

HERITAGE IMPACT ASSESSMENT

DELVILLE WOOD MEMORIAL

Longueval

Somme Department, Picardie Region,
France

December 2015

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1. EXECUTIVE SUMMARY

This report is for the addition of a new memorial to the existing South African National Memorial located at Delville Wood, France. The new interventions at the site include a new memorial containing a role of honour, the re-curation of the existing museum and the addition of a new access pathway.

The report finds that the potential negative impact of both the new memorial and access pathway have been mitigated by revisions that have been made to their design and location. The potential impact of the re-curation of the museum display will have a limited negative impact. The potential impact of the displays on the glazing needs to be considered and sufficient visibility of the cross of consecration maintained. With the mitigation already undertaken and the proposed mitigation within the museum display the report finds that the impact will be limited and recommends approval of the proposed project.

2. LEGISLATIVE FRAMEWORK

SOUTH AFRICAN LAW

The Delville Woods Memorial is not currently a declared Heritage Site under South African law. It is however protected under the following general protection of the South African National Heritage Resources Act (NHRA). The relevant sections/protections are:

- SECTION 34
“No person may alter or demolish any structure or part of a structure which is older than 60 years without a permit issued by the relevant provincial heritage resources authority.”
- SECTION 37
“Public monuments and memorials must, without the need to publish a notice to this effect, be protected in the same manner as places which are entered in a heritage register referred to in section 30.”
- SECTION 38
“Subject to the provisions of subsections (7), (8) and (9), any person who intends to undertake a development categorised as— (c)(i) any development or other activity which will change the character of a site exceeding 5 000 m² in extent... must at the very earliest stages of initiating such a development, notify the responsible heritage resources authority and furnish it with details regarding the location, nature and extent of the proposed development.”

The responsible heritage resources authority must notify the recipient if there is reason to believe that heritage resources will be affected by such development, notify the person who intends to undertake the development to submit an impact assessment report.

With the site falling outside of the boundaries of South Africa the relevant heritage authority to which applications need to be submitted is SAHRA. The application will need to be approved by SAHRA prior to the commencement of construction.

FRENCH LAW

- The memorial and site are currently not declared heritage sites under French law. There are however plans to have the site declared in 2018.
- The Delville Woods Memorial is currently generally protected under restrictions included within the French planning legislation.
- The heritage approval process is integrated into the planning approval process. This is under taken at a local municipal level.

3. PROJECT TEAM

CLIENT

The Government of the Republic of South Africa

PROJECT MANAGER

Anix Consulting

ARCHITECT

Creative Axis Architects

HERITAGE ARCHITECT & CONSULTANT

Mayat Hart Architects and Heritage Practitioners

ENGINEER

Iliso Consulting

QUANTITY SURVEYOR

Talani Quantity Surveyors

FRENCH SITE AGENT & PROJECT MANAGER

French Plans

4. PROJECT BACKGROUND

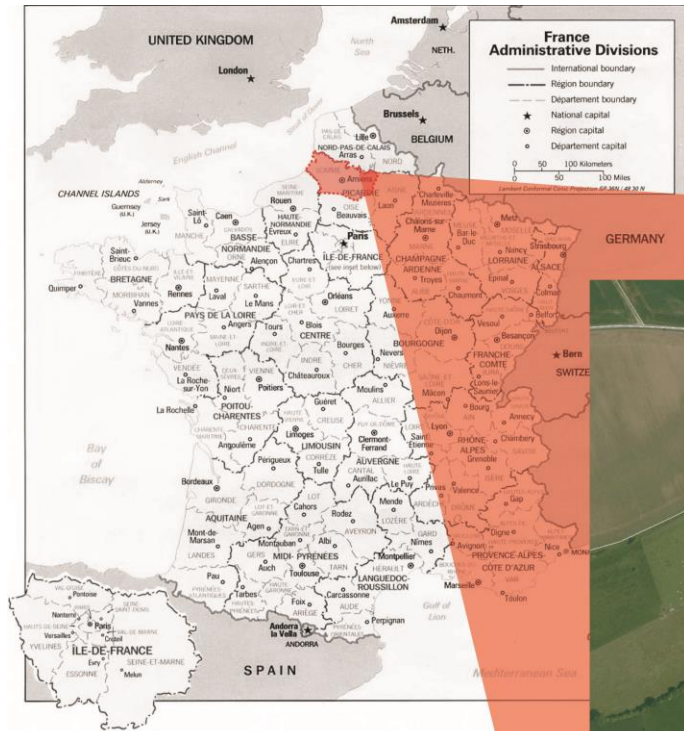
July 2016 marks the 100th anniversary of the battle of Delville Wood. The battle is the most celebrated engagement of the South African armed forces during the First World War and an important event in the creation of the young countries identity.

The South African National memorial was built on the site of the wood in 1926 to commemorate those who lost their lives in the war. Later additions to the site included the commemoration of those who lost their lives in the Second World War as well as museum.

The earlier commemorations at the site had two notable omissions. Firstly the role and loss of life of Native Labour Core was never acknowledged. Secondly there is no role of honour listing the individuals who lost their lives in the conflict. For the commemoration of the 100th anniversary of the battle of Delville Wood a new memorial will be added to the site with the intention of addressing these omissions.

The project team, under the leadership of Anix Consulting was appointed in 2015 to undertake the project. The process that has followed has included extensive on site research, historical research, design development, consultation with the professional team and SAHRA. The aim is for the project to be complete for the anniversary in July 2016.

5. LOCALITY PLAN



Site Address:
 Route de Ginchy
 Longueval Commune
 Somme Department
 Picardy Region
 France



Figure 1:
 Location Map
 (Google Earth Pro)

7. HISTORICAL BACKGROUND INFORMATION

WW1

World War 1, dating from 1914 to 1918 was a global conflict centred around Europe involving most European nations and their colonies. The protagonists were the allied forces, consisting of France, Italy, Russia, the United States and Great Britain and its colonies. The antagonists were The Austro-Hungarian, the German and the Ottoman Empires.

The war was ignited by the assassination of the heir-apparent to the throne of the Austro-Hungarian Empire, Archduke Franz Ferdinand, by a Serb nationalist in Sarajevo in Bosnia on 28 June 1914. The response was the attack of Serbia. The larger war was triggered by a series of treaties and alliances which led to various nations declaring war when their allies were attacked.

The war, which was expected “to be over by Christmas [1914]” was prolonged and tragic with a high number of casualties. This can be attributed to the bad adaptation of military tactics to modern military technology, resulting in trench warfare and a stalemate across much of Europe.

The newly formed Union of South Africa partook in the war as part of the forces of the British Empire. The country’s contribution to the war was very significant. Over 146 000 white males and 382 nurses volunteered and nearly 83 000 members of the Native Labour Corps. Of the total of 265 775 volunteers, 12 452 died as a result of the War. (Mills & Williams: 2006: 117)



*Figure 3:
Allied supply train going through the ruins of the Village of Longueval (Uys 1985:65)*

Of the 1.1 million British Empire casualties of the First World War, nearly 750 000 died on the Western Front between 4 August 1914 and 11 November 1918. The majority died in France (500 000) and Belgium (200 000). These victims are commemorated in 3 000 civil and military cemeteries and in 26 memorials, 20 of which are in France alone (Mills & Williams: 2006: 110). The Battle of the Somme in France, of which Delville Wood was a part, is included in these.

BATTLES OF THE SOMME & DELVILLE WOOD

The Somme Valley, located in north eastern France was the site of one of the major offensives of the war. The German plan was to conquer France through Belgium and then onto Paris. Once France was defeated, the Germans would then attack Russia.

Various factors however led to prolonged and slow battle. The Germans were counter attacked and their advance was slowed down by the British Army which was quick to deploy to France. In addition the barbed-wire and trench based warfare and defensive system which slowed down their advance until winter weather further added to an impenetrable bog of fortified trench lines. The Germans weak communication lines and inflexibility with tactical changes resulted the battle becoming a stalemate of strikes and counter-strikes (ibid 112).

On 21 February 1916, the Germans attacked the fortified town of Verdun. The battle led to some 540 000 French and 430 000 German casualties with entire villages disappearing under a barrage of shelling. The Allies prepared for an offensive which became

*Figure 4:
The remains of the
village of Longueval
after the battle.
(Uys 1985:67)*

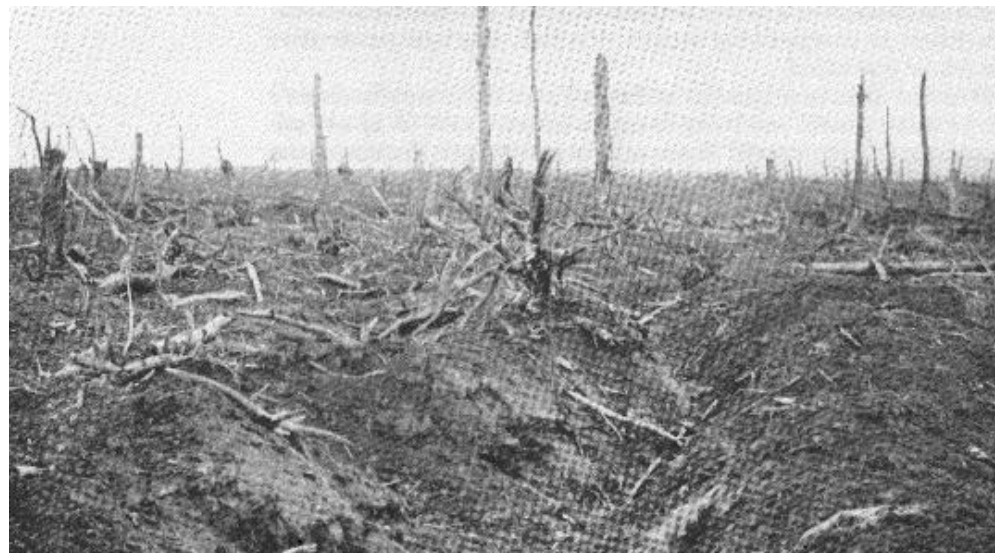


known as the Battle of the Somme. On the 1st July 1916 British and Commonwealth infantrymen attacked the German lines across the Somme valleys in order to break the German defensive system. By the time the first battle of the Somme was considered over in November 1916, the casualties on both sides were enormous, with merely a gain of 45 villages, 8 woods and 10km of territory.

The Somme plan of attack was to break German lines of fortification. The attacks became concentrated after 1 July on a horseshoe of woods, north of Montauban and after 14 July, Delville, High and Trones Woods and Waterlot Farms. On the 15th of July, the 1st South African Regiment and Brigade were ordered to capture the town of Longueval near Delville Wood but were unable to do so. The remainder of the South African Brigade under the command of Lt Colonel WEC Tanner was ordered to capture the Wood and were more successful (Uys 1983: 52).

DELVILLE WOOD

The village of Longueval is situated on a ridge at a junction of four important roads. In the angle between the village and the Flers and Ginchy Roads lies Delville Wood. The Wood consisted of 156 acres of dense oak and birch trees with undergrowth. The north-eastern side of the wood lies on the reverse slope of the ridge and provided a covered approach to the Germans. The attack on Longueval and Delville Wood was however difficult since both were strongly fortified, criss-crossed by trenches, tunnels and machine gun posts. (ibid).



*Figure 5:
The remains of Delville Wood After the battle (Uys 1983:168)*

The 1st South African Infantry Brigade were ordered during the Battle of the Somme to take Delville Wood 'at all costs' as a means of breaking the impasse that had set in after the onset of the Battle on 1 July 1916. 3 153 South Africans entered the Wood at 06h00 on 15 July 1916. Only 143 men walked out unscathed when they were relieved six days later. (Mills & Williams: 2006: 109)

On the 18th of July the German 76 Brigade launched a major counter attack which resulted in the recapture of the town of Longueval, with the South Africans only holding onto a corner of the south-eastern edge of the Wood. Tanner had been wounded and had handed over to Lt General EF Thakeray. Delville Wood had eluded capture until 27 August with a major loss of life on both sides. It was only secured from German counter-attack by 3 September. When the South Africans were relieved at 16h15 on 20 July they had 2 000 casualties. The South African Brigade had entered the Wood with 121 officers and 3032 men. Just 29 officers and 751 other ranks remained. The remains of 538 South Africans lie in unmarked graves in the Wood (ibid 118).

"Devil's Wood" as it came to be known was held by the South Africans for six days and five nights under conditions of exploding and relentless shelling, flame throwers and machine and rifle fire. They were outnumbered and attacked from three sides while having to fight hand to hand against the German army itself. (Uys 1983: x)



*Figure 6:
A communication trench being dug through the remains of Delville Wood (Uys 1983:151)*

The South African Infantry Brigade continued to serve the Western Front and suffered more than 4 000 fatal casualties and winning two Victoria Crosses. The battlefields of the Somme, of which Delville Wood is included, was once an area of terrible carnage. Today however it is part of a tranquil, rural French landscape.

THE MEMORIAL

The desire for a memorial at Delville Wood emerged early after the war but took seven years to bring to fruition, initially as the result of individual effort and later government intervention. The memorial was to be dedicated to the “sons of the Union” and was funded by public subscriptions to the value greater than £50,000 (Delville Wood Memorial Book 1926:5).

*Figure 7:
The memorial at its opening ceremony in 1926.
Note the lack of trees (Delville Wood Memorial Book 1926)*



ACQUISITION OF THE LAND

Delville Wood was purchased by Sir Percy Fitzpatrick, the South African Author and politician, and presented to the Government of South Africa. Driven by the loss of his son in the war, he intended that the land be used for the construction of a memorial. Col Helbert, South African Military Attaché in London had investigated the creation of a memorial as early as 1918 and had put in an option to purchase the Wood for that purpose (delvillewood.com). After the presentation of the land to the Union government it was purchased back by the French, as was standard practice, for the sum of one franc and then granted back to South Africa in perpetuity for memorial purposes (Wikipedia & greatwar.co.uk).

Delville wood was chosen as the site for the memorial because, in the words of Fitzpatrick, “at this site South Africa Gave its best,” a place of both a “glorious stand” and a “grievous loss” (Delville Wood Memorial Book 1926:6).

After the acquisition of the land a memorial committee was established. It was chaired by Fitzpatrick with Prince Arthur of Connaught as president and HRH the Prince of Wales as patron and president (ibid). The role of the committee included the design of the memorial as well as the raising of funds for its construction.

Figure 8:

*The memorial rising above the remains of the wood, 1926.
(Delville Wood Memorial Book 1926)*



DESIGN OF THE MEMORIAL

“Although Delville Wood is the site, this is indeed a National Memorial”

Sir Percy Fitzpatrick (Delville Wood Memorial Book 1926:7)

From the outset the Delville Wood memorial was intended as a South African National Memorial. It was intended as memorial to those who fought as well as a site of memory for the missing. With less 1 in 5 of the dead from the Battle of Delville Wood buried in the cemetery, the wood/battlefield became their cemetery being consecrated as the “true resting place of our dead” (ibid 7&8).

The memorial also had a second more political function. The Union of South Africa was less than a decade old, with the country having come out the Anglo Boer War in 1901. The uniting of the “two races of South Africa” (the English and Afrikaans white population) was of great importance. This can be seen in the design of the memorial (the two wings of the building and the sculpture on top of the arch) building and was mentioned by Fitzpatrick (ibid).

“We are the youngest of nations, a nation still in the making: but our pride in and our love for our own Mother Country is not less strong, nor less honourable, than that which moves the other nations of the Great Commonwealth of the Empire” (ibid :10).

