

SPIER FARM

DOCUMENTATION OF BUILDINGS I (1778) AND II (1817)

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CONTENTS

INTRODUCTION	2
1 BUILDING I (1778)	
1.1 GENERAL DESCRIPTION	10
1.2 ROOM A	14
1.3 ROOM B	18
1.4 ROOM C	21
1.5 LOFT	24
1.6 GABLES	26
1.7 SUMMARY AND RECOMMENDATIONS	29
2 BUILDING II (1817)	
2.1 GENERAL DESCRIPTION	31
2.2 ROOM A	33
2.3 ROOM B	38
2.4 ROOM C	42
2.5 LOFT	46
2.6 GABLES	51
2.7 SUMMARY AND RECOMMENDATIONS	52
3 REFERENCES	52

NOTE

The following is important. Each of the rooms in the structures has been given a letter of the alphabet. References to walls are always in a clockwise direction from north with each wall numbered. For example, the designation A3 would indicate room A, wall 3.

FIGURES

FIG.1 The close proximity of Buildings I (1778) and II (1817) are quite obvious in the larger context of the Spier farmyard (Helig & Abrahamse, Land surveyors. Ref. L4437, sheet 5). 1

FIG.2 An early view of the 1778 Building. On the right is a wooden "bench" and to the left a stake with a vice attached. This may indicate a functional variation of the rooms (C.Joubert, photos to Spier Estate). 2

FIG.3 The two cottages make a striking picture in a landscape of wavy oaks, trees and shrubs (Elliott 1175) (Stellenbosch Museum). 3

FIG.4 The three buildings are lined up parallel to the avenue of oaks. The absence of stoeps, allow the two cottages to blend with their environment. Note the iron cartwheels and equipment (Elliott 491) (Stellenbosch Museum). 4

FIG.5 A view of the 1778 gable in summer. The meaning of the symbol below the date is not clear (Elliott 215) (Stellenbosch Museum). 5

FIG.6 Another view of the 1778 gable, this time in winter. Note the old strap-hinges on the shutters and iron-meshing on the window on the left (Elliott 2590) (Stellenbosch Museum). 6

FIG.7 Groundplan of the two cottages, depicting the modern additions to the back (westward) (Plan by R.Stander 1994). 7

FIG.8 Elevation drawings of the two cottages, front and back (R.Stander 1994). 8

FIG.9 Groundplan of the two historic cottages, as found during the renovation of 1994. The plan is based on an architectural drawing, with amendments by H.Vos. 9

FIG.10.1 Building I was renovated prior to 1965. Note the blocked-up front door with a single casement (Walton 1965:plate 12). 10.1

FIG.10.2 The earlier woodwork and joinery in a loft of one of the two cottages at Spier, before any renovations (Walton 1965:5). 24

FIG.11 In the early 20th century the building still contained a lattice door (1), while some of the windows were provided with bars (2). Note the brickwork that protrudes (3) and the vice towards the right (4) (Elliott 2492). 34

FIG.12,13 Another old photograph depicts the 1817 building with its earlier woodwork. In the close-up (13) a box, presumably for fowl, is visible (C.Joubert, photos to Spier Estate). 37

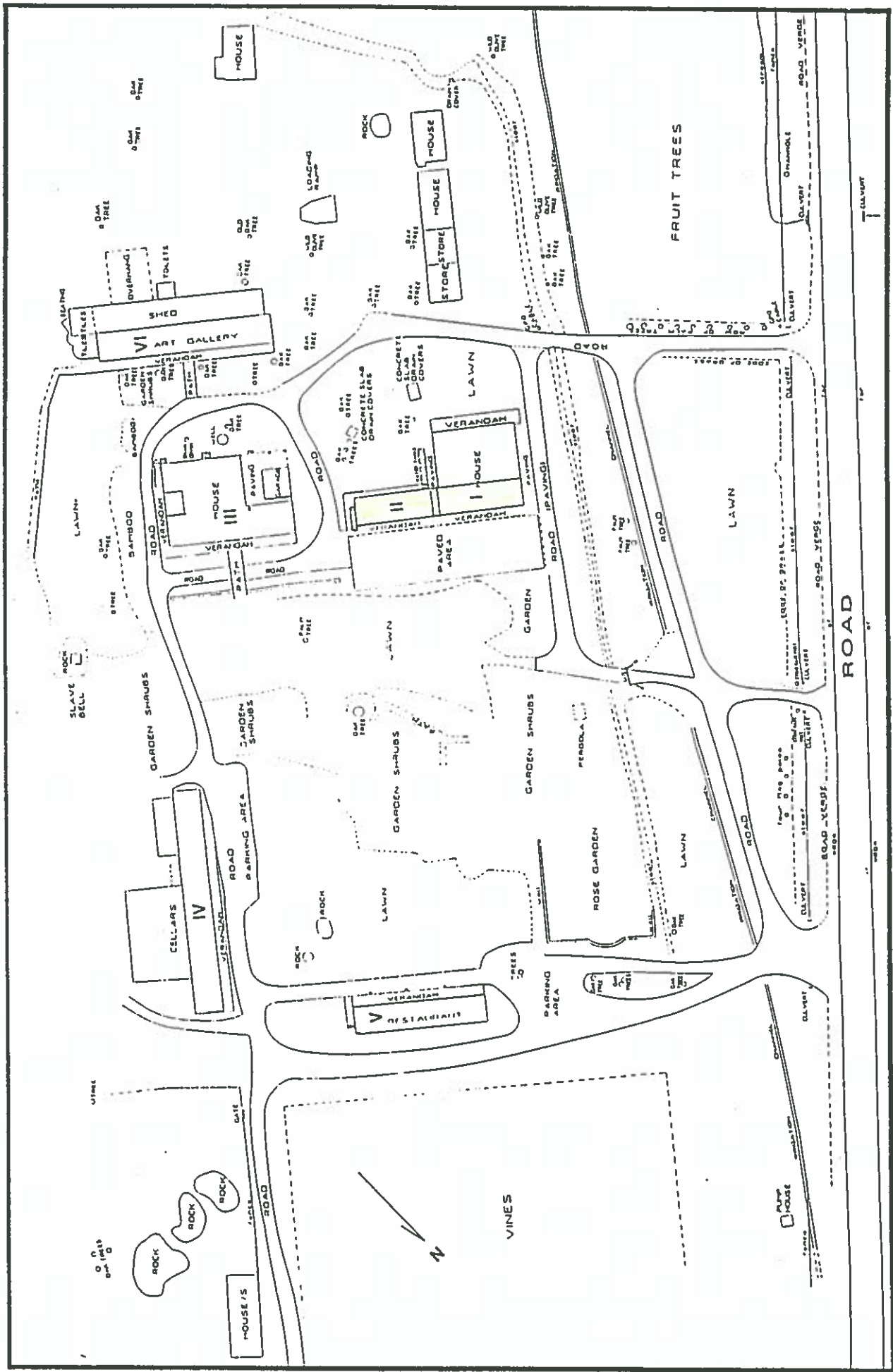


FIG.1 The close proximity of Buildings I (1778) and II (1817) are quite obvious in the larger context of the Spier farmyard (Helig & Abrahamse, Land surveyors. Ref. L4437, sheet 5).

INTRODUCTION

The two buildings, I (1778) and II (1817), should be treated together since they share a number of features. They were built practically against each other, which may point to generally similar functions (FIG.1). Both were outbuildings that were not extended towards the back during the 19th century, indicative of a static role over the years. Early photographs by Elliott (FIG.2-6) show a classic vista of the facades, with a rhythmic placing of single casement windows and top-and-bottom doors, before the intrusion of modern stoeps and projecting walls. The low thatch, steep roof incline and early straight end-gables are suggestive of country cottages. Only the front gables convey an air of sophistication. The buildings in this report are documented separately. The history of the two buildings have already been discussed in the report on the 1822 building, and the reader is advised to consult it again (FIG.7,8).



FIG.2 An early view of the 1778 Building. On the right is a wooden "bench" and to the left a stake with a vice attached. This may indicate a functional variation of the rooms (C.Joubert, photos to Spier Estate).



FIG.3 The two cottages make a striking picture in a landscape of wavy oaks, trees and shrubs (Elliott 1175)

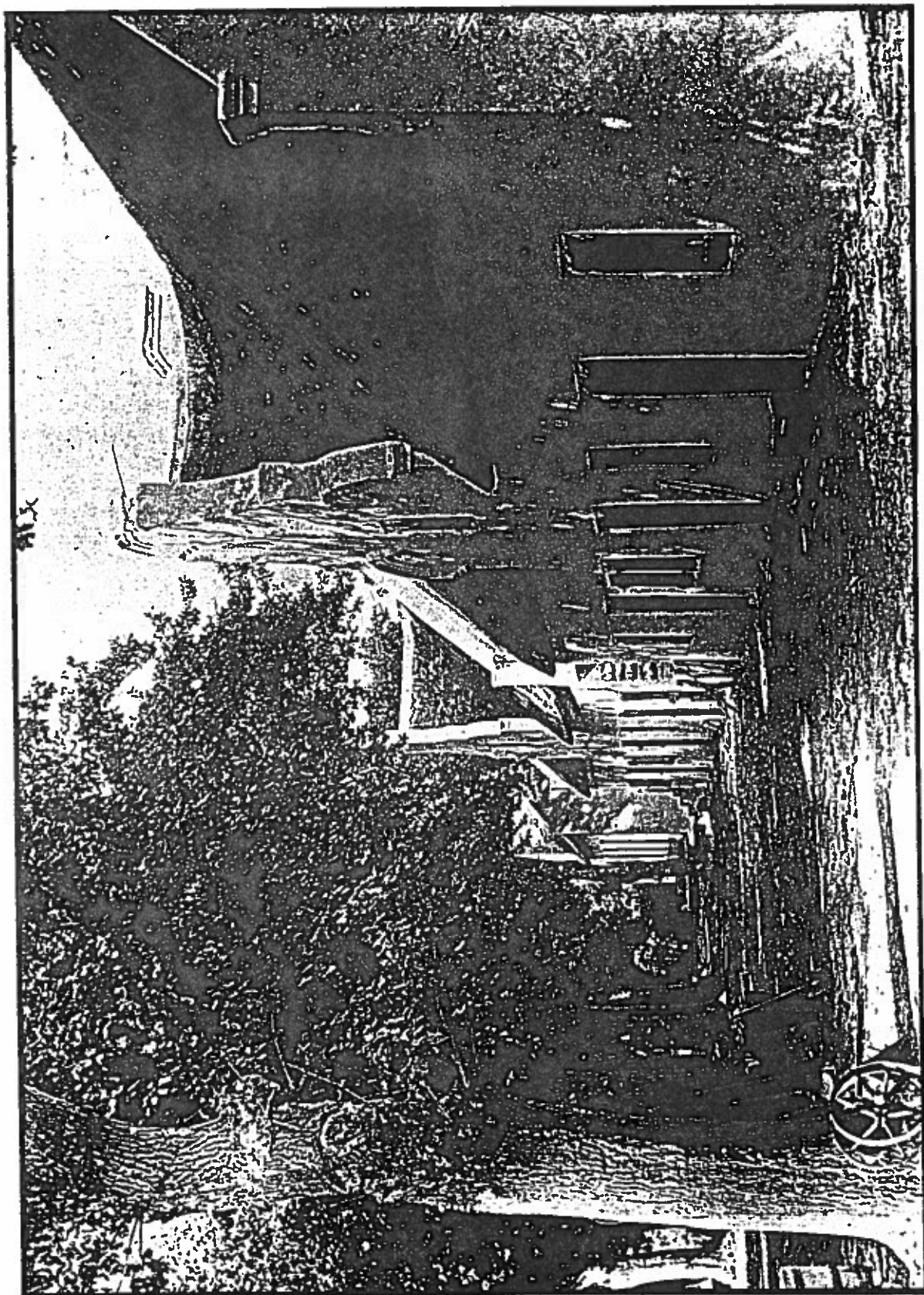


FIG.4 The three buildings are lined up parallel to the avenue of oaks. The absence of stoeps, allow the two cottages to blend with their environment. Note the iron cartwheels and equipment (Elliott 491) (Stellenbosch Museum).

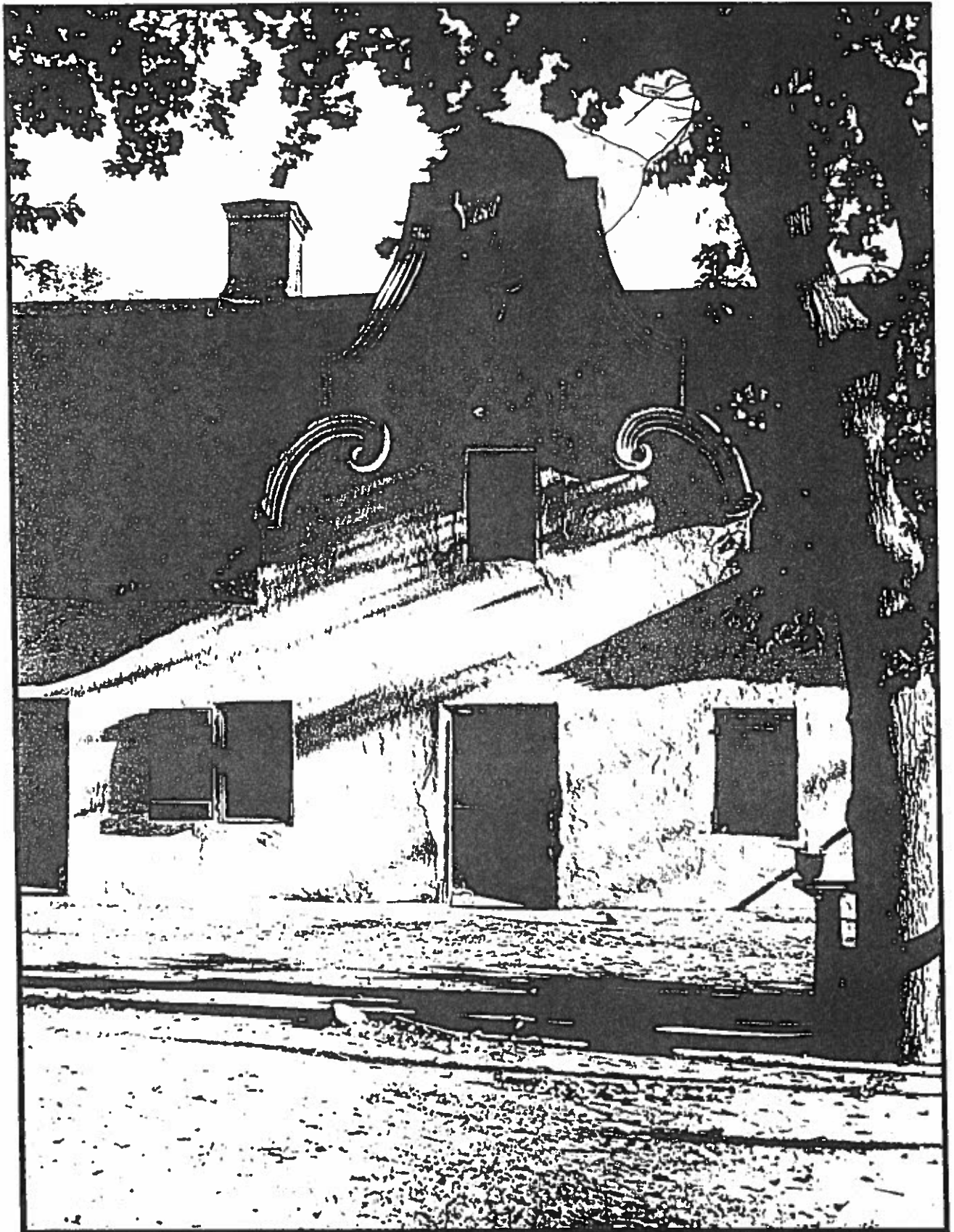


FIG.5 A view of the 1778 gable in summer. The meaning of the symbol below the date is not clear (Elliott 215) (Stellenbosch Museum).

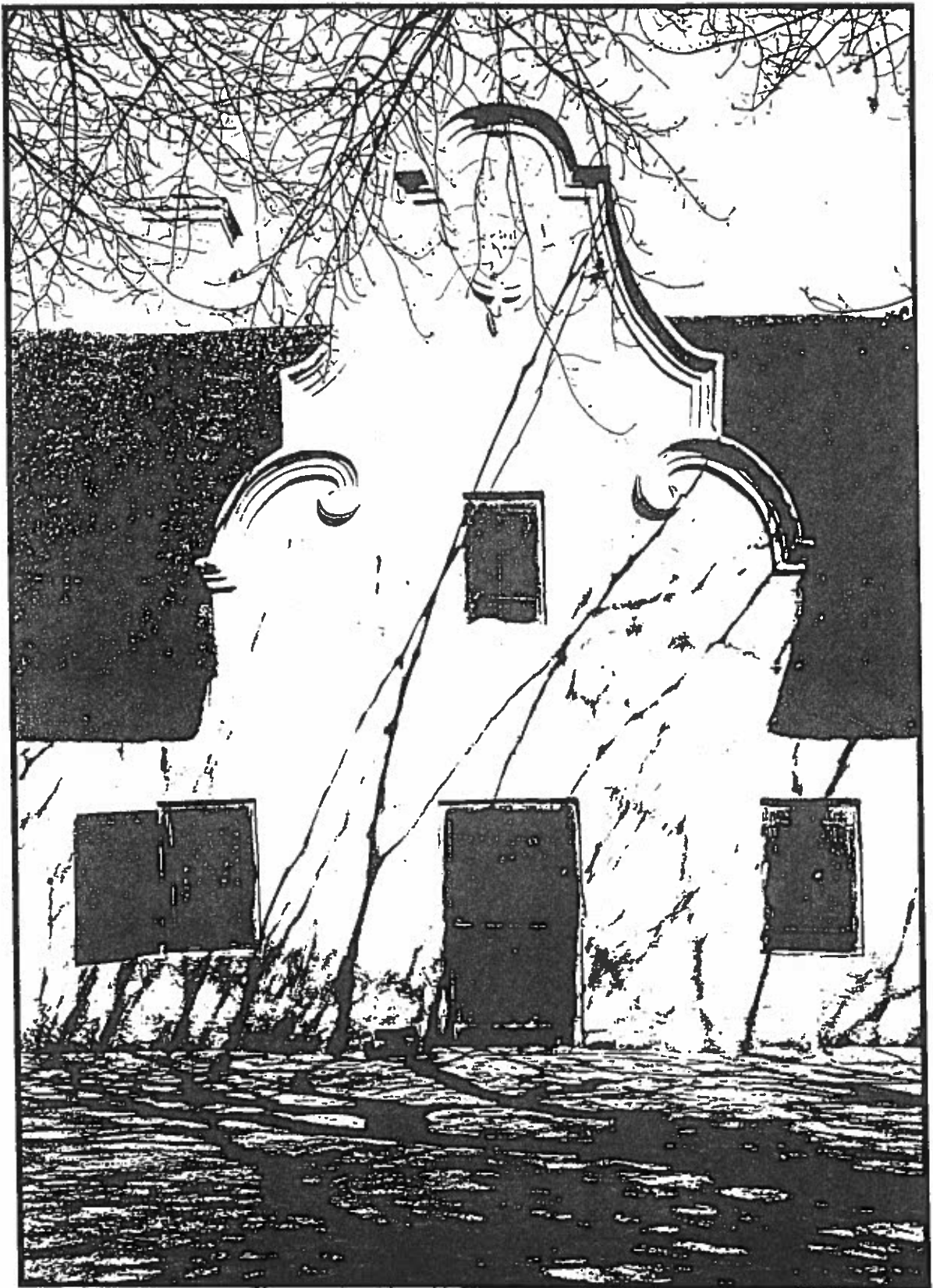


FIG.6 Another view of the 1778 gable, this time in winter. Note the old strap-hinges on the shutters and iron-meshing on the window on the left (Elliott 2590) (Stellenbosch Museum).

