DOMESTIC ARCHITECTURE

1889-1913
WILLIAM STREET-WILSON (1856-1928)
ABSTRACT

The topic of this thesis is the Domestic Architecture of the Natal Architect, William Street-Wilson (1856-1928) and spans the period from 1889 to 1913. It is based on the original drawing collection which can be found in the Barrie Bierman Architectural Library, University of Natal.

Street-Wilson carried out his architectural training in England, and the study sets out to identify the stylistic changes which took place within the Arts and Crafts Movement in England, to establish any English precedent in Street-Wilson domestic architecture in Natal.

In order to contexturalise Street-Wilson's domestic architecture in Natal, an overview of the political, social, economic and architectural background is given prior to, and during the year of Street-Wilson's arrival in 1887. The drawing collection is set chronologically during the period of 1889-1913, against the political, social and economic background, in order to study the effect of such influences on the Street-Wilson's houses.

The study defines and identifies the different components which compose the plan and then carries out an analysis of the plan, form and style of the different categories of house types, namely the typical single storey, villa/double storey and semi-detached house, to highlight the evolution of the house type from the late nineteenth century to the early twentieth century.

Since the verandah is the common thread throughout the drawing collection, a special study explores its possible origin and application in a colonial context.

Examples of detail drawings have been extracted from the drawing collection to illustrate construction techniques and typical detailing employed by Street-Wilson and his partners, accompanied by a brief history of building materials to contexturalise materials within the studied period. The evolution of services, pertaining to comfort and sanitation, have been examined and applied to the houses designed by Street-Wilson.
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To the present library staff of the Barrie Biermann Library, University of Natal, Durban and to staff such as Hazel Bond, Jeanine Rodney and Michelle Jacobs for their continued encouragement and willingness to help from the beginning of the research.

To Camilla Battiss and Vincent Hlobane of the Photographic Department, for undertaking the massive job of photographing the drawing collection.

To family and friends for their support and encouragement and especially to my husband, Dayle Hacking for his unfaltering encouragement and much appreciated help throughout the Masters study.

To Gladys Majola for being the care-giver to my daughter Erin and son Byrne.

DECLARATION

I declare that this dissertation is my work. It is being submitted for the degree of Master of Architecture in the University of Durban, Natal. It has not been submitted before for any degree or examination in any other University.

Jenette Perree Castle
March 1996
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INTRODUCTION

The drawing collection was donated to the Barrie Biermann architectural library by Paton Taylor Associate Architects, the survivor firm of Street-Wilson and Paton. Professor Kearney initiated the study of Street-Wilson’s architecture a few years ago. Correspondence had taken place between himself, Mrs Hazel Bond (nee Sherwood), the librarian of architectural library, and the English Architect T.A. Greeves, on the destination of William Wilson, an architect who was involved in the housing scheme at Bedford Park England and who had emigrated.

A general analysis of the entire collection was carried out to establish the type of work, the quantity of work, the partners and clientele, etcetera. The initial analysis can be found in the Street-Wilson correspondence file at the Barry Bierrman architectural library, Durban, Natal. It was found that the domestic architecture made up the single most common type. With a personal interest in domestic architecture and the fact that little detailed research has been carried out on the subject, the title of ”The Domestic Architecture of William Street-Wilson (1889-1915)” was chosen as the topic of this dissertation.

To establish the influences of Street-Wilson’s training in England on the work he produced in Natal, the domestic architecture of England during the Arts and Crafts movement and that of Natal is overviewed. The time period of the study spans from 1899 to 1913, a period which saw the transition from early Victorian, through the Edwardian period to the early Union period of Natal architecture and politically, Natal evolved from a British Colony to a separate Union in 1910. Street-Wilson worked with three different partners during that time. These influences, among others, are reflected in Street-Wilson’s domestic architecture and form a major part of this thesis.
All the houses referred to in this dissertation, are sourced from the original drawing collection found in the Barrie Biermann architectural library, Durban, Natal. Residential-type buildings which do not relate directly to the text of this document in terms of authorship, date or building type have been included in the appendices. These include Tweedie Hall (A 5.1, c.1894), a villa which is assumed to be the work of William Street-Wilson, as there are no original drawings to support this, the double storey house designed by Street-Wilson in 1918, at 376 Ridge Road (A 5.2), since it is a house of note but does not fall within the time span studied in this dissertation, the Stellawood housing scheme (A 5.3, 1920) and two blocks of flats (A 5.4, 1922 and 1923).
CHAPTER ONE

DOMESTIC ARCHITECTURE IN ENGLAND DURING THE ARTS AND CRAFTS MOVEMENT AND WILLIAM STREET-WILSON’S CAREER PRIOR TO HIS ARRIVAL IN NATAL IN 1887

1.1 Introduction

"...an otherwise unknown William Wilson (of Norfolk Rd, Strand) adapted Godwin’s designs and provided designs of his own for 7 Queen Anne’s Gardens (Bedford Park) and probably for others, including the south side of Blenheim Road". (Girouard 1977:166).

According to his birth certificate, (See Appendix 1) William Wilson was born on the 5 June 1856 at Wellington House, Wellington Place, Upper Halloway, London, in England. His father, Thomas Wilson was chemist and druggist and his mother's name was Laura Susannah Street.

While carrying out his architectural training, William Street-Wilson was articled to five architects all of whom were Fellows of the Royal Institute of British Architects. 1 His Certificate of Registration to become a Fellow of the R.I.B.A, (See Appendix 4.3) states that he was first articled to W. Gwyther from 1871 to 1875. Of the three years spent in Gwyther’s office, Street-Wilson wrote that he "went thro' (sic) the South Kensington Schools and took certificates and did much measuring up of old buildings - Attended at Kings College for lectures." He spent the following six months in the office of Mr Armstrong and then moved to MacVicar Anderson’s office for fifteen months. He was articled to Mr Robert Hesketh for two and a half years "as an assistant and from hence attended Royal Academy School lectures and spent three months in Italy." The last twelve months of his articles were spent in the office of Mr Charles J. Shoppe.

1: These Registration Certificates for admission as a Fellow to the R.I.B.A. were obtained from the R.I.B.A. and can be found in the "Correspondence File, Street-Wilson" at the Barrie Biermann Architectural Library, University of Natal, Durban.
He applied to be admitted as an Associate of the Royal Institute of British Architects in November of 1881, (See Appendix 4.2) and signed his Registration paper as W. Street-Wilson.\(^1\) His Certificate of Registration to become a Fellow of the R.I.B.A states that in that same year he started practising on his own in New Bridge St, London.

Architectural training in the nineteenth century was "...generally for about five years, with an established architect and, concurrently, lessons at a drawing school, with attendance at the Royal Academy for lectures and exercise in drawing from the cast, followed when finances permitted, by a period of study abroad." (Jenkins 1961:107).

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1: The name "Street" appears on Street-Wilson's registration certificate to become an Associate of the R.I.B.A. in 1881. The "Street" possibly derived from his mother's maiden name: Laura Susannah Street.

As Chairman of the R.I.B.A. in 1881, George Edmund Street, the High Victorian architect, signed Street-Wilson's registration forms. It was also the year that G. E. Street died.

Two references were made indicating that Wilson was "connected with the office of the late G.E. Street". The one was provided by T.A. Greeves (See Introduction) and was found on a card in a collection of material of prints etcetera, relating to Bedford Park. The other from an article on the opening of Maris Stella School in 1899. "Mr Street-Wilson was known far and near throughout South Africa - he made a name before he came to South Africa at all. He was connected with one of the same name of the foremost eminence in his profession in Great Britain, and the Colony should feel proud that it possessed a man of his attainments. ....Mr Street-Wilson briefly acknowledged the toast." (Source unknown). Greeves investigation into a possible family connection between the two Streets, through birth certificates, proved to be unsuccessful. (See "correspondence file, Street-Wilson", in the Barrie Biermann Architectural Library, Natal.)
ARTS AND CRAFTS ARCHITECTURAL TREE

<table>
<thead>
<tr>
<th>Architect</th>
<th>Years</th>
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<tbody>
<tr>
<td>PUGIN</td>
<td>(1812-1852)</td>
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<td>RUSKIN</td>
<td>(1819-1900)</td>
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<td>BUTTERFIELD</td>
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<td>STREET</td>
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<td>DEVEY</td>
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<td>From Street's Office</td>
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<td>MORRIS</td>
<td>(1834-1896)</td>
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<td>WEBB</td>
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<td>SHAW</td>
<td>(1831-1912)</td>
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<td>From Shaw's Office</td>
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<tr>
<td>LEATHABY</td>
<td>(1857-1931)</td>
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<td>PRIOR</td>
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<td>NEWTON</td>
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<td>MACARTNEY</td>
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<td>Other Arts and Crafts Architects</td>
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<td>STREET-WILSON</td>
<td>(1856-1928)</td>
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1.2 Domestic Architecture in England during the Arts and Crafts Movement.

Since William Street-Wilson carried out his architectural training in England, it is pertinent to gain insight into the background of the domestic architecture in England in order to establish the extent to which the domestic architecture of Street-Wilson was influenced by such English precedent.

The period referred to is the Arts and Crafts movement. The essay briefly deals with the early writings and teachings of Pugin and Ruskin and selects Arts and Crafts architects who may have had influence on domestic architecture of Street-Wilson and whose work chronologically highlights the stylistic trends within the Arts and Crafts movement.

Early examples of domestic architecture designed by the high Victorian architects Butterfield, Street and Devey and then the architects who emerged from Street's office, namely, Morris, Webb and Shaw have been considered. There is special reference to Shaw's domestic architecture and his connection with Bedford Park, having particular relevance to Street-Wilson's domestic architecture. Domestic works of Shaw's contemporaries, that of Sedding and Nesfield, have been referred for possible influences. Street-Wilson's contemporaries, both from Shaw's office, namely Lethaby, Prior, Newton and Macartney, and other Arts and Crafts architects such as Voysey, Ashbee, Lutyens and Baillie Scott and their domestic architecture are considered as possible sources of reference and inspiration for Street-Wilson's domestic architecture.

Throughout the last three quarters of the nineteenth century, Britain was architecturally, engaged in a "Battle of Styles", in search of an appropriate English architecture. The tradition of Classical architecture was being replaced by Gothic style churches and other building types.

Pugin (1812-1852), both a writer and practitioner, realised the need for ornamentation to buildings and set up a firm to execute such work. His work was displayed in the "Medieval Court" at the exhibition in 1851 which was held in the Crystal Palace. Pugin wrote the book "Contrasts", (Pugin 1969) from which Davey states that Pugin believed Gothic to be the "only true Christian architecture and illustrated this by a comparison of the ordered Classical architecture of his time to the rich, "warm" Gothic architecture of pre-reformation England." (Davey 1980:12). In order to substantiate this
belief he wrote "The true Principles of Pointed or Christian architecture". In this book, the two greatest rules were stated as: "1st, (sic) that there should be no features about a building which are not necessary for convenience, construction or propriety; 2nd, (sic) that all ornament should consist of the essential construction of the building." (Pugin 1973:1). When applying his principles to domestic planning, Pugin says, "An architect should exhibit his skill by turning the difficulties which occur in raising an elevation from a convenient plan into so many picturesque beauties; and this constitutes the great difference between the principles of classic and pointed architecture. In the former he would be compelled to devise expediency to conceal these irregularities in the latter he was only to beautify them." (Pugin 1973:72).

This approach to planning is illustrated in his own house at Ramsgate, The Grange, built in 1844 (Fig 1.1).

John Ruskin (1819-1900), an architectural critic and who was advocate of the Gothic style and opposer to Classical architecture, also theoretically contributed to the Arts and Crafts movement. Ruskin argued that "Gothic was the 'only rational' architecture, for it could fit itself to every function." He explained that if Gothic builders "wanted a window, they opened one; a room, they added one; a buttress they added one; utterly regardless of any established conventionalities of external appearance, knowing .......that such daring interruptions would rather give additional interest to its symmetry than injure it." (Ruskin 1848:179).
In their writings, both men were opposed to mass production and stressed the importance of craftsmanship and on handcrafted elements. According to Davey, Pugin was however "prepared to grant machinery a limited role provided that it was not used to imitate handwork." (Davey 1980:14) Ruskin later proclaimed that "all cast and machine work is had, as work... it is dishonest." (Ruskin 1848:48). With reference to materials, Ruskin believed in natural materials and that the "true colours of architecture are those of natural stone." (Ruskin 1848:47).

Three mid-Victorian architects, Butterfield, Street and Devey were influenced by Pugin and Ruskin and their architectural theories.

Both William Butterfield (1814-1900) and George Edmund Street (1824-1881) were ecclesiastical architects, however it was their secular work, mainly that of schools, parsonages and vicarages that made an impact on the domestic architecture of the Arts and Crafts architects.

Coalpit Heath vicarage, Avon, (1844) (Fig 1.2) was designed by Butterfield and shows the juxtaposition of elements of the building, where the front porch intercepts a window, the main gable is balanced by a chimney stack which breaks awkwardly through the eaves. These are the "sort of changeful accidents that occur in vernacular architecture - and in a rough architect's work." (Davey 1980:21). This achieved the desired effect of irregularity which was typical of Gothic architecture.
The vicarage and schools which Street designed in Boyne Hill Street, in 1854, (Fig 1.3) show a combination of varying gables, buttresses and chimneys and a different combination of windows, some surmounted by shallow pointed arches, some with flat tops and others including steep pointed arches with brickwork between them. The building shows an elaborate use of brick and stone patterning, a feature derived from Street’s visits to the striped churches of Lombardy and commonly found in both Street and Butterfield’s work.

George Devey (1820-1886) was another Arts and Crafts architect who designed large country houses, including the Cottage, St Alban’s Court in Kent, (Fig 1.4) which imbued the feeling of age by the use of changing materials within the fabric of the building and gave the impression that they had been built over many years. His work “became an important ingredient in Arts and Crafts thinking, which simultaneously embraced Pugin’s principle of fidelity to place and Ruskinian fidelity to function.” (Davey 1980:19).
Associated with G.E. Street’s office was Morris, Webb and Shaw. The teachings of William Morris, (1834-1896) were also synonymous with the Arts and Crafts Movement. On reading "The Nature of Gothic" in Ruskin’s "Stones of Venice", Morris decided to enter G.E. Street’s office at the age of 22 years. He soon left the office and became involved in the Pre-Raphaelite movement under the tutelage of the painter Dante Gabriel Rossetti. He was later to become a designer and decorator and in 1861, Morris founded the firm Morris, Marshall, Faulkner and Co. The firm was the "furnishing wing of the movement, which explained both the Ruskinian savageness of execution of woodwork and the quality of painting." (Davey 1980:21). Morris was involved in both the design and execution of his designs.

Philip Webb (1831-1915) was invited by G.E. Street to enter his office. He was Street’s chief clerk when Morris joined to do his articles. The two became best of friends and Morris commissioned Webb to design his own house. The Red House (Fig 1.5) became a showpiece of the theories of both the architect and the owner. With a few Gothic features such as the pointed arches over the loggia and window heads, the design demonstrates the Arts and Crafts principles. The elevation expresses the plan and materials used are local bricks of varying colour. The plan is functional with the principal rooms leading off a corridor and bent to form an L-shape.
"Clouds" designed by Webb, in 1891, (Fig 1.6) was a "monument to Ruskinian changefulness and Puginian fidelity to space." (Davey 1980:34). The different functions of the rooms are expressed on the exterior of the building in varying materials, and the design of windows change according to the space to which they relate. Gables are a repetitive feature and the Arts and Crafts architect, Lethaby wrote of common features used by Webb: "pilaster strips in brickwork, aprons under the window cills, a coved cornice, a carved panel, ornamental arrangement of brickwork silver-grey slating wrought iron balconies, big sash windows with wide wood frames some little circular windows and a firm lead-covered dormer." (Davey 1980:34).
A contemporary of Webb's, Richard Norman Shaw (1831-1912) and his assistant architects also greatly influenced the Arts and Crafts Movement. Shaw trained under a Scottish classicist, William Burn and a renowned Gothic architect, Anthony Salvin. In 1859, he followed Webb as Street’s chief clerk, but three years later left to "seek further inspiration." (Davey 1980:38). He went travelling with a former associate, William Eden Nesfield (1835-1888) into the English countryside where they sketched vernacular cottages and the work of Devey. Out of this emerged the "old English style" as seen in Leys Wood, (1867-1869), (Fig 1.7) a combination of tall, dominant brick chimneys, gables, large areas of sweeping roofs broken by varying dormer windows and expanses of brickwork with decorative areas of hung tiles.

"The first of Shaw's domestic plans was seen in Building News in May, 1874, 'Hopedene' (Fig 1.8) in Surrey." (Sculley 1974:4). Sculley describes Shaw's plan as "simply arranged, the specialised spaces of library and drawing room, and dining room open off the hall, whence a corridor leads to the service area. This kind of planning may be called peripherally additive, controlled by the centre. That is to say, the individual spaces develop as needed, without regard to rule, around a more or less central hall, a freely placed volume of space containing entrance, fireplace and stairs." (Sculley 1974:4).

