

ASPECTS OF ARCHITECTURE IN NATAL: 1880-1914

Melanie Hillebrand

Submitted in partial fulfilment of the requirements
for the degree of M. A. (Fine Arts) in the department
of Fine Arts, University of Natal.

Pietermaritzburg, 1975

Preface

To many people it has seemed odd that a Fine Art student should be dealing with an architectural topic. They have argued that architecture is not within the province of the arts, and that one not initiated into its labyrinthine scientific technicalities is not capable of dealing with the subject in much depth.

I hope (and it is, perhaps, a vain hope) that a thesis such as this will remind them of the place architecture once held as the most important of the arts.

I wish to thank the following people who have helped me in my research:

My supervisor: Mr. R. van Niekerk, Dept. of Fine Arts, Pietermaritzburg.

Architecture School Library, Durban

The Don Library, Durban City Hall

Mr. B. Kearney, Architecture School, Durban

Mr. Jackson, of Ing & Jackson, Durban

Killie Campbell Museum, Durban

Local History Museum, Durban

Natal Archives, PMB

Natal Museum, PMB

Natal Provincial Building Services - Library, PMB

Natal Society Library, PMB

Messrs. Paton, Taylor, Willies & Bennet and their staff,

Durban.

Mr. Sullivan, Drawing Office, P.W.D., Durban

University Library, Durban and PHB

Prof. G. de B. Webb, University of Natal, PHB

My Parents, who checked the proofs so patiently

All those who allowed me to invade and photograph their various premises.

I also wish to acknowledge the financial assistance of the Human Sciences Research Council. Opinions expressed are those of the author and are not to be regarded as a reflection of the opinions of the Human Sciences Research Council.

The whole thesis is my own original work, unless specifically indicated to the contrary in footnotes or text.

Please note the following:

1. FOOTNOTES: In the text these have been placed at the bottom of each page. In Appendix A they have been placed after each architect.

2. The following abbreviations have been used:

b. = born

d. = died

dem. = demolished

C.E. = Colonial Engineer

L & W = Lands and Works

N.I.A. = Natal Institute of Architects

OD = Original Durban (referring to plans owned by the Architecture school, Durban)

PMB = Pietermaritzburg (also abbreviated as Maritzburg)

P.W.D. = Public Works Department

R.I.B.A. = Royal Institute of British Architects

S.G.C. = Surveyor General's Office

T.I.A. = Transvaal Institute of Architects

W.Ed. = Weekly Edition ("Natal Mercury") or weekend Edition ("Natal Witness")

3. Illustration numbers in the text are given in brackets:

e.g. (Pl. 23).

CONTENTS

Preface	p. ii
Contents	p. v
List of Illustrations	p. vii
Introduction	p. 1
Chapter 1: The Nature of Architecture	p. 9
Chapter 2: The Revival of Style	p. 16
Chapter 3: The Gothic Revival	p. 22
(i) Church Building in Natal	p. 33
Chapter 4: The Classical Revivals	p. 47
(i) Traditional Classicism	p. 54
(ii) Eclecticism and the Free Renaissance	p. 81
(iii) Free Renaissance in Natal	p. 90
Chapter 5: The Colonial Tradition	p. 101
(i) Commercial Forms	p. 102
(ii) Domestic Forms	p. 105
Chapter 6: The New Styles	p. 117
Chapter 7: Ornament	p. 124
(i) Means and Materials	p. 123
(ii) Motifs	p. 137
Chapter 8: The Architect in Natal: 1880-1914	p. 143
Appendix A: Architects in Natal: 1880-1914	p. 155
Appendix B: Conditions of Competition: Proposed new University College	p. 213
Appendix C: Natal Institute of Architects: foundation	

years	p. 217
Appendix D: Churches Built in Natal: 1830-1914	p. 218
Bibliography	p. 220
Illustrations	p. 224

OF ILLUSTRATIONS

- St. Pancras Station, London. W.H. Barlow 1868-74
 (N. Pevsner "Some Architectural Writers of the
 Nineteenth Century" O.U.P. 1972 Ill. 54)
- Wanstead House, Essex. Colen Campbell. from 1715
 (N. Pevsner "The Englishness of English Art" p. 86)
- The Temple by the Illysius. from "Antiquities of
 Athens" by Stuart and Revett. (P. Collins. Ill XI)
- Obelisk and Rotunda, Chiswick House, Middlesex. Lord
 Burlington. c. 1725 ("Illustrated Glossary of
 English Architecture" No. 145)
- "Gothick" Tower for Aske Hall, Yorkshire. W. Kent
 early 18th century (A. Rowan "Garden Buildings" p. 28)
- Dwelling for a Childless Couple. J.C. London 1833
 (G.L. Hersey. "High Victorian Gothic" p. 20-1)
- Strawberry Hill, Twickenham. late 18th century
 (J. Gleag. "Victorian Taste" p. 15)
- Fonthill Abbey, Wiltshire. James Wyatt. from 1796
 (N. Pevsner "Some Architectural Writers of the
 Nineteenth Century" Ill. 5)
- Eastnor Castle, Herefordshire. R. Smirke. 1812-5
 (J. Summerson "Architecture in Britain: 1530-1830"
 Ill. 217b)
- St. Pancras Chapel. W. Inwood (A.W.N. Pugin "Contrasts")

11. Detail from "Ancient Poorhouse" (A.W.N. Pugin Ibid.)
12. St. Bede's, Masborough, A.W.N. Pugin. c. 1841
("The Present State" p. 108)
13. St. Mary Magdalene's, Munster Square, London
R.C. Carpenter. 1849 (G.L. Hersey Ibid. p. 100)
14. All Saints, Margaret Street, London. W. Butterfield.
1849-59. (G.L. Hersey Ibid. p. 109)
15. Wesleyan Church, West Street, Durban. (des.)
R. Ridgeway. 1877 ("The Pictorial" Vol 1. p. 314)
16. St. Mary's, Southwark, London. B. Ferrey. 1840-1
(H.-R. Hitchcock. "Early Victorian Architecture in
Britain" Ill. I-4)
17. Dutch Reformed Church, Greytown. 1881 (Local History
Museum)
18. St. Mary's Church, (Burger Street, ^{Q.?}) PMB. 1883-4.
G. Loveday. porch and vestry (M.H.)
19. ditto. Façade. (M.H.)
20. Presbyterian Church, Berea. 1884. W.E. Robarts
("The Pictorial" Vol 1 p. 166)
21. St. Andrew's Church, Commercial Road, Durban
1892 W.E. Robarts ("20th Century Impressions of
Natal" p. 143) (defaced)
22. Wesleyan Church, Musgrave Road, Durban. 1895
W.E. Robarts ("The Pictorial" Vol 1 p. 406)
23. St. George's Garrison Church, Fort Napier. C.W.
Methven 1897-8 (M.H.)
24. ditto. Porch (M.H.)
25. Congregational Church, Loop Street, PMB 1903-4
Stott & Kirby. porch and tower. (M.H.)

26. ditto. (Local History Museum)
27. Congregational Church, Aliwal Street, Durban 1903-4
J.P. Mumford ("Natal Mercury" W.Ed. March 11, 1904)
28. St. Andrew's, Wells Street, London 1845-7
(H.-R. Hitchcock. Ibid. Ill. V-6)
29. St. Joseph's Cathedral, Durban. c. 1870's Goldie,
Goldie, & Childs (dem. c. 1902) (Killie Campbell
Museum)
30. Emmanuel Cathedral, Durban 1903 Street-Wilson & Paton.
("S.A. Master Builders Federation Journal" Oct 1905 p. 35)
31. ditto. plans (Paton, Taylor, Willies & Bennet.
Photo: Mr. G.W. Hillary)
32. ditto. entrance façade. (Local History Museum)
33. ditto. interior (Local History Museum)
34. St. Thomas's, Musgrave Road, Durban 1900, 1905
Street-Wilson & Paton (Local History Museum)
35. St. Paul's Church, Durban (winning design) 1907
Ing & Anderson ("The Pictorial" Vol 3. p. 105)
36.)
37.) St. Paul's Church, Durban. 1907-9 (Local History
Museum)
38. Proposed St. Paul's Church, Durban 1907/8 Street-
Wilson. (Paton, Taylor, Willies & Bennet. Photo:
Mr. G.W. Hillary)
39. St. Andrew's Church, Umzinto. 1911 C.W. Methven
("The Pictorial" Vol. 6 p. 1153)
40. Wesleyan Church, Kearsney. c. 1904-9 Stott & Kirkby
("Modern Buildings" p. 183)
41. Seventh Day Adventist Church, Stranek Street, PMS
opened 1905. Stott & Kirkby ("Natal Witness" Dec 1,
1903. p. 5)

42. St. Mary's, Greyville, Durban begun 1912 Baker & Fleming (M.H.)
43. Monastery Church, Mariannhill. Tower. c. 1880's (M.H.)
44. Church, 84, Florida Road, Durban 1925 Payne & Payne (Architecture School Durban plans OD 1785)
45. St. John's Chapel, Scottsville, PMB 1920's Street-Wilson & Paton (Paton, Taylor, Willies & Bennet)
46. St. Pancras Hotel, London. 1868-74 G.G. Scott (J. Gloag Ibid. p, 81)
47. Pechey's Mill, Durban. (dem.) c. 1895/9 A. McG. Ritchie (Natal Archives)
48. Proposed Castle Hotel, Howick c. 1900 W. Street-Wilson (Paton, Taylor, Willies & Bennet)
49. Y.M.C.A., Longmarket Street, PMB 1881 (Local History Museum) (altered in 1897)
- 50, 51. Proposed Courthouse & Offices, PMB 1885 C.R. Snell (C.E. 1189/89)
52. Clark House, Maritzburg College, PMB 1886-7 P.M. Dudgeon. ("Story of an African City" J.P. Ingram p. 124)
53. ditte. detail of façade. (Witness Collection)
54. ditte. plan (from "Natal Witness" Feb 4, 1886)
55. ditte. vestibule. (Witness Collection)
56. St. James-the-less, Thorndike Road, Westminster 1859. G.E. Street (J. Summerson "Victorian Architecture" p. 58)
57. Normal School, Cheltenham. 1854 G.F. Bodley ("High Victorian Architecture" Muthesius p. 110)
58. Houses of Parliament, London 1840-65 G. Barry (H.-R. Hitchcock. "Architecture: 19th and 20th centuries" p. 150)

59. 1st design for the Foreign Office, London 1856
C.G. Scott (G.L. Hersey Ibid p. 200)
60. Accepted plan, Foreign Office, London (Ibid, Ill. V-31)
61. Foreign Office, London 1868-73 (N. Pevsner "Some
Architectural Writers of the Nineteenth Century" Ill. 52)
62. Town Hall, Durban 1883-5 P.M. Dudgeon (M.H.)
63. Town Hall, Leeds 1855-9 C. Brodrick (H.-R. Hitchcock
Ibid. p. 227)
- 64, 65. Legislative Council Buildings, PMB 1883-8 }
J. Tibbet (Local History Museum)
66. Town Hall, Newcastle. 1897 W. Lucas (Natal Archives
Acc. 349/1011)
67. Post Office, Longmarket Street, PMB 1901-7 W. Lucas
("20th Century Impressions of Natal" p. 171)
68. ditto. detail (M.H.)
69. New Legislative Council Buildings 1898-1901 A.E. Dainton }
(M.H.)
70. Picadilly Hotel, London 1905-8 R.N. Shaw (H.-R.
Hitchcock Ibid. p. 309)
71. Colonial Offices, PMB 1895 W.H. Powell (Killie }
Campbell Museum "PMB 21448") \
72. ditto. detail of facade (M.H.)
73. ditto. showing additions. 1899 (Killie Campbell
Museum "PMB 29522" p. 41)
74. ditto. additions (M.H.)
75. New Louvre, Paris 1852-7 (H.-R. Hitchcock ibid. p. 195)
76. Railway Engineer's Offices, Loop Street, PMB 1901-5
E.J. Wellman ("20th Century Impressions of Natal" p. 185)
77. ditto. detail of giant order. (M.H.)