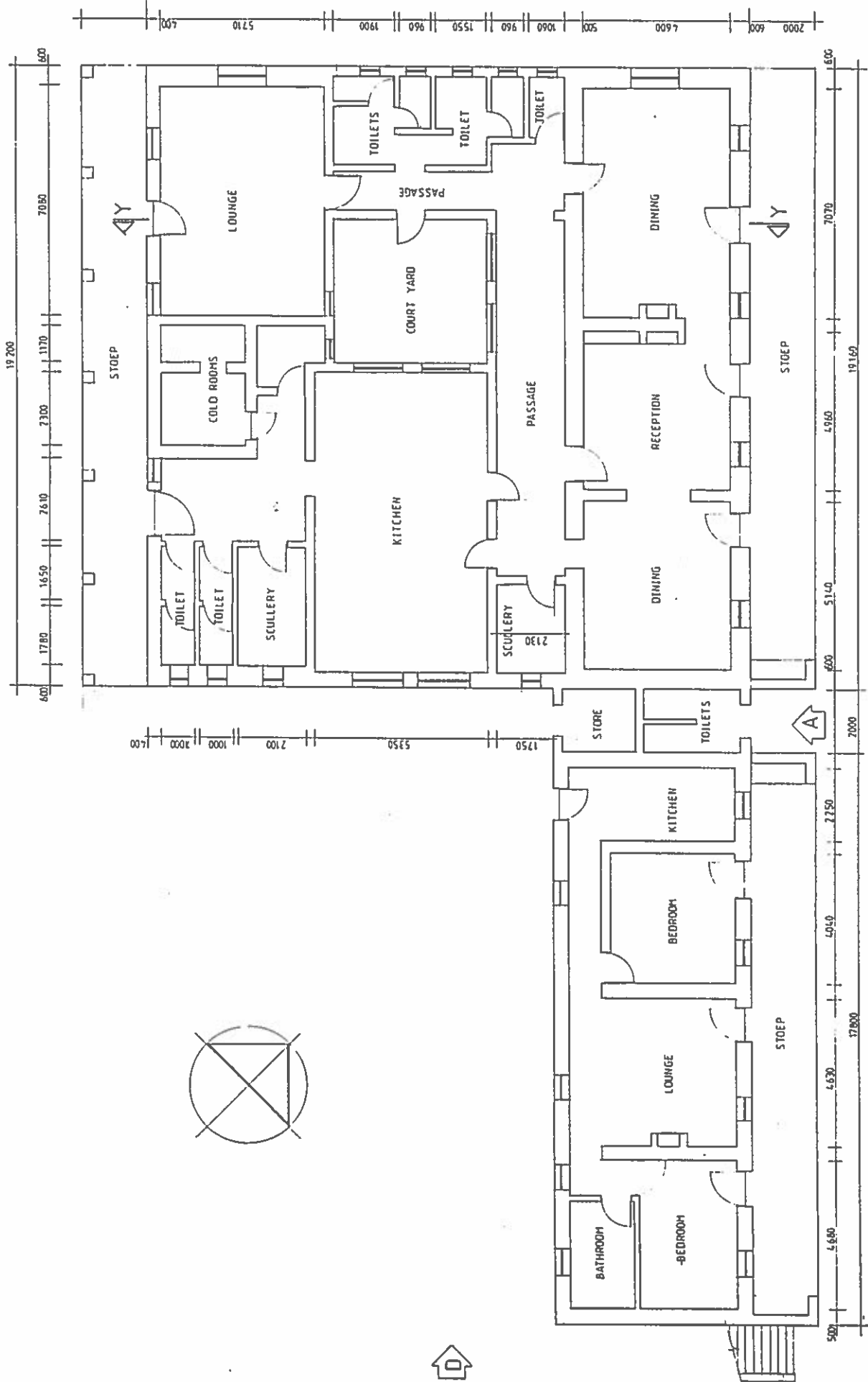


FIG.7 Groundplan of the two cottages, depicting the modern additions to the back (westward) (Plan by R.Stander 1994).

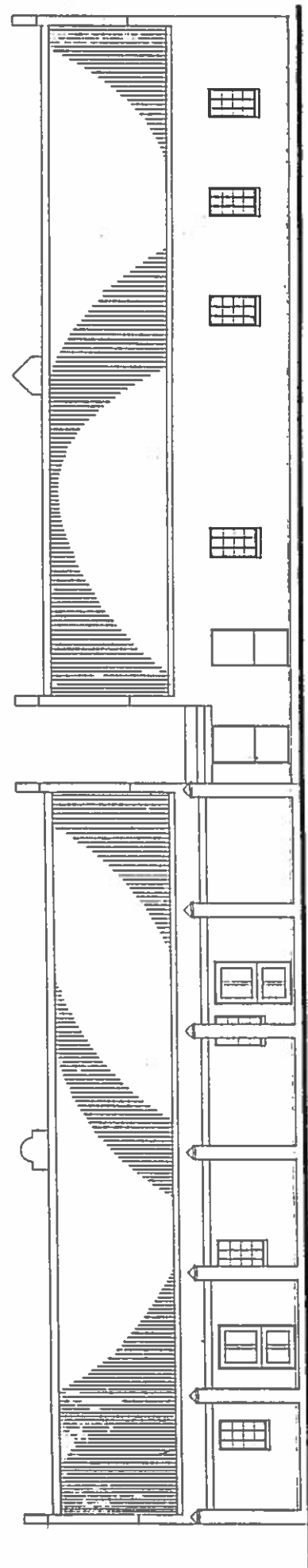
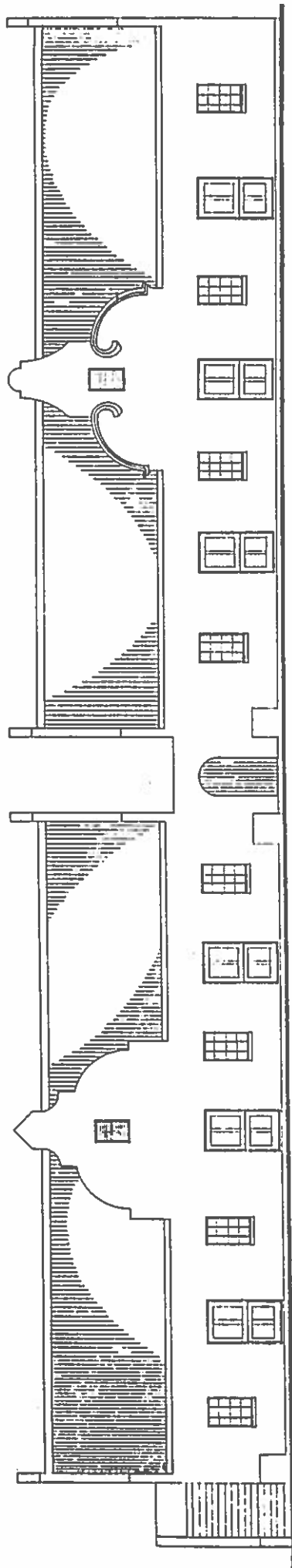


FIG.8 Elevation drawings of the two cottages, front and back (R.Stander 1994).

SPIER: COTTAGE BUILDINGS I (1778) & II (1817)

KEY	
<div></div>	PHASE 1 LATE 18TH CENTURY
<div></div>	PHASE 2 1817 (GABLE)
<div></div>	PHASE 3 19TH CENTURY
<div></div>	PHASE 4 20TH CENTURY
<div></div>	EARLY CASEMENTS
<div></div>	LATE CASEMENTS
<div></div>	FAIRFIELD HOUSE DOOR (C.1900)
<div></div>	BEAMS, PINE (C.1965)
<div></div>	NEW OPENING
<div></div>	DEMOLISHED WALL

KEY	
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<div></div>	NEW CASEMENTS
<div></div>	FAIRFIELD HOUSE DOOR (C.1900)
<div></div>	LATE DOOR
<div></div>	NICHE
<div></div>	BEAMS, YELLOWWOOD
<div></div>	ROOM A C.1965
<div></div>	ROOMS C & B RE-USED, LATE 18TH C.

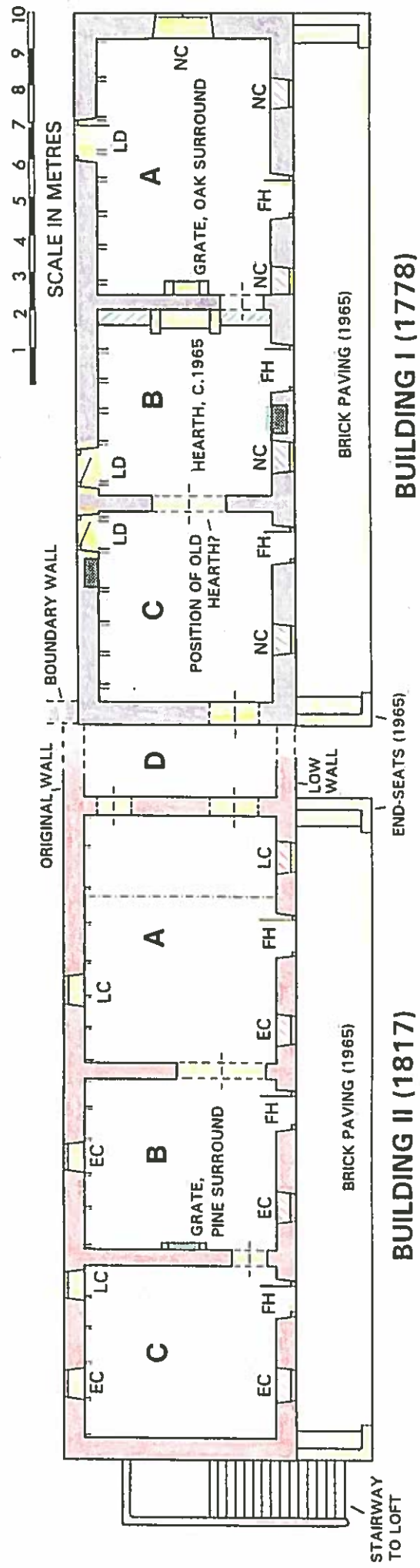


FIG.9 Groundplan of the two historic cottages, as found during the renovation of 1994. The plan is based on an architectural drawing.

1 BUILDING I (1778)

1.1 GENERAL DESCRIPTION

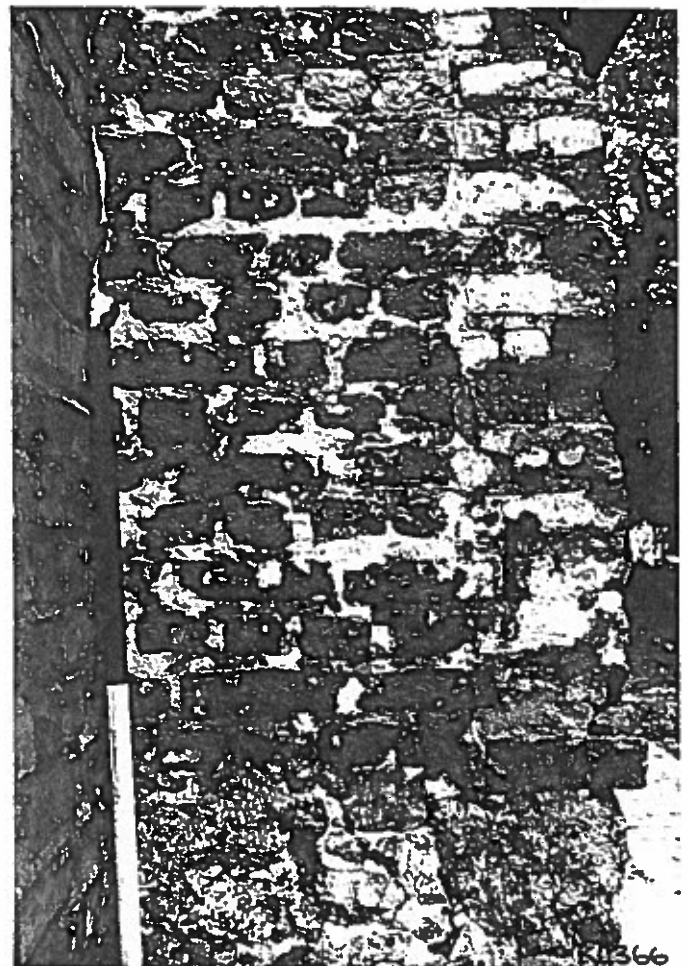
Much of this building (FIG.9) was modernised in about 1975 by the former owner, mr Neil Joubert, leaving virtually only the 18th century walls as authentic. Modern alterations include:

- Replacement of all front windows and frames with modern copies.
- The installation of louvered shutters, fitted with old strap-hinges.
- Replacement of all doors and door frames with teak examples from Fairfield House (c.1900).
- The addition of three new doors at the back (A4, B4, C4).
- The addition of a new (and only) double casement in A1.
- The addition of a hearth in B1.
- The new openings in walls C1 and C3.
- Yellowwood beams from the Cape Station and pine ceilings (imported).
- Construction of a new roof.
- Replacement of wooden floors with small tiles (rooms A B & C).
- Addition of end-seats on the stoep.

The only 18th century woodwork present were two door frames, which were installed in more recent openings during the previous renovation. Both were now removed and have unfortunately not been re-used.

The exterior walls are about 570 mm wide, typical of the 18th century. Unfortunately, modern paving around the building precluded any excavation. The foundations are therefore presumably of granite, built certainly up to the plinth level, and above it for 1,4 m. The brick walls were drawn up to ceiling height. Both the granite and brick are laid in a dark grey mortar, generally typical of the 18th century.

Granite outcrops occur in numerous places on the farm and was therefore easily obtainable. There are definite signs that the central outcrop between the buildings was quarried. This was preferred to quartzite river stones, since the latter is difficult to dress. Granite cleaves easily along seams, resulting in smooth surfaces. Building straight and neat stone walls in this manner provided the earliest dampproofing known to the colonists. Although granite was locally available, this does not necessarily explain the great height to which the stone was carried above the plinth (usually about 700 mm). It is more likely that in earlier buildings low stone walls proved to be inadequate against dampness. Tall stone walls was an innovative way of combatting the unusually wet conditions on this farm. The absence of any raised stoep may also have been a contributing reason for this building technique.



1,2. At the southwestern corner (D1) the building technique of the walls was sufficiently exposed. The granite, as waterproofing, was built-up exceptionally high, followed by well-fired orange brick in a yellowish clay mortar (scale: 2 m).

3. As the building had no raised stoep, contractors were called in to waterproof the stone walls.

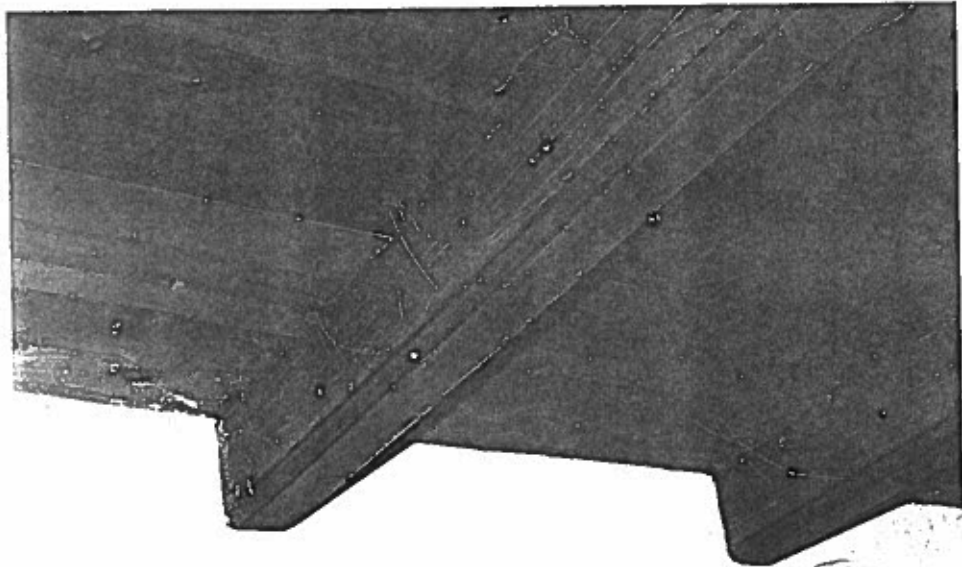


Brick size is generally an indication of age: the lower the height, the older it is. In the town of Stellenbosch there is a fair progression from c.50-60 mm to 70-75 mm high bricks by the end of the 18th century. From the early 19th century they became more standardized to about 80 mm. The brickmaking process on the farms was not strongly influenced by these fashions, as witness Spier. In this building bricks of the outer wall were unfortunately nowhere exposed. Bricks of the inner wall at room A3 measure 22x11x60-70 mm. Such bricks generally date from 1740-60, but similar ones have been found in Buildings II and III, both seemingly of the 19th century. It seems that either older bricks were re-used or, more likely, that the tradition of early wooden brick moulds persisted unchanged on this farm.

Recently (1975) all the old clay plasters were replaced with modern cement. Nevertheless, traces were found of a greyish clay plaster, later replaced with a yellow/orange clay. There are also indications that the granite (Room A1) was white-washed directly, where plasters were absent. Since coloured paints were generally fashionable in the late 18th century, the white-wash confirms the original low status of this building.



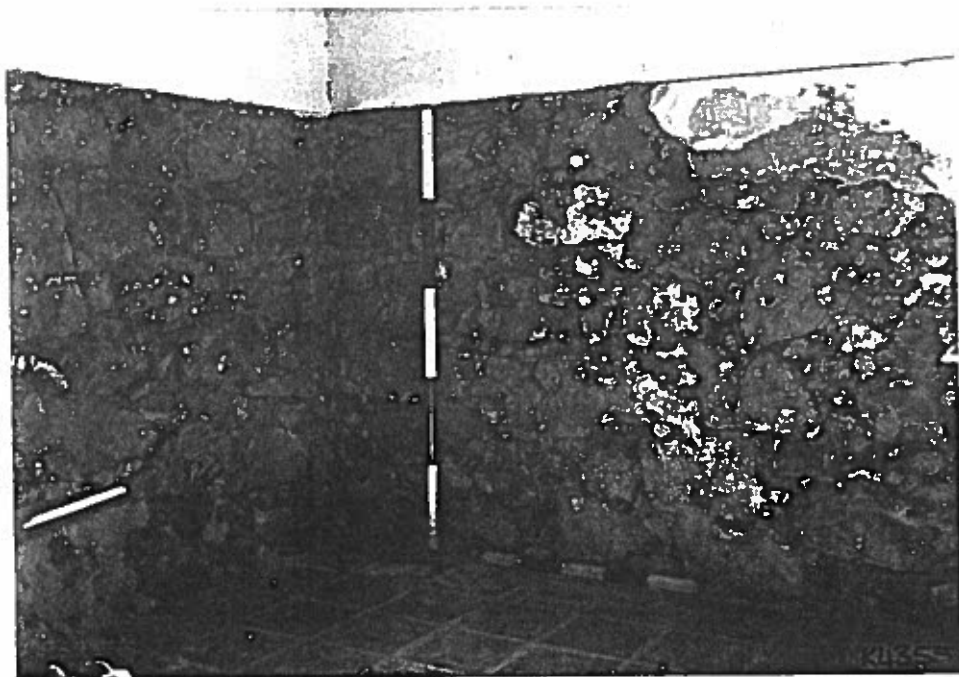
4. In the midst of the open werf, the remains of a particularly old blue-gum stood guard over the granite outcrops. There are definite signs that these were quarried for the Spier buildings. Small artefacts were also found in the vicinity.



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5. The yellowwood beams, moulded in the late 18th century fashion originate from the Cape Town station. They, and the ponderosa pine ceiling, were fitted around 1970.

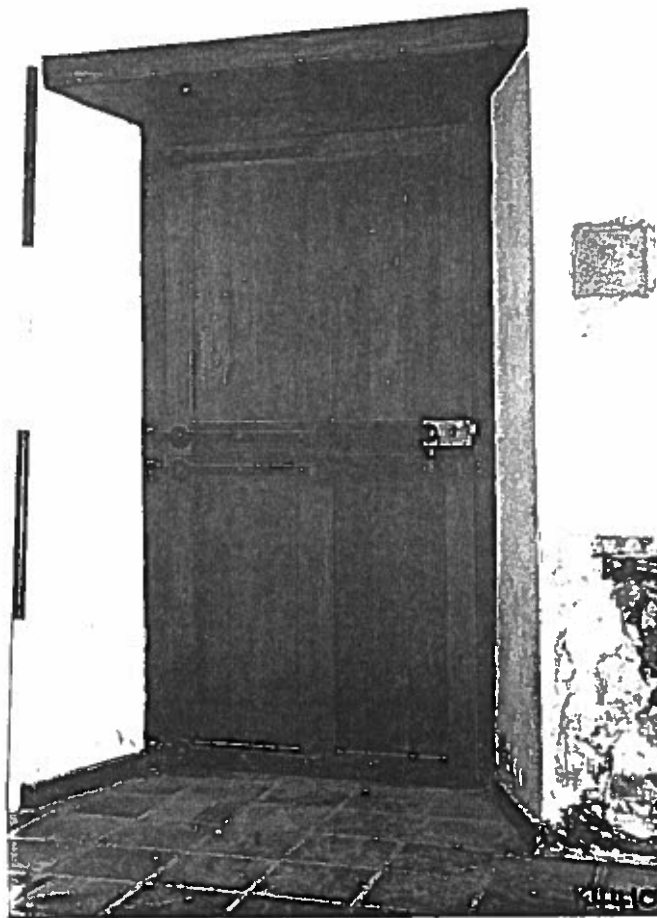
6. In room A1/2 some of the granite are white-washed directly (scales: 100 and 50 cm).