Figure 9:

*The central arch of the memorial at the opening ceremony.
(Delville Wood Memorial Book 1926)*

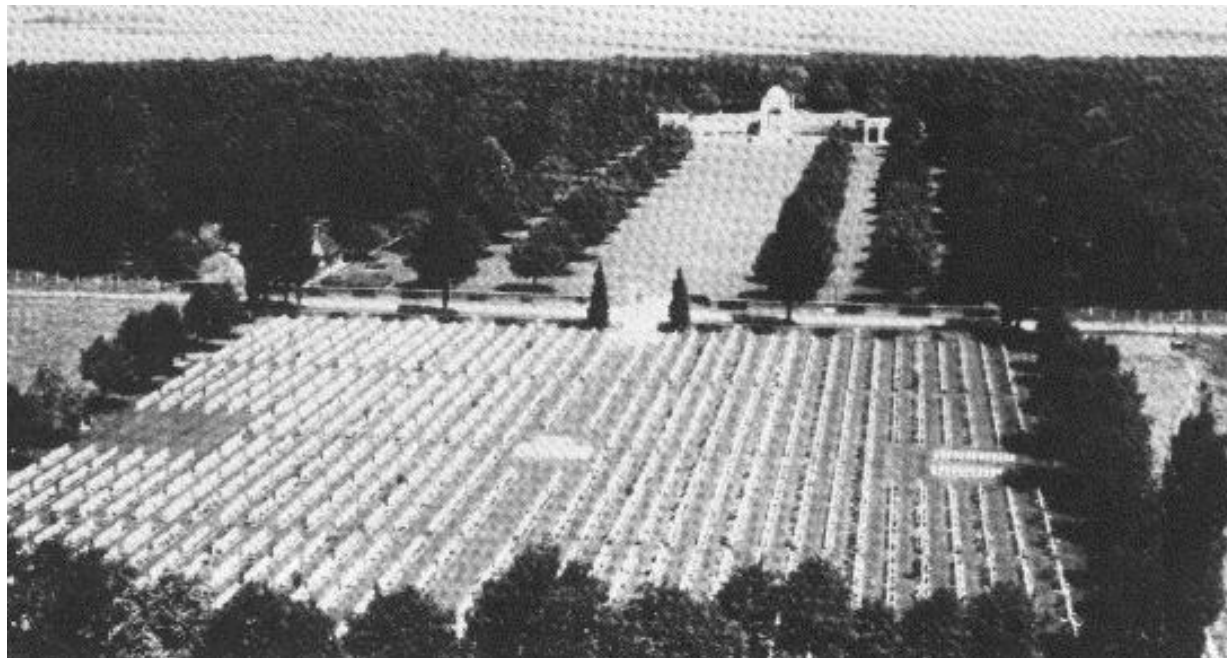


Sir Herbert Baker was appointed as architect for the memorial as well as the cemetery. Baker's architecture had already become the default architecture of state for the Union with the design of the Union Buildings in Pretoria as well as being the Principal architect for the Imperial War Graves Commission.

The memorial and cemetery were designed as one along a north south axis. At the southern end of the cemetery the axis is terminated by a pair of 'chapel shelters', linked together by a curved wall backed seat which creates an apse, terminating the axis. The tombstones are orientated towards the axis of the cemetery along which are placed the 'Cross of Sacrifice' and 'Stone of Remembrance', design features of all Commonwealth cemeteries.

The arch of memorial itself is located on the axis at the highest contour of the wood with the axis being terminated at the north end by the cross of consecration (Delville Wood Programme 1926:3).

*Figure 10:
The Delville Wood memorial, cemetery and wood as viewed from the south (Uys 1983: 239).*



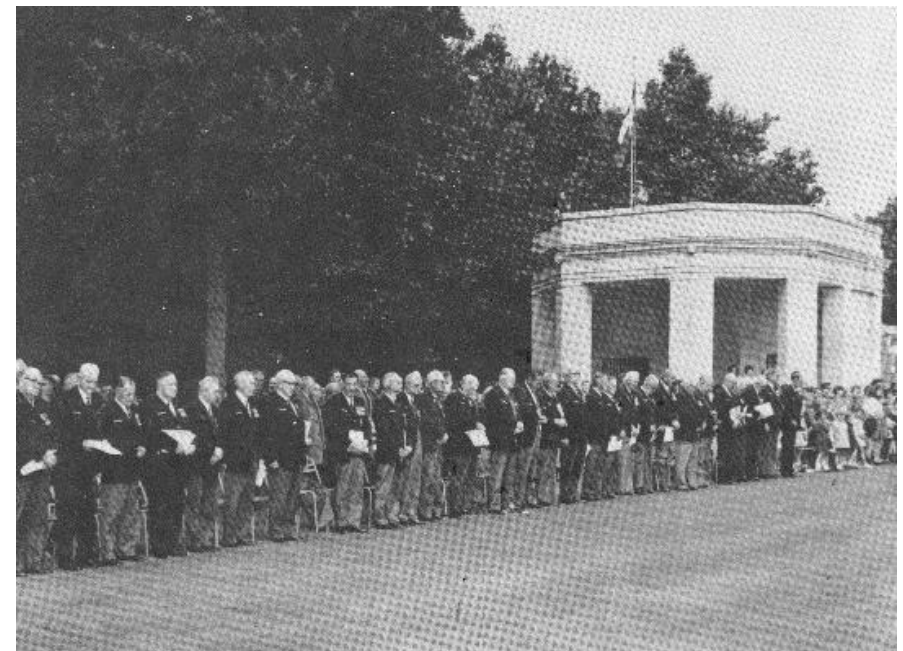
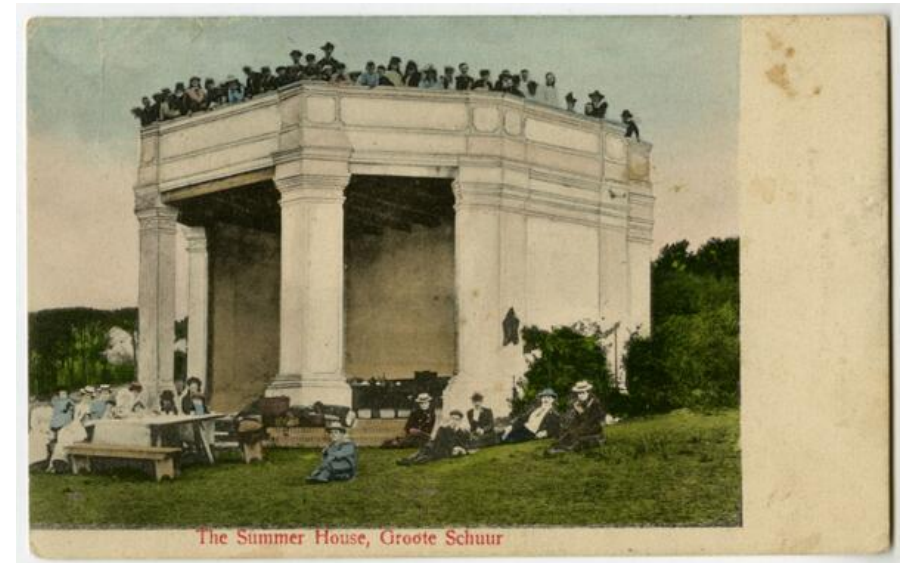
The memorial, which faces southwards towards the cemetery, down an oak lined avenue. The acorns oaks were imported from Franschoek in South Africa. They were the decedents of the oaks brought to South Africa 150 years earlier by French Huguenot immigrants (Delville Wood Programme 1926:7).

The memorial itself consists of the large central arch orientated on the main axis. This are connected by a semi-circular flint and sand stone wall to a pair two small pavilion buildings (ibid 4). The flint was most likely harvested from the site with flint being commonly found in clay soil which is found on the site (Cutler 2015). The Pavilions were based on the summer house Simon van der Stel had built at Groote Schuur (Delville Wood Programme 1926:4). These housed books with the roll of honour and viewing balconies from the roof.

Inscribed on the arches are the dedicating inscriptions, in both English and Afrikaans, as well as the names of the eight great areas of battle. Topping the arch is a sculpture representing physical energy and “the two races of South Africa” by the sculptor Alfred Turner. It was inspired by the Greek sculptured of Castor and Pollux (ibid 7).

Figure 11: Postcard of the Summerhouse built circa 1760 by Dutch Governor Simon van der Stel. Formerly located on the grounds of the farm Groote Schuur the building is now located on the middle campus of the University of Cape Town (UCT Archives).

Figure 12: The pavilion at the annual commemoration of the (Uys 1983: 244)



OPENING

The memorial was opened in 1926 by the widow of Louis Botha, the former Prime Minister of South Africa. The opening ceremony was attended by various dignitaries as well as survivors from the battle. Along with speeches there was the procession and dedication of the cemetery and memorial.

In his speech at the opening Sir Percy Fitzpatrick summed up the feeling of the memorial committee with the following words

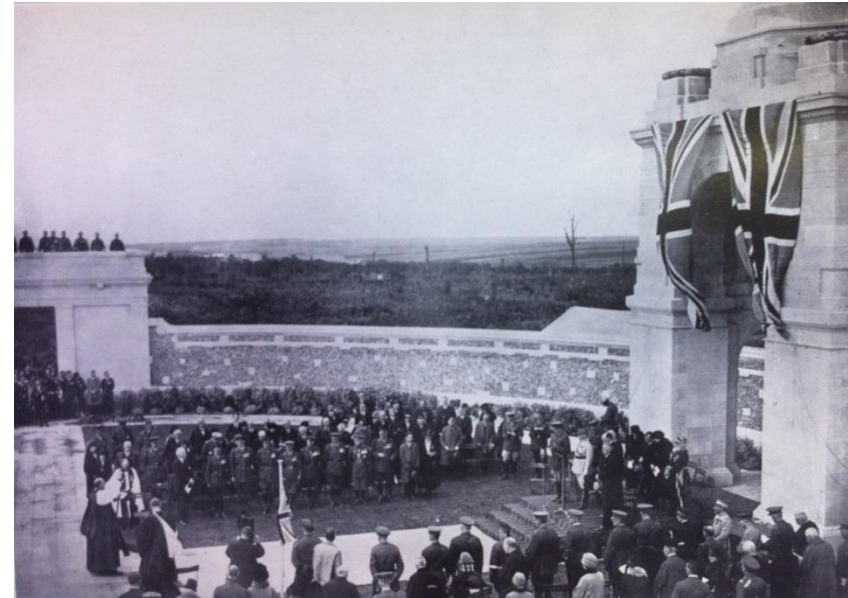
“We are the youngest of nations, a nation still in the making: but our pride in and our love for our own Mother Country is not less strong, nor less honourable, than that which moves the other nations of the Great Commonwealth of the Empire.”

(Delville Wood Memorial Book 1926:10)

The opening ceremony was also used to speak of the symbolism of both the memorial as well as the battle, where “Boer and Briton fought side by side”. The memorial became a symbol for the supposed ‘union’ that had occurred in the country and a marker that “there never more will be fratricidal warfare and bloodshed between the two races” (ibid 17).

Figure 13: Speeches at the opening ceremony in the centre of the memorial (Delville Wood Memorial Book 1926)

Figure 14: The dedication procession returning from the cross of consecration. Not the remains of the wood in the background (Delville Wood Memorial Book 1926)



Two replicas of Alfred Turner's sculptures from the French Delville Wood memorial can be found in South Africa. The first is at the Delville Wood memorial by public works architect JS Cleland located in the Company Gardens in Cape Town and the second at the memorial at the Union Buildings in Pretoria (Artefacts). While both of these memorials are referred to as 'replicas' of the memorial in France they are in fact very different except of their use of sandstone and a neoclassical architectural language



Figures 15 & 16: The Delville Wood Memorials in Cape Town (left) and Pretoria (right) (Artefacts)

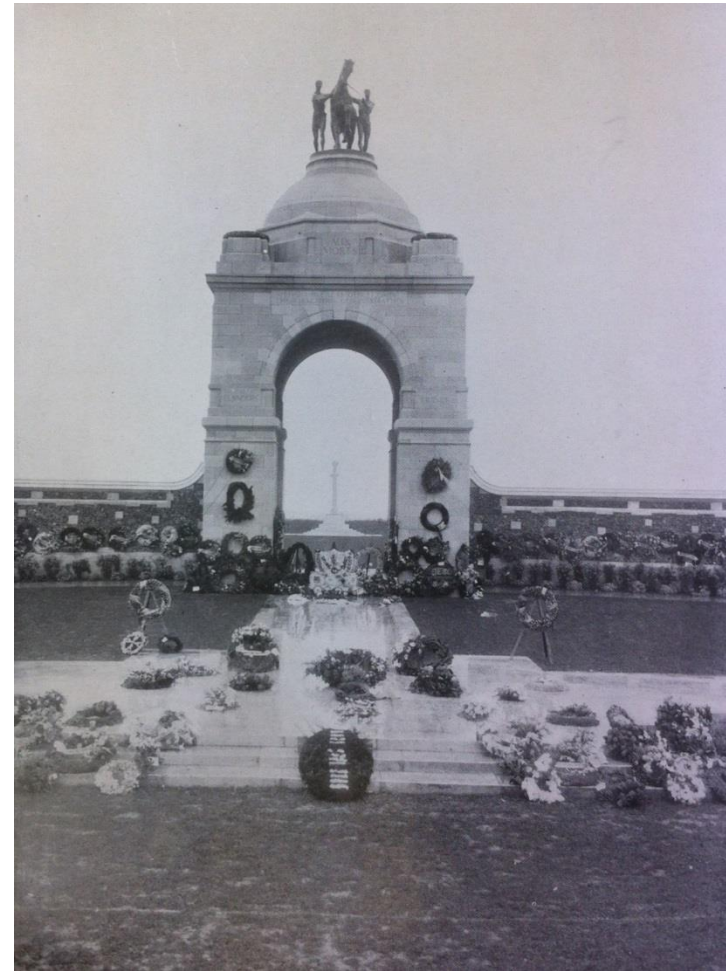


Figure 17: Wreaths at the memorial after the opening ceremony. Note the view through to the cross of consecration. (Delville Wood Memorial Book 1926)

THE ARCHITECT

Sir Herbert Baker (1862 – 1946) is probably South Africa's best-known architect having practiced in the country between 1892 and 1912. With his career spanning the Anglo Boer War his architecture become prototypical for the architecture of the newly unified country.

Baker's architectural style evolved in South Africa with references, understanding and appreciation for the colonial Dutch architectural idiom popularly referred to as Cape Dutch. From his early Arts and Crafts influences he moved to using a Cape revival style in much of his early South African domestic and occasionally commercial architecture.

Baker's early patron, Cecil Rhodes, sent Baker on an extensive tour of the classical Mediterranean. Rhode's considered the classicism as the ideal architectural expression of empire, the influence of which could be seen in Baker's works notably including Rhode's 1908 memorial located in on the slopes of Table Mountain in Cape Town. The memorial marked a change in Baker's architectural style and became a stylistic prototype for all of his monumental architecture to come (Artefacts).

The Union Buildings, designed in 1909 as the seat for the new government of the Union of South Africa (formed in 1910), was the culmination of Baker's time in South Africa. The form of the building, two wings joined with a semi-circular colonnade, and symbolism, representing the uniting of the two [white] races of



*Figure 18:
View of the Deville Wood Cemetery with the memorial in the background. Note the lack of trees which had not yet regrown. (Deville Wood Memorial Programme 1926).*

Of the 5 493 soldiers buried, two thirds are unknown. 152 South Africans are buried here.

South Africa, English and Afrikaans, was carried through into the design of the Delville Wood Memorial (Mills & Williams: 2006: 122).

In 1917 Baker was appointed as a Principal Architect to the Imperial War Graves Commission (the forerunner of the Commonwealth War Graves Commission). This appointment led to him being involved in the design of a number of war cemeteries, including the South African Delville Wood Memorial (Artefacts).

THE SCULPTOR

Alfred Turner (1874 – 1940) was a London based British sculptor trained at Lambeth and the Royal Academy. He was responsible for numerous monuments including a number to Queen Victoria, one to King Edward VII, several war memorials notably including the South African Memorial at Delville Wood (Tate).

