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UNIVERSITY OF CAPE TOWN : AVENUE PRECINCT
RHODES AVENUE, AVENUE ROAD, MATOPO ROAD, RHODES DRIVE, MOWBRAY

HERITAGE IMPACT ASSESSMENT : STAGE 1
Volume 2
Detailed descriptions and assessment of edges, buildings and places

November 2000

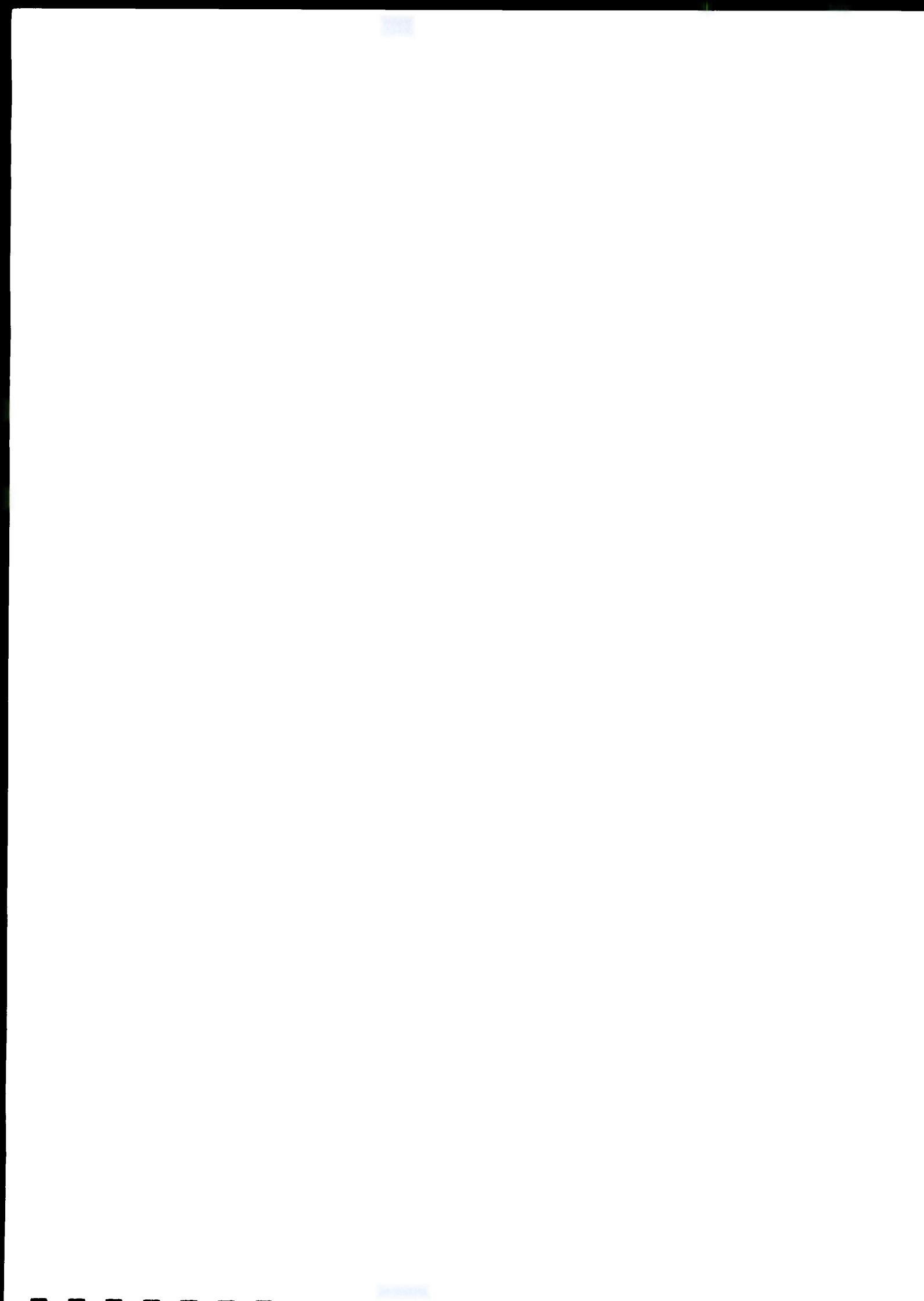
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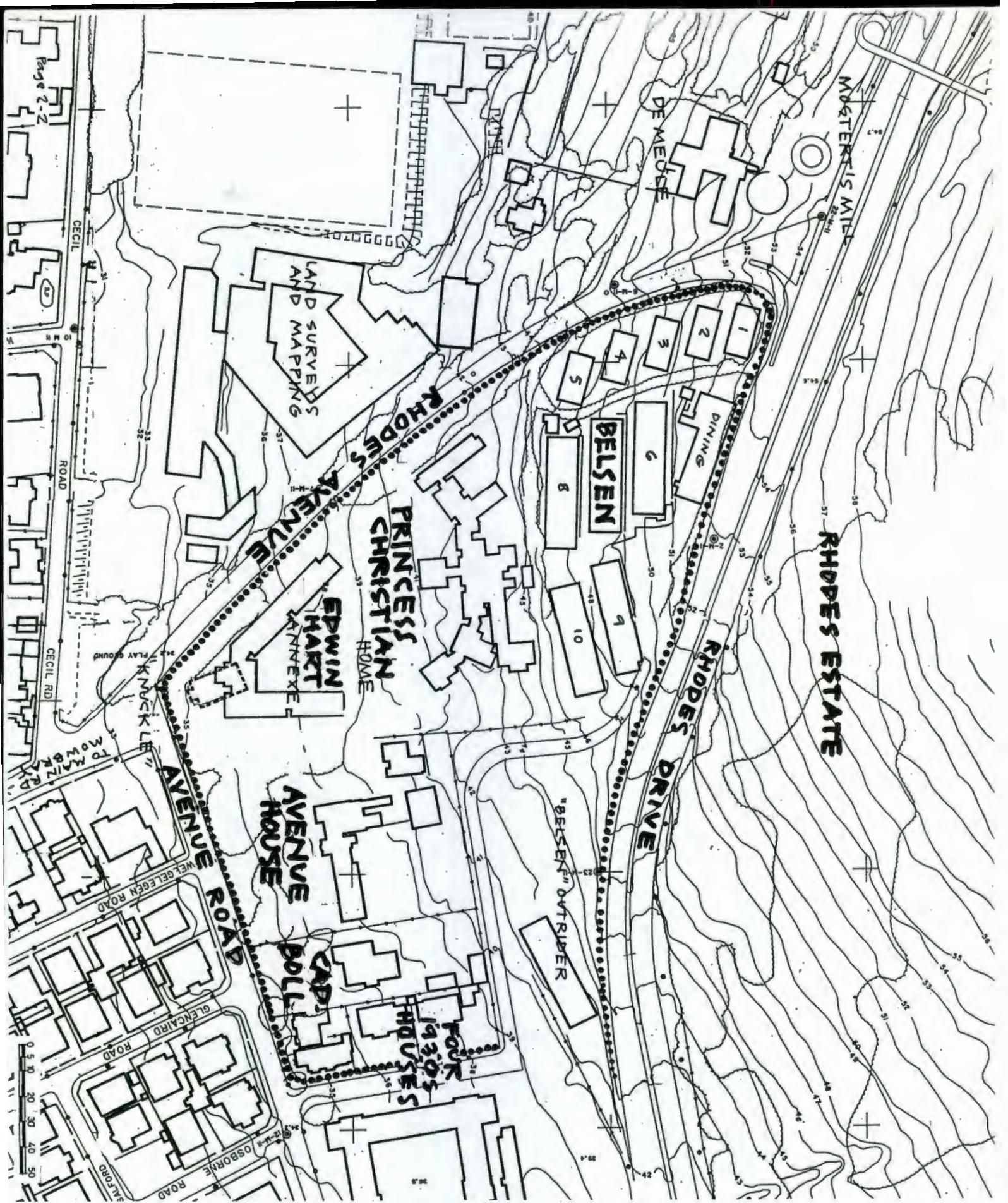
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INTRODUCTION TO VOLUME 2

In this album we discuss the various elements of the site in detail. Starting with the roads that surround the site and form its edges, we then describe each of the buildings. The standard order of discussion is

Name
Address
Restrictive conditions
Thumbnail description
Summary of significance

Social history
Building history
Form and architecture
Interior
Condition
Landscape
Spatial connections

Value and significance
Interested and affected parties
Design indicators

Summaries of the key parts of these descriptions are in Volume 1.

Opposite: Places in the Avenue Precinct area.

RHODES AVENUE

Thumbnail description

Curved road, partly tree-lined, running up the lower slopes of Devil's Peak between Main Road and Rhodes Drive.

History

Rhodes Avenue was historically one of two alternative approaches to Welgelegen farmstead from Main Road. An earlier road to the farm, visible on the 1796 map, split off from Main Road in what is now Observatory and followed an easy gradient across the slope. One senses the "pull" of Cape Town in the alignment of this road. As the local community developed, interlinkages between the farms became more important. By 1813 a second road had been made, very much on the alignment of the present-day Rhodes Avenue, which made a steeper but more direct connection to Main Road, and crossed it to link to Durban Road and the farms along the Liesbeeck. The intersection of Main Road, Durban Road and Rhodes Avenue, with the well-known Driekoppen Inn, became the nucleus of the village of Mowbray and an important hub of activity on Main Road.

By 1887 (according to Northcott) Rhodes Avenue had become the main approach to Welgelegen: the original road, which crossed several streams and must have been difficult to maintain in winter, petered out beyond the Welgelegen farm lands on the slopes of Devil's Peak. Northcott drew Rhodes Avenue lined with trees: double rows on the lower section where it ran between Varietas and Zorgvliet farms and a single avenue on the Welgelegen lands above. These are probably the oaks and old bluegums, remnants of which still line the road. By this time, the track that became Cecil Road ran along the upper boundary of Zorgvliet. Rhodes Avenue skirted past the Dutch Reformed Church (built on a subdivided property transferred to the church in 1873) and is shown joining the old road to Welgelegen somewhat abruptly.

The map of 1897 shows the beginning of the process of suburbanisation, with the 1873 subdivision of the lower slopes of Welgelegen

on both sides of Rhodes Avenue, and the present offset geometry of the Rhodes Avenue-Cecil Road-Avenue Road intersection. Varietas was subdivided shortly thereafter, and by the turn of the century the bottom of Rhodes Avenue had begun to take on a suburban character with Victorian villas alongside it.

In 1890 Rhodes purchased Welgelegen, including the subdivided erven on either side of Rhodes Avenue that had not yet been sold to others, and the upper part of the road itself. By the turn of the century, his influence over development in the area is clear — including the renaming after him of several roads, including Rhodes Avenue.

In the early 20th century there was little development along the upper part of Rhodes Avenue, which retained an essentially rural character. The triangular intersection with Avenue Road still had trees growing in the middle of it, screening the Mowbray Public School building. The Avenue bore left, passing between the Princess Christian Home cottage and Rhodes Hostel, both of which were set back from the road. At the top, it curved sharply around a pond, crossed a sloot and passed through the gates of De Meule, becoming the formal approach to Welgelegen. At the bend, a footpath continued upwards, crossing Rhodes' tree-lined carriage drive to a pedestrian gate and path to Rhodes Memorial. By this time, the circuitous approach to Welgelegen from the eastern side was also in use.

Subsequently, major increases in traffic repeatedly affected the upper end of Rhodes Avenue, while the rest of it remained largely unchanged. By 1936 a vehicle connection to Rhodes Drive had been built, with a central island apparently allowing two-way traffic. An avenue, possibly the remnant of the old road to Welgelegen, still ran behind the Princess Christian Home, but in 1946 it was obliterated by the construction of the barracks at "Belsen".

The last, and possibly most radical, change came with the c.1963 remodelling of Rhodes Drive as a modern dual-carriage highway, when the connection to Rhodes Avenue was changed to downwards only, and the parking area was built alongside Mostert's Mill. The gate to Rhodes Memorial, which had previously been opposite Rhodes Avenue, was moved to the foot of the pedestrian bridge and the direct connection between the avenue and the mountain was severed.

Characteristics

Rhodes Avenue has a sensuous character which makes moving along it a deeply satisfying experience. Because of its complex curves, the slope and the vegetation, it is experienced as a sequence, with alternating qualities of concealment and revelation, enclosure and openness, sun and shadow.

Starting at the bottom, the intersection with Main Road is not very prepossessing: despite the characterful grouping of corner buildings on three corners, including the old Driekoppen Inn, the large characterless block of the Shoprite building and the broad expanse of tarred pavement is overwhelming. However, immediately above it the streetscape takes on an intimate residential character, with the rhythmic spacing of garden walls and gates, the greenery of the gardens and oaks along the pavement, and glimpses of Victorian facades. After a slight bend, the space expands at the triangular Cecil Road-Avenue Road intersection. Here the view opens up to reveal the red-roofed Edwin Hart Annexe behind its hedge (making little of its commanding position), and the rugged backdrop of Devil's Peak. The gum trees along the edge of the small park on the left draw the eye into the shaded tunnel of the gum avenue, where the road bends upwards, offering a glimpse of sunlight and a further bend beyond.

The upper avenue is impressive and it is unfortunate that there are now gaps in the sequence of old gums. Young trees have been planted along the edge of the park to fill spaces, but a large portion of the metal boundary fence and the entrance buildings of the Land Surveys property are unscreened by trees, and stand out in the sunlight. There is also a gap on the right, which exposes part of the Edwin Hart Annexe behind an untidy collection of shrubs. Higher up, where the avenue is more complete, the rows of twisted old trunks make a place with a very strong presence. The dappled shade also breaks up the hard lines of the metal fencing.

The Land Surveys and Mapping building is an intrusive element in this environment, largely because of its scale and bulk. The most disturbing elements are not the buildings, but the heavy metal fence and the entrance buildings and canopy. More planting along the boundary would help tremendously to screen these elements and soften their impact. The

Opposite: Lower sequence of Rhodes Avenue

Top left: Rhodes Avenue below the Cecil Road/Avenue Road intersection.

Bottom left: Rhythmic garden walls, greenery and oaks along the edge of "Varietas" suburb.

Top right: The triangular intersection ("knuckle"), with key view of the Edwin Hart Annexe with Devil's Peak as backdrop. Rhodes Avenue peels off into the shade of the gum avenue.

Bottom right: Looking down, with the knuckle on the left and the quiet little community park on the right.

Overleaf p2-7: Middle sequence Rhodes Avenue

Top: A long gap in the gum avenue exposes the intrusive Land Surveys and Mapping fence and building, which destroys the character of this section of the road. The Edwin Hart Annexe retains a half screen of untidy shrubs.

Bottom left: Where the avenue resumes, dappled shade breaks the lines of the fence.

Bottom right: Above the gums the view opens up. Note the fine hedge on the left.



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replacement of avenue trees, together with hedging and/or climbers along the fence would be in keeping with the patterns elsewhere in the street. It is notable that the tarred pavement on this side of the road ends at the entrance of Land Surveys: beyond, there is uneven bare earth between the fence and the kerb. The pedestrian path only starts again beyond the entrance to De Meule. On the right, a narrow tarred sidewalk continues next to the trees, all the way past Princess Christian Home and University House, joining that of Rhodes Drive.

Beyond the Princess Christian Home the avenue ends and the view opens over De Meule, revealing Devil's Peak as one rounds the corner. Both the police house and University House (Belsen) have hedges, the latter now with UCT's characteristic green metal fencing.

Rounding the curve, the view opens full onto Devil's Peak, with Rhodes Memorial framed by trees in the middle distance. The single storey barracks of Belsen stepping up the hill on the contour, and offset along the curve, frame the view on the right. In the foreground, the historical connection of Rhodes Avenue to Welgelegen has been overwhelmed: the road sweeps past to the parking lot at the head of the road and the Rhodes Drive off-ramp. The relationship is further undermined by the boundary treatment at De Meule: the crudely detailed high wall, heavy metal fencing and gates which obscure the richly-textured historical walls and gates, and inappropriate "suburban" planting patterns (such as the flower beds and fan palm on the corner) are utterly inappropriate. Moreover, they detract from the integrity of the wall of the threshing floor alongside. The recent "prettification" of the grounds of Mostert's Mill, with its rose bushes and flower bed-lined paths, is perhaps questionable but may be accepted as part of its revived role as an important tourist attraction, even if not entirely in keeping with its historical character. The area of the intersection would benefit greatly from some coordinated urban design and landscaping to recapture some of its historical meaning.

Spatial connections

Historical connections: Main Road to Welgelegen farm; Welgelegen Farm to Liesbeeck farms.

Primary connections: links Main Road to Welgelegen complex; to Rhodes Drive; and (pedestrian) to UCT, Rhodes Estate and Memorial, Devil's Peak.

Functional connections: Rhodes Drive to Main Road (one way only).

Cecil Road-Avenue Road - important junction with knuckle space and park.

Values and Significance

Rhodes Avenue was the main approach to Welgelegen and Mostert's Mill during most of the nineteenth century and is an integral part of that historical complex. With its curved alignment and avenues of oaks (in the lower part) and gums (in the upper) it still retains some of the informal qualities of a rural road (particularly in the upper part), which should be retained and could be enhanced. The triangular intersection with Avenue Road and Cecil Road is a space with potential to be better articulated. The park is a community asset. The avenue of old gums is highly significant as an historical remnant and visual/experiential element - despite the intrusive boundary treatment of the Land Surveys property. Views upwards from the end of the avenue are important in establishing the relationship between the Welgelegen complex and its farmlands, later Rhodes Estate, and the mountains beyond. The relationship to the Welgelegen complex and approach to Welgelegen via the gates is of outstanding significance but is severely damaged by the (fortunately reversible) security measures around, and "suburbanisation" of, De Meule and its grounds.

Design indicators

Characteristics that should be enhanced and complemented:

Lower part: oak avenue; rhythmic boundary walls; front gardens.

Knuckle (triangular intersection): potential to articulate the intersection as an urban space (related to the park) - traffic engineering considerations should not take precedence; prominent view of Avenue Precinct site at Edwin Hart edge (entry?); open view of mountain; park.

Above Avenue Road: Rural character - gum avenue; soft, informal and rough boundary treatment (hedges, fences, timber gates) and surfaces; intrusive metal railing fence;

sequential views (light and shade); open view of mountain at top; the approach to the avenue leading to Welgelegen past De Meule is currently spoilt.

Rhodes Drive intersection: Important view of mill; small parking lot but parking for high vehicles could obscure views; coordinated urban design and landscaping could recover meaning.

Opposite: End sequence of Rhodes Avenue

Bottom: Rhodes Avenue curves past De Meule on the left and Belsen on the right.

Centre right: The parking area, with magnificent backdrop.

Top right: Mostert's Mill would benefit from improved landscaping in the foreground.

Top left: The impressive gates and avenue ...

Centre left: ...are ruined by crude security measures.



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AVENUE ROAD

Thumbnail description

Straight, relatively wide suburban road running from the triangular intersection at Rhodes Avenue to Forest Hills flats.

History

Avenue Road was laid out along the boundary between Welgelegen and Varietas to give access to the lowest row of plots in Mostert's 1873 subdivision of Welgelegen. By 1887 the Dutch Reformed Church had been built on the corner of Rhodes Avenue, but Avenue Road did not yet exist. It appears first on the 1897 map — with a downward crank beyond Varietas, after which it cut right across to the Malay cemetery in Observatory, stopping just short of the Main Road. This map shows other roads in the subdivided area which were never built and appears to reflect a subdivision plan that was never fully realised, prevented by Rhodes' purchase of the higher plots. However, Avenue Road must have been at least partially in place by this date because Avenue House and Cadboll had already been built.

The first reliable depiction of Avenue Road is Braine and Drake's 1902-1909 survey (Volume 1, page 21). The little Mowbray Public School building with its double steps has replaced the church on the corner. The old agricultural sloop between it and Avenue House is piped under the road, vented by the shaft that still stands on the pavement. Avenue House and Cadboll stand commandingly in their large gardens, behind walls with separate carriage and pedestrian gates. Avenue House appears to have a hedge behind the central portion of wall, screening the lawn. Beyond them, somewhat incongruously, are the utilitarian sheds of Reid's yard and the clay pit and brickfields. The subdivision opposite is in a state of transition, with smaller plots being carved out around two large pre-existing houses which face down the slope. One of these, with large grounds, backs onto Avenue Road, with access from Osborne Road — which is pencilled through the site, perhaps indicating that part of its grounds had already been subdivided. Apart from Saxelby

House (the Film School) on the corner, there are no other houses along the lower side of the Avenue Road, which must have had a half-made, rural character.

By 1936 the "Varietas" suburb was largely completed. The eastern side of Avenue Road was lined with neat villas with gardens and low walls, paired between the intervening streets of the grid. Matopo Road was cut through part of Reid's building yard, and the houses next to Cadboll had been built. Avenue Road ended at the clay pit, which was surrounded by trees (see the aerial photos Volume 1, page 23). During the 1950s flats were built on the remainder of the building yard and around the brickfields. The character of the street has not changed significantly since.

Characteristics

For a suburban street, Avenue Road is straight and wide and fairly level with a modest hump. It is consequently experienced directly and as a whole, so that the continuity of the boundary elements is particularly important. The western side is dominated by the strong rhythm of the boundary wall in front of Avenue House and Cadboll and the dense, park-like greenery of their front gardens, both of which are very strong character-giving elements. The cohesiveness of the eastern side, with its regularly-spaced hipped-roof houses, front gardens and low boundary walls, is currently weakened by the few high boundary walls along its length, which have a negative effect on the otherwise open character of the street. The view southwards is closed by the greenery of the gums around the park, while northwards it opens out over the hockey field, with the new Heart-lung Institute building as its termination. Close to, the extreme northern end of the road has taken on a somewhat "caged" character as a result of UCT's security fencing, and is out of character with the rest of the streetscape.

