

7/12/084/0051

HERITAGE STUDY 7 and 9 DROSTDY STREET, STELLENBOSCH

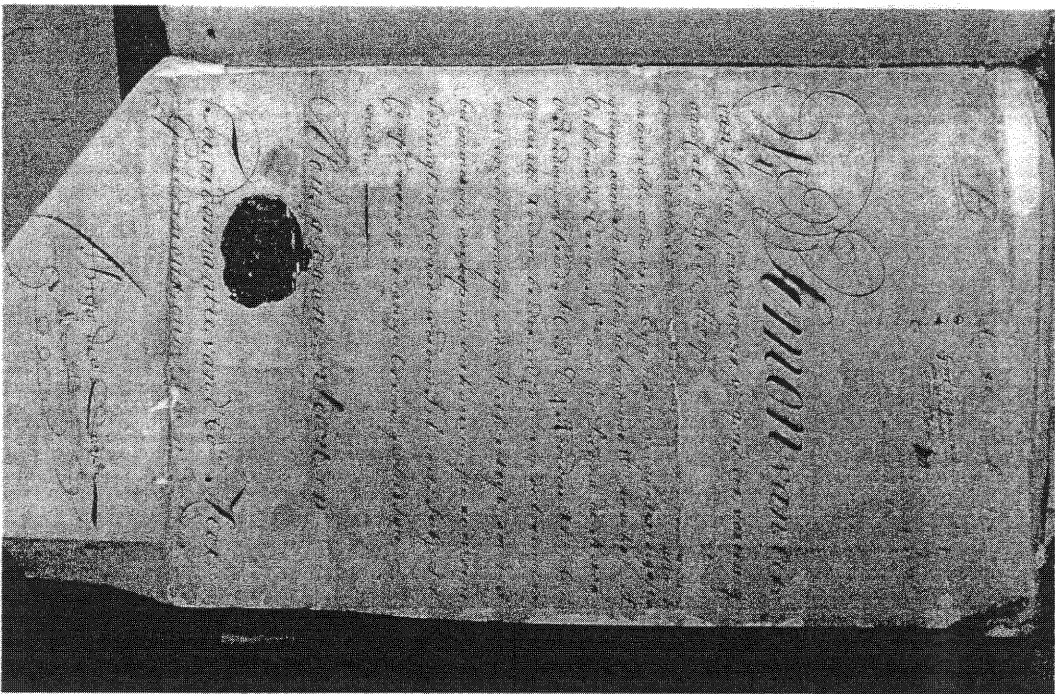
ERF 6171

Heritage Study
7 and 9 DROSTDY STREET
STELLENBOSCH
PROPERTY OF: WOLFFSONG TRUST

For the guidance of
the responsible heritage authorities and
the owners, architects and developers of the site.

May 2004

June 2004



Penny Pistorius and Stewart Harris
9 Victoria Walk, Woodstock 7925

Stewart Harris, D Phil (UCT), B Arch (UCT), Phone and fax 423 3494.
E-mail stewharris@telkomsa.net
Penny Pistorius MCRP (UCT) BAS (UCT), Phone and fax 447 7066.
E-mail pennyp@iafrica.com

**Heritage Study
7 AND 9 DROSTDY STREET, STELLENBOSCH
Erf 6171**

For the guidance of the responsible heritage authorities and the owners, architects and developers of the site.

Penny Pistorius and Stewart Harris
9 Victoria Walk, Woodstock 7925

Stewart Harris, D Phil (York) B Arch (UCT), Phone and fax 423 3494, E-mail stewharris@telkomsa.net
Penny Pistorius, MCRP (UCT) BAS (UCT), Phone and fax 447 7066, E-mail pennyp@iafrica.com

June 2004

Contents

4	Introduction and recommendations
5	Context
5	History and description
7	Summary of significance
8	No 7 and No 9 Drostdy Street
9	No 7 Drostdy Street
9	Description
10	History
13	Heritage Assessment
14	No 9 Drostdy Street
14	Description
16	History
18	Heritage Assessment
19	Design indicators and guidelines
21	Who's Who
24	Appendix: Timeline
26	Appendix: Property transfers
29	References
30	Endnotes

INTRODUCTION

Opposite the Moederkerk in Drostdy Street are some modest buildings behind a low hedge. The one on the corner of Church Street has a fake gable - "a carbuncle on the face of a gracious and well-loved friend". The other, an unassertive double storey, has evolved from a barn that was depicted in 1757 and is probably much older.

This is a heritage study of these two buildings on erf 6171 Stellenbosch. Proposals are being prepared by architect Hannes Meiring for alterations to the buildings/ for use as a family residence. Preliminary proposals were submitted to the Heritage Committee of Stellenbosch Municipality, which called for a heritage study.

The study was undertaken without reference to any prior design proposals to ensure that the heritage values were identified directly from the history and qualities of the property itself, and that the design indicators and guidelines arose from these values and qualities, without being influenced by reactions to work already done.

RECOMMENDATIONS

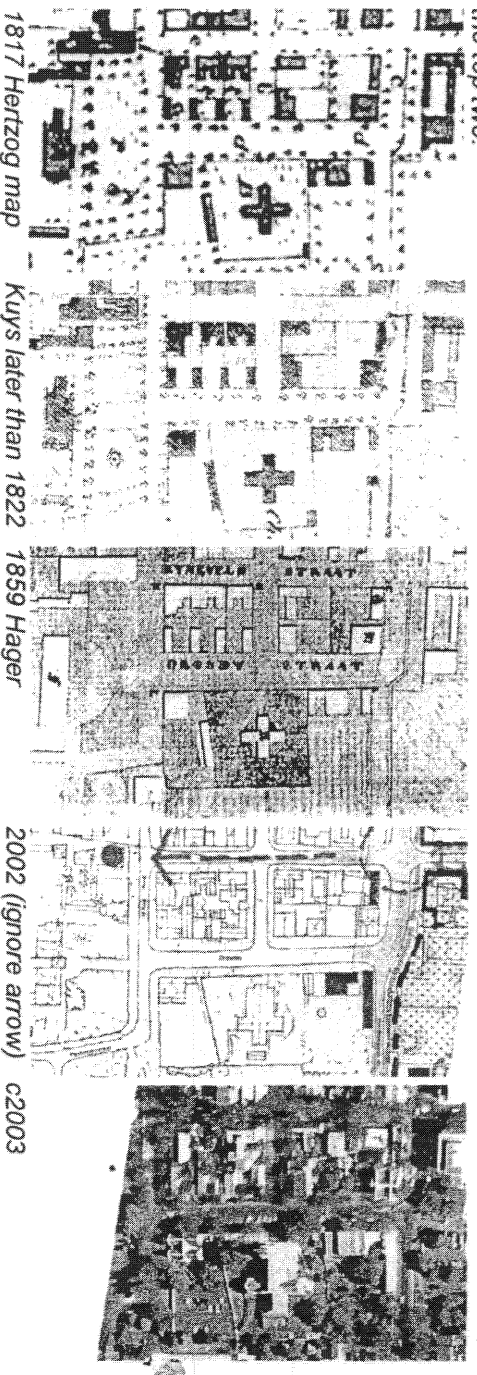
This report should be considered by the two responsible heritage authorities: the Heritage Committee of Stellenbosch Municipality and Heritage Western Cape, which should then inform the applicant whether the development indicators (page 19) are accepted as is or, if they have any further or different requirements, what those are.

The owner and designer will then be able to consider appropriate alternatives and finalise their development proposals for submission to those authorities for approval, knowing the parameters by which their proposals will be assessed by the authorities.

CONTEXT: THE TOWN BLOCK, DROSTDY STREET AND THE TOP OF CHURCH STREET

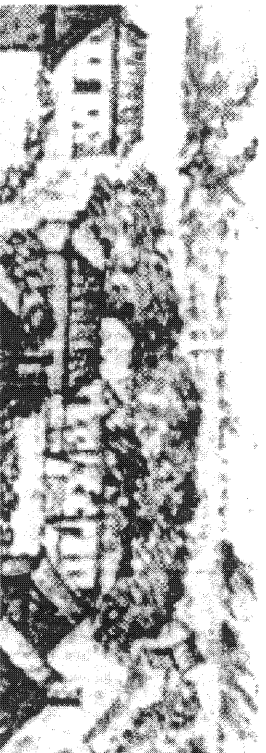
When Stellenbosch was laid out in the 1690s, the town ended at Drostdy Street, which ran from the front of the Drostdy to the Jonkershoek road (the extension of Plein Street). Ryneveld Street was the only cross-street which had properties on both sides. The upper part of Church Street was only a path through to Drostdy Street, so buildings were laid out facing Ryneveld Street with their rear quarters extending to Drostdy Street. When the new church (Moederkerk) was built in 1723, both Church Street and Drostdy Street acquired additional importance. Not only was the Moederkerk placed on the axis of Church Street, giving the town plan a terrific dignity and power, but in the 1780s important buildings were placed each side of it – Grosvenor House and Church House – both of them in themselves strongly symmetrical. [East side of Drostdy Street not studied further.]

North is top. On the left map, Drostdy Street runs vertically down the page between d and d. The church is B. Left of the B is the letter d. In the urban block left of that is a line of four buildings end-on to Drostdy Street. Erf 6171 is the top two.



But opposite, the west side of the street retained its original character as a "back street". At the north end between Plein Street and Church Street were the sides of two H shaped buildings which faced Plein Street and Church Street respectively. The latter was later Georgianised to OM Bergh House and turned to address Drostdy Street rather than Church Street. [This stretch not studied further.] Along the south end, between Church and Dorp Street, were the "back yards" of the buildings which faced Ryneveld Street.

The properties on Ryneveld Street, whose backs ran through to Drostdy Street, were three important houses. On the corner of Church Street but facing Ryneveld was Concordia². It was for a long time owned by the church, and the first permanent Church reader and teacher Antoine Faure lived there (see Who's Who). It was U shaped, and at the back, on the corner of Drostdy Street, was its outbuilding (which is now on erf 6171). Next along Ryneveld Street was Morkel House, which was already in place by 1710 when it had a central gable and probably had a primitive re-thatch roof: it was later substantially altered. It was then owned by Jan Botma whose wine cellar³ was used for church services. Its outbuilding was at the back onto Drostdy Street (now on erf 6171). Next in line was the Oldest Colony House, on the corner of Dorp Street, which had two outbuildings on Drostdy St.



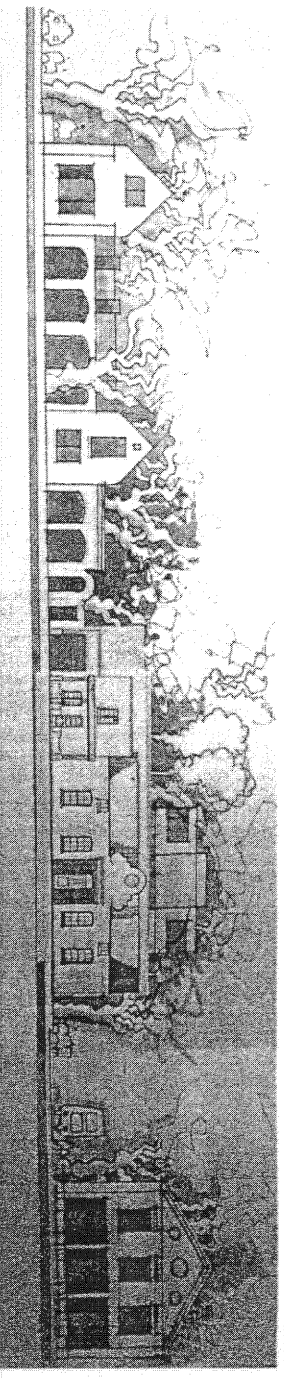
1710 Stade detail

Ryneveld Street runs across the page. Facing it on the left is Schroeder House. Next is the lane that became the extension of Church Street. Next to the right is the rear of a building on the other side of Ryneveld Street. The land opposite is vacant and has a fair amount of vegetation stretching up to the as-yet uncreated Drostdy Street. Next in line along Ryneveld Street is a building with a gable which is Morkel House. Last in line is oldest Colony House, then Dorp Street.

Thus for most of the 19th century the west side of Drostdy Street, between Church Street and Dorp Street, had a row of four thatched barns or outbuildings, end-on to the street, with walled back yards between them. These are seen clearly on all the maps of the 19th century (see illustrations above). According to Franssen's reconstructed

1770 map (in Smuts ed 1979:87), the first two were built before 1770. A 1759 painting of the street shows them with a linking wall or structure between (see page 11).