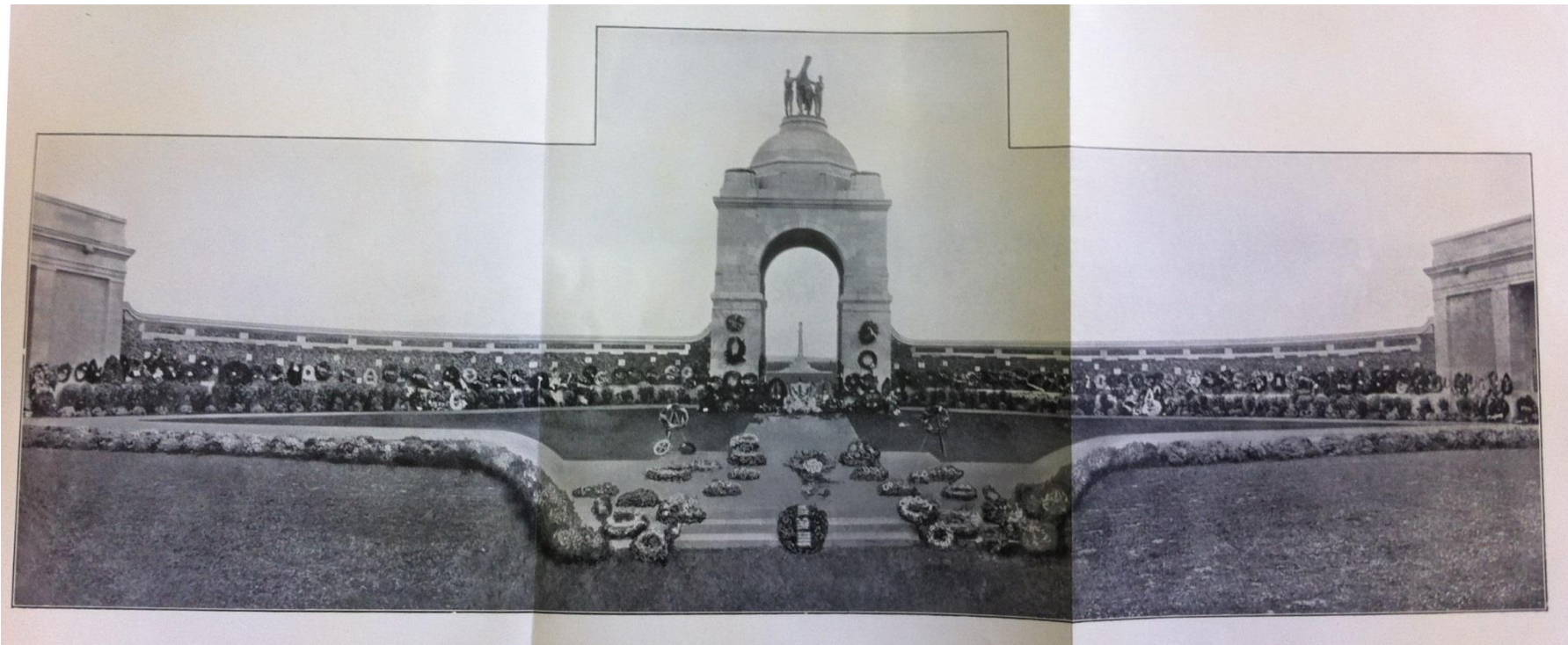


Figure 19: Panoramic view of the memorial after the opening ceremony covered with wreaths (Delville Wood Memorial Book)

THE MUSEUM

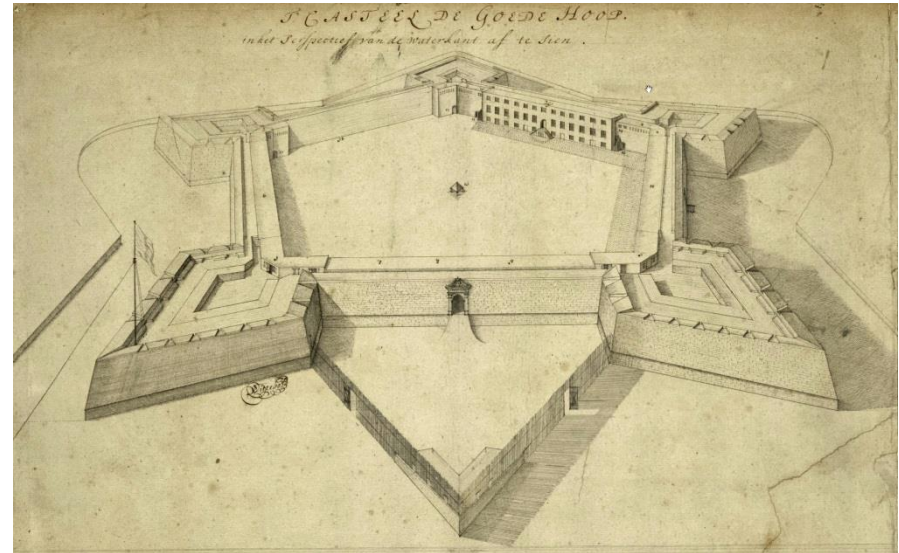
The Delville Wood Museum was inaugurated by President PW Botha in 1984 in an effort to improve South Africa's international reputation during the later years of apartheid and was dedicated to the South African contribution to the two world wars as well as the Korean War (Mills & Williams 2006: 126).

It too borrows architecturally from South Africa's Dutch colonial past being designed as a scaled down replica of the Cape Town Castle with a pastiche of Cape Dutch architectural references.

The museum is located to the north of the main memorial and was built around the original cross of consecration which is now located within its courtyard. It is a concrete framed structure faced with the same sandstone used on the original memorial and cemetery. It was the work of the Department of Community Development and the London Based architects Halcrow Group Architectural Practice. Halcrow Group Architectural Practice was established in 1950 as the architectural branch of Halcrow Group Engineering, a London based engineering consultancy founded in 1868.

Figure 20 (top): The Castle of Good Hope (Cape Town Castle)

Figure 21 (Bottom): The Delville Wood Museum (delvillewood.com)



The opening of the museum by President Botha was met with much opposition and protest by the French public with the French government in turn snubbing the president by only sending a low ranking official as their representative (Masanabo 2015).

Figures 22 &23: The protection of the Cross of Consecration during construction of the museum around it (left) and the cladding of the concrete structure of the museum with Sandstone (1984) (delvillewood.com)



EVOLUTION OF THE SITE

The evolution of the Delville Wood and its memorial are tracked through the following pages.

The layout of the wood has remained largely unchanged after the replanting with the memorial being overlaid into its original layout.

The memorial has been through three stages of evolution. The first is the construction of the initial memorial in 1926. The second stage the addition of a memorial in 1952 in commemoration of those who lost their lives in World War 2. The final stage of evolution was the construction of the museum between 1984 and 1986 around the original memorial's cross of consecration.

The memorials various stages of evolution have had different motivations and subtexts. As discussed the initial memorial was not only a commemoration of those who lost their lives but a symbol for the supposed union of the white populations of South Africa in the Union of 1910.

Similarly the museum was not only a commemoration of South Africa's contributions in world conflicts but also as a form of propaganda promoting apartheid South Africa's image internationally.

The final addition to the site was post 1994 the reintering of the First casualty of the South African Native Labour Corps in France in the courtyard of the Museum. This was done as a symbolic act of reconciliation for their commemoration which was not previously commemorated at the site.

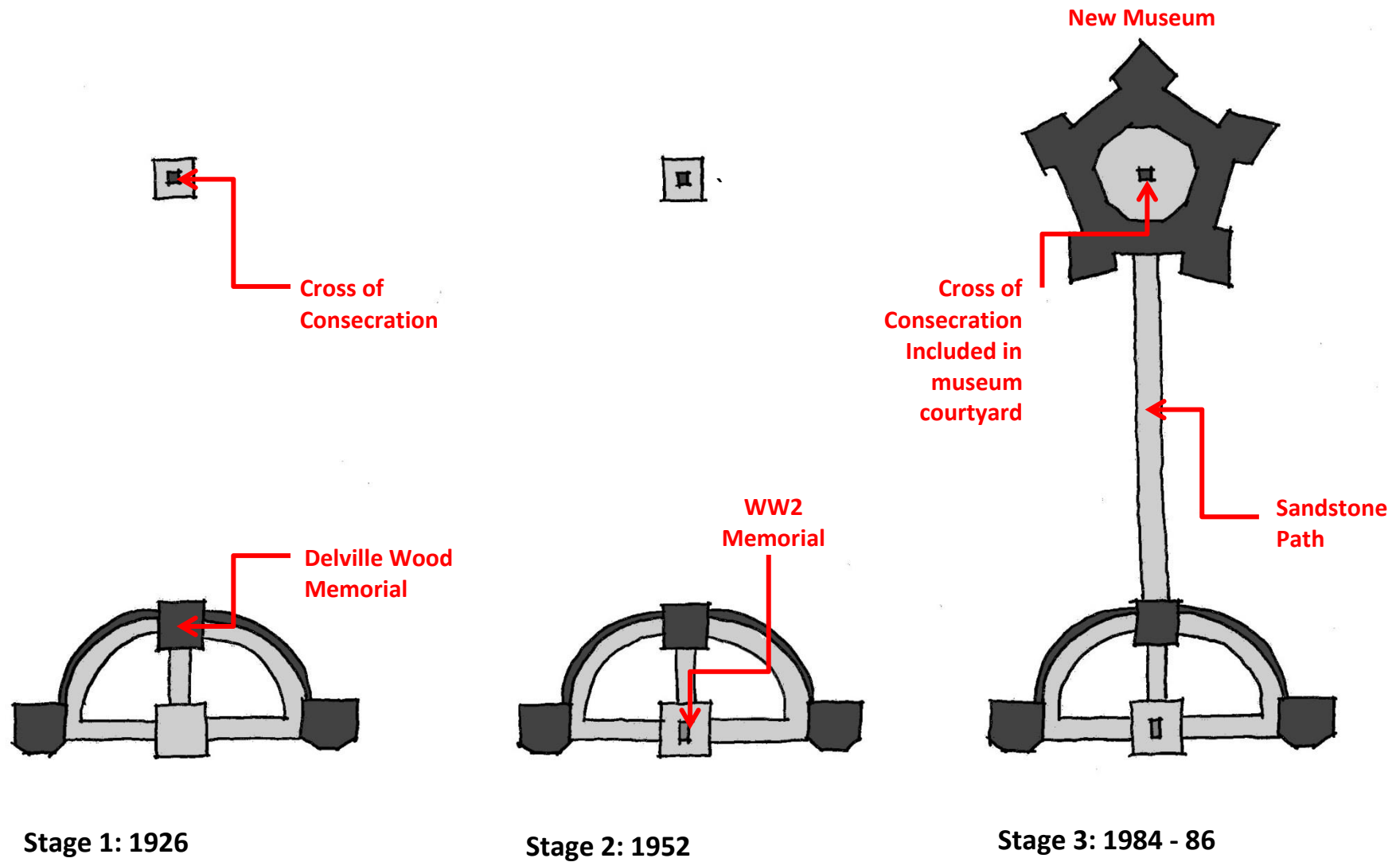


Figure 24: The evolution of the memorials on the site

DELVILLE WOOD PRE 1916

Located to the east of the Village of Longueval, Delville Wood consisted of dense and overgrown woodland made up of largely beech and hornbeam trees bounded by farmlands.

The wood was subdivided by a number of avenues or “rides,” the remains of which are still visible today.



Longueval, circa 1915 (delvillewood.com)

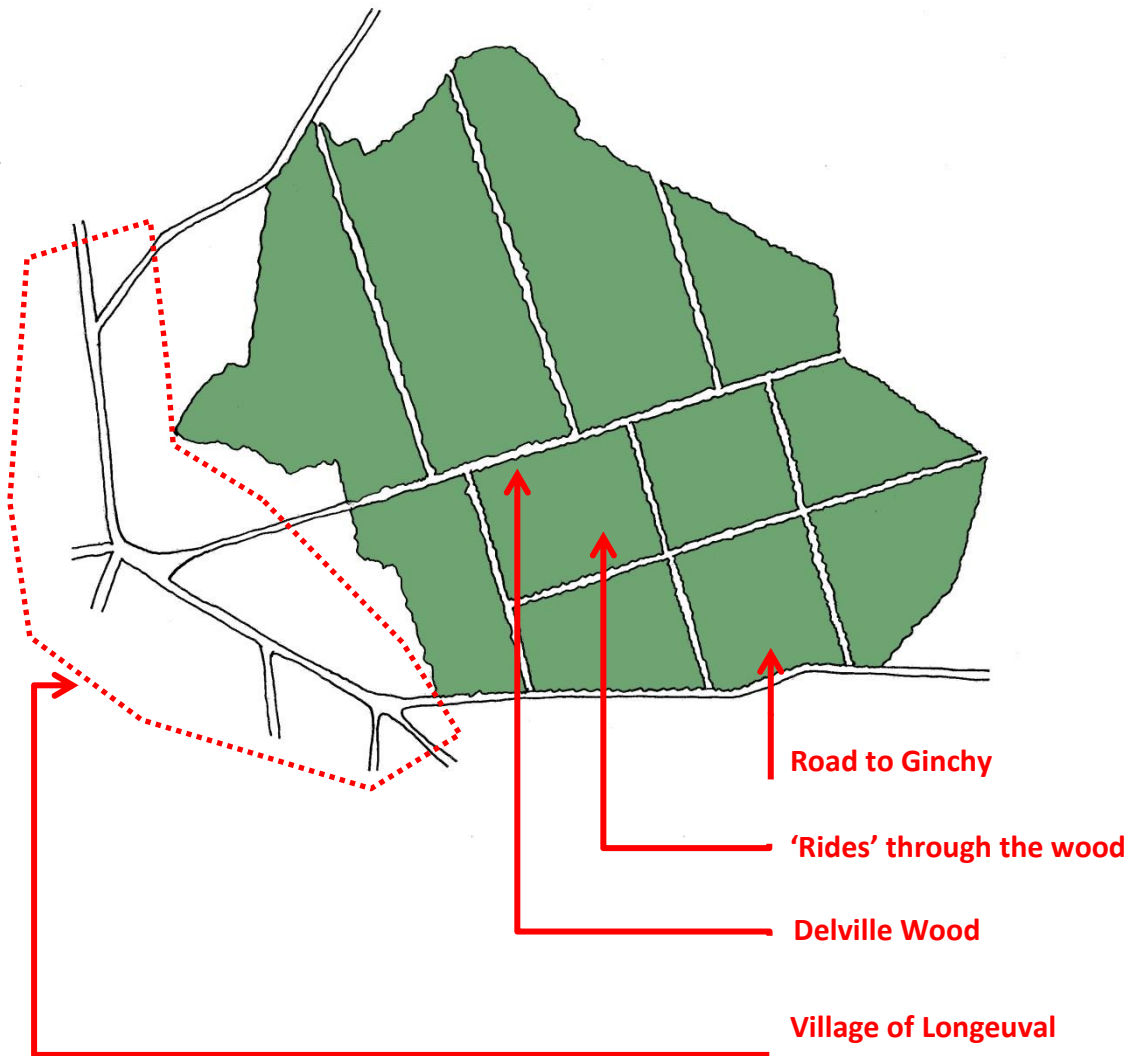


Figure 25: The original layout of Delville Wood

DELVILLE WOOD 1926

The wood itself was completely destroyed in the battle. It was however replanted by the South African Government when they built the memorial. The layout of the wood was retained and the rides reinstated. The names given to the rides during the battle, those of London Street, were retained. Sandstone markers were installed at the intersections of the rides with their names.

The memorial, with its axial north south layout and long tree lined avenue leading up from the cemetery, was overlaid onto the existing layout of the wood. In addition to the memorial a small caretaker's cottage was constructed on the Ginchy Road at the entrance to the memorial.

