THE ARCHITECTURE OF THE CAPE COLONY

FROM 1795 TO 1837

VOLUME I

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THE ARCHITECTURE OF THE CAPE COLONY FROM 1795 TO 1837.

THESIS FOR THE DEGREE OF DOCTOR OF PHILOSOPHY.

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C O N T E N T S

C O N T E N T S

S Y N O P S I S .

This thesis is an attempt to present a comprehensive account of South Africa's architecture during forty-two years at the beginning of the nineteenth century.

This period has been hitherto comparatively neglected, yet no other phase of South African architecture was so complex, involved such rapid changes of taste, or had greater ultimate significance.

The work is concerned mainly with analysis of the sources of various stylistic influences, detailed visual and historical documentation of the architecture of the whole period, and discussion of the major trends which appear to have characterized its development. The following aspects have emerged as particularly pertinent:

(i) The early effect of the British occupation of the Cape on architectural character.

(ii) The importance of the introduction of an English rural tradition by the Albany Settlers.

(iii) The surprisingly early impact of the Industrial Revolution.

(iv) The strong resilience of the indigenous architectural traditions.

(v) The extraordinary difficulties encountered in building.

(vi) The changing character of the early nineteenth century South African town.

(vii) The origins and growth of the so-called 'colonial tradition' in architecture.

(viii) The place of South Africa's early nineteenth century architecture in the international scene.

THE SOURCE MATERIAL.

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Wherever possible original documents have been used to establish historical facts. Searches have been undertaken in all the South African Archives, the South African Public Library, the Africana Museum, the Cory Library of Rhodes University, the Library of Parliament and a number of other libraries and museums; in many municipal and newspaper offices in the Union; in the Public Record Office, London, the Library of Parliament, Westminster, the Library of the Royal Institute of British Architects, and the Soane Museum, London; in the Rijksarchief, den Hague, the Rijksprentekabinet, Amsterdam, and the Topographical Service, Delft.

Wherever a hitherto unknown or disputed fact has been definitely established, a reference to its source is given in a footnote.

Eye-witness accounts, even if slightly inaccurate, have value in introducing immediacy; and of all interpretations the contemporary viewpoint is certainly not the least rewarding. But in view of the suspect nature of such material, care has been taken to check, so far as it has been possible, each piece of information contained in these sources, and they have always been indicated in the footnotes.

Certain historians (such as Sir George Cory) have thoroughly combed the architectural source material, and there is little point in reproducing the numberless references from the Archives where their published work enables the general reader to refer immediately to a detailed account. Wherever possible, however, the accuracy of such published material has been checked by the author.[1]

All the manuscripts referred to as being in Archives are in the Government Archives in Cape Town.

The following abbreviations have been used in the footnotes.

Acc.	Cape Archives, Accession List.
A.N. & N.	'Africana Notes & News' (see Bibliography).
B.O.	Cape Archives, British Occupation Files.
C.A.	Cape Archives.
C.O.	Cape Archives, Colonial Office Files.
G.H.	Cape Archives, Government House Files.
E.	Cape Archives, Elliott Collection.
J.	Cape Archives, Jeffrey Collection.
M.	Cape Archives, Morrison Collection.
P.	Cape Archives, Pocock Collection.
S.A.P.L.	South African Public Library.

1. A number of cases may be observed in which Cory has not been used as the source, for reasons which will become obvious on comparison of the two texts.

VOLUME I

INTRODUCTION

INTRODUCTION

This thesis embraces all the architecture of South Africa in the early nineteenth century ; to be precise, from the first occupation of the Cape by the British in 1795 until the accession to the throne of Queen Victoria in 1837. The period dealt with is thus pre-Victorian, and is termed in Britain both 'Late Georgian' and, loosely, 'Regency'.

At the beginning of this era of British rule, South Africa beyond the Western Cape mountains was developed in only a few tiny farming communities. By the time the period drew to a close (with the economic depression of the late 1830's) thousands of British immigrants had entered the country to settle in the East and in the West, large towns had grown up in the most outlying districts, the Voortrekkers had spread across the Veld to the north and east of the Colonial boundary, and the future Colony of Natal was born.

The changes in architectural tastes and practices in South Africa during this forty year period were of so radical a nature as almost to constitute a revolution ; yet the style is just as distinct from the later 'Victorian' as

it is from the Late Baroque and Rococo styles - forming the bulk of 'Cape Dutch' - of the period which preceded it.

One might imagine that architecture under early British rule in South Africa would comprise either (a) that which was derived from the Continent and the Dutch Colonies and modified to suit the differing climatic and constructural conditions, or (b) that which was derived from Britain or its Colonies and modified to suit local conditions. Yet Colonial architecture generally represents a fusion of influences, and one of the most interesting aspects of the study of this period is the frequency with which one observes the two influences interacting, so that one cannot confidently pronounce a fine building as belonging to either a Cape or a British tradition, but must declare it the product of a new, 'South African', school of architecture.

Thus, no matter how unsuccessful may have been the attempts to prove that eighteenth century 'Cape Dutch' is a unique national style, one need have no hesitation in making this claim for much of the architecture of the early nineteenth century. For nowhere else in the world did historical accident bring together the Dutch and British colonial traditions so abruptly or so completely.[1] To enhance the grace of late eighteenth century Cape architecture came the refinement of the Adam school and the elegance of Regency.

The architecture which resulted is capable of taking an equal place, both in point of interest and of character, with the Colonial architecture of the period in any Continent.

1. In New York the union of the two influences took place a century earlier, and produced in general a different character - the British colonial idiom was at that time still unformed. (v. Chapter 21). In Ceylon the slow blending of Dutch with British characteristics did not really begin until the boom following the introduction of coffee planting in 1840. (C.E.Carrington. 'The British Overseas', Cambridge, 1950, 405, etc.)

PART A

ONE :

EIGHTEENTH CENTURY ARCHITECTURE IN BRITAIN.

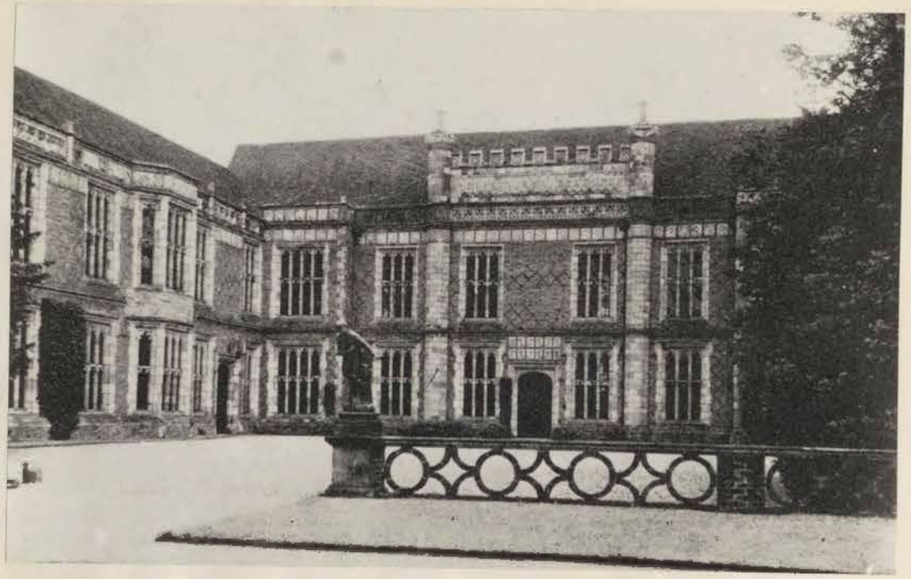
CHAPTER ONE

EIGHTEENTH CENTURY ARCHITECTURE IN BRITAIN

1. Stow-on-the-Wold, Gloucestershire.

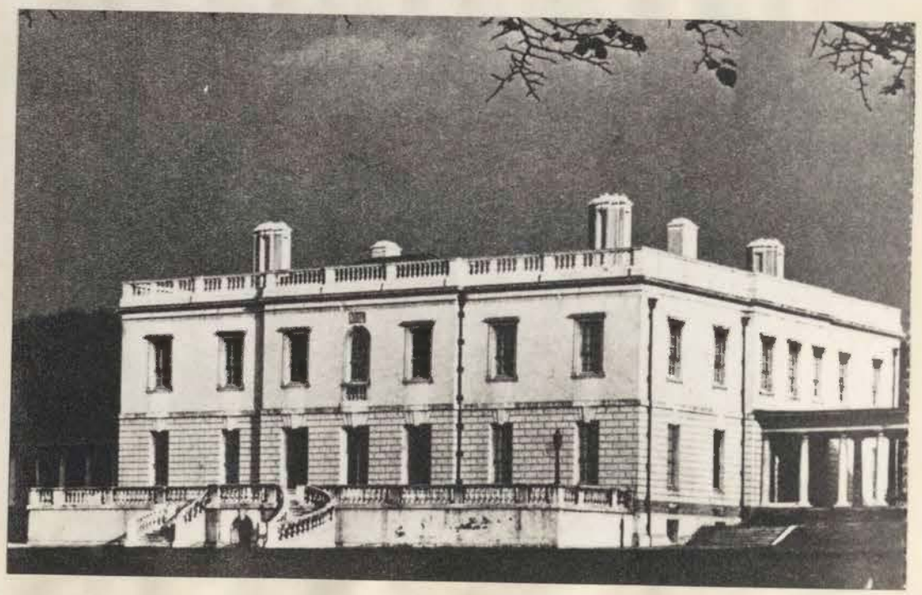
The first British occupation of the Cape began on September 14th., 1795. A possession of the Dutch East India Company for almost one hundred and fifty years, it had fourteen years before been garrisoned by French troops during the American War of Independence, when Holland had joined France in supporting the American colonists. French influence had been strong in the intervening period, and, after the outbreak of war with Republican France, the British Government had seized the excuse of the presence in England of the fugitive Prince of Orange to send an expeditionary force to secure the Cape, and thus the route to India, for the Allies.

The importance of the British occupation on the character of architecture in South Africa cannot be over-estimated. The British



2. Sutton Place, Surrey. 16th c.

3. Queen's House, Greenwich.(Inigo Jones).



brought with them, at a time when some of the finest Cape homesteads were still in course of completion, not only English methods of construction, but also the strong architectural tastes of Georgian England, which differed markedly from those favoured at the Cape under the Dutch.

The English house of the eighteenth century was typically an unpretentious, neat building, well-built and dignified, which depended for its main effect on its simple shape and careful proportioning. The windows were precisely spaced at regular intervals, and almost the only ornament was the pediment or the fanlight over the entrance door. (Plates 7 and 9).

The British people are famed for their qualities of common-sense, restraint, social conformity and decorum, and these characteristics are frequently reflected in their buildings from the earliest times. Their architecture is, indeed, generally so direct that foreign critics have commented on the lack of the extravagant curved forms which typify successive styles on the Continent - from late Gothic to Rococo - and the presence instead of more practical straight lines and rectangles. (The Perpendicular style in house and church, which admirably illustrates this characteristic (Plate 2), is the acme of British achievement in the Gothic, as Georgian - with many similar qualities - is in the post-Renaissance.)

4. The Manor House, Blackheath.

The foundations of Georgian architecture were laid by Inigo Jones and Sir Christopher Wren. Although Jones lived and worked in the early Stuart era, it was he who introduced pure Classicism, the basis of the eighteenth century style, into England. Inigo Jones erected a number of buildings from which the typical elements of Northern European mediaeval architecture (tall gabled facades, high chimneys, bay windows and mullioned casements) were entirely banished. Instead of the picturesque combinations these empirically-derived elements had formerly produced, the new architecture was designed with an eye to the effects of pure form, controlled massing, and composition according to clear-cut aesthetic principles. (Plate 3).

Following in the footsteps of Inigo Jones, Sir Christopher Wren observed the same creed, that architecture should be 'solid, proportionable according to rule, masculine and unaffected,' but also drew heavily on Dutch ideas - especially after the Dutch 'Stadhouer' gained the English throne. In the entourage of William of Orange there were many artists, (notably Daniel Marot) who brought to England both the special Dutch Classicist style of Philip Vingboom and the new European Baroque.

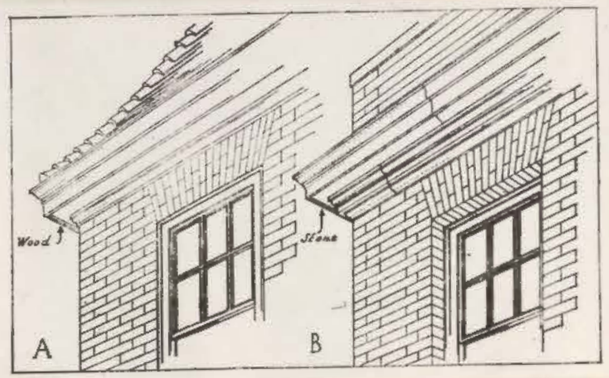
It was a measure of the genius of Christopher Wren that he was able to weld all these diverse influences into a unified architecture which yet contained the best elements of each.

Everything in the Restoration that age may be interpreted as a reaction against the Puritanism of the preceding generation. In his light-hearted houses Wren created in red brick with stone trimmings a particular 'middle-class' or

1. Sash windows began to replace the mediaeval casement type during the reign of Charles II.

2. Summerson. 'Georgian London' (London,1945), 36-8

5. Chicester, Sussex. The 'Dodo' house, attrib. Wren.



6. Building practice in London before and after the Acts of 1707 and 1709. (from Summerson - 'Georgian London').

democratic interpretation of the aristocratic Baroque of Europe. The essential differences were typically British: not only were the materials less pretentious, but Wren strove after the direct simplicity he knew would appeal to British taste, while retaining the sprightliness of Southern Baroque (Plates 4 and 5).

Dutch influence might be responsible for the popularity in Classical 1st architecture of face brickwork - cut where necessary to express cornices and mouldings - but it was Wren who added the subtle modulation of brick colours, the use of Portland stone for mouldings and quoins, and the articulation of the windows in bold white sashes.[1] Variety was also introduced in the gay handling of the entrance pediment and fanlight. The houses were purely geometrical in form, with expressed pitched roofs and projecting wooden eaves (supported on white-painted wooden brackets) shading the walls.

In this, the so-called 'Queen Anne' style, the British house of the eighteenth century might have remained permanently exemplified had it not been for the Londoners' fear of fire.

After the catastrophe of 1666 three important Acts of Parliament were passed to regulate building in London, and these inevitably had far-reaching effects on the character of the national architecture.

The first, the 'Act for the Rebuilding of the City of London, 1667,' required, among a comprehensive list of controls, that a large house should have a balcony at first floor level.[2] This was the origin of the very characteristic eighteenth century iron balconies of the Georgian and later Regency styles (Plate 8).

1. cf the cause of the fire in the Dragoon stables, Cape Town, 1799.
2. Summerson: 'Georgian London' , 52.

7. Dowry House, Bristol.

The second, the 'Statute of 1707', prohibited projecting wooden eaves cornices,[1] thus making a low parapet above a masonry cornice characteristic of British architecture. (Plate 6). In 1709 another statute was passed to limit exposed woodwork in windows. The window frames, which had hitherto been placed flush with the brickwork as was the Dutch practice, had now to be set back at least 4 inches, exposing a 'reveal' of brickwork.[2]

The important aesthetic effects of these laws, effects which were henceforward peculiarly British, were the strengthening of the geometric form of the building, and the 'sense of solidity' which the window reveals lent to the brick wall surface. In this way the characteristic Georgian town house was born. Thereafter the fashionable London dwelling had its walls bare of ornament, crowned at the top by a simple parapet moulding instead of eaves, the roof almost hidden from view, and the windows cut sharply into the brickwork.

European architecture at this time - Baroque - was conspicuous for its preoccupation with the modelling of surfaces. Continental buildings were conceived as plastic masses to be modulated and broken up into boldly contrasting forms. Yet English architects (after Hawksmoor and Vanbrugh) favoured the Italian Classicism introduced long before by Inigo Jones. In the new severity of form produced by the building regulations they found a ready vehicle for the peculiar English taste.

Encouraged by the example of Lord Burlington, the pursuit of culture,

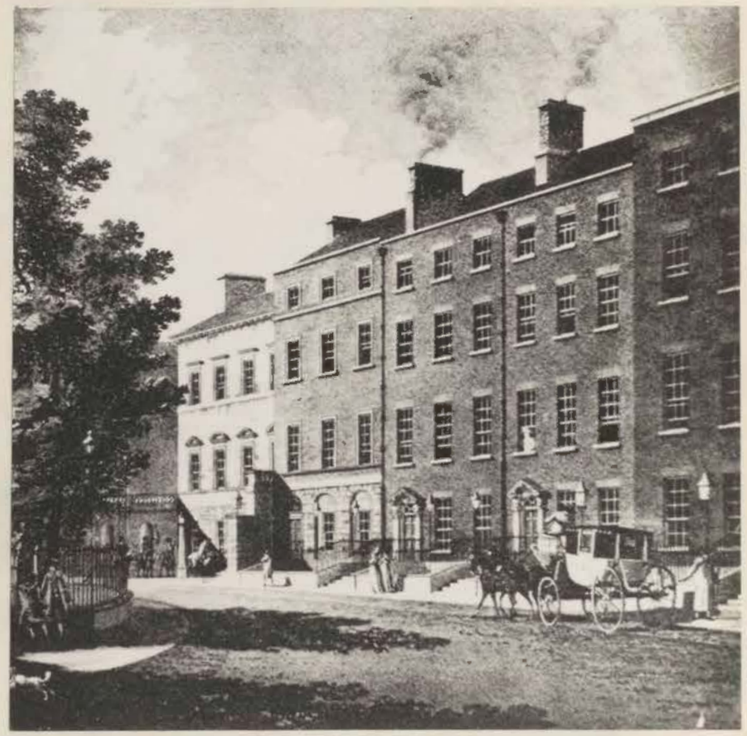
8. Queensbury House, Burlington Gardens, London. Leoni, 1721.

and the rapidly growing wealth of their country estates, the aristocracy of England had meanwhile begun to take a greater interest in architecture, even including in the 'grand tour' a pilgrimage to Palladio's major works in Vicenza. The cultivation of 'style' in architectural detail thus became the aim not merely of the architect but of his client as well.

Palladianism was soon victorious in all the fields of architectural design, at first in work for the great patrons and the government, and then through the agency of printed pattern books (which enabled it to influence the work of the humblest carpenter and bricklayer).

From 1720 onwards pattern books appeared in ever-increasing numbers under such titles as 'A Sure Guide to Builders' (1720), and 'The Builder's Compleat Assistant' (1738). (A list of those which are most likely to have influenced building in South Africa is given in Appendix A). One important pattern book was Isaac Ware's 'Complete Body of Architecture', published in 1756; in this work the provincial craftsman was left in no doubt as to the correct approach to architecture - it was all a matter of proportioning: of wall to window, and of breadth to height; and of correct classical detail.

Pilastered facades were generally reserved for public buildings, palatial houses or large terraces. In this case a classical order on a plain brick background, usually the height of the two upper storeys,



9. Charlemont House, from James Malton's 'Dublin' (1791).

appeared to stand on a podium which took up the height of the lower floor. The flat roof was expressed by a low balustraded parapet. (Plate 8).

In the simpler houses the plain walls of Georgian brick architecture presented admirable fields for displays of restrained virtuosity. Windows were disposed on systems of proportioning dating back to Vitruvius. Plinths, cills, porticos and cornices were placed on guiding lines which fixed the limits of the composition, yet each detail was in itself a perfect specimen of refined Classicist design. In the Age of Reason good taste was largely a matter of intellect. To design well it was only necessary to know the rules and to follow them. (see Plate 9).

Palladian rules of taste have sometimes been accused of unfortunate effects in producing uniformity, but in so far as standardisation meant a reproduction of qualities that made for excellence, the beneficial results far outweighed the disadvantages.

With the introduction of 'window tax' the width of windows tended to be narrower. Thus the facility with which buildings could be read as cubes of plain brickwork, punctured by openings at infrequent but regular intervals, was increased. The emphasis on plainness became almost Puritanical; however wealthy the mercantile classes of England may have been (and this was the great period of foreign investment) the exterior of their houses seldom revealed it. Instead of ostentation, the cultured gentleman of the Age of Reason sought refinement and subtlety, content to play his allotted role in the life of the community. While the Continental architect strove to achieve the maximum

10. Typical interior by Robert Adam.

architectonic effect in each of his facades, his English counterpart was relying on a simple and direct expression in which 'taste' was the predominating characteristic.

The revolutionary designs of Robert Adam brought the first major change in the Georgian house for nearly half a century. And by a curious coincidence this new influence was soon given widespread validity by the passage of yet another London Fire Regulation.

Robert Adam (born in 1728) had achieved international fame and influence while still quite a young man. Fascinated by the archaeological excavations at Herculaneum and Pompeii in Italy, he had determined on introducing into his work some of the grace and elegance he had seen in antique architecture. His style evolved quickly, taking the form of a strong reaction against the heavy 'static' qualities of Palladianism. He brought continual variety and contrast in architectural forms, employed apses and columns to break up rigid volumes and conventional straight lines in interiors, and introduced as ornament the 'delicacy, gaiety, grace and beauty' of ancient plaster relief decoration.[1] (Plate 10).

The influence of Robert Adam was therefore felt mainly in a movement towards greater lightness of expression and slenderness of proportion, a movement assisted by the passage of the Building Act of 1774. In this Act, a Regulation was included that, for reasons of fireproofing, window frames

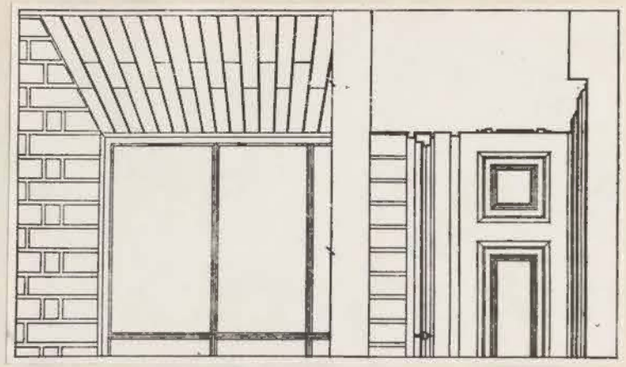
1. Robert Adam. 'The Works in Architecture of Robert and James Adam, Esquires' . London, 1778. Preface.

must in future be recessed into the brickwork. The result was that only a thin portion of the window frame was left showing (Plate 11). The other members of the window, the sashes and glazing bars, were consequently reduced in thickness to retain a just balance of proportions, and the windows gradually grew higher and more elegant, developments entirely consistent with the style advocated by the Adam brothers.

Robert Adam proclaimed in his published 'Works' (1778) - with considerable truth but little modesty - that he and his brothers had 'not trod in the paths of others, nor derived aid from their labours..... The skilful will easily perceive within these few years a remarkable improvement in the form, convenience, arrangement and reliefing of apartments; a greater movement and variety in the outside composition, and in the decoration of the inside an almost total change. The massive entablature, the ponderous compartment ceiling, the tabernacle frame, almost the only species of ornament formerly known in this country, are universally exploded, and in their places we have adopted a beautiful variety of light mouldings, gracefully formed, delicately enriched, and arranged with propriety and skill.'[1]

In fact, his proud claims were perfectly justified. It was not alone his attitude to proportioning and decoration which appealed to his widespread following, but the logic of his approach to living. Maintaining that styles based on a stiff temple architecture, like the Palladian, bore in fact little resemblance to the domestic architecture of the

1. Ibid.



11. Elevation and section of a window as prescribed in the Building Act of 1774. (From Summerson 'Georgian London').

12. Heveningham Hall, Suffolk, Dining Room.

1. Ibid.

2. Robert Smirke 'The Exhibition', London, 1779 and James Elmes 'Metropolitan Improvements', London, 1828.

13. Staircase in a late eighteenth century house in Bayswater.

14. Culzean, Ayrshire. Round Drawing Room. (Robert Adam).

ancient world, he advocated a free and mobile treatment of living spaces and the creation of a relaxed and carefree visual environment (Plate 12).

The revolution fostered by Robert Adam was felt in every branch of architecture and its allied arts, including furniture and textile designs. Especially famous for his decorative fireplaces, festooned fanlights and radiating scalloped shell ornament, there seems to have been no aspect of design in which he did not quickly prove himself a past master. Every detail of a building and its furnishing came under his minute inspection. Walls grew plainer and paler in tone. Muted colours, trimmed with white and gold, were used on walls and ceilings were tinted in pink and green 'to take off the glare of the white so common until late.'[1] Door and screens were made of polished mahogany to match the chairs and tables of the room, all designed by Adam himself.

Under his influence such architectural features as staircases lost all suggestion of heaviness, the earlier solid newel posts disappeared, slender curving handrails ran unbroken from top to bottom of the stair in graceful sweeping curves, while their supports grew increasingly delicate (Plate 14). In Adam's late work the same gracious detail even appeared on the outside of his buildings (Plate 15). But this attempt to give the street the elegance of an Adam interior went unappreciated by his contemporaries and successors, who generally dismissed it with such terms as 'frippery' and 'confectionary';[2] yet it was the beginning of a movement away from the austerity of the previous age, and towards a greater external expressiveness.

At the time of the British occupation of the Cape in 1795, although Robert Adam had died three years before, the general influence of his work on British architectural taste was overwhelming.[2] Indeed, ' ... until the reign of the fourth George had opened, the Adam style, in spite of persistent detraction by the critics and the silent march of Grecianism, did not seriously falter. It was still, above all, the popular style.'[1]

1. James Lees-Milne, 'The Age of Adam'. London, 1947, 168-9

2. The Picturesque, and other facets of the growing Romantic Movement, have been omitted here in order that they may be introduced in more appropriate places in later chapters.

15. Portman Square, London. (Robert Adam).

TWO :

THE STATE OF ARCHITECTURE AT THE CAPE ON THE ARRIVAL OF THE BRITISH.

CHAPTER TWO

THE STATE OF ARCHITECTURE AT THE CAPE ON THE ARRIVAL OF THE BRITISH.

'We walked up the town, which I found much superior in appearance and area, and in the size and accommodation of the houses, to what I had expected'.

Lady Anne Barnard, Letters. July 10th 1797.

'It is often remarked by Englishmen, that there are a greater number of well-built houses for its size at the Cape than in any town in England.'

Percival, 'Cape of Good Hope' 1804.

1. Classicist houses in Greenmarket Square, in the early 1770s, by Rach.(A.A.Balkema).

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During the eighteenth century the character of Cape Town had changed remarkably from the semi-rural appearance it had at first assumed, with only a tiny nucleus of taverns and trading houses forming the town proper, surrounded by a large number of fine farmhouses, each situated in the centre of an extensive cultivation. By 1800 Cape Town was completely urbanised, and was able to boast a population of 16,000; the town house had evolved its own character, distinctly different from the early farmhouses, and Rococo influence had added a sophistication and grace to the highly ornamental Baroque style of the mid-century.

The character of Cape architecture at the end of the period of Dutch rule is best understood by surveying briefly its evolution through-out the eighteenth

„J.W.", del.

Gedruk vir die Suid-Afrikaanse Permanente Bouvereniging, November 1960, deur Cape Times Limited, Kaapstad.

KRONENDAL, MNR. DANIEL CLOETE SE HUIS TE HOUTBAAI (CIRCA 1840)

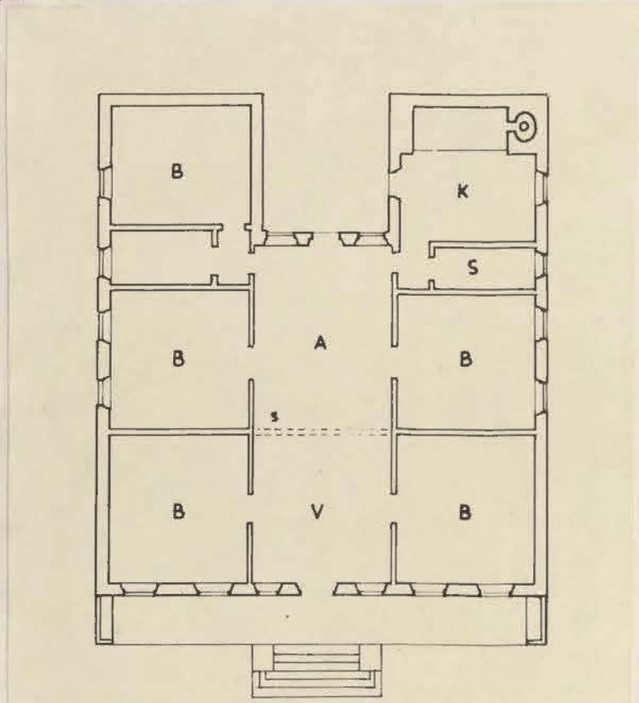
2. 'Kronendal', built in the year 1800 (W.Duckitt's Diary,S.A.P.L.), is a late example of a typical Cape farmhouse of the eighteenth Century.

century. Roggeveen, describing Cape Town in the 1720's, speaks of the houses as being all of stone ('klipsteen')[1] (Plate 1). The farmhouses in the hinterland (Plate 2) were often built of mud, or mud brick. All were thatched with reed or rye-straw.

The plan of a town house of this period was highly standardized (Plate 3) and closely resembled that of the farmhouse. Hudson tells us that: 'One general plan is adopted at the Cape respecting their Buildings. They were formerly Low consisting of one Storey covered with thatch, but even in there the rooms were spacious and Lofty for coolness[2] which it seems was the first and principle consideration in the laying out of their Houses...'[3]

The house was usually raised on a platform above the level of the street, a device which served particularly to achieve a level floor for the house on uneven or sloping sites (such as those of the upper parts of the town). This platform extended in front of the house to form a promenade or 'stoep', flanked at each end by a low brick seat, which was reached from street level by one or two flights of steps. The stoep formed an essential intermediate zone between the unpaved streets and the polished floors and carpets of the interior. Here the burgher stamped and scraped the mud of the street from his shoes before entering the house. A central front door, often under an ornamental gable, gave access to a 'voorkamer' or front room, on either side of which doors led into other chambers, usually bedrooms. Behind the 'voorkamer', and often separated from it by only a screen, was the 'achterhuis', or back room[+], flanked again on either side by bedrooms. '... a Long Hall running from the Entrance to the Court behind was the general place appropiated to most purposes of the Family, breakfasting, Dining, Supping and

1. 'Tweejarige Reyze'. Amsterdam 1774.
2. It is interesting to note that the effectiveness of high ceilings in the improvement of thermal conditions in houses is discredited by modern research. v. 'Information Sheet of the National Building Research Institute of the S.A.C.S.I.R.' DIS 48.
3. Hudson's 'Journal' c. 1807. 'Building' Acc.602 No. 9.



3. Typical plan of early 18th century Cape Town house.
A = 'Achterhuis'; B = Bedroom; K = Kitchen; V = 'Voorhuis'; S = Store; s = screen; o = oven.

+ v. Stavorinus 'Voyages to the East Indies'. London 1798. I. 549.

4. Thatched house surviving in Bree Street in the early days of photography.(Elliott).

5. Facade of the Governor's house in the Company's Garden drawn by Josephus Jones c.1791. (Topographical Service,Delft).

where all Company were admitted ... ... On a table in this Hall is generally placed a Tea & Coffee Urn .... from this Hall or Gallery opens all the other rooms, the two Front ones are generally the best rooms....' (Samuel Hudson, 'Journal - Building' Acc. 602 No. 9). Service rooms sometimes extended behind these, to enclose a small courtyard opening off the 'achterhuis'. In less pretentious houses the 'achterhuis' itself was sometimes omitted and the plan consequently became shallower in depth.[1] There were few chimneys. The town houses of Cape Town seldom had any fireplaces other than the cooking fire in the kitchen, for a tax of two skillings a month was levied on each chimney in addition to the normal tax of from six to twelve gulden per annum for each house. One of the reasons for taxation was the great fear of fire, which at frequent intervals menaced the whole town.

In order to counteract the risk of conflagration there had been, since the middle years of the eighteenth century, a gradual conversion to fire-proofed flat roofing of clay and bricks, covered with large flat tiles from Holland, or roughly hewn slate slabs from Robben Island, and waterproofed with oil or tar. This roofing was probably first used on the Company's buildings[2] (Plate 5) but the earliest recorded instance of its use by a private individual was in 1732.[3]

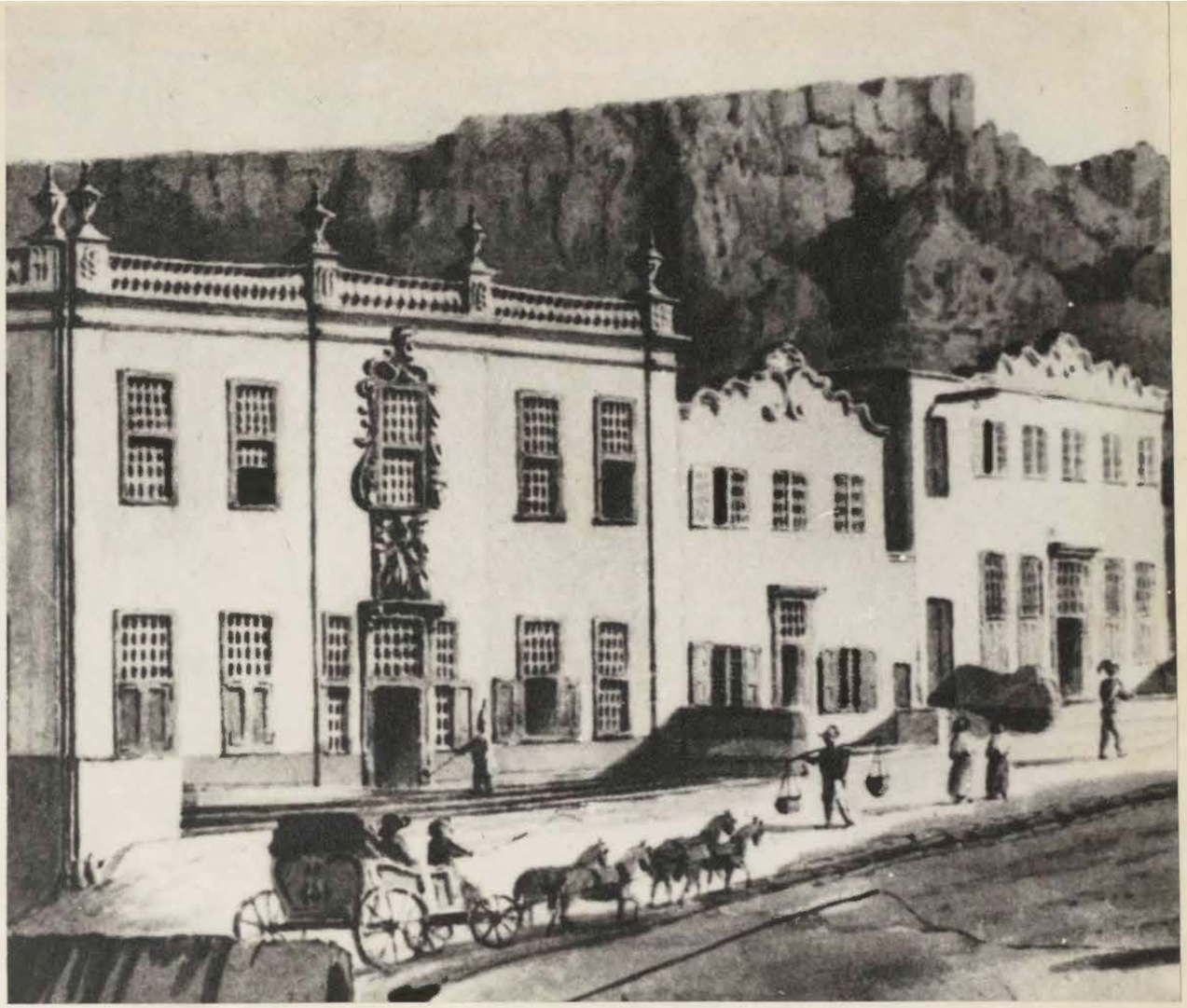
Stavorinus, writing in the 1760's, could still say of Cape Town houses 'they are almost all of but a single storey, and thatched with straw or reed ....' (Plate 4). On the other hand, Sparrman ('A Voyage to the Cape of Good Hope' London 1782) observed that many of the houses in 1772 were flat-roofed and two-storied, and the examination of drawings of this period

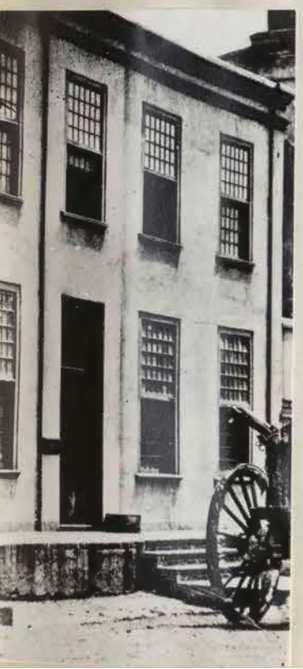
1 Stavorinus gives an alternative description: 'Within, they have a spacious hall, with roomy apartments on each side, behind which there is a large chamber, to which they give the name of the gallery' (I. 549.) This is, of course, the Groot Constantia type.

2 v. Council of Policy Recommendations, 1717, and: Merrifield 'Old Domestic Architecture of Cape Town'. 'S.A. Architectural Record' March 1928. XIII No. 49.

3 Menzel 'Description of the Cape' Glogau 1785 (Reprinted in translation Van Riebeeck Society Cape Town 1921). I. 134.

6. Strand Street, Cape Town in the 1770's, by Johannes Rach. (A.A. Balkema).





7A. (Top Left). Early double-storeyed house in Riebeeck Square. (Africana M.).

7B. (Left). Early double-storeyed house with a Classicist parapet in St. George's Street. (Elliott).

8. (Left). House in St. George's Street with Rococo pilasters and a straight Rococo parapet.(Africana M.).

(None of these buildings survive).

9. (Left). House in Loop Street with a curvilinear Rococo parapet. (Elliott. The photograph has been retouched to remove some of the later accretions, and restore the rustication and mouldings over the lower windows, which are damaged in the original).

10. (Above). Rococo buildings in Cape Town on the corner of Strand and Burg Streets (?) by Samuel Davis. (Fehr Collection).

reveals that the low thatched buildings were rapidly disappearing, to be replaced by high 'handsome'[+] stuccoed houses with wide expanses of red tiled or black tarred flat roofs (Plate 6.)

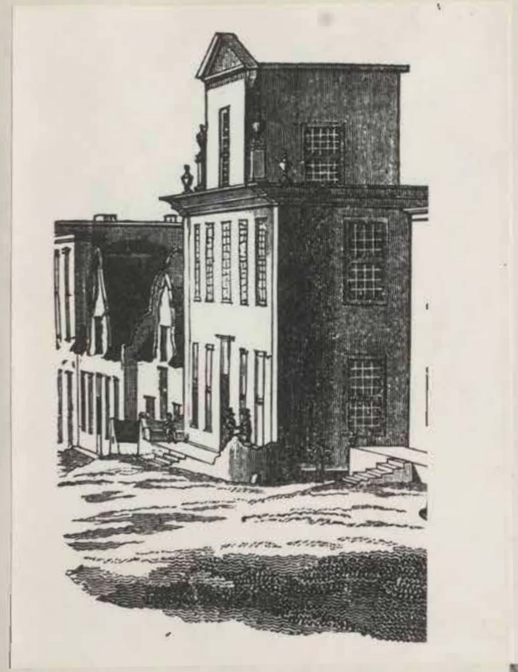
+ Ibid

The style of the earliest Cape houses was, as far as is known, ultra-conservative. At the time of Van Riebeck's arrival at the Cape a restrained Classicism was current in the architecture of Holland. Pattern books such as that of Philip Vingbooms popularised this style, one which favoured a simple rectangular box-like house, with sometimes a central classic sculptured pediment crowning a slight forward projection in the centre of the facade. The earliest Dutch architecture which remains, such as the gateway to the Castle, is strictly Classicist. Burgher houses belonging to this genre, probably continued to be built at the Cape throughout the eighteenth century.

The classicist double storied house of the 1770's was usually terminated in a single straight cornice and plain frieze, without a rising parapet above it (see Plate 7).

The more ornamental Baroque style paralleled Classicism in popularity in Holland. It was introduced there by the exiled French Huguenot, Daniel Marot, who had been a leading designer at the court of Louis XIV. His engravings frequently illustrate the broken concavo-convex line which afterwards, associated with curving scroll mouldings, became the pattern for a typical type of Cape gable. (Plate 11, left).

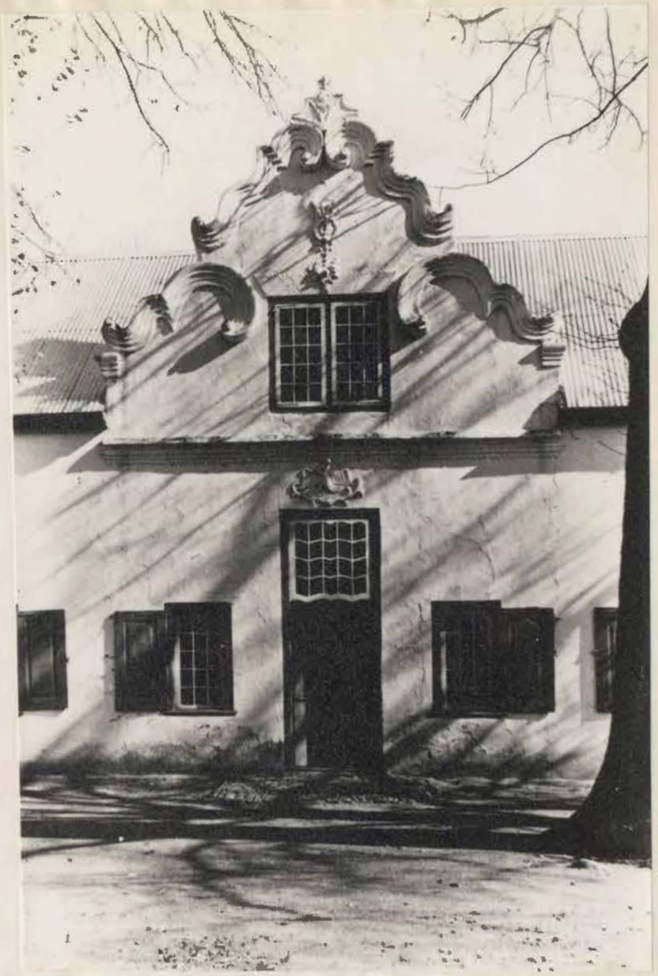
11. Typical Cape eighteenth Century farmhouse: 'Paarl Diamant' with an H plan, Baroque side gables and Rococo centre gable. (The photograph has been retouched to remove flood damage. Elliott.)



12. (Right).'Ida's Vallei', East front, with a Rococo gable and fanlight. The fingerplate is dated 1787. (Elliott).

13. (left). The north side of Strand Street in 1811. Two thatched houses (c.1750?) and a later 'dak kamer' house. (Burchell).

14. (Below). The 'London Hotel' in Greenmarket Square. c.1790. (Elliott).



EIGHTEENTH CENTURY CAPE ARCHITECTURE

In France the Baroque was transmuted into the Rococo about 1700. A frail, refined, largely decorative style, it flourished for fifty years and was already in decline when it passed to Holland and Germany, where it at once gained a tremendous vogue. Rococo designs possess a fluidity and grace which is often lacking from the more sober Baroque; the lines and forms are never static, never geometrical, but surge and blend imperceptibly from one detail to the next. (Plate 12).

Rococo sophistications were as a rule more popular with the cosmopolitan population of Cape Town than with the farmers of the hinterland. As life at the Cape tended to raise the status of the burgher nearer to that of his governor, so the ordinary town house acquired the graces and proportions of the Rococo palace. In the latter half of the eighteenth century graceful decorative ornament appears in the low walzing Rococo parapet lines, the moulded balustrades carrying classical urns and sculptured figures, and the elaborated carving of teak window surrounds and fanlights. (Plates 9 & 10).

The later eighteenth century houses were seldom entirely built of stone, the local stone having a refractory nature, necessitating great labour in dressing, so that the use of this material was usually limited to the foundations and lower walls, the upper levels being constructed of locally burnt brick laid in dagha - or clay-mortar. In order to protect these relatively poor materials from the weather the walls were almost invariably plastered

1. '...The Houses are mostly built of Brick very badly burnt owing to the want of coals and the necessity of using small brushwood, to prevent the weather having any effect upon them they are plastered over...' Samuel Hudson 'Journal - Building' Acc. 602. No. 9.

2. Merrifield. op. cit.

3. cf. Laidler, 'Growth & Govt. of Cape Town' Cape Town 1939, 119.
   It is interesting to note that the variety planted at the Cape, 'Quercus robur', 'was that known in England as "Durmast Oak", much of which grown in the New Forest, and is but of little estimation among shipbuilders'. Barrow, 'Travels', London, 1806.

4. First transported by sea 1788.

5. 'Travels' London, 1806, I, 53.

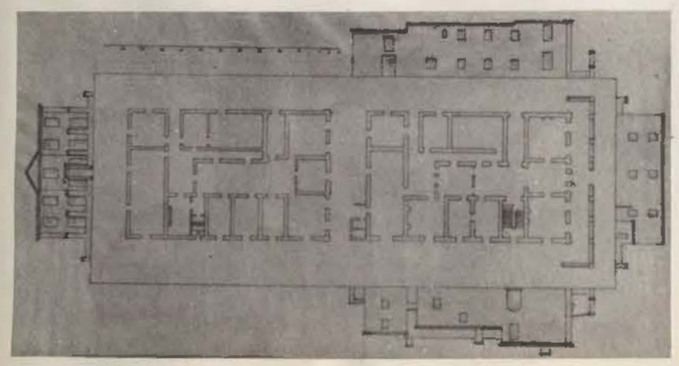
6. N. Hogsett 'Rust en Vreugd'. A.N. & N. XI, No. 8, 291.

15. A 'dak kamer' house in Wale Street (later the police station - Elliott).

with lime mortar and in addition whitewashed or otherwise painted at frequent intervals.[1] Small, hard-burnt bricks from Holland, which were imported in great quantities, were expensive and consequently were used mainly for the exposed edges of stoeps and for open-air flights of steps.

Soft wood , especially deal from Northern Europe, was continuously imported throughout the eighteenth century.[2] Locally-grown woods proved disappointing, owing to the rapid rate of growth which resulted in a weak splintery open grain, so that, in spite of Van der Stel's hopes in planting oak trees,[3] the earliest South African grown wood used for building purposes on any scale came from the indigenous forests of the Zwellendam district, and, after these meagre supplies were exhausted, from Plettenberg Bay.[4] Of the woods thus made available, Yellow-wood ('Geel-hout') and Stinkwood ('Stinkhout') were the most important. The former is a fine-textured wood, 'not unlike deal, but is inferior to it, as possessing no resinous quality' (Burchell); in consequence it is not durable if exposed unprotected to the elements. Stinkwood is 'a handsome wood, and resembles mahogany, both in colour and quality' (Burchell).[5] The latter was a favourite furniture wood, but both were commonly used in the late eighteenth century for building purposes for doors, windows, shutters, ceilings and floors, as well as for joists and beams.

Teak was the most common hardwood at the Cape. It was imported from India via Mauritius ('Ile de France'), the earliest recorded shipment dating from 1788,[6] but it was almost certainly in use before that date. It was at



16,18. A Neo-Classicist house in Bree Street which still survives, shown at right in its original condition.(Prof.G.E. Pearse).

17. (Left). Plans and elevations of a similar house which later became Admiralty House, Simonstown. (Drawn in 1815 - Admiralty).

first mainly used for beams and floors.[1]

An early addition to the Cape town-house was the 'Dak Kamer', an attic room on the roof of the building which rose against the sky with scroll mouldings at the edges (giving it rather the appearance of a gable) in houses of the same period as the Martin Melk House (1781)[2] and of possibly a decade earlier (Plates 13 - 15).

Houses with a projecting centre bay were often given a central pediment over the cornice (Plates 16 - 18), following the standard Philip Vingbooms pattern already mentioned, so that we may presume that its use could date continuously from the earliest two-storied buildings at the Cape. With the revival of classicism towards the end of the century, this type of house became more popular, and was still being built in the mid-nineteenth century.

The doorway was emphasised by a bold teak or plaster pilastered framing. The facade, which might otherwise have seemed rather dull, depended for a good deal of its character on the decorated fanlight, which usually contained a tall lantern as part of the design.

In colour the houses generally were white, with green shutters, windows and doors.[3] Quite a number of the plaster walls were, however, painted green, and more rarely yellow and blue.[4] The lower portion of the walls (up to Cill height) were 'generally painted in excellent imitation of different

1. v. Burchell 'Travels', I, 53.

2. de Bosdari 'Anreith' Cape Town, 1954, 81.

3. Samuel Hudson 'Journal - Building' Acc. 602 No. 9: '...the Walls being kept white and always clean - Painted regularly every year sometimes oftener. The Doors & outside Shutters of a Lively Green contrasted with the White Walls has a charming effect tho' at times the glare of the buildings is injurious to the Eye...'

4. (a) Sparrman. I. 10-11.

   (b) Gordon's Panorama, 1770. Rijksprentekabinet, Rijksmuseum, Amsterdam. 4 buildings are coloured pale blue, 2 are coloured brown and some gables shown green.

   (c) D. Fairbridge. 'Lady Anne Barnard at the Cape' Oxford, 1924, 24.

   (d) Burchell's Panorama, executed in 1815 (Plate 65 Page 74), shows one elegant Cape house with the walls labelled 'blue' and another has the dado only 'blue'. Many houses are actually coloured ochre and red in the drawing.

coloured Marble - most of the Windows have painted blinds to their upper part, the Shutter when closed meeting them so that you may have your rooms completely Dark. The Imitation of Curtains are sometimes very tastefull painted on these blinds - on others Landscapes or family ornaments - on the whole they give a pleasing variety to the outside appearance of the House...'[1]

The staircase was of very minor importance, occurring in a corner of the main reception room. Behind the latter was a paved courtyard, possibly planted with trees or vines on a trellis, and at the back were situated the slave-quarters.

Interior decoration was probably very austere until the 70's, but there is record of a German artist, Hartmann, who was painting interior murals in 1771, and some walls decorated in this manner (possibly by him) have survived.[2] Following French and Italian classicist patterns, the interiors of the better houses and public buildings at the time of the arrival of the English were usually decorated with painted pilasters and entablatures, medallions and other architectural motifs. Curtains were probably introduced, following French fashions, in the 1770's and wallpaper soon afterwards. French wallpaper is spoken of, and the Castle had yellow and white wallpaper when Lady Anne Barnard arrived in 1797; while Government House Ball Room 'was covered with paper a deep Orange colour, in compliment, I suppose, to their Prince. Indian flowers and Parrots covered it all over, which no quantity of candles would have brightened.' (Lady Anne Barnard).[3] Mirrors and pictures hung on

1. S.E. Hudson, 'Journal Building' Acc. 602 No. 9
2. e.g. Libertas, Stellenbosch, & Koopman's de Wet house Cape Town.
3. Fairbridge, 'Lady Anne Barnard at the Cape', 22,26,23.

1. Charles Stewart I 64.
Lady Anne notes that there were 'crayon portraits of French beauties' on the walls of 'every house' at the Cape. Fairbridge 65.

2. Samuel Hudson 'Journal - Building', Acc. 602, No. 9.

19. 'Twyfeling'. A typical late Zaanland type gable in the Wellington district.

the walls.[1] Samuel Hudson described the houses as he first saw them in 1797 as being '...well furnished in their way with Chairs, Tables and numerous Glasses [mirrors] some of which are of tolerable dimensions, the Walls plastered and painted in Pannels most of which are ornamented with various Devices and Medalions in Oil Collours some with Landscapes, other with figures, tolerably executed - the whim or fancy of the proprietor is the rule of the painter ... the two Front ones are generally the best rooms and decorated accordingly with superb Cabinets with silver furniture and a variety of looking glasses suspended in every Panel with gilt Girandoles and elegant Japan'd vases placed upon the tops of the Cabinets the Chairs carved with cut velvet and the Floors laid with Turkey and Persian carpets high polished Caspadores or spitting pots placed in every corner whilst the Window Shutters are generally closed to preserve the Coolness and keep out the Flies - the Bed Rooms are neat, mostly with white Furniture flounced and made Lofty, good Feather beds with India Palasspores ... from the Beams are generally suspended two or three Large Lamps covered over with thin China gauze to prevent the flies from soiling them...the Chairs are all covered with velvet or other cushions and beat up to a point...'[2]

Meanwhile the farm buildings in the hinterland reflected the increasing luxury at the Cape. As prosperity reached new heights many of the old houses broadcast their wealth to the world by adding gables, or by rebuilding the old gables to new designs, based on the latest fashion in Holland as exemplified in those of

Zaanland, which in turn owed their character to the style which borrows its name from the court of Louis XVI in France, and to a revival of earlier Renaissance forms. The resulting variety of decorative gables at the Cape was rendered gracious less by the quality of their prototypes than by the restrictions of the material in which they were executed - which limited gross encrustations of ornament and concentrated attention on beauty of line (Plate 19.).

The oaks threw dappled shadows on the whitewashed walls and formed cool pools of generous shade along the stoeps. Time stood still in the perfect union of architecture and nature.

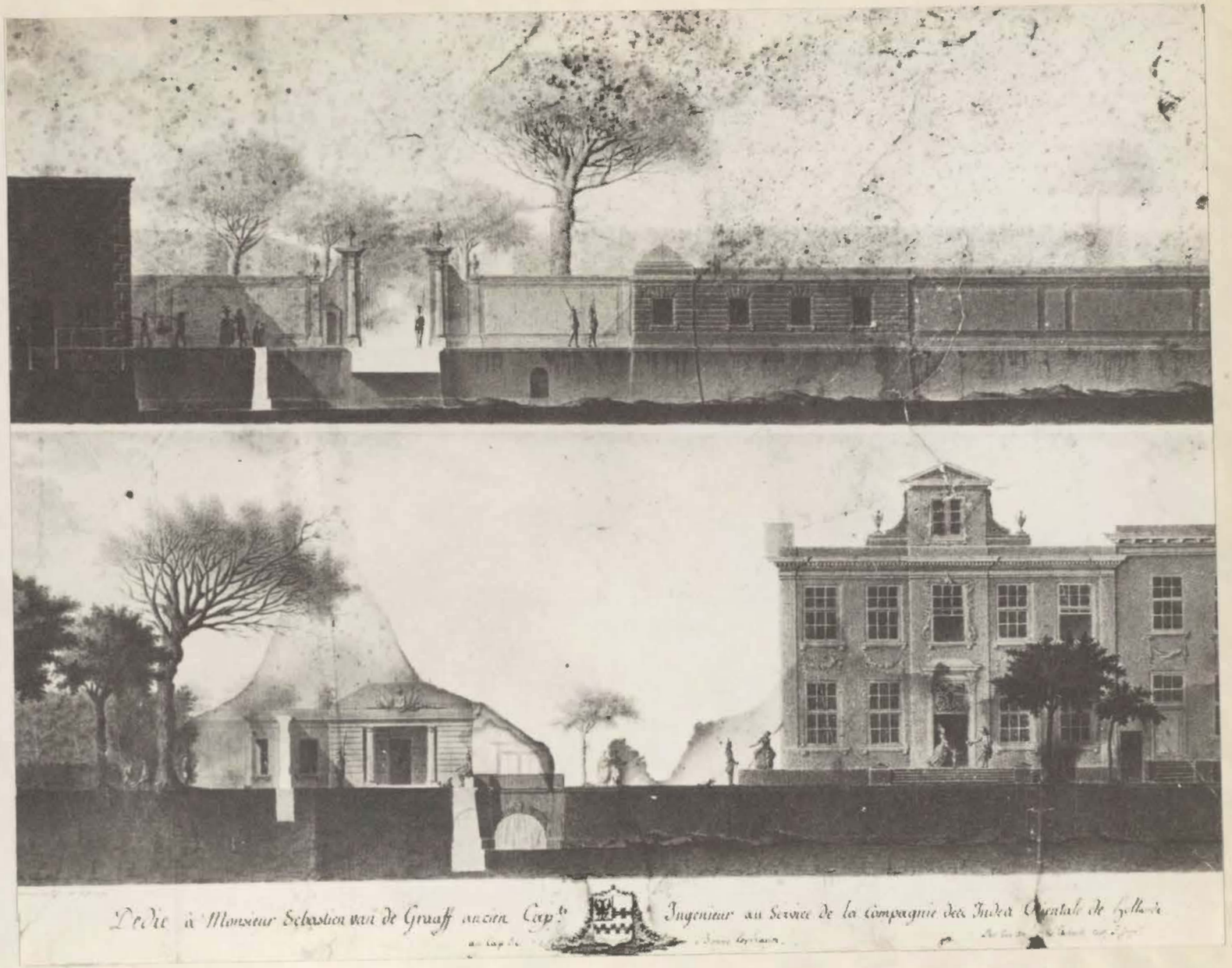
In 1783 the highly-trained architect Louis Michel Thibault arrived at the Cape with the Regiment de Meuron. He had been the senior student of 'l'Academie Royale d'Architecture' in Paris, where he had studied briefly under A.J. Gabriel, and had had the honour of presenting one of his student designs to Louis XVI in 1776. Lieutenant Thibault came to South Africa as a military engineer but was soon actively engaged in architectural work for the authorities and for private individuals. In August 1785 he transferred to the service of the Dutch East India Company as Lieut. of Engineers (Fortifications),[1] and was granted a Captaincy three years later. His duties embraced both those of military engineer and government architect; in February 1786 he was made responsible for Public Buildings under Capt. van de Graaff.[2] At the same time he was in no way prevented from undertaking private architectural work, as the many houses attributed to him testify.[3]

1. C. 747.

2. Leibbrandt's Requesten. No. 164 of 1786 and C.80, 1011.

3. Louis Michel Thibault was born c. 1750, at Picquigny near Amiens. He was a student at the Academy in 1775 and in January and March of that year was placed first in two Academy exercises 'A gateway to a commercial town' and 'An altar for the principal chapel in a circular building'. A drawing of the model which he presented to the King is in the Kolbe Collection, Cape Town and is inscribed: 'Plan of a French order designed by myself and a French engineer in 1774 and presented to the King on September 21st, 1776. The model has been made by me in terra-cotta. I was then in Paris, holding the position of premier student at the Royal Academy of Architecture'. In 1781 Thibault studied military engineering in Paris at the expense of Colonel Charles Daniel de Meuron and later joined the Regiment de Meuron of Neuchatel Swiss which was engaged by the Dutch East India Company and sent to the Cape in 1783. Within a year after he had transferred to the service of the Company at the Cape he married Elizabeth Van Schoor, daughter of the Burgher Councillor Evert van Schoor, (i.e. in 1786). He was appointed Director of the East India Company's Military School in Wale St. in 1788, presumably because of his experience in surveying and military engineering. v. Deherain, Henri 'Louis Thibault' translated by Prof. G.E. Pearse, S.Af. Architectural Record, Sept. 1928: and Laidler 'Tavern of the Ocean' Cape Town, 1926, 92.

21



21,20. Two sheets of drawings executed by L.M. Thibault and dedicated to Governor van der Graaff in 1791. Above: Design of a house. At right: Side and Front Elevations of the new Guard House to the Company's Garden at the top of the Heeren-gracht. (Topographic Service,Delft).

Fro Collection Van 't Graaff, Bennekom.

20.

1. Laidler 'G. & G. of Cape Town'. 160.

2. Plate 20 is inscribed 'Dedie a Monsieur Sebastien van de Graaff ancien Capte Ingenieur au Service de la Compagnie dea Indea Orientale de Holland au de Bonne Esperance, par son Ami L.M. Thibault.
Cape. Lt. Inger. '

and dated 1791.

Plate 21 is also dedicated to van de Graaff and signed 'Par son tres humble, tres obeissant et tres Reconnaissant Serviteur Thibault, Capt. Lt. Inge'.

also dated 1791.

3. As late as 1818 Mrs. Eaton could write in her Journal 'the windows are large, with small panes of glass not generally more than 9 x 7 inches, but about 60 of these. This makes the woodwork of the windows heavy and not east to open'. (manuscript S.A.P.L.). At the time Thibault made these designs, glass panes 8" x 6" were almost exclusively used.

22. The Lutheran Church, Strand Street, showing Aureith's design of 1791, the Sexton's house of 1787 (at left), and the Martin Melk house (at right) dating from 1781. (Drawing of c.1800. Cape Town Municipality).

The presence of the French regiments led to a shortage of moderately sized houses, and rents soared so high that many of the townsfolk had difficulty in meeting them. To ease matters, the Council of Policy in 1786 allowed waste lands to be sold for building purposes and released stocks of timber.[1] This gave a considerable impetus to the building industry which lasted until 1793.

The skill and refinement Thibault brought to Cape architecture in the last decade of the Dutch East India Company's regime are illustrated by that small part of his work from this period which survives, but more particularly by the drawings executed for his enthusiastic patron Governor van de Graaf (see Plates 20 & 21).[2]

While there is doubt whether the buildings here portrayed were all executed, the drawings indicate the type of architectural character most favoured by Thibault. In Plate 20 we see a typical double storey Cape homestead of the Dagkamer type, at the end of the Heerengracht, which shares with its more sophisticated neighbour, and with the house shown in the other drawing, a number of characteristics which were probably introduced by Thibault after the fashions then current in his home country. The cornice is part of a full classical entablature, with a pronounced rhythm of modillions or bracket consoles under the projecting cornice. The wall surface is decorated with plaster representations of cloth swags or festoons of flowers under the windows. The windows themselves are all shown with much larger panes than was common at the Cape.[3] The cills under the windows are all supported by

projecting corbel-blocks, the latter a particularly distinctive Thibault feature which appears in much of his later work.[1] Finally, the front doors are framed by ancones (brackets) carrying in one case a pediment with egg and dart moulding.[2]

These drawings are an interesting testament, to those familiar with Cape architecture, of the profound influence the presence of a trained French architect must have had on the character of buildings designed at the Cape at this time. In particular the house shown in Plate 21 is remarkably unlike the picture which usually comes to mind of the typical 18th century Cape house. (An informed critic could be forgiven if, in some respects, he judged its style as belonging to the 1830s.). A study of architecture after the British Occupation must therefore take into account not merely the long entrenchment of Dutch Colonial characteristics in Cape architecture, but also the somewhat unknown quantity of French influence from 1783 to 1795 - and afterwards, for Thibault did not die until 1815.

Yet another factor was making itself felt during this period in the cosmopolitan Company's world at the Cape.[3] Recruiting in Europe for the Dutch East India Company attracted men from many countries, but particularly from the unsettled German states. Men like the sculptor Anton Anreith and the mason Herman Schutte (who arrived in 1777 and 1790 respectively) brought German Rococo traditions with them, which continually reappear in their work until their deaths.[4] In this way some characteristics of German Rococo were

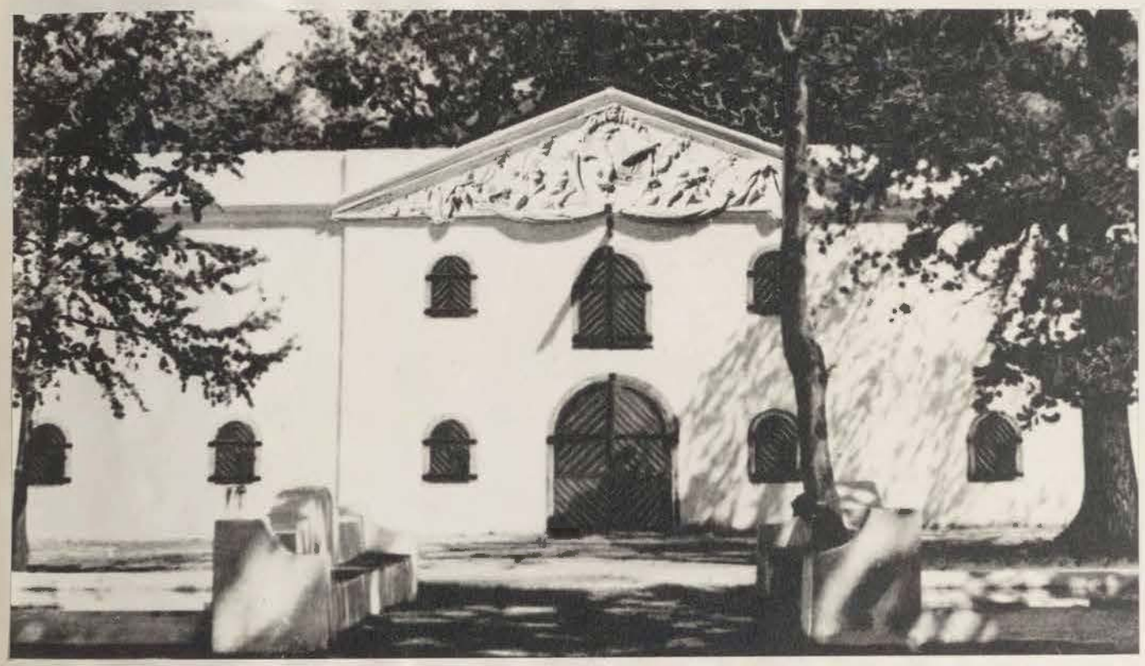
1. e.g. The Goode Hoep Lodge (1802) (Plate 2, Page 105) and The Old Supreme Court Building. (1810 - 1815) (Plate 5 Page 117).

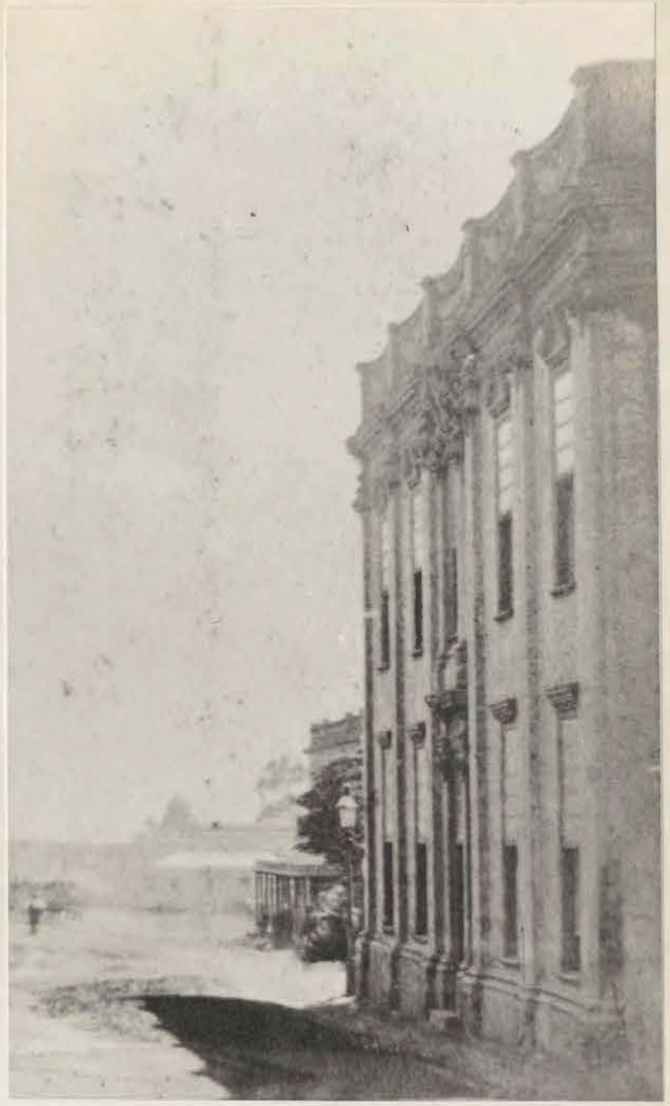
2. cf. Main doorway to Old Supreme Court Building (Plate 6, Page 118).

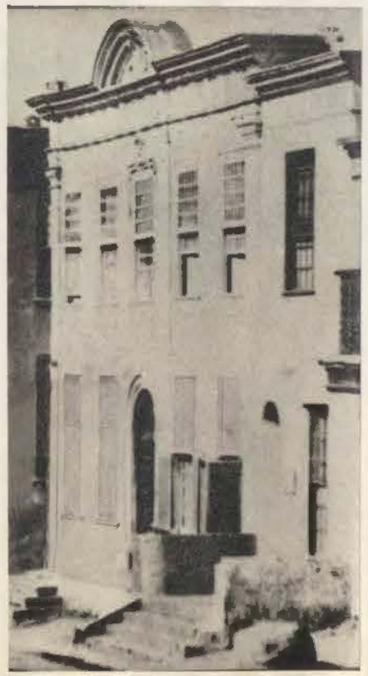
3. v. Mrs. Kindersley 'Letters'. London 1777. 66:
'... most of (the people of the Cape) speak English; French is likewise spoken by many; so that foreigners find themselves more at home in this port than can be imagined.'

4. Anton Anreith died Feb. 1822.
He was born in Riegel near Freiburg on June 11th, 1754. His elder brother later achieved a certain fame as an architect in the Austrian Empire. Anton Anreith probably studied as an apprentice in a Rococo master's studio, perhaps in Freiburg. For unknown reasons he left Germany when only 22 and joined the service of the Dutch East India Company as a common soldier. He was employed as a workman at the Cape for a year and after that as a house-carpenter working on the construction of the New Hospital. From 1783 to 1792 he was engaged in a private capacity on the organ loft, pulpit and reconstruction of the facade of the Lutheran Church in Strand Street (Plate 22). In 1786 he was given the newly-created post of Master-Sculptor in the Company's service. He was probably entirely responsible for the Kat balcony and for a number of gateways and stucco reliefs associated with the Castle. In 1791 he asked for his release from the Company's service and thereafter depended on private commissions for his livelihood.
v. de Bosdari 'Anton Anreith'. 13 - 36.

Herman Schutte died in 1844.
He was born in Bremen in 1761. According to the two Elliot-Theal Catalogues (1910 & 1913) he was apprenticed to a Hanover architect for seven years. He enlisted as a stone-mason with the Dutch East India Company, and after his arrival at the Cape in 1790 worked first at the quarries on Robben Island. In 1791 he lost his left hand and an eye in a blasting accident and was soon invalided out of the Company's service. (C. 96.P.964). He is next heard of as a private contractor during the First British Occupation, and was thereafter frequently favoured as his contractor by Thibault. v. de Bosdari 'Anton Anreith'. 40-41.







23. (Centre Top). Groot Constantia, House, main facade.

24. (Left). Groot Constantia, Winecellar.

25. (Centre Bottom). Neo-Classicist house in Burg Street, apparently the work of Thibault.(retouched to remove obstructions - Elliott).

26. (Right). The Library, Heerengracht, also known as the Sexton's House. Late Rococo. (Photograph of ± 1860, Don Collection).

Completed in 1764

assimilated to join the main stream of architectural development in South Africa (see Plate 26).

One example of architecture at the Cape will suffice to illustrate its versatile character at the time of the first British Occupation. Between 1791 and 1792 Anreith executed the famed Wine Cellar Pediment at Groote Constantia - it is a fine example of Bavarian Rococo design (Plate 24). The Wine Cellar itself is thought to have been designed by Thibault[1] and this attribution is encouraged by the Neo-Classical form and details of the building. At the same time the main house was re-built and this in general character preserves the indigenous Cape traditions, with Dutch Baroque-cum-Classicist gables[2] flanked by scroll mouldings (Plate 23). In fact, in the rebuilding of this famous group, elements of Cape Baroque, German Rococo and French Neo-Classicism were all simultaneously included in the design, which thus epitomises the breadth of cultural background which is South Africa's eighteenth century heritage.

1. 'It is recorded that Thibault, assisted by Anreith, was responsible...'
   v. Kendall F.K. : 'The Restoration of Groot Constantia' Cape Town, 1927.
   see also Burrows, E.H. A.N. & N. VI, 1, 11-12.

