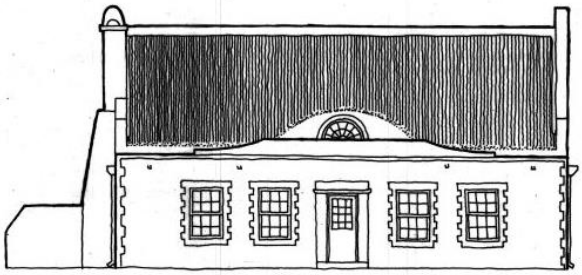
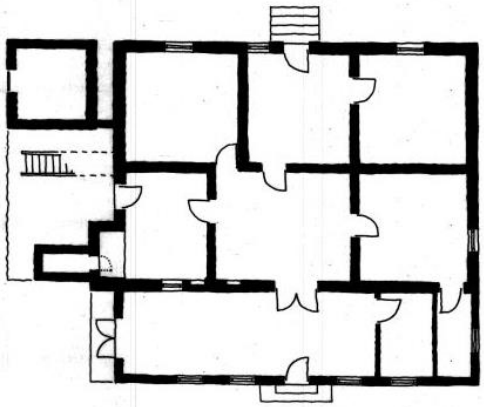
Vernacular Architecture Society of South Africa

A Vernacular Restoration Project

Remnant erf 608 Bonnievale, known as
Towerwater Aan de Breede Rivier

1991-2014





Thys Hattingh and Keith Loynes

2014

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Revised Edition
2015

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Cover: Towerwater, Heinrich Wolff, 29 November 2014.

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This land tenure, architectural history and conservation record of the property erf 608, Bonnievale, Western Cape, located at 25 Church Street, Bonnievale, is written with the particular intention of ensuring a historical record and the ongoing conservation of a materially modest but valuable fragment of our cultural heritage.

Thys Hattingh and Keith Loynes
Cape Town and Pretoria, November 2014.

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1. FOREWORD

A personal lifestyle choice

The property, erf 608, Church Street, Bonnievale, was purchased in January 1991 as a life-style choice by Thys Hattingh and Keith Loynes whose livelihoods were located in Cape Town. Thys was 26 and Keith 36 years old at the time and this fact provided a timeframe for a lengthy restoration process that was envisaged to last for the next 25 years! The ambitious plan was to use the house as a second home in the country where over weekends and holidays the pleasures of country living in idyllic surrounds could be enjoyed as a complementary diversion to an inner-city lifestyle, while we were actively engaged in restoration activities. In time (at retirement) a reversal of the routine was envisaged, with living in the country in a largely restored historical property and weekending in Cape Town for a taste of the inner-city lifestyle.

A vernacular restoration of a vernacular building

Once we had acquired ownership of the property, the restoration of the buildings was to be undertaken on a spare time, spare cash basis (an indeterminate budget). Research would be conducted into all aspects of the property. This included the land tenure history, historical building materials and technology, architectural history and restoration practices, and historical garden layout and planting as well as related interior décor and furnishing practices. Since we were not professional practitioners in the field of architectural conservation, the restoration and its management could be described as a 'vernacular restoration of a vernacular property by members of the Vernacular Architecture Society of South Africa'.

The significance of this is that many simpler vernacular buildings do not command the economic potential to warrant the additional costs of employing a full set of professionals in their restoration, and that over an extended period of time. It is therefore rare that buildings of lesser social and economic status survive as accurate products of their history. Restoration is a time-consuming and costly exercise and one that few will be prepared to undertake for the sake of conserving a modest building in a ruinous state of repair. At the outset there was an enduring passionate interest in historical architecture and historical Cape vernacular architecture in particular. Further inspiration was derived from our being active members of the Vernacular Architecture Society of South Africa since 1988 and 1985 respectively. Prior to this venture, we had undertaken the research and restoration of two neighbouring Victorian terrace cottages in Melbourne Road, Woodstock. These and five other cottages comprising Melbourne Terrace were subsequently proclaimed as National Monuments[1] on the basis of the submitted research and the joint restoration work of the five other owners.

[1] The applicable legislation at the time, The National Monuments Act (Act 28 of 1969) made provision for the proclamation of immovable and movable structures or objects of historical, architectural, scientific and/or aesthetic importance as national monuments.

Identifying a restoration project

In another, slightly different challenge, the following criteria were identified in the search for an appropriate property which could be restored as a long-term project.

- To be acquired and made habitable with a modest budget, restoration to be financed on a spare cash, spare time basis over a period of twenty-five years.
- Within a 200km (two hours by motor-car) radius of Cape Town for manageable weekend access.
- Must be an old Cape vernacular building (but stylistically not Victorian) ripe for restoration.
- Must have a *lei-water buurt* (communal aquaduct irrigation) typical of the old Boland and Karoo towns.
- Must have good soil and space for growing a few fruit trees and roses.
- Must fit within a tight budget range as no mortgage bond was going to be sought to finance the purchase or restoration.

After a search of nearly two years, conducted in the main over alternate weekends (Sunday or Saturday drives), we finally bought erf 608, Bonnievale.[2] Erf 608 is a deduction of the farm Boschjesmansdrift and in 1991 some sadly neglected buildings were all that remained on a portion of the werf[3] of a farm that had continued to operate under the ownership of Mr George Frederick Olivier until the early 1960s. In 1966 his brother, Mr Nicholaas Cornelius Claassen Olivier, became the owner (from whom the purchase was made) and under his tenure the property was suburbanised. Thereby began a saga of restoration generously spiced with toil, tribulation and triumphant satisfaction.

Illustrations 1 and 2. The house (left) and the outbuilding (right) at erf 608 Bonnievale prior to the commencement of restoration in January 1991.

[2] 'Serendipitous' by way of an incident involving Ms Tilley de Swart of Bredasdorp Eiendomme.
[3] See Glossary of Terms.

2. LAND TENURE HISTORY

Researching the history of the property and understanding the cultural landscape of the buildings has been a most interesting exercise. The history of the town of Bonnievale is strongly linked to the formalisation of the Zanddrift irrigation canal by C.F. Rigg in 1902 and its completion in 1906.

The buildings on erf 608 Bonnievale, however, clearly pre-date the canal and the establishment of the town. It is evident that the buildings do not conform to the street grid of the town. It is further apparent that the building materials and stylistic evidence indicate a much earlier history. To understand the origin and likely period of the buildings, research into the history of the original quitrent grant on which the town was eventually to be built, and of which erf 608 is a deduction, was necessary.

Timeline of land ownership regulation at the Cape and Swellendam

The following extracts demonstrate the key events in the development of land ownership regulation at the Cape in the period 1703 to 1745 and these would have informed the application of land tenure policy from 1747 by the newly established Drostdy at Swellendam.

> In 1703 licences are issued to stock farmers, allowing them to graze their cattle beyond formal colonial boundaries and on the land of the Khoekhoe. This is an attempt to increase their productivity. It is estimated that whereas colonists owned 8 300 head of cattle and 54 000 sheep in 1700, by 1710 this number had increased to 20 000 head of cattle and 131 000 sheep.[4]
>
> In 1717 the VOC[5] decides that future grants of land to settlers at the Cape should no longer be done on a freehold basis, but as loan farms called *leningplaatsen*. The farmers have to pay a rental to the Company for the use of the farm. However, approximately 400 freehold farms had been granted by the time that this system was changed. The owners of these farms are consequently unaffected by the new system of land tenure.
>
> In 1732 in an attempt to contain the movement of the *trekboers* and to enforce payment of rent on the *leningplaatsen*, the VOC revises the land tenure system. It introduces the quitrent system, which allows the farmer land tenure for fifteen years. If after a period of tenure of the agreed fifteen years, the farm is returned to the Company, the farmer is reimbursed for all fixed improvements made to the farm.
>
> In the period 1743-1745 Governor-General Baron van Imhoff inspects the Cape Colony. He changes the land tenure system to discourage migrant pastoralism among the Dutch border farmers, as the introduction of the quitrent system proves ineffective. In addition, he establishes the district of Swellendam, and also orders the establishment

[4] South African History Online (SAHO), http://www.sahistory.org.za/article/1700s.
[5] SAHO: VOC refers to the Vereenigde Oost-Indische Compagnie (1602-1800).

of Dutch Reformed churches in areas that are to become known as Malmesbury and Tulbagh.[6]

From these developments and from available evidence, it is evident that the loan place Aan de Breede Rivier and surrounding loan places of Gelukshoop, Langverwacht, Het Boschjesman's Pad, Sarah's Rivier and Jan Harms Gat are formalised along the lines of the prevailing practice at the time (1730s-1740s).

Earliest settlers of the region in the period 1700-1750

The records reflect that farmers started moving into the region in the early 1700s, often with the objective of simply having additional land on which to graze livestock. This coincided with a primary objective of the VOC, namely to increase the livestock numbers in order to supply the growing needs of passing trade and the population of the settlement.

As James Walton[7] records: "… as early as 1703 the Government granted permits to farmers to graze their stock on outposts beyond the area of settlement. Such grazing grounds were known as loan places". A loan place was usually determined in the following manner: "the usual procedure was for the farmer to choose a site with a spring or other water supply and good pasture. He then applied for a permit to graze his livestock for a period of six or twelve months, for which he paid a rental of something less than R5 per annum. In the beginning, the farmer was granted grazing rights to a vaguely defined area around his encampment but later, as the better sites were sought, he requested a more clearly defined area. It consequently became established as an unwritten law that an hour's walk was the minimum distance between two loan-places. As a result such loan-places had a circular plan with a radius of half an hour's walk from the beacon or house defined in the permit." This practice is confirmed by maps of loan farms which took on a roughly circular format with a spring or homestead usually forming the axis point (*ordonnatie*).

The rights afforded to the beneficiary of a loan-place were restricted and did not result in ownership, as the term 'loan-place' suggests. Walton continues: "Under the loan-place system of tenure the only right of the farmer was to graze his livestock. He had no title to the ground and he could therefore not sell or bequeath it. But if he erected a house and other buildings, known as the *opstal*, he was allowed to sell the property to the Government or to another tenant who was granted a permit".

By 1750 several stock farmers had made their loan-places into almost permanent farmsteads, and, as a result, settlement at the Cape was extended to the Hantam in the north and Mossel Bay in the east.[8]

[6] SAHO.
[7] Walton 1989, pp. 113 and 115.
[8] Walton 1989.

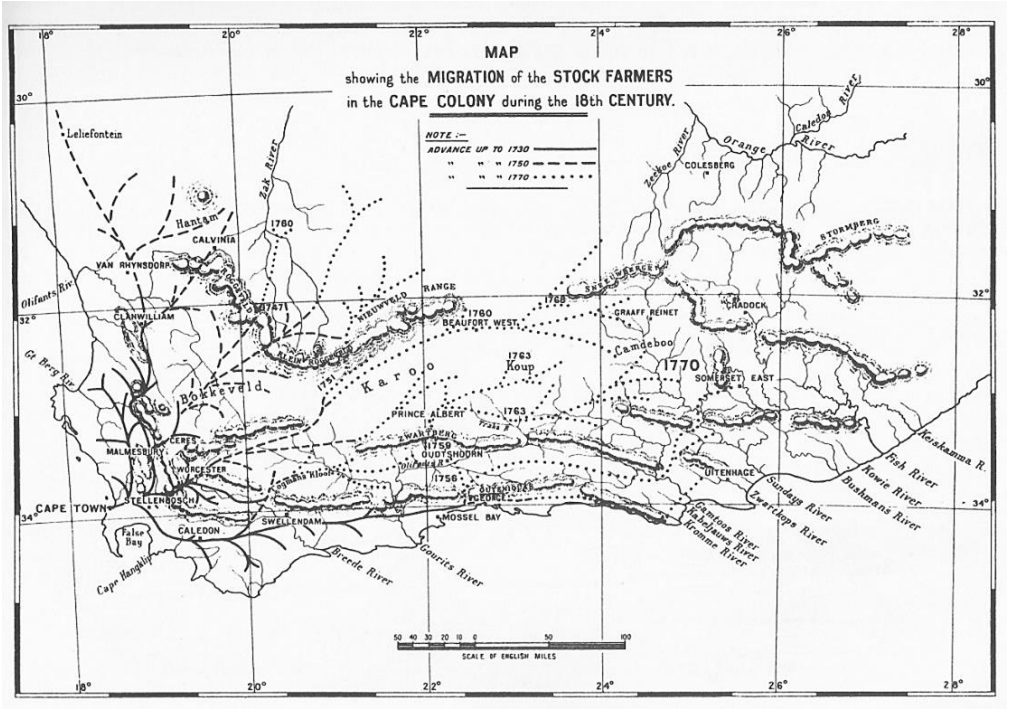

Figure 1. Map showing the migration of the stock farmers during the 18th century. [9]

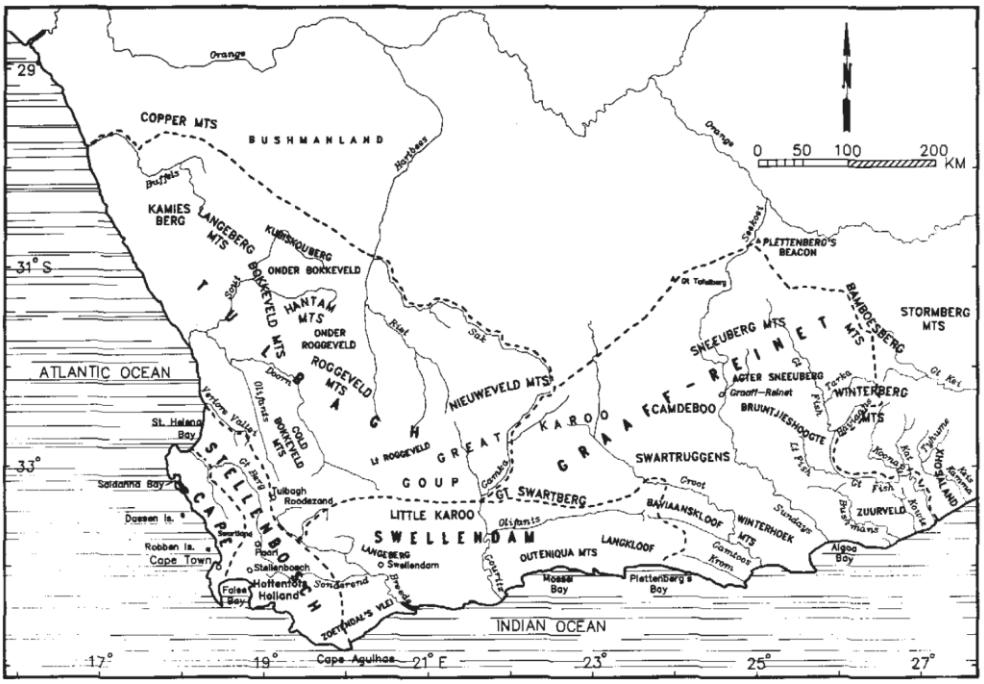

Figure 2. The Dutch Cape Colony 1795.[10]

[9] Walton 1989.
[10] Van der Merwe 1995, p. 132.

