finished with a heavy bracketed cornice and parapet. The roof was low and hipped. The ends of the building were strongly emphasised by pilaster strips. In all, it was a good local example of the ubiquitous 'Palazzo' style. ILL.160

Another slightly earlier building, was the Sailors' Home, the foundation strone of which was laid by Prince Alfred in 1860. Completed in 1862, the architect was J. Welchman who had submitted the winning design in a competition. The three storeyed building consisted of a slightly recessed main block with wings running back. A small single storeyed wing in the rear completed the E-shape plan. Externally, the building was capped by a slightly projecting hipped slate roof. The ground floor was emphasised by round-headed windows whilst those on the upper floors were coupled and treated in the Georgian way of diminishing proportions. Between the wings on the front elevation was a light double storeyed verandah. All the quoining and other mouldings were very flat. ILL.161

The Searchers Office at the central causeway, built in 1866, was an interesting building. It was surrounded on three sides by a light verandah which served as a circulation link, this being proto- ILL.163

typical of later public buildings throughout Southern Africa. It was also one of the first public buildings in Cape Town to use light cast iron columns to support the verandah(35). This was also roofed in corrugated iron. The building itself was in bluestone with a high central portion and lower wings. The front elevation was symmetrical but the rear was not.

The contemporary Simonstown Harbour Offices used the same plan form but on a reduced scale. Here, however, the verandah was in wood with the old-fashioned, painted canvas covering. ILL.165

Mention should also be made of a grandiose project that was never built. This was for a new post office in Wale Street on the site of the present St. George's Cathedral. Dated 1868, the drawings show a large double storeyed building under a mansard roof. The heavily ornamented facades are divided into bays by pilasters of the Corinthian Order above with Doric below. All the openings are elaborately framed and the surfaces panelled. It is presumed that the prevailing economic depression did not allow this exuberant display to be realised(36). ILL.162

Amongst the buildings constructed at the new harbour in the late 1860's, was the Harbour Master's Office. Still standing (1978) but in a battered state, its form and structure is typical of the buildings erected as part of the harbour works. The office is symmetrical on plan and faced with roughly dressed and randomly coursed blue stone, the most economical way to use this stone. The openings, which are arched, are dressed with cement plaster in the form of heavy architraves. Plaster string courses join these openings to quoins of the same material. The whole treatment is fairly representative of a utilitarian building, bearing the appropriate amount of architectural ornament for its purpose. The architect was probably Andrews, the Harbour Engineer. A very similar building both in size, form and treatment was the Public Offices at Swellendam, built c. 1868 by the P.W.D. to replace that burnt in the fire of 1866. Again the plan is symmetrical with a central bay containing door and flanking windows, all arched. In the illustration, the wings are not exactly alike. The front stoep was originally intended to be covered by a verandah supported on light cast-iron columns, another early use of this material. ILL.164 ILL.166

When building resumed after the depression of the late 1860's, Cape Town was virtually without architects. Freeman was the first trained man to start practising again in about 1875[37]. In the earlier years of this decade, the local builders seemed to have provided their own services in this matter[38]. The style popular with them was a free and often crude development of the 'Palazzo' style. Still Renaissance in its allegiance, it became richer in ornament, especially the small scale but additive ornament, suited to the plaster worker. It also become more superficial, that is less architectural than the buildings of the preceding decade. The desire for larger glass areas, especially on the ground floor in shops, led to the use of the segmental arch to span the larger openings with less rise than the more correct half round one. One of the motifs of this period is the heavily moulded segmental arch combined with keystone and continuous impost. On some buildings these arches were united in arcades. Buildings continued to be on a domestic scale of two to three floors and invariably three or five bays in width, which reflected the size of the houses which they had displaced. As in the 1860's, many of the 'new' buildings were in fact modernisations.

Stuttafords' new premises in Adderley Street, completed in early 1871, represents the considerable alteration and modernisation of the old Colonial Bank building. The architect and builder was T.J.C. Inglesby. Here, the need for larger plate glass windows led to these being placed under segmental arches. The upper floor had a similar but smaller scale treatment. whilst a typical cornice and parapet completed the composition. Large ornamental gas lights were originally fixed to each pier. ILL.157

Two more buildings in Adderley Street from the early 1870's, were Phillip Bros. and Hodgsons. These were immediate neighbours and were opposite to Groote Kerk. Phillip Bros. was altered c.1871 by Inglesby, and Hodgsons seems to be virtually contemporary. No satisfactory illustration of Phillip Bros. survives but Hodgsons was similar. From the engraving some idea of the rich facade can be gained , and facade it was, as the plain side-street elevation clearly snows. The ground floor was arched with doors in the ILL.167

slightly projecting end bays. Heavy cornices divided the building norizontally, the end bay empnasis being taken through to the first floor by rusticated pilasters. Here the windows had bracketed noods. Garlicks premises on the corner of Strand and Bree streets ILL.168
was one of Freeman's earlier works. Built in 1876 with only three bays to Strand Street, it was enlarged c.1879 with an additional three bays. The most interesting stylistic feature was the use of a stilted segmental arch with a prominent keystone. All the arches were united on the ground floor with a heavy string course. The first floor windows had a similar treatment but with a scroll motif at the foot of the architrave. Again notice should be taken of the plentiful supply of plasterwork ornament.

Duncan and Co's buildings in Adderley Street, designed by Freeman ILL.169
and built in 1876, represents a slightly more restrained version of this architect's work. A comparison with Burmesters next door brings out quite clearly the differences between the work of the early 1860's and that of the 1870's. However, it can be seen that tnere is virtually no change in scale, both being five bays. Nevertheless, there is a distinct movement away from the large scale architectonic ornaments of the 'Palazzo' style towards a finer and fussier display of plasterwork ornamentation. The larger openings of the ground floor are under the typical segmental arches of the time. Round-headed windows on the first floor were also popular Cornices and parap completed the rich effect desired.

The S.A. Bank in St. George's Street was an extensive modernisation ILL.170
of 1877, carried out in the most opulent of Freeman's current manner. This facade fairly bristles with ornamentation. Although rich, it is also more boldly plastic than most of its contemporaries. The ground floor is rusticated and the recesses to the openings are heavily modelled whilst the first floor balconies project boldly in a staccato rhythm on heavy brackets. The highly wrought window noods are topped by an increasingly rich cornice and parapet. Altogether it must have been a glorious concoction.

A less exhuberant building was that on the corner of St. George's and ILL.171
Castle streets. This probably represents yet anpther early 1870 modernisation, the spacing of the windows suggesting the older house that stood on the spot. The building had three bays on both elevations

but the more important one was to St. George's Street and was divided into three by coupled rusticated pilasters on the ground floor with rustic piers above the moulded string and pedestal. The ground floor openings were rusticated all round whilst the first floor had architraves. The upper central windows on each elevation were emphasised by a simple horizontal hood mounting. The plain cornice had a panelled parapet above. Its solidity and slightly awkward restraint are not really typical of this period although offices tended to be less exuberant than shops.

The South African Chambers, also in St. George's Street, are yet another example of the early seventies, but in a much more polished way than the previous example. It has the usual five bay, double storeyed front with rusticated base complete with moulded string and pedestal. The first floor windows were round-headed whilst a string moulding ran through, serving as a hood and impost. A dentillated cornice and balustrade completed the facade. A very crisply handled elevation, probably an early work of Freeman. ILL.173

Isaac and Co's furniture warehouses in Longmarket Street represent a good example of the less architecturally ambitious shop or store of the mid 1870's. Built in three stages, they each repeat the same elements. Firstly there were the large, segmented arched openings on the ground floor with plate glass windows. Then above were similarly arched windows with architraves, mouldings and recessed panels below. There was, of course, the ubiquitous cornice with curiously shaped terminals on the parapets. ILL.174

Van Ryn's Wine Store (1874) in the Buitengracht, apparently the work of Inglesby, was a rather lavish display of plaster work ornament, all used in a rather applied way. On the ground floor the segmental arches with the usual continuous impost and moulding were given large panels of alternating strips and circles which were very flat. The cornice and balustrade with its elaborate shop-front-like brackets and finials together with the fretwork are, however, the facade's 'Piece de Resistance'. ILL.172

Flower's Buildings on Dock Road date from c. 1877 and consisted of two identical facades standing alongside each other. Almost certainly designed by the owner, who was an engineer of sorts[39], they represent a more utilitarian structure, but with all the currently ILL.175

fashionable motifs. A curiousity is the narrow double window above the doorway.

In December 1873, there was set in motion what was to become the biggest architectural controversy certainly of the decade, and possibly of the century[40]. This was the placing of an advertisement calling for competitive designs for the proposed Houses of Parliament This advertisement was placed both locally and in London[41]. The site was in the Government Gardens, and drawings were to be submitted by March 1874. Seven designs were entered of which one, 'Spes Bona' was eventually chosen for the first premium. The author of this design, C. Freeman, at the time working for the Cape P.W.D. and the only colonial competitor, was appointed in November 1974. Certain modifications were then requested by the building committee which had been formed for the purpose. As there was a certain urgency attached to the project, the next six to seven months were taken up with the laying out of the site, beginning the substructure and modifying the design, all more or less concurrently. A number of revised estimates were prepared by Freeman during this time, the first, in May, amounted to £8,075 extra, over and above the £50,000 of the initial estimate. The second estimate made in June, totalled £102,000 but this included an amount of £27,500 for stone facing, which was an extra. The third estimate, delivered in December, amounted to £114,000. This appears to have suddenly galvanised the Chief Inspector of Works into action. He then demanded an explanation. This was given, but matters went from bad to worse, with the quality of the new foundations also being called into question. On the 15th February 1876, Freeman was discharged as the architect. He then petitioned Parliament and the result was a select committee hearing in May and June. The evidence given before this committee runs to approximately 150 pages and provides many insights into the building world of the Cape in the 1870's[42]. A number of references will be found in the following chapters to such aspects as costs, estimating techniques, contractors acting as architects and the status of architects. Confining ourselves to the Houses of Parliament, it would appear that the cost limit originally set in 1873 was unrealistic; this was £35,000 to £40,000. Since it was revised to £50,000 in 1874, building prices had escalated with no provision being made for this

ILL.176

at all. It also transpired that the previous designs made by the Colonial Engineer in the 1860's had never been estimated, so there was no yardstick. There was also no control exercised as to the additions required by the building committee not was any exercised with regard to the increase in the cost of the foundations which had, in turn, been caused by the extra depth to which they had to be sunk. There was also confusion, wilful or not, as to pricing[43], the yardstick given by the Chief Inspector of Works of London prices plus 20% being unrealistic. Freeman claimed that he was using this for his pricing, whilst the Chief Inspector assumed he was using Cape prices. Again, there was confusion as to how the estimates were arrived at, Freeman claiming that this rough estimate was vetted by the P.W.D. and cleared by them. Then there was further controversy over the actual pricing methods used, that is, how quantities were actually taken and, as if this was not enough, the actual method of building was hardly conducive to controlling cost. It had been firstly departmental labour, then piecework,and finally contract. No tenders for the building were ever called for. Lastly, to complete a picture of almost total confusion, no distinct areas of responsibility were allocated as in the end, neither Freeman, nor the Chief Inspector, nor the committee, appeared to have had a clear idea of their respective powers.

The conduct of this affair does not rebound to anybody's credit, but although Freeman shares the blame, especially in the area of cost where he seems to have blandly assumed, wrongly as it turns out, that the government was willing to devote unlimited funds to the building, it would still seem that he was made the scapegoat for a great deal of bureacratic bungling. It was not until 1879 that building was resumed.

Of comparatively modest dimensions, the new Post Office in St. George's Street was built in 1873. The architect was C. Freeman, then with the P.W.D. The double storeyed building was situated on the corner site and was a restrained version of a more elaborate style that Freeman used in his commercial buildings slightly later when in private practice. Derived basically from the 'Palazzo' style, the ground floor is rusticated with comparatively large openings under segmental arches. Pilaster strips ran up the building, dividing it into bays, and with a small but correct cornice

ILL.177

topped by a balustrade, finished the facade. The verandah was cantilevered off the building with cast iron brackets and had a trim of elaborate fretwork. All the ornament and mouldings were of a very small scale and flat, this being a recognition of the limits of the plasterworker's art.

Claremont Hall, later the municipal hall, was built in 1879 as a private venture by some of the residents of the suburbs, as a suitable venue for gatherings. Its size was 110' x 37' (33mx11m), a large building at that time. The architect is not known but was probably E. Knox(44). The principal facade consisted of a central bay with smaller wings. The ground floor was rusticated with small keystones over the openings. The first floor of the central bay was given a temple front with three large round-headed doors opening onto a small cantilevered balcony. Although plain, the elevation was not without a certain quiet dignity and some skill is evident in the handling of its elements as, for example, in the doubling of the columns at the ends of the central bay to make a containing gesture. ILL.179

A small but interesting building is the Y.M.C.A. at Stellenbosch. Built in 1874, it can be attributed to C.O. Hager(45). The hexastyle temple front is a curiosity as the derivation harks back very strongly to German Neo-Classicism, especially the classical painting on the pediment. However, the free manner in which these elements are used is more in keeping with the later 19th century. Some of the more obvious liberties taken with the classical forms are the steepness of the roof, and the grouping of the columns. As can be seen, these are grouped in pairs with the end ones single but also to some extent coupled with an inner column partly engaged in the wall behind. Even these columns seem to be thin (approximately 10½ to 1 in proportion) and therefore not 'correct'. ILL.180

In 1879, after allowing the dust to settle from the previous attempt, the Cape Parliament again set the wheels in motion. This time it was resolved to avoid the possible squabbles that could result from another competition, so by an Order of the House, the P.W.D. was instructed to prepare a design. H. Greaves, the architectural assistant, undertook the design and work was started in 1880, the foundations of the previous attempts being removed. A more realistic

budget of £180,000 was set this time. Construction continued until early 1885, when, in May of that year, the first session was held in the building. The contractor was J. Bull of Southampton, an indication of the Government's distrust of the capabilities of local builders[46]. The building finally cost in the region of £220,000[47].

Greaves appears to have followed Freeman's basic planning quite closely. Although Freeman's drawings have not survived, we do know from contemporary descriptions that he had a central vestibule with the chambers on either side, with the rest of the accommodation arranged around internal courts Externally, Greaves was also much influenced by Freeman's elevations; the octostyle portico in paired columns appears in Freeman's perspective, as do the corner pavilions with Mansard roofs. The present building does not have the central cupola. This is a pity as it lacks the suitable vertical accent which is found in most public buildings of that time. This is not to imply that Greaves merely copied Freeman's design but that it is unlikely that Parliament would have sanctioned any material departure from what was originally regarded as a perfectly satisfactory plan. As well as this, Greaves himself was not an experienced architect at the time, having been trained as a surveyor/clerk of works. In fact he seems to have leaned heavily on advice from his former employer in London, J. Whichcord, especially in matters of design. As built, the base is in rusticated granite while the superstructure is faced in imported red Suffolk bricks with cement dressings. There are numerous awkwardnesses in the external detailing of the building, the return of the portico, for example, stops short just after crossing the balustrade of the face of the building leaving a clumsy gap. ILL.131

The cramped siting of the building is also disappointing, lacking as it does, some formal open space in front of it for which this type of building was the normal setting. All the perspective drawings unconsciously acknowledge this by making the space in front of the building two or three times wider than it actually is. The siting has been worsened by subsequent additions to the south. Firstly, the Union Parliament Building and then the Administrative annex which is a lump of washed out classicism which does nothing for its parent. The relatively tall buildings on Parliament Street also contribute to the canyon effect of the forecourt.