Remnants of the four barns survive to this day. Though at least half of the first, on the corner of Church and Drostdy Streets, is demolished – No 9 Drostdy Street was built in its place with a different footprint (discussed more fully below) – it is possible that remnants of the other half were incorporated into Van Niekerk house in Church Street, which has a similar footprint⁴. The second barn is exactly on the footprint of present No 7 Drostdy Street (discussed more fully below). Between the second and third barns was the walled back yard of Morkel House. There is surviving fabric of this episode of building history in the arched gateway, noted by Franssen and Cook in the 1960s, and in garden walls behind Morkel House. The footprint, form, and probably some fabric of the third barn survives in the next building, with its pitched end gable (much of this building is unprepared – a precious heritage resource). The fourth barn in the row still stands on the corner of Drostdy and Dorp Streets – it was given a gable and became known as the Old Reading Room (Ou Leeskamer).

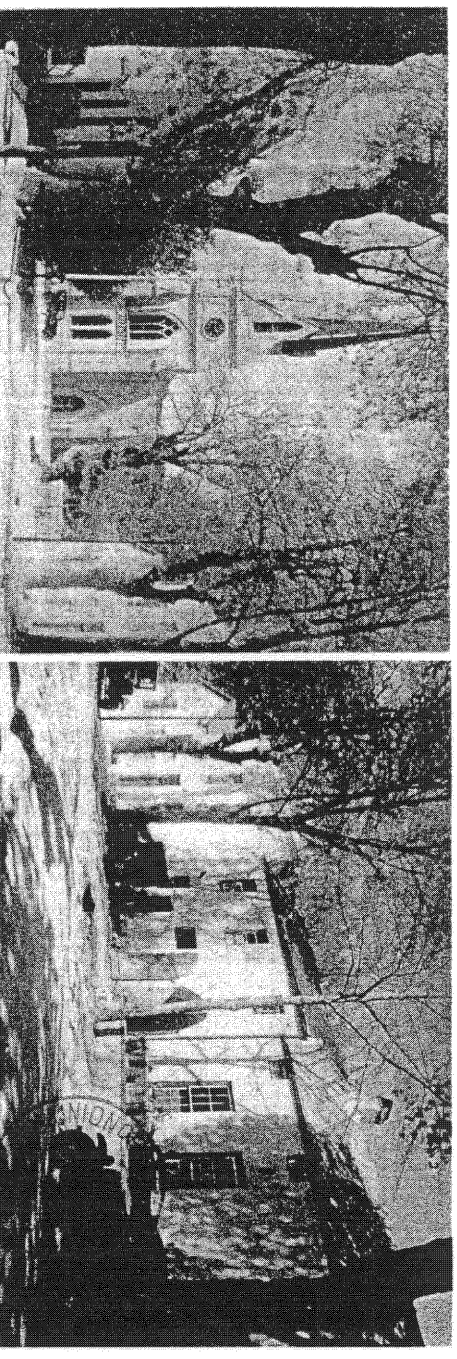


*Dorp St barn (Leeskamer) barn (No 5) barn (No 7) (No 9) Church St
Drawing by Hannes Meiring with façade of 7-9 Drostdy Street dropped in. The rhythm set up by the three surviving vertically-proportioned old barns, each with a long infill-building attached, is an important historical “memory” of 18th C Stellenbosch and is characteristic of the streetscape*



Photographs taken down the street emphasise that 7-9 is part of a characteristic pattern and a rhythm.

Over time, particularly in the third quarter of the 19th century, there was a process of conversion and infill. Demolitions were very rare. Existing buildings tended to be retained and changed, the spaces along the streetfronts filled in. Thus the area retains a rich overlay of fabric from different periods. Concordia Flats is a notable exception which, nevertheless, added another dimension and interest to the area. The fact that the first barn at No 9 is demolished may indicate a catastrophe, such as being ruined by one of the fires that swept Stellenbosch at intervals.



Arthur Elliott photographs of the 1920s. Left: looking up Church Street on the axis of the Moederkerk. The end gable of No 9 is seen between a hedged garden and part of Van Niekerk House on the right of the photo. Right photograph shows No 9 on extreme left. The townscape is characterised by slight irregularity – in the way roofs meet, the uneven facades, and the syncopated rhythms of attic windows. Courtesy Cape Archives E2175, E3028.

Summary of significance

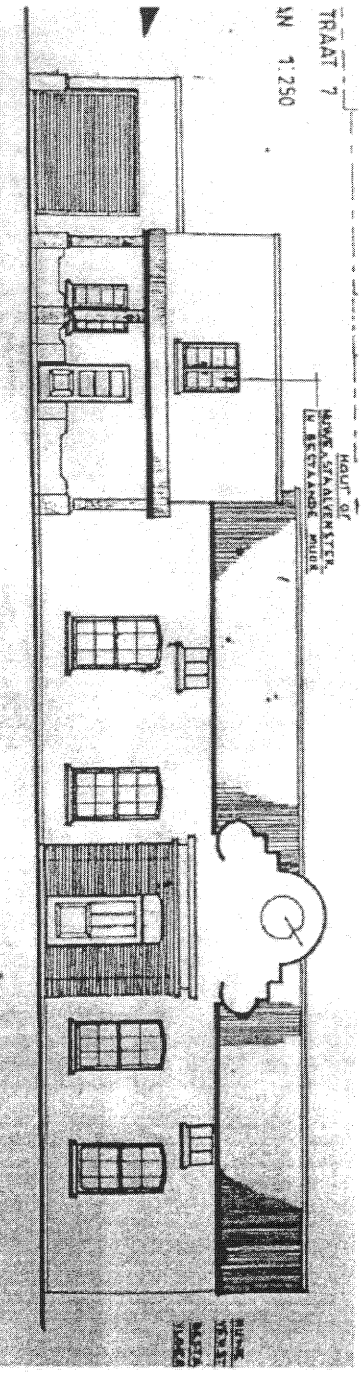
This part of the historical core of Stellenbosch is of outstanding historical, cultural and townscape significance. It is anchored by the Moederkerk and the Drostdy (now Theological Seminary), two of the most significant buildings in the village historically and socially, and the axial foci of Church Street and Drostdy Street respectively. Both of these streets have outstanding townscape qualities. While Church Street is narrow and intimate and Drostdy Street is broad and spacious, both are lined with oaks and have water channels, both are axes focussed on important buildings, and both have very high concentrations of buildings of great historical, social and architectural importance along them. The town block on which 7-9 Drostdy Street is situated is one of those laid out when the town was founded. It retains rare building fabric from the 18th century and significant 19th century buildings, and is a palimpsest which demonstrates the development of Stellenbosch from a small rural village, to a country town, to a modern urban centre.

ORIGINS OF NO 7 AND NO 9 DROSTDY STREET

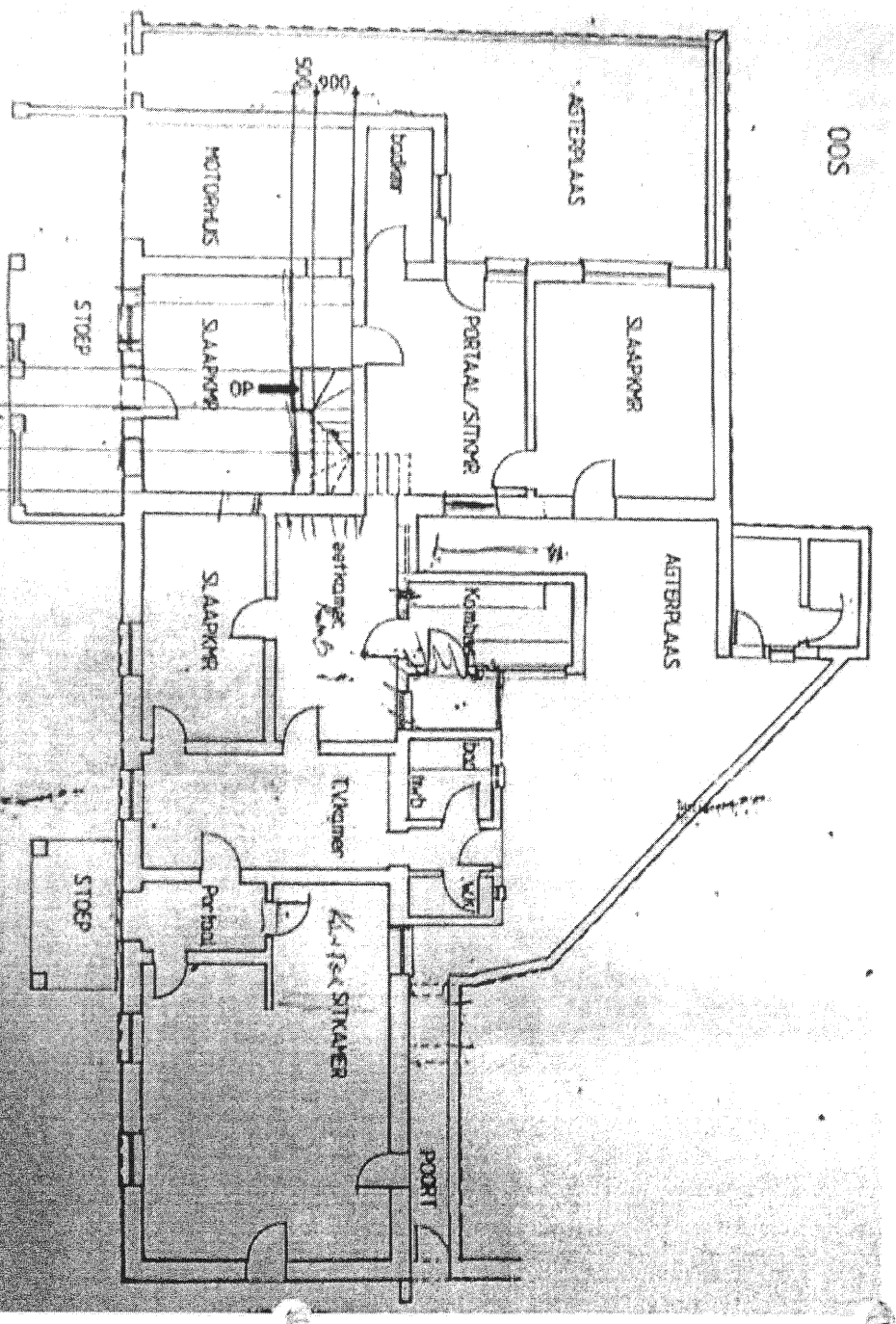
No 7 Drostdy Street and No 9 Drostdy Street have different origins and different histories until 1921.

No 7 originated in a barn or outbuilding at the back of Morkel House and much of its existing fabric dates back to the 18th century. See detailed discussion page 9.

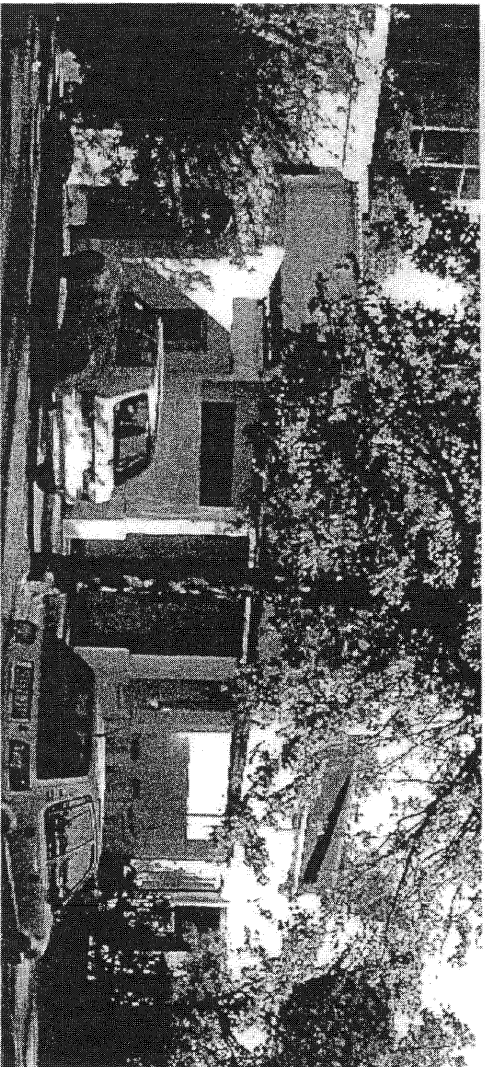
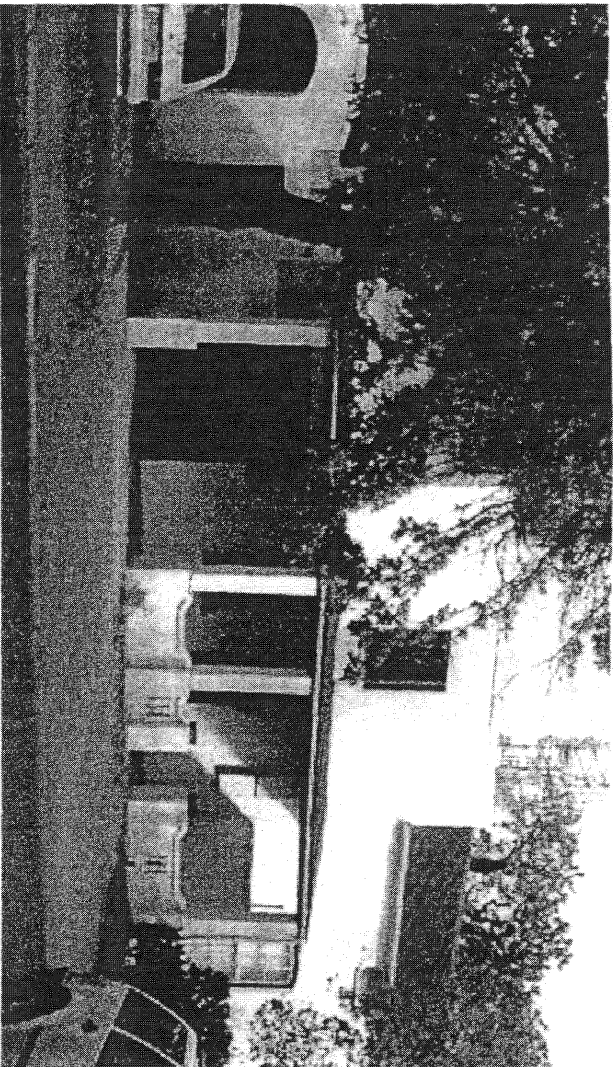
No 9 Drostdy Street is believed to date from the 1870s. See detailed discussion page 14.