Van der Merwe supports the view that it was the custom of the homestead generally to form the central axis point of a loan farm. "A farmer desiring grazing rights for his livestock normally picked out the spot himself where he wanted to construct his homestead. It later became practice that as soon as someone found an acceptable spot for a homestead he erected a marker there to make known his intention to other farmers. After that he requested permission from the governor to settle there with his livestock. The place where the marker stood, or where the first homestead was constructed, was then regarded as the point of departure for his grazing rights. For that reason it became an unwritten law that the licence holder had to construct his homestead as his marker."[11]

The loan farm Aan de Breede Rivier, later to be known as Boschjesmansdrift

The loan farm Aan de Breede Rivier was owned by the Morkel family of Onverwacht and Morgenster in the Stellenbosch area. It is held that the lessee was Philip Hendrik Morkel, and after his demise in 1831[12] his wife Johanna Petronella (Malan) until her death in 1843. They owned many farms that were primarily used for stock grazing. Dr Hans Fransen records that the farm had been owned by the Morkels since the late 1700s[13]. In reference to the loan farm Aan de Breede Rivier, later known as Boesmansdrift, van den Berg writes: "Boesmansdrift was originally one of the biggest farms in the Swellendam area. The owner of this large farm was a Mr Morkel of Stellenbosch who was a large livestock farmer. The foreman of Mr Morkel was the forefather of the Beukmans (who still farm the portion which has retained the name Boesmansdrift today)".[14] Mr Morkel still made use of slave labour as this was prior to the abolition of slavery in 1838. It is recorded that in 1824 (or earlier considering the birth date of Mr Bestbier and the fact that Philip Hendrik junior had died in 1818), twelve oxen belonging to Jan Nicolaas Bestbier were grazing on the farm Aan Breede Rivier, a livestock farm belonging to Philip Hendrik Morkel senior.[15] The farm was to remain in Johanna Petronella Morkel's ownership until 15 February 1843 when the farm was sold and subdivided. All their offspring were to pre-decease them and Johanna Morkel was to die in November 1843 at Morgenster.

On the surveyor's diagram no 430\1843 (see page 9) a cluster of buildings are clearly visible in the centre of the circular quitrent grant. We will explore these in more detail in due course, on the basis that the buildings under review in this paper constitute two of the remaining buildings featured on the diagram.

[11] Van der Merwe, 1995, pp. 58-59.
[12] Philip Hendrik Morkel * 28.6.1760 - † 23.11.1843 (Suid Afrikaanse Geslagsregister/South African Geneaolgy Vol 5 L-M, p.677) There are slightly conflicting dates for his birth and death, the likelihood being that he died in 1831 and that his will was filed in 1843 on the death of his wife.
[13] Fransen 2004, p. 453.
[14] Van den Berg 1947, p. 24.
[15] Philip Hendrik did in fact have a son, Philip Hendrik (South African Genealogy Vol 5L-M, p.677). His offspring are recorded as follows: Philip and Johanna Petronella had four children: Willem Morkel 1780-1822, Hercules Adriaan 1785-1824, Maria Rosina 1802-1805 and Philip Hendrik 1806-1818.

Interesting family connections

Johanna Petronella Malan (1765-1843) was the daughter of Hercules Adriaan Malan (baptised 1734), a son of Daniel Malan and daughter of Maria Rosina Loubser (1745-?). After Hercules died she married Martin Melck (1723-1781). They farmed at Elsenburg where they also died in due course. Philip Hendrik Morkel was the son-in-law of Maria Rosina Laubscher widow of Marthin Melck[16]. Morgenster, where the Daniel Malan family lived, is just over the Schapenberg which forms a boundary of Onverwacht, so that these connections with the Morkels are not surprising. (Jacques Malan had bought part of Vergelegen, which became Morgenster, in 1710 after Willem Adriaan van der Stel's estate was seized and divided up.) Widow Johanna Petronella (Malan) Morkel died on 23 November 1843 at Morgenster.[17]

Philip Hendrik's farms in the 1700s to 1815

The following information from the Morkel Family History[18] offers an interesting insight into the network of loan farms and grazing farms of prominent families in the Cape in the 1700s. It is evident that Aan de Breede Rivier was one such farm. The origins of this loan farm are therefore typical of a system of established farmers having widespread 'satellite' farms which were used for stock-grazing.

Philip Hendrik had two very distant loan-farms. In 1787 he had De Nieuwe Brug on the Great Fish River (near Algoa Bay) under the Wagenpadsberg, and Waterval situated at Buffelshoek on the spruit of the little Fish River, for which he had to pay a yearly rent of 16 ducatons, or 72 stuivers or 24 rixdollars. These farms were later abandoned owing to the frontier wars during the first British Occupation 1796-1803.

When Philip Hendrik's father died in 1788, he left farms to three of his four sons. Philip Hendrik received a portion of Onverwacht called Rome, as well as the farms at d'Ezeljacht aan de Rivier Zonder Eind. The farms had been brought into the estate by the first Philip Morkel's second wife, Philip Hendrik's grand-mother Catharina Passman (Philip and Catharina married in 1713).

Catharina Pasman had a number of loan-farms in the Overberg, including Ezelsjacht (which might be translated as 'Zebra Chase') on the Rivier Sonder End, which was given in ownership to her in 1757, Poespasvlei on the same river, Uitvlugt on the Swartberg, and Botter River, the first farm granted to her on 23 April 1736 but which she left on 6 April 1755. She also had Altena at the top end of the Slange Kloof on the Stellenbosch side of the Hottentots Holland until 1752. When her mother, Sophia Schalk van der Merwe died in 1718, Philip and Catharina also inherited Onverwacht. The farm Onverwacht, as the main

[16] Cape Archives NCD leer 2/21, 1797 (variances in the spelling of the surname 'Loubser' in documentation are noted).
[17] Cape Archives KAB MOOC 7/1/175, Will filed in 1843. (See also Family.Morkel.net.)
[18] P.W. Morkel was the founder of Morkels Furnishers in the mid-1900s. A copy of the family history was lodged with the Cape Archives (Morkel 1961). The book has three chapters with chapters 1 and 2 dealing with the 1700s and 1800s respectively. We have so far only had access to Chapter 1.

family farm, has been passed from father/mother to son ever since, passing to her son Willem on her death in 1764.

Willem had other farms *aan de Rivier Zonder Eind*, one of which was bequeathed to Hercules: *Brakkefontein over't Oliphant's Pad aan't Rivier Sonder Eind* (across the elephant's path bordering the River-Without-End).

In 1806 Philip Hendrik inherited Morgenster (his birth farm).[19] In 1815 Lord Charles Somerset gave Philip Hendrik's loan-farm, Wolvekloof, to the Moravian Mission at Baviaanskloof (Genadendal) and in compensation Somerset allocated nearby ground to him, twice the area of Wolvekloof.[20] It can be noted that Wolvekloof and Aan de Breede Rivier were two loan farms used by Philip Hendrik Morkel but which do not feature in the register of loan farms.

Philip Hendrik Morkel also leased the following grazing farms: De Nieuweling *gelegen aan de Varsrivier* and De Hoop *tussen de Sondags en Riet Rivier*.[21]

Neighbouring loan farms to Aan de Breede Rivier (Boschjesmansdrift)

Loan farm grants bordering Boschjesmansdrift (as indicated above) and their grant dates were:

Wolvendrift aan de Breede rivier 1/2/1771 – RLR 21/2 p.301
Sarahs River - Jan van Eeden vacated by his mother Widow Hendrik van Eeden 12/1/1753 RLR 13 p.303
Bruintjies Rivier aan de Klippe Rivier 4/7/1731 RLR 9/2 p.481
Langverwacht 12/10/1743 RLR 10 p.617

The loan-place Aan de Breede Rivier (diagram ABCD to P) measured 2928 morgen and 350 square roods with the surrounding Government ground (ABCD to P) that measured 3817 morgen and 450 square roods, making together 6746 morgen and 200 square roods in the district of Swellendam Field-Cornetcy of Bosjesveld.

Special mention is made in the deed that there are two buildings on the portion transferred to the Steyns which are specifically excluded from the transfer. A cluster of buildings in fact are evident at what was the centre axis of the original loan farm Aan de Breede Rivier.

This portion of the division is bounded on the east by the farm Sarah's Rivier. Portion 1 of the subdivision is bounded by the farm Gelukshoop. Portion 5 of the subdivision is bounded on the north-west by the farm Langverwacht. The neighbouring farms are an important facet to note when considering the general development of land tenure of the farms in the area.

[19] See the Malans and the Morkels on Morkel Family website: http://family.morkel.net/.
[20] Cape Archives G.H. 23/5 (NASA KAB leer Vol 3899).
[21] Cape Archives 13/4/1787, RLR 35/2 P25; 13/7/1787, RLR35/2 P297; 22/1/1785, RLR 22/1 P127.

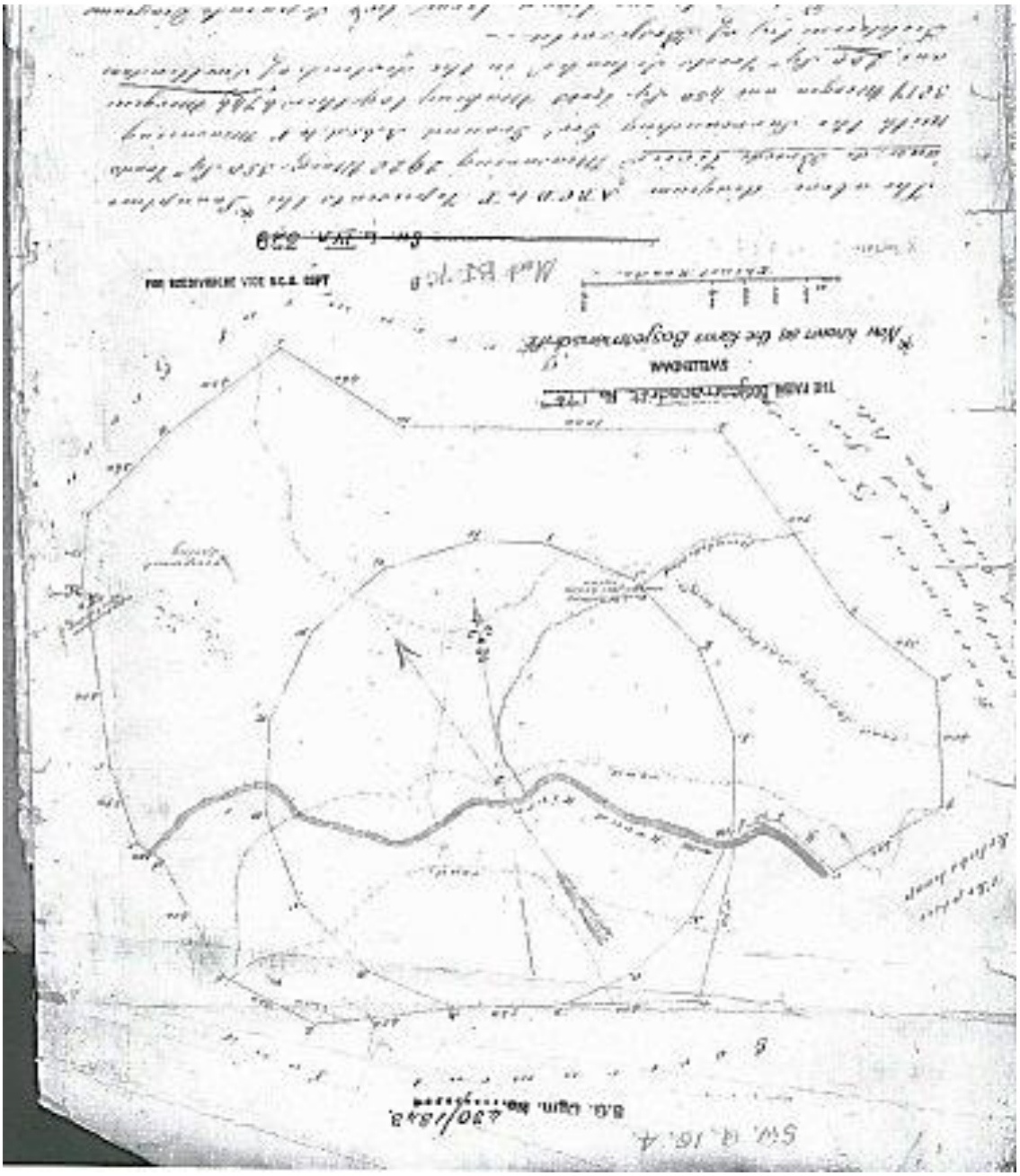

Figure 3. The loan-place Aan de Breede with the inscription on the map. Here presented upside down in order to orientate the map to the north. Note the diagram now records the farm as Bosjemansdrift in 1843.[22]

(Note that there are at least four variations for the spelling of the farm name in the records, arranged here from oldest to newest and probably indicating language usage shifts: Boschjesmansdrift; Bosjesmansdrift; Bosjemansdrift; Boesmansdrift.)

[22] Diagram 430/1843.

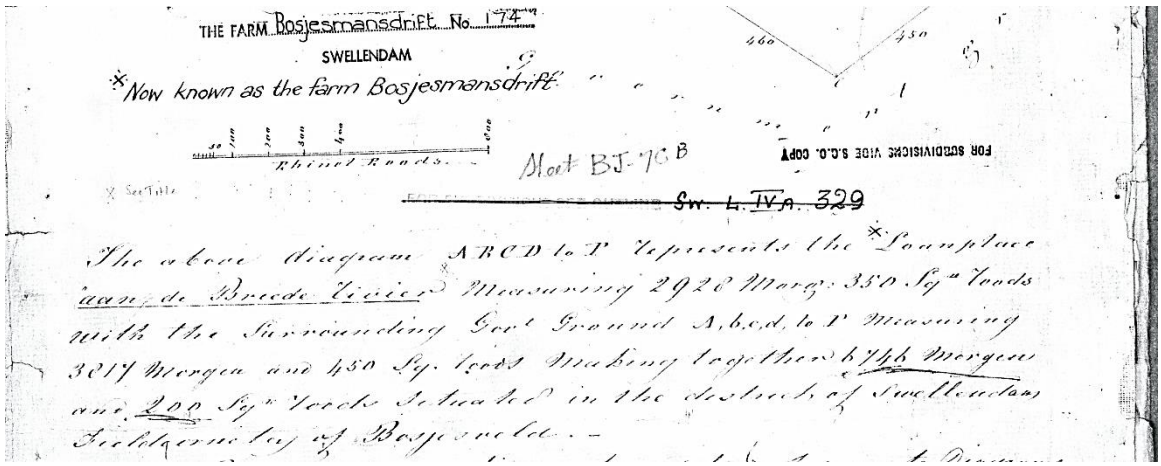

Figure 4. Description of the farm name change from Aan de Breede Rivier to Bosjemansdrift on the same diagram.