Spatial connections

To Rhodes Avenue and via Osborne Road to Main Road.

Values and Significance

Avenue Road is a streetscape of very strong character which, because of the straightness, width and level of the road, is a unified

composition. The road acts as a seam between two different conditions. The park-like gardens, large trees and rhythmic walls of Avenue House and Cadboll are very important elements of character on the western side, as are the low boundary walls, gardens and regularly spaced, similarly-styled houses on the east (the character is being eroded by the construction of high boundary walls).

Design indicators

Characteristics that should be enhanced and complemented:

Existing boundary elements, soft greenery and openness, retain and restore walls and front gardens of Avenue House and Cadboll; retain (possibly reflect) pattern of low walls, small front gardens and rhythmic spacing of houses opposite. UCT security should be as discreet as possible: preferably integrated with buildings rather than perimeter fencing, and if the latter, screened with hedges.

Illustrations opposite: Avenue Road

Top left: View from the knuckle. Avenue Road with the rhythmic fencing of Avenue House to the left (the cast iron inserts are removed to safe keeping) and park-like gardens. is a unified composition.

Top right: Looking the other way. Avenue Road acts as a seam between two different conditions — the large gardens of Avenue House and Cadboll (right) and the low boundary walls and similarly styled houses of "Varietas" suburb. High boundary walls are spoiling this character.

Bottom left: View from Forest Hill flats. Avenue Road runs top left to bottom right.

Bottom Right: Continuation of Avenue Road past Forest Hill and Varietas flats, with the axial view of the Medical School's Heart-Lung Institute.



RHODES DRIVE

Thumbnail description

Dual carriageway which runs around the lower slopes of the mountain and connects the city to the Southern Suburbs.

History

From before the early days of colonial settlement until the end of the nineteenth century, Main Road was the principal route from Cape Town to the south peninsula. With the introduction of regular public transport, first trams and in the 1860s the nearby railway, the formerly rural villages became easily accessible and suburbs developed along the route.

When Rhodes acquired his estate at the end of the nineteenth century he built a tree-lined carriage drive through the parkland he was developing above the Main Road. Rhodes' carriage drive connected his properties from Mowbray ridge to Newlands, and was freely accessible to the public.

In 1911 De Waal Drive was built above Woodstock as a scenic route, connecting Rhodes Drive to the city and creating an alternative route to the Main Road. The drive was crossed by various connecting routes between the urban area below the drive and the mountainside above it: the path from the head of Rhodes Avenue to the Memorial (the favourite route of picnickers walking up from Mowbray Station), the old avenue between Welgelegen and the cemetery and the road between Groote Schuur and the Memorial.

The construction of the University of Cape Town on axis with the Summer House and Japonica Walk gave the Drive a new character, integrating it into a larger, formal composition. In the first half of the 20th Century Rhodes Drive was a "parkway" which wound through the landscape and had an intimate connection to it. The Drive followed the natural gradient and contours of the land and was lined with oaks. Concern about increasing traffic congestion led to the reconstruction of Rhodes Drive as a dual carriageway in accordance with modern engineering standards, c1961. The character of the route changed radically: the wider double carriageway and central island required the removal of the flanking oaks, and major earth-

works included cutting into and building up the natural slopes with banks and retaining walls. Underpasses, overpasses and "clover-leaf" intersections altered the nature of the previously direct connections to surrounding streets and the university. The direct, on-grade pedestrian link from the top of Rhodes Avenue was replaced with a bridge to the east (probably to protect the view of Mostert's Mill from the western approach). As a result, the old gate and path on the mountain side of the Drive also had to be moved eastwards. The direct connection between Welgelegen and the cemetery was destroyed by Rhodes Drive itself and the new UCT approach road. Rhodes built his carriage drive as a connector, giving access to the environment through which it passed. At a local scale, the 1960s modernisation created a barrier between the mountainside above and the historical farmsteads and residential areas below it. Clearly, it is also an essential metropolitan route which not only facilitates movement on a wider scale but, for people using it, has special qualities that have led to its being identified as an important scenic route¹.

Characteristics

Rhodes Drive is designed for fast vehicular movement. The curves, falls and rises of the road as it runs around the lower slopes of the mountain are cut and filled, and the road is well cambered to facilitate smooth driving. The hills and curves offer the driver constantly changing views — upwards, of the mountain backdrop and foothills, framed at times by the stone pines on the slopes, and downwards of the cityscape with various intervening foregrounds which in the vicinity of the site are mostly green (trees, banks, ivy-clad walls). This experience is a function of movement, and cannot be accessed except from a vehicle. The UCT site is in a sensitive position in relation to downward views.

From the north, crossing the bridge over the N2 the view opens up across the site, which appears as a soft backdrop behind the hockey pitch and Forest Hill Flats. Closer to, Cadboll and Avenue House are vertical landmarks in the greenery. Because of the drop in level and the edging wall, (now with UCT's green metal fence on top) only the roofs of Belsen are visible in the foreground, with trees behind. The view of Mostert's Mill, possibly one of the most significant on the whole route, emerges from behind the fence and is initially partially ob-

scured by the loquat tree on the corner.

From the south, the site is less visible. The view of the mill is obscured by the dense greenery of Welgelegen and the bridge, and it emerges quite suddenly on the left as one passes. The green roofs of Belsen form a relatively discreet backdrop. Views of the buildings on site are largely obscured by the wall, but a view of Avenue House and Cadboll appears momentarily on the right. Opposite the site is a grassed bank where the road was cut into the slope, partially edged by a dense "hedge" of oaks (variety unknown), and partially by stone pines with meadows in the clearings.

On the ground, the road is experienced as a wide barrier, made hostile by high speed traffic, noise and fumes. It cuts off Rhodes Estate and the mountain from below, except for the important pedestrian bridge at Mostert's Mill. While there are pedestrian connections between the middle campus and upper campus, they do not give direct access to the mountain. The road is edged by a pavement alongside the wall above the site, with access to Belsen via a gate in the fence. The pavement continues past the Mill and pedestrian bridge. The speed of passing cars and lack of any barrier make the pavement feel narrow and dangerous, and it is also badly affected by noise and fumes. On site, the edge of the road is made by a retaining wall of varying heights which gives some sense of shelter from the traffic.

Spatial connections

Historical connections: Newlands Avenue to Observatory through Rhodes's parkland.

Primary connections: links the two limited-access roads from the City (De Waal Drive and Eastern Boulevard) to the N2 and Southern Suburbs; provides access to metropolitan institutions like Groote Schuur Hospital and UCT.

Visual: various views of mountain and Rhodes Estate on the upper side, and downwards over Cape Flats to Hottentots Holland.

Values and Significance

Rhodes Drive is historically important as a significant element in Rhodes' grand design of his estates. Apart from the environment through which it passes, it retains little of the qualities that it originally had as an oak-lined carriage drive through parkland. However, it has significant aesthetic qualities as a modern

scenic highway which, from the point of view of its users, contributes greatly to an appreciation and understanding of the special natural and cultural environmental qualities of the Cape Peninsula and the historical relationship of the mountain chain to human settlement patterns and activities (eg agriculture, suburbanisation, recreation, social institutions). In the vicinity of the site, it links and provides key views of several institutions and heritage sites of major importance: Groote Schuur Hospital, the Medical School and the University of Cape Town, Welgelegen, Mostert's Mill, Rhodes Memorial, Groote Schuur Estates and Groote Schuur itself.

Design indicators

A sequence of historic landmarks are a quality of this scenic drive. Mostert's Mill is one of them. It should not be obscured by parking for busses and there is an opportunity to enhance its visibility by cutting back the corner of the Avenue Road site at Belsen and improving the design of the Rhodes Avenue intersection. Another characteristic of the stretch is the changing view of the mountain and its sense of openness to the sky. Views downwards across and of the site should be carefully considered. This section of Rhodes Drive connects visually to Rhodes Estates' open glades and belts of Stone Pines; a landscaping opportunity exists for limited, localised planting of Stone pines on upper portions of the site. Noise from the road impacts on the western part of the site. The pedestrian route along the edge of the road above Belsen is unsatisfactory: consideration should be given to incorporating a pedestrian route in the site development (potentially linking to Medical School and a possible future link through the De Meule-Welgelegen avenue).

Top left: Settler's Way- joining Rhodes Avenue (bridge). Welgelegen's old farmland is immediately ahead. Turn left at the top to approach the site.

Top right: Rhodes Avenue going towards Settlers Way and town. The road passes by the cultural landscape (left) whereas once it went through it. Mostert's Mill (right) is a significant incident on its route.

Bottom left: Passing the outsider hut of Belsen: openness to the sky and views across the site.

Bottom right: Soon after, Mostert's Mill's sails become visible beyond the rise in the road but the complex is hidden till much closer to it.



Sahra Library

AVENUE HOUSE

Address

Avenue Rd, Mowbray. Erf 28428. North extension partly on erven 28428-9.

Restrictive conditions

1894: It shall not be competent to the purchasers nor to their successors in title to build other than first class houses on the said land of not less than the value of £650 pounds each (T2732/1894).

1941: Single residential zoning.

c1995: close to Scenic Route

c1998: Section 108 Conservation Area

c2000: adjacent Urban Edge (in rural/urban transition zone).

Thumbnail description

"A substantial and noble two storied late-Victorian villa with high slate roof, its entrance set between two full-height projecting bay sections, a simple balcony in between; c1895. An attractive garden wall with cast-iron insets between pier runs in front. Built by AB Reid, contractor and one-time Mayor" (Fransen and Cook 1980:92). Inside are several decorative fireplaces, fine teak joinery and panelling and other period features that extend from the reception rooms to the servant spaces. Behind it is linked by courtyard walls and gateways to outbuildings. Was the Chinese Association School from 1944 to 1980.

Significance summary

Considered Grade III+ by reason of

- Association with master builder AB Reid
- Association with Chinese community
- Typical example of grand Victorian double storey villa (with inappropriate side wing)
- Intact interiors, including rare service spaces.
- Rare authentic period service areas and courtyard link to outbuildings
- Forms ensemble with Cadboll and connecting gardens

- Contributes to character of Avenue Road
- The much altered end outbuilding in the courtyard is considered grade III for the contribution it makes. The outbuildings in the south west corner are not considered worthy of grading.

Previously considered CCC Grade 1. Recorded by Fransen and Cook. In Conservation Area.

Social history

Andrew Burnett Reid, who built the house for himself, probably to his own design, was the contractor responsible for Grootte Schuur house, the Woolsack, Welgelegen, St George's Cathedral, the Houses of Parliament, the Railway Headquarters in Johannesburg, Rissik Street Post Office and many other significant buildings². He also built Cadboll and several houses in the "Varietas" suburb. He was Mayor of Cape Town 1927-8 and had been Mayor of Mowbray before that, July 1902-August 1904³.

AB Reid was born in Scotland on 16 October 1857 and apprenticed to a builder in Aberdeen⁴. He came to Cape Town in 1880 and was involved in supervision of the Table Bay harbour works including the clock tower, setting up his own business in 1890⁵. "There were various master builders making their fortune during the years around the turn of the century [...] Perhaps the most prominent members of the trade were AB Reid and Co [¼] Reid had come to South Africa in 1880, remaining in Cape Town for nine years; he was then lured to the north by the prospect of the riches of Johannesburg, but only remained there for eighteen months owing to the unsettled conditions in the Transvaal. So, in 1890, he was back in Cape Town, remaining until 1904, when again the possibilities offered by Johannesburg encouraged him to open up an office there as well!" (Pictou-Seymour 1977:92).

It was called Avenue House in the 1901 street directory.

In 1938 Reid sold the property to Mr and Mrs Melt van der Spuy, who owned it until 1944⁶.

The Cape Town Chinese Association acquired the property in 1944 and set up a primary school⁷. A hall was added in 1950. "But because of our small numbers, the school was never a success", said secretary Bertram Lee⁸. It closed at the end of 1980 when the Chinese pupils, without publicity, were admitted to Cape

Department schools⁹. The Chinese Association moved to a new home at Valkenberg in 1999 when the property was sold to the University of Cape Town¹⁰.

Building history

According to Fransen and Cook the house was built about 1895. No building plans have been found. Reid and Co acquired the site in May 1894 and a house is mentioned when the adjacent site of Cadboll was transferred in January 1896¹¹. A bay window and porch was added to the side entrance on the east side in 1899¹². The architects were Tully and Waters, who designed Mowbray Town Hall. In 1905 alterations were made to the stables at the back¹³.

At that time the house had a simple flight of stairs in front and the present double gable arrangement. There was an extension on the right side with a projecting bay window on the north (later subsumed in the Chinese Association Hall), perhaps a sun-room. The 1899 south side bay and entrance are shown, and all rear extensions: the kitchen wings, ablutions (there were not yet sewer mains), the stables (extended to provide coach house, cart shed, cow shed and workshops – Reid evidently did not yet own a car), walls connecting all of these, as well as disconnected outbuildings in the south-west corner (now extended) and a shed in the north-west.

A 1946 plan shows the same arrangements (including the simple front stairs), gives detail about gateposts in the courtyard wall, and shows that the outbuilding in the south-west corner had by then been extended¹⁴. The rear boundary wall was extended to enclose more land at this time. The old wall on the original boundary was demolished in 1948, and one put up along the front of Cadboll¹⁵. The cast iron railings along Avenue Road were removed to safekeeping c1999¹⁶.

The end wall of the northern "sunroom" was demolished in 1950 and a new Hall added for the Chinese School (foundation stone laid 20.2.1950). A full search for all building plans 1913-2000 has not been made.

Form and architecture

Avenue House is a large, imposing two-storey house of grand and impressive scale. It is sited centrally on its large property, well back from

the road, with a generous front garden. Oriented eastwards, down the slope towards Avenue Road and the public realm, it is raised on a squared sandstone plinth which contributes to its stature.

The principal, double-storey outbuilding, originally the stables and coach-house, is set squarely behind the main house and linked with it by a courtyard with high walls, constituting part of the formal Avenue House ensemble.

Roofs:

The main block of Avenue House is under steeply double-pitched grey asbestos-cement slated roofs and ridge-cappings, which probably replace original Welsh slate.

The roof has two prominent, symmetrical barge-boarded gables facing eastwards, over double-storey bay projections. There is a similar gable to the back, north-west end. They are strongly articulated, with partial Arts and Crafts half-timbering. In the main roof on the south side is another gablet, much simpler, with a planted truss and finial. The side entrance porch below it, added in 1899, has a similar gable.

The back of the main building is an irregular amalgam of double- and single-storey building, under various roof forms. Among them are gable-end and hipped roofs of the main slate roof and lean-to corrugated iron to the service and staff areas.

Half-round gutters and circular down-pipes are asbestos cement, replacing cast-iron.

Walls:

Plastered, with fairly robust mouldings and detailing, which varies from face to face. There is strongly articulated quoining, moulded string-courses, plinths (above a coursed sandstone base), door and window architrave surrounds, keystones, cills etc. The elaboration is primarily to the front façade openings and absent or reduced on the other faces.

Surfaces are stipple-plastered on the east and north faces, otherwise ashlar-plastered or plain. There are numerous, tall and prominent moulded plaster chimneys.

Illustration opposite: Avenue House in 2000, a typical example of a grand and imposing late Victorian double storey villa. The strong symmetry does not extend to the openings.



Sahlin Library

Exterior doors and windows:

First grade Burmese teak, natural oiled finish. The large sash windows are 1 pane over 1 pane. The windows to the two eastern façade bays and the three small sash windows to the "sun-room" remnant of the original structure have paired louvered shutters. The main entrance door is five-panel with leaded side-lights and half-round fanlight; doors at the secondary, southern entrances and the rear portico are six-panel, the latter with a stained-glass leaded fanlight. Some good quality iron- and brass-mongery remains.

Eastern façade:

The principal façade has a single-storey portico bounded by the two symmetrical projecting gables with double-storey bays. Non-original full-width stairs rise up to the quarry-tiled entrance terrace. Four simple Tuscan columns on moulded square plinths support the composite timber entablature, which is much degraded by extensive loss of original cornice and architrave planted mouldings, modillions etc. It is presumed there was a balustrade or railings to the 1st floor terrace.

The strong symmetry established by the flanking wings, bays, and portico does not extend to the arrangement of the openings: the impressive entrance doorway, with its elaborate plaster moulding surround, is off-centre, with paired sash windows to its left and only one to the right. The upper floor openings are neither symmetrical, nor do they align with the ground-floor openings.

To the north of the principal facade, the single-storey parapeted "sunroom", with its raised stone plinth and three small shuttered sash windows is set back from the main façade. The hall extension is on the same plane, and the parapet moulding is continued across it. The large scale, horizontal proportions, industrial steel fenestration and lack of modulation of the hall extension are incompatible with the proportions and detailing of the historical building, and detract from it.

Northern facade:

The northern face is largely obscured by the large, parapeted hall, which attaches to and incorporates the original sun-room.

Southern façade:

The south façade of the house is symmetrically composed at the upper level, with a central gable over the tall staircase window and two equally spaced sash windows to either side. The ground floor side-entrance portico and porch is slightly off-set, due to the internal configuration of the main staircase. The projecting rectangular single-storey "bay-window" extension (an 1899 addition by Tully and Waters) is strongly articulated with under-scaled quoining and ashlar plaster, imposes heavily.

Western side, outbuildings, yards and walls:

The kitchen, service and staff areas comprise a double-storey lean-to attached to the rear of the main block and various single-storey lean-to structures and enclosed courtyards. They are contained between two parallel high walls that connect westwards to the coach house and stable block. These walls articulate up and down with slope or where they form the outer wall and parapet to outbuildings within, and include finely-detailed gate pillar cappings. A fine teak gate remains in the northern wall but the double gates to the eastern side are lost.

Stables and coach house

This outbuilding is set squarely behind the main house, off the service courtyard. The core of the original outbuilding was extended and raised in 1905. It is a substantial 1½ -storey building (ie the upper storey has low eaves) with main double-pitched roof ridge running north-south and two westward double-pitch roofs terminating in gable ends, one of which still retains a projecting hoist-beam. This plastered structure has been much altered internally, and almost all door and window openings have been altered and replaced. Nevertheless, with the service areas and courtyards, it constitutes part of the formal Avenue House ensemble and demonstrates the reliance of the inhabitants of the main house on substantial domestic, gardening and stable-hand staff.

Cottage/shed

The core of the building to the south of the coach-house appears on early plans of Avenue House, and was probably staff accommodation. The structure is much extended, altered and seriously degraded, and appears to be of little

architectural merit. A remnant of the original fine 7 foot red brick boundary wall, with interesting coursing and capped pillars to a wide gateway (with brick steps), runs from the coach-house behind this outbuilding.

Interior

The following description is based on limited and partial access.

The main entrance, circulation and reception spaces are of a generous scale and, where still relatively intact, are richly and elaborately detailed and finished.

The entrance hall gives access to various reception rooms and the principal staircase. It has an oak parquet floor and Burmese Teak wall panelling with Lincrusta embossed wall-paper above, elaborate cornices and coffered ceilings with Lincrusta to the recessed panels. The door and window openings have teak architraves and reveal linings, but almost all original internal doors are missing, replaced with unpainted hollow-core flush doors. The fine teak staircase has richly detailed and embellished newel posts and balustrade.

The main reception rooms are similarly finished and decorated, with considerable variation from space to space. Flooring is generally 6 inch (150mm) wide deal or Oregon pine t&g boarding with 9-12 inch (225 to 300mm) high composite moulded skirtings. Many rooms have Lincrusta panelling to the underside of a moulded timber dado rail. Ceilings include reeded t&g match-boarding, lincrusta panels contained by planted timber mouldings (to the underside of match-boarding) and some fine pressed metal panelling. Cornices are generally elaborate, composite timber mouldings, frequently dentilled, with some ornate, high relief plaster-cast mouldings. There are numerous cast-iron fireplaces with glazed tile inserts and moulded and/or carved marble or timber surrounds and mantels; some elements are missing, including surrounds and over-mantels which appear to have been recently forcibly removed.

The proportions of the first floor bedrooms and passages are equally generous but they are generally more simply finished. A number of the bedroom fireplaces have been removed and bricked up. There is considerable evidence of roof leaks and penetrating damp damage, particularly on the western and northern sides of the house.

Illustrations opposite: front and side

Top left: East façade from Avenue Road
Top right: East façade and hall extension
Bottom left: South side
Bottom centre: Side entrance porch
Bottom right: Detail of east and north corner

Illustrations overleaf p18: rear and side

Top left: Panorama from north-west. From left: rear of hall, rear porch, lone *Erithryna*, failed attempts at damp-proofing the back of the double storey service wing, wall to courtyard with some gateposts just visible.
Top right: The back, westward facing gable, and rear porch of the house.
Bottom left: Rear porch entablature with planted composite mouldings, modillions, etc.
Bottom right: View from south-east.

Illustrations overleaf p19: outbuildings

Top left: View westwards to Devil's Peak and brick gateway. The little outbuilding, left, is degraded (original portion under steep double-pitch roof).
Top middle: Oblique view eastwards through the brick gateway in the original western boundary wall.
Top right: Looking northwards into the service courtyard through a matching gateway and wall, here plastered.
Bottom left: The stables and coach-house from the north-west. Note the ridge hoist-beam, deteriorated barge-boarding and non-original fenestration.
Bottom right: The stables and coach-house from the north. The courtyard's connecting walls and gateways run left.