Architect's drawing 2000. Left is garage, then flat roofed no 7 (the verandah extends across the garage as well). Further right is No 9 with 1956 gable central.



Architect's plan 2000. No 7 is the left part (slaapkamr, portal/sitkmr, slaapkamer) with its garage and bathroom on its left. Wall thicknesses are inaccurately measured and the staircase is in the portal/sitkmr. Right half of the plan is No 9. The room on the right (sitkamer) is actually two rooms. The Kombuis in the agterplaas was subsequently demolished.



2000 photographs

Description

The building consists of four components.

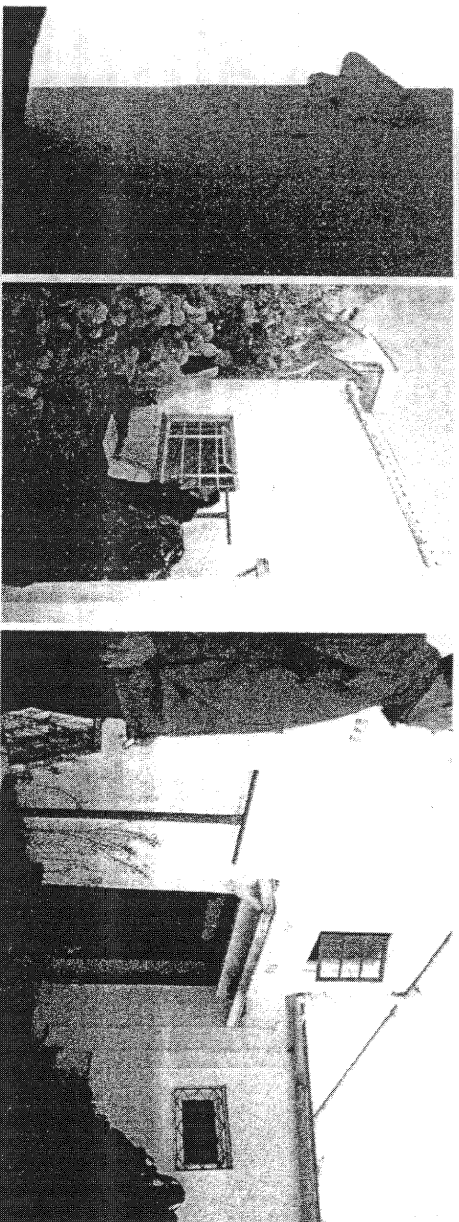
The main component is a one-room-wide, three-room-deep double storey unit with thick walls which reaches back onto the site. It has parapets back, front and north and a slightly sloping corrugated asbestos cement roof. On the front façade is a single front door with a steel casement to the left and an electricity box to the right. Above is a double 4x2 pane timber casement window. The central room of this component has a door to the side courtyard with small rain canopy above, and over this is a small 3x2 pane timber casement lighting the loft above. An internal door connects to No. 9. The rear room has a large steel window with horizontal glazing bars and opening sections left and right. Internally the house has many historical features such as Victorian pattern ceiling beams with timber ceiling above, door mouldings, etc. It also has 1930s features such as panelled doors and chandelier. A 1990s timber staircase in the central room leads to the first floor, which is tucked into the roofspace above the front two rooms and has Oregon pine [?] floors and a very low sloping ceiling. A rough opening has been broken through the soft burnt brick of the intervening wall to the roofspace over the rear room; it has a casement window in the north wall. A modern timber truss supports the roof which has old timber beams with timber boarding over; the floor/ceiling to ground floor room in this part appears to be a replacement. The outer rear wall of the building (visible from the rear of Morkel House) has remnants of plaster mouldings which may indicate an earlier eaves height.

The second component is a single storey garage on the south with a flat roof and parapets, probably 1934. It has a standard up-and-over garage door at the front. At the rear is a bathroom with a small horizontal window, which opens off the central room of the main section.

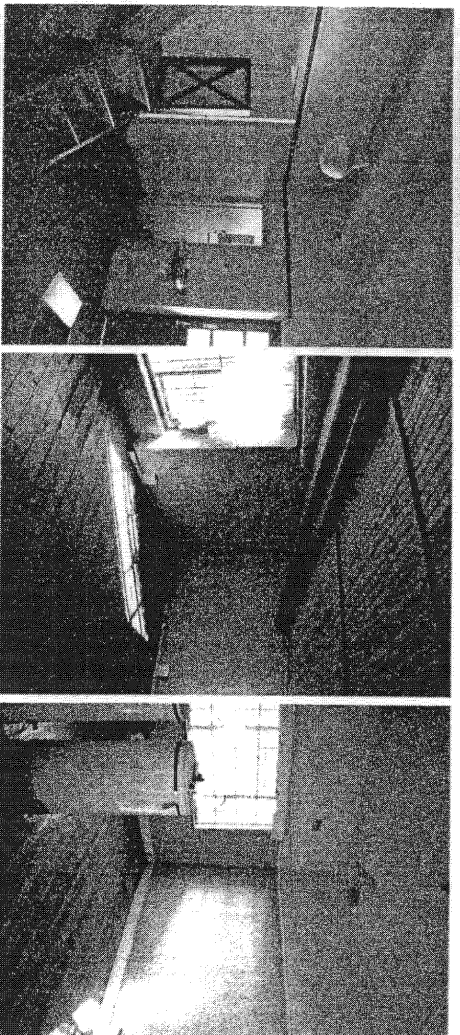
The third component is a verandah across the front stoep and garage. It has a corrugated asbestos cement roof which is supported on four pillars. There is a low dipped wall in front of the house section with precast concrete

balustrades and stub columns. Like the garage, the verandah and steel windows were possibly erected in the 1930s.

The fourth component is the rear courtyard which is separated from the Morkel House property adjacent by a plastered brick wall. The west wall is part of an old wall with a central gate which separated the rear garden of Morkel House from the yard next to No 7, and incorporates an old pillar. The surface is paved with modern brick. A lane down the side of the garage connects the courtyard to a doorway in Drostdy Street.



Remnant moulding at rear. Courtyard with long steel window to rear room of main unit, "slaapkamer". Courtyard with door to middle room, bathroom projecting on the right.

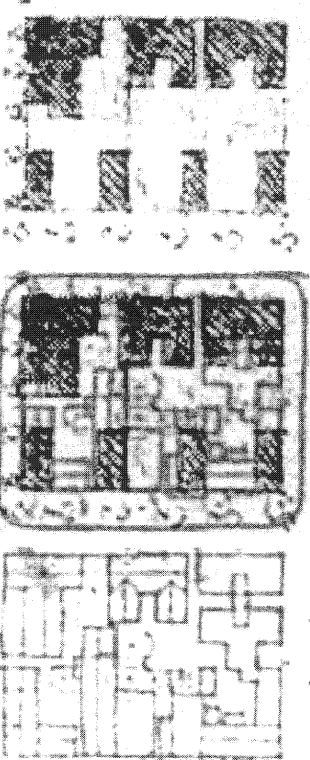


Central room with Victorian beams. Attic room above central room and front room. Rear room with modern ceiling and window.

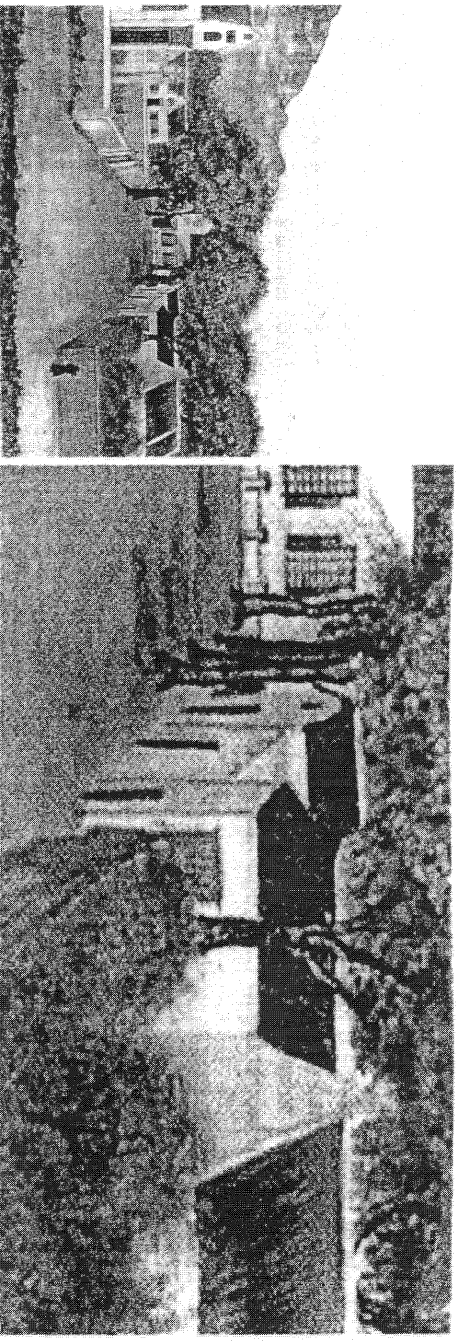
History

An overlay of a current map over early maps such as Kuys ca 1822 shows an exact match in the footprint of an outbuilding behind Morkel House with that of No 7 Drostdy Street (except for the garage which is 20th century).

Summary overlay of ca1822 figure (left) and contemporary buildings (right)



Fransen's reconstructed map of 1770 (Smuts ed 1979:87) shows the outbuilding already in place and there is a painting made in 1757 which is consistent with the 1770 map.



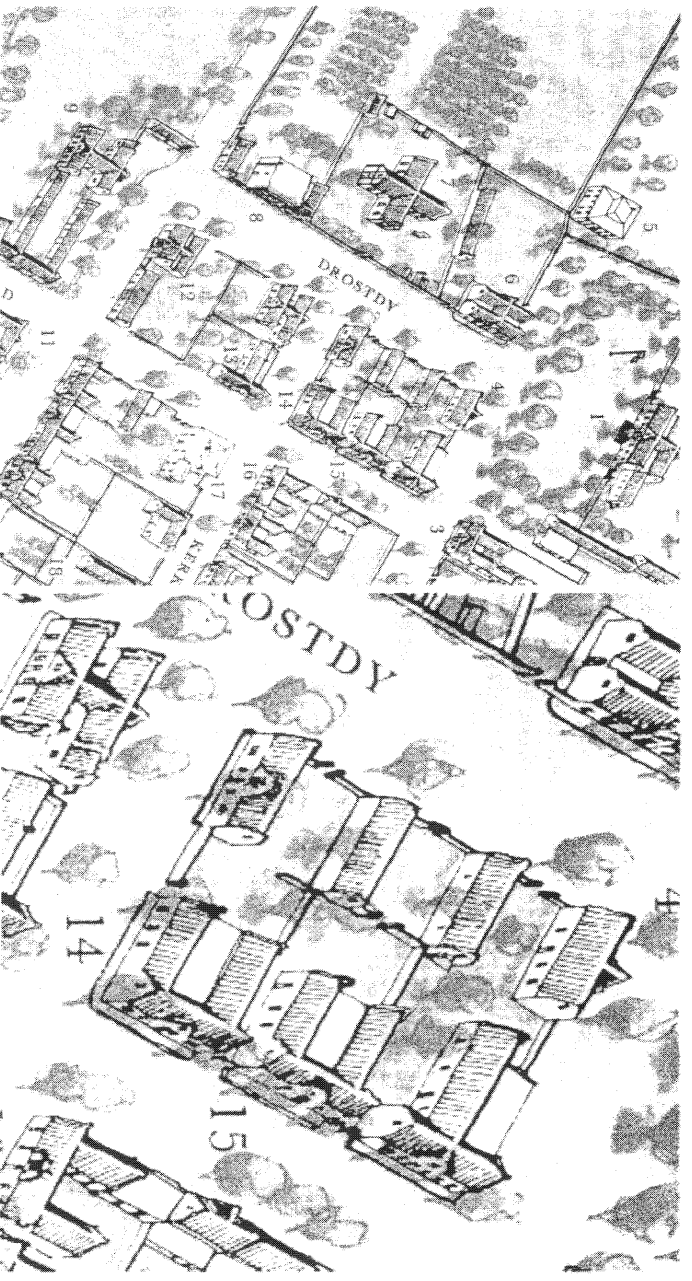
Drostdy Street 1757 Copy of copy of anon painting, Stellenbosch Museum (Smuts 1979:82).