78. ditto. detail of corner pavilion (M.H.)
79. ditto, detail of side elevation (M.H.)
80. ditto. detail of side loggia (M.H.)
81. Marine Residence, Durban 1901-4 A.E. Dainton
("Natal Mercury" W.Ed. April 15, 1904)
82. Manor House, Ridge Road, Durban 1904 Stott & Kirkby
(Killie Campbell Museum "Durban 29587" p. 47)
83. ditto, ("The Pictorial" Vol 8. p. 85 The photograph
show Lady Hulett "at Home")
84. Cedara College 1904-6 Stott & Kirkby ("The Pictorial"
Vol. 8 p. 242)
85. Telephone Exchange, Durban completed 1904 Stott
& Kirkby ("20th Century Impressions of Natal" p. 444)
86. - 87. ditto. detail of façade (M.H.)
- 88-9. ditto. side elevation (M.H. and "Modern Buildings"
p. 187)
- 90-1. National Bank, Durban 1906-8 Stott & Kirkby (Local
History Museum) (dem.)
92. Koenig's Building, Victoria Embankment, Durban c. 1904(dem.)
("S.A. Master Builders Federation Journal" Oct 1905 p. 34)
93. Riche's Printers and Masonic Hall, Durban (Local
History Museum) (defaced and dem.)
94. Riche's Printing Works, Durban c, 1904 (M.H.)(defaced)
95. Town Hall, Durban (winning entry) 1903 Wollacott,
Scott, & Hudson ("Natal Mercury" W.Ed. Dec 15, 1903)
96. Town Hall, Durban (amended design) 1904/5 S. Hudson
("Natal Mercury" W.Ed. April 15, 1910 p. 12)
97. proposed Town Hall, Durban (4th premium) 1903
Street-Wilson (Paton, Taylor, Willies & Bennet.
Photo: Mr. G.W. Hillary)

98. St. Paul's Cathedral, London (J. Summerson
("Architecture in Britain: 1530-1830" ill. 90)
99. Project for a Wellington College. 1853 R.N. Shaw
(H.-R. Hitchcock "Early Victorian Architecture in
Britain" Ill. X-33)
100. Town Hall, Durban 1903-10 S. Hudson (F. Stark:
Durban - municipal jubilee)
- 101-110. ditto. details (M.H.)
111. Skating Rink, Durban 1907-9 ("The Pictorial" Vol 3 p. 217) (dem.)
112. New Law Courts, Durban (1st design) 1909 S. Hudson
("Natal Province" Tatlow p. 68)
113. New Law Courts, Durban 1910-12 S. Hudson ("The
Pictorial" Vol. 9 p. 1566)
114. ditto. detail (M.H.)
115. Shops. c. 1880 PMB (Local History Museum)(dem.)
116. Rogerson's, 182, Church Street, PMB before 1883
("Natal Illustrated" p. 262) (defaced)
117. Thomas Poynton's, 339, Smith Street, Durban (dem.)
("Natal Illustrated" p. 178)
118. Simmer, Jenkin & Co. 1886 PMB, T.E. Harding (dem.)
(J.F. Ingram "Story of an African City" p. xviii)
119. Girls' Collegiate School, Burger Street, PMB
1892-3 J. Hardy (M.H.)
120. ditto. detail (M.H.)
121. Town Offices, PMB 1882-3 P.M. Dudgeon (Local
History Museum) (dem.)
122. Police Station, PMB 1882-4 J.S. Brunskill (defaced)
(Killie Campbell Museum "PMB 21448" p. 1)
123. Beningfield's Royal Mart, Durban 1901 ("20th
Century Impressions of Natal" p. 503)

124. S. Butcher & Sons., West Street, Durban 1902 (dem.)
Street-Wilson ("Natal Illustrated" p. 181)
125. ditto. (Paton, Taylor, Willies & Bennet)
126. Bank of Africa, West Street, Durban 1903-4 (dem.)
Street-Wilson (Paton, Taylor, Willies & Bennet)
127. Bank of Africa, Longmarket Street, PMB 1904 Street-
Wilson (M.H.)
128. Gundelfingers, 369, Smith Street, Durban (alterations)
1912 Street-Wilson & Paton (Architecture School
Durban OD 382c)
129. Stuttaford's, 375-9, West Street, Durban 1924
Street-Wilson & Paton (Architecture School Durban
OD 791)
130. Seaman's Institute & Rest, Point Road, Durban 1912
F.J. Ing (defaced) ("The Pictorial" Vol 7 p. 1503)
131. Central Fire Station, Durban 1903-4 Wells & Ing
("The Pictorial" Vol 2 p. 200) (dem.)
132. ditto. detail (Architecture School Durban OD 272c)
133. 185, Queen's Gate, London 1890 R.N. Shaw (R. Furneaux-
Jordan "Victorian Architecture" p. 228)
134. New Scotland Yard 1887-90 R.N. Shaw (J. Glog Ibid Pl. 9)
135. Imperial Institute, London 1887-95 F.E. Colcutt
(Ibid. Pl. 11)
136. Town Hall, PMB 1889-93 Street-Wilson & Barr (destroyed
by fire) (Natal Museum)
137. ditto, (Natal Archives)
138. ditto. detail (Natal Archives)
139. Proposed Railway Station, Durban 1895 Street-Wilson
("The Colony of Natal" J.F. Ingram p. 107)

140. Railway Station, Durban 1896-8 Street-Wilson
(Natal Archives)
141. ditto. 1898-1904 ("Natal Province" Tatlow)
142. New Town Hall, PMB 1898-1901 Street-Wilson
(Paton, Taylor, Willies & Bennet. Photo: Mr. G.W. Hillary)
143. ditto. (Natal Archives)
144. Town Hall, Greytown 1897 Stott & Thumliason
(("Natal Province" Tatlow)
145. do. 1903-4 Street-Wilson (Natal Archives)
- 146.-148. Public Baths, PMB 1895-7 Street-Wilson & Fyfe
(M.H.)
149. Girls' Model School, Durban 1897-9 Kent & Price
(Local History Museum)
150. Native High Court, College Road, PMB 1899-1901
A.E. Dainton ("20th Century Impressions of Natal" p. 228)
151. ditto. detail (M.H.)
152. High School, Durban 1895 W.H. Powell ("20th Century
Impressions of Natal" p. 279)
153. Hilton College 1904 Stott & Kirkby ("Natal Province"
Tatlow)p. 150)
- 154.-156. Longmarket Street Girls' School, PMB 1905
A.E. Dainton (M.H.)
157. Shops 140/2 Church Street PMB 1900 (M.H.)
158. Lyle Bros., Church Street, PMB 1897 (defaced)
("20th Century Impressions of Natal" p. 253)
159. Lennon Ltd. West Street, Durban 1900 (dem.)
("20th Century Impressions of Natal " p. 488)
160. Guthberts Building, West Street, Durban 1903-4 (dem.)
Street-Wilson ("20th Century Impressions of Natal"p. 453)

161. Anderson Bros., 401 West Street, Durban (dem.)
1892 Street-Wilson and Barr (Paton, Taylor, Willies
& Bennet)
162. Nathan Bros., Church Street, PMB (defaced) 1901-2
("20th Century Impressions of Natal" p. 266)
163. Shops, 91-101, Church Street, PMB c. 1901-5 (M.H.)
164. Poole's Fruiterers, Longmarket Street, PMB 1899 (M.H.)
165. F. Perry & Co., Chapel/ Church Streets, PMB 1902
(mutilated) (Local History Museum)
166. ditto. tower. (M.H.)
167. Natal Bank, West/Gardiner Streets, Durban 1902-5
W.E. Robarts (Local History Museum) (dem.)
168. Harvey Greenacre & Co., West Street, Durban 1900-1
W.E. Robarts ("20th Century Impressions of Natal" p. 461)
169. ditto. Tower. (M.H.)
170. Atlantic Buildings, West/Broad Streets, Durban c. 1905
(dem.) Street-Wilson (Local History Museum)
171. ditto. turret ("Natal Mercury" W.Ed. Feb 17, 1905)
172. Y.M.C.A., Longmarket Street, PMB 1902-4 Stott & Kirkby
(dem.) ("20th Century Impressions of Natal" p. 233)
173. African Banking Corporation Building. West/Field
Streets, Durban (dem.) 1906 MacGillivray & Grant
(Local History Museum)
- 174.-176. Harwin's Arcade, PMB 1902-4 Stott & Kirkby (M.H.)
- 177.-178. Club Arcade, Smith Street, Durban (dem.)
1901-4 H.G. Veale ("Natal Mercury" Nov 25, 1904)
179. "A Verandah" 1818 J.B. Papworth ("Rural Residences" p. 102)
180. Single Storey Cottage. 1833 J.C. Loudon (J. Gloag Ibid p.18)
181. shops, Durban c. 1880's (Killie Campbell Museum
"Misc. 29537" p. 21) (dem.)

182. Cubbin's Store, West Street, Durban c. 1880
(Local History Museum) (dem.)
183. Belgrave Hotel, Durban 1895 (Local History Museum)(dem.)
184. Palmdene Hotel, Loop Street, PMB (M.H.)
185. Barker's Buildings, 523-43 West Street, Durban 1904
("S.A. Master Builders Federation Journal" Oct 1905 p. 34)
186. His Lordship's Larder Hotel, Smith/Aliwal Streets
Durban (dem.) 1904 W.W.Moon ("20th Century Impressions
of Natal" p. 507)
187. Imperial Buildings. Gardiner/Smith Streets Durban
1901 H.G. Veale (dem.) (Local History Museum)
188. Battlesbridge Station. ("Victorian Stations" Pl. 39)
189. Culham Station (ibid. Pl. 11)
190. Tongaat Station 1903 ("The Pictorial" Vol 8 p. 232)
191. Botha's Hill Station 1903 (Natal Archives)
192. Maritzburg Station 1892 Street-Wilson & Barr
("Natalia" J.F. Ingram p. 129)
193. Chiswick Villa. from.1725 Lord Burlington (J. Summerson
"Architecture in Britain:1530-1830" Pl. 135b)
194. Asgill House, Richmond 1758-67 Sir Robert Taylor
(Ibid. Pl. 150)
195. Blaise Hamlet, near Bristol 1811 J. Nash ("Victorian
Architecture" R. Furneaux Jordan p. 54)
196. Cronkhill, near Shrewsbury c. 1802 J. Nash (H.-R. Hitch-
cock. "Early Victorian Architecture in Britain" II-3)
197. Parsonage House 1830 P.F. Robinson ("Village
Architecture" 1830)
198. The Globe Farm Dorsetshire. A.W.N. Pugin ("Pugin"
P. Stanton p. 160)

199. Vicarage. Coalpit Heath, Gloucestershire 1844
W. Butterfield (H.-R. Hitchcock Ibid Pl. V-13)
200. Bearwood, Berks. 1861-8 Robert Kerr (N. Pevsner
"Some Architectural Writers of the Nineteenth
Century" Pl. 68)
201. The Red House, Boxley Heath, Kent 1858 P. Webb
(Ibid. Pl. 72)
202. 665, Essenwood Road, Durban 1891 (dem.) P.M. Barr
(Architecture School Durban OD 237)
203. "Woodford" 52, Ridge Road, Scottsville, PMB c.1885?
(Natal Museum)
204. 73, Musgrave Road, Durban 1904 (dem.) (OD 350)
205. 27, Oxford Road, Durban 1904 W.E. Roberts (OD 200b)
206. House, 211, Burger Street PMB 1895? (M.H.)
207. Villa 1833 J.C. Loudon ("Encyclopedia of Cottage,
Farm, and Villa Architecture")
208. §1, Banbury Road, Oxford. mid-19th Century. speculative
housing ("Victorian Architecture" R. Furneaux Jordan p. 236)
209. Suburban villa 19th Century ("Saturday Book" 22 p. 126)
210. House, Stranack/Berg Streets, PMB (M.H.)
211. House, 4, Chelmsford Road, Durban 1911 W.F. Buckle
(Architecture School Durban OD 15a) (dem.)
212. 677, Currie Road, Durban 1905 J.C. Phillipson (OD 2a)
213. 45, Temple Street, PMB (M.H.)
214. "Aralurn" Innes Road, Durban ("The Pictorial" Vol 2 p.505)
- 215.-216. House, 483, Currie Road, Durban (M.H.)
217. 183, Burger Street, PMB 1889? (Natal Museum)
218. 295, Florida Road, Durban 1903 W.E. Roberts (OD 297)
219. "Kinnoull" Ridge Road, Durban (dem.) ("The Pictorial"
Vol 2. p. 521)