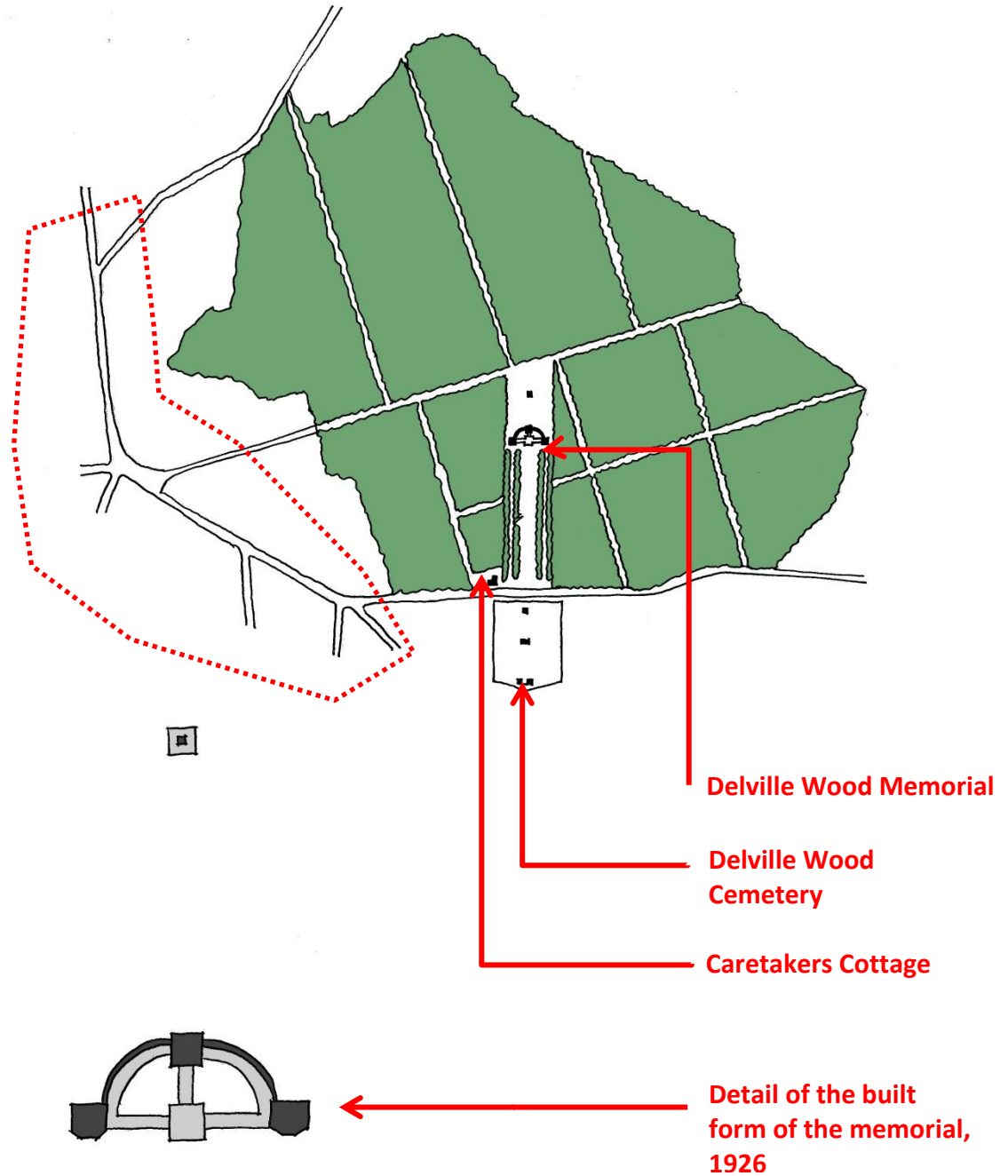


Figure 26: The 1926 memorial

DELVILLE WOOD 1986

By 1986 the wood itself had re-established itself. The museum was inserted into the existing 1926 layout of the site. The area to the south of the memorial remained unchanged with the museum being built to the back (north) of the memorial around the cross of consecration.

In addition to the museum a new visitors' centre was constructed on the Ginchy road to the west of the caretaker's cottage.

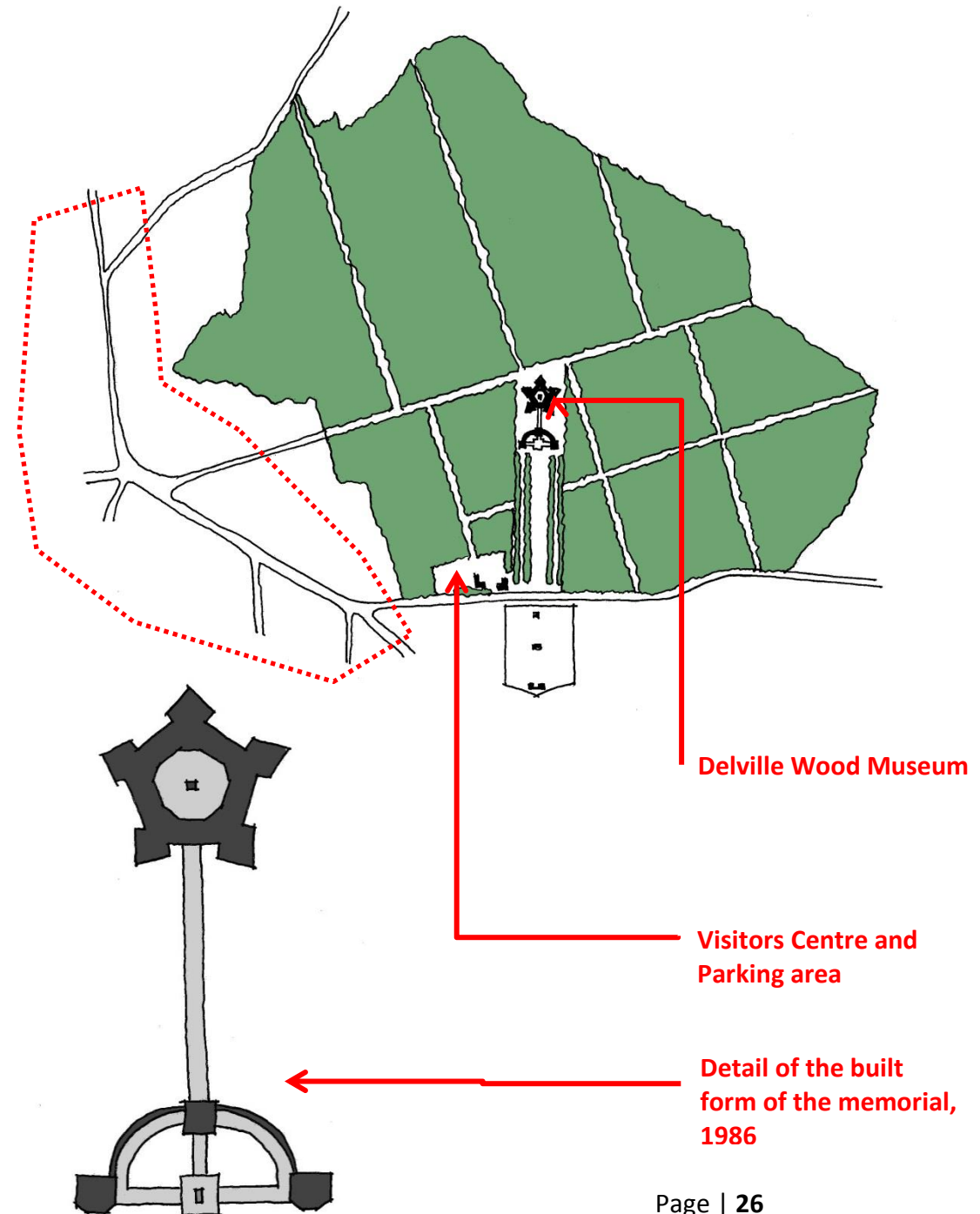


Figure 27: The 1984 museum
(completed in 1986, the 70th anniversary of the battle)

THE NATIVE LABOUR CORPS

The South African Native Labour Corps (SANLC) was established in 1916 to address the extreme shortage of labour on the Western Front as well as in French ports. The SANLC was formed at the request of the British government who funded its establishment.

The South African Government was concerned about the sending of the SANLC members to Europe and the effect that mixing with European soldiers “on an equal footing” would have. As part of the conditions of its establishment and action in Europe the government requested that the SANLC be housed in separate compounds from the rest of the armed forces. It was believed that “uninhibited contact with Europeans on an equal footing...would undermine the existing race relations in South Africa.”

Unarmed and isolated in compounds there was much discontent among the members of the SANLC leading to a number of strikes as well as occasional refusal to obey commands.

With the realisation that the compound system was prohibitive, immobile and would have to be abandoned if the SANLC was to stay in France the South African Government chose to rather disband the unit in 1918 (South African History Online).

The SANLC's were not awarded medals for serving in the war, at the insistence of the South African Government, and their contribution to the war was ignored in the creation of the Delville Wood Memorial (Mills & Williams: 2006: 122).



Figure 28: King George inspects the survivors of the Native Labour Corps at the end of the War (1918). (South African History Online)

8. PHOTOGRAPHIC SURVEY

The photographic survey that follows both assists in contextualising the Delville Wood Memorial precinct as well as creating a visual record of the memorial and museum.

LONGUEVAL



Figure 29: The church in Longueval destroyed and reconstructed after the war



Memorials in the centre of Longueval:

Figure 30 (left): the French Longueval memorial to the citizens who lost their lives in the War

Figure 31 (above): Memorial to the allied forces



Figure 32 & 33: The centre of the village of Longueval at the intersection of the roads to Ginchy, Fleurs and Albert

CONTEXT



*Figure 34:
The South African National Memorial at Delville Wood as seen from the Ginchy Road*



*Figure 35:
View east along the Ginchy road looking towards the Delville Wood Cemetery. Delville Wood and the South African National Memorial sit directly to the left.*



*Figure 36:
The Visitors Centre, circa 1984, as seen from the Ginchy Road.
The care takers cottage is located to the east (right) of the
visitors centre.*



*Figure 37:
The original care takers cottage, circa 1926, as seen from the
Ginchy Road.*



*Figure 38:
View west along the Ginchy Road with the Delville Wood located
to the right.*



*Figure 39:
View east along the Ginchy Road with the Delville Wood located
to the left and the Delville Wood Cemetery to the right.*

DELVILLE WOOD CEMETERY



Figure 40:

The Delville Wood Cemetery, maintained by the Commonwealth (formerly Imperial) War Graves Commission. The photograph is taken looking down the central axis of the cemetery.



*Figure 41 (above):
Headstones in the cemetery lined up facing the central axis. The Chapel Pavilions, designed by Baker, which terminates the axis, can be seen in the background.*

*Figure 42:
All of the sandstone headstones in Commonwealth cemeteries are standardised with the insignia of the allied nation engraved. The example to the left is for a South African soldier.*





*Figure 43:
The Stone of Remembrance, a standardised feature of all CWGC cemeteries.*



*Figure 44:
A view up the main axis of the cemetery and memorial. In the foreground is the Stone of Remembrance, followed by the cross of sacrifice and the South African National Memorial in the Background.*



*Figure 45:
View down the central axis of the cemetery looking towards the
Chapel shelters*



*Figure 46:
View from the chapel shelters looking towards Delville Wood*

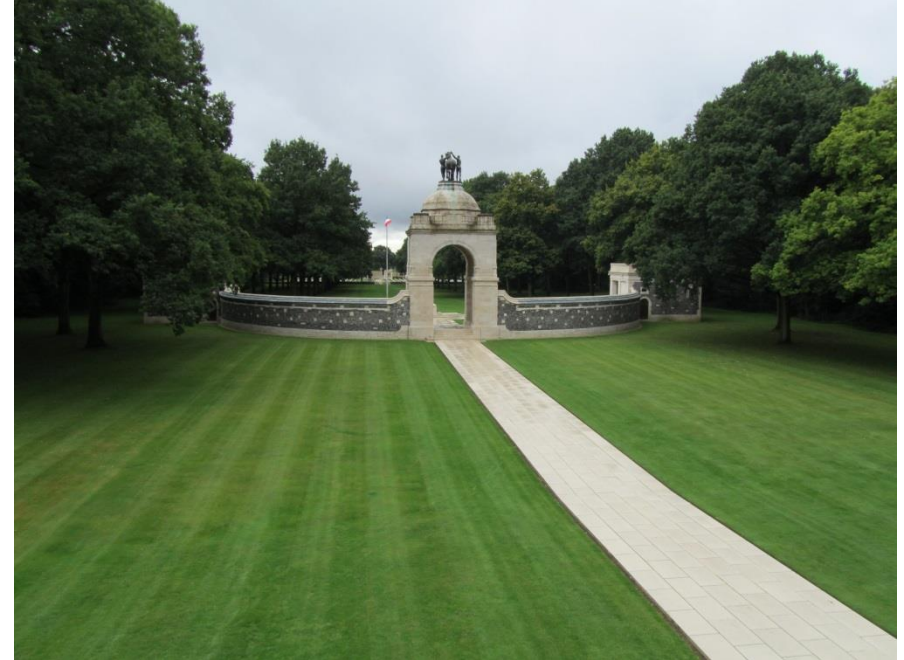


*Figure 47:
The two chapel shelters with the apse formed between them terminating the central axis of the cemetery*

DELVILLE WOOD MEMORIAL



*Figure 48:
The southern elevation of the 1926 South African National
Memorial which sits at the end of a tree lined avenue*



*Figure 49:
The northern (back) elevation of the 1926 memorial as viewed
from the 1980s museum*



*Figure 50:
View north up the main tree lined avenue/axis looking towards
the memorial.*



*Figure 51:
View south down the main tree lined avenue/axis looking
towards the cemetery.*



*Figure 52:
The pavilion at either end of the main memorial based on the
UCT summer house*



*Figure 53:
View down the main axis looking towards the cemetery with the
cross of sacrifice and chapel shelters.*



*Figure 54 & 55:
The approach to the memorial up the main tree lined axis*



Figure 56:

Composite image of the 1926 memorial with pavilions located on either end joined to the main central arch with semi-circular sand stone and flint walls.

Note the view of the 1980s museum through the main arch.



*Figure 57:
Composite image of the northern elevation of the arch. The image is taken from path to the museum.*



Figure 58:
View from memorial down the main tree lined avenue. Note the visitors approaching up the avenue.