In the detail (right) there is great foreshortening. From the left: the windows of the Drostdy and Dorp Street are seen. Then there is a line of trees which hides the southern part of the block. The next building is thought to be No 7 Drostdy Street. It is an outbuilding that butts end-on to the street and has a thatched roof. It has a small wolfend end-gable in which there is a small attic window. Below is an asymmetrical door and window. Next in line is a wall to a roofed courtyard with a single door to it. Then there is another end-on outbuilding on the corner of Church Street. It has a hipped thatch roof, a single door to Drostdy Street and a much larger door to Church Street. Next in line, across Church Street, is the end-gable of a house later incorporated into OM Bergh House.

A superficial building fabric inspection shows that the present front wall of No 7 is very thick indeed, suggesting great age. Kruger 2002:2 states the building was put up in 1934 but this cannot be so. The upper levels of the surviving building have poor quality mud brick construction which may also date to an early time.

Remembering that the number of free burghers and the number of slaves were approximately equal for much of the 18th and early 19th centuries, the question arises: where did the slaves live? It is thought that many female slaves slept in the kitchen of the main house. The men slept in outbuildings or lofts (Shell 1994:137, 156). As this was the only outbuilding to Morkel House it must also have accommodated male slaves, in addition to stabling and storage. (Census data of the number of slaves owned by the Morkel House families would be revealing but is not attempted here.)

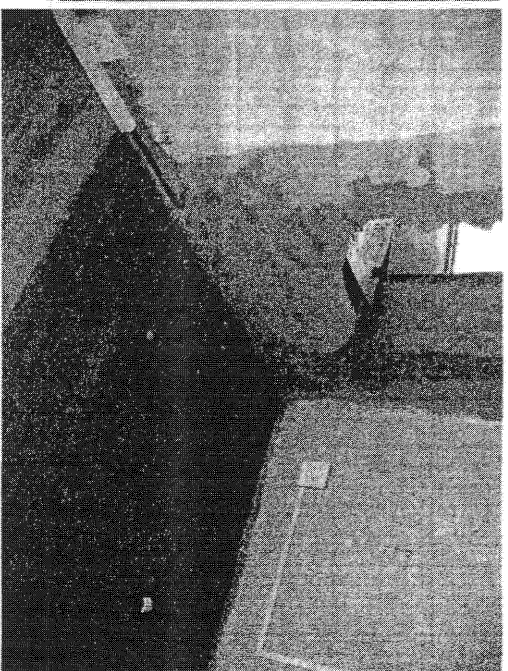
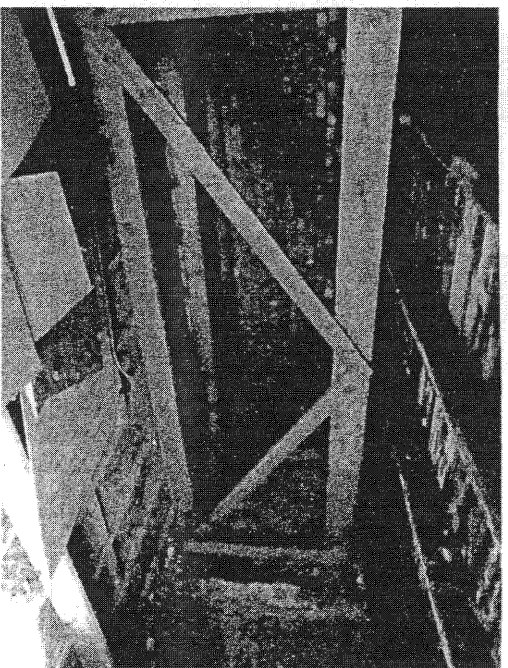
Slavery was finally abolished in 1838. By 1851 the outbuilding is described as a 'house', implying separate accommodation from the main dwelling and probably rented out. The imaginary axonometric of Stellenbosch in c1860 gives a pretty fair idea of the place at that time (except that the rough character of service areas is too tidy). The rear gate to Morkel House, with its associated walling, may have come into existence at an early time.



c1860 imaginary axonometric (Stellenbosch 300 Aksie/Action, 1974)

In the detail (right) 14 is Concordia. 15 is Morkel House, behind which is the thatched outbuilding and rear entrance gateposts.

The outbuilding in 1757 had a pitched thatched roof. At some time this was replaced by a flat roof, perhaps in a series of building episodes. One intriguing clue is the remnant moulding on the rear façade (part of a lower parapet? the straight end-piece of a gable?); another clue is that ceiling beams^s are of a similar period to No 9 (which is believed to date to the 1870s); and above the modern roof truss is older boarding construction with signs of water-staining. Further examination of the fabric by specialists (selective removal of plaster, examination of bricks and roof construction, remnants of older beams, possible fire damage, etc.) would reveal more.



Left: In the ceiling space a recent truss supports old beams and boarding; floor is battens of the rear room ceiling below. Right: rough opening through old brick wall between upstairs room and ceiling space.

In the fifty years from the 1870s to the 1920s, Morkel House was owned by HF Bosman, then Cornelis Smuts, then Dirk Cloete Morkel. The outbuilding was probably let to tenants, none of whom are identified. In 1921 Morkel sold the outbuilding and the land to the north of the rear entrance to Morkel House (now the courtyard) to the owner of No 9, Johan Georg Lochner. By then there was already a garage (though the present one may be a rebuilding).

Lochner made many minor internal alterations, including a connection between the two buildings. His widow continued to live there from 1930 and his daughter (?) HMS Lochner owned it from 1941 to '47. During the Lochner ownership, in addition to the garage and the big steel courtyard window, the present front door and steel window were inserted. Their asymmetrical layout is the same as shown in 1757, a hint that they were put in the same position as earlier windows. The front stoep pillars also date to this time: they are a crude but vigorous insertion which pick up the asymmetry of the door/window: the asbestos cement sheeting may be a replacement of earlier corrugated iron.

Members of the Carinus family owned the buildings from 1947 to 1955 – a proper bathroom was added in 1948. Then members of the du Toit family owned them till the end of the 20th century. At some time the flat roof seems to have given trouble, and was replaced with asbestos cement; the truss supporting the sagging roof beams in the rear part may have been inserted at the same time. Later, the front part of the loft (over the two front rooms) was given a floor and ceilings at some stage (presumably for storage as the ceilings are too low for habitable rooms), and an internal staircase introduced. Three building merchant stock-item timber windows were inserted to light the loft spaces.

Some background information about the people who lived here is given in a later section, 'Who's Who', page 21.

Heritage Assessment

Colours are used as a graphic aid to reflect the degree of significance in each category:

Outstanding	Very significant	Significant	Some significance	Slight significance	no significance	information not available
-------------	------------------	-------------	-------------------	---------------------	-----------------	---------------------------

No 7 Drostdy Street, Stellenbosch

Historical pattern	Significant	Illustrates the way buildings grew and changed over three centuries.
Rarity	Some significance	Probably incorporates fabric from an 18th century outbuilding.
Information eg archaeology	Very significant	Great potential in building fabric and possible material remains under ground.
Typicality	Slight significance	Incorporates remains of one of a set of four similar 18th/19th century thatched outbuildings: typical position, footprint, scale, etc, although now altered.
Aesthetic eg architectural	Slight significance	The building itself has minor architectural qualities, but contributes to the streetscape in terms of scale, rhythm, materials, etc. It is one of a set of three surviving long outbuildings at regular intervals down the street.
Technology, creativity	No significance	None identified
Spiritual, cultural	information not available	There is a possibility that this was Jan Botma's wine cellar, used in the 1700s for church services but Morkel House itself is given by NMC as the venue.
Social history	Some significance	Associated with Morkel House; historical outbuilding probably inhabited by slaves, later a house rented to minor citizens – no evidence of who they were.
Slave history	Significant	When it was an outbuilding there is a strong possibility that slaves lived in it alongside other purposes.

Proposed grading
3 (local significance)

Summary of significance

An archaeologically sensitive site and building probably incorporating 18th century fabric. Contextually sensitive.

NO 9 DROSTDY STREET

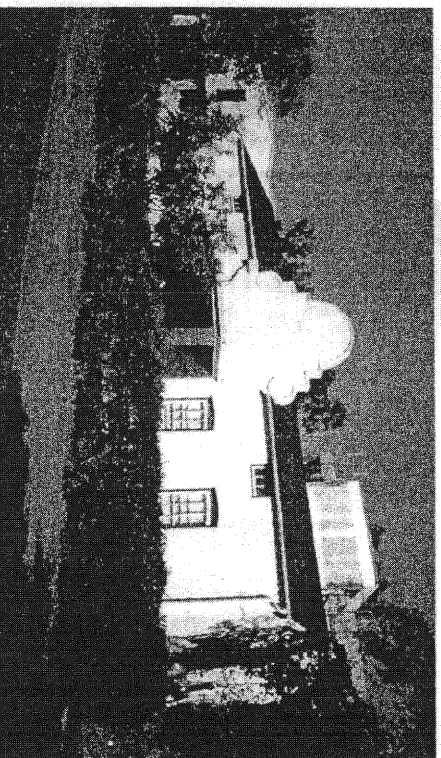
Description

The building runs parallel to Drostdy Street. It has a central door with arched head and strong bolection moulded panels, a simple fanlight above. The central door has a 1956 concrete-roofed porch added to it with glazed orange brick pillars, the façade under the porch roof has also been faced with these. Each side are two 4x3 sash windows with arched heads like the door and internal shutters. Lighting the roof space are two 1x3 timber attic windows.

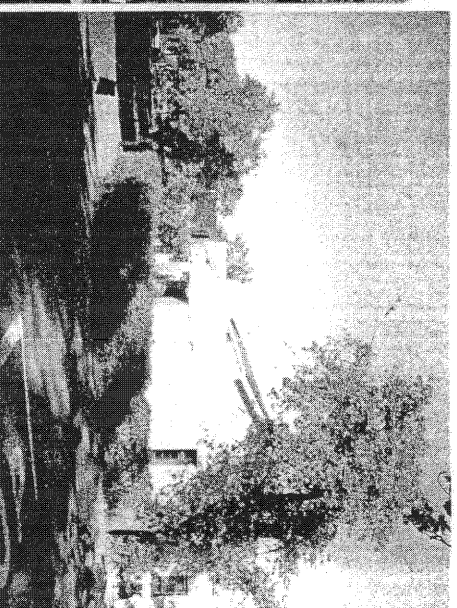
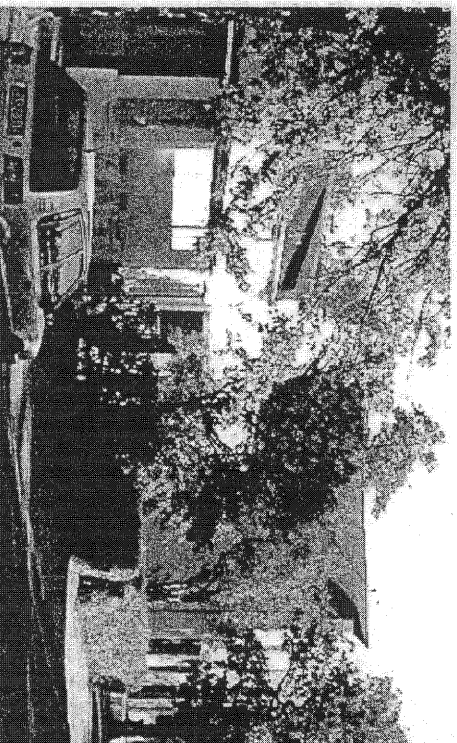
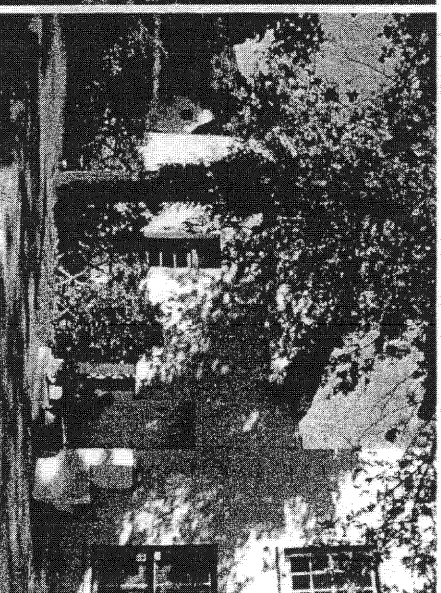
The building has a central 1956 hobol gable with an artist's palette motif on it: the gable is simply a facing and does not have a roof behind it. The roof of the house has gently pitched corrugated iron sheets. They end in a parapet to the south abutting No 7, and extend partly over the façade on the north side to Church Street where they have simple barge boards. (Old photographs show these to have been fretwork.) In the end gable is a modern glazed door with fanlight above, and ventilating the roof is a small circular ventilator with cast-iron grille. There is a stoep on both street sides of the house, and a small garden edged with the remains of a rustic fence and a fine mixed hedge (apparently this garden is beyond the boundaries of the property). A narrow lane with a high wall and doorway on Church Street runs between the back of the building and Van Niekerk House, providing access to the back yards of both properties.