2. The main gable is patterned on the type illustrated in Philip Vingboom's pattern book of 1650.
   v. Biermann, B.E. 'Boukuns in Suid-Afrika'. 12.

THREE :

THE FIRST BRITISH OCCUPATION. 1795 - 1803.

1. Theal 'Records of the Cape Colony from Feb. 1793 - April 1831' 36 Vols. I, 275 (See Page 49).

2. Ibid, 318-9.

1. (Above). View of Cape Town from the slopes below Table Mountain, c.1800. (Elliott).

CHAPTER THREE

THE FIRST BRITISH OCCUPATION 1795 - 1803.

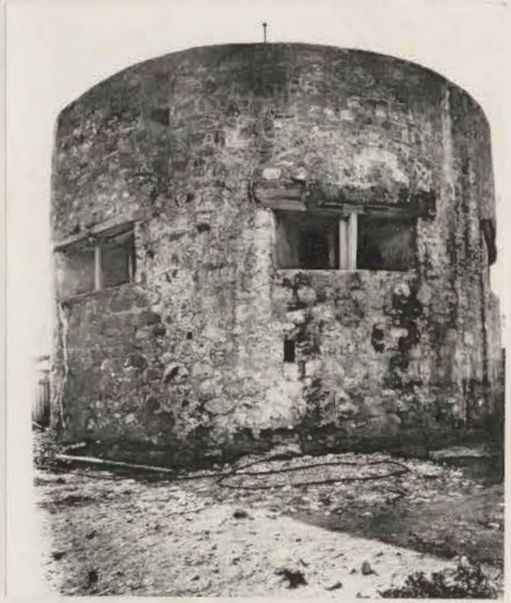
The British flag was raised over the Castle at Cape Town on September 16th, 1795.

The first concern of the authorities was the securing of the fortifications for defence. General Craig expressed himself dissatisfied with the existing lines, and set about improving them. Thus, during the early years of the occupation, building activity under British administration appears to have been almost entirely limited to works of a military nature.

Nevertheless, two years of bankruptcy under the Company had left the public buildings and government farms in a state of neglect, which led General Craig, before the end of 1795, to search for some trustworthy and loyal person as Inspector of Government Lands and Buildings.[1] On January 1st of the following year he appointed William Somerville Esq., to the post. His duties were to include the supervision and repair of all government properties, excluding those occupied by the Military or Naval forces.

William Somerville had arrived in the Colony as Hospital Mate, but was appointed by General Clarke soon afterwards to be Surgeon to the Garrison which position he retained while performing his Inspectorate. 'The duties of his two employments are perfectly compatible with each other' reported General Craig.[2] One of the qualifications Somerville had to offer was that

1. King's Battery which was of stone and 24 feet square, was visible both from False Bay and the Castle, and was therefore used as a signal station.

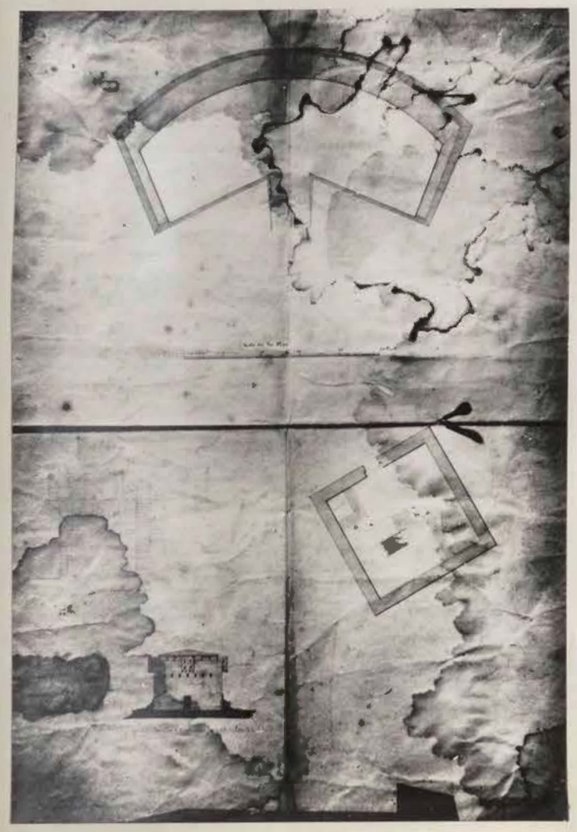


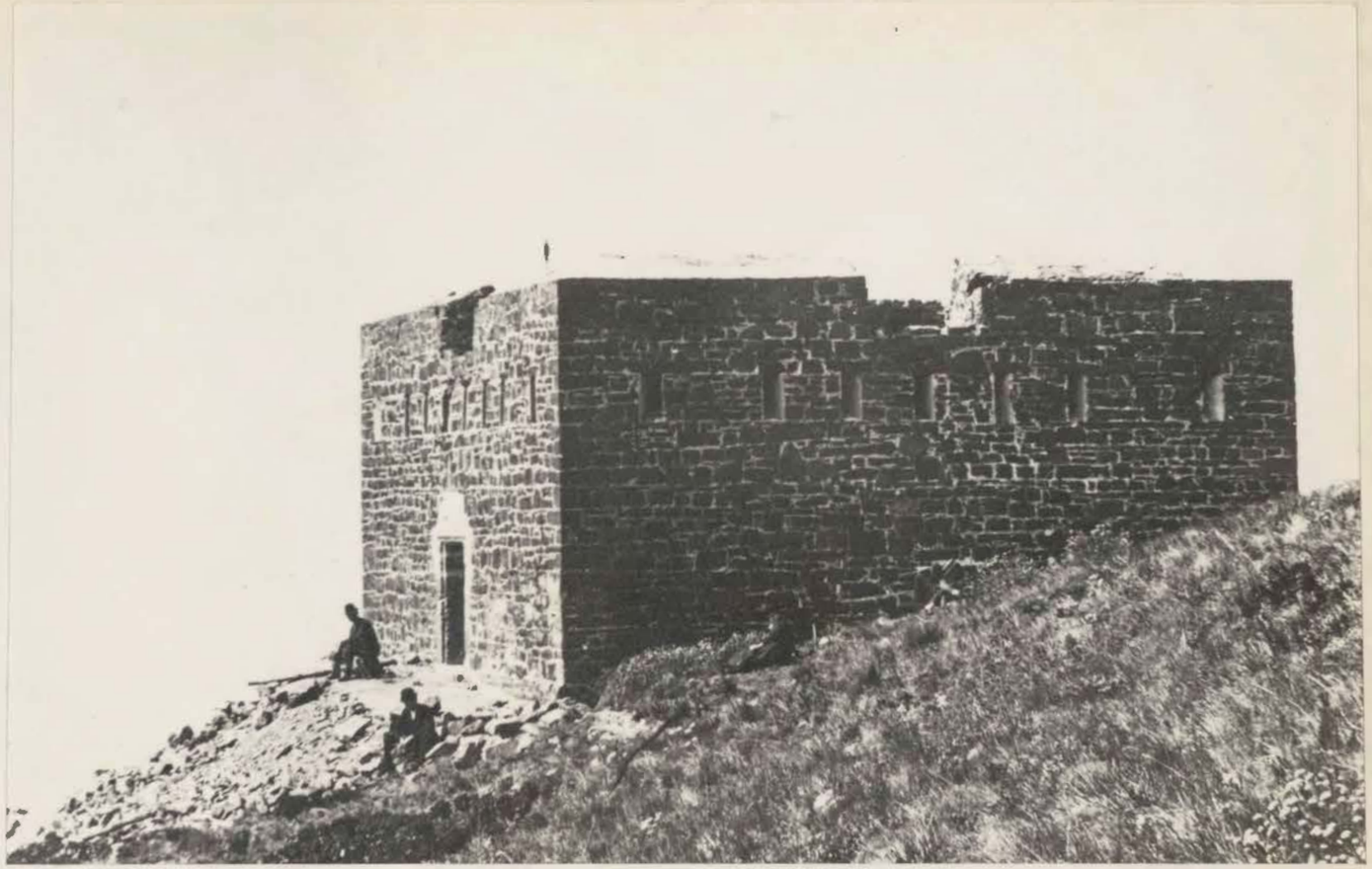
2. Martello Tower, Simonstown. (Morrison).

in the few short months since his arrival he had made himself master of the Dutch language, by no means a common feat. But of experience in architecture or surveying no mention is made, and we are left to imagine the anomolous situation which thus arose, whenever the Inspector of Lands and Buildings came into contact with the skilled workmen and officials of the old regime.

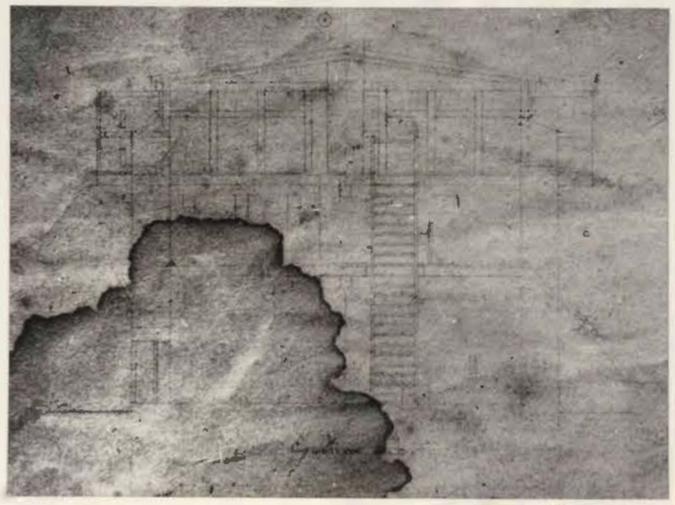
In January 1796 General Craig decided that the French lines, which had been intended to form a protection against attack along the Simonstown road, should be extended up the slopes of the mountain, to terminate high on Devil's Peak in a block-house tower which was afterwards named King's Battery (Plate 5.)[1] Distributed along the lines below were first the Prince of Wales' Tower and Battery (Plates 4, 6 and 7), below that York Blockhouse, and lower still York Redoubt and Battery, near the present de Waal Drive. These fortifications were connected to the town by a new road. Plates 3 - 8 show typical batteries of this kind. They were usually from twenty-four to thirty-two feet square, with walls up to eight feet thick. They were built of rubble stone using clay mortar pointed with lime mortar. The lower floor contained a magazine and a water cistern, with living quarters above and a gun platform on the roof.

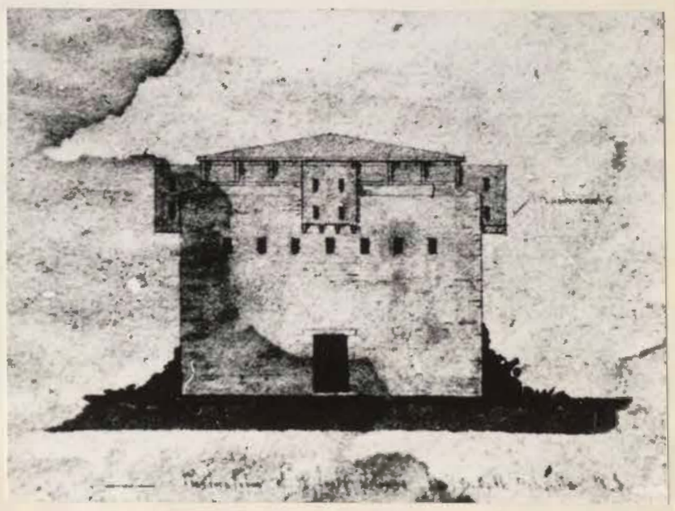
In addition to the Batteries on the slopes of the mountain, another was built at the mouth of the Salt River, of similar construction called Craig's Tower which was 32 feet in diameter. Small Batteries were also erected at Camp's Bay, Simon's Town (one to the south of the town - Plate 2 - and two more along the coast beyond), Muizenburg, and at Elk, Visch and Kalk Bays to





3. (Above). Hout Bay Blockhouse (Mendelssohn).
4. (Left). General plan of the fortifications of the Prince of Wales Blockhouse. (Elliott).
5. (Top Right). Old photograph of the King's Blockhouse. (Elliott).
6. Detail of 4 : Section.
7. Detail of 4 : Elevation.





1. Theal 'Records'. I, 357 - 8

2. v. Laidler 'Tavern of the Ocean' (Cape Town, 1926) 109 - 110.

3. Percival 'An Account of the Cape of Good Hope, etc...' (London 1804), 79 - 80.
   Anon. 'Pictorial History of South Africa' (London c.1939) 171.

4. Entry of July 5th, 1801. 'Journal of Samuel Plummer'. 'Quarterly Journal of the SouthAfrican Public Library'. I, No. 2, 37.

8. Hout Bay Blockhouse.(Mendelssohn).

prevent surprise enemy landings. Fortified barracks were built on the east side of Hout Bay. They were three stories in height, 28 feet long and 20 feet wide, and again contained magazines and cisterns on the lower level. A stone battery of five guns was built below the barracks (Plates 3 & 8)[1] and grouped round it were five additional wooden huts to provide further accommodation for the men (each 24 ft. x 13 ft.).[2] The remains of the battery and the barracks survive to this day; the battery was erected by a Cape builder who contracted to do the work for 4,000 Rixdollars, the Military authorities wisely feeling that they were insufficiently acquainted with building methods in the area to undertake the work. The presence of wooden huts around the barracks suggest that they may possibly have been prefabricated elsewhere, perhaps at Witteboomen, and afterwards assembled by the Military. All these buildings were certainly designed by officers of the Royal Engineers, and can hardly have had pretensions to a more than purely utilitarian character.

After the occupation the Dutch camp at Wynberg was chosen as the camp for the British forces. From the scanty references which refer to this Dutch camp it does not appear to have contained any permanent buildings.[3] However, the 'Half-Way House ' was nearby, and Samuel Plummer in 1801 refers to 'Windburgh, a small village, consisting of a few huts occupied by Dutch farmers. Here are seen some beautiful gardens...'[4]

In 1797 the authorities decided to make the Wynberg camp a permanent one. On Aug. 18th Henry Frazer wrote to the Governor 'to represent to your Excellency that three hundred White trees [Silvertrees] are wanted for the huts at Wynberg, and to request your Excellency will be pleased to permit

that number to be cut in the Government wood at Witteboom'.[1]

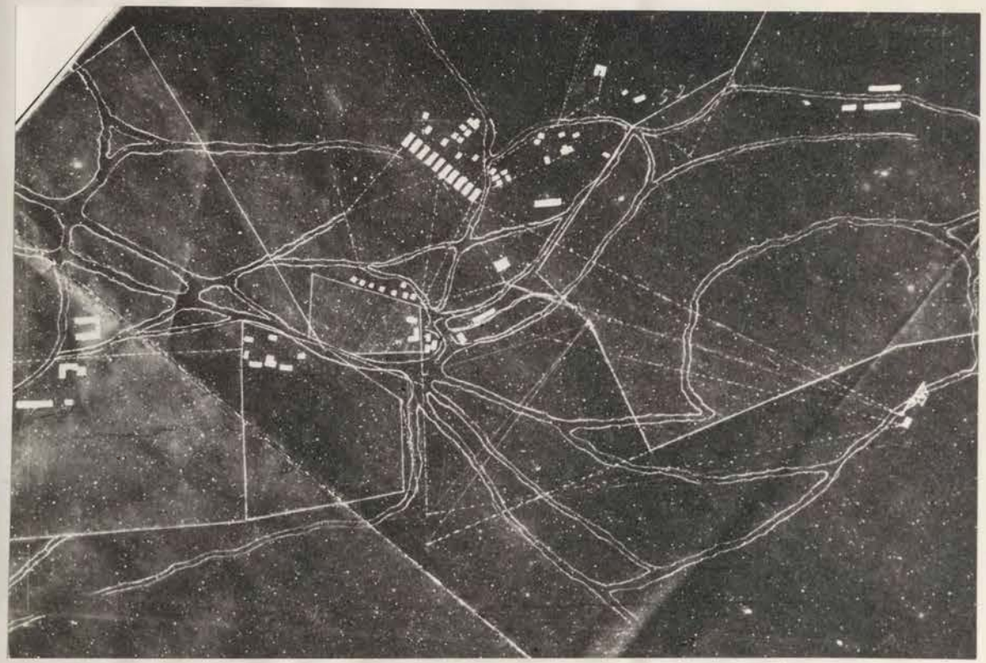
Later, mention is made of thatching the huts.[2] Plummer refers to the fact that 'One regiment lay in straw huts'[3] and Percival , who visited Wynberg a short time afterwards, describes the camp in detail: 'On a rising piece of ground near our left hand, the light companies of the 78th, 84th, 95th and 98th were very comfortable hutted. Their huts were formed into regular streets, like an encampment, and presented the appearance of a neat village (Plate 9). They were composed of large branches and limbs of trees, well thatched with very thick sedges, peculiar to the country, and well calculated to keep off the violent winds and rain. At the upper end of the encampment and a little way detached, was a kraal of Hottentots, consisting of nearly 500 men with their families ...'.[4] As for the officers, Lady Anne Barnard wrote to the Earl of Macartney that '[Craufurd's] Regiment is ordered to Wynberg, and Baillie's house is taken for the commanding officer'.[5] But Percival observed that 'I spent some days with the officers of a regiment encamped near this spot (Half-way House)' and Burchell, who visited Wynberg in 1811, then found that 'this camp consists of huts constructed of reeds and plastered with mud. Those of the officers, although built of the same materials, are not wanting in comfort and neatness within. There is a range of stabling and barracks for the cavalry, and the whole forms a little village of singular and interesting appearance'.[6] (see Plates 10 & 11). A memorandum of 1807[7] speaks of the 'state of decay' of the mess house and some of the officers' quarters, which would confirm the opinion that some of the officers also originally lived in these grass huts. After 1807,

1. B.O.8. Aug. 18th 1797.
2. Ibid. p.215.
3. Entry of July 5th, 1801. 'Journal of Samuel Plummer'. 'Quarterly Journal of the South African Public Library' I, No. 2,37.
4. Percival, 79 & 80.
   With reference to the reliability of Percival's observations, it should be pointed out that Theal's criticisms of his accuracy have been repudiated by recent historians.
5. 29th March, 1800. v. Fairbridge 'Lady Anne Barnard at the Cape' (Oxford, 1924) I, 193-4.
6. Entry of 14th Feb. 1811. Burchell, W.J., 'Travels in the interior of Southern Africa' (London 1822-4), 2 Vols, I.
7. C.O. 5/155 7th July, 1807.

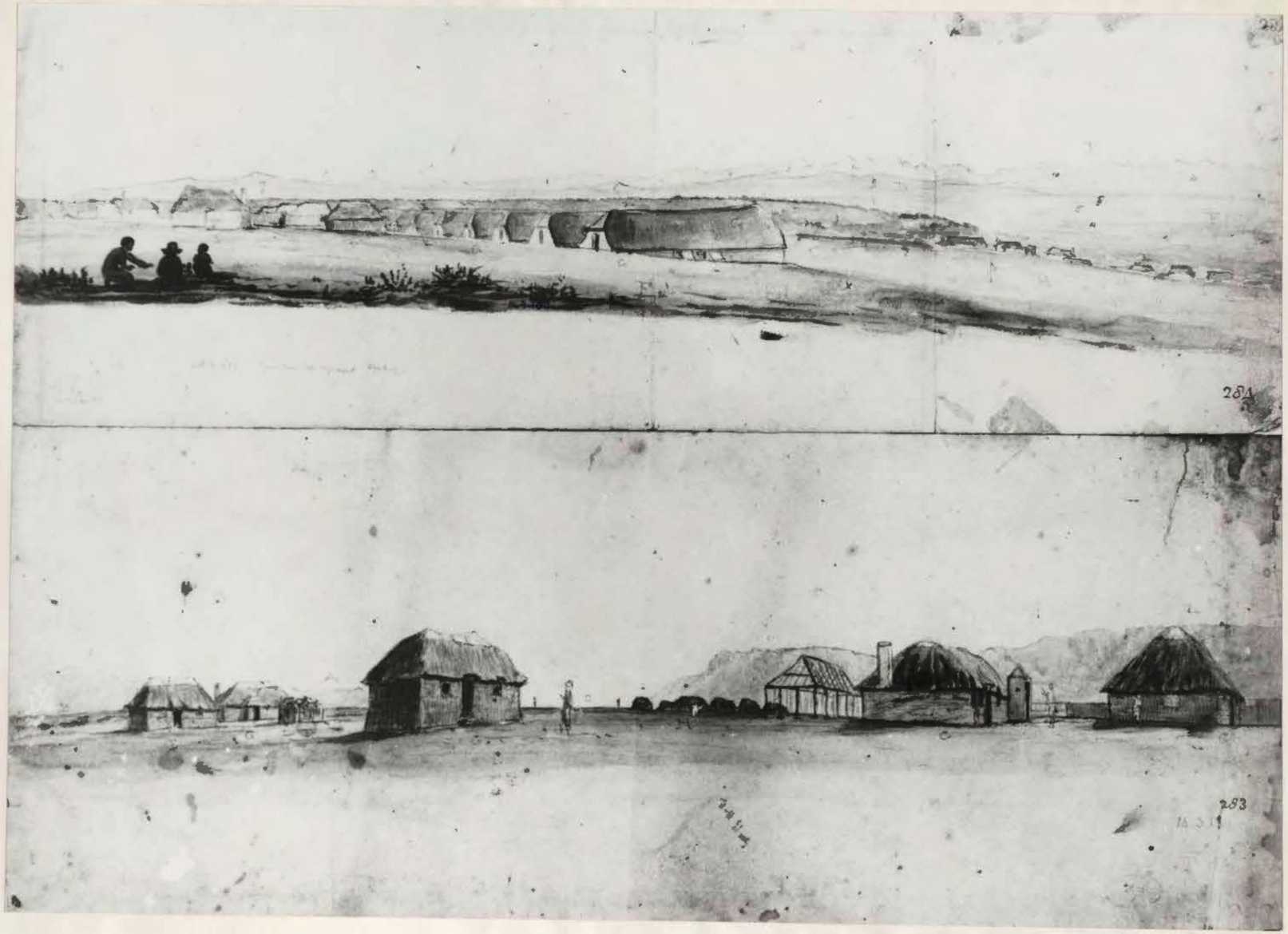
however, a few of the buildings were sold to the officers [1] who then assumed responsibility for their maintenance, and the remainder were repaired at government expense.[2] An inventory of 1811 lists those buildings which were privately owned by the officers, and rates the value of some of them as quite high (although many of the latter had been re-erected after 1807).[3]

From Burchell's drawings of 1811 and from the list of the materials used to repair the huts in 1807 [2], we are able to form a fairly accurate picture of the type of construction followed. The huts were from 10 to 15 feet wide with eaves so low that the doors and windows cut into them. The main framework of the walls up to the wallplate was constructed from 4" x 4" scantling, the uprights being sunk into the ground, with studs and rails forming a framework between them. Doors and windows, wall plate and window frames were made up from deal boards 1" thick.[4] The rafters were formed of pairs of Witteboom poles 15 ft. long leaning against each other with ties at the bottom, altogether 60 poles to a hut (Plate 12). The grass thatch of walls and roof was tied on to cane battens which had been fixed to the uprights and rafters. Most of the later officers' huts were also ceiled with cane ceilings. Floors were presumably of compacted earth, as they were in most of the Cape farmhouses of the day. The earliest mention of plastering the outside walls over the straw was made by Burchell in 1811. It is clear from his drawings, however, that even at that date many of the walls were simply left as vertical thatching. This type of construction was an inheritance from Mediaeval times in Northern Europe, and was common to both the English and the Dutch. It was to be extensively used again in the first houses of the 1820 Settlers.

1. C.O. 5/155 7th July, 1807.
2. C.O. 5 23rd November, 1807.
3. C.O. 33/21 17th Oct. 1811.
4. Some of this deal may well have been cut locally.



9. Plan of Wynberg, taken from Thibault's manuscript notes to his survey of 1811. (C.Archives). The flag on the right is situated on the present Main Road.



10,11. Burchell's drawings of Wynberg Camp, dated 14.3.1811. They may be directly compared with Thibault's survey of the same date. The buildings in the foreground of Plate 10 are the barrack buildings of the Hottentot Corps. Away from them down the slopes to the right are the church and the houses of the officers.

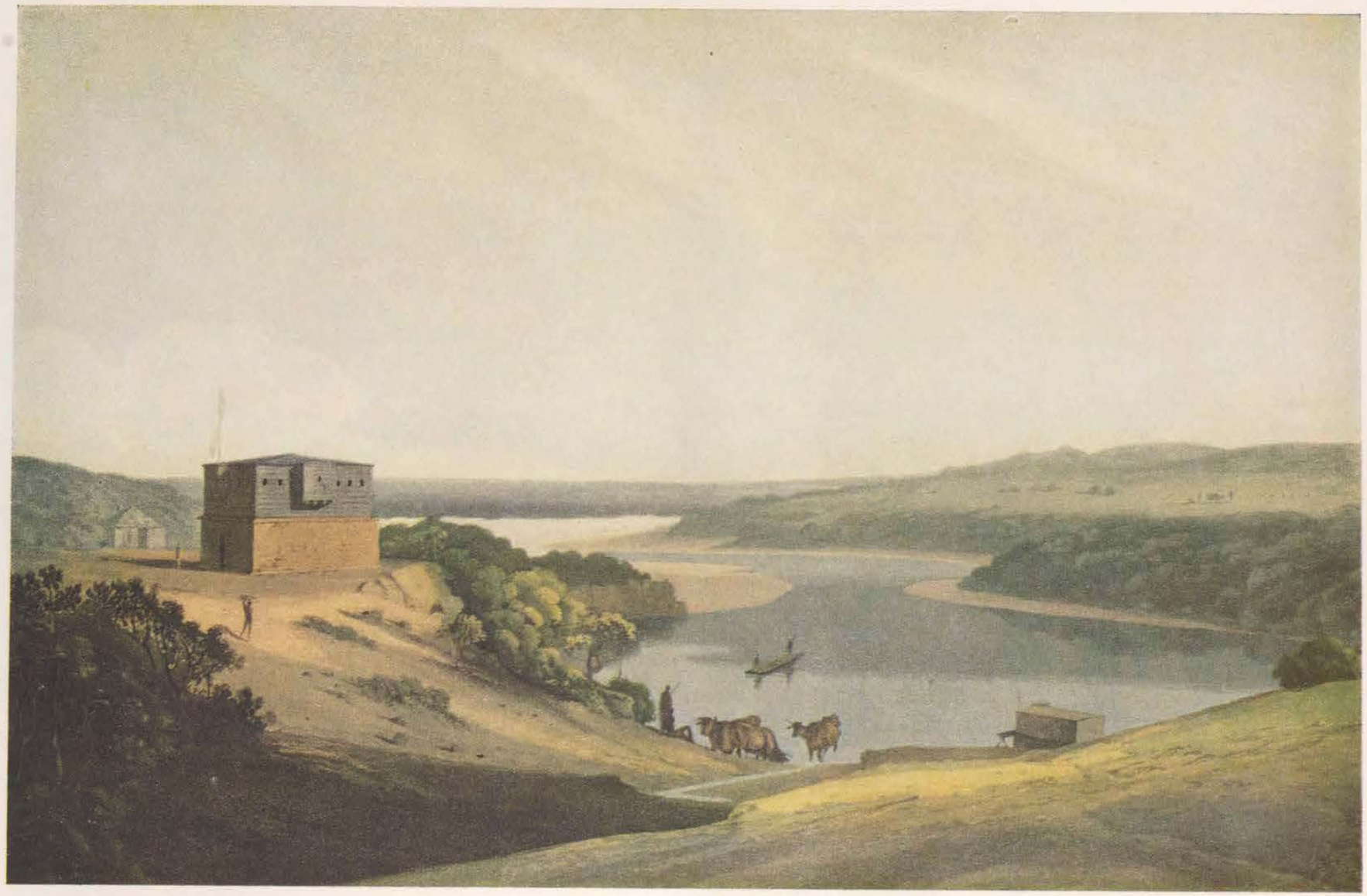
1. M. Herman 'The Early Australian Architects and their Works' (London 1954). P. 4 - 5.
2. Unfortunately I have been unable to locate any of the military handbooks of the period.
3. The Diary of Samuel E. Hudson, 1798 - 1800. MSS. in S.A. Public Library.
4. Cory 'The Rise of South Africa' 5 vols. 1910-30, I, 95.
5. F. Dundas. Theal 'Records'. III, 62.

12. Silver Tree poles in the roof construction of early buildings in Wynberg. These survive in the long structure which was certainly the Military Hospital, and may also have been at one time the Military Chapel.

The roofs of these buildings appear to have been almost invariably given hipped ends instead of gables; and in this, and indeed in their whole method of construction, the encampment at Wynberg bears a remarkable resemblance to British military encampments of the period in other parts of the world.[1] So much is this the case that one is led to wonder whether there was not even a pattern for such a temporary dwelling in the military handbooks of that time.[2]

On July 2nd 1799 Samuel Hudson recorded in his diary 'Government has now building a Blockhouse of great dimensions and strength on which is to be mounted three pieces of cannon, and capable of containing a number of soldiers, the frame of which is nearly finished and is to be put on board some ships to be carried round to Graaff Reinett...'[3]

This early example of prefabrication (Plates 13 & 14) is of peculiar interest. It was constructed at considerable cost in Cape Town, and sent around in pieces on board the 'Camel' to Algoa Bay, where it arrived in August. A number of 'artificers' were sent with it to put it together.[4] General Dundas, who had been campaigning against the Graaff Reinet rebels in the east of the Colony, and had ordered the blockhouse to be made and shipped, directed that it should be erected near the beach, to command both the landing and the ford over the stream, thus forming a protection to the chief supply of fresh water, 'and having some stores and huts for men under its protection' (Dundas)[5]. On the hill behind, General Dundas ordered the erection of



Samuel Daniell, del[t].
(By kind permission of the Library of Parliament)

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Cape Times Limited.

MILITARY STATION AT ALGOA BAY

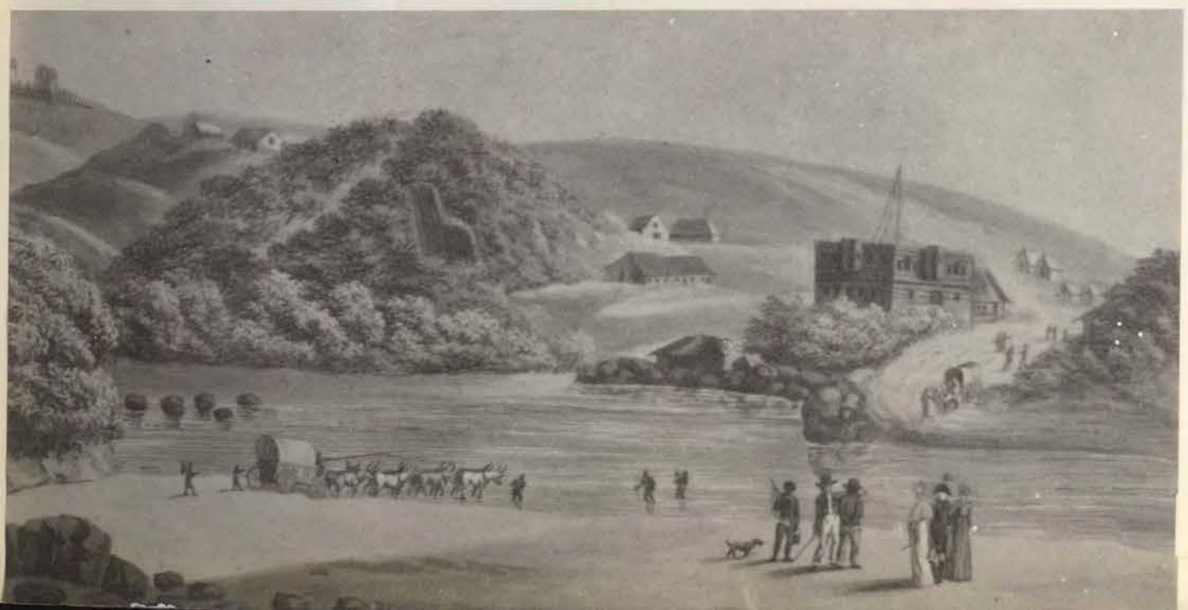
13. Blockhouse protecting the ford and the freshwater stream at Fort Frederick, 1799.

1. Lichtenstein 'Travels in Southern Africa, etc.' London, 1812. I, 286 - 7. This house may well be identical with that lived in by the Commandant at the time of the landing of the '1820 Settlers'. (Col. Evatt) and illustrated in Chapter 10 (Plate 2, Page317).

2. Cory. I, 100.

3. 'Foreigners have for some time left frequenting this Colony. The houses have fallen in price, one half of them, are without tenants...' from 'Memorandum on the Condition of the Colony.' by F. Kersteins, Presented to the newly-arrived British authorities on 26 Sept. 1795.

The Commissioners Nederburgh and Rhenius, asked to report on the economic condition of the country in 1792, had stated, 'We found the large majority of the settlers financially ruined, and not in a position to recover themselves; the Rolls of the Court of Justice filled at every session with summons for the payment of debts; execution followed upon execution, and in almost every case the distress of the creditor not admitting of any delay to assist the debtor; specie, as it were, banished from the Colony, the value of property in consequence fallen to a very low figure, and rich and poor threatened with total ruin. All these misfortunes called forth general expressions of dissatisfaction and bitterness against the Government on all sides - the natural result of such a hopeless condition - and there was a marked reluctance to pay the proposed taxes, or indeed any other new taxes.'



another square wooden blockhouse, surrounded by a massive square stone redoubt, which latter is still standing (Plates 15 - 19). The walls are eighty feet square and nine feet high. They are constructed of large rubble blocks. Within the wall earth and stones were banked up to form a path around the inside of the walls, three feet below the level of their top.[2] Beneath the wall was originally a strong row of palisades, and a broad dry ditch, or a 'stockade and "troup de coup"' as Dundas called it. This building, named Fort Frederick, is the oldest surviving British building in the Eastern Cape, a region which was afterwards to be so important an area in South Africa for the growth of British architectural traditions.

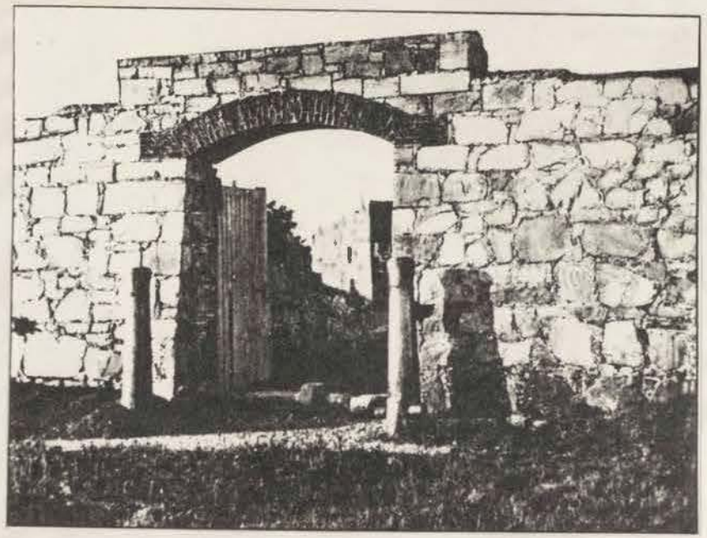
Associated with it Lichtenstein found in 1804: '...Between the blockhouses ..., strewed on the heights, extensive barracks for soldiers, a magazine for provisions, and another for a bakehouse, a carpenter's work-shop, and other small buildings; a strong powder magazine ... is within the fort itself .... Some small houses have been run up in the neighbourhood for the officers, among which the house of the commandant is the most distinguished. It contains four convenient rooms, and stands in the midst of a pretty garden, which the garrison had put into exceedingly good order...'[1]

The newly-arrived English were surprised to find Cape Town manners urban and genteel. More than that, there was much that would support comparison with the cities of Europe. And after the depression of 1793 which had followed the financial collapse of the Dutch East India Company[3], the advent of the

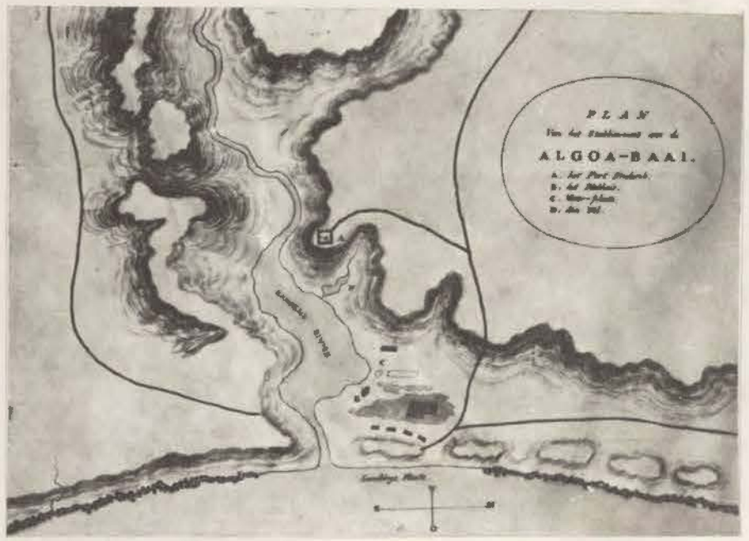
14. Fort Frederick and the Blockhouse c.1804.(L.Portman? Albany Museum).

15. (Top).Fort Frederick,General View.

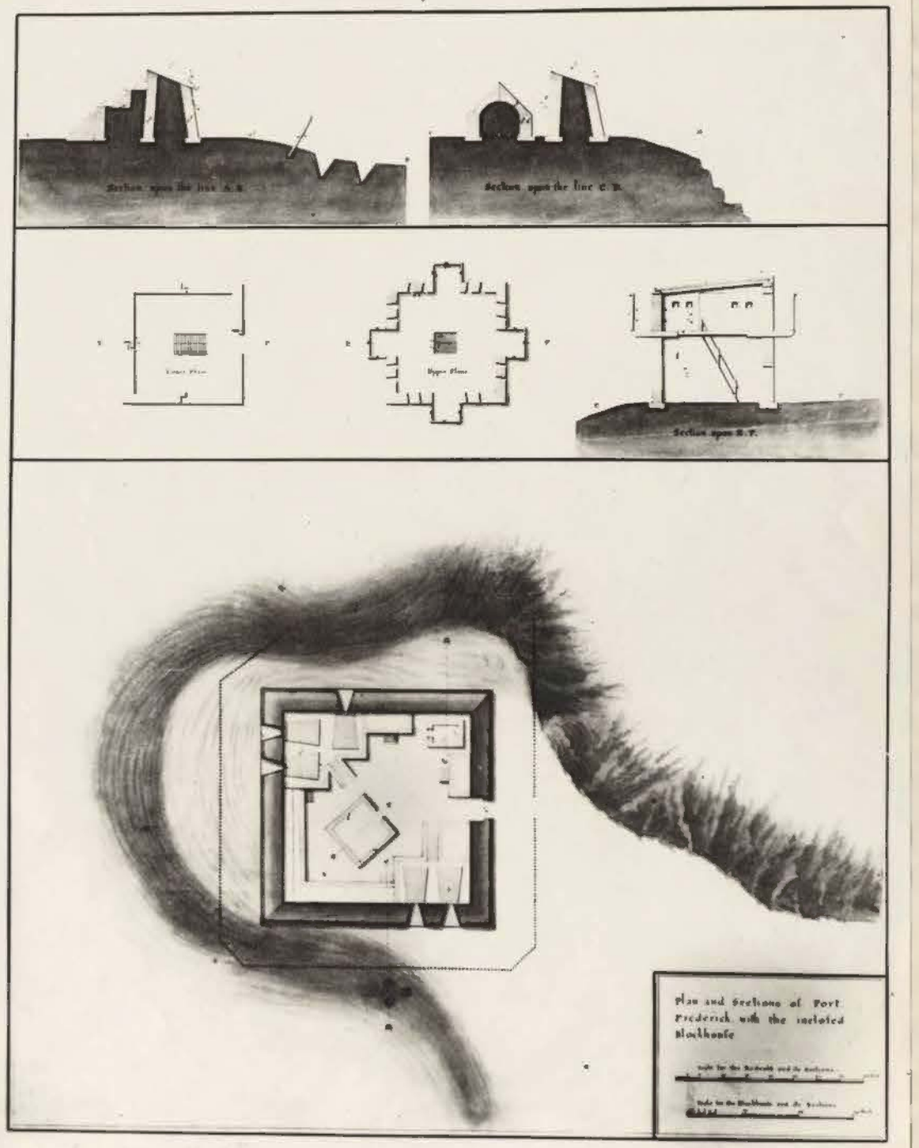
17. (Bottom). Fort Frederick,Interior.



16. (Top). Fort Frederick, Entrance.



18. (Bottom). Plan of Algoa Bay c.1803, showing the position of the Fort and Blockhouse.



19. Plan and Sections of Fort Frederick, 1799, (Delft, Topographical Service).

British brought a period of unparalleled prosperity. Wine yielded a much greater profit than ever before (French wines were unobtainable in England); private monopolies on trade were abolished; and goods from the British Empire were given free entry. The British garrison was a large one and this greatly increased the flow of money, so that Bills of Exchange could be readily bought, and luxury goods imported from Britain.[1] Together the Army and Navy population stationed at the Cape in 1801 considerably exceeded the indigenous white population of Cape Town.[2]

The revenue of the Colony rose rapidly from £25,153 in 1795 - 6 to an average of £73,518 per annum between 1797 and 1802.[3] All branches of commerce flourished and British merchants and tradesmen entered the Colony in increasing numbers.[5]

The impact of British taste and manners took immediate effect and was to have enormous repercussions. (Plates 20 & 21). The recalcitatory 'hauteur' of the British, while it did not hinder them from praising the town as a whole, prevented them from accepting local fashions in architecture and decoration, antagonistic as they were to the prevailing Adam tastes of England.

Lady Anne Barnard, while she spoke with wonder (but no expressed admiration) of the stucco decoration on the old Sexton's House in Adderley Street[4] (Plate 26 Page 30)[4] and noted that Thibault had built some great houses, could not admire any of them except 'one villa, built on the plan of an Italian one, which is neither liked nor admired here...'

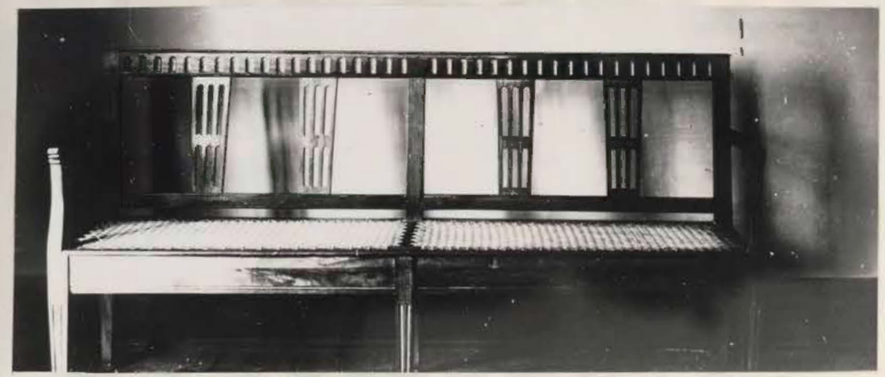
1. Lady Anne Barnard remarks that the carriage of the Landdrost of Stellenbosch still carried the emblazonry of the Marquis of Queensberry. v. Lady Anne Barnard, in 'Lives of the Lindsays' (London, 1853), III, 398.

2. Army 4,600
   Navy 3,000
   Cape White c.6,000
   Coloured & Native c.10,000
   (Laidler 'Growth & Government of C.T.' 458 - 60 and W. Bird: 'The State of the Cape in 1822,' London, 1823, 354).

3. v. Immelman: 'Men of Good Hope', 15.

4. v. D. Fairbridge. 'Lady Anne Barnard at the Cape', 24.

5. Between 1795 and 1803 more than £1,500,000 was spent in the Colony by the British authorities. (de Kock, 'Economic Development of South Africa', London, 1936, 17).



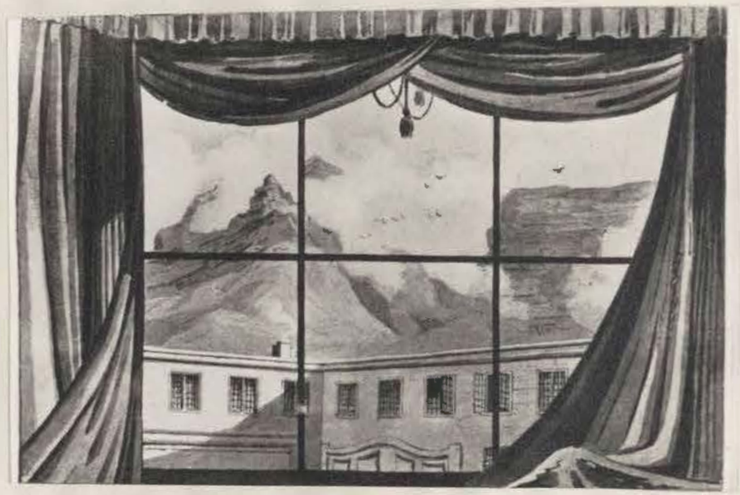
20. Cape furniture of stinkwood showing Adam influence; a 'rusbank', presumably dating from the first British Occupation. (Elliott).

British visitors noted the lack of fireplaces, ceilings and frequently of floor carpeting.[1] They considered the rooms to be dark and under-ventilated,[2] and the upper floors to be hot in summer in consequence of the flat roofs.[3] The furniture they found to be heavy and inelegant, and the colour schemes dark. 'Within, the houses have, to an eye accustomed to the elegant decorations and furniture of an English apartment, the appearance of a want of comfort; and, not having a plastered ceiling, the bare joists and floor above, give them the look of an unfinished building...'.[1] '...the Rooms have no ceiling but open to the joists and planks which have a very unpleasant appearance; they varnish them and sometimes paint them, still they have a heavy cumbrous look...'[4]

Lady Anne Barnard, on first inspecting her future home in the Castle, reacted with horror to the green 'almost black ceilings', the 'dirty yellow & white striped paper' on some of the walls, and the 'heavy old chairs'. Upper and lower floors were both flagged with brick tiles, and heavy 'philiberg damask green curtains' hung on the windows.[5]

The transformation wrought in these rooms at the Castle by Lady Anne probably gives some indication of the effect British ideas had on Cape interior decoration. The ceilings were painted white, and black floors painted yellow. The wallpaper was removed and the walls whitewashed, with a border of pale purple painted round them.[6] 'I have fitted all up', she wrote, 'in the style of a comfortable, plain English house - Scotch carpets, English linen, and rush-bottom chairs, with plenty of lolling sofas, which I have had made by regimental carpenters and stuffed by regimental tailors.[7]

1. Burchell. I, 53-4.
2. v. Mrs. Eaton's Journal. Oct. 7th 1818.
3. Ibid. Oct. 28th 1818.
4. Samuel Hudson: 'Journal - Building' Acc. 602 No. 9.
5. D. Fairbridge. 'Lady Anne Barnard at the Cape', 26-27.
6. Ibid.
7. Letter, 10th July 1797. v. Lady Anne Barnard 'South Africa a Century Ago' (Cape Town, 1925), 10.



21. View from Lady Anne Barnard's window in the Castle, showing the curtaining of the period. Watercolour by Lady Anne Barnard.

1. Percival, 266-7.
2. Diary of Samuel E. Hudson, Chief Clerk in the Customs MS. S.A.P.L.
3. Samuel Hudson 'Journal - Building' Acc. 602 No. 9.
4. Merrifield: 'The Old Domestic Architecture of Cape Town'. 'SouthAfrican Architectural Record'. March 1928.
5. Barrow 'Travels, II, 104-5.

22. Three Cape chairs of stinkwood made after English patterns, probably during the first British occupation. (Elliott).

The burghers of Cape Town at first resisted the inroads of English taste. Percival[1] records that 'it required a great deal of persuasion ... [to bring] them over to the new fashions' but within a short time a noticeable transformation had taken place. Many English officers were lodged with the townsfolk, and it was a matter of propriety that the hosts should 'accommodate themselves to the British tastes'.[1]

'Oct. 22nd 1799:...Cape Town is not the place it was three years since. We have our shops in the English style. Our houses which so lately were crowded with the heavy Dutch furniture now have the light elegant appearance of a London residence, everything seems new modeld English Fashions...' (Samuel E. Hudson[2]).

'...now they have adopted a different Mode - the Houses assum all the elegance of European buildings another story is added to them the Thatch is removed and light window frames with large squares of Glass. The principle rooms are ceiled and Marble Chimney pieces, polished Stoves, English carpets. Mahogany Furniture of every description takes the place of heavy cumbrous antique conveniences of 1790...'[3]

During the First British Occupation, plaster ceilings became fashionable. 'Deal joists were inserted between the old beams, and lathes of split bamboo reeds ... nailed to the new joists and plastered in lime with typical Georgian cornices and patera.'[4] When the British arrived in 1795 they generally found fireplaces only in the kitchens of the houses.[5] There was a serious shortage of fuel, both of wood and of coal, which precluded the use of fires

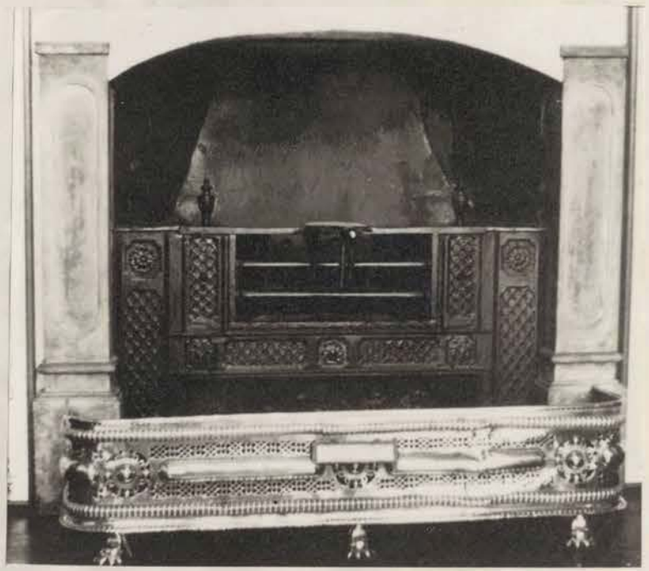
1. Laidler 'Growth and Government of Cape Town' (Cape Town, 1939), 160.
2. Lady Anne Barnard 'South Africa a Century Ago', 80.
3. Lady Anne Barnard 'The Lives of the Lindsays', III, 380. Early wrought iron grates survive in the Castle, and these probably date from the first Occupation (Plate 23). The fireplaces in the suite of rooms occupied by Lady Anne Barnard have recently been removed and replaced.
4. Letter of Andrew Barnard quoted in Pearse: 'Cape of Good Hope', 154.
5. The manufacture of a wrought iron grate at Genadendal is recorded v. Lady Anne Barnard 'South Africa a Century Ago', 190.
6. Lady Anne Barnard. Ibid., 25.

23. Locally made wrought iron fire grate in the Castle, Cape Town.

except for cooking,[1] and coal had to be imported even for that purpose from England. It is a testimony to their qualities of persistence that within a few years the homes of the officers and higher officials of the government had been fitted with firegrates. 'I am really tired of the rain and of the cold, which has forced us to have fires very often, in spite of our having, what is very uncommon here, our rooms well carpeted over...' wrote Lady Anne Barnard in August 1798.[2] She noted in her Journal '... we had a fire - and grate too, be it known to you - which was a piece of great magnificence here'.[3] In 1800 fireplaces were put into 'every room' in Government House by Sir George Yonge.[4]

The fireplaces had, for the most part, brass or cast iron grates imported from England, and coal was the fuel commonly used in them.[5] Intending immigrants from England were advised to bring both grates and coals with them, '... for winter is winter here, and nothing but avarice prevents all from having fires this 11th day of July (1797). But a fire is a serious matter.'[6]

A few of the finer eighteenth century farmhouses were provided with a fireplace in their main room. (Only a small number are known, and most of these were screened behind carved doors).[7] In this type of fireplace wood was invariably used as the fuel, and wrought iron "fire-dogs" were needed. (Sometimes called "spit-dogs" or andirons - they date in Europe from Roman times). The hearth was a comparatively wide one, quite unsuitable for burning coal, as it did not draw the smoke away quickly enough. For almost a century preceding their occupation of the Cape the British had been accustomed to burning coal as



24. A cast iron fire grate in the Koopman's de Wet house, Strand Street; a 'hob grate', late eighteenth century.

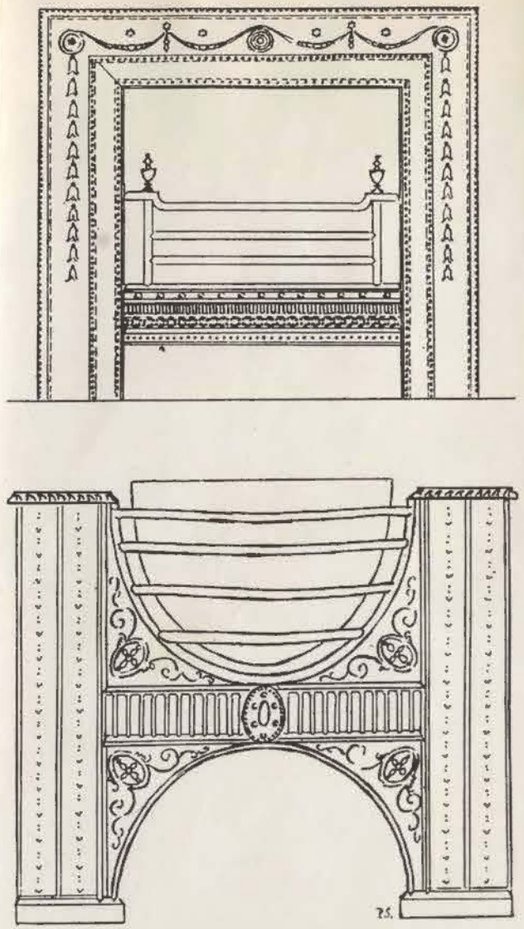
a household fuel, and it is to the use of this fuel that we owe the development of the firegrate, a relatively small metal container to keep the mass of coal compact and well-packed, as was necessary for its successful combustion.

While the firegrate might be little more than a wrought-iron basket (of the type which was probably knocked together by the soldiers for installation in the Castle during the first occupation - see Plate 23), it was more common to find it associated with a metal fireback, which served to radiate the heat, to protect the wall behind, and to provide a surface for decoration and patterning.

With time the 'dog-grate' was developed, which was in essence a pair of metal fire dogs, with horizontal bars riveted across them to form the base of the grate, and horizontal rails running across the front above that. Many types of dog-grate are found, the most developed losing the appearance of a pair of linked fire-dogs, and becoming a 'basket-grate' with single framing pieces and fireback forming a homogeneous construction (Plate 24 - Koopmans de Wet house). Sometimes, especially in the eighteenth century, brass ornaments were added. A variant of the 'basket grate' was the 'hob grate' a favourite of the Adam brothers, which had a high raised grate, fronted by a cast iron fretwork apron, with wrought iron fire-bars forming the basket (Plate 26). In England The fireplace grate probably formed the first example of the application of the new process of casting iron for practical building use.[1]

The fireback was sometimes cast separately from the basket-grate so that it was first fixed to the wall and the grate then pushed up against it, or hung on hooks on the fireback or the wall.

1. Raymond Lister 'Decorative Wrought Ironwork in Great Britain'. (London, 1957). V, 188.



25. (Above). An enclosed frame grate (steel, including the frame);

26. (Below). A cast and wrought iron hob grate; both English, late 18th c.

The cast-iron fireplace gradually consolidated itself into the 'enclosed' or 'framed' grate, in which the grate was merely a barred front in a decorated flush metal fireplace surround (Plates 25 & 27).

Stylistically these grates followed the current trends of fashionable design. The patterns are clearly based on the tastes of the great furniture and interior designers of the period, such as Chippendale, Sheraton and Adam. The iron was overlaid with silver or brass castings, or worked and polished like silverware. 'Adam' fireplaces, in Robert Adam's particular brand of classicism, were considered the height of elegance with their clean lines and restrained patterning. They were often made in a new amalgam of zinc, nickel, and copper, which looked rather like polished silver when new, and was known as 'Paktong'. Brass decorations, such as garlands and festoons of anthemion, roses, and classical masks, were rivetted to the surface. Most of the grates of this period had decorative vase-shaped finials in brass or iron (v. Plate 49 - 'Klapmuts' c. 1801. This fireplace had a brass fretwork apron under the grate, which is placed rather high in the surrounding frame - one of the most popular types at the end of the eighteenth century[1]).

A fireplace in the Old Supreme Court Building (Plate 27) which dates from before 1800[2] was most probably moved there, when it was rebuilt, from one of the other government buildings, and may reasonably be supposed to be one of those brought out at this time. It is a fine example of an Adam fireplace in 'Paktong'; the wooden surround being somewhat later in style.

1. R. Sheppard. 'Cast Iron in Building' (London, 1945), 83.

2. Identified by Mr. Oman, Victoria & Albert Museum, as belonging to a type designed c. 1780. But, as these cast iron moulds were used for some years, it is also possible that this fireplace was imported after the Second Occupation and chosen for the building by someone of conservative tastes.

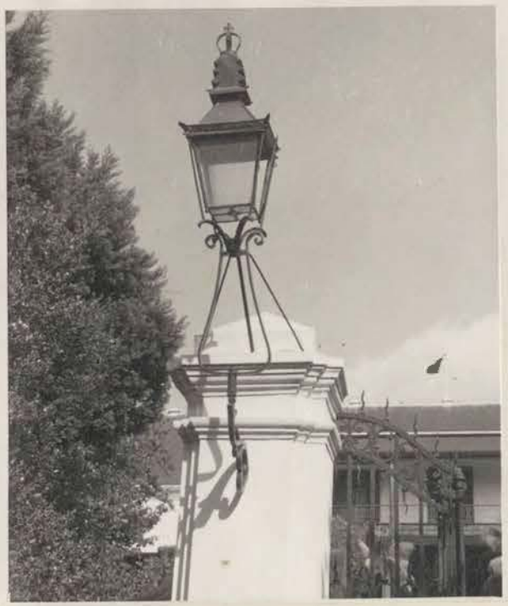
Some of the officials under the Dutch were eventually taken into the employ of the British. Louis Michel Thibault had been, at the fall of the Cape, Captain of the Engineers. He therefore felt that etiquette restrained him from accepting employment under the new regime,[1] although he had decided to remain at the Cape. During the early years of the British Occupation, though, Thibault allowed the authorities access to his maps and plans; he even toyed with the idea of becoming a building contractor[2]; but when, in 1799, it was suggested that as architect he should take charge and superintend repairs to the Military Buildings of the Garrison, 'Completely ignored for five years by Holland, to the States of which I had rendered most important services, and having suffered considerably by the loss of my profession, I accepted the proposal.' Thibault afterwards recalled.[3] He then took the oath of allegiance and endeavoured to serve his new masters as he had served the old. He was given the post of Surveyor of Buildings,[4] a purely civil position, but it was understood that he would furnish advice to the Barrack master when requested. Certain of the officers in the Royal Engineers studied fortification under him[5] although General Dundas was of the opinion that 'As an engineer officer his capabilities are mediocre, but he can be usefully employed in architecture, which has been his principal study and in which he has given proof of much taste.'[6]

On December 10th, 1799, the new Governor, Sir George Yonge, arrived in Cape Town. 'The welcome received from His Excellency', wrote Thibault, 'was so cold, so icy, so different from that received from his predecessors that I was petrified by the comparison.'[7] However, Yonge, later to prove a vascillating, irresponsible Governor, was soon informed of the worth of the man he

1. Theal: 'Records', III, 312.
2. B.O. 8 No. 109.
3. Theal: 'Records', III, 312.
4. B.O. 53, No. 219.
5. cf. Lady Anne Barnard to Earl of Macartney, 9th Jan. 1800.
   Fairbridge, 'Lady Anne Barnard at the Cape', 136.
6. v. Pearse, '18th C. Architecture in South Africa', 31.
7. Theal: 'Records', III, 312.

27. Adam style fireplace of c.1780-95, (identified by Mr. Omar of the Victoria and Albert Museum.) in the Old Supreme Court building, Cape Town.

1. Fairbridge. 'Lady Anne Barnard at the Cape.', 155.
2. Ibid, 170 - 1. Andrew Barnard to the Earl of Macartney, 19th Feb. 1800.
3. Postcript to a letter by Lady Anne Barnard v. 'A.N. & N.' IV. No. 1, 11.
4. Letter of Andrew Barnard quoted Pearse 'Cape of Good Hope', 154.
5. Warrants Nos. 281 of 1800 and 100/441 of 1801.
6. B.W. Somerville, Inspector of Bldgs. to Andrew Barnard, 30th Jan. 1800, Cape Archives.



28. One of a pair of lamps on the main gateposts of Government House said by Elliott to date from Governor Yonge's redecoration, 1800.

had slighted. And, as he envisaged for himself a term of office as glorious as it would be lucrative, Sir George immediately embarked on a policy of redecoration, alteration and embellishment of the Government Buildings. On 11th January, 1800, within two months of his arrival, Andrew Barnard, the Colonial Secretary, reported 'All the Public Buildings, both Civil and Military, are to be repaired, and Thibault is to survey and perhaps superintend the work ...'.[1] A month later he added the information that a Surveyor named Warwick, who had been dismissed from the post of Government Surveyor by the Earl of Macartney, was reinstated, and was to have the same status as Thibault. 'The Great Barracks are to be immediately repaired, and a contract has been made for five thousand pounds; and the Repairs of that at Simons Town are to cost one thousand. The Castle is likewise to undergo a thorough repair.'[2] Lady Anne Barnard In addition to all this the Governor had written to England 'for a person to be sent out to build more barracks and other edifices... he seems wonderfully fond of buildings but never thinks of how they are to be paid...'[3]

In 1800 Sir George Yonge set about the complete remodelling of Government House. 'The Garden House is undergoing many Alterations, the kitchen is made three times its former size; the staircase is coming down, and one that is to cost four hundred pounds is to be put in its place; chimneys and fireplaces are to be made in every room of the house, with other improvements too tedious to mention.'[4]

We know from existing records that some of the work was done under the direction of Thibault, some under the direction of Somerville[5], and that Schutte was one of the contractors[6]. De Bosdari surmises that some of the

stucco work and possibly two fanlights were designed and executed at this time by Anton Anreith.[1] Much of the tendering and contracting for the building took place under the most suspicious circumstances, and was the subject of a later enquiry by Thibault for the 'Commission on the Administration of Sir George Yonge'. Although Thibault's Report is lost, it appears that the chief offender was a builder named Wildt.

The contractor for the staircase was the master-carpenter Joseph van Schalkhoven; it was described by Colonel Wilson[2] as 'handsome and safe, the staircase being an object totally neglected by the African builders, who first finish the apartments and then drop a perpendicular flight of stairs through the darkest corner of the chambers.' And Lady Anne Barnard wrote of the finished building that: 'Instead of finding a dirty old house with a perpendicular staircase, up which Lord Macartney hopped, gout and all, like a parrot to his perch, he [the next Governor] will find rooms well painted and papered with papers of my Lady Yonge's own choosing, an excellent staircase, the fellow of Lady Buckingham's in St. James's Square;[3] and instead of gardens productive only of weeds, they are now full stocked with everything, even fish-ponds, made at great expense.'[4]

Although the work at Government House was barely under way, by May 1800 the Governor was already hot with enthusiasm for a new architectural project, no less than the erection of a Town Theatre. 'There is a new scheme with which the Governor is bitten, and which ... will probably fall to the ground from its not being on a well-judged plan. 'Tis a theatre, all boxes, no pit, each box to cost £24 a year, and to hold six subscribers, for twelve nights only ... Thirty-two boxes are subscribed for; but large as this sum is for this small place, it is found too little to repair an old pottery belonging to Government for that purpose, which by estimate (the scale of Sir George's

1. de Bosdari 'Anton Anreith' (Cape Town, 1954), 43, 86, Note Y.

2. Col. Robert Wilson 'Description of the Cape Colony' London, 1800.

3. Sir John Summerson writes, 'In 1800, the Earl of Buckinghamshire was the occupant of No. 33 St. James's Square. The family was often referred to as "Buckingham". This house was built by Adam and we have the drawings here [Soane Museum], but the staircase is not particularly remarkable - a rectangular open well top-lit affair: I don't know if the Earl of Buckingham had a wife in 1800... This, I suppose must be the house referred to by Lady Anne. BUT it is worth remembering that the Marquis of Buckingham (no shire) was living, in 1800, in Pall Mall, only a few hundred yards from St. James's Square and he had a most splendid staircase designed by Soane and recently completed in 1800. This would be a fitting model for a Government House. We don't know how No.33 St.James's Square was decorated. The staircase may have been more showy than appears from our plans. But it was not structurally grand...'

4. Prof. Pearse ('Eighteenth Century Architecture in South Africa') (Plate 11) illustrates a restoration of the Government House facade which he ascribes to the year 1798. But the source for the drawing being the Schutte family, it is probably more correct to accept the date given in the 'Catalogue of the Sale of the Estate of S.O.H.Schutte', where under Item 156, it is stated to be the facade as it was in 1806. But the design in question bears little or no resemblance to the garden elevation drawn up by Josephus Jones c.1791 (Plate 5 , Page 16) and it is interesting to speculate whether the elevation in Pearse's book represents work done for Governor van der Graaff before 1792, for Governor Yonge in 1800, or for Commissioner-General de Mist c.1804-6 (See Chapter 5). As the style of the Schutte elevation is Neo-Classical (the earlier drawing shows a Baroque design) and as the unusual festooned Ionic Columns flanking the corners are identical with those which used to be in the vestibule of the Old Supreme Court Building, it seems possible that the drawing referred to represents a modernization of the facade carried out either for Sir George Yonge in 1800 or for Commissioner-General de Mist in 1806. But we have several references to alterations carried out for de Mist at Government House which do not mention the facade at all, and the legend that the fanlight over the door was executed by Anton Anreith for Governor Yonge (de Bosdari 'Anton Anreith' 74-5) seems to lend weight to the theory that this is the design of 1800. The possibility that the facade was erected in between the time of Jones drawing (c.1791) and the abrupt halting of Van der Graaff's building programme in Feb.1791 should not be overlooked, however. There is one piece of evidence in support of this rather unlikely hypothesis. The V.O.C. monogram (which is apparently a relic from the earlier facade, its frame being high Baroque in style) would hardly have been left in place by either Yonge or de Mist. But then it is possible to explain this anomaly as careless restoration on Schutte's part, a fragmentary sketch of the earlier facade being erroneously used to give detail to his drawing.

ideas being always too much en grande) would cost £2,500... Sir George ... arranged the plan of this theatre, and brought forth the bantling scheme, a full-grown arrangement.'[1] Two months later Lady Anne could add 'The Governor is so bit with the idea (particularly as it has a little building in it and a staircase or two) that he goes every day to the spot where they are digging the foundation, and sits there for hours with Mrs. Blake as I hear...'[2]

The design (Plate 29) included a number of warehouses[3] at street level (no doubt to bolster the investment) with the theatre raised above. The walls were of uncoursed Table Mountain sandstone, roughly dressed on the face and laid in clay mortar. In the upper levels of the walls stone was inter-mixed with soft (underburnt) brickwork, which was plastered.

The use of flat relieving arches in brick over the windows may suggest an English influence in the construction of the theatre.[4] On the other hand, the general character of the building, with its typical basement warehouse doors, and crowning urns on the parapet, still belongs very definitely to the Cape.[5] An unusual external feature is the low pitched roof instead of the flat tiled roof which was to be commonly found on Cape Town's buildings, public or private, for many years to come. Another is the row of oval 'bulls eyes' which serve as clerestorey windows down both sides. Windows of this type are normally associated with English influence, but since they were used by Gabriel in the Petit Trianon at Versailles, they could equally well indicate the hand of Louis Thibault.[6] In fact, it is unlikely that the Inspector of Buildings could have avoided some contribution to the design of the new theatre. The building

1. Lady Anne Barnard. 1 June 1800. 'South Africa a Century Ago', 134-5.

2. Lady A. Barnard. 28 July, 1800. Fairbridge 'Lady Anne Barnard at the Cape', 212.
   Hudson also wrote: 'The whole was built under the management and direction of Sir George Yonge,' C.A. Acc. 602. No.9.

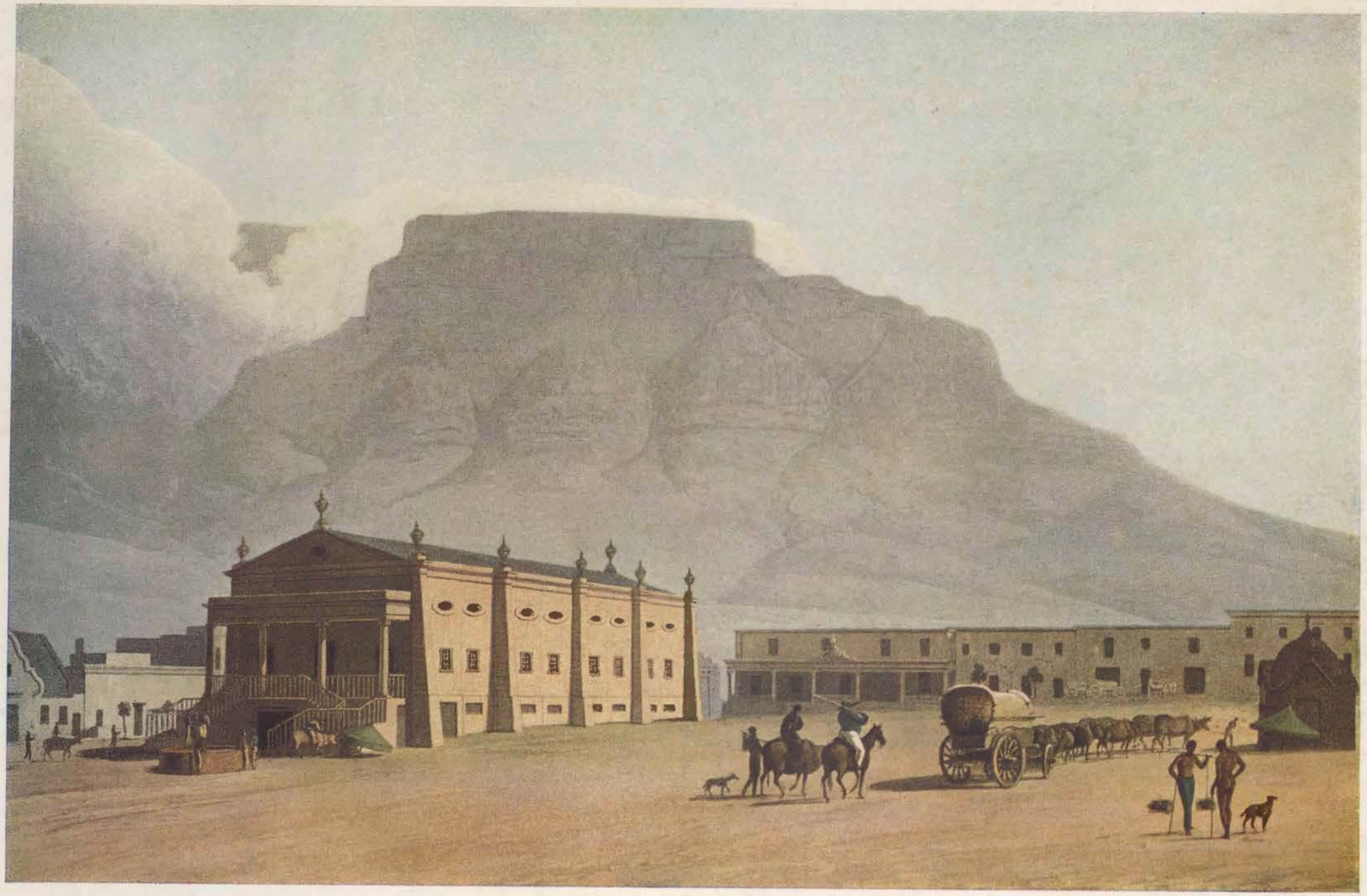
3. Ibid., 233.