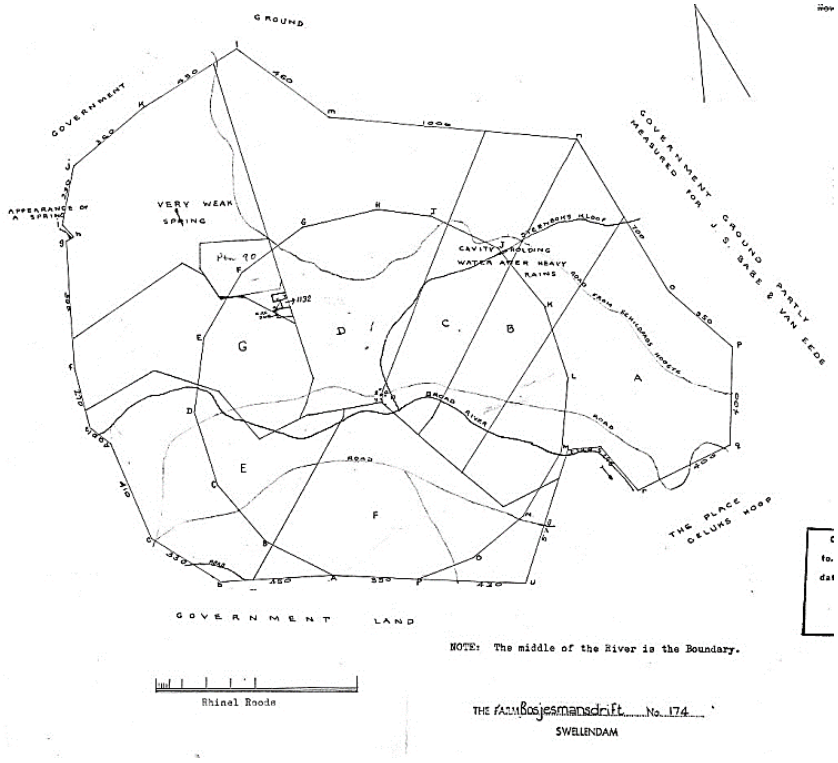

Figure 5. The sub-division of the quitrent grant Bosjemansdrift in 1843.

Figure 6. A cluster of buildings is visible on the earlier diagram shown on Figure 4 at the centre axis of the original loan farm.

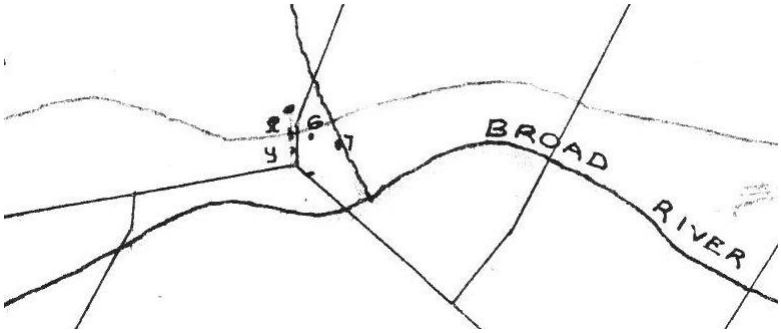

Figure 7. Enlarged version of Figure 5, showing a cluster of buildings at the centre point of the original loan farm. Up to seven buildings seem to have co-existed in 1843.

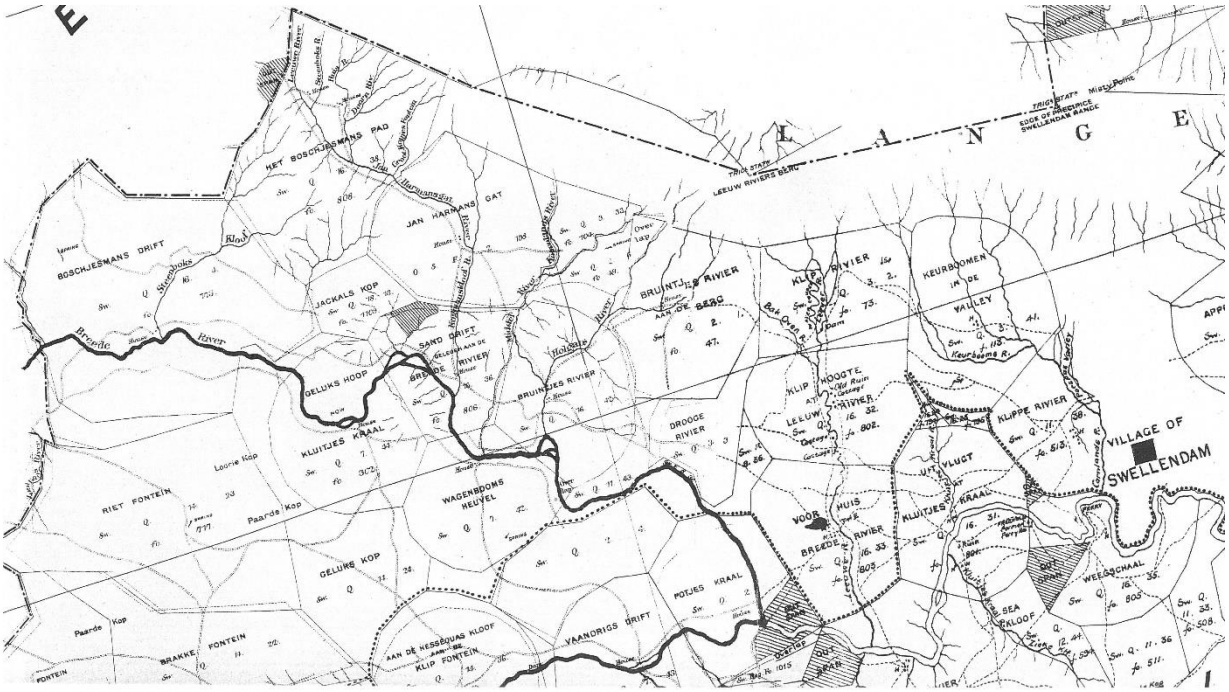

Figure 8. Portion of the divisional map of Swellendam 1890.[23]

[23] Cape Archives M3/496.

The divisional map of Swellendam (Fig.8) provides an image of the farm Boschjesmansdrift (by now in its extended quitrent grant format) and its proximity to the early loan farms Jan Harmansgat, Geluks Hoop and Bruintjiesrivier in the late 19th century.

Succession history of erf 608 Bonnievale

Prior to the arrival of European settlers in the first half of the 1700s, the land in the region was inhabited by nomadic KhoeSan peoples. Interestingly, the early farm names reference this in Het Boschjesmans Pad, Boschjesmansrivier and the farm under review, Boschjesmansdrift. Stone-age implements of these early inhabitants have been discovered in the area and have occasionally been exhibited in the Bonnievale Museum. The farm names indicate that nomadic people used this area as a thoroughfare between the lands over the Langeberge and the lands beyond the Riviersonderend Mountains. The crossing point over the Breede River was a drift on the farm Boschjemansdrift and a portion of the route could clearly be seen on Het Boschjemans Pad until at least the early 1900s.[24]

At the time of writing, the exact date of the original grant of the loan-place Aan de Breede Rivier remains elusive, in that along with the grant to Philip Hendrik of Wolwekloof it does not appear in the register of loan farms.[25] It may be partly as a result of fact that many loan farms along the course of the river used the same name, and partly owing to the destruction of many of the documents in a fire.[26] We do have numerous references to the loan-place Aan de Breede Rivier being in the hands of the Morkel's from the 1700s until 1843, as described and referenced earlier.

On the 15th of February 1843 the farm (by then known as Bosjemansdrift), was granted on perpetual quitrent lease to:

1/6	Jan Matthys van Zyl
1/12	Hendrik Jacobus Le Roe
1/12	Christoffel Beukman
1/6	Jacobus Albertus van Eeden
1/4	Willem Johannes Nicolaas van Zyl
1/4	Gideon Hendrik van Zyl. [27]

A mere four to seven years later, it seems as though there was a need to re-assign portions between primarily existing owners or their kin as follows:

3 June 1847	1/4 share of W.J.N. van Zyl to Fredrik J. van Zyl sr.
16 June 1847	1/6 share of J.A. van Eeden to T.L. Steyn
24 Aug 1847	1/4 share of G.H. van Zyl to Hendrik J. le Roe
10 April 1850	1/12 share of H.J. le Roe to C Beukman. [28]

The portions of Bosjemansdrift were then finally transferred in full and free property title on 13 June 1873 as follows:

[24] Van den Berg 1947.
[25] As mentioned in the earlier reference to Wolwekloof above.
[26] Interview: Thys Hattingh with Ms Rothman, Swellendam Drostdy Museum (grand-daughter of M.E.R. Rothman).
[27] Deed of Transfer dated 15/2/1843.
[28] Annexure to Deed of Transfer dated 15/2/1843.

1. 1/6 Christoffel Beukman by Deed of Transfer dated 10 April 1850
2. 1/8 Jacobus Hendrik Coetzee by Deed of Transfer dated 21 October 1853
3. Bernard Isaac Christiaan Steyn, Johannes Jacobys Steyn and Douw Gerbrand Steyn (referred to as the Steyn brothers) each of certain eleven one hundred and forty-fourth parts or shares by Deed of Transfer dated 6 July 1859.

This is the portion which we will continue to trace from this point as it is this portion that includes the core of the farm, the cluster of buildings at the centre point. Although the portion described here might seem small, this piece of Perpetual Quitrent Grant measured 1290 morgen and 211 square roods and 96 square feet. The deed specifically excludes two houses measuring respectively 48 x 31 feet = 10 sq roods 48 sq feet (allotted solely to Jacs. Le Roux) and 24 x 18 feet = 3 sq roods (allotted jointly in equal shares to Ch. De Wet and Jacs. Le Roux)[29]. A third building, situated on the share of Jacs, Le Roux, was allotted solely to Ch. De Wet. This building measured 12 x 20 feet = 1 sq. roods 96 sq. feet, and forms part of the complex of buildings located on Steyn's property and assigned to different owners. This property is bounded north and north-west by the share of G.P. van Zyl, east by Sarah's River, south by the share of Jacobus le Roux (note this document has a new spelling for Le Roe) and west by the share of Coetzee. This property becomes Portion 4 of the farm Bosjesmansdrift.[30]

4. 5/16 Gideon Petrus van Zyl a certain 5/16 part by Deeds of Transfer dated respectively 17 July 1854, 31 December 1855 and 10 October 1860
5. 1/12 Jacobus Albertus le Roe by Deed of Transfer dated 1 January 1860
6. 1/12 Christiaan Petrus de Witt by Deed of Transfer dated 25 January 1871.

Portion 4 of the farm Bosjesmansdrift is therefore transferred into the ownership of the Steyn brothers and the transfer is effected on 30 June 1873. It is this portion that we will continue to trace.

1897: B.I.C. Steyn (by now the last remaining owner of the brothers Steyn) transfers ownership to the brothers E. de Wet for £1100.

1906: The de Wet brothers transfer to Christopher Forrest Rigg for £10000.
One may ask what gave rise to the dramatic almost ten-fold increase in value of the farm in the space of nine years. In 1906 Mr Rigg's grand irrigation scheme was completed and a constant dependable supply of water changed large portions of the farm into arable land. The rich deep Karoo alluvial soil was found to be extraordinarily fertile and Mr Rigg set about sub-dividing the farm into small holdings or lots[31] in a grand settlement scheme targeting retiring British military officers. He renamed this portion of the original Boschjemansdrift farm, Riggton.

1922: Lots 10A, No. 11 (including the portion on which the buildings under review stand) are transferred to the Kerkraad of the Dutch Reformed Church of Robertson.[32] The Kerkraad then continues a further subdivision into Allotments as per Plan V30.[33]

[29] The building on the portion of Jac. le Roe (Roux) allotted to C. de Wet (12 x 20) refers to Transfer Deed 567.
[30] Deed of Transfer dated 13/6/1873.
[31] Transfer no 1690 dated 2 March 1906.
[32] Transfer 1922/04/20 No3302, Diagram No. 2153/1921.
[33] Survey diagram 2153/21.

1928: Lot 75 transferred from the Kerkraad to Gabriel Petrus Jacobus le Roux as Erf 608. Transfer 1928/08/31 No 8827, Diagram no 2153.
1928: Erf 608 transferred from G.P.J. le Roux to Daniel Hermanus Herculaas du Preez. Transfer 1928/08/31 no 8828.
1946: Erf 608 transferred to George Frederick Olivier (born 20 January 1899) from the estate of the late D.H.H. du Preez. Transfer 1946/08/01 no 12618.
1966: Erf 608 transferred to Nicolaas Cornelius Claassen Olivier (born 4 September 1907 and brother of George Olivier). Transfer 1966/11/14 no 24107
1991: Erf 608 transferred to Keith Charles Loynes. Transfer 1991/02/27 no 27291.

Aerial photographs of Bonnievale

On the following aerial photographs (Figures 9, 10, 11 and 12) the remnant werf, which today is erf 608, can be seen in the centre top of the photographs next to the dams. The successive photographs show the encroachment of town development on the remnant portion of the farm.

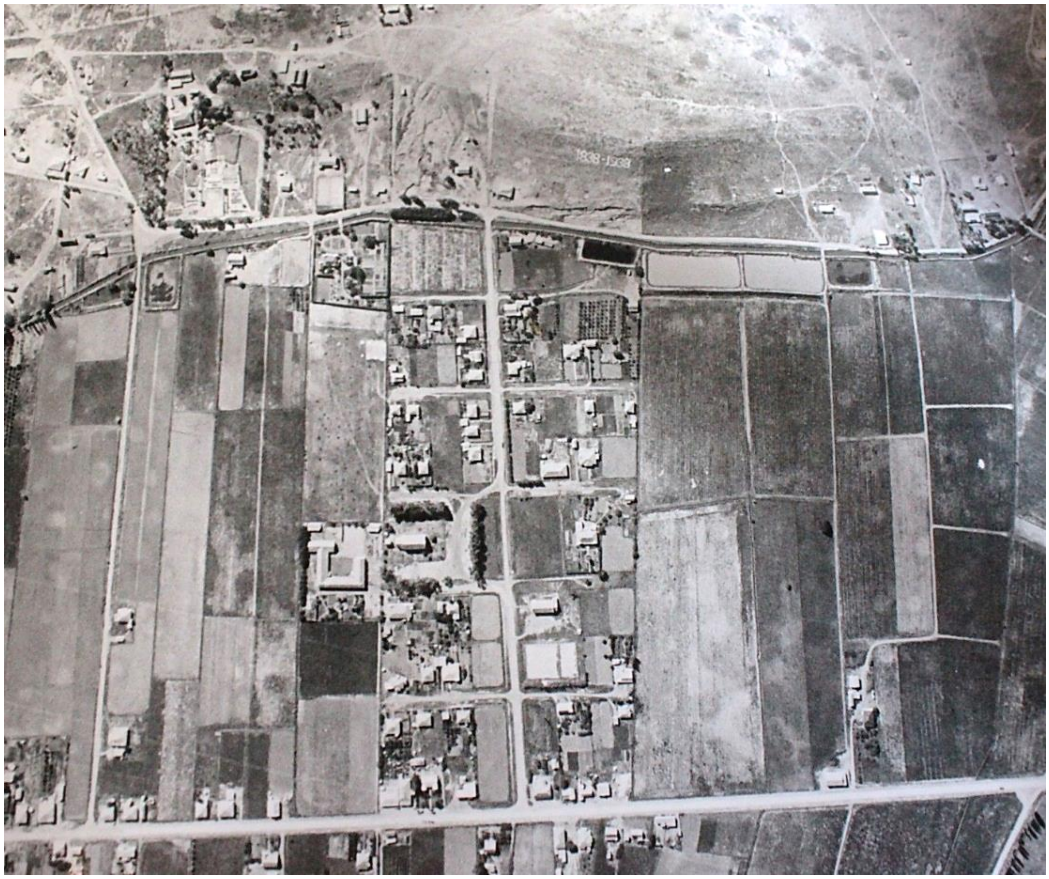

Figure 9. An aerial photograph of the relevant section of Bonnievale in 1942.[34]

[34] National Geo-spatial Information Mowbray 18831 – 1:3000 173/47/10 (47/18331).