Illustrations overleaf p20: interiors

Top left: First floor, stairwell and passageway.
Top middle: Main stairwell and ceiling cornice detail.
Top right: Bay to dining room.
Bottom left: Fireplace to south study, an early alteration/ addition.
Bottom middle: Fireplace and surround in dining room. Note composite skirting, dado.
Bottom right: Fine moulded/ pressed metal cornice and ceiling.

Illustrations overleaf p21: interiors

Top left: Stairwell, carved teak balustrading off entrance hall.
Top middle: Oak parquet flooring, encaustic floor tiles/ quarry tiles to south entrance.
Top right: Moulded teak panelling and balustrading.
Bottom left: "Sunroom" fireplace and over-mantle.
Bottom middle: The 1950 school hall.
Bottom right: Main entrance hallway.











Most of the kitchen, pantry and service areas are intact structurally, and contribute to the integrity and legibility of Avenue House. Elements of interest include the service stair and much original joinery such as doors, windows and relatively rare cupboards, shelving and a marble pastry counter in the pantry. Some areas are damaged by damp ingress and/or degraded by inappropriate finishes. The kitchen yard is covered by a sub-standard, illegal roof.

Condition

Condition was difficult to assess adequately due to boarded openings and limited access to the interior. The main dwelling generally appears sound, although neglected. Parts are much degraded and in need of extensive maintenance, renovation and redecoration. Some of the interior spaces are in a disgusting state. The rear, service areas are generally in degraded condition, exacerbated by damp, but are relatively intact structurally and architecturally.

Loss of original fabric and authentic detail includes the roof slates and ridging, rainwater goods, exterior joinery and composite mouldings to porticoes. Internal losses include theft of almost all original panelled doors, much of the ironmongery, fireplace surrounds and mantels, and damage to trim and mouldings, etc.

Inappropriate and inferior alterations and enclosures are numerous, mainly to the rear of the building.

The stables/coach-house has been much altered, and is being vandalised as a continuing process. The adjacent little cottage/ shed is seriously deteriorated and degraded.

The hard and soft landscaping and garden areas are seriously degraded and still deteriorating. The Avenue Road boundary walling, pillars, gateways, and railings are in poor, deteriorating condition. Remaining railings have been removed to storage by UCT.

Landscape

The lawns and massive trees in front of Avenue House make a notable contribution to the streetscape, as discussed elsewhere.

The noble house sits well back in its garden, its boundary marked by the rhythm of garden wall piers with decorative cast iron inserts. (There was originally a hedge behind them —

seen c1907 in Braine and Drake and as late as 1945 in aerial photographs). The house sits square to the rear boundary and is centred on Devil's Peak, enhancing its formality. Because of the site geometry, the front boundary is at an angle, giving Avenue House a progressively larger garden than its neighbour, which enhances its stature. The symmetry of the house is reinforced in the garden by a central feature which still exists as a circular pond with a raised, round flower bed in the middle. Once it had a central palm tree (1945 aerial photo).

Juxtaposed with this formality, the trees and driveways are irregular, in accordance with the English garden tradition introduced to South Africa with the idea of the suburban villa¹⁷. Presently, the front garden is grassed, with an apparently random scattering of trees. The impression is largely that of unmanaged growth with a few mature specimens (e.g. the two mature palms (*Phoenix canariensis*) which may be the remnants of former intentional plantings. The strange combination and lack of ordering of the trees, and the poor condition of some (e.g. some *Erythrina*) collectively present a somewhat haphazard picture. But the dense sweep of foliage of the large Nitida figs (*Ficus microcarpa*) and the numerous *Erythrina lysistemon* form a picturesque sylvan band and screen across the front of the house. From both the front porch and the road, the soft greenery of the garden is a strong element of the character of the house. The driveway originally looped around the pond from the northern carriage gate to a drop-off point at the front steps and various paths meandered across the garden (Braine and Drake), indicating an informal, possibly picturesque, intention.

However, just as the features and details of the house are not well handled, neither is the formal/informal juxtaposition. The chief conservation feature is the general setting of the house and the value it adds to the suburb.

An eroded tarmac driveway leads up the southern side of the house, terminating at the gateway in the facebrick wall on the original western boundary. There is a large concrete apron against the southern side of the house. The partially stone-lined watercourse — the route of an early irrigation canal and shown as a "servitude slit" on Braine and Drake — still runs down inside the long southern boundary. There is a dense mixed hedge and line of trees behind, which appear to comprise remnants of deliberate plantings (especially the *Eucalyptus*),

and numerous plants seeded by bird-droppings from the telephone line overhead. The northern boundary to Cadboll is a 4-foot unplastered brick-and-concrete block wall.

The main back garden of the property comprises two flat terraces. The lower terrace — onto which the back of the hall and house open — is grassed, with one large *Erythrina* shading the rear portico of the house. The upper one is a tarmac tennis court. The area which was added to the erf in the 1940s; behind the coach house and red brick wall, is also grassed. A high concrete wall forms the western boundary.

Spatial connections

Faces Avenue Road (the house partially screened by trees) with lawns and Victorian boundary walling. Cadboll is beyond a wall on the north (orientated away from Avenue House for privacy). The two houses and their front gardens are in relationship. Separated from Edwin Hart on the south by a wire fence with a screen of opportunistic trees and shrubs. At the rear the M3 is at a higher level, generating good views into the site and a lot of noise.

Values and significance

Avenue House was originally built by and for AB Reid who, encouraged by Baker, played a leading role in the building industry around the turn of the 19th century. As the contractor for Groote Schuur, the Woolsack and Welgelegen, Cadboll and several houses in the "Varietas" suburb, he made a significant contribution to the local area. He was also active in the community, serving as Mayor of Mowbray (1902-4) and of Cape Town (1927-8).

The house is also associated with Cape Town's Chinese community, as it was used as a Chinese school from 1944 until 1980.

It is a typical example of a grand symmetrical late Victorian villa (with some inconsistent detailing). Apart from the inappropriate attached hall, the house is largely intact, including much of the interiors of the reception rooms and service spaces. An authentic period courtyard behind, which connects the service area to a coach-house and stable block (itself much altered), has social-historical significance as it demonstrates the relationship between the occupants of the main house and their servants.

The sylvan front garden provides a romantic

setting to the house and is an important element of the character of the Avenue Road. Avenue House and Cadboll form an architectural grouping of merit.

Considered Grade III+ by reason of

- Association with master builder AB Reid
- Association with Chinese community
- Typical example of grand Victorian double storey villa (with inappropriate side wing)
- Intact interiors, including rare service spaces.
- Rare authentic period service areas and courtyard link to outbuildings
- Forms ensemble with Cadboll and connecting gardens
- Contributes to character of Avenue Road
- The much altered end outbuilding in the courtyard is considered grade III for the contribution it makes.
- The outbuildings in the south west corner are not considered worthy of grading.

Previously considered CCC Grade 1.

Recorded by Fransen and Cook.
In Conservation Area.

Interested and affected parties

Chinese community, statutory authorities, neighbours.

Design indicators

Make building sound and restore/ recycle suitably. Demolish hall. Any new buildings seen from the front should not crowd or stunt its imposing façade, and should have sympathetic scale, forms and proportions. Remove stunted and dying trees, endorse and improve park-like quality of garden relationship to Avenue Road. Stream presents a design opportunity. Remove illegal roof over courtyard and reinstate courtyard space. Stable/ coach house could be extensively remodelled provided form and proportions and relationship to house are respected.

Illustrations opposite: interiors

Top left: Ceiling with timber mouldings, remnant Lincrusta panels.

Top right: Kitchen courtyard, illegal roofing over.

Bottom left: Servant's rear stairwell.

Bottom centre: Original pantry cupboards.

Bottom right: Divide between Master/Servant zones.



CADBOLL

Address

Avenue Road, Mowbray. Erf 28430.

Restrictive conditions

1894: It shall not be competent to the purchasers nor to their successors in title to build other than first class houses on the said land of not less than the value of £650 each (T2732/1894).

1896: Only one dwelling house costing not less than £750 exclusive of outbuildings; the house to be erected shall be built to the same lines as that of Andrew Burnett Reid (Avenue House) (T239/1896).

1941: Single Residential zoning.

c1995: close to Scenic Drive (protected views out)

c1998: Section 108 Conservation Area

c2000: adjacent Urban Edge (in rural/urban transition zone).

Thumbnail description

A typical late-Victorian villa, Cadboll has a double storied gable on the front facade and another at the north side. Between them was a two storey cast iron verandah, now replaced by brick and reinforced concrete. Inside are several decorative fireplaces, floor tiles, stained glass windows, ceilings, dado lincresta wallpaper and other period fittings. Designed (possibly) by the builder Reid to be in keeping with his grander house next door.

Significance summary

Considered to be **Grade III+** by reason of

- Typical example of Victorian double storey villa
 - Fine intact interiors
 - Forms ensemble with Avenue House and connecting gardens
 - Landmark quality seen from Glencairn Road
 - An isolated outbuilding considered Grade III
- Previously considered CCC Grade 2
Not recorded by Fransen and Cook.
In Conservation Area.

Social history

The house was built at the end of 1897 for Donald McKay, a baker and influential local citizen with shops in the Main Road and at Simon's Town. He succeeded AB Reid as Mayor of Mowbray 1904-5 and was a leading member of the local Presbyterian Church¹⁸. The nature and quality of the internal fittings speak of his civilized values and late Victorian dignity.

For 67 years, from 1926 to 1993, Cadboll was lived in by the Slatem family for three generations. Andrew Clement Slatem, a Mowbray general dealer, moved there in 1926. After he died c1939, his wife lived there till 1955 when half shares passed to their son and daughter. Their grandson, Ronald Ebdem Slatem, who was seven when his grandfather bought it, inherited a half share in 1956 and the other part from his aunt in 1976.

Dulcie van Breda lived there for four years from 1993. It was acquired by the University in 1997 and is used for administrative purposes.

Building history

Cadboll was built in December 1897 by AB Reid and possibly designed by him — no architect signed the plans¹⁹. Johnson suggests John Parker as architect but this is not substantiated²⁰. Shortly after completion, in May 1898, a straightforward stables and coach house was put up in the back yard²¹. The architects then were Tully and Waters and they might have designed Cadboll as well. These stables were not built where intended and may be the coach house on the northern boundary, slightly altered.

The double-storied, asymmetrical villa was a form used across the globe — in America and Australia as well as South Africa. Johnson calls it the most typical house plan of the period, and there are several examples in the general area and beyond. It derives its form from a design idea of the 1820s, the *cottage omeé*, which sought to imply there had been no deliberate planning, that it had "just growed"²². In its late Victorian format it had become much more rigid in expression, with sharp materials and details, but retained its rambling references. Cadboll is two stories high, and the original fine, cast iron balcony was like a web between the gables (which are symmetrical on the diagonal: a hidden formal hook).

It lost this balcony some time in the 20th Century but retains a rich interior of fireplaces, floor tiles, Lincresta wallpaper, ceilings and stained glass. Peculiarly - for most buildings get layered with alterations - it is almost intact inside and out. The long Slatem period saw toilets move indoors and several generations of kitchen stoves but except for the verandah, electricity and the paintwork scheme, Baker McKay could move his furniture in today and not know he had been away.

Siting, form and architecture

Although the building is asymmetrical Cadboll, like Avenue House, is situated centrally on its erf. The two-storey villa has one main gable with full height bay window projection to Avenue Road, a similar gable on the north side and a two-storey corner veranda between them (originally timber and cast iron, now masonry and concrete). In deference to Avenue House, Cadboll sits slightly forward and presents it an almost blank south face to the older house. As a result of the central placing, the garden on the north side is narrower than is warranted by the side gable and verandah.

The boundary wall to Avenue Rd, which matches that of Avenue House, is substantially intact. Low walling is surmounted by cast iron railings between moulded pillars, with a matching cast iron pedestrian gate. The main gateposts are larger, with inset panels of imitation tuck-pointed "face-brick" and pair wrought iron gates.

Roofs:

Steeply double-pitched grey asbestos cement slates, hipped except for the two gable ends, which have decorative trussed bargeboarding and finials terminating the over-sailing roof. The single storey service block attached to the rear of the house and back stoep are under lean-to corrugated-iron. Ogee-profile asbestos cement gutters are replacements but the rectangular cast-iron down-pipes are original.

Walls:

The recessed east and north faces have stipple-plaster; the bay projections were originally red oxide-tinted imitation "face-brick" with ruled black imitation tuck-pointing, now painted. The south face is ashlar-plaster and the west faces are smooth. Regular plaster quoining holds the corners.

Plaster decoration includes refined architraves, modelled keystones and cills to the bay windows, articulated decorative over-window mouldings (with variation between east and north gables), first floor string-course and base plinth moulding. The heavyweight engineering face-brick pillars and reinforced concrete beams, slabs and upstand balcony wall of the 1950s replacement veranda structure detracts from the east and north faces.

Four tall, moulded chimneys with recessed inset panels of imitation "face-brick" are each surmounted by one or two pots.

Exterior doors & windows:

First grade Burmese teak, natural oiled finish. The large double-hung sliding-sash windows are 1 pane over 1 pane. The six-panel front door has (formerly coloured, leaded) sidelights and stained-glass leaded fanlights. Other stained glass leaded lights remain, notably the four large fixed lights of the west-facing stairwell window. Some good quality iron- and brass-mongery remains.

Outbuildings:

A single-storey garage and staff quarters building (original stable and coach house) with a steep double pitched corrugated asbestos-cement sheeting roof lies against the northern boundary. It is somewhat altered but retains corner quoining, a loft door in the east gable and the central six-panel door, fanlight and frame of the southern façade. The carport along the western boundary is of no historical architectural significance.

Interiors:

The interiors are remarkably intact. The reception rooms, entrance hallway and spacious stairwell, and principal bedrooms are large, high-ceilinged and generally well-proportioned. The stoeps and the entire entrance hall and stairway area have fine encaustic patterned floor tiles. Internal joinery and trim is substantial and of good quality, including high composite moulded skirtings, generous architraving (and plinth blocks) around door and window openings, with

Opposite: Cadboll 2000, a typical late-Victorian asymmetrical villa. Though it has lost its original timber and cast iron balcony, it retains fine interiors.



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full reveal linings etc. and four-panel internal doors. Many areas have Lincrusta embossed wallpaper below dado rails, between high picture rails and the underside of moulded and dentilled cornices, and to coffered/panelled ceilings, contained between mouldings. Timber strip flooring (presumed 6-inch (150mm) wide Oregon/ deal t&g) is generally concealed under recent fitted carpet. Fine, natural timber staircase in three flights. Numerous cast iron fireplaces, some with marble surrounds and mantels. The service areas (kitchen and bathrooms within the single-storey lean-to and bathroom upstairs) have been modernised, some re-modelling, c1970s.

Condition

Generally reasonable to good structural condition based on superficial inspection. The house was undergoing exterior cleansing, painting and re-decoration in August/September 2000. The exterior has previously been painted with a patented "permanent" textured masonry paint ("Marbletex" or similar), which is inappropriate and becomes seriously destructive to old, solid-wall buildings.

There is some joinery deterioration and loss, and some penetrating damp to north and west faces.

Loss of original fabric and authentic detail includes probable Welsh slate roofing with metal rolled ridge- and hip-cappings, the entire cast-iron and timber veranda structure (including decorative brackets, balustrading etc, and double-cranked corrugated-iron sheeting), loss of original wall finishes, colours and textures; and inappropriate alterations to the rear, service section.

Landscape

The plan form of the garden remains substantially as seen in Braine and Drake's map of 1902 - 1909. The front forecourt is defined by a central (now tarmac) driveway, but the central, circular feature and large tree visible on later aerials photographs have disappeared (see Volume 1, page 23). The stairway up to the front stoep, with low flanking walls and terminating pillars, is original, but encrusted with low c1950s face-

brick walling to flower beds raised against the base of the stoep and house.

There is a bed of rose bushes on either side of the entrance gateway - most appear to be modern hybrid tea varieties. A band of mixed trees and shrubs runs up the side boundaries, from Avenue Road until either side of the house. Those along the southern boundary to Avenue House include a Chinese elm of some stature. The three syringas along the northern boundary, some of the clustered shrubs and trees just to their west, and the very fine *Kiggelera africana* just onto the next property on Avenue Road are notable.

The rear garden retains a clear, simple order. A low terrace wall and axial steps just behind the house remain, but the rectangular beds with (gravel) pathways between have disappeared in favour of kikuyu lawns.

Spatial connections

Seen from the street, its most striking relationship is to Avenue House on the left. The generous gardens of both houses connect the houses to each other and to Avenue Road, where they form a notable edge to the suburban morphological area, punctuated by the continuous boundary pillars and railings. Cadboll is an impressive landmark at the top of Glencairn Road.

Values and significance

A good example of a typical late Victorian Cape Town villa, Cadboll is given added significance by the way it addresses the street in company with Avenue House. Its special feature is the considerable intactness of good period interiors and exteriors. Of townscape importance is the way it terminates rising Glencairn Road.

Considered to be **Grade III+** by reason of

- Typical example of Victorian double storey villa
- Fine intact interiors
- Forms ensemble with Avenue House and connecting gardens
- Landmark quality seen from Glencairn Road
- An isolated outbuilding is considered Grade III

Previously considered CCC Grade 2
Not recorded by Fransen and Cook.
In Conservation Area.

Interested and affected parties

Statutory authorities, neighbours.

Design indicators

Make building sound throughout. Consider reinstating Cadboll's timber and cast iron balcony, as it adds a delicacy to the composition. Increased space to the north of the side gable would be an improvement. Any new buildings seen from the front should not crowd or stunt it or neighbouring Avenue House, and should have sympathetic scale, forms and proportions. Retain garden relationship to Avenue Road.

Illustrations opposite

Top left: photocopy of Cadboll with its original balcony and mock brickwork wall panels. Courtesy BA Johnson thesis op cit.

Top right: Front elevation in 1897 Council submission drawing. Courtesy Cape Archives and Cape Town Municipality, CA Mowbray 972-1897.

Bottom left: A landmark at the top of Glencairn Road.

Bottom centre: 1897 First Floor Plan.

Bottom right: 1897 Ground Floor Plan.

Illustrations overleaf p28

Top left: Eastern gable plaster mouldings and trussed barge-boarding details.

Top right: Northern side gable with unfortunate replacement balcony abutting.

Bottom left: The somewhat altered original stables outbuilding (with October 2000 paintwork).

Bottom right: Back, western view of Cadboll, substantially unchanged except for minor alterations such as the new window to the lean-to kitchen block.

Illustrations overleaf p29

Top left: Entrance steps, encaustic tile stoep, front door.

Top centre: Interior of front door and entrance hall.

Top right: Lincrusta dado and joinery details, entrance hall.

Bottom left: Pier of entrance gate and street pillars with cast iron inserts.

Bottom right: View down main staircase to entrance hall floor tiles.

Illustrations overleaf p31

Top left: Ceiling, Ground-Floor room with bay window/ gable.

Centre: Stained glass window in stairway.

Top right: Fireplace.

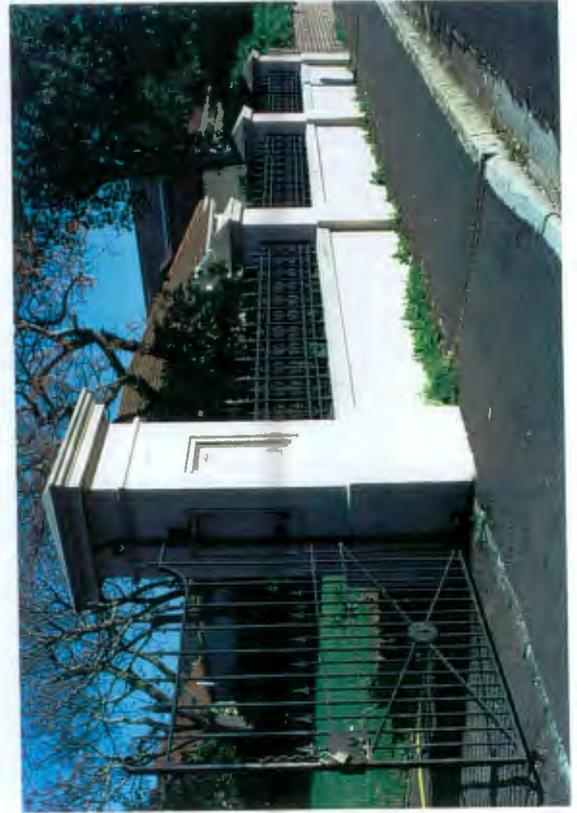
Bottom left: Stained glass in entrance door fanlight.

Bottom right: Fireplace.



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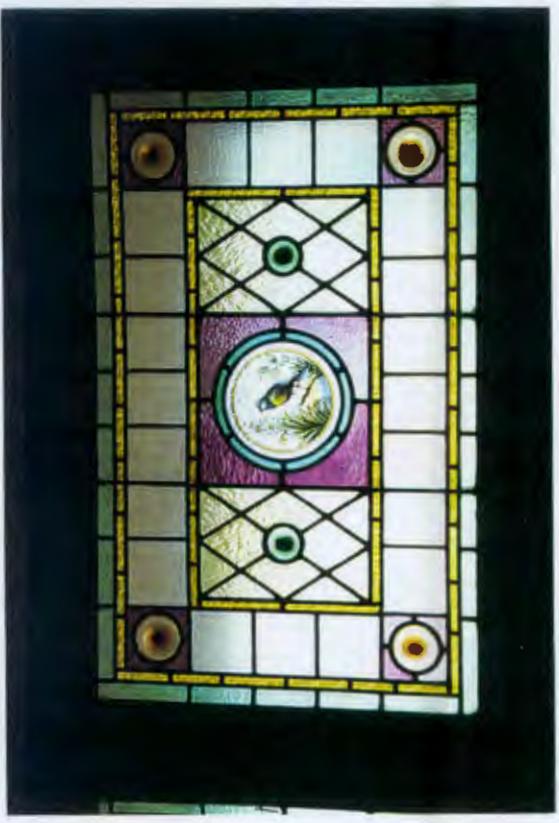
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Sahra Library





FOUR 1930s HOUSES

Addresses

Adjacent to Cadboll in Avenue Road, Nos 1, 3 and 5 Matopa Road, erven 28433, 28434, 28432, 28431, 28419

Restrictive conditions

1941: Single Residential zoning
c1995: close to Scenic Drive (protected views out)
c1998: Section 108 Conservation Area
c2000: close to Urban Edge (in urban/rural transition zone)

Thumbnail description

Four typical c1930 solid and stolid single storey houses with hipped tile roofs.