4. I am indebted for this information on the construction of the building to Mr. L. Marriott Earle, the architect of the reconstruction.

5. 'The Theatre is a neat piece of Building but I am at a loss to What Order to place it the walls are rustic with Buttress on each side...' from Hudson's Journal 'Building' C.A. Acc. 602. No. 9.

6. '...the "oeuil-de-boeuf" windows in the basement [of the Petit Trianon]... are in the rococo manner of James Gibbs - features readopted fifty years later by Henry Holland...' James Lees-Milne, 'The Age of Adam', (London, 1947), 162.

28A. Dining Room, Government House. Showing a sideboard and two doors which appear to be part of the work executed for Governor Yonge in 1800. (Elliott).



Samuel Daniell, del.
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THE NEW THEATRE IN HOTTENTOT SQUARE *(Riebeeck Square, Cape Town.)*

29. Cape Town's first theatre, 1800.

originally boasted a fine four-columned portico, with an elaborate double flight of steps leading up to it.[1] Of the original interior of the theatre nothing has survived. It was described as 'elegant' and as having been 'built at great expense' in 1805[2], and as 'better fitted up than most of the country theatres in England' in 1818.[3] Hudson noted in his Journal[4] that '...the lobby is wide, the Boxes very airy, the pit convenient and for the accommodation of the lower orders a small Galery was afterward erected...'[5]

The portico of the theatre with its Tuscan columns and complete entablature, was designed in keeping with the current fashion in Cape Town. A similar portico, but with six columns, covers the stoep of the house in the background of Plate 29. It appears for the first time in a panorama of Cape Town by Lady Barrow c. 1800 - 1803.[6]

Other colonnades were to be seen under high stoeps in Strand St.,[7] and Greenmarket Square.[8] The columns ranged from turned wood (the Corinthian columns of 'Rust en Vreugde'[9]) to plastered brick (the Theatre) or bare brickwork ('London Hotel' (Plate 14 Page 19). There was a long colonnaded stoep on Government House in the mid-eighteenth century (Plate 5 Page). In the Castle the colonnade to the first court probably dates from the same period as the Kat balcony (almost certainly built during Van der Graaff's administration, 1785 - 1791.)[10]

In order to appreciate fully the significance of these Classical colonnades, let us retrace our steps to examine again the last years of the Company's rule. The revival of Classicism in South Africa was firmly consolidated by the British occupation, but it had already begun a full decade

1. It is interesting to speculate whether it was overhasty construction which lead to these stairs being replaced before 1824 (v. drawing by E. Dade, dated 18th Nov. 1824. Africana Museum, Johannesburg.) by the simple straight flight which remains to the present day.

2. 'Gleanings in Africa' (Anon - London, 1805-6)

3. Journal of Sarah Norman Eaton. Oct. 28. 1818. MS. S.A. Public Library.

4. c. 1807. Hudson's Journal 'Building' C.A. Acc. 602. No. 9.
In 1818 he added: 'The Theatre has undergone a very extensive repair and new decorations simple as they are have run the proprietors to some heavy charges... It is a very heavy Ill built Edifice and has never proved its errection there is space enough for any performance and few provincial Theatres in England are more capable of being made comfortable and convenient than this but avarice has curtailed some parts that might have been laid to it with great advantage.'

5. v. Laidler 'Growth and Government of Cape Town' (Cape Town, 1939), 222-298: 'By 1822 the shares of the Theatre were completely in the hands of the English, and it was still flourishing with the support of the garrison.' But in 1834 it was sold (Ibid, 250) and was transformed into St. Stephens Church and School for the use of emancipated slaves.

6. Africana Museum 55/121(2).

7. v. Samuel Davis painting, Fehr Collection.

8. Elliott 3970 (Believed to date from about this time).

9. c. de Bosdari, 'Anton Anreith', 78 & N. Hogsett in 'A.N. & N.', XI, No. 8, 291. Mr. Douglas Andrews is of the opinion that they are not turned but are built-up from fillets tongued together.

10. v. de Bosdari, 'Anton Anreith', 36, 93-4.

1. James Lees-Milne, 'The Age of Adam', 161.

2. 'Gabriel, who was an eclectic and had been a student of foreign architecture, produced buildings that combined the style of Mansard and Robert de Cotte, in which he had been schooled, with the style of the English Palladians.' Ibid.

3. James Lees-Milne 'The Age of Adam', 162. v. note 6 page 52.

4. 'Un seul habitant, M. van-Rienan, a voulu sortir de la ligne ordinaire, et faire batir une maison decoree d'architecture; il a demande un plan a M. Thibault, capitaine commandant du genie, officier plein de talent, eleve dans le corps des ports et chaussees de France; mais apres avoir commence l'ouvrage sur un plan distingue, la depense a effraye le colon, qui l'a fait achever a sa fantaisie. Ainsi, ce n'est encore qu'un edifice tronque, et cependant, c'est le meileur des environs du Cap.' L'Degrandpre, 'Voyage a la Cote Occidentale d'Afrique, etc.' Paris. 1801.

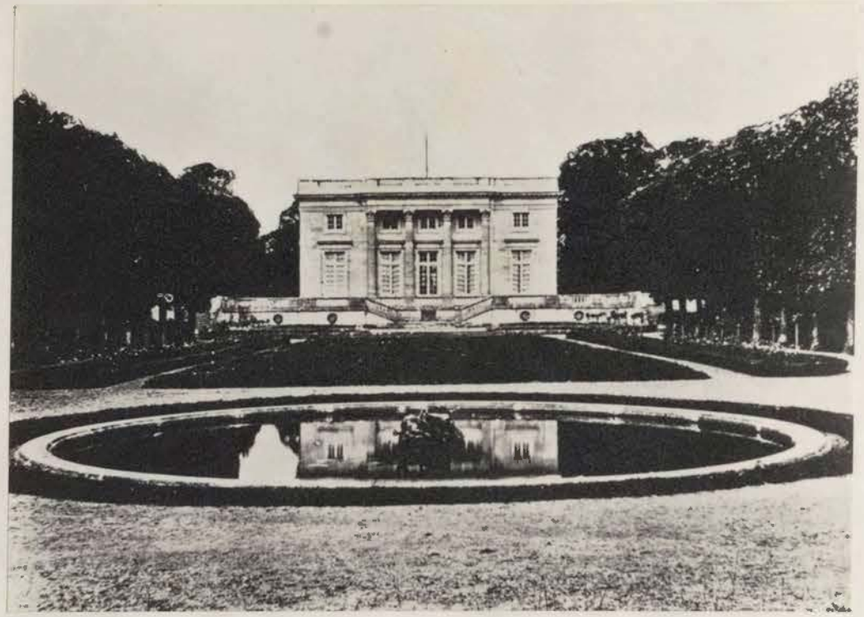
5. v. also 'Louis Michel Thibault' by Sir Alfred Beit: 'Quarterly Bulletin of South African Library'. I. No. 4.

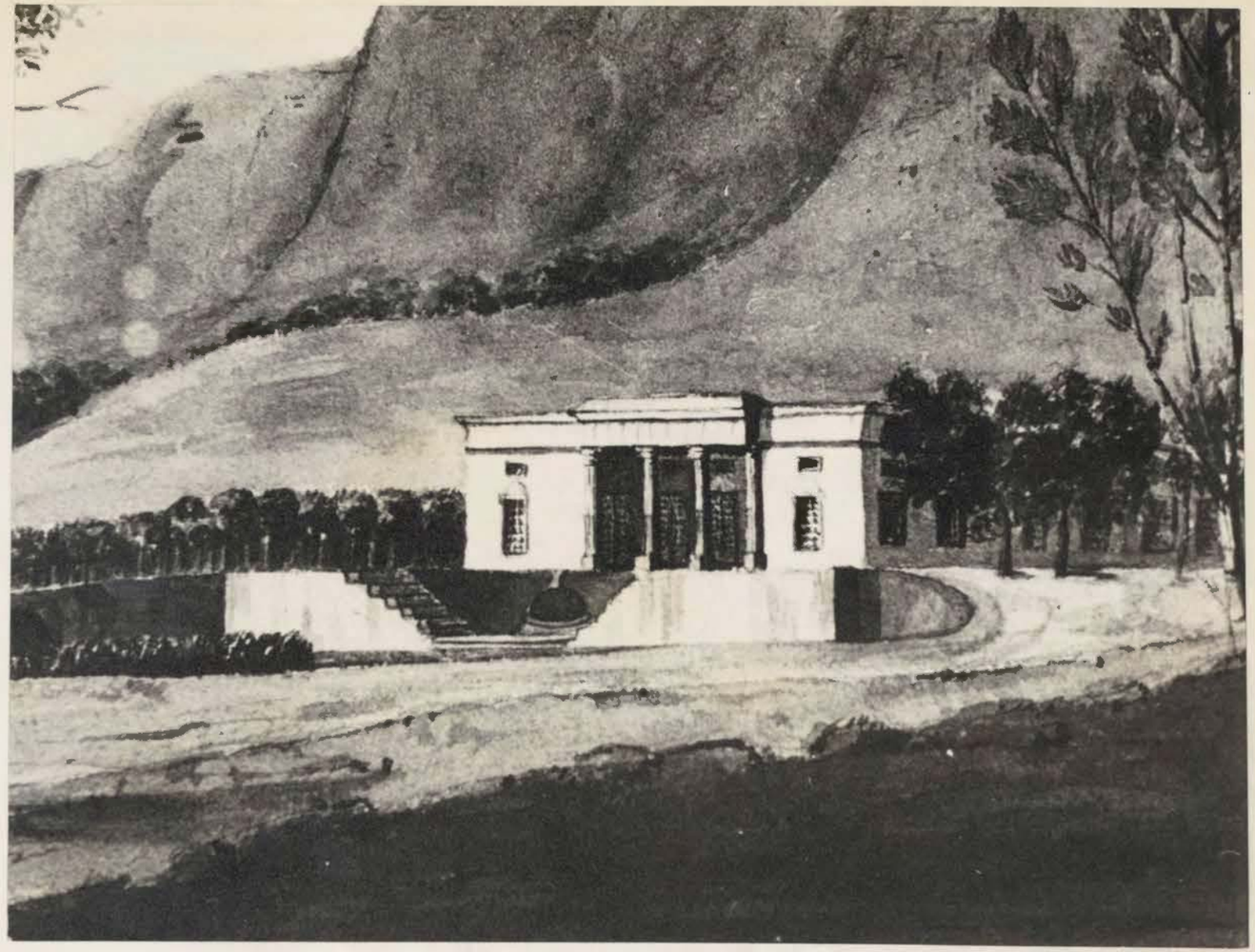
6. A number of farmhouses are also attributed to him.

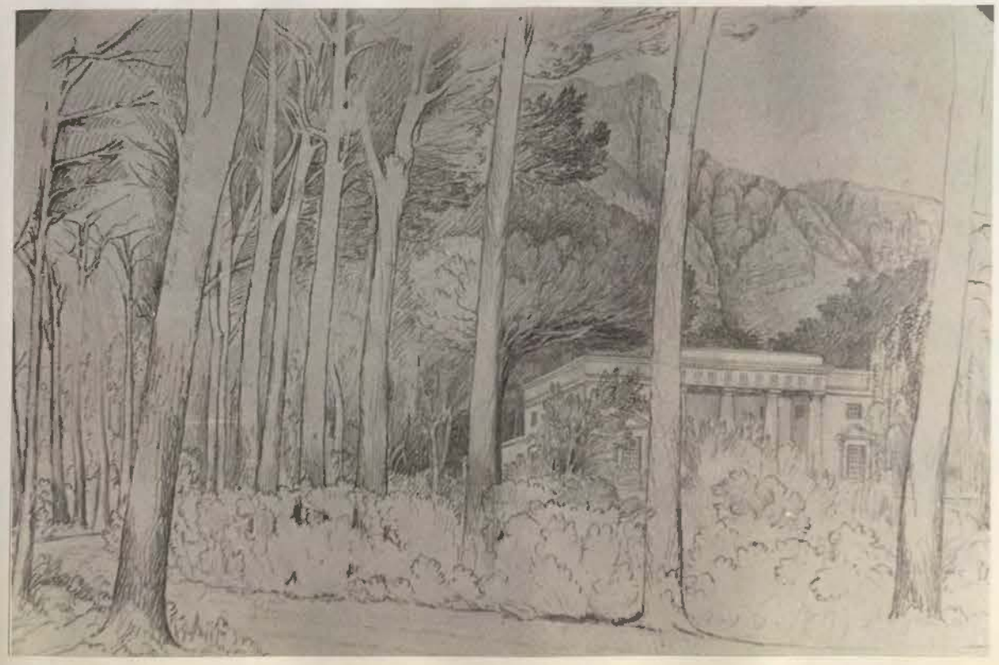
29A. 'Papenboom'; general view by Lady Anne Barnard.

before, under the aegis of the new taste for neo-Classicism emanating from Holland, and in the work at the Cape of Louis Michel Thibault. During Thibault's youth 'a dawning interest in the English Palladian version of building became noticeable in France.'[1] The leading spirit in architecture was Anges-Jacques Gabriel[2], who between 1762 and 1764 had erected the famed Petit Trianon at Versailles (Plate 30). This building, with its strong Palladian characteristics, can be shown to incorporate many features of English derivation.[3]

Louis Thibault had not been at the Cape for many years before he had a flourishing 'private' architectural practice designing and renovating houses for the wealthy burghers.[6] The earliest of these houses which can be accurately dated at once established the importance of Thibault's influence on the revival of Classicism. In 1786 Degrandpré reported that 'a single inhabitant, M. van Rienan, has tried to depart from the usual type and build a house architecturally; he asked for a plan from M. Thibault... but after commencing the work on a noble plan, the expense frightened the colonist, who finished it to his own fancy. Thus it is no more than a half-baked building and yet it is the best in the environs of the Cape.'[4] A comparison of this building, 'Papenboom' (Plates 31-33 - it was situated near the present Newlands Avenue) with the Petit Trianon at once reveals the strong link between them.[5] 'Papenboom' is, in fact, no more than an adaption of the garden front of the Versailles pavilion, lacking only the balustrading to the parapet and terrace, and incorporating other minor alterations (such as the pediments over the windows and the triglyphs on the centre entablature) some of which may possibly be attributed to the caprice of Mr. Van Reenan himself. To contemporary travellers, such as Degrandpré himself, the Baroque and Rococo of





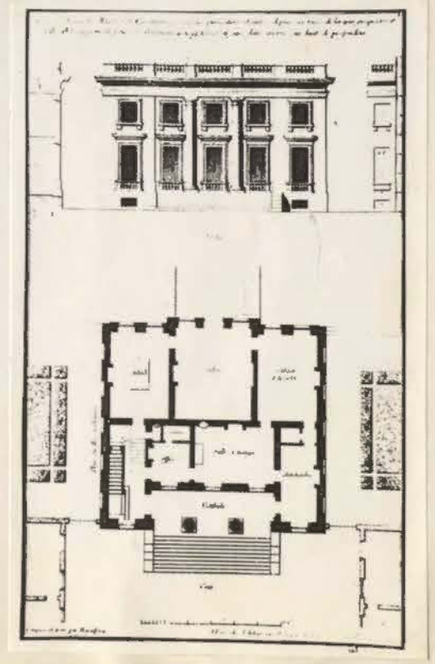


30. (Top left). The Petit Trianon,Versailles, Garden front; A.J. Gabriel, 1762-4.

30.A. (Bottom right). A page from de Neufforge's 'Recueil élémentaire d'Architecture', Paris, 1757-72.

31. (Top right). 'Papenboom', Newlands; L.M. Thibault, before 1786. Watercolour by J. Barrow (Africana Museum).

32. (Bottom left). 'Papenboom', a 'camera lucida' drawing by Sir John Herschel. (S.A.P.L.).



1. Referring to the country houses, Degrandpre writes: 'of all these not one merits the glance of a man of taste, the plan and their construction is that of the master mason of the neighbourhood and having seen one, you have seen them all...'

2. A similar form was used by Thibault for the guardhouse at the end of the Avenue (Plate 20, Page 26) and by Col. Bird (?) in the design of the first Public Library Buildings.

3. Fairbridge. 'Lady Anne Barnard at the Cape', 36.

4. 'Lives of the Lindsays', III, 401.

5. e.g. Inigo Jones 'Palladio' Plate XLII.

33. 'Papenboom' from Thomson's 'Travels, &c.,' (London, 1827).

most Cape houses was repugnant in its ornamental ostentation and lack of what the late eighteenth century romantics considered to be 'taste'[1], while 'Papenboom' appeared in the fashionable pure guise of the reviving Classicist movement.

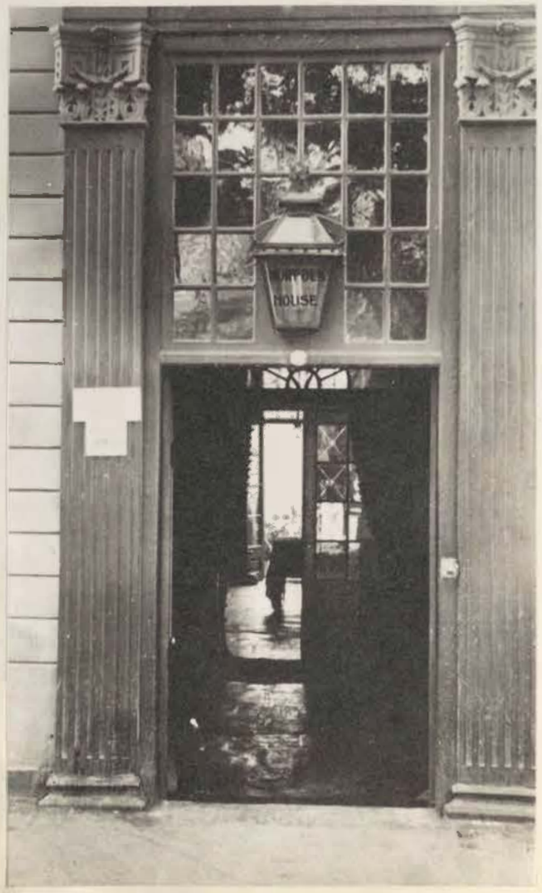
A significant difference between Papenboom and its French model is the deep recess created behind the columns of the central bay, forming a shaded portico where the Petit Trianon had none.[2] This concession to the summer heat of Cape Town makes the parallel with the Vicenzan villas of Palladio, where similar climatic conditions produced a similar result, doubly striking. It is hardly surprising that Lady Anne Barnard should conclude that the Cape villa was 'built on the plan of an Italian one'.[3] Indeed, a reference in her journal suggests that Dirk Van Reenen told her so himself: 'at the table of our friend Dirk Van Rhenin, who lived near us at Paradise, possessing in my opinion the only house at the Cape which had the air of a European mansion, and this, having been erected by his own slaves from an Italian drawing he happened to meet with, had a degree of taste in its architecture which I may fairly call unique...'[4] One wonders, indeed, whether there might not have been a grain of truth in the story of its Italian origin. Palladian pattern books, emanating from England in many languages, were by no means rare in the eighteenth century. From any of these Van Reinen could have selected a design extremely close to that of 'Papenboom'.[5] Thibault may have been given the work because he was the only man at the Cape sufficiently acquainted with both practical building and theoretical design to be capable of putting such an ambitious plan into execution. Once he had been commissioned it would not have been surprising if he had leaned towards the only Palladian

1. 'tronqué', which is translated most literally as 'truncated' or 'multilated' sounds like a Thibault expression; Degrandpre's account being perhaps a first-hand reproduction of Thibault's disgust at a fine opportunity gone to waste.

2. There seems to have been a formal garden association with the houses, perhaps recalling once more the Petit Trianon with its surrounding parterres. 'Mynheer carried us after dinner to see his blow of tulips and other flowers; the tulips were very fine, the carnations beautiful; all were sheltered from the winds which descend from the mountains by myrtle hedges.' Lady Anne Barnard's Journal. 'Lives of the Lindsays', I, 401. The plan of the layout is preserved in Thibault's 'Survey' of 1811, while a drawing by Lady Anne Barnard of an elaborate garden fountain, patently the work of Thibault is preserved in Lord Crawford's collection.

3. Fairbridge 'Lady Anne Barnard at the Cape' 36.

4. Ibid.



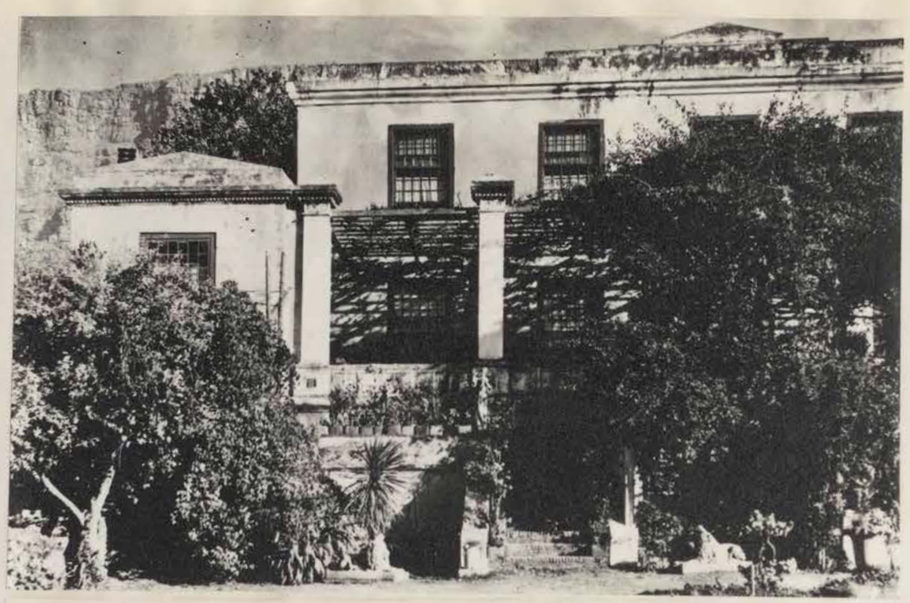
34. 'Norfolk House', Strand Street, Cape Town, dated 1799. Entrance doorway and hall. (Elliott).

design with which he was familiar, and one which was regarded in France as the epitome of all that was most beautiful in the work of his mentor, Gabriel.

The resulting design, in spite of its 'tronqué'[1] character, continued to be praised as one of the finest of the Cape houses until it was tragically destroyed by fire in the mid-nineteenth century.[2] There is evidence, however, that its pure classicist lines were not at first appreciated by the stalwart burghers. Even as late as 1797 Lady Anne formed the impression that it was 'neither liked nor admired here...'[3] On the other hand she herself echoed Degrandpre's distaste for the Baroque and Rococo houses, and went so far as to say that Papenboom was 'the only building in Africa that has in it the smallest elegance.'[4] There seems no reason to doubt, from the sources that have come down to us, that this view was shared by most of the British officers and merchants who were to erect buildings at the Cape themselves during the next thirty years.

This being the case, it is important to assess the importance of the first British Occupation occurring as it did, when the revival of Classicism was at its height. Thibault's consistent leanings in that direction are clear in the drawings he executed for Van de Graaff (Plates 20 & 21 on Page 26) but as late as 1791 - 2 his name is associated with buildings (such as Groot Constantia) in which pure Classical forms are mixed with Baroque and Rococo.

In country districts, and to some extent in Cape Town as well, the old ornament continued to hold sway for many years to come. But the return of Classicism, championed by Thibault and others cognisant of recent developments



35. 'Leeuwenhof', with Neo-Classicist detail which suggests that Thibault might possibly have had a hand in its reconstruction.

in Europe, and conforming with the tastes of the new regime, was hastened and confirmed during the First Occupation.

Three trends in the architecture of the early nineteenth century are anticipated in the design of 'Papenboom'; they are (a) the use of rooms or pavilions flanking a shaded portico, with a centre block set back between them; (b) the portico itself, with its classical colonnades, and (c) the use of external staircases of rather elaborate geometrical design.

A common variation on the design of the single - or double-storeyed - house is that in which the stoep has been enclosed by 'stoep kamers', two flanking single-storey projecting rooms which provide extra space on the front elevation of the house at very little additional expense (Plate 35). The earliest record of such a design is to be found in Josephus Jone's elevation of Government House, probably drawn in 1791 (Plate 5 on Page 15). The style of the house suggests that it dates from c.1750, but of course that does not mean that the 'stoep kamers' were as old as that - indeed they might well have been added just before the drawing was executed - though the same style has been preserved in them as in the central block. The composition of the tall central building with its low projecting wings is a very Palladian one which appealed especially to the later neo-classicists, so that its popularity spread in the early years of the nineteenth century. These houses usually occur free-standing. Such Cape Town houses as 'Leeuwenhof', 'Oranjizicht', 'Bishop's Court' ('Protea') and the original 'Groote Schuur' belong to this type. The single-storied Society House at Sea Point had, at the end of the 18th c. 'stoep-kamers' flanking a pillared stoep, covered by a trellis or, possibly, by a solid roof.[1]

1. Probably added to the original building, built soon after 1766. v. Laidler 'Tavern of the Ocean', 114.

   See E.E. Vidal's watercolour of the Society House in 1802. Africana Museum No. 485.

   Dr. Mary Cook believes that some of the stoep kamers date from before 1791. v. 'A.N. & N.', V, 36 - 39.

Buildings with projecting pavilion rooms[1] became increasingly common as the Cape expanded. Newly-arrived English architects, working in the long tradition of Italian Classicism which had been theirs since the days of Inigo Jones, were quick to seize on this familiar type of building while it rapidly became a favourite form with local builders in the country areas.

The shaded porticoes of the theatre and its neighbour in Riebeck Square have already been mentioned. A classical portico appears in Thibault's drawing for the Amsterdam Battery (c. 1790).[2] A fine Tuscan portico occurs on a tall building (probably built during the first Occupation) on the Heerengracht in Burchell's panorama (Plates 65 & 36). Most of these were erected subsequent to the design of 'Papenboom', and the frequency with which colonnaded houses occur in the background of Burchell's drawing[3] (1815) suggests that some of these, at least, must date from the first British Occupation, during which period the vogue for the Classical colonnade probably reached its height.[6]

Paralleling the use of the colonnade to form shaded porticoes was the fashion of applying fluted plaster pilasters with full bases, capitals and entablatures to articulate the plain whitewashed walls of the town houses, which thus blossomed forth in Neo-Classicist dress (Plates 36 - 39). Dr. Mary Cook has succeeded in accurately pin-pointing an instance of this procedure to the year 1799[4], while others appear in Lady Anne Barnard's panorama (1798) and in drawings by 'J.B.' (1798 - 1803).[5] In itself this columned elevational treatment is equally Palladian, especially in its use of the colossal order.[7]

1. The earliest use of this plan form probably occurred in Government House. v. Plate 5 , Page 15.

2. Algemeen Rijksarchief, s-Gravenhage.

3. 'Oranjizcht' & 'Nooigedacht' both appear with their colonnades complete.

4. v. Dr. Mary Cook. 'A.N. & N.', VI, No. 4.

5. Africana Museum No. 2229. v. also Samuel Hudson's 'Journal - Buildings' (written before 1808): '... Pillars and Pillasters running the whole height of the buildings with rich cornices and establatures giving an air of neatness and Magnificance...they have a very elegant appearance'. Acc. 602. No. 9.

6. de Bosdari, 'Anton Anreith' (Cape Town, 1954), believes that the colonnade was probably added to 'Rust-en-Vreugde' c. 1798 - 1800 (P.78).

7. The colossal order was, however, used by other architects in Italy before Palladio. It stems from Raphael's Villa Madama designs, c. 1512.

36. Building on the Heerengracht. Before 1815.

The colossal order was a characteristic feature of the first Classicist phase in England and the Netherlands[1] in the seventeenth century, and had never completely gone out of use, either in England or at the Cape.[2] It enjoyed, however, a new popularity in the Neo-Classicist movement which had gathered momentum under the banner of the Adam brothers. Its use at the Cape was inevitably hastened by the arrival of the English, as is proven by the frequency of its occurrence at this time.[3] With the increasing prosperity of the inhabitants of Cape Town after 1797, the addition of these pilasters and an entablature in plaster gives external expression to the desire to improve and refurbish the houses.[4] The case cited by Dr. Mary Cook is such a one, in which the plain character of the old Company's storehouse is converted into the dignity of two splendid houses by the application of pseudo-colonnades running through the full height of the building (Plate 37).[5] A fine example of the use of an external staircase as a visual feature in front of a building is seen at 'Papenboom'. The diagonal lines of the stairs, tied together with the arch of the grotto fountain, make a delightful contrasting feature with the pure and rather severe rectangular form of the building itself. A similar use of stairs, in which they form the chief delight of the facade, appears in the new Theatre. Governor Yonge's preoccupation with their architectural possibilities is clearly revealed in the dry comment of Lady Anne Barnard already quoted (Page 52). Two flights of stairs diverge, run parallel, and then turn to meet again in this graceful design, one which was calculated to show off to best advantage the Grecian dresses and splendid uniforms of the age.

1. v. pattern by Ph. Vingbooms reproduced in Wattjes and Warner's: 'Amsterdam Bouwkunsten Stadsschoon', (Amsterdam) 9.

2. e.g. v. 2 views of Cape Town in the 1770's, by Rach (van Stolk Collection). Pilasters were sometimes used on Rococo buildings at the Cape, (e.g. Plate 8 on Page 17). They did not serve to give a Classical character to the building, lacking completely capitals, bases and true entablature. Instead, the pilasters break the plane of the wall surface into a rhythym of alternating windows and vertical stripes, and the line of the pilaster is continued right across the cornice to produce a rippling line against the sky, a charming Rococo conceit.

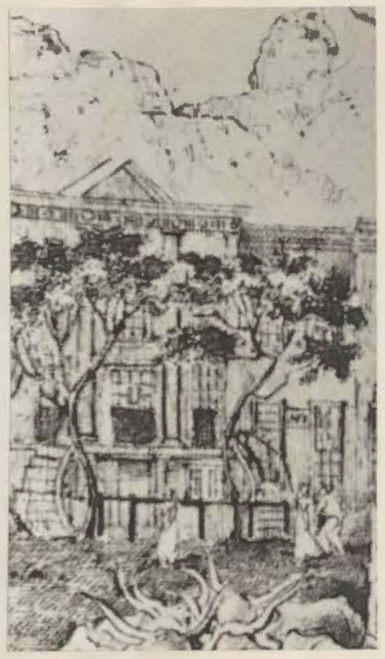
3. v. Plate 15 ff on Page 153.

4. The soft porous quality of the plasterwork and the necessity for it to be limewashed every year led to repairs and renovations becoming commonplace. Anyone who has attempted to trace the history of a street of houses from contemporary drawings cannot cease to be amazed at the ease and relative frequency with which the character of a building is substantially changed with the addition or removal of plaster pilasters, cornices, pediments, balustrades, urns and other details.

5. One of them fit to receive the new Governor, Sir George Yonge, a few months later.

37. Embellishment on a house on the Parade, executed in 1799.

1. That it is not earlier than 1795 is suggested by the recessed windows after the English fashion.



2. 'Lives of the Lindsays', 397.

3. v. 'Pictorial History of South Africa', 191. '£8,000 had been spent on the farm' by the end of the first season.

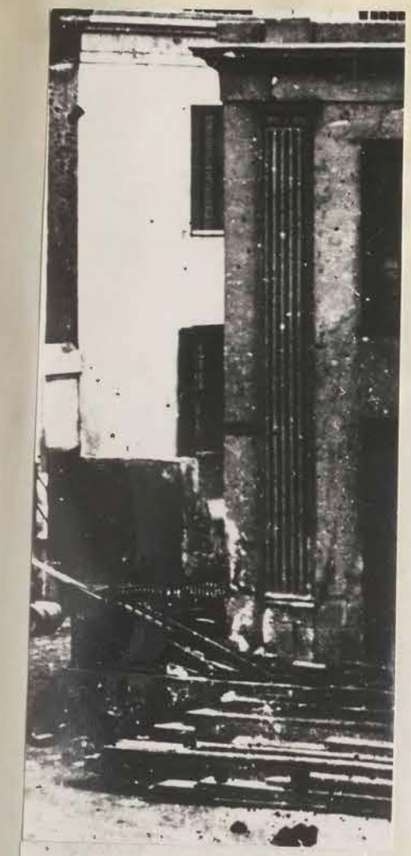
'We rode across the country to Clapmutz, situated on the sloping brow of a hill. This is a cornfarm in the hands of government. Mr. Ducket an English farmer, resides here with his family - he has been sent out from home to instruct the boors in the English method of farming...' (Anon. 'Gleanings in Africa', London 1805-6, 278).

38. (Above left). Raised stoep house in Wale Street, Cape Town, with grand straight staircases. (Elliott).

39. (Above right). Raised stoep house in Greenmarket Square, with grand curving staircases. (D'Oyley).

On the steep sites which were occupied by some of Cape Town's houses the stoep was usually reached from the road below by a simple flight of steps at one side, or, where there was room, by a straight flight of steps on the central axis. With the return of formality at the end of the eighteenth century elaborate symmetrical arrangements became the rule. A notable example existed in Wale Street (Plate 38).[1] In Greenmarket Square a fine house was built, with a stoep raised high on columns, and a curving flight of steps leading down to the ground at each end (Plates 39 & 40). Similar houses with stoeps raised above basement cellars were built in Church Square (Plate 42) and Strand Street. Fine external staircases continued to be built throughout the early part of the nineteenth century (e.g. Plates 23 on p.125 & 35, p.133. As the use of a row of pilasters across the facade of a double storey house suggested to the trained eye of the architect the colossal order of the classical temple, a number of houses were given monumental flights of steps leading up to the stoep across the full width of the building. One of these houses stood in St. George's Street and another in Greenmarket Square (Plate 41).

The first mention made of 'English' style farmhouses occurs in Lady Anne Barnard's Journal. 'We were received at the door of a very respectable-looking English farm-house...'[2] she wrote of a visit to Wellington in 1798. This provocative reference leaves us none the wiser as to the type of farmhouse which Lady Anne considered as English. With 'Klapmuts', however, we are on surer ground. This Government corn farm was the centre of William Duckitt's agricultural experiments. (Plates 43 to 51). William Duckitt was brought out with eleven assistants by Sir George Yonge in 1799 and was settled on the Government property 'Klapmuts' where extra accommodation for his family and numerous assistants had presumably to be built.[3]



41. (Top). One corner of a Neo-Classicist house in 'Greenmarket Square', showing the steps which ran the full length of the stoep. (Elliott).

42. (Bottom). Houses with raised stoeps and symmetrical steps in Church Square, Cape Town. (Elliott).

"J.W.", del[t].

By kind permission Parliamentary Library, Cape Town.

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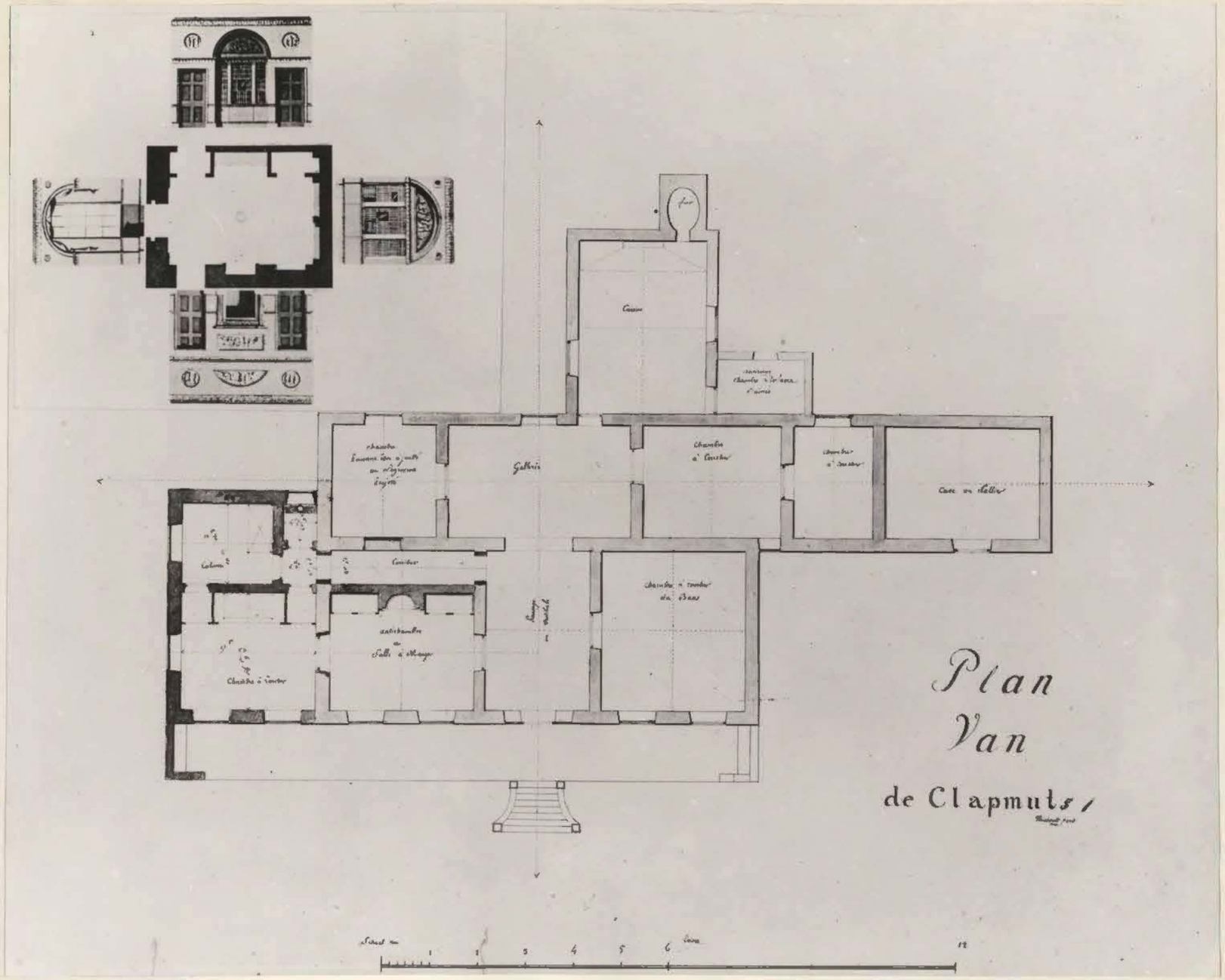
THE MARKET AND STADT HOUSE (CIRCA 1835)

40. Showing another view of the house in Plate 39.



43A. (inset). Original Adam design of the Library for Harewood House, Yorkshire.

43B. 'Klapmuts'. Thibault's original drawing, altered by him to incorporate a narrow corridor giving private access from the Entrance Hall to the Main Bedroom, Dressing Room and internal Lavatory. The windows and entrance were also changed. Notice especially the design of the entrance doors.

belongs to the Van der Spuuk collection
drawing made before 1791

1. On 27th June 1801 a request for timber from Plettenberg Bay was confirmed 'but at the same time Mr. Duckitt has been informed that the expense must be born by himself having been already informed that until some return is made for the large sums advanced to Mr. Duckett by the Publick on account of his Dept, the Lieut-Governor conceives he cannot justify further payments on that account'. B.O.19.

2. What would be more likely than that Thibault, out of Government employ for five years, and anxious to conciliate his new masters, should have gone to English pattern books in order to please them? Indeed, in the matter of the staircase at Government House, an English model was definitely mentioned, and Thibault in his official capacity must have had a more than cursory connection with the work there.

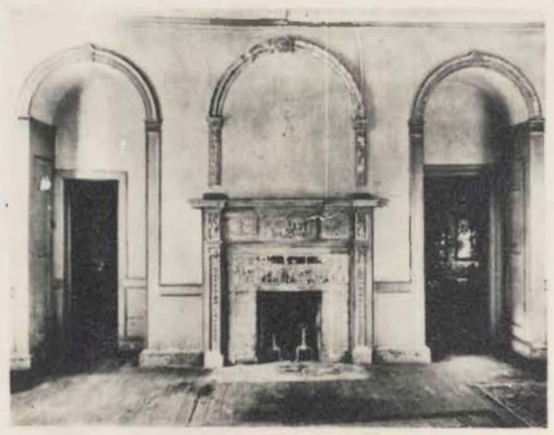
3. It will be remembered that Thibault was Sir George Yonge's Inspector of Lands and Buildings. The Topographical Office in Delft has a note attached to the plans noting the absence of elevations. This may suggest that they existed as part of a full set. The plan appears to have originally been unsigned and undated. At some subsequent time, perhaps when the elevations were separated from the plans in the Topographical Office, someone has added a title and the misspelt attribution 'Thiebault fecit', together with a date which is blotted and could be either 1797 or 1787. Judging by the careless speed with which the title and name were copied - so much so that the title was smudged - it is impossible to take the date seriously. One is indeed tempted to presume that the original date could easily have been 1799 (cf. Note 8, Page 152).

4. The mouldings of the door and doorway are very close to those on the courtyard entrance door of the Old Supreme Court house in Cape Town. (see Plate 18). Page 123.

A plan has recently come to light which shows alterations proposed by Thibault to a design of 'Klapmuts'. It seems reasonable to conjecture that this plan was prepared for the perusal of the Duckitt family, for it incorporates many English (and particularly Adam) characteristics.[1] Within the framework of a traditional Cape farmhouse plan (Plate 43) a narrow corridor was to be created, giving private access from the Entrance Hall to the Main Bedroom, Dressing Room and an indoor lavatory. The bed in the Main Bedroom was to be fitted into a special recess created for it by projecting two low doorway lobbies on either side (c.f. Plate 45ε). A similar symmetrical arrangement (of cupboards about a fireplace) was proposed for the Drawing Room (c.f. Plates 45β & 45δ). This kind of planning, typical of the Adam brothers, occurs nowhere else in Thibault's work, and yet is closely paralleled by drawings in 'The Works of Robert and James Adam'.[2]

The plan can be seen to have been altered to change the dimensions of windows and doors. The front doorway (Plates 44 & 47β) in particular is of unusual design, and although the arrangement of the existing 'Klapmuts' differs internally from that shown in this drawing, comparison reveals that the entrance doorway and windows were carried out on the same pattern as was envisaged when Thibault executed this drawing.[3]

The Adam-style festooned elliptical fanlight of 'Klapmutz' is remarkably unlike anything else that has so far been attributed to Thibault. Yet it seems certain from the plan that he was responsible for the design of the fanlight and front door, with its flanking side lights.[4]



Left and Bottom right: A group of pictures showing the kind of treatment favoured by the Adam school, which Thibault appears to have intended for the interior of Klapmuts.

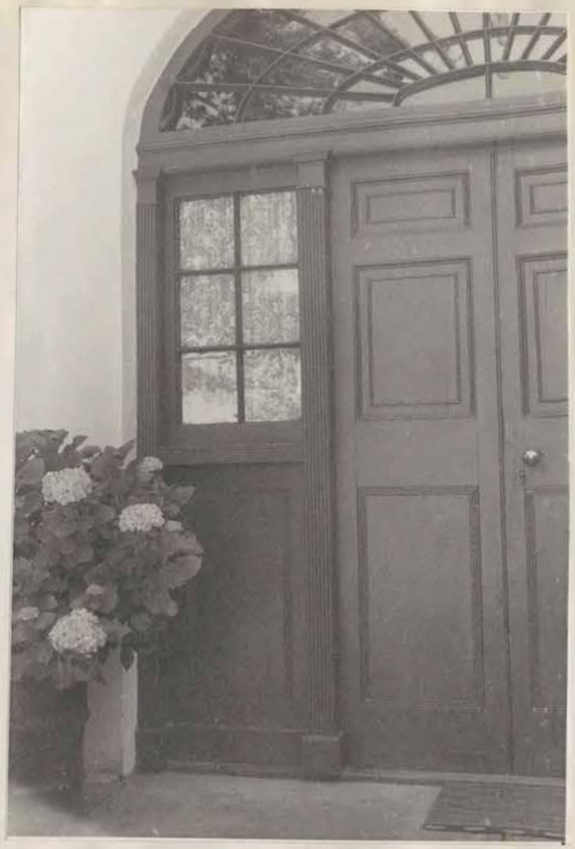
45.A. (Left top). Adam: Lansdowne House, Berkeley Square, London.

45.B. (Left centre). 'Little Manor', Halifax County, North Carolina, showing the kind of recessed door treatment envisaged in the 'Klapmuts' plan.

45.C. (Left bottom). 'Little Manor', Halifax County, North Carolina.

45.D. (Top right). 'Klapmuts' entrance front, showing the festooned fanlight, and the top window sashes which are a pane higher than the lower ones.

45.E. (Bottom right). Adam bedroom in Nostell Priory, Yorkshire. The bed sits in a niche as designed for 'Klapmuts'.



1. In the Nathan Read House, Salem, Massachusetts c.f. James Lees-Milne 'The Age of Adam' (London, 1947), 168.
2. Ibid.
3. For an account of the slow rate at which Adam influence spread to France, v. Lees-Milne, 64-5, 161: 'The oval backs and straight legs to chairs adopted by Adam in his Moor Park suite for Sir Lawrence Dundar in 1766 were scarcely followed in France by 1789' '...France was for once in a way, not in the van of a spirited artistic movement'.

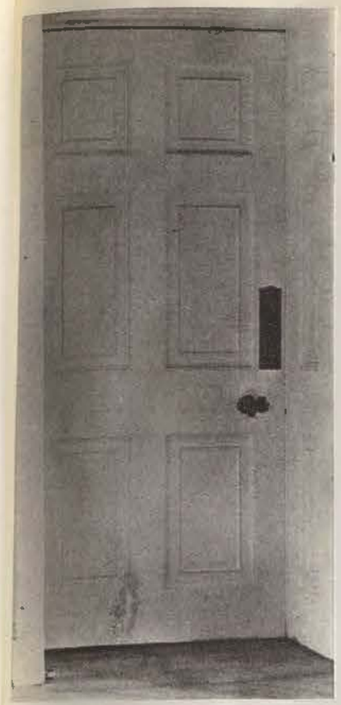
46. (Above). 'Klapmuts' Front door; detail to show the reeding and panel mouldings.

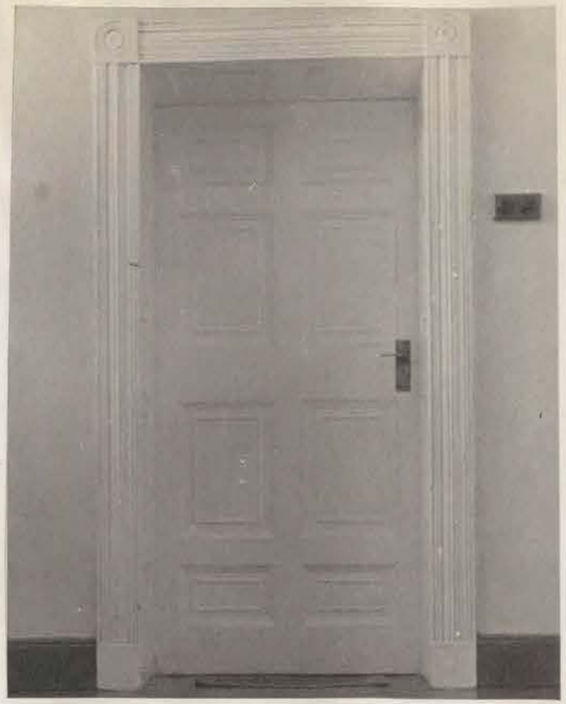
This is perhaps a suitable place to pause for a moment to consider the question whether Adam influence, particularly as exemplified in details like those mentioned above, might not have reached the Cape prior to the arrival of the British.

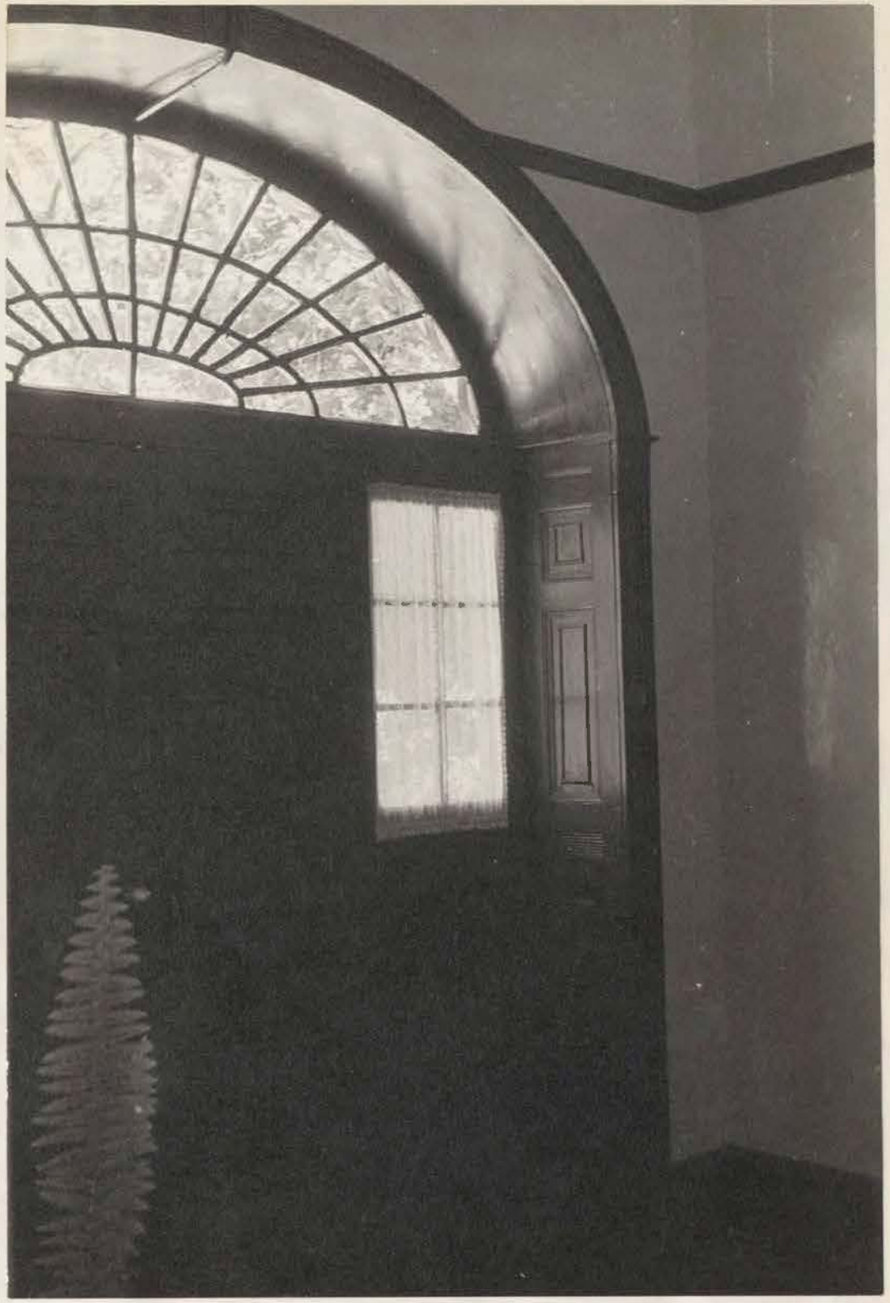
An interesting analogy may be found in the North American colonies. Although naturally antagonistic to the British, they were not at this time any less free of British influence than countries on the Continent; in fact - owing to the ease with which British books and periodicals could be imported and read - they remained in close touch with the movements of taste and fashion in England.

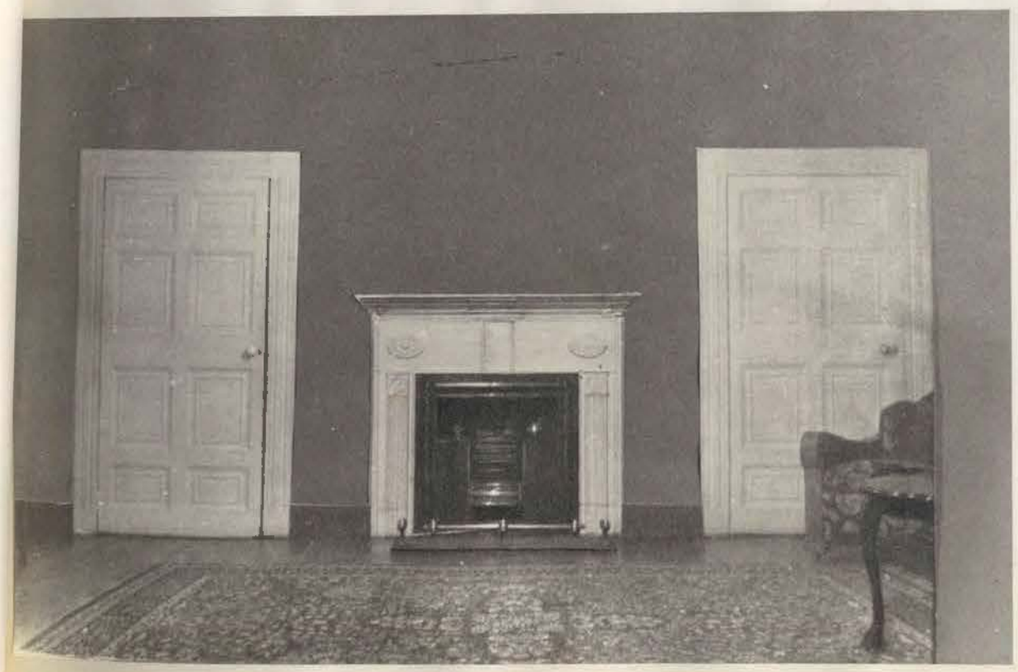
Yet it was not before 1793 that the first signs of Adam influence made their appearance in America[1], and not until 1795 that 'we see practically for the first time a full display of all the familiar Adam motifs - in fanlights, doors, stairs, and chimneypieces' in the Harrison Gray Otis House in Boston.[2]

What is more, although Adam influence - in planning, interior decoration, and especially in furniture design - was spreading throughout the length and breadth of Europe by 1795[3], the festooned fanlight which so early makes its appearance in the Cape farmhouse was hardly ever used on the Continent, then or afterwards. It is therefore quite logical to conclude, not only that the emergence of such special Adam characteristics in South Africa (Plates 52-56) was the direct result of British influence, but also that, had there never been a British occupation, these features might never have appeared in Cape architecture at all.









47.A. Adam doorway at 'Brasted', Kent.

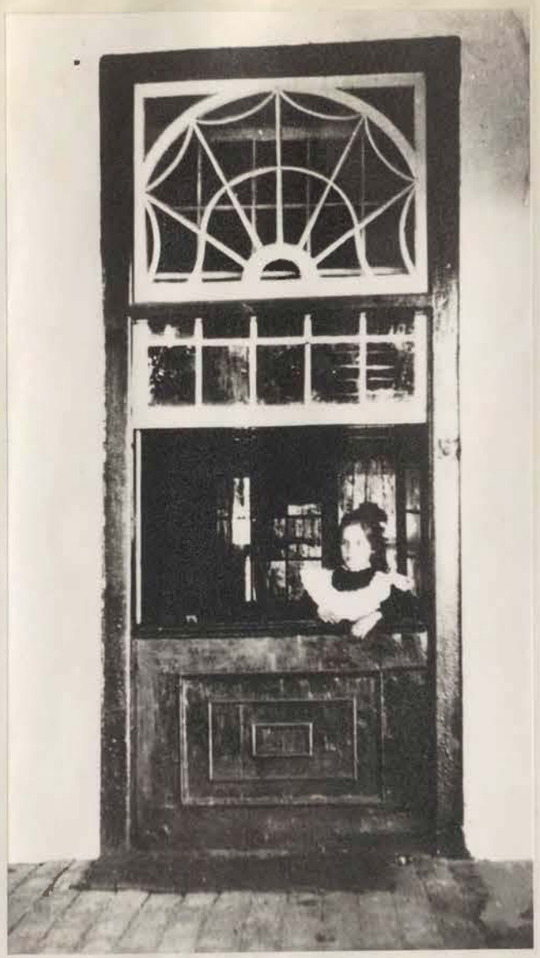
47.B. Internal doorway in 'Klapmuts'.

48. 'Klapmuts' Bedroom fireplace. Probably considerably altered.

49. 'Klapmuts' Drawing Room.

50. Adam fireplace in 'Melrose', Yanceyville, Caswell County, North Carolina.

51. Interior of 'Klapmuts' Entrance.



Adam influence at the Cape:

52. 'Zwaanswyk' doorway (Part of the alterations thought to date from ± 1800). (Elliott).

53. 'Rust en Vrede' (Helderberg). Wine Cellar. c.1800-1810.(Elliott).

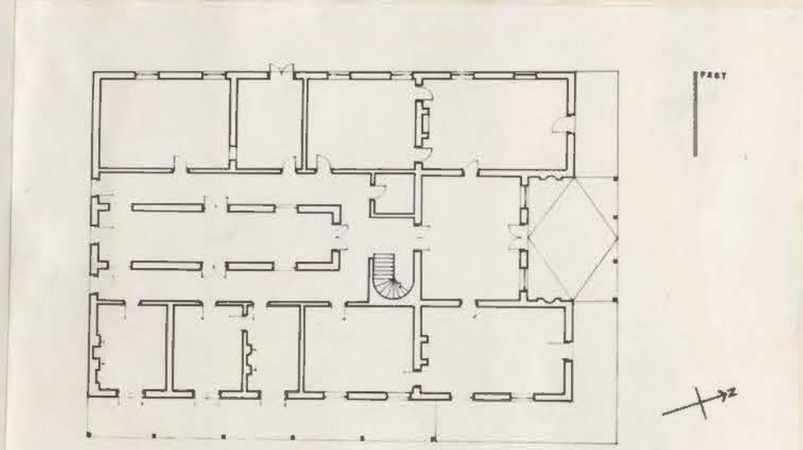
54,55,56. 'Valkenburg', the centre gable, entrance and interior.

1. Fairbridge. 'Lady Anne Barnard at the Cape', 183. March 12, 1800.

2. Lady Anne Barnard 'South Africa a Century Ago', 128. 14th May 1800.

3. Fairbridge, 'Lady Anne Barnard at the Cape', 200.

4. A gable was afterwards awkwardly added to the facade. The original design would, of course, have had no truck with such an anachronistic feature.

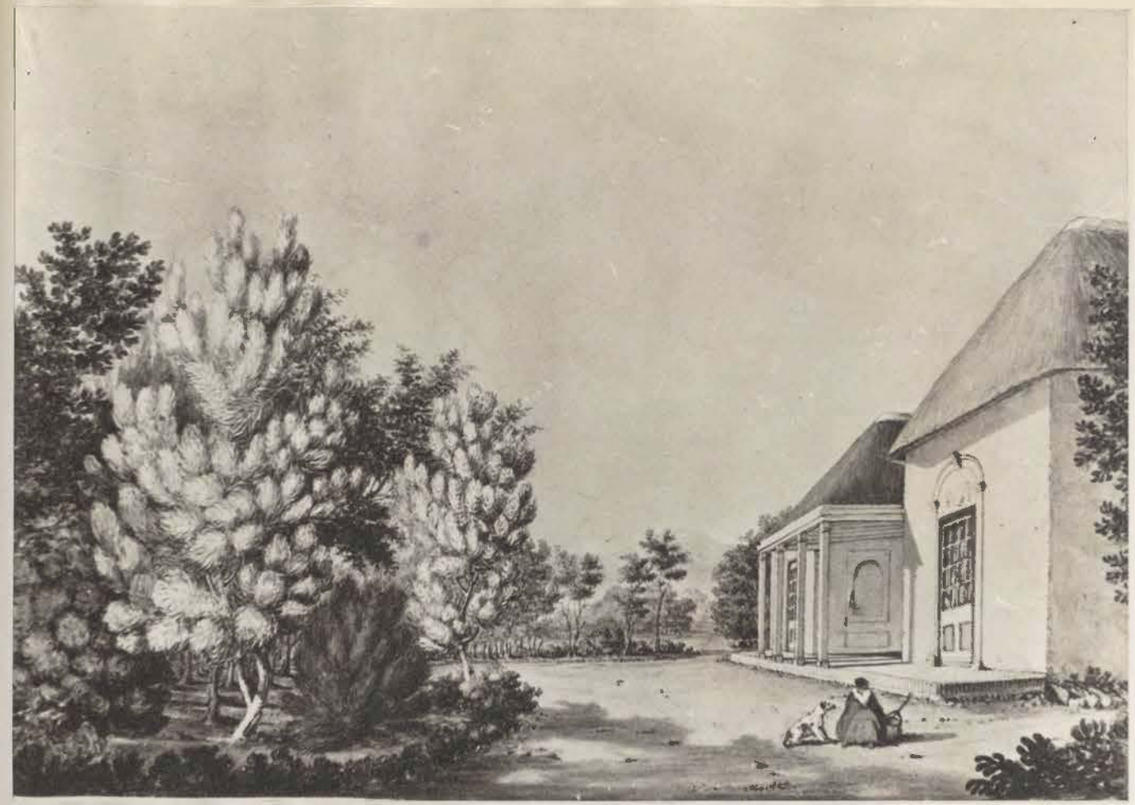


57. Restoration of 'The Vineyard's' plan, based on the surviving structure. The size and shape of the front rooms is largely conjectural.

The windows of 'Klapmuts' are also of an unusual type, very high (upper sash 5 panes high, lower sash 4, and 4 wide) and with low cills: yet the panes are the standard Cape 7" x 9". More important still, all the frames are set back 4½" from the wall face, giving a strong English character to the doors and windows. The house is thus externally a fairly successful attempt to achieve the character of a Georgian house using local workmen and the limited local materials and methods of construction.

The interior of the existing 'Klapmuts' contains a number of fine Georgian beaded panelled doors and door frames (Plates 47-51) and Adam type fireplace surrounds. All the details lead one to the conclusion that in this building an early attempt was made to adopt English fashions in a Cape farmhouse.[4]

At the end of 1799 Andrew Barnard began construction of a country residence 'at the bottom of Newlands Avenue', which quickly grew to such proportions that it displaced Papenboom in Lady Anne's affections as the finest house at the Cape; '...it will far exceed any other thing of the sort in this Colony when it is finished'[1] she wrote to the Earl of Macartney, who had been the first Governor. They named it 'The Vineyard'[2] and by November 1800 it was complete (Plates 57-62). Visitors were loud in their praises: '"Upon my word, this is a dashing thing, to build such a house as this at the Cape of Good Hope, Lady Anne..." We walked over the ground together, he (General Dundas) frequently stopping to express his surprise at the nice sort of place it was...'.[3] The house was box-shaped, with a U-shaped plan and a long narrow central courtyard. Encircled by Shrubbery and fine young trees, much of



'The Vineyard':

58. Lady Anne Barnard's watercolour of the facade.

59. Lady Anne Barnard's watercolour of the view from the porch. (Both by courtesy of Lord Crawford).

60. An outbuilding, thought to have been a 'Cool Room'.

61. The south east corner, a watercolour by Sir John D'Oyley, dated '26 Jan 1833'. (Cape Archives).

1. Fairbridge 'Lady Anne Barnard at the Cape', 230-1. 18 Oct. 1800.
2. Ibid. 231-2.
3. One of which has survived and may be seen inside the house.
4. Its adoption by the Capetonians does appear not to date from this time. Many years were yet to elapse before its use became widespread.

62. 'The Vineyard' staircase.

the vegetation of flowering varieties it was '...a cottage apparently of no size, so humble, so small in its front; but when we step from our open portico back into our hall, and from thence into our Drawing and Dining-Room, one is surprised at their extent, and astonished into a satisfaction which a more spacious outside might have defeated...'[1] A further idea of the size of the house is given by Lady Anne's casual reference to accommodating a house party of at least 10 guests with their servants, 'but we have plenty of room and plenty of beds, and my Husband likes home company...'[2] 'The Vineyard' has survived though considerably changed. We are assisted in forming a picture of its original appearance by two drawings of Lady Anne Barnard's. From these we may gauge the effect its unusual architecture must have had on the local population.

The house had a strong Adam quality, in spite of the thatched roof and unpretentious scale. A verandah, supported on light poles, is enclosed by two projecting bays containing glass doors[3] framed in semi-circular plaster niches. The door and window joinery is finely moulded and elegant. The windows are set back 4" from the wall face in the English manner,[4] a practice which was presumably appearing at the same time elsewhere in Cape Town on houses for the English officers and merchants.

Internally the house doubtless presented a contrast to the fashions of the local architecture, which were still favouring architecturally plastered wall murals. These had become an anathoma to Adam twenty years before, when he formed the opinion that no Roman domestic interior was given on external wall treatment. Instead he favoured plain plastered or wallpapered surfaces in delicately coloured shades of grey, blue and pink, a practice which was still persisting at the time 'The Vineyard' was built.

1. Percival 'Cape of Good Hope', 258.

2. Anderson. 'South Africa a Century Ago', 57. It should be noted that a number of the English merchants remained at the Cape under the Batavian Republican administration.

3. Andrew Barnard to Earl Macartney. Jan 11th 1800.

63. Brick house and warehouse on the Heerengracht. The circumstances of their successive ownership suggest that they were built during the first British occupation.

The garden seems to have been designed on English landscape principles. The freestanding 'Cool Room', the only part of the original which has survived intact was even given Gothic windows in its hexagonal thatched form, suggesting that it was made a Picturesque feature in its own right, following the Repton principle of combining 'utility with beauty'.

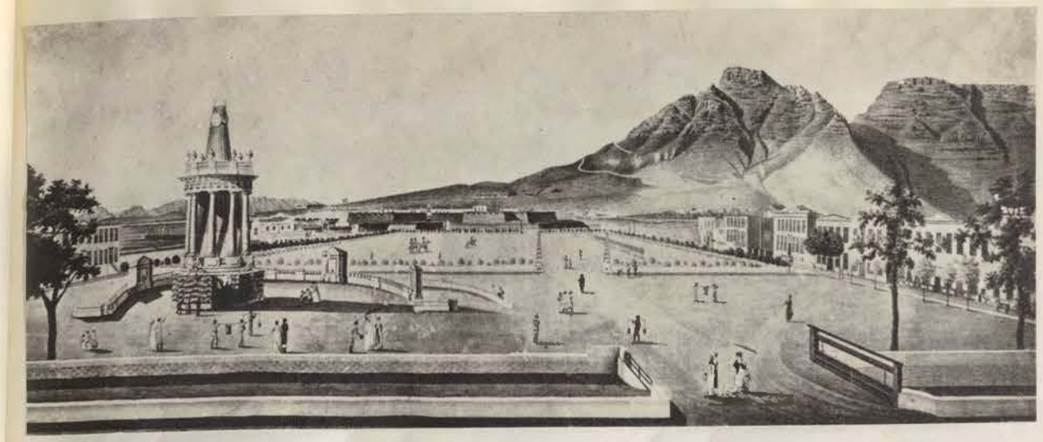
'Soon after the Cape fell into our hands, a few coffee-houses and taverns were established, by persons who came from England for that purpose...'.[1] Although Percival adds that these houses of entertainment were never very popular, this quotation gives an indication of the degree to which immigration from England was changing the face of Cape Town, especially in the commercial sphere. References to merchants who arrived from Great Britain at this time are very common. While the Capetonians did not expect the English to keep the Cape at the end of the war, there was a small but strong body of opinion among the English themselves that they had come to settle permanently.[2] Both the merchants and the officers of the Government and the military bought or rented houses, and soon an acute housing shortage was created - 'Where I shall lodge I cannot say, as a House is not to be hired for any Money at present in the whole Town. Mr. Pringle was obliged to pay Eighty thousand guilders for one a few days ago...' wrote Andrew Barnard in January 1800.[3] (This it was which doubtless induced him to hasten the completion of 'The Vineyard', so that he and his wife could live there permanently.)

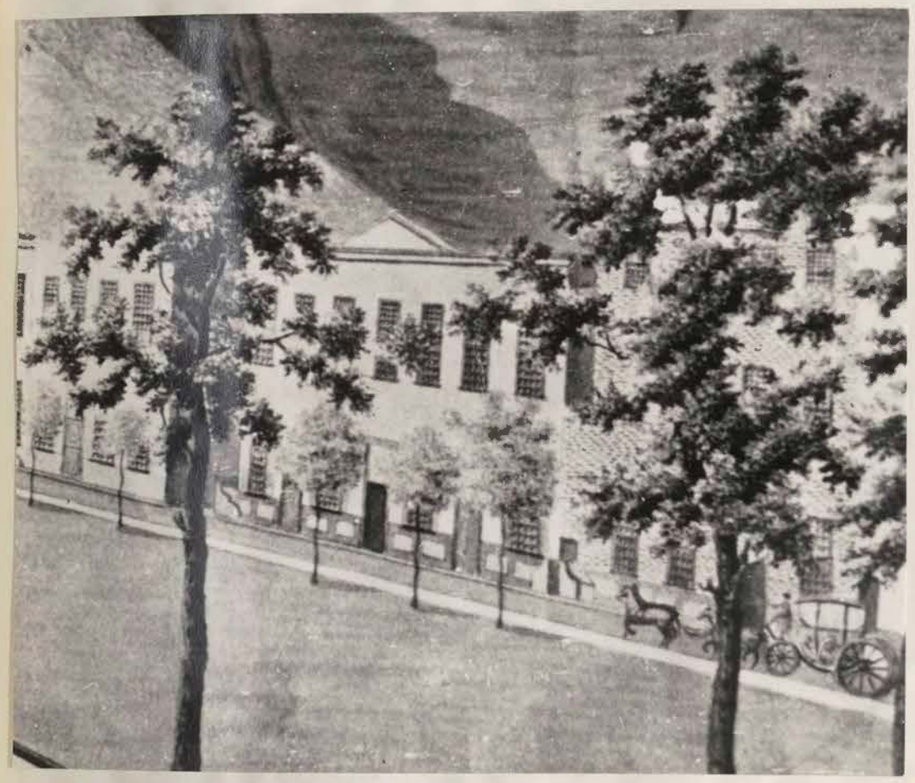
Faced with this situation, new arrivals in the years between 1799 and

1803 were forced to have houses built for themselves. 'Many new houses were erected by our countrymen who came out to settle here on commercial business or in the service of the Government', wrote Percival in 1804.[1] The type of house they desired was uncompromisingly English. They avoided the traditional white washed plaster and sculptured plaster decoration of Cape Town, which had always struck British visitors on arrival as unusual,[2] and introduced in their stead a style of house such as was most common in England at that date, relying almost entirely on proportioning and material texture for its effectiveness. Writing of the homes of the British in Cape Town, Percival says '...These houses are handsomely built after the English style of brick retaining their natural colour, which is certainly much better on many accounts then having them whitened, a custom that in the hot season produces an intolerable glare.'[3]

A number of early brick houses are identifiable in old sketches and photographs of Cape Town. A fine double storey brick house in the Heerengracht (Plates 63 and 68) is shown together with the adjoining brick warehouse, in Burchell's panorama of 1815 (Plate 65) and appears to have been a merchant's house.[4] Another house, facing the Parade, and even more splendid, is shown as face-brickwork in a drawing (thought to be by Thibault) of the New Fountain in the Parade (Plate 64).[5] If this water colour is the original design drawing, as has been suggested,[6] then it was executed in 1805, and the three storied brick house seen through the trees on the right (Plate 66) must date from the first Occupation.[7] This building appears unchanged in

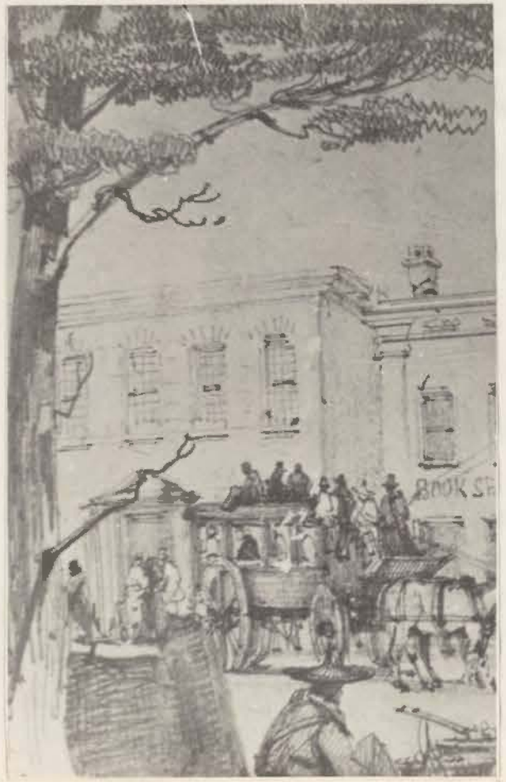
1. Percival, 116-117.
2. Stucco was only just becoming fashionable in the most modern buildings in Great Britain. Another twenty years would pass before it reached the zenith of its popularity in the London terraces of John Nash.
3. Percival, 116-7.
4. Note that its windows were also set back from the brickwork face of the building, and the proportioning is typically Georgian. The cornice was of plaster.
5. This water colour sketch, now in the Africana Museum, was the model from which the engraving in Maria Graham's 'Journal of a Residence in India' published in England in 1813, was made. It is definitely ascribed to Thibault by the editor of 'Pictorial History of South Africa'
6. 'Africana Notes & News', I, No. 3.
7. The building is clearly visible in Lady Anne Barnard's Panorama of 1801.