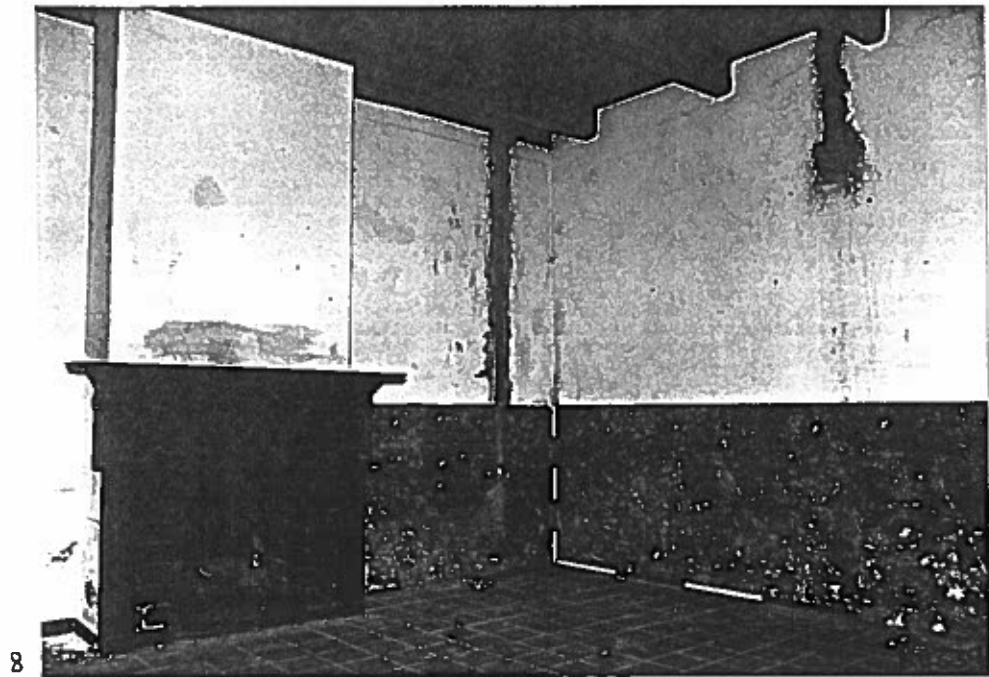
1.2 ROOM A

Though the Ponderosa pine ceilings are certainly late (c.1975), explaining the beams were more problematical. They look old, yet their mouldings are very large in proportion to the rest of the beam. Mr Chris Joubert solved the mystery. They are beams that originated from the Cape Town station and the mouldings are new. It is unfortunate that the beams were not spaced evenly to coincide with wall A3. The facade door and its frame are of c.1900, from Fairfield House.

The most prominent feature of room A is the 19th century oak surround of the grate, the latter installed in its present form after 1950. It may have once have been a feature of the main house (1822). The dividing wall A3 consists firstly of 95% small river stones to a height of 640 mm and then of low-fired yellowish bricks. These inferior building materials were acceptable for an interior wall which was not exposed to the elements of nature.



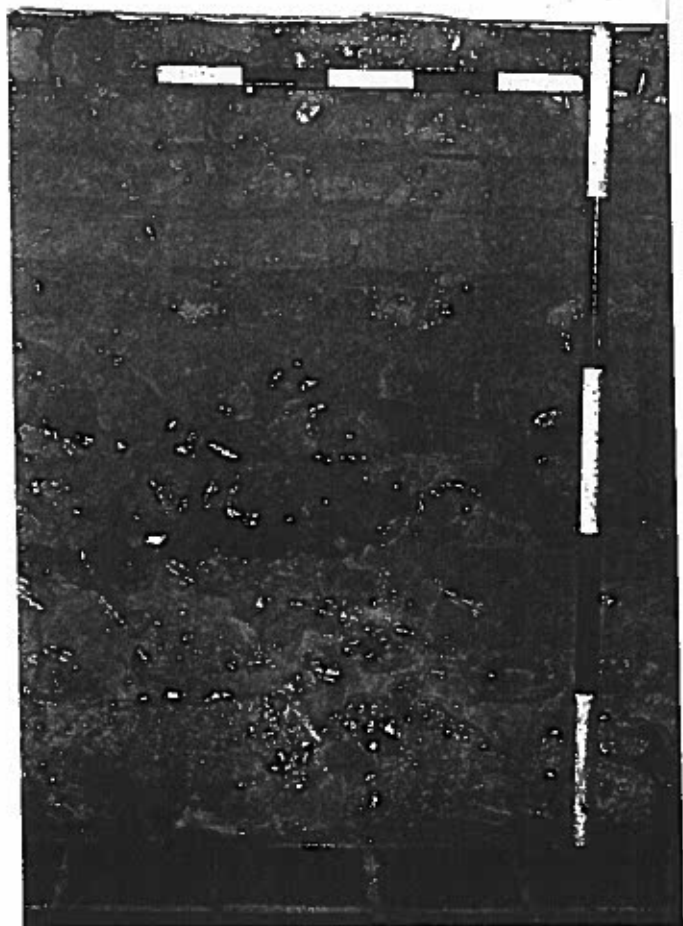
7. The unpainted doors (A2), frames and lintels are all identical and originate from Fairfield House in Bellville. They date from around 1900 with reproduction strap-hinges of c.1970.

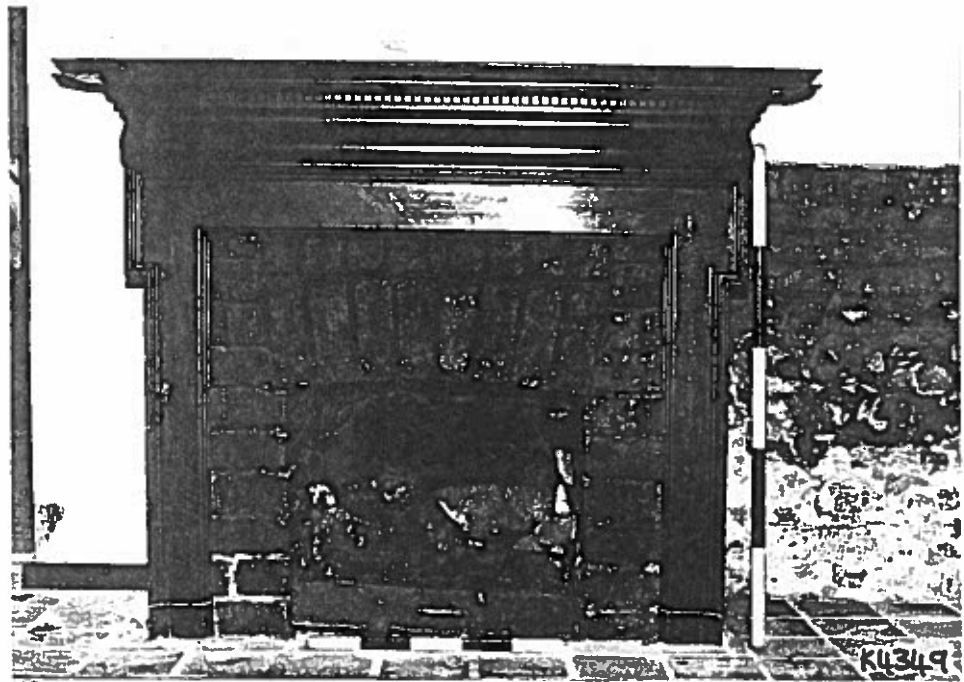


8

8,9. The grate is a 20th century innovation but the oak surround is earlier. They stand against the interior wall A3, which is built up primarily with river stones and flat raw brick (scales: 100 and 50 cm).

9

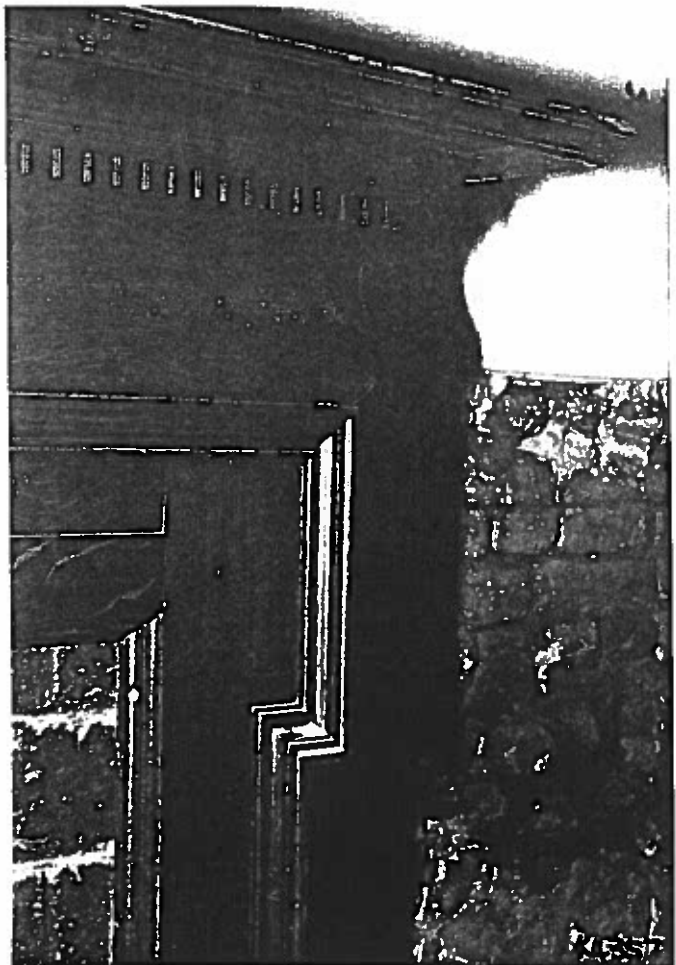




10

10,11. The oak surround is beautifully detailed and possibly dates from the 19th century.

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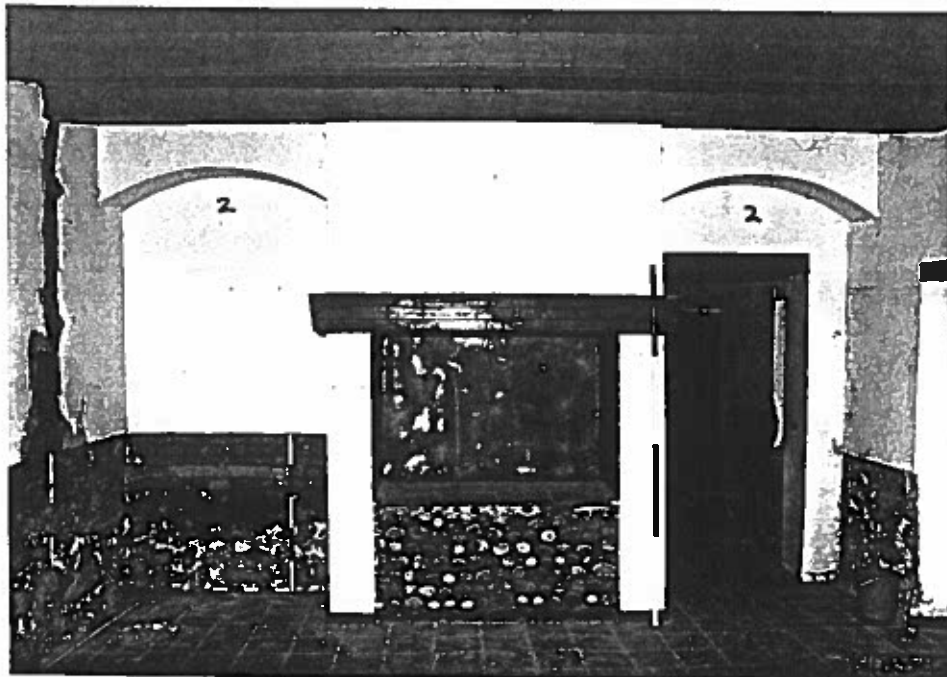


13

12,13. The niche in room B, facade wall 2, was specifically built to be exposed. It probably formed part of the innovations effected during the early 19th century.

14. The present grate (1) is once again modern, but incorporates an 18th century oak beam, derived from Cape Town station. Note the enigmatic wall alcoves (2) on either side of the hearth.

14

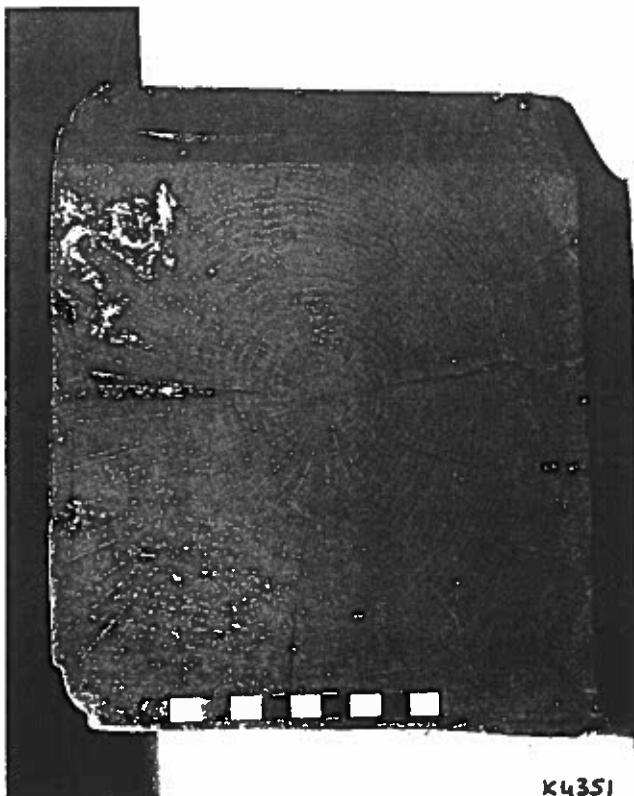


1.3 ROOM B

A modern (c.1975) hearth abuts wall B1, with an oak beam (over 60 years in age) with 18th century mouldings. It also originated from the Station hoard. The large niches in rooms B and C point to a more formal and elegant use during the (early?) 19th century. The niche in wall B2 was broken into the granite foundation and finished in a dark brown plaster. The arch is of reddish, brown-orange brick in a yellow dagha, signifying a later date in the 19th century. A brown clay mortar was used as plaster and then white-washed. The function of the niche is uncertain: it may have served as an open niche for objects or could have been lined with wood and fitted with a glazed door.

According to the Elliott photographs of the early 20th century, a chimney which looks authentic (early 1800s), indicates a hearth against wall B3. The latter is now penetrated by a wide doorway which destroyed all evidence of a previous chimney. Within the loft, this wall (460 mm) is diminished in width to 260 mm, but there is no trace of a chimney.

The yellowwood beams in room B are narrow with a typical 18th century moulding. According to mr Joubert, they originate from Tulbagh and were cleaned very thoroughly. Judging by the 1920 photographs, all the doors and door frames, shutters and window frames have been replaced in recent times. Prior to 1965, Building I was already renovated, with new casement windows. The lower part of the front door was actually blocked-up and a casement without shutters was installed (Walton 1965:plate 12) (FIG 10.1). The present door frame with its Edwardian transom is again from Fairfield House. It has aged nicely.



15. The oak hearth-beam originally formed part of a ceiling beam of good quality. The tree was older than 60 years when felled. Note the quarter circular mouldings of a size typical of the 18th century.

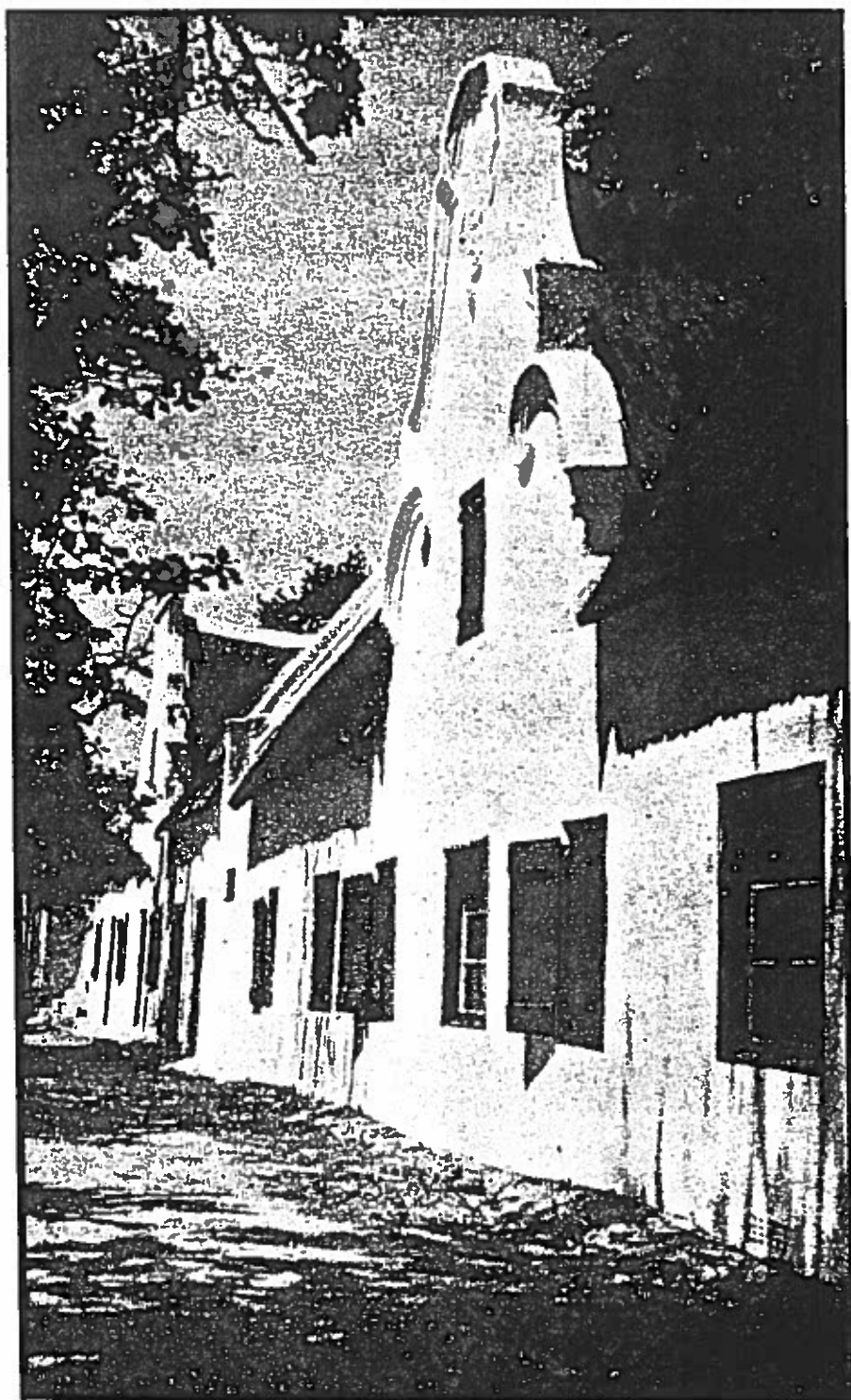
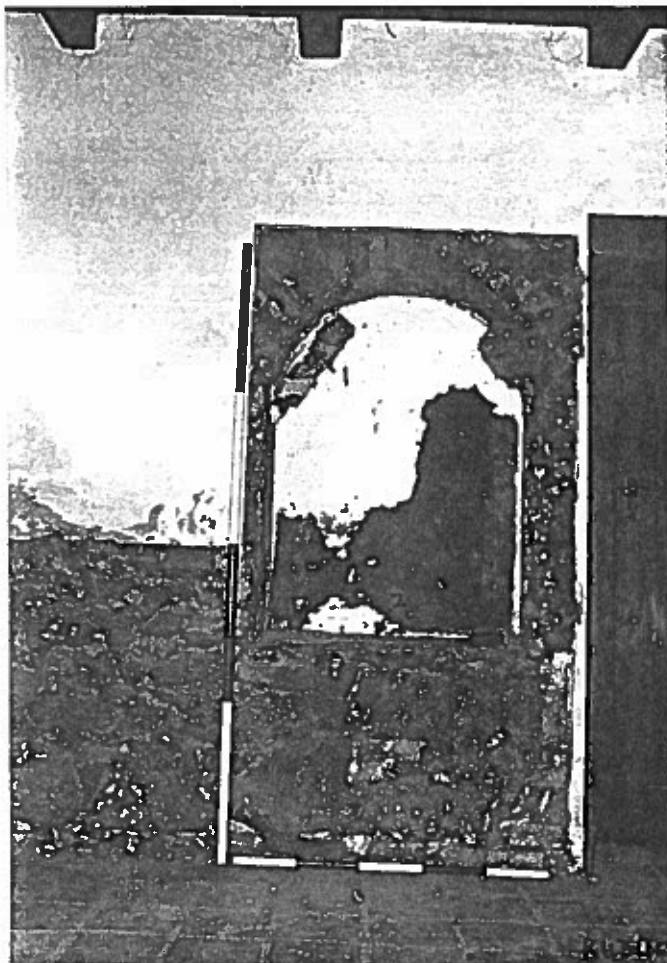


FIG.10.1 Building I was renovated prior to 1965. Note the blocked-up front door with a single casement (Walton 1965:plate 12).