*Figure 59:
The museum as view from the main arch.*



*Figure 60:
View of the WW2 memorial, installed in 1952, from the
main arch.*



*Figure 61:
The inscription of dedication on the memorial reading:*

*“TO THE IMMORTAL
DEAD FROM SOUTH
AFRICA WHO AT THE
CALL OF DUTY MADE
THE GREAT SACRIFICE
ON THE BATTLEFIELDS
OF AFRICA, ASIA AND
EUROPE AND ON THE
SEA. THIS MEMORIAL
IS DEDICATED IN
PROUD AND GRATEFUL
RECOGNITION BY THEIR
COUNTRYMEN”*



*Figure 62:
The alter stone erected in 1952 in memory of those who lost
their lives in World War 2.*



*Figure 63:
The semi-circular flint and sand stone wall of the memorial.*



*Figure 64 & 65:
Detail of the main central arch of the 1926 memorial.*



*Figure 66:
Alfred Turners sculpture topping the memorial*

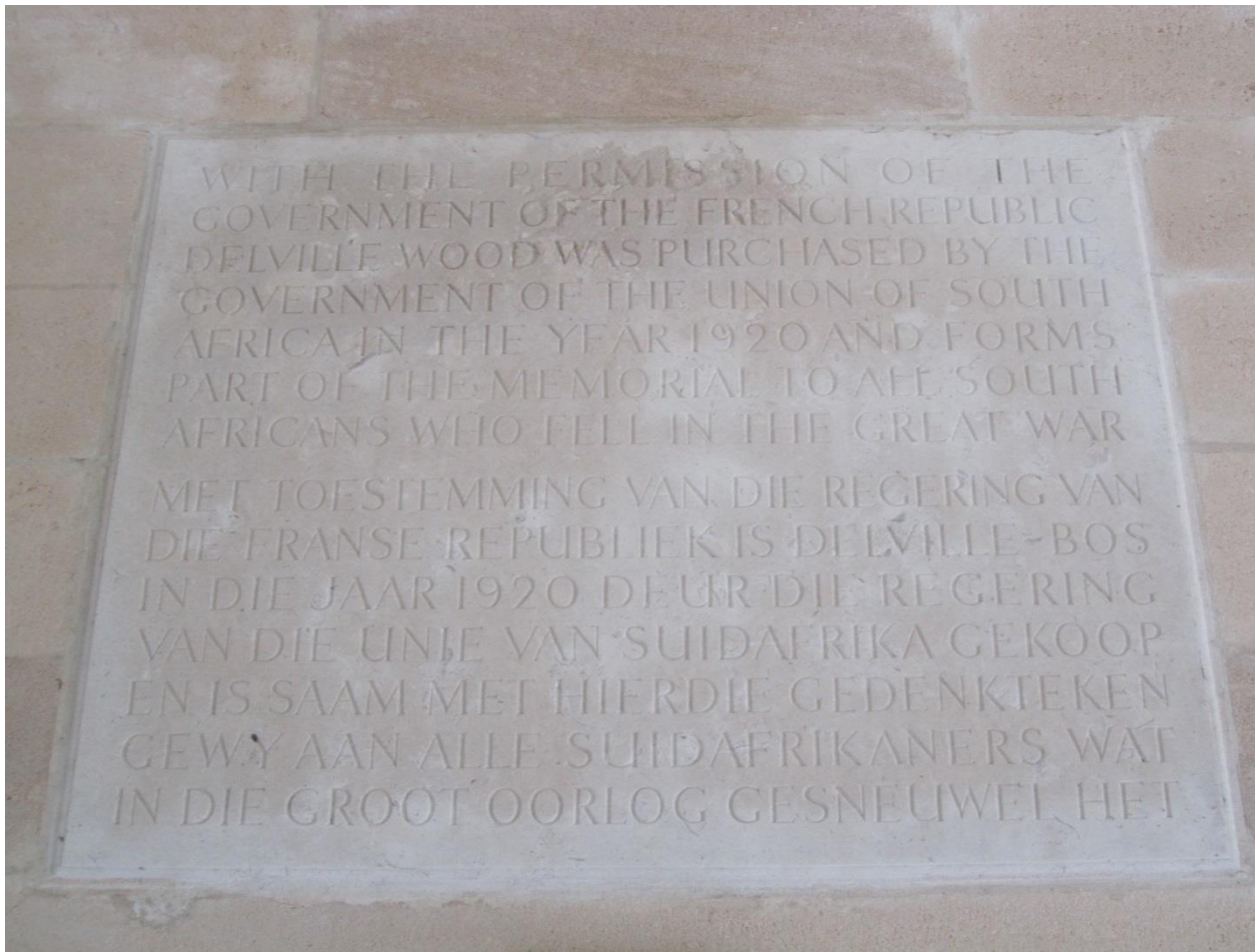


*Figure 67:
The vaulted underside of the central arch*



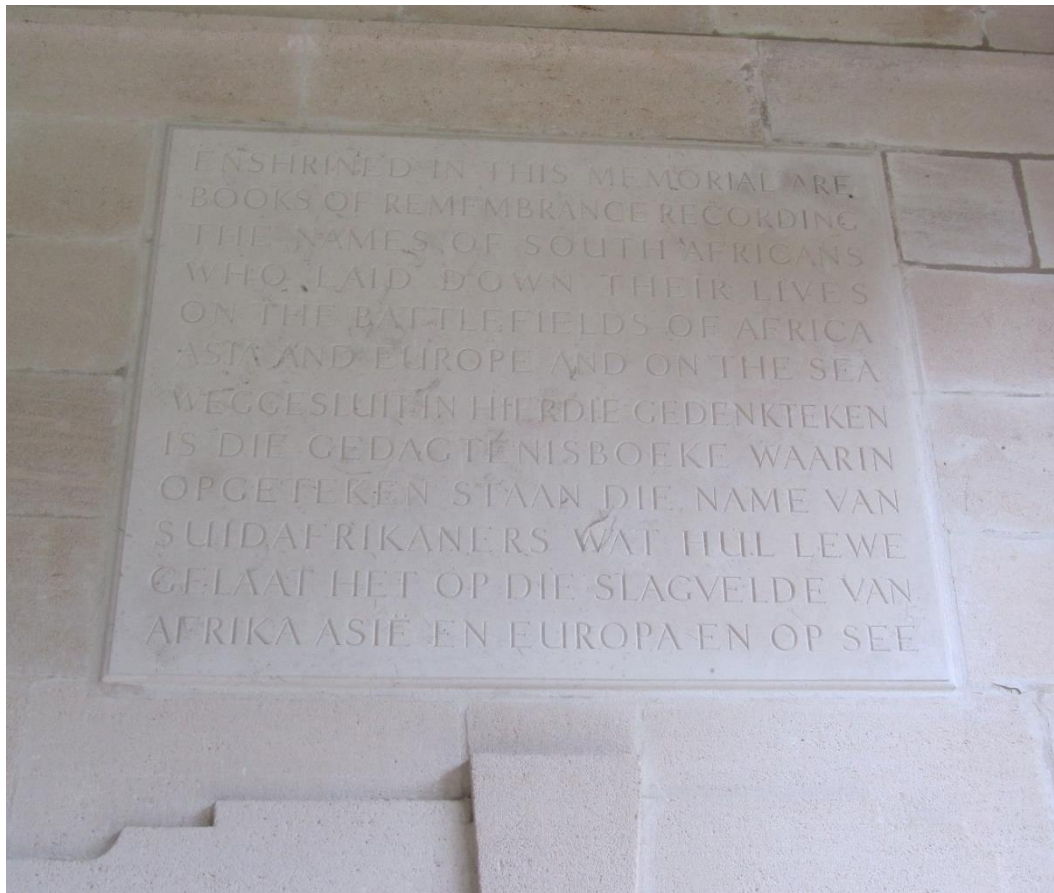
*Figure 68 (top):
View of the 1980s museum through the main arch*

*Figure 69 (left):
View of the back of the main memorial*



*Figure 70:
Inscription inside the pavilion reading:*

*WITH THE PERMISSION OF THE
GOVERNMENT OF THE FRENCH REPUBLIC
DELVILLE WOOD WAS PURCHASED BY THE
GOVERNMENT OF THE UNION OF SOUTH
AFRICA IN THE YEAR OF 1920 AND FORMS
PART OF THE MEMORIAL TO ALL SOUTH
AFRICANS WHO FELL IN THE GREAT WAR*



*Figure 71:
Inscription inside the pavilion reading:*

*ENSHRINED IN THIS MEMORIAL ARE
BOOKS OF REMEMBRANCE RECORDING
THE NAMES OF SOUTH AFRICANS
WHO LAID DOWN THEIR LIVES
ON THE BATTLEFIELDS OF AFRICA
ASIA AND EUROPE AND ON THE SEA*



*Figure 72:
Gargoyle detail of the main memorial*



*Figure 73:
Detail of the flint and sand stone wall of the main memorial*



*Figure 74:
Composite image showing the view from the south east corner of the main memorial with the museum in the background.*



Figure 75:

Composite image showing the eastern view of the main memorial and museum. Note the relationship and space between the two.

DELVILLE WOOD MUSEUM



*Figure 76:
The approach to the Delville Wood Museum*



*Figure 77:
Western elevation of the museum. The building has no external openings or windows other than the main entrance door*



*Figure 78:
The foundation stone of the museum laid in 1984 at the start of construction*



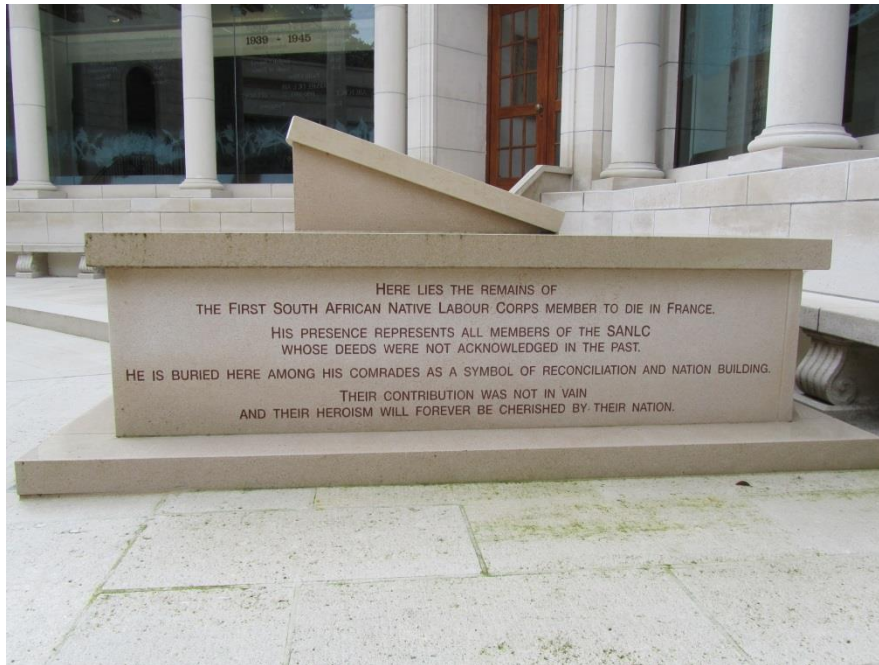
*Figure 79:
The plaque for the opening of the museum in 1986, the 70th anniversary of the battle*



*Figure 80:
The inside of the museum looking from the entrance into the courtyard. The cross of consecration located in the courtyard is part of the original memorial around which the museum was constructed.*



*Figure 81 & 82:
Views of the Cross of Consecration and the internal courtyard of the museum.*



*Figure 83 & 84:
The grave of Beleza Myengwa, the first member of the South African Native Labour Corps to die in France. The dedication reads:*

“Here lies the remains of the first South African Native Labour Corps member to die in France. His presence represents all members of the SANLC whose deeds were not acknowledged in the past. He is buried here among his comrades as a symbol of reconciliation and nation building. Their contribution was not in vain and their heroism will forever be cherished by their nation”





*Figure 85:
Composite panoramic view of the museums courtyard. Note the grave to the right, cross of consecration in the centre and the Cape Dutch style gable to the left.*



*Figure 86:
Composite view of the bronze panel by Mike Edwards commemorating South Africa's role in German South West Africa, German East Africa, North Africa and Palestine in the First World War.*



*Figure 87:
Bronze panel commemorating the Battle of Delville Wood*



*Figure 88:
Bronze panel by Tienie Pritchard commemorating South Africa's contribution in the Europe during the First World War*



Figure 89:
Bronze panel by Tienie Pritchard commemorating South Africa's contribution in the Second World War and the Korean War



*Figure 90:
Exhibition dedicated to South Africa's contribution to the First World War in Africa and Palestine*



*Figure 91:
Exhibition dedicated to South Africa's role in the First World War in Europe and the battle of Delville Wood*



*Figure 92:
Exhibition dedicated to South Africa's role in the Second World War*

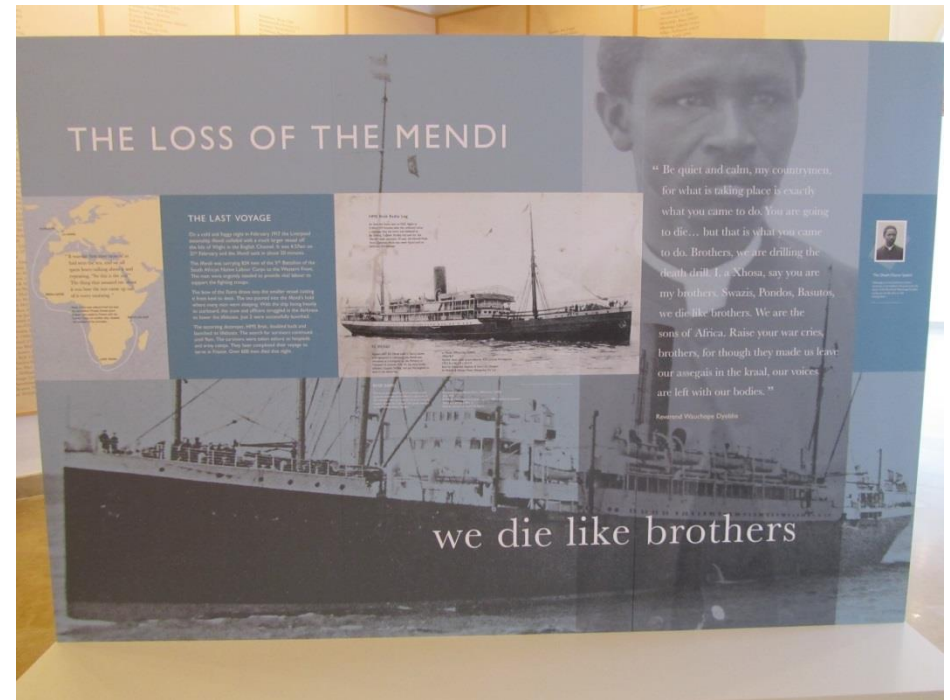


Figure 93 & 94:
 New exhibition dedicated to the South African Native Labour Corps and the sinking of the SAS Mendi

THE WOOD



*Figure 95 (left):
"The Last Tree". This tree, a hornbeam, is the only surviving tree from before the 1916 battle. It is located to the north west of the museum*

*Figure 96 (right):
A view down one of the rides in the wood. Note the remains of the trenches to the left*