64. (At top). The Parade in 1805, Thibault.

66. (Below). Detail of Plate 64, the right Rand corner, showing the three storey brick house of the first British occupation.



67. Detail of a Bowler drawing of the Heerengracht, suggesting that the house numbered 72 in Burchell's panorama (Plate 65) was originally of brick.

65. (At top). The Parade and the Heerengracht in 1815, by Burchell. (Witwatersrand University).

68. (Below). An early photograph of the houses numbered 76 and 78 in Burchell's panorama, and of the warehouse adjoining 78. (Elliott).

1. e.g. Elliott 7708.

2. It also appears in Plate 24 'Thomas Bowler', E. & F. Bradlow (Cape Town, 1955).

3. The likelihood of all the brick houses in Burchell's panorama dating from the First Occupation and not from a time just prior to the execution of the drawing is further emphasised when it is remembered that during the First Occupation many British officers and merchants believed that Britain would keep the Cape definitely. During the Second Occupation, until the Peace Convention of 1814, when the Cape was confirmed as a Crown Colony, the British, having learnt by bitter experience, were apprehensive that at any time the colony might be restored to the Netherlands, and consequently were extremely cautious of permanent investment in Cape property.
c. Theal 'History of South Africa 1795 - 1834'. 386.
cf. Burchell's Panorama, Plate 24. E. & F. Bradlow 'Thomas Bowler'.

4. E. & F. Bradlow 'Thomas Bowler' Plate 132, left hand side, and early photographs.

5. 'South Africa - 104 Photos'. Robert Harris. Port Elizabeth 1880.

6. Africana Museum.
More examples of facebrick houses may come to light as early photos are examined. Early panoramic photographs suggest that there were a number in Buitengracht St., Bree St., and in the Malay Quarter. There were also at least two in Wale St. It is of course difficult to date any of these houses without detailed photographs or other sources of information.

Burchell's panorama, where it is shown red; (Plate 65 left) it was afterwards, as Grigg's Bookshop, painted dark red in a de Meillon water-colour of the 1830's.

The three houses on the left of the brick warehouse in the Heerengracht are also painted red in Burchell's panorama (Nos. 76, 77, 78). In the earliest photographs (Plate 68)[1] the pedimented house, 76, can clearly be seen to have walls of textured face-brickwork, and, although much altered, this is probably an early example of the Georgian brick townhouse.[2] (It will be noted that the Heerengracht in 1815 may thus have boasted five adjoining face-brick buildings in one block alone!) Further up the Heerengracht was another brick house (No. 72 Plates 65 and 68).[3] Other examples of the Georgian face-brick townhouse, dating from the First Occupation or early in the Second, appear to have existed in St. George's Street,[4] Plein Street, and Keerom Street.[5] Brick houses and warehouses on the seaward side of the town may be discerned in W.M. Graig's oil painting of the 'Cape of Good Hope', 1806.[6]

Some of the group of brick houses and warehouses in Graaff St. (See Plate 44 on page 166) may possibly date from the First Occupation but as they incorporate details, such as the cast-iron balustrading which belong to the Second Occupation, they will be dealt with in a later Chapter, together with another fine Georgian brick house (the only one still substantially intact), 'Bertram House' in the Gardens. Face brick houses following this fashion continued to be built during the 1820's and even later.

The difficulty of identifying English brick houses of the First Occupation

1. Merrifield discovered a record of a single shipment of 50,000. 'South African Architectural Record', March 1928.

2. London Building Act of 1739 laid down that bricks within 15 miles of London should measure 8¾" x 4½" x 2½". J. Summerson, 'Georgian London', (London 1945), 64.

3. C.O. 68. 10th July 1815.

4. This would explain the poor condition of the brickwork of one of the two houses in Adderley St., above mentioned, and the subsequent whitewashing, bagging and even plastering of a number of the brick buildings dating from this time (e.g. many of the remaining warehouses, and presumably a number of the houses.)

is complicated by the strong possibility that some of them were afterwards plastered, either because they passed into Kapenaar hands, or because of rapid decay in the inferior brick surface.

Although local kiln-built bricks were readily available, they were seldom as fine or as durable as imported bricks. Under the Dutch East India Company 'geele klinkers' were imported in large quantities.[1] (When peace and import regulations allowed it, they continued to be imported from Holland under the English). For military and naval purposes hard-burnt bricks were imported from England early in the First Occupation. English bricks were considerably larger and darker than those from Holland.[2] Hard-burnt bricks, or 'stocks', as they were called, were of two types, 'grey' and red, of which the former were more commonly imported, though the latter were occasionally used in arches over windows. 'Grey' bricks varies from reddish-brown in colour to yellowish-brown - the colour was favoured because it harmonized well with stone and white woodwork. (A harder crimson brick of very fine sandy quality, called the 'rubbing brick' or 'Windsor brick' which was used in the best work in England was also sometimes seen at the Cape.)

English bricks were obtained from the Naval yard at Simonstown for Government work,[3] but for the private contractor their cost was often prohibitive, being more than 5 times that of Cape bricks.

It therefore seems likely that for some of the first Georgian face-brick houses built at the Cape, experiments with selected local bricks were adopted.[4]

Many different types of warehouses were built in Cape Town at the turn of the century: those under the houses and the theatre have already been mentioned. Some of the early wine stores survive, with their fine [illegible] klomje

1. v. Daniell engraving: First Theatre, right background (Plate 29 on Page 52).
   J. Walker watercolour: Greenmarket Sq. left.
   T. Bowler watercolour: Dutch Reformed Church, right. (E. & F. Bradlow 'Thomas Bowler' Plate 52).
   Elliott 4055.
2. J.G. Wattjes & F.A. Warners 'Amsterdam Bouwkuunst an Stadsschoon' Pl. 258, 261, 71.
3. W.M. Graig: oil painting of 'Cape of Good Hope' 1806 Africana Museum.
4. v. J. Summerson, 'Georgian London' Plate LXXIX.
5. e.g. in the Heerengracht (Plate 65) and Graaf Street (Plate 43 V Page 165).
6. Graaff St., warehouses. That in Wale St. illustrated in Fig. had a granite cornice.
7. However, exposed brick cornices do occur, notably in the warehouses at the bottom of Strand Street which are now part of the buildings of the Railway Station.
8. Later warehouses incorporated pointed-arched patterns in the glazing bars, see Page

69. Detail of the warehouse in Plate 71, showing the burglar guards inside the ground storey fanlights.

arches over boarded teak doors, set in white plaster facades. Another common eighteenth century Cape warehouse was double storied, with a rectangular opening for doors below, and a smaller rectangular loft opening above.[1] This is the standard Amsterdam pattern, but with a flat cornice instead of a steep tiled roof.[2]

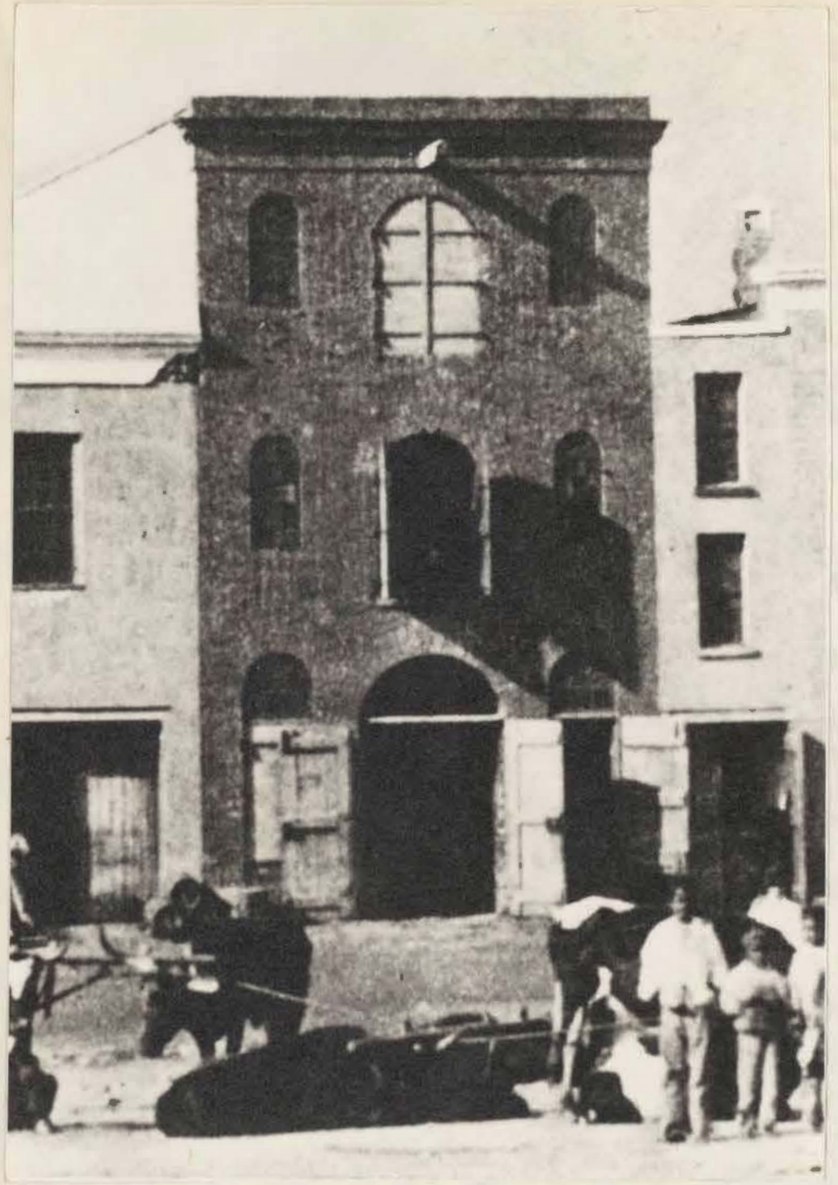
The English origin of the arcaded brick warehouse which first appeared during the British Occupation of 1795 - 1803[3] is at once apparent, not only in similarity of the design to those in the homeland,[4] the use of face brickwork, and the frequency with which these warehouses are associated with brick houses (Plate 63)[5], but also in the elongated proportioning of the windows as compared with those of the other types of warehouse.

The pattern of these brick warehouses is highly standardised. (Plates 70 to 72). Always either two or three storeys in height, the dark brickwork facade is finished at the top with a pale stone[6] or white plaster cornice. The necessity for the cornice to be of a more waterproof material than face-brick may suggest that inferior bricks were often used for the warehouses.[7]

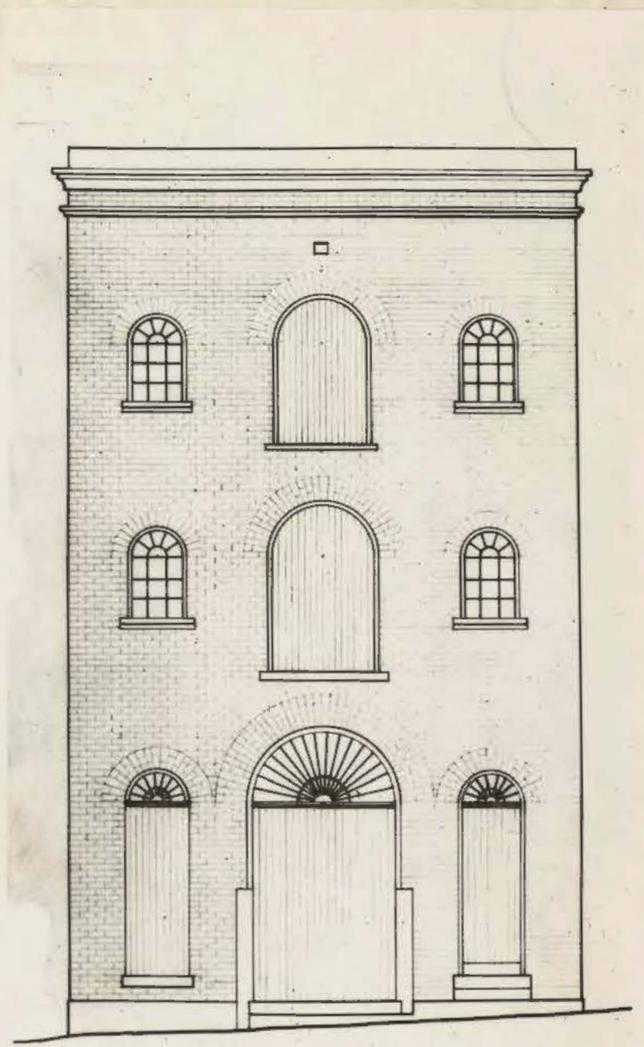
Each storey has a large central arched opening for the passage of goods, closed by a pair of doors. Flanking this on either side is an arched window (with generally a radiating pattern of glazing bars at its head).[8] Goods were were raised or lowered on the outside of the building by means of a removable block and tackle attached to a stout teak bracket which projecting from the top of the facade just below the cornice.

The openings on the lowest level were protected by shutters and doors

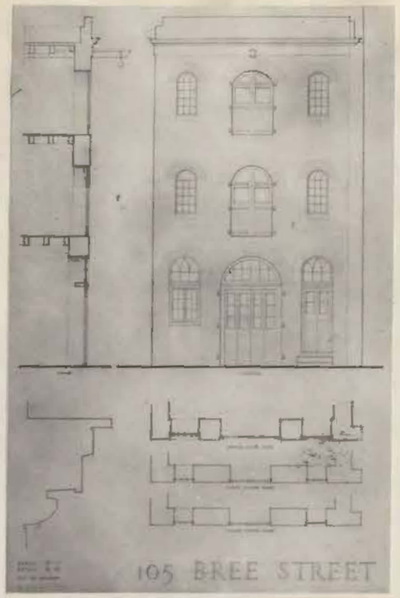
70. Surviving brick warehouse in Rose Street.



71. Brick warehouse in Riebeeck Square, 105, Bree Street (cf. Plate 73). (Africana Museum).



72. Brick warehouse in Wale Street, now demolished, measured by R. Martienssen, and drawn by R. Silcock.



73. Measured drawing of Plate 71 in its surviving form, by Greenberg.

below the springing of the arch, and above by elaborate radiating burglar guards. The latter were locally made of wrought iron, often reminding one of the decorative iron fanlights used by the Adam brothers and their followers in England; these attractive iron window guards have survived on many of the warehouses down to the present day. (see Plate 69).

In March, 1802, the Treaty of Amiens was signed. It provided among other things for the transfer of the Cape Colony to the Batavian Republic. On Feb. 19th, 1803, the Batavian flag was run up at the Castle, and a few days later the British officials sailed for home. Many British merchants remained, however, restrained by commercial investments and (if they had married locally) by ties of affection and family. William Duckitt, his assistants and their families also stayed in South Africa, where they, like so many other Englishmen, had purchased farmlands and erected houses.

After seven and a half years of British Occupation the Cape was prosperous and well-fortified, with settlement and trade expanding rapidly. The furniture, fashions and manners of the inhabitants had been profoundly influenced by imported British traditions; a change undoubtedly facilitated by much that was common in the heritage of both Georgian and Cape architecture. As the British left, in spite of the jubilation of the inhabitants at the return to Dutch authority, the Cape was studded with Georgian buildings and the workshops lined with English pattern books. British architectural ideas were already making inroads on the Rococo traditions of the eighteenth century: the nineteenth century, characterised in architecture by rapid technical development and the exchange of old aesthetic ideas for new had already begun.

FOUR :

FANLIGHTS.

1. An alternative solution was arrived at by placing windows to flank each side of the doorway. On rare occasions a third solution was found by placing the glazed panel in the door itself.

1. Late eighteenth century houses in Monnikendam, Holland.(cf.Plate 7, RGA.1.).

FANLIGHTS.

A significant indication of the effect of the British occupation is to be found in the changing character of Cape fanlights.

Before proceeding further, therefore, let us examine the fanlights of the period under discussion - which I have classified for convenience in terms of the shape and design. For the sake of completeness this chapter includes a number of examples chosen to illustrate subsequent developments.

The late Mediaeval houses of the Hansa towns in Northern Europe had been crowded together with narrow frontages and deep rooms. The maximum possible light had therefore to be obtained from the small facades. It was the problem of lighting the entrance halls which first led to the placing of glazed areas above the doorways.[1]

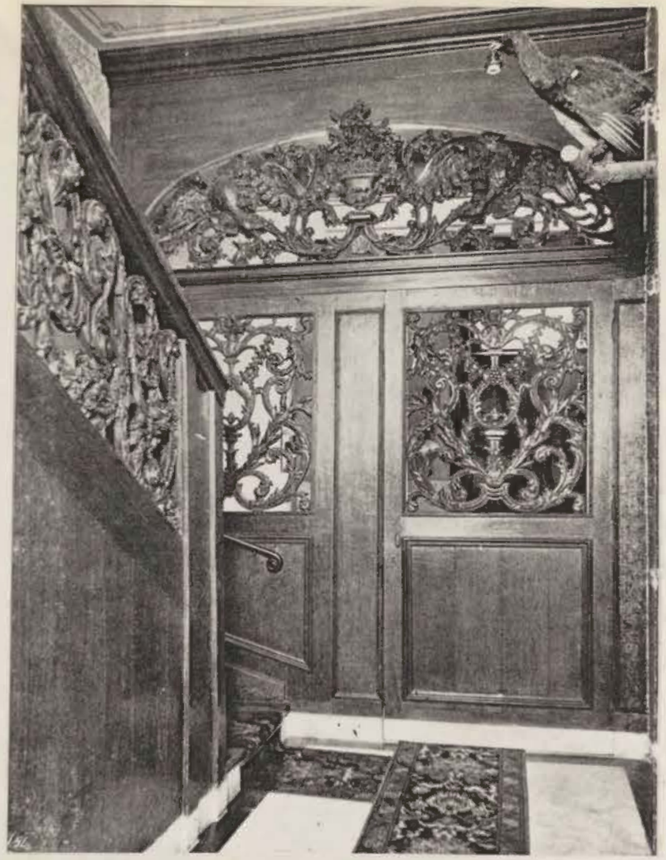
When Dutch tastes were imported into England at the end of the seventeenth century (under the influence introduced by Charles II and William of Orange) the type of fanlight which became most popular, and gave rise to its English name, was one decorated with a pattern of lines radiating from a central semi-circle. (v. Figs. CP, CCP, CI, etc. Plate 10). It served not only to light the entrance hall, but also acted as a strong decorative focus on the external facade of the building, thus concentrating attention on the doorway. Naturally there soon grew up a desire for a wider range of patterns, and, as the tradition was established that a fanlight should be a highly ornamented and distinctive feature, the designs which were employed became increasingly varied and complex.

2. Doorway and Fanlight in Amsterdam. ± 1800.

In view of the continual exchange of ideas between England and the Continent throughout the late 17th and 18th centuries it is not surprising that at first glance we should experience some difficulty in distinguishing between English and Dutch influences at the Cape. We are aided, where fanlights are concerned, by two important details which act as clues; these are, firstly, the incorporation of a lantern into the fanlight, and secondly, the introduction of 'Adam' motifs.

Many of the Cape fanlights, especially those of the period before the influx of the Albany settlers strengthened British influence beyond Cape Town, included in their design central glass lanterns which lit not only the halls within but also the street without, thus serving as substitutes for street lamps. Although fanlight lanterns were common in England during the hey-day of Dutch influence (i.e. in the reigns of William and Mary and Queen Anne) they had ceased to be seen there by the middle of the eighteenth century. This was doubtless due to the taste of the Palladians for strict simplicity in fanlight design as in everything else. Since they continued in popular use in Holland until Empire times, we may conclude that lanterns in fanlights at the Cape are indicative of Dutch, not of British, influence, (v. Figs. RR1, RCA.2-4, RCE.I, Plate 16, and RGC.7, Plate 10, etc.)

English fanlight design was influenced in the later part of the eighteenth century, along with everything else, by the tastes of the Adam school. Robert Adam had been fond of sparkling ornament, and embellished the traditional radiating fanlight with festoons of delicate swags and ribbons. These bands of classical swags which hung in graceful curves from the outer - and sometimes from the inner - semicircles of the frame were an unmistakably British device, and one which did not achieve widespread popularity on the Continent as was the case with so many of the other Adam details.



3. Entrance to a house in Bree St., Leiden, Holland. ± 1690.

4. Fanlight from the Castle (?), drawn by Silip Schutte.

1. Note J., de Bosdari, 'Anton Anreith'.p.75 - 6

2. The late date of their introduction may at first seem surprising, until one remembers that popular taste in the Cape in the 18th C. generally lagged somewhat behind that of the home countries.

5,6. Fanlights from Government House,C.T., drawn by Silip Schutte.

When the first British occupation of the Cape began, most of the basic forms of fanlight which we associate with the nineteenth century were already present at the Cape. If we divide the fanlights into the rough general categories of 'Rococo', 'Radiating', 'Geometrical' and 'Rectilinear' we see that all four of these types were common in Holland in the late eighteenth century (Plates 3, 10, 7 & 20). It is mainly in matters of detail, proportioning and the introduction of Adam ornament that the influence of the British occupation on South African fanlights is first evidenced.

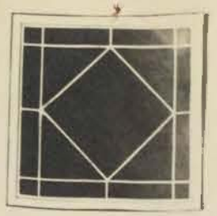
I. ROCOCO FANLIGHTS.

The earliest fanlight designs of which we have a reasonably accurate record from the first British occupation belong to the Rococo tradition which flourished at the Cape in the second half of the 18th century. Thus the two fanlights which are generally assumed by scholars to date from Governor Yonge's redecoration of Government House in 1800[1] (See Plates 5 & 6) differ from those typical of the Van der Graaff period (See Plate 4) in the introduction of oak and acanthus leaf forms. In this way they resemble English furniture designs of the period executed under Sheraton influence. It seems reasonable to conclude that the designer (thought to be Anreith) had been studying British pattern books, perhaps with an eye to pleasing his new clients. The fanlights which resulted are unique examples of Sheraton-esque fanlight design, quite unlike any executed in England. They were never repeated at the Cape, and this type of fanlight did not appear again until it was revived by Sir Herbert Baker.

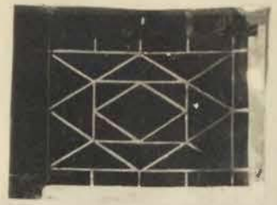
II. GEOMETRICAL FANLIGHTS.

Fanlight designs based on geometrical curves were common in most countries of Europe (including England) in the 17th century. Their reappearance at the Cape under Classicist influence, seems (judging by the age of the buildings in which they occur) to have been not much earlier than 1795

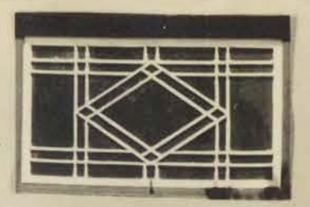
7. Cape fanlights classified into groups and compared with examples from Holland and England. The fanlights are identified on pages 102 A.f.



RGA.1



RGA.2



RGA.3

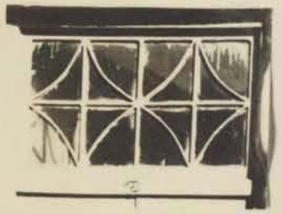
RGA.4

RGB.1(i)

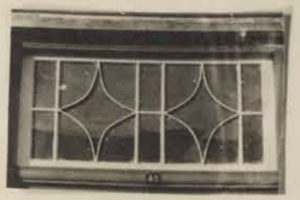
RGB.1(ii)

RGB.2

RGB.3



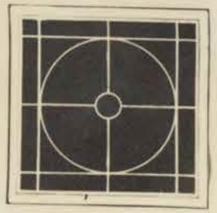
RGC.1



RGC.2

RGC.3

RGC.4



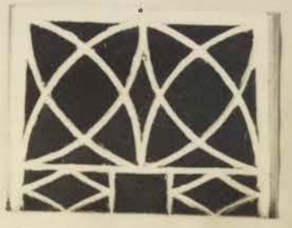
RGD.1

RGD.2

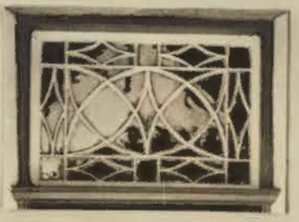
RGD.3

RGD.4

RGE.1

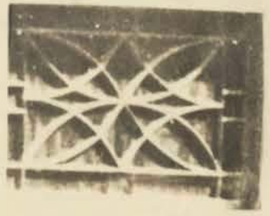


RGE.2



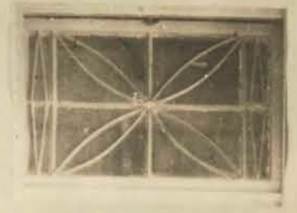
RGE.3

RCM.1



RGF.1

RGF.2



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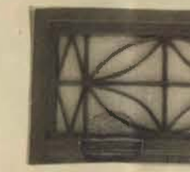
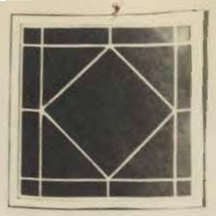


RGF.4



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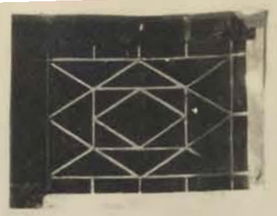
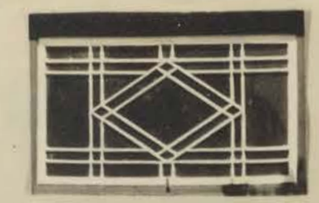
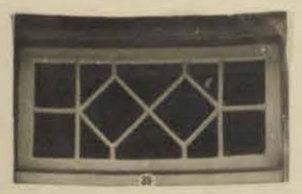


RGA.2



RGA.3

RGA.4



RGA.5

RGB.1(i)

RGB.1(ii)

RGB.2

RGB.3

RGB.4

RGB.2A

RGB.3A

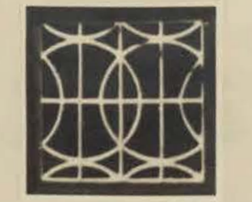
RGC.1

RGC.2

RGC.3

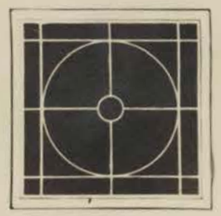
RGC.4

RGC.5



RGC.6

RGC.5A



RGD.1

RGD.2

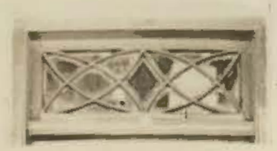
RGD.3

RGD.4

RGD.5

RGD.6

RGC.5B



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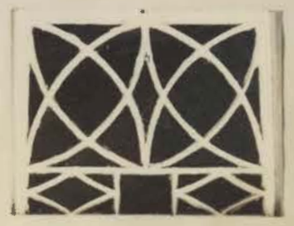
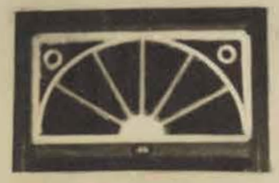


RGE.2

RGE.3

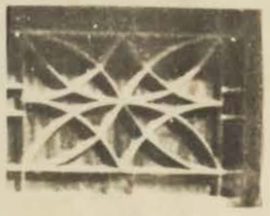


RCM.1

RCM.2

M.1

M.2



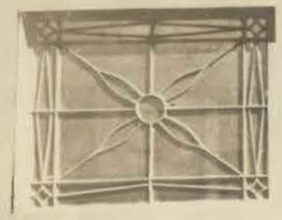
RGF.1

RGF.2

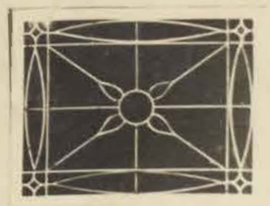
RGF.3

RGF.4

RGF.5



RGF.6



RGF.7

10. Cape fanlights classified into groups and compared with examples from Holland and England. The fanlights are identified on pages 102 A f.

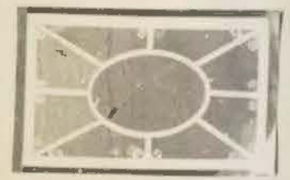

RE.1


RE.2


RE.3


RE.4


RO


RO.1(i)


RO.1(ii)


RO.2


RO.


CP.1


CP.2


CP.3 (i)


CP.


CCP.1

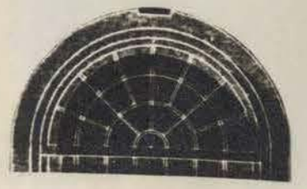

CCP.2


CCP.3


CCP


CCI.1


CCI.2


CCI.3


CCI.


CS.1(i)


CS.1(ii)


CS.2(i)

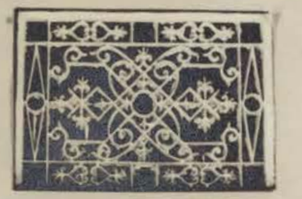

CS.2

RE.1

RE.2

RE.3

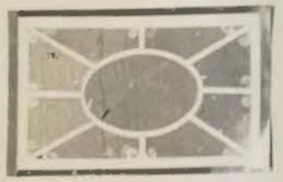
RE.4



RO.4

RE.1A

RE.1B



RO.1(i)

RO.1(ii)

RO.2

RO.3

RR.3(ii)

CP.1

CP.2

CP.3(i)

CP.3(ii)

CP.4

RGC.7 & RE.5

CCP.3A

1695

CCP.1

CCP.2

CCP.3

CCP.4

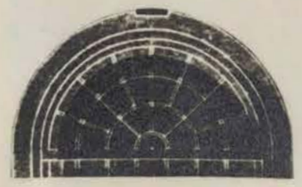
CCP.5(i)

CCP.5(ii)

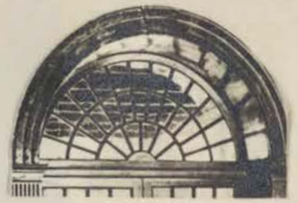
CCP.4A

CCI.1

CCI.2



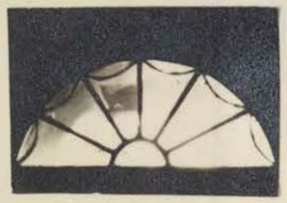
CCI.3



CCI.4

CCI.5

CCI.5A



CS.1(i)

CS.1(ii)

CS.2(i)

CS.2(ii)

CS.3(i)

CS.3(ii)

CS.4

1. Accuracy confirmed by a reference in William Duckitt's diary recording that he saw it under construction in that year.

11. Interior of the entrance doors and fanlight of the Somerset East Drostdy.(CCP.5(ii)).

III. RADIATING FANLIGHTS.

(a). Semi-Circular Headed Fanlights.

For reasons of clarity, let us deal with semi-circular headed fanlights first, in spite of the fact that they are in some cases later than the rectangular headed fanlights.

A radiating pattern is the most natural one for a fanlight in a semi-circular or semi-elliptical arched opening. The pattern of the glazing bars repeats and harmonises with the pattern of voussoirs in the brick or stone arch, and also focuses attention on the doorway below. For these reasons this design has had a continued popularity in Europe which has lasted from the 16th century to the present time.

Plain semi-circular radiating fanlights, i.e. those without decoration, are of three types (Plate 10):

(i) without inner concentric semicircles. CP. {Semi-circular headed with plain radial pattern

(ii) with inner concentric semicircles. CCP. {Semi-circular headed, with concentric intermediate and plain radial pattern

(iii) with staggered radiating patterns. CCI. {Semi-circular headed, with concentric intermediate and irregular radials

These three types were common in both England and Holland from the 17th century onwards. It is worth noting that CCI. 1 & 3 can be accurately dated to 1785, being shown as treatments to window heads in Thibault's drawings for the Great Hospital (later the Barracks). CCI. 4 apparently dates from 1800, when 'Kronendal' was built.[1]

CCP. 2 was used by Thibault in Die Goede Hoop Lodge, Cape Town (1801 - 3). CCP.I appears in the Granary c.1814, where the semicircles are stilted to make room for a scalloped solid panel on the central semicircle, on which there probably hung a lantern.

The radiating glazing bars are found in almost any reasonable number: if even, with a central space, if odd, with a central glazing

12. 'Lansdowne House' Berkeley Square, an Adam interior, showing a typical fanlight (c.f. CS.2).

bar under the crown of the arch. The small semicircle from which the bars radiate could be small and solid, or glazed and large. If a lantern, either permanent or removable, was contemplated, the whole fanlight might be raised on a sub-panel to allow a reasonable height under the central semicircle for the lantern. (CP. 2). This was an eighteenth century inheritance, consistent with the taste for great height in the rectangular fanlight, and one which was soon to vanish as English classical influence was felt.

Georgian fanlights were usually centred on a point at the outer edge of the sash frame (Plates 13 & 10, CCP. 5(i), CS. 2 (i) etc.), or even on the junction of the doors at the top. (CCP. 5 (ii), CCI. 2, CS.I (i) etc.) This meant that the fanlight itself was something less than a full semicircle. Both this and the complete semi-circular fanlight (Plate 10, CP. 3 (ii), CCP. 3, etc.) were common at the Cape, the latter presumably appealing to the taste for perfect geometry in fanlight design we have already noted; but there is no doubt that the former is more subtle, focussing attention as it does, on the door below rather than on the fanlight itself.[1] In some cases the inner and outer arcs are not based on the same centre, a device which was variously designed to correct optically faulty proportioning, or to make room for a lantern. (RCC.I). Plate 16

Where there is one intermediate concentric semi-circle between the inner and outer ones, this is usually positioned midway. An early interior example at 'Norfolk House ' (1799) was, however, unbalanced, the intermediate semicircle being quite close to the central one.[2] The centre from which the top semicircle is struck may lie above, on, or below the bottom frame of the fanlight. Besides the Granary fanlight, mentioned above, fanlights at 'Groote Post' (CCS. 6, c. 1812, possibly also by Thibault), 'Rhone' (RCA.I) and 131 Bree Street (the Anreith Mercury pediment house: fanlight RCL.I) as well as many other early fanlights have an

1. This effect was used by Thibault to unite the fanlight to the windows below in Die Goede Hoop Lodge, CCP. 2.

2. In the case of the Hiddingh Road Houses, Newlands (c,1825 - 30 ?) which are Regency in style, the intermediate semicircle is near the outer edge forming a border.

1. Otherwise traditional Cape Dutch farmhouses such as 'Imhoff's Gift', 'Zwaanswyk', 'Vergelegen' etc., incorporate these 'Adam' festooned fanlights. It is strikingly noticeable that they are the most common near the road between Cape Town and Simonstown and in those few areas which were in close contact with the English administration.

2. This device is, of course, of English origin. It is mentioned as one of the personal touches of the Adam brothers by James Lees-Milne ('The Age of Adam'. London, 1947, 64).

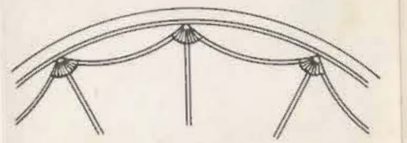
13. Radcliffe Observatory, Oxford, designed in the Adam manner. (cf. CS.2.).

outer semicircle struck from a centre well above the bottom of the frame, though in most cases the centre of radiation is still on the bottom frame.

Decorated semicircular fanlights are those which have some ornament at the end of each radiating segment. The most common of these are of the Adam type, festooned with a row of swags hanging under the edge of the outer semicircle.

Judging by the frequency with which these festooned fanlights appear in Cape Dutch farmhouses of the turn of the century (e.g., Plate 16 RCA. 9 and RCA.10) they must have been very fashionable at the Cape during the First British Occupation.[1] It is interesting to speculate that 'Klapmutz' may have been one of the first farmhouses in the hinterland to boast one (E.7, Plate 14).

Festooned fanlights are found in all the same varieties as plain fanlights, and more besides. That shown in Fig. CS.6 (Plate 14) has an inner semicircle which is also decorated with festoons. A particularly interesting fanlight is to be seen at 'Ganze Kraal' in the Darling District, which (CCS.6, Plate 14) is of great interest because it is the only one, besides two rectangular fanlights which used to be in houses in Parliament Street (Plate 19 RS.3 and RS.2) in which the swags are linked by scalloped fans, resembling tassels, though they are actually meant to be 'bell-flower husks'.[2] The date on the gable at 'Ganze Kraal' being 1806, it is possible that the whole building dates from that time, although there seems to have been two other occasions on which this fanlight



CS.5

CS.6

CS.7

CS.8

CS.9

CS.10

CS.11

CS.12

CCS.1

CCS.2

CCS.3

CCS.4

CCS.5

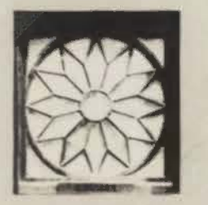
CCS.6

CCS.7

CO.1

CO.2

CO.3



CA.1

CA.2

CA.3

S.1

E.1

E.2

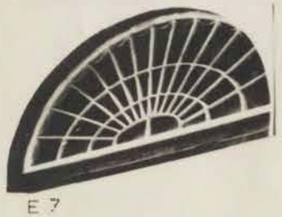
E.3

E.4

E.5

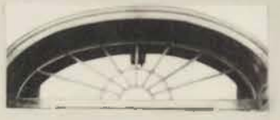
E.6

S.2



E.7

E.8



E.9

E.10

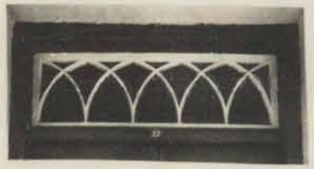
GCC.1

PA.7

PA.8

PA.10

PA.1



PA.2

PA.3

PA.4

PA.5

PA.6

PA.9

14. Cape fanlight classified into groups; they are identified on pages 102 A f.

CS.5

CS.6

CS.7

CS.8

CCS.1

CCS.2

CCS.3

CCS.4

CO.1

CO.2

CO.3

CA.1

E.1

E.2

E.3

E.4

E.7

E.8

E.9

E.10

PA.1

PA.2

PA.3

PA.4

1. Cape Archives C.O. 53

2. J. Lees-Milne, 169 '... echoed fainter and fainter, even into the 1830s and 40s, the dwindling call of the age of elegance.'

15. Fanlight in Sir Joseph Bank's House, Soho Square, by Robert Adam. (cf.E 4).

may have been introduced. One was in 1812, when Thibault was working there,[1] and the other some time after 1814, when Lord Charles Somerset embellished the establishment to make it a suitable centre for his shooting parties.

Festooned fanlights continued to be popular at the Cape, as they did in England, until the early Victorian Age.[2]

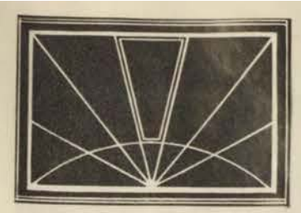
In South Africa, decorated fanlights are also found in which the festooning is replaced by zig-zag lines, giving a star-like effect; Plate 14 CA. 2 & 3 are particularly fine examples. Scalloped segments occur in S.1 and 2, the latter probably dating from the early 1830s. Another, later, variation is the introduction of undulating ornament. This took many forms (v.CO.1, CO. 3). The fanlight of Saasveld was a typical early Victorian derivative of this type, with the inside of the fanlight frame fretted to ogee curves, one to the head of each segment of the frame. (CO.2).

Types CS.7 - 12 are all late types of decorated fanlight, with patterns which remind one of the verandah barge-boards of the same period.

Elliptically-headed fanlights fall into the same categories as circular-headed. They are another derivative of Rococo taste in the 18th century, but one which had a resurgence of popularity in the early years of the nineteenth century, especially in England. The fanlight at 'Klapmutz' has already been mentioned (E 7, Plate 14) but there were also early fanlights of this type in Simonstown (E.2). Elliptical-headed fanlights were used in 'Newlands' (1819 - E.3), and in the Drostdy at Worcester (E.9) in which latter the glazing bars radiate from two concentric semicircles, a somewhat odd combination of forms, which may indicate that the fanlight is a modern replacement. Some beautiful examples of elliptical fanlights are still to be seen in houses facing on

16. Cape fanlights classified into groups, and an example from Holland. The fanlights are identified on page 102 A f.


RR.1


RR.2


RR.3

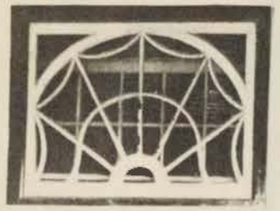

RR.4


RCA.1


RCA.2


RCA.3


RCA.4

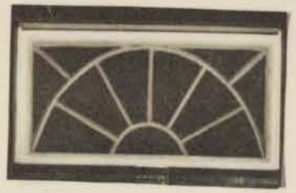

RCA.9


RCA.10


RCA.11

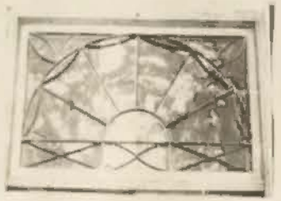

RCB.1

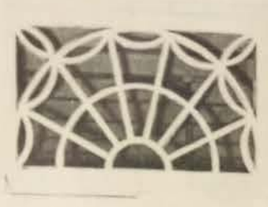

RCC.1

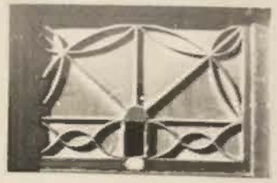

RCC.2


RCC.3

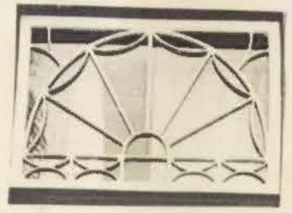

RCC.4


RCD.1


RCD.2


RCE.1


RCF.1(i)

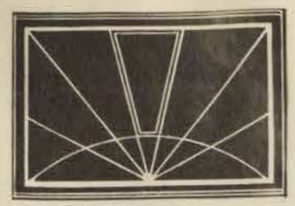

RCH.1


RCH.2


RCJ.1


RCJ.2


RR.1


RR.2


RR.3


RR.4


RR.5


RR.6


RR.2A


RCA.1


RCA.2


RCA.3


RCA.4


RCA.5


RCA.6


RCA.7


RCA.8


RR.7


RCA.9


RCA.10


RCA.11


RCB.1


RCB.2


RCB.3


RCC.1


RCC.2


RCC.3


RCC.4

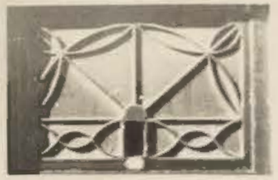

RCC.5


RCC.6


RCA.12


RCD.1


RCD.2


RCE.1


RCF.1 (i)


RCF.1 (ii)


RCG.1


RCH.1


RCH.2


RCJ.1


RCJ.2


RCK.1


RCL.1


RCL.2

17. Shop in Magdalen Street, Norwich, England. (c.f. RCH.1 and RCM.1.).

to the old market in Cape Town. (E.6).

Later fanlights of this type have decorated inner segments from which the main pattern radiates. The decoration takes the form of circles (E.4), semi-ellipses or curvilinear star shapes (E.5), all of which can be traced back to fanlights in England. (e.g. Plate 15).

A final type of circular fanlight which is worth noting, is the geometrical, often centering on a complete circle. GCC.1 (Plate 14) is an example which (having occurred at 'Great Westerford' and a house in Bree Street) is probably no later than the early 1830s, and may even be earlier.

(b) Rectangular radiating fanlights.

In this category fall rectangular fanlights which have

(i) a radiating pattern but no large semicircular glazing bar.

(ii) a radiating pattern contained within a segment of a large semicircle.

(iii) a radiating pattern contained within a semi-circle.

Type (i) includes some particularly beautiful fanlights, such as (Plate 16) RR. 2, and RR. 5. The screen at 'Imhoff's Gift' (RR.7) appears to date from after the first British occupation, although the fanlight itself could equally be Dutch or English, while 'Cradock Place' near Port Elizabeth (1811, ~~Plate 23~~),[1] and the Colesberg fanlight shown in RR.3 are probably extravagant, but finely controlled, versions of the traditional radiating pattern in a rectangular frame.

Type (ii) is one which is commonly associated in our minds with the Cape Dutch doorway. One of the reasons for this is the frequent occurrence of a heavy treatment to the topmost arc, which implies an arched

1. Frederick Korsten rebuilt 'Cradock Place' in the years following 1811. v. J.J. Redgrave, Port Elizabeth in Bygone Days', 1947:15.

18. Interior of a doorway in Church Street, Cape Town (RCE.1.).

head to a doorway which either has very little arching (as in the case of 'Rhone', RCA.1), or none at all. This feature is rarely met with in English fanlights. On the other hand, the screen shown in RCA.12, which comes from the Drostdy at Tulbagh, has a very strong English character about it, complete as it is with louvred panels. And the fanlights of 'Zwaanswyk' (RCA.9, v. also Chapter 3, Plate 52) and those of 'Bloemendal' (RCA.10, Chapter 7, Plate 8)have even festoons of swags to convince us of the interaction of English and Dutch influence in these, as in so many other features.

In order to achieve the square shape which was fashionable at the turn of the century this type of fanlight is often stilted on a base panel.

The latter is used either to accommodate a central lantern (the spaces which remain on either side being patterned - RCA.2,3,4,10) or the whole of the lower panel is embellished with a continuous diamond or curvilinear star pattern (RCA.7, 11 etc.).

Type (iii) has a perfect, or near-perfect, semicircle contained within a rectangle. The semicircle contains a varying number of radiating segments, with either a solid or an open centre. Often a base panel is incorporated, providing space for a lantern if one is desired. (RCB.3, RCE.1, (Plate 18) RCH.1, etc.) or alternatively, for a band of continuous decoration (RCD.1, RCG.1 etc.). Sometimes the base panel is left plain, and is simply divided up into conveniently sized and pleasantly proportioned panes. (RCA.8, RCK.1). There are two unusual designs in RCH.2 (which has two plain base panels below and one similar plain panel above the semicircle) and RCC.6 (which is designed as a semicircle standing on a base panel, with a border round the whole).

19. Cape fanlights classified into groups; they are identified on pages 102 A f.

R.1

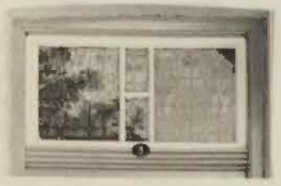
R.2

R.3 (i)

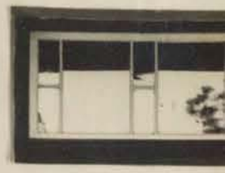
R.3 (ii) R.4

RH.1

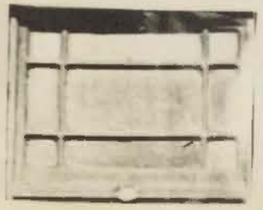
RH.2



RH.3

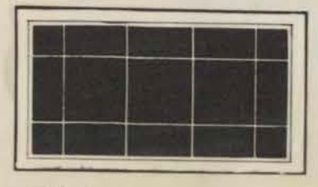


RH.4



RB.1

RB.2

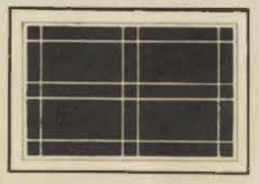


RB.3

RB.4 (i)

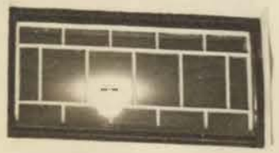
RBX.1

RBX.2

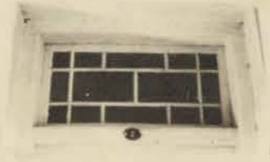


RBX.3

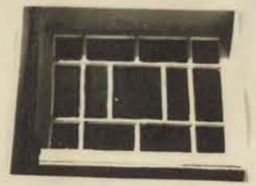
RBX.4



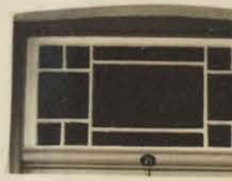
RBS.1



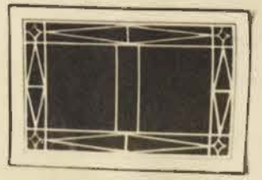
RBS.2



RBS.3

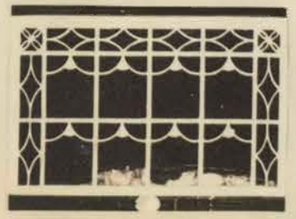


RBS.4



RBS.1

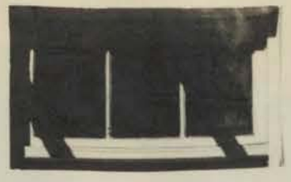
RS.2



RS.3

RBD.1

R.1

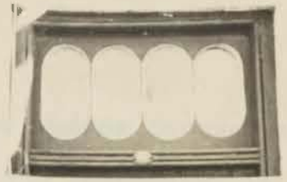


R.2

R.3 (i)

R.3 (ii) R.4

RX.1



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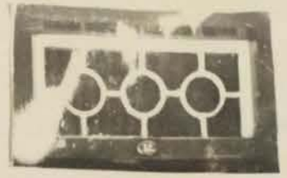
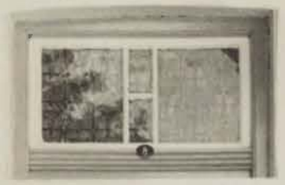


RGB.5

RH.1

RH.2



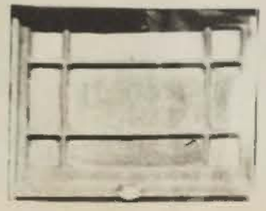
RH.3

RH.4

RA.1

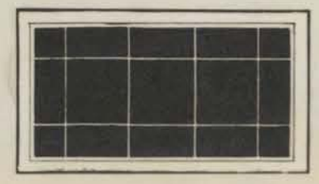
RA.2

RA.3



RB.1

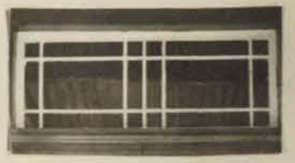
RB.2



RB.3

RB.4 (i)

RB.4 (ii)

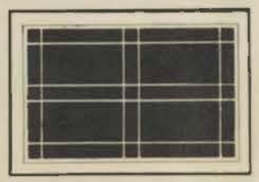


RB.5

RA.5

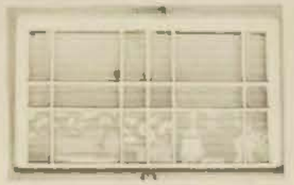
RBX.1

RBX.2



RBX.3

RBX.4



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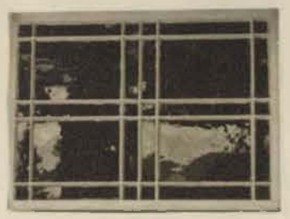
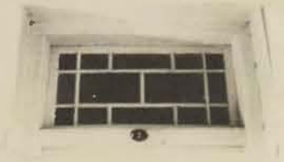


RBX.6

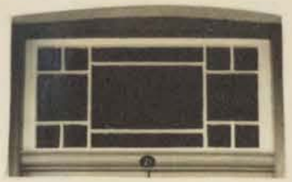
RBX.7

RBS.1



RBS.2

RBS.3



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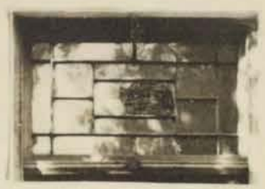
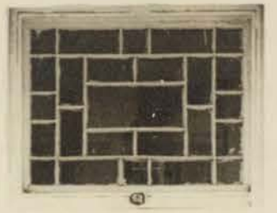


RBS.5



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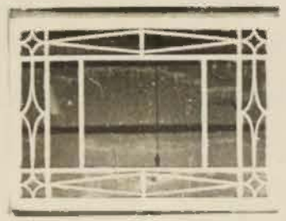
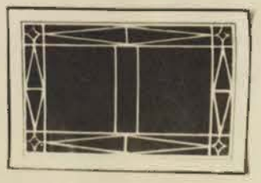
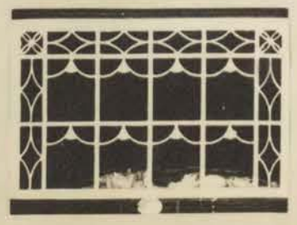


RBS.7



RBS.1

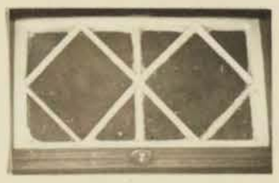
RS.2



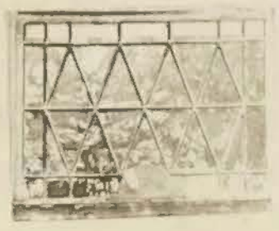
RS.3

RBD.1

RBD.2 RD.1



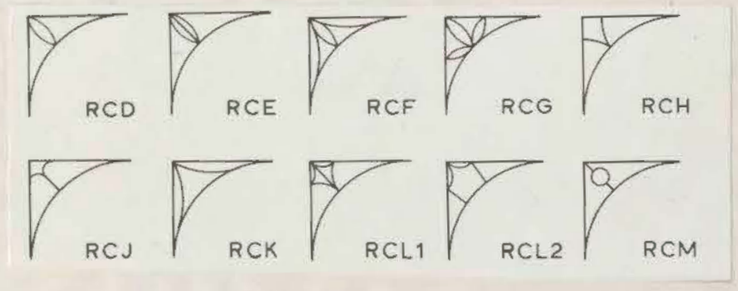
RD.2



20. Houses in Middelburg, Holland, 1st quarter of the nineteenth century.

1. Manuscript. S.A. Public Library

Type (iii) fanlights can be categorized in terms of the treatment of the top corners of the rectangle - i.e. the treatment of that awkward space between the semicircle and the edge of the frame. This is either left plain (RCA.1-5, 7-11) or embellished. The simplest form of embellishment is that achieved by extending one or more of the radiating glazing bars beyond the semicircle and into the outer frame (RCA.6, RCB.1-3, RCC.1-6). Other types of decoration which occur are shown in the diagrams below:



Only one of these types can be accurately dated (RCA.4, 1819 : shown in a drawing in Campbell's Diary [1] of 'Mr. Van Breda's new house, Kloof Street') but a number of the most elaborate of them can be placed with certainty within the decade of the 1820s. Some, such as RCD.2 ('Valkenburg') appear to date from the period 1795 - 1810.

IV. RECTILINEAR FANLIGHTS.

In this category fall all fanlights which have patterns made up of intersecting straight lines. In their simplest form these fanlights are composed of a number of identical rectangular panes of glass, so that they look not unlike an ordinary window. This type was traditional

21. Late Georgian fanlight at Haselmere, Surrey, England. (c.f. PA.10. and Plate 22).

at the Cape in the 18th C. (Figs. R.1 and RX.1), as it was throughout Plate 19 Europe. The advent of larger sheets of glass in the early 19th century, together with the English taste for a long horizontal fanlight, brought simple fanlights with 3, 4, 6 and 8 panes into general use, especially in the Eastern Province, where the type became very popular with the 1820 settlers (R.2, 3, RX.2 etc.). An ornamental version consisted in the addition of an arched profile to the top (and sometimes bottom) of each pane (RA.1-5). This was also common in Britain.

The addition of a plain glazed border to the simple fanlight gave it greater importance without adding enormously to the cost. Varied effects could be achieved by varying the sizes of the border (RB.1, RB.2) and by carrying dividing members through from one side to the other, or cutting them off short at the border. (RBX.1, RBX.2). Then the glazing bars could be grouped in twos and threes to produce a greater decorative effect. (RB.4 - 5). Finally, one or more horizontal cross members could be introduced to elaborate the pattern (Type RBX).

Staggering the patterns of border and centre was yet another way of increasing the interest of the fanlight (Type RBS, & RBX.1.).

Diagonal lines were often introduced into the corners of the border (Type RBD), or the whole fanlight might be made up with patterns of diagonal lines forming diamond patterns (Type RD).

Two outstanding fanlights were to be seen gracing houses in Parliament Street until a few years ago. (RS. 1 and 2, v. Page 90). They are basically rectilinear in design, but incorporated below each horizontal member a line of festoons similar in pattern to that described at 'Groote Post'. From this correspondence it seems likely that these fanlights date from before 1820.

1. But see Chapter 13, page 1.

22. Houses in Monnikendam, Holland, ± 1800. (c.f. PA.10. and Plate 21).

houses much earlier

V. GOTHIC.

The taste for the 'Gothick' which began in Walpole's England of the mid-18th century had rapidly gained the ascendant by the beginning of the 19th century, when its influence was beginning to be felt at the Cape. An occasional Gothic window or fanlight was at first the sole concession that middle-class homes made to the new fashion, and it was not until the 1820s that the Gothic Revival began to affect domestic design more materially; a development that will be discussed in Chapter 13.

The earliest Gothic-headed window which can be pointed out at the Cape is that in the Groote Kerk, presumably dating from 1704.[1] Subsequently the Gothic window was to appear consistently in most of the Cape churches (with the notable exception of St. George's).

Meanwhile a type of geometrical design which might easily be mistaken for Gothic was making its appearance in window heads and fanlights. That this pattern was regarded as perfectly Classical is shown by its use in such a pure building as the Bath Assembly Rooms (Plate 21). The same fanlight appears in Cape Town in the early brick warehouses, some of which may date from the 1800-1820 period. (PA.4). Plate 14

Although it is possible to regard these warehouse fanlights and window heads as abstractions of geometrical curves, it yet seems unlikely that the builders were blind to their Gothic implications. At any rate, exactly the same pattern was used for the Wesleyan Shaw Hall, Grahamstown, in 1821-2.

PA.7 is an interesting cupboard pattern built into a house in Grahamstown in the 1820s. PA.9 and 10 are examples from Pacaltsdorp

1. Baltic deal or cedar were favoured.

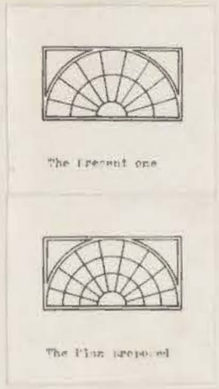
2. C.O. 81; 25th July, 1817: see below

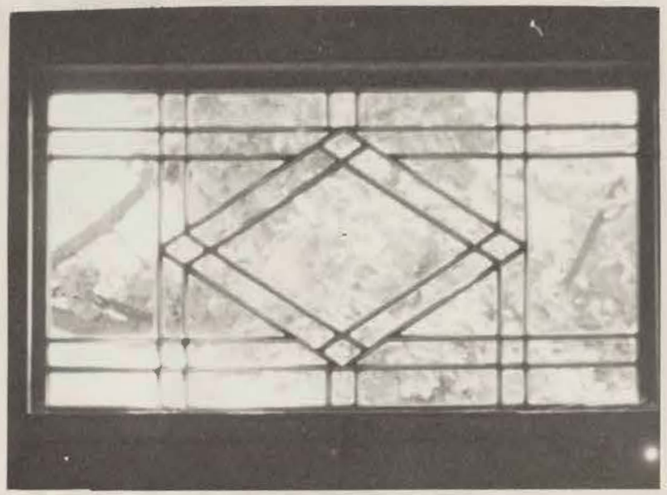
   C.O. 403/126; 7th Sept. 1832, authorising a new fanlight to be placed in the Surgeon's House, Cape Town, as the old fanlight was forced in by the wind.

3. C.O. 81. Cape Town; 25th July 1817, referring to the Supreme Court Building.

   'Sir, Having examined the Semi-circle window over the front Entrance of the Civil Offices which was greatly damaged last year in the Gale of Wind, I being humbly of the opinion that its present construction is not Strong enough to withstand the Severity of the weather, it being exposed - I beg leave to submit the undermentioned Estimate .....

   D. Durham.'





23. Interior of fanlight in the courtyard of the old Supreme Court building, Cape Town.(RGA.3.).

Church dating from 1822 - 5. PA.10 is a fine example of a house fanlight of a design which was very common in England, while PA.5 & 6 are delightfully exuberant examples in which the abstract geometrical patterns are elaborated, using arcs of circles at many different centres.

Finally, types PA.1 and 2 have been included to suggest how the taste for circular arc patterns may have influenced other types of fanlight.

CONSTRUCTION.

The construction of fanlights posed special problems. The delicate Georgian traceries of the beginning of the nineteenth century were structurally weak unless the wood with which they were constructed was of the highest quality.[1] In order to strengthen them as much as possible the glazing bars were made very deep while yet appearing thin in elevation. Even this precaution was not always successful, as it was still possible for the wind to blow in the fanlight - and, judging from official records, this must have happened quite often![2] Two methods of dealing with the problem of weakening fanlights were adopted. The first was to reinforce the fanlight by placing two or three vertical iron rods up against the back of it, fixed into the fanlight frame at top and bottom. Unless the fanlight was very simple in design the rods could not relate to the pattern, and the resulting appearance was often unattractive. A second, and more drastic, method was to remove the original fanlight and replace it with one of new and stronger pattern.[3]

Hence we perhaps have a clue to the reason why so many old Cape

24. Adam fanlight on 'The Oaks' Durban Road, Wynberg, believed to have come originally from the old quarter above the New Market, Cape Town. (CS.2(i)).

houses have fanlights (and sometimes doors as well) which appear to have been replaced within twenty years of the erection of the house. Replacement was brought about not by change in fashion but by structural failure. Perhaps we have also found a practical reason for the increasing complexity of the later fanlights. It is certainly interesting to note the more frequent use of diagonal cross-bracing in the patterns of the '20s and '30s. With the deep heavy teak mouldings of Victorian design the danger of failure disappears, but then so, too, do the elegance and grace which make the surviving fanlights of the early nineteenth century a most valuable artistic heritage.

PLATE 7:

RG(A-F): RECTANGULAR - GEOMETRICAL.

RGA.1. Dorp Street, Cape Town.

RGA.2. Roeland Street, Cape Town.

RGA.3. Supreme Court Bldg., Cape Town. 1814 (?).

RGA.4. Grahamstown.

RGA.5. Old Mill-house, Somerset East.

RGB.1(i) Bree Street, Cape Town.

RGB.1(ii) Malay Quarter, Cape Town.

RGB.2. Buitengracht Street, Cape Town.

RGB.2A. Middleburg, Holland. Last quarter 18th century.

RGB.3. Wellington, 1831.

RGB.3A. Edam, Holland. 2nd quarter of 19th century.

RGB.4. Grahamstown.

RGB.5. (PLATE 10) Beaufort Street, Grahamstown.

RGC.1. Selkirk Street, Cape Town.

RGC.2. Swellendam.

RGC.3. Beaufort Street, Grahamstown.

RGC.4. Fort Beaufort.

RGC.5. 'Hazelmere', Gardens, Cape Town. (A variation on this, of the type of RGC.5A, occurred at 'Houdconstant', Graaff Reinet district).

RGC.5A. Haarlem, Kruisstraat, dated 1768.

RGC.5B. 'Prices of Cabinet Work' London, 1797.

RGC.6. 'Rust en Vrede', Helderberg. c.1820 (?).

RGC.7. (PLATE 10) 'Angel Dispensary', St. George's Street, Cape Town.

RGD.1. Parliament Street, Cape Town.

RGD.2. Wale Street, Cape Town. 1807.

RGD.3. 'Bellevue', Cape Town.

RGD.4. 'Morgenster', Somerset West.

RGD.5. Burg Street, Cape Town.

RGD.6. Worcester.

RGE.1. Grahamstown.

RGD.2. Riversdale.

RGE.3. Riversdale.

RGF.1. 'Klein Libertas', Stellenbosch.

RGF.2. George.

RGF.3. Malmesbury.

RGF.4. Malmesbury.

RGF.5. Malmesbury.

RGF.6. Loop Street, Cape Town.

RGF.7. Strand Street, Cape Town.

PLATE 10:

RE: RECTANGULAR - WITH ELLIPTICAL CENTRE.

RE.1. 'Welgemeend', Cape Town.

RE.1A. Pharmacy in London, 1809.

RE.1B. Dutch doll's house, Last half 18th century.

RE.2. Rondebosch.

RE.3. Paarl.

RE.4. 'Valkenburg'.

RE.5. 'Angel Dispensary', St. George's Street, Cape Town.

RO: RECTANGULAR - WITH ORNAMENTAL SCROLLS.

RO.1(i) Swellendam.

RO.1(ii) Heidelberg. 1861.

RO.2. Cottage in the Gardens, Cape Town.

RO.3. Heidelberg.

RO.4. Riversdale.

CP: SEMICIRCULAR-HEADED - WITH PLAIN RADIAL PATTERN.

CP.1. Warehouse in Bree Street.

CP.2. Malay Quarter, Cape Town.

CP.3(i) Rondebosch.

CP.3(ii) 'Bertram House', Orange Street, Cape Town.

CP.4. 'Charlie's Hope', Rosebank.

CCP: SEMICIRCULAR-HEADED - CONCENTRIC INTERMEDIATE WITH PLAIN RADIAL PATTERN.

CCP.1. New Customs House, Cape Town, 1814.

CCP.2. Goede Hoop Lodge Hall, Cape Town.

CCP.3. 'The Cottage', Durban Road, Wynberg.

CCP.3A. Amsterdam, 1695.

CCP.4. Hatfield Street, Cape Town.

CCP.4A. Amsterdam. 17th Century.

CCP.5(i) Hof Street, Gardens, Cape Town.

CCP.5(ii) Somerset East Drostdy. c.1814-25.

CCI: SEMICIRCULAR-HEADED - CONCENTRIC INTERMEDIATE WITH IRREGULAR OR STAGGERED RADIALS.

CCI.1. Design for Great Hospital, Cape Town. c.1785. (original drawings).

CCI.2. George.

CCI.3. Design for Great Hospital, Cape Town. c.1785.

CCI.4. 'Kronedal', Hout Bay. 1800.

CCI.5. Somerset East.

CCI.5A. Late 18th century English fanlight design.

CS: SEMICIRCULAR-HEADED - WITH SWAGS FROM RADIALS.

CS.1(i) 'Greenfield House', Claremont.

CS.1(ii) Rondebosch.

CS.2(i) 'The Oaks', Durban Road, Wynberg. (moved from District Six) Cape Town.

CS.2(ii) Long Street, Cape Town.

CS.3(i) Buitengracht Street, Cape Town.

CS.3(ii) Parliament Street, Cape Town.

CS.4. Waterkant Street, Cape Town.

PLATE 14:

CS.5. Bree Street, Cape Town.

CS.6. Hatfield Street, Gateway.

CS.7. Worcester.

LATE VARIATIONS ON FESTOONING:

CS.8. 'Molteno House', Claremont.

CS.9. Beaufort West.

CS.10. George.

CS.11. 'Nooitgedacht', Oranjezicht.

CS.12. 'Laborie', Paarl.

CCS: SEMICIRCULAR-HEADED - CONCENTRIC INTERMEDIATE.

CCS.1. Dorp Street, Stellenbosch.

CCS.2. Church Street, Stellenbosch.

CCS.3. Vrede Street, Gardens, Cape Town.

CCS.4. Wynberg.

CCS.5. Internal screen, 'Vergelegen'.

CCS.6. 'Groote Post', Darling district.

CCS.7. Long Street, Cape Town.

CO: SEMICIRCULAR-HEADED - WITH OGEE ENDS TO SEGMENTS.

CO.1. Mossel Bay.

CO.2. 'Saasveld', Cape Town.

CO.3. Heidelberg.

CA: SEMICIRCULAR-HEADED - ANGULAR OR ZIGZAG PATTERN.

CA.1. (Has been included here as it is otherwise unique). 77 Strand Street, Cape Town.

CA.2. 'Leeuwenhof' - cottage adjoining. Cape Town.

CA.3. 'Darter's Store', Loop Street. (Elliott).

S: SCALLOPED-HEADED SEGMENTS OR PANELS.

S.1. Somerset East.

S.2. Bree Street, Cape Town.

E: ELLIPTICAL HEADED.

E.1. Orange Street, Cape Town.

E.2. Admiralty House, Simonstown.

E.3. 'Newlands'.

E.4. Oliphant House, Buitenkant St., Cape Town.

E.5. Admiralty House, Simonstown.

E.6. New Market, Cape Town. c.1815-25.

E.7. 'Klapmuts'. c.1800.

E.8. Church Street, Stellenbosch.

E.9. Worcester Drostdy (reconstructed. The central glazing beads were originally elliptical.)

E.10. Uitenhage.

GCC: GEOMETRICAL SEMICIRCULAR-HEADED.

GCC.1. 'Great Westerford' and Bree Street, Cape Town.

PA: WITH POINTED ARCHES (OR INTERSECTING ARCS.)

PA.1. Riversdale.

PA.2. Beaufort Street, Grahamstown.

PA.3. Somerset East.

PA.4. Warehouse, Bree Street, Cape Town.

PA.5. Riversdale.

PA.6. George.

PA.7. 'Oatlands' Cottage, Grahamstown. A cupboard door.

PA.8. Pacaltsdorp. 1822-5.

PA.9. Pacaltsdorp. 1822-5.

PA.10. Colesberg.

PLATE 16:

RR: RECTANGULAR - RADIATING PATTERN.

RR.1. St. George's Street, Cape Town.

RR.2. Long Street, Cape Town.

RR2A. Amsterdam. 3rd Quarter of the eighteenth century.

RR.3. Colesberg.

RR.3.(ii) (PLATE 2) 'Cradock Place'. c.1811-20.

RR.4. Grahamstown.

RR.5. Swellendam; 'Libertas', Stellenbosch was very similar.

RR.6. Swellendam.

RR.7. Voorhuis screen 'Imhoff's Gift'. ± 1800.

RC(A-M): RECTANGULAR - CONTAINING SEMICIRCLE WITH RADIATING PATTERN.

RCA.1. 'Rhone'.

RCA.2. Wale Street, Old Police Station. (Elliott).

RCA.3. Magistrate's House, Graaff Reinet. c. 1804-14.

RCA.4. Kloof Street, Cape Town. (1819, from Campbell's Diary).

RCA.5. Colesberg.

RCA.6. Somerset East.

RCA.7. Victoria Street, Cape Town.

RCA.8. Waterkant Street, Cape Town.

RCA.9. 'Zwaanswyk'.

RCA.10. 'Bloemendal', Mowbray.

RCA.11. Wale Street, Cape Town.