16



17

16,17,18. The other niche, in room C, wall 4, was slightly larger, and cuts into the stone wall. The vaulted arch was plastered and painted grey (1) (photo 17) and the stone sill (2) was white-washed (photo 18) (scale 2 m).

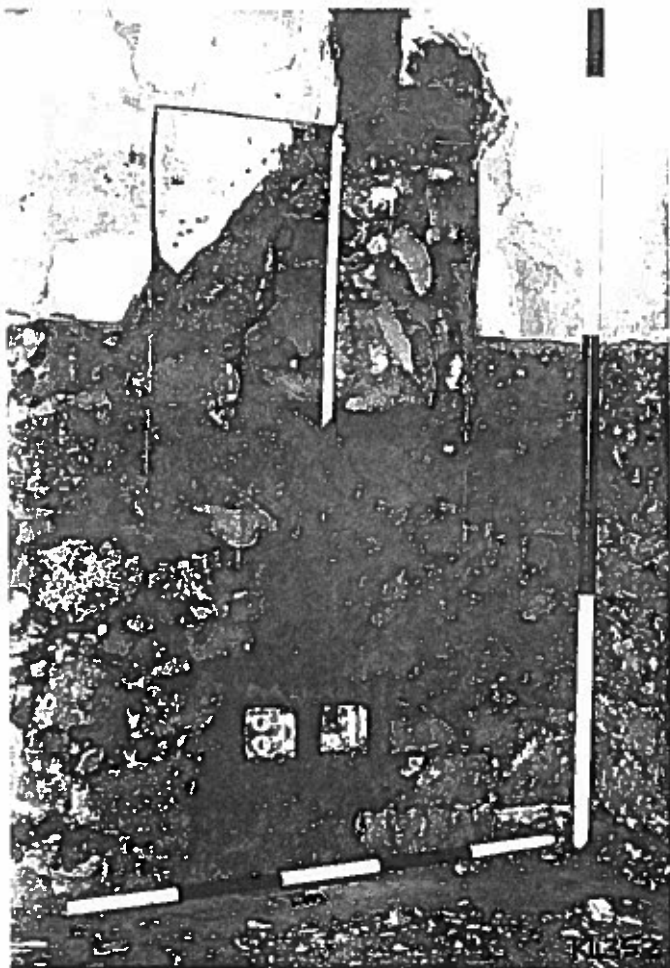
18



1.4 ROOM C

The yellowwood ceiling beams look authentic (from Tulbagh) but have been thoroughly cleaned. The beams of the three rooms differ and indicate that they were re-used.

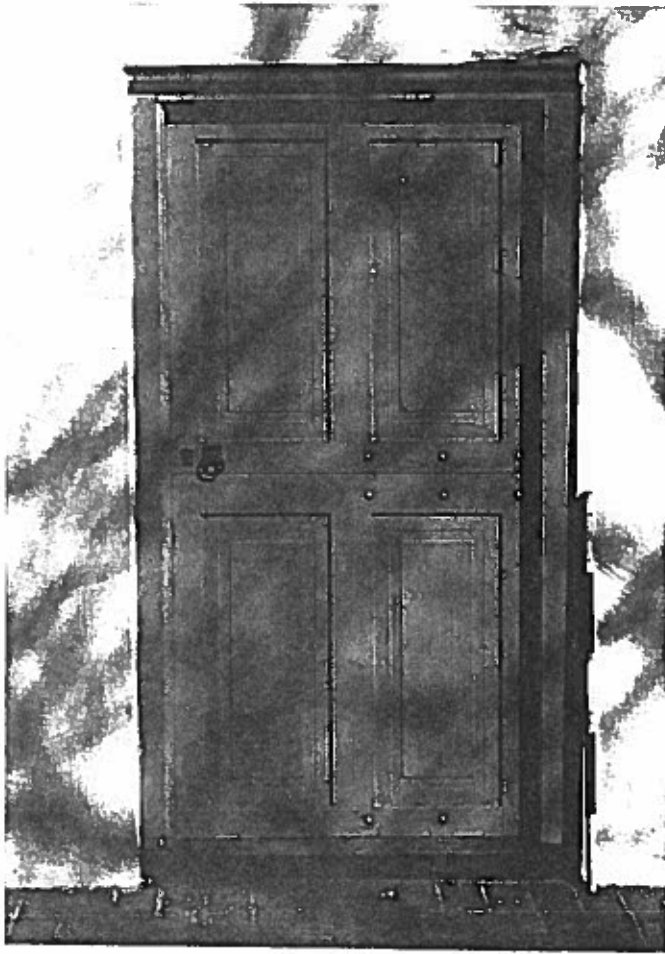
The niche in wall C4 is the most significant feature of this room. It is somewhat larger (1280x940 mm) than the one in room B (960x800 mm). Their similar style and technique indicate that the two are contemporary. The height of the brick is about 60 mm, which would normally suggest an early 18th century date. The yellowish dagha betrays it as being of the late 18th/early 19th century. The hard, shell-lime plaster with a white lime-wash was succeeded by one which is a light and dark grey, corroborating the idea that it was originally an open niche. The white-washed sill confirms this. Signs of blackening of the lime-wash suggest candles, or smoke from a fire. Was there a grate on this side of wall C1, incorporating the same chimney? Or did a fire occur in the building?



19. In room C, the exterior wall C3 was partially exposed to show the neat building technique in granite (scale 2 m).



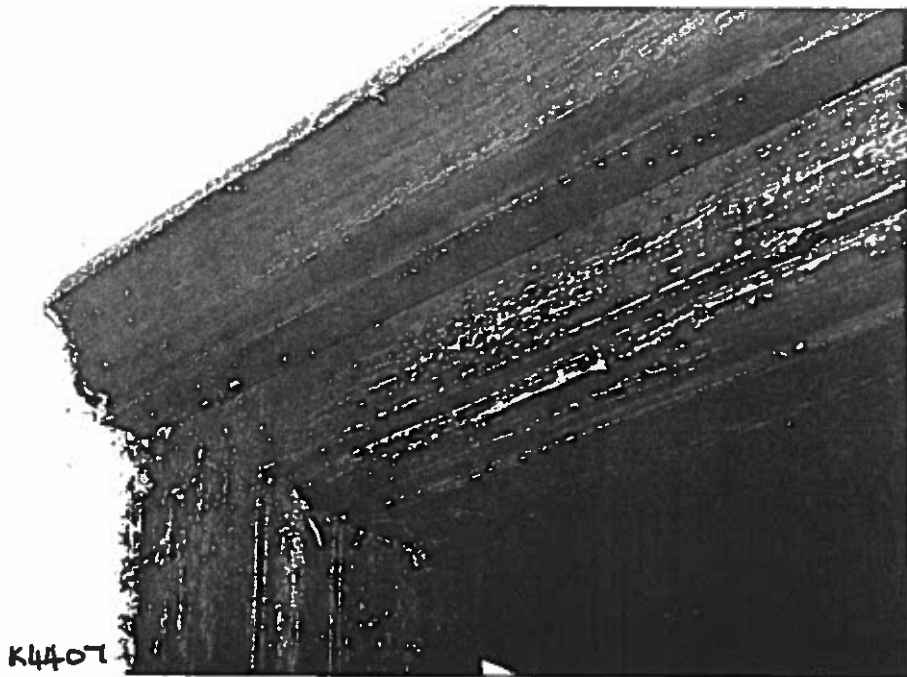
20. In contrast, the interior wall C2 was constructed of cobbles in the lower section. Signs of fire were present, probably residues of the earlier hearth that was demolished.

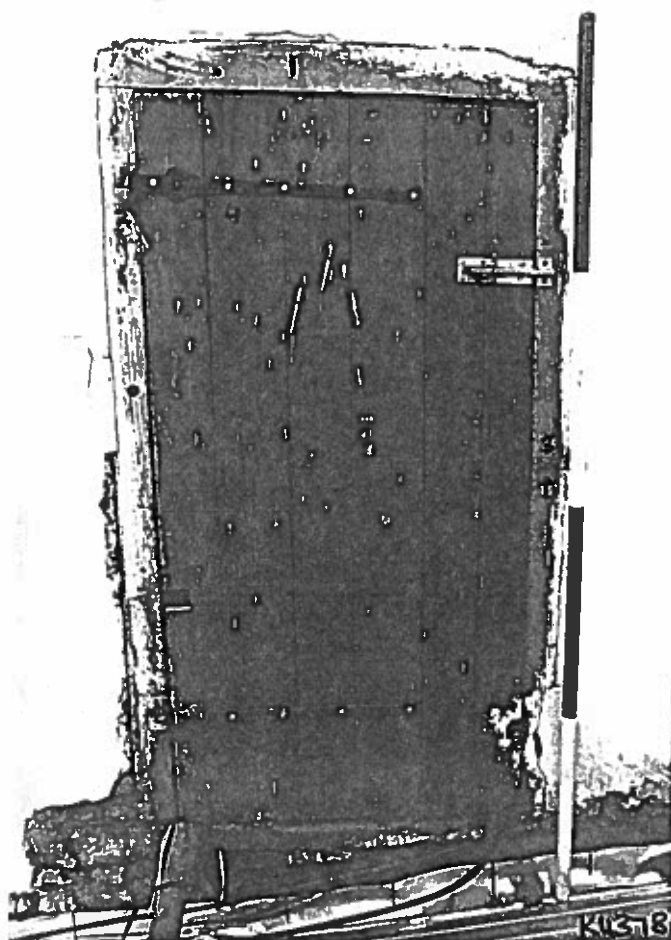


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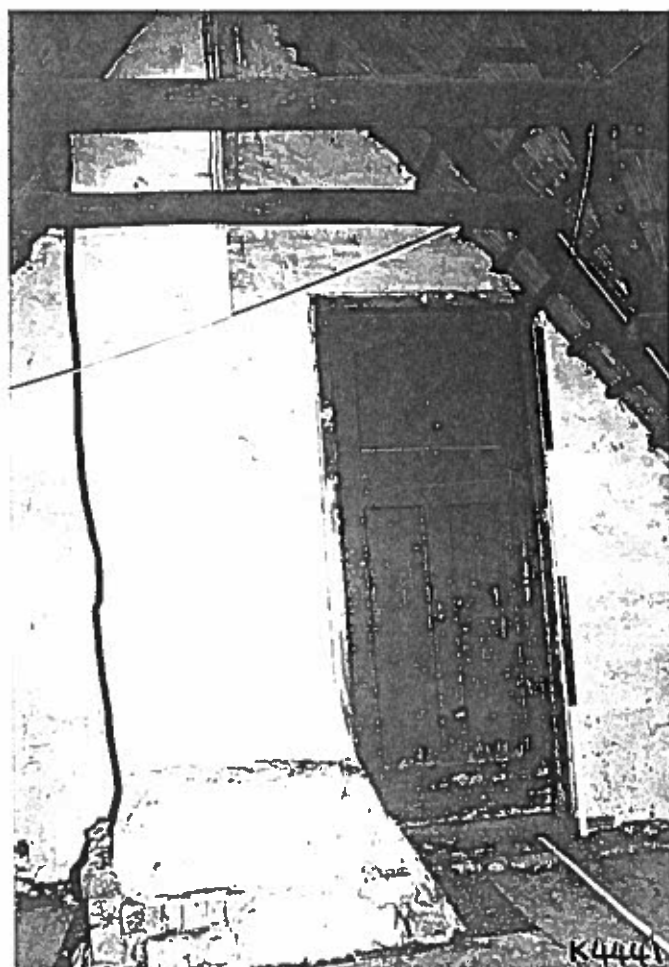
21,22. The outside of door C2 (now painted) was provided with an ornamental transom, previously unpainted (origin: Fairfield House).

22





23. During the 19th century the door case was installed in the southern end-gable. The case (1) is old, with pintle-hinges (2) and catch (3). Presumably the original door deteriorated and its strap-hinges (4) were re-used on the present door.



24. The chimney of the small hearth in room B1 is certainly modern, as is the dividing wall with its c.1930 door.

1.5 LOFT

The loft door (southern wall C3) is modern but is attached to an old (c.1800?) door frame by means of c.1800 pintle hinges and 18th century strap-hinges which should, of course, be on the inside of the door. The door frame has neither lintel nor mouldings.

The central gable (B2) contains a long lintel (1,6 m) which originally spanned a double casement which was replaced, around the middle of the 19th century or later, by the window visible in the Elliott photographs. The gable itself is built of an orange-coloured brick set in a yellowish mortar. The latter indicates that, on this farm, yellow mortar had already superseded grey mortar by 1778 (if the gable date can be trusted). This is much earlier than in the town of Stellenbosch.

In the northern end-gable (A1) there was once a door, but this was removed and the openings bricked-up during the 19th century. In the process of removing the lintel, the relieving arch caved in. A wooden staircase or ladder would originally have given access to the loft. From all indications, this building dates from the mid to late 18th century. When the "1817" building was erected next to it, the aperture for the loft door on the north side was bricked up and a "new" door installed in the southern gable. Within the dividing walls in the loft, two similar doors of the 1930s were built. In 1950 Walton (1965:5) made a drawing of a loft at Spier, probably representing one of the two cottages (FIG.10).

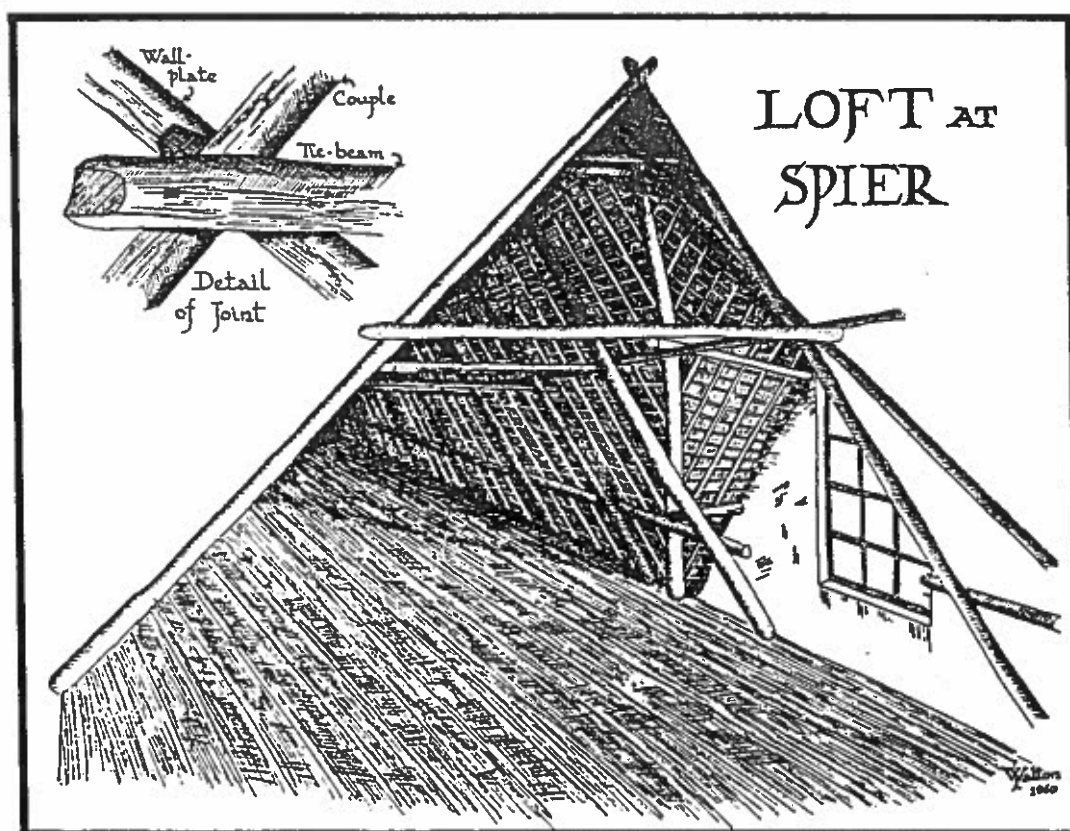
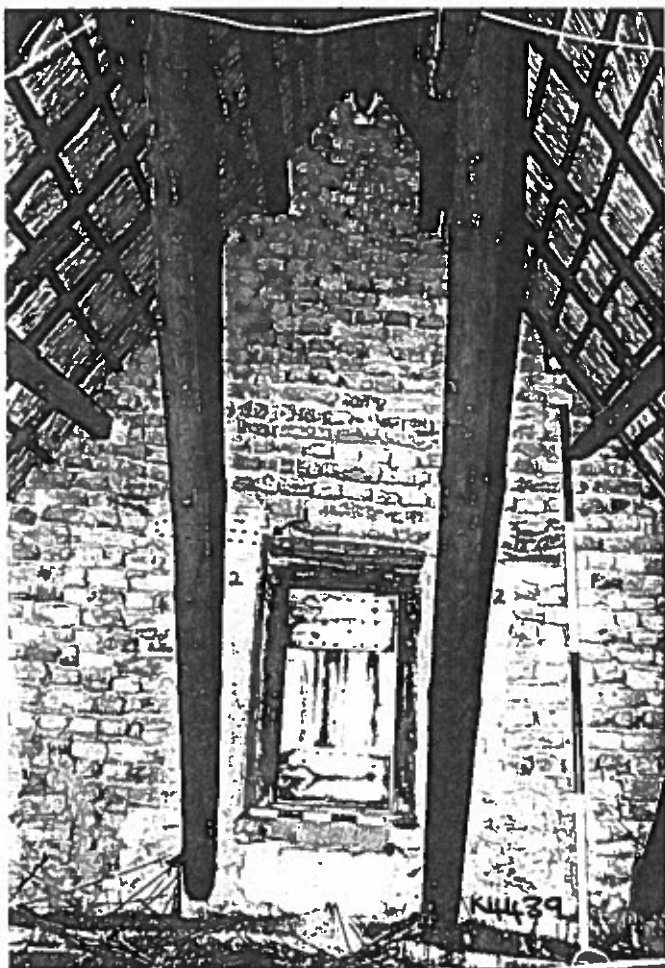


FIG.10.2 The earlier woodwork and joinery in a loft of one of the two cottages at Spier, before any renovations (Walton 1965:5).



26



27



28

26. The inner side of the central gable (1778) reveals some interesting details. The long lintel (1) indicates that a double casement preceded the single casement. Notice how the sides have been blocked-up (2). The pintles (3) indicate that the casement swung inwards and were therefore glazed (shutters were always attached to the outside of the case).

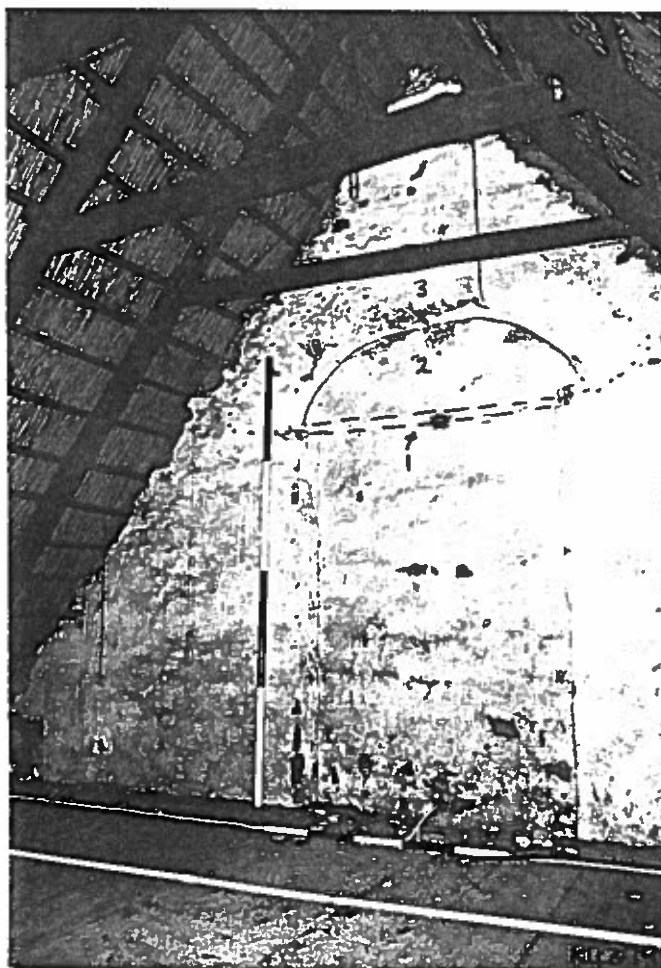
27. The 18th century shutter, showing its spring latch (1) and sliding bolt (2). Note the delicate moulding (3).

28. A close-up that shows the simple lintel, casement and blocked-up section.

1.6 GABLES

The straight or "chimney" end-gables are typical of early Cape architecture, especially humble dwellings. The fact that the front gable is more elaborate, suggests that it is a later construction whose design had to fit in with the existing facade and the tall and steeply inclined roof. Note that the front gable does not relate to any of the facade openings.