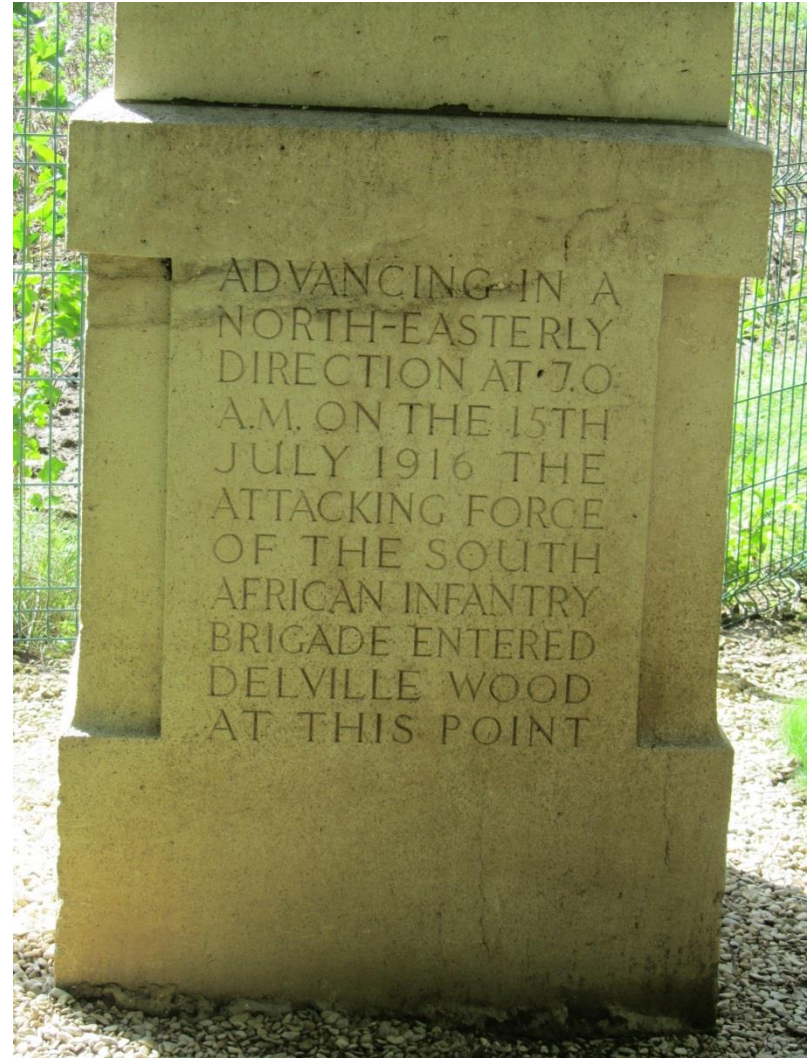
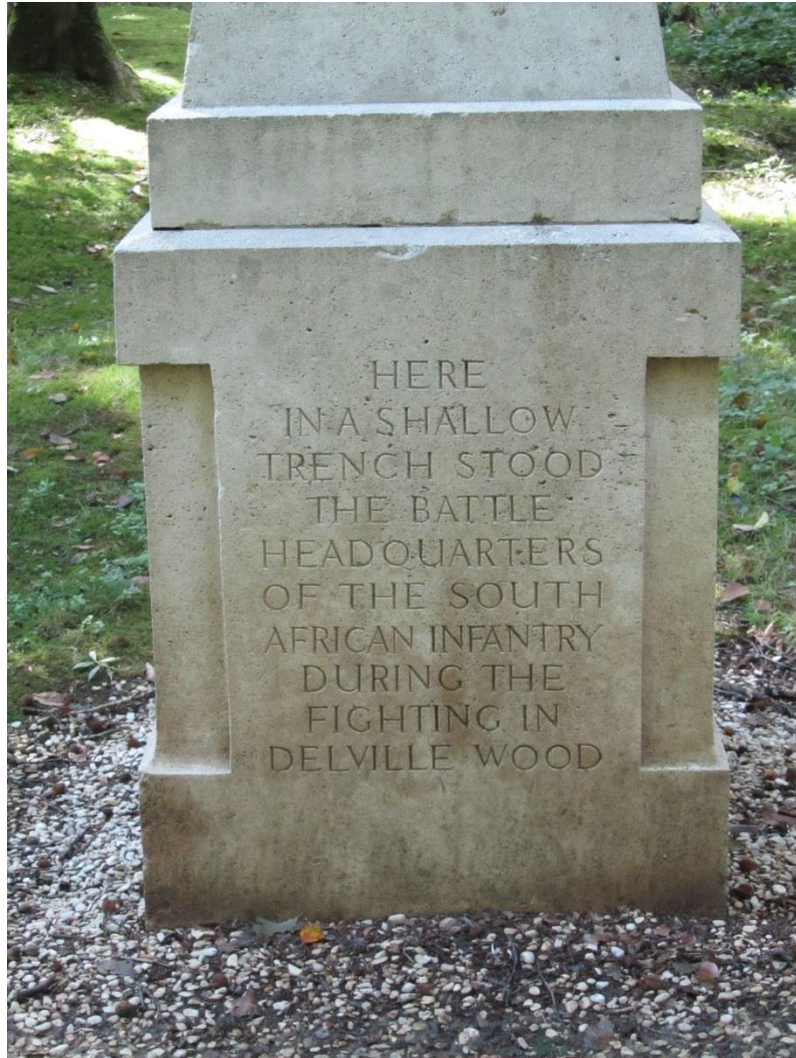


*Figure 97 & 98:
Views of Delville Wood and the remains of the 1916 trenches*



*Figure 99 (left):
One of the sandstone markers/street names for the rides in the wood*

*Figure 100 (right):
A view of the museum (left) and memorial (right) from the wood*



*Figure 101 & 102:
Two sandstone beacons located in the wood commemorating important sites from the battle*

6. STATEMENT OF SIGNIFICANCE

The cultural significance of the Delville Woods Memorial, using the definition described in the NHRA could be represented as follows:

SIGNIFICANCE	LOW	MEDIUM	HIGH
Aesthetic			X
Architectural			X
Historical			X
Scientific	X		
Social			X
Spiritual			X
Linguistic	X		
Technological	X		

The cultural significance of the Deville Woods Memorial and site cannot be disputed. Although currently not formally protected under French or South African law the site meets the criteria for a National Heritage site as described under section 27 of the NHRA.

The cultural significance of the site is also recognised internationally and will be formally protected under French law in 2018. As part of a collection of sites that make up the greater “Battle of the Somme” World War 1 heritage area the site could also meet the criteria for inclusion in as part of a World heritage Site.

This cultural significance relates to the following:

- As the site of an Internationally important event:
 - The memorial site is the actual site of the famous WW1 battle. This association with the event as well as the traces of the event that are still in evidence (the trenches, the street grid, the last tree, the general ambience) are all of importance. These act as mnemonic devices heightening the visitor experience.
- As a site associated with important historical figures:
 - The site and battle are associated with a number of figures of varying historical importance.
- Aesthetic Significance:
 - The natural elements of the site (the forest etc.)
 - The strong symmetrical layout of the memorial and its placement and relationship with the road as well as with the adjacent cemetery.
 - The importance of the approach to the memorial from the road and the impact of the extensive grassed area in front of the memorial as well as the contrast of this with the surrounding forest

- Architectural significance:
 - The association of the memorial with its architect, Sir Herbert Baker, an important figure in the architectural profession both in South Africa as well as in the commonwealth.
 - For the crisp clean neoclassical architectural language of the memorial itself.
 - As an example of Bakers architectural and its relationship to his other work, particularly the Union Buildings (a declared national heritage site) with which it shares formal and conceptual similarities.
- Social significance:

The site is of social significance to the following groups:

 - The general public of South Africa as a representation of the country internationally.
 - To the South African Defence Force for its association with the military and as a site of battle.
 - To the families of those who fought in the Battle of Delville Woods as well as the families of those who fought in the other battles commemorated in the museum.
 - To other nations who took part in the battle
- As a site of memory:
 - The site acts as a physical point of memory and commemoration of not only the battle but also of South Africa's involvement in various international conflicts.
- Spiritual significance:
 - Due to the sites association with the adjacent cemetery.
- Due to the site being the place of death and the loss of a number of lives.
- For the memorial and museums association with and representation of South Africa.
- The significance describe above rests in various components that make up the site. These however have varying degrees of significance.
 - The natural environment and physical site
 - This is of great importance for all aspects of significance.
 - Memorial
 - This is of great importance for all aspects of significance.
 - Museum
 - The physical structure of the building is of limited significance beyond its general aesthetic and compositional role on the site
 - The contents are of importance, particularly the bronze panels, as they are a means of communicating the significance of the site and the countries international standing. This does not however mean that these cannot be updated and evolve over time so as to maintain their significance.
 - Cemetery
 - Although it falls outside of the bounds of the site and is not the property of or under the jurisdiction of South Africa the cemetery and its relationship to the site/memorial is of great importance.

7. NATURE OF THE WORK TO BE UNDERTAKEN

The work that is proposed to be undertaken at the Delville Wood Memorial is made up of three parts, namely the new memorial/roll of honour, the access pathway and the refitting of the museum display. The proposed works are described in more detail below.

(Note: the description below should be read in conjunction with the notes on impact and mitigation included in Chapter 9 as well as the drawings included in Appendix B of this report).

EXISTING MEMORIAL

The existing memorial will remain untouched. The current process of maintenance will continue

NEW MEMORIAL

The new memorial will consist of a roll of honour of the names of all who lost their lives in the First World War, approximately 11,000 names. The names will include members of all the different South African armed forces including the Native Labour Corps which has not previously commemorated on the site.

Conceptually the aim of the new memorial was not to compete with the existing memorial or museum. It was understood as being more a part of the landscape of the woods and battlefield, recalling a trench in its form. The memorial is located behind the main memorial on the path between the memorial and the museum, respecting the symmetrical and axial layout of the site.

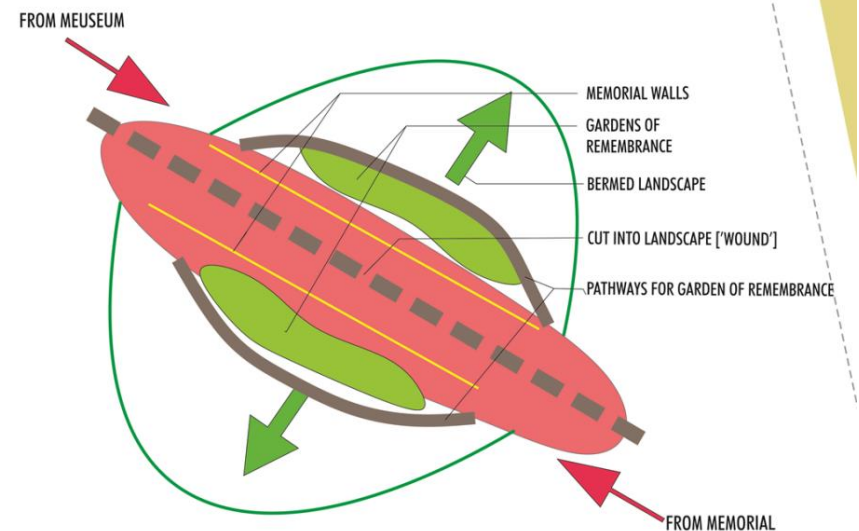
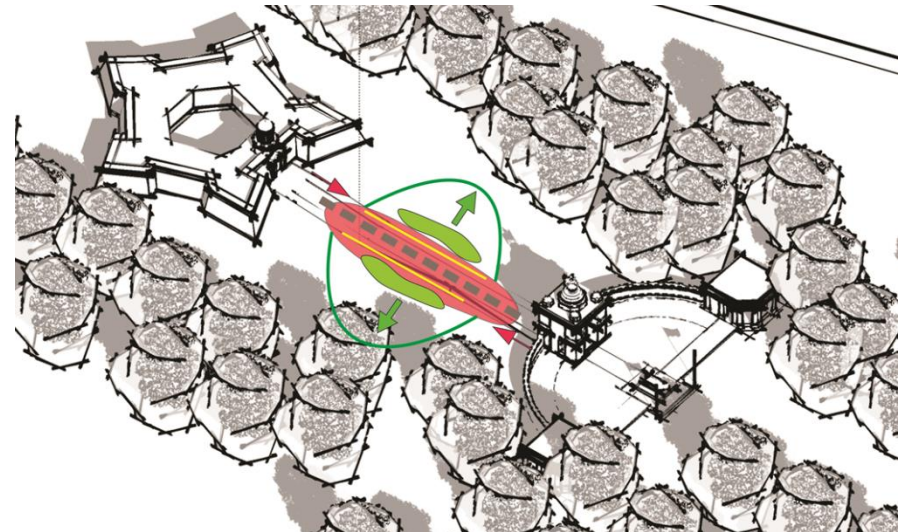
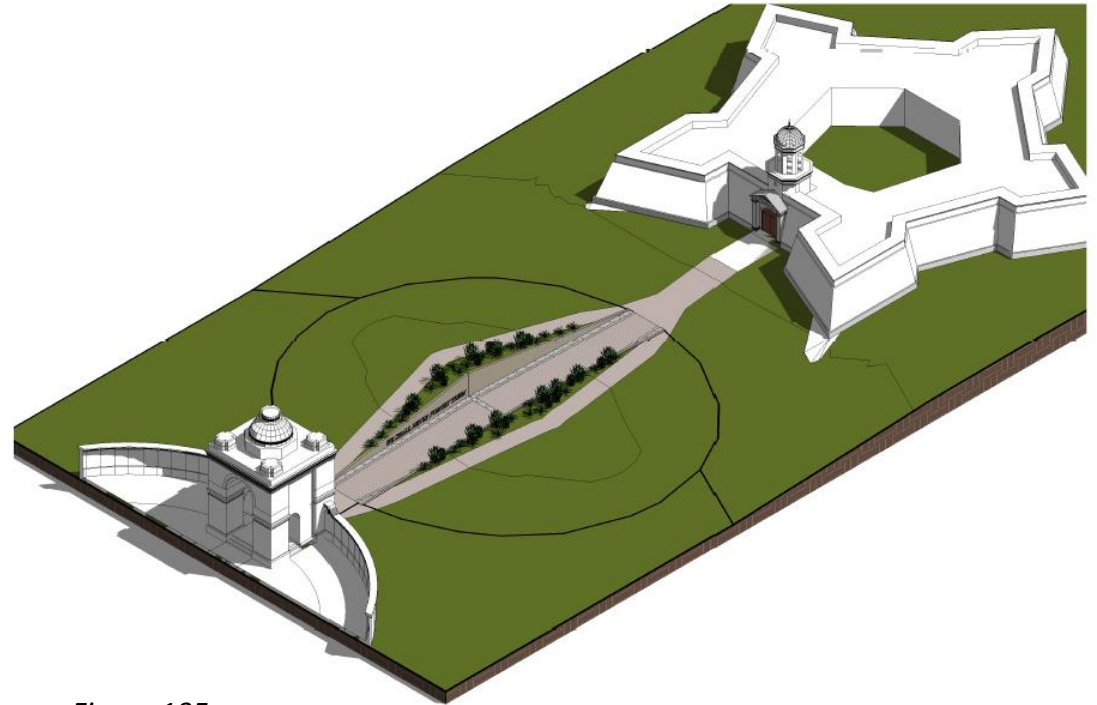


Figure 103 & 104:
Location diagram and conceptual diagram for the new memorial.
(Creative Axis)

The existing path is inclined by about 500mm and the surrounding earth raised by approximately 1300mm creating the experience, while walking along the path, of moving into and through a trench or of the memorial being a 'wound' on the landscape. The walls of the 'trench' are covered with sandstone panels into which will be engraved all of the names of those who lost their lives in the First World War in a non-hierarchical alphabetical order. The existing grass plain will be continued over the top of the memorial with a memorial garden being planted.

The memorial speaks conceptually to other well respected and celebrated precedents such as the Vietnam War Memorial in Washington DC by the architect Maya Lin.

The aim of the new memorial is to be experiential in its nature rather than triumphal, as was often the case with the traditional 'western' take on memorialisation. The power of the memorial comes through walking through it, experiencing the earth rising up around you, reading the list of names inscribed on the sandstone.