Significance summary

Not considered worthy of a conservation grading.
In Conservation Area

Social and building history

A full Deeds Office search of transfers has not been made, nor has information on residents been sought.

The site was part of Mostert's subdivision and came into the hands of Reid and Co who also owned a builders yard beyond. It lay beyond Cadboll and was sold as an open lot in 1927 to FW Smith²³. From their style, the buildings could have been built any time from then until the Second World War. Until the 1930s, Matopo Road was a muddy track, an oddly grimy setting for the prim places (National Library Mowbray file photographs, aerial ex Cape Times 1928).

Siting, form and architecture

The four 1930s villas on the UCT site are quite ordinary, and may be regarded as an insignificant outlier to the Varietas suburb, discussed in more detail in Volume 1.

They are single storied with a hipped Marseilles pattern clay tile roof (one of the four

has replacement tiles). The walls are plastered brick (in a few places there is a facebrick plinth). On the symmetrical front façade each has two bay windows with the entrance between. The bay windows are single pane timber casements.

There are slight differences between them. The Avenue Road house and No 1 Matopa Rd (on the corner) have teak front doors with small casements each side. The entrance is recessed in a small lobby with an arch on the façade (decorated with a weak quasi-Classical keystone and cursory quasi-Deco step motifs). No 1 Matopo Rd has a hipped roof wing on the left side (a later extension) and another wing the other side, faced with a tile edged parapet.

In No 3 and No 5 Matopo Road, the tiled roof projects forward centrally to cover a wide verandah, in both cases now enclosed. To the left of each, a wing is extended, faced with a tile edged parapet. These were possibly added later (aerial photographs).

Landscape and spatial connections

The landscape of the four houses is pleasant but unremarkable. The corner plot was subdivided to get an extra house accessed off Avenue Road, so those houses have small gardens and are built close to the boundary. The Avenue Road house has a low facebrick wall with a small garden shadowed by a wild peach tree (see Cadboll landscape description). No 1 Matopo Road has a side garden on Avenue Road and a narrower garden in front behind a low fence partially covered with creeper (once a hedge). Nos 3 and 5 Matopo Road are on larger lots and are set back so they have gardens on their sunny, north side. These are enclosed from the road and each other by high garden walls. Planting within each of the separate gardens is typical of the suburb and not without charm – patches of lawn, flower beds round the edges and sundry exotic trees like frangipani. Because they are close to their rear boundaries, they uncomfortably cramp the side gable of Cadboll.

Values and significance

Though within a Conservation Area and older than 60 years, the houses have little intrinsic value. The two in Matopo Road face Varietas Flats, and the group is separated from others of their type in the suburb and are not crucial to the character of the area.

Interested and affected parties

Local residents?

Design indicators

Gardens contribute to otherwise stark street dominated by the access balconies of Varietas flats. Cadboll's side gable is fairly close to the boundary and new development should give it space to breathe.

Illustrations opposite

Top left: house in Avenue Road.

Top right: parking area at the top of Matopo Road with Varietas flats (left) and the tiled roofs of the four houses (centre).

Bottom left: House in Matopo Road with intrusive high boundary wall. Cadboll's side gable is close behind.

Bottom right: House on the corner of Matopo Road and Avenue Road.



PRINCESS CHRISTIAN HOME

Address

Rhodes Avenue, Mowbray. Main erf 28422, partly on undeveloped road erf 28423, garden partly also on erf 28425.

Restrictive conditions

1910: Terms of Rhodes's Will
1941: General Residential zoning.
c1998: Section 108 Conservation Area
c1995: one erf from Scenic Drive (protected views out)
c2000: adjacent to Urban Edge (rural/urban transition zone)

Thumbnail description

Old age home, 1907 and later by architects Baker and Masey and successor Kendall. Arc of single storey pavilions (the central one with a high brick central chimney) in an Edwardian Arts and Crafts language, to smaller-than-human scale. Later additions have damaged the unity of the language — particularly the inappropriate 1991 addition of a lounge right in front of the central unit.

Significance summary

Considered Grade II by reason of

- Fine example of architecture by noted practice Baker and Masey, imaginatively extended by FK Kendall and others (though severely compromised by later inappropriate additions and interior alterations).
- Fine setting below Devil's Peak viewed from significant (but weakly handled) forecourt space.
- Rare building form.
- Relatively early example of old aged home.
- Associated with Rabbi Bender, early example of inter-faith welfare facility.

Previously considered CCC Grade 2.
Not recorded by Fransen and Cook.
Not recorded by Baker's biographers.
In Conservation Area.

Social history

The plight of ladies of gentle birth as they entered old age, "when they were no longer needed, were forgotten, put aside and forced to eke out an existence of deprivation", moved the hearts of several well-connected people at the Cape in the 1900s. Jaquie Loos reports (Annexure 2) that a home for the old had been initiated as early as 1877²⁴ but the economic depression at the Cape after the Anglo-Boer War intensified the need. Although the *Annual Report of Princess Christian Home* for 1967 states the idea of building a "Home for Incurables" originated with Cecil Rhodes this does not seem to be correct. Rhodes died in March 1902, twelve months before the idea was first mooted.

The spark which led to the founding of the Princess Christian Home was the plight of an ex-teacher named Miss Buchanan, in sadly reduced circumstances as a result of chronic consumption and in need of financial assistance. In March 1903 the Suffers' Aid Committee (its members included the wife of the Governor, Lady Hely Hutchinson, Archdeacon Lightfoot and the Chief Rabbi of the Cape, Rev Bender²⁵) raised £9 on her behalf, and £3 for a similar case.

This led to the formation of a "responsible committee" which acquired land from the Rhodes Trustees on the bank of Devil's Peak opposite Mostert's ruined mill. They obtained a promise from the Cape Government of £2,000 on a £ for £ principle and explored a series of proposals for a hostel.

In October 1904 Princess Christian laid the foundation stone for the Home. She was the third daughter of Queen Victoria who came to South Africa to visit the grave of her son who died during the South African War. She was accompanied by a party which included the acting Prime Minister and the acting Administrator. A small crowd turned out in the pouring rain to witness the ceremony performed under a canopied platform erected on a "pleasant site" among some pines, watched by Mr Masey, the architect (the plans had been drawn gratuitously by Messrs Baker and Masey), Mr Preston, the clerk of works, and Mr Eddy, representing Messrs Reid & Co, the prospective builders. Matters then ground to a halt for three years.

The deepening recession, which lasted until 1910, obliged the Government to withdraw its

offer of funds. Of the £2,000 originally promised, a mere £250 had been forthcoming in 1907. The committee raised £1,453 but there were insufficient funds to erect all the proposed buildings. At this time the scheme was entirely redesigned. The string of pavilions was conceived at the end of 1906 by Rev Bender and enthusiastically adopted by Masey. The foundation stone had to be moved. A start was made with the central block of three intended. This was to be the administration unit, but five ladies and the matron were tucked into it - the committee preferred Baker and Masey's modish design to anything as crude as floor area. It was decided that needy applicants could have the use of the house if they were able to maintain themselves, diluting the original intention of care. They received soup and bread daily and £1 per month for other necessities.

The prevailing commercial depression prevented further expansion until December 1915 when the two intended pavilions, one on each side of the central building, were completed. Each cottage could accommodate two ladies, and they were now able to take in nine people.

In 1924 a dining room was built, and the Home was extended to accommodate 11 residents. Further cottages were added in 1935, introducing a curve in the line. In 1939 a new wing was added on the north side (further emphasising the curve) and ten years later a basement storeroom was converted into a flat for the Matron. When Princess Christian's daughter, Princess Marie Louise, visited the Home on 5 April 1955 there were 20 residents.

The Home's fiftieth anniversary led to the construction of three new units containing a total of ten extra bedrooms - twenty-nine elderly women were in residence in 1961. The Edwin Hart annexe, comprising double and single rooms for 33 active residents, was opened in 1974, and married couples were admitted for the first time. New servant's quarters were built in 1977, and a new sick bay was opened in 1978. Further extensions were completed in 1991. In the last few years the Princess Christian Home has included a frail care facility, in keeping with the ideals of the founding Committee.

Building history

After a series of false starts²⁶, the first pavilion was built in 1907, "a little house, sheltered by

the pines and wearing a cheerful, home-like air," according to a Cape Times reporter in 1913²⁷. This was designed by Francis Masey (Baker was in Johannesburg and Kendall in Bloemfontein) who had also used the Kentish star chimney on a pyramid roof for his own home - the form is rare elsewhere²⁸.

As originally intended, pavilions were added each side in 1915, carried out by FK Kendall who had taken over the Baker and Masey practice. In 1935 Kendall added two pavilions each end, introducing an arc into the layout. The 1939 wing on the north side further emphasised the arc, while on the south side a long building (with a Broseley tile roof) resolves the composition at Rhodes Avenue.

From the 1950s many further extensions were made, mainly at the back. Apart from the outermost units in the string of seven pavilions, none of the later additions has any historical or architectural merit. In fact, they detract from the clarity of architectural expression, and the 1991 lounge right in front completely mars it.

Siting, form and architecture

The complex of buildings sits hard to the western edge of its site, facing east down a fairly steep slope. The original core units (Baker & Masey) are square to the western boundary; the later units (Kendall, and subsequent

Illustration opposite

Top left: Front elevation of the 1907 central pavilion. This and succeeding illustrations courtesy UCT Manuscripts and Archives, Kendall and Earle gift folio 236.

Right: Ground Floor Plan of 1907 scheme.

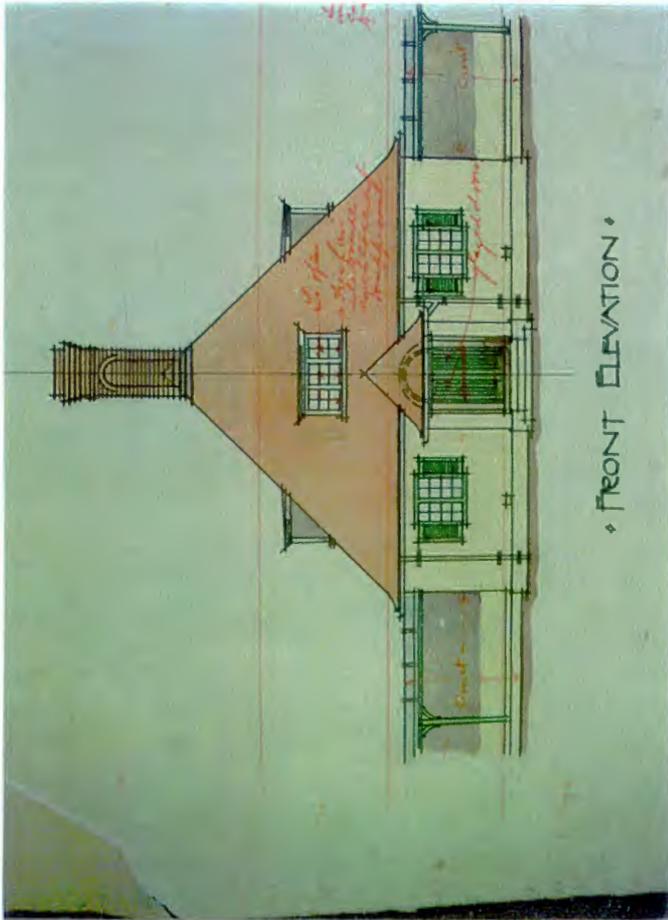
Bottom left: South elevation.

Illustration overleaf p36

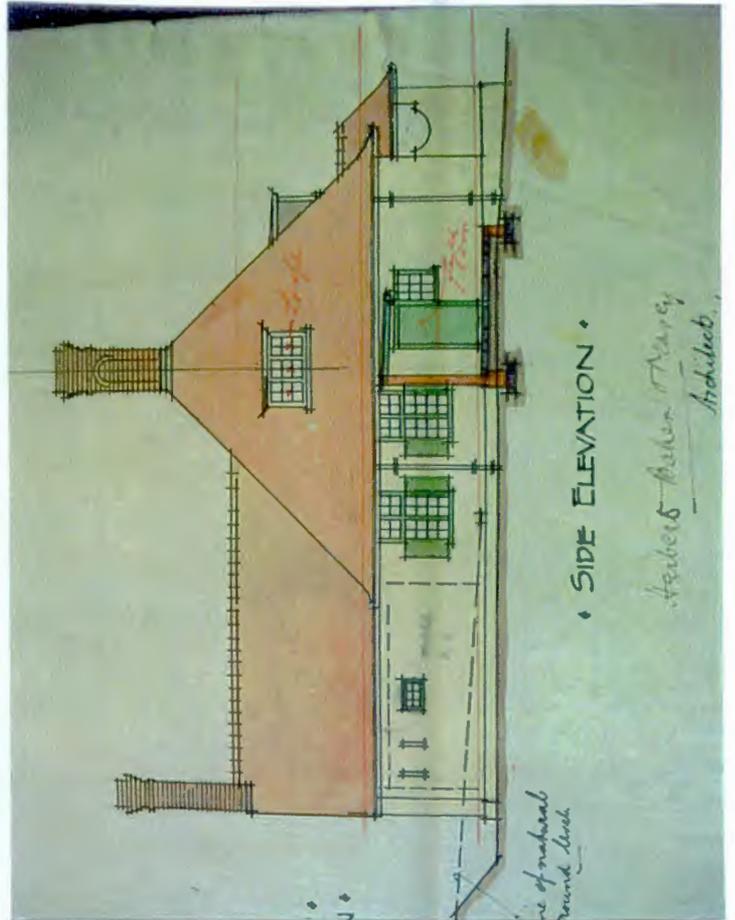
Reduced copy of April 1907 plan from which the previous details have been taken.

Illustration overleaf p37

Reduced copy of December 1934 plan which shows five units. The three central ones were already in existence and at a late stage FK Kendall arced the end ones forward, introducing a curve to the line.

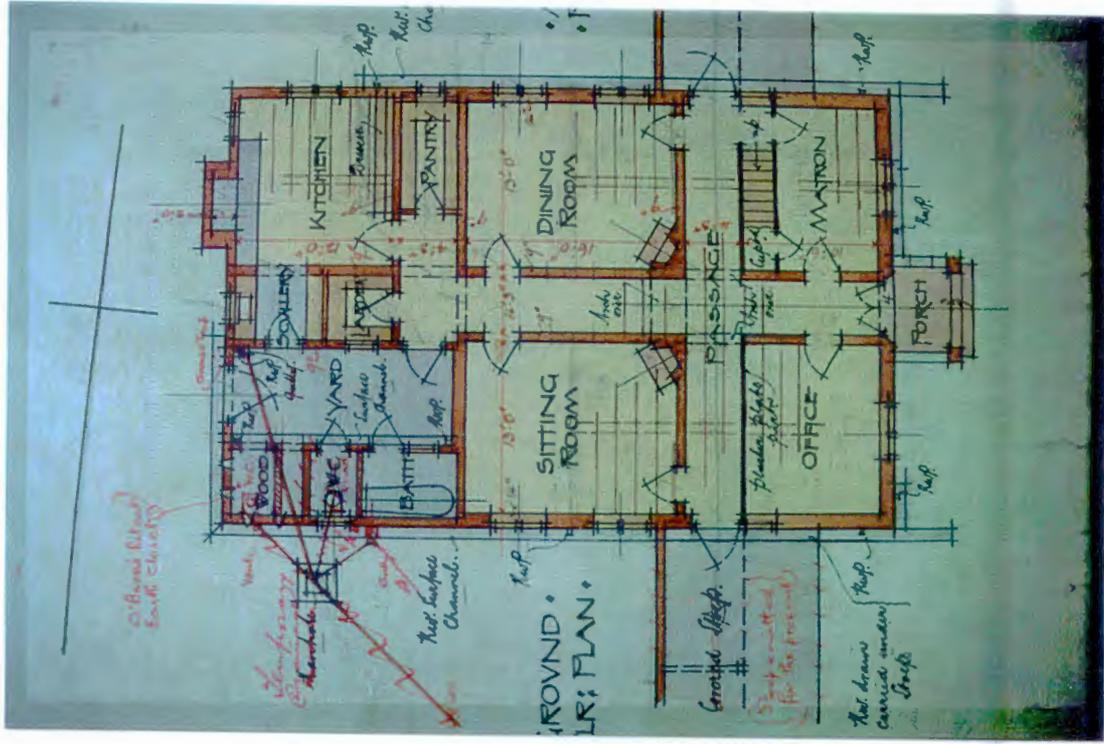


FRONT ELEVATION



SIDE ELEVATION

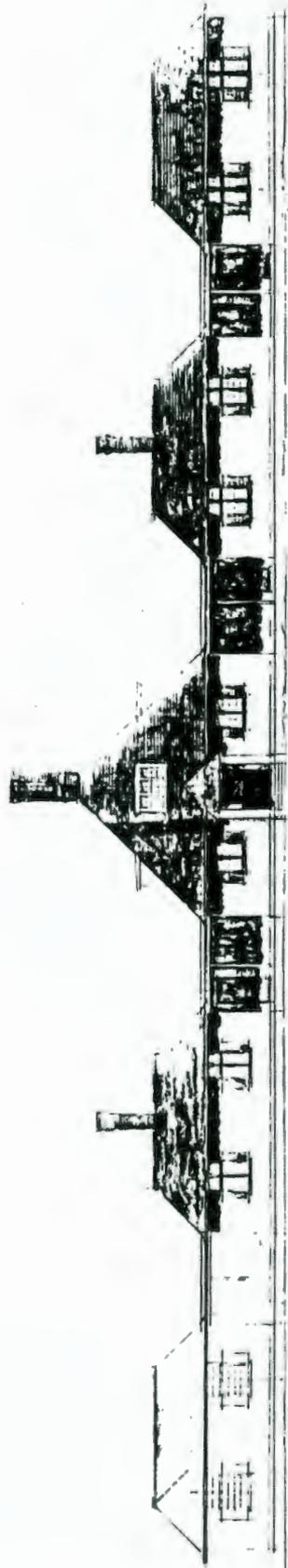
Hubert Peter Henry
Architect



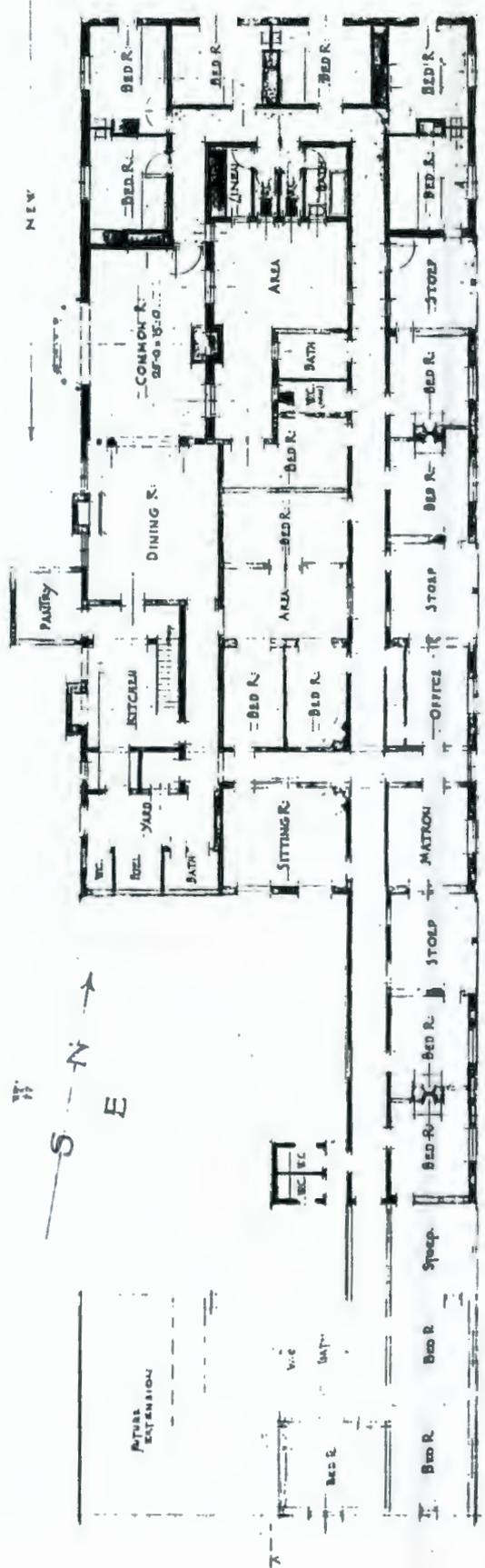
GROUND PLAN

PRINCESS CHRISTIAN HOME - HOWBRAY; C.P.
PROPOSED ADDITIONS - SCHEME "B"

D.2



FRONT ELEVATION



GROUND FLOOR PLAN

Scale: 1/4" = 1'-0"

F. A. Howbray, F.R.S.A.
Chartered Architect
Clydebank, Perth

architects) are rotated to form an arc on either side of the main axis. The arc of seven linked pavilions is in an Edwardian Arts and Crafts language. The originally dominant central administration block has a steeply-pitched square pyramidal roof (with a discreet tail projection over the kitchen), pierced by first floor dormer windows, rising to a statuesque red brick chimney. The cottages are under equally steeply-pitched hipped roofs, the two earliest ones also with central chimneys. The pavilions are connected by flat-roofed passage and stoep links.