Usually, a narrow, secondary servant's stair gave access to the bedrooms on the upper level or to attic rooms.
In the 1870s, a free Classical style was adopted by Shaw. This style later became known as the "Queen Anne" style—a term describing "a combination of 17th century English rural vernacular with renaissance details and occasional Dutch and Flemish elements." (Greeves 1983:1). It became enormously popular in the 1870s and survived into the early years of this century. This style "was eminently suitable for use by architects who continued to believe in the Ruskinian changefulness but who wanted to enrich the diet of Gothic and vernacular." (Davey 1980:40). Girouard describes the style as "... a kind of architectural cocktail, with a little genuine Queen Anne in it, a little Dutch, a little Flemish, a squeeze of Robert Adam, a generous dash of Wren and, a touch of Francois the First." (Girouard 1:1977).

1: The origin of the name "Queen Anne" is questioned since it had comparably little to do with the architecture of Queen Anne's reign. Sculley states that "The term 'Queen Anne' is undoubtedly a misnomer when applied to this whole development." (Sculley 1974:8). Queen Anne, who was the last Stuart, died in 1714. Her reign was "...quiet, adding to the sum of London only a load of fine red brickwork and a seasoning of avenues and parterres." (Summerson 1969:20). "Red brick had been fashionable in Queen Anne's time but the later builders considered them not merely unfashionable but too 'hot' in colour and ugly in combination with stone and white-painted wood." (Summerson 1969:79). During this time of the English renaissance of architecture, past styles and movements were being referred to for inspiration to establish a truly English style of architecture and the term "Queen Anne" became synonymous with the architecture produced during this period.
Examples of Shaw’s domestic architecture executed in the "Queen Anne" style include 6 Ellerdale Road, (Fig 1.9) Shaw’s own house, and 31 Melbury Road (Fig 1.10). Both display a number of elements arranged in a very free manner composing an asymmetrical elevation. Renaissance motifs are also commonly used.

Fig 1.9 Shaw. 6 Ellerdale Road, London (1874)

Fig 1.10 Shaw. 31 Melbury Place. (1875-1877).
The artist’s House and Studio, No. 7, Holland Park, Kensington
Bedford Park

Norman Shaw became the "Architect to the Estate" of Bedford Park housing estate in 1877, (Girouard 1977:162) and replaced Godwin who was responsible for the first house prototypes. A commission by Jonathan Carr (1845-1915), a speculator who bought the estate Bedford Park, for house designs influenced domestic architecture for the next four decades. Shaw produced several prototypes but in "1879 or 1880, he resigned from his position as architect and recommended E.J. May (1853-1941) (who had trained in Arts and Crafts architect, Nesfield's office) as his successor." (Girouard 1977:164).

According to T.A. Greeves, in Phase II (1877-1879) of the development of Bedford Park¹, there were designs produced by other architects such as William Wilson and Maurice B. Adams. Based on Greeves' research, Girouard states "...an otherwise unknown William Wilson (of Norfolk Rd, Strand) adapted Godwin's designs and provided designs of his own for 7 Queen Anne's gardens and probably for others, including the south side of Blenheim Road (Fig 1.11)." (Girouard 1977:166)².

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2: Other information obtained from Greeves, pertaining to the connection between William Wilson of Bedford Park and William Wilson of Natal is tabulated. Greeves states that W. Wilson also acted as agent for selling houses and plots of land between 1877 and about 1880. Later, Greeves came across an extract from the "Acton and Chiswick Gazette", June 15th 1895, under the heading "Development of Bedford Park" which was an interview with a Mr Jockel commenting on Bedford Park. It stated that "much of the assistance was rendered by Mr Wilson, who was the first agent of the Estate." (Continued overleaf)
Greeves found a statement by the son of one of William Wilson's clients of Bedford Park, T.M. Rooke who believed that Wilson had emigrated. In William Street-Wilson's registration papers for admission as a Fellow to the R.I.B.A, he states "after a severe illness, I was ordered abroad and left for South Africa in April 1887." (See Introduction)

Other evidence, provided by Greeves, linking the two men, is that the architect W.W. Gwyther to whom Wilson was articled, prepared a design for a house in Bedford Park. The design was not used but it shows that he knew the developer Jonathan Carr.

In 1886, the year before he emigrated, William Street-Wilson, at the age of thirty, married Alma Heidenburg, the daughter of Major Heidenburg of Copenhagen. (N.W.W. 1906:218).
"The houses in Bedford Park, varied from detached, to a few semi-detached, to some terrace-houses. There were nine different types combined to "give the impression of inexhaustible variety." (Muthesius 1982:31).

The houses had no basements but were two storeyed with an attic. The kitchen was positioned on the ground floor. This development, which combined the styles of old English and "Queen Anne" set in a relatively low density, were culturally significant and the layout set a pattern for the late nineteen century suburb. The planning of the houses, whether by Shaw or the other architects, was unadventurous. However artistic they may be, the inhabitants of Bedford Park accepted contemporary middle-class standards. Within the comparatively small space available no attempt was made to experiment in a degree of open planning; each house had to have at least a separate drawing room and dining room, and if possible a separate study; the living rooms tended as a result to be uncomfortably small, and many of them have been knocked together in recent years. E.J. May seems to have been the only one among the architects to venture even as far as to have sliding doors between dining room and drawing room in some of his houses." (Fig 1.12 & 1.13) (Girouard 1977:168).

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1 Coal
2 Cleaning-room
3 Meat-larder
4 Kitchen
5 Drawing-room
6 Dining-room
7 Scullery
8 Library
9 Bedroom

Fig 1.12 Shaw. Plan:Garden Suburb, Bedford Park, London. (c. 1880).

1: See Appendix 5.3 on Street-Wilson's Stellawood Housing Scheme of 1920.
Fig 1.13 Shaw. Garden Suburb, Bedford Park, London. (c. 1880).

A contemporary of Shaw, and also an advocate of the Queen Anne style was the architect, Nesfield. "Kinmel", begun in 1868, is one of "the earliest manifestations of the 'Queen Anne' style in country-house architecture." (Dixon & Muthesius 1978:55). The plan is irregular and although the elevations to the garden and entrance are formal, the formality is disrupted by the use of chimney or dormers. The mansard roofs give a slightly French feel to the house.
From Shaw's office emerged five architects who took his philosophies of architecture further into practice and who owed their grounding in the craft of architecture to him. They were Lethaby, Prior, Macartney, Horsley and Newton. The five architects were contemporaries of Street-Wilson (1856 - 1926) and they formed the St George's Society, which was composed of architects, artists and designers, in order to reunite the arts and crafts. By 1884 the society was renamed the Art Workers' Guild.

On reading an article on Lethaby's (1857-1931) work in the Building News of 1879, Shaw invited him to join the practice. His first house, Avon Tyrell, completed in 1829, (Fig 1.14) was typical of Shaw's buildings. Not only was it similar in plan to Shaw's buildings, but had "Queen Anne" detailing in the use of bay windows, white painted timber frames to windows and bands of plaster work between windows. Once again chimneys dominate.

Fig 1.14 Lethaby. Avon Tyrell, Thorney Hill, Hampshire. (1891-92)
Edward Schroder Prior (1852-1932), was a co-founder of the Art Workers’ Guild with Lethaby. His design of the Barn in 1986, (Fig 1.15) shows a revolutionary plan in a ninety degree corner form, referred to as a butterfly plan. The exterior reflects the immediate locality with the use of a thatched roof and walls of grey ashlar studded with sea pebbles and red boulders. The barn was burnt down in 1905 and re-roofed in slate.

Also a founder member of the Art Workers’ Guild, Ernest Newton was Lethaby’s predecessor in Shaw’s office. He left Shaw in 1879 and at first designed small English houses in the old English style, but later use features of Tudor and Georgian styles (Fig 1.16). Although his work was symmetrical, Pugin’s principles of the form expressed by the plan were always adhered to.
Mervyn Macartney was the "least Ruskinian of Norman Shaw's young men", (Davey 1980:105) and his country houses were often designed in conventional neo-Georgian style.

Also a contemporary of Street-Wilson, was Arthur Heygate Mackmurdo (1851-1942) who was trained under James Brookes, a designer of Gothic revival churches. He was so strongly influenced by Ruskin's "Nature of Gothic", that he visited Italy with Ruskin himself. He returned with a strong feeling for Italian Renaissance architecture, which never left him. He also realised the need to be familiar with the crafts which were directly related to architecture. He started the Century Guild for artists in 1882. His work at 8 Private Road, Enfield, 1883, (Fig 1.17) shows a "stripped Classical style." (Davey 1980:50). Narrow columns with square tops are located on the ground floor of the house, a feature which was later used by architect C.R. Mackintosh. His design of 25 Cadogan Gardens in 1899, shows a "Queen Anne' style which is neither Classic nor Gothic." (Davey 1980:50).

Charles Francois Annesley Voysey (1857-1941), a contemporary of Lethaby, was articled to the Victorian Gothic architect J.P. Snedden, in 1873, where he was introduced to the writings of Pugin. Later he was asked to join George Devey's office and then opened his own office in 1882. He believed firmly in the Ruskin's changefulness and praised Gothic architecture because "outside appearances are evolved from internal fundamental conditions; staircases, and windows come where most convenient for use. All openings are proportioned to the various parts to which they apply." (Davey 1980:84). There are several characteristic features of Voysey's work. A feeling of horizontality prevails which he relates to the setting of the sun and sleeping position and his buildings were never symmetrical.
Several features used by Voysey were claimed to be economically inspired, such as the use of buttresses which were to reduce the need for extra brickwork in the lower stories of his buildings and the use of rough cast wall finishes. The elevations were dominated by large doors which were to give the feeling of welcome to the house. A device he often used was to pull the eaves down through the upper floor to the lower floor. This reduces the apparent height and expands the area of the roof which always dominated his houses. The sketch for a house at Hog's Back, (Fig 1.18) illustrates these principles.

![Hog's Back, near Guildford, Surrey (1896)](image1.jpg)

Charles Robert Ashbee (1863-1942) opened a school and workshop in order to teach arts and crafts based on Ruskin's theories. He designed a group of buildings in Cheyne Walk in 1899 which were dominated by the asymmetrical gable and the circular window of number 39, Cheyne Walk (Fig 1.19). There is a Georgian flavour about the design although this is broken by exaggerated symmetrical features.

![Ashbee. No. 39 Cheyne Walk, Chelsea (1899)](image2.jpg)
Another late Arts and Crafts architect was Mackay Hugh Baillie Scott (1865-1945) whose early work displayed features of the Old English style and the early work of Shaw and Ernest George. His subsequent work was similar to that of Voysey, as seen in the White Lodge, (1898-1899) (Fig 1.20). His main contribution was in planning. He devised the use of large folding screens which could be used to separate the drawing and dining rooms or allow them to work as one large space. He placed importance on the interior spaces of a building as works of art.

![Fig 1.20 Baillie Scott. White Lodge, Wantage, Oxfordshire. (1898-1899)](image)

Edwin Landseer Lutyens (1869-1944) was sent to what became the Royal College of Art to study architecture. He was greatly influenced by Webb and early work which displayed characteristics of changefulness by this soon gave way to his love of symmetry. He overtly started using classical features in his work and soon became an ardent classicist and follower of Palladian architecture. Heathcote, completed in 1906, (Fig 1.21) had a strong symmetrical plan and elevation with the use of Roman Doric features.

![Fig 1.21 Lutyens. Heathcote, Ikley, Yorkshire (completed 1906)](image)
Summary

The plan types which emerged from the Arts and Crafts movement ranged from the revolutionary L-shaped plan, such as the Red House, 1859, (Fig 1.5) with its principal rooms leading off a corridor, to the butterfly plan of the Barn, 1896, by Prior (Fig 1.15), to the more conventional square/rectangular plan prototypes such as 31 Melbury Place, 1875-77, (Fig 1.10) by Shaw and those found at Bedford Park (Fig 1.12), which were designed by Shaw and other architects including W. Wilson. The conventional square/rectangular plan type showed a clear division between the principal rooms of the house and the service rooms.

The forms were an expression of the plan types and varied from the L-shape form, to the butterfly form. These were roofed with a combination of pitched and hipped roofs. In the form of the square/rectangular plan type, the main core of house was roofed by the principal roof which was usually pitched and included a gable end, or was in the form of a truncated pyramid. The service rooms were roofed by a secondary pitched or hipped roof. The square/rectangular plan form often incorporated a front gable, making the front-gable houses a recurring house type. Although based on irregularity and asymmetry, the forms resulted in a coherent whole with a certain amount of formality being achieved. The plane of external perimeter walls of the houses was usually unbroken, except by bay or oriel windows. Common embellishment to the form of the houses included grouped chimney stacks, dormer windows, finials, cupolas and occasionally towers.

Within the period of the Arts and Crafts movement, stylistic changes took place. Initially a tug of war took place between the Classicists and the followers of Gothic style. In search of a truly English architecture architects then sought a solution which encompassed elements of historical styles. The evolution saw the early Gothic or high Victorian interpretation with asymmetry playing an important role both in both the plan and form and Gothic detailing in the use of pointed arched to doors and windows.

English vernacular architecture was looked upon as a source of inspiration which resulted in the introduction of elements such as stacked chimneys, large expanses of roof with dormer windows with red brick and tile hanging.
The architectural vocabulary of Gothic asymmetry and changefulness of planning and form together with elements and materials derived from old English vernacular architecture, was then enriched by the use of semi-Classical, Renaissance motifs. The resultant style being the "Queen Anne" or Free Renaissance style.

A further stylistic change can be seen where the Classical motifs are stripped from the building and red brick walls give way to rustic, rough cast wall finishes. Buttresses feature as part of the design and the device of extending the eaves down through the upper floor to the lower floor was adopted. All these features claimed to be economically inspired and were witnessed in the styles of Voysey and Baillie Scott’s domestic architecture. Throughout, emphasis is placed on natural, handcrafted materials preferably obtained, where possible, from the local surrounding areas.

Towards the end of the Arts and Crafts movement a complete reversal is witnessed with the Classical symmetrical design showing a strong Palladian influence of Lutyens which pre-empts the theory that "the history of taste in England shows the continuity of its Palladian basis." (Summerson:30:1969).
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CHAPTER TWO

2.1 THE SOCIAL, POLITICAL AND ECONOMIC CONDITIONS OF NATAL PRIOR TO 1887.

"The phenomenon of British Colonial expansion and settlement, so often portrayed as a proletarian experience, is essentially the history of the British middle classes on the move. .... It was this well educated, often ambitious work force, with high expectations but also conscious of the fact that prospects for the advancement in Britain were limited, that supplied the colonies with their civil and military officers, as well as the first waves of their pioneer settlers, a phenomenon nicely summed up in historian James's Mill's remark that India provided 'a vast system of outdoor relief for Britain's upper classes'." (Fermor-Hesketh 1986:32).

Prior to Street-Wilson’s arrival in Natal, settlement was taking place in Natal. With the early settlement of Natal from 1849-50, Durban and Pietermaritzburg began to grow in size with the number of new immigrants totalling 5000 by June 1852. The majority of immigrants were English with some Scotsmen and a few Irish. They arrived either as "individuals, many more under the aegis of emigration companies" (Brookes & Webb 1987:64), the emigration company founded by Joseph Byrne being one of the most important companies. Towns such as Richmond, Howick and Verulam were founded under such emigration schemes. Indian settlers first arrived in November of 1860. "The Indians who were brought in as indentured labourers came mainly from the Madras Presidency, speaking the Tamil and Telugu languages." (Brookes & Webb 1987:85). The majority were Hindus with twelve per cent Moslems and five percent Christian. These settlers served five-year indentures as sugar cane labourers. Once the indenture was up, the "free" Indians were able to obtain higher wages or find other employment.
The history of the Colony of Natal leading up until 1887, was fraught with wars and risings between the Zulus, the British and the Boers.

Six years prior to Street-Wilson’s arrival in 1887, on March 23, 1881, the Boers’ successful attack on the British resulted in a peace treaty. The treaty "permitted complete self-government, but it was provided that a British Resident should represent Queen Victoria in Pretoria." (Twentieth Century Impressions of Natal [T.C.I.N.] 1906:37).

In 1884 there was fighting amongst the Zulus after the death of Cetshwayo who was succeeded by his son, Dinuzulu. Dinuzulu’s men requested the aid of a number of the Boers and Lucas Meyer to help defeat Usibepu, the chief of the Umandhlakazi. Usibepu was successfully defeated and in return the Boers received land in the north west of Zululand which they called the "New Republic" with Lucas Meyer as the President. In 1886, the Republic was recognised by the British but merged with the Transvaal in 1888.

In 1887, Zululand was declared a British territory and the British flag was hoisted at St. Lucia bay. In reaction, Dinuzulu headed a revolt in 1888 against the British but he and his two chiefs were captured. (T.C.I.N 1906:37)
2.2 THE POLITICAL, SOCIAL, ECONOMIC AND ARCHITECTURAL BACKGROUND OF NATAL IN 1887, THE YEAR OF STREET-WILSON'S ARRIVAL IN NATAL.