RCA.12. Screen, Tulbagh Drostdy.

RCB.1. Swellendam.

RCB.2. Port Elizabeth.

RCB.3. 'Oatlands', Grahamstown.

RCC.1. 192 Longmarket St., Cape Town.

RCC.2. Fort Beaufort.

RCC.3. Prince Alfred Hotel, Wynberg.

RCC.4. Old Tollhouse, Grahamstown.

RCC.5. Uitenhage.

RCC.6. Rose Street, Cape Town.

RCD.1. Dorp Street, Stellenbosch.

RCD.2. 'Valkenburg'.

RCE.1. Church Street, Cape Town.

RCF.1(i) Bree Street, Cape Town.

RCF.1(ii) Durban Road, Wynberg.

RCG.1. Riebeeck Square, Cape Town.

RCH.1. Paarl.

RCH.2. Bree Street, Cape Town.

RCJ.1. Dixon Street, Cape Town.

RCJ.2. Swellendam.

RCK.1. Waterkant Street, Cape Town.

RCL.1. Bree Street, Cape Town. House with Anreith decoration.

RCL.2. 'Klapmuts' outbuilding.

PLATE 7:

RCM.1. Beaufort Street, Grahamstown.

RCM.2. Beaufort Street, Grahamstown.

M: MISCELLANEOUS.

M.1. Fort Beaufort.

M.2. Woodstock, Cape Town.

PLATE 19:

R: RECTANGULAR - WITH VERTICAL DIVISIONS ONLY.

R.1. Norfolk House, Strand Street. 1799.

R.2. New Street, Grahamstown. c.1822.

R.3(i) New Street, Grahamstown. c.1822.

R.3(ii) Somerset East.

R.4. Colesberg Gaol.

RX: RECTANGULAR - SYMMETRICAL CROSS PATTERN.

RX.1. 'Eenzaamheid'.

RH: RECTANGULAR - VERTICAL DIVISIONS AND ONE HORIZONTAL BAR FORMING PATTERN.

RH.1. Swellendam.

RH.2. Kloof Street, Cape Town.

RH.3. Worcester.

RH.4. Worcester.

RA: RECTANGULAR - ARCHED PANELS.

RA.1. Cradock.

RA.2. Grahamstown.

RA.3. Buitengracht Street, Cape Town.

RA.4. Beaufort Street, Grahamstown.

RA.5. Wellington.

RB: RECTANGULAR - WITH BORDER AND VERTICAL DIVISIONS (IF ANY).

RB.1. New Market, Cape Town.

RB.2. Port Elizabeth.

RB.3. George.

RB.4(i) Long Street, Cape Town.

RB.4(ii) Grahamstown.

RB.5. Heidelberg.

RBX: RECTANGULAR - WITH CROSS IN CENTRE PANEL.

RBX.1. 87 Strand Street, Cape Town. (Elliott).

RBX.2. Wynberg.

RBX.3. Uitenhage Drostdy. ±1814.

RBX.4. Long Street, Cape Town.

RBX.5. Heidelberg.

RBX.6. Swellendam Drostdy. ±1814.

RBX.7. Malay Quarter, Cape Town.

RBS: RECTANGULAR - WITH BORDER AND STAGGERED PATTERN.

RBS.1. Rondebosch.

RBS.2. Orphan Street, Cape Town.

RBS.3. Loop Street, Cape Town.

RBS.4. Worcester.

RBS.5. Chiappini Street, Cape Town.

RBS.6. Kloof Street, Cape Town.

RBS.7. Caledon.

RBS.8. 'Hope Lodge', Roeland Street, Cape Town.

RS: RECTANGULAR - WITH SWAGS.

RS.1. Parliament Street, Cape Town.

RS.2. Parliament Street, Cape Town. (Morrison).

RBD: RECTANGULAR - WITH BORDER AND DIAGONALS AT CORNERS.

RBD.1. Prince Albert Hotel, Wynberg.

RBD.2. Swellendam.

RD: RECTANGULAR - WITH DIAMOND PATTERN.

RD.1. Somerset East.

RD.2. Grahamstown.

RD.3. Rondebosch.

FIVE :

INTERREGNUM. THE BATAVIAN REPUBLIC.

CHAPTER FIVE

INTERREGNUM

During their occupation of the Cape, the British had adhered in general to the system of administration of the old Dutch East India Company. The Batavian Republic, however, filled with zest for the new revolutionary doctrines that were sweeping Europe, set out to institute a new government in South Africa based on the most modern ideas. An interesting example of this attitude is seen in the way the new Raad der Gemeente was constituted. Among its duties was the supervision of the character of new buildings[1], a striking innovation for the time. In addition, they were empowered to frame regulations to form a safeguard against buildings becoming or remaining unsafe.

In the same spirit, Commissioner- General de Mist on his arrival immediately embarked on an ambitious scheme of repair and renovation of government buildings. Although Thibault had been Surveyor of Buildings under the English, his years of loyal service to the old Company stood him in good stead, and he was appointed, on de Mist's recommendation, 'Inspector-General of State Buildings, Civil and Military' in November 1803.[2] Louis Thibault had just completed one of his most ambitious

1. Theal, G. McC. 'Records of the Cape Colony from February 1793 to April 1831'. 36 Vols. Cape Town 1897 - 1905. V, 208.

2. B.R. 121, 463.

works, the Masonic Lodge of Good Hope (Plates 1 - 3), which had doubtless added to his reputation. It was designed in 1801, in a peculiarly Mannerist form of French Classicism.[1]

The extent of the improvements instituted by Commissioner-General de Mist can be judged from the following letter of S.E. Hudson, who was one of the British to remain at the Cape under the Batavian Republic. Hudson wrote to London in 1804: 'Great improvements have been made to the Government Gardens; the House has undergone a complete alteration, furnished and fitted up in a style of elegance suitable to the residence of a Governor. The walk has been thrown open quite through to the road and terminates with a beautiful rustic building from the design of Thibault [Plate 9]. Two arches with lines [lions] well executed lead into the poultry yard and park for wild beasts on each side of the new road which have a beautiful effect. A bridge is thrown over the watercourse at the top towards the road with a Chinese railing, the whole must have cost the Government an immense sum.'[2] Of these improvements to the Gardens only the two gateways to the Avenue have survived (Plate 4), with the lions preserved only on the Eastern one.

In 1804 sanction was given by Commissioner-General de Mist for the erection of new Drostdy Houses at Graaff Reinet, Tulbagh and Uitenhage. Two of these buildings are known to have been designed by Louis Thibault.

From the original designs for Graaff Reinet Drostdy, which have been preserved (Plate 8), it can be seen that the building was intended by Thibault to have had low windows[3], with plaster swags to relieve the bare wall above them. The front and side gables were to have been flattened three-

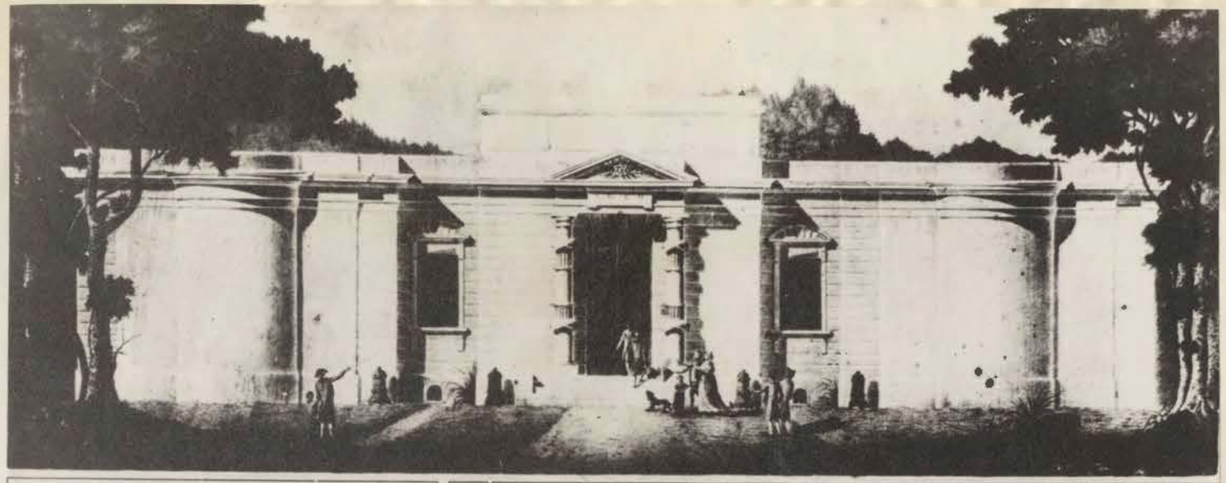
1. The building was consecrated in the presence of Commissioner-General de Mist in July 1803. Thibault associated with his own name that of Herman Schutte as builder of the Lodge on the original drawings, (Elliott 2918).

   The facade of the Lodge de Goede Hoop, Plate 2 is divided into three sections; a central massive block contains the entrance doors, flanked by rather perversely rusticated columns carrying a small pediment; the wings on either side are strongly modulated and terminate in semicircular apses which add scale and importance to what is really quite a small facade. The visitor proceeded upwards, as he moved into the original building (which was unfortunately badly damaged at the end of the nineteenth century) until a flight of stairs brought him into the Temple, a vast room with a barrel-vaulted ceiling, graced by four large allegorical statues executed by Anton Anreith. The sanctuary at the far end was further raised, and behind it lay the private rooms of the Lodge.

   For a full description of the building and its history see de Bosdari - 'Anton Anreith', Cape Town, 1958, 44 - 45 ff.

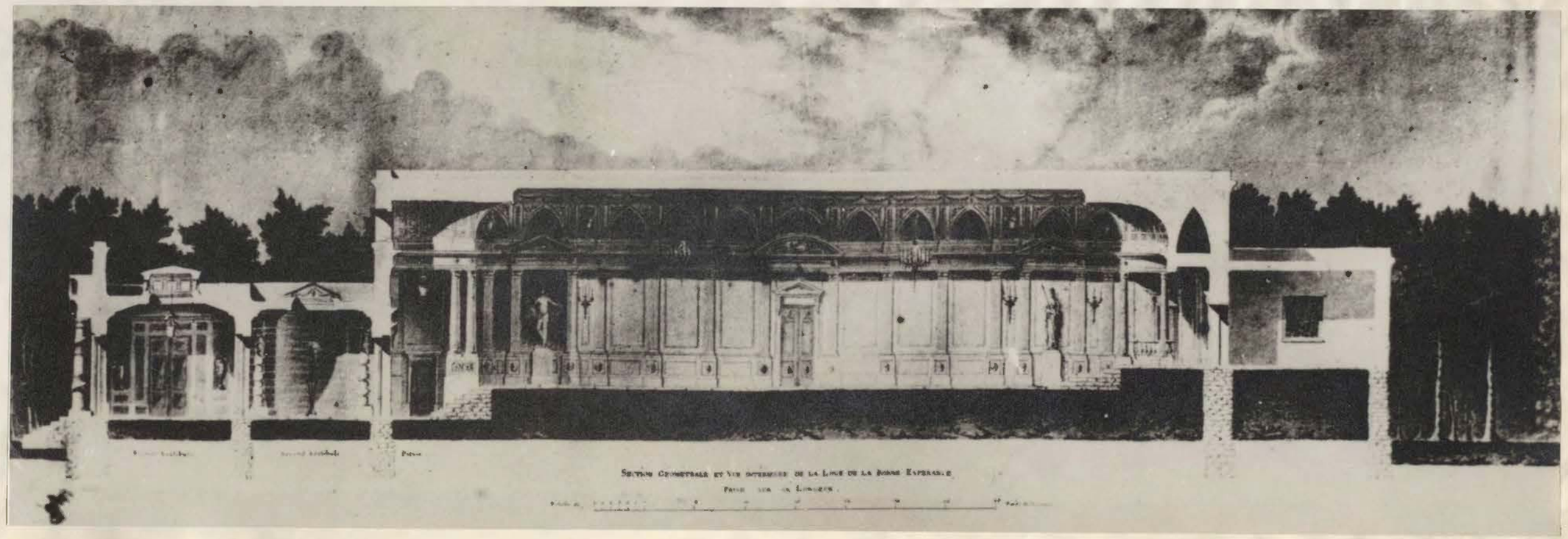
2. Diary of S.E. Hudson, Cape Archives Acc. 455. Another account is found in Hudson's 'Journal - Building' (Acc. 602 No. 9): '...at the Time the Dutch were put in possession of the Colony General Jansens immediately gave orders for the whole place to be immediately put into a state of repair - every Room new paper and painted - the ceilings canvased to hide the Beams and Joists the offices made comfortable for the domestics - indeed to be made fit for the reception of a governor.....The Public Walk was cut through the whole garden and terminated by a neat Elegant Guard House the Walls extended to this point the Menagerie and Poultry Yard put into compleat repair new seats placed for the accommodation of the public.....'

3. Casements - for they were too low to be sliding sash windows; they were therefore to have looked like those of the Theatre.



Goede Hoop Lodge, Cape Town.

1. Interior before it was damaged by fire. (Elliott).
2. Thibault's original design drawing of the facade, 1801.
3. Thibault's original section through the building.



1. A sum of Rds. 4000 was originally granted from the Public Treasury for all the Public Works necessary in Graaff Reinet, to be repaid in eight years at the rate of Rds. 500 per annum. The following year, however, further expenditure was authorised, so that by the time of the Second British Occupation, when the Drostdy House was finished, Rds. 6,000 had already been spent. The Drostdy House was sold with its grounds in 1847. v. Cory, 'The Rise of South Africa' 5 vols. London, 1910-30. I. 137.

2. C.O.2586/41.

3. In conformity with the money voted for it. In a Proclamation of 30th Sept. 1804 Governor Janssens ruled that 50,000 Rixdollars was to be spent on the new Drosties of Uitenhage and Tulbagh, 'for the purpose of having proper Buildings constructed for the Land-drosts, Secretaries, etc.....'

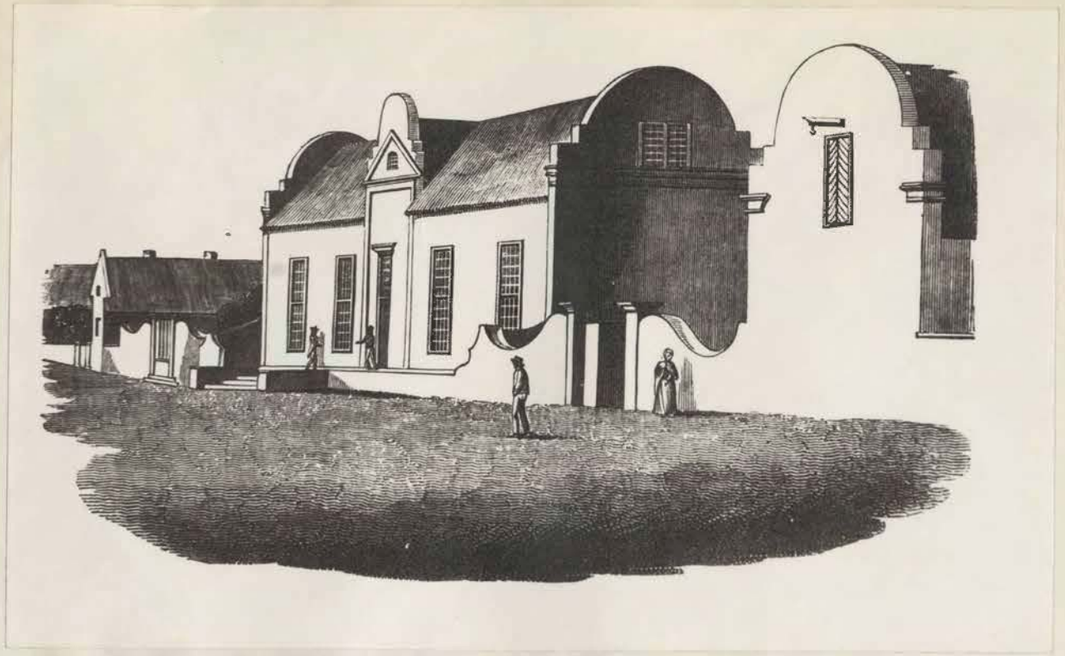
4. Cape Archives, Map. 804.

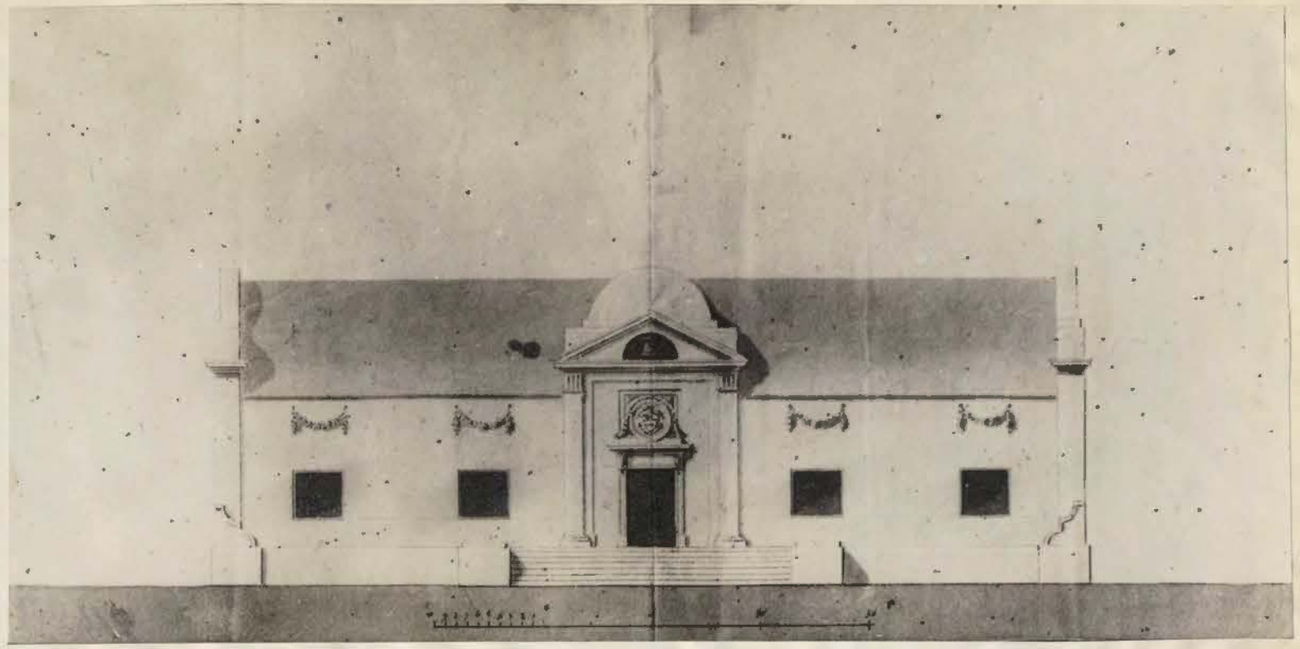
4. The eastern Lion Gateway, the Avenue, Cape Town. Early sketch. (A.N. & N., XI. No.9, 354).

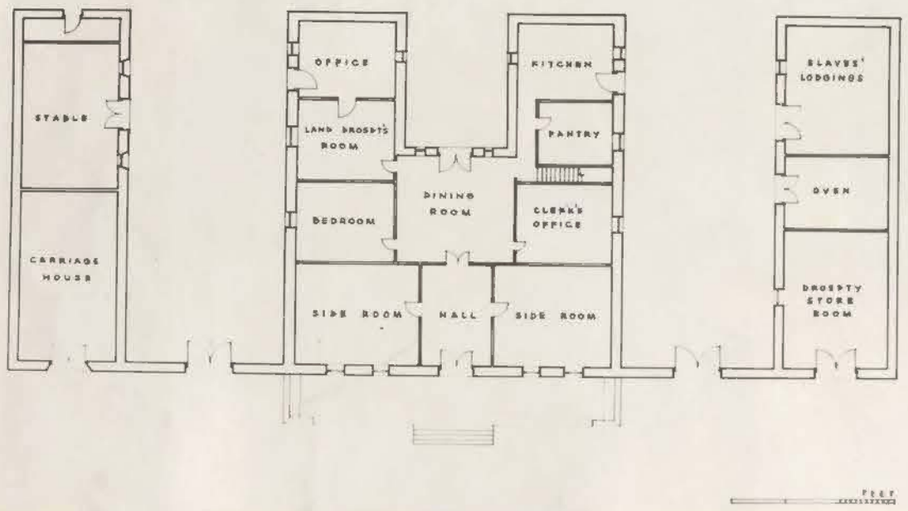
dimensional reliefs of a semicircle (presumably representing a dome) rising from a stepped drum and fronted by a classical pediment; this motif - a favourite of Palladio and his followers - is that of the Pantheon in Rome. It is clear from drawings and old photographs (Plate 7) that Thibault did not supervise the work, for in execution by local craftsmen the 'dome' design degenerated into a flat stepped gable with semicircular top, edged by a crude moulding and liberally decorated with execrable plaster stars; while at the same time standard high sash windows of eighteenth century type were substituted for those in the drawing. The grand flight of steps, half the full width of the facade, which it was intended should lead up to the stoep, were reduced to a narrower flight only as wide as the gable. The fine classical plaster door surround was also altered in execution to a more traditional, and ungainly, shallow cornice design, with teak consoles rising from wide jambs; the subtle three-dimensional modulation of the surfaces which Thibault had introduced into the design was almost entirely missing in the finished building.[1] The central House was flanked by two long outbuildings, presenting their narrow ends to the street, which served as carriage-houses, stables and stores; they were linked to the main facade by high walls with wide gates (Plate 5).[2] The whole group thus formed presented an impressive symmetrical composition to the main street of the town, of a type which was afterwards frequently repeated in official architecture.

The Tulbagh Drostdy was even more pretentious,[3] with a larger residence for the Deputy Landdrost, and a long row of adjacent houses and outbuildings to the north in line with the facade (Plate 10). In addition the House was flanked by symmetrical stables and stores in the same manner as the Graaff Reinet Drostdy.[4]

The plan of the Tulbagh Drostdy is unusually long and shallow. There







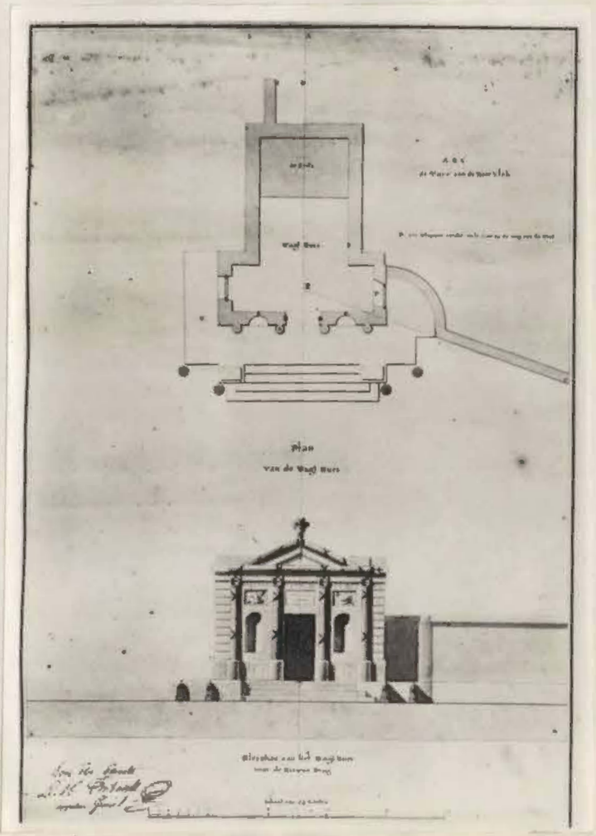
Graaff Reinet Drostdy:

5. View in 1811. (Burchell).
6. Thibault's original design drawing.
7. Plan, taken from C.O. 2586/4, 16th June,1813.
8. Photograph of the building as actually built; since altered.

1. The junction of the portico and the house, and dissimilarity of the mouldings on the two is such as to suggest that the portico is possibly a later addition by another hand.

2. In Jan. 1808 the Drostdy House is described as being only a little more than half finished (Cory, I, 164). It was completed by 1816.

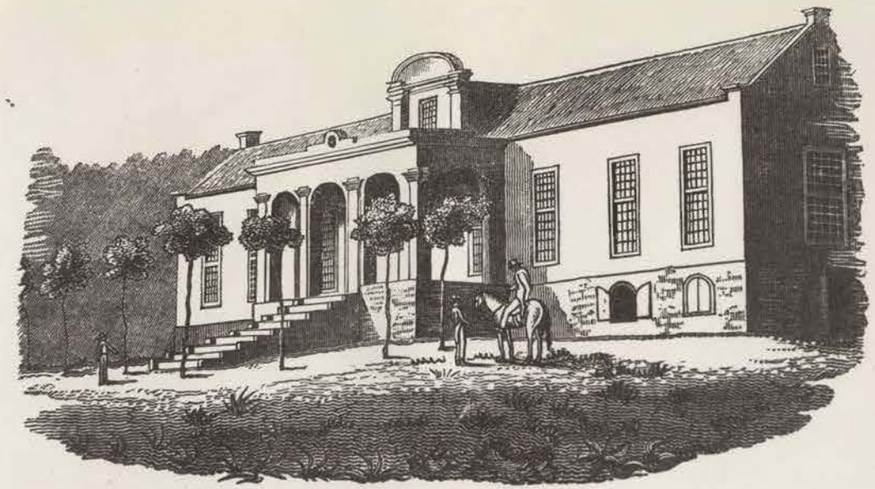
3. C.O.2711/110. It is shown thatched and with late Rococo gables in Henry Hudson's Sketches of Uitenhage in 1821 (plate 37A). It was covered with a sloping tile roof in 1829 - see Chapter 12 Page .



9. Guardhouse at the top of the Avenue. Original design drawing by Thibault. 1804.

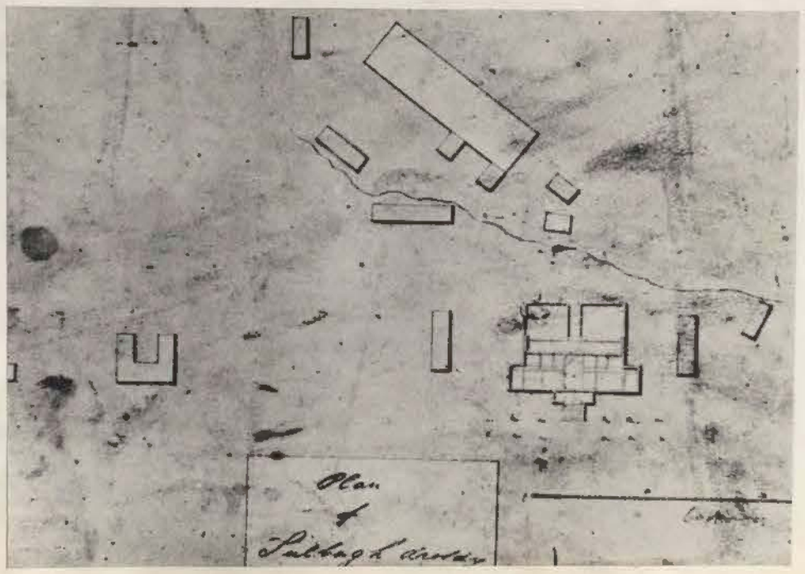
were originally two rooms on either side of the 'voorkamer' and three on either side of the 'achterhuis', entered by means of a corridor down the centre of the plan on each side. The house is thus more European in character than traditional Cape, a trait which is borne out in its external appearance (Plates 11 and 12). It was originally thatch-roofed, with a small centre gable, but the stoep extends across only one third of the facade and is enclosed in a 3-arched portico not unlike that of the Burgher Watch House, though it lacks the Classicist logic of the latter and is, in fact, surprisingly crude, both in proportion and detailing.[1] The doorway is framed in a fine classical surround and the wall above is crowned by a broad flattened semi-elliptical gable. The simplicity of this gable once again suggests French Classicism, although the form itself may well be of Dutch origin. Again, a broad flights of steps leads up to the high stoep.

The Drostdy at Uitenhage, although begun in 1804, had only reached a height of five feet when the Cape fell once more into the hands of the British. Uitenhage was situated in so sparsely populated a region that great difficulty was experienced in obtaining not only skilled tradesmen, but even ordinary workmen, throughout the whole period of construction of the Drostdy.[2] This building has been so much altered and passed through so many hands during the long period of its first construction that it is difficult to establish what the original design might have been like. From early records, however, it appears that at least the main part of the roof was to have been flat.[3] The present gable seems to have been added later. Perhaps the Classicist door surround, with its engaged half-round columns, is the only part of the original design to survive (Plate 13). In which case this would be strong evidence for a hypothesis which



Tulbach Drostdy:

10. Plan of the Drostdy and its associated buildings.
11. Etching by Burchell, 1811.
12. The front as it is today.



1. See Note 3 Page 106.

2. Laidler 'Growth and Government of Cape Town', Cape Town, 1939, 197, 220.

3. Menzel: 'A complete and authentic...Description of the...Cape of Good Hope' Glogan 1785 Translated by H.J. Mandelbrote, Van Riebeeck Society Cape Town 1921-3. I, 118.

4. C.O.19 3rd Jan.1809, quoted at length in de Bosdari 'Anton Anreith', 143.

5. B.R. 11, 832 - 4.

6. As the same combination did in the case of a remarkably similar design, that of the spire of All Souls' Church, c. 1820, which terminated the vista of Nash's Regent Street. Of this design one M.P. remarked in 1824 that he 'would give a trifle' to have it pulled down.!

   For parallel designs of the preceding decades in France, see Fig.34, Cenotaph for Turenne, by Boullee
   Fig.47, Palace of Justice, by Lequeu, 1794
   Boullees 'Treatise on Architecture', Tiranti 1953.

7. 'tout raisonnent sans avoir vue...le Calcut qu'il a fattu faire, pour mettre le tout ensemble chaus un Parfait equilibre et Comment les Colonnes contre-Balancent la pousse des voutes...'

8. B.R.11, 832 - 4 & B.R. 63, 63.

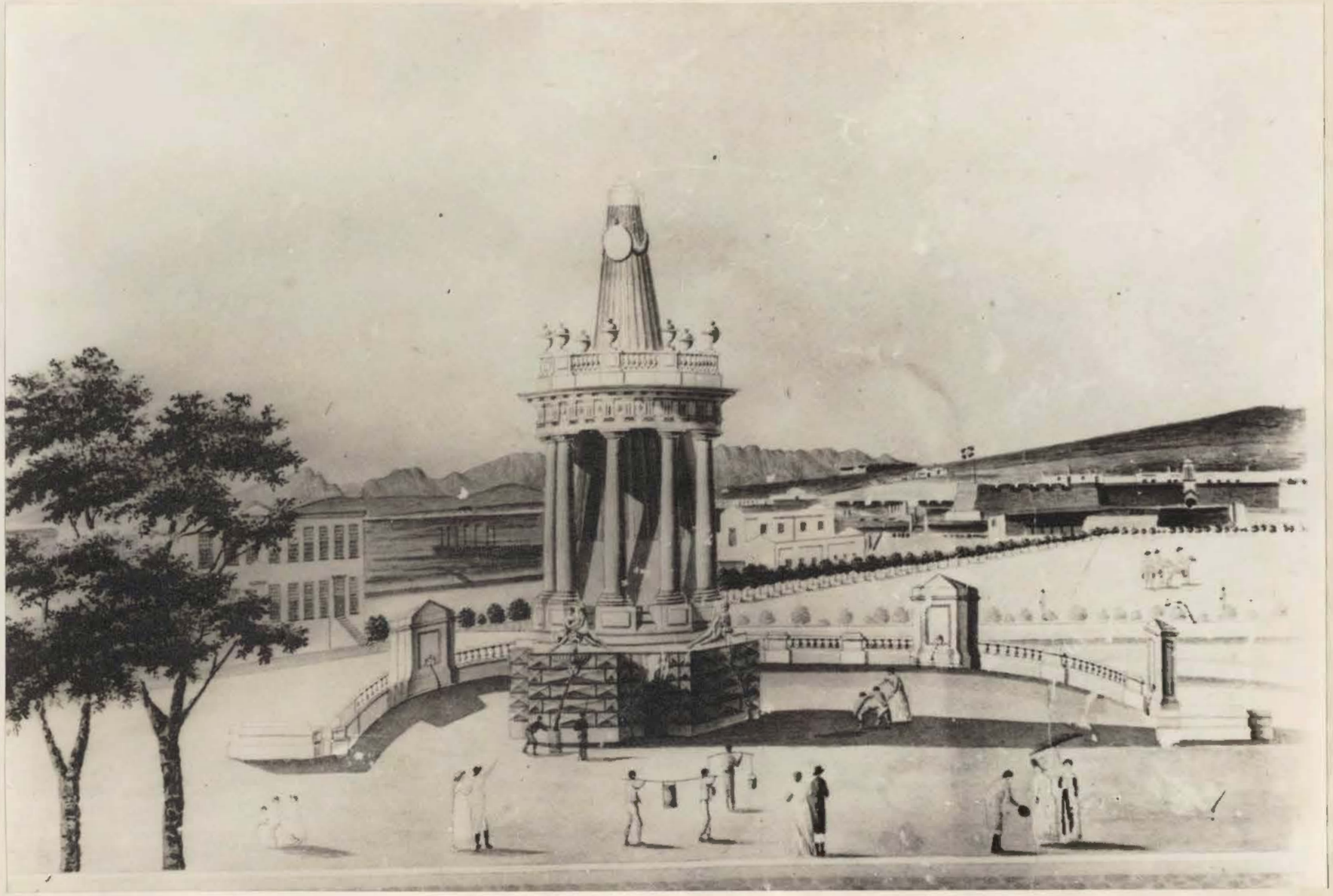
9. Cape Archives, Accession 455.

13. Uitenhage Drostdy, as it is today.

is, on the face of it, extremely likely; i.e., that a design for the Uitenhage Drostdy was prepared by Thibault in the same period as he prepared designs for the other two.[1]

In 1804 the Burgher Senate embarked on a scheme for the repair and embellishment of the Grand Parade. Fir trees were planted around it,[2] and Thibault was asked to prepare designs for a new cistern, with fountains, which would replace the four jets which had hitherto provided water on the parade.[3] That the project was largely functional at its inception is proved by Thibault's later letter on the subject, written in 1809.[4] The design (Plate 15) consisted of a high conical reservoir (the cone being a practical shape of great strength), raised on arches to provide pressure - and probably to allow access to the water leads beneath. The base was enclosed in elaborately rusticated stonework, with four lion's heads spouting strong jets of water. Above, a Tuscan colonnade encircled the reservoir, with a balustrade over the entablature, embellished with high urns. The drawing shows groups of statuary at the base of the colonnade, which Thibault intended should be executed by Anton Anreith.[5] The curious combination of the interpenetrating sloping sides of the cone and the vertical colonnade led to adverse comment and even ridicule of the design.[6] Thibault complained that the critics '...reason without having seen... the calculation which it has been necessary to make, how to put the whole in Perfect equilibrium, and How the columns counter-Balance the thrust of the arches...'[7] - hardly a convincing justification of an aesthetic weakness.

The erection of the fountain, which was early referred to as a 'Public Monument' by Thibault himself[8], and by Hudson as 'the chief ornament of Cape Town,[9] was begun with the laying of a foundation stone by the sons of Governor



The Fountain on the Parade,
Cape Town:

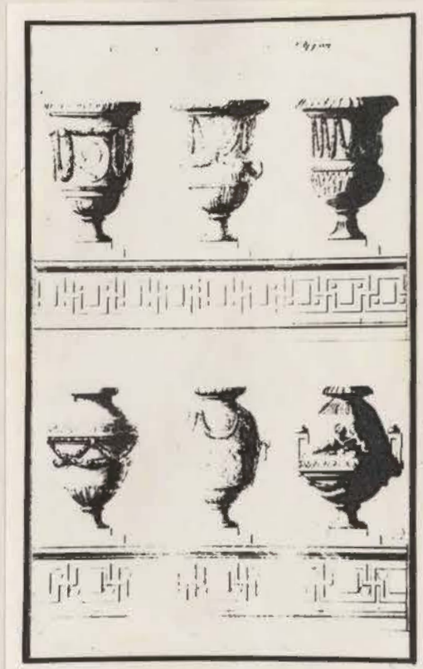
14. The whole drawing.

15. Detail to show the design of the fountain, and its sculpture.

1. C.O. 19, 3rd Jan. 1809.

2. Burgher Senate Minutes, April 1814.

3. Drawings of the new fountain include the large design drawing, thought to be Thibault's own, now in the Africana Museum, and two in Campbell's Sketch Books (53/740 A - C, Volume dated 1813, and undated Volume B.). The history of the fountain is fully discussed in de Bosdari, 'Anton Anreith', 46 - 8, 86 - 8.



16. Patterns for Urns from de Neufforge's 'Recueil élémentaire d'architecture'. Paris, 1757-1772.

Janssens on 21st February 1805. But the fountain had only a short and unhappy existence, its completion delayed first by the war preceding the Second British Occupation and then by a shortage of money and materials. Finally, in 1808, the Burgher Senate eliminated the ornamental statues from the design[1] (the lead lion masks for the fountains themselves were already complete and in position).

The fate of the fountain was finally sealed with the opening of the new piped water supply system in 1814. The governor then suggested that all the fountains on the Parade (the old ones were still in existence) be demolished, and the materials sold, unless the Burgher Senate wished to retain Thibault's fountain 'suitably altered as an adornment for that part of the Town.'[2] An adverse decision was taken by the Senate and the new fountain was demolished before the end of 1814, having graced the Parade - in incomplete form - for less than a decade.[3]

With the renewal of hostilities between Britain and France in 1803 it was inevitable that the British would make an attempt to re-occupy the Cape, the most important station on the road to India. In January 1806 an invasion fleet dropped anchor in Table Bay, and so inadequate were the forces at Governor Janssens disposal that within a week the Union Jack was once more raised over the Cape Town Castle.

SIX :

THE SECOND BRITISH OCCUPATION -
OFFICIAL ARCHITECTURE AND PUBLIC BUILDINGS : 1806 to 1820.

1. C.O. 48 21, pp. 17,40,68.
2. C.O. 4823 p. 244 June 22nd 1807.
3. C.O. 4829 June 17th 1811.
4. e.g. to Groote Post, 1807 and 1812-13 for several months (C.O. 53), to Tulbagh 1812, engaged on a 'Plan of the Abodes and Properties Situated at the Right Hand Side of the Public Road from the Cape to Simonstown, beginning at the Lines...' between 1811 and 1814, and on a Survey of Simonstown 1814 - 15.

CHAPTER SIX.

THE SECOND BRITISH OCCUPATION - OFFICIAL ARCHITECTURE AND PUBLIC BUILDINGS : 1806 - 1820.

During the first years of the Second British Occupation of the Cape Britain was mainly preoccupied with the attempt to defeat Napoleon, now cutting a swathe through Europe. The nation's entire resources were devoted to carrying on the war and there was little left in the Exchequer for colonial development.

The officials of the old regime, especially those who had served faithfully during the First Occupation, were maintained in their posts on agreeing to take the oath of allegiance to the British Crown. But Louis Thibault, who had accompanied General Janssens into the field against the British was treated as a prisoner of war for a short time and even threatened with repatriation. Eventually, however, he was reappointed Inspector of Public Buildings in April 1806,[1] and in 1807 he was further permitted to practise as a Sworn Surveyor.[2] In 1811 Thibault applied for, and received, the appointment of Government Surveyor.[3]

During the few years that remained before his death in 1815, Louis Thibault became increasingly occupied with surveying work, which frequently took him away from Cape Town for long intervals.[4] Yet as Inspector of Public Buildings he

1. cf. Pearse 'Cape of Good Hope' (Pretoria, 1956) 140.

2. Menzel 'Description of the Cape' (Glogau, 1785; Cape Town 1921-3) II, 116.

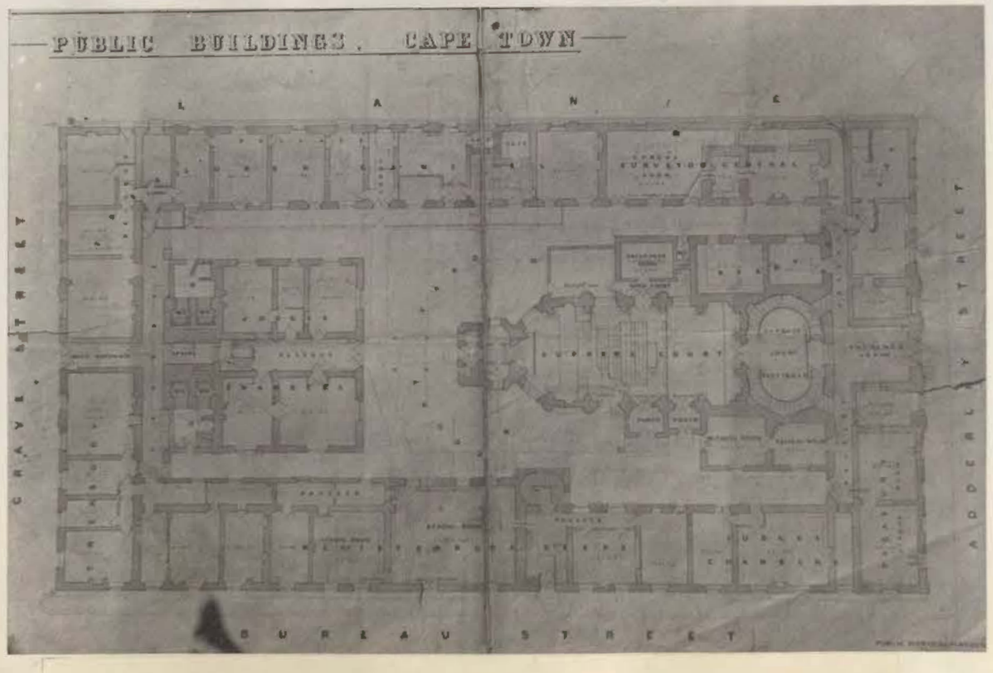
3. C.O. 5777; Dagboek 8 July 1809. C.O. 4826, 427. Some doubt is cast on the exact extent of the alterations by a passage in Hudson's Journal ('Building' Acc. 602 No. 9A) '...a very elegant and comodius building ERECTED UPON THE SITE OF the Slaves Lodge at the entrance of the Government Garden the whole is an Oblong Square... its front to the Church Square is neat and plain - the Kings Arms over the entrance is its only Ornament...'

4. O. Geyser, 'Die Ou Hooggerregshofgebou' (Cape Town, 1958), 43.

5. Some doubt is created as to whether Thibault made this decision by the recent acquisition by the Fehr collection of an undated plan of the building showing the main entrance from the Heerengracht before the extensive alterations of 1811 - 1814.

6. C.O. 4829, 64.

7. O. Geyser, 43.



1. Plan of the old Supreme Court buildings, Cape Town.

was officially responsible for the design and supervision of all civic buildings erected during this period, most of which bear unmistakable traces of his hand.

In July 1807 the pressing need for proper quarters for the Government offices prompted the Governor to recommend that the old Dutch East India's Company's slave lodge, at the top of the Heerengracht, should be converted for that purpose.[1] The "Loots", or slave lodge, was a large two-storeyed building with a flat plastered roof (shown on the left-hand side of Thibault's drawing, 1791, Plate 20 on Page 27). As a result of the Governor's recommendation, Hermann Schutte was commissioned to begin the necessary alterations to the building in July 1809[3], after the plans of the Inspector of Public Buildings had been approved. The fittest of the slaves had, by August 1810, been sold and those remaining were transferred to the "west" wing of the Slave Lodge. Originally the front of the building faced towards Groote Kerk and its back faced on to the old Company's Garden.[2] The old front part of the building had to be given new windows since the original small windows were considered inadequate;[4] Thibault probably took the opportunity thus presented to suggest that the axis of the building should be swung through ninety degrees so that it could be made to present formal entrance facades both to the Heerengracht and to Graaff Street, and its civic importance could thus be greatly enhanced.[5] In August 1810 the offices on the old front were complete and the officials of the Orphan Chamber, the Income Tax Collector, the Auditor-General and the officers of the Supreme Court were able to take up occupation, although there was as yet no courtroom.[6] In March 1811 the last slave was taken out of the building.[7] It is a reasonable assumption that at this time the contractor was

engaged on the renovation and redecoration of the wing of the building which faces onto Graaff Street (Parliament St.) for the important quarters of the Colonial Office, as this department delayed its occupation of the building until 1814.[1] The rustication at the corners of this facade (Plate 2) is that of the original slave lodge, but Thibault added lines of stone coursing to the plaster wall surface, very subtle in the wings and more strongly drawn in the centre, Tuscan pilasters with full bases, capitals and entablature to the central bay and elaborate voussoir lines and plaster keystone over the central windows. The entrance doors, which are of enormous size (12 feet in height) are identical in design with those of the Lodge de Goede Hoop, and the same distinctive pyramidal fielded panels appear also in Thibault's design for Newlands, executed in 1806 (Plate 21 on Page 205).[2] The plaster frame of the door is, by contrast, extremely restrained, lacking both a pediment and consoles under the cornice; its great height leaves no doubt, however, that this was meant to be an impressive entrance. The pediment over the central bay contains a brilliantly free bas-relief of the British coat of arms which we need have no doubt is the work of Anton Anreith. (Plate 3).[3]

The Heerengracht facade of the Old Supreme Court was probably finished about the same time (i.e. in 1814).[4] Thibault had been given instructions in 1811 to complete the courtroom 'without loss of time'[5] and the vestibule and entrance were necessary adjuncts to it. The original drawing for this facade has been preserved (Plates 5 & 7).[6] It is altogether a more pretentious affair, a tour-de-force of eccentric Classicism, though executed with limited means and inferior materials. The main lines of the original slave lodge were preserved, although we may assume that it was here also necessary to

1. O. Geyser, 44. Estimates for Rds. 73,040 were submitted by Herman Schutte on January 22nd, 1811, (C.O. 4798) for the whole of the remaining work to the Supreme Court, which appears to include not only for the redecoration of the Graaff Street and Heerengracht wings and their facades, but also for the erection of the Courthouse in the courtyard, so that we may assume that at this date a complete design existed on paper for the whole building. (Thibault's instructions to proceed with the erection of the Court are dated 31st Jan. 1811. C.O. 4829, 64).
   This design, did not, however, include the Anreith pediment, which, there is evidence to suggest, was added as an afterthought. (de Bosdari: 'Anton Anreith' 100). The strong similarity between this pediment and that on the Customs House (dated 1814) leads to the conclusion that the Supreme Court relief was patterned on this model.
   That the Supreme Court Pediment was finished in 1814 can be established by reference to Hudson's 'Improvements' of October, 1814. C.A. Accession 602, No. 9A.

2. This appears to be a Gabriel motif, v. R. Blomfield 'History of French Architecture, 1661 - 1774' (London 1921) II, Plate CLXXIV.

3. The Supreme Court pediment is noticeably a finer display of virtuosity than the Customs House pediment and its greater freedom suggests a later date of design and also a possible allegory. Napoleon has been defeated and is in exile in Elba. The weary lion rests before a solicitous unicorn while the escutcheon radiates the brilliant light of victory.

4. It was demolished and rebuilt fifteen feet behind its original position in the nineteen thirties. The present facade is not a true replica of Thibault's.

5. C.O. 4829, 64.

6. Elliott 1946.

1. See Chapter 7 p.156.

Old Supreme Court Building.

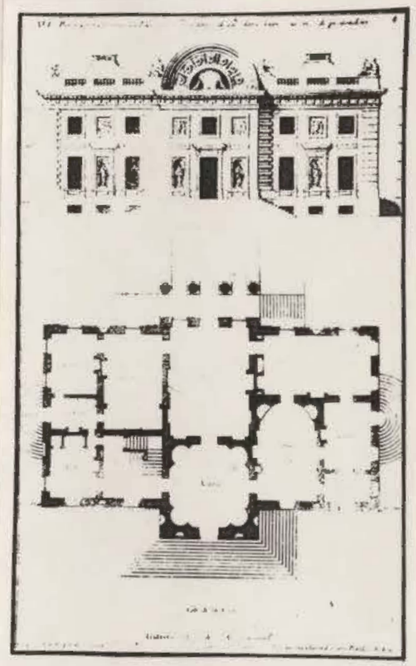
2. Facade to Graaff Street (later Parliament Street).

3. Pediment of the Graaff Street facade.

to insert new and larger windows. (These were of the fixed upper-sash type long familiar at the Cape, and not of the new imported design with larger panes, recessed frames and two sliding sashes which were beginning to appear on English houses in Cape Town.[1]) The rusticated quoins have, in this facade, been removed and replaced by plain pilasters. Recessed lines have again been drawn across the plaster of the wings flanking the central bay to suggest coursed stonework. The bracketed cills are a standard Thibault detail, as is also the pediment above the door carried on high acanthus consoles (v. Plate 21 on Page 27). The treatment of the central bay clearly owes nothing to the original building; it is higher, and presents a strong contrast both in proportioning and in scale to the neighbouring wings, with which it can hardly be said to blend entirely successfully. The wall surface is overcrowded with detail, pilasters, bases and cornice are heavily moulded and boldly subdivided into squat, grotesque travesties of Classical forms.

An interesting sidelight on Thibault's career is the increasingly Mannerist character of his work as contact with the purer Classicism of France is diminished by time and the Napoleonic Wars. Working alone, without outside stimulus, except for the rare arrival of new Continental publications and English pattern books, Thibault's architectural expression became perverse and introspective. When compared with the straightforward simplicity and refinement of 'Papenboom' and the Watch House at the bottom of the Company's Garden (1791, Plate 20 on Page 27) his design for the Lodge de Goede Hoop, 1801, and for the Watch House at the top of the Avenue, 1803 (Plates 2 & 9 on Pages 105 & 108) are seen to be filled with a kind of willful originality in which the

1. It is possible that Thibault's partiality to the Republican cause may have led him to eschew any English ideas in his work for the Batavian Republic. As sources of inspiration which was classical and yet strongly redolent of the antique he may well have turned to books such as Neufforge's 'Recueil elementaire d'architecture (Paris 1757 - 1772) which contains many plates from which details in Thibault's late work might have originated.



4. Page from de Neufforge's 'Recueil élémentaire d'architecture' Paris.1757-1772.

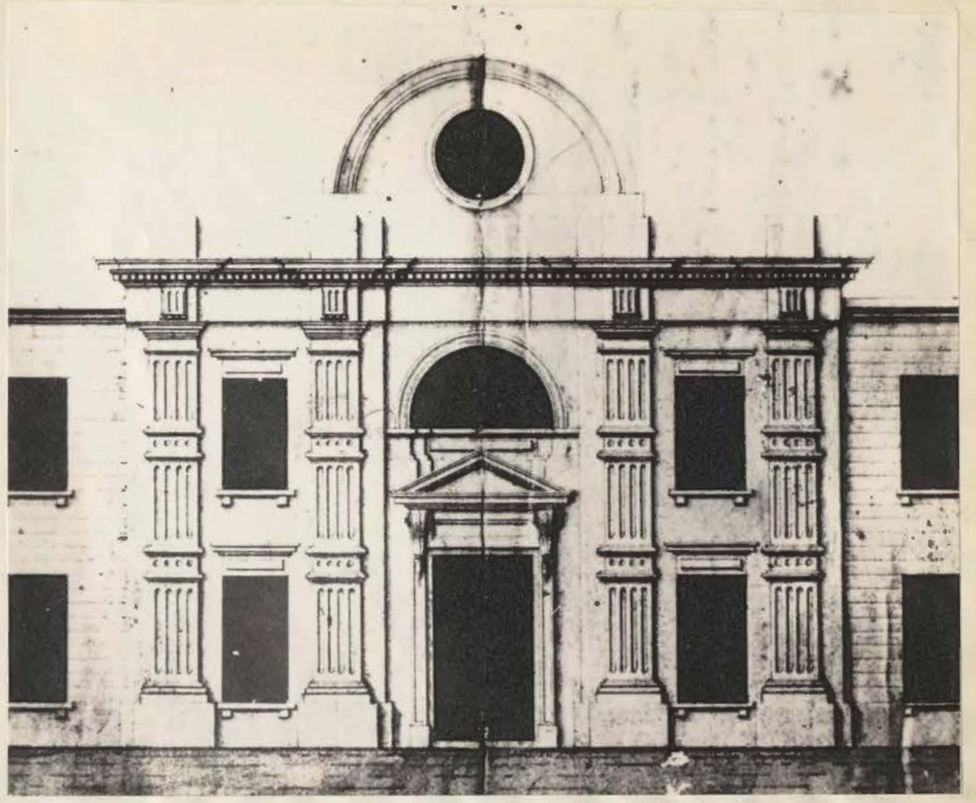
5. Thibault's original design drawing of the old Supreme Court facade. (Elliott).

arbitary use of architectural elements, brackets, consoles, etc., is combined with a taste for exotic embellishments for which the most that one can say is that it is in keeping with the cosmopolitan environment of Cape Town. The perversity of the detailing is evident in the treatment of the columns of the entrance portico of the Lodge, which have circular plain drums alternating with short lengths of fluting and with rectangular rusticated blocks; or again in the segmental pediments above the flanking windows, which melt into patterns of voussoirs over flat lintels. In the Watch House the columns, cornice and pediment are alike treated as Roman stave bundles bound with thongs, while hitching rings hang in the place of capitals, and a plumed helmet serves as acroterion.[1]

In the Supreme Court building Thibault once more introduced an entirely illogical treatment of the Classical Order. Fluted and rusticated blocks alike are reduced to conventionalized symbols. Triglyphs no longer run in a regular rhythm along the entablature, but occur only over the pilasters where, because of their small size, they sit most unhappily. In the execution of each of the capitals below an attempt was made to relieve its significance by the introduction of a solitary central rosette and the resulting effect borders on the ludicrous.

The intellectual organisation of this part of the facade is, however, worthy of careful study. Thibault used the horizontal line set by the row of lower windows to fix the height of the base - and of the first division - of the pilasters. The position of the next moulding of the pilasters above this is established by the cornice over the central lower windows. A horizontal plaster moulding at the apex of the door pediment fixes the adjacent pilaster division. The bottom of the pediment of the central door lines up with the

6. Photograph of the Heerengracht facade of the old Supreme Court building, before its reconstruction. (Elliott).



7. Detail of Thibault's original design drawing (Plate 5). (Elliott).

1. An interesting parallel may be drawn between the compositional methods of Leone Battista Alberti and those used by Thibault in his later facades. (cf. The original design of S. Francesco da Rimini and the Supreme Court elevation: R. Wittkower 'Architectural Principles in the Age of Humanism' (London 1952), 33-36).
The resemblance may not be coincidence, for Alberti's views as expressed in his 'Ten Books of Architecture' (De re aedificatoria, Florence, 1485) were widely read as a result of the increasing interest in Classicism at the end of the 18th Century, and published engravings of his work were easily available.

2. Both vestibules were destroyed when the facade was moved back during the widening of Adderley Street.

3. C.O. 97/22 - 17th December, 1818.

'Estimate of the expenses that will attend making a staircase in the entrance of the Court Hall'

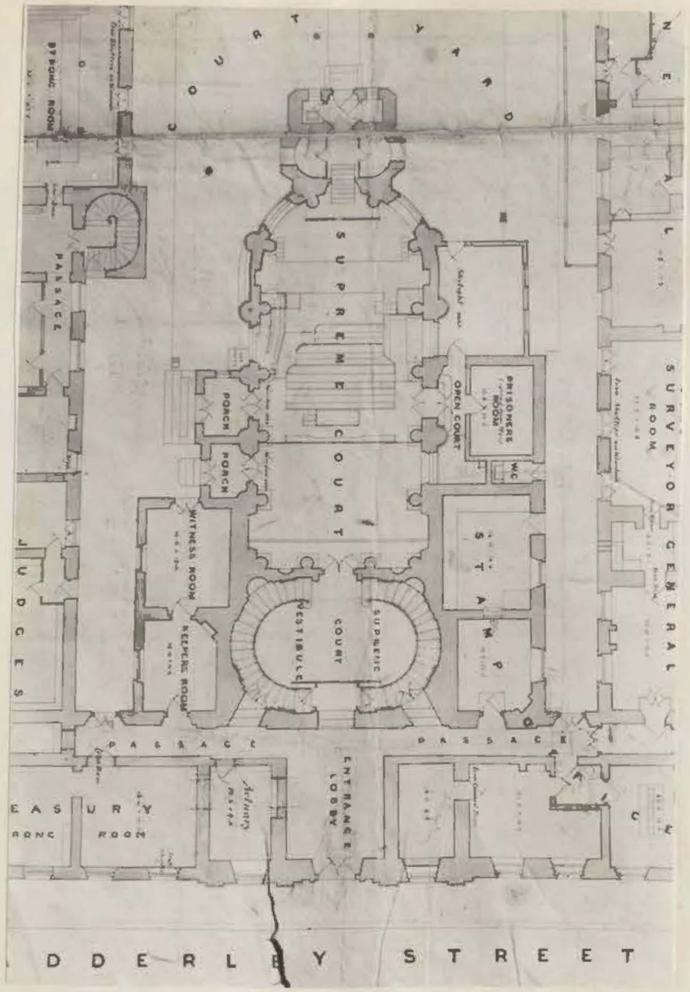
'Stair to be made of the best Deal carriage one and a half inches thick. Nosings rounded with covette under, a single string board to be made as light as the Staircase will admit, with Risers and Nosings to be mitred into it. The Skirting to be continued round the wall, the landing to be dovetail framed; Both landing and Stair to be plain lined under so as to show the steps with covette in the internal Angles, the handrail to be made of Stinkwood, with Deal Ballisters ¾ in. by 5/8 in;

John Cannon
J.W. Melvill
Inspector of Buildings

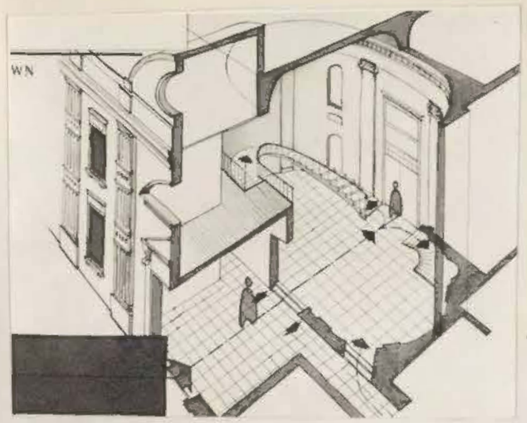
2382 Rxds.'

cills of the upper windows, and the cill of the fanlight above it with the uppermost division of the pilasters. Finally, the lower division of the capital lies on a line drawn outwards from the cornice over the windows. In the vertical direction a strong recess is created in the centre bay (of a width equal to the height of the doorway) which carries the eye upwards into the semi-circular pediment above. By the use of further recesses the door is closely tied to the fanlight above, which repeats the semicircular motif.[1]

The courtroom was built in the central courtyard of the old Slave Lodge and was approached through two vestibules from the Heerengracht entrance (Plate 8).[2] The main, and inner, vestibule was a large oval volume, the height of two storeys, embellished with a fine Ionic Order and entablature in the purest taste, the walls being modulated with niches on two storeys on either side of the Courtroom door and (presumably) with niches over side doors flanking the entrance. These niches were undoubtedly meant as the setting for pieces of sculpture or for vases in the antique fashion. The ceiling was coffered. Within four years of the completion of the building this vestibule was entirely transformed by the addition of twin curving flights of stairs designed and executed by English craftsmen (Plate 11). The specification placed great emphasis on the lightness of appearance of the steps and handrails, not only to ensure the minimum visual interference with the serenity of Thibault's design, but also to make the most of the graceful curving elegance of the staircases themselves.[3] The result was one of the finest interior volumes ever created at the Cape, and its loss cannot really be sufficiently mourned.



8. Detailed plan of the Supreme Court Room and its vestibules.



9. (Above). Cut-away axonometric of the Supreme Court vestibules.

10. (Below). Adam influence in Ireland; 'Townley Hall'. Drogheda.

11. One of the twin staircases of the old Supreme Court vestibule. (A composite restoration of its original appearance from a number of photographs taken by Arthur Elliott & Jeffrey during its demolition).

The courtroom (Plates 12-16) was first used on January 11th, 1815. Of the building Sir John Truter, the first Chief Justice of the Colony, said that it was 'erected with great expense, and peculiar ingenuity, purposely to give to the administration of justice in this colony all that external lustre which can tend to place its dignity and freedom in the most exalted point of view.'[1]

The courtroom is semicircular at the tribunal end, the same height as the vestibule, and is surrounded by a classically accurate Tuscan Order on raised pedestals, the entablature moulded with its full complement of Triglyphs and Guttae. (There is thus a remarkable contrast between the handling of exterior and interior, the former highly mannered and the latter strictly classical.) Triangular pediments and flat cornices alternate over the openings between the columns. The windows and doors are of superhuman scale, their heads again occurring at a height of more than twelve feet. The character of the court-room is both splendid and of ~~such~~ a conservative dignity ~~as~~ befitted its formal role. In proportioning and detailing, Thibault here proved the metal of his early training; it is the largest and the finest preserved interior which can with safety be attributed to him.

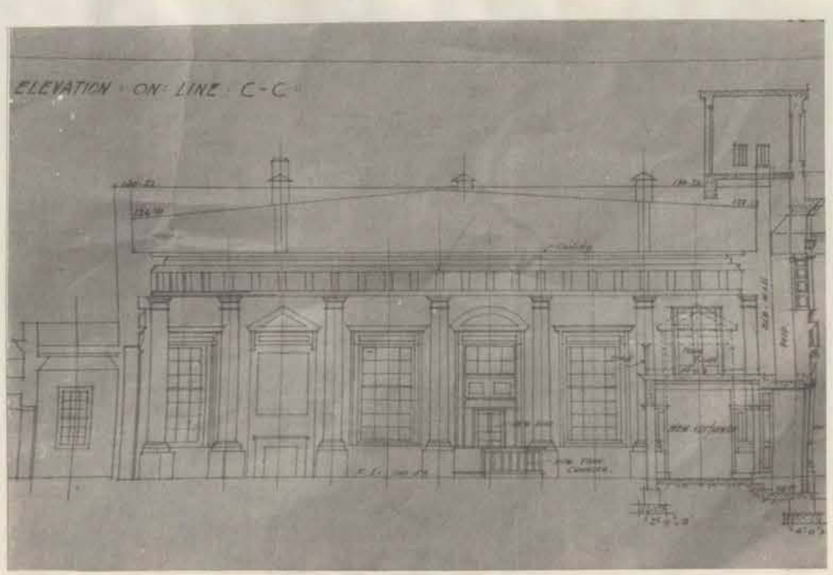
From the courtyard the central block of the Graaff Street wing of the Old Supreme Court is seen to have an interior facade (Plate 21) much resembling that of a town house of the period. There is no reason to doubt that the central doorway is the work of Thibault,[2] and it is significant to find him here using on the door, bead mouldings of a pronouncedly English character.[3] The subtle proportioning of this facade, in particular the shape and design of the entablature,[4] and its extreme simplicity, lend it a grace which makes it the most pleasing elevation of the building.

1. Cape Town Gazette and S.A. Advertiser. 28th Jan. 1815 'The building shall,' said Sir John Truter, 'whatever the fate of this country might be, be an undying monument to the just rule of the English in this settlement. The building is dedicated to Justice ...that every burgher may approach it with awe and respect, but yet in complete confidence...' Translated from the original Nederlands.

2. By comparison with the mouldings of Pediment and consoles on most of Thibault's work.

3. They are very similar to those of the 'Klapmuts' doorway (Plate 45 on Page 67).

4. Completely different in form, and higher than, the gable on the Graaff Street facade.



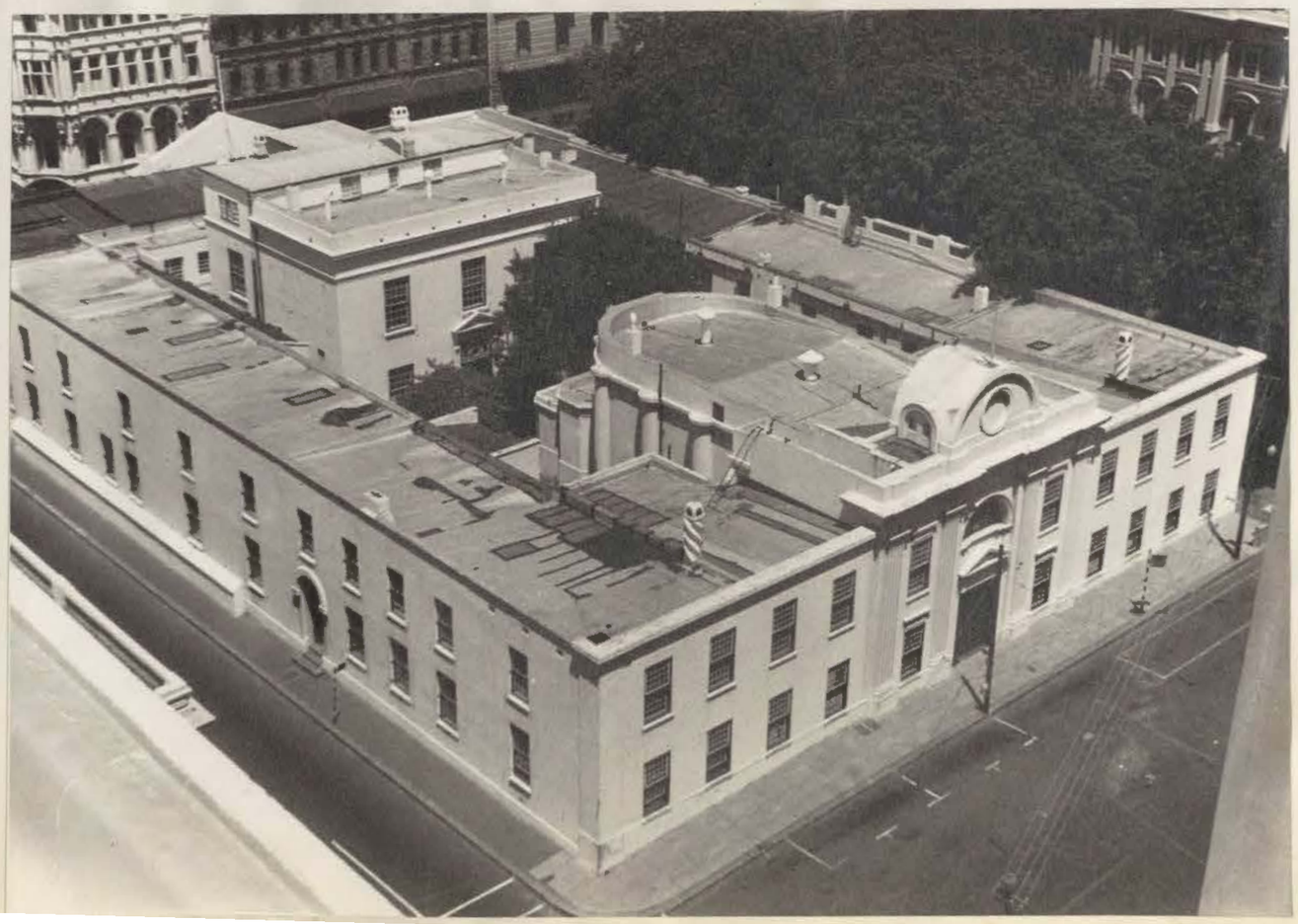
12,13,14. The appearance of the old Supreme Court Room before alteration (15).

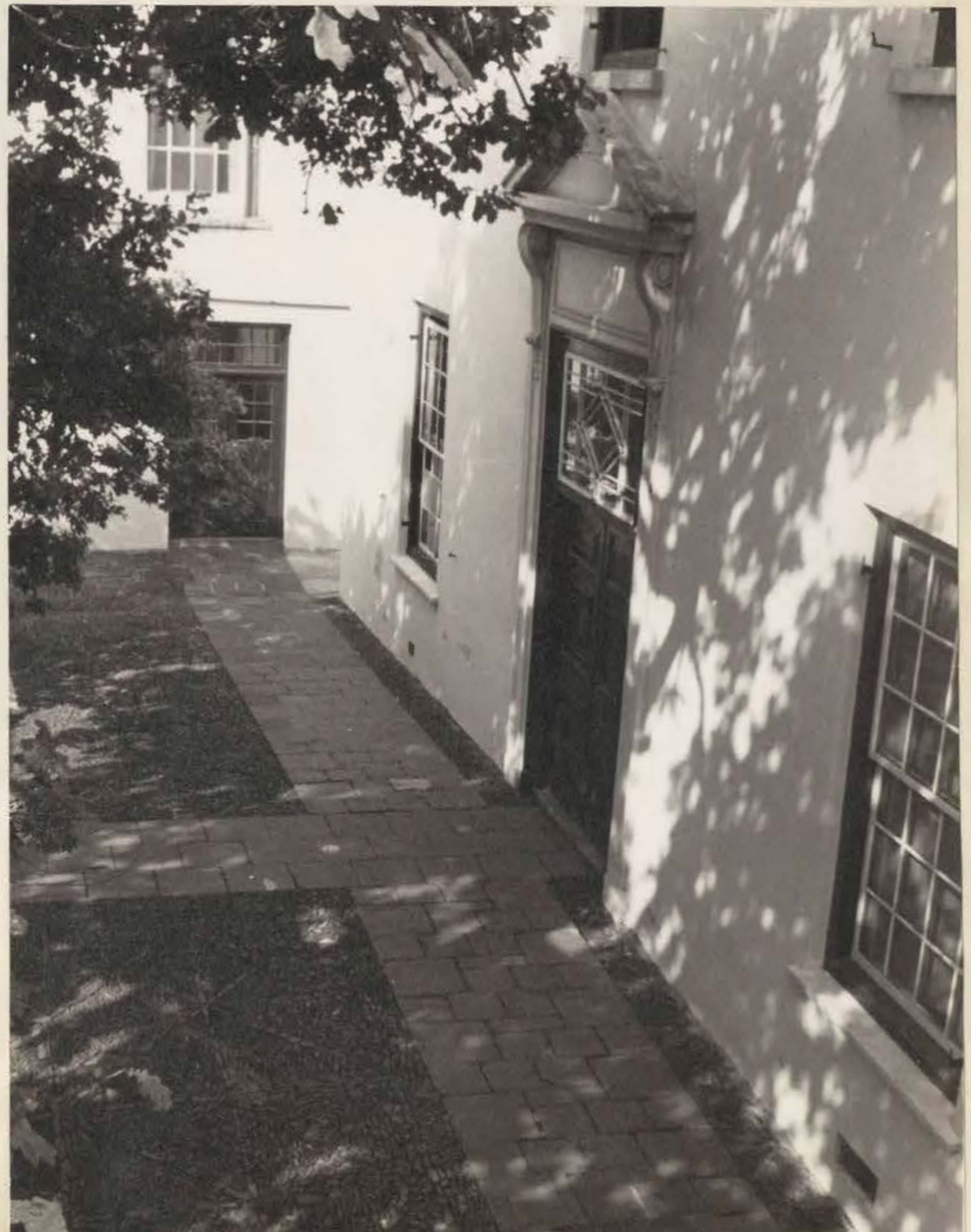
THE SUPREME COURT ROOM.

16. (Left). The exterior of the Court Room.
17. 'Bowood', Wiltshire, by Robert Adam.

The Courtyard of the Old Supreme Court Building:

18. Doorway to the Judges' Chambers.
19. The interior of the Judges' Chambers.
20. The facade of the Judges' Chambers, with the back of the Court Room on the right.
21. Aerial view of the whole building, showing the courtyard in the centre and the facade of the Judges' Chambers.
22. Looking down into the courtyard.