The scale of the original buildings is considerably smaller than is conventional: rooms are of minimal size; ceiling and door-head heights are lower than was then standard. The scaled-down quality of the buildings contributes to the intimate, domestic character of the complex.

The later units at either end do not precisely conform to the symmetry of the inner five, but successfully respond to immediate site conditions. The southern-most unit is a long, thin building, running parallel to Rhodes Avenue, and the northern-most unit, wrapping further down the slope, contains accommodation in its lower level.

The quality and impact of the complex's hierarchical composition is greatly marred by the 1991 lounge pavilion. The clarity and order of the complex is equally confused behind, where a number of recent additions and infill alterations blur the view of the early hipped roofs and chimneys and show no respect for the generic typology of the complex. Relatively recent intrusive additions and new buildings include the double-storey mono-pitch staff quarters attached to the rear of the original kitchen wing, the similar adjacent building and some of the new blocks and infill to the north-west (behind the original arc).

Roofs

Tall, articulated (Kentish) red brick chimneys; steep roofs now under red asbestos-cement slates, but almost certainly originally Broseley tiled (of which two roofs remain); shaped rafter-sprockets supporting projecting eaves and gutters (now half-round asbestos cement, originally cast iron). The enclosed passages and covered east-facing stoeps are flat-roofed, generally of malthoid-type

bituminous membrane on close boarding, which is on open rafters, edge beams and timber posts at the stoeps.

Walls

Plastered and painted (originally lime-washed?), some on brick plinths, many of which have a recent, inappropriate stone-chip application.

Joinery

The joinery to the early units includes inward-opening double casement windows and exterior louvered shutters, frequently with fanlights over, and generous half-glazed doors onto the linking, recessed stoeps. Internal doors to bedrooms are single-panelled. The joinery is typical of Baker's office, reflecting Cape Dutch Revival detailing and Arts and Crafts influences.

Interiors

Most of the rooms are notably small. Some pressed-metal ceilings of simple geometric repeat pattern remain in the oldest areas. The ceilings are low, particularly along the spinal passages running the length of the arc. The passage ceilings are recently-installed t&g boarding, presumably to partially conceal the extensive surface-mounted electrical cabling inserted throughout the interior of the complex.

Condition

The complex appears to be regularly, consistently maintained and its condition is generally good.

There has been both extensive loss of authentic detail and a smothering of original fabric, resulting in a dilution of architectural legibility and quality both externally and internally.

The relatively recent additions and alterations — the front lounge, newest bedroom wing/s to the north-west and the additions to the west of the original kitchen — are poorly considered and intrusive architecturally, although functional.

The replacement of Broseley tiles by asbestos cement slates on most of the pavilion roofs is unfortunate. The colour and patina of fired clay and the small scale and texture of the Broseley tiles is associated with the genre and particularly appropriate to this delicate complex.

Stone-chip application to the plinths of many buildings is inappropriate.

Landscape

The complex is well sited on a shoulder of the slopes leading up to Devil's Peak, which towers up on axis behind it with the swathe of mature stone pines on Rhodes Estate forming the near back-drop. Originally, there was a thick belt of stone pines immediately behind the buildings. Now, a considerable earthen bank separates the Home from UCT's Belsen residence. Fairly dense mixed shrubs and trees, fencing and Vibracrete walling along the top of the bank effectively screen out the low bungalows. This setting, with Devil's Peak crowning it, should not be interrupted by new building elements.

The buildings are carefully composed, raised up high on the western edge of the site, surrounded by trees, and curving around and overlooking the sloping lawns below. The massive gums lining Rhodes Avenue run down the southern boundary and, with shrubberies, provide a dense screen to the road. A gateway provides oblique access to the front of Princess Christian Home. The pair of fine old teak gates (c1907), hung with heavy wrought iron strap hinges on massive timber posts, have unfortunately been replaced with meranti replicas (Sept 2000; following vehicular damage). The tarred driveway previously formed a circular loop past the former central entrance porch. A relatively recent second gateway, almost on the south-western corner of the property, provides a service access to the tarred back yards, kitchen etc.

The soft landscaping (extending down into the wedge between the Edwin Hart Annexe) is generally weak and incoherent, although neat and well maintained. There are a few well considered plantings, for instance the bougainvillea sprawling over the pergola on the raised stoep between the two southernmost pavilion buildings. The garden does provide "commodity and delight" — shade, screening, perfume, beauty — but there is a fundamental lack of conceptual order or underlying structure to the landscaping.

Spatial connections

A characteristic of the Princess Christian Home is that it is hidden away and many people are not aware of it. It forms a morphological area of its own, screened from Rhodes Avenue by the gum trees and rough hedgerow, and entered by a discreet teak gate. On the far side it is

Illustrations opposite

Top left: Beyond the original gateway off Rhodes Avenue, the 1907 central administration block is partially obscured by 1991 addition.

Top centre: View from the east with stone pines and Devil's Peak behind.

Right: One of the 1914 cottages.

Bottom left: The southernmost cottages, one retaining Broseley tiles.

Bottom centre: Framed three-quarter view of the original building, its porch having given way to the link to the 1991 addition.



separated from Avenue House by the trees along the fence, with glimpsed views of the rear and side of it from the front lawns. Enclosed by the Edwin Hart complex in front, and turning its delivery yard to Belsen behind, only traffic noise from the M3 and students' revels disturb its seclusion.

Values and significance

The seven front pavilions of the complex are of great architectural importance. Rare and unusual, they were designed by the prominent firm of Baker and Masey and successors - a confident work in form and detail. The arc of well-articulated units linked by recessed stoeps accommodates the site geometry with grace and ease in the rugged landscape of Devil's Peak. These important values are badly compromised by later gross and insensitive additions, poorly handled internal cabling and trunking, and the tiny scale spoilt by too-large replacement roofing tiles.

The Princess Christian Home also has minor social-historical importance as an early old age home. The first old age home had been built 30 years previously, but the Princess Christian Home admitted people of all faiths, thanks to the vision of Rev AP Bender and the founding committee.

Considered Grade II by reason of

- Fine example of architecture by noted practice Baker and Masey, imaginatively extended by FK Kendall and others (though severely compromised by later inappropriate additions and interior alterations).
- Fine setting below Devil's Peak viewed from significant (but weakly handled) forecourt space.
- Rare building form.
- Relatively early example of old aged home.
- Associated with Rabbi Bender, early example of inter-faith welfare facility.

Previously considered CCC Grade 2.

Not recorded by Franssen and Cook.

Not recorded by Baker's biographers.

In Conservation Area.

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⋮
⋮
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Interested and affected parties

Statutory authorities, neighbours, Rhodes Will Trustees.

Design indicators

The Princess Christian Home is marred by the 1991 front lounge, which obscures the line of the arc of pavilions and hides Baker and Masey's fine architecture. The lounge should be demolished and the front restored. Consider reinstatement of Brosely tiles. Intrusive and poorly considered additions at the rear should also be removed and/or appropriately remodelled. The lawns in front are an important element of the setting but the landscaping is weakly handled and should be improved to recover and enhance the architectural values of the complex and the "woodland" setting. The backdrop of trees and view of the mountain should be retained, as well as the gum avenue, screening hedges and gates on Rhodes Avenue.

Illustrations opposite

Top left: Kendall and later architects' cottages from behind.

Centre: One of the 1914 cottages showing typical fenestration, eaves sprockets and "Kentish" red brick chimney.

Top right: One half of the arc of linked cottages, partially obscured by 1991 lounge and by confused plantings.

Bottom left: One of the stoeps and covered links between units with typical Baker and Masey half-glazed door.

Bottom right: View from northern boundary of complex.

Illustrations p43

Top left: View from south-west of southernmost addition, still under Brosely tiles parallel to Avenue Road.

Centre: The original 1907 kitchen chimney.

Top right: View from south west of original central building, encroached upon by poorly considered later additions.

Bottom left: View from north west of original buildings.

Bottom right: The northernmost building of the complex. Behind a Vibracrete boundary wall is the roof of a Belsen unit. Note the backdrop of stone pines and Devil's peak beyond.

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EDWIN HART ANNEXE to Princess Christian Home

Address

Corner Rhodes Avenue, Avenue Road. Erf 28426, possibly partly on erf 28425

Restrictive conditions

1873: Site donated by SJ Mostert on condition that it be used for religious purposes.

This condition seemingly affected by later school and old age residential uses

1941: General Residential R4 zoning.

c1995: close to Scenic Drive (protected views out)

c1998: Section 108 Conservation Area

c2000: adjacent to Urban Edge (in rural/urban transition zone)

Thumbnail description

Double storey flats comprising two wings in a V shape enclosing a grassed central space, built for "active" residents of the Princess Christian Home in 1974.

Significance summary

The site has townscape significance. Building not considered worthy of a conservation grading.

Social and building history

Before Rhodes bought Welgelegen, SJ Mostert subdivided the downhill part of the farm into lots. In 1873 his estate donated a prominent piece on the corner of what were later called Rhodes Avenue and Avenue Road to the Wynberg Dutch Reformed Church²⁹. A chapel was built there soon after – it is shown on the 1885 Boyle map. No pictures have been found of it but in plan it was a simple rectangle with a pitched roof. The central door faced down Rhodes Avenue and had a flight of steps each side³⁰.

In 1896 the building was transferred to the Mowbray Public School³¹. Their new school building was built elsewhere in 1905 but the hall may have continued in use for primary children. It was transferred in 1959 to the Princess

Christian Home³² but was used by the Jewish Board of Deputies as a students' cultural centre³³. The building was demolished c1961³⁴.

The Edwin Hart Annexe, comprising double and single rooms for 33 active residents, was opened on 12 June 1974, and married couples were admitted to the Princess Christian Home for the first time. Although the two premises were next door to each other, the residents of the Annexe seem not to have been subsidized by the state as the Home itself was³⁵. The architect was Ross Stephens of Forsyth and Parker³⁶.

Siting, form and architecture

The Annexe is set at an important point in the streetscape of the area, terminating the lower section of Rhodes Avenue coming from the Main Road. It does this very weakly and no use is made of the street configuration opportunity. Rhodes Avenue continues past the left side of the complex which is largely screened by the start of the eucalyptus avenue.

The Annexe is V shaped. The main entry is at the point of the V, off the space on the corner of Rhodes Avenue and Avenue Road, where there is a drop off and portico. From it two wings, each of two units, extend to partially contain a grassed area. The flats have balconies which face north, one wing towards the watercourse planting adjacent to Avenue House, the other into the courtyard. This is grassed and connects up the bank to the garden of Princess Christian Home itself. There are glass-enclosed access balconies on the south sides of the wings – along Rhodes Avenue and along the courtyard.

The wings are two stories high and the connecting entrance building is one storey. There is a reinforced concrete structure in parts. The walls have a facebrick plinth and are plastered brick above that. Windows generally are cottage pane casements – large pane windows enclosing balconies may have been a later addition. The buildings have hipped roofs with orange, Marseilles pattern clay tiles. Only a very superficial inspection was made of the building construction and none of its condition.

Landscape and spatial connections

Important and under-exploited termination of lower part of Rhodes Avenue. There is a fine hedge on the corner. Trees line Rhodes Avenue

though the hedgerow between them is scruffy and there are gaps in the avenue. The boundary to Avenue House is screened by trees and a fence. The grassed inner space runs up banks to Princess Christian in an uneasy, incoherent way, though neatly maintained.

Values and significance

The site has townscape significance. It is an interim termination of the sequence of spaces up Rhodes Avenue from the Main Road to Mostert's Mill. The painted triangle in the road at the corner of Rhodes Avenue and Avenue Road once had trees on it and presents a design opportunity.

The Annexe is less than 60 years old (so statutory protection of structures does not apply) and has no particular architectural merit, so it is not considered for conservation-worthy. It is a soundly built place with a modest and very late Arts and Crafts feeling, typical of its period. It may be possible to alter the internal layout to suit University accommodation.

Interested and affected parties

Neighbours.

Design indicators

The view of the site from the Rhodes Avenue/Avenue Road intersection, which is a significant "knuckle" in a sequence of spaces leading upwards presents a design opportunity. The gum avenue and screening hedge along Rhodes Drive should be retained and missing trees replaced. Development facing the Princess Christian home across its front lawn should be compatible with the architecture and setting of that complex and landscaping should be integrated.

Illustrations opposite

Top left: South wings, two linked blocks of double storey units with single storey sections under Marseilles pattern roof tiles.

Top right: View of entrance from the knuckle.

Bottom left and right: Buildings partially contain a grassed area.



"BELSEN" STUDENT RESIDENCE, now University House

Address

Off Rhodes Avenue, Mowbray, adjacent to M3 Rhodes Drive. Erf 28366.

Restrictive conditions

1910: Conditions of Rhodes Will (seemingly non-compliant).

1941: Single Residential zoning.

c1995: adjacent to Scenic Drive (protected views out)

c2000: all except one unit are beyond Urban Edge

Not in Conservation Area.

Thumbnail description

Barracks of 9" plastered brick with corrugated iron roofs, built 1945-46 for World War II ex-servicemen returning to University.

Significance summary

Considered to be **Grade III** by reason of

- Technically typical of 1940s military barracks (prominent location but layout atypical).
- Association with World War II and its aftermath
- Associations for former students.
- There is an isolated block to the north which is ungraded, having lost its context.

Not previously graded.

Social history

The end of the Second World War swelled student numbers at UCT by 1488 ex-volunteers almost overnight. The University took advantage of special Government grants for buildings meant primarily for ex-service students, building new Medical and Engineering facilities and 38 austere army huts to house the flood of students. In 1945-46 two clusters were built: at Driekoppen, for 286 men in brick walled units – also included were married quarters and

a nursery – and at Proteem, for 60 ex-servicewomen in prefabricated units. 'Macabrely dubbed 'Belsen' and 'Buchenwald' by their inmates because of their Spartan character and the barbed wire fencing surrounding them, these residences subsequently adopted (at least officially) the more acceptable names, 'Driekoppen' and 'Protem', in response to a public outcry against the original names." In 1947 the Government put up dining halls at the two residences, at its own expense. When students moved to the present Driekoppen on Woolsack Drive in 1965, the huts were refurbished and the name 'University House' revived. (Phillips 1993:219, 227-8, 387.)

Belsen has a tradition of hearty conviviality. "Hard work and even harder play" was a slogan of 1956, while a recent t-shirt pronounced it a place "where men are men and women are grateful". Former Vice-Chancellor Stuart Saunders was there from 1948 and remembers it well:

"After the Second World War the University used the PWD hutments below De Waal Drive to house some of the ex-servicemen who were returning to civilian life as students. These blocks, surrounded ... by barbed wire, soon earned the residence the name 'Belsen' [a Nazi concentration camp], which has remained closely linked with its official name, 'Driekoppen'.

"The first students shared a common experience: comradeship and interdependence arising from life in the armed forces. They were tolerant men with a mature attitude to work and play [who] elected their own warden and were greatly assisted [by him] in their rather stormy relationship with 'Admin'. ... There were no dining facilities at first and the long walk to the Students' Union was not appreciated. Eventually a 'mess' was built and the men were given the choice of paying full board or renting their rooms only and arranging for their own meals. Some elected to cook for themselves in their rooms, with the inevitable shambles! ...

"The first 'new men' arrived [c1947] and wore orange ties, which marked them as Driekoppen men. Inheriting from the ex-servicemen, as they did, a capacity to judge others by their personalities and abilities, and also an attitude of tolerance and fair play, the men of Driekoppen never indulged in juvenile activities, like initiation [though] the first decade was marked by a spirit of ingenuity ... For

instance, the discovery that Greenmarket Square was an official outspan led, one Saturday morning, to the arrival there of nine wagons with attendant sheep and chickens ... At about this time [c1963-5] the second carriageway was being built for De Waal Drive [and] the moving of a road-sign brought many members of the public into the parking area of the residence, looking for the Ideal Homes Exhibition ...

"In 1965 the students moved from the hutments ... There was so much of the old residence that was dear and familiar that many asked whether the same spirit would prevail in new surroundings. No longer would the elderly residents of the Ladies' [Princess] Christian Home request that the students 'keep a little quieter'; no longer could the students reply by sending the ladies flowers or asking them to 'clear up the mess of empty beer-bottles in your garden. Shame on you, drinking at your age!'" (Stuart Saunders 1979:136-7, telephone interview 28.9.2000.)

Building history

Built in 1945, there were initially several more blocks extending behind Avenue House and Cadboll. A dining room was added 1947.

Undecorated sheds like these - the bare minimum, cheap and quick to build - were put up in vast numbers during the Second World War. They used construction methods of standardisation and pre-fabrication that epitomise mid-20th century building technology (and which continued to be used in low cost housing in black areas). The common shell of barrack form, its width determined by the optimum span of timber trusses, could be adapted for single cells, officer's quarters or messes. There are examples elsewhere, though their numbers are decreasing.

Sometimes completely prefabricated units were used – as at Proteem - but more often the barracks were built of hard-burnt brick, a solid wall 9" thick, with standard windows, doors and precast concrete cills. Here the brick is plastered as builders had learned over the previous five years that the weather face of a 9" wall leaks.

At places like Westlake, the camps were arranged in hierarchical quarters, symbolising order and status - the classic "Military Lines" form that stretches back to Mongolian tent cities. At Belsen this urban form is missing:

although built to military plans, the units had a civilian purpose and had to be wedged into an unused space between the highway and Princess Christian Home.

In the 1960s, presumably when the residents moved to the new Driekoppen residence, most of the units behind Avenue House and Cadboll were demolished, leaving a single isolated building there and a cluster of 11 units.

Siting, form and architecture

Single storey barracks, set out in cranked rows on the contour of the slope. The form arises from the construction, in which 9" (225mm) plastered brick walls support a low-pitched corrugated iron roof supported on trusses spanning about eight metres. Added to one or both sides is an open balcony with a flatter pitched roof, which gives a quaint kink to the otherwise austere form. The space within is divided in various ways: single cells back-to-back, a family house, common rooms.

Married quarters in five shorter blocks (c8m x 20m long) are in effect semi-detached units. Their balconies (with ends enclosed in an hoc way) are on the north, mountain side. They are approached through small gardens dug into the bank, down a short, steep flight of stairs. On the south they have steel cottage pane windows, some with intrusive burglar proofing.

Six are longer (c8m x 43m). There were initially many more, now demolished, of which an isolated one survives. They are back-to-back strings of small single rooms, each with a stable door and window. They share a communal ablution at one end which is reached on both sides along an open balcony. There is a chimney associated with the service end, original use not known. Some of the balconies have been enclosed on both sides and internal walls demolished to make reception spaces, with glulam beams replacing the loadbearing walls.

The 11th unit is a dining room/kitchen which, though it uses steel cottage pane

Illustrations opposite

Top: central parking.

Bottom left: Between the long blocks. The crank in the line is not typical of barrack layouts...

Bottom right ...but gives considerable charm.

2-47



windows, has features different from the other units, like the hipped corrugated iron roof, a projecting end gable and in parts 14" external walls.

Materials, details, condition

Not systematically inspected. Generally plastered 9" brick without weepholes, with low pitched corrugated iron roofs on timber trusses with 400mm eaves projection and asbestos cement gutters and downpipes. Gable ends have airbricks to ventilate the roof space. Cottage pane standard steel windows have precast cills, lintels not obvious. The few rooms inspected had small wood blocks or carpet tiles on the floor and flush ceilings, both of which seem to be later upgrades. Access balconies have flatter pitch corrugated iron roofs supported on steel pipes, and no ceilings. Some are partially enclosed.

Regularly painted and maintained throughout its existence, it is in good condition.

Landscape

The cranking courtyards and spaces between them, a consequence of the layout of the units on the contour, have an enjoyable scale and character. There are several distinctive places in the Belsen cluster, chiefly resulting from their landscapes.

1. The married units have a lawn one side and small individual gardens dug into the bank behind.
2. Central to the five long blocks is a car park on sloping ground. It has one or two trees but the tar runs right up to building edges, giving it a hard and unconsidered quality. One unit has a bed of young shrubs to alleviate this.
3. Between the long blocks, there is a running flow of space with access balconies on both sides and a garden and retaining wall between. Planting is typically grass, shrubs and random trees which include many avocados and guavas. Unlike most barrack layouts, these units are not at right angles so the continuing view is cranked in an inviting way.
4. One isolated outlier of the demolished blocks sits in an exposed position on a

grass bank, with a wind blasted avocado and gum tree.

The whole complex is newly enclosed in UCT's characteristic metal fencing, fortunately screened by a hedge along Rhodes Avenue, but obtrusive from Rhodes Drive. Across Rhodes Drive behind are banks of pine trees.

Spatial connections

M3 behind, on a retaining wall of varying height, and the offramp joining Rhodes Avenue at the side. Back of Princess Christian in front. The units are hemmed in except for a lane on the east linking to Matopo Road. However there is a free flow of pedestrian residents through gates in the University fencing, accessed by swipe cards.

Values and significance

The buildings at Belsen are typical in form of the standard military barracks built throughout World War Two, but have an unusually informal layout reflecting their civilian purpose: housing returning servicemen attending the University after the War. South Africa played an important supportive role in World War II and the fight against Fascism. The hutments, a memory of this, are in a highly visible position on a scenic motorway. Built to be temporary, but surviving 55 years, the residence has fond associations for generations of students.

Considered to be Grade III by reason of

- Technically typical of 1940s military barracks (prominent location but layout atypical).
- Association with World War II and its aftermath
- Associations for former students.
- There is an isolated block to the north which is ungraded, having lost its context.