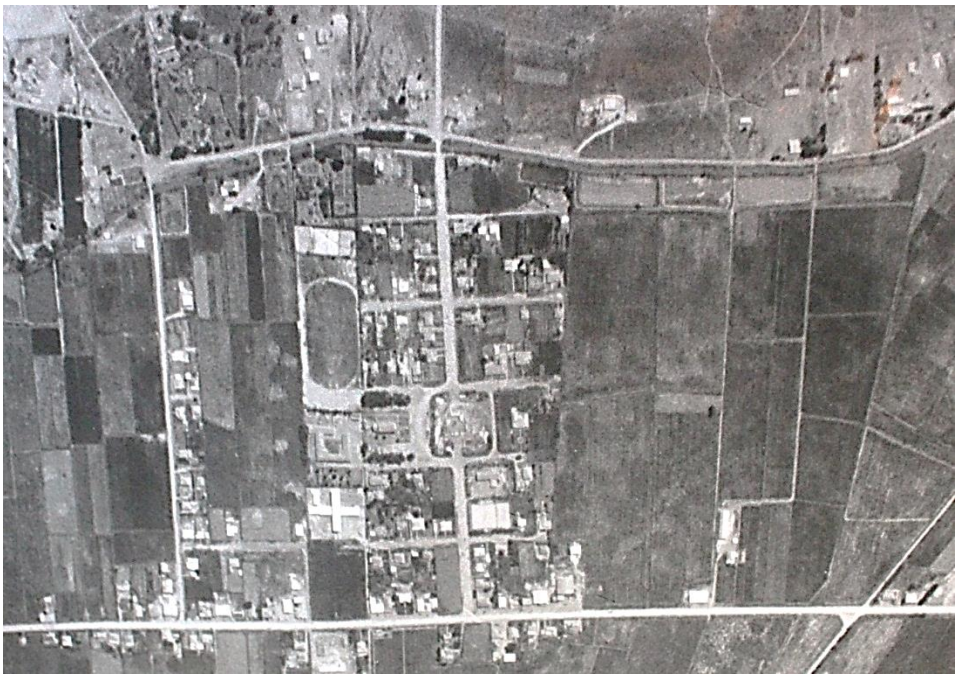

Figure 10. Aerial photograph Bonnievale 1949.[35]
Note the further encroachment of the town in the five year period 1942-1949.

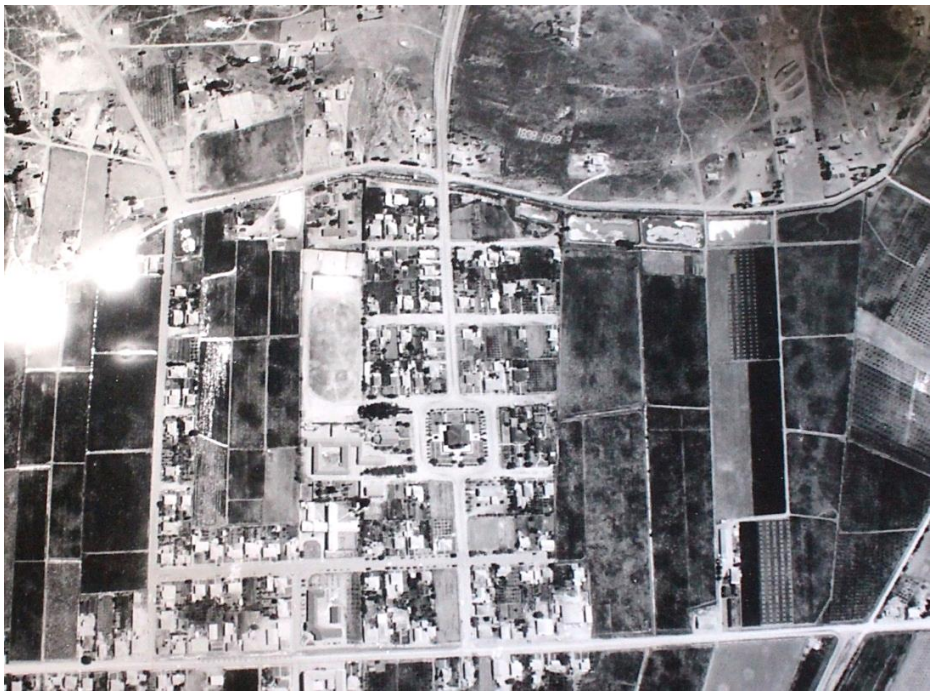

Figure 11. Aerial photograph Bonnievale 1960. [36]

[35] National Geo-spatial Information Mowbray 53221 – 1:3000 225/18/10 (18/53221).
[36] National Geo-spatial Information Mowbray 2661 – 1:3000 444/5/10 (5/2661).

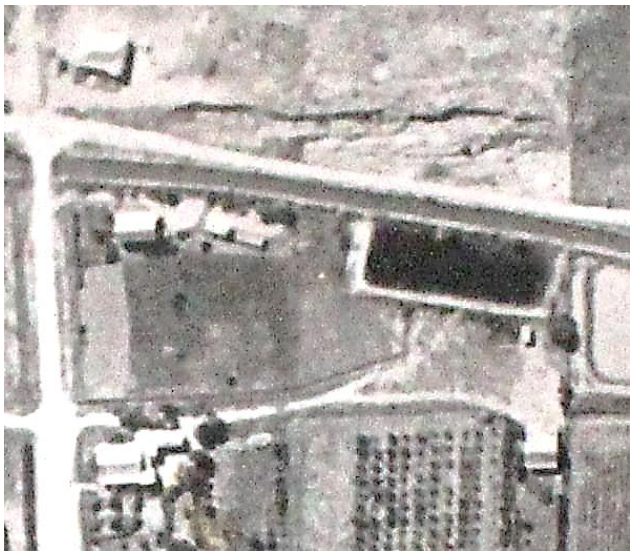

Figure 12. An enlargement of the 1942 aerial photograph of erf 608, Bonnievale: town encroachment on the remaining werf is already evident.

The following inventories[37] shed further light on typical floor plans of the period under review, and on farm names that incorporate the words 'Aan de Breede Rivier' in the area, and they reveal that Philip Hendrik's cattle were not the only ones grazing on the farm. In the first reference, as has been mentioned, it is recorded that in 1824 (or earlier considering the birth date of Mr Bestbier and the fact that Philip Hendrik junior had died in 1818), twelve oxen belonging to Jan Nicolaas Bestbier were grazing on the farm Aan Breede Rivier, a livestock farm belonging to Philip Hendrik Morkel senior.

Mention of the farm in MOOC 8/36.70 read in conjunction with MOOC8/38.60a (8 May 1824) and MOOC8/38.60b (16 April 1824): *Inventaris* of Cornelis Jan Nicolaas Bestbier born 5/9/1723 and died 2 April 1824. Under 'Beestiaal': *twaalf trek ossen die zig thans bevinden op een vhee plaats van Philip Hendrik Morkel senior aan Breede Rivier*.

Other inventories of interest which shed light on typical houses in the area or simply contemporary references to neighbouring farms. MOOC8/18.3 - Anthonij Rink - 5 Maij 1782: *een opstal gen:t Gelukshoop gelegen aan de Breede Rivier*.

This house had a *voorhuis*, room to the left, room to the right, a cellar and a shop. MOOC8/7.63 - Henderina Steevensz - 24 September 1753: *Op de plaats de Saraas Rivier den 24 7:ber*.

No clear room layout. MOOC8/23.51- Jacobus Arnoldus Steyn- 28 Jannuarij 1802: *Een opstal der leeningsplaats, gen:d de Bruintjes Rivier, geleegen aan de Breede Rivier.*

[37] Inventories, see http://databases.tanap.net/mooc/.

This house had, apart from the *woonhuys*, a cellar, a *zolder*, an outside room, a shop, and a *wagenhuis*. MOOC8/21.2- Elsje Botha - 15 November 1794: *Een plaats of hofsteede genaamd Jan Harmensgat, geleegen agter de Cogmans Kloofs Rivier in 't Land der Essequa: een opstal op de leeningsplaats de Sanddrift, geleegen aan de Breede Rivier*.

The house at Jan Harmensgat had a *voorhuis*, room to the left, room to the right, a kitchen, an *agterkamer*, a *buitekamer*, a cellar and a *wagenhuis*.

The house at Sanddrift had a *voorhuis*, room to the left, room to the right, a kitchen, a *zolder*, a *buitekamer*, an old cellar, a cellar, a *wagenhuis*, a *wagenmakers winkel*, a cellar *solder* and a tannery.

3. ARCHITECTURAL HISTORY

It was clear from careful observation of the existing material evidence that the architectural and technological features of the buildings conform to typical Cape architectural traditions and practices of the late 18th century and early 19th century.

Social stratification in 19th Century rural Cape as reflected in the built environment

The Japha study of buildings in Montagu[38] provides a relevant contextual understanding of the social stratification of residential buildings in the rural 19th century Cape. The study suggests that generally people lived in modest two, three and four roomed cottages.[39] It can be deduced (apart from ample supporting evidence) that the rural Cape homesteads which survive to the present are largely those which belonged to the patrician classes and are generally therefore not representative of the majority of people who belonged to the artisan and labourer classes. The fact that we have inherited a built heritage largely reflecting the patrician classes has the inherent danger of distorting the realities of our social history. Furthermore the practice of architectural conservation which is largely contained within narrow social limits smacks of elitism or economic opportunism. Such elitism could in turn have an alienating effect on the practice of architectural conservation by the general population. This would be counter-productive to building a common national cultural pride and interest in our diverse built heritage and its conservation.

The reasons for the greater survival of larger homesteads over simple cottages are therefore complex and could be broadly ascribed to the use of better building materials and craftsmanship and the fact that these buildings enjoyed some status and continuity of family ownership while also providing a focal point of interest and permanence for local community life. Conversely, as standards of living for the aspirant classes improved over time, successive generations generally rejected humble and impractical abodes. Such buildings were reminiscent of tougher times best forgotten, or simply buildings too expensive to maintain or adapt for modern convenience. This led to their large scale abandonment, neglect and ultimate demolition or remodelling beyond all recognition. Whatever the reason, there was an almost complete destruction of our built heritage (both urban and rural) at the middle and lower social levels.[40]

Categorising the buildings on this property therefore poses an interesting challenge. They are, according to the categorisation of the Japha study, more than labourer cottages and less than the grand homesteads of wealthy 18th and 19th century farms. They do, however, reflect a particular category of farm buildings that must be representative of the many modest farms of the 19th century and perhaps pioneer farms of the 18th century. As a satellite grazing farm of the Morkels, there would have been little need to construct a substantial homestead. It can be assumed that a modest homestead suitable for itinerant

[38] Japha & Japha 1992.
[39] See Japha & Japha 1992, p.33, for the original range of types. This finding is further substantiated in other writings.
[40] Japha & Japha 1992.

visits was all that was required. The buildings on this property seem to have undergone three distinctive phases of remodelling following their construction towards the end of the first quarter of the 19th century.

The First Period 1822-1897

1822 marks the death of Philip Hendrik's oldest son Willem. Speculatively speaking, it seems as though this might have resulted in some liquidity for the next son (and last surviving sibling), Hercules Adriaan. Certainly, as will be discussed, it seems most likely that the house dates from the 1820s. The fact that Hercules dies a mere two years later may explain why, although the house had grand aspirations (from a construction point of view), certain finishes appear to have not been completed (wall cabinets in the recesses for example).

From visual and material evidence found in the structure, it could be concluded that the main residential building in its earliest form[41] comprised five rooms in two rows separated by a 'spine wall', in an early variant manifestation of what is referred to as the 'closed H' shape in the alphabet sequence of Cape house floor plans.[42] The earliest documented rural closed H shape floor plan appeared in the 1790s.[43]

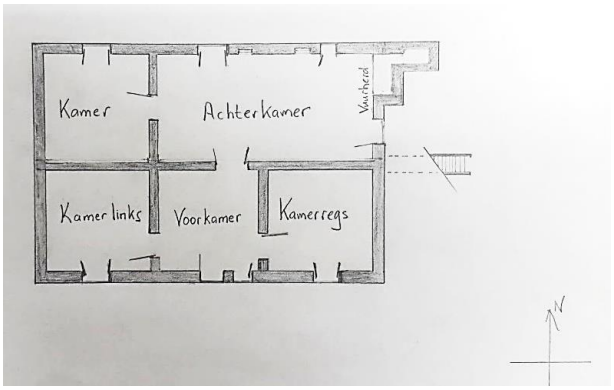

Illustration 3. The floor plan of the house c.1822.

The arrangement of rooms in the front row comprised a central entrance parlour or *voorkamer* flanked and adjoined by two equal sized rooms of almost cubic proportions, presumably used primarily for sleeping. The second row of rooms consisted of two rooms. The larger of the two (7,7m x 3,7m) was accessed from the *voorkamer* through a simple

[41] There is circumstantial and stylistic evidence for the dating of the buildings which would seem to indicate a date towards the end of the first quarter of the 19th century. The evidence will be expounded and referenced further in this paper.
[42] Fransen & Cook 1965. Development of the Ground Plan: p. vii (rectangular floor-plan without wings) and p.xix (the next type of plan consisting of a double row of rooms and a spine wall).
[43] Fransen & Cook 1965.

two-leaved screen door.[44] This multi-purpose room incorporated the cooking, living and eating space, with the open kitchen hearth being at the east gable end, presumably to take advantage of the early morning light. The dimensions, features and assumed usage of this room resonate strongly with the modest European 'hall house' of the mid to late medieval period (not to be confused with the aisled hall house).[45]

The smaller room leading off the kitchen space, at the opposite end from the hearth, was used as the private (sleeping) accommodation by the head of the household. This seems to have been the practice until the 1940s.[46]

The main building footprint measured 8,56m by 12,6m overall, forming a typical rectangular building.[47] The rooms were accommodated under a thatched roof laid over roughly hewn timber trusses and related timbers, with half-hipped gable ends. This roof type[48] seems typical of the region for houses of the same period.