*Figure 105:
3D drawing showing the new memorial in relation to the existing memorial
and museum (Creative Axis)*

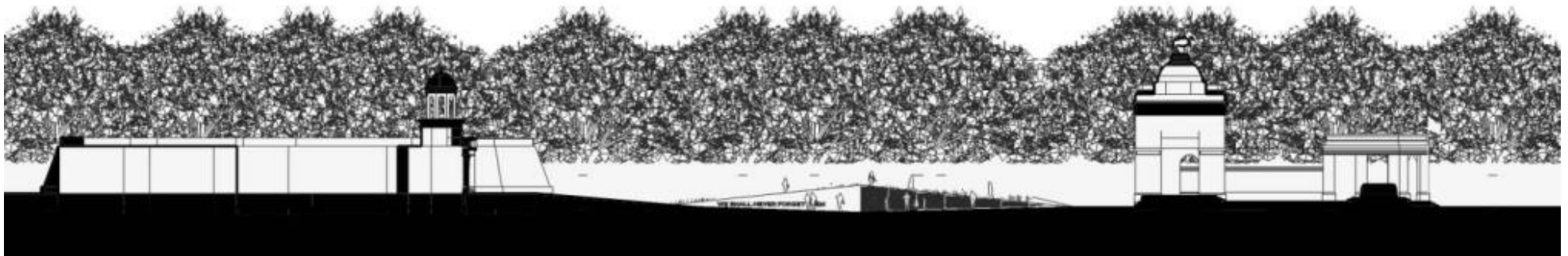


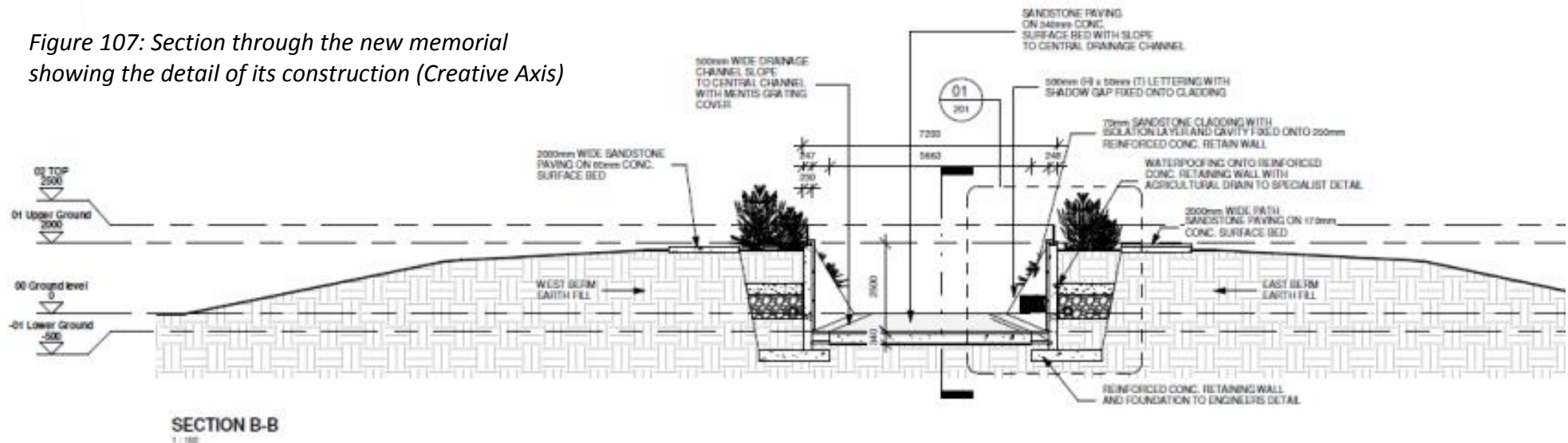
Figure 106: Section through the museum, new memorial and existing memorial (Creative Axis)

CONSERVATION APPROACH

The conservation approach of the new memorial has been broadly based on the idea of historical layering. Each of the various memorials on the site is viewed as its own important and individual historical layer. Each layer is of its time, distinguishable as such, but should still form part of a cohesive whole. Following from this the new memorial uses the same material language as the old being made of sandstone but is detailed in a clean and contemporary manner, clearly of its time.

In addition to this, adapting principles from the Burra Charter, the new memorial does not touch the existing but is rather free standing. While a permanent structure, dug into the earth, it is conceptually removable and reversible with its construction not affecting any of the existing structures or trees.

Figure 107: Section through the new memorial showing the detail of its construction (Creative Axis)



Access Pathway

The existing memorial and museum are located in the centre of the wood and are accessed by foot from the Ginchy/Longueval Road. The current access is up the grassed main tree line avenue of the memorial.

In order to allow for universal access to the memorial by disabled and mobility challenged visitors a new path is proposed. This path is proposed to run from the street to the main memorial and then the museum. The location of the path has been assessed. Initially the proposal was to run the path down the main axis. It was however decided that this would have too great a visual impact (see figures 112 - 114). The revised location of the path is to the side of the main axis in the avenue of oak trees. This is described in chapter 9 on mitigation below.

Museum

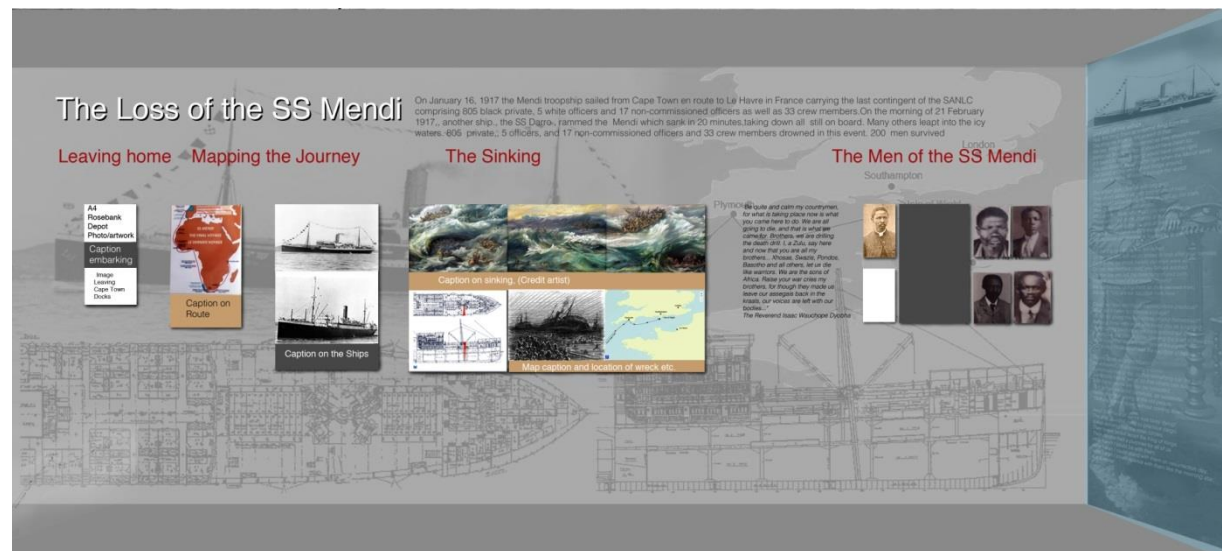
The current museum display is made up of two different components: bronze panels commemorating World War 1 and 2 (see figures 86 – 89) and museum displays in the 'bastions' of the building. The proposal is to update these museum displays, which date from the 1980s, to tell the full story of South Africa's involvement in the wars commemorated.

The intention is also to make the museum displays more representative, acknowledging both the tragedy of war as well as the previously unacknowledged input of non-white South Africans. The bronze panels will remain untouched. The museum displays will however be re-curated and it is proposed that images be placed on the glass facing the courtyard, filtering the light and adding to the narrative of the museum.



*Figure 108 (top):
Conceptual images showing images on the glass
Opposite the existing bronze relief panels
(Anix Consulting)*

*Figure 109 (bottom):
Example of the updated museum display
(Anix Consulting)*



8. CONSULTATION

The following consultation has been undertaken:

- SAHRA has been consulted by the project team throughout the design of the proposed memorial and the updated museum displays
- An advertisement was placed on the notices section of the Heritage Portal (www.theheritageportal.co.za). A copy of this advertisement is included to the right.
- Classified adverts were placed in the following newspapers: The Star (Gauteng), The Cape Times (Western Cape) and the Natal Mercury (Kwa Zulu Natal). A copy of this advertisement is included to the right.
- There have been 5 requests to be registered as an interested and affected party. A list of the registered IAP's is included in Appendix A of this report.
- A copy of this report has been sent to all of the IAP's for comment. Comments received have been included in Appendix B of the report.

HERITAGE ASSESSMENT

The South African Government plans to make minor additions to the Delville Wood Memorial in Longueval, France to commemorate the 100th Anniversary of the battle in 2016. Any interested and affected parties are invited to register their interests with the Heritage Consultants, Mayat Hart Architects and Heritage Consultants by emailing info@mayathart.com before 21 October 2015

Figure 110: Heritage Portal Notice



Figure 111: Copy of the newspaper classified advert (www.wegotads.co.za)

9. ASSESSMENT OF IMPACT AND MITIGATION

Impact is assessed in terms of the cultural significance defined in the NHRA and expanded upon in the statement of significance.

THE NEW MEMORIAL

The impact of the new memorial containing the role of honour is as follows:

Conceptual Impact

LOCATION

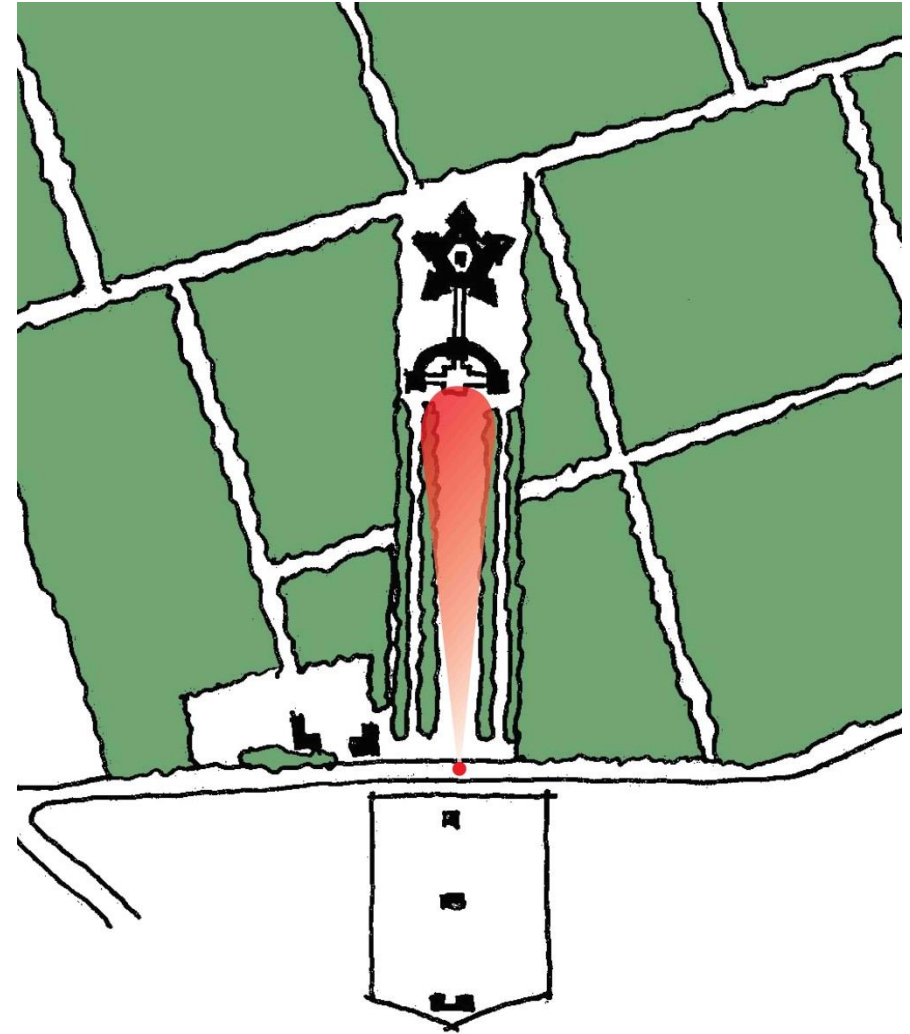
- Various sites for the location of the new memorial were considered. An early proposal for the location of the memorial at the entrance of the precinct (alongside the road) was deemed inappropriate due to their possible visual impact (see below).
- The decision to site the memorial behind the main memorial minimises the impact of the new memorial on the old.
- By integrating the new memorial with the axial layout of the existing memorial and museum it becomes integrated with them rather than unnecessarily juxtaposing with them, again reducing its conceptual impact on the memorial precinct.

DESIGN CONCEPT

- The design concept, that of a 'trench' or 'wound' dug into the earth, with the new memorial speaking to the scarred landscape of the woods is appropriate. It is both subtle enough so that it doesn't compete with the existing memorial and museum while having sufficient contrast in form to still have an appropriate effect.
- While using contrast to make sure that it is understandable as a new historical layer to the site, the conceptual design of the new memorial is still respectful of the existing layout and historical layering of the site. This in turn limits its impact.
- Early revisions of the design had a more elaborate system of paths leading over the berm up to the memorial garden. The impact of this has been mitigated in the final revision of the design with these having been simplified and using a contrasting material language, reinforcing the importance of the original axial path.

Visual Impact

- Important views of the memorial precinct are defined in figures 112, 113 and 114.
- Three critical vistas or views have been identified. These are as follows:
 - View 1 – the view of the memorial up the main tree line avenue from the road (figure 112)
 - View 2 – the view from the memorial down the main tree lined avenue towards the cemetery (figure 113)
 - View 3 – the view through the main arch of the memorial towards the museum (formerly to the cross of consecration) (figure 114)
- The visual impact of the new memorial on views 1 and 2 was mitigated by placing the memorial behind the main memorial, outside of the main tree line avenue.
- The placement of the memorial between the main memorial and the museum has the potential to have a negative visual impact. The original view has already been compromised through the introduction of the museum around the cross of sacrifice. The form of the memorial, set on either side of the path, partially submerged below the natural ground level and integrated with the landscape reduces this potential visual impact. In addition to this the change to the design of the memorial with the original glass balustrade removed has mitigated the

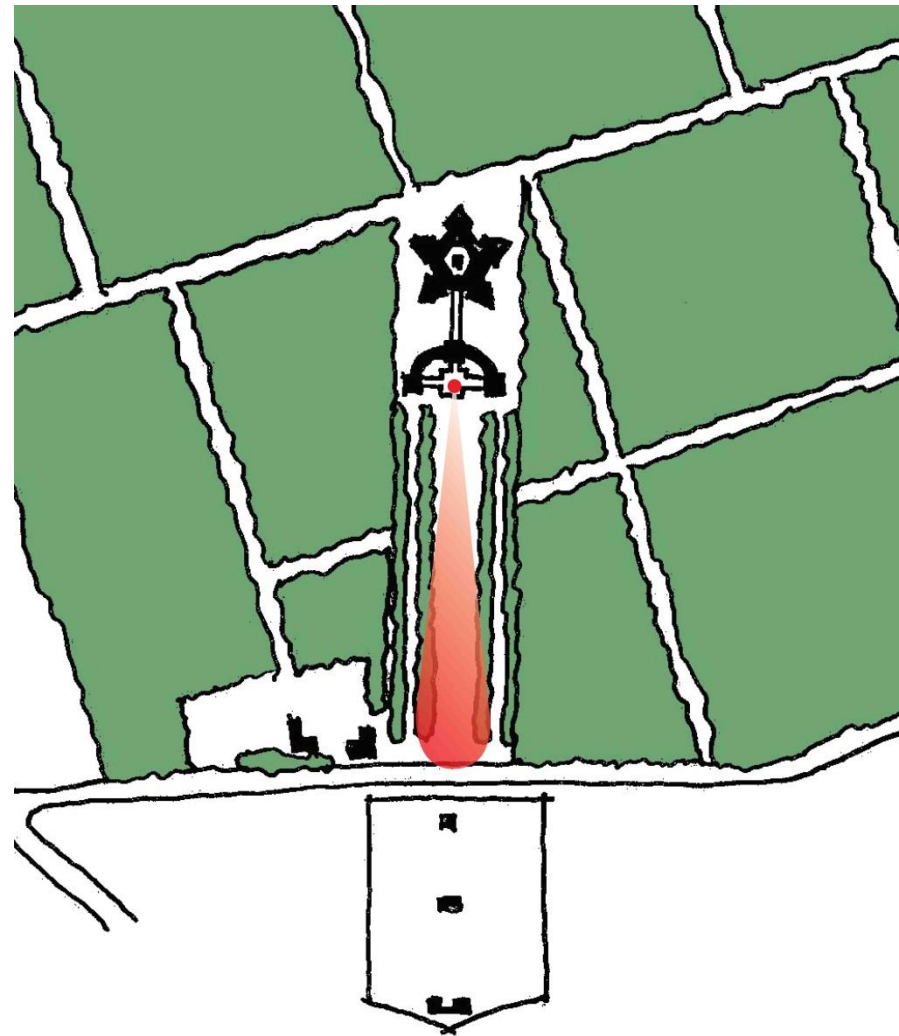


*Figure 112:
Critical View 1 of the main memorial from the road.*

potential impact (see figure 115). With these changes and considerations to the impact of the placement of the new memorial it is felt that the impact will be limited.