Not previously graded.

Interested and affected parties

Trustees of Rhodes Will. Military historians? Former students?

Design indicators

Except for the outlier, the hutments are on the rural side of the recommended urban edge,

where development is discouraged. This part is the foreground to the southward view of Mostert's Mill from Rhodes drive, which would benefit from opening up and judicious greening. The Mill's wind corridor must be protected. upgrading and reuse of existing buildings and improved landscape design may be indicated. The effect of any development on downward views from Rhodes drive over the northern part of the site should be considered. Parts of the site are negatively affected by traffic noise. A soft edge to Rhodes drive should be retained; plantings of Stone Pines, visually connecting Rhodes Estate, should be considered. The Welgelegen axis (a possible future pedestrian route) may present design opportunities.

Illustrations opposite

Top left: Outrider to the development

Centre: Open access verandah with courtyard running alongside.

Top right: Parallel blocks (right) behind Princess Christian Home (left).

Bottom left: The open access verandahs lead to communal ablutions.

Bottom Right: Stable doors, cottage section steel windows and corrugated iron roof.



ENDNOTES

1. Revel Fox & Partners 1997.
2. Picton-Seymour 1977:72, Johnson 1987:386
3. Simcox 1990:15
4. He was not related to the prominent Cape Town architects AH Reid and Walter Reid (sons of William Henry Reid who practised in Plymouth 1856-77 and came to SA in 1877
5. Johnson 1987:386
6. T1467/1938, T16041/1944.
7. T16041/1944
8. Yap and Man 1996:215-6
9. Hallack, undated
10. T13011/1999
11. T2732/1894, T239/1896
12. CA Mowbray plan 892/115-1899
13. CA Mowbray plan 889-1905
14. CA 3/CT-4/2/1/3/1401 file 1904
15. CA3/CT-4/2/1/3/1741 file 1380
16. MLH report
17. Lewcock 1963:312-7. "A particular importance of the villa to the South African scene was that it brought with it the English gardening tradition (or rather, that part of it which had survived the hand of Humphrey Repton). For its setting was one of the most striking attributes of the new villa. In place of the eighteenth century formal garden [...] was a scattered overgrown landscape, at first sight seeming to be purely accidental, 'nature unadorned' as its protagonists dubbed it, but on closer inspection too perfect in its arrangement and convenience, too trim and well cared for, to be wild. Through this Elysium of flowering

shrubs and shady trees wound unobtrusive paths [...]

"The only facet of the garden which seemed a little out of place (and this was the contribution of Repton) was the intrusion of small formal flower-beds near the house, brilliant with tropical flowers and exotics [...]. Wood paling or lattice-work fences or gates separated the garden from flanking roads and fields, so that it formed a private world aloof from its neighbours."

18. Simcox and Hallack 1990:15
19. CA Mowbray plan 972/5-1897

20. Johnson 1987:102-3, 414. Johnson does not give a reason for thinking that Parker was responsible (he mentions that Parker designed McKay's shop at Simon's Town). O Pryce Lewis, who wrote an unpublished book on Parker and looked at all Council's plans, does not list Parker as author. Johnson writes,

"Cadboll, Avenue Road, Mowbray for D McKay, 1894.

"[This is a] Comparison [of Baker's work] with the work of other local architects. [...] Two works by John Parker, both dated 1894, form the basis of a comparison with works with Baker over the first three years of the period 1892-1901. It must be appreciated that Parker had just completed a seven-year apprenticeship with Charles Freeman, and this would hardly have brought him into contact with the latest architectural advances.

"[...] Cadboll ... is of a much more affluent type [than a speculative terrace] but is nevertheless very conventional in its arrangement (footnote: a double storey version of probably the most common building pattern of this period). The two projecting bay windows, arranged at 90 degrees to each other, enclose a verandah - this is one of the most typical Peninsula plans. While Baker favoured an informal plan with a number of projections, he never used this plan in its standard form - we must remember that Parker arrived at the Cape at the age of twenty and spent his largest period of training under an architect who had been in South Africa for a long time, while Baker arrived in the country at the more mature age of thirty having worked with a notable firm of architects in London." [Note: several assertions by Johnson are questionable: Baker's plans are

always very formal, especially the H shape; Parker had trained under Greek Thomson's partner in Glasgow; he worked for Freeman, an inventive Cape-based architect; the asymmetrical villa was a vernacular form he used; Baker's use of craftsmen for his details is rare in the 20th century - Parker's use of standard materials in an inventive way set a more practical example for his successors.]

"The verandah columns, brackets and railings are of cast-iron, a medium that Baker avoided except for the verandah at Hopeton House where Baker changed his original designs for a wooden verandah, probably under pressure from his client. The walls are red-brick [mock brickwork], also a material which Baker used sparingly only as quoins and other possible details such as in the form of elliptical arches above windows [used in Doornfontein School of Music 1905, etc]. The cement quoins and mouldings, which contrast with the red-brick walls and fill up the open wall-areas, are mostly in the classical mode. The scroll brackets beneath the windows are of interest since they are identical to the ones used by Baker in his early projects. There the similarity stops, however, and the rest of the building is full of conventional details such as mouldings and bargeboards.

"Baker never seemed to need to pander so fully to clientele tastes as Parker has done here..."

21. Mowbray Council plan 109/39-98
22. See Lewcock 1963:121 for an extended discussion of its emergence.
23. T10781, 28 Oct 1927, erf 28433

24. The first home for aged women in the city seems to have been the Ladies' Christian Home in Vrede Street, which provided security, comfort and care for a few elderly ladies from February 1877. Other old age homes followed slowly, among them the Dorcas Almshouse. Rogelim in Faure Street was an old men's home, and Highlands House in Vredehoek (the home of Ettie Stakesby Lewis, Olive Schreiner's elder sister) catered for inebriates. The Poor Sisters of Nazareth, who started work in South Africa in 1882, operated from Roeland Street prior to their removal to a spacious new building

in Vredehoek in 1905. The Eaton Convalescent Home was established in 1895.

25. Alfred Philipp Bender (1863-1937), Rabbi of Cape Town and professor of Hebrew at the SA College, was a brilliant scholar who came to South Africa from Britain in 1895. According to his biographer, his greatest love was philanthropy, and he worked for all, irrespective of race or creed. He was actively associated with almost every charity organisation in the city, and was a member of the Cape Hospital Board from its inception until his death. During the South African War he worked tirelessly for the welfare of refugees.

26. The earliest records found of a building on the Princess Christian site are plans by H Baker and Masey for a Women's Hostel, designed in November 1902. The client was the Rhodes Estate but not carrying out any specific gift in the will - they are signed by EM Syfret, "executor of the estate of the late Cecil Rhodes". A tightly planned two storey building was proposed with 30 small cubicles on the first floor. On the ground floor were sitting room, dining room (with two long tables), matron's offices and extensive kitchens and service rooms. There was a stoep along the front and a decorative gable centrally, a composition wholly unresolved (JLMA Baker file 177).

Though the scheme was submitted for planning approval and went out to tender it was abandoned. It was too expensive and it seems that the cubicles were unsatisfactory. In February 1904 the clients met Baker's partner Francis Masey and briefed him about their requirements and dreams. A note, addressed from The Home for Incurables, Constantia, survives (JLMA Baker file 236):

"Memorandum of accommodation required, verbally conveyed to Mr Masey at an interview between him and Mrs Wright and Mr Bender on the 19th Feb 1904. Accommodation to be arranged on one floor. The plan to be somewhat if possible after the pattern of the Woolsack - that is to say of a quadrangle form with a wide corridor open to the air that could be used for sitting out. Sketch to be made shewing a completed scheme although it will only be possible to proceed with a small portion at the first. The committee want to keep near £3,000 at present

- 1 A good large hall similar to the Woolsack

- 2 General sitting room
- 3 General dining room
- 4 Small dining room for consumptive patients
- 5 Good sized kitchen and offices
- 6 Matron's sitting room and bedroom
- 7 Bedrooms for eight patients, not cubicles
- 8 Two servants' bedrooms
- 9 One nurse's room

No plans were found of the scheme prepared in 1904 but a foundation stone was "laid by HRH Princess Christian of Schleswig-Holstein on Monday 10th October MDCCCIV" ie 1904 and an ornamental trowel made commemorating the event.

In March 1905 Baker and Masey had prepared a scheme of units in a line which faced north across the site rather than east. Each pavilion had a decorative gable. Later in the month a variant was tried with hipped roofs rather than gables. By the time final drawings were prepared in June the scheme had acquired modest central chimneys and consisted of a central block (with a rear wing), pavilions each side and room for more extensions each side. There are various undated drawings in the JLMA file but the next secure date is December 1906 - mentioned in the committee minutes. A scheme prepared then shows the pavilion theme, this time with each unit being square in plan and all having elaborate brickwork central chimneys. A similar scheme of April 1907 is seen in contract drawings that were prepared, which note that the foundation stone was to be moved from a position higher up the bank into the entrance hall.

27. Miss EL McPherson, "Charities of the Peninsula" in *Cape Times*, Cape Town, 1913. "In the grounds of Groote Schuur estate ... there stands a little house, sheltered by the pines and wearing a cheerful home-like air ... This cottage is one of five which in the future are to constitute an institution ... designed to give shelter to impoverished ladies who by reason of incurable disease and the infirmities of old age have fallen upon evil days.

"The building was designed by Messrs Baker and Masey and in the plan there is provision for four other cottages. The present building in future is to serve as the administration block and the cottages on either side of it are to be connected by a covered passage.

"Now occupied by five invalids, three of whom are in the frailest health ... each one of whom has a cheerful little room of her own [sic], comfortably furnished, and with a pleasant outlook. The room originally intended as a drawing room has been partitioned and made into two rooms. One room serves as a dining room and common room but so limited is the space ... that there is no sleeping accommodation for the servants [...]."

28. Johnson 1987:224-5. "The [Princess Christian Home] is not a domestic project in the normal sense of the word, but each unit is domestic in its size and most units are domestic in their function as well. While most units are simple hipped cottages with substantial brick chimneys emerging from the central ridge, the central unit is the most striking and innovative. The pyramidal roof, without any ridge, climaxes in a large Kentish star-moulded brick chimney such as that at Hunts Farm, Crundale. Such chimneys would have been very familiar to Baker, but it is interesting that he should only use it so many years later. The large pyramidal roof was a feature used at first only for Renaissance-styled lodges, such as the Temperate House lodge by Eden Nesfield and the Lodge, Garton Manor by John Slater and Keith. Nesfield's lodge is more a folly than a serious piece of domestic architecture, yet it would have been well known to most Londoners and anticipates the Baker and Masey design by about forty years. The Slater and Keith lodge also has the large central brick chimney, dormer windows and Queen Anne brickwork with white window frames. The pyramidal roof can also be found at the Bourneville Village, King's Heath by Alexander Harvey (1895-1904). A romantic interpretation of the concept was used in an American copy book where it has been combined with strongly Tudor designs. A genuinely domestic version of this concept was designed by Ashbee at Ivor Heath at almost exactly the same time Baker and Masey produced this design, and in 1907 Hoffman produced a double storey version with a very small and not totally central chimney. "Felday" [the house for Ogilvie in Erin Rd], which is almost certainly entirely by Masey, is an early predecessor dating back to 1900. This could be an indication that Masey had much to do with this particular project.

"Despite the precedents for this form, Baker and Masey have done well to use such a daring shape as the focal point in the crescent of cottages and yet to make it quite homely and unpretentious.

"(Designs for a cottage for WT Buisinne, Kenilworth, 1909, also show the use of this large roof with almost central chimney. The whole concept is very similar to two previous houses, namely Felday and the unbuilt house for Saunders. Here the hall is more prominent than at Felday because it also houses the stairs, and houses them more generously. At Felday the stairs are tucked away and are extremely steep. It is unusual for architects to repeat a design as closely as Baker and Masey have done here. Masey, since he was probably the sole designer of his own house, Felday, was therefore probably also instrumental in these two subsequent designs. Having lived at Felday for some years, the few refinements in the design would have meant that subsequent owners benefitted from the experience of the architect. Although the site plans are not sufficient to be dogmatic on the subject, there is no indication that this design, as the one for Saunders, was ever carried out either.)

"The porch of the central unit at the Princess Christian Home is highly unusual and forms a most stimulating architectural feature with its semi-circular inverted "arches". This element was repeated at a house, Kloof Nek, for WH Bettesworth, 1901."

29. T571/1873.

30. Braine and Drake map, 1945 aerial photograph.

31. T2424/1896.

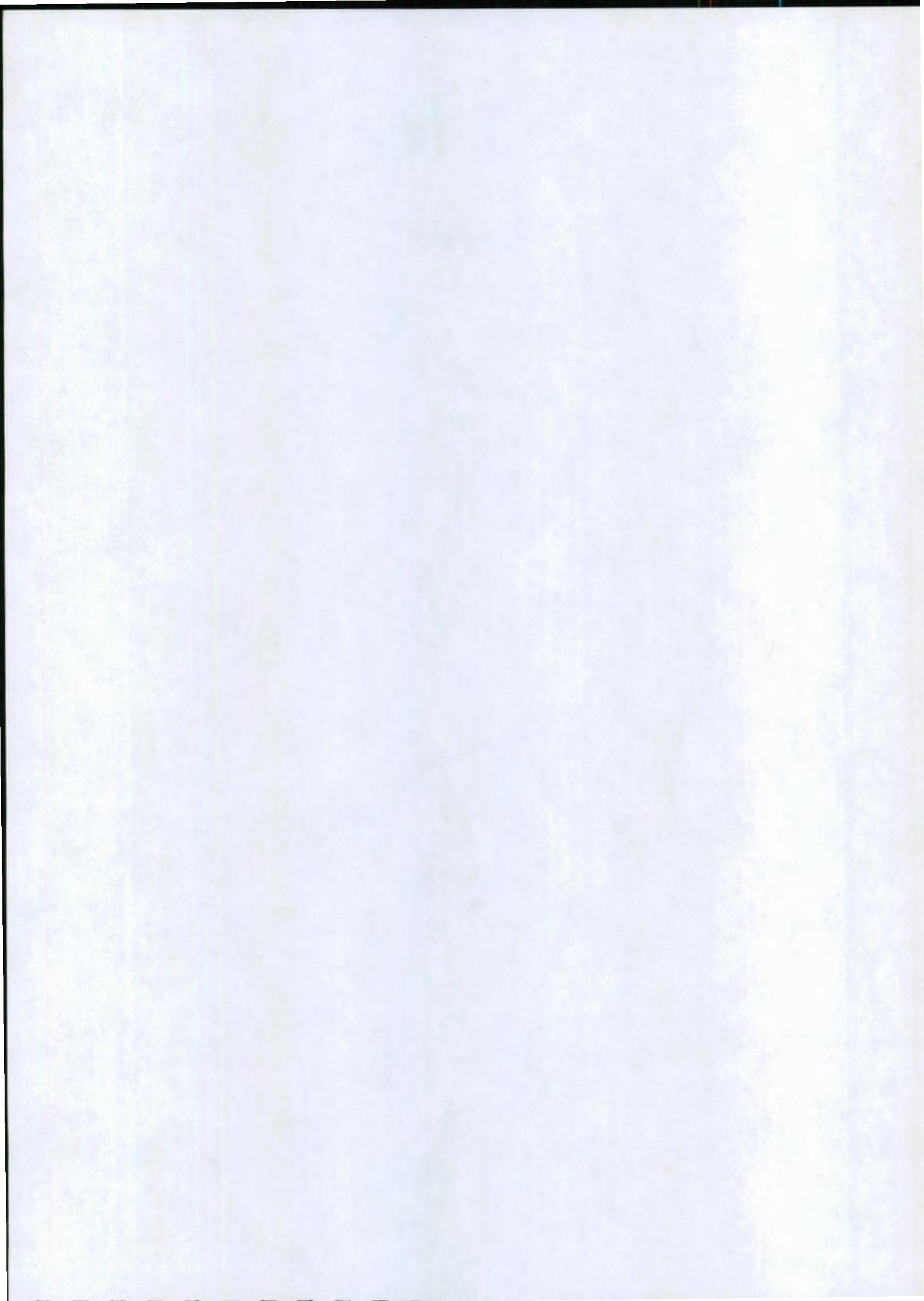
32. T8225/1959.

33. Loos 2000.

34. Disney, though they are listed in 1963 street directory.

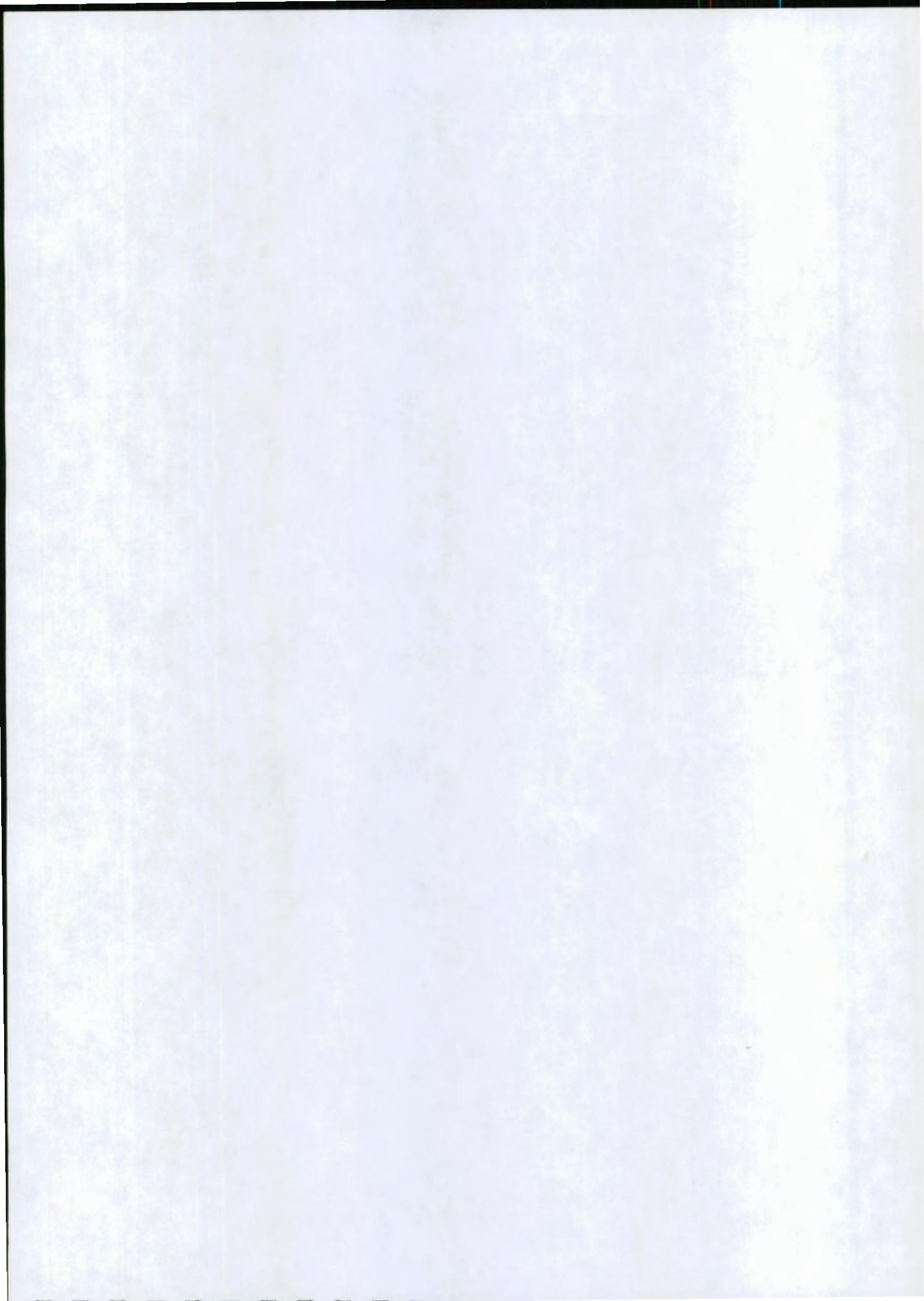
35. Loos 2000.