220. 193, Pine Street, PMB (M.H.)
221. "Wayland Villa", 149, Pietermaritz Street, PMB (M.H.)
222. ditto. porch (M.H.)
223. House, Overport Drive, Durban (dem.) ("The Pictorial"
Vol 2. p. 643)
224. 59, Musgrave Road, Durban 1897 Street-Wilson & Fyfe (M.H.)
225. Poynton's House, Berea, Durban 1905/6 Payne & Payne
(("S.A. Master Builders Federation Journal" July 1906 p. 13)
226. House 543, Musgrave Road, Durban (Local History Museum)
227. House, Loop Street, PMB (M.H.)
228. House. Chapel/Burger Streets, PMB (M.H.)
229. House, Mitchell Crescent, Durban ("The Pictorial"
Vol 3 p. 286)
230. Auditorium Building, Chicago 1887-9 Adler & Sullivan
(H.-R. Hitchcock "Architecture: 19th & 20th Centuries" p. 339)
231. Cuthberts Building, West Street, Durban, during
construction. 1904 ("Natal Mercury" W.Ed. May 6, 1904)
232. Anglo-African House, Smith Street, Durban (dem.)
1904 H.G. Veale. ("Natal Mercury" W.Ed. Sept 30, 1904)
233. Eckstein's Buildings, Johannesburg 1903-5 Leck
and Emloy (D. Greig "A Guide to Architecture in S.A." p.134)
234. Southern Life Association Building, Smith Street,
Durban (dem.) 1903-4 MacGillivray & Grant (OD 80c)
235. ditto. ("Natal Mercury" W.Ed. Dec 2, 1904)
236. Groote Schuur, near Capetown. Late 19th Century
("The Pictorial" June 2, 1910 p. 1102)
237. proposed Marine Residence. 1901, A.E. Dainton
(P.W.D. Drawing Office: 7167)
238. Voortrekker Museum, Pub 1910-12 J.C. Tully ("The
Pictorial" Vol 8. p. 377)

239. Y.W.C.A., Chapel/Pietermaritz Streets, PMB
1912-3 J.C. Tully (Natal Archives)
240. 103, Cato Road, Durban 1912-3 J.D. Anderson ("The
Pictorial" Vol 8. p. 952-3)
241. Houses, Scottsville, PMB c. 1910 ("Natal Witness"
Aug 12, 1911 W.Ed. p. 4)
242. 150, Chelmsford Road, Durban 1922 (OD 92a)
243. Post Office, PMB 1901-7 W.Lucas detail (M.H.)
244. New Law Courts, Durban 1910-2 detail (M.H.)
245. J. Barret, West Street, Durban (dem.) c. 1890
(Local History Museum)
246. Town Hall, PMB 1898-1901 interior (M.H.)
247. Town Hall, Durban 1903-10 interior ("The Pictorial"
Vol 5 p. 386)
248. Natal Bank, West/Gardiner Streets, Durban interior
("Natal Mercury" W.Ed. Jan 13, 1905) (dem.)
- 249.-250. Monastery, Mariannahill. c. 1880's (M.H.)
251. Harvey Greenacre & Co, Durban c. 1900 (M.H.)
(Smith Street elevation)
252. Strathray Gardens, London. c. 1880 (J. Barnard
"The Decorative Tradition" p. 46)
253. Stock Exchange, Timber Street, PMB 1900 (M.H.)(defaced)
254. House, Chapel/Burger Streets, PMB (M.H.)
255. Longmarket Street Girls' School, PMB 1905 (M.H.)
256. Champion's Corner, Durban (Local History Museum)
257. Terracotta building (detail) Mount St. Mayfair
1893 (J. Barnard Ibid. p. 86)
258. Bank of Africa, Longmarket Street, PMB (M.H.)
259. House, 82, Ridge Road, Durban interior (M.H.)

260. Girls' Collegiate School, PMB 1892-3 interior (M.H.)
261. Poole's Fruiterers, PMB (M.H.)
262. 638, Essenwood Road, Durban 1906 Read & Hurst (M.H.)
- 263.-4. Town Hall, PMB. Interior (M.H.)
265. MacFarlane's of Glasgow. Advertisement ("Natal Witness" Feb 19, 1897)
266. ditto. ("Natal Witness" Aug 21, 1891)
267. House, Stranack/Berg Streets, PMB (M.H.)
268. Palmdene Hotel, PMB (M.H.)
269. Reid's Cabinet Makers, PMB 1903 (M.H.)
270. MacFarlane's of Glasgow. Advertisement ("S.A. Master Builders Federation Journal" Oct 1907 p. 25)
271. Ireland's, Church Street, PMB 1900 (M.H.)
272. Market Hall, Durban 1897-1901 Street-Wilson ("Natal Mercury" W.E. Dec 9, 1904)
273. Cast Iron Fountain, Merthyr Tydfil (J. Barnard "The Decorative Tradition" p. 100)
274. ditto, Vasco da Gama Memorial, Durban (Kylie Campbell Museum "Durban 29807" p. 75)
275. Jubilee Band stand, Alexandra Park, PMB (M.H.)
276. MacFarlane's of Glasgow. Advertisement ("Natal Witness" March 3, 1892)
277. S. Pipes, Durban ("20th Century Impressions of Natal" p. 512)
278. Shop, 193/5 West Street, Durban (M.H.)
279. Forsyth & Co., PMB ("20th Century Impressions" p. 255)
280. Warehouse, Point Road, Durban (M.H.)
281. Riche's Printers, Durban (M.H.)
282. Harvey Greenacres & Co., Durban (M.H.)
283. Rogerson's, Church Street, PMB (M.H.)

284. Reid & Acutt's, Smith Street, Durban (dem.)
("20th Century Impressions of Natal" p. 380)
285. Town Hall, PMB 1898-1901 (M.H.)
286. Shop, Chapel/Pietermaritz Streets, PMB (M.H.)
287. House, 30, Havelock Road, PMB (M.H.)
288. Riches Printers, Durban (M.H.)
289. Bank of Africa, PMB (M.H.)
290. New Law Courts, Durban (M.H.)
291. Technical Institute, Durban 1910-12 (M.H.)
292. Museum, Loop Street, PMB 1902-3 A.E. Dainton (M.H.)
293. Stock Exchange, PMB 1900 (M.H.)
294. Yorkshire Chambers, Durban ("20th Century Impressions
of Natal" p. 499)
295. Stock Exchange, PMB (M.H.)
296. Museum, Loop Street, PMB (M.H.)
297. Riche's Printers, Durban (M.H.)
298. F. Perry, Chapel Street, PMB (M.H.)
299. Poole's Fruiterers, PMB (M.H.)
300. Riche's Printers, Durban (M.H.)
- 301-2. Statuary, Durban Town Hall ("The Pictorial"
Vol. 4 pp. 1515, 1613)
303. C.W. Methven ("20th Century Impressions of Natal" p. 455)
304. J. Collingwood Tully ("Natal Witness" Dec 3, 1910 p.3)
305. J.D. Anderson ("Journal of the Transvaal Architectural
Association" Feb 1916 p. 8)
306. Moses Holmes ("Natal Who's Who" p. 96)
307. F.J. Ing (Ibid p. 101)
308. R.G. Kirkby (Ibid. p. p. 110)
309. W. Lucas (Ibid. p. 119)

310. W.E. Roberts (G.T. Hurst "A History of the
N.P.I.A." frontispiece)
311. C.H. Stott ("20th Century Impressions of Natal"
p. 231)
312. W. Street-Wilson ("Natal Who's Who" 1906 p. 218)

NOTE:

Information in brackets refers (i) to source material
(ii) to the photographer. ((M.H.))= the author)

INTRODUCTION

As far as architecture in Natal between 1880 and 1914 is concerned, its outstanding aspect would appear to be its alienation from architecture of the present age, in both form and theory. Almost without exception the buildings of that period show a generous profusion, and the designers gave expression to their thoughts in a style, somewhat verbose, but nevertheless articulate. How different from their successors of the mid-twentieth century who took refuge in that popular cliché of the modern movement: "Less is more."¹ Recently, however, there has been a reevaluation of twentieth century architecture. "Less is a bore," said Robert Venturi, parodying Mies's maxim.¹ "I like complexity and contradiction in architecture....," he said, "I like elements which are hybrid rather than pure....I am for messy vitality over obvious unity....I prefer 'both-and' to 'either-or'...."² These ideas seem fresh and new after fifty years of monotonous steel and

1. Charles Jencks. "Modern Movements in Architecture" Harmondsworth 1973 p. 95 Mies van der Rohe and Robert Venturi quoted, respectively.

2. Ibid. p. 221 quoted from "Complexity and Contradiction in Architecture" New York 1966 pp. 22-3

glass boxes. However, one is startled to find writers such as J.C. Loudon expressing a similar theme in 1833. Criticising the Platonic purity of Georgian architecture, he said that architecture should have a "strong relish" of "questionable quality" rather than consist of "insipid decencies."³ Obviously, one cannot bring back the architecture of a previous age since the social, economic and political environment which permitted it to flourish is also a thing of the past. However, just as the Victorians found alternatives to Georgian architecture in old styles, so theorists of the present decade are finding in certain aspects of the once-despised nineteenth and early twentieth centuries, forms and ideas that provide refreshing alternatives to the boredom of recent work. It has already been suggested that variety and complexity are aspects of the period which have been admired anew. It is the object of this thesis to examine in detail such traits; in other words, to analyse the positive qualities of the period which are not considered forerunners of the modern movement. Reference, of course, has to be made to those which are. For instance, to those discussed by J.M. Richards in his book, "The Functional Tradition in early Industrial Buildings" (1958). Emphasis will be placed, however, on their relative importance (or lack of it) within the period, and not on significances bestowed on them by a later generation.

3. J.C. Loudon, "Encyclopaedia of Cottage, Farm, and Villa Architecture" 1833 London.

Before examining the various aspects one should look at the period and its architecture in general.

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 1880's. This was broken after the proclamation of the Witwatersrand goldfields in 1886.⁴ Colonists who had left for the Transvaal and had prospered there returned to Natal during the 1890's, the new wealth producing boom conditions until the outbreak of the Boer War in 1899.⁵ 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 1880's.⁶ By 1908 even the most optimistic had given up hope and numerous colonists emigrated.⁷ One is tempted to believe that the overwhelming vote in favour of the Union Act in 1909 was motivated by the desperate economic situation.⁸ After 1910 Natal remained relatively poor, despite her association with the other provinces. Unfashionable though the

4. Natal Almanac & Directory (P. Davis & Sons) 1902
"Notes on Natal" p. 99

5. E.H. Brookes & C. de B. Webb "A History of Natal"
PMB 1965 pp. 202-9

6. "The Natal Witness" December 12, 1903. p. 16
"The Cost of Building in Natal"

7. "South African Master Builders Federation Journal"
February, 1908 p. 15

8. E.H. Brookes & C. de B. Webb. Ibid. pp. 244-5

concept might be, it is true to say that when there is no money there is no architecture. An economic boom invariably accompanies a building boom, the most active periods for Natal architects being 1880-2,⁹ 1889-99,¹⁰ 1900-3,¹¹ and 1910-12.¹² The exaggerated extravagance of certain work built during those times may have been due to the uncertainty of the patron caused by the abrupt and unpredictable alternation of boom and slump. Lack of security resulted in an hysterical demand for new buildings while the money lasted, and architects were expected to supply either buildings of the latest fashion, or conservative constructions turgid with familiar forms and details. Maritzburg, for instance, chose a Town Hall in the relatively fashionable Queen Anne style in 1889. During the boom of 1900-3 Queen Anne buildings, no longer so fashionable in England, overran the streets of Maritzburg and Durban.

Political and social ideals in Natal also produced the tension of ambiguity. On the one hand, Natal hankered for political independence, this desire being partially fulfilled by the granting of Responsible Government in 1893.¹³ Socially, however, every effort was made to repro-

9. "The Natal Mercantile Advertiser" Jan. 11, 1883
 "As Others See Us" April 9, 1894 "A Building Boom"
 10. "The Natal Witness" November 15, 1902 p. 5; December 13, 1902, p. 14
 11. "The Natal Witness" July 16, 1910. W. Ed. p. 1
 "A Building Boom in PMB"
 12. E.H. Brookes & C. de B. Webb. Ibid. pp. 168ff.
 13.

duce the conditions of "Home". Natal was very conscious of her place in the British Empire despite the desire for political autonomy. There was little attempt to create a society that was peculiar to Natal, just as there was little attempt to create an architecture that was peculiar to Natal: "Home" values were right. Others were not right. (The Boer's, for instance, or the Zulu's). This is a very old trait. Said César de Saussure, in about 1725, "I don't think there is a people more prejudiced in its own favour than the British."¹⁴ When it came to architecture Natal, like all other British Colonies, based her achievements exclusively on those of Britain.