William Street-Wilson, after "a severe illness was ordered abroad"\(^1\) and emigrated to South Africa in April of 1887. (F.R.I.B.A. nomination papers of 1905). In 1886, the year before he emigrated, William Street-Wilson at the age of thirty, married Alma Heidenburg, the daughter of Major Heidenburg of Copenhagen. (N.W.W. 1906:218). He arrived amidst the preparations for Queen Victoria's Jubilee celebration which took place on Thursday 21 July, 1887\(^1\).

Despite the chequered political background of the Colony of Natal, by 1887, it had made enormous social, economic, educational and architectural progress. Insight into these aspects and the people associated with them, intends to put into context Street-Wilson's career within the Colony.

Of the total population of 477,100 in Natal, Europeans comprised 35,866, Africans 408,922 and Indians, 32,312. (Natal Blue Book [N.B.B.] 1887:1-9). In 1887, Durban, had a population of 8,762 while the main centre of Pietermaritzburg had a population of 9,251. (Brookes & Webb 1987:158).

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1: Emigration from England to a warmer climate for health reasons was not an uncommon phenomenon during the colonial era.

2: The pages of The Natal Mercury were filled with proposed activities and festivities for the celebration. An ornamental fountain had been ordered by cable for celebrating the Queen's Jubilee and for opening the waterworks". (N.M. 1887, Feb 23:2). The Picnic Committee of the Jubilee Committee held a meeting; "the chief matter was a site for the proposed picnic for the Jubilee." (N.M. 1887, March 26:3) and the Natal Government Railways advertised special excursion tickets from the 18-23th July in The Natal Mercury, Thursday July 21, 1887.
"Cultural interests were not lacking...A Parliamentary Debating Society had been opened 1885 and there was a Philharmonic Society, a Durban Young Men's Wesleyan Society, a Durban Congregational Mutual Improvement Society..., a Durban Public Library and Reading Room, a Botanic Society and - to crown all - a Caledonian Society complete with one Official Piper." (Brookes & Webb 1987:161).

Economically, the progress of Durban was dependent on both the extension of the main line of railway and the development and improvement of the harbour. David Hunter was General Manager of the Natal Government Railways in 1887 and in that year the "Legislative Council decided to extend main line to Newcastle with both the coal and gold mines in view." (Brookes & Webb 1987:163). The Chairman of the Harbour Board was Harry Escombe whose aim was 'a harbour accessible to ships of any draught, at all states of tide, in any weather, by night as well as day." (Brookes & Webb 1987:163). By early 1887, the southern breakwater was being extended and dredging operations had begun under the direction of the Harbour Board’s new Engineer, Edward Innes. (Brookes & Webb 1987:162).

Education for Zulus and for the majority of Indians was provided by churches and missions, whereas the local Government provided schooling for the European children. In Durban there were Durban High School for boys and Model Schools for girls and boys. In Pietermaritzburg, Maritzburg College and Boys’ Model School fulfilled the schooling requirements of the capital. St Anne’s College and Hilton College were private schools receiving Government aid. (Brookes & Webb 1987:164).
On the ecclesiastical scene, Bishop Colenso had been head of the Anglican church prior to his deposition in 1864 and in 1866 "the sentence of ex-communication was read against him." (Brookes & Webb 1987:108). By 1887, four years after Colenso's death, harmony was restored to the church. Several churches in Natal constituted the "Church of England, Diocese of Natal" headed by Bishop Macrorie with two archdeaconries and run by a Board of Curators headed by Sir Theophilus Shepstone.

Among the Methodists, the ministers Rowe, Nuttall and Horner Stott were active. There were two Presbyterian Churches in Pietermaritzburg and, two in Durban and two rural churches. The Baptists had a church in Pietermaritzburg and one in Durban. The Roman Catholic church under Bishop Jovilet, was very active and "the Dutch Reformed Church had five congregations, all but one north of Pietermaritzburg." (Brookes & Webb 1987:163).

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1: Bishop Colenso had "looked upon his missionary work among the Zulus as his most important duty," and his attempt to convert the Zulu nation led to him establishing "a separate and autonomous missionary Church." (Brookes & Webb 1987:106) These attempts together with his controversial translation into Zulu of the book of Genesis ultimately resulted in his deposition. In 1883, Bishop Colenso died but long after his death, the autonomous missionary Church was firmly resisted by the Clergy of the Diocese of Natal. (Brookes & Webb 1987:107).
With regards to the architectural profession, and the building industry, building legislation was first introduced to Durban in 1861, and by 1878, plans were required to be submitted for approval by the Town Surveyor's office. (Kearney 1973:74)

In 1884, Law 38 was passed defining the role of the architect. It stated that "an architect shall mean any person who has duly fulfilled the articles of his indenture to a qualified architect\(^1\), or who prepares designs and specifications for buildings, or who executes or supervises the erection of the same. Any person who is employed to perform work usually done by an architect as herein defined, shall be required to take out an architect's licence." (Kearney 1973:74). Standard building fees were set at 5% for full drawings and supervision. (Kearney 1973:75).

The first comprehensive building bye-laws were published in the Natal Government Gazette of 1892. These were based on the English building bye-laws and their interpretation and execution would have required the knowledge of a professionally trained architect\(^2\).

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1: As in Britain, architects in training were required to take up articles with an architect who was registered with the Royal Institute of British Architect. When this apprenticeship was completed the architect in training then applied to the R.I.B.A. to become a certified member, which entailed an entrance examination. The examination requirement for the R.I.B.A. was set in 1861, when "a resolution was carried to the effect that the Institute should set up examinations, with the view to the development of systematic professional education." (Jenkins 1961:170).

2: This may have affected the role of the architect. Architectural work which may have been previously dealt with by a non-professionals would have been referred to architects.
Several architects were in practice, the year Street-Wilson arrived in Natal. Phillip Maurice Dudgeon (1852-1891) was one of Natal’s prominent architects and contributed significantly to the architecture of Natal. A list of some of Dudgeon’s works taken from his nomination papers to be admitted as a Fellow of the Royal Institute of British Architects, 1884, included the Government Hospital, Natal Government, Alexandra and the Royal Hotel in Durban, the Bank of Africa Building and "numerous shops, stores and private houses”.2

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1: The nomination papers are to be found in "correspondence file, Street-Wilson", in the Barrie Biermann Architectural Library, University of Natal, Durban.

2: Dudgeon arrived in Durban in January of 1877 and returned to England ten years later. (Kearney 1973:45). Street-Wilson and Dudgeon shared clients such as Bishop Jolivet, "Bishop Jolivet employed Dudgeon to supervise and erect St Joseph’s Church" (Martin 1980:34) and in 1903 Street-Wilson and Paton designed the Emmanuel Cathedral for the Bishop (OD 594). F.L. Jonsson was a client common to both architects. Dudgeon designed the Alexander Hotel in 1878 for Jonsson, and both architects were involved in the Royal Hotel which was commissioned by Jonsson. (F.R.I.B.A. nomination papers, 1884). Several of Dudgeon’s drawings were also found amongst The Street Wilson Drawing Collection and are now held in the Barrie Biermann Architectural Library, University of Natal, Durban. With these two facts, the assumption may possibly be made that Street-Wilson took over the practice of Philip Dudgeon.
George Stanley Hudson (1876-1928) was a contemporary of Street-Wilson. According to his nomination papers to be admitted as a Fellow of the Royal Institute of British Architects (1906), some of his major works included the Drill Hall, S.R.V. Regiment, Bulawayo, private residences in Johannesburg and Durban and St Paul’s Church, St Cyprian’s Church, Durban. In 1905-6, he was the sole architect for the Town Hall, Municipal Offices, and Art Galleries for the Borough of Durban.¹

W.E. Robarts² had established a successful practice by the time Street-Wilson arrived. Buildings designed by Robarts include the Presbyterian Church, Berea, Cuthbert’s and Sloan’s stores, West Street Durban, Harvey Greenacre’s, Durban, Natal Bank Gardiner/West Streets Durban, Miss Bert’s School, 223 Florida Road and a house at 295 Florida Road, Durban. (Hillebrand 1975:200).

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1: From 1890, Hudson was articled to his father, Mr E.W. Hudson of London Brighton, and later to several architects in London and then moved to Bulawayo, Rhodesia where he worked in the City Engineers Department. In 1899, he commenced practice on his own in Bulawayo and then moved onto Johannesburg and then to Durban in 1903. He was elected onto the Council for the N.I.A. in 1907, 1908 and 1910 and became President in 1913. (Hurst 1945:4). He was also a member of the Transvaal Institute of Architecture. (N.W.W. 1906:97).

2: Robarts trained several young architects such as Hoskin and Moon. (Hillebrand 1975:200). He was Mayor of Durban in 1886 and involved in the Durban Corporation, (Brookes & Webb 1987:161) and was the founder Chairman of the Natal Institute of Architects which was formed in September, 1901. (Hurst 1945:4). Robarts died in 1903 (Hillebrand 1975:200).
CHAPTER THREE

THE DRAWING COLLECTION

3.1 INTRODUCTION

The page layout (Fig 3.1) of the drawings in the original drawing collection is consistent throughout the collection. The title block is positioned at the top of the page. This describes the nature of the work, for example: "Proposed House", and gives the owner's name, the name of the road and occasionally, the name area, for example Berea. The scale "8ft to an inch" usually appeared just under the title and under part of a detail drawing where the scale had been changed.

No road or street numbers\(^1\) were given on any of the original drawings. However, some numbers have been added later to the drawings. The architects name appears at the bottom right of the page and the date, including the month and the year are found at the bottom left of the page. When the drawing formed part of the contract drawings, a general note stating that "This is one of the drawings referred to in the contract entered into and dated this ......." (year) usually appears in the centre of the page. Underneath the note are the signatures of the owner or employer, the contractor and a witness signature.

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1: When numbers were allocated to houses in the city first and later to the suburbs. This is reflected in the early Natal Directories where numbered work addresses are given, but not residential address numbers. No road or street number ever appears on any drawing in the collection. A system of numbering was adopted where "The numbers run west from the sea and north from the bay, the odd numbers being on the left." The Natal Mercury, Friday January 10, 1890.
The plan is positioned on the left hand side of the page, with the entrance front of the house plan facing down the page and the service or back section of the house facing up the page, irrespective of orientation. The upper floor plan of a villa is positioned to the right of the ground floor plan.

The orientation of the house is not indicated and the elevations are named front, back and side.

The "front" elevation is always placed above the plan, with the principal section to the right of it. The remaining elevation drawings and details are positioned in the remaining spaces of the page, in no particular order. A plan, section and elevation of the outbuildings which included the stables, W.C. and servants’ accommodation often formed part of the drawing.

In the single storey houses, there is only one drawing page. Where the size and complexity of a building demands it, several pages of detail drawings and the "Memorandum of Agreement", a specification, make up the contract documents. (Fig 3.41, 1896).

Information given is often layered on the plan, such as the position of spot foundations to the floors, the position of the timber joists, the direction in which the boarding runs, the floor finishes and occasionally the ceiling profiles and the roof lines are indicated. Notes are kept to a minimum on all drawings but the plans are fully dimensioned. The floor to ceiling height is indicated on the section drawing together with the wall thicknesses and on some drawings the foundation sizes are dimensioned.

Up until 1900, only ten drawings show a block plan and from 1900, all but one drawing has a "block plan" or site plan, which reflects the position of the house and outbuildings on the site, the lot number, and occasionally a north point. A stormwater layout: (Fig 3.10, 1891) and sewerage layout (Fig 3.61, 1902) are occasionally indicated on the block plan.

All finished drawings are water colour rendered and are colour coded according to the different materials used, with green representing corrugated iron, red representing facebrick and yellow representing plaster and paint, etc. Drawings are executed on stiff cartridge type paper with linen first appearing in the 1900s.
To determine the location of the houses in the drawing collection, several sources had to be referred to. These have been indicated on the authors sketches as follows:

* Information from drawings: site plan

** Information added later to drawing

# Information from Valuation Rolls (1899-1913). (Natal History Museum, Durban)

+ Information from Natal Directory, 1909. (Killie Campbell Library)

The reference numbers at the top right hand of the author’s drawings (e.g. OD) refer to the referencing system used at the Barrie Biermann architectural library, University of Natal. The second letter of that reference number indicates the location of the house within the province of Natal:

All free-hand sketches by the author are not drawn to scale.

OD..........Durban
OP..........Pietermaritzburg
OLY..........Lydenburg
OSE..........Umzinto
OV..........Vryheid
OK..........Kearsney, Natal North Coast

All original drawings can be sourced by quoting these numbers to the librarian staff at the architectural library.
3.2 THE DRAWING COLLECTION SET AGAINST THE POLITICAL, SOCIAL AND ECONOMIC BACKGROUND OF NATAL AND THE DOMESTIC ARCHITECTURE OF STREET-WILSON’S PARTNERS

3.2 i. 1887 - 1890 Street-Wilson

On his arrival in 1887, William Street-Wilson first worked for the Public Works Department in Natal, for six months before commencing his own practice in Durban. (F.R.I.B.A. Nomination Papers.) His first two recorded designs of houses were for Mr Patterson in Stamford Hill Road in 1889 (Fig 3.3, 1889) and the other for J. Chiazzari (Fig 3.2, 1889) who was to become a very important client of Street-Wilson.¹

At this time, in the rest of the country, concessions were taking place between Lobengula, the King of the Ndebele, and supporters of Cecil John Rhodes. Shippard, an ardent supporter of Rhodes, successfully urged Lobengula to sign the "Rudd Concession" in 1888, which "assigned the mineral rights of Lobengula’s territories to a group of adventurers and financiers backed by Rhodes." (I.H.S.A. 1989:220).

It was in 1889, that Wallace Paton joined Street Wilson’s office in order to start his article training, at the age of 15 years. He was born in London in 1874, and came to Natal in 1885. (F.R.I.B.A Nomination Papers:1905).

¹: Chiazzari had established himself as Chiazzari and Co. in 1864 in the Cape. He was first associated with Natal during the Zulu Campaign in 1878-9 "when under contract with the Imperial Government, they undertook the landing of the troops and military stores at Port Durnford." (T.C.I.N. 1906:424). They were shipping agents for shipping corporations of importance such as : the German East African Line, Aberdeen White Star Line, the Houston Line from New York, Federal Steam Navigation etc. He was a Commander of the Natal Naval Corps and in 1905 was a Councillor for Ward No. 3. (T.C.I.N. 1906:424). Other projects Street-Wilson designed for him include a second house in Musgrave Road (OD 652, 1896), a hospital in Musgrave Road (OD 652, 1889) a photo studio at 194 West Street (OD 574, 1897) and a warehouse in Point Road (OD 569).
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<td>Mr J. Chiazzari</td>
<td>OD 575 a-h</td>
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<tr>
<td>Stamford Hill Road</td>
<td></td>
<td>Mr Patterson</td>
<td>OD 543 a</td>
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</table>
House to be erected in West Street East
WEST STREET EAST, No. 196
for Mr J Chiazzari

Ground Floor Plan

Axonometric

Fig 3.2a
- 42 -
Proposed House
STAMFORD HILL
for MR PATTERSON

Ground Floor Plan

Axonometric

Fig 3.3a
-44-
### OTHER PROJECTS
#### STREET-WILSON (1899 - 1890)

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<td></td>
<td>S.A. Breweries</td>
<td>OUT 1a</td>
</tr>
<tr>
<td>Hotel Horse Shoe</td>
<td>Church Street</td>
<td>J J Dunne</td>
<td>OP 16 a-r</td>
</tr>
<tr>
<td>Photo Studio</td>
<td>West Street, 194</td>
<td>J. Chiazzari</td>
<td>OD 574 a-n</td>
</tr>
</tbody>
</table>
3.2 ii. 1890-1893 STREET-WILSON AND BARR

In 1890, the architectural climate of Durban was described in the Natal Mercury: "A new building epoch has set in: our local architects have their hands full of new designs and plans for public, commercial and private dwellings (and the new houses were) forming a valuable addition to the numerous beautiful mansions which now adorn Berea heights." (N.M. Jan 10, 1890:3).

In 1890 Street-Wilson took on Percy Barr as a partner. Percy Barr was born in England in 1864 and trained in Britain. He arrived in Natal in 1886/1887, (N.M. Jan 24, 1893) and practised as an architect by himself until he joined William Street-Wilson in 1890. According to Barr's death notice in the Natal Mercury, January 24, 1893, "Mr Barr had resided in Durban for some six or seven years and commenced in business as an architect. Subsequently, he entered into partnership and early on, the firm of Street Wilson and Barr established a large connection. They have been the architects of many important buildings, especially in connection with the Railways and quickly made a valued reputation."

The two partners' signatures first appear on a drawing of a house in 1890. A tender notice for this house appeared on Wednesday, March 12, 1890 in The Natal Mercury, and advertised for a dwelling house to be erected for Dr Prince in Stamford Hill Road. (Fig 3.4, 1890).
House proposed to be erected at
STAMFORD HILL ROAD
for Dr Prince
No 20 of Block A

TO BUILDERS.

PERSONS desirous of tendering for the erection of a Dwelling House at Stamford Hill, for Dr Prince, can see Plans and Specifications at the Office of the undersigned, between 10 a.m. and 4 p.m.

Tenders to be sent in no later than noon, Saturday next, 15th inst.

The lowest or any Tender not necessarily accepted.