36. Le Mesurier 1997:41.



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WELGELEGEN TIME LINE

Welgelegen emerges

- 1657 Other Liesbeek farms granted including Zorgvliet to Steven Botma ex Pama :4
 < 1676 Cornelis Stevenz Bothma acquires Zorgvliet, undeveloped ex Fagan :319
 22.6.1676 Welgelegen to Cornelis Stevenz Bothma grant 6mo (5.14 ha) ex Pama 1979:33 also
 Cairns :21 (OCF 1:85)
 1680s Property owners were required to cultivate land or forfeit it - so use and cultivation from an
 early date ex Cairns :21
 1692 Census return 16,000 vines (CA J60) ex Fagan :319
 1698 to Alda Botma's husband J Heufke ex Pama 1979:33 incorrect
 17.3.1703 to Johannes Heufke (son in law) ex Riley, Fagan (T593)
 Heufke from Hamburg married daughter Aletta Botma. He was Lieut then Captain of
 Burghery, Master of Orphan Chamber, Burgher Councillor ex Fagan :319
 24.9.1708 Altona granted ex Fagan :319
 1713 death of Heufke ex Pama incorrect
 unknown to Jacobus van der Heiden (anti-Willem van der Stel) ex Riley incorrect
 1723 Driekoppen Inn established by Johannes Beck ex Hallack
 1724 Execution of three slaves, heads displayed on Main Road ex Hallack
 +50 yrs to Gottlieb Christian Opperman, f32,000 ex Riley incorrect
 12.10.1752 to Henning Joachim Prehn of Hamburg ex Fagan (T150)
 19.10.1753 additional arable land to Prehn ex Fagan :319
 <1756 house in existence ex Cairns :21
 unknown absorbed Altona ex Pama 1979:34

Van Reenen ownership

- 30.12.1756 to Jacob van Reenen f11,200 includes Welgelegen, Altona and Prehn piece ex Fagan
 (T3249)
 Jacob van Reenen was son of Jacob VR from Memel ex Cairns. He was married twice and
 had 16 children in 16 years. A wealthy man, he also owned farms in the Zwartland ex Fagan
 :319
 1757 house expanded ex Riley [no estate papers]
 1762 180 muids of wheat, 57 slaves, 10,000 vines, 20 leaguers wine ex Cairns :21 (CA A 2250 of
 1762)
 1786 Map shows Welgelegen well developed but exaggerates this. Long approach road, fields
 above and below perhaps wheat, also short route from Driekoppen, werf of 4 buildings not
 on axis, hedged fields around possible vineyards. Higher up slope to west is large starburst
 parterre (Bailey and Brink CA M1/960)
 1787 Map, apparently relatively reliable, shows cluster of werf buildings including icon of a mill,
 approach roads from Driekoppen and town, but no cultivation indicated (Van de Graaf and
 Barbier CA M1/895)
 1793 death of Jacob van Reenen ex Cairns
 19.7.1794 to Gysbert van Reenen f53,000 (T6839-1794) youngest son ex Fagan
 1796 Date carved on Mill beam (or cog-wheel ex Fagan :323) is generally thought to indicate its
 building date, disputed by D Sleigh who refers to 1787 map
 c1796 Smart map CA M3/19 indicates werf buildings, field to north, 2 vineyards east, only access is
 long approach road from Observatory [opp Milton Rd], no short route to Main Rd but fields
 curve suggestively
 2.11.1803 Welgelegen greatly increased in area ex Cairns (OCF 5:71)
 2.11.1803 Welgelegen regranted Gysbert van Reenen OCF 6:172 ex 1897 map

- 1803 OCF diagram shows T shaped house (OCF 5:71)
 1813 Thibault plan CA M3/41 shows several werf buildings, direct route from Main Road, old
 upper road, several rivers, dam in locality of Hare's brickfield, large areas of strip fields town
 side of Varietas (vineyards?), elsewhere stippled (wheat?), size 244mo521sr [209.7454 ha],
 erf 28001
 1813 Thibault plan CA shows Varietas, 1 building near Main Rd in locality of Town Hall, size
 4mo20sr
 20.9.1814 G van Reenen granted land on ridge behind Malay cemetery ex?
 1818 G van Reenen granted additional 57 morgen (CQSG 293) ex Fagan :323
 1821 Young mentions regrant
 1.3.1822 G van Reenen granted land up to battery ex 1897 map
 1.3.1822 G van Reenen granted strip of land along Main Road ex 1897 map
 19.11.1822 property changed hands? [details not captured] ex Malan
 1823 20,000 lbs hay, 20 leaguers wine, 1 leaguer brandy, 25,000 vines, 30 slaves, mill not
 specifically mentioned ex Cairns (CA J54)
 1824 Comfield picture Driekoppen Inn shows Rhodes Avenue corner Main Road, inn, an older
 thatched house behind it [cf 1813 map], an enclosed field on the slopes of Welgelegen farm
 1825 Mostert farming Altona section ex Cairns
 1825 Mostert (at Altona) 28,000 vines, 6 leaguers wine, half leaguer brandy ex Cairns
 14.9.1826 property changed hands [details not captured] ex Malan
 1827 G van Reenen granted additional land 18 morgen (OCQ:3, Vol 3 SG) ex Fagan :323
 1827 death of Gysbert van Reenen, buried in graveyard ex Cairns
 1827 graveyard in existence - by 1985 there were 104 names, more in unnamed graves ex Cairns
 1989:21, 23 ref Cairns 1984
 7.7.1829 to Sybrand Jacobus Mostert (T65)
 SJ Mostert had married van Reenen's daughter, Johanna Petronella
 29.11.1834 to Sybrand Jacob Mostert ex SG 139/1873 [possibly regrant?]

The gentry arrive

- 1835 T Hare obtains some land (Lime kiln and brickfield) ex Hallack
 c1838 Webb Smith painting Library of Parliament shows Welgelegen, Mill with sails from Camp
 Ground
 1838 60,000 lbs hay reaped from 50 muids corn sown, 25 leaguers wine, 1.5 brandy ex Cairns
 :21-2
 c1845 Bowler painting ex Welz (date before Mowbray House built)
 1846 First mention of Mowbray House in street directory ex Malan
 1849 Street directory lists SJ Mostert at Welgelegen, JW Eksteen at Zorgvliet, Mr Chiappini at
 Woolsack (owned by J Eksteen), DJ Cloete at Rustenburg, Hon H Cloete at Ecklenberg,
 Abraham de Smidt at Groote Schuur, Sir Harry Smith at Westbrooke (owned by A de Smidt),
 JPL Cloete at Westervoort, etc ex 1849 directory in Hallack
 17.6.1850 Area renamed Mowbray ex Hallack
 1850 Brickfields started Forest Hill vicinity ex Young p3
 1852 20 bus arrival and departures per day (cart then covered wagon) ex Riley
 1854 Opening of St Peter's cemetery, Main Road (Anzio Road)
 1865 Railway Line to Wynberg opened ex Kinahan (1865 ex Riley)
 c1865 Topocadastral map CCC 398/82. Site boundaries, grants. Welgelegen werf layout shown as
 Thibault but it was probably not resurveyed, old upper road, route to Main Rd, farm route to
 upper Rustenberg
 1873 Death of SJ Mostert ex Cairns :22
 1873 Inventory ex Cairns 1989: Dwelling house 10 rooms, hall, kitchen, pantry = £750. Building
 used as a bakery, outrooms and adjoining dwelling = £250. Wine store under flat roof, c100ft
 long, a good substantial building = £250. 16 horse stable, 3 rooms, 2 coach-houses, fowl
 houses = £300. Outhouse = £50. Brewery with outbuildings £500. 2 buildings used as
 stables, each 100 ft long with a shed under corrugated iron = £450. Building used as stores

and stable = £200. Large dwelling house let for £80 pa = £550. Windmill £50. 264 morgen planted with 70,000 vines all in a healthy condition. 300 choice fruit trees, large plantation of oak, fir and other woods. Total £5,000.

1873 Mill thought not to be working in view of low valuation, family papers ex Cairns :23

Suburbanisation

- 3.1873 Subdivision, 43 plots acquired [or later inherited?] by 2 sons Mostert but domant ex Young p3
- 5.5.1873 Some lots incl Avenue House and Cadboll from SJ Mostert sr to FF Rutherford
- 30.5.1873 Edwin Hart piece from SJ Mostert to Dutch Reformed Church Wynberg 259sr10, church built before 1885 ex Boyle map
- unknown Welgelegen to 2 Mostert sons ex Cairns :22
- 5.8.1876 Some lots incl Avenue House and Cadboll from FF Rutherford to PGH Willmot - Lots 39, 41, 43, 45, 47, 49, 51, 52, 53, [55?], 57, 59 ie between Avenue Road and non-road from the Church to beyond Varietas Flats.
- c1881 House partially destroyed by fire, fallen into a dilapidated state ex Riley :5, Pama :35
- 1882 deduction to WJ Titterton Mowbray-Durham Rd ex Young p3
- 1883 Mowbray included in Liesbeek Municipality ex Pama 1979:33
- 1884 disastrous outbreak of phylloxera destroys vines, ruins farmers ex Riley
- 1885 Boyle map, buildings schematic. Present are Welgelegen werf buildings, some farm routes, Rhodes Avenue, Cecil Rd, Church, Mowbray House on Varietas, old upper road exists as unmade track petering out, cemetery, watercourse, beyond 3 houses incl Clew House, III milestone, opposite unmade Milton Rd. Broad George William Falmouth Penzance area developed. North end Zorgvliet developed (Mowbray Hall), several villas, church?
- c1887 Northcutt map ("best ignored" Dirk Visser). Schematic Welgelegen, church (shape + is icon), development along Cecil Rd, Mowbray House and buildings scattered in front, dotted old upper road, Broad George William Falmouth Penzance area developed, four dams on slope behind.
- 1889 Welgelegen to SJ Wilks
- 1889 Gysbert Mostert jr manager ex Cairns :22

Rhodes Estate and Reid

- 1.1890 Welgelegen to CJ Rhodes £5,000
- unknown Mosterts resident at Miller's house till 1953 ex Riley
- 9.1890 Mowbray Municipality formed ex Hallack ex Pama
- 2.1891 CJ Rhodes lease of Grootte Schuur (The Grange) ex Simons
- 8.9.1893 CJ Rhodes purchases Grootte Schuur (£10,000) ex Simons
- 16.4.1894 CJ Rhodes purchase Mount Pleasant + 5 Grootte Schuur lots (£8,000) ex Harris
- 28.5.1894 Transfer of some lots [Church to beyond Varietas Flats] incl Avenue House and Cadboll from PGH Willmot (who combined parts of lots together) to AB Reid & Co (ie AB Reid and J Cran)
- 27.10.1894 AB Reid and J Cran have a voluntary partition
- 27.10.1894 AB Reid acquires all of Avenue House land [AB Reid & Co's lots were divided between Reid and Cran. On the same day Cran sold all Avenue House lots to newly constituted AB Reid & Co by T8126-9. Reid himself ended up with everything as far as Cadboll which was not sold to McKay till 1896.]
- 1895 Avenue House built before Jan 1896 ex Cadboll transfer
- 1895 CJ Rhodes acquires Kirstenbosch, 130 ha (£9,000) ex McCracken 1988:98
- 20.1.1896 Cadboll site from AB Reid & Co to D McKay (30 yrs) ex T
- 29.4.1896 Church transferred to Mowbray Public School, same building as Braine & Drake
- 1897 Surveyor-General map. Varietas not subdivided. Welgelegen subdivided into lots below old upper road (not carried out entirely), werf building shapes schematic. Present are Church, Avenue Road, closed road through site. Rhodes's carriage drive not in place, nor Matopa

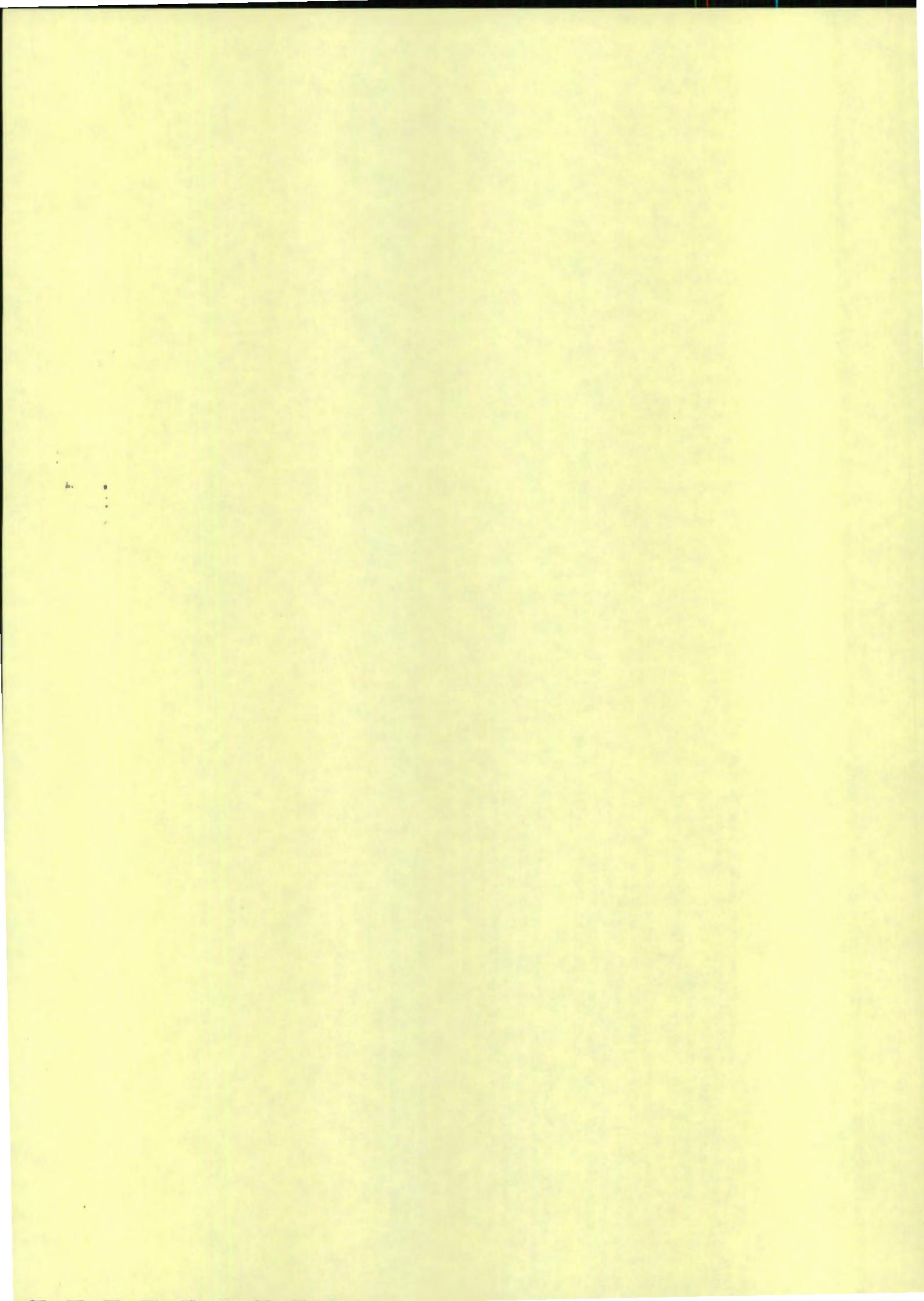
Rd. Quarry not acknowledged (vicinity lots 54-57). Broad George William Falmouth Penzance area developed.

- 1897 Cadboll House built for D McKay by AB Reid ex CCC
- 1898 Stable adds at Cadboll, architects Tully & Waters for McKay
- 19.10.1899 Baker and Massey Welgelegen redesign plans passed, AB Reid contractor
- 1899 Original fabric remains in Welgelegen cellars, kitchen windows ex Riley
- 1899 Varietas suburb being developed: house for Geo Bennett by AB Reid & Co ex CCC
- 1899 Avenue House bay window adds ex CCC
- 1900 John Blades Currey (manager) resident at new Welgelegen, family members after him ex Cairns
- unknown Joseph Durden paintings of interior Welgelegen ex Riley
- 1900 Mowbray Town Hall completed, architects Tully and Waters
- 26.3.1902 Death of Rhodes
- unknown Princess Christian site donated by Rhodes Trustees [according to will ex Le Mesurier incorrect]
- 1902 Start date for Braine and Drake map - see c1907
- c1904 Grootte Schuur map ex Simons. Graveyard, Paddocks, Wood to Carriage Drive lined with trees, Welgelegen farm routes, schematic werf buildings, Rosebank showgrounds over Zorgvliet, some subdivided lots are within Rhodes Estate boundary, eg 27-38 etc. Woolsack called Cottage. Varietas and suburb are outside boundary, not delineated.
- 1904 Major flooding of Liesbeek River, Mowbray ex Hallack
- 10.10.1904 Princess Christian lays foundation stone (later moved) ex JLMA
- 20.2.1905 Baker & Masey rough draft of Rhodes Memorial found "most acceptable" ex Keath
- 3.1905 Linked unit design for Princess Christian ex JLMA
- 15.11.1905 Stable extension at Avenue House ex CCC
- 1905/6 Opening of Mowbray Public School elsewhere, architects MacGillivray and Grant, thus existing church/school used for...
- c1907 Braine & Drake map [1902-09] shows Welgelegen, Mill, threshing floor, Miller's house etc, 1 unit Princess Christian [built 1907], Mowbray Public School (not church shape), Varietas some roads, Avenue House and outbuildings, Cadboll and outbuildings, sheds on Reid building yard, carriage drive with parallel planting. [It shows route to Rhodes Mem which was under construction from April 1906]
- 4.9.1907 Council approves design Princess Christian, central unit, adjacent ones omitted, builder Gourlan, witness FK Kendall ex JLMA
- 1908 Princess Christian fencing from Rhodes Trustees, teak gates from Miss Curry of Welgelegen ex Le M
- 7.1908 Rhodes Memorial completed in 28 months, builder JR McKillop
- 1911 De Waal Drive built ex Scenic Drives report
- 1911 Welgelegen to Union Government with proviso Currey life tenancy
- 1912 Unveiling of Rhodes Memorial
- 9.9.1913 Amalgamation of Mowbray Municipality with Cape Town
- 15.3.1915 Council approves Princess Christian units each side of centre block ex JLMA (Le M says 1914)
- 1915- AB Reid in Who's Who, Town Councillor Ward 13, offices Strand St
- ### Between the Wars
- 1925 Le M claims there were 2 further wings Princess X but see 1934
- 27.4.1926 Cadboll from McKay to AC Slatem (13 yrs + widow 16 yrs etc
- 1936 CCC series 1:1250 map shows University, carriage way (Grootte Schuur Drive), Welgelegen werf as today, Rhodes Ave, 3 units Princess Christian, Avenue Rd, mid-site road as if built, Medical School behind St Peter's cemetery, Rosebank showgrounds and fields behind.
- 12.1934 FK Kendall design extends Princess Christian right, 4th unit (in a straight line)
- 1935 4th and 5th units Princess Christian under construction (in curved line) ex aerial photograph
- 1936 Mill restored

- 18.2.1938 Avenue House from AB Reid to Mr and Mrs M van der Spuy (6 yrs)
- 14.7.1939 Cadboll from Slatem to widow (16 yrs)
- 1940 Mill proclaimed National Monument ex Pama

Post war period

- 15.11.1944 Avenue House from van der Spuy to Chinese Association Trustees (55 years)
- 1945 Belsen built ex aerial photograph
- 1948 CCC series 1:480 map shows Rhodes Drive, other features as before, Belsen hutments
- 1948 Avenue House hall completed (foundation stone 20.2.1950) ex CA computer
- 1950 Belsen first students ex Saunders
- c1950s Lime kiln at Hare's brickfield demolished ex Hallack
- 1953 Welgelegen: end of Mostert residence with death of Johanna Petronella Mostert, last of three spinsters ex Cairns
- c1953 Miller's house enlarged and altered as Government residence ex Riley
- 24.8.1955 Cadboll from widow Slatem to 2 children, RC Slatem and DI Nicholls ex T
- 24.3.1956 Half Cadboll from son RC Slatem to (grand)son RE Slatem ex T
- 1963-5 Rhodes Drive improved, bridges built, made 2 separate carriageways ex Hart 1998:41
- c1960 Aerial views of Hare's brick pit (taken between 1948-1963) ex JLMA
- 1961 Princess Christian 2 new wings at back around grass quad, designed Kilgour Parker ex Le M
- c1963 Brickfields pit filled in
- 1968 Aerial photograph Trig survey
- 12.6.1974 Edwin Hart Annexe opened, architect Ross Stephens of Forsyth and Parker ex Le M
- 31.12.1976 Remaining half Cadboll from daughter Slatem to brother's son RE Slatem ex T
- 1978 Sick bay, wards for 6 extend Princess Christian ex Le M
- 1979 end of Currey occupation Welgelegen with death of Wilfred Maude Currey, aged 102 (unmarried sisters were Mary Helen, Dorothy Christina, Mona Marjorie, Cecil Maude Agnes)
- 22.8.1980 Welgelegen house and 10m surrounding land declared National Monument. Portion of erf 28001 Rondebosch.
- >1979 UCT acquires Welgelegen, intended as VIP guest house, used by Public Relations
- 24.6.1989 Church/school to Princess Christian for Edwin Hart ex TD. (£1 ex Le M)
- 1989 current map date?
- 1991 Princess Christian new lounge in front, architect Mike Ravenscroft
- 1993 Cadboll from RE Slatem to Dulcie van Breda
- 4.7.1997 Cadboll from D van Breda to UCT
- 17.2.1999 Avenue House from Chinese Association to UCT
- 2000 Proposed student housing development in Avenue Precinct



APPENDIX 2-B

Welfare in Cape Town a century ago By Jackie Loos

Princess Christian Home is a fairly early initiative in housing old people. CDC commissioned Jacqui Loos to study this aspect. Her findings are paraphrased in the text: this is her fuller study.

In 1900 there were a variety of charitable institutions assisting those who were unable to care for themselves. However, some middle-class people regarded poor relief as unproductive, and likely to encourage shirking. Although philanthropy was seen in Victorian times as the proper field of activity for ladies, their prying questions were often secretly resented. The financial assistance they gave was seldom generous, and they generally drew a clear distinction between the "deserving" and "undeserving" poor.

The members of the Ladies' Benevolent Society, the oldest charitable organisation in South Africa, had been providing limited relief to the indigent inhabitants of Cape Town in their homes since the 1820s. Their aim was to give regular monthly relief to the deserving poor of all colours and creeds, chiefly the aged and suffering, and to give temporary help in special cases of distress. In 1909 they paid out about £90 to 280 "pensioners" in small amounts of from 5s to 10s - "but even these small sums are much prized."

Because they had instituted a system of district visitors, they were sometimes aware of cases of genteel poverty. The *Annual Report* for that year reports that "the bravery and courage with which some of the most suffering have struggled to maintain themselves, without help, have been an object lesson which it has been good to learn." According to Dr Edna Bradlow, aid was reduced or terminated the moment there was even the slightest improvement in the family budget, in order not to create a culture of pauperisation.