This lack of originality was often discussed, but rarely with a sense of urgency. One writer, commenting on the designs for the new Durban Town Hall (Pl. 62) in 1883, adopted a rather laissez-faire attitude:

"The 'tout ensemble'....if not exactly original or offering striking additions to the guide book of tropical architecture, is at least imposing, (and) meets all requirements..."¹⁵

During that same year James Tibbet, in defending his design for the new Legislative Council Buildings (Pl. 64-5), saw originality in terms of adding yet another unoriginal style to the existing repertoire. He had been accused of copying the façade of the Liverpool Town Hall.

14. quoted by N. Pevsner "The Englishness of English Art" 1956 (Peregrine Ed. p. 25)

15. "The Natal Witness" February 5, 1883 "The Durban Town Hall"

"In this description of building (he replied), there cannot be much originality, nor do I pretend to it in this case, there being numerous buildings in England and France something like it, and in making drawings of this character, an architect is bound by certain fixed rules from which he cannot depart, and all I claim is that I have kept to those rules and applied them to meet the requirements of this building. I have, therefore, as much title to originality as the architect for the Liverpool Town Hall, Mansion House, Royal Exchange, and other buildings of a somewhat similar elevation, as they equally with me, simply took their ideas from examples of buildings built by the Greeks ages ago.

"My reason for selecting this style for my design was, there being nothing similar in the Colony, and I thought a change might be acceptable."¹⁶

Only later did architects begin to feel the discrepancy of transplanting an old architecture into a new country, one of the pioneers being Cathcart W. Methven.¹⁷ In a paper read before the Natal Institute of Architects¹⁸ in December 1905 he pointed out that there was "in this country no gradual evolution of later and more civilised forms of architecture from older and more primitive formswe have simply come upon (the primitive forms) suddenly and without warning, and have begun to erect side by side with them, in the case of public, commercial, and domestic buildings, the selfsame structures that adorn, or otherwise, the cities of London and Birmingham, and their suburban districts....We have had a clear field,

16. "The Natal Witness" June 29, 1883. Letter to the Editor. An ironic statement - Tibbet apparently plagiarised a design by P.M. Dudgeon. 17. see Appendix A.

18. Referred to from now on as the N.I.A.

and what have we done? Planted (our Colony) over with not even the latest or best examples of cockney villas..."¹⁹

This predicament is, of course, inevitable in colonial settlements. One can hardly expect craftsmen to forget skills learnt in an old country, and architects who practised in a certain style in England are not likely to abandon it the moment they arrive on foreign soil. The British colonist, however, showed a peculiar tenacity when it came to preserving "Home" conditions, and continued to make buildings which tried to be copies of those of the old country whether they suited Natal or not.²⁰

Large numbers of English settlers first began to arrive in Natal after 1846 when the land was declared a British Colony.²¹ Before that time traders and missionaries had populated the small settlement at Port Natal (later Durban) and the Dutch Voortrekkers had established the town of Pietermaritzburg in the interior in 1838. The architecture of this period, hampered by lack of skill and materials, was of a simple, utilitarian nature. Even after the arrival of the British settlers it remained so for about a decade. After 1856, when Natal was separated from the Cape by a Charter,²² a

19. "South African Master Builders Federation Journal" January 1906 pp. 25ff "Domestic Architecture, with special relation to the requirements of Natal"

20. M. Hillebrand "A Critical Study of the Colonial Architecture of Pietermaritzburg" thesis PMB 1974 pp. 11ff

21. E.H. Brookes & C. de B. Webb Ibid. pp. 65ff

22. E.H. Brookes & C. de B. Webb Ibid. pp. 75ff

measure of sophistication began to creep in: the number of professional architects and builders increased,²³ and an attempt was made to ape the architecture of the Mother Country a little more accurately.²⁴ The forms used were naturally behind the times; in fact, by British standards, almost thirty years old.²⁵ These were based almost exclusively on Victorian architecture, i.e. the revival of styles from 1837: Renaissance, Greek, Gothic, Jacobean, etc. By 1880, architecture in Natal had reached a fairly high level of technical competence - high enough for architects to be able to evolve their own style, if they had wanted to. However, as C.W. Methven pointed out,²⁶ they had merely taken the opportunity of catching up with the latest developments in England and transplanting them with minor concessions to the Natal climate. When discussing the aspects of the period, therefore, British as well as the Natal achievements have to be examined thoroughly.

-
23. B. Kearney "Architecture in Natal" Capetown 1973 pp. 73-4
 24. M. Hillebrand. Ibid. pp. 36ff
 25. M. Hillebrand. Ibid. pp. 4-5
 26. see page 5, note 15.

CHAPTER ONE:

THE NATURE OF ARCHITECTURE

It has been suggested that the aspects to be discussed are the components of an architectural norm different from that of the present day. What, in that case, were these components according to the architects of the period? What, in fact, was their concept of the nature of architecture?

Basically, it followed the time-honoured Vitruvian ideal: stability, fitness and beauty.¹ A single controversy, however, marred this ideal: was architecture an art or a science?

The Victorian era had seen the rise of the great engineering works - the bridges, tunnels and sheds of the new railway companies (Pl. 1), the iron and glass conservatories, culminating in the spectacular Crystal Palace.² These were openly condemned by theorists as being not only unarchitectural, but downright ugly.³ They were stable,

1. A.G. Cross. "Banking and Building" "The Natal Mercury" August 25, 1909 p. 8

2. H.-R. Hitchcock. "Early Victorian Architecture in Britain" New York (1972 Ed.) Chapters XV and XVI

3. N. Pevsner "Some Architectural Writers of the Nineteenth Century" O.U.P. 1972 p. 115 (Pugin), p. 133 (the Ecclesiologists), p. 154 (Ruskin).

fit for their purpose, but lacked 'beauty' - that essential ingredient which architecture apparently possessed and engineering works didn't. It is obvious from this that the Victorian architect would not have agreed with the modern theory, now taken for granted, that stability and fitness equals beauty. What, then, was beauty?

It is profitable to consider Ruskin's diatribe against railway architecture:

"Another of the strange and evil tendencies of the present day is to the decoration of the railroad station. Now, if there be any place in the world in which people are deprived of that portion of temper and discretion which is necessary to the contemplation of beauty, it is there. It is the very temple of discomfort, and the only charity that the builder can extend is to show us, plainly as may be, how soonest to escape from it. The whole system of railroad travelling is addressed to people who, being in a hurry, are therefore, for the time being, miserable. No one would travel in that manner who could help it - who had the time to go leisurely over hills and between hedges, instead of through tunnels and between banks: at least, those who would, have no sense of beauty so acute as that we need consult it at the station. The railroad is in all its relations a matter of earnest business, to be got through as soon as possible. It transmutes a man from a traveller into a living parcel. For the time he parted with the nobler characteristics of his humanity for the sake of a planetary power of locomotion. Do not ask him to admire anything. You might as well ask the wind. Carry him safely, dismiss him soon: he will thank you for nothing else. All attempts to please him in any other way are mere mockery, and insults to the things by which you endeavour to do so. There never was more flagrant nor impertinent folly than the smallest portion of ornament in anything con-

cerned with railroads or near them. Keep them out of the way, take them through the ugliest country you can find, confess them but the miserable things they are, and spend nothing upon them but for safety and speed. Give large salaries to efficient servants, large prices to good manufacturers, large wages to able workmen; let the iron be tough, and the brickwork solid, and the carriages strong. The time is perhaps not distant when these first necessities may not easily be met: and to increase expense in any other direction is madness. Better bury gold in the embankments than put it into ornaments on the stations. Will a single traveller be willing to pay an increase of fare on the South Western, because the columns of the terminus are covered with patterns from Ninevah? - he will only care less for the Ninevite ivories in the British Museum: or on the North Western because there are old English-looking spandrels to the roof of the station at Crewe? he will only have less pleasure in their prototypes at Crewe House. Railroad architecture has, or would have a dignity of its own if it were only left to its work. You would not put rings on the fingers of a smith at his anvil."⁴

Here beauty is associated with decoration, and decoration with pleasure. Ugliness was misery. Railroad stations made one miserable, therefore they were ugly, and, in order to be honest, the constructor had to allow them to be ugly by not decorating them. It must be admitted that Ruskin had little regard for construction in his architectural theory (apart from the fact that materials had to be honest). Decoration, for him, was the essence of architecture: the

4. John Ruskin "The Seven Lamps of Architecture" Chapter IV, paragraphs 24 and 25 (quoted by Kenneth Clark in "Ruskin Today" London 1964 pp. 246-7)

sculpture and painting, i.e. the art, were more important than the structure behind. Other theorists paid more attention to the importance of structure but agreed that, in order to become architectural, it had to be decorated, and decoration involved the trappings of a revived style. Ruskin, being one of the great exponents of the Gothic Revival, advocated Gothic decoration. Others belonged to a classical tradition, and later an eclectic "Free Renaissance" school came to the fore. Style, however, was not just decoration. In the Victorian mind it played an important part in the expression of function. Taking Gothic as an example, one finds that it is used on particular functional types - churches initially, later certain civic and domestic structures. The Gothic style (for reasons discussed in a later chapter) was associated with Medieval piety. If a building were clothed in the Gothic style it would therefore be recognised as a holy structure. Other styles, especially classical ones, could not claim this moral justification, but suitable associations could easily be raked up.⁵ It was even claimed by some that the arbitrary clothing of buildings in a variety of styles would have an educational value that made up for functional confusion.⁶ (Pl. 6)

5. The Renaissance Revival, for instance, was associated with the merchant princes of Renaissance Italy and was patronised by the Victorian nouveaux-riches (see N. Pevsner "Outline of European Architecture" Harmondsworth (1963 Ed.) pp. 385-6)

6. e.g. John Claudius Loudon. (see G.L. Hersey "High Victorian Gothic: a Study in Associationism" Baltimore 1972 pp. 20-1)

This is the architectural theory inherited and imported by the architects of Natal. During the period under discussion the seeds of dissent were sown, especially in America.⁷ By the end of the period the functionalism that was to remove the art from architecture was beginning to gain importance. In Natal, however, architects continued to defend old values: unadorned construction was condemned⁸ and architectural beauty was equated with style and decoration.⁹ They agreed with Ruskin. Architecture was an art, they said. "A great art, a noble art", said Reginald Guy Kirkby;¹⁰ "the art which engrossed the great attention of a Phidias, a Michel Angelo, a Wren..." said Arthur G. Cross;¹¹ "the Mother of Arts", said yet another.¹² Against this, however, one finds the down-to-earth comment of Sir Henry McCullum, Governor of Natal: "Architecture

7. e.g. by Frank Loyd Wright.

8. A.G. Cross "Banking and Building" "The Natal Mercury" August 25, 1909 p. 8 ("Buildings may be perfectly fitted to their purpose and yet not only devoid of beauty, but positively hideous and disgusting to the eye, and such is always the case when really designed only for utility.")

9. e.g. Description of the new Y.M.C.A., Durban: "There is no special architectural treatment of the work, except in the case of that part of the building containing the hall. Here the classic style has been adopted, the principal outward features being four Corinthian pilasters..." "The Natal Mercury" Weekly Ed. March 25, 1904 p. 13

10. R.G. Kirkby "Architecture: Mother of Arts" "The Natal Witness" September 2, 1905 p. 6

11. A.G. Cross. Ibid.

12. "Architecture: How it explains a nation" (by "F.A.J.") "The Natal Mercury" August 24, 1909 p. 14 (see Note 10)

is not entirely an art, but in a great measure is a science. Unless the science of building is perfectly understood, it was useless for the architect to wield his pencil. The pencil was only giving tangible form to building construction."¹³ Even more sober was the observation of J.F.E. Barnes, Chief Engineer of the Public Works: "As with the judging of a Horse so with designs for a Building the appearance though of great importance can not be separated from the utility, while those again are modified, if not governed by the COST."¹⁴

His Majesty's representative was at least advocating a balance between art and science. The general public completely dismissed the artistic side as C.W. Methven found, to his distress:

Not very long ago I was casually asked what I thought of the completion of the new Town Hall in cement. The immediate interjection of an interested bystander was "Here, we don't want your opinion, you're an Artist, I want to hear a practical man's." The fact that as an Architect my engineering experience probably added somewhat to my practical knowledge, seemed to be quite extinguished in that gentleman's opinion by the fact

13. N.I.A. Presidential Address "The Natal Witness" May 19, 1906 p. 6 (Sir Henry was constantly taking the architects to task. On this occasion he had been invited to say a few words after the main speech. William Lucas, the President, had spoken interminably and His Excellency had contrived, in a short, pithy address, to contradict everything Lucas had had to say in favour of the profession.