W. STREET WILSON, A.R.I.B.A.,
PERCY M. HARDY,
Joint Architects.

Natal Bank Chambers,
March 7, 1890.

The Natal Mercury
March 10, 1890

Axonometric

Fig 3.4a
-48-

Street-Wilson
The following year a villa was designed in St Andrew's Street for H.J. Watts (Fig 3.10, 1891), a single storey house for J. C. Brown in Essenwood Road (Fig 3.12, 1891) and one for A. A. Van Schalkwyk in Vryheid (Fig 3.14, 1891), two semi-detached house, one for W. Ritchie in Lambert Road (Fig 3.11, 1891) and the other for F.L. Jonsson, who became one of Street-Wilson’s most important clients.

F.L. Jonsson was entered in the Natal Directory of 1900 as a Hotel Proprietor and was said to be "one of the pioneers in the hotel business of this Colony, and it stands to his credit that he had such confidence in the future of Natal that so long ago as 1879 he built the Alexandra Hotel at the Point."

(T.C.N. 1906:482)

It was also a time when considerable progress was taking place in the development of the Natal Government Railways. The Colony’s economic progress depended on both the Railways and the Port of Durban. The three main railways from Lourenço Marques, from the Cape Province and from Natal were competing for access to the great wealth of the Transvaal.

1: Other projects designed for Jonsson were a Shop/Residence in Point Road in 1891 (OD 649), The Hotel Anchor in Point Road in 1891 (OD 644), two additions and alterations to residences, one in 1891 in Bay Beach (OD 646) and the other in 1892 on the Victoria Embankment (OD 647) The Royal Hotel was designed for Jonsson in 1894 on Smith Street/Beachwalk (OD 183), a Bar (OD 604) and a Shop/Residence OD 604 were designed in 1901 in Stamford Hill Road.
The first railway to operate in South Africa was in Natal, on the 26th June, 1860, from the centre of Durban to the Point. It was only in 1875, when the Natal Government Railways bought the Natal Railway Company that major development took place. The Natal main line had reached Ladysmith by 1886, and by May 1890 it had reached Newcastle. The Biggarsberg junction to Dundee had been completed by December 1890 but the task of getting a line through the Drakensberg was yet to be accomplished. In Newcastle/Charleston section of the railway was completed in April of 1891.

Street-Wilson had strong ties with the Natal Government Railways and carried out many associated projects. As early as 1888, according to Ivor Daniel's unpublished thesis of 1975, on the "Conversion of the existing railway station to a conference and exhibition Centre", "the architectural design (of the Durban Central Railway Station) was instructed to Mr Street-Wilson A.R.I.B.A."
(Daniels 1975:13).


The Pietermaritzburg Station building was completed by the year 1892.

Several tender notices followed in the The Natal Mercury in 1891, for station master houses: one to be erected at Richmond Road, in April 3, 1891, one at Phoenix on April 20, 1891, and one at Umbilo, in June 20 of 1891. All plans and specifications were available from Street-Wilson's office.
TO BUILDERS.

PERSONS desirous of tendering for
the Erection of Station Master's
House at Umbilo for the Natal
Government Railways may see
plans, specifications, and obtain all in-
formation, any day on and after THURS-
DAY, 18th INST., between the hours of
10 a.m. and 4 p.m.

Sealed Tenders (on proper forms) to
be delivered to the undersigned at noon
on Wednesday, 1st July, 1891.

The lowest or any Tender not neces-
sarily accepted.

W. STREET-WILSON, A.R.I.B.A.,
Architect,
Natal Bank Chambers.

Tender Notice in the Natal Mercury, June 29, 1891.

The example of the station master's house for the Natal Government Railways, 1904, (Fig 3.5 and 3.6) and the station master's house, 1911, for the South African Railways (Fig 3.7) have similar plan types. These plan types are not unlike the example of the wood-and-iron houses which were designed for J. Dick in 1902 (Fig 3.62), by Street-Wilson. There are no examples of station master's houses in the drawing collection, however, this similarity in plan and Street-Wilson's connection to the railways, may suggest that Street-Wilson was the author of the railways station master plan prototype.

Fig 3.5 Typical Station Master's House (1904)
Fig 3.7 Station Masters' Houses (1911)
By 1893, Street-Wilson and Barr had prepared the plans for the Central Durban Railway Station but the "Government decided to postpone the building of the new Station and Offices due to financial considerations." (Daniels 1975:14).

In 1892, the practice was registered under Wilson, W Street. Architect. 75 Gardiner Street in the Natal Almanac and Register. Four small houses were built in that year: one in Moore Road for C. Schjoth registered as an Agent in the Natal Directory (Fig 3.15, 1892), two in Seaview; one for J. Cruikshanks (Fig 3.16, 1892) and the other a cottage for W. H. Kinsman (Fig 3.18, 1892) and a house for M.R. Rickards at South Coast Junction (Fig 3.17, 1892).¹

Percy Barr died in January, 1893. The funeral notice of January 24, 1893 in the Natal Mercury read, "The funeral of the late Percy Marsden Barr, will take place this afternoon, leaving his late residence, c/o (sic) Chelmsford Road, at 3 pm, arriving at the Redhill Cemetery at 3.45. Friends please accept this the only intimation."²

¹: William Street-Wilson took an interest in the Arts and served on the "General Committee" for Durban Fine Art Exhibition. (N.M. July:1892).

²: According to his death notice "It appears he has of late been suffering from an internal complaint. Medical examination revealed that he was suffering from perforation of the bowel, and he was on Sunday subjected to an operation, in the hope of prolonging his life. The best medical skill has however, been unavailing, for he succumbed yesterday evening." (N.M. January 24, 1893:3).
Through the duration of their partnership from 1890 until the time of Barr's death in 1893, Natal was struggling for a Responsible Government. The reason for the Responsible Government movement, according to Brooks and Webbs, was that "Britons are never long in a new country without demanding self government. This is part of their national tradition, and perhaps their genial and unquestioning confidence in themselves is an escapable part of the pioneering outlook. There was always the strong argument that they knew their own colony better than a colonial office nominee, however gifted and experienced..." (Brooks & Webb 1987:168).

Other circumstances affecting the desire of Natal for Responsible Government were that there were already two self governing Republics on the borders of Natal and the second reason was the multi-racial composition and nature of the colony. "The colonists disagreed with the colonial office of pointees, Sir Theophilus Shepstone's Government policy towards the Africans." (Brooks & Webb 1987:168). The elections of 1890 gave Natal a legislature with a Responsible Government majority. "The Responsible Government" "now set to work to devise a constitution and to find some safeguards for African interests which would make it easier for the British Government to accept the change". (Brooks & Webb 1987:176). The evolution of Responsible Government went from the first session of 1890 through to the constitution amendment ordinance of 1891, to the election of 1892 and finally the Constitution Act of 18931.

---

1: In 1890, Kruger establishes a second volksraad for uitlanders, and Rhodes forms the British South African Company to exploit the "Rudd Concession." Rhodes becomes Cape Prime Minister, in 1890. (I.H.S.A. 1989:165).

At the time of the granting of Responsible Government, Gandhi arrived in Durban. On the 22 August 1894, the Natal Indian Congress was formed which was "the first permanent political organisation to strive for the rights of Indians." (I.H.S.A. 1989:274).
A wide range of other buildings were also produced during the partnership between Barr and Street-Wilson. These included hotels, shops, schools, churches and warehouses as well as several additions and alterations to existing houses all of which can be found in the Barrie Biermann Architectural Library, University of Natal, Durban.

A total of thirteen houses; nine single storey houses, one villa and two semi-detached houses were designed during the two year partnership. The type of houses built, mainly being smaller houses could represent the early tentative years of a newly established partnership in Natal and possibly the uncertainty of the future of the Colony during the formation of Responsible Government.

The domestic architecture produced in the duration of the partnership is typified by the use of gables, whether double pitched or Flemish type, together with a combination of brick quoining, plasterwork and facebrick with classical detailing.

Two examples of Barr's own domestic architecture, designed prior to the partnership, include a villa designed for J. Robinson in Montpelier Road (Fig 3.8, undated) and the other a single storey house designed in January of 1890 in Manning Road (Fig 3.9, 1890).

**Fig 3.8**

*Barr. Plans: Proposed Residence, Montpelier Road (undated) (OD 630)*
Fig 3.8 Barr. Front Elevation: Proposed Residence, Montpelier Road (undated)

Fig 3.9 Barr. Proposed House, Manning Road. (1890) (OD 578)
Both the houses designed by Barr are examples of verandah houses which have no back verandah. In the villa (Fig 3.8, undated), there is no strict definition between a front area and a back service area. The dining room, with a bay window, is positioned to the rear of the house, alongside the kitchen and service areas. The kitchen is separated from the dining room diagonally across the plan, and backs onto the library. The plan appears overly complicated with many small compartmentalised areas.

These two examples lack the clarity in plan of the houses designed during the partnership and Street-Wilson and Barr. The villa designed by Barr is not dissimilar in elevation to the house designed for H.J. Watts (Fig 3.10 OD 631, 1891) but it does not have the typical ordered sequence of spaces from the front living and bedrooms, to the back service rooms, nor does the house have a back verandah, a feature commonly used during the partnership. Barr’s influence as a partner could be felt in the use of Flemish type gables, a feature used by George Devey during the Arts and Crafts period, however, his planning principles appear to be over-ridden by those of Street-Wilson.
## STREET ADDRESS

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<th>OWNER</th>
<th>DRAWING NO.</th>
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<td>Stamford Hill Road</td>
<td>#20 of Block A</td>
<td>Dr. Prince</td>
<td>OD 522 a,b</td>
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<tr>
<td>St Andrews St, 82</td>
<td>#33 of Block W</td>
<td>H. J. Watts Esq.</td>
<td>OD 631 a-n</td>
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<tr>
<td>Gordon Road, +144</td>
<td>#Lot 101, Block D</td>
<td>W. Ritchie Esq.</td>
<td>OD 585 a</td>
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<tr>
<td>Essenwood Rd, <strong>665</strong></td>
<td>#Lot 101, Block D</td>
<td>J.C. Brown Esq.</td>
<td>OD 237 a</td>
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<tr>
<td>Smith Street</td>
<td>#Rem of A of 2 of Blk L</td>
<td>F. L. Jonsson Esq</td>
<td>OD 645 a</td>
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<tr>
<td></td>
<td></td>
<td>A. A. Van Schalkwyk</td>
<td>OV 5 a-f</td>
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<td><strong>1892</strong></td>
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<td></td>
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<tr>
<td>Point Road</td>
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<td>D. Douglas</td>
<td>OD 524 a</td>
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<td>#2 of A of Ses-st</td>
<td>D. Douglas</td>
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<td>J. C. Brown</td>
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<td>OD 583</td>
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<tr>
<td>South Coast Junction</td>
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<td>OD 555 a,b</td>
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<td>Seaview</td>
<td></td>
<td></td>
<td>OD 556 a</td>
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<td>7 Bayside, + Devonshire Pl</td>
<td># A of # Block ?</td>
<td>Dr. H. A. Dumat</td>
<td>OD 571 a,b,l,g,d, h,j,l,o,p,q,r,t.</td>
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</tbody>
</table>
New house
6th ANDREWS ST
for H J WATTS ESQ
33 of BLOCK W

Ground Floor Plan

First Floor Plan

Fig 3.10a
-61-

Street: Wilson and Rama
Residences
GORDON ROAD,
W. RITCHIE ESQ
LOT 101 BLOCK 'D'

OD 58
1891
(demolished

First Floor

Ground Floor

Bath
Pantry
Hall
Dining
Passage
Drawing
Balcony
Verandah

Verandah detail
upper level

Window details

Verandah detail
lower level

Axonometric

Fig 3.11a
-65-
New House
ESSENWOOD ROAD, no 665
for J. C. BROWN ESQ

Ground Floor Plan

Axonometric

Fig 3.12a

Street Wilson and Co.
Pair of semi-detached villas
SMITH STREET
for F L JONGSEN ESQ

05 645
1841
(demolished)
Proposed House
for A A Van Schalkwyk

Plan

Fig 5.149
-71-
New house
MOORE ROAD
for L. SCHJOTH ESQ

Ground Floor Plan

Verandah detail

Front gable detail

Sash window detail

Axonometric

Fig 3.15a
-73-
House to be erected at
SEAVIEW
for MR J CRUIKSHANK

Ground floor plan

Verandah detail

Chimney detail

Axonometric

Fig 3:169
-75-
New cottage at
SOUTH COAST JUNCTION
for MR RICKARDS

Ground Floor Plan

Verandah detail

Axonometric
New cottage
SEA VIEW
for MR W H KINSHAN

Ground Floor Plan

Verandah detail

Window detail

Axonometric

Fig 3.18a
-79-

Street- Wilson and Barr
New house
BAY SIDE + 7 Devonshire Place
for DR H.A. DYMAT

A of 3 Block

Ground Floor Plan

First Floor Plan  Fig 3.19a

OD 571
1843
(demolished)

verandah detail

verandah roof profile

gable detail

ventilator to gable

chimney detail

Street - Wilson and Rimm
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<th>OWNER</th>
<th>DRAWING NO.</th>
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<td>Colonial Engineers D</td>
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<td>Oldacre &amp; Co</td>
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<td>L Kehrmann</td>
<td>ODU 2 a-p</td>
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<td>West Street</td>
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<td>Pine Street</td>
<td>R Howden</td>
<td>OD 625 a,b</td>
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<td>107 Chelmsford Rd</td>
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<td>Hospital</td>
<td>&amp; 385 Clark Road</td>
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<td>OD 478 a-d</td>
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<td>F L Jonsson</td>
<td>OD 644 a-x</td>
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<td>AA Smith &amp; Co</td>
<td>OD 1 a-d</td>
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<td>Harvey Greenacre &amp; Co</td>
<td>OD 568 a-b</td>
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<td>Steel Murray &amp; Co</td>
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1892

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<td>All Saints</td>
<td>1135 Sarnia Road</td>
<td>OD 546 a-c</td>
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<td>Church</td>
<td>Wesleyen</td>
<td>Stamfordhill Road</td>
<td>OD 606 a-j</td>
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<td>261 Smith St</td>
<td>Women's Temp. Christ</td>
<td>OD 507 a</td>
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<td>Anderson Bros</td>
<td>OD 637 a-c</td>
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<td>461-463 West St</td>
<td>Holmes &amp; Dunn</td>
<td>OD 567 d,j</td>
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<tr>
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<td>OD 328 a</td>
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<td>Stables, Outbldg</td>
<td>Manning Rd</td>
<td>W F Earle</td>
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The following projects were designed during the Street-Wilson and Barr partnership but signed only by Street-Wilson.

1892

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<td>E J Challinor</td>
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<td>Bank</td>
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<td>&amp; 76 Field St</td>
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1893

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<td>Dickinson &amp; Fisher</td>
<td>OD 540 g-n</td>
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<td>Union Castle Steam S</td>
<td>OD 642 a,b</td>
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<td>OWNER</td>
<td>DRAWING NO.</td>
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<td>Umbilo Road</td>
<td>A of 15 of Block C</td>
<td>A. J. Upton Esq.</td>
<td>OD 587</td>
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<td>H. R. Bousfield</td>
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<td>(sketch)</td>
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<td></td>
<td>Kearsney</td>
<td>OK 1</td>
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<td></td>
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<td>(sketch)</td>
</tr>
<tr>
<td>St Andrews Street</td>
<td>#42 of Block W</td>
<td>Mr J. A Young</td>
<td>OD 521 a</td>
</tr>
<tr>
<td>Davenport Road/</td>
<td></td>
<td>H. Rutherford</td>
<td>OD 577 i-p</td>
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<tr>
<td>Manning Road, **276</td>
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</table>
New house
UMBILIO ROAD + No 220
for AJ UPTON

Ground Floor Plan

Axonometric

Fig 3.23a
Street - Wilson

Ventilator detail

Ventilator detail

0D 587
1893
(not found)
Sketch for proposed new rectory
Kearsney

Ground Floor Plan

First Floor Plan

Fig 3.24d
-93-

Window detail
Axonometric

Fig 3.24b
-94-
Proposed new cottage
ST ANDREWS STREET
for MR J.A. YOUNG

Ground Floor Plan

Window details

Fig 3.25a
-96-

Street - Wilson and Barr
Proposed New House. 3 Indian St.

To Mr. J. A. Young

June 7th, 1919

Fig. 3.25b

Ground plan

Town Plan

Bank House

Side Elevation
Proposed new house
"INGLEWOOD"
MANNING ROAD corner DAVENPORT RD
for H. RUTHERFORD

Ground Floor Plan

First Floor Plan

Fig 2.26a
-98-
SHORT NOTICE
Furniture Sale,
DAVENPORT ROAD.

Messrs. BENINGFIELD & SON, informed with instructions from Miss E. E. BUTTERFORD, will sell at her residence, INGLEWOOD,
DAVENPORT and MANNING ROADS,
Thursday Next, 8th Jan., at 10.30,
without Reserve for Cash.

A Portion of her HOUSEHOLD FURNITURE.