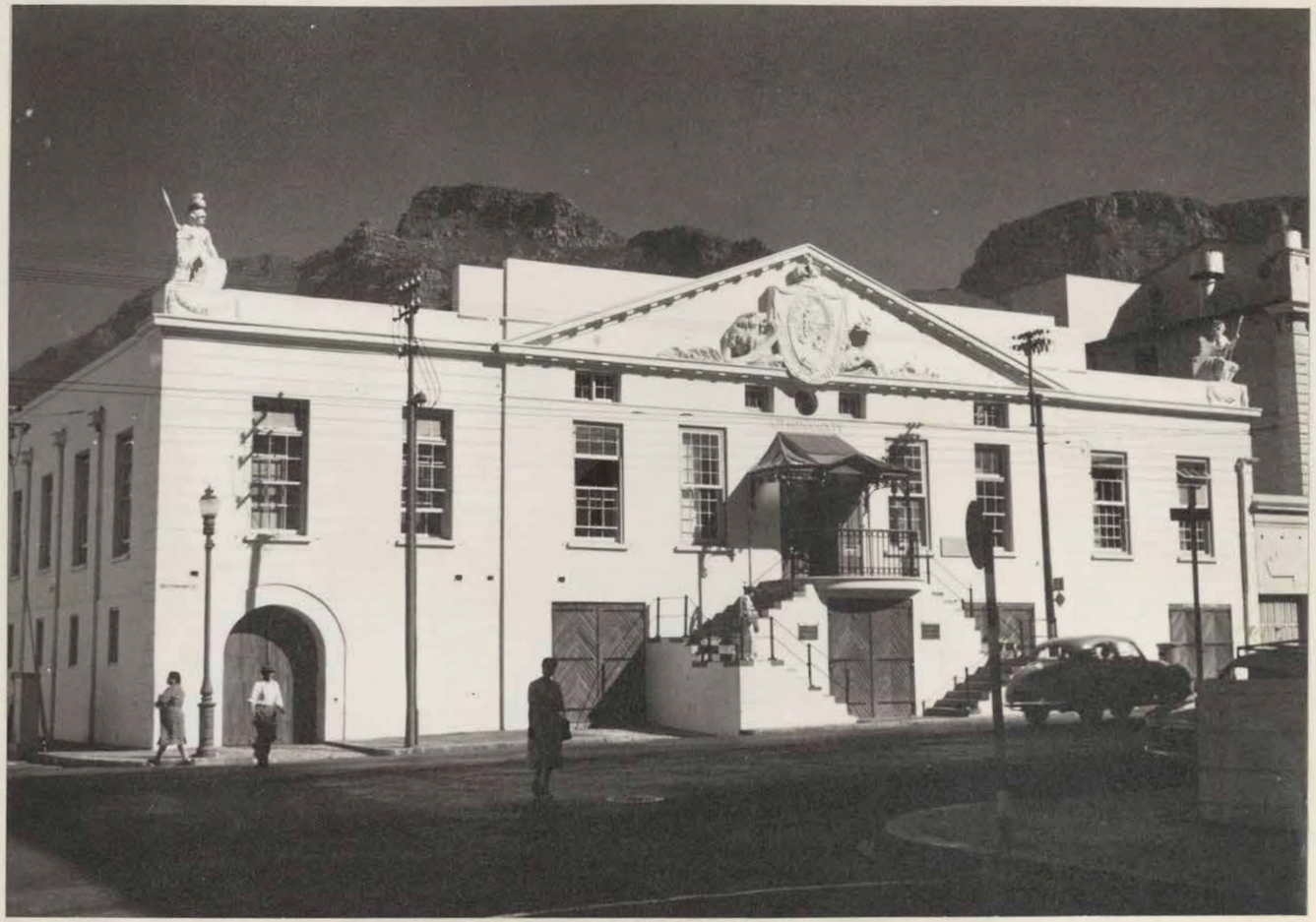


In 1814 another public building of considerable architectural significance was completed. This was the new Customs House, later used as a granary, and in 1824 converted to be the Caledon Square Police Court, by which date a second Customs House (a converted house) was in use on the other side of the Grand Parade.[1]

The design of the Customs House may date from 1807[2], but it was probably not begun until three or four years later.[3] Its facade (Plates 23 - 25) is not unlike the Graaff Street elevation of the Old Supreme Court, with a central pedimented block flanked by wings which have coursed stonework imitated in their plaster surface. The whole of the ground floor was in this case devoted to store rooms for goods and grain, so that the entrance is approached up a double staircase (of the same type as that on the first theatre).[4] A high fanlight is incorporated above the doors. It is almost certain that the original windows were small paned, like those of the Supreme Court, and that the unsightly clerestorey lights in the entablature were later additions.[5] The original design of the lower storey is unknown.[6]

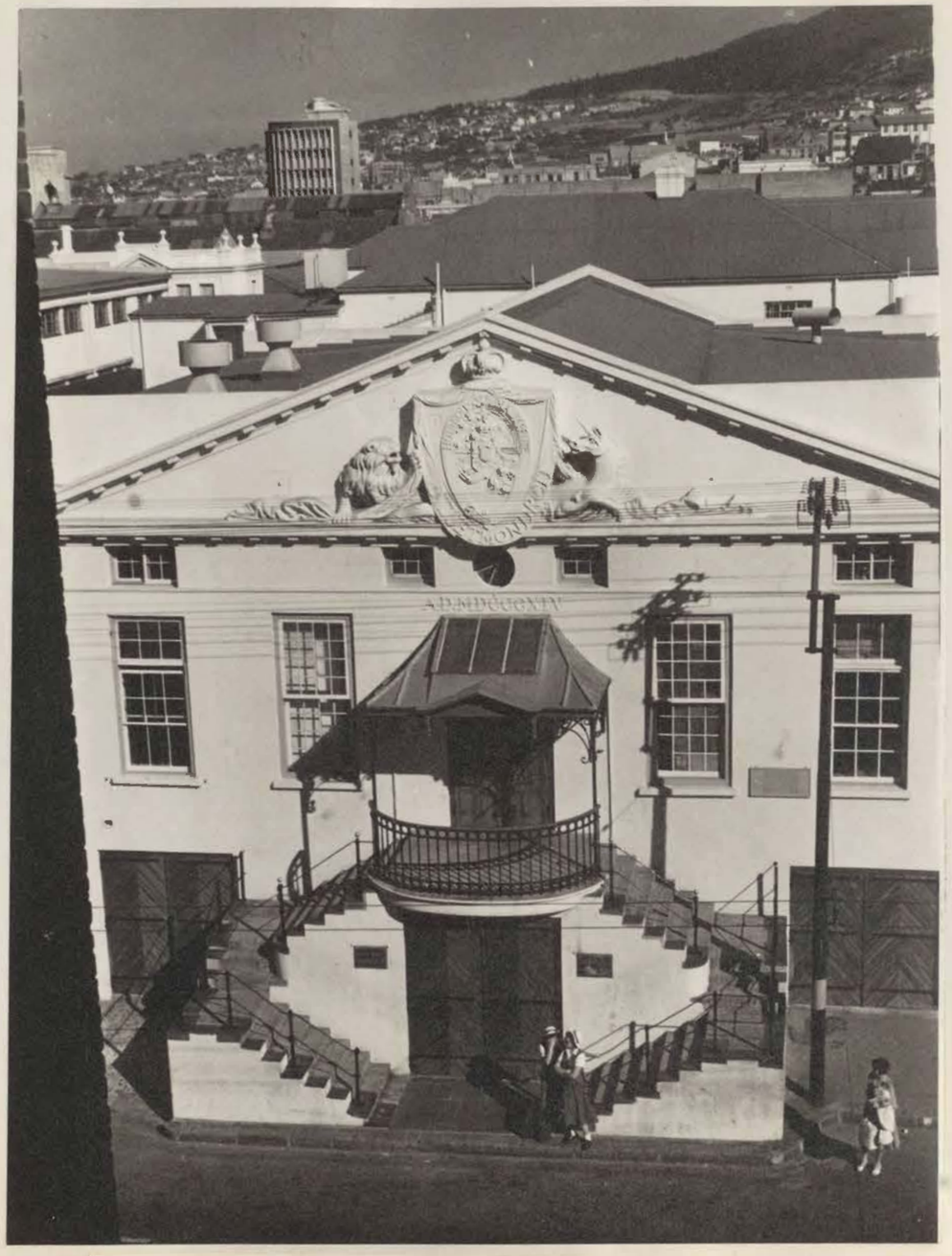
The pediment of the Customs House was enriched with a fine British coat of arms, and the corners of the building with seated figures of Neptune and Britannia, all the work of Anton Anreith. The original account for these works is preserved,[7] dated March 1814, and signed by Thibault as Inspector of Civic Buildings, and H. Schutte as contractor. Herman Schutte was thought by Theal to be the author of the design,[8] which may be partly true due to Thibault's frequent absences from Cape Town; on stylistic grounds however, (judging by the form and detail of the pediment, and the general massing) and on his connection with it mentioned above, the building was most probably based on original drawings by Thibault.

1. Dr. Mary Cook gives 1817 as the year of the transfer of the Customs back into the building (partly reconstructed) on the sea front which had housed this department during the First Occupation. Speaking of the fire which destroyed the Dragoon Stables in Nov. 1798 Samuel Hudson had said '...The Custom House was with difficulty preserved, had the flames once caught this Building the Naval Stores, Cooperage Admirals House, The Prison Council chamber must have been inevitably destroyed...' The same building housed the Customs during the Second Occupation (up until 1814) as Hudson noted in c. 1808. He added '...The Custom House is a paltry building consisting of three Rooms for Collector, Comptroller and Clerks. The whole very old and in a very unsafe state it had been well if the Fire had levelled it with the ground as it might prevent more serious consequences at some future period...' Acc. 602. No. 9 'Journal - Buildings'.
2. Cape Archives Accession 455.
3. Pearse, 'Cape of Good Hope', 143.
4. '... a large extensive pile [?] of Building with stores beneath for the housing of Articles seized by the Customs or the receiving of goods under their charge the expense to Government must have been heavy. A place upon a much smaller scale would have fully answered the purpose. A Collector, Comptroller Searcher and three Clerks are the whole of the establishment except Tide waiters, and the whole of the transactions for the Customs cannot justify the expenditure of the public money at this extravagant rate'. Samuel E. Hudson 'Improvements since 1807 to 1814' from his papers. Acc. 602 No. 9A.
5. In the earliest photographs only the one on the extreme left appears. The central bulls-eye and right hand clerestorey were probably added soon afterwards. The two central lights are much later additions.
6. Continual changes have been made in the position of the openings, as photographs of the 19th century prove. It is possible that the left arch is original but if so it does not seem to have been repeated on the right. Several early drawings, notably that of Sir Charles d'Oyley, dated 1st May 1832, show rectangular openings under each window, with no arched openings in the facade at all. However, this may have been due to carelessness in sketching so that the evidence yet available is inconclusive.
7. vide de Bosdari 'Anton Anreith', 100 - 2.
8. Ibid. Note F2, Page 129, and Elliott-Theal Catalogue No. 345.



23,24. The Customs House of 1814. (The canopy over the doorway was added c.1880. The windows flanking it are original, but not the clerestory windows under the pediment).

1. Demolished about 1930.
2. Menzel 'Description of the Cape'.

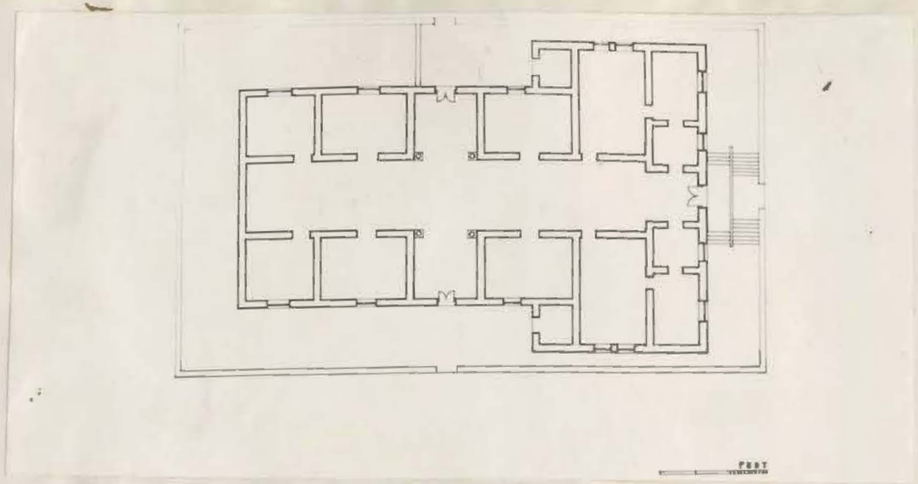


25. The Customs House of 1814.

The windows of the Customs House are notably higher in proportion to their width than those of the Old Supreme Court (4 panes x 8 compared with 4 x 6: a pane measuring approximately 7" x 9"), and slightly recessed. This is an interesting concession to Georgian taste, which brings at once a more English character into the facade. The composition of the building is generally finer than any of the exterior parts of the Old Supreme Court - it was a new construction and not an adaption. In particular the proportioning (both vertically and horizontally), the balance achieved between the central block and the wings, and the way in which the latter are related by the overlapping parapet and sculptural groups gives the facade a taut unity which is most successful.

In October 1814 the Orphan House in Long Street was completed.[1] This building, which is usually attributed to Thibault, was built on the foundations of a projected asylum for old women and had, perhaps as a result of this, an odd plan (Plate 26). A large part of the internal space was occupied by a vast cross-shaped room, which extended the full length and almost the full width of the building, and enclosed private rooms in the corners, and at the front. The prototype of this plan appears to have been that of the original Hospital,[2] which it closely resembles. It is a surprising reflection on the times that the Committee and their architect considered that an orphan house, and presumably an old women's asylum as well, should have had the same plan as a seamen's hospital.

The elevation of the Orphan House showed some points of similarity with the rest of Thibault's work of this period (Plates 27 & 28). There was the



26,27,28. The Orphan House in Long Street, Cape Town,1814.
(now demolished).
The plan and two views. (Elliott).

29. The new Market House, Cape Town, 1812. (Fehr).

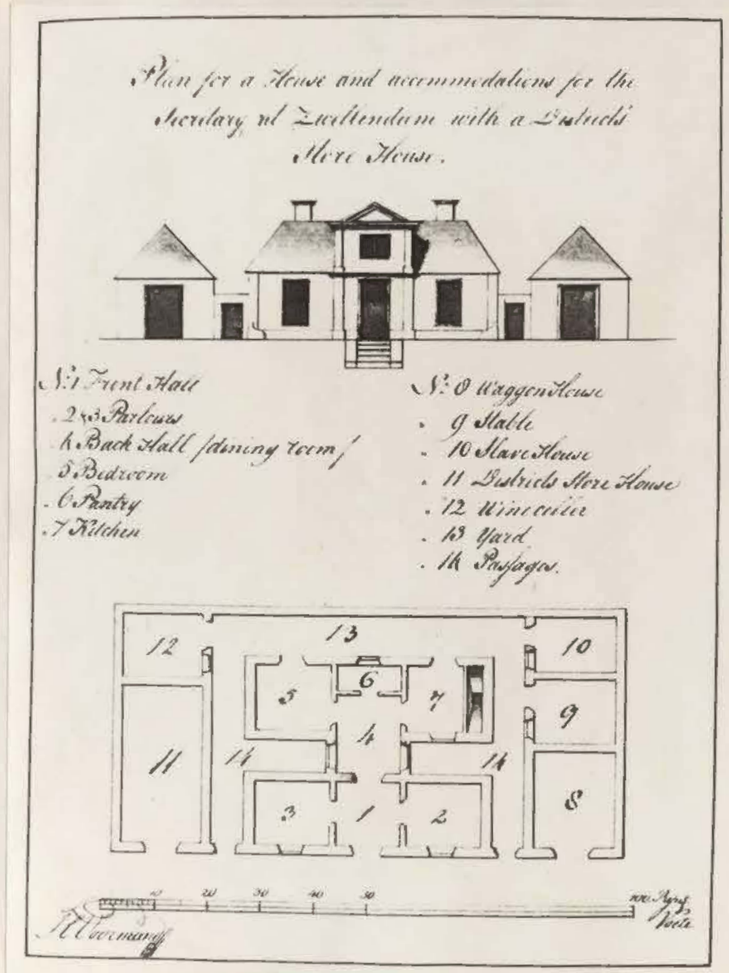
same horizontal grooving of the plasterwork of the wings, and, more significant, their horizontal form was contrasted with a tendency to vertical movement in the central bay. The latter was terminated at the top by a semi-circular pediment, a similar composition on a smaller scale to that of the main facade of the Old Supreme Court, which was finished at about the same time. A delightful touch was added to the facade by the coupling of the pilasters between the windows, and a slightly more perverse one by the addition of guttae to add a stronger modulation to the cornice over the columns. In this, as in the whole treatment of the Classical order, the building was more subtly and successfully handled than the Supreme Court facade. The design of the entrance is, however, a disappointment; its pediment was oversimplified and given inadequate visual support. Instead of a decorative fanlight, a rather bizarre circular clerestorey light with a cartwheel pattern was inserted high in the wall above the entrance.

The Market Building for Cape Town was opened on May 2nd, 1812. It seems a foregone conclusion that the design was the work of Thibault (Plate 29). It was built by French prisoners of war after the capture of Mauritius.[1] The weigh house was entered through a large arched opening in a coursed plaster wall. A single entablature crowned the facade, which was flanked by low office rooms on either side.

In Simonstown rapid expansion was taking place during this period. The

1. Laidler: 'Growth and Govt., of Cape Town' (Cape Town 1939), 211.
Hudson: Journal 'Improvements'. Acc. 602 No. 9A
'a new Weighhouse is erected and a Tollhouse...'

1. C.O. 68 and C.O. 391/105.
2. 'Report of the Committee of Field Officers to Inspect the Military Quarters at Simonstown... 1st October 1817.' C.O. 81/127.
3. Ibid.
4. Laidler. 'Growth & Govt., of Cape Town', 221. Cory, 'The Rise of South Africa', II, 161.



30. Design for the Secretary's House and District Store, Swellendam, 1811.

Naval Establishment of the Cape of Good Hope had been transferred from Table Bay to Simon's Bay in 1811, and, apart from the erection of the Church and parsonage in 1812 (which will be discussed later), the new Customs House was built during 1815.[1] This was a two-storey building with walls of English brick, a flat roof of local brick and lime, and a Colonnade along the front. In 1816 construction was begun on new Officers' Quarters for the Military at Simonstown. The work was undertaken by the Naval Department, under the direction of a Foreman of Works who had been 'sent from England for the express purpose of erecting the Buildings of the Naval Yard.'[2] Schutte, or some other experienced local contractor, must have queried the quality of the construction, for at its completion the building was inspected by a Committee of Field Officers who pronounced it perfectly sound, and put down the criticisms to the strangeness of English detailing at the Cape. 'The doors mentioned...are constructed according to the proportions used in England, and must appear slight to those who are only accustomed to view Joiner's Work in this Country.'[3] Nevertheless, the critics were to some extent vindicated five years later, for the building collapsed during the storms of 1822.[4]

In June 1810 the Governor had been authorised to issue an additional half-million paper rix-dollars with which to carry out works of public importance. In addition to the buildings erected or renovated in Cape Town and Simonstown, a number of improvements were begun or carried out during the next decade in the Drostdy areas of the hinterland. Briefly, these were : the erection of a prison and substantial enlargements to the Drostdy at Swellendam (thought to date from c. 1811 - 1814); the erection of the Dutch Reformed Church and

31, 32. The Drostdy house at Swellendam.

Drostdy (c. 1814) at Caledon; the improvement of the Drostdy at Beaufort West (c. 1818); and the erection of the following : the Drostdy (1811-1815) and Dutch Reformed Church at George (1814); the Parsonage (1812), Magistrate's House and Gaol at Graaff Reinet; the Deputy Landdrost's house (1813-14) and Church (1818) at Cradock; the farm and buildings of Somerset (1815-17), afterwards the Drostdy and public buildings of Somerset East); the completion of the Drostdy at Uitenhage (1806-16), a small Dutch Reformed Church (1810), and the erection of a Prison (1811 - 12), Secretary's House, Messenger's House and Public Offices and Courtroom (1813 - 16) at Uitenhage. In Grahamstown, a house for the Deputy Landrost was projected and the Messenger's House and Prison erected (1813 - 18).

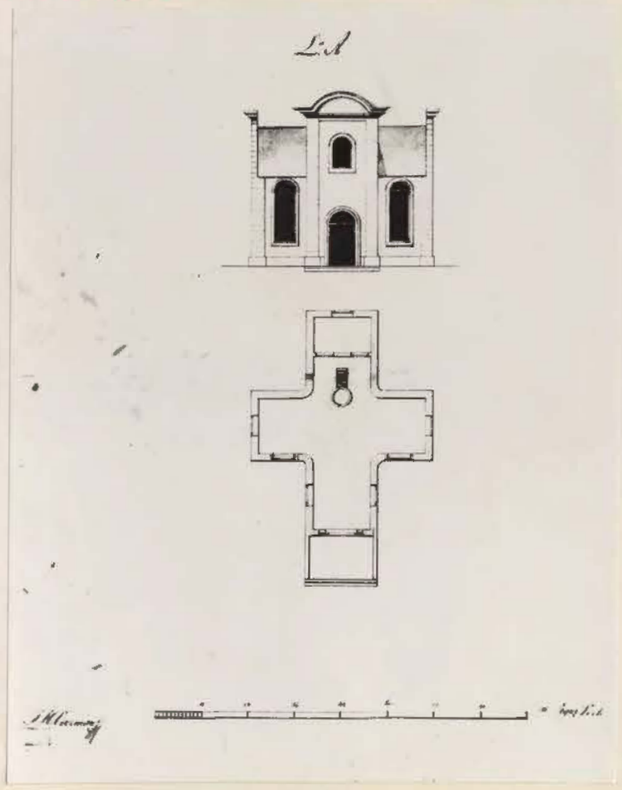
The enlargement of the Swellendam Drostdy was first proposed in 1811[1], when designs were also submitted for Public Offices and a house for the Secretary, all the work of J.H. Voorman, the District Surveyor. The design for the Secretary's house is the most interesting one (Plate 30), showing both that Classicism was affecting gable design to a considerable extent and also that hipped roofs (such as were later used on the Drostdy) were by no means uncommon at this date.

The Drostdy had been, up to this time, a small T-shaped house facing the river. When it was finally enlarged, to meet the increased needs of the prospering district, (probably between 1811 and 1814[2]) the gables were removed and the T altered to form a U-shape, so that the entrance to the house was at right angles to the original front, and facing the road. The arms of the U were given hipped thatched roofs and the space contained between them laid out as an

1. C.O. 2575/Zwel. 8. 25th June 1811.

2. Burrows 'Overberg Outspan', (Cape Town 1952), 19-20. Latrobe, who visited the place in 1816, observed that 'The drostdy is a substantial, spacious, well-furnished mansion, and the premises much improved by the present Landdrost'. Latrobe 'Journal of a Visit to South Africa' (London, 1818), 126.

1. Ibid, 13. The incorporation of dormer windows in the thatch is perhaps a sign of English influence (see Chapter 7 p.147). John Frier, one of Captain Moodie's indentured masons, who was appointed 'permanent repairer' of the building in 1818. c.f. Ibid, 19-20 Burrows ('Overberg Outspan') and Walton ('Homesteads & Villages of S.A.', 52) believe that U-shaped plan of the Drostdy may have been due to English influence - i.e. presumably that it is a development from a Palladian plan. But if there was really an earlier farmhouse of the same form in the area, as Burrows seems convinced there was, there is no need to speculate on English influence for the plan, except in so far as it would appeal naturally to English tastes.
2. C.O. 576/5 31st July, 1811.
3. C.O. 53, Jan 16, 1813.
4. C.O. 2640/48.



33. Voorman's design for Caledon church, 1811.

entrance courtyard, with a pergola against the house (Plates 31 & 32). This design, a natural extension of the 'stoepkamer' plan, is believed to have been patterned on an earlier farmhouse, which may have been typical of the area.[1] The result is a house of the most gracious form and proportioning, unique in plan among the Drostdy Houses, with the single exception of the short-lived Bathurst Drostdy, which was probably influenced by it.

During 1811 the decision was taken to establish a Deputy Landdrost at the Swartberg Baths, and a village was formed which was henceforward known as Caledon. J.H. Voorman submitted designs for the Deputy Landdrost's house, a Dutch Reformed Church, the Parson's House, the Messenger's House and the Prison.[2] The tiny church (Plate 33) was opened in January 1813. The design is in the advanced Neo-Classicist style which we are beginning to associate with Voorman, and it is possible that he was even influenced by the contemporary work of Thibault (note the segmental gable and the coursed plaster quoins) although he was himself an emigrant from Europe (Thibault rather ungraciously said of him that his 'stiffnecked disposition is incapable of absorbing knowledge of any kind'!).[3] The design of the Sub-Drostdy House and the Secretary's House were very like that of the Secretary's House at Swellendam, with the rather surprising deviation that gables were here favoured in preference to hips. The Drostdy House was also erected, but it was so poorly constructed that in 1822 it was regarded as a matter of urgent necessity that it should be demolished forthwith.[4]

1. With the assistance of four Chinese craftsmen from Canton, who were sent from the Navy Yard at Simonstown, and so objected to their treatment at George that they left their employers without leave and returned to Simonstown. C.O.68/553. 6th December 1815 (v. Chapter Eighteen, Page 590).

Some idea of the difficulty experienced in finding adequate craftsmen may be gleaned from the following extract from a letter of the Landdrost written in 1811 (C.O.2576/1) '... I was unable to meet with any person in this District who was Architect enough to estimate the expense that would attend the erecting of the Buildings described in the Plan (for the new Drostdy and public buildings) until the plan had been forwarded. The person at length recommended to me was named Greibe, and at the same time said to possess sufficient knowledge for carrying the plan into execution and at a conference we had on the subject he signified to me that he was willing to undertake the construction of the Buildings, provided in the first place, some masons and carpenters were sent from Cape Town...' The architect of the buildings and of the layout of the town is given as the Swellendam surveyor J.H.Voorman.

2. For this and much subsequent information, v. 'Gedenkboek van die Gemeente George, by geleentheid van die Honderdjarige Herdenking van die Kerkinwyding, 1842-1942' by D.M. de Jager.

3. For a fuller account of the erection of the George Church v. Chapter Eighteen, Page 594 .

4. Burchell 'Travels ... etc....' (London 1822). II, 103.

34. The Drostdy House at Beaufort (West).

The Drostdy House at Beaufort (Plate 34) was converted from the Field Commandant's House. It was a double-storeyed town house of unusual proportions, ~~the~~ with small windows, which were apparently ~~being~~ necessitated by the difficulty then experienced in the inland areas of obtaining window glass. The plan for the alterations were drawn by the Surveyor, J.L. Leeb, of Graaff Reinett. A courthouse was built in 1818.

George was formed as a separate Drostdy district in 1811, the Drostdy House and other public buildings being erected by the Master Mason Frederick Trench (or Trenk) between 1811 and 1815.[1] An old post house was consecrated as George Town's first church in October 1813.[2] The first permanent church, a building 72' x 42', was erected by the same contractor in 1814 & 15, but soon after its completion in 1816 it was feared that the building was about to collapse. Tenders were called for buttressing it and the contractor Carl Frederick Pohl was then employed, beginning the long association this builder was to have with the architecture of the Eastern Cape.[3] The Parsonage, built at the same time, was completed in 1816. The Drostdy was destroyed by fire in 1826, so that very little record of the building survives. It is known, however, that it was of a squarish form in plan, two parallel thatch-roofed blocks being separated by a central corridor, covered with a brick and clay plaster flat roof.

The Graaff Reinet 'Pastorie' was erected during 1812. Burchell, who saw it in course of construction, described it as 'large and handsome'[4] (Plate 35). The building later known as the Magistrate's house was probably

1. J. Campbell. 'Diary of Travels in S.A.' (Manuscript S.A.P.L.) entry of 20 Sept. 1820. III, 179.
2. C.O. 66 Jan. 1st 1817.
3. C.O. 2713/223 14th Nov. 1829.
4. C.O. 2705/323. The present roof is a later addition.

35. The east front of the Pastorie at Graaff Reinet, with a fine staircase in two curving flights leading down into the garden.

the original Secretary's house, and seems to be slightly earlier in style. Both are traditional Cape in general character though in some features, such as the railed stoeps and gracious external stairs, the 'Pastorie' seems to reflect later influence. The latter had, according to Campbell, 'a charming orange grove immediately behind the house under which there is a broad walk. Nothing can exceed the beauty of this when the trees are loaded with oranges and limes.' [1]

The Government Farm at Somerset (East) was established on January 1st 1815. Dr. Mackrill, the Superintendent, built a house for himself, four others for his workmen, and a large barracks, besides subsequent farm buildings. The main house, later the Drostdy (Plate 36) survives as a large double-storey Georgian manse, which dominated the farm by a series of axial paths and tracks which spread out from it at right angles, making of it a kind of miniature Versailles. This plan made it easy, when it became politically expedient to declare the farm a township in 1825, to translate the axial roads leading to the house into a town grid leading to the Drostdy. Today the approach to the Drostdy along an avenue of alternate plane and oak trees presents one of the finest townscapes to be found in the whole of South Africa. (Plate 33 on Page 665).

The houses at Somerset including the main building, were built of stone,[2] and had earth floors.[3] The main house was given a flat brick and clay roof.[4] As it now survives, the lower windows of the house are of the sash type, while those on the upper floors are casements. The proportioning of the facade is strongly Georgian in character. The fanlight is a fine example of a simple radiating type.

1. Cory, II, 211.
2. C.O. 2592/34.
3. Cory, II, 211-2.
4. For contract v. C.O. 2575 Uitenhage /18.
5. For contracts v. C.O. 2586/Letter 22. 8th April 1813.

36. The Drostdy at Somerset East, as it survives. Its original appearance is unknown.

Besides the Drostdy several other houses in Somerset East may be identified as belonging to this early period, and at least one of the churches is a converted farm building.

The Drostdy at Uitenhage was completed in 1816. In 1810 a small temporary Dutch Reformed Church had been built in the town[1] and in 1814 a contract was signed for the erection of a larger church.[2] Endless delays occurred, however, and a new plan was drawn up in 1818, begun in 1820 and, after endless legal wrangles, finally completed only in 1843![3] Such were the hazards of building in those days.

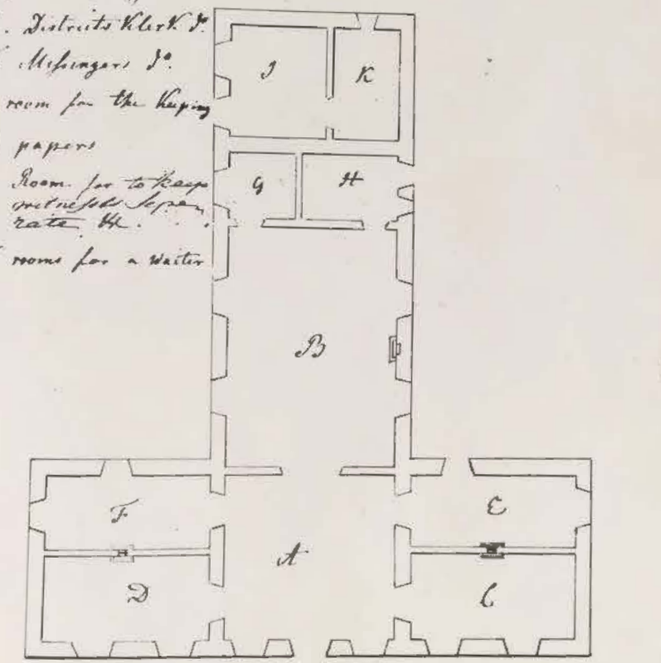
The prison for Uitenhage was begun in Feb. 1811[4] and finished in October 1812 (Plate 37). Tenders for the construction of the Public Offices (Court House) and houses for the Secretary and Messenger were called in Sept. 1813 (Plates 38 - 40)[5] and these buildings were all finished by the contractor, the merchant W. Von Buchenroder, in October 1816. Burnt bricks were used for outside walls and raw brick for the internal partitions, all plastered and whitewashed. Most of the floors were of clay, including that of the courtroom, but two of the rooms of the Secretary's house were boarded; ceilings were fourteen feet high, constructed of yellowwood boards under the thatched roof. Windows were made up of many small panes, sash windows being put into the important rooms and the front facades, double casement windows elsewhere. Panelled window shutters of yellow wood were used throughout, painted with oil paint. An important innovation was the introduction of fireplaces in the courtroom and four of the public offices, and in the two rooms with boarded floors in the Secretary's House.

37. Uitenhage: (from left) the Secretary's House, Prison, Business (Court) House and Drostdy House. drawn by S.E. Hudson,1822. (Archives).

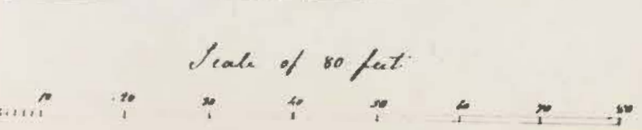
38,39,40. Uitenhage: Plans of the Business (Court) House, Secretary's House, and Messenger's house. (C.O. 2586/8th April, 1813).

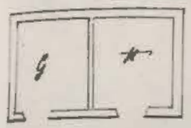
Plan of a House of Business at the Drostdy of Uitenhage

A. Hall
B. Court Room
C. Landdrosts office
D. Secretarys Do
E. Districts Klerk's Do
F. Messengers Do.
G. room for the keeping of papers
H. Room for to keep ourtrifles Separate H.
I. K. rooms for a waiter

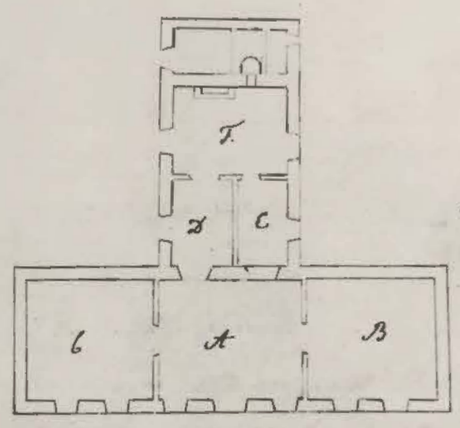


Scale of 80 feet



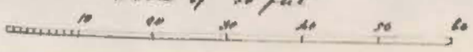


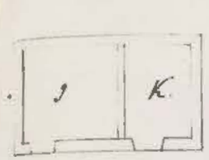
Plan of a House for the Messenger at Uitenhage



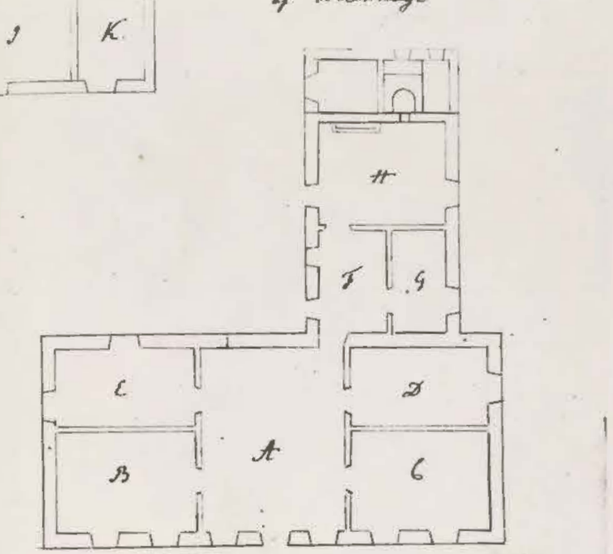
A. Hall
B. C. Rooms
D. Passage
E. Pantry
F. Kitchen
G. H. Stable & Waggon house

Scale of 60 feet



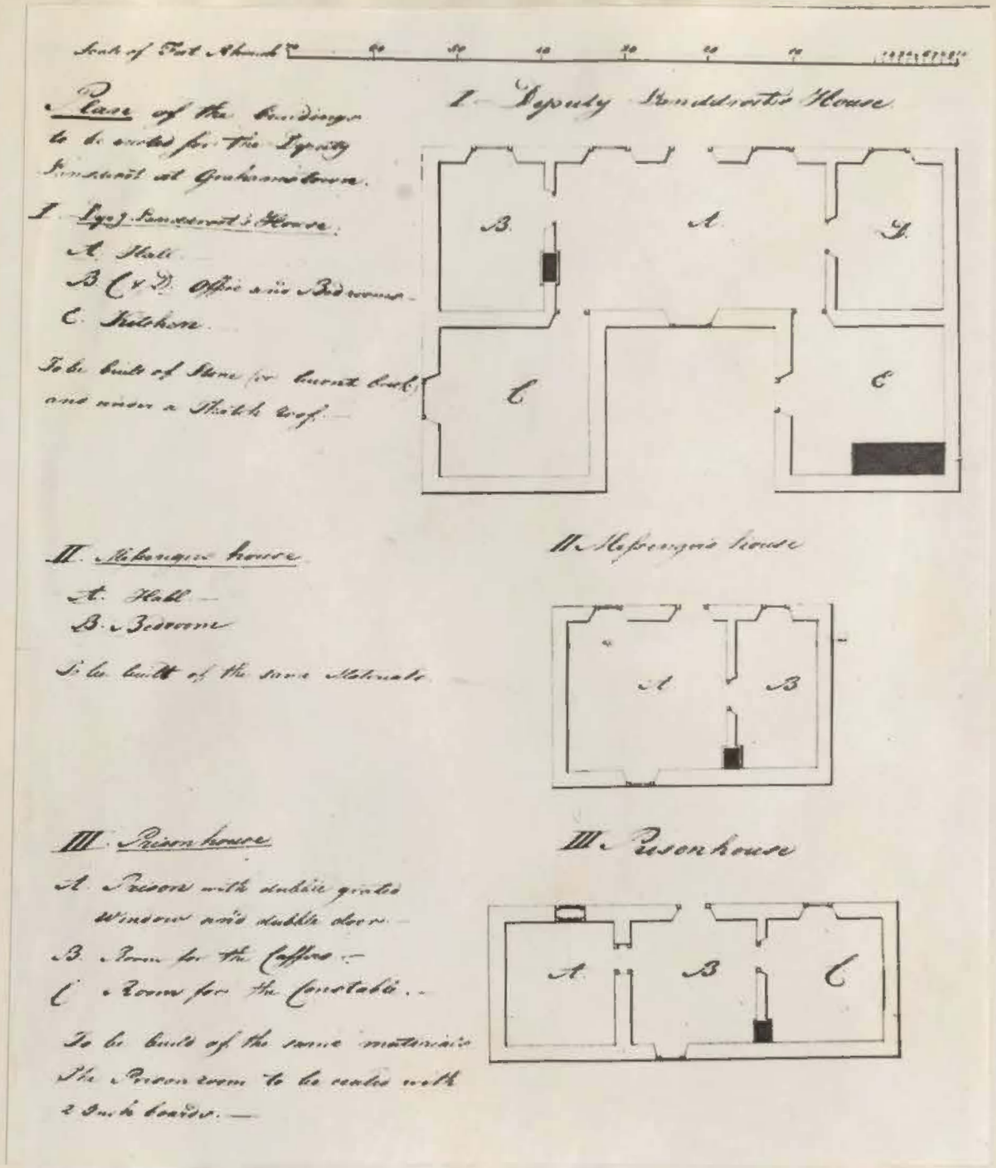


Plan of a House for the Secretary of Uitenhage



A. Hall
B. C. D. E. Rooms
F. Passage
G. Pantry
H. Kitchen
I. K. Stable & waggon house.

Scale



1. (Cory. 'The Rise of S. Africa'. I, 243).

41. (Above). Plans of the Deputy Landdrost's House, Messenger's House and Prison House at Grahamstown, 1813.

After the Fourth Kaffir War in 1812, Sir John Cradock proposed a scheme, soon afterwards implemented, to ensure once and for all the security of the Eastern Frontier. This involved nothing less than the building of a double line of block houses, parallel to the Fish River, to be garrisoned by troops and burghers, and the establishment behind the northern and southern extremities of this line of the two villages afterwards known as Cradock and Grahamstown.

The site for the future city of Grahamstown was chosen in May, 1812 by Andries Stockenstrom. Its nucleus was the old loan-place of 'De Rietfontein', the house being then only a blackened shell. The building was re-roofed and served as the officer's mess until the arrival of the settlers, when it was made a temporary church. (It was demolished in 1821). For the accommodation of the men eighteen temporary huts were built, of wattle and daub, in three rows a few yards to the west. The officers built for themselves small houses of the same materials, forming a roughly triangular space about the messhouse (hence the origin of Church Square).[1]

In 1815 the military encampment was removed to Fort England, two miles to the South East, leaving the town a purely civil establishment. For in 1812 the decision had been taken to establish a Deputy Landdrost at Grahamstown, responsible to the Drostdy of Uitenhage. The greatest care was exercised in the design of the public buildings for the new town. An attempt was made by the Landdrost of Uitenhage, Colonel Cuyler, to obtain for comparison from the other landdrosts plans of all the Drostdy Houses and their associated buildings. But since those from Swellendam and Tulbagh were never received, the designs for the Grahamstown buildings were based mainly

on an analysis of the designs for public buildings at Uitenhage and Graaff Reinet;[1] and the new buildings were extremely modest by comparison with those in these other, more important centres (see Plate 41). The walls were originally to be of stone laid in mud mortar, lime plastered on both sides, and the roofs of thatch.[2] The Messenger's house was to have a fireplace in the corner of one room.[3]

Even greater difficulty was experienced in procuring workmen for the Grahamstown works than had been the case at Uitenhage. The contract was again undertaken in September 1813 by Mr. Buchenroder, who also drew up the final plans; but he was unable to obtain sufficient skilled labour, for he was simultaneously engaged on all the public works of Uitenhage.[4] In April 1816, six months before the buildings were to have been complete, only the outer walls of the tronk and Messenger's House were begun, and the contractor had to be given until June 1817 to fulfill his contract.[5] By that date the work was no further advanced - the Drostdy House was not only not begun, but no material was even in preparation. After further delays the contract was taken from Mr. Buchenroder, he was paid for the work he had done, and the Gaol and Messenger's House were completed by another contractor.[6] Construction work on the Drostdy House was not renewed until 1822 (see Chapter Eleven P.395).

Both the Gaol and the Messenger's House are still standing. Their appearance has changed little since they were first built. To the Gaol was afterwards added a high wall enclosing a prison-yard at the back of the building, (which can be seen in Plate 28 on Page 330, and is still in existence.

1. C.O. 2586/4 5th Jan. 1813.

2. C.O. 2603/30. 18 Apr. 1816. Report of Major Fraser. The contract prices were:

   Deputy Landdrost's House: 60'x18'x10' high : Rds. 7,000
   Messenger's House: 30'x18'x10' high : Rds. 1,500
   Gaol: 45'x15'x10' high : Rds. 3,500

3. Such a feature is almost unknown in earlier South African architecture. When corner fireplaces make their appearance in North America they can almost always be traced back to Swedish influence. (Waterman 'Dwellings of Colonial America' (New York), 1950) 123-4: 'Dankaerds, a Dutchman,remarked on the corner fireplace, a feature strange to non-academic Dutch architecture..Certainly it was unknown in England in traditional building. Thus it would seem to be Swedish ...it was familiar to all types of buildings in Sweden...') It seems at least possible that this was a feature introduced by the Stockenstrom family.

4. Col. Cuyler, anticipating this difficulty had suggested in January that 'the same be advertised for at the Cape to be contracted for by some builders there, from the scarcity of artificers in this quarter of the Colony and their being no Carpenters, and, I believe, but one indifferent Mason among the Military...' C.O. 2586/4 5 Jan. 1813.

5. Ibid.

6. The gaol is still standing, very little changed, in the High St.

42,43. The Messenger's House at Grahamstown. Originally thatched, and (presumably) without louvred shutters.

1. The additions may be clearly seen in the Survey Office Plan of Grahamstown now preserved in the Surveyor-General's Office, Cape Town, which was begun c.1823 and appears to have gone out of use in the early thirties. These are also to be seen in the detailed plan C.O.2682/21, 14 Feb. 1826, which in turn is confirmed by surviving views of the town such as the Plate already cited.

2. Thompson: 'Travels...' 2 vols (London, 1827) I, 61.
'... A decent-looking church was erected... The clergyman and one or two families in the village were English...'. The church was demolished 1864. For further information v. Van Riebeeck Tercentenary History of Cradock. Acc. 709 No.3/11.

44. Early house in Cradock.
45. Cradock Church, 1818- .

The Messenger's House (Plates 42 & 43), on the last erf in the High Street, early proved inadequate, and a wing was added at right angles behind it which stood for many years. However, this addition, and others which followed it,[1] may have been rather carelessly constructed, for they have now vanished, leaving the building essentially in its original state.

The joinery of the Messenger's House is particularly fine, and has the same distinctive detailing as the Drostdy at Uitenhage (which is hardly surprising since it was probably executed in the same workshop at about the same time). The lower panelling of the front door is especially worthy of notice.

The sub-drostdy of Cradock was established in June 1812. The site chosen was the loan-place Buffel's Kloof, in the Achter Sneeuwberg. It was well situated, with abundant water and a good house which could be immediately adapted as a prison. Building material was available on the site and the Deputy Landdrost's house was soon begun. The surrounding land was divided up into building lots and sold. A row of gabled, eighteenth century Dutch houses still standing in Bree Street (e.g. Plates 44 & 46) are locally thought to have been existing by 1820, and probably indicate the character of the Deputy Landdrost's house. In 1818, the erection of the church was begun, and it was still in course of completion when Thompson visited the town in 1823. (c. Plate 45).[2]

* * * * *

In 1809 'It pleased the Almighty ... to visit the Colony with one of the most terrific and awful of the dispensations of His providence, and which can scarcely be obliterated from the memory of any that experienced it. We allude to the earthquake which...shook not only the houses of the Cape, but also many a guilty conscience...' (Dr. John Philip.*). [1]

The first English chapel was built at Wynberg by the Cape Corps in February 1810.[2] It was nearly sixty feet long and had a high ceiling, but owing to the limited length of the Silvertree poles which served as rafters, its width was only 15 feet. Adjoining the chapel was a large vestry. Because the building was (among others) erected on military ground, it was suggested in 1811 that it be sequestered for use as a barracks, but whether this was acted upon is not clear. [3]

In 1813 Thibault was asked to report on the possibility of converting a warehouse in the Naval Dockyard at Simonstown into an English Church and Schoolroom.[4] The church, which was consecrated in April 1814, was 60 feet long, 23 feet high, but only 17 feet broad, a proportion which seems to have been unavoidable in those days! (See Plan and Elevation, Plate 48). (The present Chapel, built inside another warehouse, replaced it when the former building was demolished as dangerous in 1820.)[5] On the roof of the church a Classical belfry crowned by a Campanile was built, largely of timber, by Chinese carpenters brought by the Navy from Canton River in 1815.[6] Next to the church a two-storeyed parsonage was built for the resident chaplain by Herman Schutte, who also carried out the alterations to the warehouse. The

1. 'Researches in South Africa' 2 vols (London, 1828).

2. C.O. 33/21. Thibault and Schutte were asked to inspect the construction of the building in October 1811.

3. However, the military owned a church, possibly the same one, at Wynberg in 1828, for in that year it was let to the local community on lease. Laidler 'Growth & Govt. of Cape Town', 249. There is considerable circumstantial evidence that the church was the building which appears on the 1826 map marked 'Hospital', eventually became the military post-office, and is now preserved, almost intact, as 'Glebe Cottage' v. Plate 47.

4. C.O. 53, 17th Aug. 1813. Hudson's Journal, 'Improvements since 1807 to 1814' Acc. 602 No. 9A: 'A large store at Simonstown has been opened and consecrated as a church.' The designs for the conversion were the work of Thibault, and as recently as 1912 the drawings were extant. v. Catalogue of Sale of the Estate of S.O.H. Schutte Item 89.

5. C.O. 113/24, 25th Nov. 1819; and C.O. 133/36, 24th Oct. 1820.

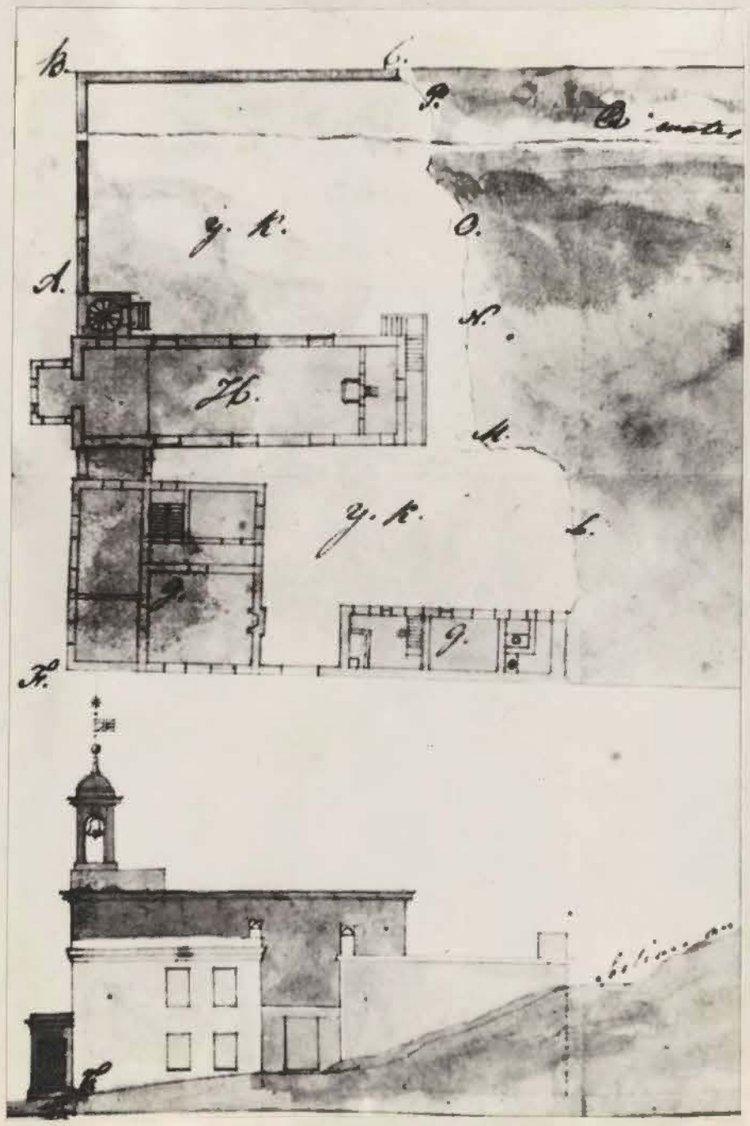
6. C.O. 68/451 April 9th 1815. v. Chapter Eighteen Page 590.

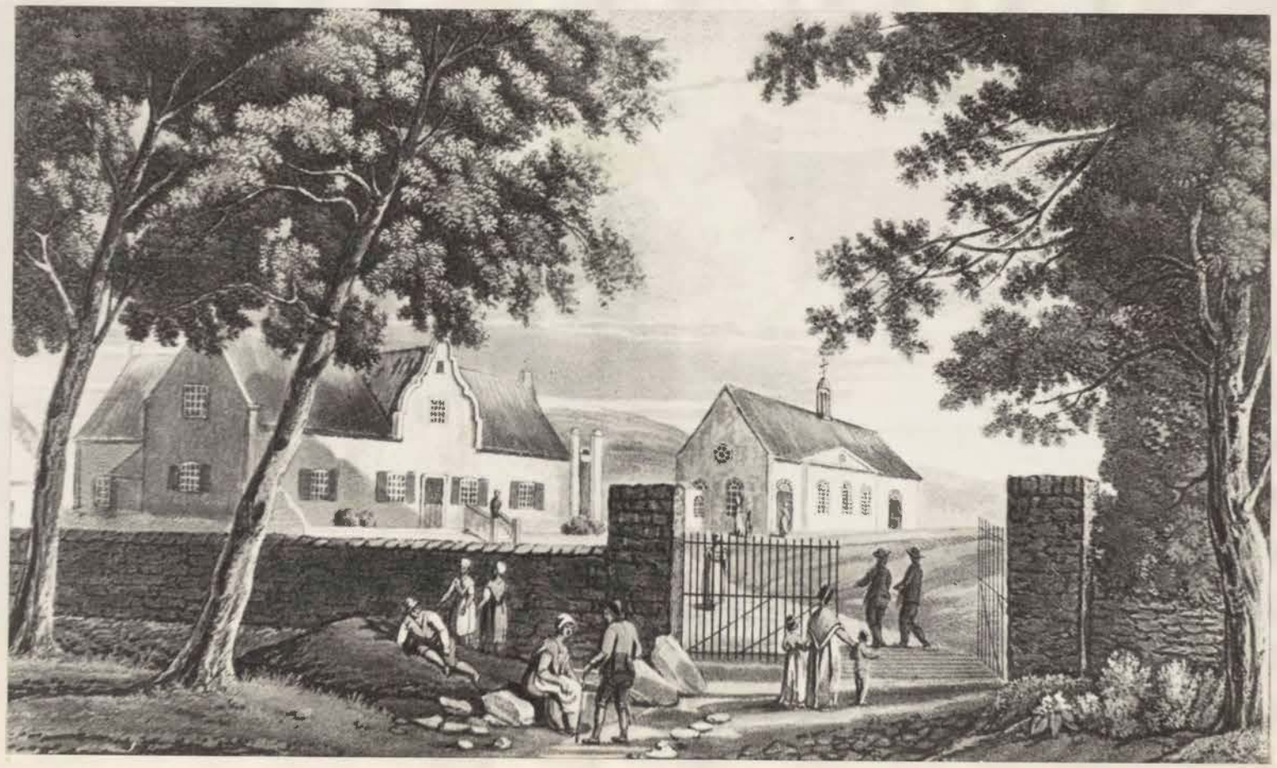
46. Early house in Cradock.

47. (Right) 'Glebe Cottage' Wynberg, possibly the original military chapel.

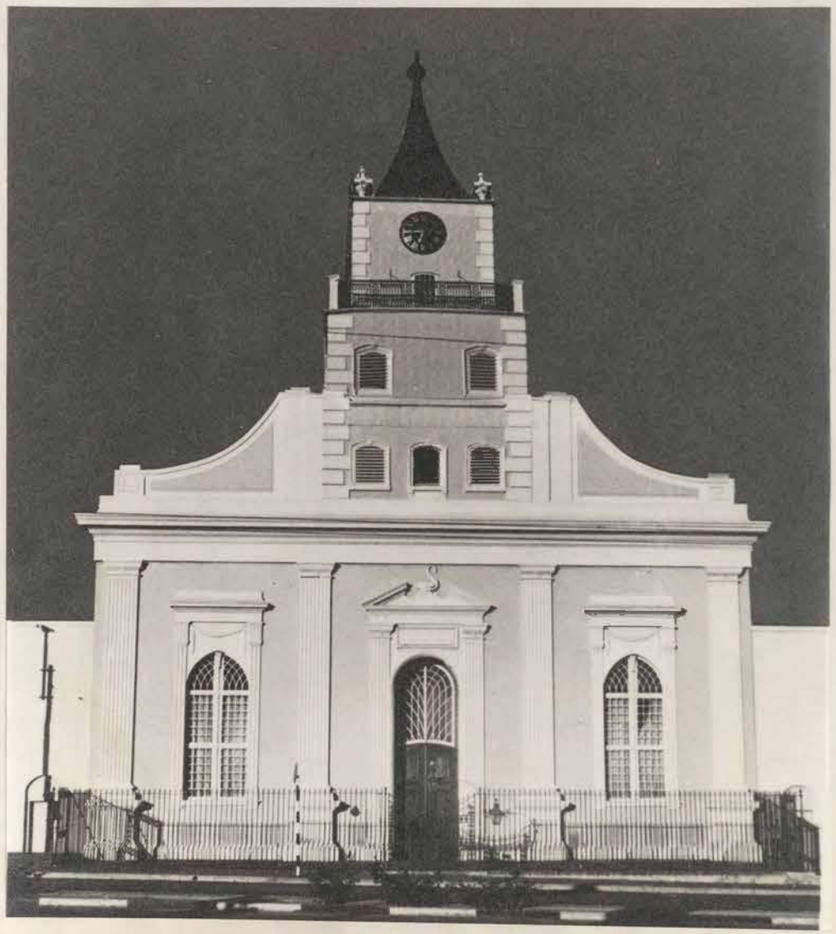
48. (Left). Plan and side elevation of the first Anglican church in South Africa, at Simonstown,1813-14. (C.O.53).

49. Groene Kloof Mission, showing Melvill's church on the right, 1816-17. (Latrobe).





1. C.O. 113/24.
2. Two designs for the facade were submitted, one by the contractor, Schroeder, and the other by Melvill, the latter being unanimously preferred as 'more tasteful'. Latrobe 'Journal of a visit to S.A...' (London 1818), 346.
3. de Bosdari 'Anton Anreith", 79.
4. Hudson's Journal 'Improvements since 1807 to 1814'. Accession 602 No. 9A.



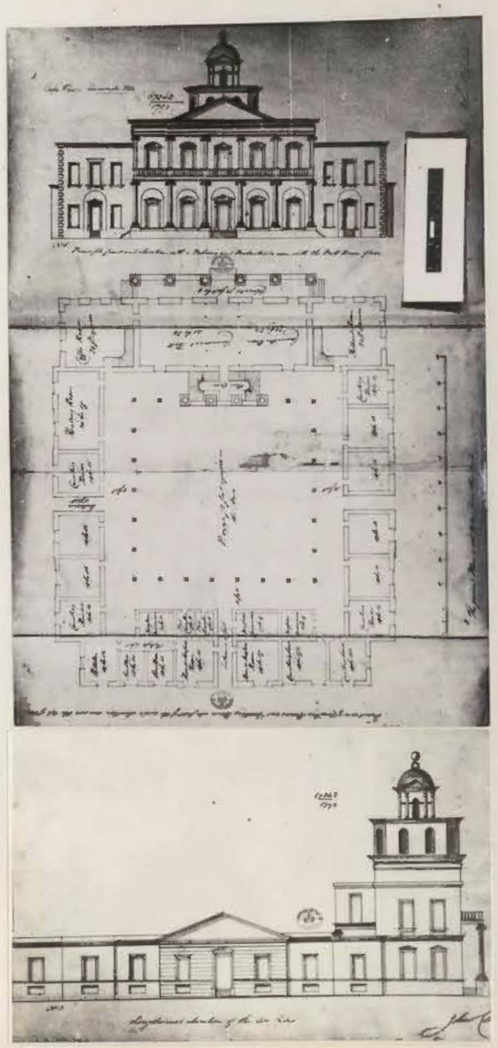
50. Lutheran Church, Strand Street, showing the tower added c.1818-20. (cf. Plate 22 on page 28).

flat roof of the house leaked within four years and was replaced by a pitched shingle roof in 1820;[1] in this altered form the building continued to serve as the Anglican parsonage of Simonstown for many years.

The Mission Church of the United Brethren at Groenkloof (Mamre) was erected, with a facade designed by John Melvill (who had succeeded Thibault as Inspector of Government Buildings), in 1816-17.[2] It is an interesting attempt at a German double-ended church by an Englishman, with a character (Plate 49) strangely reminiscent of Puritan churches in England and North America. (The building has since been disfigured by the addition of Baroque side gables).

The Lutheran church in Cape Town, which had been converted from an existing warehouse in 1780, and given a fine festooned Rococo facade by Anton Anreith in the 1790s, was once more redecorated in 1814... 'The Lutheran Church has undergone an extensive repair' wrote Samuel Hudson in October[3] 'A new Gallery has been added for the accommodation of the inhabitants, which gives a pleasing appearance to the whole building - one great fault is the Architect has allowed a profusion of pillars very unnecessary seven massy ones on each side after which are seven others of wood to support the Galery - a colonade of the same dimensions runs under the organ loft which is also a new erection. The Organ has been sent from England at the expense of Twenty thousand Dollars with workmen to put it up...' But in 1818 another entry in Hudson's Journal[4] notes: 'I see by Public Advertisement the Congregation are acquainted that they can no longer assemble there in safety the whole of the roof being in so bad a state as to render it extremely dangerous.'

1. Ibid.
2. According to de Bosdari, 'Anton Anreith', 79.
3. C.O. 133/14. 29th Feb. 1820. The shingles were of Teak from Mauritius. v. Chapter Seven, Page 173.
4. Immelman 'Men of Good Hope' (Cape Town, 1955), 33.
5. British Museum. Add. MS., 31, 354.



51,52. John Chisolm's scheme for the Commercial Exchange, Cape Town, ± 1818.

Following this the structural side walls were largely rebuilt[1], the tower was added, and the most of Anreith's plaster embellishments on the facade removed (Plate 50). The work was carried out by a contractor named Toussaint[2]. Cast iron handrailing in the tower and organ loft of apparently English origin gave the redecorated church much of its character. (Note the Greek key pattern at the corners of the facade, derived from this handrailing). The tower is one of the least skilful pieces of design to date from this period and its perpetrator can hardly have been a trained architect, or a man of very great experience. It should be mentioned in passing that the Lutheran Church was the first large building in Cape Town to be roofed entirely in shingles.[3]

In 1818 the citizens of Cape Town embarked on an ambitious project. This was no less than the erection of a large Commercial Exchange Building which should act as a strong focus for the business and social life of Cape Town. In their memorial to the Governor, the Committee announced their intention that the building should be 'an ornament to the town'[4]; his response was to grant them one of the finest possible sites in Cape Town, facing onto the Heerengracht in one direction and onto the Parade in the other. A design was prepared by John Chisholm, the Irish engineer who had been appointed Inspector of Waterworks in 1811 and was supervisor of the installation of the new piped water and drainage system in Cape Town (which had been functioning since 1815). Chisholm's design (Plates 51 & 52)[5] shows a very large, two-storeyed building crowned by a tower with a dome, with a double-storeyed portico facing the Heerengracht; behind this block, and attached to it, low single-storey wings

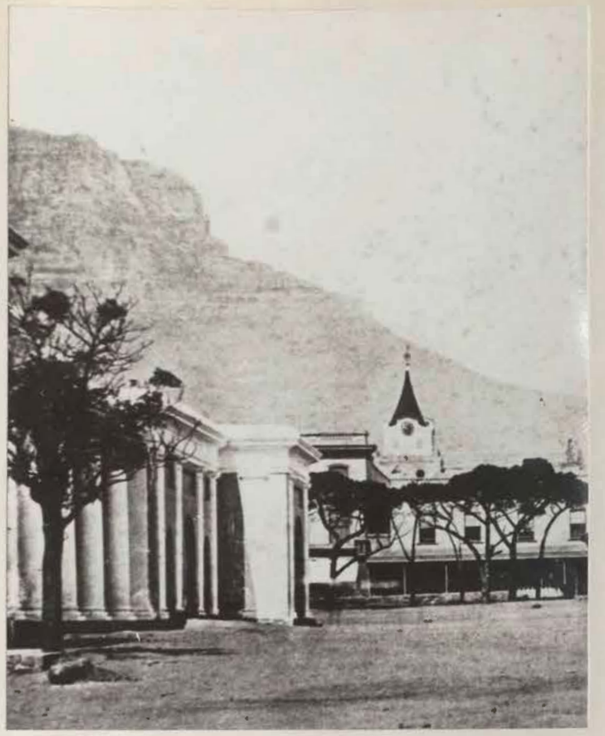
1. 'Cape Argus', 25th Dec. 1857.

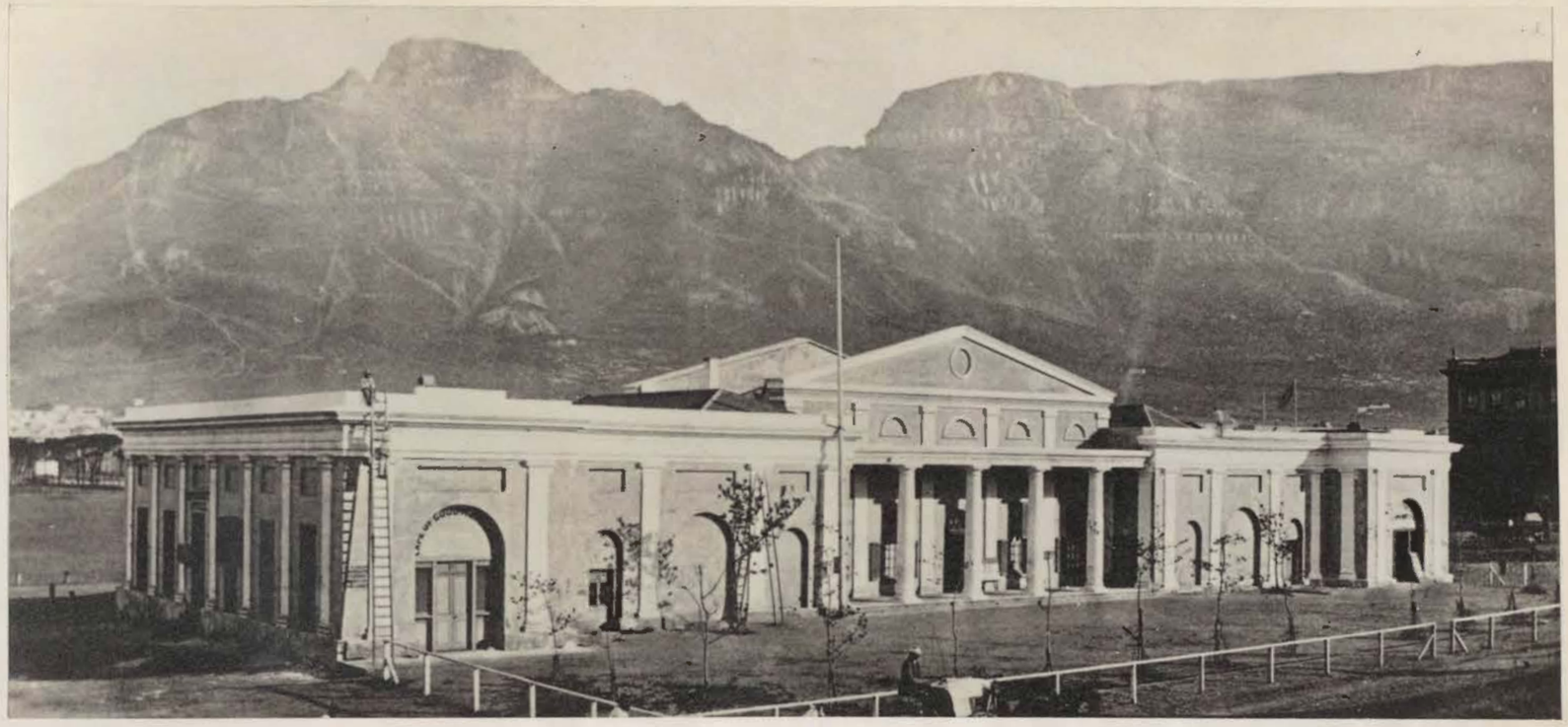
2. 'The State of the Cape of Good Hope in 1822' London, 1823, 146.

53. The Commercial Exchange, Cape Town, in an early print.

enclosed an internal courtyard. The character of the elevations is more worthy of the later decadence of Victorian Colonial architecture than of Regency, and raises some doubt as to the calibre of the architect. The design of the building as erected was probably the work of the contractors Edward Durham and William Warren,[1] and though only a little better than the previous design, it made a pleasant enough overall impression on its fine site. Wilberforce Bird[2] after calling it 'a large and handsome building' went on to say of its erection: 'At that moment no plan could be too magnificent for the rising self-importance of the Cape merchants, and the Exchange was erected on a scale ridiculous if compared to required purposes.' Even so, the design was considerably less pretentious than that of Chisholm, being only a single storeyed structure occupying half the area of the other (Plates 53-56). The idiom was essentially that deriving from traditional construction at the Cape, with white-washed plaster pilasters and a full entablature articulating the wall surface, and a flat or very low pitched roof. The windows were of the English type, deeply recessed and extremely high in proportion to their width, while the openings on the wings of the two main facades were, like the front door, contained within arched reveals. A row of rather curious semi-circular niches filled the space between the central pediment and the colonnade below on both of the two main facades. The harmony which resulted from this careful organisation is undeniable, though we might perhaps hesitate to ascribe the term 'very beautiful' to it, as Teenstra did in describing the building in 1825.

Internally, the Commercial Exchange was divided into a large central hall, forty feet high, flanked by smaller rooms in the two wings. The hall was lit by three fine chandeliers hanging from large leaf roses, its walls





The Commercial Exchange, Cape Town:

54. View looking up the Heerengracht.

55. The Heerengracht facade.

56. Seen across the Parade, with the houses of the Heerengracht in the background.

and ornamental panelled ceilings were decorated with thin gauze or muslin of a pink colour, and chairs and sofas, some in blue and gold, were ranged around the walls;[1] a mahogany staircase led up to the gallery above.[2]

The laying of the foundation stone of the Commercial Exchange on the 25th August 1819 was a memorable event in the history of Cape Town. Lord Charles Somerset performed the opening ceremony, attended by the troops in full regalia and by a number of regimental bands, in the presence of an enormous crowd. As the stone was laid a salute was fired from the Castle. Afterwards a public banquet was held in a large marquee on the Parade attended by the Governor, the principal civil and military officers, and about two hundred of the leading citizens. The building was completed and opened for use in 1822.[3]

1. Laidler 'G. & G. of Cape Town.', 284 - 5.
2. C.O. 145/66 Nov. 1st 1821.
3. It was expropriated by Act of Parliament (Act 28 of 1890) and demolished in 1892.

SEVEN :

TOWN HOUSES - 1806 to 1820.

CHAPTER SEVEN

TOWN HOUSES - 1806 to 1820.

With the Second British Occupation of the Cape, the economic horizon at once broadened for the country. Whereas the rule of the Batavian Republic had brought a period of retrenchment and occasional insolvency,[1] the return of the British was accompanied by an immediate boom in the wine trade,[2] and a corresponding increase in the importation of European goods.[3] Many of the merchants, who had settled at the Cape during the First Occupation and left in 1803, returned after 1806, together with others who had had no previous experience of the country, but who sensed there a golden opportunity. The prosperity thus inaugurated continued, with a brief lull in 1813, until the early twenties. During the first half of this period the near-continuous state of war with France which existed prohibited the importation of Continental wines into the British Isles, which thus leant heavily on the Cape for their supplies; British goods flowed into the country in return, bringing with them the latest 'Regency' fashions and tastes.[4]

Some records of military and naval officers' houses are preserved from the early years of the Second Occupation.[5] The oldest houses still remaining in Wynberg are probably (at any rate in basic form) those built or rebuilt between 1808 and 1810 on Government ground by officers of the Cape Regiment who were 'so indiscreet as to expend large sums of money upon the buildings in question,

1. R.F.M. Immelman, 'Men of Good Hope' (Cape Town, 1955), 17.

2. Burchell, 'Travels' 2 vols (London, 1822-24) 14th April, 1811. I, 86.

3. Thompson 'Travels' 2 vols (London 1827) I.
'Between 1806 and 1820 there was a 6-fold increase in imports and exports.' de Kiewiet, 'A History of South Africa, Social and Economic', Oxford 1941.

4. cf. Cape Archives Import Lists 1808-1816, in which the comprehensive range and variety of household effects, furnishings, building materials, and ornaments imported in any three months' period from England is clearly revealed.