14. P.W.D. 3653/94 Barnes was commenting on his method of judging designs for the new Colonial Buildings in PMB.

that I had at least some aspirations after art.¹⁵

The situation was undeniably ironic since the building public erred in whatever choice they made: They demanded the bare, utilitarian structures, so roundly denounced by men of taste, and they clamoured for houses and business premises so bedecked with ornament that at times the structure was barely noticeable. What a dilemma for the architect of principle!

It is obvious from the above that the most important aspects to be dealt with in this thesis will include style, function and decoration. It is also apparent that the architect himself, and his patrons, deserve attention. This choice may seem, at first, a little inconvenient, since these aspects tend to overlap one another, involving a certain amount a repetition. It would, however, be far more inconvenient to give a straight-forward chronological account. Most of the aspects concerned appeared in their various guises almost continually, so a chronological treatment would be repetitious indeed.

15. N.I.A. Presidential Address "South African Master Builders Federation Journal" June 30, 1908 p. 17

CHAPTER TWO:

THE REVIVAL OF STYLE

The revival of style is not a purely Victorian phenomenon. Erwin Panofsky, in his book, "Renaissance and Renascences in Western Art", discusses a number of deliberate revivals preceding that of the 19th century: that of Charlemagne, then the 12th century renaissance, and, of course, the Italian Renaissance of the 14th to 16th centuries.¹ These, however, only attempted to revive the forms of a single source: Antique Rome. In England this Renaissance only gained a foothold during the 17th century when Inigo Jones imported the Italian style.² From then on the Classical manner became the natural mode of expression, progressing through a short Baroque phase into the chaste Palladian style of Campbell, Lord Burlington and Kent.³ During the middle of the 18th century, however, a revolution was set in motion which was to change the simple evolutionary process of stylistic change.

The Palladian style had taken shape during the country villa boom of the early 18th century. It was patronised

1. E. Panofsky "Renaissance and Renascences in Western Art" London 1970 Ed.

2. J. Summerson "Architecture in Britain: 1530 - 1830" Harmondsworth (5th Ed.) 1969 pp. 61ff

3. J. Summerson Ibid. pp. 119ff and 181ff

by the Whig aristocracy, influenced by the writings of the 3rd Earl of Shaftesbury who had advocated a return to natural values: Harmony, Order and Reason.⁴ The movement was, to a certain extent, a reaction against the Baroque style, which, with its voluptuous variety, was condemned as lawless, capricious and unnatural. It was also associated with the French absolutism of Louis XIV and the Catholic Counter-Reformation, both of which had been outlawed in England by the end of Stuart reign in 1714.⁵ Palladian architecture was characterised by pure, geometric form, based on the timeless laws of Nature. Wanstead House (Pl. 2), for instance, consisted of a simple central block with a portico and stair, flanked by equally simple receding wings, the roofline topped by a plain balustraded cornice. It was a paradox of the style, however, that the uncompromisingly symmetrical villa should be placed in deliberately asymmetrical surroundings. This, too, was part of the rejection of French taste. The formal gardens of Le Nôtre at Versailles were condemned because Man had dared to supercede Nature, "Nature" in this case being applied to the untouched landscape of the countryside. Thus it came about that the formal mansion was surrounded by an informal landscape garden.⁶

The cult of the landscape garden was taken very seriously during the early 18th century. The garden was not just a

4. Encyclopedia of World Art. Vol 14 Paragraph 297

5. J. Summerson Ibid. p. 189

6. N. Pevsner "Outline of European Architecture"
Harmondsworth (7th Ed.) 1963 pp. 345-6

backdrop to the villa, but an associational device of some importance. Lord Shaftesbury had, in his writings, encouraged a new enthusiasm for the antique.⁷ The education of a gentleman had always included the study of architecture, and now that the Continent had been opened to British travellers, by the Peace of Utrecht in 1713, the Grand Tour assumed great importance. Numerous young men travelled to Italy to study the architectural remains, under the influence of Shaftesbury's ideas, and came back to England determined to recreate the atmosphere of ancient Rome on their private estates. The easiest method was to construct artificial ruins and to place them strategically in the landscape garden where they would call up feelings of nostalgia over the triumph of time over man's great works. Of course, not only ruins were built, but also miniature structures that could be put into use: temples, ice houses, rustic shelters - mostly in the classical style (Pl. 4).⁹ It was at this point that a tendency crept in to experiment with styles other than classical. This apparently harmless activity was instigated by William Kent who designed a number of garden follies (as they were called) in bizarre or exotic styles: for instance, a "Gothick" tower for Aske Hall (Pl. 5).¹⁰ As the century

7. M. Whinney "Sculpture in Britain 1530-1830" 1974 p. 68

8. P. Kidson, P. Murray, P. Thompson "A History of English Architecture" Harmondsworth 1965 Ed. p. 220

9. "England and the Mediterranean Tradition" Ed. Warburg & Courthauld Institutes 1945 O.U.P. pp. 154ff H.F. Clark "Eighteenth Century Elysiums"

10. A. Rowan "Garden Buildings" Country Life 1968 pp. 27-8

progressed interest in these styles increased. By 1750 the modern concept of historicism had begun to develop. The past was no longer regarded as a continuous classical development with an unfortunate medieval interlude. Theorists began to see styles as separate entities existing consecutively. In opposition to traditional theory it was suggested that through conscious enquiry into the past one could enrich and improve the present.¹¹ The Grand Tour developed into an archeological expedition. Intrepid Englishmen ventured beyond conventional boundaries into Greece and Asia Minor and it became fashionable to publish one's findings in lavishly illustrated portfolios, one of the most influential being Stuart and Revett's "Antiquities of Athens", brought out in 1762 (Pl. 3).¹² These activities were motivated, to a certain extent, by a romantic interest in alien cultures, thus it came about that medieval styles, distant in time, rather than space, also attracted the attention of the archeologists, although, in this case, an Englishman had to be just as intrepid as those who wandered in foreign lands since Gothic, like Baroque, retained dangerous Catholic connotations.¹³

All these bizarre styles, outside the main cultural stream, first made their appearance in the form of garden follies. With the rise of the moderately-sized villa,

11. J. Summerson Ibid. p. 245

12. J. Summerson Ibid. p. 249ff (also J. Mordaunt Crook "The Greek Revival" London 1972)

13. K. Clark "The Gothic Revival" Harmondsworth 1962 Ed. pp. 53ff

however, with its intimate relation to its surroundings (Pl. 194),¹⁴ it became acceptable to apply these styles to larger edifices, although it was not until the late 18th century that architects considered them a part of their serious repertoire.¹⁵ It was only after the formulation of the theory of the Picturesque and its application by Repton and Nash that the carnival of styles became important (Pl. 195-6).¹⁶ It was also encouraged by a spate of books dating from about 1890, illustrating numerous types of buildings in all styles. This trend culminated in the publications of Loudon in the 1830's and 40's which catered for the speculative builder and included every style discovered so far (Pl. 6).¹⁷

To the early Victorians this was a lamentable state of affairs. Their proposed solution, however, did not include a return to a homogeneous style such as that of the early Georgians. An even more extraordinary situation ensued, already alluded to: the development of rival factions supporting different styles which culminated in that furious controversy, the Battle of Styles, which raged from the late 1830's until the end of the 1860's. Sparked off by the competition for the new Houses of Parliament (Pl. 58), it was a fight for official recog-

14. J. Summerson "Georgian London" Harmondsworth 1969 Ed. pp. 272-3 (see Chapter 5 section ii - "Domestic Forms")

15. e.g. James Wyatt. see J. Summerson "Architecture in Britain 1530-1830" pp. 281-3 (Pl. 8)

16. J. Summerson Ibid. p. 283ff

17. H.-R. Hitchcock "Early Victorian Architecture in Britain" New York 1972 Ed. Chapter 11

nition between the Goths and the Classicists,¹⁸ resulting in a hollow victory for the latter, hollow, in that neither style really flourished after the eventual outcome, a hybrid style taking their place during the late 19th century.¹⁹

All the revived styles flourished in Natal between 1880 and 1914, but there was little of the animosity which had torn the British scene. As in Britain of the late 19th century, architects had settled down to an indiscriminate borrowing similar to that of the Regency.²⁰ Attitudes to the different styles, however, were coloured by the Victorian theories. One finds evidence of the Gothic and Italian revivals in Natal, therefore, but the moral conviction of those engaged in the old controversies was lacking. A symptom of this was the strange "Free Renaissance", a purely Victorian style of the late years, consisting of an eclectic jumble of styles. Before examining this, however, its forerunners must be dealt with.

18. K. Clark Ibid. Chapter 6 (also pp. 169-72 for the Foreign Office controversy)

19. P. Collins "Changing Ideals in Modern Architecture" London 1965 p. 122

20. see Note 19.

CHAPTER 3:

THE GOTHIC REVIVAL

The medieval party, forming one side in the Battle of styles controversy, was a definite minority until the 1830's. The 18th century had seen the gradual acceptance of Gothic as a style suitable for imitation. Its sphere of acceptance, however, had been limited to garden ornaments and domestic frivolities (Pl. 5). The Georgians feared enthusiasm of any kind, but religious enthusiasm, in particular, with its Catholic overtones, was strictly taboo.¹ Thus Gothic, which bore the indelible stamp of medieval Catholicism, could not be used in a way that would encourage emotional self-indulgence. The style itself was regarded as completely irrational, even Horace Walpole, champion of Gothic and man of taste, believed that "one must have taste to be sensible of the beauties of Grecian architecture, one only wants passions to feel Gothic."² By the end of the 18th Century, however, 'horrid' passions had become popular. This was partly due to a change in literary taste. The "Gothick" mood had been exploited by the Augustan poets who liked to evoke harmless melancholy and nostalgia. The imagery involved a combination of ruins, tombstones, ivy, bats, owls and moonlight. These manifestations found a visual equivalent in the sham Gothic ruins which were

1. K. Clark Ibid. p. 86-7

2. P. Collins Ibid p. 52

erected alongside the classical garden follies.³ During the second half of the 18th century the Gothick poem gave way to the Gothic novel, inhabited by the same paraphernalia, but exploiting more openly the sinister overtones given to the Gothic backdrop by superstitious Popery. The originator of this trend was probably Horace Walpole who published "Castle of Otranto" in 1764.⁴ However, his Gothic mansion, Strawberry Hill (Pl. 7), retained a cosy preciousness that was of the Palladian rather than the Romantic age. It was the extravagance of William Beckford and his sublime Fonthill Abbey (Pl. 8) that allowed Gothic to assume Romantic traits. Even so, this new emotionalism could only take shape in a domestic environment, the immediate result being a craze for sham castles and manor houses which later found respectability during the Victorian era (Pl. 9).⁵

The prototypes for most of these structures had been religious. In other words, the Cathedrals of the Catholic past had been ransacked for suitable decorative motifs. There had been few attempts to apply Gothic to appropriate religious structures. There had, in fact, been very few churches built after 1725. England had been overstocked with churches during the Middle Ages,⁶ but as the Industrial Revolution progressed, and the cities grew, and the rural population gradually moved into the cities, so the lack of churches in these areas began to present a problem which

3. K. Clark Ibid. p. 17ff

4. Ibid. pp. 32-3

5. T.S.T. Boase "English

Art: 1800-70" O.U.P. 1959 p. 67f 6. K.Clark Ibid. p. 80-1

by 1813 had become chronic. After Waterloo the urban population suddenly expanded and the Government was dismayed by the appearance of unrest amongst the lower classes that found an outlet in atheism, radicalism and non-conformism. It was recognised that a type of godless enthusiasm had developed which, it was believed, would lead to an English equivalent of the French Revolution.⁷ Pushed into action by the powerful church-going middle-class, the Government passed an Act, in 1818, providing one million pounds for the building of new churches.⁸ Soon afterwards, a pamphlet was circulated amongst architects asking for "the most economical mode of building churches with a view to accommodating the greatest number of persons at the smallest expense, within the range of an ordinary voice."⁹ The architects, who only had experience in secular design, were now perplexed. Gothic houses had presented few difficulties since the absence of medieval examples had left the modern designer comfortably free of rules, but the large number of medieval prototypes for churches was almost embarrassing. And classical churches? These were condemned by the Commissioners because of the expense entailed in building a large stone portico to adorn the front.¹⁰

In the end at least six millions were spent on 214

7. B.F.L. Clarke "Church Builders of the Nineteenth Century" (David & Charles Reprints) 1969 p. 20

8. J. Summerson "Architecture in Britain 1530-1830" p. 315

9. R. Clark Ibid. p. 31

10. B.F.L. Clarke Ibid. pp. 33 & 34

churches, 174 of these being in the Gothic style.¹¹ The first attempts, although disappointing, were praised and the architects encouraged. As the scheme proceeded the results were less warmly received. The obviously evangelical nature of the project safe-guarded it from suspicions of Popery. However, the architects seemed to go out of their way to avoid those sensations of sublimity and awe found in real Gothic churches. The result was a half-hearted flimsiness of form and detail, condemned by contemporary critics and later even by the architects themselves. (Pl. 10).¹²

Into this atmosphere burst the young Augustus Welby Northmore Pugin, a convert to Catholicism, determined to restore the splendours of Gothic. Shocked by the poor quality of the Commissioners' Churches and not frightened by the implications of enthusiasm, Pugin formulated a new ethic that was to permeate architectural theory until the end of the 19th century and beyond.