Fig 3.26b
- 99 -

The Natal Mercury
Jan 6
1903

Street - Wilson
In 1893, the year of Percy Barr's death, Street Wilson took on Arthur Fyfe as his partner. Arthur Fyfe was born in Glasgow, Scotland and served his articles in Glasgow with Messrs. John Baird and James Thomson, (F.R.I.B.A.) at 88 Bath Street, Glasgow. He became a junior assistant of that firm in 1885 and then left for South Africa for health reasons. "After spending some time up-country, he entered the office of W. Street-Wilson, A.R.I.B.A. Durban, Natal", first as an assistant before he became a partner. (Licenciate Papers, R.I.B.A. 1911). The firm was still registered in the Natal Almanac and Register as "Wilson and Barr Architects, Bank Chambers West Street", in 1893 and later, in 1895, it was as "Wilson and Fyfe, Architects, West Street." The partnership continued for five years, at which time Fyfe started practice for himself in Durban.

Several houses were designed in 1893, however, Fyfe's name first appears on a drawing only in 1894. These included the Rectory at Kearsney, (Fig 3.24, 1893), the villa designed for Dr. Dumat in Devonshire Place (next to the Durban Club) (Fig 3.19, 1893), the house in Umbilo Road for A.J. Upton (Fig 3.23, 1893), a cottage for J.A. Young in St Andrew's Street (Fig 3.25, 1893)\(^1\).

\(^1\): In was in 1893, that Lethaby's design of "Avon Cyril" in England, was completed and the year "Hurst", Four Oaks, Birmingham was built.
1894, saw four designs, the villa at Dazinngan, near Umzinto, for C. P. Reynolds\(^1\) (Fig 3.23, 1894), a house for R. Schurink in Lydenberg, a cottage for Geo Lawrie in Berea Road (Fig 3.29, 1894) and a house in Congella for A. Ryder\(^2\) (Fig 3.30, 1894).

Work on the Natal Government Railways continued and in 1895, the erection of the Durban Railway Station, designed by Street-Wilson and Fyfe, took place and was completed in 1898. In 1903-1904, the two storey building was extended to a four storey building by Street-Wilson. Once the main line from Lourenco Marques (now Maputo) had been completed, President Kruger gave his approval with a further extension of the Natal line. By 1895 the Standerton to Heidelberg line had been completed and the final link from Natal to the Transvaal was completed on 15 December 1895.

Two villas were designed in 1895, the one for A. Findlay, in Essenwood Road\(^3\) (Fig 3.34, 1895), and the other for Mrs H. Mitchell at 606 Essenwood Road (Fig 3.35, 1895). By 1895, the firm was advertised as Wilson and Fyfe, Architects, West Street in the Natal Almanac and Register until 1899.

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1: Charles and Frank Reynolds were the sons of Thomas Reynolds who emigrated to Natal in 1852. The family made their fortune out sugar cane farming in the south coast of Natal. In 1877, they named the sugar mill T. Reynolds & Sons which later became Reynolds Brothers Ltd. Charles Partridge Reynolds was director of Reynolds Brothers and the house named "Lynton Hall" was designed for him in 1894. According to Graham Viney in Colonial Houses of South Africa, "The site for the Hall was a Hill. It was chosen not only to catch every breeze off the Indian Ocean, but also for its strategic advantages....the tower had been designed as a base for a shoot-out in the event of an attack (by the Zulus)". (Viney 1987:186). In 1910, alterations to Lynton Hall were carried out for Frank Reynolds.

2: Ryder was entered as a Managing Clerk in the Natal Directory of 1900.

3: Findlay ran the merchant business called Findlay and Co. (Natal Directory of 1900)
While the Street-Wilson and Fyfe partnership was thriving, political tensions were mounting between Natal and the Transvaal. In January 1896, relationships between the two were greatly harmed by the Jameson Raid when Dr L. S. Jameson, Administrator of Mashonaland, moved to Pitsani for a raid on the South African Republic.¹

¹ Britain's position as centre of world commerce was threatened as a result of the severe drop in the gold reserves of the Bank of England. Britain hoped to secure the goldfields of the Witwatersrand which were in the middle of the Boer Republic in the Transvaal. Jameson's attempted intervention proved to be unsuccessful. (I.H.S.A. 1989:164).

Sir John Robinson, Prime Minister of Natal at that time, realising the importance of trade and good relations with the Transvaal, set as his main concern, the restoration of peace. There were many other colleagues of Robinson, in the Natal Ministry, who shared his view and believed that "a rest cure for South Africa with a minimum of Imperial intervention" was important. (Brookes & Webb 1987:195). However, Chamberlain who became British Colonial Secretary in 1894, and others, such as Rhodes and the Governor of the Cape and High Commissioner for Southern Africa, Sir Alfred Milner, used the time after the Raid to increase British pressures on the Transvaal. Rhodes wished for the Union of Natal and the Transvaal and Chamberlain was driving for a new empire: "The Great Imperial Federation". (Brookes & Webb 1987:195).
During the year of 1896, two semi-detached houses were built in the city centre, one for Mrs Muller in Grey Street (Fig 3.39, 1896) and the other for the estate of J Lake Crompton in St George's Street (Fig 3.41, 1896). Two villas were built, one for J.W. Henwood, in Lambert Road
1 (Fig 3.36, 1896), and the other for J. Chiazzari, the shipping merchant (Fig 3.40, 1896). A pair of cottages were built for Messrs Hewlett and Thiselton in Clark Road (Fig 3.38, 1896) and a single storey house for J.Q. Coventon in Berea
2 (Fig 3.37, 1896).

In 1897, Robinson resigned due to ill health and Harry Escombe succeeded him in the Premiership, but by the September of that year, Escombe’s ministry was defeated at the polls. A new ministry was formed and headed by Mr Henry Binns, (who later became Sir Henry Binns), for the following two years.

In 1897, Queen Victoria’s Diamond Jubilee was celebrated with the introduction of the first large scale workable scheme of electric lighting. Both Smith Street and West Street were lit for the occasion. (See Chapter 8 on Services) Funds were being raised for the erection of a Conservatory for the Botanical Gardens in Durban. (N.M. March 15, 1897). It was also in 1897, that the first motorcar arrived in Durban. (Malherbe 1965:157).

1:  Henwood was registered in the Natal Directory of 1900 as a Salesman.
2:  1896 was the year C.A. Voysey designed Hogs Back, Surrey and Charles Rennie Mackintosh designed the Glasgow School of Art.
The villa for W. Auserwald (Fig 3.43, 1897) at 59 Musgrave Road, was designed in 1897\(^1\). Two single storey houses were also designed in 1897, one for the Dutch Reformed Church in Vrijheid (Fig 3.43, 1897) and the other for F.J. Mariller in Essenwood Road (Fig 3.44, 1897).

In 1898, the last year of Street-Wilson and Fyfe partnership, a variety of house types was designed. This included villas for W. Wood in Ridge Road (Fig 3.45, 1898) and for Captain Reeves, who was registered in the Natal Directory of 1900 as a Master Mariner, in Musgrave Road, a pair of semi-detached dwelling houses (Fig 3.46, 1898) for H.B. Mitchell in Berea and a single storey house for D. Stainbank (Fig 3.47, 1898).

Arthur Fyfe left the partnership to commence practice on his own at Field Street Buildings\(^2\).

He became the founder Vice-President of the Natal Institute of Architects which was founded in 1901 and retired from active practice in 1905 when he returned to England and resided at Purley, Surrey. He applied to the R.I.B.A to become a Licentiate in 1911 stating that "my reason for this application is simply to stay "in touch" with the Profession at Home, through the medium of the Royal Institute." (Licenciate Papers, R.I.B.A. 1911).

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1: William Auserwald was born in 1859 in Saxony, Germany, educated in Leipzig and came to Natal in 1894. He was the Consul to Belgium and Acting Consul to Austria-Hungary. (N.W.W 1905:18).

2: He carried out several projects some of which included St Anne's Diocesan College, Natal; Royal Yacht Club House, Durban; Municipal Fire Station, Point, Durban; Riches' Printing and Publishing Premises, Durban; the Town Hall, Kokstad, E. Griqualand. (Licenciate Papers, R.I.B.A. 1911).
An analysis of the single storey house (Fig 3.27, 1904), designed in 1904 by Arthur Fyfe after he left the partnership, shows a typical verandah house plan with the kitchen positioned behind the bedroom wing of the house and two bedrooms behind the dining room.

Fig 3.27 Fyfe. 72 Brand Road. (1904) (OD 466)
The villa, (Fig 3.28, 1904) designed in 1904, has only a front verandah with no back verandah and the dining room is shifted across the plan, away from the kitchen. The house has no distinct front and back section and the service/kitchen area is incorporated into the main house. The single storey house shows a very awkward resolution between the main roof of the house and the rear Bedroom wing. In the villa, the front verandah is embellished with ornate decorative fretwork.

Fig 3.28 Fyfe. Plans, 1st Avenue, Greyville. (1902) (OD 177)

Both the planning of the rooms and the treatment of the elevation of the villa are uncharacteristic of the designs produced by the partnership. It could therefore be presumed that the partnership was dominated by Street-Wilson’s planning principles and restrained detailing.
A variety of other projects were carried out by the partnership including the Durban Central Railway Station, the Market Hall, the Police Station, St Anne's Hospital in Pietermaritzburg, the rebuilding of the Pietermaritzburg Town Hall and the Inchanga Hotel. The firm was by then established as one of the most prominent and successful architectural firms in the Colony.

The five year partnership was successful in terms of the number and quality of houses produced. It saw the design of ten single storey houses, eight large villas and three semi-detached houses. This reflected both the wealth and success of the clients and their confidence in the government of the Colony. It also reflects the prestige attached to the architectural firm itself. Many clients, such as Jonsson and Chiazzari commissioned the firm to produce commercial work and to design their private homes.
### STRENGTH WILSON AND FYFE
#### LIST OF DRAWINGS

<table>
<thead>
<tr>
<th>STREET ADDRESS</th>
<th>LOT NO.</th>
<th>OWNER</th>
<th>DRAWING NO.</th>
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<td></td>
<td>Geo Lawrie Esq</td>
<td>OD 502a</td>
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<td>#Umbilo Road</td>
<td>#A of Block E</td>
<td>A. Ryder Esq</td>
<td>OD 576 a-d</td>
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<td></td>
<td></td>
<td>R. Schurink</td>
<td>OLY 1 a</td>
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<tr>
<td></td>
<td></td>
<td>C. Partridge Reynolds</td>
<td>OSE 1 a-d</td>
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<td>1895</td>
<td></td>
<td>M. Pollok</td>
<td>OD 519 a-h no plans</td>
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<td>P.L. Chappe</td>
<td>OD 531 a-I no plans</td>
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<td>R. Reid Cochrane Esq</td>
<td>OD 233 a</td>
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<td># Sub B of 41 of Blk B</td>
<td>A. Findlay Esq</td>
<td>OD 533 a-o</td>
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<td>Essenwood Road **606</td>
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<td>Mrs H. Mitchell</td>
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<td>J.W. Henwood</td>
<td>OD 631</td>
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<td>J. Q. Coventon Esq</td>
<td>OD 629 a-c</td>
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<td>Messrs Hewlett &amp; Thiselton</td>
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<td>Little Grey St, #31</td>
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<td>Mrs Müller</td>
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<td>#Lot 7 of Block B</td>
<td>J. Chiazzari</td>
<td>OD 549 a-y</td>
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<td>J. M. Cooke Esq, Executor for the estate of John Lake Crompton</td>
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<td>Street/Location</td>
<td>Name</td>
<td>Reference</td>
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<td>F. J. Marillier Esq</td>
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<td>W. M. Auerswald</td>
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<td>Mrs Crompton</td>
<td>OD PIN 2a (sketch)</td>
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<td>Dutch Reformed Church</td>
<td>OV 2</td>
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<td>Ridge Road</td>
<td>William Wood Esq</td>
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<td>Mr H. B. Mitchell</td>
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<td></td>
<td>to *Itina Lane</td>
<td>Dering Stainbank</td>
<td>OD 616 a,b</td>
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<td>Belvoir</td>
<td>Mr R. L. Hitchins Esq</td>
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<td>Berea</td>
<td>H. Acutt</td>
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<td>St Thomas School</td>
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<td>R. H. Powys</td>
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<td>Musgrave Road, +315</td>
<td>Capt. Reeves</td>
<td>OD 544 a-h</td>
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</table>
Proposed cottage
BEREA ROAD
for GEO LAWRIE ESG

Ground Floor Plan

Axonometric

Fig 3.29

Street William and Field

Verandah detail

Window detail

B B B
B B

Bam

Pantry

Dining

Sitting

Verandah

Verandah

K

B
New house

LONGELLA + corner UMBILO and CEDAR
for A RYDER ESQ

* A of Block B

---

verandah detail

chimney detail

Fig 3.30a
Proposed house

LYDENBERG

for R. SCHURINK

Plan

Verandah detail

Gable detail

Window detail

Chimney detail

Fig 3.31a
-115-
Fig 3.32b

-118-
Proposed new house
ESSENWOOD ROAD + 249 Musgrave Rd
for A FINDLAM ESQ
SUB B of 41 of BLOCK B

Ground Floor Plan

First Floor Plan

Verandah post

entrance portico detail
upper level

gable detail

window detail

door detail

capola detail

chimney detail

Fig B34a
-122-

Street - Wilson and Fife
Proposed new house
ESSENWOOD ROAD no 60B**
for MRS H MITCHELL
Part of Lot 92 BLOCK B

Ground Floor Plan

First Floor Plan

Fig 3.35a
-17L-

Street-Wilson and Fyfe
Axonometric

Back Elevation to Essenwood Rd

Fig 3.35b  Street - Wilson and Fyfe
Fig 3.35c
-128-
Proposed new house
LAMBERT ROAD No 210+
for J W HENWOOD

Ground Floor Plan

First Floor Plan

Fig 3.36a
-130-
Axonometric

Front elevation to Lambert Rd
Fig 3.3bb
Proposed new house
BEREA
for J. Q. COVENTON ESQ

Ground Floor Plan

Fig 3.37a
Proposed pair of cottages
CLARK ROAD
for MESSRS. HEWLETT & THISELTON
Lots 3, 4, 5 of Block A

Plan

Verandah detail

roof bracket detail
to bay window

window details

doors

axonometric

Fig 3.38a
-137-

chimney detail

Street : WILSON and W.C.
Proposed pair of semi-detached houses
GREY STREET
for MRS MULLER

Half Ground Floor Plan
Half First Floor Plan

Front gable detail
Verandah detail
Window detail
Proposed new house
MUSGRAVE ROAD
for J CHIAZZARI ESQ
Lot 7 of Block B
New semi-detached houses
ST GEORGES STREET
for the estate of the late
J LAKE CROMPTON
J M COOKE ESQ (executor)

Ground Floor Plan
Upper Floor Plan

window detail
chimney detail
donwpipe

Axonometric

Fig 3.41a
-145-

Street-Wilson and Fufe
Proposed Parsonage

VRIJHEID

for the DUTCH REFORMED CHURCH

Plan

Verandah detail

Entrance portico

Window detail

Chimney detail

Fig 3.42a

Street - Wilson and Tyfe

-147-
Proposed new house "Moraltrie"
MUSGRAVE ROAD ** No 59
for W AUERSWALD ESQ
Subdivision A 1st 55 Block B

Ground Floor Plan

First Floor Plan

Fig 3.43a
-149- Street - Wilson and Fufe
Proposed house
ESSENWOOD ROAD corner ST THOMAS
for F.J. MARILLIER ESP

Finial detail

Gablet over front door

Verandah detail

Fig 3.44a

-157- Street- Wilson and Edva
Proposed new house
RIDGE ROAD
for WILLIAM WOOD ESQ

"Kinnoul"

Ground Floor Plan

Cellar plan

Entrance portico

Dormer window detail

Window detail

Fig 3.45a

Gable detail

Bay

Verandah

Ante Kor

Entrance hall

Cloak room

Pantry

Scullery store

Finial detail

Tower detail

Gable to bay

Gable detail
HOMES OF NATALIANS.—No. 10.

"KINNOULL," THE RESIDENCE OF MR. J. ELLIS BROWN, ON RIDGE ROAD, DURBAN.