5. Besides that at Wynberg discussed below, there were also military camps at Fort Frederick (dating from the First Occupation), at Uitenhage (1806), and at Grahamstown (1812). Reporting on conditions at Uitenhage in 1810, Colonel Cuyler recommended that 'quarters should be built on the spot, ... there being no quarters at present, the men living in reed houses of their own construction.' Of the military huts in Grahamstown Major Fraser wrote (18th May 1815. C.O.2603, Uit/10) that they 'were at first erected in a hurry and only with a view to their answering as temporary quarters for ten or twelve months at farthest, they have now been occupied by the soldiers for upwards of three years, and for the last twelve months in particular, have been most uncomfortable quarters - as it is now quite impossible, in consequence of the wooden posts, which were originally placed in the ground (as fixtures for supporting the roof) being now so perfectly rotten that they scarcely retain sufficient strength to support the thatch...'

without having any sort of security for their Property'.[1] Some of these cottages were originally no more than temporary reed dwellings plastered with mud; but a number, intended to be more permanent, were built of a framework of Silver-tree poles with infilling panels of 9" sunburnt brick, plastered inside and out.[2] (Plate 12 on page 39). We have Burchell's testimony that they were 'not wanting in comfort and neatness within'.[3] A noticeably British feature of these houses, as of those built by the Government for officers in Simonstown, was the incorporation of dormer windows in the thatched roof[4] (Plates 2 - 6). Few of these have survived, because they were found to be a point of weakness in the harsh weather conditions of the Cape, and a policy of removing them was pursued in the late 1820s.[5] They are still to be seen, however, on at least one house in Durban Road, Wynberg (Plate 3).

The British Military Engineers do not seem to have favoured the heavy, plastered gable-ends of the traditional Cape house (Perhaps some of them hailed from the South of England, where hipped roofs were the normal method of construction.) Even as early as 1809 gables were beginning to be removed on old houses owned by the officers[6] and it is noticeable that on the military huts and officers' houses at Wynberg pictured by Burchell in 1811, (Plates 10 & 11 on page 38) the thatched roofs are all given hipped or hipped-gable ends.

In 1808 the Government received a report from the Resident at Simonstown suggesting that cheap houses might be erected of timber, imported ready for assembly from the American States.[7] The originator of the suggestion was the Superintendent of Fisheries at Kalk Bay, an American, who recommended that the type of house most suitable should be 40 ft. square, three stories high, with

1. C.O. 33/21. 17th Oct. 1811. The military encampment itself was largely rebuilt in 1807, the huts being decayed and uninhabitable. Silver-tree poles and canes were again largely used in the construction of the reed huts. (C.O. 5/155; C.O. 5/23rd Nov. 1807).

2. C.O. 401/59 29th July, 1831.

   Some of these were probably rebuilt in the period 1819 - 1825 and the exposed walls constructed afresh in ironstone. cf. C.O. 104/33, 21st April, 1819; C.O. 175, 1822.

3. Burchell, 'Travels', 14th Feb. 1811.

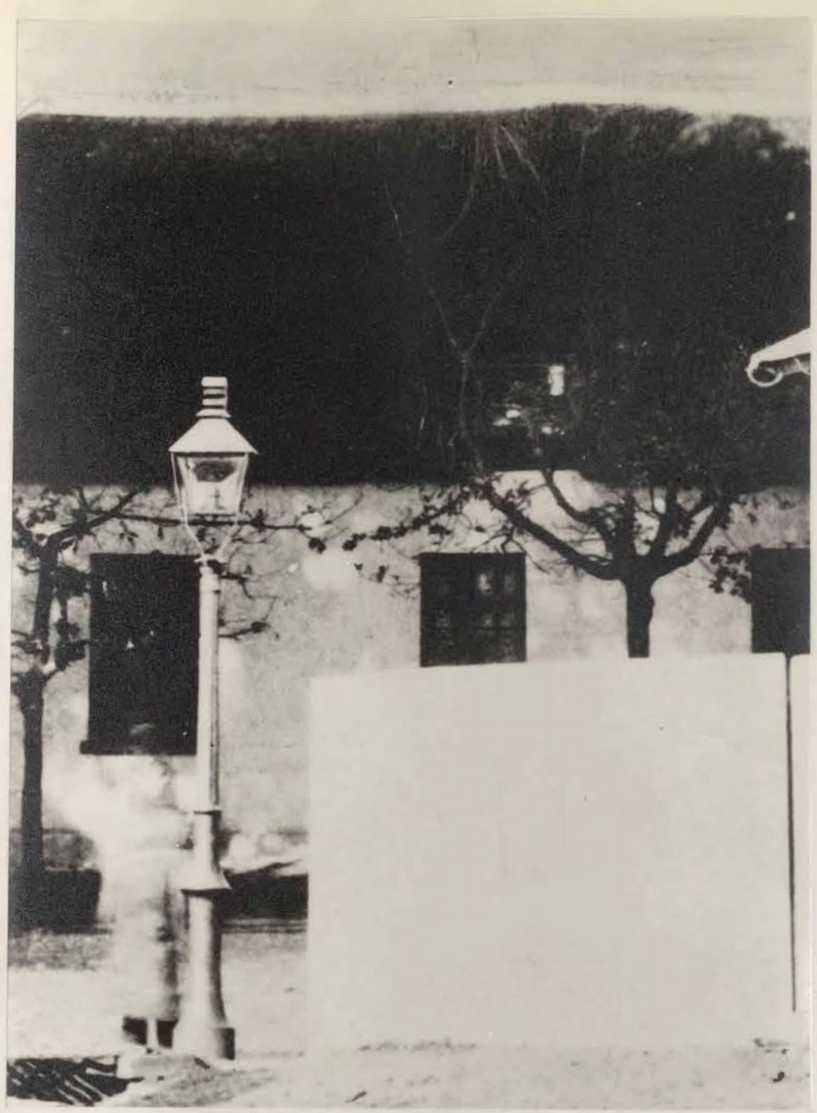
4. C.O. 245/23. C.O. 321/46. It should be noted that Swellendam Drostdy was also given dormer windows during this period.

5. C.O. 245/23. March 6th 1825. C.O. 2692/96 Oct. 9, 1827 etc.

6. See letter of Thibault's in which he reports that one was removed following his advice from Captain Crawford's house in Wynberg, and that 'the one fronting the garden should be taken away as useless and overloading the walls...' C.O. 19/12th July, 1809.

7. C.O. 11/36 22nd Aug. 1808.

1. Early house in Wynberg.



Dormer Windows:

2. (Above). An old house in Wynberg in an early photo.

3. (Top right). A dormer recently restored to an early Wynberg house (one of those situated in the position of the original Military Officers' cottages). An early dormer survives on the other side of the house.

4. (Centre right). A house in Rondebosch.

5. (Bottom right). Muizenberg Inn. The wing on the left is original.

1. We have Barrow's testimony that even during the First Occupation the number of American ships calling at the Cape was considerable, 'partly for the sake of refreshing their crews, but with a view, at the same time, of disposing of the whole or any part of their cargo to advantage. This cargo was generally lumber'. Barrow, 'Travels' (London, 1804) II, 202. Shingle roofs were in common use on English style houses in Cape Town by 1820. see Page 174.

2. Though it should be noted that Samuel Hudson, writing sometime before 1807, commented '...should the Colony remain under the British Government a few years will do away [with] most of the Dutch customs particularly in their buildings...' 'Journals - Building' Acc.602 No. 9.

6. The buildings thought to be those of Kalk Bay Fisheries, an early photograph. (Note the timber framed and wattled huts in the foreground, of the same type as the Wynberg military quarters).

a cellar of 7 feet deep, and that it should have a 'four-pitch roof' and two chimneys. 'A house of the above dimensions might be framed in Newbury port fit for putting together 300 dollars and I see nothing to prevent its being put up in another country...' Although it is not known whether this advice was ever directly acted upon, a number of prefabricated timber houses were obtained in England and used only a few years later, at the time of the arrival of the 1820 Settlers.

One important comment made in this Memorial should be noted: 'The white cedar shingles from the Southern States will last 50 years exposed to the sun and rain...' It was probably as a result of this suggestion that the experiment was tried of using shingles as a roofing material to replace the flat brick, tile and lime-plaster roofs which were by then (50 years after they had become common) found to be inadequate protection against the penetrating dampness of the Cape winter.[1] Among the scanty records of the Custom's Office which have been preserved there is a record of a small quantity of shingles being landed from an American Brig in 1811.

It was many years before such imported architectural ideas were adopted by the indigenous population at the Cape, although they were early favoured by the Government, the immigrant merchants and the officers.

The new town houses of the Cape Town burghers were little changed in design from those which had been popular during the First Occupation (Plates 7 & 8.[2] On the slopes of Table Mountain, in the scattered developments of the outer fringe of the town, and the villages of Rondebosch and Wynberg, houses

1. cf. de Bosdari 'Anton Anreith' (Cape Town, 1954) 74 - 5.

2. They were, of course, common in English Palladian architecture (v. Robert Morris 'Select Architecture' London, 1759) and appear also in late eighteenth century French pattern books.

3. Assuming, that is, that this house was converted from a warehouse.

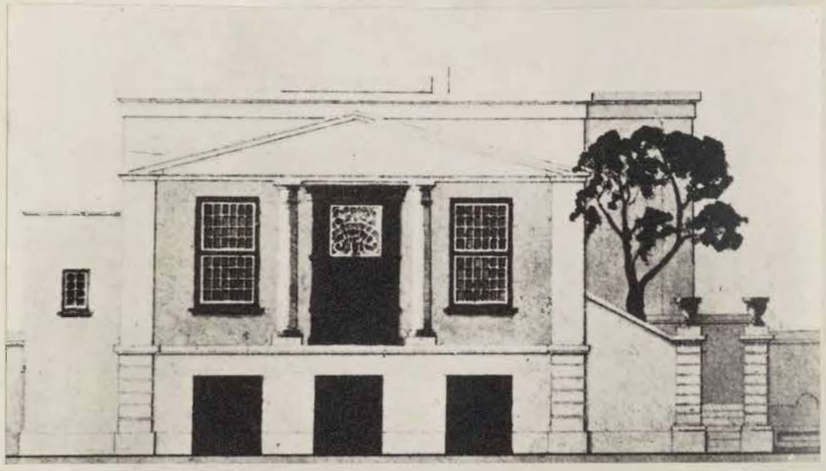
7,8. 'Bloemendal' Mowbray. (The festooned Adam fanlight shows more clearly on page 93, No. RCA.10.)

ranged from the thatched-roof farmhouse type to the double-storeyed flat-roofed house, usually with low, flanking stoep-kamers and a vine trellis supported on heavy brick piers over the stoep. The embellishment of the facade with classical pilasters was an increasingly common feature.

An apparently new type of facade is seen in the design of 'Hanover House' built by Herman Schutte for his own use as a 'garden house' some time after 1806 (Plate 10). The stoep is here converted into a classical portico, di-style in antis, with a crowning pediment spanning the full breadth of the facade. The influence of Neo-Classicism is strongly evidenced, and it has been suggested that this facade may be in part the design of Thibault, and the fanlight one of Anreith's.[1]

Pediments of this type, i.e. covering the whole elevation, were also to be found on many of the warehouses erected at Simonstown and Cape Town.[2] This was probably due to the fact that the English favoured a pitched roof over a wide span rather than a flat roof. It will be remembered that this kind of roof was used for the First Theatre, but whereas the ends of the building were treated as low gables, the effect of the current widespread interest in Classical antiquity led to the expression of these later low-pitched roofs with Classical pediments. Warehouses of this type occurred in St. George's Street (Plates 13 & 14), Buitengracht Street and Harrington Street,[3] and there were doubtless more of them in other parts of Cape Town. In Simonstown the second English Church, which replaced the original 1814 church in 1824, was converted from a warehouse of this type, and has survived to the present day.

Neo-classical houses with pediments over the full width of the facade

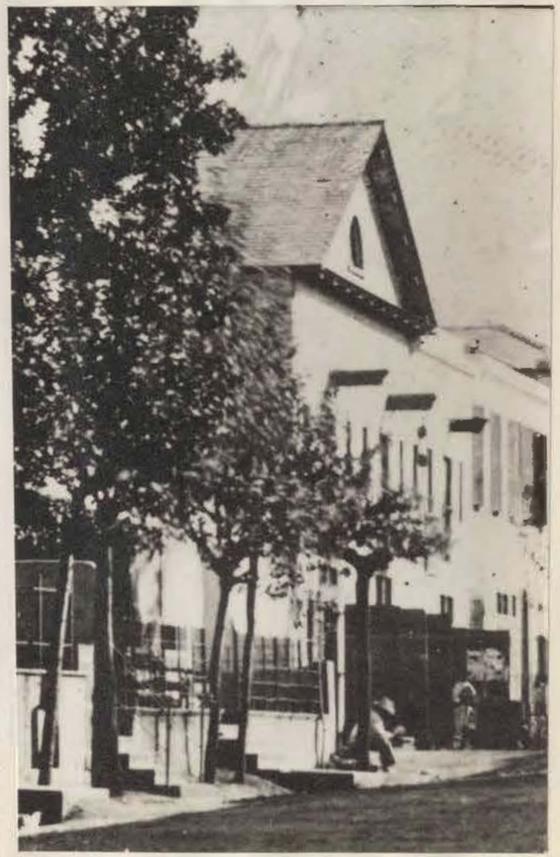


At left:

9. Pediment of house in Harrington St., Cape Town.

10. 'Hanover House', near Hanover Street, Cape Town; after 1806.

11. 'Nooitgedacht'. Gardens, Cape-Town.



At right:

12. Military barracks at Greenwich. c.1720.

13,14. Warehouse in St. Georges St., in an early painting and a later photograph.

1. Pediment-roofed buildings continued to be popular for many years, spreading to the inland towns and also re-occurring in such late designs as that for a Public Library Building on the Parade. (v. Elliott 20008).
2. Dorp Street was rebuilt under the most curious circumstances, if we are to judge from the Proclamation of J.W. Janssens (30th Sept.1804). 75,000 Rixdollars was granted 'to such of the Inhabitants of Stellenbosch as have suffered by the late Conflagration, in order to enable them to rebuild their Houses and to buy again the necessary Tools to carry on their several Trades...' In order to finance this and other projects Paper Currency was issued, the 'Special Security'..for the first mentioned sum of 75,000 Rixdollars' being 'all the Houses in the Village Stellenbosch rebuilt for this Sum, with all the Ground, Land and Gardens on which they stand.' Several of the earlier houses in Dorp Street which evidently date from soon after this time incorporate pronouncedly English detailing (Plates 22 & 26).
3. These two may possibly date from a later period, c.1825-35.
4. Dr. Mary Cook 'Africana Notes & News', V, 36 - 39.
5. e.g. 'Oranjezicht', 'Jagersfontein', etc.
6. Probably in 1750, in which case it may well have been the progenitor of the style. See Mentzel, 'Description..' (Glogau, 1785 & Cape Town 1921-3), I, 121.
7. 'Africana Notes & News'. V, 34.
8. The portico does not appear in the plan of the Garden catalogued as 'Plan of Government Lands at Rondebosch 1802-1806' in the Collection Kal-Aanwinst (No.220) in the Rijkarchief, den Hague. It is clearly shown on the 'Plan of the Abodes and Properties, situated at the Right-Hand side of the public road from Cape Town to Simonstown, beginning at the Lines...' drawn 1812-1813 (Cape Archives, Map 193) The accuracy of the Rijkarchief information may, however, be accepted only with some reservations, as the date 1802 is clearly wrong. It is therefore possible that the portico is earlier than 1803, in which case it may have been erected for General Dundas, who was Acting Governor from 21st April 1901 onwards, and who is known, from Lady Anne Barnard's letters, to have favoured the house. If the portico were, in fact, added by General Dundas, its Palladian character would at once be explicable, although Thibault was probably still the architect. Had the colonnade been built earlier than 1801 Lady Anne would surely have commented upon it, especially in view of her remarks about 'Papenboom'.
9. Pavilions 1,11 & V of the University of Virginia, 1818 v. Fiske Kimball 'Domestic Architecture of the American Colonies...' (New York 1927), 225. Previous double-storey porticos were all of a very plain Tuscan order.

included 'Nooitgedacht' in the Gardens (Plate 11), and a number of others can be made out in early drawings.[1]

Two-storey facades, divided vertically by colossal pilasters and crowned with full Classical entablatures, were by this date to be found outside of Cape Town. Besides the houses in Dorp Street, Stellenbosch, rebuilt after the fire of 1803,[2] there were others there, such as the house known as 'Phillimore House' in Drostdy St., the pilastered treatment of which could possibly date from before 1820 (Plate 20). A particularly fine example which has been attributed to Thibault, is the De Wet House in Tulbagh, built in 1812 (Plate 15). In Cape Town itself two very handsome instances of this type of house are still to be seen in Hatfield Street (Plate 19).[3]

Covered colonnades were gradually replacing the traditional grapevine trellises over the stoeps of the outlying houses. The original colonnade at Groote Schuur is believed to date from this period,[4] and there were many other houses in the environs of Cape Town similarly altered.[5]

In the eighteenth century,[6] the Company's Garden House, 'Rustenburg' had been given a 'dag-kamer' facade. In 1803 the property passed into private hands[7], and between this date and 1812 the Ionic portico was added (Plate 21).[8] The portico is remarkable because it is a particularly early example of such a double-storey Ionic portico in Colonial architecture (the earliest example in America dating from 1818.)[9] The rhythm of the columns is reflected in a row of pilasters on the face of the building, which establishes the uneven spacing. Such a portico suggests at once Palladian influence, and it seems

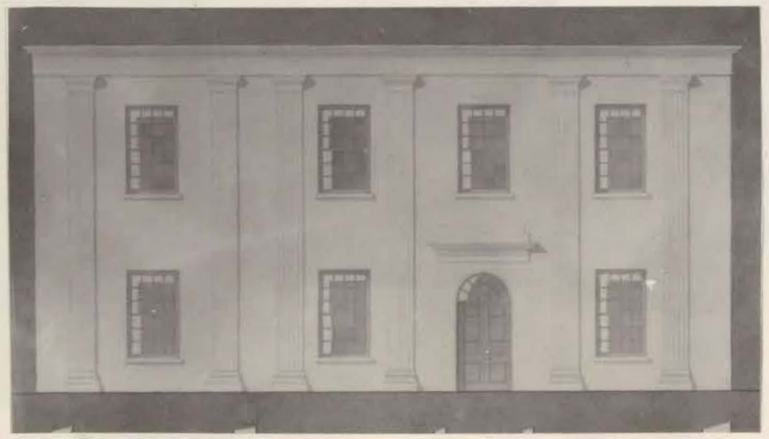
15. (Above). The De Wet house at Tulbach, 1812 believed to be the work of Thibault.

16. (Above). Old houses in St. Georges St., Cape Town, now demolished.

17. (Above). Old houses in St. Georges St., Cape Town. An early photograph.

18. (Below). House in Buitenkant Street, Cape Town.

19. (Below) 144, Hatfield Street, Cape Town.



20. (Below). 'Grosvenor House' (now 'Phillimore House') Stellenbosch.

1. The original building was destroyed c. 1852, and only the columns and one of the guard houses remain to the present day. The house as rebuilt bears a resemblance to the original only in its main lines.
2. Burchell 'Travels'. I, 26th Dec. 1810.
3. Ibid, 114-5, 2nd June 1811.
4. 'Africana Notes & News', VI, 32.
5. Ibid. 'ornamented with figures, urns, etc., of stucco, like to what may yet (1849) be seen on a few'.
6. e.g. those of Greenmarket Square.

21. 'Rustenburg' by Sir Charles D'Oyley, 1832.

22. House in Dorp Street, Stellenbosch.

likely that the alterations were the work of the designer of the Palladian 'Papenboom', Louis Thibault, who was at this time living at Rondebosch.[1]

In 1809 and 1811 two relatively severe earthquakes were experienced in Cape Town. Of the first, Burchell recorded 'many of (the houses) were rent from top to bottom, although none fell in altogether...A great number of the urns which ornamented the parapets of the houses were shaken down; leaving only the bar of iron to which they had been fixed...'[2] Burchell was an eye-witness of the second earthquake a year later: 'Walking afterwards about the town, to make several purchases for my journey, I was told that many houses were exceedingly rent, and some materially damaged; but none were actually thrown down...Many of the ornamental urns which had escaped the earthquake of 1809 were now tumbled from the parapets down into the street: one on top of the house where I resided was shivered to pieces; and the wall of my bed-room was in the same instant divided by a crack which extended from the top of the house to the bottom.[3] Another eye-witness recorded that besides the urns and ornamental figures which had fallen 'the people were here and there busy in taking down others'.[4]

The earthquakes probably hastened the decay of a number of old houses in the centre of Cape Town, which would explain the rash of new buildings which appears in the following decade. Burchell's panorama (1815) shows a large number of houses which had had the urns and sculptured ornaments removed from the balustrades.[5] But it is clear from later accounts and drawings[6] that by no means all the plaster ornaments were removed at this time, nor was Anreith

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deterred from placing the large figures of Britannia and Neptune on the parapet of the New Customs House, completed in 1814.

Yet the earthquakes of 1809 and 1811 mark a turning point in the history of the Cape town-house. Broken roof silhouettes and elaborate balustrades gradually disappear from designs executed after this time, to be replaced by simpler entablatures and cornices. Sculptural decoration is now almost entirely relegated to the small triangle of the pediment, where the skill of Anreith and his pupils continues to be displayed in fine plaster bas reliefs.[1]

In November 1809, the Earl of Caledon proposed that a scheme for the distribution of water in cast iron pipes throughout Cape Town, which had been suggested by Sir John Barrow, should be investigated.[2] Advice having been sought in England, the engineer, John Chisholm of Londonderry, was appointed Inspector of Waterworks, and the pipes were imported from Great Britain in 1812. The new water supply system was inaugurated in April 1814.[3] Waterborne sewerage was first recommended for houses in 1816.[4] But already, in 1814, Lord Charles Somerset had purchased 'Four Patent Water Closets...for Government House' for the prodigious price of £230,[5] and had also had some installed in 'Newlands'.[6] In Government House the Water Closet was considered as just another item of furniture; one was situated in the Governor's Dressing Room (which also contained his bath), and another in the Aide de Camp's Dressing Room; it was not until 1828 that the Water Closets were moved into separate cubicles specially made for them by closing off part of the corridor.[7] A water closet was also early installed in the new Supreme Court Building on the Heerengracht,[8] and reference to their installation in both public buildings and houses becomes

1. v. de Bosdari 'Anreith', 102 - 4. Houses were built with these ornamental pediments at least as late as the 1840's.

2. Previously water had been led through the town in wooden pipes to the public fountains (Stavorinus 'Voyage...' (London 1798), III, 434 - 5) until 1799, about which time lead pipes came into general use. (Laidler 'Tavern of the Ocean' (Cape Town 1926), 100).

3. Eighty cast iron fountains were ordered from England to Chisholm's specification and design for erection at regular distances through the town, 1st April, 1813, C.O. 45/2.

4. Cape Town Gazette, 8th June 1816.

5. Warrant No. 194 of 1814.

6. Draining, no doubt, into a cesspit. Warrant No. 277 of 1814. The water-closet was invented by Sir John Harrington during the reign of Queen Elizabeth I. Yet the device did not become common in even the luxury houses of England until the mid-eighteenth century (Summerson, 'Georgian London' (London 1945), 42). The first patent for a water closet as we now know it was taken out in London in 1755, by Alexander Cumming. In 1778 this was followed by Joseph Bramah's valve closet, which, although complicated, proved eminently hygenic and reliable. (Ibid, 66). Until 1814, soil was collected nightly in Cape Town from external earth closets. (Laidler 'Growth & Govt. of Cape Town' (Cape Town 1939).

7. C.O. 344/109 24th Oct. 1828. The W.C.'s were very similar to those in use today, the high level lead cistern containing a return spring, and the basin a 'stink trap'. (C.O. 175/14. 6th April, 1822).

8. C.O. 344/47. It was replaced by a new one on 9th May, 1828.

increasingly common after 1816.

With these new comforts the standard of living in Cape Town was rising rapidly. Until 1814 the English at the Cape were apprehensive that the Colony might at any time be restored to the Netherlands.[1] In that year the Peace Convention secured the Colony to Great Britain and the great boom which followed the conclusion of the Napoleonic Wars spread to South Africa, with the result that trade with Great Britain trebled within twelve months and continued at this high level for more than ten years.[2] After 1815 the influence of British taste in architectural design becomes markedly pronounced in the domestic architecture of Cape Town.[3]

At this point it is perhaps wise to reiterate that one of the earliest evidences of this British influence is the use of windows of the English type. These windows, with frames recessed 4 or 5 inches fromthe wall face, had two vertical sliding sashes, whereas the older type had the upper sash fixed, and flush with the frame, which was in turn flush - or nearly flush - with the face of the external wall. The lower sash moved up behind the upper one. English windows were also, owing to fashion introduced by Adam, higher in relation to their width than traditional Cape windows. The latter were commonly proportioned on a ration of 1:1.5, or 2:3, the Greek Golden Mean[4] with 1:2 a maximum, while Regency windows usually started with 1:2 as a minimum and were frequently 1:2.25 or 4:9, a favourite Adam proportion.[5] 'The windows are large, with small panes of glass not generally more than 9 x 7 inches, but about 60 of those' wrote Mrs. Eaton in 1818. 'This makes the woodwork of the windows heavy and not easy to open. The bottom sash only is made to slide up. In some modern

1. Hudson: 'Journal'. Accession 602, No. 9A, Oct. 1814: 'Houses are equally advanced a full Hundred per Cent and since it was known that the English retain the Colony they are still upon the rise...'

2. Theal. 'History, 1795 - 1834 (London, 1891), 386.

3. e.g. Hudson: 'Journal'. Accession 602. Oct. 1814: '... The influx of settlers from its being English will occupy the whole of the New Buildings and set the speculators to work upon erecting others...' The European population of Cape Town increased from 5,500 in 1798, to 9,761 in 1821 (although the coloured population decreased slightly over the same period). British immigration, including agricultural settlers, amounted to roughly 5% of the population of Cape Town in 1817 and 1819, the highest figures before the great influx of 1820 (W. Bird 'State of the Cape' (London 1823), 354).

4. e.g. 144 Hatfield Street, House corner of Bree Street & Castle St., etc. Lower windows were often as high as those of the house in Riebeeck Square shown left, Plate 23 (i.e. 1:1.85) and upper windows as low as 1:1.45 (e.g. House with Mercury Pediment, Bree St. (Plate 18 on page 22). Only very rarely did the proportion of the traditional Cape window exceed the double square.

5. e.g. 'Nooitgedacht', Graaff Street houses, 90 Bree St. etc. Regency windows usually had a higher proportion than 1:2. Those of the Custom House (1814) are very close to 9:4. A number of windows such as the lower windows in Plate 44 and the windows of 128 Hatfield Street, are exactly 1:2.

1. Mrs. Eaton's Journal, Manuscript Copy, S.A. Public Library, 28th October 1818.

2. The distinction is carefully drawn in the Import Lists for 1816. Cape Archives.

3. It should be noted that Thibault's designs for Van der Graaff in 1791 (Plates) show large sheets of glass in the windows; there is no evidence that any of this work was carried out, however, and the sophisticated character of the designs in this and other respects probably represents ambition rather than achievement.

4. C.O. 113/20. The Drostdy at Bathurst, designed in 1820, had window panes 20" x 11"; by 1826 the Government was advertising for tenders for sheets of glass in all sizes 'up to 22" x 16". (C.O. 275/89, 12 July, 1826).

5. 'The beauty of an edifice consists in an exact proportion of the parts within themselves and of each part within the whole; for a fine building ought to appear as an entire and perfect body wherein every member agreed with its fellow and each so well with the whole that it may seem absolutely necessary to the being of the same.' Palladio 'Four Books of Architecture' 1570. Leoni's translation, (London 1715-16).

23. A house showing strong English influence (right) compared with one of the traditional Cape eighteenth century type (left). Riebeeck Square, Cape Town. Africana Museum).

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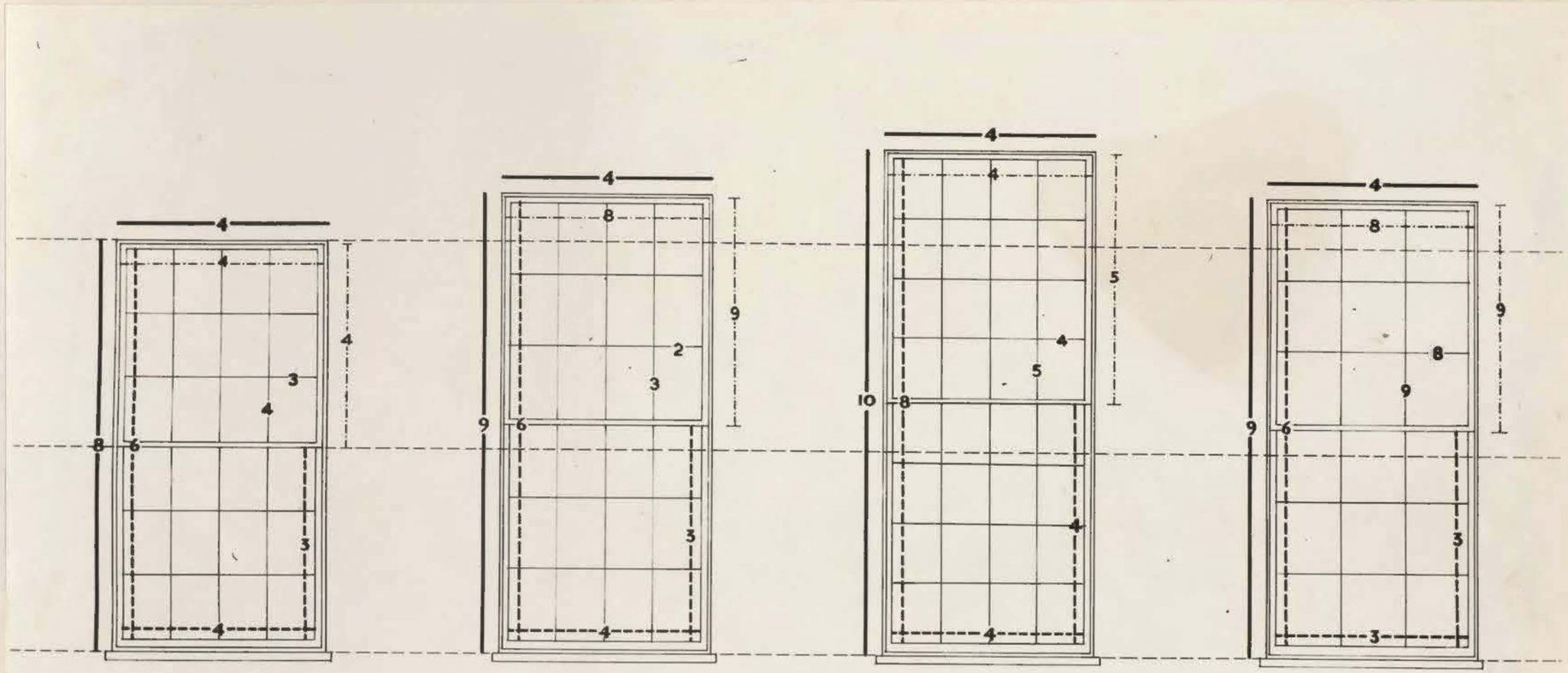
5. 'The beauty of an edifice consists in an exact proportion of the parts within themselves and of each part within the whole; for a fine building ought to appear as an entire and perfect body wherein every member agreed with its fellow and each so well with the whole that it may seem absolutely necessary to the being of the same.' Palladio 'Four Books of Architecture' 1570. Leoni's translation, (London 1715-16).

houses they have made the panes larger - but they find inconvenience from it, from the difficulty of getting glass large enough to repair it without sending to England.' [1]

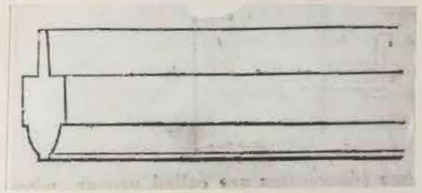
The glass usually specified for windows was imported 'Crown Glass' which was available both in the form of plate glass and as cheaper 'window' or blown glass.[2] From the traditional size of 9" x 7" (or even smaller), the size of panes jumped up to between 14" x 10" and 15" x 12" under British influence.[3] But the difficulty of obtaining these panes must surely have been exaggerated by Mrs. Eaton's informant, for 15" x 12" was one of the commonest sizes of manufactured glass, and such quantities of the material were imported (as can be judged from the shipping lists for this period) that a certain percentage must have been of this larger size. Windows 8 panes high by 4 panes wide were specified for 'Newlands' in 1819, each pane to be 15" x 12", which meant several thousand panes of this size in that one building alone.[4]

To the Georgian architect the proportioning of the windows, the number and size of the panes, and the relationship of the size of the windows to the wall space between them was of the utmost importance. Windows set in a near plain facade read as strong dark areas, and, emphasized by the shadow cast by their reveals, they form the main compositional pattern of the design. Although internal arrangement and practicability could never be forgotten, the windows had to be chosen and arranged in the elevation so that their position had that inevitability which only good scale, careful balance and subtle proportioning could achieve.[5] It was a classic precept that all the windows in



24. Window proportioning after the British occupations. Windows tend to become higher than a double-square. The choice of the number of panes has a profound effect on the character of the window, not only because of optical correction effects, but also because the harmony or otherwise of the whole depends on the relationship or lack of it between the separate parts - proportions of frames, sashes and panes. In addition a window may have a proportioning system closely related to that of the building. Especially where analytical or harmonic proportioning is the basis for the design is this likely to be the case. (v.Chapter 17).

1. Ibid.
2. Ibid.
3. The idea that proportioning should be mainly a matter of intuition seems first to have been suggested by Langier, in his 'Essaies d'Architecture' of 1753, which was very widely read in England. As the new science of Archeology expanded the 18th Century knowledge of the Ancient World, it was discovered that in Classic times architects varied the orders and their use enormously, and Vitruvian proportioning gradually lost favour.



25.A. Section through typical English window glazing bar.

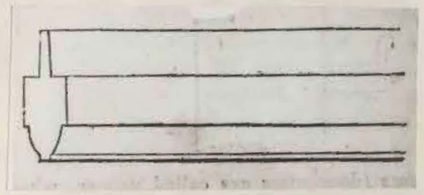
25.B. Window of 'Greenfield House', Claremont, c.1820.

the same storey should be of equal dimensions and on the same alignment, and that windows must be exactly over each other so that 'the void may be upon the void and the solid upon the solid'[1]; windows ought to be spaced slightly away from the corners of buildings 'because that part whose office it is to support, bind and fasten all the rest of the fabrick, ought not be open and weakened.'[2]

During most of the eighteenth century the proportioning systems used were those of the late Renaissance, which in turn were based on the theory of aesthetic proportioning described in Vitruvius' 'Architectura'. Under the influence of the Adam brothers, however, the inflexibility of Renaissance proportioning - and especially of the Palladian system - was discarded in favour of greater freedom of expression.[3] Robert Adam was tremendously influenced by Pompeian wall decorations, in which elegant elongated proportioning is a major characteristic, and by using it in his own buildings he created a vogue which eventually determined much of the graceful character of the later 'Regency' style.

Some idea of the geometrical care which was frequently taken in proportioning windows can be gained from Plate 24. It will be seen at once from this diagram that, within the limitation of the maximum size of a sheet of glass, the proportioning of the window was <u>not</u> usually determined in the first instance (as has often been thought) by the size or proportioning of the single pane. The thickness of the frames of window and sash may have an almost imperceptible but important influence on the ratio of the sides of the pane compared to those of the overall window opening unless the bottom members of sash and frame are made rather high. For this reason, we occasionally find that

1. Ibid.
2. Ibid.
3. The idea that proportioning should be mainly a matter of intuition seems first to have been suggested by Langier, in his 'Essaies d'Architecture' of 1753, which was very widely read in England. As the new science of Archeology expanded the 18th Century knowledge of the Ancient World, it was discovered that in Classic times architects varied the orders and their use enormously, and Vitruvian proportioning gradually lost favour.



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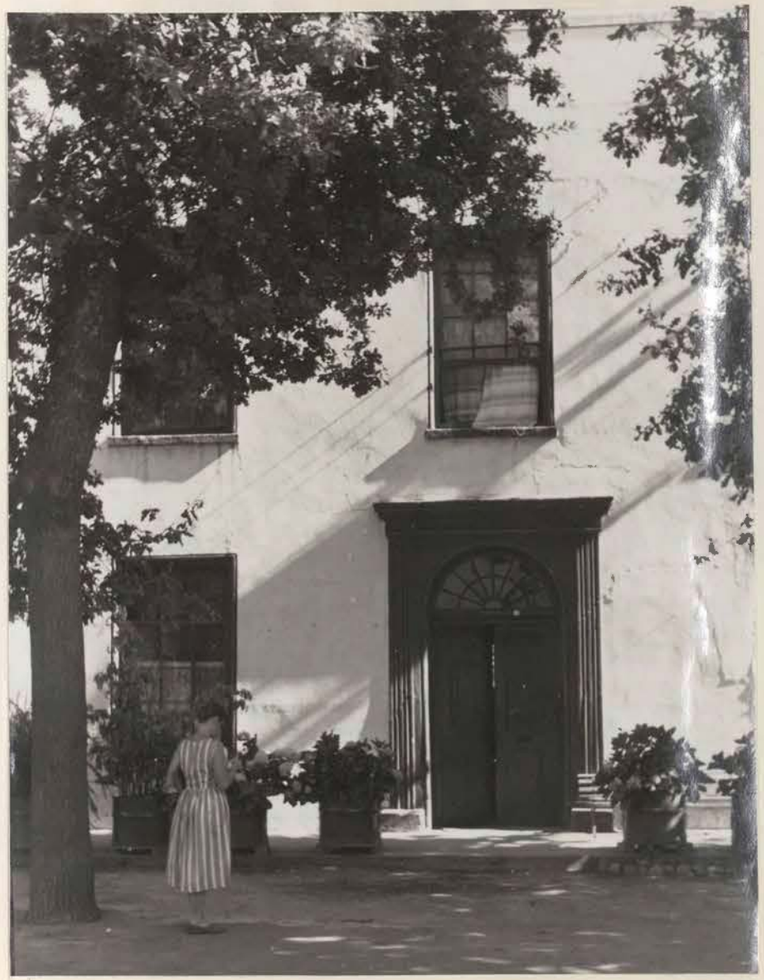
1. C.O. 275/74, C.O. 275/89, C.O. 199/15, C.O. 2672/79.
2. Alteration and adjustment of windows of the old type began in the mid-twenties, when many of the fixed upper sashes were either made to pivot or to slide (See Page 477)
3. London Building Act of 1774. v. Fig. 11 on page 9.



26. House in Dorp Street, Stellenbosch. The frames in this case are recessed behind wooden reveal linings, a common Georgian detail. Originally the wall was probably a medium or dark tone, the window joinery, reveal linings and door surround light.

the window and its sashes are proportioned on simple numerical ratios, while the proportions of the pane are slightly off the simple ratio. Reference to the specifications of the period proves this point, for such sizes as 10" x 13½", 14½" x 12½", 7¼" x 9¼", 9" x 11", etc. are continually cropping up.[1]

The earliest use of Adam-style windows at the Cape has already been observed in the few strongly English buildings of the First Occupation. It does not appear, however, that this influence began to be generally felt until the period 1814-20. The change-over was a gradual one; at first the only acknowledgement of the new style was that the traditional window, with fixed upper sash and small panes, was recessed back from the wall face. Next, the new Regency high proportioning was adopted, and the size of the window panes increased to a maximum of about 14" x 10", although the upper sashes were still fixed. The New Customs House, completed in 1814, has windows of this type. At about the same time houses were built with very similar windows except that both sashes are now sliding - e.g. Graaff Street House (Plate 44); 128 Hatfield St.; and the Van Niekerken Residence, Wale Street, (Plate 50). The last step in the transition was the employment of larger panes, of up to 15" x 12", which reduced the number of glazing bars and made the whole window appear much lighter.[2]

A parallel trend was the reduction in the size of the exposed timberwork members. English windows, besides being recessed 4½", were also ~~traditionally~~ rebated into the brickwork for increased fire protection.[3] The frame, therefore, read as a tiny strip of woodwork, with the result that, for harmonious proportioning, the sash frames and the glazing bars were also reduced in size on elevation, and given greater depth to compensate for the loss of strength

entailed (Plate 25A). The slender window members which thus appeared were well in keeping with the feeling for restrained delicacy introduced by Adam. With the British occupation this thin detailing made its appearance at the Cape to an increasing degree.[1]

Windows of the British type being set back from the wall surface, and this setback causing a dark shadow to be cast by the window reveal, the shape of the window was emphasized, which resulted in great attention being paid not only to its proportioning, but also to the proportioning of the facade as a whole, a subject which will be further discussed in Chapter Seventeen.

The problem of climatic control in summer aroused great interest among the new immigrants. 'It seems to be the practice here with most of the inhabitants, to exclude the light during the day by shutting shutters, windows and letting down the blinds...,' wrote Mrs. Eaton, 'the rooms are generally lofty and spacious, wanting only a little light and air to render them agreeable...'[2] In an attempt to get more light into rooms Georgian windows had not only grown bigger, but the reveals were splayed, which, observed Malton 'in a thick wall especially possesses somewhat the advantages of a bowed light'.[5] The new Cape houses of this time were fitted with internal folding panelled shutters which acted as a lining to the splayed reveal when not in use; but, in addition, either curtains[3] or spring roller blinds were hung inside the windows.[4] The latter were usually cream or green in colour.

1. Glazing bars continued to grow narrower and deeper until they approached chisel-like proportions in the 1840's. ca Thus, having reached the physical limits of practibility, they remained until the corrupting hand of late Victorianism coarsened them once more.

2. Mrs. Eaton's Journal, MS. S.A.P.L. 7th Oct. 1818.

3. C.O. 92/21. 7th July, 1818. Window curtains provided to the office of the Enregisterment ? of Slaves.

4. Cape Archives. Import Lists 1816.

5. J. Malton 'Essay on British Cottage Architecture' London, 1795.

27

28

Climatic Control:

27. Veranda (canvas?) and sunscreen over windows, at 'Protea' (Bishopcourt') 1832. (D'Oyley).

28. House in St. George's St., Cape Town; c.1860. Showing adjustable louvres fixed onto windows and louvred shutters at right.

29. (Top right). Fixed wooden 'sunshades' on the old Supreme Court building in a Bowler drawing.

30. Fixed wooden sunshades on a Durban building of the seventies.

31. Retractable canvas awnings in front of shops in Port Elizabeth. (Bowler print).

29

30

31

The idea of shielding sunlight from windows, while still letting in light and air, appealed to the British[1] (and with the traditional solid Cape window shutter this could not be done). Awnings over the windows were early introduced by them. Canvas window shades were tried at first;[2] they cannot have lasted well in the Cape winds, which probably explains why timber 'sunshades' over the windows, sometimes covered with painted canvas, soon replaced them (Plates 29 & 30).[3]

External louvred shutters, called 'Venetian blinds' or 'shutter blinds' in the early references, were gradually adopted instead of solid shutters. They were probably already to be seen on Cape houses before 1820 (Plate 28).[4]

Indeed, there is no reason to suppose that they may not have existed at the Cape under the Dutch, for they were shown on a design of the Governor-General's Residence in the Castle at Batavia in the mid-eighteenth century,[5] and they were in common use in many parts of the world at that time.[6] By 1815, louvred shutters were to be seen on buildings everywhere throughout the British Colonies, and it would be strange if the Cape alone were excluded. An example of their use close at hand is to be seen in the engraving of Bonaparte's 'Mal-Maison' at St. Helena, printed in London in January 1816.[7]

The town houses built by the new English citizens of Cape Town may be considered as falling into the following clear-cut categories:

1. The typical Georgian town house, with a cliff-like facade of 'grey' brick, and a stone, brick or plaster parapet above a cornice (Plates 42 - 44).

1. Mrs. Eaton's Journal, MS. S.A.P.L. 7th Oct. 1818.

2. C.O. 344/17.

3. These were used extensively in British India & Singapore. They probably did not become really common at the Cape until the late twenties. C.O. 391/86. Replacing old timber sunshades on the office of the Clerk of Peace with new ones made of 3" deal, 11 June, 1831.
C.O. 370/194. 31st Oct. 1829. 'Brackets of deal against the wall... cover do. with feather-edged deal 3/4" on the front edge made to overlap and paint the whole.'
C.O. 413/11.

4. The earliest clearly-identifiable references to them on Cape buildings are C.O. 221/51, of Oct. 1824, when they were fitted with the new French casements at Government House, and the design for the Marine Villa at Camps Bay, probably executed in 1822-3 and copied for enclosure in G.H. 26/17/45.

5. No. 467, Rijksarchief, den Hague.

6. In France their origin in the Mohammedan 'mushrabiyah' is revealed by the name given them; 'persienne'; they are believed to have passed into France from Italy and became common there in the last quarter of the 18th C. (G. Doyon and R. Hubrecht 'L'Architecture Rurale et Bourgeoise en France', Paris, 1945). In the West Indies and the American Colonies they were in general use much earlier, doubtless having spread from the Portuguese colonies. (Fiske Kimball, 'Domestic Architecture of the American Colonies' (New York 1927), 108-9).

7. Africana Museum, Johannesburg.

32. Measured Drawing of 192, Longmarket St., Cape Town. (U.C.T.).

2. The 'grey' brick Georgian villa, with a pitched roof projecting over the facade, and boxed eaves. (Plate 13 on page 480).

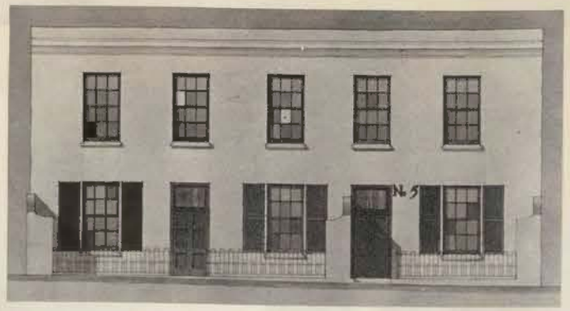
3. The white or cream stucco Regency town house with a parapet above a classical cornice. Typified by the use of slender elongated proportioning throughout. (Plates 47 - 50).

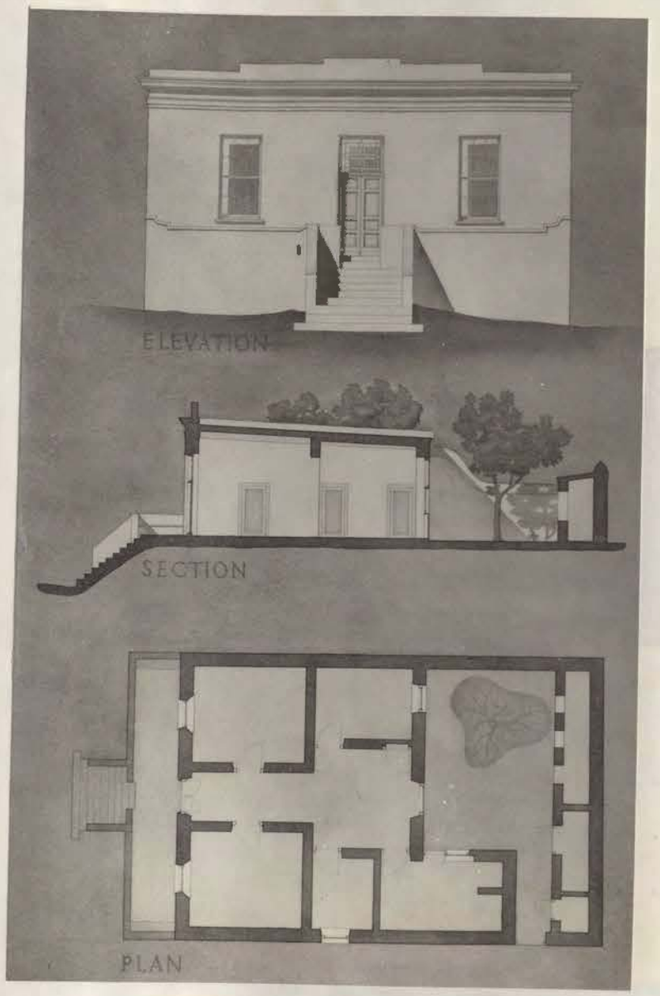
4. The white or cream stucco Regency Villa, freestanding, with a pitched roof and broad eaves. (Plate 165 on page 313).

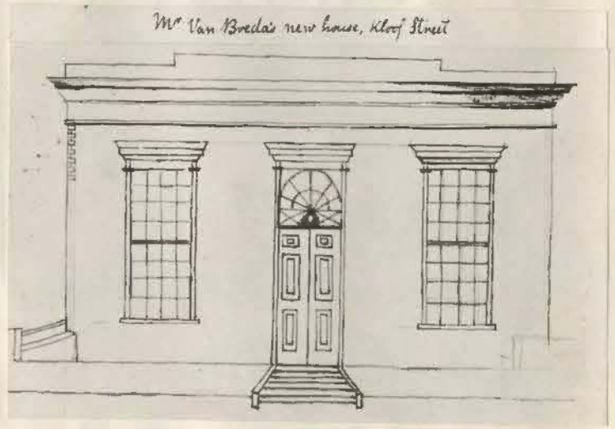
5. The stucco terrace, a row of houses all of identical design, usually grouped together under one cornice to make a bold civic front. (Plates 34-5).

These types could be further varied by the choice of a decorative fanlight, the addition of wrought iron railings or balconies, and of such features as projecting porches or bow-fronted bays. The permutations and commutations were innumerable. One thing they all had in common, however: English windows, careful proportioning and a general preference for pitched roofs rather than flat, whether behind parapets or expressed with projecting eaves.

In austere facades punctured by tall Regency windows the semi-circular fanlight over the door was frequently the only curved line in the whole facade, a powerful centralized focus. The houses shared a characteristic plan, one with a highly efficient minimum of circulation space: the staircase in the centre of the plan served as a circulation focus from which all the rooms radiated; corridors were short, narrow and direct (Plate 106 on page 514). In keeping with its important function the internal staircase assumed a new elegance, the rhythmic forms of steps and balusters and the single line of the handrail sweeping up in sinuous curves inside a semi-circular volume, its visual impact heightened by dramatic lighting from a central skylight above.







The Persistence of the Cape flat roof:

33. (Top). House in Long St., C.T.

34. (Top). Roeland St.,Terrace,C.T.

35. (Top). Terrace for Offices of the Ordnance. drawing dated 1820.

36. (Below left). 180 Loop St.,C.T.

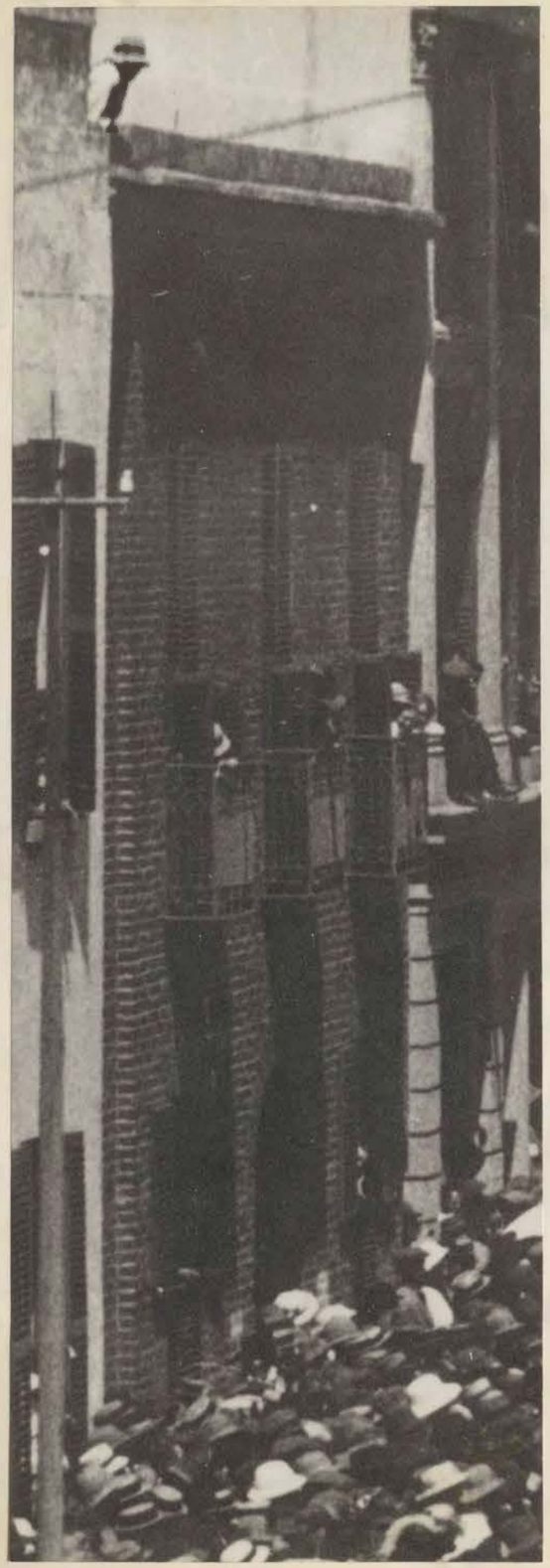
37. House in Parliament St., C.T.

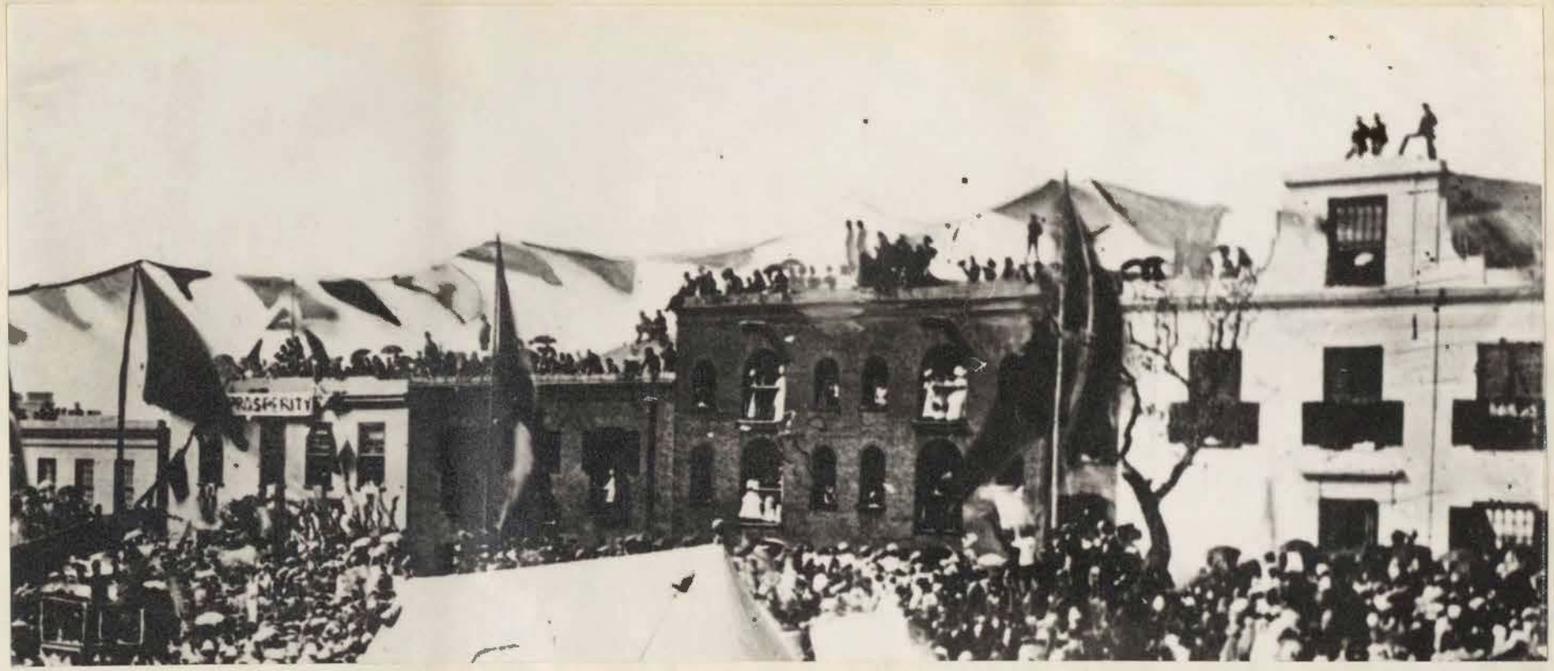
38. (Centre).Houses in Buitengracht St.,C.T.

39. (Centre). House in Bree St., C.T.

40.(Bottom). House in Waterkant St.,C.T.

41. Drawing from Rev.John Campbell's Diary,1819.





Brick House and Warehouses in Parliament (originally Graaff) Street, Cape Town:

42. Side view. (Elliott).

43. General View in 1875. (Elliott).

44. The facade. This house can with reasonable certainty be dated to the period ± 1815-20.

45. 'Harrington House', the Parade, Cape Town, 1814.

A.B. from Sir Charles D'Oyley's sketches, 1832.

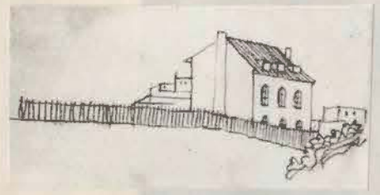
C. A photograph of Harrington House after it had become the office of a timber firm, retouched to suggest its original appearance. The detail of the Venetian fanlights over the windows is conjectural; they were boarded up at the time the photograph was taken.

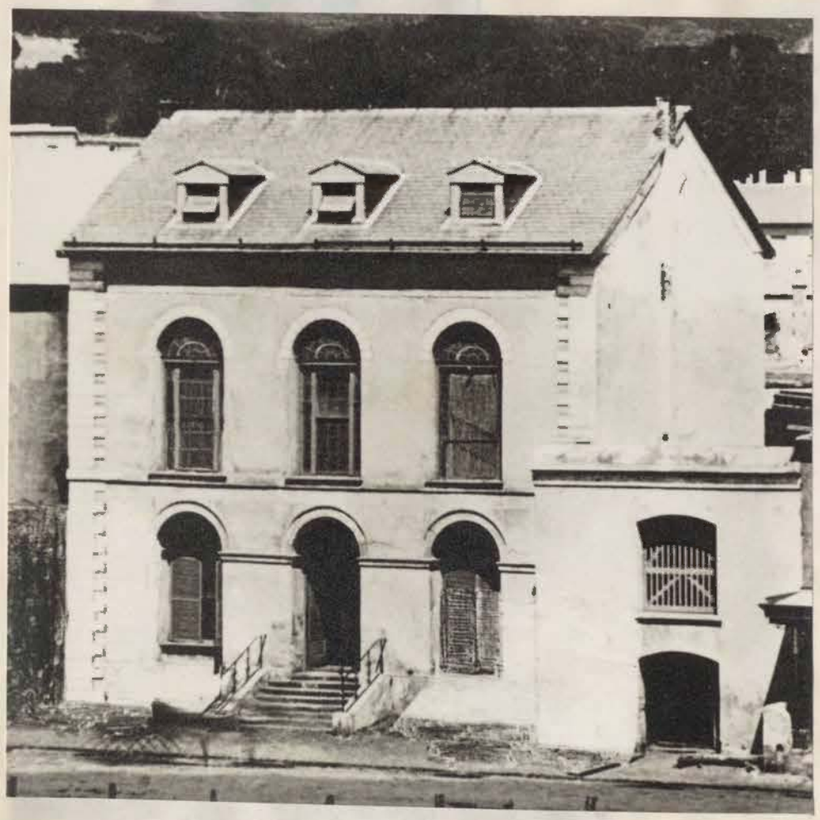
1. Journal of Sarah Norman Eaton, MS. S.A.P.L. Entry Oct.11-16, 1818.

2. Ibid.

3. Theal 'Records of the Cape Colony, 1793 - 1831' 36 vols. (Cape Town 1897 - 1905), XI, 461.

4. Theal 'Records'. XVIII, 237.





1. Journal of Sarah Norman Eaton, MS. S.A.P.L. Entry Oct.11-16, 1818.
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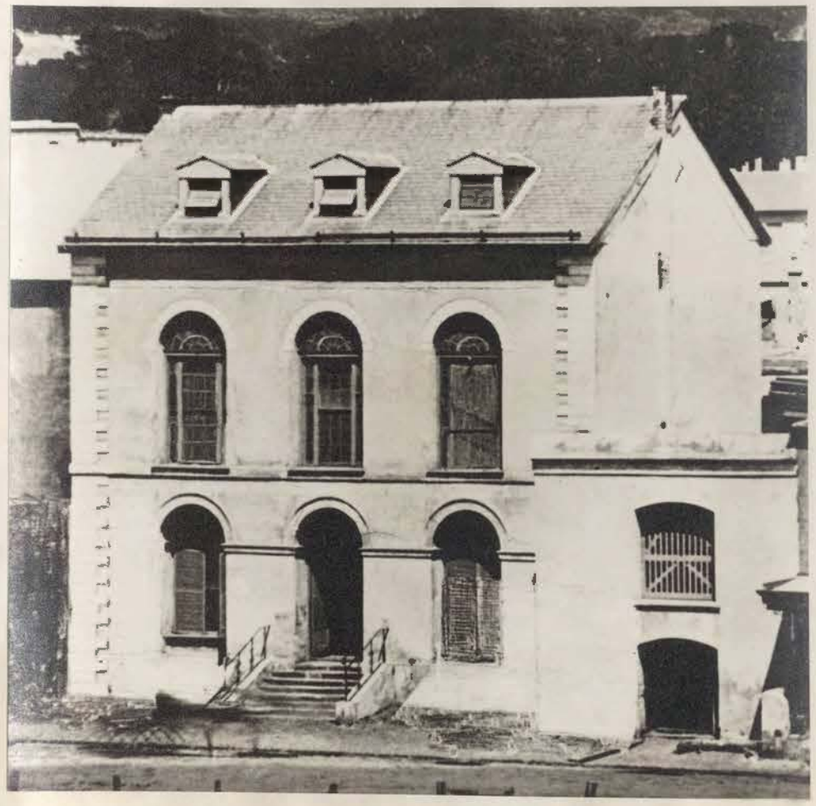


'What astonishes me, is that [English] people here should lay out so much money in houses and furniture, as much as £20,000, and live in so expensive a style that with the same property they might live comfortably in England...' wrote Mrs. Eaton in 1818[1], so we need have no doubt as to the quality of at least some of the new architecture at the Cape. She was speaking particularly of a house she had seen at Simonstown, belonging to Captain Harrington, who 'has built an excellent house, and made beautiful grounds round it - on a wild spot near the town, the expense of which was very considerable. The house was planned by an English architect.'[2] Captain Thomas Talbot Harrington (according to Mrs. Eaton) 'was in the East India Service but, having made a handsome fortune, he gave up that to settle here as a Merchant. He has a brother, Supreme Judge in India.'

Harrington arrived in Table Bay in 1814 with a Commission from the Russian Emperor as Russian Consul at the Cape[3], and was immediately granted a large piece of ground in the Kaizergracht 'after his having produced Bills that the Building Materials (a complete House and Store) then on board the "Scaleby Castle" at anchor here, cost £16,000 sterling, and which he was ready to place here forever on being granted a Plot of Ground to put them on, and that the Import Duty which Captain Harrington paid on Landing the Materials far exceeded any value which could have been put upon the plot of ground ...' wrote Lord Charles Somerset.[4] In the Kaizergracht he built 'Harrington House', at the bottom of what is now Harrington Street.

Of the Cape Town building (Plate 45), Samuel Hudson noted in 1814 that the 'Money expended in its establishment must amount to a very large sum every article for building being enormous and labour extravagantly high...' and in 1818 'the ground was given...by Government for Services done or to be

1. Acc. 602 No. 9A.

2. 'Cape Almanac', Cape Town 1844.

46. A and B. Ebden's Stores, the Parade, Cape Town, c.1818.

done...and upon this spot he erected a House in the England style - the whole of the materials coming from London...with Stores and Yards for every kind of merchandise for the supplying of Ships coming to the Cape, the principle part being appropriated as a luxury for the Idle where Books, Newspapers and every kind of fashionable GinGan was to be purchased...as a new thing it went on swimmingly but the moment the Novelty ceased the Proprietors attendants, who were numerous, had to dance attendance to the gay picture of the Emperor of China in front as to collect the debts incurred from the first opening...the House alone in errecting cost more than any other establishment in the Colony'.[1]

The remaining half of the block on which Harrington House stood was in 1818 granted to J.B. Ebden, who built upon it the warehouse and stores (Plate 46) which were thought by Hudson in 1814 to be the reason for Harrington's grant: '...convenient close to Custom House and very near to the Wharf from the time the Company's stores were burnt in '98 they (the East India Company) have had no regular Warehouses except what they have hired from private Individuals and they have been plundered of property to a considerable amount...' The entrance gateway (designed in the manner of Thibault) bore the anchor from Cape Town's coat of arms.

Captain Harrington's Simonstown house was demolished in the 1830's. The doors and windows were bought by the same J.B. Ebden and re-used in the building of his house in Rondebosch 'Belmont', where they remain to the present day.[2] (see Plate 43 on page 468).

1. v. Cape Archives, Import Lists, 1816, in which they are frequently mentioned.

2. C.O. 97/20. 21st Nov. 1818. Simonstown Parsonage.

3. C.O. 97. 7th Feb. 1818.

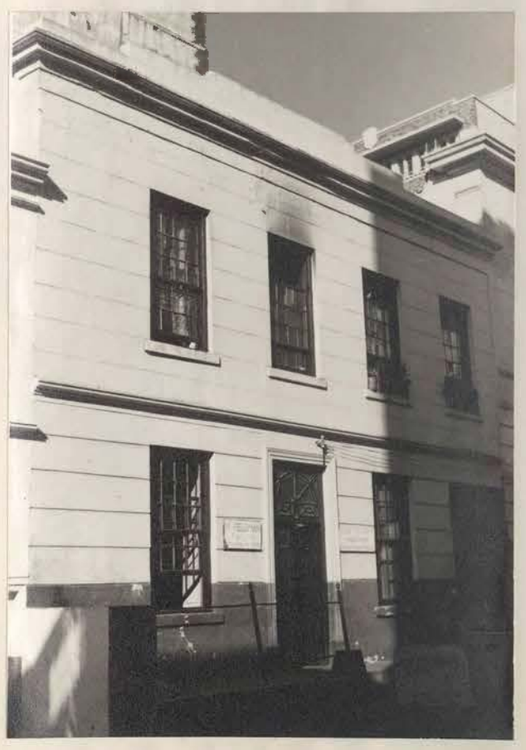
4. e.g. for the columns of the Commercial Exchange, 1819. C.O. 145/66,

   and for the Column Monument on the Parade, 1821. Laidler, 'Growth & Govt. of Cape Town', 457 & C.O. 156/13.

5. C.O. 275/71. The reference is to 1826, but implied that Wynberg bricks are already well known. English bricks continued to be imported in large quantities up to at least 1839. v. G.H.28/15.

6. 24 were listed. v. Cape Archives, Imports. 1816.

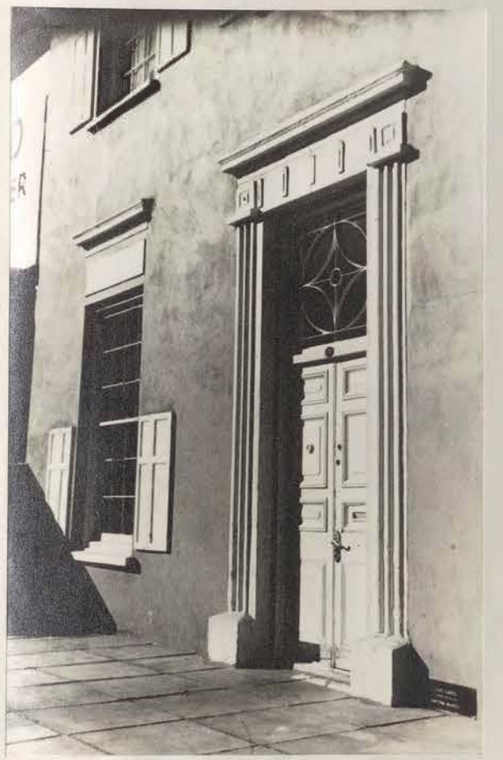
7. J. Summerson: 'Georgian London', 112.



47. Rusticated house in Church Street, Cape Town. (see also Plate 18 on page 95).

English imported bricks for such houses as the two built by Harrington were by now fairly easily obtainable.[1] They were used not only for external walling, but for such mundane purposes as paving kitchen floors[2], constructing water reservoirs[3], and for any part of a construction which needed to be particularly strong and durable.[4] In addition, fairly impervious burnt bricks were soon to be manufactured at Wynberg.[5] The bricks were handmade and wire cut, and appeared rough on the surface, with a warm red or reddish brown colour which varied according to the clay used in the different localities. In 1816 brick scrubbing stones were listed among the imports.[6]

It was probably under the aegis of the Adam brothers that stucco work first made its appearance in London in the late 18th century. The various patent stuccos which were introduced during the last quarter of the century, by making durable ornament possible, did much to popularise the material. But the patent stuccos, and with them plaster facades, were only 'sparingly used until Nash inaugurated the real stucco age with the building of Park Crescent in Parker's Roman Cement in 1812'.[7] Stucco was cheap, compared with stone, was a convenient medium for sculptural ornament, and provided an excellent surface for paint. The typical Regency house, in many other essentials like the house of the late 18th century, with its fundamental qualities of symmetry and proportion, was distinguished from it by being entirely covered with painted stucco. The patent cement made an attractive surface, light and cheerful, but we must remember that it was always meant to imitate stone, and it was often decorated with a grid of fine V-joints in the stucco to simulate rustication. Designed under the influence of the Greek Revival pattern books the modest villas or terrace houses which were built using it were both dignified and charming.



48. Drawing-room in Shardeloes, by Robert Adam.

49,50. The Van Niekerken house, Wale St., Cape Town; so-called after its original owner, who bought the site in 1807.

Opposite:

51. Villa from Busby's 'Designs for Villas and Country Houses'. (London, 1808, Plate 14).

52. Wynberg villa with twin bow-fronts.

1. Cape Archives, Import Lists, 1816.

2. See sketches of the period, such as Campbell's drawing of 'Mr. van Breda's new house, Kloof St., 1819' from his sketch book, S.A.P.L., and Design for the reservoir, C.O. 97, 29th Jan. 1818.

3. Examples of yellow-washed town houses cited in Mrs. Eaton's Journal; v. also 'Newlands', 5th Dec. 1821. C.O. 156/17; Custom House, Cape Town, May 1820.

Thibault regarded Cape building stones as of very inferior quality. 'None can be cut, nor dressed, without Enormous expense, none have depth between cleavage planes; one can only employ them for the commonest work; one is absolutely forced to coat with lime this thankless material...'[1] The stones which were then in use were 'bluestone' and inferior slate, which was quarried by convicts on Robben Island (and mainly used for fireplace surrounds, paving stones, hearths and steps), a fractious sandstone, and an extremely hard granite from the slopes of Table Mountain,[2] and from quarries in the hinterland. As a result of the shortage of workable fine stone, it had for some years to be imported, if its use for cornices and copings was regarded as obligatory; Portland Stone was here, as in England, a favoured stone for this purpose.[3]

'The upper rooms are hot in summer in consequence of the flat roofs' wrote Mrs. Eaton.[4] This, combined with the problems of damp penetration, probably helped to confirm the English in their opinion that Georgian pitched roofs were desirable at the Cape.

The problem of finding a suitable material for the pitched roofs of the new English fashion was successfully solved only after some experiment.[5] For early buildings, such as the First Theatre, lead or copper sheeting was used, but the price of these materials (and of the zinc sheeting which subsequently came into use) was for some time to come so high as to be almost prohibitive in ordinary domestic buildings.