Internally, the building was finished in the sombre richness of the time with much crimson, dark wood and richly patterned encaustic tiles.

Built during the years 1884-1885, the Drill Hall on Caldon Square was constructed for the use of the volunteer forces[48]. It was opened, with appropriate ceremony, on 15th December 1885. The architect, or, more correctly, the engineer, was J. Tennant, C.E. However, it was little used in its original form and in 1889, A. De Witt was engaged to design enlargements. These left the building substantially in the form that it is in today. The style that these improvements were carried out in are described in contemporary sources as 'Tudor'. The illustration shows the main entrance block with its hotchpotch of historical elements. Starting from the top, these include miniature battlements on a corbelled string course, cruciform arrow sites flanking strangely stepped, hooded top end pavilion windows, whilst the central window has a curious Gothic form. Below are quasi-Gothic windows with inner rounded heads. It is altogether a rather eccentric design. ILL.182

An interesting oddity of the time is the Alfred Clock Tower at the entrance to the similarly named Basin. It was built in 1883 to the design of the Harbour Engineer. Square on plan with chamfered corners , this building contains, besides the four-sided clock, a reading room on the second floor, an office on the first, and a tide gauge at the base which is visible externally. Built of red facebrick with cement dressings, it is an odd design, clumsy in detail but well within the Victorian tradition of ornamental utility. ILL.183

With the prosperity of the times, a number of the smaller towns found themselves able to provide themselves with more fitting municipal accommodation The new Town Hall of Paarl built in 1881, was one of these. A five bay double storeyed building with a balcony on the first floor, it was a modest design with a rusticated base and pilasters above. Central emphasis was given by a small gable containing a clock. Behind this loomed a large ventilator, presumably to the hall below. ILL. 184

The grandest of these town halls was, however, that built at Malmesbury in 1885. Designed by G. Alexander, it had a symmetrical ILL.185

layout with a dominant tower over the entrance to the hall proper. In the wings, which ran down the sides, were the various public offices. Of plastered brick with corrugated iron roofs, it is in the heavy, basically classical, style that was then Alexander's. The chimneys, as remarked elsewhere, were turned at 45° to their base, a distinctive Alexander motif.

The third of these town halls was that built in Sea Point in 1883, the architect being G. Ransome. The accommodation provided in the building included a large hall with a stage and ancillary facilities. There was also a large room over the entrance. Externally, the building was simply detailed with classical motifs, there being a double storeyed, triple arched, entrance logia. The roof was low pitched but visible, with elaborate ventilators. It was substantially added to in the late 1890's. ILL.186

Undoubtedly the most impressive commercial building of the 1880's was the New Standard Bank. It was built in 1883-1884. Freeman was the architect and this was his largest building to date. It was also his chance to demonstrate his abilities in a convincing way after the Parliament House fiasco of 1875-1876. The building, although much altered, still sits on its island site on what was then the south-west corner of the Grand Parade. Although now hemmed in by larger buildings, it then possessed a very rare open site to which, as contemporary photographs indicate, it did full justice. Sitting on its granite plinth, the building was a very successful exercise in the current Renaissance revival with a tetrastyle portico surmounted by an elevated cupola on a square base, complete with a figure of Britannia. This was flanked by wings terminating in small pavilions, capped, in turn, by Mansard roofs. The detailing, in cement plaster, is very assured and free from some of the clumsinesses that can be detected on the Houses of Parliament. Externally, an interesting feature is the use of a massive cast iron fence around the portico of the building, a harbinger of Freeman's later usage of this material. The most impressive aspect of the interior was the large double volume banking hall around three sides of which the lesser accommodation was arranged. The dotted line on the plan shows the original extent of the building which was later expanded to the limits of the site in 1897. ILL.187

Another smaller bank of the time was the African Banking Corporation Building in Adderley Street, built in 1880 to the design of E.B.J. Knox. Although modest in scale, being only two floors high, it is competently handled in a restrained Renaissance manner which was thought appropriate to banks. Divided into three bays by plaster strips on the ground floor, with coupled columns above, it had a central round-headed doorway with a Palladian window above which in turn was topped by a segmental pediment in which was some slightly incongruous statuary. In each side bay, were coupled windows which, on the ground floor, were round-headed, whilst the ones above had segmented heads. A heavy cornice completed the facade. The rambling plan bears little relationship to this facade, being more concerned with the problems of lighting in a deep city lot. This is achieved through top lighting in public spaces and light wells for smaller spaces. ILL.188

Two buildings, both dating from 1884 and both by Freeman, deserve our attention. The first of these is the Theatre Royal, Burg Street, which had burnt out that year and was re-built almost immediately. The contractor was Inglesby. No drawing survives but the building would appear to have been the traditional horse-shoe shape in plan. Externally, it was virtually a re-vamp of the original 1874 building which was also by Freeman. The stilted segmental arches with the prominent keystones are typical of Freeman's work of that time as is the overall business of the facade, with its large amount of small scale ornamentation. The elaborate balustrade with its frequent oval motifs capped by urn-like pinnacles are another hallmark of Freeman's work. ILL.178

The Y.M.C.A. in Long Street is the other of Freeman's buildings. Three stories in height[49], it was treated as two buildings joined together, the elevation to Long Street having a three bay, centrally dominated facade whilst that to the side street was given the same but less elaborate treatment. These two elevations were joined by a relatively plain bay. The balustrades were more modest than the Theatre Royal while there is little small scale ornamentation. Pilaster strips divide the building vertically and string courses horizontally. The windows, still under heavy keystones, are set in pairs and triples but it is curious to observe that the pairs have two keystones and the triples only one. The architectural ILL.189

treatment of the windows is an attempt to find a satisfactory aesthetic solution to the need for more light and therefore closer set windows. What is also significant about these buildings is the use of the cast iron verandah, complete with decorative brackets. The utility of the verandah was recognised by Freeman very early in his work(50).

Lennon's Buildings on the corner of Adderley and Strand Streets was re-built in 1886. The illustration shows the building c.1894 before an ornate Mansard roof was added as well as other alterations, chiefly in the fenestration. The rather monotonous side elevation is due to it being a series of similar additions, the front portion being the original building(51). The building was treated in the triple tiered fashion of the day with a rusticated ground floor. The uncomfortable void of the plate glass windows on the splayed corner which contrasts with the heavy masonary above, shows very clearly the aesthetic dilemma that large expanses of glass often posed in the use of historic styles. In contrast, the Adderley Street elevation (the short side) is more successful with a more traditional solid to void ratio. This was one of A. De Witt's earlier designs. ILL.190

Findlay's in Grave Street is a design of Freeman's and dates from the early 1880's. The original portion is that on the right side of the illustration. Like Lennon's, it was added to in quick succession. It was initially doubled in size, c.1890, probably by Freeman and then a smaller addition was built (c.1893) by J.Parker. It is that on the left. The result was somewhat of an agglomerate, but the original was competent enough in the framed up 'muscular'style of the 1880's with its larger than hitherto voids. ILL.191

The South African Association Building in Church Square, probably another of Freeman's designs, dated from 1888 and, being both on a similar scale and free from the problem of shop windows, was more at ease in its 'free' Renaissance treatment, which in turn was less 'busy' than the typical building of the 1870's. The facade was carried out in cement plaster. ILL.192

Two more average buildings of the early 1880's were Scott Bros. and J.D. Jones. Both had corner sites with entrances in the splays. J.D. Jones is possibly the more successful with the rectangular ILL.193

voids of the shop windows set into frames by means of pilaster strips which ran up the facades, into which the upper windows were set as panels. Scott Bros. on the other hand, was treated as two bands with large shop windows below and punched holes above, these having a very uncomfortable relationship. ILL .194

An example of Freeman's occasional unorthodoxy, was J.C. Smith's saw mill on Hottentot, now Van Riebeeck, Square. Built c.1882, the building was contained under a large, semi-circular roof which was clearly expressed. The elevation to the square had in the upper section, five rounded windows of diminishing sizes. Below was a large opening flanked by blank windows. ILL .195

The Colonial Mutual Building in Adderley Street is an interesting building especially in relation to the architecture of the 1890's It was built in 1888-1889 with G. Ransome as the architect. Although still quite a modest building, it being only three floors high, it possessed a number of elements that were to become the norm soon after. Taking advantage of its corner site, this was given a vertical emphasis by what was probably the first corner tower in South Africa(52). This was an ornate affair, especially the steep roof which contained in its three tiers, a clock, an ornate ventilator and a small viewing platform. Another sign of things to come was the Mansard roof with its bulbous domes over the end bays. There were also a number of former windows but these were set back from the face of the building. In other ways the facade was also treated more vigorously than had been usual with alternating projections and setbacks. ILL .196

In the smaller towns, the wave of prosperity of the early 1880's saw a large amount of new buildings, even in the older towns such as Malmesbury and Worcester, which until the late 1870's had still conservatively clung to variations of the Cape Dutch style. Local variants of the Victorian style came into vogue and henceforth virtually all new buildings conformed to this new fashion. The examples shown, although not precisely dated, were almost certainly built in the 1880's. A typical detail is the bracketed cornice and the hood moulding over the windows. In Mossel Bay and Oudtshoorn the local freestone was used to produce simple buildings of great appeal. ILL.197 ILL.198

The boom that started in the early 1890's, and which was caused chiefly by the discovery of gold on the Witwatersrand, has been discussed in detail elsewhere[53]. Cape Town as the nearest port to Europe and Eastern North America, plus its expanding rail link to the interior, was well placed to profit from the boom. This began to manifest itself in bricks and mortar in Cape Town and region in the mid-1890's, rapidly increasing in volume towards 1900[54]. In sheer quantity it would be a safe guess to assume that as many buildings were built at this time as had been built in the whole of the previous fifty years. This would apply to all types of buildings. Another aspect to be noted is the crystalisation of a number of newly distinct building types. This is not to say that these had not existed hitherto, but only that they now assumed a readily recognisable architectural identity. As an example of this, the office block can be cited. Whereas previously it had existed over shops in a quasi-domestic guise, by 1894 a shopkeeper could include in his new building,three to four floors of office suites specifically for rental as a speculative venture. This raises the next point, which is the enormous increase in the size of central city buildings. The large volume of trade and the consequent profits allowed the leading firms of the day to buy adjacent buildings, often for considerable sums, and erect larger and taller buildings. Stuttafords, for example, had almost doubled its original Adderley Street frontage by 1890 while the new building was five floors as against the two of the old building[55].

It is not suprising that a building boom of these proportions should attract a number of new, recently qualified architects. AS shown elsewhere[56], the number of practices mushroomed, some being established by new arrivals and others by architects moving out of the older practices to work on their own. This was the golden era of the architect in Cape Town. With these architects came new ideas and what has been identified by Meeks[57], as the period of creative eclectiscism in 19th century architecture, began in the Cape Colony. Very briefly, this entailed the free use and combination of whatever historical styles and motifs the architect felt contributed to the picturesque effects that were generally aimed at. These effects will be detailed below but they can be summarised here as an original use of Renaissance forms to achieve the desired richness[58]. To this end, both the surfaces and skylines of buildings positively

with an exuberant display of ornament. By the early 1890's, and despite the building of the new G.P.O. in St. George's Street in 1874, there was a need for a larger building. The site chosen for the new building was that of the Commercial Exchange on the Parade. ILL.199
The reason for this choice appears to have been to bring the new buildings into as close a proximity to the station as possible(59). The design of the building was started early in 1892 by Greaves, the Colonial architect(60). It was originally intended to construct the building in two stages, these corresponding to the two lower and two upper floors respectively(61). The contract for the first stage was signed in November 1892(62) (the Commercial Exchange being demolished in January 1893), and building commenced shortly afterwards. As it turned out, the two stages followed closely together, the building being finally completed in 1897(63).

Externally, the building was in a version of the popular second Empire style which was based on a revival of the early French Renaissance. As built, the central tower was given much more vertical emphasis than the original design, which was lower and more like the truncated pyramid over the centre of the S.A.Museum(64). This redesign was to the building's advantage, creating a strong central focus. Otherwise it was simpler and more sober than its commercial neighbours as was befitting the dignity of a government building. The choice of Saldanha Bay limestone for facings was ill-judged as this weathered very badly(65).

On plan, the building was organised around a central entrance to the upper office floors while the side entrances each led into the double volume public halls. On section, the slight slope of the site was taken advantage of to produce a split section with a semi-basement to the rear, Greaves not wanting to excavate because of ground water problems. A slightly earlier product of the P.W.D. was the new Resident Magistrate's Offices on Church Square, which ILL.201
were completed late in 1890, presumably to the design of Greaves. The building had an early example of a Mansard roof, otherwise it is a very clumsy composition; the difficulties, it seems, arising from trying to give a suitably monumental scale to what was a relatively small building. The tower with its large ventilator is particularly over-scaled.

The S.A. Museum is the result of a competition held in 1893[66]. This was won by Vixseboxse amd Wanting, who at the time were State Architect and assistant State Architect of the Orange Free State. Vixseboxse set up practice in Cape Town to supervise construction, which started in June 1893[67]. After many delays, the building was finished in 1897. The site chosen was that of the upper end of the Botanical Gardens, called the Wilderness. It has been extensively added to since, but the original T-plan remains discernable. This consisted of, on the ground floor, a central entrance space with a suite of galleries in either wing whilst the administration was in the back section. A large staircase rose to the first floor which contained galleries in all three wings and a committee room over the entrance hall. ILL.200

Externally, the building is treated in the then current mixed French and Flemish Renaissance style popular in Europe. This style was then being used for the Public Works architecture of the Zuid Afrikaanse Republick which was under the direction of another Hollander, Wierda. It is in fact an isolated example of this style. No special top lighting was designed. In fact, it is stated that the then Curator actually chose only those without top lighting after his experience with the S.A. Library and Museum building[68]. The relatively large windows were thought to be sufficient. The roof of the front elevation was intended to be far more elaborate, with small obelisks crowning the pilaster,and a multitude of separately roofed ventilators. The ground floor is smoothly rusticated with a projecting port-cochere. The windows are of the medieval mullioned type whilst the first floor is very much in the early Flemish Renaissance mode with pilasters and low arched windows with alternatively pronounced keystones. The central portion was crowned by an elaborate pinnacle which has since been removed. This was partly because the front facade was faced in Saldanha Bay limestone which has weathered very badly. Ideally the building should have been carried out in red brick with stone dressings[69].

What is initially surprising about the Cape Town City Hall is how late it was built. Virtually all the other cities of standing in South Africa had acquired this conspicuous object of 19th century civic pride by the 1880's[70]. Part of the answer was that the city had already a reasonable building; this was the old Town House. ILL.202

It was also in no financial position to consider a new building until the 1880's. The first agitation for a grander building seems to have taken place in 1887, the 50th anniversary of Queen Victoria's accession. Patriotism was at a high pitch and the idea of a suitably imposing City Hall to celebrate the jubilee found supporters(71).

However, nothing concrete was done until 1894 when a competition for the building on the present site on Caledon Square was held. It was to cost under £50,000. Reid and Green. a Johannesburg firm of architects, won out of 168 entries(72). There were the inevitable delays including some revisions of the brief and it was only in August, 1900, that the foundation stone was laid. Further delays, such as having to sink the foundations to a depth of 18 feet (5,4m) instead of 3 feet (,900m), as well as the interruption of the South African War, meant that the building was only completed by the 25th July, 1905.

Externally, the City Hall is the last in South Africa of a line of City Halls having a central portico crowned by a tall clock tower, a fashion started by the Leeds Town Hall of 1858(73). In this case, the facade to the Parade is the most considered, incorporating flanking pavilions with steeply pitched roofs. All the detail is large scale and in the style of the'Renaissance Italienne'(74). The stone used is Kloof granite in the base and Bath stone above.