The rear façade has a door to the courtyard and a mixture of windows that include a sash window with internal shutters, a steel casement, a small window at ceiling level, and attic windows like those on the front (one closed up). There are two low, flat roofed projections into the courtyard which house a bathroom and store room (a similar kitchen extension has been demolished). The chest-height courtyard wall cranks along the boundary with Morkel House. It is plastered brick with interim supporting pillars.

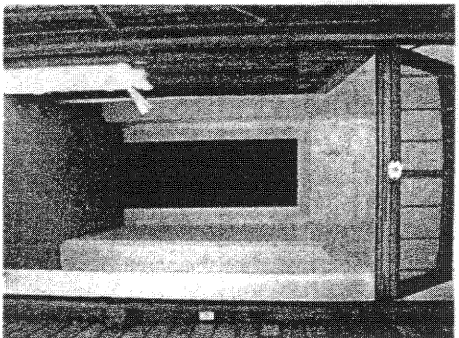
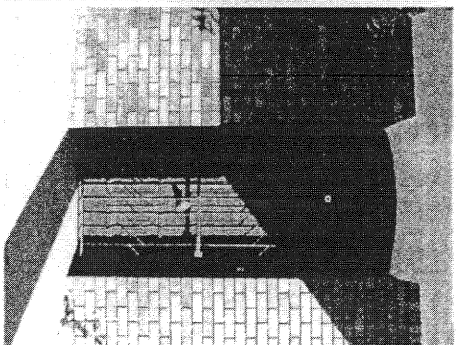
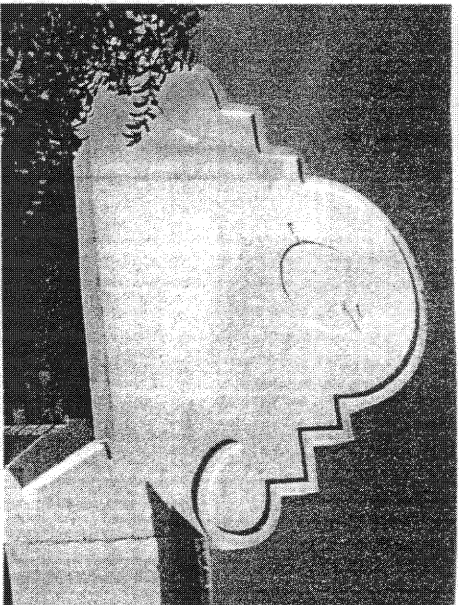
Internally the house has many period features such as Victorian pattern ceiling beams with timber ceiling above, panelled doors with moulded architraves, a fine glazed back door with fanlight, picture rails, etc. It also has 1930s features such as panelled doors and chandelier.



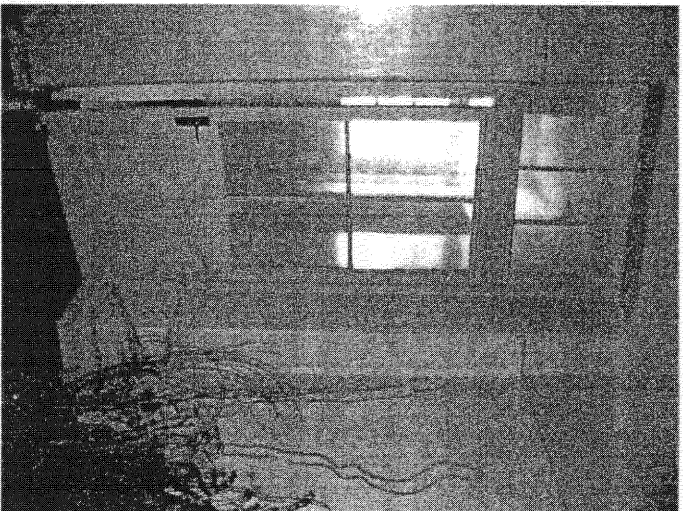
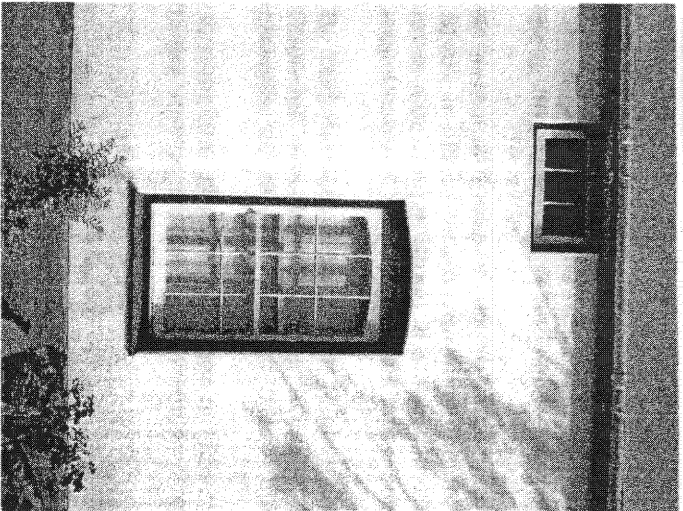
Left: front elevation of No 9 from Drostdy Street. Right: Church Street elevation



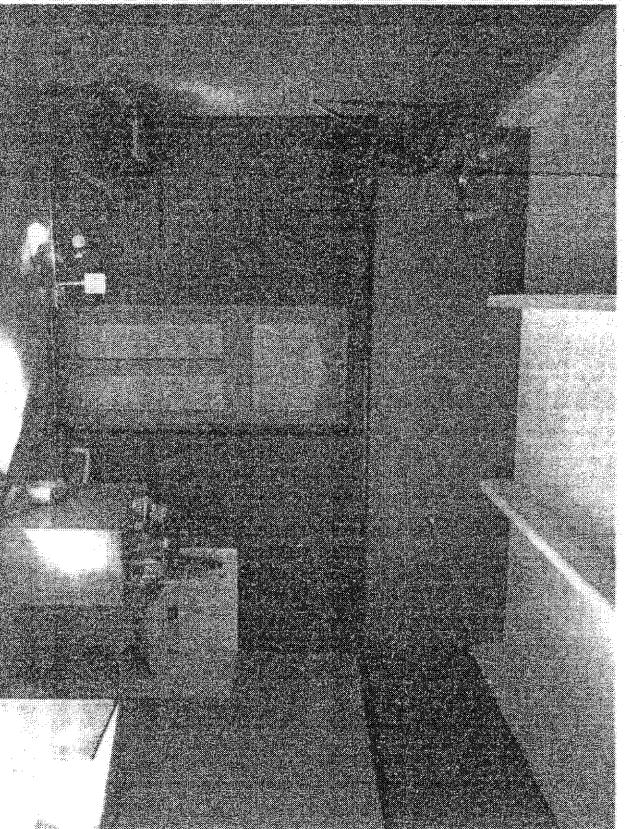
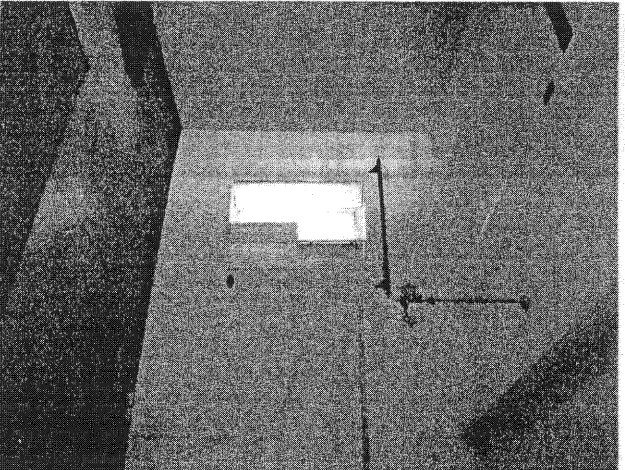
Left: No 9 from Drostdy Street showing hedged front garden. Right: View looking south down Drostdy St with Church Street right.



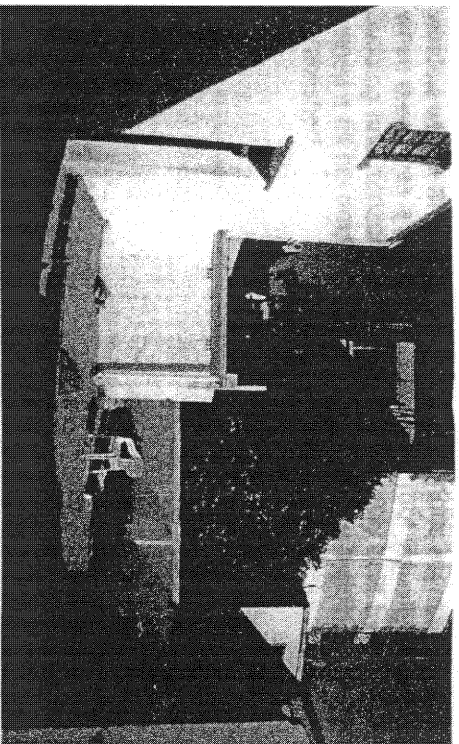
1956 gable. Front door and glazed brick. Entrance Hall from stoep.



Front elevation sash window and irregularly placed attic window above. Glazed internal door.



Left: Room to the right with internal shutter window and ceiling beams. Right picture: Room beyond room to the right with ceiling beams and 20th century panelled door.



Left: Rear courtyard with side of No 7 on the left (loft window above), the projecting storeroom and cranking wall to Van Niekerk House. Right picture: exposed brickwork on rear facade.

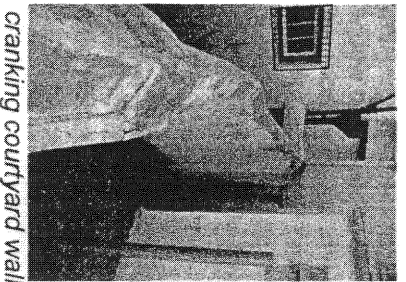
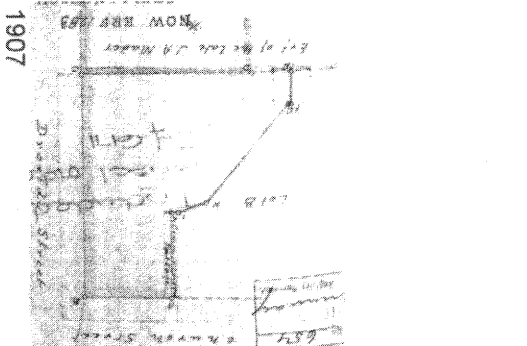
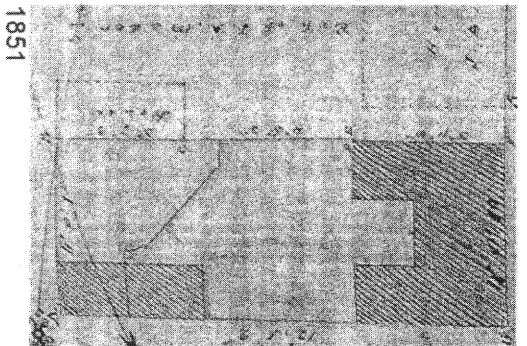
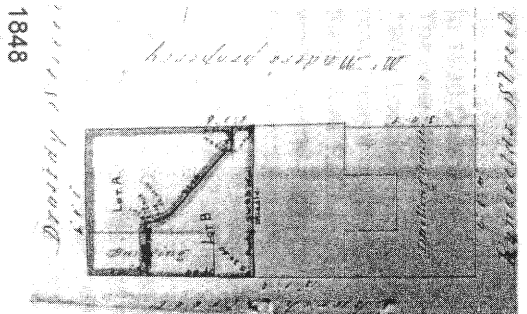
History

The early history of the block, with the three houses facing Ryneveld Street and the four long outbuildings behind, along Drostdy Street, is outlined in the history of the neighbourhood (page 5) and No 7 Drostdy Street (page 10).