In earlier years houses built for the English, which in other respects were noticeably patterned on the imported fashions,[6] were given the flat plaster roofs of the standard 18th century Cape type. But during the early years

1. C.O. 19 3rd Jan. 1809.

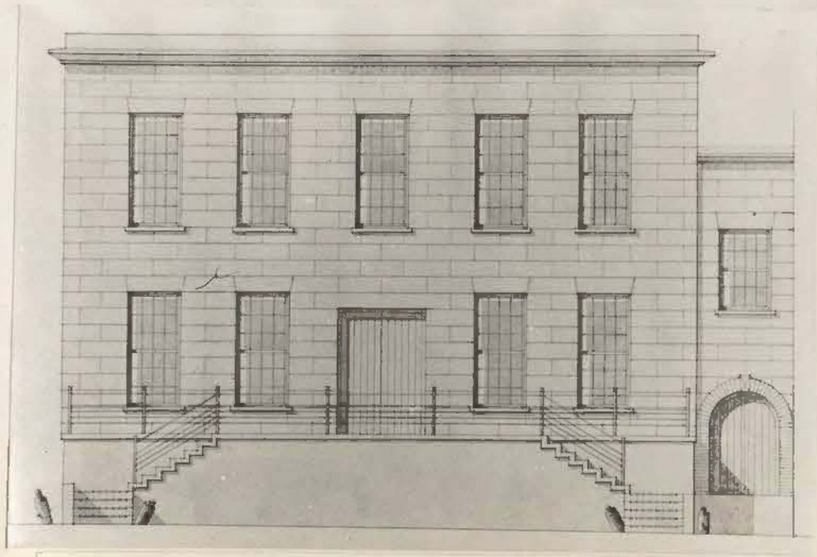
2. Signal Hill, c.f. Laidler 'Growth & Govt. of Cape Town', 251.

3. Import Lists, 1818, Cape Archives.
   Not only was Portland Stone for building purposes imported by the case, but a complete funerary monument sculptured in Portland Stone by Sir Francis Chantrey was brought out from England in 25 cases, and now stands in Maitland Cemetery, where it records the tomb of Diana Warden, died 28th October 1816. In spite of this evidence, however, it is unlikely that stone was imported on a very extensive scale until the adoption of Welsh slate as a roofing material at a much later date.

4. Journal of Sarah Norman Eaton, 28th October, 1818. MS. S.A.P.L.

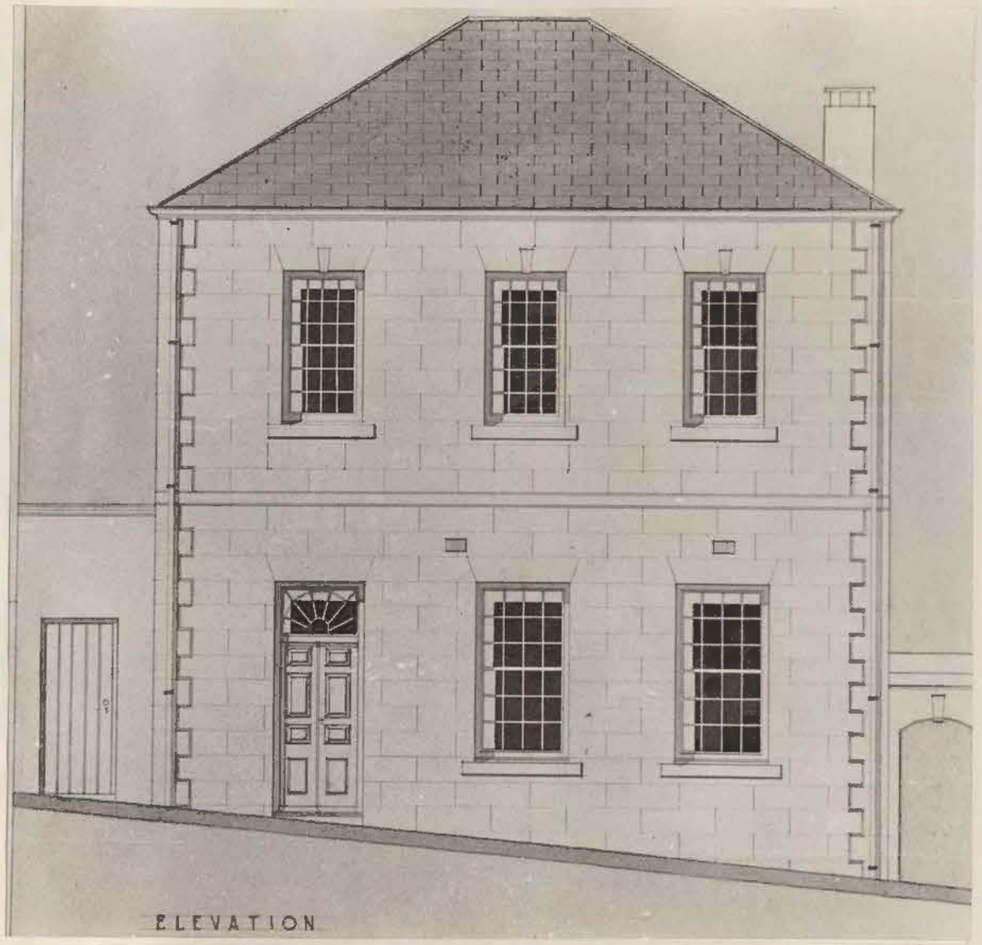
5. Thatch demanded a relatively steep roof and, in any case, was too coarse and heavy for Regency tastes.

6. e.g. Simonstown English Parsonage, 1815 (v. Page 140).



53. 90, Bree Street, Cape Town. The original entrance doors, with presumably a fanlight above them, have been replaced. (U.C.T.).

1. Import Lists 1811. ('Harriet' American Brig.) etc. (See Chapter 19 Page 611).
2. C.O. 113/24 25th Nov. 1819.
3. C.O. 133/14 29th Feb. 1820.
4. C.O. 2682/62 5th April 1826



54. 192, Longmarket Street, Cape Town. (For plans see Plate 32). (U.C.T.).

of the Second Occupation, occasional supplies of American shingles arrived in the country,[1] and by the 1815-20 period, roofs of this material began to make their appearance. Some idea of the attitude of architects and contractors to the advantages of the new material can be gauged from the following opinions:

The Inspector of Buildings, J.W. Melvill (1819) '...suggest that (the Parsonage at Simonstown) be covered with a Pitched Roof and Shingles. The walls would then be preserved from the bad effects of the rain penetrating (which is almost unavoidable in a flat Roof) the great pressure upon them would be considerably reduced, and there is no doubt that much expense to which flat roofs are always liable would be avoided and in the end amply make up for the additional sum laid out...'[2]

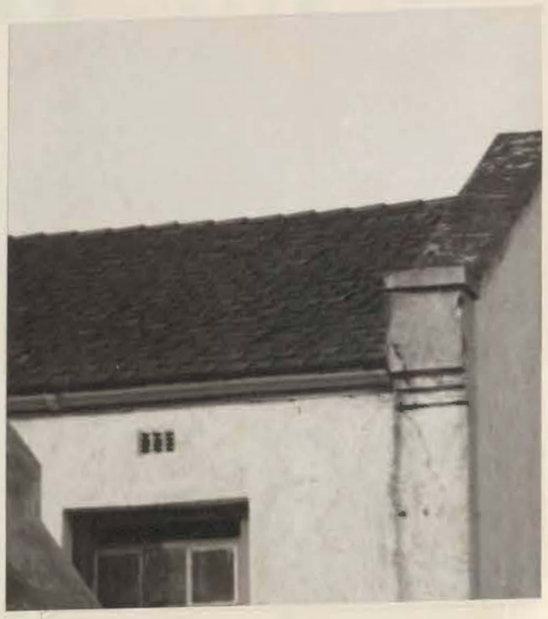
Four months later we find him reporting on his inspection of the finished roof:

'This method of covering a roof having only been tried of late years, we have not yet a full proof that it will answer in this Colony, though at the same time I have very little doubt in my own mind of its superiority and advantages to flat roofs, provided the shingles are made of wood to suit the Climate, and they be properly nailed on. Upon this everything depends. For want of experience and knowledge in this particular, tho', the Lutheran Community has been put to an enormous expense in covering the Roof of their Church with Teak shingles, it has not been found to answer the purpose.'

'And with regard to the Roof of the Parsonage, were I to judge from appearance I should immediately condemn it, and I stated my objections to Mr. Warren but he insisted I was mistaken and requested me to examine the house of Mr. Gardner, the roof of which he had laid in shingles in the same manner. ...I examined Mr. Gardner's roof and was assured by him that contrary to expectation the roof had been perfectly tight...'[3]

George Gilbert, Contractor (1826):

'Shingles much better than either flat roof or thatch ... The probable duration of a Roof covered with shingles cannot...easily be ascertained ... But the Shingles themselves (made from American Stave ends...) being well painted at first laying on and continued at intervals of 3 or 4 years would extend their duration no doubt the half of a century. Its great advantage is, that it is so soon dry after the rain, and no dampness espapes through the shingles, the paint being a preventative from its entering...'[4]



55. Shingle roof in District Six, Cape Town.

1. C.O. 123/40 April, 26th 1820 andContract, C.O. 113/20 30th Sept. 1819.

2. C.O. 156/21. 27th Dec. 1821. It seems likely from the specification for the Government Cottage, Gardens, that the shingles for this building were made from fir logs on the site. C.O. 199/15, 17th June 1823.

3. 'These shingles may be obtained at this place, (Grahamstown) without much difficulty.
George Gilbert, C.O. 2682/62 5th April, 1826.

4. Hardy Wilson 'Old Colonial Architecture in New South Wales and Tasmania' (Vienna, 1924).
'Shingled roofs wereuniversal in those days, the shingles split from great trees felled inthe vicinity.

5. C.O. 247/39, 28th May 1825; C.O. 275/112, 13th Sept. 1826. C.O. 321/48, 14th May 1827; C.O. 344/31 17th March 1828.

56. Brick house with brick corbel eaves. New Market area, Cape Town.

Early examples of shingle roofs, beside those mentioned above, were Harrington House, Darling Street, '1814), Newlands House, 1819 (for which the teak shingles were especially imported from Mauritius)[1], Government House, Cape Town, the Colonial Office 1822, and the Government Cottage in the Gardens, 1823. The materials used for the shingles varied from teak and the American red cedar mentioned above, to oak chips made from the old oak piles from Table Bay.[2] Teak shingles were imported from India (Moulmein) as well as from the Isle of France (Mauritius). By 1825 American shingles were readily obtainable and appear to have been in general use throughout the Colony.[3] At the same time the use of shingles was wide-spread in the other British Colonies, in America, the West Indies, India and Australia.[4]

The shingles speedily weathered from their natural red-brown colour to a pleasant warm silver-grey sheen, twisting and turning as they seasoned, giving each roof an attractive texture and individuality. Many early buildings which today seem rather dull and depressing under shed-like corrugated iron or mechanically cut Welsh slate owed nine-tenths of their original character to shingles. It is interesting to note that the early shingle roofs were painted with oil colour as a preservative (they had to be repainted at regular intervals) the colour chosen being generally their natural silver-grey.[5]

A further characteristic feature of the houses of this time was the addition of guttering to the eaves of the roofs, usually projecting from a deep wood fascia in front of shallow projecting eaves which were neatly boxed in underneath.

1. C.O. 123/40 April, 26th 1820 andContract, C.O. 113/20 30th Sept. 1819.

2. C.O. 156/21. 27th Dec. 1821. It seems likely from the specification for the Government Cottage, Gardens, that the shingles for this building were made from fir logs on the site. C.O. 199/15, 17th June 1823.

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56. Brick house with brick corbel eaves. New Market area, Cape Town.

1. e.g. C.O. 13 April 2nd 1808.

2. Contract for Newlands, C.O. 113/20 30th Sept. 1819.
C.O. 221/71 9th Nov. 1824.
Tinned copper appears in the Import Lists for 1816 C.A.

3. Ibid; C.O. 175/22 7th June 1822; C.O. 156/1. 17th Jan. 1821.

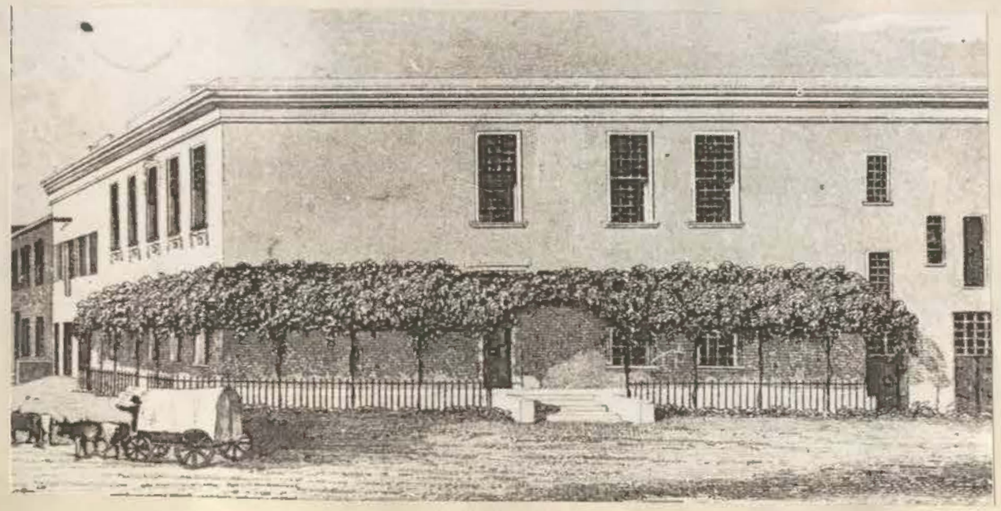
4. C.O. 97/8 Feb 27th 1818; C.O. 221/15 22nd March 1824.

5. There is nothing un-English in the retention of the stoep - it was a notable feature in British Colonial architecture in places as far removed as the American Colonies and New South Wales. It was generally called by the same word 'stoop' or 'piazza' until the term 'veranda' replaced it in general usage in the period 1800 - 1820. An important function of the stoep which tends to be over looked in these days of macadamised streets, was that of keeping the whitewashed walls clear of mud and dust.

6. F. Ross, 'South African Journal' MS. S.A.P.L. The date is conjectural.

7. The stoep of the Colonial Office was covered by a canvas roof, which was repaired in July 1830. C.O. 374/124; From the drawing by Mary Brenton of the Commissioner's House, (Admiralty House) Simonstown, in 1816, now in the Africana Museum, it seems that the trellised stoep had been converted to a verandah in the two years preceding, cf. Plan and Elevation, Plate 17 on Page 22.

8. Both quotations from Mrs. Eaton's Journal 28th Oct. 1818. MS. S.A.P.L. The corridors of the Old Supreme Court Building were paved with slate in 1823. C.O. 199/19.



57. (Opposite). Trellised and railed stoep under vines, Wale Street, Cape Town.

Most of the thatched farmhouses and early town buildings had 'drip' eaves. Guttering, or spouts for houses with parapets, were usually made of wood in 18th Century Cape Town. They were tarred on the inside surface, and even occasionally lined with lead.[1] Though this type of boxed guttering continued to be used up until 1820 and for some time afterwards, it was by then already being replaced by tinned copper or zinc guttering.[2]

The ridges of the shingle roofs were likewise made of metal. Lead, copper or zinc sheets were formed into shape on wooden ridge rolls.[3]

Flat roofs, which were still needed over verandahs, porches and out-buildings, were often made of painted or tarred canvas over boarding, a much cheaper and lighter construction than the old Cape brick and plaster roofing.[4]

Stoeps were still considered desirable to the town houses, but they were now frequently enclosed in decorative iron railings, and sometimes even planted with ornamental trees.[5] 'Over [many of the stoeps there] is a lattice bearing the grape vine - a shelter from the sun and Dew (Plate 57). Many of the houses have the Oak, Pine or Poplar in front...' wrote F. Rose in 1822.[6] The day was not far distant when the trellis was to be covered in by a curving roof of canvas, zinc or copper, to transform the stoep' into the Regency 'veranda'.[7]

The interiors of the houses had high ceilings (14 to 16 feet) and were cool and spacious (cf. Plates 59 & 60). The halls were often paved with slate from Robben Island, 'a great luxury in hot weather'. Other rooms had 'carpets in the winter and India Matting in the summer!'[8] Boarded floors were beginning to replace the solid floors of traditional Cape construction at

1. e.g. C.O. 13 April 2nd 1808.

2. Contract for Newlands, C.O. 113/20 30th Sept. 1819. C.O. 221/71 9th Nov. 1824. Tinned copper appears in the Import Lists for 1816 C.A.

3. Ibid; C.O. 175/22 7th June 1822; C.O. 156/1. 17th Jan. 1821.

4. C.O. 97/8 Feb 27th 1818; C.O. 221/15 22nd March 1824.

5. There is nothing un-English in the retention of the stoep - it was a notable feature in British Colonial architecture in places as far removed as the American Colonies and New South Wales. It was generally called by the same word 'stoop' or 'piazza' until the term 'veranda' replaced it in general usage in the period 1800 - 1820. An important function of the stoep which tends to be over looked in these days of macadamised streets, was that of keeping the whitewashed walls clear of mud and dust.

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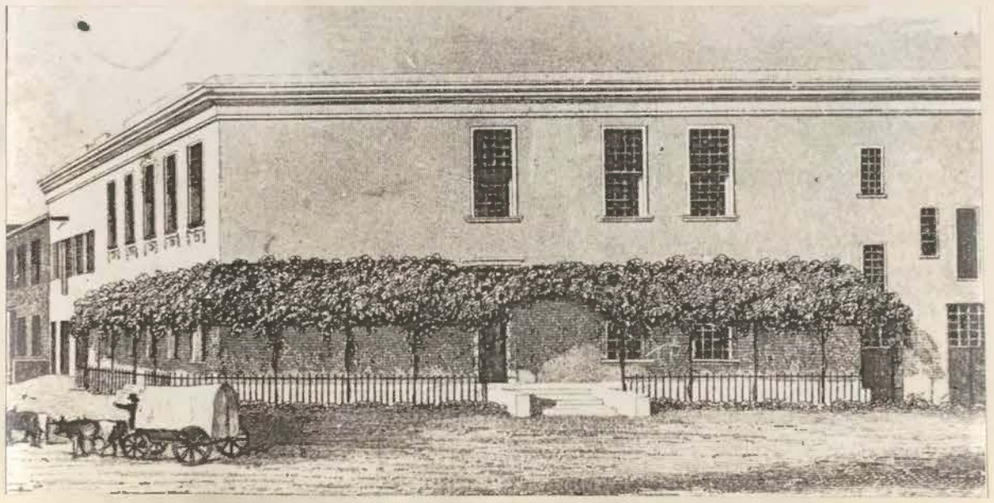
8. Both quotations from Mrs. Eaton's Journal 28th Oct. 1818. MS. S.A.P.L. The corridors of the Old Supreme Court Building were paved with slate in 1823. C.O. 199/19.



ground level, a practice that was inaugurated during the First Occupation.[1] Ceilings were patterned after the English fashion; those in the principal rooms were made of plaster on battening, ornamented in the centre with rosette patterns and at the outer edge with finely moulded cornices (Plate 58).[2] In less important rooms, plain plaster or yellow wood boarded ceilings were the rule.[3] Ceilings of painted canvas are also mentioned,[4] skylights in the ceilings were used to light dark passages and staircases.[5]

'Some of the rooms are hung with paper, but usually painted with great neatness and taste...usually furnished in the English style, and some of the most magnificant and expensive manner.'[6] The Commercial Exchange when it was opened in 1821 had 'the main hall lit by three suspended chandeliers, its walls and roof garnished with thin gauze or muslin of a pink colour and with numerous chairs and sofas some in blue and gold...'[7] The Governor's cottage at Camp's Bay, 'Marine Villa', was repainted internally in 1817 with 'water-colours', yellow being the one most frequently mentioned.[8] When Government House was redecorated in 1818, the exterior was painted white with green windows, shutters and doors; the interior rooms were painted variously in white, green, red, yellow ochre, black, Prussian Blue, indigo and yellow.[9] The common colours of the outside of buildings of that period were grey on the roof, walls of red brick, golden or pale grey stone, or cream or whitewashed plaster with woodwork painted apple-green and white.

At the time of the arrival of the British in 1795, interior doors usually had only a single panel in a simple frame and were made of stinkwood, yellow-wood or of these two woods combined. This was a type which had been popular

1. 'The Quarries for your floors are large square pieces brought from Batavia at a very high price but I think they are getting much out of use, boarded floors are found more comfortable except for the long Halls or Galleries from the Entrance' Samuel Hudson: 'Journal - Buildings' (written before 1808) Acc. 602 No. 9.

   C.O. 27. 9th April 1810. '... the ground should be raised a foot, and floored with planks...' (Thibault). Similar measures were taken with the buildings of the Drostdy at Uitenhage by Colonel Cuyler in 1813. C.O. 2568/22. The movement was still going on in 1828, C.O. 2460/155. In 1829 the clay floors of the Drostdy at Somerset East were taken up and replaced by boarded floors. C.O. 2713/223.

2. Lime plaster was used, reinforced with horsehair or straw and given a skim coat finish. C.O. 221/8 16th Dec.1823. The lathes or battens were placed very close together so that the plaster key was often poorly maintained and the ceilings collapsed in 20 or 30 years later. G.H. 28/20, 30th Nov. 1842.

3. Brandsolders were seldom used in the modern houses, though every now and then their use was revived by a zealous contractor, e.g. G.H. 28/17/1244 Dec. 1841. Shingle and thatched roofs were regarded as equally hazardous by the early Insurance Companies but the English seemed to be prepared to brave the fire risk rather than alter the proportioning of their houses to accommodate a brandsolder. In the few official buildings built after 1815 which were given one, such as the Grahamstown and Worcester Drostdy houses, the ceilings were the traditional Spanish reed 'Arundo donax', or Yellow wood boarding.

4. C.O. 370/233. Govt. House, Cape Town.

5. Page 514, C.O. 275/153, and C.O. 321/12.

6. Mrs. Eaton's Journal 28th Oct. 1818 and 7th Oct. 1818. MS. S.A.P.L.

7. Ladiler 'Growth & Govt. of Cape Town', 284-5.

8. C.O. 97/18.

9. C.O. 91/145.

1. A 6-panel door is shown in the background of Lady Anne Barnard's portrait of 'Myheer Aling', the Minister at Paarl.

2. The distinctive design of the raised panels in some external doors by Thibault (notably those of the Old Supreme Court, his design of 'Newlands' and the doors to the Lodge de Goode Hoep) seems to have introduced a unique fashion which survived in the work of others for many years, as is evidenced by the doors of some of the houses which used to stand in Parliament Street (Plates 37 & 66) and a number of examples in the inland towns. (It is possible, of course, that some of these houses were actually the work of Thibault himself).

58.A. The battening of an early plaster ceiling in Grahamstown.

58.B,C. A ceiling in Wynberg. The chandelier rose and cornice are late derivatives from Adam. The stippling is modern - the ceiling possibly contained other decoration which has since disappeared).

since the 17th century. Internal doors in Britain had long been of the more elegant 6-panel type or 8-panel type, which consequently soon became the predominant fashion at the Cape (Plate 36).[1] The lower panels were generally flush with the frame, a simple or repeated bead moulding serving to express them. The upper panels were thinner than the frame, with raised centres, and often solid (or 'stuck') mouldings forming a pattern on their surfaces. This was a particularly English detail. On more elaborate doors a flush planted (or 'Bolection') moulding was sometimes added as a frame to each panel. When economy was a consideration the number of panels in the doors was generally reduced to four. If the door was to be glazed a 'diminished stile' was used on either side of the glass area to provide the maximum amount of light. (Plate 161 on page 529).

External doors, generally of teak, had normally been of the two panel type under the Dutch. Towards the end of the eighteenth century the number of panels was occasionally increased to four. The effect of the British occupations was to introduce a vogue for eight-panel front doors, which then continued to be the fashionable type until the middle of the nineteenth century. (Plates 64 - 69.)[2]

The light to the entrance hall, which normally came through the fanlight, was often augmented by the use of sidelights incorporated into the frame of the entrance doors. Where the windows of the house had internal shutters, these were provided to the sidelights as well, and they were always louvred, so as to allow the passage of light. (Plate 44). The panels under the sidelights were usually designed to match the lower panels of the doors.

THE CAPE LATE GEORGIAN INTERIOR:

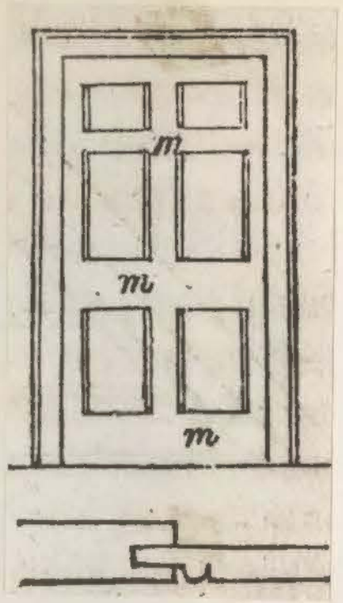
On the right (60.) a converted eighteenth century building, the English Church house in Burg Street, Cape Town, with its wrought ironwork echoing the character of the fanlight.

On the left (59.) the interior of 'Newlands', 1819, (see Chapter Eight) with tall windows reaching almost to the floor, and a characteristic English architrave around the door.

61. Flush panel door with typical reeded moulding (from Loudon's 'Encyclopaedia'.).

62. Doorway in a house on Leeuwenhof estate, with splayed bolection mouldings and two flush lower panels.

63. Six-panel door of unusual pattern, Commercial St., C.T.

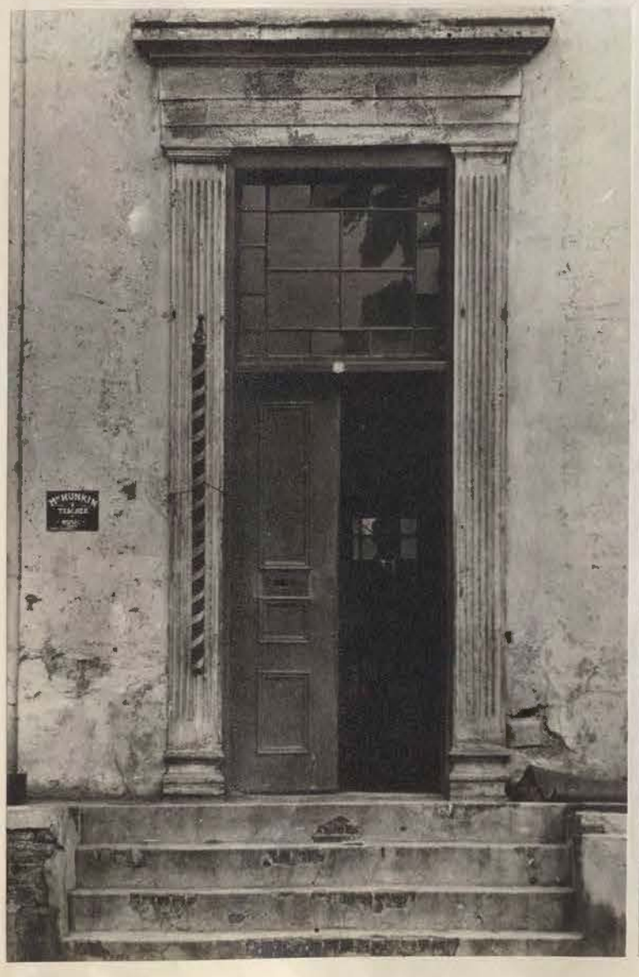


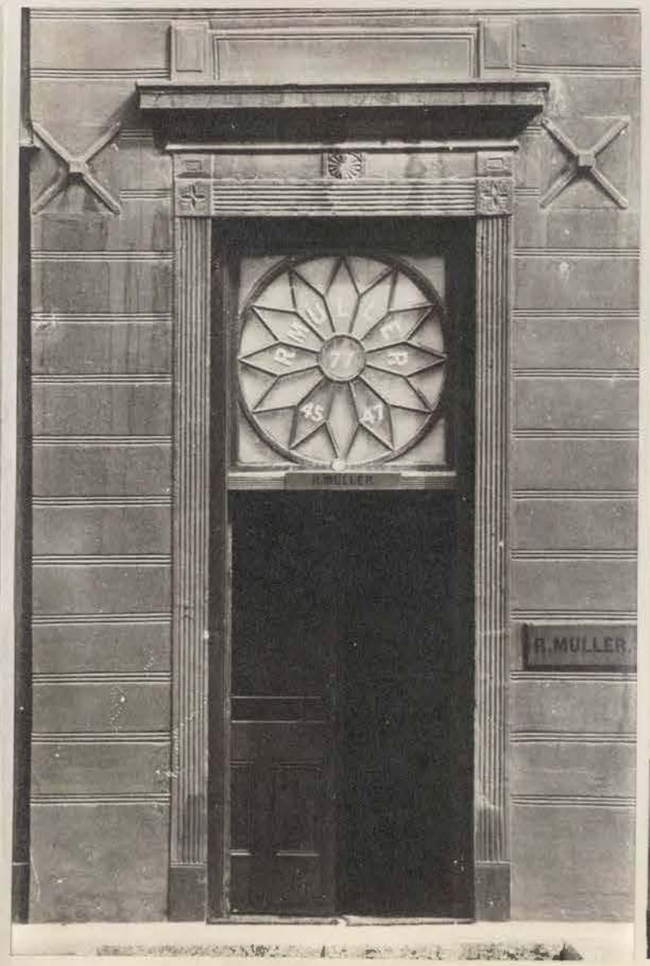
64. Doorway at 87, Strand Street, Cape Town. Now demolished. (Elliott).

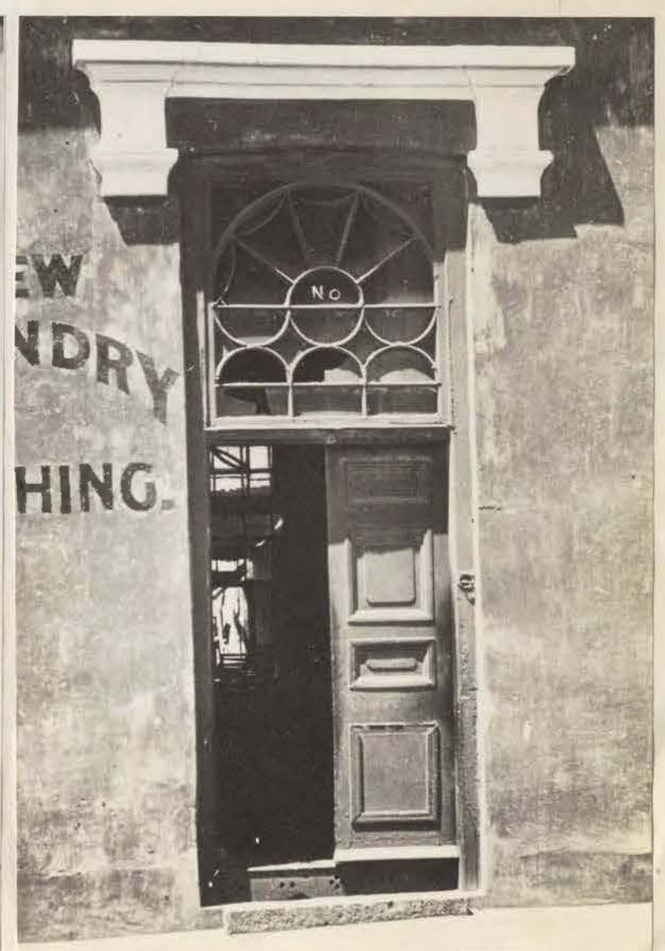
65. Doorway at 77 Strand Street, Cape Town. Now demolished. (Elliott).

66. Doorway in Parliament St., C.T. Now demolished. (Elliott).

67. Doorway of Riebeeck House, Cnr. Kloof and Long Streets, C.T.







68. Late eighteenth century doorway in Bath, England.

69. Doorway of 'Ganze Kraal', Darling District.

1. Mrs. Eaton's Journal, 28th Oct. 1818. S.A. Public Library.

2. Cape Town Gazette, 4th May 1816 and Laidler 'Growth & Government of Cape Town', 218-9.

3. In 1817 Benjamin Moodie built a fireplace in the main hall of the nearby 'Groot Vaders Bosch' homestead. Burrows: 'The Moodies of Melsetter' (Cape Town 1954) 85.

4. C.O.2586/22, 8th April, 1813.

70A, 70C. Fireplaces in Swellendam Drostdy.
70B. Grate (known as the 'Adam' type) in a house of the Royal Crescent, Bath.

Fireplaces, which had begun to be fashionable during the First Occupation were now an established feature in the main rooms of the town houses. 'Not a above one sitting-room in the house has a fireplace in it, therefore that is constantly used in the winter. Before the English came they had not that luxury, but sat wrapped up in their houses...'[1]

In 1816 His Excellency the Governor had written to the Burgher Senate calling attention to the danger to the town from the circumstances of chimneys being unskilfully built. Within recent years the number of chimneys erected on old houses had considerably increased as the luxury of parlour fires had been sought.[2]

This was the period of the popularity of the hob-grate (v. page 47). But as these grates were superseded by more efficient and elaborate types during the boom period of the 1820s, few of them survive except in the country districts. In the Swellendam Drostdy (remodelled c. 1811 - 14), an extremely fine early hob-grate survives in a fireplace with a wooden neo-classical surround (Plate 70c). Other fireplaces in the building were built without grates (Plates 70A & 71A).[3] In the Uitenhage Drostdy, (completed c.1814) another type of hob-grate known as the 'Sussex grate' survives (Plate 71B). It is set in an elaborate low-relief timber surround executed in restrained late-Georgian taste.

The proposed Building Contract for the new Uitenhage Magistrates' Courts and Offices in 1813 specified '...the courtroom and four offices to have fireplaces...'; while the Contract for the new Secretary's House included the stipulation '...two rooms to have a floor of boards, and fireplaces...'[4] The contract for Scott's Barracks, Grahamstown (1820), called for '...Cast Iron

OPPOSITE:

Top: 71A. Fireplace in Swellendam Drostdy. c.1814.
71B. Fireplace in Uitenhage Drostdy.c.1814.

Bottom: 71C. Upstairs fireplace in Somerset East Drostdy.
71D. Fireplace in Tulbach Drostdy. before 1822.

1. G.H. 'Enclosure to Despatches', 5th Feb. 1820.
2. Imports Lists, Cape Archives for the year 1816.
3. C.O. 113/20 (enclosure) 30 Sept. 1819.
4. C.O. 344/16 21st Feb. 1828.
5. Immelman 'Men of Good Hope', 25.

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5. Immelman 'Men of Good Hope', 25.

Grates for Officers' Quarters...' [1]

The original house at Somerset East which later became the Drostdy, has upstairs fireplaces with locally-made basket grates of wrought iron (Plate 71C). These are of a type then common for all but the best rooms of the house. (In outlying districts they were used even in the main living rooms, witness the fireplace of the Tulbagh Drostdy. Plate 71D).

The extent to which fireplaces had become a feature of the Cape Town houses may be judged by the fact that a Chimney Sweeping Machine was imported in 1816;[2] and by the fact that, when 'Newlands' was rebuilt in 1819, 14 chimney pieces had to be provided,[3] some imported from England and France, and others made locally; large gilt chimney-piece mirrors were associated with almost every fireplace.[4]

Among the fireplace surrounds imported for 'Newlands' were two of marble. Less pretentious dwellings had perforce to be content with marbled plaster surrounds, made from marble mortars specially imported from England,[2] or with carved and moulded wooden surrounds painted with oil paint.

By 1811 there were 42 small retail shops in Cape Town[5] - although few of them had shop windows, or any display of goods. Towards the end of that decade elaborate, small-paned Regency shop windows had begun to make their appearance (Plates 74, 75, 77). They were very closely patterned on their London counterparts, and only in conversion from old buildings, in such a case as the 'Angel Pharmacy' in St. George's Street (Plates 72-3) were noticeable differences in style apparent.

OPPOSITE:

In the early 'twenties, contrary to general belief, Cape Town had many Regency style shops:

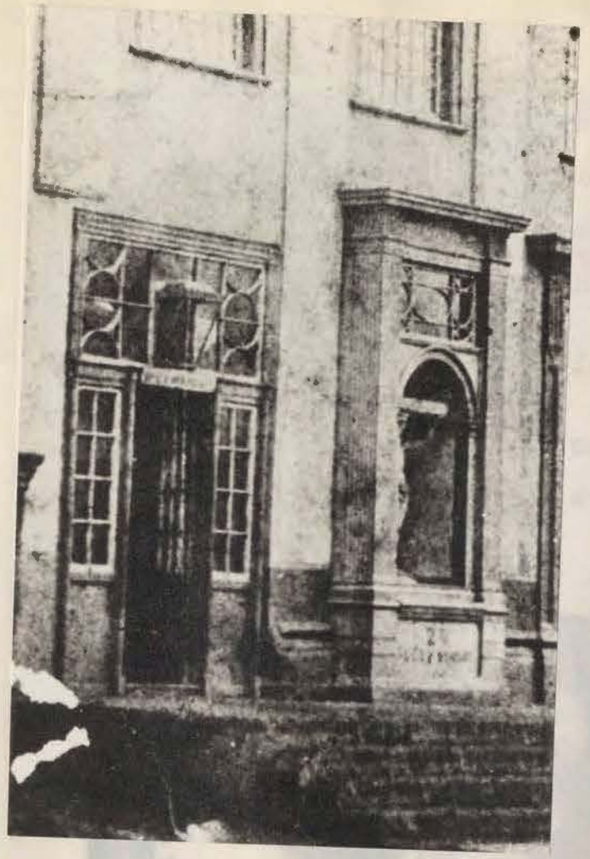
72, 73. Angel Dispensary, St. George's Street.

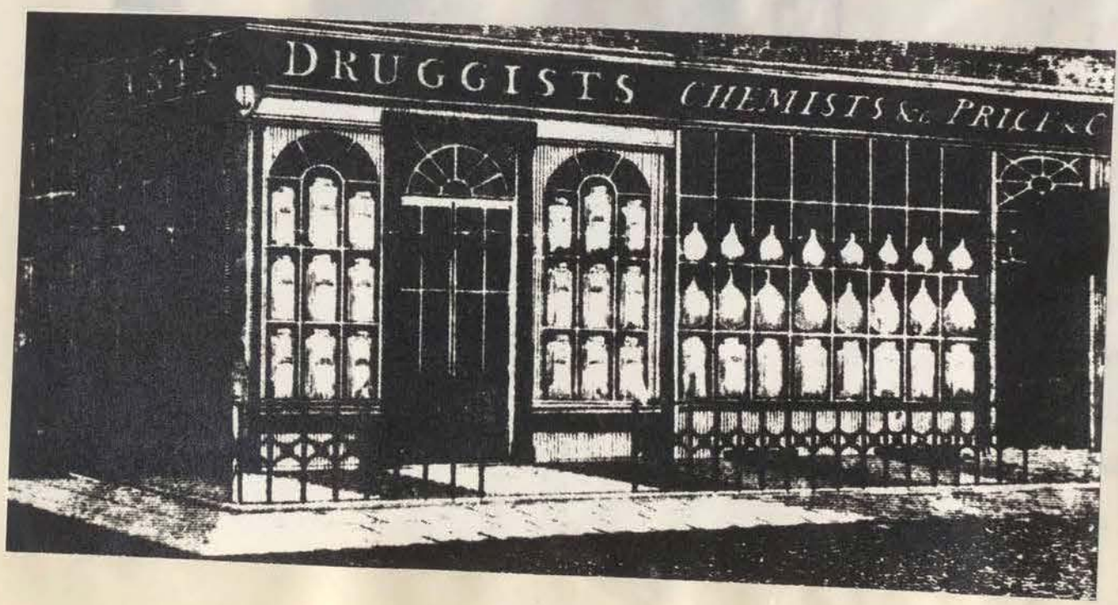
74. Shop next to the Methodist Church in Burg Street.

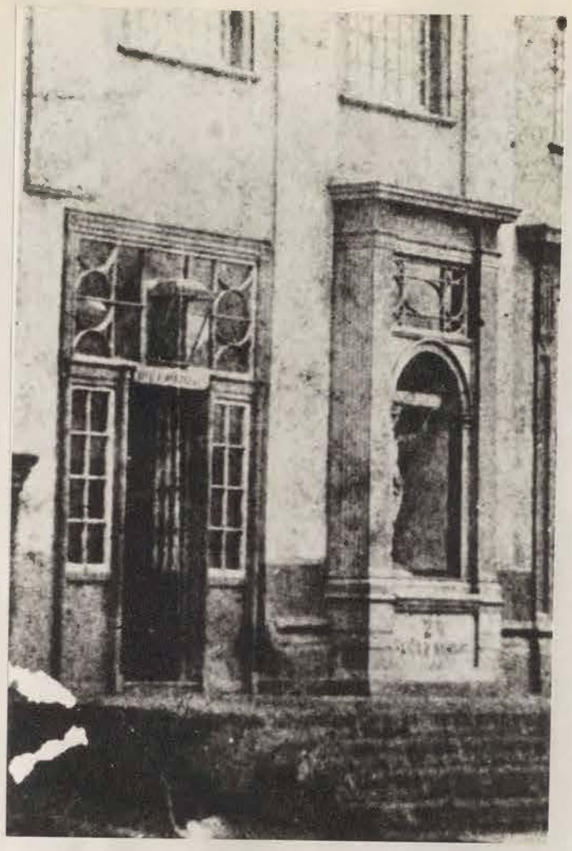
75. Shop in St. George's Street.

76. Druggists Shop in London, 1809.

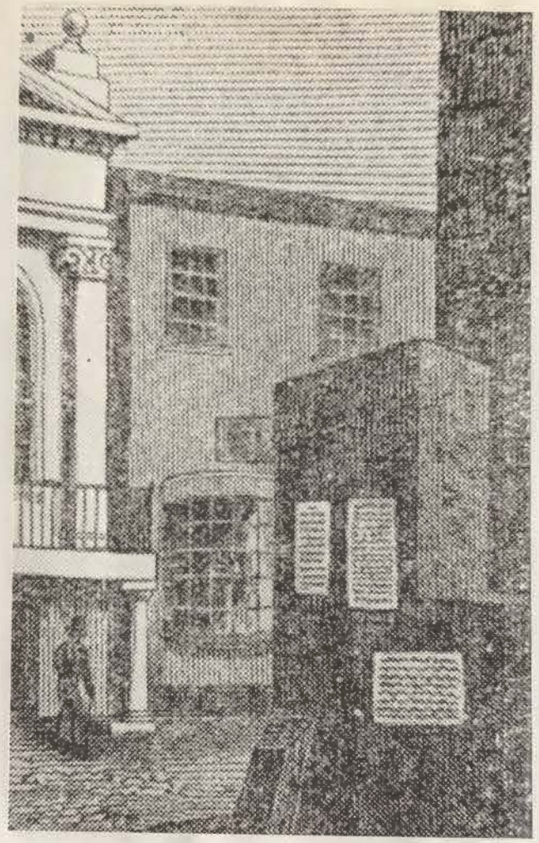
77. Shops in the Heerengracht, Cape Town.

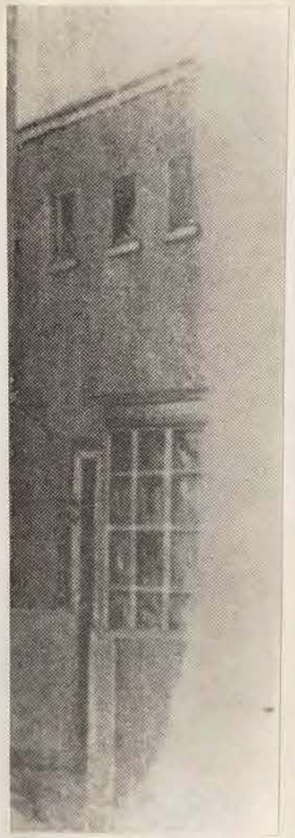


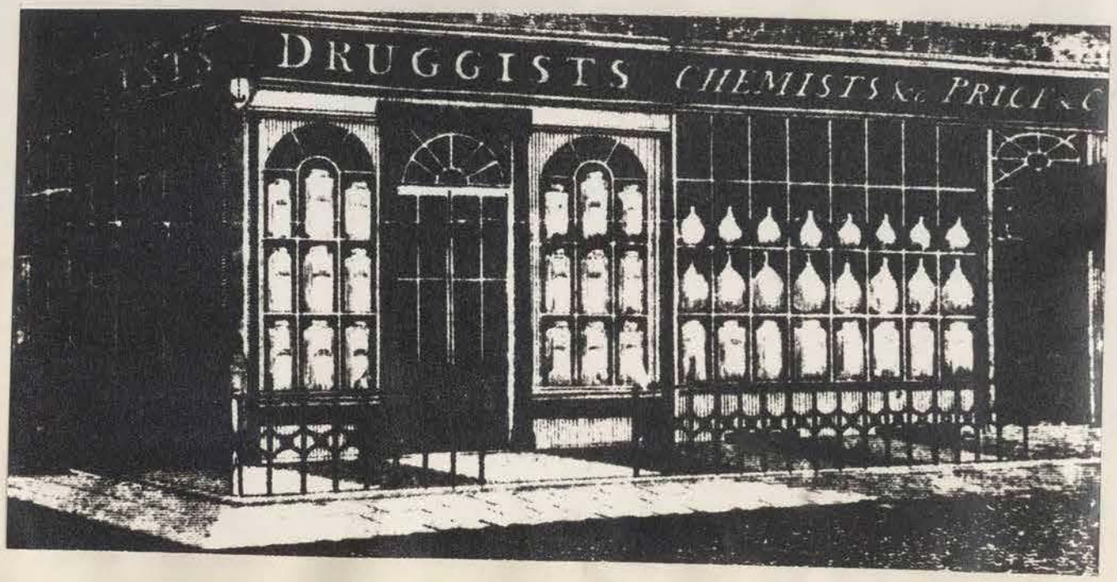





ANNEX DISPENSARY






DRUGGISTS CHEMISTS &c PRIC &c


TAILOR
CLOTHIER AND HATTER
13
A MILLER
TAILOR.

1. Also Pearse 'Eighteenth Century Architecture in S.A.' Plates 1, 2, 9, 30, 31.
Fairbridge, 'Historic Houses of South Africa' (London 1922). Figs. on pages 26, 27.

2. v. handrail to Old Slave Quarters, shown in Thibault's elevation of Avenue Gateway, Heerengracht. (Plate 20 on Page 27).

3. Now in Penkridge Church, Staffs, England.

4. Pearse. Ibid Plates 2 & 3.
Fairbridge, 'Houses' Fig. on page 55.

5. v. S. Sitwell, 'The Nederlands' (London, c.1945).

78. Late eighteenth century railing in St. George's Street, Cape Town.

After 1815 the new buildings flanking the streets of Cape Town took on a markedly British appearance. The British character was further emphasised by the sudden appearance of ornamental ironwork on the stoeps and upper windows of the houses.

During the eighteenth century railings were extremely rare at the Cape. Most of the stoeps were only a few feet above street level, so no protective handrail was warranted. In the few cases where railings were made necessary, (on high stoeps or stairs), their design was extremely simple, and they were locally executed in wrought iron. The usual type had two horizontal rounded rails supported at intervals of from four feet to six feet by heavy iron posts (Plate 78). The junctions were often effected with classical mouldings, and each post had a classical base and a crowning burnished knob in brass.[1] (Simpler versions of this railing exist without mouldings or brass ornaments).

As an alternative to the use of iron, wood (teak) was sometimes employed in simple external handrails on a very similar pattern.[2]

Wrought iron-work was also, though rarely, made the vehicle for decorative ornament during the 18th century. The most remarkable examples which have survived are the gates of 'Rust-en-Vreugde'[3] and the handrail of the Kat Balcony in the Castle.[4] Like the fanlights of the same period (e.g. those at the Burgher Watch House, 'Rust-en-Vruegde' and the Castle) these are patterned on boldly-curving Late Baroque and Rococo motifs of a slightly earlier date.[5]

The importation of English fashions at the end of the eighteenth century

79, 80. Railings in Strand and St. George's Streets, Cape Town. The building at the right, with its balconies, stoep railings and circular headed fanlight, is a typical Cape Regency house.

1. Granary Stair Handrail.

81. Stoep railings on Riebeeck Square, Cape Town.

resulted in a rapid increase in the popularity of ironwork, and at the same time transformed its character. In England, sober railings to protect passers-by from the dangerous 'wells' (which let light into the kitchens below the entrance level) and to add dignity to the entrance of each house, had long been a characteristic feature of the street scene. (Plate 82A). An eventual effect of the British occupations was the enclosing of the stoeps of the Cape town houses by similar railings.

Wrought iron patterns in the colony developed under many influences. First, and of major importance, was the local conservatism of designs and craftsmen.[1] Eighteenth century traditions kept asserting themselves far into the nineteenth century, and even reached the northern republics of a much later era. Directly opposed to this trend was the popularity of the imported patterns, which were often copied at the Cape soon after their first appearance in Britain. As the second decade of the nineteenth century lengthened into the third these patterns became ever more varied and ornate, allowing greater creative originality to the founder who cared to deviate from them, and resulting in the appearance of encrustations of delicate traceried decorative ironwork on the town houses of the twenties.

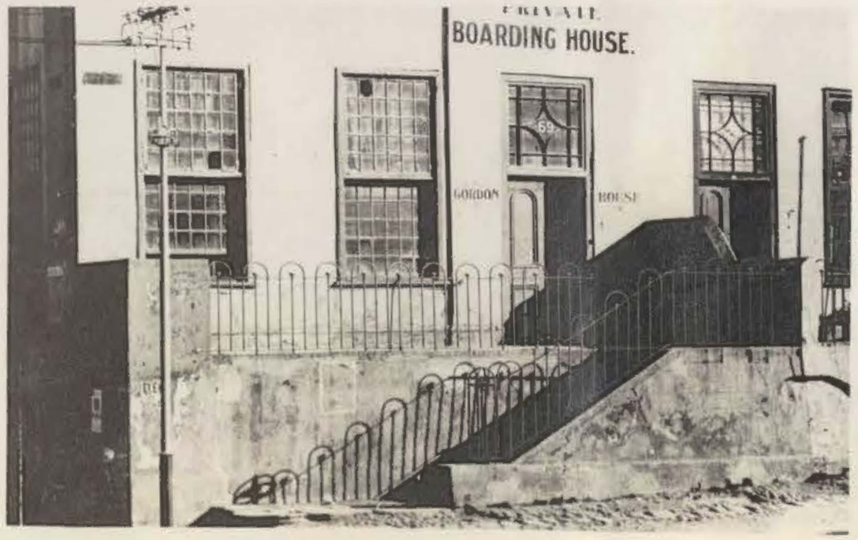
A study of the history of pattern often reveals a surprising interaction between the designs of one craft and those of another. Decorative patterns in wrought iron, such as we see in the screens of Norman cathedrals or the Baroque gateways of France and England, are normally dependant on the ease with which the materials can be worked, and thus are mainly composed of scrolls , volutes and shapes based on simple curves. (v. Plates 83, 84, etc.)

A

B

C

D



E

F

82. A selection of wrought iron stoep railings from Cape Town compared with two English examples at top left, to demonstrate their British origin.

A. Royal Circus, Bath.

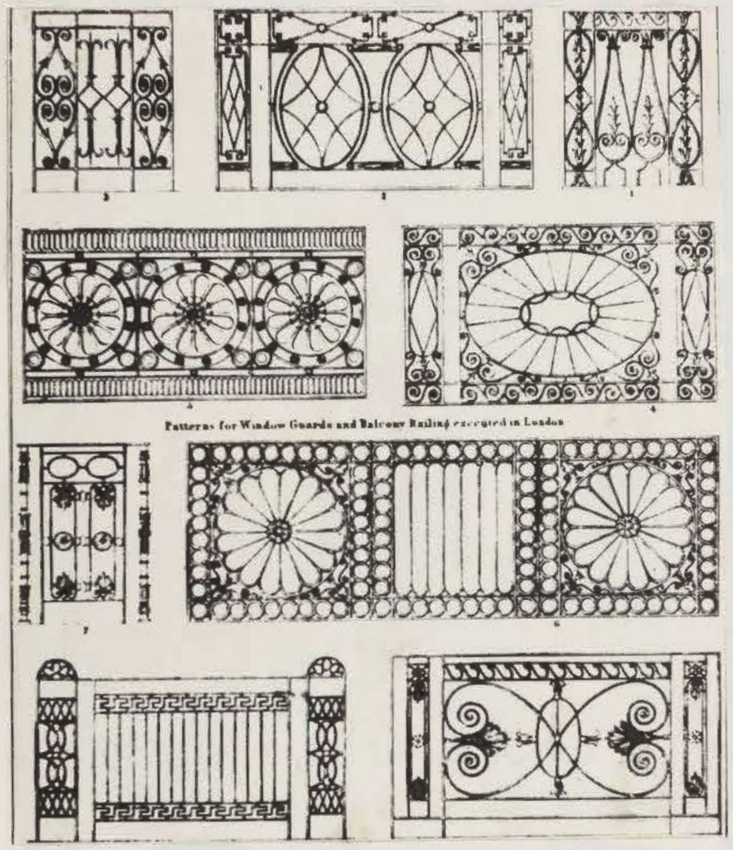
B. House in Wale Street, C.T. (after 1807).

C. Gatehouse, Richmond Park, England.

D. House, cnr. Bree and Castle Streets, C.T.

E. House, Buitenkant Street, C.T.

F. English Church House, Burg Street, C.T.



83.A. Plate from Cottingham's 'The Ornamental Metal Workers Director'. London, 1823.

Patterns dependant upon complicated junctions are on the whole avoided, unless the junctions themselves can be emphasised as decorative ingredients in the design. But in the latter half of the eighteenth century the first example of decorative railings in the new revolutionary process of CAST IRON had appeared in Europe, notably in the work of Robert and James Adam.[1] This new material made possible railings of undreamed-of magnificence, in which junctions were no longer a limiting factor, and the designer's art became in consequence a much more flexible one. (v. Plates 85 and 86).

For some time after cast ironwork had begun to extensively replace wrought ironwork in Britain and Europe, its expense (as an imported commodity) prevented its widespread acceptance at the Cape. In the breathing-space that was thus provided before the debacle of Victorian cast-ironwork the old hand-craft blossomed as never before, attempting a breadth of expression that was not strictly its own, and turning for inspiration to the archeological patterns of Rome and Greece, (Plate 93), exotic designs from China or India and romantic notions of Saracenic and Gothic. (Plate 86).

This development was paralleled by the great growth in popularity of delicate first floor balconies, often with canopies, which are associated with tall narrow English sash windows, reaching almost to the floor (Plate 87).[2] A number of these still survive in Cape Town from the period 1806 - 1830, though many more have been destroyed in recent years. They presented further opportunities to local craftsmen in wrought iron. However, import lists suggest that some of these railings were brought in, along with cast iron railings, from Britain,[3] while even those which were of local manufacture were sometimes executed from designs in British pattern books.[4] (Plates 88, 89 etc.)

1. 'John Adam was a partner in the Carron Company while carrying on his father's architectural practise; but it was his younger brothers, Robert and James who were to produce a new and elegant interpretation of the Greek and Roman Orders. Much of Robert Adam's delicate ornamental detail was especially applicable to cast iron, and where, previously, railings, gates, verandahs, fireplaces, vases and urns had been of wrought iron, the Adams used either a mixture of wrought and cast or cast iron alone, or a mixture of cast iron and steel...'
(v. Adelphi balconies 1768-1772).
'A history of Cast iron in Architecture', John Gloag and Derek Bridgewater, (London, 1948) 70.

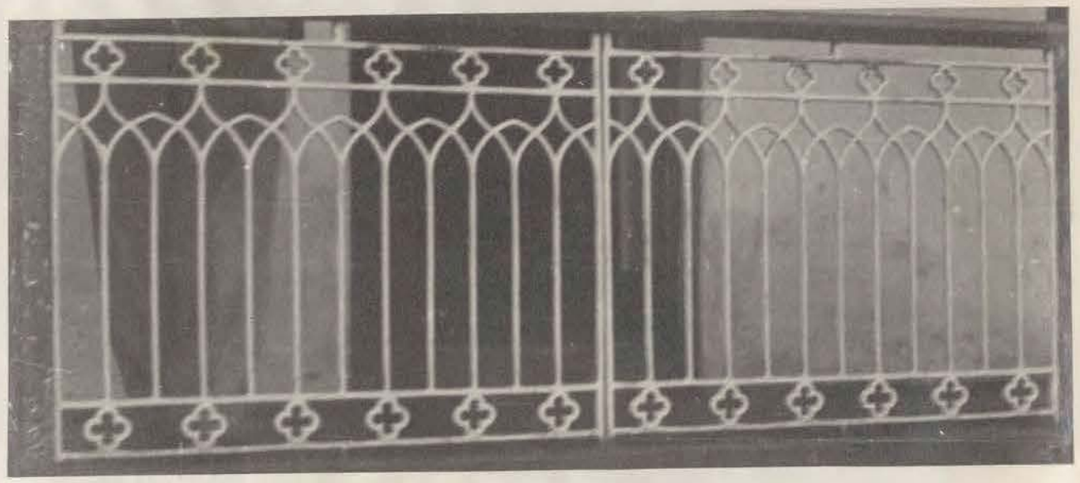
2. In England 'at one time a law forbidding their projection over the pavement threatened to eliminate balconies altogether in the town house. They were, however, generally permitted by local surveyors on condition that they were designed with sufficient appearance of lightness...'
Pilcher 'The Regency Style', (London, 1947), V.47.

3. Surviving Import Lists are fragmentary: the following examples from a selected period will serve to show the frequency with which these articles were imported.

   Wrought Iron:- 'Pursuit'. Dec. 29th, 1810.
   'Queen Charlotte'. Feb. 4th 1811.
   'Granges' April 22nd 1811
   'Golden Grove' Aug. 12th 1811.

   Cast Iron is specifically mentioned as being imported in 1813 ('William') and with increasing frequency thereafter. Cape Archives.

4. e.g. L.N. Cottingham 'The Ornamental Metal Workers Directory' 2nd Ed. London, 1824, cf. Plate 83.



Above, Wrought Iron Railings:

84. Railing in Riebeeck Square, Cape Town.

83B. Railing in Bree Street, Cape Town.

Below, Cast Iron Railings:

86. Railing in Port Elizabeth. (cf. Plates 44, 89 and Government House, Plate 47 on page 227).

85. Railing on the Lutheran Church tower, Strand Street, Cape Town.

1. Proclamation, 19th May 1809, concerning protection following the lighting of Keizergracht and Heerengracht by the shop-and house-owners at their own expense. 'The streets of Cape Town are lighted by lamps in the winter season which regulation adds to the comfort of the place' wrote Hudson in 1814. (Acc. 602. No.9A.)

2. See Import Lists , Note p. 6.

3. The railings are almost certainly contemporary with the extensive rebuilding which took place under Toussaint in 1819-20. That they are not connected in any way with Anreith's designs for the interior can be seen by comparing them with his designs for the balustrading of the pulpit.

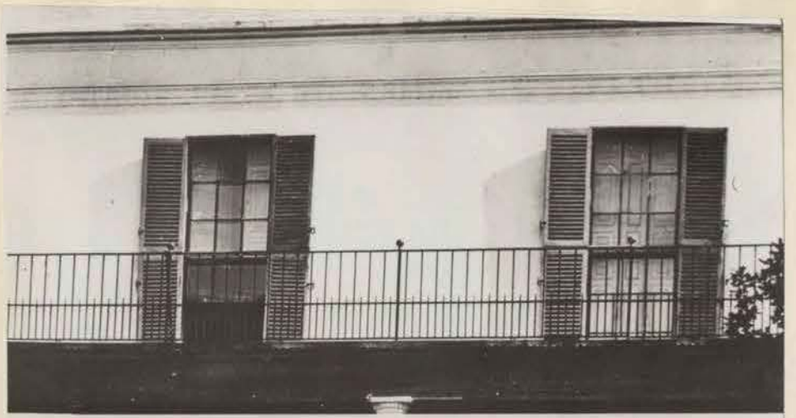
   cf. de Bosdari 'Anton Anreith', Plate 24.

4. And a house in Buitenkant Street which still stands, but has lost its balcony (Plate 57 on page 494).

87. Iron balcony railings on a house in the Heerengracht before 1815. (Detail of Burchell's Panorama, University of the Witwatersrand).

Associated with street railings around stoeps were wrought lamp brackets which formed arches over the entrance steps. In 1809 the inhabitants of the Keizer and Heerengrachts had petitioned the Governor to be allowed to arrange for the streets to be lit at their own expense. Approving the scheme, the Governor issued a Proclamation (19th May 1809) directing all owners of corner buildings to allow the fixing of oil lanterns in some fashion to their buildings.[1] It was probably soon after this that the first arched lamp brackets made their appearance on Cape Town stoeps. Only a few are known to have survived and these relatively late examples. Such are those of the Lutheran Church in Strand Street (Plate 91C) and the Groote Kerk, although many Cape houses still retained them in the early days of photography. Arched lamp brackets varied from the simple eighteenth century type (Plate 90A) to elaborate fantasies in the 1820s and 30s (Plates 91A, 91C, etc.). The lanterns which they carried originally contained either a wax-burning taper or an oil-burning lamp. They are once again of peculiarly English origin, first occurring on 'Queen Anne' houses of the early seventeen hundreds. They continue to be found as a standard feature of the Georgian town house throughout the 18th and early 19th centuries. (Plate 90C).

Cast-iron railings probably began to be common at the Cape only in the second decade of the nineteenth century.[2] The railings which form the balustrade to the Choir Gallery of the Lutheran Church in Strand Street are among those which date from this period.[3] These are fine examples of English design in the Classical manner, incorporating a vertical key pattern. Other cast iron railings of this period, such as those on a house which used to stand in Parliament Street (Plates 44 & 89)[4] reveal the spread of Gothicism.

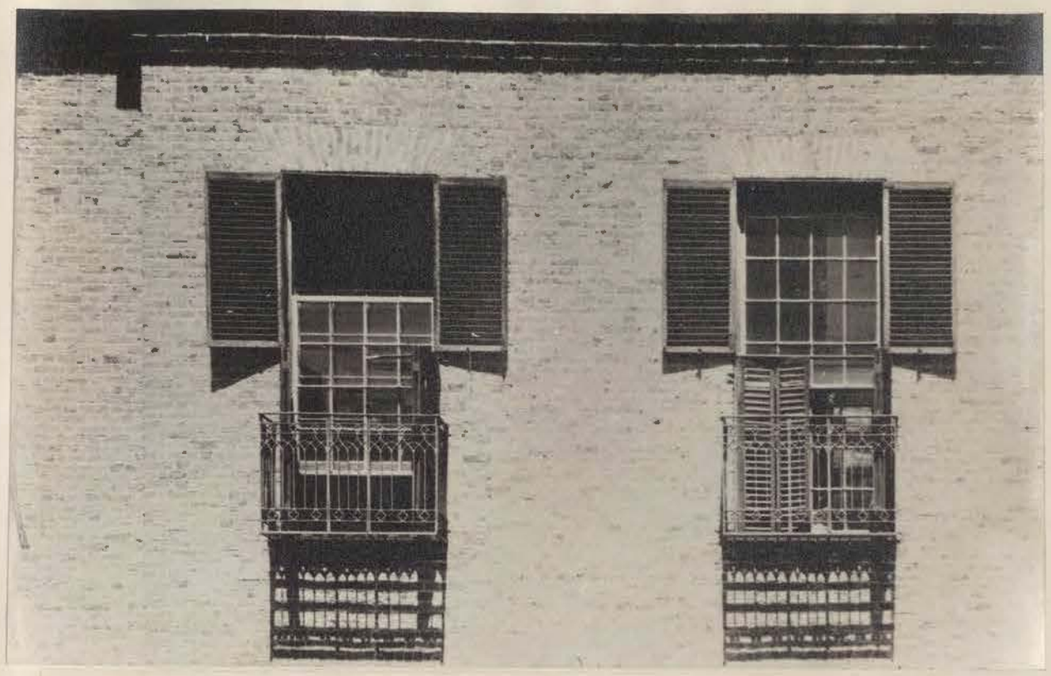


88. Balcony Railings in Cape Town and England.

A. 'Nooitgedacht', Gardens.

B. House on the corner of Parliament Street, and Stal Plein, (now demolished.- Elliott).

C. Terrace in Exeter, England. (cf. Plate 89).



89. House in Parliament Street.(cf. Plates 44 and 88c).

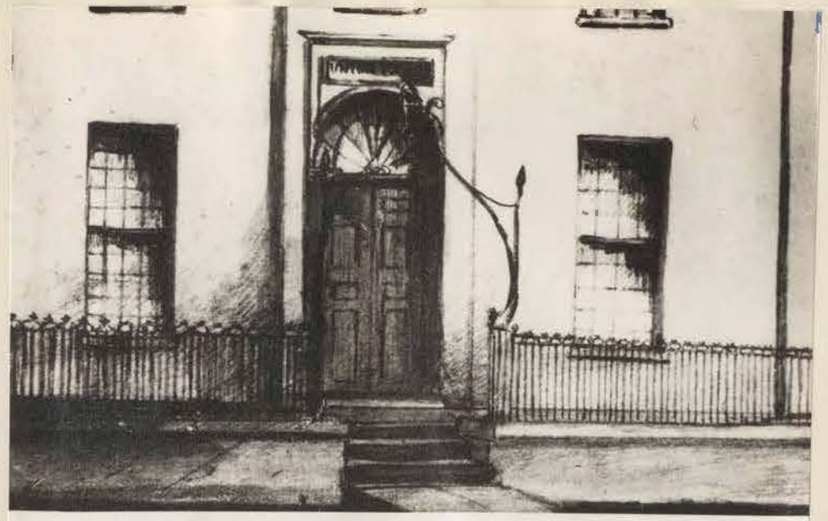
1. Cf. C.O. 275/12 13th Sept. 1826 - concerning the repainting of Government House. The front gate and rails of the iron fence were to be green and the walls and Piers stone. The iron verandah was to be painted green.

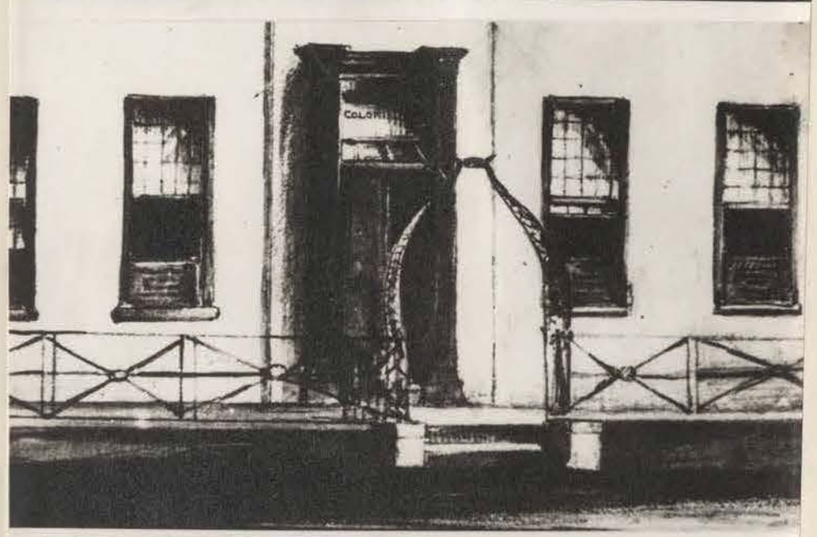
Their panels contain a combination of ogee and pointed arches with quatrefoils above and below.

The railings to the verandas of Government House (Garden facade) had balustrading of very similar design, with another row of inverted arches below the verticals. This design is one which enjoyed an immense vogue in England in the period 1815-25. (v. Plate 47 on page 227). Another balustrade of equal popularity was the Anthemion pattern, a classical design based on a favourite motif of Robert Adam. (Plate 93). This pattern had been published in Cottingham's 'Directory' (Plate 83) and spread, in the same decade, not only extensively in England and at the Cape, but also to Australia, and doubtless to India and America as well. Railings such as these were always painted with oil paint (the protective process of galvanising was still in its infancy). Colours used were black, white and neutral tints, but green was also a popular colour for ironwork throughout the 19th century.[1]

Balconies, especially those cantilivered out of the building on the first floor, were often covered by a light tent-like zinc roof on slender poles, which presented further opportunities for embellishment in either wrought or cast iron. Few examples of these can be traced at the Cape, but where veranda roofs were braced with wrought iron brackets (Plate 52 on page 546), the debt to English ironwork of the period is clear.

Iron thus steadily increased in use from the eighteenth century into the nineteenth. In 1813 cast iron piping was introduced throughout in the new water supply system designed for Cape Town by Mr. John Chisholm.





90. Lamp Brackets.

A. The Union Bank building (Duff) Cape Town.

B. The S.A. Colonial Bank, Heerengracht, (Duff) Cape Town.

C. 'Alfred House', Bath, England. c.1770.

91. Wrought Iron Lamp Brackets in Cape Town.

A. House in the Heerengracht. (Don Collection).

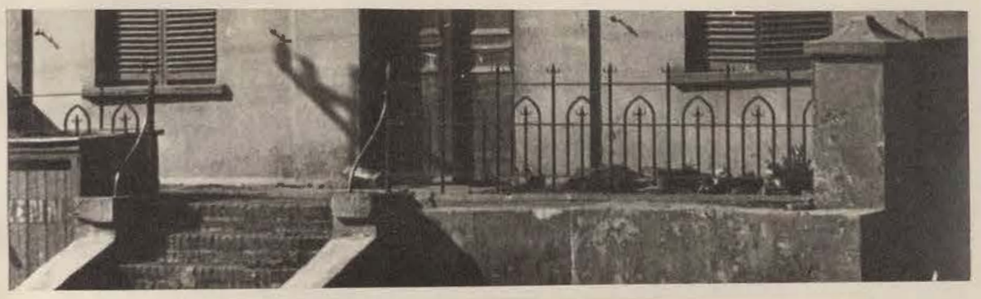
B. Castle Gateway. (Elliott).

C. Lutheran Church, Strand Street, Cape Town.

1. C.O. 45/2 April 1st, 1813.

2. Cast iron columns were imported and used in the Lutheran Church, Strand Street, 1818-20 (The earliest dated English examples were those of St. Anne's Church, Liverpool, 1770-72. Turpin Bannister 'The First Iron-Framed Buildings' in 'The Architectural Review', April 1950).

3. C.O. 247/10 28th Jan. 1825.



92. Early Victorian Wrought Iron Railings.

A. Neo-Gothic railing. 'Tafelberg House', Cape Town.

B. Stoep railing of a house in Loop Street, Cape Town.

At the same time eighty cast iron fountains were designed at the Cape and ordered from England to serve the town.[1]

Iron was also used for the brackets supporting street signs, for structural columns,[2] and, coated with zinc to prevent it from corrosion, in flat roofing sheets.[3]

The rapid acceptance of cast iron is but one aspect of the important revolution in architectural taste which took place in the short space of fourteen years embraced by this chapter.

The pre-1820 period of the Second Occupation began with the conservative architecture of Cape Rococo, French Neo-Classicism, and Britain's 'Adam' style; and it drew to a close with a reaction against the fripperies of Rococo and equally against the solid academician of the Thibault school. With this reaction we enter a new phase of architecture, one of purified elegance and exquisite stylism which, though its career was short-lived, and the number of representative examples in this country small, we cannot but call by its English name of 'Regency'.

93. The Adam Anthemion pattern, first used on the Adelphi, London, c.1770.

A. In Cheltenham, England. (Imperial Square).

B,C. Two Cape Town examples, Kloof Street and Commercial Road.

D. 'Clifton', New South Wales, Australia, 1816.