In plan, the building is peculiar in that the accommodation is basically in two blocks, the front block containing the council chamber, mayoral suite and the various administrative offices, whilst at the back, and entered from the side, Corporation Street, is the Town Hall proper. Internally, all the spaces are handled in the typical, heavy and somewhat overscaled classical detail common to most of the turn of the century public buildings. The Hall itself, on the other hand, is rather thinly decorated - not in the full blooded way of the rest of the building.

Two further buildings by the Cape Town Municipality should be mentioned. They are the new Produce and Feather Market and the Fish Market. The former was built in 1898 on reclaimed land in Dock Road. The Feather Market was housed upstairs while produce was sold below. In style it was in a work-a-day version of the current classical eclecticism. The most important corner had its

ILL.203

usual turret complete with steeply pitched roof crowned by a ventiulation fleche, while the elevations were strongly divided into bays. The upper windows were triple lights under segmental arches, while the lower floor windows were topped by a large round-headed arch. The central and end bays were crowned by the typical, elaborate, pedimented gables of the time. In this case the gables were completely free-standing, with no roof behind. The materials were the ubiquitous red face brick with cement plaster trims. The building had rather a pinched look. The Fish Market, completed in 1900, to the design of E. Simpkin, shows this architect at his most bizarre. Basically a symmetrical building for utilitarian purposes, the front elevation positively groaned under its load of red and white ornament, all of which was used on a large scale. The central portion, with its two windows and large voids below, had a most unsettling air of the zoomorphic about it. ILL.204

In the suburbs, a number of Town Halls were erected during this time, of which at least three are worth mentioning. One is the Wynberg Town Hall by W. Black, built c.1898. This building still exists but in a shabby condition and is the largest of the group. A symmetrical composition, it is built on a slightly battered stone plinth with a smooth, rusticated ground floor, and with the inevitable red face brick and cement facings above. The gable and gablets show Black at his spikiest in the Flemish revival. The roofs are set at the usual steep pitch with the corner pavilions emphasised. A large ventilator crowns the roof. In plan, the double volume hall occupies the middle portion of the building. ILL.205

The Municipal Hall at Rondebosch marks a departure from the normal stylistic treatment of the time; although still symmetrical with the hall occupying the centre of the plan, the rest of the accommodation is arranged around it on two floors. It was designed by G. Alexander and opened in 1900. Faced in roughly dressed sandstone, it is treated in a restrained manner. The front elevation originally had a single-storeyed, triple-arched portico set on columns with bases, which was attached to the central pronounced bay. This bay is completed by a simple pediment with the triple arch motif repeated on the first floor. The rest of the facade has a series of triple windows which seem to have been a favoured motif of the architect(75). There is the inevitable elaborate ventilator ILL.206

over the Hall proper.

The Mowbray Town Hall, built in 1904, is the last of this trio. ILL.201A
The architects were Tulley and Waters. It is the smallest of these buildings, with a five-bayed, double-storeyed front block added to the earlier hall behind[76]. The central bay, crowned by a pediment containing the Municipal arms, is set slightly forward and has a small first floor balcony, a feature of all these buildings, and it presumably had a civic function such as for the reading of proclamations. The ground floor is smoothly rusticated with red and white banding to the first floor (now painted over). The novelty of this building is the piers which were continued above the roof line and linked by what can be termed a flying balustrade. The steeply pitched roof has a ventilator-fleche.

Opened in late 1893, the Opera House or Grand Theatre as it was sometimes called, was the result of a financial venture by a syndicate led by Olhossen of Olhossen's Breweries. It was built on a site on the Grand Parade granted by the Town Council for the purpose. After the destruction of the Theatre Royal yet again by fire in 1890, there was no suitable venue for the entertainment needs of the growing city. It was built to seat 1,266 people in the traditional horse-shoe shape[77]. As was usual in those days, the seating was contained in four classes. The pit and stalls housed 250 a piece, whilst the dress circle and gallery housed 250 and 300 respectively. The dress circle and gallery were contained in two tiers and were each reached completely separately from the street as were the pit and stalls. A restuarant was provided on the first floor for the convenience of the dress circle patrons. A number of shops were also included in the building along the Darling Street frontage. ILL.207

Much attention was paid to fire precuations[78], a fire curtain and collapsible lanterns above the auditorium being some of these. There was some criticism about sight lines[79]. Externally the building was treated in a two-tiered, classical manner with a smooth, rusticated base heavily punctuated with closely arcaded shop fronts on Darling Street. The first floor was divided into bays by pilasters rising from a heavy string course. Each facade was treated in a slightly different variation of the same manner. However, the corners were all identical. These were rounded on plan and taken up

above the balustrade in a baroque bent pediment. On either side of this, there was a triple window, pedimented bay on the long side, and a double window version on the short side. The main entrance was given an overhanging balcony with more vertical emphasis, while the Darling Street elevation consisted of alternating triple bays with a smaller central bay. The least important elevation that to the north, was of course the least elaborate. G. Alexander was the architect and C.J. Phipps of London, a prominent theatre architect, was the consultant.

The Harbour Board buildings at the foot of Adderley Street were finished in 1899. They were the result of a competition held in 1896, the winner of which was E. Simpkins. What is interesting about this building is the controlled asymmetry of the facade. It marked a halfway point between the complete symmetry of the G.P.O. building further up the street and the asymmetry of such buildings as Garlicks and Heynes,Mathews with their corner towers. It did possess a tower which was off-centre but still contained within the frame of the composition. Rather appropriately, it marked the entrance to the offices proper whilst the other two doors mark the entries to different accommodation. In all, the facade successfully emphasised the rather polyglot functions contained by the building. In the treatment of the roof line, it is again a compromise between the comparative sobriety of official architecture and the exuberance of its commercial counterparts. Typically red face brick and cement dressings are used in the detailing, but here this detail is concentrated into elements which emphasise the horizontal and vertical divisions of the building rather than running somewhat haphazardly across the facade. It is, in fact, a very well articulated building. It contained a lift and its structural core was a steel frame which, of course, is not evident. ILL.208

Perhaps nowhere does the boom of the 1890's show itself more clearly than in the construction of the first large departmental stores in Cape Town. Two were built at virtually the same time. These were Stuttafords and Garlicks, both already established firms, one of which re-built on its original site and the other moved to Adderley Street. The architect for both these schemes was Freeman and they were completed in late 1893.

Stuttafords had expanded horizontally in the 1880's, but the re- ILL.209
buildings of 1892-1893 increased the height of the building from a mere two storeys to five. On the ground floor, it was almost entirely large plate glass windows protected by a cast iron verandah[80]. The upper three floors had a fairly simple treatment with courses dividing the floors horizontally and a moderate amount of elaboration around the windows. The fourth floor was contained in the newly fashionable mansard roof with its balustrading and pedimented dormer windows. The skyline was completed by a cast iron freize which featured the name of the store in large letters, a practice that was soon to become widespread. The building contained a passenger lift, otherwise it had no other innovations. Its structure was a composite of loadbearing masonry and cast iron columns which was necessary to achieve large open areas.

Garlicks shows the sudden maturity of what was to become the dominant ILL. 210
large commercial building aesthetic of the 1890's[81]. The building was five floors high. The ground floor was given over to the retail department, the first and second to the wholesale department, the third to the tailoring section, whilst the fourth floor in the mansard roof was a packing room[82]. Through the centre of each floor ran a light well, lit by a massive double-glazed skylight. There were hydraulic goods and passenger lifts. The structure was again composite with an outer, loadbearing skin and an inner structure of cast iron columns. The shop was lit by electricity supplied by its own generator. It also possessed a sprinkler system.

The outside of the building was a riot of ornament that was basically classical in origin. 'The whole front is rendered artistic by heavy pillars and statuary' was a contemporary comment[83]. It was carried out in the red face brick and cement dressings then becoming popular. The ground floor had large plate glass windows with a heavy cast iron verandah, complete with crestings carrying the company's name. Above this, each floor was strongly separated from the next by a heavy string course. The treatment of window surrounds varied from floor to floor. The end bays were emphasised. The roof was the most exuberant ornament of the building, with its corner tower, groupds of former windows, skylight and end pavilions all topped with cast iron filigree and lettering. It was a prime example of the contemporary love of richness.

There were two other buildings of comparable size. These were the Heynes, Mathew Building and Mansion House. They were built alongside each other and demolished in 1968. The earlier of these was the Heynes, Mathew Building built in 1894-1895[84], to the design of J. Parker. It was the first five-floored office block to be built in Cape Town. The ground floor contained the chemist's shop whilst the manufacturing dispensary was on the floor within the roof space. The other floors were let as office suites. The building was all electric including the lift[85]. Outside, the building was in the idiom established by Garlicks except that there was a verandah to the first floor as well[86]. The first two floors were treated as a rusticated base, the second and third were combined by a giant order whilst the fourth was set between two heavy string courses. The inevitable corner turret had a tall conical roof. The style of the building was described as 'Renaissance - a pleasing mixture of continental architecture in which Italian predominates'[87]. This pleasing mixture was carried out in the ubiquitous red brick and plaster trims.

ILL .211

The second building was Mansion House built on Fletcher and Cartwright's corner site. The architect here was C.H. Smith, and the building was erected in 1897-1898. When finished it was the tallest building in Cape Town, and probably represents the apogee of this style here. It was very similar in format to the Heynes, Mathews Building, except that the first three floors were treated as a rusticated base, the lower two being covered by balconies. Above this, the next two floors were tied together by a giant order. A heavy cornice topped this. Finally there were the usual dormer windows which were carried up into gablets, once on the short elevation and twice on the long elevation. The corner turret, a much more gradiose and also more classical affair than the neighbouring one, had a base above which was a peripheral temple crowned by a dome.

ILL. 212

All these buildings illustrate the contemporary quest for an acceptable method for clothing the new high rise buildings in the Renaissance style[88], and show the shift from horizontal to a more appropriate vertical emphasis, by adopting the device of grouping floors.

Before turning to the smaller buildings, mention should be made of the new Civil Service Club. Re-built on its old site in Church Square in 1897, it was an L-shaped block containing, as originally planned, the usual suites of club facilities on the ground and first floors with members' accommodation above. The third floor contained the kitchen, ancillary accommodation and servants' rooms. The public rooms were fitted out in a substantial manner with panelled walls and elaborate ceilings. Externally, the building was faced in cement plaster. The first two floors of the principal elevation was given loggias in the Renaissance manner whilst the symmetry of the facade was completed by a cupola in the French idiom. There is an air of quality about the building which, it can be surmised, was required by the members. There was no frippery of cast iron here. The architect was J. Parker. ILL.213

A curious result of the land boom and the resulting scramble for prime sites during this time is the Thomson and Watson building, more popularly known as the flat-iron building because of its shape which was derived from its triangular site between Dock Road and Adderley Street. Designed by G. Ransome and built in 1898, it was in the free Renaissance style favoured by this architect, but saved from mediocrity by the skilful and bold resolution at the point of the triangle by positioning the staircase there and treating it architecturally as a circular tower. The emphasising of the slope of the staircase was also unorthodox but imaginative. ILL.214

Because of the sheer quantity of buildings erected during this time, only a selection of the smaller buildings can be mentioned. There is also a seemingly endless diversity in the buildings themselves. However, there are also a number of specific qualities that give order to this often deceptive abundance.

The first is the image that the patrons themselves wished to convey. Here, the clients and their architects were very aware of the message that the architectural treatment of their buildings could present to their customers. Thus banks wished to give the feeling of solidity and reliability. In practice this led to less showy and more 'correct' buildings than the shopkeepers, who were more concerned in displaying their wares and who, by a more affluent-seeming architecture, sought to persuade their customers to acquire

the good things of life.

A building such as the Bank of Africa in St. George s Street, designed by Freeman in 1893, shows this tendency very clearly. It is very restrained and clothes in, what is for the times, a sober suit of Renaissance garb. Of course it is not archaeologically correct and still well within the creative eclecticism of the period. As an example, the windows are much bigger and closer together than Renaissance precedent allows. ILL.215

Juta's in Adderley Street (1900), provides a typical exuberant contrast to this. The ground floor was given over completely to glass windows and show cases shaded by a single-storeyed verandah. Above this rose the upper five storeys of the building. The two lowest of these had closely coupled, triple windows divided by double pilaster strips in the centre, and single at the ends. Above this, the next two floors were united by a giant order which was again double and single, as below. Large arched windows dominated this section. The facade was completed by a heavy cornice surrounded by single dormer windows to each side of an elaborate central gable. Presiding over this lavish display was a statue of Shakespeare in a niche. ILL.216

This building, with its grouping of floors and the varying treatment of window voids, was yet another attempt to solve the aesthetic problem of the tall building. The haphazard application of the various tenants' lettering to the face of the building where it was clearly not intended, can be seen as an extreme example of the contemporary commercial competitiveness and aggressiveness.

On smaller sites, where there had originally been a five-bay house, the re-building of the 1890's seems to have resulted in a standardised building. This was a three-storey, three-bay building with a shop on either side of a central doorway on the ground floor, and offices above this. Typical examples of this are Dusseau's building in Church Street, built in 1897, the architect being G. Ransome; and Atwells by W. Black, built in 1898. The former, which is a re-building of the original two floored house, is a relatively restrained exercise. The typically large voids on the ground floor were topped by a balcony. The first floor, with its ILL.218 ILL 217

larger central bay and sets of triple windows acts as the base for the giant order incorporating the upper two floors. The central bay is completed by a simple pediment. In contrast, the Atwell's Building, although following the same formula, was more freely eclectic and more elaborate in detail. Here the ground floor acts as the base whilst the uppermost floor was contained within the mansard roof. The side bays were emphasised by the small gables whilst the window voids were smaller than those on the previous building. There were also no large scale architectural elements, everything being more domestic in scale.

Both the buildings above were variations of the classic, but of course other styles were also in favour. Dix & Sons' building in Longmarket Street, built in 1896 to the design of J. Parker, provides a good example of the prevailing attitude, although, in this case, any precise description of the facade in historical terms is difficult. Dix & Sons were bakers and confectioners, so the ground and first floors of the premises were turned over to a shop, dining and tea rooms. Hence the need for large windows on the first floor. Above this was packing and storage, whilst the baking took place on the top floor. The building was partially steel framed with steel stanchions and beams. The top floor was of concrete supported by R.S.J's at close centres. The facade was treated as two distinct elements, the ground floor with shop front and service entrance as one, while above was the red brick triple bay front, topped by a large, steep gable. The triple voids of the first floor were given a Gothic air by the ogee arch shapes of the windows. Each of the piers was topped by winged dragons. ILL.219

Mention should be made of the architectural advantages that were invariably taken of a corner site, even in the smaller buildings. Two examples are shown here. Koch & Dixie at the corner of Burg and Castle Streets, was designed by A. de Witt and built between 1890-1895. Here the shop had a corner entrance above which was the tower. This was in the form of a Germanic looking mansard. Otherwise it was a fairly bland sort of building with a typical two storeyed bay with a dormer above this bay being repeated a number of times down each face. The other building, Cuthberts, at the corner of Plein and Longmarket Streets, was completed in 1893. Situated on a very narrow site, hardly more than 20' (6m) wide, it ILL.224 ILL.225

was three floors high in red brick with cement dressings, and capped by the typical mansard roof. Its corner turret, complete with Cuthberts' sign, was completed by a peculiar cast-iron, open work finial.