At the rear of Concordia in the 18th century there was a long outbuilding at the corner of Church Street and Drostdy Street. In 1857 it was drawn with a thatched roof with hipped ends, a small door onto Drostdy Street and large doors onto Church Street. It is shown in c1822 (Burchill) with a curly end gable at the street corner. (The imaginary axonometric of 1860 suggests it had a central gable facing Church Street but we have found no evidence of this.)

By 1848 the outbuilding seems to have been divided into two parts, possibly let out as dwellings. The Drostdy Street half was divided (but not actually subdivided) from the western part along the line of the cranking walls presently forming the boundary of the courtyard behind No 9. The reason for the strange shape is not known.

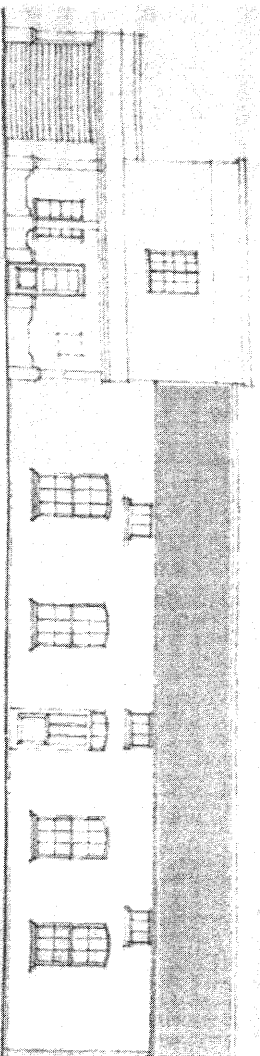
At some time after Hager's map of 1859 this building was demolished, though the western part may remain, raised to two storeys, as Van Niekerk House (Trading Post).



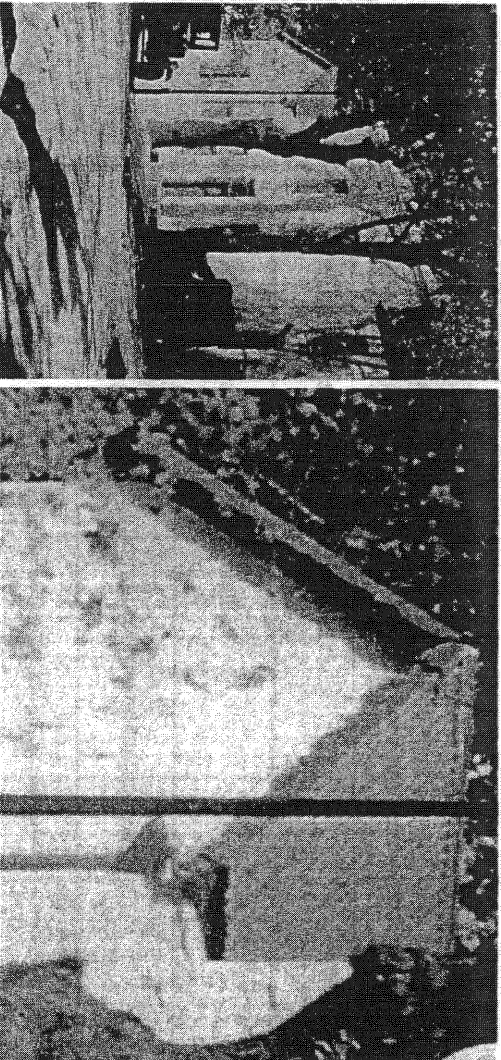
cranking courtyard wall

It is thought that the present cottage was built in 1870 (Kruger 2002:2) but a later date may be speculated about – the property got a new owner in 1871, and there was a great fire in 1875, both ripe moments for building episodes. Its footprint and internal walls do not match the earlier long building though some traces may be incorporated in the street walls. The new building's walls were constructed in the common Stellenbosch orange brick with mud joints, and from a superficial fabric inspection this construction reaches continuously up to the high eaves line. This suggests that the loft space, with its ventilating windows, was built at the same time as the rest of the fabric; that the eaves were not raised later (which was a standard practice when lower-pitch corrugated iron replaced more steeply-pitched thatch). It had a low-pitched roof with a circular ventilator central in the end-gable, and a door or window below at ground level. The bargeboards of the end gable were originally cut in fretwork outlines. The front facade was given four regularly spaced sash windows (with arched heads and internal shutters) about a small central door with a similar head. The small ventilating windows placed along the eaves did not line up with the lower windows though they are themselves regularly spaced – there was almost certainly another ventilating

window where the gable now is. This curious asymmetry is commonly seen in buildings of the period⁶, especially when there was a continuous verandah roof visually separating the upper and lower windows. Essentially, the building had horizontal lines. It was probably built by Cornelis Brink who acquired Concordia in 1871 and who owned it till his death before 1890⁷. The new building was undoubtedly let to tenants: who they are has not been established.



Reconstruction of what the façade of No 9 may have looked like before the gable and porch were added.



1920s view of end gable (Elliott photograph). Right: enlarged detail of barge board. Courtesy Cape Archives E3028

In 1890 Concordia was bought by JWH Fick and in 1907 he divided off the cottage (as well as Van Niekerk House). The new owner, Susan Elizabeth Hofmeyr, had it for just over a year when she sold it to Johan Georg Lochner in 1908. Lochner acquired No 7 adjacent in 1921 and from then on the properties were combined. Lochner made many minor internal alterations, including a connection between the two buildings. His widow continued to live there from 1930 and his daughter (?) HMS Lochner owned it from 1941 to '47. During the Lochner ownership there were several additions in the back yard, but these have been subsequently removed except for two small projecting rooms. Members of the Carinus family owned the building from 1947 to 1955, then members of the du Toit family owned it till the end of the 20th century. It was the first of these, Willem Christiaan du Toit, who put up the palette-motif gable and orange glazed brick porch in 1956.

Mention should be made of the front garden which is a special moment in the cascade of impressions experienced walking through this part of town. In 1757, when Drostdy Street was unmade, the surface stretched right to the edge of the buildings (see painting page 11). Kuys, who is usually meticulous about showing garden features, shows the street undefined except for the line of oak trees on his map made later than 1822. By 1907 the paved stoep that edges the cottage, which is over the line of the erf, is shown. By the time of Elliott's 1920s photographs, the little garden has clearly been established. It had a picket fence round it then. Photographs from later in the century show it with the present criss-cross rustic lattice pattern.

Some background information about the people who lived here is given in a later section, 'Who's Who', page 21.

Heritage Assessment

Colours are used as a graphic aid to reflect the degree of significance in each category:

Outstanding	Very significant	Significant	Some significance	Slight significance	no significance	information not available
-------------	------------------	-------------	-------------------	---------------------	-----------------	---------------------------

No 9 Drostdy Street, Stellenbosch

Historical pattern	Slight significance	Part of the continuously varying historical townscape. Demonstrates process of infilling between older buildings.
Rarity	Some significance	The town garden is very unusual. The raised eaves and roof windows are more usually seen in previously thatched buildings modified for corrugated iron but here are used in new-build construction
Information eg archaeology	Significant	Potential in building fabric. High potential in back yard, the level of which is higher than adjacent ground level behind Van Niekerk House.
Typicality	Some significance	The pattern of infilling with long buildings between the end-on outbuildings is characteristic of this street block. This is one of a group of three. The raised eaves and roof windows are characteristic of the period, as is much of the fabric.
Aesthetic eg architectural	Significant	The building itself, once stripped of its gable/porch, has architectural qualities: the windows especially are handsome. The building and garden help define the qualities of the neighbourhood townscape.
Technology, creativity	no significance	None identified
Spiritual, cultural	no significance	None identified.
Social history	information not available	No information on who tenants were
Slave history	no significance	Building is later than slave period

Proposed grading

3 (local significance)

Summary of significance

Contextually sensitive. Contributes to streetscape in scale, massing, rhythm, materials, garden, etc. but gable and porch intrusive. An archaeologically sensitive site.

DESIGN INDICATORS AND GUIDELINES

Features and approaches which should be integrated into any development planning. The intention to use the loft spaces of both buildings for habitable accommodation has been taken into account and specifically considered below.

Building fabric

- The main parts of both buildings are both conservation worthy and contain historical fabric of considerable interest; alterations should be planned with respect for the existing historical fabric (including internal walls), which should be retained wherever possible.
- An accurate measured drawing of the property, including plans, elevations, courtyard walling and garden spaces is essential. This should show wall thicknesses, direction of floor boarding and location of ceiling beams over. Building fabric and features should be indicated when they can be identified (eg hard or soft brick construction, door types).
- It is difficult in the absence of such a measured drawing and a detailed fabric inspection (not undertaken) to specify exactly what fabric is conservation-worthy; however, the following are noteworthy and should be retained:
 - Victorian ceiling beams, ceilings and timber floors;
 - Victorian doorways and architraves, in situ where possible, otherwise moved and re-used;
 - original walls and plan form: changed uses should be fitted into existing spaces wherever possible; if alterations are planned to combine rooms, this should be achieved by making openings in the walls, rather than removing them entirely;
 - all old walls in No 7 should be regarded as potentially significant; those which on investigation are found to date from the 18th or 19th century should be substantially retained (eg the wall between the front and rear rooms in the loft).
- Plaster should not be removed unnecessarily (the entire face seems to have already been stripped, destroying detail and archaeological evidence). Where essential, eg for electricity chasing, note should be made of the building fabric revealed.
- The remnant plaster mouldings at the rear of No 7 should not be disturbed.
- There may be remnants of previous occupation in the rear courtyards and under the present flooring. Archaeological investigation is recommended but an alternative strategy is not to disturb the ground but leave it for some future time. Should the ground be disturbed, an archaeological investigation is essential.

The buildings in context

- Like all the buildings facing Drostdy Street in this block, the building has two parts: the converted 18th century outbuilding, and the 19th century Victorian longhouse. This establishes a pattern and rhythm in the street which reflects the old cadastrals and the history of development of the block. Externally, the intrinsic character of each part of the building should be respected, retained and enhanced:
 - No 7 is a long, narrow building end-on to the street. It is vertically proportioned: higher than its is wide, and has an informal, asymmetrical arrangement of openings on the ground floor;
 - No 9 (ignoring the intrusive gable) is a long, horizontally proportioned, symmetrical building (viewed from Drostdy Street) with a base (stoep), a body with regularly punctured openings, and a dark-coloured roof.
- The context (opposite the Moederkerk, the top end of Church Street) is extremely sensitive. It is important that the building be quiet, restrained and simple, blending into the streetscape and, ideally, hardly noticeable. Elaborate detailing and, especially, complex massing should be avoided. Traditional materials and loadbearing construction should be used for any visible alterations.

Streetscape considerations: 7 Drostdy Street

- Front door and window and stoep. Though the lower frontage is crudely carried out, it successfully handles the asymmetrical rhythms, which echo early building history. Attempting to formalise the ground floor frontage by making it symmetrical is not recommended. The existing openings, which may be very old, should be used (possibly slightly modified, dependant on detailed inspection of fabric).
- The electricity supply box on the front elevation is intrusive and should be relocated. An additional small window could be considered to the right of the front door (*not* matching that on the left).
- The provision of habitable space in the loft will necessitate raising the parapet. It should be possible to do this in a contextually sensitive way that also retains and respects historical building fabric. The unit is almost too unassertive and making it *slightly* bolder would help the rhythm of the streetscape. The present upper window is cheaply made and should be replaced. Care should be taken not to over-fenestrate the façade. Re-introduction of a double-pitched roof could be considered, depending on the resolution of the roof of No 9 adjoining, but would require great skill to carry out successfully.
 - A detailed recording (measured drawings and photographs) should be made of the existing roof structure prior to and during removal.
 - Guidelines above regarding the retention of Victorian ceiling beams and ceilings apply.
- A first floor should not be extended above the garage as this would destroy the vertical emphasis of the building and uncomfortably overshadow the rear approach to Morkel House.

- The verandah's dipping balustrade wall has a quirky charm and is a fragmentary memory of the 1930s – a period all too often erased – but the columns are a crude extension. If a balcony from the upper room is proposed it should be made of traditional materials (no use of reinforced concrete) and supported in a way which permits the low balustrade to be retained.
- The forecourt between the stoep and Drostdy Street pavement is weakly made. Planting of additional oak trees in this area is strongly recommended.