The height of the *solder*[49] door in the kitchen end gable (east) seems to have been determined by the limitations of the earlier half-hipped gable-end arrangement. Further supporting evidence for the half-hipped arrangement can be found in the brickwork. The location of the *solder* door in close proximity to the kitchen suggests convenience for accessing stored produce.[50] A dormer gable of the thatched-over type, commonly known as the *wolf-neus* dormer,[51] may have been positioned over the original front door, which was centrally placed in the width of the building on the southern façade.

This assumption is further strengthened by the formal proportioning system that was applied to the front façade.[52] The remains of segmented plaster pilasters, typical of the period,[53] framed the front door and terminated at door height, united by a strap moulding that stretched over the adjoining single side-hung casement window. Other windows on the front (south-facing façade) were of modest double side-hung casement proportions. No windows featured in the gable ends. The rear, north-facing façade featured two double side-

[44] The closed H floor plan is similar to larger houses of the rural Cape, the essential difference lying in the scale of the room measurements and finishing (Fransen & Cook 1965, p.vii).
[45] In England a loosely comparative type can be found in the modest Late Medieval Yoeman's House which features a hall used for cooking (if there was no separate kitchen), eating, living and in some instances also provided sleeping space for farm labourers. See also Walton 1965, p.52.
[46] Conversations with Mrs van Dyk, sister of Mr N. Olivier who had inherited the property from their brother.
[47] See Illustration 3, floor plan diagram c.1822.
[48] This roof type incorporated *gordingen* running horizontally over the *spantbeenen* (trusses) into the gable ends. The *spantbeenen* were reinforced with the *hanenbalken* to form the typical 'A form' roof truss. Another double layer of bridging timber and purlins comprising *tengellatten* over which *rondelatten* were laid (or *Spaansriet*) completed the substructure required for the thatching. Len Raymond refers to this roof type as the "Gordingen roof type" and it was typical of Cape rural buildings in this region in this period. Correspondence between K. Loynes and L. Raymond 2007.
[49] Cook 1975, p.19. *Solder* refers to the space under the roof and above the *brandsolder*.
[50] Cook 1975. The *solder* was used for storing household dry rations of onions, beans, rice, apples and other produce.
[51] Walton 1995, p.127.
[52] Lewcock 1963. Chapter 16, Contemporary Theories of Design, Figure 527 is of interest.
[53] Lewcock 1963, p.80. In reference to the years following 1806, the author comments: "The embellishment of the façade with classicist pilasters was an increasingly common feature".

hung casement windows and a minor, perhaps unglazed window of small side-hung proportions for the kitchen end of the hall.

Illustration 4. The replacement roof timbers follow the traditional 'Gordingen' construction which has a layer of gordingen *at ridge level, and at* hannenbalken *level and again mid-way between this level and the striking beam level in the supporting walls.*

Illustrations 5 and 6. The ceilings on the left, comprising poplar beams and Spanish reed, were overlaid with a clay mixture of up to 100mm thick, as can be seen from a removed section (right), to form the brandsolder.

The floors were of clay and finished in the traditional method with a treatment of cow-dung and oxblood.[54] The ceiling, constructed of unworked poplar beams, was overlaid with

[54] Fransen & Cook 1965. See description for "Misvloer" p.xxi.

Spanish reed and overlaid again with a 70mm thick (aggregated) layer of clay to form a traditional *brandsolder*.[55]

In spite of the modest scale, building materials and finishing of the building, the construction methods were formal. As mentioned, a system of proportioning seems to have been applied. Bricks were arranged in relieving 'soldier' arches over external openings. Measurements are consistent and segmentation of architectural elements was consistently applied throughout. So, for example, the twelve pilaster segments flanking the front door are repeated in the twelve steps of the *soldertrap* as well as in other elements.

Other architectural features of note are the two wall recesses, which are simply divided into two shelves each set in the north wall in what would have been the *achterkamer / gaandery* or hall.[56] It is not evident whether there were ever formally constructed wall cabinets in these openings. Another feature of interest is the kitchen hearth and the attached *bakoond* (oven). The hearth has unique features which appear to date from the construction of the building. The oven, primarily used for baking large quantities of bread for the extended household, has a cast iron door[57] set in the rear left of the hearth. On the side walls flanking the hearth, on the oven side is an additional small light/ ventilation/ draught opening of a somewhat sculptural finish, and on the opposite wall an equally sculpturally shaped recess[58] apparently used for storing the *tonteldoos*[59] (flint box).

Illustrations 7 and 8. The right side of the hearth could have been removed to accommodate a later cooking range (as reconstructed). The photograph right, shows the adjustable bracket arrangement for the pot hanging ratchet which could effectively regulate the cooking heat over an open fire.

[55] Cook 1975.
[56] Walton 1965, p.24.
[57] The current door is a replacement, correct to the period and to the same measurements as the original.
[58] The sculpturally shaped opening and recess in the side hearth walls presumably assumed their organic shapes from the regular re-finishing of the hearth in thin layers of clay. In one cross section more than ten layers could be identified, each layer measuring approximately two millimetres in thickness.
[59] *Tonteldoos* or flint and tinder box. Flint boxes gave way to matches in the last half of the 19th century (Norwak 1975, p.80).

Set over the open-fire cooking section of the original hearth were recesses into which an adjustable frame and pot-hanging ratchet device were once fitted.[60] From the 1830s, cast iron cooking ranges became widely available and would have dispensed of the need for such food preparation mechanisms.

The only remaining out-building on the werf consisted of the remains of what might have been a long-house.[61] Reports from living memory testified to human habitation of the west end of the building. Other reports indicated animal habitation of the demolished east end of the building. Only the barest built evidence remained in 1991, with some archaeological evidence for the existence of an extended east end.[62] The full extent of the length of the building has not been determined as this evidence has seemingly been destroyed by development on what are now neighbouring properties. The building appeared never to have had glazed window openings. Small shuttered openings, two of which remained in 1991, seemed to have been the characteristic window arrangement features. The entrance was through a stable door on the north-eastern façade. All that remained of the original roof structure were the remnants of horizontal poplar beams at ceiling height. All wood found in window and door joinery seemed to have been made from Oregon pine while the lintel over the door appeared to be of either yellow wood or poplar.

Buildings appear in this general position on the map of 1843.[63]

Second Period 1897-1966

The year 1897 marks the transfer of ownership from the Steyn brothers to the De Wet brothers, who were clearly motivated by the speculative opportunity provided by the work which had started on bringing water to the area.

In the early years of this period, the house had a Victorian make-over, an event common to so many Cape country homes of the period. In this instance the make-over, though significant, was not as far reaching as it might have been and perhaps introduced elements that in fact added some convenience to the house for contemporary living. The arrival of English cultural conventions of the time began to make in-roads into broader society and communal living gradually gave way to a greater sense of privacy. The *voorkamer* lost its access to the hall (*achterkamer*) through a screen door in favour of a conventional solid door. The room to the right of the *voorkamer* had its door removed to the corner of the hall, which itself was subdivided to form a separate kitchen and dining room. Presumably it was at this stage that an iron cooking range was introduced to the kitchen hearth, a hearth tap was installed for the convenience of having water on tap in the house (with water supplied from the farm dam), which in turn was made possible with the arrival of the Zanddrift

[60] The apparatus, reconstructed by a specialist blacksmith (Mr Guy Luck) and set into the original cavities, is based on a similar fitting observed in the Swellendam Drostdy Museum kitchen. See also Cook 1975, p.32.
[61] Long-houses are generally assumed to represent the first building type in Cape rural architecture and comprised human and animal accommodation (Walton 1965, p.7).
[62] Surveyor-General. Aerial photograph 1942 18331 1:3000 (reference 173/47/10.)
[63] Surveyor-General. See the map provided in the section on Land Tenure.

irrigation canal.[64] This engineered (and initially earthen) aquaduct also provided the opportunity to build, in brick and mortar, an open-air clothes washing facility near the outbuilding. The new kitchen and dining room also received tongue-and-groove Oregon pine board ceilings, presumably to improve hygiene conditions in the rooms where food was prepared and served. This ceiling would reduce the inevitable sifting of clay dust from the *brandsolder* into the rooms below, as previously experienced through the reed ceilings.

The gable ends were raised over the half-hipped ends and it seems that the roof remained thatched until the 1920s[65]. Most significant was the removal of the 'Dutch' small paned side-hung casement windows for the introduction of double sliding sash windows.[66] An interesting feature of the replacement of the windows and the make-over as a whole was the 'do-it-yourself' informal approach to building practice. The yellow-wood lintels of the original windows, now at the wrong height for sash windows, were sawn off leaving the ends in the walls.[67] The new lintels were made from whatever was lying around on the farm. In one room a wagon haulage shaft (*disselboom*) was simply sawn in half and, with some ironmongery still attached, used as a lintel.[68] The house was re-plastered in a late blooming of Georgian era neo-classical revival style, complete with pebble dash[69] and quoined plaster window and door surrounds. This non-structural quoining is reminiscent of corner stones and lends an air of permanency.

What is interesting to note is that in the Victorian makeover certain aspects were left unchanged until a subsequent phase of technological improvements which took place after the Second World War (1945). Most significantly, the post-war improvements included the installation of electricity,[70] the installation of a kitchen sink with municipal water tap, and the covering of the clay floors with linoleum.[71] However, there is no evidence of a bathroom addition and it seems that for sanitation a bucket system remained in use until the 1960s. A spacious and comfortable closet for this purpose, attached to the outbuilding, was built in brick and mortar and given a plaster finish.[72]

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[64] The Zanddrift Irrigation Canal was first completed in 1902, and improved in 1906 under the direction of Mr Forest Rigg as an earthen furrow, and given a concrete lining in the mid-1950s.

[65] At which point (1920s), the gables were 'clipped' to allow the corrugated iron to pragmatically cover the sun-dried brick and adobe walls.

[66] A fragment of the frame of one of the former windows was found in the wall, clearly indicating its position and material characteristics.

[67] One of these has been left exposed in the window reveal in the room to the right of the *voorkamer*. It reflects the relatively low positioning of the original window.

[68] This lintel is still in position, performing its function in the room to the left of the *voorkamer*.

[69] Very few examples remain of this once popular plaster treatment on 19th century Cape houses. The treatment is not to be confused with rough-cast plastering which was a later practice. Pebble-dash rendering was a popular practice in England in the 1830s. The pebbles used were a by-product of the lime-slaking process in which calcium oxide becomes calcium hydroxide.

[70] The Bonnievale area received electrification in 1950 (15 December) and municipal water in 1952 (De Villiers 1972, pp.15-16).

[71] The linoleum was laid over the clay floors and subsequently regularly overlaid during redecoration, thus providing something of a 'catalogue' of linoleum patterns down the years after they were lifted.

[72] The bucket-toilet was only demolished after 1991 during the restoration process.

As far as the outbuilding is concerned, it can be assumed that its later disastrous state of repair can be ascribed in part to neglect and it is therefore unlikely that the building enjoyed any major attention at this time.[73] The east end (which previously housed livestock and stabling) was demolished towards the end of this period (possibly during the other post-war improvements) and the aforementioned closet was constructed.

The Third Period 1966 -1991

In 1966 the property was legally acquired by Nicolaas Cornelius Claassen Olivier, who we know to have been responsible for much of the work detailed below. The most significant event of this period was the termination of the property as a working farm, the selling off of its last remaining land, and the conversion of the old farm house into a suburban home.[74]

The change of function of the property from working agricultural buildings to a suburban dwelling had a significant impact on the house and outbuilding and almost resulted in their demolition.[75] With the expansion of the town, the last remaining sections of the property were sold off as plots and developed for suburban housing. A street grid developed around the house that completely disregarded the orientation of the buildings, and the final abuse was the sale of the front garden to a new neighbouring landowner. This was a few years before the purchase of the property by the current owners in 1991 and could be regarded as the lowest point in the history of the property. Demolition was imminent.

The 1960s renovation was accompanied by a determined attempt, at least on the outside, to modernise the house to take on the appearance of a fashionable 1960s suburban dwelling that would sit more comfortably in its new surroundings. Since the land had been sold off to within four metres of the front door, the front of the house was reversed to the northern façade and the old front door removed and bricked in. All the sash-window joinery was removed and steel framed side-opening windows installed throughout. The chimney over the kitchen hearth was demolished, as well as the adjoining *bakoond*[76]. A large enclosed sun-room, featuring large steel frame windows flanking a contemporary front door, was added onto the entire length of the northern façade, which completed the make-over. This was also the most public view of the building, giving it something of a 'respectable' appearance in the suburb which had developed around it.

The outbuilding, or what remained thereof, was converted into a flat-roofed garage. The gable ends had perhaps already been removed by this point. The conversion of the outbuilding into a garage also meant the complete removal of what must be assumed to have been the hearth end of the living section of the outbuilding on its west end. This end

[73] In 1991 the remnants of this building were on the verge of collapse.
[74] Details of the erf deductions have been provided under the section Land Tenure.
[75] The local health inspector responsible for the approval of building plans recommended demolition of all structures. (Consultation between Keith Loynes and the Health Inspector Mr Olaf von Landsberg in the Municipal Offices, 1992.)
[76] It is possible that the *bakoond* was demolished at an earlier stage but filmographic evidence records its existence in 1938.

of the building now provided access for a motor car. Fortunately, the stable door and two small shuttered windows remained, indicating something of the building's earlier form.

Fortuitously, the house escaped a total re-plastering and the pebble dash, some quoining and a fragment of the old pilasters that once flanked the original front door, survived. Interestingly, for this reason the buildings continued to be finished in a lime wash throughout. This aspect was to later richly benefit the restoration process, providing some level of authenticity and patina to the much altered building.

On the inside, the most significant improvement was unquestionably the addition of a spacious bathroom in the new addition. A LPG gas-fired water heater provided hot water on tap for the bathroom for the first time in the history of the house. Once again, economies applied to the make-over lead to the inadvertent preservation of valuable elements. The 'bed-chamber' off the hall was practically 'built-in' and only enjoyed secondary light and ventilation through an internal window opening into a corner of the sun-room. The same applied to the dining room which was now a room located in the middle of the house. In this part of the world, on the edge of the Karoo, this is not an entirely negative feature, as this room now provided a cool retreat from the blazing heat of summer.

Another first, linked to the arrival of the bathroom, was the introduction of water-borne sewerage exclusively for the toilet. This fed into a purpose-built septic tank.