There was also at this time a considerable amount of re-building in the inner city suburbs, where older houses were refurbished to become shops on the ground floor and offices or flats above. The illustration shows a typical example, although it was more usual for these to be two storeys only. Designed by W. Black and built in 1895, it again follows the precedent set by the smaller city building, with an almost totally glazed ground floor protected by a cast iron verandah, above which was a triple bay facade, freely treated with classical motifs. The parapet with accompanying gablet, rose completely clear of the roof which, as is usual, was a low mono-pitch coruugated iron affair that drained to the rear. ILL .226

This decade saw, as well, along the main roads in the suburbs, the start of a process of building which was to lead to all these places resembling the streets of small towns by 1910. The following buildings were chosen virtually at random to illustrate the spread of this type of street architecture.

The first is a row of six shops with living quarters above. Designed in 1895 by W. Black, they were built for the Trustees of the N.G. Church, Green Point, and faced onto the main road in Sea Point. With their double storeyed cast iron verandahs, prominant party walls and gables, they are very akin to the terrace houses of the time and can in fact be seen as a variant of them. ILL.220

The next building dates from 1897 and is in Main Road, Mowbray. Although without verandahs, it has all the other elements to be found on the average building. ILL.221

Van Ryns premises in Rondebosch was a somewhat more imposing building. Built in 1895 to the design of A de Witt, it was complete with corner turret. Large shop fronts were placed within segmental arched arcades. The elaborate detailing, especially the ventilators, are typical of de Witt's work at the time. ILL.222

The Oddfellows Hall, on the corner of Loop and Hout Streets, dates ILL.228

from 1896 and was designed by J. Parker. It is strictly speaking neither a public nor commercial building, but illustrates a type of building which fulfilled the need of the day for a meeting hall for club and social purposes. It is interesting to note that the land value of what was then a relatively peripheral city site should have encouraged the Oddfellows to include a shop in the accommodation provided. The rest of the building consisted of a dining room, kitchen and entrance hall on the ground floor (banquets were very much part of social life then), with a large meeting room on the floor above. Externally, there was a double-storeyed verandah whilst the materials were the ubiquitous red brick with cement facings. The presence of the hall is signalled by the usual large roof ventilator.

Outside Cape Town the prosperity of the times was also reflected in the construction of new public offices in the towns. These buildings contained the Magistrate's Court, which was now separated from the Gaol, the Post and Telegraph offices and the Police Station. They were invariably constructed on the pavilion principle; that is, that the major elements were placed under separate roofs. The buildings were also symmetrical about the Court House which was made the axis because of its larger bulk.

The Public Offices at Uniondale (1894) show the typical layout very effectively. The centre building is the Court House whilst the lower building is the Police Station. A corresponding building is the Post Office. The detailing of the building is restrained classical. ILL.227

At Worcester, the Public Offices built in 1891 demonstrate a very similar layout. The architectural treatment here though was some what richer, the Court House receiving a very florid gable of the type then becoming fashionable. This was complete with pedimented cap, scrolls and pinnacles. The projecting porch had its share of ornament. The side pavilions had gables, whose general outlines seem to foreshadow the beginning of the Cape Dutch revival, but whose origins probably lie in the Flemish gables of the Elizabethan revival of the 19th century. The small gables on the side elevations are even more strickingly Cape Dutch in outline. Both buildings are marked by the typical use of verandahs for circulation. ILL.229

Banks were amongst the first in the towns to show the new style. The reasons for this are twofold. Firstly, they had by their nature to be substantial and demonstrate the substance of the Banks themselves. Secondly, as branches of the main Banks whose head office was in Cape Town, they were then almost invariably designed there by the Bank's architect. A peculiarity of these buildings was the combination of the Bank and the Manager's house.

The Standard Bank at Robertson was built c.1890, or possibly earlier. ILL.230
It is a simple but dignified example of this composite type. The bank was in the gabled wing with its own entrance, while the house was set back behind the double storeyed verandah. The elevation of the Bank itself had heavy architraves around the opening, and heavy quoining. The gable was of a vaguely classical pedigree. The verandah was in wood with turned balustrades and sawn fretwork, cast-iron only arriving in the towns in the mid 1890's.

The African Banking Corporation's branch at Montagu is certainly the ILL.231
most elaborate and probably the finest of the banks. Dating from the late 1890's and probably by W. Black, it is, with its pedimented gables, plaster work ornament and delicate cast iron, a superb concoction showing the final arrival in the small towns of the fully blown Victorian form in all its exuberant glory.

The Barclays Bank branch in Oudtshoorn, with its delicate double ILL.232
storeyed cast iron verandah enveloping a stone building, shows another aspect of the late Victorian style less obviously architectural it nevertheless shows the directness and what can only be termed fitness with which a great deal of colonial work was designed.

In the more run-of-the-mill commcercial work, architect designed buildings of the double storeyed, cast iron verandah type, became the accepted norm and this type was built right up until the First World War with little variation. The illustration shows a re- ILL.223
buildings of a shop in Worcester designed by W. Black c.1895. Except for the bargeboarded gables instead of the elaborate Flemish or pedimented plasterwork gables then fashionable, it has all the elements found on similar sized buildings in Cape Town and suburbs.

The building boom of the 1890's continued virtually unabated through

the Anglo-Boer War and for a couple of years after this, but building activity declined very rapidly after 1904. With the recent re-building of virtually all the prime sites in Cape Town, the new buildings were usually confined to the lesser streets. As might be expected, the death of Queen Victoria signalled no immediate change in contemporary architecture but there did grow up during her son's reign a style which is now known as Edwarian[89]. Briefly, the qualities possessed by this style were a return to Neo-Palladianism as well as a revival of the use of Baroque forms and motifs. These are both characterised by extreme formality, simplicity of concept, a heavy symmetry, and a largeness of scale in detail, the latter often becoming overblown. A good example of this style is the Piccadilly Hotel by R.N. Shaw, built in 1905-1908. As has been observed by Service[90], the Imperial Baroque fitted the grandiose mood of most of the wealthy and successful men of the 1900's. For the Britisn it was a celebration of empire and prosperity.

As might be expected, this new mood took a while to become predominant in Cape Town and although there was no immediate change there are signs in the new buildings of this, and with it the death of Victorian architecture. A number of actual buildings will illustrate this.

The Y.W.C.A. in Long Street was built in 1902 to the design of J. Parker. Although it still uses the basic formula of the previous decade, that is the two storeyed verandah with the upper two floors divided into bays by pilasters and bay windows, all capped by a heavy cornice, the roof line is plain and there are no gables or dormers. ILL.233

Fletchers Building in Darling Street was built in 1904. designed by C.H. Smith. It forms an interesting contrast to his Mansion House of a few years before. Although tall, eight floors as well as a basement, the overall treatment, whilst repeating the basic formula of the 1890's, is noticeably simpler both in composition and detail. It was faced in terra cotta; this giving it a softer more monochrome finish than that of the red and white bands of the previous buildings.

Gibsons in Long Street, althougn designed in and dated 1896, was ILL.234

actually built in 1904. A design of A. de Witt, it is probably the most interesting terra-cotta front to survive. Basically it is a re-facing on a narrow lot. The backing of this front is a steel frame. The prevailing demand for large glass areas has also reduced the architecture to what are virtually ornamented frames themselves. Although highly ornamented, the overall salmon pink colouring gives it a unity it would otherwise not possess.

Jardine's new building in Adderley Street of 1903, is again faced in terra-cotta, this being salmon pink. Although a small building with a large gable, it again illustrates the return to simplicity of form and detail. ILL.235

The Bank of Africa, St. George's Street, is possibly one of the first buildings in Cape Town in the fully blown Imperial Baroque style. Designed by Milne & Sladdin, a recently formed partnership, it was the winning entry in a competition held in 1906[91]. Relying on heavy massing as well as being 'correctly' detailed in 'real' materials, it illustrates the dry academic phase through which South African architecture was about to pass. ILL.236

REFERENCES CHAPTER EIGHT

1 Meeks. The Railway Station P 25

2 See Lewcock. Early Nineteenth Century Architecture in S.A. P 339

3 Hitchcock. Early Victorian Architecture in Britain. P 347

4 Ibid. P 345

5 Ibid. P 38

6 Ibid. P 367

7 Fergusson. A History of Modern Styles Vol 11 P 116

8 Hitchcock. P 397

9 See Chapter Three

10 This is conjecture but early photgraphs show shop windows shuttered

11 The exact date of its erection is uncertain but it existed in 1860

12 The building no longer exists

13 Cape Monitor Nov. 1856

14 The original drawings in the Cape Archives are signed by Pilkington The C.E.

15 This was done in 1859, See P

16 See P.W.D. contracts file 1855 (Cape Archives)

17 Colonial Engineer's Report. G 32 of 1860 (C.A.)

18 See P 274

19 See Report of the Select Committee on gaols. Parliamentary Annexures of 1860

20 Ibid.

21 Ibid.

22 Knysna and Oudtshoorn are two examples

23 See Report of Select Committee above

24 See P 81 et seq of the Quarterly Bulletin of the S.A. Library for further description

25 Ibid.

26 Pevsner. A History of Building Types P 164

27 See S.A. Museum Report of 1858 (Cape Archives)

28 See illustration X 5 in Hitchcock's Early Victorian Architecture in Britain

29 Cape Town Mail and Advertiser 21 July 1860

30 Cape Monthly Magazine Vol 10 P 374

31 Cape Monthly Magazine 1860, P 357

32 It possibly is a later alteration of C 1890. Lennons was similarly altered

33 See P 281

34 See P 90

35 These are mentioned in the Specification

36 There is no documentation about this building except the drawings

37 See P73

38 This is based on the evidence given in the Select Committee Hearing of 1876, see P

39 Advertisements describing him as such appear in the contemporary almanac

40 For a fuller description see P et seq, in Africana Notes and News

41 Appendix to Select Committee Hearing, A 4 of 1876 (Cape Archives)

42 Report of S.C. Hearing A 4 of 1876

43 Ibid

44 He was resident in Rondebosch at the time. It also does not appear to be R.E. Freeman's work

45 He was living in Stellenbosch

46 See A 5 of 1879. Parliamentary Annx.

47 See Report of Chief Inspector of the P.W.D. Statistical Register 1885

48 Information supplied by City Archivist, Cape Town

49 Another floor was added in the 1890's

50 There was a verandah on the Magistrate's Court Durban: Designed by Freeman in 1864

51 See Cape Times Weekly 26 Aug. 1896

52 A similar tower was erected on the Palace Buildings in Johannesburg in 1889

53 See Chapter one

54 See graph illustration No 5

55 See P 253

56 See Chapter Three

57 Meeks. The Railway Station, Chapter one

58 Ibid. P 11

59 This not stated, but in the 1890's the railway network was the prime distributer of mail

60 Drawings finished in April, see P.W.D. files 201, 202 (Cape Archives)

61 Ibid.

62 Ibid. Small and Morgan's Tender was £73,737

63 Ibid. Total cost £175,000

64 See Ill. 200

65 There is a sketch showing defective stones in the Cape Archives

66 See P89

67 The builders were W & G. Scott and the Tender price £18,687

68 Summers - The S.A. Museum P 39

69 This was usual combination of materials in Holland

70 Viz. Port Elizabeth, Grahamstown, and Durban

71 There is much correspondence in the Cape Town newspapers of 1887

72 See P 89

73 Pevsner. History of Building Types P 54

74 Mayor's Minute 1899

75 There can also be seen in the Malmesbury Town Hall

76 This would seem to date from C 1890

77 See S.A. Review 1 Sept. 1893, Special Supplement

78 Ibid.

79 S.A. Review, 3 Nov 1893

80 The first floor verandah is post 1900

81 J. Parker, who worked for Freeman at the time, afterwards did Garlick's work which implies that he had a large hand in this design

82 See article in Cape Argus, 17 Sept. 1893

83 Ibid.

84 Finished Nov 1895

85 See article in Cape Times Weekly 20 Nov. 1895

86 This was intended to go around the corner but this was prohibited by the City Engineer

87 Cape Times Weekly, 20 Nov 1895

88 See Hitchcock. Architecture 19th and 20th Centuries, Chapter 14

89 See Service, Edwardian Architecture and its Origins

90 Ibid. P 6.

91 See S.A. Architect, Engineer and Surveyor' Journal 19 Oct. 1906

CHAPTER NINE. HOTELS.

'VERY EARLY, A BUILDING DESIGN WAS EVOLVED THAT WAS TO BE AS MUCH A SIGN TO THE WEARY TRAVELLER AS WERE THE TRADITIONAL SIGNBOARDS THEY WORE ..... THEY WERE BASICALLY THE SAME; SINGLE-STOREYED AFFAIRS, ONE ROOM THICK WITH AN ENTRANCE TO EVERY ROOM FROM A VERANDAH'(1).

In 1840, there were a number of establisnments in Cape Town calling themselves hotels, all of which seemed to have offered accommodation of some kind. These hotels existed in what had originally been large houses. Hotels had not yet become a distinct building type. The London Hotel, Greenmarket Square was an example of this. ILL.237
Even when purpose built hotels had become common, it was not unusual for a large house to become the nucleus of an hotel. The Wentworth Hotel in Sea Point, started in 1880, was formerly Sea Point House, whilst the first building used for the International Hotel was a large house in Mill Street. In the country, hotels were also often converted houses. Needless to say all these establishments were not large, most just being a few rooms.

In an article of 1861(2), there were some scathing words for the material comforts provided by South African hotels, the author stating that no-one had yet built a house in Cape Town expressly as an hotel. He then goes on to give his ideas on what form this ideal hotel should take. It should be built around four or three sides of a square with rooms facing inwards overlooking a grass plot complete with fountain; around this square there should be cool verandahs and balconies. There should be plenty of baths and quantities of ice. An appealing picture, but it should be noted that this was written by a newly arrived English traveller in February, so perhaps this excessive need for cooling is understandable.

Despite this, the first purpose built hotel appears to have been ILL.238
the Masonic, formerly Welch's, built c.1855(3) in Darling Street. Although basically still domestic in character, the scale was increased. It was eight bays long and it shows the beginnings of specialisation. These are in the horizontal ordering of the building, with a sub-floor or basement for storage, a raised

ground floor with the public rooms and a residential first floor. An innovation is the use of an elevated stoep with steps at both ends for access to the public rooms. The verandah was later, being added c.1870(4). The end bay was used as a store on all three levels, but it is not clear whether it was built as part of the hotel or whether it was an older portion incorporated into the new building.

By the 1860's the basic format of the small South African hotel of the 19th century seems to have been arrived at. Two hotels of this time demonstrated all the essential ingredients of the formula. Both these, Rathfelders at Deep River and Coghills at Wynberg, have so many features in common that it is possible that they were designed by the same person. Rathfelders is probably the earlier and dates from c.1860(5). Both have two floors with five bay fronts to which was attached a double storied wooden verandah supported on gas-pipe columns. Both had french doors on the upper floor, opening onto the balcony. This enlargement of the basically domestic concept was achieved by running out wings at the back of the main block. Coghills had two wings forming a U-shape, whilst Ratnfelders seems only to have had one, but here the verandah was returned along the wing. Both hotels were not large.