His writings are dominated by his desire to revive Catholic, that is, Gothic architecture. This revival can be divided into three categories: Gothic as Christian or ethical architecture; Gothic as English architecture; and Gothic as functional architecture. As far as the first was concerned Pugin was influenced by the recent Catholic revival in France. Certain French writers of that period claimed that architecture revealed the spirit

11. K. Clark Ibid. p. 31

12. J. Summerson Ibid. p. 315

of society and that the superior nature of Gothic reflected the superiority of the Catholic society that produced it.¹³ This sort of reasoning gave rise to the ethical fallacy that only good men can make good architecture. Pugin believed as well that the Protestant Reformation had caused the downfall of society and architecture in England (he was not alone in this)¹⁴ and that to raise society from its present degradation one had to revive the architecture of a purer age. The second, or patriotic category involved Pugin's condemnation of the contemporary jumble of styles in favour of Gothic which, he believed, was an English invention. "If we worshipped Jupiter", he said, "or were votaries of Juggernaut, we should raise a temple or erect a pagoda...but, in the name of common sense, while we profess the creed of Christians, whilst we glory in being Englishmen, let us have an architecture the arrangement and details of which will alike remind us of our faith and our country - an architecture whose beauties we may claim as our own, whose symbols have originated in our religion and our customs."¹⁵ Again, the Reformation is blamed for the present chaotic state of affairs: the introduction of pagan motifs having corrupted English ethics. The third, or functional category is perhaps the most important. Pugin realised that "to advocate Christian

13. e.g. Chateaubriand "Génie du Christianisme" 1802

14. probably influenced by William Cobbett's "History of the Protestant Reformation" 1824-7

15. A.W.N. Pugin "Apology for the Revival of Christian Architecture in England" 1843 p. 6

architecture merely on the score of its beauty, can never prevail with those who profess to think that all art and majesty is concentrated in a Grecian temple. We must return to the principles from which all styles have originated."¹⁶ These common rules of design he set down in "The True Principles of Pointed or Christian Architecture", a series of lectures which he published in 1841:

1. "that there should be no features about a building which are not necessary for convenience, construction and propriety." (By propriety he meant that form should symbolise function; in other words that one should recognise the purpose of a building from its appearance. Pugin, of course, was thinking of Catholic forms).
2. "that all ornament should consist of enrichment of the essential construction of the building," and
3. that "the construction should vary with the material employed and the designs should be adapted to the material in which they are executed."¹⁷

In each case Pugin insisted that Gothic was the only style that satisfied the requirements. His approach is essentially Neo-Classical, however, and is very reminiscent of the theories of the 18th century when French architects put forward the same ideals in a classical guise.¹⁸

In practice, Pugin applied these theories as faithfully as he could and the resulting works, produced between 1835 and 1852, swept away the superficiality of Georgian Gothic

16. A.W.N. Pugin Ibid p. 4

"The True Principles of Pointed or Christian Architecture" 1841 p. 1

17. A.W.N. Pugin
18. e.g. Laugier and Blondel

in England for once and for all. An accurate idea of his style can be obtained from the drawings he prepared for his books and pamphlets. In the "Ancient Poor House",¹⁹ for instance, is a large cruciform church with a square central tower, aisles and clerestory (Pl. 11). The entrance façade is a typically Puginesque composition: tall pointed nave, flanked by sloping aisles, articulated by stepped buttresses and large pointed windows based on English Decorated Gothic. His smaller, parish churches followed a different pattern. St. Bede's, Masborough (Pl. 12),²⁰ for instance, has no aisles or transepts and is single-storeyed with a steeply-pitched roof. Pugin always insisted on a differentiation of form at the junction of the nave and chancel, to symbolise their different functions.²¹ Here the break is indicated by a change of height, the chancel being lower and narrower, jutting behind the end wall of the nave. Above the junction is a fairly elaborate belfry, another symbolic form containing the sanctus bell.²²

Pugin's theories, despite their Catholic bias, were taken up firstly by Ruskin and secondly by the Cambridge

19. A.W.N. Pugin "Contrasts" ("Contrasted Residences of the Poor")

20. A.W.N. Pugin "The Present State of Ecclesiastical Architecture in England" 1845 p. 108

21. This later became an obsession. His last publication, "A Treatise on Chancel Screens and Rood Lofts" (1851) is a rather hysterical attack on what seems now to be a pointless issue.

22. Pugin derived his beliefs on Gothic symbolism from mediæval liturgists such as Durandus ("Divinorum Officiorum")

Camden Society, who between them gave Pugin's Gothic official respectability.

As far as Ruskin was concerned, although it is obvious that his ideas were influenced by those of Pugin, he vehemently denied ever having taken an interest in Pugin's writings. "I glanced at Pugin's *Contrasts* once," he said, "during an idle forenoon... I never read a word of any of his works not feeling from the style of his architecture the smallest interest in his opinion,"²³ a comment probably provoked by a fear of being associated with Catholicism. His ethic, however, except for a few details, belies this repudiation: He believed that only good men make good architecture; that architecture must be honest and "true"; that architecture is subordinate to painting and sculpture; that good architecture is not construction, but ornamentation; that all such ornamentation should be based on organic nature and not on abstract forms.²⁴ Pugin had recommended English Decorated Gothic as the style to be revived. To this Ruskin added "the Pisan Romanesque, the early Gothic of the Western Italian Republics, the Venetian Gothic in its general development," his favourite examples being Giotto's Campanile, and the Doge's Palace.²⁵ It has often been claimed that Ruskin's introduction of these foreign prototypes formed the foundation of the High

23. N. Pevsner "Some Architectural Writers of the Nineteenth Century" p. 141

24. Ibid. pp. 139-56

25. N. Pevsner "Ruskin and Viollet-le-Duc" London 1969 pp. 27-8

Victorian Gothic style. However, it now seems more likely that the Cambridge Camden Society was the innovator.

This Society was founded in 1839 by two Cambridge undergraduates, John Mason Neale and Benjamin Webb. They had been inspired by the Oxford Movement and by Pugin's revival of ritual.²⁶ In 1841 the Society published the first issue of "The Ecclesiologist", their official journal in which they expressed their aims and opinions.²⁷ In this issue it was claimed that "the object of the society shall be to promote the study of Ecclesiastical architecture and the restoration of architectural remains."²⁸ They also set out to watch over the styles in which new churches were built, and to re-introduce Catholic ritual into the Anglican church.²⁹ Considering the youth and status of the founders, the success of the society is quite astonishing. By 1850 they practically controlled the building of all Anglican churches, taking it on themselves to approve or condemn architects and buildings through "The Ecclesiologist".³⁰

Their typical church was based on the types formulated by Pugin: it had to be in the Middle Pointed style (all foreign types were rejected, so was Early English which was "only Romanesque improved" and Perpendicular which was full of "wordly pomp");³¹ it had to be constructed honestly

26. K. Clark Ibid. pp. 134-9

27. N. Pevsner "Some

Architectural Writers" p. 124 "Ecclesiology" was a word coined by a writer in the "British Critic" in 1837. It means "the science of church-building".

28. K. Clark Ibid. p. 139

29. B.F.L. Clarke Ibid pp. 79-80

30. K. Clark Ibid. p. 157

31. N. Pevsner Ibid p. 129

of real materials;³² if it was to be a parish church it could only have a simple high-pitched roof, without a clerestory, to express humility; cathedrals were entitled to transepts and low-pitched roofs; all churches had to have a clearly defined chancel. Their model church in this manner was St. Mary Magdalene's, Munster Square (c. 1849) by R.C. Carpenter (Pl. 13).

Later the Camdenians unbent a little, advocating a more adaptable style. This was brought about by the need to provide suitable designs for overseas missions. Numerous British settlements had appealed to the Camdenians and a style had to be found that would suit the various alien environments.³³ In 1846 one of the founder-members wrote, "in accordance with...our increased acquaintance with the products of all lands...do not our increased means of commerce all point to fresh stores of artistical wealth, which may hereafter be devoted to the service of the sanctuary?"³⁴ That year two new styles were suggested by "the Ecclesiologist" for the Colonies: Speluncar, or southern Gothic, and Hyperborean (called so by a modern critic), or northern Gothic, being adapted for hot and cold climates respectively. Speluncar was based on Italian Gothic and was characterised by monumentality of scale, obtained through the use of heavy stone walls, usually coloured and with deep arches. The Hyperborean church was based on the existing parish church type, and to be built

32. B.F.L. Clarke Ibid. p. 87

33. G.L. Hersey "High Victorian Gothic" Baltimore 1972 p. 74 note 34

34. Ibid. p. 74

of wood or brick, and to be skeletal rather than massive.³⁵

These new types, formulated for overseas use, soon found favour in England for missions to be built in the congested slum areas of the cities. The original patterns had been found inadequate and the new urban church was based on a combination of the cathedral type and Speluncar Gothic with high, smooth stone walls, garishly coloured, with a large clerestory and shallow roof. The model church in this new style was William Butterfield's All Saints', Margret Street, (1849) (Pl. 14), a startlingly aggressive design with polychrome ornament in red and black brick. The forms were crammed into a very restricted site, and to look impressive were made high and narrow. However, the polychrome, arranged in broad horizontal stripes, diminished the soaring effect of the nave and steeple introducing a note of deliberate discordance.³⁷

This High Victorian mode prevailed throughout the 1850's and 60's in the works of Butterfield, Street and others. After 1868, however, when the "Ecclesiologist" became defunct,³⁷ the style waned and during the last years of the 19th century architects introduced an arbitrary and slightly antiquarian revival of English and French Gothic types.³⁸

35. G.L. Hersey Ibid. p. 75ff

36. Ibid. pp. 108ff

37. B.F.L. Clarke Ibid p. 80

38. e.g. the works of J.L. Pearson, G.F. Bodley and others (see R. Furneaux Jordan "Victorian Architecture" Harmondsworth 1966 pp. 107-8)

Church Building in Natal: 1880-1914 39

Confined almost exclusively to the Gothic style, church building in Natal falls into three distinct phases: the first, or early Colonial period, from the foundation of the Colony until about 1885; the second, in which mature Victorian modes were used, from about 1890 to 1904; the third in which new ideas and styles began to supercede the outworn "Modern Gothic", from 1905 onwards.

The first period, whose late products fall within the scope of this thesis, is characterised by a reliance on English prototypes of the Puginesque and pre-Puginesque variety. The earliest examples were very plain and utilitarian. During the 1870's and 80's, however, materials were used with greater precision and architects began to introduce a modest polychromy. Only three examples need represent the varying trends of this period: the Wesleyan Church, West Street, Durban; the Dutch Reformed Church, Greytown; and St. Mary's Church, Burger Street, Maritzburg.

The first was designed in 1877 by Roland Ridgeway (Pl. 15).⁴⁰ Although built for Non-Conformists, it is reminiscent of early Camdenian types such as those by Benjamin Ferrey, designed during the 1840's. The façade, for instance, bears a resemblance to St. Mary's Southwark (Pl. 16), with its stepped buttresses, ornamental finials

39. see Appendix D

40. "The Natal Witness" May 22, 1909 p. 5

and arrangement of lancet windows. The sham rustication, however, and the squat shape of the church, built as it was on an almost square plan with wide aisles and shallow nave would certainly have met with Camdenian disapproval. Obviously elements of Commissioners' Gothic still lingered in Natal.