The next twenty-five years would pass without any further material changes to the buildings. The final three years of absentee ownership in this period hastened their rapid decay as the owner, an elderly widower, retired to a local care facility.

4. STRUCTURAL FEATURES OF THE EXISTING BUILDINGS IN 1991

An offer to purchase the buildings was submitted in January 1991 which was duly accepted with transfer being affected shortly thereafter. Since the buildings had not been occupied for three years, they presented a very run-down and derelict appearance. There was almost no surviving garden to speak of with only a few hardy garden plant specimens remaining. Since the property was unfenced, illegal dumping had also taken place. The following structural features were evident:

4.1 Overview:

Lime-washed buildings under corrugated iron roofing, steel framed windows in the house and wooden shuttered window openings in the outbuilding.

4.2 Roof:

Corrugated iron (approximately 70 years old) set on un-machined roughly hewn roof trusses and machined Oregon pine purloins. In the outbuilding purloins were laid upon the original poplar ceiling beams.

4.3 Walls:

External plaster finish. For the most, lime-plaster, smooth on the outbuilding and 1960s sun room and pebbledash on the original body of the house. The remaining portion of the kitchen hearth was also smooth plastered. Some quoining remained on corners and door openings on the east gable end. A remnant pilaster portion survived where the original front door had been.

Internal plaster finish. With the exception of the dining room and the 1960s addition, all internal walls were rendered in an adobe mix comprising clay, chaff and in some areas also horse-hair. The dining room had been re-plastered at an earlier stage, possibly 1950s.

Brickwork on all original buildings was of sun-baked brick set on stone footings which were not cut into the gradient. A concealed and protected portion of external wall that is located in the space formed between it and the above-ground stone water-tank[77] indicates an original smooth adobe rendering finish for the house. The 1960s addition and the bucket latrine attached to the outbuilding were constructed of lightly fired local bricks.

4.4 Windows:

All the windows in the house were steel framed except for the kitchen window which may have been spared owing to its location leading through to the sun-room and the fact that the size of the window had no equivalent in off-the-shelf steel-frame supplies.[78]

[77] The stone water tank indicated on the current floor plan was most likely erected in the 1920s when the thatched roof was replaced with corrugated iron. This would have made roof-water collection a feasible option.

[78] Consideration had been given in the replacement of the windows in the old section of the house by adhering to the approximate the scale of the original openings. A steel framed window of curious proportion, however, was inserted into the kitchen hearth, presumably to provide much needed natural light.

4.5 Ceilings:

The ceilings in four of the original five rooms remained intact in the form of roughly hewn poplar beams overlaid with Spanish reed. The *brandsolder* above these was still intact. The ceilings in the dining-room and kitchen had remained intact since the Victorian renovation with tongue-and-groove floor-boarding over roughly hewn poplar beams. The ceiling of the sun-room consisted of 1960s contemporary fibre board sheeting. There were no ceilings in the outbuilding.

4.6 Floors:

The original house retained intact all-clay floors overlaid with linoleum. The 1960s addition had a concrete screed floor and the outbuilding random patchworks of cement on clay and pebbles.

4.7 Services:

Electricity: The property had only a rudimentary overhead connection to the electricity grid. The modest convenience of surface conduits that supplied one electric light point in each room (in the Second Period building only) and two plug points in the same building, was dangerously faulty and in need of urgent replacement. Municipal electricity supply became available to the town in 1950.

Water: A municipal supply connection, as well as agricultural aquaduct water rights from the Zanddrift Irrigation Scheme. Municipal water connections became available to the town in 1952.[79]

Sewage: One septic tank for the single toilet. The town was only to receive an integrated sewerage system in the late 1990s, to which the property was then connected.

Communication: The house had an overhead copper-core landline connection for telephone services.

[79] De Villiers 1972.

5. CONSERVATION APPROACHES

The Venice Charter[80] makes these statements regarding restoration. Restoration should only be undertaken where necessary. No reconstruction should be admitted; the structure and authenticity of materials must be respected. Any new element must be distinguishable. Elements of value of any period must be respected. Falsification in replacing missing parts is to be ruled out.

It is very difficult to apply these principles in the context of Cape rural architecture in absolute terms. If these guidelines were applied in a strictly literal sense to rural Cape buildings, there would soon be little left to pass on to future generations. The challenge related to the literal application of these principles lies in the fact that most rural Cape buildings were constructed, as by the definition of vernacular architecture, from the materials immediately available. The bulk of the material utilised in the true vernacular Cape house comprises little more than clay and reed. These are 'organic' structures. They live, breathe and decay in organic terms! Organic buildings by their very nature require on-going renewal, renovation and replacement. The fact that some of these buildings have survived for almost three hundred years (in a few cases[81]) bears testimony to the consistent application of building related traditions and customs which existed well into the 20th century.

In this sense they are perhaps more of a cultural expression than an architectural expression. Regular maintenance does not only pertain to aesthetic maintenance, such as in the annual springtime lime-washing in the run-up to Christmas. In traditional building technology the springtime lime-washing is a functional exercise the purpose of which is the extraction of residual moisture from the clay walls by a form of capillary action. It must be considered that springtime in the Cape follows the wind-driven rains of the Cape winter.[82] Apart from this superficial renewal of material, there was the on-going refinishing of walls with the application of clay where necessary; the regular coating of floors with cow-dung and oxblood and re-thatching of roofs.

In this project, an appropriate conservation philosophy that applies the principles of restoration within the realities of the context was defined and applied. This was based on the fundamental principles of the Venice Charter in the following manner:

[80] The Venice Charter for the Conservation and Restoration of Monuments and Sites (31 May 1964) aimed to provide a code of professional standards that gave an international framework for the preservation and restoration of ancient buildings.
[81] Fransen & Cook 1965. Foreword by Anton Rupert, November 1965. "Of the 3000 Cape Dutch buildings which existed at the beginning of the 20th century, less than 500 remain today."
[82] Pretorius (1997, p.19) refers to the collapse of the gable of the Valkenberg homestead following heavy winter rains, a fairly commonplace event for many homesteads and outbuildings.

Venice Charter foundation principles	Application in the restoration project
Restoration should only be undertaken where necessary	*An exceptionally light touch would be applied throughout.* All elements of the building that could be retained would be retained as is. Walls were not to be stripped and re-plastered unless there was no alternative. Only small test strips were to be used and subsequently patched with great care in a distinguishable but sympathetic alternative material. As much of the original fabric would be conserved as possible. The clay floors regularly finished in cow dung and ox-blood were no longer sustainable in the changed context of the building. In addition most cattle are now fed diet supplements rendering the product incompatible with this practice. An alternative floor covering material would be researched and sourced in the form of handmade quarry tiles made as locally as possible under specialist supervision.[83] The reed and poplar beam ceiling in one room would have to be replaced as two beams had failed and the remaining beams in that room had been severely damaged rendering them structurally compromised. The original roof structure was deemed to be unsafe for re-thatching and for bearing the estimated gross weight of close to nine tonnes. The roof trusses were to be remade in the traditional way for a house in this region, as it would have been built in the first quarter of the 19th century.[84]
No reconstruction should be admitted.	*In an organic building where the substantial components are clay and reed, reconstruction is inevitable*. Traditional reconstructive activities would have been applied throughout the life of the building from its earliest years. In this case the traditional methodologies and materials would be re-applied as they would have been done in the life of the building. The chimney, oven, clipped gables and dormer represent essential component elements of the building. It should be remembered that these were all constructed in sun-baked bricks and adobe and finished in lime-wash. With the passing of time, successive owners would have been faced with the rebuilding of these highly weather-exposed external elements. As changing fashion and function had dictated, these elements were at some point discarded rather than replaced in the interests of function over aesthetics and form. However, without these elements it could be

[83] Overberg Clay and Tile, whose founder owner purported to be the Chairperson of the International Batavian Tile Makers Society.
[84] The construction of new roof trusses, purlins and re-thatching under the direction of Mr Len Raymond of Daljosophat Restorations.

	argued that the building had lost its raison d'être as a historical document. In the balance of reason, the missing defining elements could lead to the total loss of such buildings as rare representations of their type. It could therefore be argued that it would be justifiable to 'reconstruct' essential defining organic elements and features. (As the restored building stands now, it provides important documentary evidence of its type and form as well as the cultural traditions which will continue to maintain its existence.)
The structure and authenticity of materials must be respected.	*The footprint with its additions over the years would be respected. All replacement material would follow the traditional elements of Cape rural architecture but would be discernable from the original material.* It was resolved to retain the core of the house as close as possible to its inherited 1991 state, which was mostly representative of the early part of the Second Period 1897-1966. The Third Period 1966-1991 addition of the sun room would also be retained. However a different philosophy would be applied with regard to the 1966 addition. It was clear that the intention of the addition of the 1966 sun room was not only to provide additional space to the original structure, but to reverse the entrance façade of the building. It provided an opportunity to give the building a street presence in the new street grid. It provided an opportunity to contemporise the entire external presence of the building. The philosophy applied in 1966 was tested against the following questions: 1. Did the addition add valuable living space to the floor plan in a manner that could enhance the new purpose of the house as suburban domestic accommodation? The answer was yes, the addition did add valuable floor-space that contributed to the purpose and function of the building. 2. Did the addition succeed in reversing the entrance façade to the building? The answer was a partial yes. Yes, the new entrance was indeed the new entrance to the house. With the removal of the old front door and the (then envisaged) sale of land, little more than a lane was left, so there was little alternative. However, the incorporation of the new space with the old space was ill-

	considered, resulting in a bedroom with no external ventilation and a very poorly integrated dining room. 3. Did the addition succeed in providing the building with a street presence in the newly established street grid?[85] The answer is again a partial yes. The addition provided the house with a modest street presence but this was compromised by the fact that the house was topographically set much lower than the facing streets, resulting in the dominant public feature of the house being the corrugated iron roof, an aesthetically incongruent feature given the architectural context. 4. Did the addition provide the opportunity to contemporise the entire external presence of the building and was this successfully achieved? Was this in fact a desirable intention? The addition did provide an opportunity to contemporise the entire external presence of the building. However, the extent to which it succeeded was limited to the installation of steel frame windows and the removal of the chimney. To the observant, it was clear that this was a house from another period. The overall scale of the building remained out of scale with the new buildings which had risen around it in spite of the removal of gable ends and the chimney. In the attempt to integrate the building into its new contemporary built context, the modernisation failed in its intentions. In answering the second aspect, it was an ill-informed decision to attempt to contemporise a house that was close to 150 years old at the time. This was apart from the historical value of the buildings. Such actions would now be regarded as being in conflict with the prescripts of the South African Heritage Resources Act (no.25 of 1999). Notwithstanding the unique and historically important floor-plan of the buildings, the material components were incompatible with contemporary building materials. In fact the physical survival of the remaining structures can largely be attributed to the fact that the buildings were not re-plastered in contemporary render mixes. The 'incomplete' attempt at modernising the building was a disservice to both genres.

[85] The issue of street presence was considered an essential element of the restoration. Since its earliest time, the house on this site had existed as a dominant feature in the landscape. Indeed, it is asserted in this paper that it formed a geographic landmark related to the centre point of the loan farm Aan de Breede Rivier. It was clear that this was the intention of the builders. It was therefore considered a requirement in the restoration to restore an element of this former status by at least providing the buildings with a visual presence in the new streetscape.

	The answers to these questions therefore resulted in the adoption of the following approach: 1. The layering of successive periods and sympathetic materials from those periods would be conserved. The completed restoration would incorporate elements from all preceding periods as a full reflection of the layered history of the house. 2. The reversal of the entrance to the house was acknowledged and would be incorporated to the restoration plan. The challenge would be to integrate it more successfully with the old house. In order to achieve this, the new (1966) front door position would be shifted a few centimetres to the middle of the façade, in keeping with the symmetry of the old front. The re-incorporation of a two-leaved screen door would serve as a device to effect the integration of the two periods. It would form the link between the sun-room and the dining room, using the approximate measurements of the screen between the *voorkamer* and the *achterkamer'*or hall which had been lost, thus retaining elements of scale. This had the dual effect of integrating the addition to the existing house and providing for additional light and domestic traffic circulation. It further provided the opportunity to emphasise that since the first period the dining room had been entered by visitors through a screen door. Keeping the third phase addition would demand the installation of an external window for the bedroom in the gable end of the hall. This would resolve the need to provide light and ventilation for that room as well as provide an additional source of secondary light for the dining room. In addition to these measures the original position of the front door was identified and would be re-instated. (The original lintel arrangement was still in place.) This element, along with the re-instatement of the sash windows for which photographic evidence existed, would have the effect of restoring the original façade of the house to its second period appearance (1897-1966). The sun-room would also be integrated with the garden by the sympathetic installation of a two-leaved glazed door in the same idiom as the screen door. This was in keeping with the broader intentions of the original 1966 plan to provide a window opening in this position, but which had not been executed. The third period (1966-1991) approach to the front of the house would be formalised with the construction of motor vehicle

	parking, a transit terrace and stairs to transverse the ground levels. The resulting approach would not be without architectural merit.[86] An opportunity to exploit the changing ground levels presented itself for the construction of a partially subterranean cellar to provide additional storage place. This, along with a pergola (in sympathetic idiom made from gum-poles and saplings), would provide for a preferred and sensitive alternative to the construction of garaging. Garaging would conventionally also provide storage space, but an elevated position for the structure would again obscure the visual street presence of the house and for that reason could not be considered as a solution. 3. Providing the house with a street presence. Since this had only been partially achieved in the third period interventions (1966-1991), it was necessary to take further steps. Owing to the negative effect of the philosophy applied to the original reversal of the front of the house to face the street,[87] it was resolved to apply an opposite philosophy. Instead of the features of the historical house being subverted to match the addition, the characteristic elements of the historical house should be given dominance and be applied to subvert the addition. This would further assist in giving the house a visually congruent street presence. It would also help with the sympathetic integration of the addition. Having a dominant 1960s façade on the only public façade of the structure still provided a challenge in that it would all but negate the restoration. Its prominence would render meaningless any attempt at publicly conveying the historical significance of the house. 4. How would this reversal of philosophy be applied in order to address the issue of street presence as well as the historical identity of the concealed buildings? As a consequence of this decision, it was decided that the reconstructed dormer gable on the south façade would simultaneously be replicated on the north façade.[88] The sun-room would receive a parapet, finishing at roof height. This would help to raise the north façade to a slightly more prominent position from its below-street-level location. In the introduction of the parapet as a new but necessary element, careful consideration