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ILL.240

In the mid-1860's there were at least two projects for 'American style' hotels, one was designed for the Wynberg Hotel company by Tuppen and Stonestreet. The other was for an hotel at Kenilworth to a design of Welchman and Reid. They were also involved in a scheme for a large hotel to be built near the central Causeway. However the depression put an end to all these schemes. Nevertheless, at least one hotel, the Thatched House Tavern on Green Market Square, was refronted in the fashionable 'Italianate' style at this time. During mid-1870's, with the return of prosperity, a number of country hotels were built or re-built. These now became substantial buildings of the familiar double storied verandah type, hotels such as the George Hotel, George, built c.1877, and the Union Hotel, Mossel Bay, built c.1876. With their all wood verandahs, they are typical of this period. Later hotels do not appear to have varied much in size and layout, the only difference being external changes where, for example, during the 1890's the

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then fashio. ble cast iron was incorporated into the verandahs and the elaborate gablets introduced into the roof line, as in the Masonic Hotel, Clanwilliam. ILL .243

The rise of the suburbs around Cape Town during the 1880's led to the construction of a number of substantial hotels in these places. At least three are worth mentioning. The first, the Kenilworth Hotel, opposite the station, was built c.1883. It is in the prevailing aesthetic of the time, being a relatively simple block-line building with a double storied verandah recessed between two gabled wings. Along these wings were single storied verandahs. The detailing was not elaborate and was classical in origin. A building of similar character and size was built about 1885 as one of the first buildings at the International Hotel originally started in 1883. The third and largest was the Queens Hotel at Sea Point, built to replace Sea Point House. Designed by Alexander and built in 1887, it again followed the format of a double storied block with recessed verandahs and projecting side wings. In this case, these side wings ran back a considerable distance forming a U-shape Plan. In elevation the building is distinguished by its greater width than that of the other buildings. The central entrance is given emphasis by two small gablets repeated one above the other, while the wings have double storied bay windows. In sum then, its treatment marks the transition to the more vigorous plastic modelling that was to come into use in the following decade. This hotel would also seem to be the first in Cape Town to use cast iron columns and brackets.

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During the expansive nineties, hotel buildings, like all other buildings, became bigger, better and more varied. The largest of these was the appropriately n med Grand Hotel in Strand Street, built in 1894 to the design of Freeman. It has all the stylistic features common to Commercial buildings of the time. The building itself was a composite one with the hotel occupying the Adderley Street frontages and the bulk of the Strand Street side, whilst the portion fronting St. George's Street belonged to the Commercial Assurance Company(6). The ground floor was given over mostly to the various bars that were obvious money-spinners in the centre of town, whilst the first floor contained the hotel's public rooms.

ILL.248

This floor opened onto a large cast iron verandah which ran around the building. It seems that it was well stocked with exotic plants and was a highly popular rendezvous. The use of clere-storey windows above the verandan roof was a clever device to overcome the darkness often found in large rooms shaded by wide verandahs. Above was a floor of rooms, whilst above this was another floor, part of which must have been given over to servants' accommodation. The hotel's kitchens were almost certainly situated on the top floor as well, as was common practice. The complex roof line was capped by large cast iron lettering. There was also a tall flag pole.

A smaller version of this type of hotel was the White House Hotel, also in Strand Street, built in 1893, with Parker as the architect. It incorporated the structure of the previous double storied building. Because of this, some limitations of the planning of the new building are apparent. Nevertheless, it possesses all the typical elements of hotel plans of the time. On the ground floor are all the public rooms and the manager's suite. It also contains the kitchen, probably because of servicing difficulties if it had been placed on an upper floor. The upper two floors contained a total of fortysix rooms reached by an elaborate central stair. At least half of these rooms faced into a light well or onto a service lane. There were two bathrooms and W.C's per floor. The first floor had a balcony running around the two street facades, but it was not accessible from the rooms themselves. The external treatment was much more restrained than that of the Grand, the wall surfaces being left plain and with only one large dormer in the roof.

ILL .249

The hotel Palmerston by G. Ransome is an oddity in its use of highly elaborate Gothic detailing. Its corner turret is a superb example of the Victorian concern for the street corner, besides it being a good advertisement for the hotel itself.

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The new Hansa Hotel, built in 1901, the architect being Parker, was situated on the corner of Bree and Strand Streets. It shows how the demand for shop space had forced all accommodation but the equally valuable bar, onto the first floor. It also demonstrates the increasing use of the lift, typically placed in the stair well.

ILL .251

In this case the small corner site has been used to provide all the bedrooms with a street frontage, whilst the service rooms and staircases are situated around an internal court. The kitchen is on the top floor with services on the other floors. Externally, it is distinguished by a double storied verandah with the obligatory corner tower. The other details show the more restrained attitude that was replacing the mood of the nineties. The New Claridges Hotel on Stal Plain by Black, built in 1903, also demonstrates this return to a simpler silhouette and less vigorous detailing. ILL.252

A number of smaller hotels were built during this time, mainly as local outlets for the breweries. Olhsson's Cape Breweries were the giant developer in this respect. In 1898 they owned forty hotels in Cape Town alone and yet more in the suburbs. The Taymouth Castle Hotel, corner of Vandeleur and Wicht Streets, built in 1894, is a good example of the smallest of these pubs(7). On the ground floor were the two bars, private and public, plus a bar parlour, dining room and kitchen, whilst above were five bedrooms, three of which were probably for hire. There was no bathroom. ILL.253

The Standard Hotel, Napier Street, built in 1897, was a larger version of the same layout except that it possessed three floors with a billiard room on the first floor and bedrooms above that. There was a bathroom and internal W.C's. ILL.254

The facade was a pleasant composition with a central bay topped by a 'Flemish' gable with a rusticated ground floor and the inevitable red facebrick and strong plaster bands above. ILL.254A

The front elevation of the Tramway Inn (1896) is another variation of this elevational treatment. J. Parker was the architect of all these hotels. The smaller pub dates from at least the late 1870's as the Nova Scotia Hotel shows. ILL.255

ILL .256

The last variation of late 19th century hotels is the Resort Hotel. The crowding of the city and inner suburbs plus the relative mobility afforded by the railways led to the development around the turn of the century of a number of seaside resorts. Places like Muizenburg, Kalk Bay and Somerset Strand became popular places for holidaying. To meet this demand a number of hotels were built. The grandest, architecturally, was the White House Hotel at Somerset Strand. It was basically a large addition to an earlier ILL .257

block for the proprietor of the similarly named Strand Street Hotel. It was a more elaborate version of the normal country hotel, offering both better facilities and more accommodation. It was also given a suitable appearance architecturally with its corner turret, cast-iron verandah and roof lettering. The architect was Parker and it was built in 1897

From this brief survey it can be seen how, during the 19th century, hotels evolved from a domestic origin into a highly specialised type. There were however, two basic forms, that of the country and suburban hotel and its city counterpart.

The first, following its prototype, the verandahed house, evolved into a low horizontal building with, during the 1890's, as much architectural finery as its pretensions could afford. It still remained a large house though. Its similarity to the typical Australian hotel should also be noted here and this is a probable influence in its later development(8).

The city hotel, though it also developed from the town house, took a different path. As it had of necessity to be more compact and later, more vertical, it follows more closely contemporary English practice, as well as deriving its aesthetic directly from current commercial fashions.

An interesting hybrid, combining as it does elements of both forms, is a building like the Grand Hotel. These buildings represent a high point in colonial architecture(9).

REFERENCES CHAPTER NINE

1 Freeland, The Australian Pub. P 96

2 Cape Monthly Magazine, Feb. 1861 P 66

3 See advertisements in Cape Monitor of 1855

4 It can be seen on a panorama of c 1874 (M.369) but not before

5 It appears on a Bowler sketch of 1860

6 See S.A. Review, Sept. 14 1894

7 All these drawings survive in the possession of Forsyth & Parker

8 See Freeland, The Australian Pub, Illustrations 33 to 39

9 The ability to synthese new solutions is discussed in the last chapter at greater length

CHAPTER TEN. HOSPITALS.

'IT MAY SEEM A STRANGE PRINCIPLE TO ENUNCIATE AS THE VERY FIRST REQUIREMENT IN A HOSPITAL THAT IT SHOULD DO THE SICK NO HARM. IT IS QUITE NECESSARY NEVERTHELESS TO LAY DOWN SUCH A PRINCIPLE, BECAUSE THE ACTUAL MORTALITY IN HOSPITALS, ESPECIALLY THOSE OF LARGE CROWDED CITIES, IS VERY MUCH HIGHER THAN ANY CALCULATION FOUNDED UPON THE MORTALITY OF THE SAME CLASS OF PATIENT TREATED OUT OF HOSPITAL WOULD MAKE ONE EXPECT'[1].

The military hospital at Woodstock was built in the early 1840's, its architect was Col. Lewis, the commanding officer of the Royal Engineers at the Cape. The main buildings were planned in the self-contained blocks, the central one was a double storied building containing substantial quarters for four medical officers. Behind this was a large enclosed yard with a single storied range of miscellaneous offices. To each side of the centre block was a ward complex. In each of these were four wards, these pavilions being similar to those of the Royal Naval Hospital, Stonehouse (1754-1769)[2]. Two wards were upstairs, two down. Attached to these blocks were separate small buildings, one contained the kitchen while the other contained the operating room, guard room, etc. Across the front of the ward wings ran a single storied verandah supported on what seems to have been light cast-iron columns.

From a planning point of view, the hospital had certain strengths and weaknesses. The breaking up of the various elements into distinct elements is good, as for instance, the isolation of the kitchen minimises the fire risk to the patients; but internal arrangements such as the lack of cross ventilation to the paired wards, the sharing of a common bathroom and the distance, across an open yard, of the privvies from the ward block, are all defects that advanced hospital design was soon to show up.

Externally the handling of the building, especially the front with its projecting lobbies, was competent and it has been called by Lewcock, *'A fitting final demonstration of the extent to which the Georgian style with all its refinements and its pedantry dominated Cape architecture by 1837'*[3]. ILL.258

The new Somerset hospital was intended to replace the existing building of the same name, which was situated near Somerset Road amongst the cemeteries. It was built as part of the vigorous public works programme undertaken during Sir George Grey's governship. The need for a new hospital was first put forward in a select committee report of 1855[4] which stated that *'Somerset hospital from its position in a low unhealthy and altogether unsuitable spot, the dangerous state of dilapidation in which the buildings are, requiring immediate and extensive repairs, together with the original faulty and ill-arranged plan, would be far better removed to a more open elevated site'.*

This site was finally fixed on as being between the convict station and Fort Chavonne[5]. In 1858 advertisements were placed in the newspapers to invite designs for the new hospital[6]. Four designs were submitted and assessed by a commission appointed for the purpose. They judged the one submitted by 'Cavalry Officer' (Köhler) to be the best, but could not recommend its adoption owing to the ventilation in the wards being defective and they also considered the system of drainage to be objectionable. The plan was in an H-shape whilst the drainage was similar to the new Roeland Street Gaol, with a large central sewer running under the building discharging into the sea. The other plan considered by the commission was praised for the ingenuity shown. It was a quadrangular, but it had considerable drawbacks as, for instance, did the wards which ventilated through each other. There were no comments on the other two designs. Köhler's design was also rejected by the assistant Civil Engineer because of the inaccessibility of its drainage. A plan was then prepared by two of the commission[7]. Sir George, himself, seems to have had his own ideas on the subject and wished to use the recently erected hospital at Kingwilliamstown as a model, despite expert opinion's doubt as to its suitability.

In August 1859, new plans were prepared by the newly appointed Colonial Engineer, Scott-Tucker, who persuaded the governor to drop his ideas[8]. On August 20th, the foundation stone of the present building was laid by Sir George, his last public act before leaving for Britain. He is recorded as choosing the

elevations which are 'Tudor'. The building was built by Pickering, the railway contractor, without it seems any tenders being obtained, and it was subject to the seemingly inevitable select committee hearing of those days(9).

The building is set out in the form of a T with the centre of the main block emphasised in both plan and elevation. It is symmetrically disposed around a large central staircase. The accommodation in the main block is laid out on either side of a central corridor. The ground floor most contained doctor's rooms, stores and a few small wards in the main block with the kitchen and paupers' ward in the wing. Above these were the female wards in the wing and large wards in the main block. One of the most interesting features of the hospital is the layout of the ward units. These consisted of a large room to which was attached in all cases a nurse's room, a bathroom, lavatory and W.C's. This was an attempt to make each nursing unit self-contained, marking a considerable improvement in this respect over the previous hospitals. An interesting feature of the sanitary arrangements is the design of the W.C's, which are contained in the octagonal turrets at the corner of the building. Above each of what would now be termed service stacks was a water tank. ILL.259

A contemporary opinion of the hospital is as follows:
'The Architect has unquestionably been successful in producing a massive and graceful pile which pleases the eye and mind of the beholder, without any apparent incongruity of style and purpose',(10).
The writer goes on to praise the Angle Towers as being useful as well as ornamental but has some criticism for the windows as being too high and badly positioned to allow sunlight to penetrate the wards. He reserves most of his criticism for the planning, however, pointing out that only a quarter of the total area of the hospital was ward space and, amongst other strictures, notes that the female ward is too narrow for a double row of beds, but too wide for a single row. He also points out that the operating theatre is too small, and that the architect has been unduly impressed with Miss Florence Nightingale's objections to double wards. He suggests that space would have been better used with a smaller number of wards, that the corridors should have been made

wider for use as day rooms and finally that a simpler and clearer plan would have made for a better hospital.

In 1891, a new wing to the east was added and in 1897, another, the Jubilee, complete with decorative wooden verandahs. Both were designed by the Cape Public Works Department. Today the hospital remains substantially unaltered.

A project of 1889, which although not carried out, was a hospital designed by Greaves, the P.W.D. architect, as a separate addition to the new Somerset Hospital. It was to be situated behind the present building. Its chief interest lies in the planning which is a demonstration of the pavilion principle with the four wards being completely cross-ventilated along their length. Architecturally it is a very rare example in the Cape of what might be considered to be the fully developed South African colonial institutional building. The characteristics of the building were simple symmetrical planning in rectangular blocks, usually single storied but never more than double storied; the use of the verandah for circulation and shading and the use of a vertical feature, such as a ventilator, to mark the central entrance. Architectural ornament was minimal but significant. ILL.260

Until the 1890's the new Somerset Hospital remained the only civilian hospital in the whole of the Western Cape. To solve the needs of a vastly expanded population a series of cottage hospitals were built, the first being the Victoria Cottage Hospital at Wynberg in 1889; then the one at Woodstock in 1896 and finally the Rondebosch Cottage Hospital in c.1899. The word 'Cottage' was taken literally by the designers who, both in plan and elevation, treated them in a domestic scale. The result of this is a rambling building with the character of an overblown house. The Wynberg Cottage Hospital, designed by De Witt, with its jumble of roof forms and touches of half timbering, was a good example of this sentimental approach. The Woodstock Cottage Hospital, on the other hand, although still domestic in form and detail, is more in the main stream of the 1890's villa style, with its stick work verandah and its gables replete with classically derived motifs. It was added to in 1898, the architect being Parker[11]. The plan still shows a remarkably casual attitude ILL.264 ILL.263

towards what would now be considered correct zoning, for example the operating room was opposite the front door.

The new Lock Hospital, built in 1888 to the design of Greaves, is a small building tucked into one of the back corners of the Roeland Street Gaol block. L-shape in plan with two self-contained wards, one in each wing, its main interest lies in it manifesting the then current obsession with ventilation. This was achieved in this case by the construction of a large central ventilator on the roof of each ward with a series of air vents in the windowless boundary wall, supplemented by windows on the opposite sides. ILL.262

Externally, the building is in the colonial idiom with two simple facebrick blocks under hipped roofs joined at the corner by a tower. The roofs at this point are somewhat of a jumble. These two blocks have the familiar double curved, corrugated iron verandah running down the length of the inside faces.