St. Mary's Church (Pl. 18-19. designed and built by George Loveday in 1883-4),⁴¹ despite its simplicity, is more closely based on Camdenian models. Of the parish church type, it has a steeply-pitched roof, the chancel expressed, not by a change in roof height, but by a large louvred steeple over the east end. The shale stone walls

41. It is commonly believed that this building is an exact replica of the old church which stood on the corner of Longmarket Street and Commercial Road. In fact, it has even been stated that the blocks of stone were taken, one by one, and used in the new building. This is quite untrue. The original church had been designed by George Loveday. By 1880 it had become very dilapidated and the congregation and its minister clamoured for a new building. Dr. Colenso therefore commissioned Loveday to design another church. The site of the old church had, meanwhile, been sold to the Government who planned to erect their new Legislative Council Buildings there, and the new church was built on the Burger Street site instead. Loveday advertised for builders' tenders in 1883 (see "The Natal Witness" May 5, 1883) and the church was formally opened on May 4, 1884 (see "The Natal Witness" May 5, 1884). The old church was then hired by the Baptists who used it until building operations on the Legislative Council Buildings were due to begin. It was completely demolished in April 1887 (see "The Natal Witness" April 23, 1887 "New Legislative Council Buildings"), three years after the new church had been completed. see Appendix A: Loveday.

are articulated by stepped buttresses and small lancet windows, the West front having, in addition, a small rose window. The main entrance was through a north porch, also based on an Ecclesiastical design.⁴²

It was commented, when the church was opened, that it was Loveday's choice of dark and light free stone dressings that provided such a "pleasing effect" in the finished building.⁴³ This use of tone and colour is seen more prominently on the Dutch Reformed Church (Pl. 17)⁴⁴ where stone mouldings are used against brick in an almost Butterfieldian spirit. This use of polychrome, however, cannot compare with the garishness of English models. It was only during the early 1900's that Natal architects experimented with High Victorian paraphernalia.

During the next phase church building was practically dominated by a small number of important firms, the principal architects being William Street-Wilson, William Emery Roberts, C.H. Stott and R.G. Kirkby (practising together), Cathcart W. Methven, and John Phillips-Mumford. With the exception of Roberts, these were men who established their practices within this period, and did not belong to the early Colonial tradition. Thus it is obvious that the sudden interest in the elements of High Victorian Gothic in Natal at the turn of the century was due to the influence of these architects most of whom served their articles under English architects during the 1870's and 80's.⁴⁵

42. e.g. Porch illustrated in "Instrumenta Ecclesiastica" 1847

43. "The Natal Witness" May 5, 1884

44. Foundation stone laid c. 1881 (see C.S.O. 820 1881/3277)

45. see Appendix A.

W.E. Robarts, the exception, had practised as an architect and surveyor in Natal since the late 1870's,⁴⁶ contributing to the early tradition in the form of the Prebyterian Church, Berea (Pl. 20. 1884),⁴⁷ a simple brick church with Puginesque forms and mouldings. A hint of Robarts's later style can be seen, however, in the decorative brickwork under the eaves. This trait he exploited more fully during the 1890's, examples being St. Andrew's, Commercial Road, Durban (1892, Pl. 21),⁴⁸ and the Wesleyan Church, Musgrave Road, Durban (Pl. 22, 1893).⁴⁹ The style of these buildings was referred to by the "Natal Mercury" as "simple Gothic, of an early type, freely treated."⁵⁰ One can place emphasis on that last phrase. These works were no doubt accepted in Natal as being part of the Camdenian tradition. But the exaggeratedly decorative cut and moulded brickwork appears to be a personal translation of medieval forms. Of course, it is possible that he was influenced by Camdenian interest in Northern European Gothic, such as that of Germany.⁵¹

St. Andrew's, large and squat, with its wide nave, aisles and projecting porches, seems at first more impressive than the Musgrave road church, a cruciform version of the same theme. The latter, however, possesses an elegance not shared by St. Andrew's. This can be seen when comparing the west front of St. Andrew's and the transept façade of the Wesleyan church. The basic elements are

46. see Appendix A 47. B. Kearney "Architecture in Natal" Capetown 1973 p. 52 48. Ibid. p. 52

49. "The Natal Witness" May 1, 1909 p. 3 50. "The Natal Mercury" Feb. 10, 1894 51. Benjamin Webb had published "Sketches of Continental Ecclesiology" in 1848 in which he had discussed German Gothic

the same: a symmetrical arrangement of lance and foil niches, and plate tracery openings separated by stepped buttresses. In the Wesleyan church the niches form a decorative base to the tall windows above. These are topped by ogee mouldings between which is a small convex triangular light. At St. Andrew's the symmetry is over-emphasised by the complete lack of variety in size and texture.

Of a similar nature was the early work of C.W. Methven, St. George's Garrison Church, Fort Napier, being an example (Pl. 23-4, built 1897-8).⁵² Methven also used moulded brick, but far more economically. The exterior form, based like Robarts's, on Camdenian types, is not cluttered by subsidiary additions; it is, in fact, singularly plain, except for the porches which call attention to themselves with their elaborate mouldings and buttresses. The rest of the church shares the monotony of St. Andrew's, particularly the inarticulate roof and clerestory. Methven, as it happens, was an ardent believer in simplicity.⁵³ His later attempts were more successful (Pl. 39).

At the turn of the century the red brick style was superseded by polychromy and more ornate form. The old Camdenian models were encased by stripes and multiple buttresses and are invariably accompanied by an elaborate

52. "The Natal Witness" February 6, 1896

53. see, for instance, his Presidential address to the N.I.A. in 1905 ("The Natal Mercury" W. Ed. February 10. 1905)

steeple, its appearance probably influenced by current economic optimism.

Of the many churches built during this period, four stand out: St. Thomas's, Musgrave Road and Emmanuel Cathedral, Durban, by W. Street-Wilson; the Congregational Church, Loop Street, Maritzburg, by Stott & Kirkby; and the Congregational Church, Aliwal Street, Durban, by J.P. Mumford. The motifs mentioned above are obvious links between these works. However, the different requirements and especially the personal mannerisms of each architect tend to individualise the designs.

Taking Stott & Kirkby's church first (Pl. 25-6),⁵⁴ it is apparent that the local red brick has been adapted to the polychromy in their use of it with white plaster bands and mouldings. The form, too, is reminiscent of High Victorian models in that surfaces are smooth rather than sculptural, allowing the complex accumulation of forms to stand out clearly. It was commented at the time that the design depended "for effect rather upon the grouping of the various parts than upon the application of ornament."⁵⁵ Ornament is indeed sparse, being confined to the steeple and the large windows on the nave and transepts.

As far as the form is concerned, the asymmetrical Congregational Church is probably the most successful interpretation of Victorian Gothic in Natal.

The use of asymmetry has not, so far, been mentioned

54. Built in 1903-4
15, 1903 p. 14

55. "The Natal Witness" August

in connection with the Gothic Revival. The Georgians had regarded it as being the result, in medieval buildings, of the haphazard manner in which masons conducted their building program. They had generally ignored this characteristic, therefore, since it was obviously irrational. It was only later that architects saw its formal convenience, the first theory to embrace this mannerism being that of the Picturesque, Downton Castle being the first deliberately asymmetrical building. By the 1830's asymmetry had become associated with functional expression, chiefly through the writings of John Britton and J.C. Loudon. It was Pugin, again, who purged this asymmetry of its Georgian frivolity, adapting it to religious symbolism.⁵⁶

By the time Stott & Kirkby came to design the Congregational church, this element of the Gothic Revival had become slightly over-worked. Nevertheless one can admire their use of it to provide a formal contrast between large and small, and plain and decorated forms. The functional symbolism is fairly obvious. To begin with, a hierarchy of values is observed in the relative size of forms and window openings. The nave, for example, is given an expansive tiled roof and complex tracery windows; the vestibule, by comparison, shows its humility in the small lancet openings at the base of the west front. Secondly, variety of form is used as a guide to the various functions. The public porch, for instance, is announced by the slender

56. P. Collins "Changing Ideals in Modern Architecture"
pp. 54-6

steeple which rises above it. The clergyman's entrance, not only much smaller, is wedged between the transept and another projecting form which obviously contains the clergyman's suite and private stair.

The Congregational Church, Aliwal Street (Pl. 27),⁵⁷ can also credit much of its effect to the asymmetry of the tower and steeple, but has little of the formal interest of the former design, being just another version of the theme exploited in so many English churches of the late 1840's and 50's (Pl. 28).⁵⁸ Its uniqueness lies in the fact that Mumford was the first architect to introduce this particular mannerism into Natal, and also in its remarkable use of sham materials, a feature greatly admired at the time, if one can judge from the report published by the "Natal Mercury" after the opening ceremony: "With hollow brick walls and external cementing, the relief afforded by the imitation stone effect - or, to be more technically correct, imitation rough ashlar work with sandstone dressings - is exceedingly pleasing."⁵⁹ The decoration of the tower, too, is rather extraordinary. Rising in three stages to the base of the steeple, it is buttressed, not only by conventional steeped buttressing, but also by octagonal forms, referred to as "minarets",⁵⁹ a personal translation, one presumes, of the conventional Gothic finial. The imitation stone work that encases them

57. Built 1903-4

58. see H.-R. Hitchcock "Early Victorian Architecture in Britain" Vol 2, illustrations to Chapter V

59. "The Natal Mercury" W. Ed. March 4, 1904 p. 12

contrasts strangely with the sharp mouldings of the porch and buttresses below, not to mention the octagonal spire above, surrounded by its unusual pinnacles.

Equally extraordinary is the tower of Emmanuel Cathedral.⁶⁰ In this case, however, Street-Wilson, the architect, was following the example of the first Catholic church which was built to the design of an English architect during the 1870's (Pl. 29).⁶¹ The original steeple was crowned by an open octagon with a covered balcony and spire above. This form was repeated exactly, but placed at the top of a square tower. This new tower was evidently expected to imitate the polychromy of the original. The forms are thus very flat and, to judge from original drawing and contemporary woodcuts (Pl. 30, 31), bold colouring was expected to pick out the important elements such as corner buttressing and arches, after the manner of Ruskin's Florentine polychrome. The materials used were anything but permanent, however, since, in a photograph taken during the 1930's (Pl. 32),⁶² no trace of it can be seen and the entire form looks flat, dull, and unimpressive. Even the west front, with its tower-like forms framing the entrance gable, loses effect without colour. Originally, the exterior must have been an admirable complement to the bright decoration of the interior (Pl. 33), this being the most admired church interior in

60. designed 1903. See plans owned by Paton, Taylor, Willies and Bonnet

61. Messrs. Goldie, Childe & Goldie (see B. Kearney

Ibid! p. 36) 62. owned by the Local History Museum

Durban, most others being a dark combination of wooden beams and plastered surfaces. Emmanuel Cathedral boasted an elaborate painted ribbed vault and apse.

Street-Wilson's other church, St. Thomas's, Musgrave Road (Pl. 34),⁶³ although much smaller, shares certain features with the Cathedral, such as the masking of the aisle roofs by squared-off forms on either side of the entrance gable (in this case crowned by a castellated parapet). Emphasis, however, is on form rather than colour, polychromy being used to pick out structural details rather than give them shape. There is a suggestion, too, of a desire to experiment with styles outside the range of either Ruskin or the Camdenians. The tower, for instance, is definitely reminiscent of late medieval types, with its louvred windows, narrow buttresses and rows of blind tracery. Even the castellations and mouldings over the entrance suggest a Tudor source out of keeping with the basic Camdenian form of the church.

This tendency is characteristic of the last period of church building to be dealt with here. Many architects had tired of the Middle Pointed style, but, not willing to abandon Gothic completely, experimented with variations within the style.

One alternative was to use a more elaborate Gothic, the Perpendicular style lending itself particularly well to this approach with its fussy all-over ornament and

63. "The Pictorial" January 17, 1906 Vol. 1, p. 262
The nave was completed in 1900, the chancel and tower in 1905.

large traceried windows. When competitive designs were invited for the new St. Paul's, Durban, architects seem to have taken the opportunity to try out the new mode. The winning design by Ing & Anderson was a fanciful conglomeration of towers and flying buttresses (Pl. 35).⁶⁴ Disappointment, however, was expressed, after the completion of the building, that the "lavish decoration applied to ecclesiastical buildings of (the Perpendicular) period has, in the present design, been much more reserved, and is applied only in a few selected positions..."⁶⁵ The main features of the building included large windows on the east and west façades, with a rather feeble miniature apse beneath the one, and a single elaborate tower to the side of the building (the others having been abandoned, leaving the west wall dismally bare) (Pl. 36-7). Street-Wilson's entry (pl. 38)⁶⁶, would, one feels, have been more satisfactory. Here polychrome is not abandoned, but used in conjunction with the new mode. The nave, for instance, with its horizontal stripes, provides a contrast against the verticality of the tower, the latter being of a more impressive type than Anderson's, probably based on English parish churches of the late Middle Ages. Its plain base sets off the ornament of the belfry and nave, and the form is not weakened as in the winning design by attempting to pinch it into an ineffectual octagon after the manner of the Tour de Beurre.