Streetscape considerations: 9 Drostdy Street

- The 1956 central gable and porch are intrusive to the neighbourhood and destructive to the horizontal proportions and architectural qualities of the cottage. Though the gable has slight heritage interest as an 'urban joke' of the period (the wacky modern artist's palette, the fact that it does not have a roof behind it), it is a heavy-handed one. Both the gable and the porch should be demolished in whole, including the slight projection put on the face of the building.
 - Great care should be taken not to disturb the building fabric behind the porch frontage, and special efforts should be taken to record what is uncovered in the process. There may be evidence in the brickwork of a ventilating window to the loft above.
- Adding a full-height second floor to the cottage is not recommended. However, raising the roof to enable use of the loft space, although it will undeniably alter the look of the cottage, may be considered. There are some qualities which should be retained: the modest scale and horizontal lines of the building, the pitched nature of the roof, the simplicity of the walled architecture, the proportions, and its completeness as a form. There are a couple of ways of doing this, neither without disadvantages. We recommend that the present eaves line and the existing loft windows are retained (or raised only by a few courses of brick), and the pitch of the roof is made steeper. Corrugated iron would be a suitable material but a self-coloured finish should be avoided. It may be possible to "flap up" part of the back of the roof (set back from the Church Street façade), and/or put in dormer windows on the rear face. Three "Velux" roof windows parallel with the pitch of the roof and lining up with the loft windows could be considered on the front face. A central gable should not be considered, however modest. A window in the end gable to Church Street could be considered: this should be vertically proportioned and the existing ventilator reused.
- Though it is international standard conservation practice to differentiate new work from old, this should not be done in an aggressive manner. On Drostdy Street the roof sheeting and guttering should be kept simple and "olde worlde" details avoided. On Church Street the projecting roof detail (already a replacement of a fretwork bargeboard) should be duplicated to the steeper pitched roof. (A groove in the plaster along the present roofline would add meaningful and interesting surface detail)
- Note that the design of elevations to the rear is also important as they face a good internal urban space and two Provincial Heritage Sites (Morkel House and Van Niekerk House).
- As previously stated, the ceiling beams are of special interest and should not be disturbed or aggressively stripped. Their wide spacing was not designed to support heavy loads and extra support will be needed to any upper floor extension. There are a number of ways of achieving this: the essence is to design in harmony with the historic fabric.

Outdoor spaces

- The front garden of No 9 is of great heritage and townscape value. The height of the hedge, and its very existence, are of major importance. The hedging material and the supporting fence, having limited lives, have changed from time to time. The present hedging and rustic lattice timber fence are especially delightful. It would be hard to find a better design solution than to replicate them when they reach the very end of their lives. Meanwhile repair the fence and feed the hedge. Protect during building operations.
- The rear courtyards and side lanes of both buildings are of heritage value. The cranking wall of No 9 is seen on surveys of the mid-19th century. Buried into the fabric of No 7 are remnants of old pillars which link with those in Morkel House grounds. Spatially, the back yards of the buildings and Van Niekerk House blend with that of Morkel House, providing an internal lagoon of planting in the urban fabric of the town, yet each having its defined domain. Any leisure replanning to the back courtyard of the cottage should derive from this shared sense and not primarily from satisfying the functions of the house. Note that the courtyard walls of both Morkel House and Van Niekerk House are included in their declaration as Provincial Heritage Sites.

WHO'S WHO

Anonymous

Because both No 7 and No 9 Drostdy Street were minor dwellings at the rear of grand houses, they were not occupied by any of the important and colourful people who owned Concordia and Morkel House. For this reason the landowners generally are not studied in this social history framework until the early 20th century when the properties were divided off. The actual occupants of the rear quarters – people who would increase the social significance of the modest buildings – are not traceable in any systematic way, for example from street directories. The outbuilding that is the core of No 7 would have been an appropriate location for slaves to be accommodated as late as 1838. Further discussion on this issue is welcomed by the authors.

Cornelis Brink

Owned Concordia from 1871 till his death before 1890. There are several people of this name at the time and he has not been identified. No 9 at the rear of Concordia is thought to have been built in 1870, but it is more likely that Cornelis Brink built it in 1871.

Jacoba Johanna Brink

Had already died before her estate acquired Concordia in 1890 and sold it the same day

HF Bosman

Owner of Morkel House before 1882 when he sold it to Cornelis Smuts.

~~Deeds Office~~

Jan Stevensz Botma b1

Morkel House is said to incorporate a wine cellar he owned in which church services were held after the first church burnt down. He also owned the erf at the back of Concordia, extending partly behind Morkel House. It is possible that he had built an outbuilding on this piece at an early date – in the position of No 7. When he sold the rear erf in 1713 it legally included the outbuilding location but the de facto situation was that it was considered part of Morkel House – acknowledged in 1852. He owned many farms in the Stellenbosch for short periods of time, like Jonkershoek from 1701 to 1706. His main residence was Moddergat or Welgevallen which he was to be granted in 1689 though it appears he was present in the area before it was opened up to farming. It is speculated that the first church service – attended by Simon van der Stel – was held at his home at Welgevallen which lay across the river from the island in the stream where van der Stel had pitched his tent in 1679. Botma's birth and death dates are not known. He married Christina Stans from Giessendam; they had no children. He was a Heemraad in 1711 and held the first liquor licence in 1714. (Deeds Office data, Smuts ed 1979:68, 153, 177-8, 209, 245, 249, Franssen and Cook 1965:60-2, De Villiers and Pama 1981:89, Fagan 1979:1.)

Susanna Hendrina Carinus

Born van Tonder 1 February 1910, she owned Nos 7 and 9 from 1947 till 1949 when they passed to Johan Georg Carinus.

Johan Georg Carinus

Born 28 January 1880, he acquired Nos 7 and 9 from Susanna Hendrina Carinus born van Tonder and owned them till his death before 1955.

HJ Conterman

Acquired all the Concordia/Morkel House erven in 1703. Important and well-known figure

Mattys and Lorraine de Kock

Owners of 7 and 9 in 2002.

Richard Johannes de Vos

Acquired Concordia from the DR Church immediately it had been regranted in 1852 and owned it till 1871. No 9 is thought to have been built in 1870, the penultimate year of his 19 year ownership. It may be more likely it was built by the new owner Cornelis Brink in 1871.

Willem Christiaan du Toit

Born 18 August 1897, he acquired Nos 7 and 9 in 1955 as separate erven which he consolidated in 1975. He built the front gable with artist's palette relief and orange brick porch in 1956 and probably carried out other internal alterations. He owned the property till his death before 1979.

Antoine Alexandre [Anthony] Faure a1

He acquired Concordia in 1722 and sold it to the DR Church in 1727 though he lived there till his death in 1736. Born in Orange, France, 1685. Arrived at the Cape 1714 and married Rachel de Villiers that year. Appointed Reader and Teacher at Stellenbosch Church in 1719. Seven children 1717-33 (Smuts 246, 293, De Villiers and Pama 1981:214, Vos et al 1992:2).

Johannes Wilhelmus Herman Frick
Acquired Concordia in 1890 and owned it till his death before 1907. His heirs subdivided No 9 and the Trading Post and sold them separately from the main house

Jeanne De La Guerre Folscher
Acquired Nos 7 and 9 in 1979. She was born du Toit 3 April 1929 and married Pieter Christiaan Johannes Folscher.

Gerrit Hartog
Acquired the rear of Concordia in 1761 from his late father Paulus Hartog and sold it next year to the DR Church of Stellenbosch who already owned Concordia itself. Born 1731, unmarried.

P (Paulus) Hartog
Acquired Morkel House in 1747 and owned it till his death before 1761. During his ownership a painting was made of Drostdy Street which shows the outbuilding at the rear. He was later to build Church House. He was the illegitimate son of Abraham Hartog and an unknown mother. In 1719 Paulus married Petronella Philips who was the daughter of former slaves Philip of Bouton and Susanna of Boegies (2 children). After her death he married, in 1727, Barbara Oberholster, they had 7 children including Gerrit, the next owner of Concordia.

WF Hertzog
Deeds Office sources him as the owner of all three Concordia/Morkel erven before 1830. However, the DR Church owned Concordia from 1727. It seems likely he only owned Morkel House and, de facto, the land immediately behind it with the outbuilding. He sold the property to JA Mader in 1830.

Susan Elizabeth Hofmeyr
The first owner of No 9 after it had been divided as a separate property. She acquired it in 1907 and sold the next year.

Roelof Jonasz
Acquired the erf behind Concordia in 1713 and owned it till 1724.

HMS Joubert
See HMS Lochner.

Cornelis Pietersz Linnes
He was granted the three host erven of Concordia/Morkel in 1693 and '94 and sold them in 1703. Landdrost of Stellenbosch from 1691 to 1696 but apart from helping himself to several grants has left a deafening vacuum in history. (Not in de Villiers and Pama or Smuts 1979)

Johan Georg Lochner
Acquired No 9 in 1908 and added No 7 in 1921. He owned the properties till his death 16 December 1929. They passed to his widow Rykie Woutrina Lochner in 1930.

Rykie Woutrina Lochner
Born Roux, she was the wife of Johan Georg Lochner who had acquired No 9 in 1908 and No 7 in 1921. She inherited the properties in 1930 and owned them till 1941.

HMS Lochner or Joubert
Born 10 June 1879, she acquired Nos 7 and 9 in 1941 when her surname was Lochner, and sold them in 1947 when her surname was Joubert.

John (Johan) Adam Mader
Acquired Morkel House and the outbuilding land behind it in 1830

Dirk Cloete Morkel
Acquired Morkel House in 1903 and owned it till his death before 1921. However, his estate continued to own the property till 1967.

Chr Pasch
Owned the erf behind Concordia from 1733-34

D Smith
Owned the erf behind Concordia from 1747-49

Cornelis Smuts

Owned Morkei House from 1892 till his death before 1903

B van Biljon

Owned the erf behind Concordia from 1734-47

J van Ellewee

Owned the erf behind Concordia from 1724 till his death before 1733

1721
1722
1723
1724
1725
1726
1727
1728
1729
1730
1731
1732
1733
1734
1735
1736
1737
1738
1739
1740
1741
1742
1743
1744
1745
1746
1747
1748
1749
1750
1751
1752
1753
1754
1755
1756
1757
1758
1759
1760
1761
1762
1763
1764
1765
1766
1767
1768
1769
1770
1771
1772
1773
1774
1775
1776
1777
1778
1779
1780
1781
1782
1783
1784
1785
1786
1787
1788
1789
1790
1791
1792
1793
1794
1795
1796
1797
1798
1799
1800

APPENDIX: TIMELINE

- 1679 Foundation of Stellenbosch.
- 1693 Two grants in Concordia/Morkel area to Landdrost Cornelis Pietersz Linnes on 21 Sept - Erf 1278 OSF 1:75, and Erf 1279 OSF 1:77.
- 1693 Rear part of Concordia, extending over the rear of Morkel House, granted to Landdrost Cornelis Pietersz Linnes 21 Sept (source: DO T58(160)/1852 attachment).
- 1694 Further grant in Concordia/Morkel area to Landdrost Cornelis Pietersz Linnes on 22 Sept - Erf 1280 OSF 1:101.
- 1694 Concordia granted to Landrost Linnes 22 December (source: DO T58(160)/1852 attachment).
- 1703 HJ Conterman acquires Linnes's grants in Concordia/Morkel area
- 1710 EV Slade drawing of the area
- 1710 Hugo deduced map
- c1710s Jan Steph Botma acquires Morkel House, Concordia and rear part of Concordia.
- 1710 Jan Steph Botma owned a wine cellar in which services were held after the first church burnt down. This is said by NMC plaque to have been the later Morkel House. (Comment: it could equally well have been the outbuilding at the back, opposite the future church.)
- 1713 Rear part of Concordia acquired from Jan Botma by Roelof Jonasze.
- 1722 Anthony Faure acquires Concordia from Jan Botma's widow
- 1723 New church completed
- 1724 Rear part of Concordia acquired by J van Ellewe
- 1727 Dutch Reformed Church of Stellenbosch acquires Concordia from Anthony Faure
- 1733 Rear part of Concordia acquired by Chr Pasch
- 1734 Rear part of Concordia acquired by B van Biljon
- 1747 Rear part of Concordia acquired by D Smith
- 1749 Rear part of Concordia acquired by P Hartog
- 1757 painting of Drostdy Street: Copy of copy of anon painting, Stellenbosch Museum (Smutts 1979:82).
- 1761 Rear part of Concordia acquired by Gerrit Hartog
- 1762 Rear part of Concordia acquired by DR Church of Stellenbosch which then owned both portions of Concordia
- 1770 Franssen reconstructed map
- 1781 Grosvenor House built as a single storey thatched house, raised to two storeys c1799
before 1787 Church House built
- c1800 Drawing by Burchill shows small part of the house at the top of Church Street which had a thatched roof and curly end-gable
- 1814 Church is enlarged
- 1817 Hertzog map
- before 1830 WF Hertzog acquires all three grants in Concordia/Morkel area
- c1822 Kuys map
- 1830 Morkel House deducted from Concordia/Morkel area and acquired by John (Johan) Adam Mader
- 1848 Survey of Concordia property shows rear as lots A and B with a cranking wall between them. This was made before the owners realised their title deeds did not match what was on the ground
- 1851 Surveys of Concordia and of the whole urban block
- 1852 Whole of Concordia regranted to DR Church
- 1852 Concordia acquired by Richard Johannes de Vos
- 1859 Hager map
- c1860 Approx date of reconstructed axonometric view
- 1866 Spire of church completed
- 1859-70 House at the top of Church Street demolished
- 1870 Rebuilding of No 9 Drostdy Street (source Kruger). Still part of whole Concordia property
- 1871 Concordia acquired by Cornelis Brink
- before 1882 Morkel House acquired by HF Bosman
- 1882 Morkel House acquired by Cornelis Smuts
- 1890 Concordia from estate of late Cornelis Brink to the estate of the late Jacoba Johanna Brink
- 1890 Concordia acquired by Johannes Wilhelmus Herman Fick
- 1903 Morkel House acquired by Dirk Cloete Morkel
- 1907 No 9 (lot A) subdivided from Concordia and sold to Susan Elizabeth Hofmeyr
- 1907 Survey of No 9
- 1907 Van Niekerk House subdivided from Concordia and sold to S van Niekerk, in whose family it stayed till sold to Historiese Huise in 1966
- 1908 No 9 acquired by Johan Georg Lochner
- 1920s Elliott photos
- 1921 Deduction of No 7, the outbuilding at the back of Morkel House, to Johan Georg Lochner who then owned both No 7 and 9.
- 1921 Survey of No 7