The design of the City Fever hospital is the outcome of a competition held by the municipality of Cape Town in 1895, which was won by Reid and Green. However, initially, only part of their scheme which was composed of isolated blocks was built because of cost. This first stage consisted of the main block in the 'free Renaissance style' and one of the ward blocks. ILL.261

The background to the building of the lunatic asylum at Valkenberg, like a number of similar building projects at the Cape, has a long history. This began with the previously referred to select committee report of 1855, which recommended the construction of a new hospital in the vicinity of Cape Town. This hospital was supposed to include accommodation for lunatics, but no provision was made for them in the new Somerset Hospital and so they remained on Robben Island, whence they had been transferred in 1848. In 1882 a vote of £15,000 was made by Parliament for construction of an asylum on the mainland, but nothing was done[12]. In 1892 however, the site at Valkenberg was chosen for the proposed asylum. The reason for this choice was to place the new establishment within a moderate distance of town; 3 miles was considered ideal. It was also intended to place it as centrally as possible to the mass of the population[13]. All this was in keeping with the

more enlightened policy towards the treatment of the mentally distressed that was becoming current towards the end of the century. This policy encouraged more contact with the outside world as it regarded this as essentially beneficial. The architect of the new building was Sydney Mitchell of Sydney Mitchell and Wilson, Edinburgh. Mitchell was the consulting architect to the Board of Lunacy of Scotland and had done much work for them, including the asylums of Gartloch and Govan, Glasgow. It is interesting to note that he was chosen because asylums were regarded as being specialised work.

Although the drawings by Mitchell are dated 1892[14], they do not appear to have been received until August 1893[15], too late for a parliamentary vote of funds for that year[16]. However, a start was made in early 1894 on one ward block, which was practically finished that year, whilst another was also put in hand. Prior to this, the establishment at Valkenberg seems to have been set up in the old Porter Reformatory buildings, around the original homestead[17]. Two cottages built as gate lodges date from this time (1892). With the voting of £40,000 in 1894[18], work commenced in earnest to complete the layout. Building number three, the Administration block, was commenced in September 1895, whilst tenders for two more blocks were accepted in May and June. The builder of the main block, which cost £20,250, was C. Poole, and blocks four and five cost £7,463 and £6,563 respectively[19]. Greaves, the Colonial Architect, was responsible for the preparation of the working drawings, in the course of which he introduced a number of minor alterations, the most obvious being the re-designing of the roof to the administration block tower[20]. Otherwise, Mitchell's design drawings were adhered to. The buildings themselves are arranged on what was a dispersed pavilion plan, with the separate blocks joined by covered walkways. This plan had become current in Britain from the early 1880's on. These buildings were symmetrically arranged about the administration block which acted as the focal point of the design. The main block itself contains a number of diverse elements all separately expressed and roofed, as well as being laid out along the axis, but screened from the formal approach by the administration buildings proper. This design method can be

ILL. 265

seen as part of the same approach as was applied to domestic architecture[21]. The style adopted by Mitchell in the original design was more freely eclectic than the present buildings. It had a leaning towards 'Queen Anne', while Greaves in his detailing gave it a distinct French Renaissance feeling, then out of fashion. A contemporary opinion was that it was 'Elizabethan'[22].

REFERENCES CHAPTER TEN

1 Florence Nightingale, quoted by Pevsner in A History of Building Types P 155

2 Ibid. P 151

3 Lewcock. Early Nineteenth Century Architecture in S.A. p 277

4 See Report in Parliamentary Annexures of 1855

5 The proposed site in 1855 was near the new prison

6 See P 87

7 Cape Argus Jan 15 1859

8 Cape Argus Aug 13, 1859

9 See Report in Parliamentary Annexures of 1860

10 Cape Monthly Magazine Vol 10, 1862 P 257

11 Drawing in possession of Forsyth & Parker

12 See Report of Medical Officer in Statistical Register 1894

13 Quoted in Inspector of Hospitals and Asylums Report G.17 1893

14 Sketch plans in possession of P.W.D. Cape Town

15 See Report of Medical Officer in Statistical Register 1893

16 Ibid.

17 In 1892 a row of seclusion rooms was built

18 Act No 17 of 1896

19 See P.W.D. file No 1/2/271 - B271

20 This can be seen by comparing the sketch plans and working drawings

21 See P 286

22 Cape Times Weekly Feb 3. 1897

CHAPTER ELEVEN. RAILWAY STATIONS.

'IF, AS HENRI FOCILLON ONCE REMARKED, THE 19TH WAS THE MOST INVENTIVE CENTURY OF MODERN TIMES, THEN THE TRAIN SHED CAN BE SAID TO TYPIFY THE INVENTIVE SPIRIT OF THE AGE'[1].

The first railway line in the Cape Colony was that which was built between Cape Town and Wellington in the years 1860 to 1863. This was a private venture undertaken by an English company, The Cape Town Railway and Dock Company, which had been formed specifically for the purpose. The capital of £400,000 was raised in England but, as an inducement, certain financial guarantees were given to the Company by the Cape Parliament. As there was obviously nobody available locally who could undertake the task, a contractor by the name of Pickering was brought out from Britain. He, in turn, imported virtually everything necessary in the way of labour and materials[2].

The first Cape Town Station was situated on the Parade to seaward of the Commercial Exchange. This position was fixed in 1860[3] after an earlier site at the lower end of the Parade opposite the Castle was abandoned.[4] It was built in 1861-1862, as a temporary structure, presumably to get the line running and paying. This building was a modest affair, single storied and consisting of three lines with a bank of offices, waiting rooms and W.C's down the one side. It was framed in wood and clad in corrugated iron. A rudimentary attempt to give it a style can be seen in the expression of the vertical framing posts as pilasters and the treatment of the zinc gutter as a cornice[5]. Understandably, it was the source of much derision in the fourteen years of its existence. ILL.266

The permanent station, which was intended to replace this building and for which the sum of £20,000 had been earmarked in 1864[6], was never built. This is almost certainly due to the economy measures which became necessary during the depression of the 1860's. Nevertheless, the drawings for this building survive[7] and show that it would have been quite a handsome structure in the prevailing 'Italianate' style. On plan, it consists of three lines with a single storied side range which were topped by a double storied ILL.267

head building facing Adderley street. This had an arched, rusticated portico. All the detailing is precise and sophisticated, showing the hand of someone who was obviously well versed in the latest fashions in England(8).

The smaller stations built along the line in 1861-1862 all conform to a type. At least three, D'urbanville, Eersterivier and Klapmuts, were built to the same plan. This consisted of a double storied centre block with single storied wings. The centre contained the general waiting room and ticket office, while upstairs were the station master's quarters. One wing contained the ladies waiting room and W.C's, while the other contained the station master's office. The platform was partly covered by a roof cantilevered from the main block. These buildings were very plain and, except for the minimum of ornament on the central gables, they cannot really be ascribed to any style except the functional. ILL 268

The Cape Town to Wynberg railway was constructed as a local venture in 1863, the line joining the main line at Salt River, not without some initial opposition from the Cape Town Railway and Dock Company who assumed that they had a monopoly(9). The stations along this line (of which at least three, Mowbray, Claremont and Wynberg, although altered still survive), generally follow the plan of the small stations on the Cape Town to Wellington line. Mowbray is a good example of this centre block with wings format. The terminal building at Wynberg, however, was given a much grander treatment although it was single storied and contained the same accommodation as the other stations. Still symmetrical, it had a central, pedimented gable with an arched doorway under. Windows were given heavy architraves and corners were quoined, whilst external plasterwork was ruled to imitate masonry. The effect aimed at was obviously the current 'Italianate' style of which it is (or was) a modestly successful example. It seems that the track itself was covered by a double pitched roof(10). ILL.269 ILL.270

In 1872, the Cape Government bought out the railway companies and started extending the line to Worcester. At the end of 1876 construction started on a grander and more worthy replacement for the old temporary station. Completed a couple of years later, this

building contained all the typical large Victorian terminal station elements[11]. These are: a large platform area covered by a clear spanning roof with a head building facing the main street. The large scale spanning element in this case was a semi-circular lattice truss off which the double pitched roof was propped. The terminal building proper consisted of two pavilions three stories high with a double storied central portion. It was a very substantial building. On the ground floor it contained a central booking line leading onto the closed platform with waiting rooms and offices in the wings. Above were the various administrative suites. ILL.271 ILL.271A

Externally the building was carried out in a version of the Italian Palazzo style. It was in fact a very heavy version of this style. The battered plinth course in granite (a measure to prevent rising damp) was continued in a rusticated ground floor with large keystones over the openings above which was an ornamented string course. The first floor was treated as the piano nobile and given pedimented windows; above this ran a cornice with a fairly plain second storey. This was topped by a heavy bracketed cornice crowned by an even heavier balustrade. The building suffered from two major defects. The weakly designed central portion did not hold the two wings together very well whilst the pavilions had a decided top heaviness due to the ground floor being too small in porportion to the floors above. [illegible]mann, the architect of this building, was really an engineer[12] with little experience of architecture so it is not surprising that it should have a rather ungainly quality about it. It was later altered and added to many times, the chief alteration being the addition of another floor, c.1900.

Worcester station, built about 1874, is a good example of a Main Line station. Here the building is laid out as a long ribbon of waiting rooms, ticket offices, station master's rooms, etc. along the length of the platform. The platform itself is partly covered along the length of the building by a cantilevered canopy finished with the familiar scalloped fascia boarding. In many respects it is very similar to the smaller railway stations in Britain, which is not surprising. There is little applied style ILL.272

about these buildings except in the vaguely classical air given by the detailing of the plaster architraves that ran around the openings and the imitation masonry of the walls.

The railway station at Robertson was built as part of the Cape Central Railway Company's line from Worcester to Mossel Bay in the 1890's. It is chiefly interesting in that the front presented to the town appears to be derived from the Cape stoep-kamer tradition. This means that it has a central stoep flanked at each end by small projecting rooms. It is a very rare case of vernacular inspiration. ILL.273

The last example chosen is that of Muizenburg Station built in 1910. Its grandiose appearance is due to the great popularity of this town as a seaside resort at the time, the Railway obviously wishing to provide all the appropriate facilities in a fashionable, architectural style. These facilities included, besides the usual ones, an upstairs restaurant/tea room. ILL.274

In conclusion, it should be noted that although there was not a great quantity of railway architecture in the Western Cape, there is enough to show that where a novel building form was required and where economy, especially in the colonial situation, demanded it, the Victorians were capable of evolving an appropriate solution. These small buildings are very much in what has become known as the functional tradition(13). However, along with this, it can also be seen that where these buildings were thought, chiefly for civic reasons to require something more imposing, they were given, as it were, an appropriate set of architectural clothes in the eclectic traditions of the day.

REFERENCES CHAPTER ELEVEN

1 Meeks. The Railway Station P 35

2 He also built the New Somerset Hospital

3 See Drawing M2/149 (C.A.)

4 See Drawing M3/97 (C.A.)

5 See Drawing M2/1214 (C.A.)

6 Select Committee Hearing 1864. A4 of Parliamentary Annx.

7 See Drawing M/2/1222 (C.A.)

8 Both Bisset and Read were in the Railway Company's employement, either could have been the architect of the building. See Chapter Eleven

9 Theal. History of South Africa Vol. 8. P 11

10 Part is shown on the original drawing on which my illustration is based

11 See Meeks. The Railway Station P 51

12 See Biography in Chapter Eleven

13 See The Architectural Review, July 1957

CHAPTER TWELVE DOMESTIC ARCHITECTURE

"THROUGHOUT THE 19TH CENTURY THE PRINCIPLES OF PICTURESQUE ECLECTICISM CONTROLLED THE ARCHITECT'S ARRANGEMENT OF MASSES AND SIHOUETTES, WHILE THE CHANGING CONCEPTS OF ECLECTICISM SUGGES - THE SHAPES OF HIS ARCHES, ROOFS AND TOWERS(1)"

INTRODUCTION

Before beginning a survey of the domestic architecture of tnis period some general observations should be made.

The first of these is, not surprisingly, the persistence of the Georgian tradition, especially in the basic plan format. This was hinted at by Lewcock and is confirmed by my research. This mode of design persisted virtually undiminished into the 1860's, and only began to be seriously challenged in the 1870's, and finally ebbed away in the 1880's. These observations coincide with those by Summerson in his pioneering study of the London suburban villa(2). Another similarity with Summerson's findings is the difficulty until the 1880's in discovering the actual designers of these houses. Thus the evidence here is very fragmentary and not very accessible by the normal documentary research methods. Much has to be inferred by dating the buildings themselves.

Apart from this, house design exhibits such a persistence of characteristics that its development can almost always be seen as evolutionary rather than revolutionary. Most of these characteristics can be clearly discerned.

Even in the 1840's, the basic simple rectangular format of the Georgian house had proved too restricting for the complex accommodation required, as a survey of the plans reproduced here will quickly show. The form was modified by the addition of various lean-to's and wings, these being clearly articulated as additions to the main body of the building. These additions were mainly concerned with the servicing of the house and thus a convention grew up which was observed even in the asymmetrical houses at the end of the century. This was the preservation of the front or best elevation at all costs and relegation of all the additions and etceteras to the rear. Thus the invariable condition of a Victorian house is of a fine facade (or two) with

a miscellaneous service tail. Turning to planning, here again, whatever the stylistic preferences of the architect or patron, the body of the house exhibited a certain accepted relationship and even sizing of rooms. Thus, in earlier houses, the dining room and drawing room were arranged en-suite being connected by large folding doors. In all houses above cottage level, the dining room was the largest room in the house, whilst the smaller drawing room approached a square in plan. These rooms were easily accessible from the entrace hall/corridor that functioned as the main circulation route. In the case of double stories houses, this also contained or led to the staircase. Double storied houses, because of their more imposing nature, were always preferred to a single storey. The reception rooms were always given the best treatment the achievement of an impressive suite of rooms being a major requirement of Victorian domestic architecture, especially amongst the well-to-do[3]. Beyond a certain increase in size, however, more reception rooms rather than an indefinite increase in size was preferred. This remark is also true of the bedrooms where the head of the household's room was invariably the largest. However, with double-storied houses, the load-bearing structure often limited the architects freedom of planning on the first floor. The use of lath and plaster partitions allowed a certain amount of flexibility here, though.

Kitchens were placed adjacent to but not interleading with the dining room. A common practise and a very wise precaution (as the threat of fire was very real), was to place the kitchen in a separate structure or wing[4]. This also cut down on heat and smells.

Separate bathrooms are very rare with the 1870's, and then they only occurred in larger houses, often being reachable only from the outside. By the late 1880's they had become internal in the larger houses. Privies and W.C.'s remained external until the provision of mains sewerage which was only in the late 1890's in Cape Town and even later elsewhere. Verandahs, a very important planning element, are dealt with elsewhere[5].

It should be noted that Cape Town, unique amongst South African cities, had throughout the 19th century a very strong tradition

of terrace housing whose origins predate the Victorian period.

From around 1820 until the 1880's the prime influence on domestic architecture at the Cape, was the parent country Britain; a primacy that, though modified later, was maintained throughout the century.

In domestic architecture, as elsewhere in Britain, the 1830's are generally regarded as a time of unrest where there came into being a strong reaction against the previous architecture. This was marked by a dislike of uniformity and a corresponding love of hybrids[6] which accorded with the popular sentiment for the picturesque and the past (the olden-times). This love of the irregular and the appeal of the past, led to a revival of past styles. The most popular in the 1830's and 1840's were the revivals of the various styles associated with the 16th and early 17th centuries. This period itself not being pure in architectural styles led to a corresponding blending of the many styles within the eclectic and revivalist movement of the time[7]. There was no obvious choice for the small villa which could not be in the Picturesque style as were cottages and lodges whilst the styles of mansions were not appropriate. An enormous variety of styles were available and were used. Pattern books were produced in large numbers and contained examples of this vast array. Aided by these, the gentleman amateur, still surviving from Georgian times, could continue to carry out fashionable essays in design in the field of smaller domestic architecture. On a less lofty scale, Summerson has pointed out the survival of pure Georgian design in the London suburban villa well into the 1840's[8]. It is not surprising therefore that the local buildings, which were modeled on the same precedents, continued these characteristics long after they had become outmoded in Britain, that is, well into the 1860's.