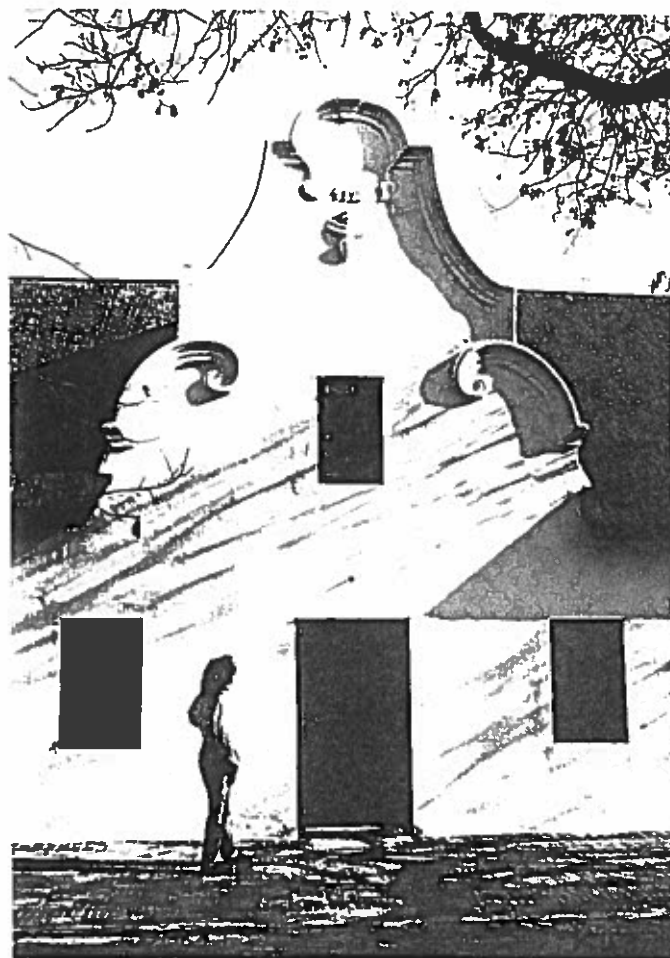
Fransen and Cook (1980:176) compares the front gable with that of Vergenoegd. The similarity in style not only suggests contemporaneous dates but also of itinerant craftsmen.



25. The earliest loft door was situated in the northern end-gable. For some reason it was blocked-up in the 19th century. In the process when the lintel (1) was also removed, the filler part (2) below the relieving arch (3) collapsed.



29



30

29,30. During the recent renovation, the unsightly paraphernalia was removed, the woodwork painted green and the gable given a fresh coat of lime.

31



31. The gable of Vergenoegd (1773) near Faure resembles that of Spier (De Bosdari 1953: plate 49).

1.7 SUMMARY AND RECOMMENDATIONS

It is contended that this house was once a Jonkershuis, i.e. it was relegated to the eldest son, the farm manager or even used to house a widowed mother or visitors (Walton 1989:44).

Due to recent renovations and the limited degree to which brickwork was exposed, it proved difficult to determine the history of the building purely by an inspection of the fabric. Greater reliance had therefore to be placed on early photographs and historical documents.

The contrasting clay mortars (grey for the stone foundation and yellow for the brickwork) are an anomaly. It is possible that the foundations of an earlier building were re-used in the construction of the present building. The dividing walls appear to belong to the 1778 structure but the removal of the original hearth and chimney is to be regretted. Apparently, the structure was initially utilised as an outbuilding and later (1778?) as a dwelling with a hearth and niches. The symmetrical facade suggests a date of around the middle of the 19th century. Later in that century it was relegated to workshops and/or storerooms with possibly one room held out as living quarters (Elliott photos). The window bars (room B) and various pieces of equipment (wheels, barrel, spades, etc) tend to confirm this view. Finally, in the 1970s the building underwent a complete face-lift. Each new proprietor made alterations to the buildings, which duly reflected the needs and values of their owner.

In the present renovation the most pressing needs, namely waterproofing the walls and treating the wood-worm infestation, have been attended to. The facade woodwork is recent and requires little attention, but the roof structure and old gable window is in dire need of repair. Early Cape woodwork was painted specifically to combat woodborer and to protect it against the elements. The front and side gables indicate that this home dates from the late 18th century, when green-painted exterior woodwork was the rule (note the green shutter of the front gable : a glazed casement should be fitted). Moreover, it would have been advantageous had the two old door frames be incorporated in the house, since they match the period of the gables.

The tilt of the front gable may have to be stabilized or corrected by means of anchor rods. For breathing purposes, walls and particularly gables, should only be white-washed, although a waterproof paint may be used inside. A practice which enhances the "authenticity" of a structure, is to leave one or two small sections of wall inside the building without plaster, in order to reveal the granite behind.

"Restoring" a door in the northern end-gable is questionable, since it would be exposed to winter rains and liable to leak. The former door in this position was wisely bricked-up, probably when the adjoining building was erected. Seen in context, the gable should stay as it is. In order to enhance the authenticity of the interior, the ceilings could be varnished



32. The renovated building retains much of its 18th century charm though the woodwork is distinctly early 20th century.

32.1 The graceful gable is beginning to tilt slightly forwards and may need attention in the near future. Although the paving is distinctly modern (c.1970), it is practical without pretending to imitate old surfaces.

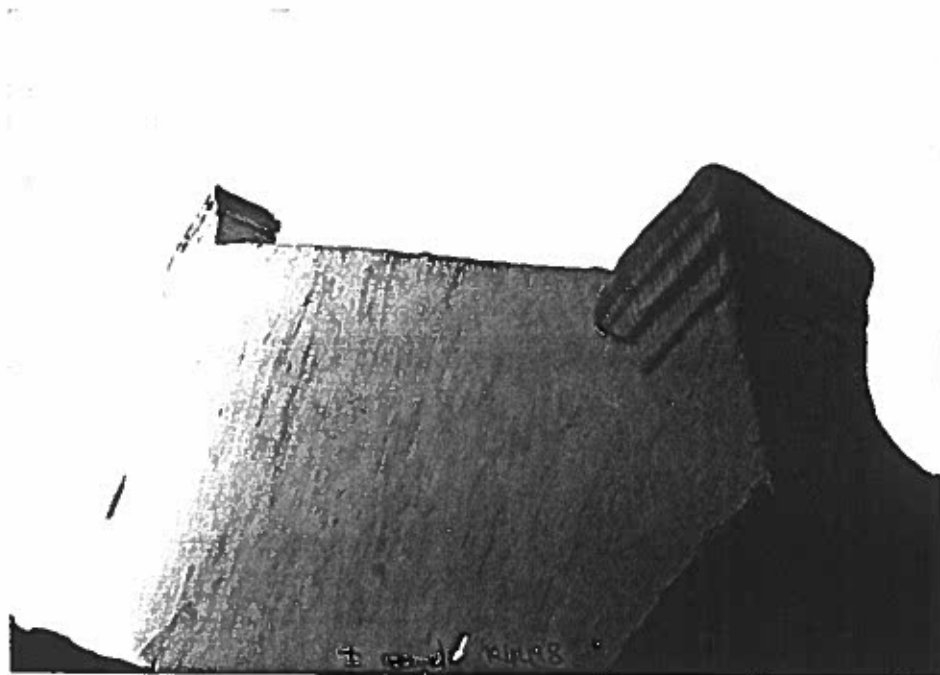
32.1

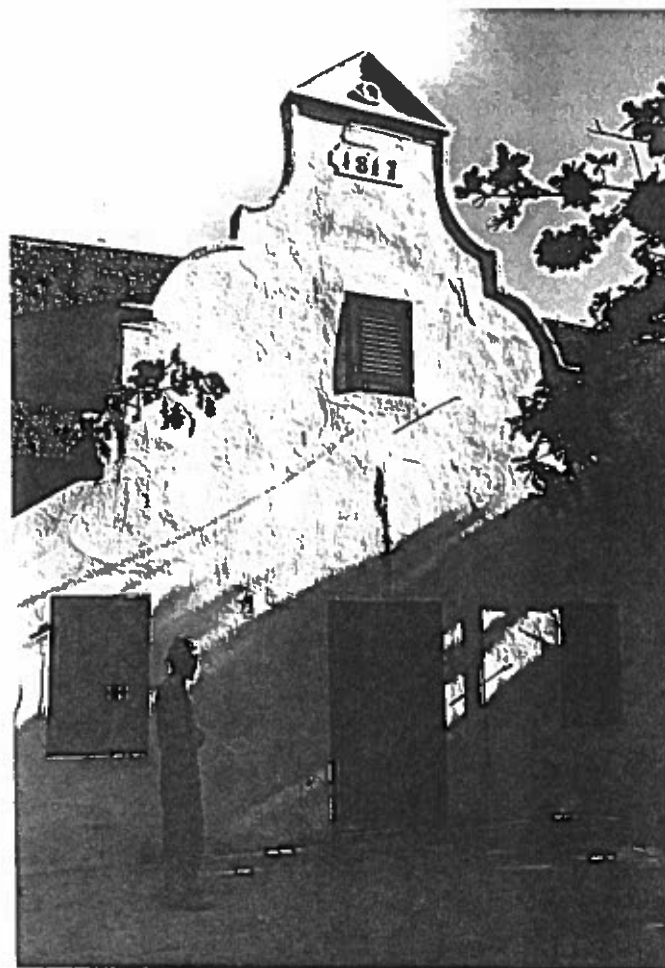


brown, to blend with the rest of the surroundings. A building such as this would at a later stage have had floors of hardened clay or tiles in one or two rooms. Cobbled floors probably never existed. Excavation would have established which materials were used for the floors. It is recommended that either corcolem floors which simulate clay floors or tiles that fit the period, be installed. The front stoep and end-seats, although clearly late additions and with tiles of the wrong size, are practical. Cobbled surfaces and furrows would, however, have been more appropriate.



33,34. A straight "chimney" gable is typical of the late 18th century. The pilaster on the corner is more elaborate than its counterpart on the 1817 building.





35

35. Prior to the renovation all the woodwork was incorrectly unpainted. The shutters of the casements were removed (see photos 56,57).

35.1 Though the 1817 building has been termed the *Jonkershuis* (i.e. house of the farm manager) there is at present little evidence of such a function. Note that the opening for the window on the far right previously accommodated a door (see next photo).



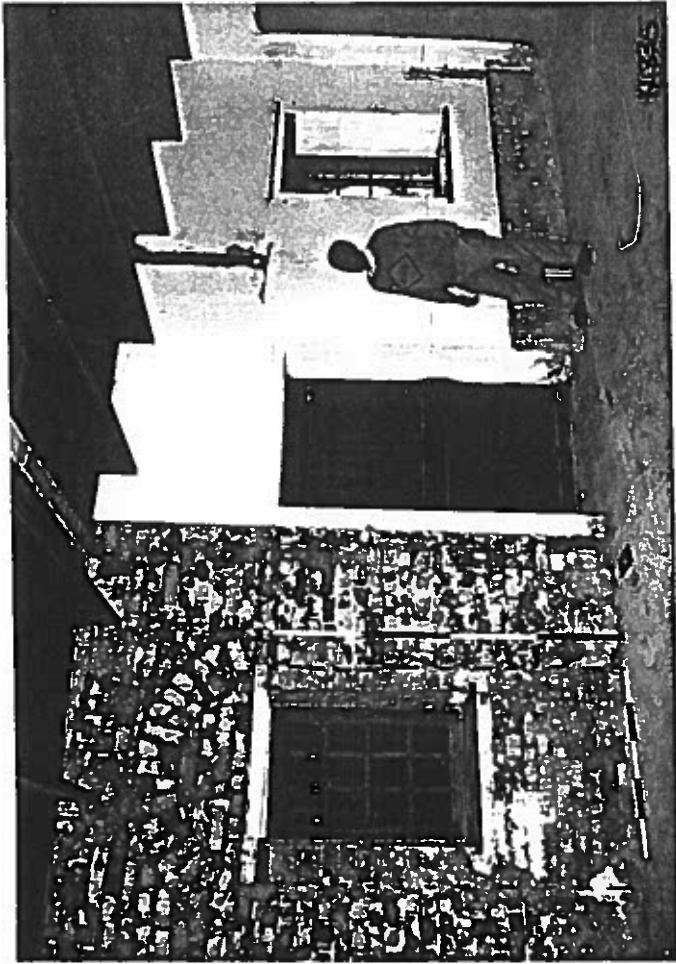
2 BUILDING II (1817)

2.1 GENERAL DESCRIPTION

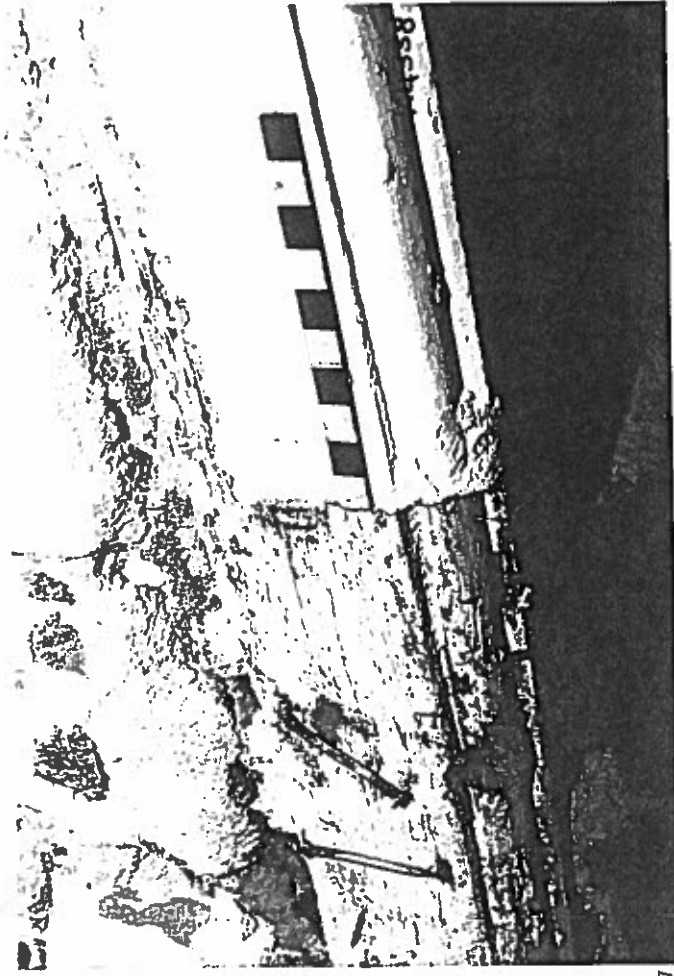
As in the case with Building I, many features of this building were drastically altered in recent times (c.1975). These include the tiled floors, pine beams and ceilings and new window openings at the back. A modern stoep with end-seats now also articulate the facade of this later building (see FIG.9).

Building II is slightly narrower (1,2 m) than Building I, yet about 400 mm deeper, which indicates that the builder was not constrained by the dimensions of the earlier building. It is the length of the ceiling beams that determines the depth of the home, and they were obviously just that little bit longer. Unfortunately, the original beams have all been replaced. The granite foundations were raised to a standard height of 820 mm and drawn up with a well-fired orange brick (233x115x80-85 mm). Both types of wall are laid in a brownish clay mortar. Relieving arches (A2) were by this time part of the building technique which also included strong, moulded lintels.

From the preceeding evidence it would appear that Building II was erected towards the end of the 18th century. It was clearly intended that the northern wall ("section D") should abut Building I (room C). Note how the brick at section D2/3 juts out above a lower wall in the Elliott photograph. Was there a proper wall, of which a portion removed back to accommodate the flat lean-to between the buildings? On inspection, the back wall D4 reveals that it was cut back, and possibly joined a boundary wall of Building I. A corrugated iron roof enclosed this small space in the 1920s. All casements in front and at the back are old (with two exeptions) while all the windows seem to be newly made.

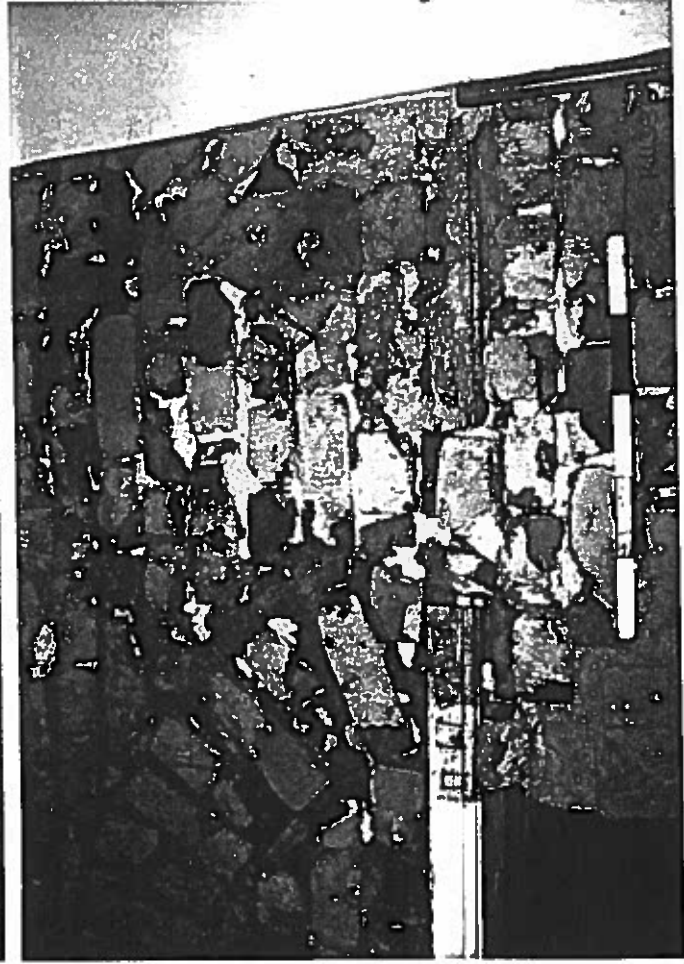


36



36. In room A, wall 2, the northern window is a modern innovation, filling the position of the old grated door. The relieving arch confirms that there was always an opening below.

37. The original lintel is still in situ and is typical 18th century. Note that it was painted a reddish brown at one stage.



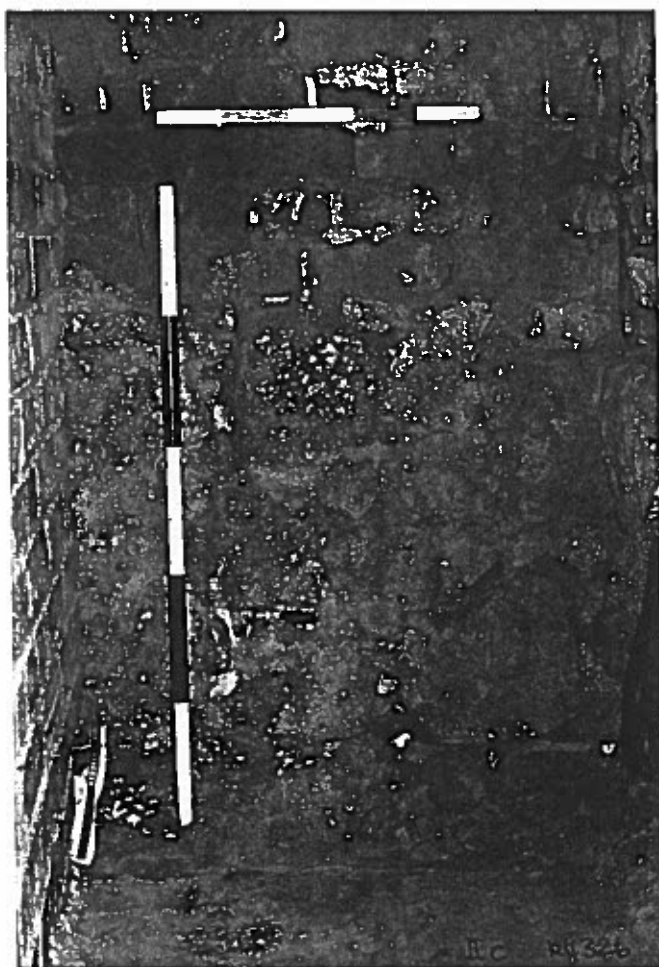
38

38. Towards the right of the window lintel (1), is a similar one (2) for the door, also with a relieving arch above (3).

2.2 ROOM A

This appears to be a particularly large room, but was probably subdivided, judging from the Elliott photographs. In the northern wall A2 a lattice door gave access to a smaller room. Since the central door in wall A2 is in its original position (note the lintels with 18th century mouldings and the position of the relieving arch), the lattice door points to a room with a separate function. It may have housed fowls as the bottom section was boarded up. Note also the two 18th century strap-hinges, signifying a very old door. The relieving arch above the lintel confirms that there was an opening in this position from the beginning. The southern window (A2) was already fitted with bars around 1920 (FIG.11).