1930 Nos 7 and 9 acquired from her late husband by Rykie Woutrina Lochner born Roux
1941 Nos 7 and 9 acquired by HMS Lochner or Joubert
1947 Nos 7 and 9 acquired by Susanna Hendrina Carinus born van Tonder
1949 Nos 7 and 9 acquired by Johan Georg Carinus
1955 Nos 7 and 9 acquired by Willem Christiaan du Toit
1956 No 9 gable built
1960s Photograph by Picton Seymour
1966 Van Niekerk House bought by Historiese Huise, restored.
1975 Nos 7 and 9 erven consolidated by owner Willem Christiaan du Toit
1979 Van Niekerk House declared a Provincial Heritage Site
1979 Nos 7 and 9 acquired by Jeanne De La Guerre Folscher born du Toit
after 1979 Nos 7 and 9 acquired by Mattys and Lorraine de Kock
2004 Date of data collection

APPENDIX: PROPERTY TRANSFERS

Deeds Office Searches with explanatory notes

Erf 6171 347m2

This is the present property. It originates in two separate pieces. No 7 Drostyd Street (from erf 1282) was the rear section of Morkel House. No 9 Drostyd Street (from erf 1281) was the rear section of Concordia which ran up Church Street between Ryneveld St and Drostyd Street. However the two pieces had been transferred together since 1921 and were here consolidated in 1975.

Transfer no	Date	to
27301	11.9.1975	from erf 1285 & 1283 Willem Christiaan du Toit
-		Estate of Willem Christiaan du Toit
2221	8.2.1979	Jeanne De La Guerre Folscher
No further transfers in Deeds Office follio		

Erf 1285 formerly called The Government Erf 10sr68.75sf

This is No 7 Drostyd Street, an outbuilding at the back of Morkel House. It was acquired in 1921 by JG Lochner who already owned No 9 next door. The two pieces were transferred together from then on.

Transfer no	Date	to
		from erf 1282 Estate of Dirk Cloete Morkel Snr
9769	13.10.1921	Johan Georg Lochner
10275	10.12.1930	Rykie Woutrina Lochner born Roux
	1934	Garage built
7209	25.7.1941	HMS Lochner
	-	HMS Joubert
25944	31.12.1947	Susanna Hendrina Carinus born van Tonder
	1948	Bathroom behind garage built
18633	17.11.1949	Johan Georg Carinus
	-	Estate of JG Carinus
13900	26.8.1955	Willem Christiaan du Toit
27301	11.9.1975	To erf 6171

Erf 1282 Morkel House 62sr108sf12si

This is Morkel House which faces Ryneveld Street. The property stretched back as a rectangle to Drostyd Street. This configuration was on the ground in 1830 when JA Mader acquired the property, though in fact the original grant deeds covered different shapes on the ground – an error put right in 1852.

Transfer no	Date	to
		Deductions from erf 1278, 1279, 1280 WF Hertzog
168	19.3.1830	Johan Adam Mader
		several
		c1860
		See axonometric reconstruction
		HF Bosman
		Cornelis Smuts
533	26.9.1882	Estate C Smuts
		Dirk Cloete Morkel
5552	25.4.1903	Estate of DC Morkel
		Deduction 10sr68.75sf to erf 1285
9769	13.10.1921	(to Johan Georg Lochner)
		Remainder 7527.30sf
19776	29.8.1967	Historiese Huise van SA Bpk
		Provincial Heritage Site whole property
	18.10.1968	

Erf 1283 13sr114sf formerly lot A

This is No 9 Drostyd Street, deducted from Concordia in 1907. The cranking courtyard wall was already in existence. Susan Elizabeth Hofmeyr owned it for just over a year and sold it in 1908 to JG Lochner. In 1921 he acquired the adjacent property at No 7 Drostyd Street and the two were transferred together from then on.

Transfer no	Date	to
		from erf 1281 Estate of JWH Fick
4065	22.5.1907	Susan Elizabeth Hofmeyr
4497	3.7.1908	Johan Georg Lochner
	1920s	Elliott photo of Church St end gable
10274	10.12.1930	Rykie Woutrina Lochner born Roux
7209	25.7.1941	HMS Joubert

25944	31.12.1947	Susanna Hendrina Carinus born van Tonder
18633	17.11.1949	Johan Georg Carinus Estate of JG Carinus
13900	26.8.1955	Willem Christiaan du Toit Gable built
27301	11.9.1975	To erf 6171

Erf 1281 56sr120sr69si

This is **Concordia** which faced Ryneveld Street at the corner of Church Street. The original title deeds did not match the property as it stood, a muddle that was put right by regranting it in its actual shape in 1852.

Transfer no	Date	to
	12.8.1762	DR Church acquires the land
	1817	Hertzog map
	1848	Survey shows cranked subdivision of land
	58 or 160	Regrant from erf 1278, 1279, 1280 DR Church
	1534	Richard Johannes de Vos
	1859	Hager map
	c1860	See axonometric reconstruction
	1859-70	House at top of Church Street demolished
	1870	No 9 built
142	14.2.1871	Cornelis Brink
	-	Estate of C Brink
149	11.4.1890	Estate of Jacoba Johanna Brink
150	11.4.1890	Johannes Wilhelmus Herman Fick
	-	Estate of JWH Fick
		Deduction 13sr1 14sf to erf 1283
4065	22.5.1907	(to Susan Elizabeth Hofmeyr)
		Deduction 10sr63sf to erf 1284
4066	22.5.1907	Johan Christiaan Pienaar
		Remainder 32sr87sr69si
		CJ Pretorius
	-	Estate of CJ Pretorius
14088	27.12.1939	Katharina Cornelia Potgieter born Smuts
	-	Estate of KC Potgieter
9782	3.6.1947	Jacobus Potgieter
	-	Estate of J Potgieter
20730	13.12.1963	Siesia Belegings Bpk
	unk	Concordia demolished, block of flats built

Erf 1278 48sr, Erf 1279 32sr, Erf 1280 32sr

Deeds Office states that these were the original grants of land later covered by Morkel House and Concordia. However, there were two other grants that covered the area – see 'erf at the front' and 'erf at the back'.

Transfer no	Date	Date	to
	Erf 1278 OSF 1:75	21.9.1693	Cornelis Pietersz Linnes
	Erf 1279 OSF 1:77	21.9.1693	
	Erf 1280 OSF 1:101	22.9.1694	
	585	7.2.1703	HJ Conterman
	Several		
		1710	Stade drawing
		-	WF Hertzog
	168	19.3.1830	Deduction to erf 1282 (to John Adam Mader)
	58	11.2.1852	Regrant erf 1281 (Grant to DR Church)

Erf at the back 22sr128sr

This is the rear part of the Concordia property, which also extended across the rear of Morkel House (source 1852 regrant).

Transfer no	Date	to
	grant 21.9.1693	Landdrost Linnes
	Unknown transfers	
	-	Jan Steph Botma
	?	
	3.2.1713	Roelof Jonasze

-	14.1.1724	J v Ellewe
-	?	Estate of J v Ellewe
-	20.2.1733	Chr Pasch
-	22.11.1734	B van Biljon
-	1.7.1747	D Smith
-	24.6.1749	P Hartog
-	1757	Painting of rear outbuildings
-	?	Estate of P Hartog
-	9.1.1761	Gerrit Hartog
-	12.8.1762	DR Church
-	1852 regranted as erf 1281	DR Church

Erf at the front 32sr

This is the front part of the Concordia property (source 1852 regrant)

Transfer no	Date	to
grant	22.12.1694	Landrost Linnes
	Unknown transfers	
-	?	Jan Steph Botma
-	?	Widow Jan Steph Botma
-	30.12.1722	Anthony Faure
-	1727	DR Church
-	1852 regranted as erf 1281	DR Church

Erf 1284 10s/63st poss Trading Post aka Marden's Hope aka Van Niekerk House

Transfer no	Date	to
4066	2.5.1907	from erf 1281 Johan Christiaan Pienaar S van Niekerk
	-	Estate S van Niekerk
8944	29.10.1830	1/2 Johanna van Niekerk 1/2 Emily Eleanor van Niekerk
	-	1/2 Estate of EE Zondagb born van Niekerk
21689	7.11.1947	1/2 Johanna van Niekerk
25264	25.11.1966	Historiese Huise van SA Bpk
-	20.7.1979	Provincial Heritage Site
inf		

REFERENCES

- De Villiers, CC and Pama, C, *Geslagsregisters van die ou Kaapse families*, 2 vols, AA Balkema, Cape Town, 1981.
- Fransen, Hans and Cook, Mary Alexander, *The old buildings of the Cape*, AA Balkema, Cape Town, 1980.
- Kruger, Wilhelm. Plans for alterations to Woning De Kock, drawings PP303/02:1 and 2, 2002.
- KrugerRoos, *Stellenbosch Development Guidelines*, 1979.
- Lewcock, Ronald, *Early nineteenth century architecture in South Africa: A study of the interaction of two cultures*, 1795-1837, AA Balkema, 1963.
- Meiring, Hannes and van Huyssteen, Ters, *Footloose in Stellenbosch*, Tafelberg, Cape Town 1979, 1993
- Smuts, Francois, ed, *Stellenbosch, three centuries/Stellenbosch, drie eeue*, Stellenbosse Stadsraad, Stellenbosch, 1979.
- Stellenbosch 300 Aksie/Action Editorial Committee, *Stellenbosch, Ons Oudste Dorp/Our Oldest Village*, Stellenbosch 300 Aksie/Action, 1974
- James Walton, *Old Cape farmsteads*, Human and Rousseau, Cape Town and Pretoria, 1989

ENDNOTES

- ¹ Prince Charles's phrase to describe proposed alterations to the National Gallery, London.
- ² A block of flats on the site, erected in the second half of the 20th century, was a notable example of modern movement architecture. Stylistically it bears comparison with a Dutch movement seen in Amsterdam flats, and in schools by Aldo Van Eyck. The building was characterised by great attention to consistent detailing (as in the boundary wall, for instance). It had great qualities of permeability – through the multi-storey glazed link between blocks, underneath the building, and through the slits in the boundary wall. It is now being altered. Not studied further.
- ³ It is usually said that the house itself was then the cellar but there is no evidence of this. It is intriguing to learn that the outbuilding at the rear existed well before 1757, and it is feasible it existed in 1710 (it is hidden by trees in Stade's drawing). If so, it would be plausible that church services were held in it. According to Stade's drawing the building facing Ryneveld Street has a central gable – more likely to a house than a cellar in those austere times?
- ⁴ 45 Church Street, Van Niekerk house (now the Trading Post), is a declared Provincial Heritage Site but we have not found studies of its history. Franssen and Cook 1966:144 state it is "mid 19th century and probably built much as it stands". This may be doubted and is worthy of further study. The "symmetrical" façade is actually quite irregular – the parapet is not central, for example – which Walton in his study of old Cape buildings suggests incremental growth. Since it was very rare to completely demolish a building and start afresh, we speculate that it incorporates fabric from an earlier building on the same footprint. Not studied further.
- ⁵ Like those in No 9 they are spaced wide apart, too flimsy to support much weight, which suggests that the loft was not used for storage but was rather a ventilated roofspace to moderate the great heat of a corrugated iron roof. Narrower but deeper than Dutch period beams, and with characteristic grooves along the bottom edges, they were spaced closer together than the Dutch pattern in order to support the brakdak, the lime and brick fire insulation to the thatched roof. Their wider spacing here – double what is usual – suggests that a heavy brakdak was unnecessary, corrugated iron being the standard material by this time, early 1870s.
- ⁶ See Lewcock 1964:128 on this matter.
- ⁷ Another candidate is Richard Johannes de Vos who owned Concordia from 1852 to 1871 – the building is said to date from the penultimate year of his long ownership which would be somewhat uncommon but not unknown.