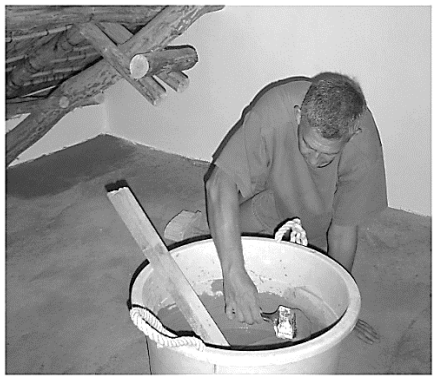
[86] Sir Herbert Baker advocated that the most pleasing axial approach to a house was from an angle at which both the front and side elements of the house could be seen simultaneously. Source: Conversations with Heinrich Wolff.
[87] The reference is to the Phase Three intervention of 1966.
[88] There is plenty of evidence for numerous Cape homesteads having their entrance and related façade treatments reversed or placed on another façade at some point in their history. The Drostdy at Swellendam was made to face east instead of north in 1815 (Rothman 1974, p.5) and Welgelegen made to face north instead of east (Brooke Simons 2000, p.46.), for example.

	would be taken to its form. It was resolved to replicate, and so add to its conservation, the chief elements of the unique and traditional Bonnievale parapet. Only two original examples of this late 19th century - early 20th century parapet survive.[89] The finest example can be found on a historically important building at risk, and carries the date 1902. The side return elements of the parapet would acknowledge the original structure and underscore the subservient status of the addition through a traditional step down device conventionally applied in 19th century buildings of the rural Cape when dealing with enclosed lean-to additions. The steel frame windows of the wrong scale and material would be removed and replaced with sash windows in the spirit of the second phase of the building. The sun-room would be integrated with the garden by the introduction of vertically divided glazed doors in the same idiom as the screen door.
Any new element must be distinguishable.	*Care would be taken to ensure that new elements are distinguishable where these are not 'renewable' elements.* In terms of material, in buildings of this nature the organic elements that comprise the bulk of the building material are applied traditionally and replaced regularly as a function of the maintenance of the building. However, where new sun-baked bricks would be inserted to repair sun-baked brick walls (any other material would be rejected by the existing structure), care would be taken that these were not laid in adobe but in a lime-mortar mix that would distinguish the material as belonging to a later intervention. All external joinery on the buildings was replaced, the only exception being the kitchen and loft doors. The approach was to use recycled material where possible and in the case of the new front door to use a preferred contemporary wood. For the replacement of the original front door, an attempt was made to replicate the original as closely as possible. This door was consequently remade in poplar wood to period specifications under the direction of a specialist.[90] In this context, strictly speaking, the only completely new structural element on the property would be the parking and transit terrace and the cellar beneath. These would be constructed with contemporary building technology but finished sympathetically to so as to reference the existing buildings. The positioning of the new structure would ensure low visual and material impact. The largely subterranean structure would contribute to the context of the original buildings rather than

[89] To the best of our knowledge the Bonnievale parapet has not been documented. Regionalisation of gables has been discussed (Fransen & Cook 1965, p.15).
[90] The original front door was re-made under the direction of Mr Len Raymond, Daljosophat Restorations.

	compete with or detract from them.
Elements of value of any period must be respected.	*Care would be taken to respect elements introduced in all previous periods of the building.* As has been discussed, great care would be taken to integrate all elements of value from the previous periods of the building. The only elements that have been removed from the buildings were the corrugated iron roofing, steel framed windows and the bathroom and kitchen fixtures and fittings of the third period which had outlived their serviceable lifespan. Steel frame windows are a contemporary (within living memory) and ill-informed feature in the context of historical rural Cape architecture. It would be difficult to find examples dating to before the 1950s and even more difficult to offer an aesthetic rationale as to why such an unsympathetic intrusion should be maintained in a restoration project.
Falsification in replacing missing parts is to be ruled out.	*Falsification of the history of the building would be avoided.* What would remain in the built elements of the property are buildings whose conversion from early 19th century agricultural to 21st century domestic residential use would be clearly evident in the fabric and function of the buildings. The replacement of missing parts in this context could be ascribed to the organic maintenance of buildings in which renewal gives effect to their preservation. The approach followed would enable all 21st century domestic conveniences to be accommodated in the third period addition. Only low impact conveniences would be incorporated in the 19th century components of the buildings. The effect of this would be to present the 19th century built elements in as close as possible a manner to their first and second period appearances. Traces of architectural elements would be exposed and retained where possible to provide reference points for the overlays.

The conservation approach outlined above was applied throughout and executed in the restoration of the buildings in the manner described. Customary and traditional practices, materials and recipes were researched and applied. Due consideration was also give to broader environmental factors.



Illustrations 9 and 10. Hands-on restoration by Thys Hattingh, finishing the surface of the brandsolder, *and Keith Loynes, working on the strap-mouldings on the dormer.*

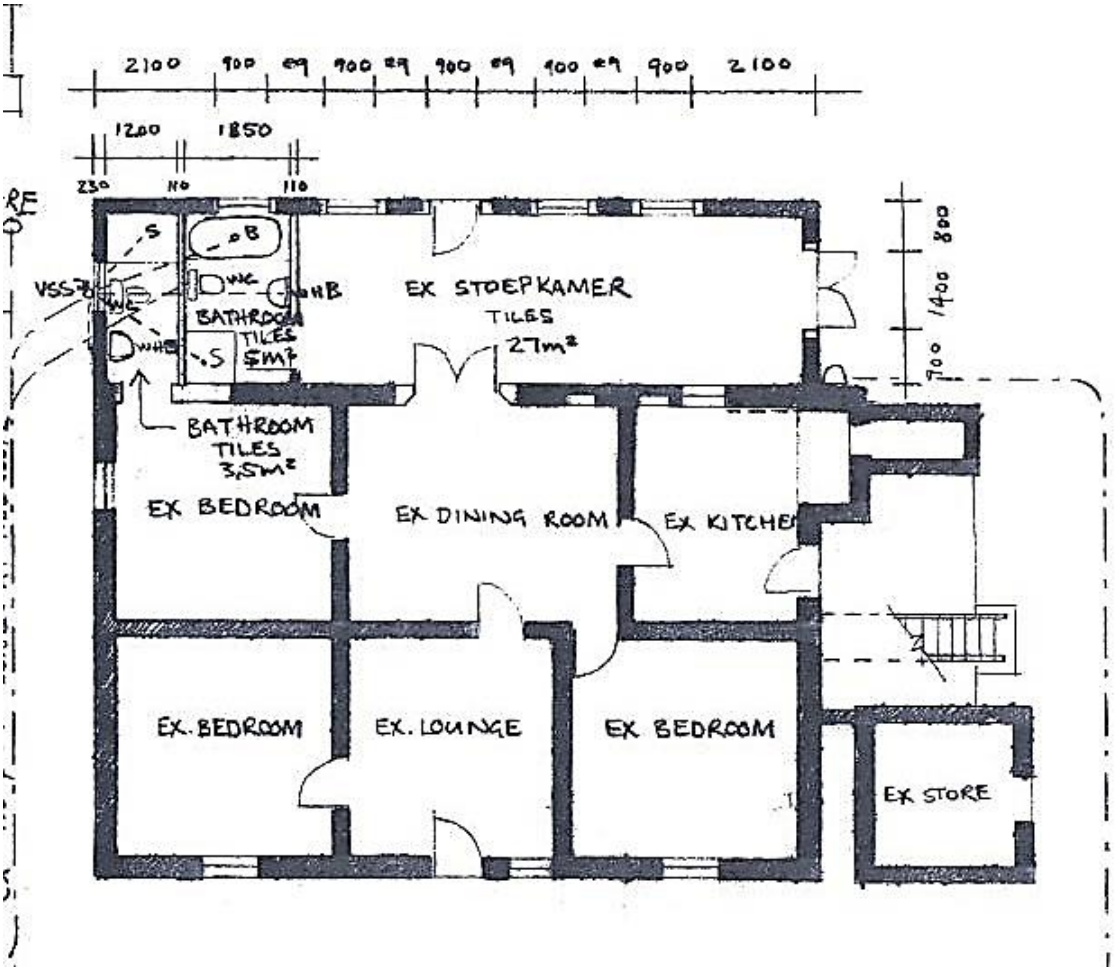


Illustration 11. Floor plan showing the second and third phase and final stage restoration amendments.[91]

[91] Current floor plan and measurements by Heinrich Wolff.

6. ENVIRONMENT AND FUNCTION: AN INTEGRATED APPROACH TO CONSERVATION

Environment

The environment changed beyond recognition from the time of the erection of buildings to the present day. In its original context, the immediate farm buildings would have been the only buildings within sight of the horizon. A hill to the north, an uninterrupted view towards the Breede River (south), and the mountain ranges of the Riviersonderend (west) and Langeberge (east) would have formed the setting of the south-facing house.[92]

Today, the business centre of the town lies between the house and the river, and suburban spread has enveloped the buildings on all sides except the east, where development is almost inevitable. As has been mentioned, all that remains of the farm is a narrow portion of the original werf on which the house and an outbuilding are situated. The remnants of a further outbuilding have been positively identified on a neighbouring property.[93] There may have been others but this has not been confirmed. The planning developers of the town entirely disregarded the old farm complex and it was envisaged that the buildings would eventually be demolished so that a new, 'conforming' residential building could occupy the site.

This radical environmental re-organisation directly affected the physical approach to the farm complex and the entrance, particularly for vehicular access, was consequently reversed to the back (north façade) of the house – its new front. Fortunately the original floor plan remained largely unchanged, and the new entrance was accommodated as an addition to that floor plan. This arrangement also provided the house with a limited street perspective.

Function

As has been mentioned, the next most significant impact on the buildings was their change of function from working farm complex to a suburban residential dwelling. No longer were there livestock to house and to draw the hand-held ploughs that tilled the soil. No longer would large quantities of milk be made into butter, wrapped and packed in Mrs N. Olivier's own branded paper, and railed to market. No longer would fruit be packed and graded at the outbuildings. No longer would up to twenty loaves of bread be baked in the wood-fired oven three or four times a week. No longer would large quantities of coffee beans (from supplies stored in containers the size of paraffin tins) be manually roasted and ground. And no longer would the farm labourers be called to prayer at the kitchen end of the hall.[94]

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[92] See comment in footnote 85.

[93] This fact was confirmed by the then owner of the property, Mr Linde. Mr Linde purchased three plots and a building thereon from Mr Olivier when the farm plots were being sold off.

[94] Acquiring the property 'lock-stock-and-barrel' meant that physical evidence and oral history could substantiate all of these activities. A small stock of unused butter papers still exist, as do the hand-held ploughs, fruit grading apparatus and coffee supply tins.

These customs and practices that had been the feature of daily life on the property since the early 19th century finally came to an end in the 1950s. The remaining farm was sold off in plots and the buildings converted into suburban residences. In our restoration the approach was to retain as much as possible of the spirit of the earlier history of the buildings while blending this with the requirements of 21st century residential usage. We also planned to reconstruct a typical 19th century werf garden.

Illustration 12. The restored house, Towerwater aan de Breede Rivier, in its werf garden.

Environment and Function in the immediate context: Contextual Holism

A description of our approach to the auxiliary elements of the restoration could best be described as 'contextual holism', our attention being focussed on the werf garden, interior décor, furnishings and security.

A Holistic Approach: the werf garden

The power of reintroducing a traditional werf garden lies in the fact that it ties the house and its daily routines to the seasons. It conjures something of the rhythm of its agricultural history, and the productive nature of the gardens demands the daily active participation of the inhabitants.

The current garden was planned and set out in 1991 and constitutes the remains of the old farm yard (werf). Final erf deductions on the southern edge of the werf were made from the remains of the original farm in the 1980s.

The point of departure was to recreate a typical 19th century werf garden that would complement the architecture. The garden comprises six areas, three of which are exclusively productive. They are the Rosarium, the Orchard, the Outspan, the Herb Garden, the Vegetable Garden and the Mixed Herbaceous Border on the southern boundary of the werf. The productive gardens reflect the agricultural history of the property, though the Rosarium is an exception since a rose garden of this nature would have been unlikely in the history of this farm werf. As an innovation, however, it effectively marks the transition of function from agricultural to residential.

1. The Rosarium

Illustration 13. The Rosarium.

The most prominent feature is the Rosarium. It is located on the upper terrace which also forms the southern bank of the Zanddrift Irrigation Canal and the northern boundary of the Towerwater werf. The canal was completed in 1906 in its current (but pre-concrete) form and runs for 14 kilometres through the valley (in this form). It is the source of water for the farms and town of Bonnievale and also the gardens of Towerwater. The name Towerwater is relatively recent and is a reference to the 'enchanted', life-giving waters of the Zanddrift Canal.

The Rosarium was planted in 1995 and contains a carefully selected collection of 120 rose bushes (with limited repeats) chosen primarily for their floriferous attributes. The roses are arranged in colour-scapes starting at the east end with yellow-reds, reds, pinks, yellows, oranges, whites, and purples (blues). The outer edges are planted with floribunda or rose bushes with similar growth characteristics, while the inner bushes are hybrid teas or rose bushes with similar growth characteristics. The bushes range from the very latest hybrids to 'antico-modernos' and heritage roses. Criteria for the selection of roses include floriferous attributes, robust growth habits, and disease-resistance capabilities. The ultimate purpose of the Rosarium however, is to provide a continuous display of blooms from spring to autumn.

2. The Orchard

The Orchard at the west end of the werf is at the southern edge of the original commercial apricot orchards that were once part of the farm. Following the last deduction of land, the remains of the old apricot orchard were removed and replaced in 1991 with an orchard that would supply a variety of fruit over the summer months for household use. There is provision for 18 fruit trees, selected to start bearing sun-ripened fruit from late October (early peaches) on a continuous basis through to March (guavas).

The following fruits (and nuts) are produced from trees in the Orchard: almond, apple, apricot, guava, nectarine, peach, pear, plum and pomegranate.

3. The Outspan

The area immediately around the house has been reserved for recreational purposes and outdoor living particularly suited to the warm summer months of this region.

There are five Pin Oaks (*Quercus palustris*) strategically located in a lawn surrounding the northern and eastern sides of the house where carts and wagons would once have been outspanned.[95] There is historical evidence that oaks were long associated with this farm werf, but none remained on the remnant werf in 1991. *Quercus palustris* was selected because of its fast-growing disease-resistant qualities as much as for its colourful autumn displays. Deciduous as they are, these oaks allow filtered winter sun into the garden, while

[95] Recollections of Mrs van Dyk (sister of the previous owner) shared during conversations between herself, Keith Loynes and Thys Hattingh. Her memory cover the years from 1928 onwards.

in summer they provide a deep green canopy of cool shade over the lawns, ideal for al fresco dining and other activities.

The formal Cape vernacular neo-classical features of the northern façade of the house have been complemented by the regular positioning of four large clay pots containing simply-trimmed kumquats. Framing the main entrance to the house, these little fruit trees are both decorative and functional, providing pretty and sweet-tasting fruits that can also be used for making preserves.

Illustration 14. A view of the Outspan.

4. The Herb Garden

The Herb Garden lies directly in front of the cottage and is therefore sometimes also referred to as the 'Cottage Garden'. However, it has little in common with the traditional English cottage garden but is a component of the 19th century Cape werf garden that provided culinary and medicinal self-sufficiency.

For us the primary function of this garden is to provide herbs for cooking, though in the tradition of these gardens the odd perennials or annuals sometimes made a surprise appearance!