From The Natal Mercury Pictorial
May 8, 1907
Fig 3.45c
-158-
Semi-detached dwelling houses
STRATFORD ROAD
for MR H. B. MITCHELL

Ground Floor
First Floor
Plan
Plan

Kaffir house
Batch
Pantry
K
B
Fith

Dining
Drawing
verandah

Fig 3.4a
-153-
Proposed new house
BELLAIR
for DERING STAINBANK

Smoking B B B Bath Tho
Passage
Drawing Hall E Dining

verandah

window detail

verandah detail

Chimney detail

Axonometric
Fig 3.47a

-161- Street - Wilson and Fife
Proposed new house
BEREA
for MR R.L. HITCHINS ESQ

Ground Floor Plan

Verandah
Dining
Drawing

Pantry
Hall

First Floor Plan

B
Landing
Box
B
B

Verandah detail
window detail

Side Verandah
Detail

Axonometric
Fig 3.48a

Street - Wilson and Fufo

OD 547
1898
Proposed dwelling house
ESSENWOOD ROAD
(St Thomas School)
for H. ACUTT ESQ

OD 223
1898
(demolished)

New Ground Plan

Dining
Hall
Drawing
Front Verandah
Porch

K
Back Verandah
Bath
Pantry

B
B
B

trellis work

verandah detail

dormer window detail

window to side brick walls
window to lean-to

Front dormer detail

Axonometric

Fig 3.49a

- 165 -
Fig 3.49b

-166-
Proposed house
UMBILCO ROAD
for R.H. POWYS

Ground Floor Plan

Axonometric

Verandah

Bath

B

B

Store

Dining

Drawing

Parlour

Fig 3.50a

verandah detail

window detail

side verandah detail

chimney detail

0D 572
1898
New house
MUSGRAVE ROAD + No. 315
for CAPT. REEVES
Lot 43 Block B  Site plan

Ground Floor Plan

First Floor Plan  Fig 3.51a

-169-
Side elevation

Fig 3.51a

Staircase (demolished) window

Chimney detail
### OTHER PROJECTS
**STREET WILSON & FYFE (1893 - 1898)**

**LIST OF DRAWINGS**

<table>
<thead>
<tr>
<th>STREET ADDRESS</th>
<th>LOT NO.</th>
<th>OWNER</th>
<th>DRAWING NO.</th>
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<td>Hotel Royal</td>
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<td>OD 183 a-c</td>
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<td>W H Beaumont</td>
<td>OD 643 a-i</td>
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<td>H Rutherford</td>
<td>OD 577 i-p</td>
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<td>Pine St &amp; Palmer</td>
<td>Johannedal's Timber</td>
<td>OD 506 a-c</td>
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<td>Bishop of Zululand</td>
<td>OE 1 a-i</td>
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<td>Musgrave Rd</td>
<td>J Chiazzari</td>
<td>OP 7</td>
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<td>207 Church St</td>
<td>J L Schurink</td>
<td>OD 652 a-c</td>
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<td>Hotel Horse Shoe</td>
<td>Shop</td>
<td>Mrs Pinson. Sheps</td>
<td>OP 16 s</td>
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<td>Shop</td>
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<td>J L Schurink</td>
<td>OLY 2 a-b</td>
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<td>Mrs Pinson. Sheps</td>
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<td>Point Road</td>
<td>Bishop Jolivet</td>
<td>OU 1 a-c</td>
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<td>Cold Storage</td>
<td>96 Loop St</td>
<td>Jos, Scott, M. Mech</td>
<td>OD 516 a-c</td>
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<td>Hospital St. Anne's Chapel</td>
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<td>Myers Bros</td>
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<td>Shop</td>
<td>Queen St</td>
<td>Payne Bros</td>
<td>OD 241 b</td>
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<tr>
<td>Shop</td>
<td>- 173 -</td>
<td>A Findlay</td>
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STREET-WILSON

1897 Bar & Billiard  Point Rd  D Douglas  OD 558 a-u
1897 Wool Store  42 Commercial Rd  Pollock & Button  OD 503 a-c

STREET-WILSON & FYFE

1897 Hotel Lincoln  Commercial Rd  A G Coates  OP 1 a-c
Photo Studio  194 West St  W B Sherwood  OD 574 o
Police Station  West St & Pine St  Dbn Corp  OD 561 a-d
Studio  194-196 West St  W B Sherwood  OD 144 b
Warehouse  76-84 Point Rd  Chiazzari & Co  OD 569 b-i

STREET-WILSON

1898 City Hall  Commercial & Church St  OP 5 a-ad
Club Harrismith Club  Church St  OH 1 a-h
Railway Station  Pine St & Soldiers Way  Natal Gvt Railways  OD 405 a,b
Shop  320 West Street  Stranack & Williams  OD 565 a-d

STREET-WILSON & FYFE

1898 Shop/Office  Church St  R Topham  OP 19 a-d
Hotel Colorado  Inchanga Dr  C W Tomkins  OI 1 a
(Originally Inchanga Hotel)
Mart  Colonial Mart  319 Smith St  Hulston & Sons  OD 586 a-c
School  St Thomas School  377 Essenwood Rd  OD 223 b
School  Alfred St  OV 1 a
Shop  Milne & Prince  R Jenkins  OD 512 a-h
Warehouse  Point Rd, Union Rd & Brown Rd  G Marriott  OD 532 a-b
3.2 iv. 1898 - 1905 STREET-WILSON

From 1899 to 1904, Street-Wilson continued to practise as Street-Wilson Architect and was entered in the Natal Almanac and Register, giving his address as 318 West Street, Castle Buildings.

The political environment of Natal was unsettled. Sir Henry Binns died in 1899 and was replaced by Hime as head of the new Government with Bale under him. Both men being true imperialists and supporters of both Chamberlain and Milner's policy of applying diplomatic pressures to the Transvaal and convincing people that "a stable South African situation was unlikely until Kruger had been made to give way, under the threat of war if need be." (Brookes & Webb 1987:200).

Of all three concerns of Natalians, namely the loyalty to Queen and Empire, material self-interest and good neighbourliness towards the Afrikaaner, material self-interest was of utmost concern. "In Natal, as elsewhere, force now began to be recognised, perhaps not as a servant of right but at least as the agent of need." Steadily Natal and Transvaal drifted into war. (Brookes & Webb 1987:201).

THE ANGLO BOER WAR

"The war between Britain and the Republic, commonly know as the Boer War is rightly described by Transvalers as the Second War of Independence and has equally correctly been termed by a Natal historian "The Boer invasion of Natal". From the point of view of Natal, the war was one in which she had to defend herself against attack. Fundamentally it was an imperial war, in which the South African policy of Chamberlain and Milner was pitted against the stubborn patriotism of Kruger and Stein. It was not, fundamentally Natal's war." (Brookes & Webb 1987:202).
The Colony assisted in the War by allowing the Natal Government Railways to be at the disposal of the British command and also provided hospital and nursing facilities. The Natal volunteers mainly consisted of British men with some Afrikaans speaking Natalians. Many Afrikaners, mainly from Natal, north of the Tugela river, joined forces with the Transvaal and Orange Free State and were seen to be "rebels". The Zulu people indirectly assisted the British by remaining passive throughout the war but none were recruited for Military Service. (Brookes & Webb 1987:204).

"On October the 9, 1899, an ultimatum was sent by the Boer Government, peremptorily demanding that all British reinforcements landing in South Africa should at once leave the country. With no reply being made to this request, war was declared on October 11, 1899 by the Transvaal and the Orange Free State. Active hostilities were commenced next day, when the Free Staters crossed the border, and advanced on Ladysmith. Natal now became once more, and it may be hoped for the last time, the scene of an exceedingly bitter campaign." (T.C.I.N. 1905:38).

Between October 29 and November 2nd, General Joubert, the Boer Commander succeeded in invading Ladysmith. The siege of Ladysmith lasted exactly a month until relief arrived in the form of Roberts, Kitchener and British reinforcements on February 28, 1900. On the 10th of November General Joubert had issued a proclamation that the triangle of Natal North of the Tugela was to be annexed to the South Africa Republic1 (Brookes & Webb 1987:208).

---

1: In 1900, Orange Free State was annexed to the Crown as the Orange River Colony. Kruger went into exile.
During 1899/1900, the years of the Anglo Boer War, Street-Wilson’s practice was relatively unproductive. A small cottage was designed for Lady Binns in Berea (Fig 3.45, 1899) and four other projects, a chapel, a hotel, offices and a shop were designed. Although according the Brookes and Webb, "From May 1900, Natal, while the war was raging to the North and West of the Colony, enjoyed sixteen months of almost complete peace", (Brookes & Webb 1987:208), only two single storey houses were designed: a house for Percy Binns in Essenwood Road (Fig 3.55, 1900) and a house for Mr T. Burman¹ (Fig 3.56, 1900)².

Louis Botha, Commandant General of the Transvaal forces, made a attack on Northern Natal and Zululand in 1901. He was successful, but alerted the British as to his whereabouts. Both this attack and a later attack by Botha on the fortified post of Etala, were repulsed. The second invasion of Natal was over. A third attempt of invasion in March, 1902, never reached the border. (Brookes & Webb 1987:208).

The British success in the war meant that all four parts of South Africa were under the Union Jack and that the way of federation was now open. (Brookes & Webb 1987:208/209).

¹: Street-Wilson’s "Works Register of 1900" shows the final contract sum for House Burman to be 717 Pounds and the Contractor to be H. Russell.

²: Bailie-Scott designed "White Lodge" in Oxfordshire (1898/1990) and in 1899, Mackmurdo designed 25 Cadogan Gardens and Ashbee, 39 Cheyne Walk, in Chelsea.
In the peace terms offered to Natal in 1901 "Hime and his ministers had endorsed the British Government's proposals only pleading for non official representation on the executive on the colonies from the beginning, a Customs Union, ultimate Federation and the predominant position of the English language." (Brookes & Webb 1987:208/209). The Natal Government received the Northern Districts and accepted responsibility for seven hundred thousand pounds of the Transvaal debt.

"The death of Queen Victoria in 1901 and the ascension of Edward to the throne coincided with the end of the Anglo Boer War in South Africa. A building boom followed the end of the war, the buildings reflecting a new confidence and faith in the Colony." (Emmett 1992:4).

An increase in architectural work started to take place in Street-Wilson’s office, although far fewer houses were designed per year than before the war. A new single storey house was designed in 1901 for G. Johnstone in Umgeni Road (Fig 3.59, 1901), a double storey house for Crawford Lindsay in Ridge Road (Fig 3.57, 1901) and semi-detached houses for W.F. Curry¹ (Fig 3.58, 1901).

It was only in September, 1901, that the Natal Institute of Architects² was formed with W.E. Robarts as Chairman.

---

1: W.F. Curry was registered as a clerk in the Natal Directory of 1900.

2: Members present at the meeting were Robarts, Ing, Lucas, Stott, Reid, Powell, Smith, Fyfe, Ritchie, Wells, Price, Farrell, Mumford, Veale and Holmes. Although not present at the foundation meeting, Kent, Waterson, Methven, Upton, Street-Wilson, Paton, Ridgway and Henry wished to become members. It was proposed that the association consisted of "all gentlemen in the Colony of Natal who, on the 1st September, proximo, are practising as architects under government license." (Hurst 1945:4). A ballot was taken for a committee of five to draw up a constitution. Robarts scored 14, Fyfe 13 and Street-Wilson scored 2 points. The lack of votes for Street-Wilson may be attributed to that fact that he was "Too actively interested in his profession to devote time to politics and public life." (N.M June 28:1928). Two years after the Institute was founded, William Emery Robarts passed away and Arthur Fyfe followed as President until 1906, when C.W. Methven took over the chair.
By 1902, two double storey houses were designed: one for Geo List\(^1\), in Vause Road (Fig 3.60, 1902) and the other at 8 Newcombe Place (Fig 3.61, 1902) for J. Dick\(^2\). Three identical, small wood-and-iron houses were designed for J. Hunt in Princes Street (Fig 3.62, 1902).

1903 was marked by the design of two imposing, grand, double storey houses; the one was designed for V.E. Hooper in Essenwood Road (Fig 3.65, 1903) and the other for David Don\(^3\) in Ridge Road (Fig 3.64, 1903). A pair of semi-detached houses for Mrs Hutchinson (Fig 3.63, 1903) were designed for the corner site of Cowey and Marriott Road in 1903 and two double storey houses: one for Miss Fenwick (Fig 6.67, 1904) and the other was the Rectory for St Thomas Church in Musgrave Road (Fig 3.66, 1904) were designed in 1904.

---

1: Geo List was entered as a Jeweller in the Natal Directory of 1900.
2: J. Dick was entered as a Blacksmith in the Natal Directory of 1900.
3: David Don was a Banker from Scotland who came to South Africa just before the turn of the century. He bought some land and started The Natal Estates. David Don took ownership of the property on 11 April, 1888. The property on which the house was built was originally part of the 5793 acres which was granted to G.C. Cato on the 1st October, 1847. The land became freehold in 1867 and in 1874 a portion was ceded to Helen Frances Wirsing and in 1876 ceded to Walter LLoyd. William Richard Cowey bought the land in 1881 and built a house called The Maze.

In 1903, Street-Wilson drew plans for the new house on Ridge Road. According to Street-Wilson’s "Works Accounts Register and Diary" of 1900, the contract sum was 9193 Pounds and the final account was 9613 Pounds. The contractors were W & G Walwyn.

On June 18, 1906, David Don died while on holiday in Europe. In 1913, his widow, Marie Nightingale donated his entire book collection to what is known today as the Don Africana Library. The property was rented by one of the executors of Don’s estate from 1909-1912 and later sold to Fanny Katherine Rouillard for 8 000 Pounds, in May 1919. The Marist Brothers purchased "The Maze", as it was known, on April 26, 1929 for 16 850 pounds and the school named St Henry’s occupies the house today. (Information extracted from Marist Brothers’ History of the school).

- 181 -
The Hime Ministry fell on the 18 August, 1903, and was replaced by that of Sir G M Sutton, who in turn gave way to C J Smythe on the 16th May 1905. (Brookes & Webb 1987:212). Once the final peace treaty had been formed the representatives of the new Districts took their seats for the first time in the Natal Legislative Assembly on the 14 April, 1904.

"While these political changes were taking place, Natal was suffering considerable economic fluctuations. Almost every war tends to produce a temporary boom followed by a depression and the war of 1899 - 1902 was no exception to the rule. Some gains, however, were permanent. The white population of the colony increased from 73 095 in 1902 to 94 307 in 1906, and Durban, which in 1902 had a white population of 28 049, experienced an increase up to 31 826 four years later." (Brookes & Webb 1987:213).

There was continual improvement of the railway line and a new Railway Power House was put into operation at Durban in July 1904. In 1905 the Natal Manufacturers' Association, which later became known as the Natal Chamber of Industries, was founded. Many industries were represented in the Association a few years later. The South African Customs Conference held in 1903 led to the founding of the South African Customs Union. Durban became the port for the largest ocean going steamers when the mail boat Armadale Castle entered the Durban harbour on 26 June, 1904. (Brookes & Webb 1987:214).

During the period of practising without a formal partner, although assisted by Wallace Paton, fifteen houses were designed; five single storey houses, one semi-detached and the remaining double storey houses.

The year of the outbreak of the war, 1899, four buildings other than houses were designed. The following years, until 1905 were very productive with several types of buildings being designed which ranged from religious buildings such as chapels and the Emmanuel Cathedral, to shops, warehouses, hotels, and the Drill Hall in Durban.
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<th>DRAWING NO.</th>
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<td>OD 608 a-e incomplete</td>
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<td>Musgrave Road, *191</td>
<td>Miss Fenwick</td>
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<tr>
<td>Off Goble Road</td>
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</table>
Proposed cottage for Lady Binns, Berea

Ground Floor Plan

- Lattice to back verandah
- Window detail
- Door detail
- Verandah detail
- Gablet over hall

Axonometric

Fig 3.54a
Residence
for PERCY BINNS ESQ
Essenwood Road + 80 Ridge Rd
Remainder Lot 9 Block D Site Plan

Ground Floor Plan

Fig 3.55a
-186-

Street - Wilson
Proposed dwelling house
Lambert Road + No 154
for Mr T Burman

OD 550
1900
(demolished)
Dwelling house
BEREA
for CRAWFORD LINDSAY ESQ

Ground Floor Plan

Upper Floor Plan

Fig 3.57a

-190-
Semi-detached Houses
HOSPITAL ROAD + No 87
for W. F. CURRY ESQ

OD 618
1901
(demolished)

Axonometric
Fig 3.58a
-193-

Street - Wilson
New dwelling
UMAENI ROAD
for A. JOHNSTON & Co
Subdivision D Lot 13 Block LL

Diagram:
- Bath
- Verandah
- Pantry
- Passage
- Dining
- Hall
- Drawing

Details:
- Window details
- Chimney detail
- Gable detail
- Verandah detail

Fig 3.54a
Street-Wilson
Proposed new house, VAUSE ROAD + No. 95
for GEORGE LIST
Lot 11 SUB (REM 4) BLOCK Z

Ground Floor Plan

Upper Floor Plan

Ventilators

Fig 3.60a
-197-

Street - Wilson
New House

RIDGE ROAD **B NEWCOMBE PLACE 1907
for JAMES DICK ESQ
Front elevation to Noorombe Place

Entrance detail

Window to bedroom

Gable detail

Treillage to back verandah
Proposed house

PRINCES STREET, No. 143

for MR J HUNT

lot 8 Block A

Wood

Dining

wood and
tell work

B

B

B

Sitting

verandah

verandah

brickwork

Front verandah detail

window detail

chimney detail

trellis detail at
back verandah

Fig 3.62a

1902

(demolished)
Proposed semi-detached houses
Coney / Marriott Rd.
for Mrs. N. Hutchinson

Upper Floor

Ground Floor

Attic plan

Fig 3.63a
- 206 -

Axonometric

Street-Wilson

Dormer Window

Chimney detail

Window detail

Front door detail

Verandah detail
Proposed house
D DON ESQ
ridge road

"The Maze"
08 5/66
1903

Floor Plan Ground

Attic Plan

First Floor Plan

Fig 364a  Street - Wilson
The house.