Some of the chronically sick and a few of the frail-aged were admitted to the forbidding Old Somerset Hospital, which had taken over the functions of the defunct "Paupers' Lodge" at the top of the Gardens in the mid-nineteenth century. Situated in Chiappini Street, and bounded by a disused cemetery and mean,

dirty streets near the docks, it was the South African version of the dreaded "workhouse".

In 1902 Dr Jane Waterston, Cape Town's first woman doctor, described the "extremely undesirable intermingling of black with white, sane with insane, and of the healthy with the unhealthy" which prevailed there.

Casual observers, without Dr Waterston's depth of experience, described the quarters, which dated to 1818, as comfortable, and believed that the occupants led a "cheerful, happy existence" sitting in the sunny central courtyard. However, appearances were deceptive, and in 1908 it was reported to be grossly overcrowded, with an average daily occupancy rate of 420 inmates of both sexes.

Because many of the cases were syphilitic, it was not seen as a fit place for the female genteel poor, and the "undesirable intermingling" recorded by Dr Waterston may also have given impetus to the drive to provide separate accommodation for needy white women in the first decade of the twentieth century.

Churches and other welfare organisations also helped in cases of need, sometimes with little consideration for the battered self-esteem of the recipients, whose painful personal circumstances were often cruelly exposed. Although the Salvation Army catered mainly for unemployed white males, it did provide daily portions of soup to 800 coloured children in 1904.

Homes for indigent women

The first home for genteel aged women in the city seems to have been the Ladies' Christian Home in Vrede Street, which provided security, comfort and care for a few elderly ladies from February 1877. It was founded at the instigation of Mrs Lion Cachet, wife of the DRC minister, who had been "much impressed by numerous instances of great need and privation existing among ladies of advanced years, who had from various causes fallen upon bad times, and were reduced to conditions and surroundings altogether the reverse of earlier days."

It had a definite Protestant character, and its large Board of Management included a number of local clergymen and lay church workers. Applicants were required to satisfy the Board as to their Christian character and evangelical and Protestant views. Residents were expected to

attend family worship as well as religious services held at the Home.

It was funded by voluntary contributions and legacies. Applicants had to disclose their financial status, and preference was given to those without any means of support. There were very few beds - sixteen ladies were admitted during the first ten years, of whom six died and one left. In addition, five convalescents were nursed, of whom two died, two were discharged, and one became a permanent resident.

The Board hoped to make the Ladies' Christian Home "a centre of evangelical work among the poor, either in the way of education or of visiting and nursing the sick." A school for ragged boys was held in a stable prior to 1880, and female Christian workers were given accommodation. Miss Hilder, a prison and slum visitor, lived at the Home from 1884 until her death in 1921.

Other old age homes followed slowly, among them the Dorcas Almshouse. Rogelim in Faure Street was an old men's home, and Highlands House in Vredehoek (the home of Ettie Stakesby Lewis, Olive Schreiner's elder sister) catered for inebriates.

The Poor Sisters of Nazareth, who started work in South Africa in 1882, operated from Roeland Street prior to their removal to a spacious new building in Vredehoek in 1905. Their object was to provide a happy and comfortable home for the aged poor, incurables, and orphaned children of both sexes. There were no religious requirements, and the inmates were free to attend their own places of worship. Although the Sisters depended entirely on voluntary contributions, they seem to have accommodated far more residents than any of the other institutions.

The Eaton Convalescent Home was established in 1895 in terms of a bequest by Mr CR Eaton, for the benefit of the poor and suffering of Cape Town and vicinity, without reference to sex, colour, nationality or religion. It provided a change of air and rest to convalescents of the poorer classes, and also to those residing in boarding houses. Patients contributed according to their means, but the poor were admitted free.

Poor economic conditions

In the years immediately before and after the South African War there was considerable

unemployment in Cape Town. As far as the city fathers were concerned, the poor fell into several distinct categories. There were unemployed white working men, often of British or Australian origin; there were colonial-born working men, mainly people of colour, who were believed to require less relief than whites; and there were unemployed Africans, thought to live idealised semi-tribal lives out of sight in the "locations", who were not deemed to require any assistance at all.

After a brief wartime boom, unemployment rose to unprecedented levels. Immigrants from Europe flocked to South Africa, hoping that the British victory would lead to economic prosperity, but instead, colonial revenue fell to such an extent that in 1908 the new Prime Minister of the Cape, JX Merriman, increased financial discipline and introduced income tax for the first time.

Several relief funds were set up, but they were soon exhausted. When Princess Christian visited the city in 1904, a "Cape Times Relief Fund" and a "Citizens Relief Fund" were still in existence. Although concerts took place in the Masonic Hall that October in aid of distressed white and coloured women and children, assistance was largely confined to the so-called "deserving poor", and homeless people were often sentenced to hard labour in terms of the Vagrancy Act of 1869.

The case of the sisters Quin

In the spring of 1901 "Nina", the female columnist of the weekly *South African Review*, made a passionate appeal for the establishment of a "home for aged and unprovided-for ladies who had been governesses and school teachers", and suggested that the money which had been collected for a memorial to the late Queen Victoria be used for this purpose, and not for the proposed girls' scholarship scheme. To support her argument she cited the sad case of the sisters Quin.

"These unfortunate old ladies are the daughters of the late Rev George Quin, for many years military chaplain at Cape Town. They are broken-down governesses, and it certainly does not redound to the credit of the charitableness for which our peninsula is famed, to learn that these poor old ladies have no abode, and are in the habit of sleeping where they can find shelter, in half-finished houses, under wagons, and even, I am told,

under the rocks on the slopes of the mountain above Zonnebloem College - the portion known to the police as the 'Dry Docks', and which is patronised by vagrants and outcasts of every kind.

"The Misses Quin are ladies by birth and education ... They are highly educated women. I understand the elder of the two is a Greek scholar of no mean order, but apparently she had done better had she learned to cook. How is it that we of the metropolis of South Africa have not a poor house or home of some sort in which poor creatures like these may find sanctuary? When the term of 14 days imprisonment to which they have been sentenced, for having been found at night in an unfinished building, has expired, what is to become of them?"

"I tried to interest a very wealthy [female] person in the Quin case, but I was met by the remark, 'Oh! I can do nothing for those old creatures, they drink.' ... If the poor old ladies do drink, surely that is an additional reason why they should be taken care of."

The case of Annie and Mary Quin, who were described as "decayed gentlewomen", had already caused considerable local embarrassment, and a leading article published in the *Cape Argus* on 28 August 1901 called upon the Colonial Secretary "to make it his business to remove the public scandal caused by the recurring prosecution" of the pair for vagrancy. Letters followed, including one from Archdeacon Lightfoot, who offered to explain "the real difficulties of the case" privately to a correspondent who had taken the Church to task for neglect.

Some weeks later "Nina" reported that the Misses Quin had been released from prison and were being looked after. She also replied to several ladies who had written to point out that at least two homes for the aged already existed, and she commented sharply on the admission requirements of the Ladies' Christian Home.

"The Home for Indigent Ladies is situated in Tuin Plein, off Hope Street. It is a commodious building, and to obtain admission an entrance fee of £10 is demanded (what friendless, indigent old woman can lay hands on that sum?), and a room must be furnished by the applicant."

She suggested that instead of alleviating genuine distress, the Hope Street Home was used by 'certain families' to rid themselves of their poor relations at a cost of a £10 and a few

sticks of furniture. The previous year, when "Nina" had made enquiries on behalf of a deserving old lady, she was told that there were 60 names on the waiting list.

With regard to the Dorcas House, a charge of ten shillings a month was levied, which was supposed to cover the rent of the room. "Nina" continued: "The fare provided very largely consists of a plate of 'skilly' [thin broth or soup, usually oatmeal and water flavoured with meat], which is served to each inmate daily at noon. Now, I would put it to my correspondent ... could she exist on a plate of skilly for 365 days a year ...?"

"Whence comes the money, 10s per month, and the wherewithal to purchase the necessary bread, sugar, meat, milk, tea, and oil or candles? I only mention the bare necessities of life, but the aged need comforts too."

As both institutions were "to some extent under the jurisdiction of the Dutch Reformed Church", she believed that denominationalism was an important admission criterion.

Despite "Nina's" spirited campaign, the girls' scholarship fund remained intact.

The genesis of the "Home for Incurables"

Although the *Annual Report of Princess Christian Home* for 1967, states the idea of building a "Home for Incurables" originated with Cecil Rhodes, "who made it possible by a concession granted in his Will for the site on which the Home now stands", this does not seem to be correct. Rhodes died in March 1902, twelve months before the idea was first mooted.

There were many appeals to civic charity during the South African War, including calls to aid the victims of the plague epidemic which wreaked havoc in the poorer quarters of Cape Town in 1901. In April, a "Suffers' Aid Committee" of prominent citizens was formed to support the Cape Town Plague Hospital. According to the *Minute Book* for the years 1901-1903, its members included Lady Hely Hutchinson, Archdeacon TF Lightfoot and Rev AP Bender.

Alfred Philipp Bender (1863-1937), Rabbi of Cape Town and professor of Hebrew at the SA College, was a brilliant scholar who came to South Africa from Britain in 1895. According to his biographer, his greatest love was philanthropy, and he worked for all, irrespective of race or creed. He was actively associated

with almost every charity organisation in the city, and was a member of the Cape Hospital Board from its inception until his death. During the South African War he worked tirelessly for the welfare of refugees.

By August 1901 the plague had abated, and the Suffers' Aid Committee resolved to supply comforts to patients in other local hospitals and kindred institutions. While the ladies looked after the provision of fruit, flowers, sweets and eggs, Rev Bender arranged for the delivery of toys, pictures and newspapers, and helped to raise funds for Christmas treats.

In 1902 the Committee examined the question of starting a hospital or ward for children suffering from incurable diseases, and proposed that a small home be built, but nothing came of the suggestion because no suitable free land was available.

The plight of an ex-teacher named Miss Buchanan seems to have been the spark which led to the founding of the Princess Christian Home. She was in sadly reduced circumstances as a result of chronic consumption, and was in great need of financial assistance. In March 1903 the Committee raised £9 on her behalf, and £3 for a similar case.

This led to a discussion about "the great need that exists for some home or institution for women who, always accustomed to independence, are now through illness or accident deprived of their former livelihood." It was decided to approach the Government for financial assistance, and Lady Hely Hutchinson offered to preside at a public meeting to be held at Government House at which the scheme for "some such home" would be laid before those interested in philanthropic work in the peninsula.

At the meeting, a Branch Committee was constituted to deal with the proposed scheme, and several members were asked to interview the Rhodes Trustees "to ascertain whether a suitable house could be placed at the disposal of the charity. Meanwhile, the Government's offer to provide a sum of £2000 on the £ for £ principle was gratefully accepted.

This was the situation in October 1904, when Princess Christian laid the foundation stone for the Princess Christian Home on a site provided by the Rhodes Trustees. However, the deepening recession, which lasted until 1910, was soon to change everything.

Princess Christian's visit

Princess Christian of Schleswig-Holstein (1846-1923), the third daughter of Queen Victoria, came to South Africa to visit the grave of her son, Prince Christian Victor, who died at Pretoria of enteric fever at the age of 32, while serving on Lord Roberts' staff during the South African War.

Known in family circles as Lenchen, Princess Helena Augusta Victoria was the most sensible and practical of Queen Victoria's five daughters. She was also rather plain. In 1866, at the age of 20, she married a minor prince twenty-two years her senior, Friedrich Christian Karl August of Schleswig-Holstein-Sonderberg-Augustenburg. She bore six children, four of whom grew to maturity - Christian Victor, Albert, Helena Victoria and Marie Louise. At the Queen's insistence, the family lived in England. Princess Christian was one of the busiest and most visible members of the royal family, and she supported numerous charitable institutions.

The visit to SA was supposed to be a private one, but it was nevertheless a public spectacle. The ships in the harbour were decorated with flags when she arrived on 14 September 1904, and crowds of civilians and military officers cheered enthusiastically.

She was officially welcomed at the Docks by the Mayor, who addressed her as "Gracious Lady", and offered her "a most loyal and respectful welcome upon your arrival in South Africa. We desire to offer assurance of the depth of tenderest feeling cherished by all sections and classes of the community we represent for Your Royal Highness, as one to whom the hearts of all Colonists go forth with love and gratitude at this time for noble acts of patriotic disinterestedness, and we fervently pray that with the Grace and Favour of the Most High, every blessing may attend Your Royal Highness whilst travelling in this Land."

The Princess, accompanied by her daughter, Princess Victoria, attended a number of official functions which involved a great deal of ceremonial. While in Pretoria, she laid the foundation stone for the first "Princess Christian Home" in South Africa, before returning to Cape Town by train early in October to do the same for the Mowbray Home.

As these institutions were situated in what were then two separate Crown Colonies, they seem to have operated independently, and I have found no record of any link between them.

The Princess Christian Home, Mowbray

According to the *Cape Times*, the two princesses left Government house on a motor car trip round the mountain, via Hout Bay, accompanied by a party which included the acting Prime Minister and the acting Administrator. They arrived at Mowbray at 3.30, by which time the weather was distinctly unfavourable. Nevertheless, a small crowd turned out in the pouring rain to witness the ceremony.

A canopied platform had been erected on a "pleasant site" among some pines. The Cape Garrison Artillery played the National Anthem, and Rev AP Bender, Lady Juta and several other ladies were presented to the royal visitors, who graciously accepted bouquets.

Mrs Clarke-Thwaites read an address of welcome on behalf of the Sub-committee of the Sufferers' Aid Society. Emphasising that the Home was intended for gentlewomen who, through no fault of their own, had become chronic invalids, she said: "Many of these invalids are women who have small means, but find it impossible in existing conditions in this Colony to get the nursing and attention they so urgently need; though they are able and willing to contribute something towards their own maintenance... It is therefore the idea of the Committee that this Home should not be entirely a charitable institution, and they have good reason to believe that in time, with judicious management, it may be partially self-supporting."

The Archbishop read some prayers, and then Princess Christian stepped forward with a silver trowel and laid the foundation stone, which came from the Steenpan quarries, watched by Mr Masey, the architect, Mr Preston, the clerk of works, and Mr Eddy, representing Messrs Reid & Co., the builders. More prayers followed, and then the Princess accepted purses of money presented by large numbers of children. Meanwhile, several ladies took to opportunity to collect further contributions from the guests.

In an extremely flowery speech, Rabbi Bender paid tribute to Lady Hely Hutchinson, who was absent from the Colony, "whose intense sympathy and influential support gave a powerful impetus to this movement in its inception." He saw it as fitting that Princess Christian had lent the grace of her presence to the gathering, as the work that she had

inaugurated was essentially "a woman's work for women." He believed that by lending her name to the project, she would be remembered for "the truly Royal charity, all self-sacrificing, all embracing and untiring" which she had exemplified throughout her life.

It was reported that the ground had been presented by the Rhodes Trustees, and the plans had been drawn gratuitously by Messrs Baker and Masey.

By the standards of the day, this was a very informal ceremony. It is worth noting that the *Cape Times* published a far longer report when Princess Christian laid the foundation stone of the Seaman's Institute in Alfred Street two days later. On that occasion, the royal visitors went on to the Old Somerset Hospital, where they spent twenty minutes evincing "considerable interest" in the less-than-ideal arrangements, before moving on to the New Somerset Hospital.

Problems of finance

At the first monthly meeting of the Princess Christian Home Committee, held in the Legislative Council Chamber in December 1904, Rev Bender was elected Chairman, and Lady Hely Hutchinson agreed to become Patron.

Dr Jameson, the Prime Minister at the time, is reported to have said that Rhodes would have approved of the site, but the Government was obliged to withdraw its offer of funds, owing to the deepening economic crisis. Unemployment was rising, relief funds were exhausted, and in 1906 Cape Town was shaken by the socialist-inspired "Hooligan Riots".

Speaking at the opening of the extensions in 1915, the Administrator, Sir Frederic de Waal, referred to this early set-back. He said that of the £2000 originally promised, a mere £250 had been forthcoming in 1907. Then the ladies had started to collect, and soon raised £1453.

Even then, there were insufficient funds to erect all the proposed buildings, and a start was made with the Administration Block. Four beds were installed temporarily, and it was decided that suitable applicants could have the use of the house if they were able to maintain themselves. This relatively modest building was officially opened in 1908. The four needy residents (later increased to five) received soup

and bread daily, and a grant of £1 per month each for other necessities.

Financial constraints put paid to the dream of accommodating and nursing incurables like the unfortunate Miss Buchanan, and for many years the management of the Home declined to accept bedridden cases. However, residents who later became incapacitated were well cared for. It is only in the last few years that the Princess Christian Home has assumed the character of a frail care facility, in keeping with the ideals of the founding Committee.

The prevailing commercial depression prevented further expansion until 1915. The Committee continued raise funds for the running expenses, and in 1911 the Googliettes, a cricket team comprising young ladies, challenged the Army and Navy to an exhibition match which netted £55-10-4 for the Princess Christian Home.

In April 1911, Viscountess Gladstone, wife of the Governor General, visited the Home, and presided at a meeting of the Committee. It was reported that it was difficult to do more than provide the old ladies with the necessities of life, and an appeal was made to the public for gifts in money and in kind. The Home had a small circle of well-wishers and practical helpers, which, it was hoped, would be widely extended. Forty garments, sent by the Cape Town and Suburban Clothing Guild, had proved most acceptable to the inmates.

The building programme

In 1915 two further wings, designed by Mr Kendall, were completed, and the extensions were opened by Sir Frederic de Waal in December. In his speech, Rev Bender said that he did not see why the home should not be complementary to the Alexandra Hospital, which would be opened shortly. As a result of the extensions, they were now able to take in nine ladies.

Sir Frederic recalled that, eleven years previously, the burden of caring for the poor had largely fallen on the shoulders of the state, and the Old Somerset Hospital had housed a number of old people. However, a certain class of persons of both sexes were [sic], by reason of their past circumstances, hardly suitable inmates for a state institution, and therefore, throughout the Province, institutions similar to the Princess Christian Home had been founded for carefully selected persons, whose lives had

been made happier than would otherwise have been possible.

Referring to Committee's initial financial difficulties, he said that he had induced the Provincial Council to vote £800 for the new wings, which had cost a total of £900. Thus the state had contributed £2 for £1, instead of £1 for £1, "by way of making up for the unfortunate past."

As to the question of maintenance, "he knew that it was difficult to make both ends meet. Formerly the Home had received a grant of £100, but his wife had pointed out that it was not possible to provide for five ladies on this sum, and the amount had been increased to £150. If times were normal, he would at once increase the sum ..."

Tea was served at the conclusion of the meeting, and a selection of music was rendered by Boonzaaier's Band. The two new wings were placed on each side of the central building, and each cottage could accommodate two ladies.

In 1924 a dining room was built, and the Home was extended to accommodate 11 residents.

[Further cottages were added in 1935, introducing a curve in the line.] In 1939 Edith Struben bequeathed funds for a new wing on the north side, and ten years later a basement storeroom was converted into a flat for the Matron. When Princess Christian's daughter, Princess Marie Louise, visited the Home on 5 April 1955 there were 20 residents.

A fund-raising initiative was launched for the Home's fiftieth anniversary. This led to the construction of three new units containing a total of ten extra bedrooms. Twenty-nine elderly women were in residence in 1981.

New servant's quarters were built in 1977, and an attractive new sick bay was opened in 1978. Further extensions were completed in 1991.

In 1959 the old DRC school premises on the corner of Rhodes Avenue and Avenue Road was transferred to the Home. It was used initially by the Jewish Board of Deputies as a students' cultural centre, but later a separate Annexe was built on this lower property. The Edwin Hart Annexe, comprising double and single rooms for 33 active residents, was opened on 12 June 1974, and married couples were admitted for the first time. Although the two premises were next door to each other, the residents of the Annexe seem not to have been subsidized by the state.

The Home has received an annual grant from the Department of Welfare since the 1970s, and the single rooms clustered round the original building have accommodated an increasing number of frail residents since that time.

The Royal connection

For a period of seventy years most royal ladies who came to South Africa visited the Princess Christian Home and brightened the lives of residents and care-givers alike. The list includes Princess Arthur of Connaught, Princess Beatrice, Princess Marie Louise, and Princess Alice, a regular and much-loved guest, whose final visit coincided with her 91st birthday.

Admission policies

The Princess Christian Home was intended for the accommodation of applicants residing at the time of application within the magisterial areas of Cape Town, Wynberg, Simon's Town and Bellville, and was open to ladies of all religious persuasions. It aimed to provide "privacy without loneliness and company without crowding".

At first, it depended to a large extent on funds obtained from bequests, donations and contributions from residents, and fund raising efforts, and all its buildings were erected without incurring debt. Unlike most similar homes, it had a special independent character "dear to the heart of its Board of Management."

For many years the Home declined to admit definitely sick people, and many of the elderly residents were in relatively good health. However, as life expectancy increased, it began to take on the character of frail care facility. Rising staff costs were offset by its Social Welfare subsidy, which amounted to more than R 300 000 in the 1994/5 financial year.

When the new government came to power in 1994, it decided that only elderly persons definitely in need of care should in future be institutionalised. The state was unwilling to continue to subsidise the full residence costs of social pensioners, who had previously made up the majority of the residents, and instructed the Home to take in a greater proportion of financially independent residents in order to offset the declining subsidy.

As the financial crisis deepened, the Home found that its frail care facilities were highly sought after by families who were able to meet "the very reasonable cost structure that had been implemented" - although this shift in emphasis resulted in the need to employ a greater number of enrolled nurses and home carers.

The state subsidy for the current year is less than half of the amount received in 1994/5. Despite these challenges, the Home continues to offer a high standard of care in a warm and friendly atmosphere.

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