On the lower portion of wall A4 a small piece of early lime plaster, lime-washed in grey, still adhered to the granite. The original finish of this building was thus of better quality (not being plastered in clay) and in a different colour (grey) lime-wash. The casement at the back (A4) appears to be old (c.1800?), with pintles of the same age.



39. The granite in Building II was only drawn-up to about the 800 mm level, and a larger brick size was used beyond that (room C3/4).

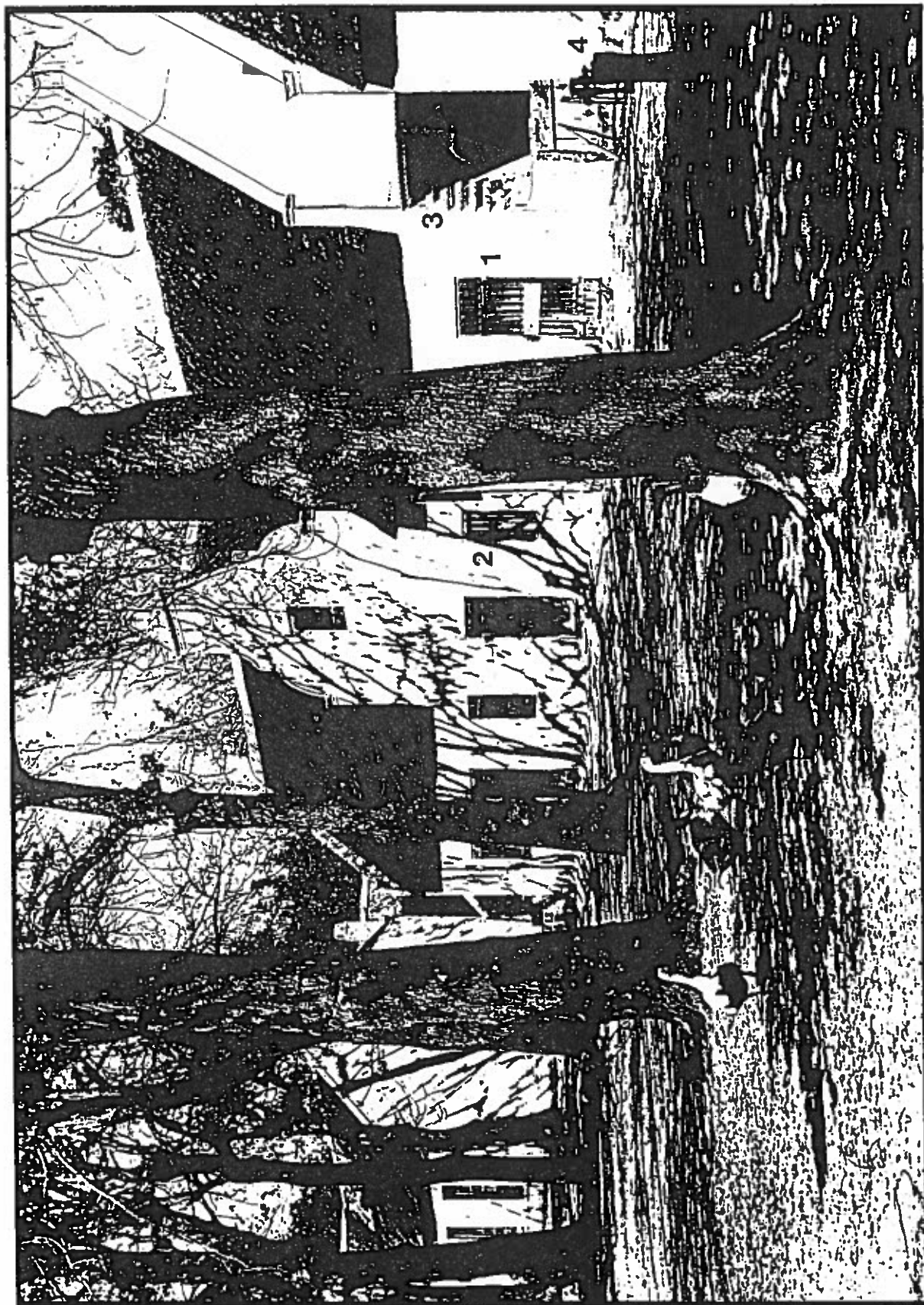
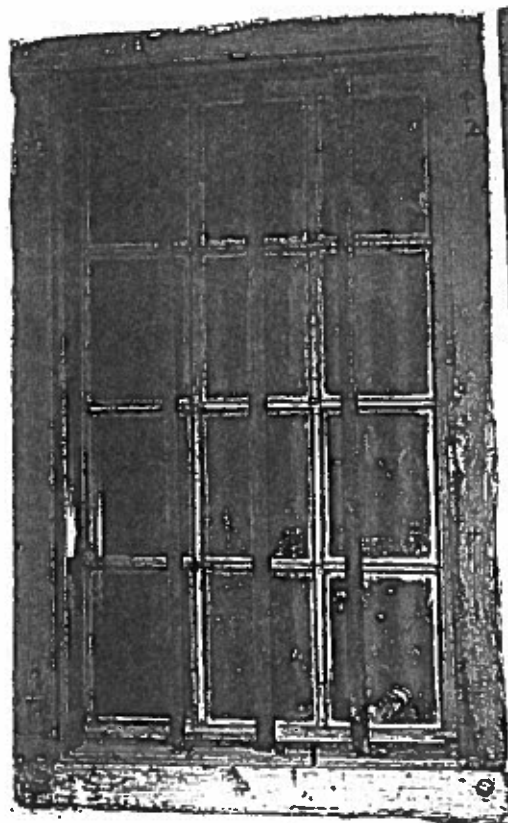


FIG.11 In the early 20th century the building still contained a lattice door (1), while some of the windows were provided with bars (2). Note the brickwork that protrudes (3) and the vice towards the right (4) (Elliott 2492).



40

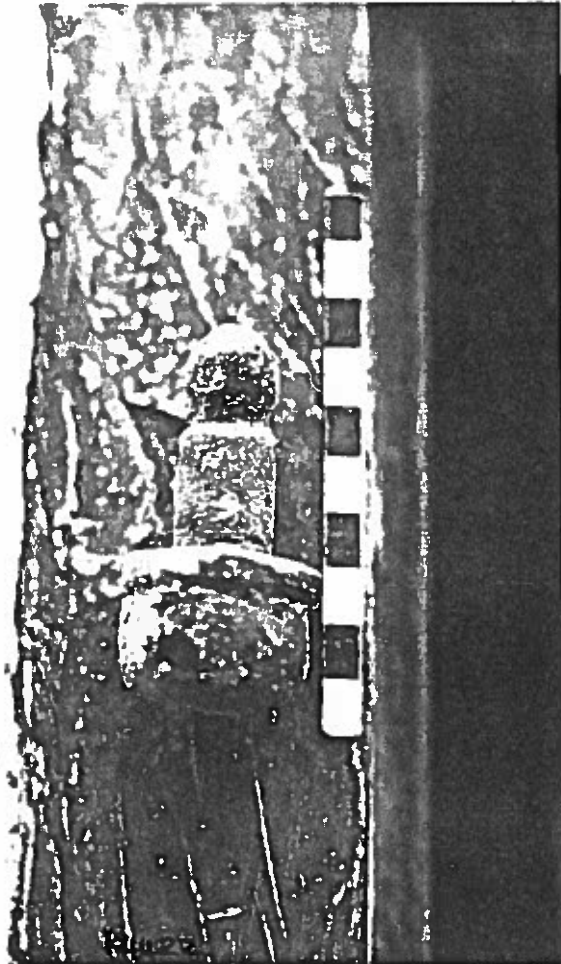
K4411

40. The southern casement in room A2 is original, as are the three iron bars. They have been clinched and rivetted at their base (1). Note the three notches (2), presumably made by the carpenter.

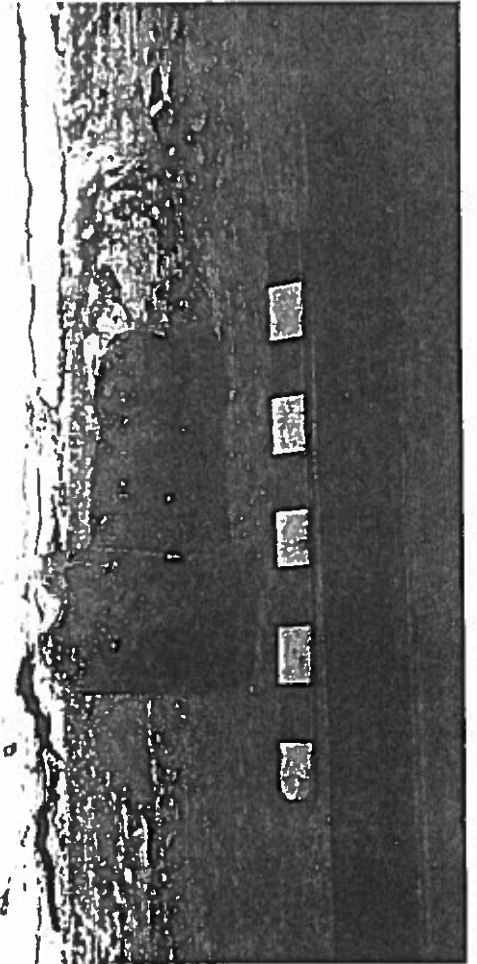
41. A detail shows how the hand-forged bars were let into the wood (upper transom). Note the joinery and pintle hinge.



K4413



K4421



42,43. A comparison of upper pintles from the window cases south and north of the door of room A2. Their individuality is obvious (scale: 10 cm).



FIG.12,13 Another old photograph depicts the 1817 building with its earlier woodwork. In the close-up (13) a box, presumably for fowl, is visible (C.Joubert, photos to Spier Estate).



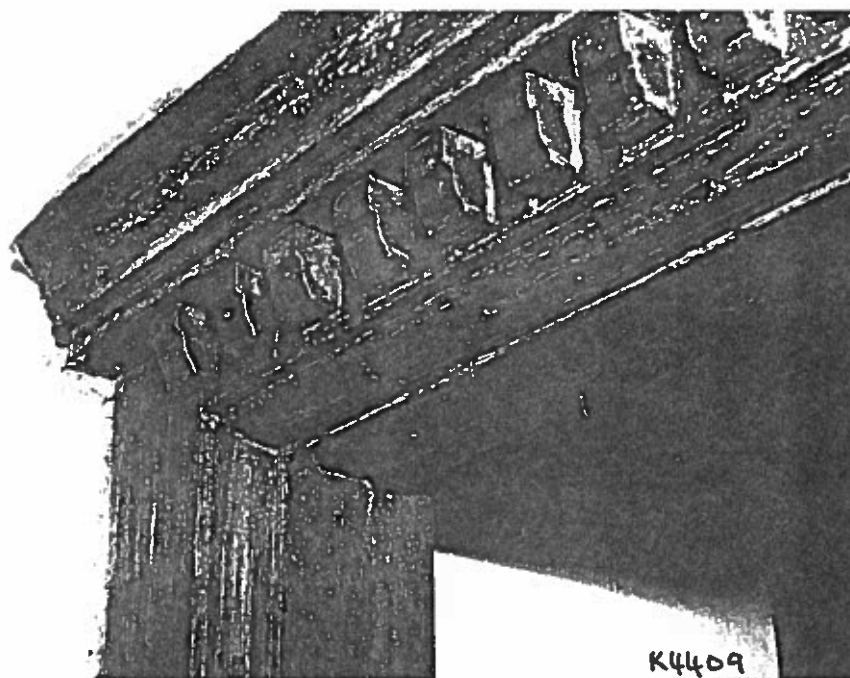
2.3 ROOM B

Little remains of the old inner wall to determine whether B1 contained earlier openings or chimneys. Wall B3 has a grate with an old mantelpiece surround of the early 1800s, but it is uncertain whether the former is original. The photographs of c.1920 (FIG.12,13) show no signs of a chimney and the present flue is definitely modern. The mantelpiece is probably a recent addition, possibly originating from the 1822 dwelling. Surrounded by a specially designed wooden frame (c.1975), are five polychrome Dutch Delft tiles of the mid-18th century, depicting horsemen (one is a reproduction). Though three are badly cracked, they are still valuable and proper restoration is recommended.



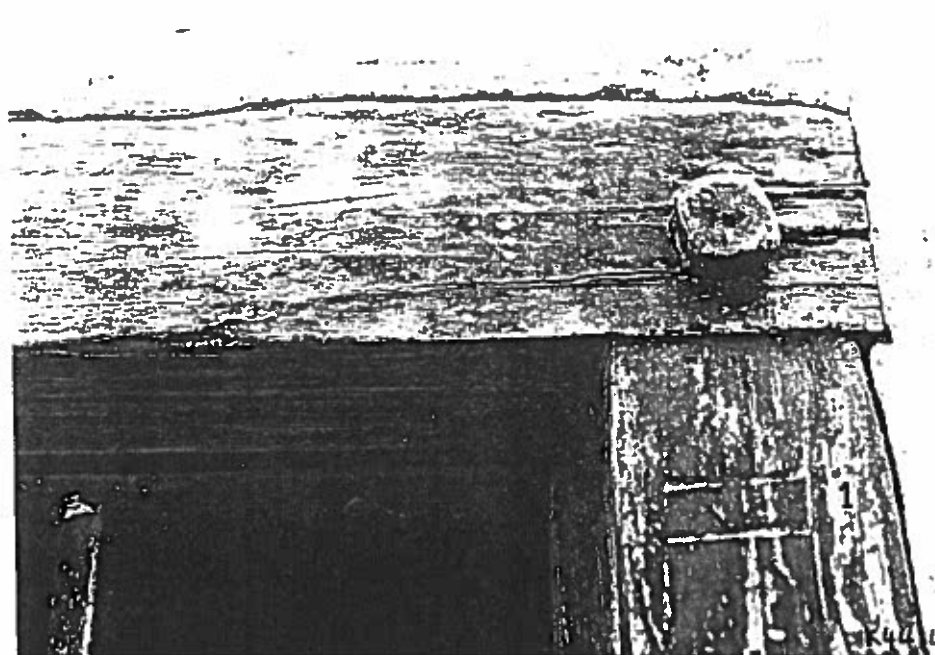
44. A simple but impressive fireplace surround of the 19th century adorns room B3. Set in the wood panelling are five Dutch tiles of the 18th century (The central one is a modern reproduction). The medallions contain a mounted rider in polychrome enamels, while the corners of the tiles are decorated with a design reminiscent of an ox-head (*ossekop*) (Korf 1972:45).





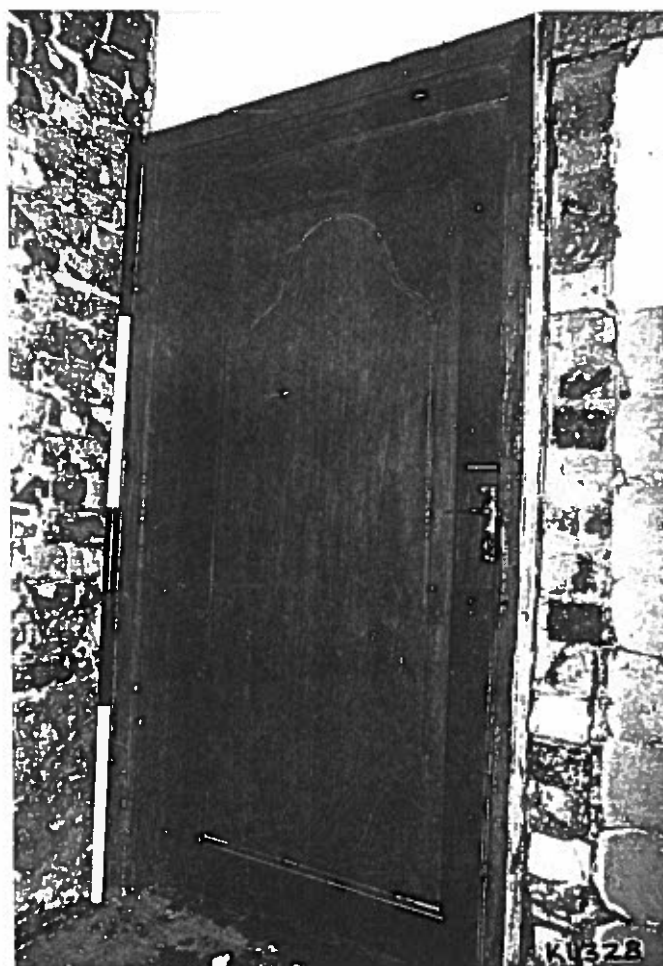
45. Detail of the classical transom of the front entrance, the latter of the 20th century (B2).

46. In this close-up of casement B2, two notches (1) are clearly discernable. At least three casements are marked with respectively one, two or three notches, indicating a single craftsman.

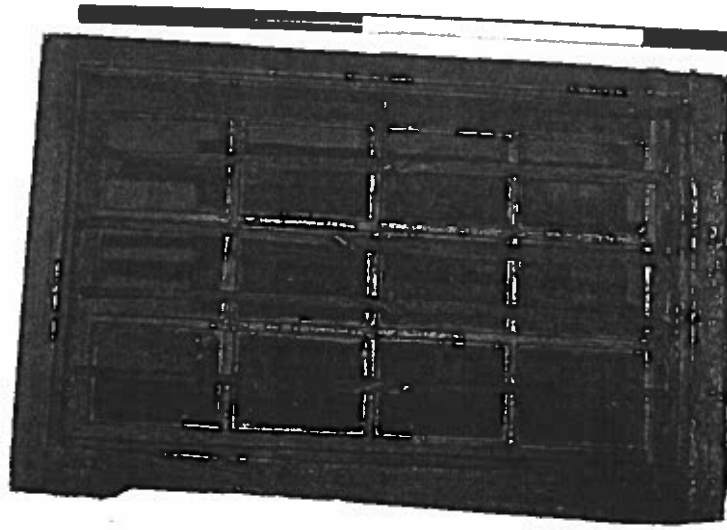


The entrance door (c.1900) and the window (B2) (c.1975) are both of recent date. The window frame is 18th century and has two notches incised on the outside (upper stile, right). The two casements in wall A2 have in the same position, respectively one and three notches. Presumably these represent old carpenter's marks for joining purposes, as well as for fitting the right shutters and windows to the appropriate frames. The casements are provided with modern bars (c.1975). The front door is identical with the one of the 1778 building, both from Fairfield House. Interestingly enough, the older frame show signs of having had a vertically divided door at an earlier stage, since a pair of hinge marks are clearly discernable on both sides.

The window frame at the back is 18th century but was fitted recently (1975). The louvred shutters replaced the old ledge-and-batten ones, but the latter's strap-hinges were re-used. A few straphinges are recorded to show their individualism and diversity. Their lack of standardization signifies different craftsmen and use over a long period of time.

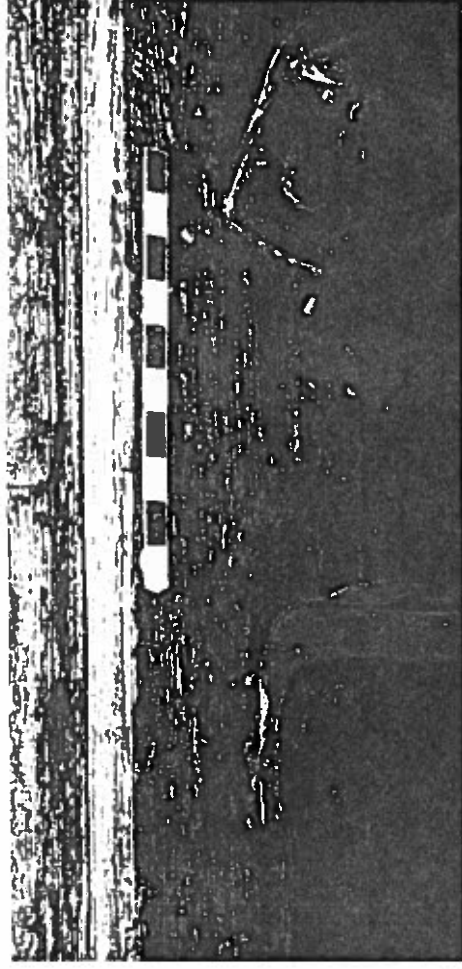


47. The door with its yellowwood panel with teak surround (room C) probably formed part of a late 18th century dwelling in Tulbagh. Three similar doors are located within the 1822 building.