The Natal Mercury Pictorial April 24, 1907.
Proposed new house "Essenhurst"
Essenwood Rd ** 164 Springfield Rd
for V Hooper Esq

Grand Floor Plan

First Floor Plan

Fig 3.5:5a
"Penshurst" Front elevation

(Dwg D. Rosswalt)

Fig 3.65c

Stair detail

Fig 3.65f

-215-
New Vicarage
St Thomas Church
MUSGRAVE ROAD

Ground Floor Plan

First Floor Plan

Fig 3.669

verandah detail

window detail

Portico/entrance detail

Finial detail

chimney detail
Proposed House
OFF GABLE ROAD
for MISS FENWICK

Grand Floor Plan

First Floor Plan

verandah detail
Front gable
brick quoining to side elevation

Fig 3.57a
## OTHER PROJECTS
### STREET-WILSON (1898 - 1905)
### LIST OF DRAWINGS

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</table>
Wallace Paton’s assistantship was spent with Street-Wilson until 1899, when, according to his nomination papers for the F.R.I.B.A, he went into partnership with Street-Wilson. Only five years later, a notice in The Natal Mercury Friday January 6, 1905 announced the partnership: "The business of W. Street Wilson will be carried on under the style or title of Street Wilson and Paton". Paton’s signature first appears on the drawing of the Emmanuel Cathedral in 1903\(^1\) (OD 594).

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**NOTICE.**

As and from the 1st instant our business of W. STREET WILSON will be carried on under the style or title of STREET WILSON & PATON.

W. STREET WILSON, A.R.I.B.A.

J. WALLACE PATON, Architect.

Durban and Maltzburgh.

January 1, 1905.

---

*Street-Wilson and Paton partnership announcement
The Natal Mercury Friday January 6, 1905.*

---

1: Paton was also an artist. He had studied under a Belgian artist Emerich, and in 1905 he and architect, C.W. Methven founded the Natal Society of Artists. According to the R.I.B.A Biographical record (22 November, 1948) a note by C.F.M Taylor stated that "as an artist Mr Paton was held in the greatest esteem and his worked was admired by fellow artists from far and near; perhaps his greatest admirer was the late Mr Gwelo Goodman". In 1924, Paton exhibited at the British Empire Exhibition at Wembley with other South African Artists and Architects such as W Timlin and H L D Tolkington.
In 1905, the year of the Street-Wilson and Paton partnership was formed, the general ambience of the Suburbs of Durban were described in Durban in Twentieth Impressions of Natal as follows:

"The suburbs of Durban are unquestionably the gem of South Africa, and contain some of the pleasantest residential sites in the whole of the sub-continent. They may be divided into two parts, one portion being actually within the municipal boundaries, though quite apart from the actual business portion of the town, and the other outside the borough limits. First and foremost the Berea, which is a part of Durban containing the Governor's marine residence and the habitancy of most of the chief merchants and professional men of the Port, more especially of those who have grown with the town. Situated on a slope and embedded in trees, villas rise here, there, and everywhere, and the gardens surrounding the houses are indeed lovely. Perhaps there is no more delightfully fascinating scene than to stand on the railway bridge at night and look towards the Berea. It appears like a vast fete ground; the thousands of coloured electric lights appear like Chinese lanterns amidst the trees and the foliage, and over it all is an impression of calm and peaceful prosperity that is found in few towns. The air is entirely different from that obtaining along the Bay itself - more invigorating, fresher, more life giving, especially after the torrid heat experienced in Durban during the summer months. Magnificent views can be gained of the city and its harbour from almost every point of vantage, and with its splendid service of tramcars it is without a doubt the premier suburb, or, more strictly speaking, the most favoured dwelling-place of the Port. Other suburbs, though not so pleasant, are Stamford Hill, Greyville, and Congella, all within the borough limits; and Sea View, Bellair, Hillary, South Coast Junction, Umbilo, Malvern, Umgeni, Redhill, and Greenwood Park, all in immediate environment of Durban, and all well served by the railway or electric tramcars." (T.C.I.N. 1905:434).
Politically, it was a time of unrest. The introduction of a pole tax in 1905, lead to a rebellion by the Zulu people headed by Dinuzulu. Tension between blacks and whites increased and resulted in the Bambata Rebellion of 1906\(^1\).

In 1908, the conflicting economic interests of the four Colonies necessitated some form of unification. "It was agreed without opposition that the four Colonies (the Cape, the Orange Colony the Transvaal and Natal) should join together in some form of political union. (Brookes & Webb 1987:235). It was decided to hold the National Convention in Durban to draft a constitution. The Union came into being in 1910 with General Botha as First Prime Minister and the new Government then won the first election\(^2\).

Few examples of domestic architecture are found in the drawing collection from 1905, with the last two examples of houses dating 1913. Two double storey houses were designed for J.G. Kemp: one in Mentone Road (Fig 3.71, 1905) in 1905 and the other in 1909 in Eastbourne Road (Fig 3.73, 1909). In 1911, a double storey house was designed for the Chemist T.M. Allin in Cato Road (Fig 3.73, 1911) and another in 1912 at 422 Clark Road for Mrs Ada Whitcutt (Fig 3.74, 1912). The last two examples in the collection are a single storey house designed for D. M. Shaw (Fig 3.73, 1913) at 584 Currie Road and a double storey house at 244 Sydenham Road for C. Beghin (Fig 3.76, 1913).

---

1: Bambata, a minor chief from the Umvoti division located not far from Greytown, defied his Magistrate and crossed into Zululand. The rebellions were crushed by the military of the colony and ended in 1906 when Bambata was killed. There was the suspicion that Dinuzulu was responsible for the rebellion and for the subsequent unrest that followed in Zululand and the militia was sent to Zululand and Dinuzulu was arrested. (Brookes & Webb 1987:230).

2: The South African National Party is formed in 1911. A year later the South African Native National Congress is formed (later the A.N.C.).
1914 was marked by the outbreak of the First World War. Although there are no examples of houses in the drawing collection after 1913, numerous other projects were designed in the period from 1913 until Street-Wilson's death in 1928. These ranged from churches to shops, offices, a bakery and warehouses, hotels, schools, bars and clubs.

Also designed in this the period are examples of housing types which do not relate directly to text of this dissertation. These fall under the title of the Appendix and include the Stellawood housing scheme in Frere Road, which was designed in 1920 (Appendix 5.3), by Street-Wilson and Paton, (eight years before Street-Wilson's death) and two examples of flats: the one designed in 1922 at 344-350 Essenwood Road and the other a year later, at 222 Sydenham Road (Appendix 5.4).

Street-Wilson's wife Anna Karlson died in March of 1927 and fifteen months later, William Street-Wilson passed away on Saturday 23 June, 1928, at the age of 74 years, at his home at 97 Windmill Road, Durban.

Headed "Notable Natal Architect" his obituary, (See Appendix 2) described Street-Wilson as "Always devoted to his profession in the early days of the Colony, he set up a standard that has won the admiration of many visiting architects. He has left behind him many permanent monuments to the conspicuous part he played in building up Durban and Maritzburg and to his technical and artistic skill." Following a description of the work carried out by Street-Wilson and his partners, the obituary read "Too actively involved in his profession to devote time to politics or public life, Mr Street-Wilson was nevertheless remarkably well informed on South African and British politics, and took more than a passing interest in public affairs. As one of Durban's oldest citizens he was well known and respected by a large circle of friends in Natal. Many who appreciated his sympathetic and understanding nature will miss the courtly gentleman who was so long identified in an unobtrusive manner with the life and growth of Natal, while charitable and benevolent institutions will mourn a generous friend." (N.M. June 25, 1928).
Paton continued to run the practice under the same style following Street Wilson's death in 1928 until 1936 when C.S.M. Taylor joined the practice which became "Paton + Taylor". In 1958 the practice was named "Paton, Taylor, Willies & Bennett" and today it exists as "Paton, Taylor and Associates Incorporated."

1: Street-Wilson is survived by four granddaughters Mary Crosoer, Peggy Sparks, Joan Andries and Frances Scott. Crosoer has memories of Street-Wilson in his home at 97 Windmill Road, at family lunches when her grandmother used to thread greenery through the main chairs at the dining room table. She remembers Street-Wilson as a very austere grandfather who was not involved in the children except to show them a butterfly collection which she recalls being lit by a roof light.

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Summary

"An economic boom invariably accompanies a building boom, the most active periods for Natal architects being 1880-2, 1889-99, 1900-3 and 1910-12." (Hillebrand 1975:4).

In Hillebrand's unpublished Master of Architecture thesis "Aspects of Architecture in Natal: 1880-1914", she states "As far as the period itself was concerned, contradictory events and ideas produced an uneasy background. Economically, it opened with a short boom, the result of the Zulu War. Then over-speculation caused a depression which lasted throughout the 1880s. This was over after the proclamation of the Witwatersrand goldfields in 1886. Colonists who had left for the Transvaal and had prospered then returned to Natal during the 1890s, the new wealth producing boom conditions until the outbreak of the Boer War in 1899. After the war optimism ran high and the boom continued until the end of 1903. In December 1903, Natal dropped suddenly into a depression even more devastating than that of the 1880s. By 1908 even the most optimistic had given up hope and numerous colonialists emigrated." (Hillebrand 1975:3).

The number of houses comprising the drawing collection, produced from 1889 to 1913, is a fair reflection of the economic fluctuation described above.

In the first phase which encompassed two partnerships, the Barr and Fyfe Partnership, from 1890-1898, a period of nine years during the reign of Queen Victoria, was very productive and can be described as the boom period of the Street-Wilson's career. Thirty-three houses were designed, twelve in the two-year Barr partnership and twenty one in the four to five year Fyfe partnership. The years over the outbreak of the war 1899-1900, saw a sharp decline in the number of houses produced but, during the Edwardian Period (1900 - 1910), the time during which Street-Wilson and Paton became partners (in 1905), fifteen houses had been designed. The "sudden drop into depression" described by Hillebrand is not strongly evident in 1903, but certainly from 1905 onwards there are few examples of houses in the drawing collection. The collection from 1905 to 1913 may possibly not be representative of all the work produced at that time. There may also have been a shift from domestic to other building types in the practice.
<table>
<thead>
<tr>
<th>Year</th>
<th>Street-Wilson Partnerships</th>
<th>No. of Houses</th>
<th>Arts and Craft Houses, England</th>
<th>Political/Science/Technological Events</th>
</tr>
</thead>
<tbody>
<tr>
<td>1886</td>
<td>Street-Wilson</td>
<td>2</td>
<td></td>
<td>Queen Victoria’s Jubilee</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Street-Wilson arrives in Natal</td>
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<tr>
<td>1887</td>
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<td>1888</td>
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<td>1889</td>
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<tr>
<td>1890</td>
<td>S-W &amp; Barr</td>
<td>14</td>
<td>89 Buller’s Wood, Kent, Newton</td>
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<tr>
<td>1891</td>
<td></td>
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<td>Responsible Gvt</td>
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<tr>
<td>1892</td>
<td>(Death of Barr)</td>
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<td></td>
</tr>
<tr>
<td>1893</td>
<td>S-W and Fyfe</td>
<td>23</td>
<td>93 Avon Tyrell, Lethaby</td>
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<tr>
<td>1894</td>
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<td>1895</td>
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<td>1896</td>
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<td></td>
<td></td>
<td>The Barn, Prior Hog’s Back, Voysey</td>
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<tr>
<td>1897</td>
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</tr>
<tr>
<td>1898</td>
<td>S-W and Fyfe terminates</td>
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<tr>
<td>1899</td>
<td>S-W</td>
<td>17</td>
<td>White Lodge, Baillie Scott</td>
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<td></td>
<td></td>
<td></td>
<td>39 Cheyne walk, Ashbee</td>
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<td>Event</td>
<td>Artist/Specialists</td>
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<td>1905</td>
<td>S-W &amp; Paton</td>
<td>6</td>
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<td>1906</td>
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<tr>
<td>1914</td>
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</table>

- Queen Victoria dies
- Peace Settlement 1902/1903
- King Edward ascends the throne
- Union of South Africa
- World War I
**STREET-WILSON AND PATON (1905 -1928)**

**LIST OF DRAWINGS**

<table>
<thead>
<tr>
<th>STREET ADDRESS</th>
<th>LOT NO.</th>
<th>OWNER</th>
<th>DRAWING NO.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mentone Road</td>
<td></td>
<td>J.G. Kemp</td>
<td>OD 589 a-c</td>
</tr>
<tr>
<td>Eastbourne Road</td>
<td></td>
<td>J. G. Kemp</td>
<td>OD 590 a</td>
</tr>
<tr>
<td>Cass Road</td>
<td>*Rem C, Lot 9, Block F</td>
<td>T. M. Allin</td>
<td>OD 615 a</td>
</tr>
<tr>
<td>Clark Road, <strong>442</strong></td>
<td></td>
<td>Mrs Ada Whitecutt</td>
<td>OD 373 a</td>
</tr>
<tr>
<td>12th Ave, <strong>584 Currie</strong></td>
<td>*Rem Lot 337, Block AL</td>
<td>D. M. Shaw Esq</td>
<td>OD 129 a</td>
</tr>
<tr>
<td>Sydenham Road, <strong>244</strong></td>
<td>*Rem of 1,2,3, + Rem of 4 of Lot 83, Block B</td>
<td>C. Beghin Esq</td>
<td>OD 35 a</td>
</tr>
</tbody>
</table>
Proposed new dwelling house
MENTONE ROAD
for J A KEMP

Ground Floor Plan

First Floor Plan

Main entrance door
Verandah detail
Chimney detail
Shutters
Window detail
Extended roof line
Parapet to Day

Fig 371a
-238-
Proposed house
EASTBOURNE ROAD
for J. G. KEMP ESQ

Ground Floor Plan

First Floor Plan

Fig 372a

Veranda detail
Concrete columns

Gable detail

Detail: side enclosure of verandah

Gable detail
Proposed house at
CLARK ROAD
for MRS ADA WHITCUTT

Ground Floor Plan

Upper Floor Plan

Axonometric

Fig 3:74a
00 373
1912
(sketch)
Plans of house to be erected at
12TH AVENUE
for D. M. SHAW ESQ

Ground Floor

Work rm

Bathrm

B

B

Entrance Hall

Dining

Sitting

Verandah

Pantry

Meals Rm

K

Back Verandah

window details

sash

basement

Verandah detail

chimney detail

Fig 3.75a Axonometric
Proposed house
SYDENHAM ROAD, NO 244 **
for L. BAGHIN ESQ
REM OF 1,2,3 + REM OF 4 OF LOT 83 BLOCK B

Ground Floor Plan

Back Verandah
Dining
Living Room
Verandah

First Floor Plan

Balcony

Axonometric

Fig 3.76a
Street-Wilson
OTHER PROJECTS
STREET-WILSON & PATON (1905 -1928)
LIST OF DRAWINGS

<table>
<thead>
<tr>
<th>STREET ADDRESS</th>
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<th>OWNER</th>
<th>DRAWING NO.</th>
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<td>191-193 Musgrave Road Shop</td>
<td>368-370 West St &amp; 76 Field St</td>
<td>E J Challinor</td>
</tr>
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<td>Cold Storage 1906</td>
<td>455 Point Rd Shop/Office/Res</td>
<td>417-473 West St &amp; Grey Street</td>
<td>G S Yuil &amp; Co Ltd</td>
</tr>
<tr>
<td>Race Course, Greyville 1908</td>
<td></td>
<td></td>
<td>Durban Turf Club</td>
</tr>
<tr>
<td>Shop 1909</td>
<td>399-401 West St Warehouse/Pine St &amp; School Lane</td>
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<td>Anderson Bros</td>
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<td>Warehouse 1910</td>
<td>P/Edward St, Sold</td>
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<td>Randles &amp; Bros &amp; Hud</td>
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<td>Year</td>
<td>Business</td>
<td>Address</td>
<td>Location</td>
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<tr>
<td>1911</td>
<td>Hall Masonic</td>
<td>Smith Street</td>
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<tr>
<td></td>
<td>Hotel Royal</td>
<td>267 Smith Street</td>
<td>Royal Hotel</td>
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<tr>
<td>1912</td>
<td>Warehouse</td>
<td>369 Smith St &amp; Parry Road</td>
<td>K Gundelfinger</td>
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<tr>
<td></td>
<td>Wool Store</td>
<td>Victoria Embment &amp; Mill</td>
<td>Shaw Bros</td>
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<td>1913</td>
<td>Drill Hall DLI</td>
<td>DLI Ave, Derby St &amp; Dartnel</td>
<td>DLI</td>
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<td>1914</td>
<td>School</td>
<td>1 Harwin Rd &amp; New</td>
<td>Sisters of St J Divi</td>
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<tr>
<td></td>
<td>(St Johns Diocesan)</td>
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<tr>
<td></td>
<td>Offices</td>
<td>328 West Street</td>
<td>Union Castle SS Co</td>
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<td>Warehouse</td>
<td>138-142 West St &amp; Stanger</td>
<td>B J Penney</td>
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<td>1915</td>
<td>Church St. Peter's</td>
<td>170 Church Street</td>
<td>W E Btcher</td>
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<tr>
<td></td>
<td>Hotel King's</td>
<td>64-66 First Ave &amp; Newmarket St</td>
<td>Royal Hotel &amp; Estate</td>
</tr>
<tr>
<td></td>
<td>Hotel Royal</td>
<td>Smith St &amp; Beach Walk</td>
<td></td>
</tr>
<tr>
<td>Year</td>
<td>Location</td>
<td>Description</td>
<td>Details</td>
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<tr>
<td>1916</td>
<td>Stable, Durban Club</td>
<td>93-96 Vic Embankmt</td>
<td>Durban Club, OD 292 e</td>
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<tr>
<td>1917</td>
<td>Bar &amp; Billiard Inchanga Hotel</td>
<td>Inchanga Drive</td>
<td>OI 1 c.j</td>
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<tr>
<td></td>
<td>Garage</td>
<td>20 Field Street</td>
<td>Motor Repairs Ltd, OD 222 a</td>
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<td></td>
<td>Hotel Ranch's</td>
<td>64-66 First Ave &amp; Newmarket St</td>
<td>J Ranch, OD 257 f</td>
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<td></td>
<td>Shop</td>
<td>75-77 Gardner St</td>
<td>Randles Bros &amp; Hudson, OD 216 a</td>
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<td></td>
<td>Shop/Office</td>
<td>365 West Street</td>
<td>Cuthbert &amp; Co, OD 653 h</td>
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<td>1918</td>
<td>Offices</td>
<td>57-61 Smith St, Mazeppa St &amp; Timb</td>
<td>W Lane &amp; Co Ltd, OD 381 a</td>
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<tr>
<td>1919</td>
<td>Shop/Office Birnam Bldg</td>
<td>404-406 West St &amp; 293 Pine Street</td>
<td>J Kennedy Sim, OD 540 0-Z</td>
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<td></td>
<td>Harrismith Club Warehouse</td>
<td>368 Smith St &amp; Parry Road</td>
<td>Miller, Floyd, WhitC, OD 639 x,y,z</td>
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<tr>
<td>1920</td>
<td>Barracks, Old Fort Housing Scheme, Stellawood District Shop</td>
<td>Old Fort Road, Frere Rd</td>
<td>Borough of Durban, OD 579 a-e</td>
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<tr>
<td></td>
<td></td>
<td>368-370 West St &amp; 76 Field Street</td>
<td>Cary's Ltd, OD 328 f,g</td>
</tr>
</tbody>
</table>