Material Impact

- The choice of materials has the potential to have a negative on the site.
- The choice of materials has however been carefully selected so as to limit this impact.
- The material palette for the new memorial takes from those already used on the site – sandstone as used in the memorial and museum, the reuse of the existing sandstone pavers etc. By reducing the number materials used the potential visual impact is also reduced.
- The materials will however be detailed in a crisp and contemporary manner so that they will always be distinguishable as part of the contemporary historical layering of the site.
- The use of sandstone will only be visible when the visitor to the site is on the path. The form of the memorial, with the earth bermed up against the memorial wall, means that when viewed from anywhere else on the site there will be little impact and will appear as part of the landscape. This will in turn reduce the potential impact.



*Figure 113:
Critical View 2 from the main memorial down the tree lined
avenue.*

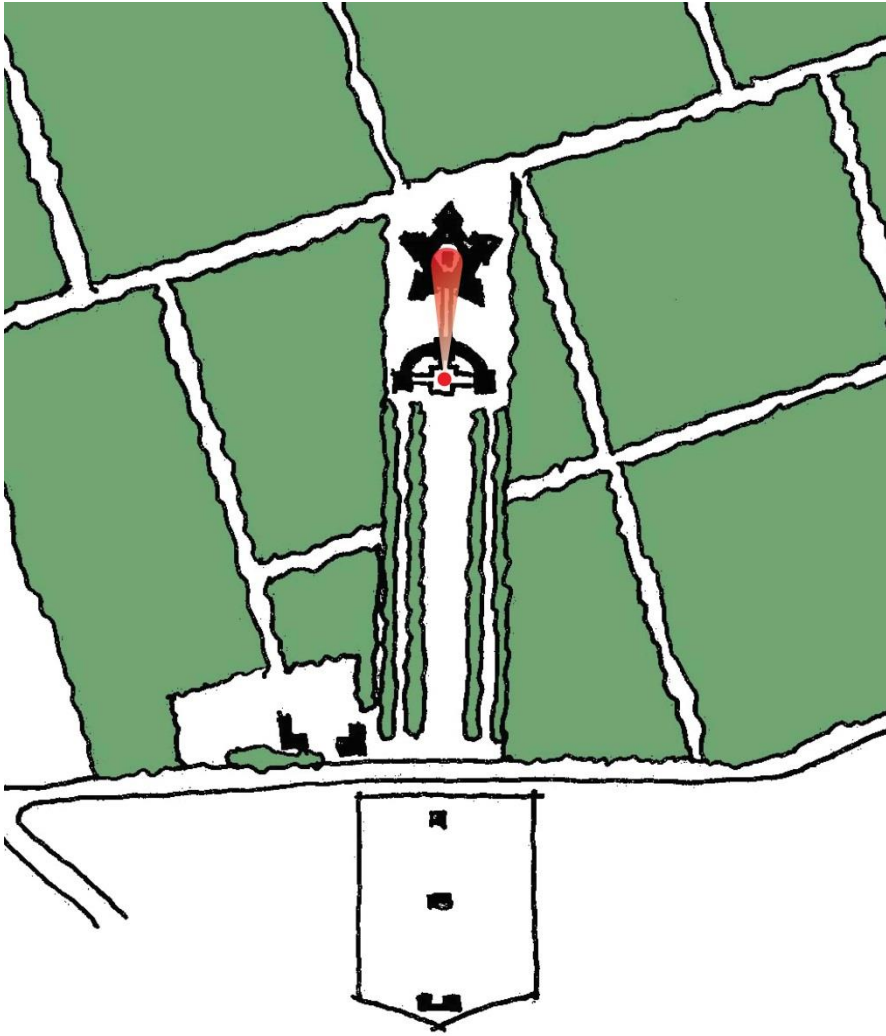


Figure 114:
Critical View 3 from through the arch of the main memorial
towards the museum (formerly cross of consecration)



Figure 115:
View of the new memorial through the arch of the main
memorial (Creative Axis)

Archaeological Impact

The site of the future memorial in Delville Wood is also the site of the battle. As such there is a high probability of the discovery of artefacts and items from the battle. Artefacts and two bodies were uncovered during the construction of the museum in 1984 and interred in the cemetery (www.delvillewood.com). The new memorial does however fall within the bounds of the original memorial precinct where the original terrain of the wood has been previously disturbed, both in 1926 for the construction of the original memorial and again in 1984 for the museum. The following mitigation measures are recommended:

- Excavations should be limited to only that which is necessary and should be kept within the limits of the existing memorial precinct.
- Any archaeological discoveries which may be made during the construction process must be dealt with in accordance with French Law.
- Any munitions, particularly those which appear to be unexploded, that are uncovered must be safely disposed of by qualified experts.
- Any artefacts that are recovered should be retained and possibly included into the museum display.
- Any artefacts that are retained should be done so following museological and archival best practice.

Social / Historical Impact

The Memorial site is of great social and historical importance. The new memorial intends to address some of the areas where the current memorial is deficient:

- The inclusion of the role of honour at the site will address this surprising omission.
- The inclusion of all South Africans who lost their lives in the war (including the Native Labour Corps) will address this intentional omission of the original memorial.
- The inclusion of both of these will add to the social and historical value of the site.
- The form and placement of the building will add to the experiential quality of a visit to the site which will add to its positive social / historical impact.
- The addition of the new memorial is envisaged to have a general positive impact on the memorial site as a whole.

NEW ACCESS PATH

Visual and Conceptual Impact

- The views up and down the main tree lined avenue have been identified as being the most important of the site.
- The location of the new access path along the main axis of the tree line avenue, while in keeping with the existing symmetrical layout of the memorial precinct, will have a negative effect on these views (see figure 117).
- In order to mitigate this impact it is recommended that the access path is located either to the left or right of the main avenue behind the first line of trees (see figure 118).
- This will minimise the visual impact while still allowing for accessibility from the main entrance.
- The proposal to make the new pathway out of the same material (sandstone pavers) as the pathway between the memorial and museum is desirable as this reduced the material palette on the site and the associated impact.

Archaeological Impact

- The construction of the proposed path will require limited shallow excavation.
- The path will also be located within the existing memorial precinct.
- There should be limited archaeological impact. The same precautions should be taken as with the construction of the new memorial.

Social / Historical Impact

- With the proposed mitigation of the visual impact the new path by moving it off axis to the right of the main tree lined avenue the historical impact will also be mitigated.
- Improved access to the memorial for the mobility impaired, particularly in the rain, will add to the memorial's social inclusivity and significance.



Figure 116: View up the main tree lined avenue towards the memorial



Figure 117: View up the main tree line avenue with proposed access pathway located on the central axis. Note the visual impact of the pathway.



Figure 118: View up the main tree line avenue with proposed access pathway located behind the first line of trees. This reduced the visual impact of the new access path.

MUSEUM

- While the museum building is less than 60 years old and not protected under the NHRA the impact of the changes to the exhibition need to be considered. The impact needs to be particularly considered where it has the potential to impact on the 1926 cross of consecration located in the courtyard of the museum.
- The re-curating of the exhibitions in the bastions of the museum will update the existing exhibition and address some of the deficiencies and omissions. This will generally have a positive impact on the experience and understanding of the site as a whole and will have little expected impact.
- Any artefacts that form part of the current exhibition that are not reused in the new display should be properly archived at the site or in a suitable facility following international archival best practice.
- The proposed displays on the courtyard glazing of the museum has the potential to add to and contrast with the information already displayed in the bronze relief panels which could add positively to the experience of the museum. The displays could also obscure the views into the courtyard and the Cross of Sacrifice located therein. This would have a detrimental effect on both the experience of the museum as well as the site as a whole.
- Additional detail of these parts of the museum display needs to be provided in order to fully understand the impact. The recommendation is that these display panels included fully translucent panels, particularly those on the main axis of the museum/site and at the entrance of the museum.
- If the panels are carefully designed to allow for this visibility the potential negative impact on the significance of the museum, cross of sacrifice and the site as a whole will be mitigated.

10.CONCLUSION

Delville Wood, both the memorial and the wood itself are undoubtable important heritage resources and are of high cultural significance to both the South African as well as the international community. This cultural significance, as can be seen from the statement of significance, lies in various aspects of the site and the structures located therein.

The history of the site, as a site of battle, as a burial site, a site of memory and national identity is also of importance. The evolution of the site in terms of these is part of its significance and new layers of memory, commemoration and celebration and definition of the South African national identity form part of the value of the site.

The assessment of the impact of the various interventions on the cultural significance of the site has shown that there is the potential for the interventions to have a possible negative effect. With mitigation this effect can be reduced or eliminated. With the proposed new memorial and access path these mitigation measures have already been included in the proposal. In addition to this the addition of the new memorial has the potential to increase the cultural and historical significance of the site.

The design of the new museum displays should have a limited effect on significance and again can add to the overall visitor experience and cultural significance of the site. Where a possible negative impact has been detected mitigation

measures have been proposed. If these are adhered to the impact should be limited.

This report therefore recommends that the proposed works at the Delville Wood memorial site be approved on condition that the mitigation measures recommended are addressed.

11. REFERENCES

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PERSONAL CORRESPONDANCE AND INTERVIEWS

- Mr T Masanabo, Curator Delville Wood Memorial. Interview 14 September 2015
- Mr Arthur Cutler, French Plans. Interview 15 September 2015.

ARCHIVAL RESOURCES

- Historical Papers, William Cullen Library, University of the Witwatersrand.
- UCT Photograph & Clippings Collections, Special Collections, UCT Libraries.
- Ministère des Finances et des Comptes, www.cadastre.gouv.fr
- South African History Online www.sahistory.org.za

12.APPENDIX

APPENDIX A

List of registered Interest and Affected Parties

APPENDIX B

Drawings of the Proposed New Memorial

APPENDIX C

Comments on the proposal submitted by IAP's

APPENDIX A

LIST OF REGISTERED INTERESTED AND AFFECTED PARTIES

- Terry Cawood terry@webafrica.org.za
- Ashley Lillie Ashley@ashleylillie.com
- Katherine Munro Katherine.munro@wits.ac.za
- Bridget O'Donoghue bodonoghue@telkomsa.net
- Natie de Swardt natiedes@telkomsa.net

APPENDIX B

DRAWINGS OF THE PROPOSED MEMORIAL

APPENDIX C

COMMENTS RECEIVED FROM THE IREGISTERED INTERESTED AND AFFECTED PARTIES

Only 1 comment was received from the call for comments from IAP's. This is included on the following pages along with the response to the enquiry.

The emails included show how the enquiry, dealing with the names included on the new role of honour, was satisfactorily dealt with. No further correspondence on the matter was received.

EMAIL 1:

From: Terry Cawood [mailto:terry@webafrica.org.za]
Sent: 12 January 2016 11:47 AM
To: brendan@mayathart.com
Cc: 'Ralph McLean'
Subject: Delville Wood Memorial

Hi There Brendon,

I registered as an interested party representing the South African War Graves Project, a volunteer organisation aimed at recording and photographing all South African War Graves. The Project has been busy for the last 7 years, extracting documentary evidence from the South African National Defence Force Archive to update incomplete records, correct errors in existing records and to track down missing names to update the various Roll's of Honour. The amendments and substantiating documents have been submitted to the Commonwealth War Graves Commission and many of these have already been accepted for recognition/amendment and these changes will, in time, be reflected on the various memorials. I note with concern that the Commonwealth War Graves Commission is not included in your list of Archival References/Resources supplied in the PDF document, as they are the recognised custodian of the memory of all WW1 and WW2 casualties, around the world.

You have also mentioned in your PDF document that there is a proposed WW1 Roll of Honour to be included in the alterations, which would have the names of approx 11 000 South African casualties. It is not clear to me how this figure was arrived at as we show approx 15 000 (which includes Rhodesians and South Africans serving in overseas Regiments). All existing records show various errors, such as spelling, date of death and Unit info (as it

seems the original RoH was copied from publication to publication) which we have been correcting using official documentation. As we have the most up-to-date and correct listing available, we are happy to share this information with your team to ensure the info displayed is historically accurate.

Regards

Terry Cawood
SA National Coordinator



<http://www.southafricawargraves.org/>

EMAIL 2:

From: Brendan Hart [<mailto:brendan@mayathart.com>]
Sent: Tuesday, January 12, 2016 12:03 PM
To: 'Terry Cawood'
Cc: 'Ralph McLean'; Bhavik; ivan@anixconsulting.com;
rhiyaan@anixconsulting.com
Subject: RE: Delville Wood Memorial

c 082 376 7884
e brendan@mayathart.com
w mayathart.com

Mayat Hart Architects & Heritage Consultants

Accredited Professional Members of the Association of Professional Heritage Practitioners (APHP)

Dear Terry

Thank you for your response.

The CWGC has been part of the consultation process with regards to the new memorial and the team has both met with and discussed the project with them.

The names included in the official South African roll of honour have been provided to the project team by the South African Heritage Resources Agency in consultation (I believe but stand to be corrected) with the SANDF. I have copied in this email the project managers and architect who have been liaising with the relevant parties regarding the names. They should hopefully be able to clarify how this was determined.

Kind regards,

Brendan Hart

BAS *cum laude* (wits) BArch *cum laude* (wits) MPhil CBE (uct) MIA
Principle Architect & Heritage Practitioner

First Floor 124 Ivy Road
Norwood

Delville Wood Memorial, December 2015
© Mayat Hart Architects & Heritage Practitioners

EMAIL 3:

From: Terry Cawood [mailto:terry@webafrica.org.za]
Sent: 12 January 2016 12:46 PM
To: 'Brendan Hart'
Cc: 'Ralph McLean'
Subject: RE: Delville Wood Memorial

Thanks Brendan, I will wait to see where they got the names from.

It is unlikely that SAHRA has any useful info beyond what is contained in the original RoH (which was compiled just after the war), and what is found on the Internet. As far as I am aware, neither they, nor the SANDF, have devoted any research into the missing/incorrect names. It is our Project who found over 1300 South African casualties who died in East Africa during Smut's campaign and were never recorded and SAHRA have never communicated with us to ask for details so it is unlikely they even know about them. It is our Project that has spent years at the SANDF Archive hunting for missing casualties and I have yet to see or hear of any researcher from SAHRA. According to their Archive Procedures, the SANDF do not conduct research.

Regards

Terry Cawood
SA National Coordinator



EMAIL 4:

From: Ivan Gabriel [mailto:ivan@anixconsulting.com]
Sent: 12 January 2016 03:48 PM
To: Brendan Hart; 'Terry Cawood'
Cc: 'Ralph McLean'; Bhavik; Rhiyaan Cupido
Subject: RE: Delville Wood Memorial

Dear Terry

Thank you for your interest shown and your willingness to share the information you have managed to assemble.

I have just returned from the Ditsong museum where we spent a week comparing a number of lists/databases of the soldiers of WW1, which included the CWGC's comprehensive list, for installation at Delville Wood.

We have managed to put together a list of 14 743 names, which includes about 606 unknown soldiers.

If you urgently send me your list of soldiers of WW1, I will forward it to our client so that it can be compared to the list we just compiled. Please note that to have the project completed before the 100 year anniversary of Delville Wood, we need to have a final list of names by the engraver by Friday 15 January.

On the consultation with the CWGC. They have been part of the process from the very beginning and we have been utilising their expertise on various levels. They have in fact, amongst others, given us their database to work from.

Thank you again for your interest, I look forward to your list and assure you that every effort is being made to ensure that every soldier's name is included on the memorial wall.

Regards

Ivan Gabriel
Chief Economic Advisor

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