The garden is dissected by north-south and east-west pathways, forming four beds. Flanking the garden on the western boundary is a traditional *kweper-laning* (quince hedge), and on the eastern boundary there is a row of Hanepoot (Muscat d' Alexandrie) vines. Hanepoot grapes are an old Cape favourite and were among the first vine varietals to be planted at the Cape. The herb garden contains both perennial and annual plants including many of the prominent old favourites: lavender, rosemary, thyme, marjoram, yarrow, elderflower, evening primrose, angelica, borage, camomile, sage, cloves, ginger lily, santolina, curry bush, various geraniums, garlic chives, lemon verbena, lemon grass, *groen amara* (wormwood), Cape gooseberry and more. From time to time parsley, basil, bloody sorrel, coriander, chillies, strawberries and the like grow in abundance.

5. The Vegetable Garden

The Vegetable Garden is located in the semi-walled eastern end of the werf and is formally laid out in twelve beds framed in gum poles, with pathways made from crushed apricot stones. This arrangement for pathways has been applied throughout the garden. Along the eastern boundary is a row of citrus trees, being a selection of oranges, lemons and lime. The Vegetable Garden and the Herb Garden are operated along organic principles and a wide variety of vegetables are planted (or sown) on a seasonal, crop-rotational basis. The selection of vegetables ranges from basic culinary essentials to less common vegetables such as artichokes, 'lady fingers' (okra) and patty-pan squash.

6. The Herbaceous Border

On the southern edge of the werf is a mixed border of perennials, some of them indigenous, others exotic, that bloom at different seasons, ensuring year round pleasure. A further two fruit trees, a White Genoa fig and a lemon, add a traditional touch.

A Holistic Approach: interior décor and furnishings

The restoration was also extended to address décor and furnishing. In the quest for authenticity the following 19th century trades were employed: coppersmith, blacksmith, Batavian quarry tile making and traditional thatching. The services of a wagon-maker were also enlisted to restore a cart.

The outbuilding has a neutral lime wash (white) for both the inside and outside, as it probably had originally (though the buildings had been lime-washed in cream for many years and remained this colour until the end of the 20th century).

For the re-introduction of lost ironmongery, a blacksmith was commissioned to produce hinges, latches, curtain railings and other household items. The most ambitious piece,

which takes pride of place in the kitchen hearth, is the adjustable cooking frame and pot-hanging ratchet (see page 22).[96]

For the interior of the main house, scrapings were made in each of the rooms to identify the first paint colours for the walls. A surprising discovery was that each room was painted in a distinctively different colour. This could be a reflection of the Georgian fashions of the first half of the 19th century. It was decided to re-instate the arrangement.

The colours were then sourced in lime-wash and applied to all the rooms, with the exception of the kitchen. The foundation colour in this room appears to have been a dark reddish brown oxide, presumably to offset the need for regular refinishing given the fact that the room must have contained an almost permanently burning open fire. With the extensive use of the combined wood oven, it is most likely that this room seldom emerged from a smoky haze. Another interesting discovery was that the dining room (second period) had a finishing strip of olive green just below the ceiling while the remaining walls were finished in a softer green. The other rooms had the following colours (with reference to the first-period floor plan):

Voorkamer: Peach
Room to the left: Ochre
Room to the right: Cream
Room off *achterkamer*: Pale cream/yellow.

Furnishings – the approach

To complement the architecture it was decided to make dominant use of modest Cape country furnishings of the type and style that would most likely have been found in local buildings of this nature in the first and second periods. As in architecture, rural Cape furniture had regional features which could be associated with specific makers. In this region in the 19th century there was a preference for furniture that contrasted light and dark by the use of indigenous yellow-wood and stinkwood. Later, imported Oregon pine featured as well.

Furnishings - style

In keeping with the Georgian style and regional Protestant (Dutch / Huguenot) cultural preferences, it was decided to keep the furnishings simple and uncluttered. The oldest pieces reflect the Cape vernacular representation of Neo-Classical while the later pieces reflect the Cape Regency style.

[96] Measured drawings compiled by Heinrich Wolff and objects made by blacksmith Mr Guy Luck, Hout Bay, Cape Town.

Furnishings – usage

Given that this was a modest working farm, it was to be expected that most furnishings would be utilitarian. Few pieces would have been acquired simply for their beauty. The dominant function of each room largely indicates the nature of the furniture.

For example the 'tea-table' with its *koffie-konfoor* located under the window in the *voorkamer,* is a very typical feature and has been described and documented as such.[97] This was a reception room where refreshments were offered in relative comfort.

Most of the furniture has been sourced with professional guidance and due consideration has been given to authenticity and provenance.

Security

Garden walls and electronic devices were deployed for the prevention of unauthorised intrusion and fire detection. The part-time occupancy of the property demanded an approach that would provide an effective security system.

Perimeter fencing: The property was unfenced and there was an urgent need to fence it in a sympathetic manner. This involved selecting a wall type and material type that would complement the property, but with dimensions that were less likely to have occurred in history. The enclosure of the property provided first-level security. A second level included the installation of burglar alarms, smoke detectors and security beams between the perimeter and the buildings.

[97] Baraitser et al. 1986, p.5: "…in both town and country nearly every family, no matter how poor, had a 'teetafel' … in the Voorkamer".

7. RESTORATION FACTS AND FINDINGS

We found that the restoration of Towerwater was richly fulfilling. This can be attributed to our slow hands-on approach, and the fact that the discovery of any important new feature or information was allowed to immediately suspend progress in order to assess the significance of that discovery. We could then record (or photograph) and as far as possible document the discovery. It is thanks to this approach that the project progressed as slowly as it did. It is equally responsible for a sensitive, informed and responsive restoration. The buildings spoke and the restorers listened carefully!

The outbuilding

The choice between total demolition of the outbuilding and extensive reconstruction was a difficult one and was not taken lightly. Since the main house would have totally lost all contextual references without at least one of its outbuildings, the argument weighed heavily in favour of reconstruction. The decision was further complicated by the fact that, while our forefathers might have been content to live with unglazed window openings, this would not now be acceptable. As the saving of these buildings and the provision of a viable future for them in a newfound purpose were closely linked, we decided to install sash windows (as might have been done in the second-period renovations, had finances permitted).

This allowed for the remaining west end to be re-instated to its function as a dwelling. Also necessary was the complete reconstruction of the hearth-gable end of the building and the inclusion of ablution and kitchen facilities (with water, sewage connections and electricity). Since the east end of the building had all but disappeared, it was necessary to reconstruct a portion of the east end and its gable. Part of the loft was re-instated for sleeping accommodation. It is conceivable that this arrangement had once featured in the long house at the livestock end. That there was a loft at some stage seemed most likely given that there were horizontal poplar beams still in place in 1991 (though they were no longer structurally sound).

An interesting remnant that has survived is the hat/coat hook made from a branch which sticks out from the wall just inside the door.

On a purely practical level, the restoration of this outbuilding provided us with alternative accommodation for the more than three years that it would take to restore the main house.

The main house

A first viewing of the main house provided only the most rudimentary clues. These were the clay floors, the existence of a *brandsolder* and original ceilings, and the tell-tale pre-British era floor plan with no passage but an arrangement of interleading rooms.

There was little evidence at first of the original building principles. One could have been forgiven for thinking that a house had been 'thrown together' in what must have been a fairly remote part of the Cape almost two hundred years ago, with very limited access to formal building materials. The nearest settlement of note was at Swellendam, perhaps a day's journey by cart. (Montagu, Ashton and Robertson did not yet exist.) The designers and builders, however, were determined to take no short cuts.

Measurements (with chains) were precise. Bricklaying was of such quality that artisans today would be hard pressed to meet the same standard. Bricks were probably made on site by the builders themselves.

It was in the reconstruction of the gable ends that the mathematical patterns were first noted. This was to lead to a further discovery. It became evident that the entire south façade (the original front) had been built in terms of geometric squares and circles. It was the extrapolation of these forms that provided the measurements for the reconstruction of the dormer gables, and to correctly position one of the windows which had been moved slightly in the second-period make-over.

The house itself became an active partner in its restoration in almost uncanny ways. On arrival one Friday afternoon we found that a large sheet of (incorrect 1960s) cement-rich render mix had finally been rejected by the hearth structure and had collapsed to the ground, revealing in detail the exact position and key measurements for the *bakoond*.[98]

The dining room plaster refused to shed its 1950s oil-based paint no matter what, prompting the decision to re-plaster the dining-room in total. The stripping of the 1950s plaster revealed a host of key clues that confirmed the fact that the wall between the kitchen and dining room was a late 19th century infill. The original position of the screen door was confirmed, and the fact that the room to the right of the *voorkamer* had had its door removed to a later position in the dining room could also be confirmed. A portion of the original paint décor for the room was discovered in the process, providing evidence of the original colour scheme.

In every step the house continued to provide its clues. We discovered that in the *voorkamer* the cow-dung floor had once been decorated with a blue colorant trim around its edge. Had the restoration been left in the hands of uninformed or task-specific contractors working to time (and a budget), many of these finer glimpses into the past might have been lost forever.

[98] It was only after this that the research it prompted resulted in 1938 filmographic evidence of the *bakoond*.

It is the incorporation of as many of these features as possible that has enriched the final product of the restoration.

Illustration 15. The restored outbuilding.

8. CONCLUDING COMMENTS

In an age of instant gratification a twenty-five year restoration project may seem incongruous, if not ludicrous to some, particularly when given the apparently modest scale of the project. How difficult can it be, after all, to fix up two modest old buildings and live in them?

Yet the long-term approach, shaped by personal circumstances and preferences, has reaped rich rewards. In terms of the process it provided the opportunity to mull over a myriad of considerations and decisions typical of any restoration (or building) project. It was an educational experience that provided an opportunity to focus on learning and developing best practice and the informed application of that knowledge. It is a process which still continues as we embark on further research. It is quite likely that the learning experience provided by the restoration will continue for years to come.

South Africa is a young country in which the built heritage is particularly scarce and under constant threat of development. Because of the cultural and historical diversity and socio-economic needs of the majority of its population, there is no commonly owned and recognised drive for architectural conservation, which often has a low priority. These realities pose a major threat to our built heritage. It may take generations before a strong national architectural conservation culture can be established. In the meantime, we can only hope to inspire the few for whom a love of heritage is dear.

This project provides evidence that a fundamental love of one's heritage can provide sufficient impetus to result in the conservation of even the most unlikely resources, and that it is within the grasp of all those who participate in such an exercise.

9. ACKNOWLEDGEMENTS

In a project of this nature and duration, many persons with widely diverse backgrounds and skills have played a part in shaping the final product. This list cannot name them all, but for everyone who joined in for a part of the journey we thank you sincerely for that contribution no matter how large or small.[99]

Name	Field	Description
Ian Read	Architect	For the very first set of building plans and measurements.
Heinrich Wolff	Architect	For the last set of plans and measurements, hands-on support and frank advice.
Mike Scullen	Architect	For hands-on joinery skills and valuable advice.
Guido Lugtenberg	Architect	For hands-on glazing, painting, enthusiasm and support.
Len Raymond	Daljosophat Restorations	For the specialist roof construction, thatching and reconstructed period joinery for the main house.
Guy Luck	Specialist blacksmith	For bespoke ironmongery made to specification.
Pieter van Dijk	Coppersmith	For bespoke light fittings made to specification.
Herman Coetzee	Electrician	For planning and installing the full electrical system in consultation with the municipality.
Tilley de Swart	Bredasdorp Eiendomme	For finding the perfect home.
Jeremy Lawrence	Antiquarian, author	For introducing us to the Vernacular Architecture Society.
Swellendam Drostdy	Curator	Traditional building recipes.
Karel Cordier	Antiquarian	Traditional plant cultivars, agricultural implements and bespoke pipe-moulding plaster tool and sundry ironmongery repair.
Johanna Hattingh; Brian and Sarah Loynes	Parents	Support, encouragement and multifaceted benefactors.

[99] Our sincere thanks go to Dr Antonia Malan whose tireless commitment to ensuring high quality VASSA publications was made so evident to us in the many selfless hours she spent editing this publication. Her tenacity and encouragement is a source of inspiration.

Anna van Dyk (neé Olivier) and Corrine Binns	Family of former owners and some-time residents	Oral history insights going back to the 1930s.
Ronnie Buys	Builder/labourer	Proficiency in traditional building practices.
Overberg Tile and Clay	Quarry tiles	For authentic hand-made tiles and the recipe for dressing them.
David Botha	Traditional thatcher	For the thatching of the outbuilding.
Paul Roux	Historical Cape country furniture specialist and sometime consultant to Dr Mary Cook	For his wealth of knowledge of historical Cape country furniture and for sourcing a significant portion of the collection.
For our close friends who never doubted the sanity and ultimate objective of the process, or if they did, discretely kept it to themselves!		

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IS PRESENTED TO

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in recognition of their dedicated and enthusiastic restoration of Towerwater aan de Breede, an outstanding example of re-construction which is based on historical records, archaeological evidence, local oral reminiscences, hard and sustained physical labour and intelligent interpretation.

Paul Gray

Hon. Chairman: CAPTRUST 22 November 2014

2014 CAPTRUST Award

On 22 November 2014, the CAPTRUST award for the conservation of the built environment was presented to:
"Thys Hattingh and Keith Loynes in recognition of their dedicated and enthusiastic restoration of Towerwater aan de Breede, an outstanding example of re-construction which is based on historical records, archaeological evidence, local oral reminiscences, hard and sustained physical labour and intelligent interpretation".

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11. GLOSSARY OF TERMS

The terms listed here are those to which specific reference is made in the text and where the context may have required further exposition.

Bakoond

The *bakoond* refers to the oven. A voluminous construction in brick and mortar either attached to the hearth (generally the case for larger houses) or free-standing. The *bakoond* was primarily used for baking bread. The *bakoond* should not be confused with the cooking hearth.

Brandsolder

A protective layer of clay of approximately 70-100mm thick covering the entire loft floor the purpose of which, apart from providing a floor surface for the loft, was to act as a measure of insulation and protection in the event of a roof (thatch) fire.

Solder

The loft area above the *brandsolder* and below the thatch that would generally be used for the storage of provisions.

Soldertrap

The external stairs that lead from the area outside the kitchen door to the loft door which are used for easy access to the loft. The *soldertrap* is a distinguishing feature of 19th century and earlier Cape vernacular farm houses.

Voorkamer

The front reception room or entrance parlour. A room in which visitors might be received and served with tea, coffee or other refreshments.

Werf

Farmyard or area immediately surrounding the main house/s and outbuildings on a farm. An area that would typically be enclosed with a low white-washed wall to keep out farm animals and which also served to designate the area from the rest of the farm. The *werf* might also contain a kitchen garden, herb garden and some fruit trees, particularly where the main activity on the farm might have been livestock farming. A *fyntuin* (fine garden) for growing flowers or decorative plants might also occur, but more often was incorporated with the herb garden.

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