ILL 275

It should also be pointed out that one single factor, which had nothing to do with style, was the largest inhibitor of that change towards the desired blend of styles that gave the "character" so sought after from the 1850's onwards in Britain. This was the relative poverty of the colony, something which undoubtedly favoured the prolonging of the plain Georgian tradition against the new delight in the richness of ornament and materials.

The conservativeness of the colony could be advanced as a factor in this prolonging of the Georgian mode but this is easily discounted by showing that in other areas, such as furnishings and commercial architecture, the colonists indulged themselves as much as did their contemporaries of greater means elsewhere. Prior to the 1870's all the houses that do not fit within the Georgian format, such as Taurton House are very much copies taken from the Tudor and Jacobean pattern books. From the mid-1870's on, although stylistic influences are discernable and traceable, the main body of domestic architecture in the colony, whilst sharing the broadest characteristics of its contemporaries in Britain at some remove, had a distinct character of its own onto which the flow of fashions were, what only can be described as, grafted on. This period of semi-independence came to an end in the early 1900's amongst the larger houses, whilst the more humble 'spec' house continued on its own way. This period, roughly the last two decades of the century, was the hey-day of the colonial house.

To review very briefly the effect of the major domestic styles of the late 19th century on the Western Cape, it must be said that 'Gothic' was seldom used, that a variation of an 'Italianate' was widespread from the 1880's on, and that 'Queen Anne' only penetrated in a watered down way around the turn of the century. ILL 276

The Cape Flat Roof Tradition

By 1840 it would appear that this form of roof structure was confined to the smaller single storied type of cottage and that these were chiefly built in the districts to the west and north-west of the city centre. The areas were generally built up in the years prior to 1880, especially the blocks below the Buitengracht and up near Buitensingel. Except for the disasterous experiment of using this form of roof in the Goals building programme of 1858-1862, the majority of roofs followed the English practise of low-pitched slate pyramid M-form. Nevertheless, as late as 1866, houses were still being constructed under Cape flat roofs(9). Around 1870 when this form of construction became outmoded, at least in Cape Town that is, the substitution of corrugated iron sheets led to the prolongation of the flat roof aesthetic. As the corrugated iron had to be laid to a slightly steeper pitch, this in turn led to a raising of the front parapet. A few examples of these buildings remain in the city blocks above Buitensingel that

were developed after 1830. At about this time, the availability of curved corrugated iron sheets allowed for the provision of a relatively cheap verandah over the traditional stoep. It should also be noted that during the Victorian era only the basic format of the house was retained, all the elements such as the doors, windows, ornamentation, etc. were the same as those used on the 'English' type of house. A row of houses built in Gordon Street, Gardens, about 1883, marks the final metamorphasis of the flat roof vernacular into the Victorian 'Villa' tradition. These houses set back from the street with front gardens, curved corrugated iron verandahs and large pane windows, appear to be amongst the last of this type built in Cape Town. In the drier regions inland this tradition lived on.

The Rural Vernacular

The use of this term could be misleading unless it is remembered that everything outside the confines of the city of Cape Town proper could be termed rural. Because of the poverty of the majority of the inhabitants and the general lack of good building materials, most of the dwellings were of a type derived from the Nordic cottage tradition, that is of a single pile in plan with rooms interconnected(10). This was principally due to the spanning limitations imposed by the traditional, double-pitched roof. For the purpose of this thesis it is not proposed to follow all the possible variations of this form but to isolate the main strand. This is the development of the typical late Victorian rural cottage which was built in such large numbers all over South Africa.

The first step in this evolution came about with the introduction of a relatively cheap corrugated iron c.1870. This allowed the addition of a low-pitched, lean-to onto the main, double-pitched roof of existing and new dwellings. This use of corrugated iron had many advantages. Firstly it allowed the kitchen to be moved out under the fire-proof covering, an important point considering the almost universal thatch covering. The attendant advantages were the removal of a source of discomfort, in summer and the availability of the former living-kitchen for more 'polite' purposes. Secondly by continuing the lean-to along the length of the building a double-pile plan, with reduced circulation and increased privacy, could be achieved. Thus evolved the familiar four room plan that became standard in smaller houses. The last inovation was the introduction of the front verandah. It appears sporadically in the

1880's but as mentioned elsewhere[11], it is the introduction of curved sheets that cheapened it so much as to allow it to become an almost universal feature in the 1880's. The use of corrugated iron on the main roof as well, was the final note of the transformation.

The Cottage Orneé

The general background and the history of this house type at the Cape is thoroughly dealt with by Lewcock[12], so it would serve little purpose to retrace its development in any detail. Nevertheless, a few observations are opportune. It remained in fashion at the Cape principally in the Rondebosch-Wynberg area until about 1850, which is some ten years after it had begun to decline in Britain[12A]. Its modest demands on local building skills and its usually simple plan are probably the chief factors for its continuity. It was also sufficiently romantic in its rusticity to remain in fashion. As late as 1848, no less a person than the Governor, Sir Harry Smith, was content to use one, Charlie's Hope, as his summer residence. The two examples shown were probably built in the 1840's.

Erinville, Rondebosch, has the typical simple form with rounded dormers appearing in the prominent thatched roof. The wooden trellis-work verandah, with zinc sheeted roofs running along the face of the building, is also typical. ILL 277

The other illustration shows a house at Wynberg. Here, the detailing is more formal, making the building appear to be a cross between the cottage orneé and its town counterpart. The gothic dormer or gable is a whimsical touch. ILL 278

Victorian Domestic

As with the other sections this will be in the form of a chronological review, starting in the 1840's.

Edgecumde Terrace in Sir Lowry Road appears to date from c.1840 and is the work of J. Stidworthy, who styled himself architect and builder. The terrace consisted of three houses, each of which was of three bays. The centre house projected slightly. The low pitched, slate roof was partially hidden by a stepped parapet with cornice. The upper windows had hoods but the most unusual ILL 279

elements were the projecting entry porches with flanking lattice work verandahs. These were contained by projecting party walls capped by large scrolls. Between the verandahs and front walls were small gardens. These elevations are very early examples of the Victorian movement towards a richer treatment.

Two double storied terrace houses in Upper Harrington Street, built c.1846, demonstrate the continuance of the Georgian tradition. Behind the simple facebrick facades, however, lie quite complex plans which have been juggled to achieve this simplicity. On the ground floor each contains a drawing room and a dining room en-suite, whilst the larger has a small extra room and its kitchen in an outshut. The upper floor contains a number of bedrooms The position of the fireplace in party walls, the provision of built-in cupboards, as well as attic rooms, all derive from contemporary English or even Scottish practice. ILL 280

Smaller single-stories row houses were also common and although the example shown dates from c.1860 in Buitenkant Street, they are of a type found from at least as early as the 1840's. These consisted of two rooms back to back with a kitchen in an outshut. The roof of the main block is double-pitched and of slate, whilst the kitchen is under corrugated iron. This must be an early example of its use[13]. The front or best room has a fire place. Originally, these houses had no verandahs but small stoeps, an interesting touch of the Cape vernacular. This form of plan had a long life, as will be shown later. ILL 281

A very unusual form of row houses. for Cape Town that is, were the Dock cottages, build in 1861, presumably to the design of the Harbour Engineer, Andrews, to house artisans employed on the construction of the new harbour. They were of stone and were double-storied with separate living units up and down. The upper units had access by means of an open gallery. As can be seen on the plan they contained a living room, kitchen and two small bedrooms, this being the norm for the better off class of artisan's dwellings during the 1850's. ILL 282

A more substantial affair was the typical double-storied, semi-detached an example of which is the one illustrated. Built c.1857 on the ILL 283

corner of Buitengracht and Leeuwen Streets. The plan is that of the average English tunnelback, that is, a main block containing two rooms back to back with a wing containing the kitchen on the ground floor and a bedroom above. The staircase is positioned across the upper rooms instead of more typically rising out of the inner hall. Thus access to the third bedroom is only through the third bedroom.

St. Andrews parsonage, in Somerset Road, was originally built in the 1830's as a typical single storeyed flat-roofed house. In 1850 it was altered to its present form. The upper floor, comprising four bedrooms and what is now a bathroom, is a good example of a standard early Victorian Villa plan, as are the two large reception rooms flanking the entry hall downstairs. The cramped staircase is due to the width of the earlier hall, as is the atypically large wing to the rear, which originally contained the rest of the house's accommodation. ILL 264

Prince Alfred's House, Wynberg, which probably dates from the 1850's is a fairly small house but shows the persistence of the symmetrical plan even in what might be considered a rural form. The front is of five bays but the plan itself is single pile, as was common with smaller houses. There is a central hallway with a staircase. One reception room lies on either side of this and a kitchen is contained in a singlestories wing, another common arrangement which persisted up to the end of the century. Upstairs are three bedrooms. The pragmatic geometry of the house shows how far the original Georgian precision had been watered down. ILL 285

20, Breda Street appears also to have been built in the 1850's, although the central portion could be older. Nevertheless, the basic layout of the house was arrived at by 1859[14]. This plan consists of two blocks contained under separate hipped roofs with additional accommodation under lean-to's. The present verandah is later. The bay window to the dining room is original and must be one of the earliest in Cape Town. The plan, because of what are assumed to be later additions e.g. the wing, shows a very confused layout, but the basic core is that of the typical double bay villa type. ILL 286

An interesting point is the off-centre front door; off-centre of the entrance hall, that is. This was to keep the symmetry of the facade, obviously still an important feature. The kitchen was in the wing. The house has been modernized a number of times since.

Leinster Hall, Camp Street, dates from c.1855. A large house, at first without its verandah(15), was originally very simple in plan but its exact form is somewhat of a mystery(16). Basically it was one room deep, with two reception rooms on either side of a central stairwell/hallway in the traditional form. Again internal irregularity was masked by external symmetry. The kitchen was in a wing, thus forming an L-shape. Rooms above followed those downstairs except that there were two above the largest reception room. A stable range formed the remaining wing of the complete U-shape. The house has been much altered and added to. ILL 287

Glendarrah, Rondebosch, is a small, double-storied house built possible as late as 1860. It has double pile plan with fireplaces back to back, a very English feature(17). The front is typically three-bayed. An oddity is the positioning of the staircase within a room, the kitchen, instead of in the hall which was usual. This results in the loss of a room upstairs. The single storied verandah on the garden side is a typically graceful addition. ILL 288

Hugenden, also in Rondebosch, was very similar to Glendarrah but is more typical in having the back range of rooms under a lean-to roof. The coupled chimneys on the side walls are also a typical treatment c.1860. The curved corrugated iron to the front verandah is later. ILL 289

Thorne's House, Rondebosch, seems to be an older house given a certain amount of modernization in the 1870's. The large glass panes and what might be a bay window on the side of the house would confirm this. ILL 290

Dock house was built in 1862 as both the residence and office of the Harbour Engineer, Andrews, and was presumably to his design. A large, double storied building built of blue stone with granite quoins, it occupies a commanding position over the Alfred Basin, the original harbour. Accommodation is divided roughly half/half between offices and residential. Rectangular in plan, with a double ILL 291

storied verandah running the length of the front, it has two small wings to the rear. The offices were entered through a door on the side elevation and consisted of four rooms downstairs and four upstairs, united by their own stair. The residential part contained the usual reception rooms and kitchen with four bedrooms and a bathroom above. The sitting room possesses a small bay window not very well integrated into the room. French doors doors connect all the rooms adjacent to the verandah to it. The cellar is very much a European feature, seldom found at the Cape at the time.

Externally the house is distinguished by the elaborate wooden verandah with turned posts and decorative brackets. Its mid-Victorian character is given by the ornamentation of the chimneys, the brackets to the ends and the heavy plaster architraves to all the openings. The extension of the side walls of the house to contain the verandah is indicative of the early attempts to treat this element within the traditional aesthetic.

Taunton House, Hof Street, is one of the earliest buildings outside the standard Georgian format. Built in 1854 to the design of Penketh and Calvert on to the existing house, it is Tudor in style and almost symmetrical in elevation as were most of the early revivalist buildings. The house has steeply pitched roofs with prominent gables and chmneys. Asymmetrical additions and differing fenestration break down the regularity of the facade. Straight sided arches to the shallow front verandah, wavy barge-boards, hood-mouldings to the windows and rows of lozenge slates on the roof are all authentic Tudor details. The shield to contain the owners heraldic device is also a pattern book derivation. The only concession to local conditions is the omission of the tracery to the windows. This was a permissable variation. ILL 292

Another Tudor house was Bedford Villa, Rondebosch, built c.1859 to the design of W. Kohler, who was also the architect of the similarly styled flour mill in the background. All the elements previously mentioned such as the irregular massing, the steeply pitched roofs, prominent gables and clustered chimney pots were present as were the Tudor arched verandah and the mullioned windows. What is also interesting about this house are the eccentric touches such as the subdivided triangular window under the dormer and the keyhole window in the right ILL 294

hand gable. These are also present on a house just outside Caledon on the old main road to Swellendam. It was presumably designed c.1860 whilst Kohler was active in the Paarl/Stellenbosch area. ILL 293

Annandale Lodge, in Mill Street is a large villa built in 1860. The present verandah is cast-iron and later, but the house did originally possess a double storied one, probably of wood, very similar to earlier houses of this type. It is atypical in having the L-shaped staircase ascending from the entrance hall. This gives great advantage upstairs in allowing a greater flexibility of planning. By the use of lath and plaster partitions eight bedrooms were contrived where five or six would normally have been the maximum possible. The main reception rooms downstairs are en-suite. The kitchen is situated in a separate wing, a practice met many times before. ILL 295

Another house of the early 1860's was Grey Villa, Mowbray, later the home of Sir Thomas Maclear, the Astronomer Royal. Built for Nicol Stenhouse, a wealthy capitalist, its Palladian country house layout of a main block and symmetrically placed pavilions are quite novel for such a late date but nevertheless this form is still to be found in some pattern books of the 1850's[18]. The venetian windows to the lower floor also give the architectural pretentions of the house, however the projecting entry porch with its coupled pilasters, the bracketed eaves, the heavy architraves to the windows all mark it as Victorian. ILL 296

Larger town houses become increasingly rare from the mid-century on, so only two examples are illustrated. The first are a pair of semi-detached houses in Roeland Street, designed and built by W. Kohler in 1854. From a description of the accommodation provided, they would seem to have had the normal English terrace house plan. As they were not finished off by Kohler, they are somewhat awkward on elevation but within the normal late Georgian format. They had such contemporary touches as large pane windows, and heavy mouldings. ILL 297

The Roux House in Wale Street is later, dating from 1864 and is the work of J. Bisset. Nothing of the internal arrangements are known but the facade is, as might be expected, not very different from the current commercial work, which was also on a similar scale. The ILL 298

ground floor had a rusticated base with pronounced voussoirs to the arched openings which, if the drawing is correct, seem to be pointed at the outer edge. This, together with the small engaged columns at the sides of the openings, may have been designed to create a Venetian effect. The first floor windows had rich architraves that were curved and stepped at the top. The whole composition was contained by pilasters at the ends and was topped by a richly bracketed cornice and balustrading.