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1921

Bar
Offices
Shop

Field Street
357-361 Smith St & Field Street
339 West Street

S A Breweries Ltd
Royal Exchange Assur
Kodak (SA) Ltd

OD 66 a
OD 614 a-r
OD 158 c

1922

Bakery
Cathedral, St Saviors Flats
Shop
Shop
Offices
Flats

14 Brickhill Rd & Palmer Street
Commercial Road
344-350 Essenwood Road
179-181 West St
380-384 West St
392 West Street

Bakers Limited
Anglican
Eastern Telegraph Co
W Woodhouse & Co
Anstey & Co
W A Stocken

OD 607 a-h
OP 15 a
OD 316 a,b
OD 77 c
OD 554 a-g
OD 109 a

1923

Flats
School, St.John The Divine

222 Sydenham Road Frere Road

Eastern Telegraph Co

OD 33 a-b
OF 1 a-d

1924

Shop

375-379 West St

Stuttaford & Co Ltd

OD 553 a-k

1925

Country Club, Durban
Offices

101 Walter Gilbert Road
376 Smith Street

Durban Country Club
Accountants Chambers

OD 651 l-o
OD 379 e

- 256 -
1928

Convent,
St John The Divine

342 Loop Street

OP 13 a-e
3.3 ADDITIONS AND ALTERATIONS

Besides designing new houses, Street-Wilson and his partners were involved in designing additions and alterations to existing buildings. These occasionally included changes to their original designs such as Dick's house in Newcombe Place (Fig 3.79, 1913) and Hooper's residence in Essenwood Road (Fig 3.65, 1915), but predominantly included changes to existing buildings. The clients were often socially and politically well connected.

A few examples of such alterations included the addition of billiard rooms to existing houses for Alfred G.L. Houghting (Fig 3.81, 1903) and for J. P. Meyrick Bennett (Fig 3.80, 1915).

---

1: Alfred G.L. Houghting was born 1863 in Durban and educated at Upper Glenwood, Berea, Durban and then spent four years at the Norfolk Academy, Faversham, Kent. "Subsequently, he returned to Durban and completed his studies, after which he again went to England, being apprenticed to the Medway Engineering Works, Rochester." (T.C.I.N 1906:436). In 1891, he came to Durban and took over the lease of the Victoria Cafe. "In June, 1892, he was elected to a seat in the Durban Council." (T.C.I.N 1906:436). He took a "keen interest in the senior cadet movement, of which he is an officer. President and Vice-President of several cricket, football, and cycling Clubs." (N.W.W 1905:96)

2: J. P. Meyrick Bennett, on arriving in Natal, from Manchester in 1872, joined the firm Randles Brothers and Hudson and became a partner of the firm in 1875, on the death of Mr Randles. In 1895, he was made Justice of the Peace for the Colony. Mr Bennett was "much respected as a hard-headed and strictly honourable man of business of what, is to be regretted, is beginning to be called 'old school'”. (T.C.I.N 1906:436)
LIST OF ILLUSTRATIONS

Abbreviations

(U.N.) : University of Natal, the Barrie Biermann architectural library.
N.G.R. : Natal Government Railways
S.A.R. : South African Railways
N.M. : The Natal Mercury
P.M. : The Pictorial Mercury

Fig 3.1 : Page Layout
Fig 3.2a : West Street, no. 196. J. Chaizzari (1889) (Author)
Fig 3.2b : West Street, no. 196. J. Chaizzari (1889) (OD 575 (U.N.))
Fig 3.3a : Stamford Hill. Mr Patterson (1889) (Author)
Fig 3.3b : Stamford Hill. Mr Patterson (1889) (OD 543 (U.N.))
Fig 3.4a : Stamford Hill. Dr Prince (1890) (Author)
Fig 3.4b : Stamford Hill. Dr Prince (1890) (OD 522 (U.N.))
Fig 3.5 : Station Master’s House (1904) (Author)
Fig 3.6 : Station Master’s House (1904) (N.G.R Archives)

(Sourced from I. Daniel’s research on the Railways)

Fig 3.7 : Station Master’s Houses (1911) (S.A.R Archives)

(Sourced from I. Daniel’s research on the Railways)

Fig 3.8 : Proposed Residence, Montpelier Road, by Barr (undated) (OD 630 (U.N.))
Fig 3.9 : Proposed House, Manning Road by Barr (1890) (OD 578 (U.N.))

Street-Wilson and Barr

Fig 3.10a : St Andrew’s Street. H.J. Watts (1891) (Author)
Fig 3.10b : St Andrew’s Street. H.J. Watts (1891) (Author)
Fig 3.10c : St Andrew’s Street. H.J. Watts (1891) (OD 631 (U.N.))
Fig 3.10d : St Andrew’s Street. H.J. Watts (1891) (OD 631 (U.N.))
Fig 3.10e : St Andrew’s Street. H.J. Watts (1891) (OD 631 (U.N.))
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Fig 3.11b : Gordon Road. W. Ritchie (1891) (OD 585)
Fig 3.12a: Essenwood Road, no. 665. J.C. Brown (1891)
Fig 3.12b: Essenwood Road, no. 665 (1891)
Fig 3.13a: Smith Street. F.L. Jonssen (1891)
Fig 3.13b: Smith Street. F.L. Jonssen (1891)
Fig 3.14a: Vreihheid. A.A. Van Schalkwyk (1891)
Fig 3.14b: Vreihheid. A.A. Van Schalkwyk (1891)
Fig 3.15a: Moore Road. C. Schjoth (1892)
Fig 3.15b: Moore Road. C. Schjoth (1892)
Fig 3.16a: Seaview. J. Cruikshank (1892)
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Fig 3.17a: South Coast Junction. Rickards (1892)
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Fig 3.19b: Bayside (Devonshire Place, no 7) H.A. Dumat (1893)
Fig 3.19c: Bayside (Devonshire Place, no 7) H.A. Dumat (1893)
Fig 3.19d: Bayside (Devonshire Place, no 7) H.A. Dumat (1893)
Fig 3.20: Stamford Hill, Wesleyan Church (1892)
Fig 3.21: Berea, Hospital (1891)
Fig 3.22: West Street, Shop (1892)
Fig 3.23a: Umbilo Road, no 220. A.J. Upton (1893)
Fig 3.23b: Umbilo Road, no 220. A.J. Upton (1893)
Fig 3.24a: Kearsney, Rectory. (1893)
Fig 3.24b: Kearsney, Rectory. (1893)
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Fig 3.25a: St Andrew's Street. J.A. Young. (1893)
Fig 3.25b: St Andrew's Street. J.A. Young. (1893)
Fig 3.26a: Manning/Davenport Road. H. Rutherford (1893)
Fig 3.26b: Manning/Davenport Road. H. Rutherford (1893)
Fig 3.26c: Manning/Davenport Road. H. Rutherford (1893)
Street-Wilson and Fyfe

Fig 3.27 : Brand Road, no 72. By Fyfe. (1904)
Fig 3.28 : 1st Avenue, Greyville. By Fyfe (1902)
Fig 3.29a : Berea Road. G. Lawrie (1894)
Fig 3.29b : Berea Road. G. Lawrie (1894)
Fig 3.30a : Umbilo/Cedar Roads, Congella. A. Ryder (1894)
Fig 3.30b : Umbilo/Cedar Roads, Congella. A. Ryder (1894)
Fig 3.31a : Lydenberg. R. Schurink (1894)
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Fig 3.32a : Umzinto. C.P. Reynolds (1894)
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Fig 3.33a : Musgrave Road, no. 668. R. Reid Cochrane (1895)
Fig 3.33b : Musgrave Road, no. 668. R. Reid Cochrane (1895)
Fig 3.34a : Musgrave Road, no. 249. A. Findlay (1895)
Fig 3.34b : Musgrave Road, no. 668. A. Findlay (1895)
Fig 3.34c : Musgrave Road, no. 668. A. Findlay (1895)
Fig 3.34d : Musgrave Road, no. 668. A. Findlay (1895)
Fig 3.35a : Essenwood Road. no 606. H. Mitchell (1895)
Fig 3.35b : Essenwood Road. no 606. H. Mitchell (1895)
Fig 3.35c : Essenwood Road. no 606. H. Mitchell (1895)
Fig 3.35d : Essenwood Road. no 606. H. Mitchell (1895)
Fig 3.36a : Lambert Road, no 210. J.W. Henwood (1896)
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Fig 3.38a : Clark Road. Hewlett & Thistleton (1896)
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Fig 3.39a : Grey Street. Muller (1896)
Fig 3.39b : Grey Street. Muller (1896)
Fig 3.40a : Musgrave Road. J. Chiazzari (1896)
Fig 3.40b : Musgrave Road. J. Chiazzari (1896)
Fig 3.40c : Musgrave Road. J. Chiazzari (1896)
Fig 3.40d : Musgrave Road. J. Chiazzari (1896)
Fig 3.41a : St George's Street. J. Lake Crompton (1896)
Fig 3.41b : St George's Street. J. Lake Crompton (1896)
Fig 3.42a : Vrijheid. Dutch Reformed Church (1897)
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Fig 3.43a : Musgrave Road, no 59. W. Auerswald (1897)
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Fig 3.44a : Essenwood/St Thomas. F.J. Marillier (1897)
Fig 3.44b : Essenwood/St Thomas. F.J. Marillier (1897)
Fig 3.45a : Ridge Road. W. Wood (1898)
Fig 3.45b : Ridge Road. W. Wood (1898)
Fig 3.45c : Ridge Road. W. Wood (1898)
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Fig 3.46a : Stratford Road. H.B. Mitchell (1898)
Fig 3.46b : Stratford Road. H.B. Mitchell (1898)
Fig 3.47a : Bellair. D. Steinbank (1898)
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Fig 3.48a : Berea. R.L. Hitchins (1898)
Fig 3.48b : Berea. R.L. Hitchins (1898)
Fig 3.49a : Essenwood Road (St Thomas School). H. Acutt (1898)
Fig 3.49b : Essenwood Road (St Thomas School). H. Acutt (1898)
Fig 3.50a : Umbilo Road. R.H. Powys (1898)
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Fig 3.51a : Musgrave Road, no 315. Reeves (1898)
Fig 3.51b : Musgrave Road, no 315. Reeves (1898)
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Fig 3.52 : Pietermaritzburg. Garrison Church (1895)
Fig 3.53 : Smith Street. Shops (1898)
Fig 3.54a : Berea. Binns (1899)
Fig 3.54b : Berea. Binns (1899)
Fig 3.55a : North Ridge Road, no 80. P. Binns (1900)
Fig 3.55b : North Ridge Road, no 80. P. Binns (1900)
Fig 3.56a : Lambert Road, no 154. T. Burman (1900)
Fig 3.56b : Lambert Road, no 154. T. Burman (1900)
Fig 3.57a : Berea. Crawford Lindsay (1901)
Fig 3.57b : Berea. Crawford Lindsay (1901)
Fig 3.57c : Berea. Crawford Lindsay (1901)
Fig 3.57d : Berea. Crawford Lindsay (1901)
Fig 3.57e : Berea. Crawford Lindsay (1901)
Fig 3.58a : Hospital Road, no. 87. W.F. Curry (1901)
Fig 3.58b : Hospital Road, no. 87. W.F. Curry (1901)
Fig 3.59a : Umgeni Road. G. Johnston (1901)
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Fig 3.60a : Vause Road, no 95. G.R. List (1902)
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Fig 3.60c : Vause Road, no 95. G.R. List (1902)
Fig 3.61a : Newcombe Place, no. 8. J. Dick (1902)
Fig 3.61b : Newcombe Place, no. 8. J. Dick (1902)
Fig 3.61c : Newcombe Place, no. 8. J. Dick (1902)
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Fig 3.62a : Princes Street, no. 143. J. Hunt (1902)
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Fig 3.63a : Cowey/Marriot Road. N. Hutchinson (1903)
Fig 3.64a : Ridge Road. D. Don (1903)
Fig 3.64b : Ridge Road. D. Don (1903)
Fig 3.64c : Ridge Road. D. Don (1903)
Fig 3.64d : Ridge Road. D. Don (1903)
Fig 3.65a : Springfield Road, no. 164. V. Hooper (1904)
Fig 3.65b : Springfield Road, no. 164. V. Hooper (1904)
Fig 3.65c : Springfield Road, no. 164. V. Hooper (1904)
Fig 3.65d : Springfield Road, no. 164. V. Hooper (1904)
Fig 3.65c: Springfield Road, no. 164. V. Hooper (1904)
  Drawing by D. Ross-watt

Fig 3.65f: Springfield Road, no. 164. V. Hooper (1904)
Fig 3.65g: Springfield Road, no. 164. V. Hooper (1904)

Fig 3.66a: Musgrave Road. St Thomas Church (1904)
Fig 3.66b: Musgrave Road. St Thomas Church (1904)
Fig 3.66c: Musgrave Road. St Thomas Church (1904)
Fig 3.66d: Musgrave Road. St Thomas Church (1904)

Fig 3.67a: Off Goble Road. Fenwick (1904)
Fig 3.67b: Off Goble Road. Fenwick (1904)

Fig 3.68: Drill Hall, Durban Light Infantry (1903)
Fig 3.69: Pietermaritzburg, Town Hall (1900)
Fig 3.70: Point Road, Business Premises. L.J. Wilson (1900)

Street-Wilson and Paton

Fig 3.71a: Mentone Road. J.G. Kemp (1905)
Fig 3.71b: Mentone Road. J.G. Kemp (1905)
Fig 3.71c: Mentone Road. J.G. Kemp (1905)
Fig 3.71d: Mentone Road. J.G. Kemp (1905)

Fig 3.72a: Eastbourne Road. J.G. Kemp (1909)
Fig 3.72b: Eastbourne Road. J.G. Kemp (1909)
Fig 3.72c: Eastbourne Road. J.G. Kemp (1909)

Fig 3.73a: Cato Road. T.M. Allin (1911)
Fig 3.73b: Cato Road. T.M. Allin (1911)
Fig 3.73c: Cato Road. T.M. Allin (1911)

Fig 3.74a: Clark Road. A. Whitcutt (1912)

Fig 3.75a: Twelfth Avenue. D.M. Shaw (1913)
Fig 3.75b: Twelfth Avenue. D.M. Shaw (1913)

Fig 3.76a: Sydenham Road, no. 244. C. Beghin (1913)
Fig 3.76b: Sydenham Road, no. 244. C. Beghin (1913)

Fig 3.77: Pietermaritzburg, Boarding House.
  St John's School (1928)

Fig 3.78: West Street, Shops/Offices. Stuttaford & Co. (1924)

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Additions and Alterations

Fig 3.79 : Ridge Road. J. Dick (1913)  
Fig 3.80 : Chelmsford Road. M. Bennett (1915)  
Fig 3.81 : Musgrave Road. A.G.L. Houghting (1903)  

OD 611 (U.N.)  
OD 93 (U.N.)  
OD 629 (U.N.)