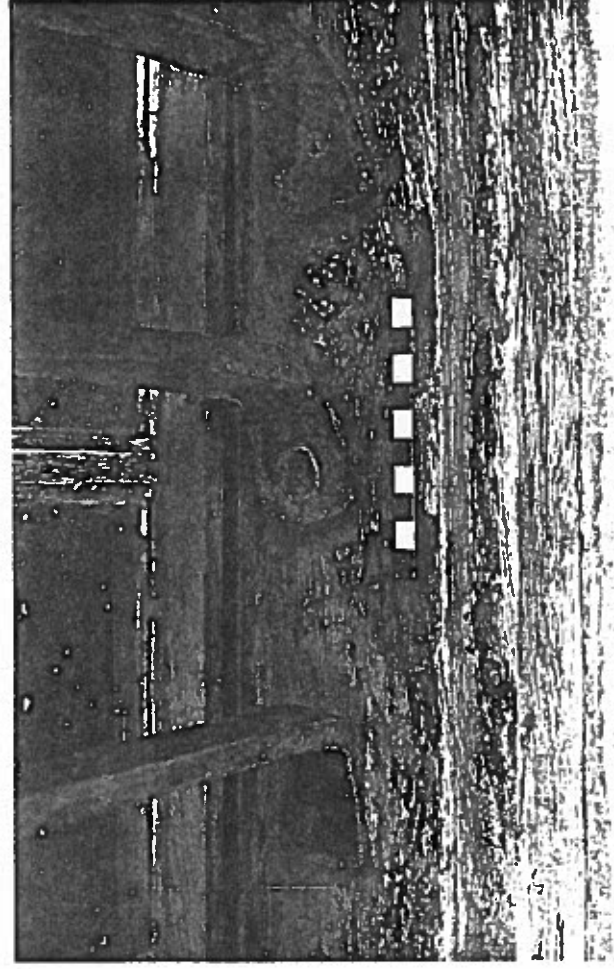


K4416 13

48,49,50. The facade casement in room C2 is of special interest, because of its four iron bars. They are individually hand-wrought and twisted near the centre for strength and decoration. At the top (49) and bottom (50) the bars are clinched and rivetted. It is such features as these which authenticate the building furniture.



19



50

K4415

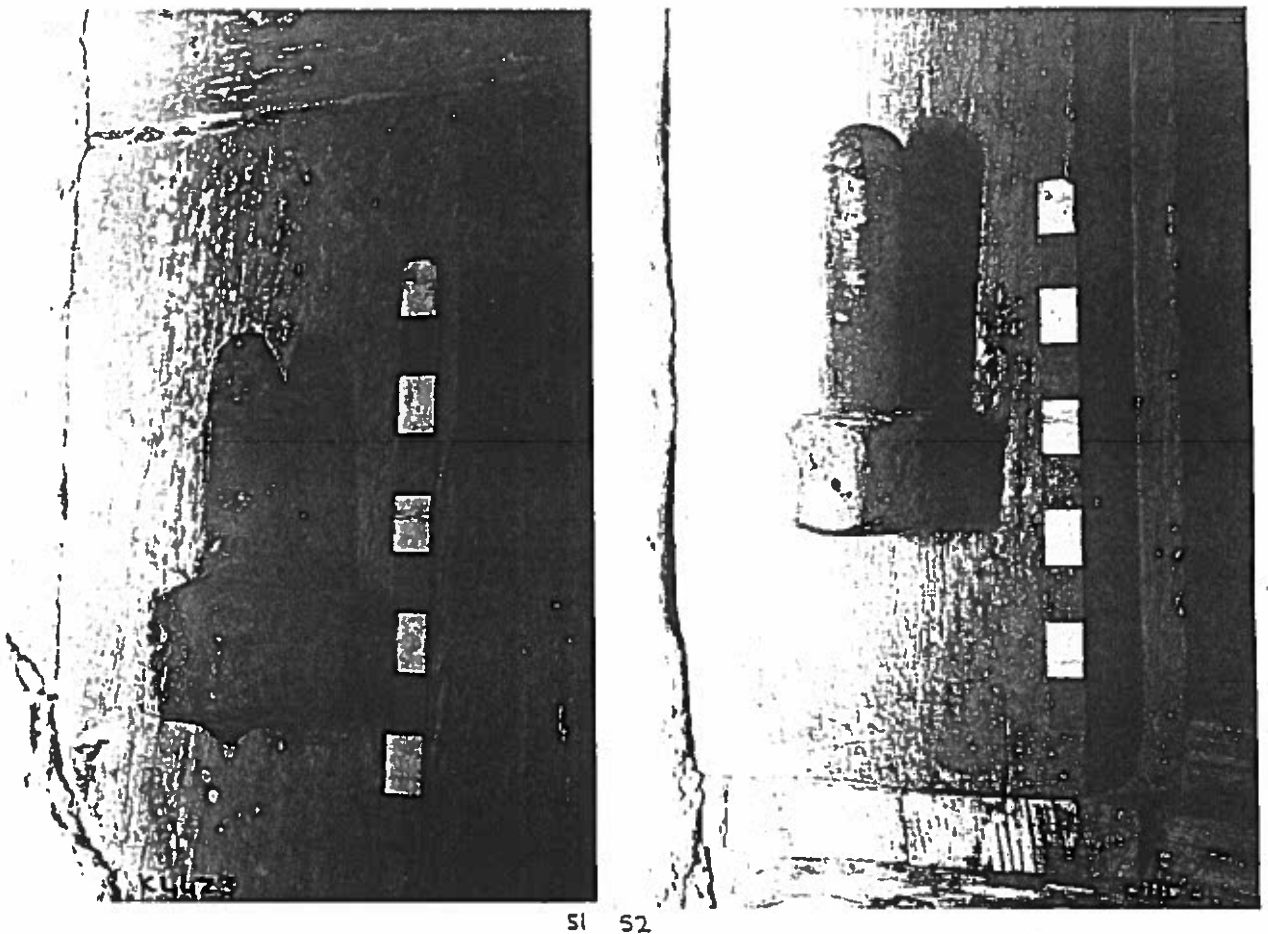
K4417

2.4 ROOM C

Room C is about the same size as room B. Doorway C2 is original and this is probably also true of the window opening. In the photograph of c.1920 (E 1175) this window shows a number of bars, presumably the same four as now. All are handwrought, with two or three twists near the centre which display an individuality typical of the 18th century. Their ends are fastened with square nails.

Of the two window casements at the back (C4), the southern one is old and the northern one a modern reproduction. The original two pintles of the former have been replaced with later ones, perhaps of the 19th century. Particularly interesting is the rare handwrought window or shutter catch. The iron bars are, like the rest, of recent date (1975).

The bathroom was fitted with an old teak and yellowwood door. At least four such doors are to be found at Spier (the 3 others are in the 1822 house). They all originate from Tulbagh, from demolished structures. These doors date from c.1775 (W. Malherbe, personal communication). The numerous old casements in Building I, may also have formed part of earlier Spier structures.



51,52. A comparison of pintles of the same casement (C2) illustrates the differences. The upper pintle (51) is more decorative (18th century), whilst the lower one is obviously simpler and plain (19th century) and probably replaced an older one.

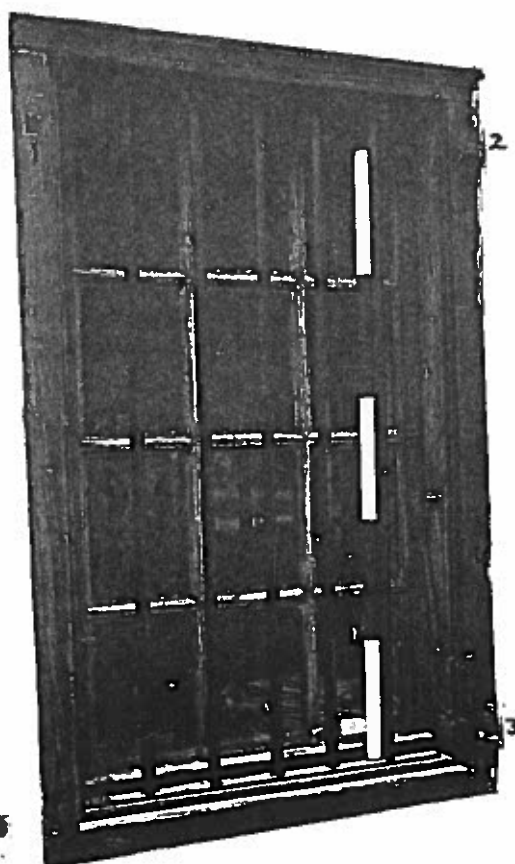


53

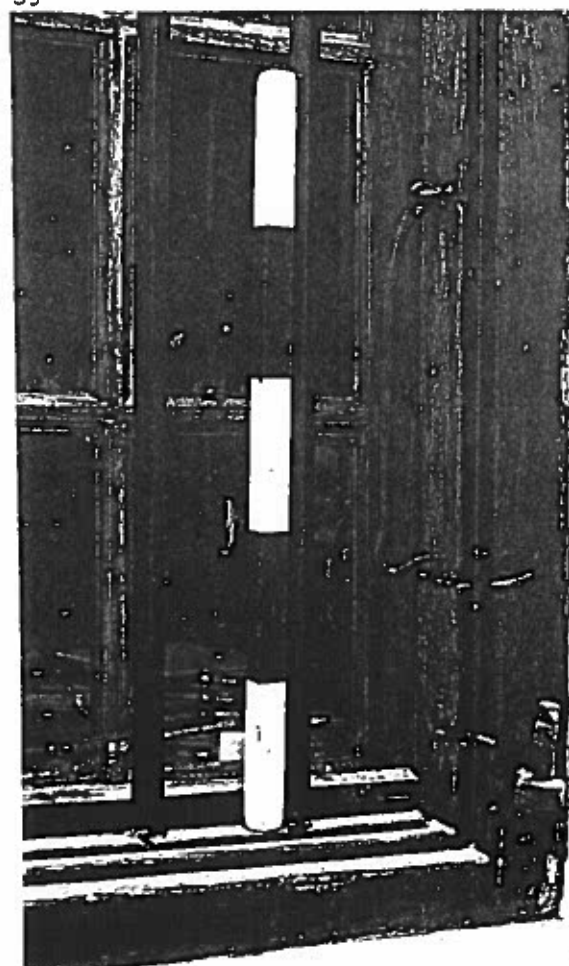
53. A view of the back shows the positions of the casements added in 1970.

54,55. An old casement (room C4) was installed at the back c.1970. It has been re-used, with older pintle holes (1) on the left. The pintle hinges on the right (2 and 3) also differ, with the oldest one (2) at the top. The hook (4) is particularly old and could have been used as a catch for both a window or the earlier shutter. Note the old hole (5) for the sliding bolt of the shutter. The iron bars are recent (c.1970).

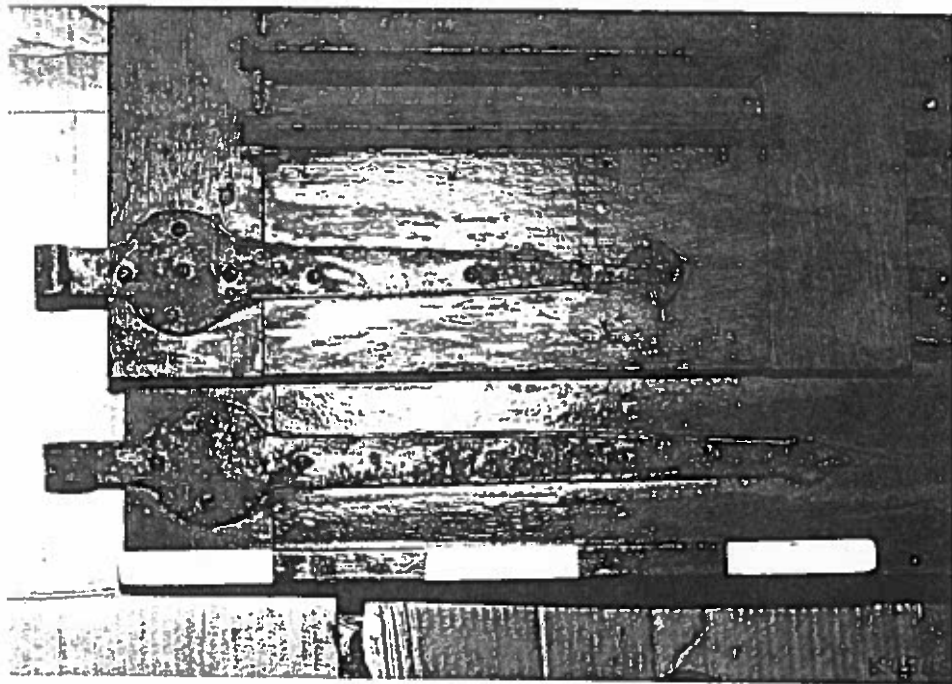
54 55



K4448



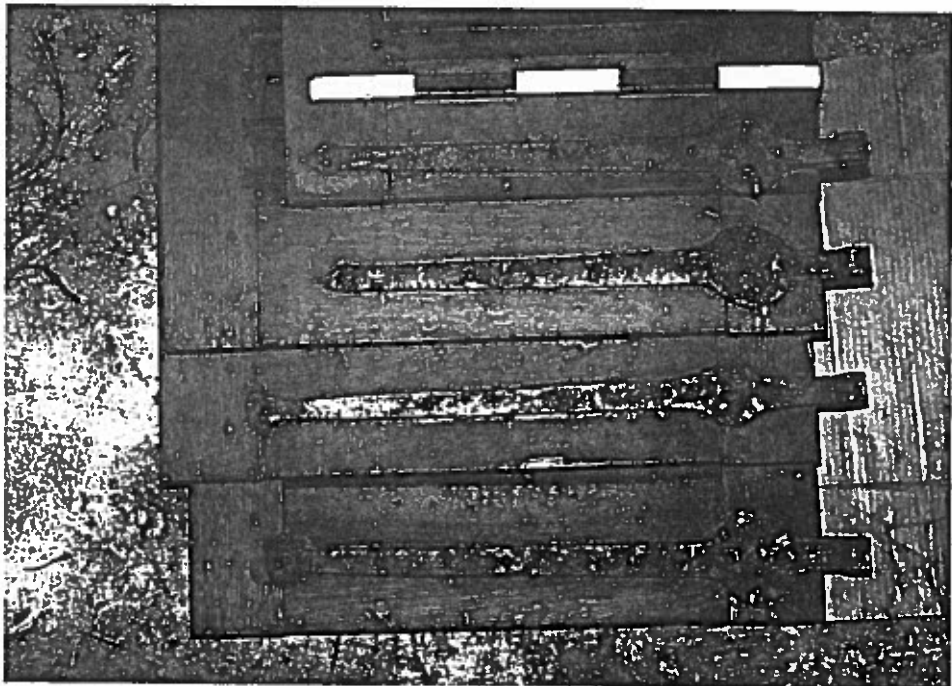
K4449

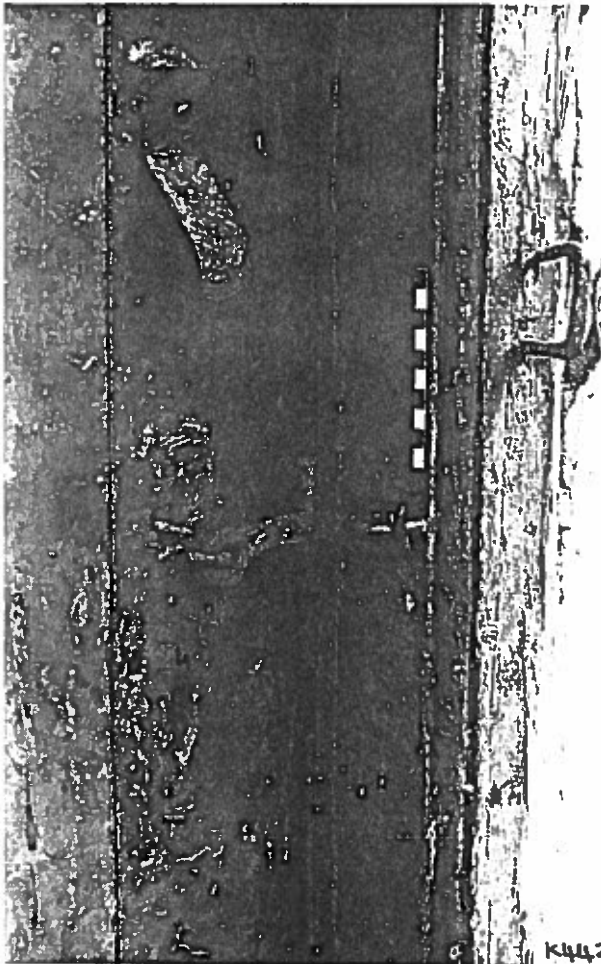


56

56,57. The louvred shutters (20th century) were fastened with a variety of 18th century strap-hinges. Their individuality is quite conspicuous.

57





K4425

59 60

58



K4425

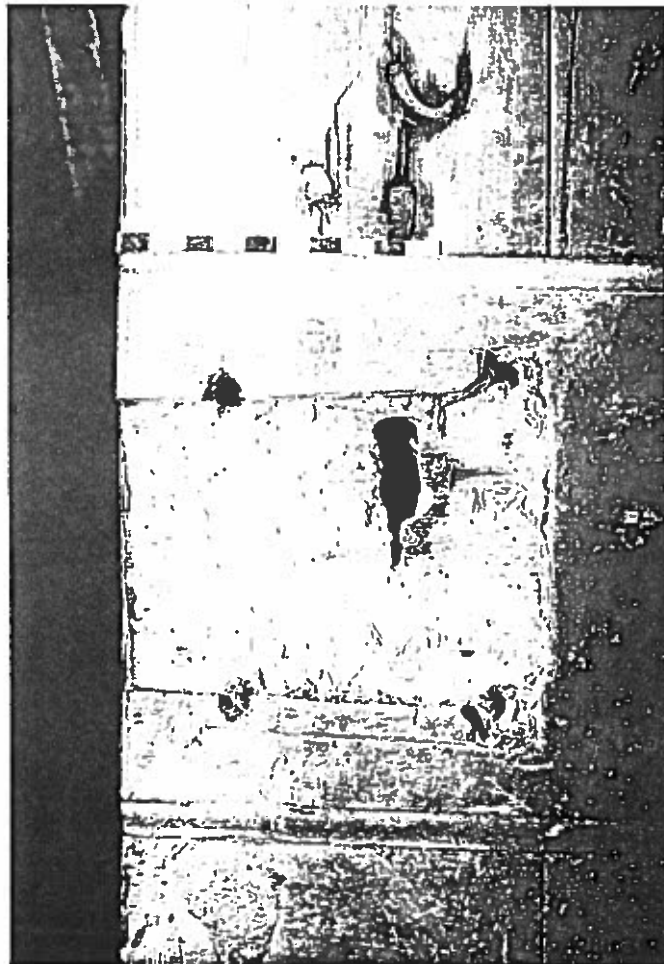
58,59,60. A particularly old ledge-and-batten door gave access to the loft via the staircase.

The following should be noted:

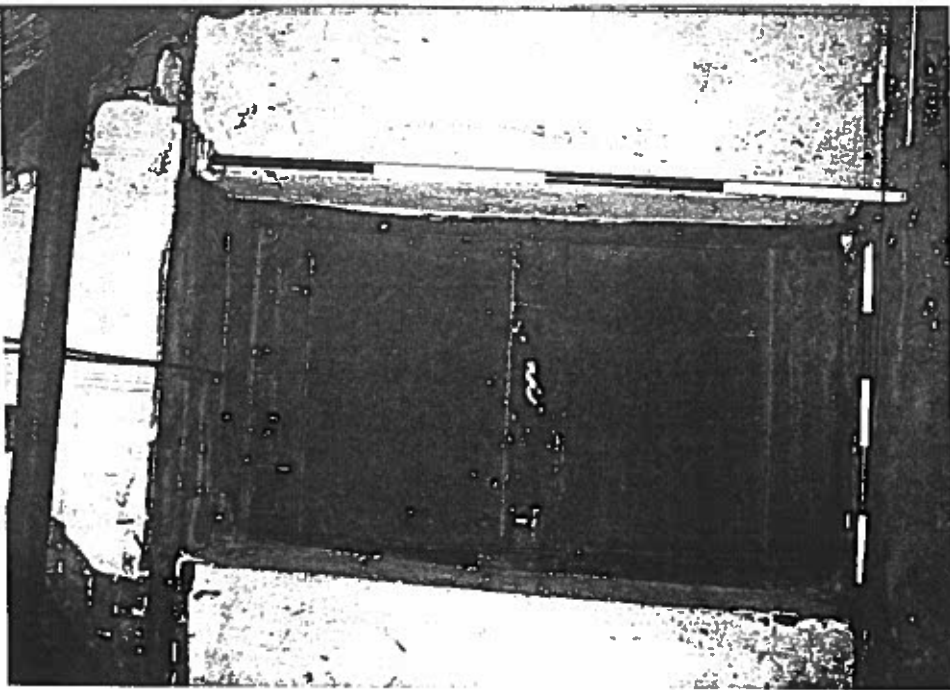
- 1) broken plate handle
- 2) looped catch device and
- 3) metal prong
- 4) earlier square-shaped prong
- 5) keyhole with four squarish holes of removed bolts which secured the lock.