Turning to contemporary suburban houses, Wolmunster in Rosebank was built in the mid-1840's and later became the home of the Attorney General, W. Porter. It is one of the few surviving houses of the then common H-shape plan and despite later additions and alterations, it is in realtively good condition. Symmetrical on plan, the house has on the front elevation a large verandah set between the two wings which in this case have Regency Bow fronts. The verandah was originally of lattice work with a curved zinc roof. A central passage gives access to reception rooms on either side, which open through French doors onto the verandah. All the other accommodation is contained the two wings that run back from the bow fronts. The derivation of this plan is not certain but it might easily be an Anglicisation of the local stoep-kamer plan. That such houses were common in the 1850's is shown in the sketch of Wynberg by Catherine Cloete. ILL 299 ILL 301

Flamstead House, Sea Point also dates from this time and again shows the H-shape but here is appears that a partial upper floor was incorporated into the house. ILL 302

Rock House, also in Sea Point, was built c.1860. U-shape in plan, it had a lattice work verandah around two sides, as well as curious dormer windows to the upper parts of the front portion. All the ground floor rooms seem to have opened onto the verandah through French doors. Yet another Sea Point house was the original Bordeaux, the palatial villa of Pieter Marais which was built in 1865, possibly to the design of J. Bisset[19]. This was the H-plan expanded to a substantial size. A central tower marked the front entrance and on either side of this were probably large reception rooms. These opened onto a deep verandah. Not only were there side gables but also smaller subsidiary gablettes. Large bay windows with balustrading projected from these wings. ILL 303 ILL 300

Verandahs ran down the side of the house. The bracketed eaves and elaborate surrounds to all the openings completed the exuberantly rich feeling to evidently desired. Even the curved roof to the tower had small ornamental ventilators.

Forest Hall, Knysna, built by the Newdigates in 1864, is one of the few houses of any architectural pretensions built outside the environs of Cape Town at the time. It is double storied with a verandah in the recessed portion between the wings. At the rear there are two single storied wings containing the kitchen and offices. Internally a central double volume hall with gallery shows the English influence, whilst externally a bay window and the hood moulds to the windows complete the desired manor house effect. ILL 304

Returning to a pair of suburban houses of the 1860's, Barnsley House, Glynville Terrace, is part of a speculative development built c.1860. Basically a four roomed cottage, it is elevated into the small villa class by its more genteel plan. The two reception rooms which are en-suite, are placed to the one side of a central passage, whilst the two bedrooms are on the other side. Under a lean-to roof at the rear are the kitchen and offices. The privvy, or W.C., was detached. Although small and perhaps even inadequate by modern standards, these houses were originally occupied by quite respectable tenants, for example, the then City Engineer lived here in the 1870's. The house never had a verandah. ILL 305

A very much larger version of the same plan type is Woodville, now Kolbe House in Rondebosch. Built in the early 1860's, a central corridor runs the length of the house. Extensively altered later in the 19th century, the original plan is difficult to trace clearly, but it is likely that the reception rooms were disposed to either side at the front of the house and the bedrooms placed behind. The kitchen was placed in a separate but attached structure as was common those days. Originally a lattice work verandah ran around three sides of the house. ILL 308

Some further examples follow which illustrate the length of the Georgian twilight. Welteverden, Sea Point was rebuilt in 1874, ILL 309

the house being given another floor. The trellis work verandan obviously dates from the earlier part of the house as this form had by now gone out of fashion. The detailing of the upper floor was very much in the current idiom. The bracketed eaves, with panels between each pair of prockets, is typical as are the segmental arched windows with prominent keystones. The plaster used in imitation of stone was a continuous practice at the Cape. The rectangular plan of the house is, in this case, derived from the earlier home but it is not at variance with the still lingering Georgian tradition.

The Methodist parsonage, Rosebank, is another house of the 1870's and yet demonstrates the survival of the rectangular villa. Here it was supplemented by two flat roofed wings set back slightly. The verandah, with its elegant teak stickwork and roof of curved corrugated iron, is commonly found on most houses of this period. ILL 310

The house in York Street, George, dates from the early 1870's, or possibly earlier. It shows the persistence and the widespread use of the triple bay plan. The main block of the house proper was a rectangle with a central entrance hall containing the staircase. The reception rooms were on either side as usual. The kitchen was in a separate wing as were the business offices and stables. The upper plan as drawn is conjectural but based on a description, a double storied verandah ran alony the front of the house. Unfortunately nothing is known of the appearance of the house, but it must have had many points of resemblance to the similar unnamed house in Knysna that is illustrated here. ILL 306 ILL 307

The Pastorie at Outshoorn (1881) occupies a transitional position between the old and new movements. On plan it consists of two parts, a double storied main block and a single storied service wing. The plan of the main block is very simple, a central corridor running through the building with rooms of varying size ranged on either side. The staircase is also set to one side. Externally, the most obvious feature of the house is the verandahs, of teak and very elegant. There is a double one on the main elevation and a single storied one running down the side. The main verandah has single posts with elaborate sawn fretwork brackets to the ground floor whilst the upper part has coupled posts, sawn fretwork brackets, balustrades and friezes, complete the decorative array. The walls of the house are in the fine Oudtshoorn sandstone laid

in ashlar with the then fashionable pedimented hoods to the openings. Sitting within its large garden, the house is a substantial monument to the burgeoning prosperity of the town.

The New Architecture

During the 1870's there are many indications that a new domestic architecture had begun to evolve, which finally flowered in the 1890's as a very widely spread style. These indications are partly derived from contemporary comment, for example Noble in 1875 remarks on this with his observation that "all allow the tendancy to new forms and designs(20)". By 1884 this new movement had percolated down to the smallest cottages.

The sources of this change are not hard to find. The 1870's were a period of prosperity, causing the arrival of large numbers of immigrants which in turn led to a great demand for housing especially of a new middle class variety. There was also the arrival of new architects(21). A special development of this ime was the speculator's villa, a relatively large house, which was detached or semi-detached, situated on a small plot and usually built in rows. It was derived from, and still bore a vestigal allegiance to its larger and more spaciously sited prototypes. ILL 312

The prime characteristic of the new aesthetic was an asymmety of plan with an attendant irregularity of massing and roofing as well as the use of the verandah, even in the smallest of houses. Other features were the off-centre gable with prominent bargeboarding and a move towards richer ornamentation externally and internally. The gardener's cottage at Government House built in 1875, is one of the earliest examples to demonstrate some of these characteristics. Probably designed by C. Freeman, it was originally irregular in plan with a steeply pitched roof ending in prominent gables. The small lean-to verandah had wooden posts and small decorative brackets, whilst the casement windows with their pointed arch structures on the gables gave it a 'Gothic' air. The building was very obviously treated in the picturesque manner popular with English estate buildings and its antecedents can be found in the pages of many contemporary pattern books.(22). ILL 313

A more indigenous example of the evolution to asymmetry is a villa built in Hope Street c.1877, one of a row of four and of which several more rows are visible in a panorama of 1884(23). It shows the first step away rrom the earlier houses. Here, instead of the verandah running around three sides of the building it is confined to two so as to accommodate it to the narrower lot. The dining room is pushed out to the line of the verandah thus providing an effective stop. It is the only room to open on to it. The internal planning is otherwise traditional in layout. Four bedrooms are ranged down the one side of the central passage. The front two and the back two are interleading. The front, or best bedroom, also has a fireplace. The parlour or drawing room is opposite the best bedroom again with a fireplace, whilst behind is the larger dining room. A door, complete with coloured glass panels, cuts off the front or 'polite' part of the house from the service area with its pantry, kitchen and scullery. The bathrooms and W.C's are attached to the rear of the house, the former being accessible under cover. The roof, although still basically of the low-pitched, hipped, Georgian form, shows the beginnings of studied asymmetry.

ILL 314

A row of identical cottages in Indian Road, Kenilworth, and dating form c.1877 are amongst the earliest houses to show, albeit very awkwardly, the use of the off-centre gable grafted onto the previously symmetrical cottage plan. Here the one front room (the parlour) is pushed forward to the line of the verandah and given a gable. The novelty of this innovation is apparent in the inability of the traditional architectural treatment to quite come to terms with it.

ILL 315

A number of large houses were built in the 1880's and it is worthwhile describing some of these. Highstead House, Rondebosch, was built c.1882 to the design of G. Alexander. Although not elaborate in its provision of accommodation it is a substantial building virtually in the mansion class. Double storied, it was originally framed by an elaborate wooden verandah of the stickwork variety. In plan it is still symmetrical, especially at the front, but elements like the bay window to the drawing room and the larger back rooms push out from the main block. The kitchen is contained in a single storied wing at the rear, continuing a tradition

ILL 316

previously noted internally the planning centre around the staircase. Each room has a fireplace, hinting perhaps at Alexander's recent arrival from Scotland[24]. The front rooms do not open onto the verandah but this is accessible through passages, something that became common in Cape Town houses. The house seems to have been finished with facebricks, a rare and expensive thing in domestic work then. The chimney tops turned at 45° are an Alexander motif. Sanitation was provided for by outside privvies at the back of the building.

The Grotto, built at the same time as, and next door to, Highstead House was not as large but had the same symmetrical front elevation. Its chief glory seems to have been its fine wooden verandah which is unusual both in its use of solid panels to the first floor balustrade and in the coupled columns. ILL 317

Another large house is Bertram Place or Cottage[25]. It is situated next to the earlier Bertram House on Government Avenue. The house dates from c.1885. Again, it is basically a symmetrical block but with a lower service wing which is probably the orignal Bertram Cottage, attached to the side. On the ground floor, a suite of grand reception rooms, each with a bay window, open off the central hall. From here the main staircase also rises. Lighting the landing is a large etched glass window. In the English country house tradition, there is a separate service stair in the wing. The original double storied verandah was one of the earliest domestic uses of decorative cast iron. Onto this verandah most of the bedrooms opened through French doors. The verandah was asymmetrical, running round two sides of the building. The original roofing was of slate. The heavy architraves to all the external openings is typical of the period. ILL 318

Oak Lodge in Wesley Street, the home of A.R. McKenzie, a prosperous speculator is a re-build of the late 1880's. Still symmetical on plan and in the front elevation, it exhibits internally, a number of planning innovations. The first is the incorporation of the kitchen into the house proper. The second is the provision of W.C's upstairs and downstairs instead of externally as before[26]. Onto the front of this building a cast iron and wooden verandah is rather awkwardly fixed, almost it seems,an after thought, although the planning makes it clear it is not so. ILL 319

Although basically it is still symmetrical, Glenara, in Rondebosch makes a significant step away from the privious essentially rectangular forms. Possibly the design of E. Knox[27] and built in 1884, the main elevation is vigorously moulded with bay windows, with curved verandah roofs and elaborately pinnacled and bracketed gables. The first floor openings are given straight sided arches of a Gothic character. There is also plenty of filigree work. It is obvious that what was beginning to be sought after and perhaps improperly expressed was the picturesque effect with its emphasis on irregularity and intricacy. ILL 320

This also appears to be the underlying motive in the design of Wynberg House. Definitely the work of E. Knox, it was built in 1883 for the Chief Justice, Sir (later Lord) Henry de Villiers. The house bore more than a passing similarity to Glenara but its basic symmetry is made to appear irregular by the calculated difference in the treatment of the two gables and in the first floor fenestration. The rest of the building is also seemingly haphazard in plan and elevation. The detailing of the house is partly Tudor (hood mouldings) and partly Gothic (bargeboards). On plan the main reception rooms were ranged around a large entrance hall, a drawing room on the left interconnected with a study, whilst the dining room was placed at the back, adjacent to the kitchen. A morning room to the right completed the suite. The main stair rose out of the entrance hall but to the side, while the service connection was under the landing where there was also a door to the outside privvie. A verandah ran around the sides of the house. The precise layout upstairs is unknown but it included a ladies sitting room opening onto the upper balcony. ILL 321

Hawthornden, adjoining Wynberg House, was built a year earlier, that is in 1882, for a Captain Spence who, it seems, went bankrupt in the process. The builder was a Mr Tier, but the architect is unknown. The jumbled planning of the service wing would seem to lend support to the theory that an original house on the site has been incorporated into the fabric of the wing, although it is again obvious that some additions and alterations must have been carried out by J.B. Robinson who bought it c.1890, it was, for example he who in 1907 added the large glass conservatory, since removed. ILL 322

Nevertheless, the main body of the house internally and externally save for the roof of the turret[28], is in a very good state of preservation and surprisingly has not been altered very much. As such, it is a very rare, if not unique example in the Cape. The style of the house is 'Italianate' but resembling the Australian variety especially in the double storied verandah running round the sides. The verandah is also an early example of the use of cast-iron[29], which is without brackets on the ground floor and has delicate trellis work above. The asymmetry of the elevations are somewhat belied by the same conservative plan which in essence resembles Wynberg House but on a grander scale. The house has two opposed entrances. Another rarity is the Mansard roof which was virtually unknown at the Cape but common elsewhere c.1870[30].

Internally the house has the richness of finish which was achieved in so few and of which even fewer examples remain. The closely joisted ceilings are stencilled in some rooms and painted in others, the floors are parquet whilst the first floor hallway has a curious masonic insignia worked into the boarded ceiling. The painted ceilings and friezes in the billiard room and library were probably the work of one, J. Christ. previously of Bohemia[31], which is a small but telling indication of the diverse backgrounds from which the makers of these buildings came.

Bloemendal, Mowbray, was also a large suburban house built c.1883 for Dr. Smuts[32], who had married a Zeederberg heiress and who was also a member of the Legislative Assembly. The architect was A.W. Ackerman who, it seems at his client's request, spared no expense. The house cost £10,000. The finishes included French tiles on the roof and encaustic tiles in the hall. Unfortunately, despite all this expense the house had a clumsy look about it The tower was particularly awkward related to the rest of the building. The same comment can be made for the detailing. However, the underlying aesthetic was still that of the picturesque. ILL 323

Built in 1889 for H.W. Struben, Strubenholm, (originally Strubenheim)[33], must have been the largest house of its time and a foretaste of the next decade. It cost £11,000. The plan, an L-shape with a service wing attached is very English, which is not surprising as the architect was James Brooks of London. The large reception rooms are disposed to face east and north and are protected by a verandah. In the one arm of the L, are the drawing room and morning room ILL 324

en-suite. Both are large rooms. The drawing room has a newly fashionable inglenook and two bay windows. The morningroom is square and has a bay window. To the right of the large double-volumed entrace hall are the library, main staircase, work-room, office and dining room. The English country house principle of placing the drawing and dining rooms as far apart as possible is evident here. A large billiard room, originally top lit and complete with bay windows is the principal room to the left of the main corridor. The kitchen and assorted offices are contained in the service wing. On the first floor there are six bedrooms, three dressingrooms and a schoolroom, but only one bathroom and one W.C. The servants rooms are in the service wing, accessible by the back stairs.

The style adopted for the outside of the house is a simplified version of 'old English' with steep roofs, a battlemented tower, and clusters of prominent chimneys. The windows are of a simplified single type but were originally intended to be mullioned. This is a significant concession to the local lack of suitable stone. The verandah to the lower floor is a concession to the climate.

The last of the larger houses is Erinville, Rondebosch, originally a cottage Ornee which was burnt down c.1880 and rebuilt in a sub- ILL 325
stantial way. The architect could have been C. Freeman. This rebuilding was in a variation of the Gothic cottage mode with the upper floor windows expressed as dormers.

The front elevation was symmetrical with a verandah and a large central gable flanked by dormers. A large, semi-circular bay window with a conical roof projected out of the side where a wing ran off from the main block. A separate block was similarly treated.

Descending the scale, is a house on the Groote Schuur Estate, ILL 327
built c.1882, to the design of E. Knox. This house and its neighbour, both of which are considerably altered, were amongst the earliest of what was later to become the typical double-storied version of the asymmetrical villa. Basically this was a development of the preceeding double fronted house. Here the drawing room is pushed forward to the line of the verandah and given extra emphasis by a bay window. This guaranteed asymmetry is then given

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