2.5 LOFT

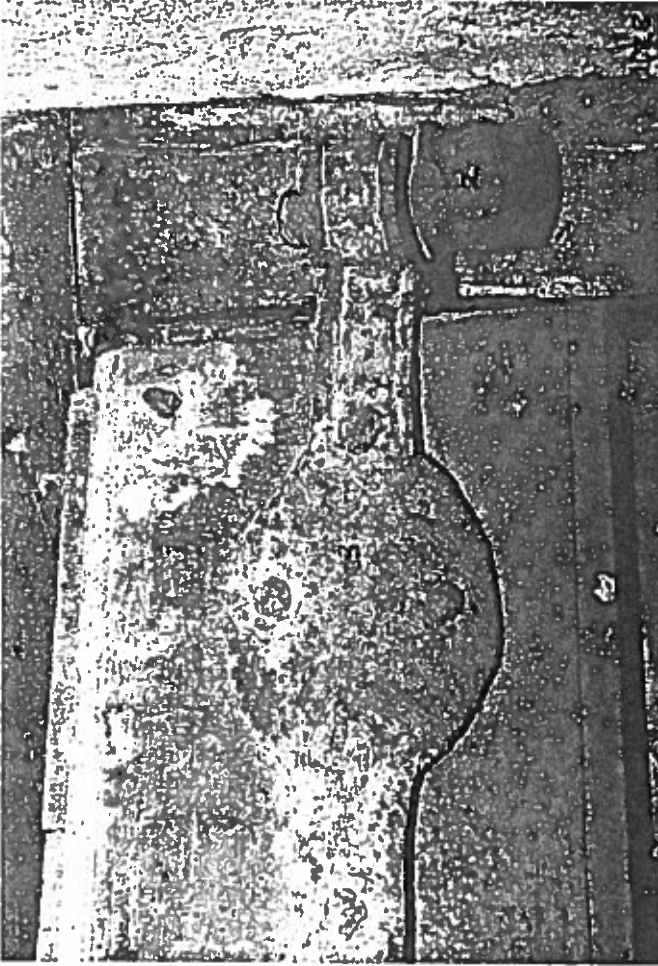
As in the case of the lofts of the other buildings, some of the more interesting pieces of woodwork survive here intact. An easily accessible outside staircase, projecting beyond the front wall, leads to a (late?) 18th century ledge-and-batten door, still within its original frame. This door, which once had a handle in the form of a now broken metal plate, is secured by means of a looped device and a padlock, as well as by another prong. The earliest lock of all was mortised into the stile and was manipulated by means of a removable key. Such a sophisticated mechanism may indicate that it could have been an interior door originally. The very long lintel (2,28 m) as well as the strap-hinges may be of the late 18th century. The adzed door seems to be made of yellowwood and was originally painted a very dark green, subsequently grass-green, brown and finally darkish green. The interior of the door is painted a brownish red.



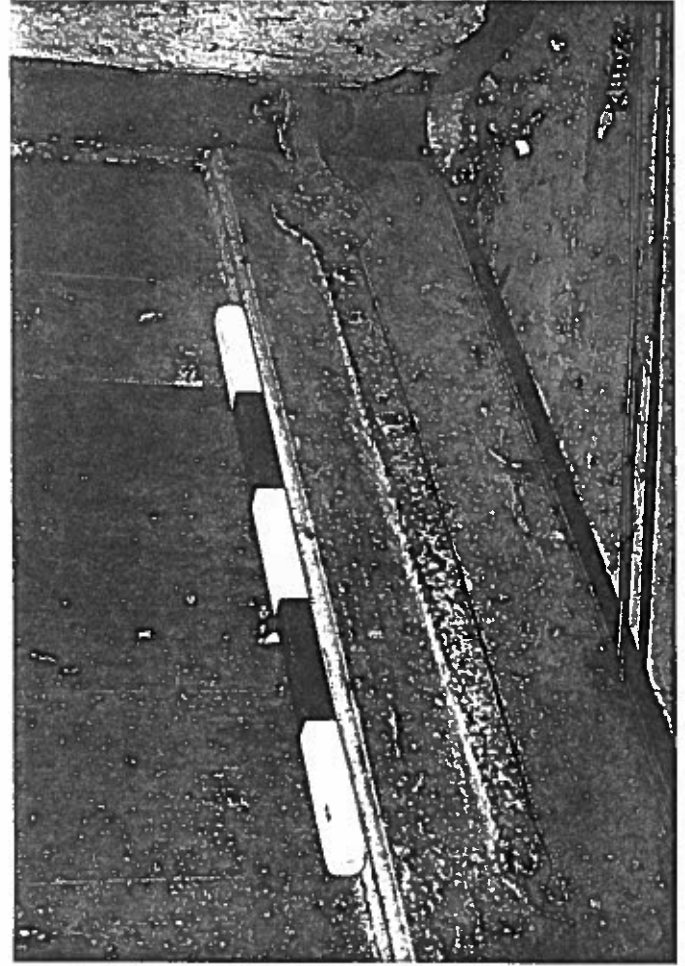
61. The inside of the loft door reveals that its old lock was removed not too long ago.



62

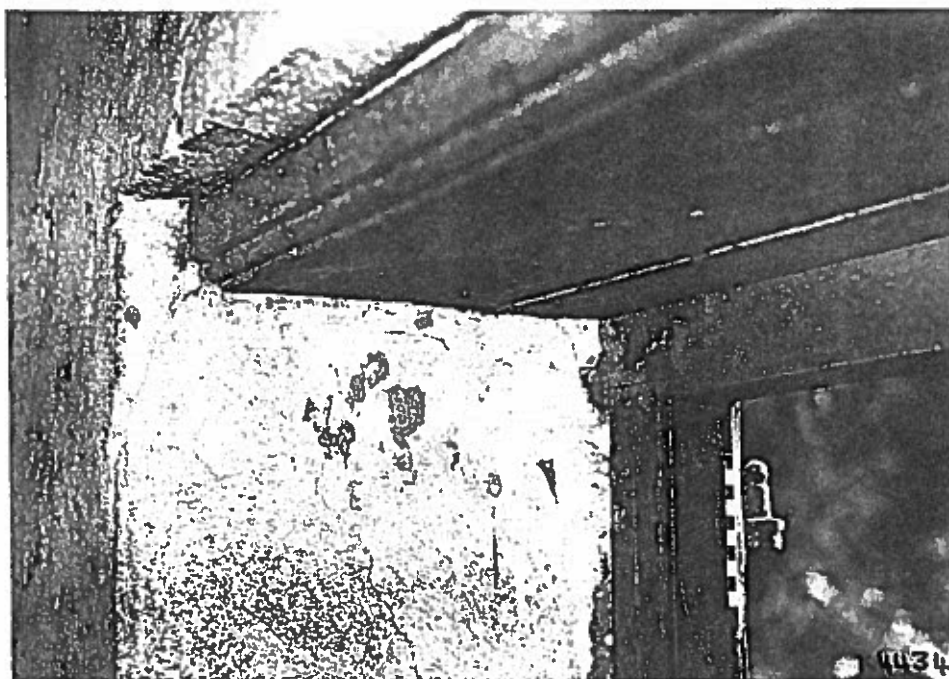


63



64

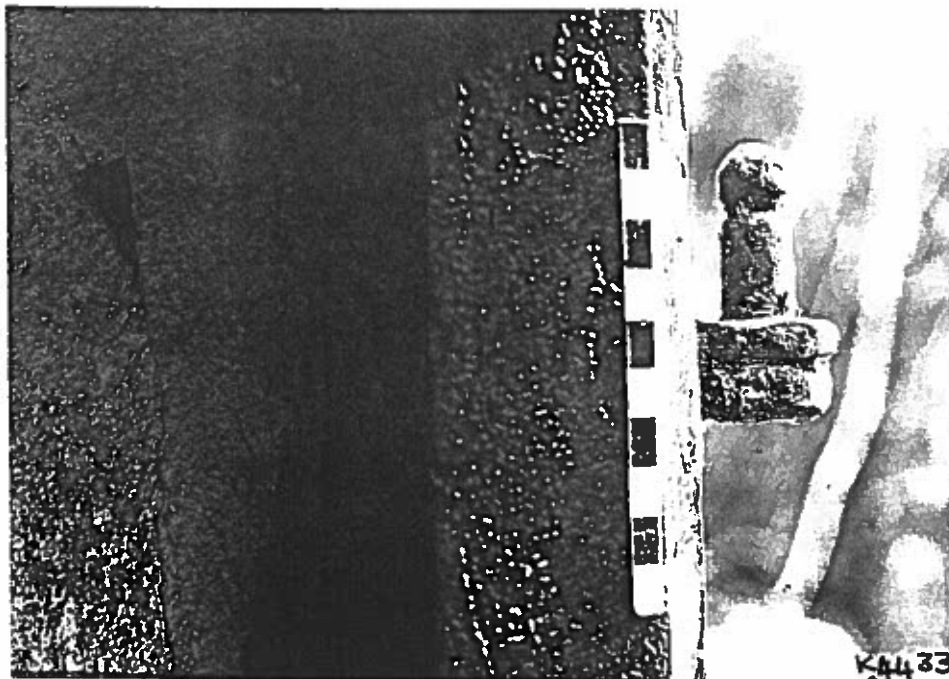
62, 63, 64. The long lintel (1) indicates that the door is in its original position. The pintles and strap-hinges are simple but elegant (2 & 3) as this close-up shows (photo 63). The strap-hinges (e.g. this lower one) are still attached with original square-headed nails (photo 64).



65

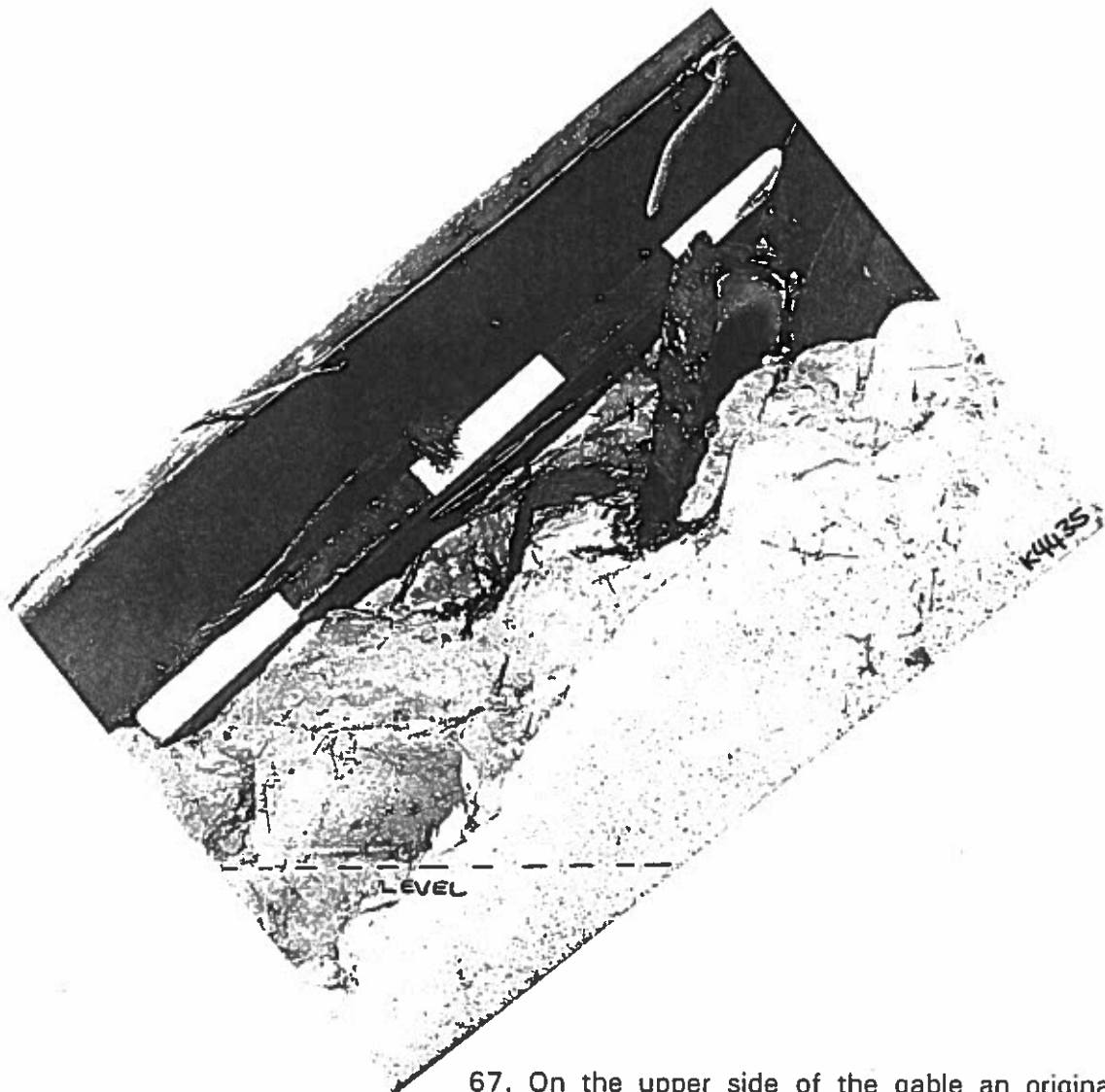
65,66. The brown painted lintel of the window in the centre gable, has an early 19th century moulding. The case is painted green on the exterior. There are signs of fire on the paintwork (1) and plaster (2).

66



K4433

The central casement (c.1800+) in the loft originally had a solid shutter, replaced with a blind c.1975. The old pintles and strap-hinges are re-used ones of the 18th century. Judging by the plasterwork of the exterior, the gable had an earlier window frame, now gone. The pine lintel is painted a reddish shade and may date from 1790-1800. In the gable an old iron anchor, fastened to the original roof truss, is still visible. The casement of the northern end-gable has a glazed 19th century window and is surrounded with a double moulded line. The reddish lintel dates from c.1800.

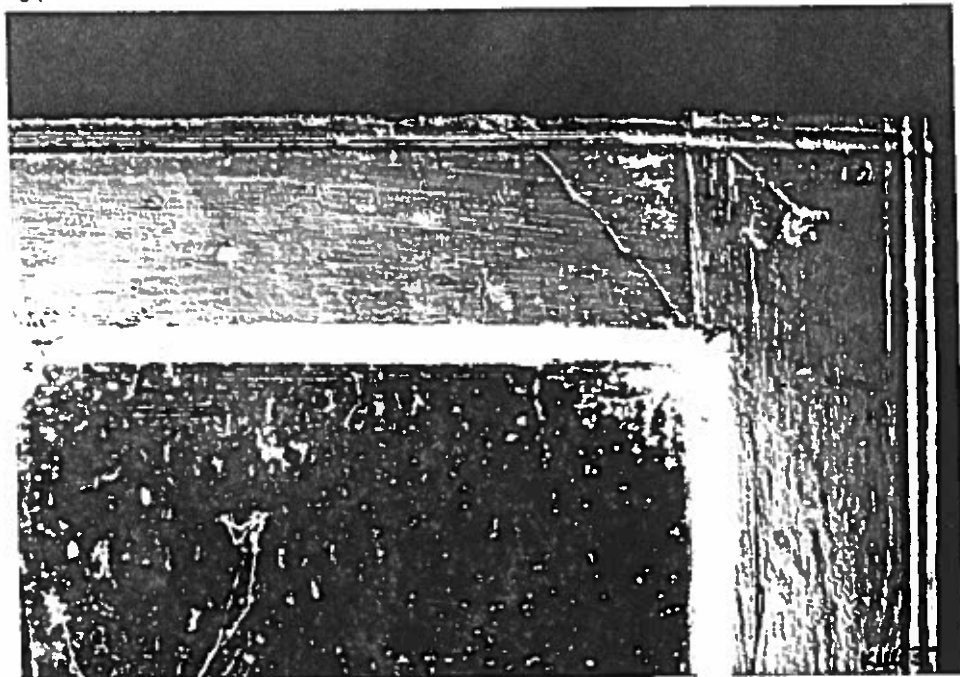


67. On the upper side of the gable an original anchor (1) protrudes from the brickwork. It would have been attached to the beams in order to anchor the gable.



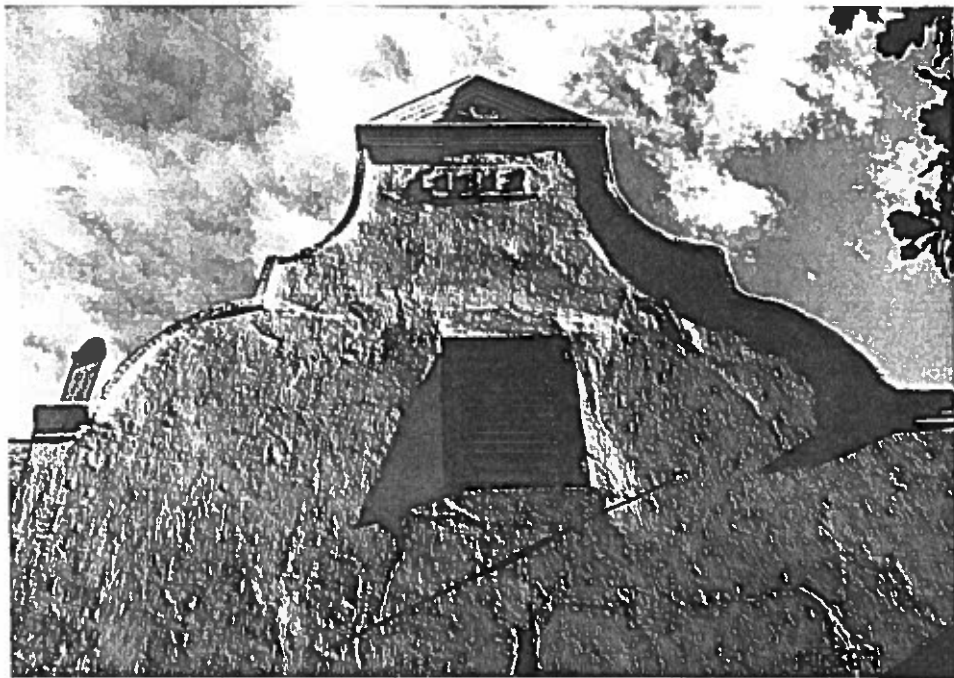
68,69. The northern end-gable contains an old lintel (1) and a 19th century casement window. The window frame with its double moulded line (2) is unusual. A close-up shows the upper righthand pane section (69).

69



2.6 GABLES

The end-gables are, again, of the early straight type and probably date from the late 18th century. In contrast, the pedimented convex-concave gable is dated 1817, the year after which Van der Bÿl bought a large tract of land north of the Eerste River. Once again, the gable outlines fail to match the position of the windows below them.



70. The plasterwork of the old gable has been left untouched for some time. It appears that the present window (and certainly the louvred shutter) is a later addition. Did this gable, like the one dated 1778, once have a double casement window?

2.7 SUMMARY AND RECOMMENDATIONS

The appellation "Jonkershuis" as applied to this structure (Fransen & Cook 1980:177) is challenged since the 1920 photographs show a building with no chimney, certain windows fitted with bars and a small room with a lattice door. These elements are typical of an outbuilding used for stores and animals (poultry ?). Perhaps even living quarters for servants. The 1778 building would more likely have been used as a house for the foreman, since it shows signs of elaboration and a chimney. Excavations in front and at the back would have confirmed the existence of refuse, and enabled one to date the occupation, as well as to provide proof of domesticity. Building II was closely integrated with Building I, because of its close proximity and the connecting walls. They have similar ground plans (3 rooms each), end-gables and centre gables. The doors and single casements in front, with no discernable indications of openings at the back, indicate that activities were orientated eastwards towards the *werf*. Both houses used to blend with their surroundings and form a continuity of smooth facades without being interrupted by stoeps, steps or pilaster gables. The classical symmetry of doors and windows belie the interior layout, which divides the structure not into the usual *voorhuis* and flanking rooms, but into an asymmetrical grouping of separate rooms, each with its own outside door. The latter suggests separation of functions and activities.

In Building II a number of old casements were incorporated in the front as well as at the back. This does not reflect the original appearance of the house. Although the present renovation is no restoration, the historical integrity should in future not be reduced further by tampering with the fabric of the building.

The additions at the back of these two structures certainly compromise their authenticity. They are no longer the focus as they were initially, but have become integrated into a larger whole which overshadows their individuality within the complex. Since these additions are also in the early Cape style, they seriously compete with the old structures. In order to enable one to distinguish clearly between the old and new, it is suggested that the old buildings be white-washed, and the modern additions painted cream. Moreover, the gables of the latter should be dated 1994, continuing the tradition of dated gables at Spier. These distinctions will allow buildings to function within the limits of historical authenticity and modern utility.

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