The other alternative was to seek a manner far simpler

65. "The Natal Mercury" W. Ed. November 8, 1907 p. 30

66. drawing owned by Paton, Taylor, Willies & Bennet.

than previous modes. This was attempted by C.W. Methven at St. Andrew's, Umzinto (1911, Pl. 39),⁶⁷ where a typical Middle Pointed composition has been stripped of its ornament leaving the bare, white-washed forms beneath a dark stepped roof. Stott & Kirkby, however, had already made a concerted effort to introduce a new style along these lines. Their first attempt was the Wesleyan Church at Kearsney (Pl. 40).⁶⁸ Although of a fairly conventional form, surfaces are treated plainly, the front elevation in particular with its wide, flaring buttresses and stuccoed surfaces. More daring was their Seventh Day Adventist church, in Maritzburg (Pl. 41, opened 1905). Perhaps it would be sufficient to quote the review published by the Natal Witness to indicate the reaction of the public:

It was the design of the architects that this building should have a special and distinctive character, and they have treated the plans on simple lines. The building possesses a deep base of pointed brickwork, with the walls rough-casted above, tinted a pale colour, and separated from the base by a string course, supported on corbels. The steeply-pitched roof, painted red, with its broken, overhanging and half-timbered gable in front, and overhanging eaves, cast a welcome shade on the tinted roughcast.

The whole scheme bears evidence that an attempt has been made to depart from the stereotyped, and often mutilated, so-called Gothic style of architecture, usually adopted for buildings of this description.⁶⁹

67. "The Pictorial" June 8, 1911 Vol VI, p. 1153

68. designed c. 1904 ("Modern Buildings" 1904 - extract kindly lent by Mr. B. Kearney).

69. "The Natal Witness" May 27, 1905 p. 6

It was not everybody who welcomed a change, however. In 1912 Herbert Baker, the Diocesan architect for the Transvaal, designed a new church for Durban: St. Mary's, Greyville (Pl. 42), in what was referred to as the "modified Italian" style.⁷⁰ He intended to formulate a new style, on the lines of simplification described so far, that would be more suitable for the South African climate than Victorian Gothic. The style of St. Mary's was not, in fact, unique in Natal. The Trappist monks at Mariannhill had built their Monastery church in a sort of Romanesque, similar in form to Baker's church, almost thirty years earlier (Pl. 43).⁷¹ Nevertheless, it had found no imitators in Natal and by 1912 the older generation had begun to protest vehemently against what they saw as an attack on traditional values, the most indignant outcry coming from Edward W. Hudson. In a letter to the "Natal Mercury" he wrote:

It is with considerable surprise that I read in a contemporary (? journal) that an effort is being made to supercede English Gothic for ecclesiastical buildings in favour of some unknown style yet to be determined, one supposedly more suitable to the climate of the sub-continent...It is announced that Sir Hugh Lane has condemned (Gothic) as unsuited to the climate, and that Mr. H. Baker, the well-known architect...has been asked by the rector of Johannesburg to confer with an English architect and suggest a new model for the central church in the city, in lieu of an English Gothic design.....

As the possibilities of the style are almost unlimited, I believe that if it be true that churches hitherto

70. "The Natal Mercury" W.E.D. March 22, 1912 p. 17

71. B. Kearney Ibid. p. 51

erected in South Africa are unsuited to the climate, it is because the designers have proceeded upon the wrong line, merely copying some English plan without regard to climatic conditions. For such a mistake the style itself is not accountable, and does not warrant condemnation...Another point: I contend that to stamp the face of this important part of the British Empire with an alien style of architecture is unpatriotic and impolitic, and even in civil buildings falsifies history in stone. To eliminate in ecclesiastical work the style which had its birth under Christian auspices, and has been associated with the English Churches for centuries, would sever a tie that should be dear to all who value the church of their forefathers. We may expect to hear next that the English language is not suited to a mixed population, and that a new tongue is required combining the several varieties! I trust that neither British architects nor church promoters will be led into adopting such a new proposition, so unnecessary and so objectionable.⁷²

Gothic did not, of course, suddenly vanish from the drawing boards of eminent architects in Natal, as a result of Herbert Baker's influence. In 1925, for instance, one finds a timid design by Payne and Payne in the old manner (Pl. 44).⁷³ Almost contemporary, however, is the St. John's Chapel, Scottsville, by Street-Wilson and Paton in an exceedingly simple Italianate style (Pl. 45).⁷⁴ Obviously, the death-knell had sounded for Gothic during those pre-War years for architects of a more progressive turn of mind.

72. "The Natal Mercury" W.M. June 2, 1911 p. 18

73. see plans owned by Architecture School, Durban OD 178b

74. see photographs owned by Paton, Taylor, Willies & Bennet.

CHAPTER 4:

THE CLASSICAL REVIVALS

Secular Gothic in Natal during this period is conspicuous by its almost total absence. Gothic, that is, not watered down by the infiltration of Classical motifs, but derived from the British prototypes of Deane and Woodward, G.G. Scott and G.E. Street. During the early periods of Colonial architecture architects had commonly used the late Georgian styles of the Cape, accompanied by pseudo-Renaissance Revival motifs (Pl. 45).¹ Forms had been, of necessity, simple and box-like, decoration had been sparse, and surfaces were usually covered by a plain layer of plaster. It is not surprising that contemporary secular Gothic, with its complex pointed forms had been practically ignored (pl. 46).² Even during the later period examples are scarce. Some were built in a castle style; Pechey's Mill, Durban, for instance (Pl. 47. built c. 1895-9, A. McG. Ritchie),³ and the Castle Hotel, Howick (Pl. 48, built c. 1900, W. Street-Wilson).⁴ This, however, was

1. M. Hillebrand "A Critical Study of Colonial Architecture in PMB" pp. 40-2

2. Even the style of the Oxford Science Museum which is relatively stark would have been over-ambitious.

3. "Natal Who's Who" 1906 p. 106

4. see drawings owned by Paton, Taylor, Willies and Bennet.

more gimmicky than serious. Other examples are isolated phenomena, P.M. Dudgeon's Clark House being one (1886-7),⁵ there also being a proposed Courthouse for Pietermaritzburg (1883),⁶ and the first Maritzburg Y.M.C.A. (1881).⁷

The Y.M.C.A. is, in a sense, a fraud. It is based on the commercial style of the 1870's with its symmetrical façade, cornice, and pseudo-pediment. The architect has turned it into a Gothic building by adding pointed arches and by transforming classical motifs, such the guttae under the cornice, into medieval paraphrases, probably inspired by Ruskinian Gothic of the 1870's. (Pl. 49)

The little Courthouse (Pl. 50-1), however, was probably based on Camdenian types which had been approved for schools and municipal buildings. It was to have been built in three sections: each under its own saddleback roof, entrances being provided to the Courtroom through an ornate porch, and to the offices through a veranda and vestibule which passed beneath a two-storeyed tower. A plain structure, it is nevertheless a pleasing design, the symmetry of the gables and window openings balancing the asymmetry of the porch and tower.

Dudgeon's building (Pl. 52), despite its obvious Butterfieldian borrowings,⁸ is a more classically arranged pile, the main façade consisting of a central gabled entrance flanked by projecting wings, oriel and bay windows giving depth to these divisions. The interior

5. "The Natal Witness" February 4, 1886

6. C.E. 1189/89 by C.R. Snell

September 17, 1904 p. 19

Coalpit Heath (Pl. 199)

7. "The Natal Witness"

3. see Butterfield's Vicarage,

arrangement, too, is perfectly symmetrical, and no indication is given on the exterior, as in High Victorian designs, of the interior functions (Pl. 54). Schoolrooms, for instance, are not distinguished from masters' quarters, neither is one aware that the two wings were to contain the upper and lower schools, respectively.⁹ Dudgeon, however, was essentially a classicist. His choice of English Gothic must have been in deference to the old College, built à la Butterfield during the 1860's.¹⁰ His slick formal details make up for the lack of functional articulation: the window surrounds (Pl. 53), for instance, with their mouldings cut crisply into the flat plaster surface, and their delicate tracery, as well as the columns of the entrance vestibule (Pl. 55) - a more elegant version of the type used by G.F. Street in St. James-the-Less, Thorndike Road (Pl. 56).

The reason for the apparent unpopularity of Gothic in this sphere lay in the hierarchy of associational values attached to styles during the 19th century. Gothic was associated with Churches, vicarages, and educational institutions. When it came to dignified civic piles traditional classical modes were chosen. Francis Goodwin, an English architect, wrote in 1835 that for "civic purposes, public or private, the town hall, exchange, or senate house; the Greek, Roman or Italian styles are universally admitted to be applicable."¹¹ Echoing him

9. Compare with G.F. Bodley's Normal School, Cheltenham (Pl. 57) 1854. 10. by P. Paterson in 1862-6, now Boys' Model School. 11. quoted by K. Clark "The Gothic Revival" p. 98.

in 1833 was a Natal writer criticising Gothic entries in the competition for the Legislative Council buildings: "We do not...think that the general idea of the design comes up to the dignity and public importance of the purposes for which the building is to be used, there being too much of the ordinary dwelling house about it, and nothing, externally, to suggest the idea of a central hall of assembly with its necessary adjuncts."¹²

This was a traditional attitude. During the 18th century almost all important secular buildings, civic and commercial, had been either Palladian or Neo-Greek. During the second half of the century Chambers and Adam had dominated the scene; from 1790 Nash and the advocates of the Greek Revival had taken over; and during the early 19th century Cockerell, Barry and Smirke had reigned supreme. In 1834, however, when the old Houses of Parliament were destroyed by fire, it was announced that the new buildings were to be either Gothic or Elizabethan (Pl. 58). The selection committee had made this choice firstly, because they wanted a design that would harmonise with the existing Gothic buildings in Westminster, and secondly because Gothic was regarded as a British invention and would therefore be patriotic.¹³ After the outcome of the competition architects protested furiously, those supporting the classical faction basing their arguments on the tradition outlined above. The Goths eventually won the lengthy debate, but not on formal or philosophical

12. "The Natal Witness" February 15, 1833

13. K. Clark Ibid. p. 99

grounds.¹⁴ The public had been convinced at last by the ethical values given to Gothic by Pugin, Ruskin, and the Camdenians, even though these men did not regard the Houses of Parliament as being particularly authentic.¹⁵ Built, as it was, throughout the years of the High Victorian Gothic Movement and only completed during the 1860's,¹⁶ it acted as a catalyst in the manipulation of public taste and, by 1856, when competitive designs were invited for the new Foreign Offices,¹⁷ the Goths confidently expected another victory. They were ignominiously defeated, however, under the leadership of George Gilbert Scott. The competition had been won by two comparative nobodies who had entered grandiose classical designs based on the style of Second Empire Paris.¹⁸ The choice had been partly influenced by the Classical preferences of the Prime Minister, Lord Palmerston, who later set aside the results and commissioned a classical design from James Pennethorne. Scott, who had been unsuccessful, felt "at liberty to stir",¹⁹ and when Palmerston's government was replaced temporarily by

14. K. Clark Ibid. pp. 100-3 15. e.g, Pugin, who designed the ornament, decribed it as "All Grecian... Tudor details on a classic body". K. Clark Ibid. p. 113

16. H. -R. Hitchcock Ibid p. 293

17. G.L. Hersey Ibid. p. 203

18. by H.B. Garling and H.E. Coe respectively (see H.-R.Hitchcock "Architecture: 19th and 20th Centuries" Harmondsworth 1971 Ed. pp. 228-9)

19. K. Clark Ibid. p. 169

that of Disraeli, he wangled the commission for himself. Palmerston, meanwhile, had returned to power and demanded a Palladian design. Scott, attracted by the financial rewards, attempted a compromise but ended up producing the required Italian building,²⁰ much to the shame of the Gothic school (Pl. 59-61). The whole affair was ridiculous, especially as presented in Scott's "Recollections" in which the mortified architect tries to redeem himself. Ruskin, in 1859, commented to a friend:

Nice sensible discussions you're having in England there about Gothic and Italian, are'nt you? And the best of the jest is that besides nobody knowing which is which, there is not a man living that can build either. What a goose poor Scott (who will get his liver fit for "pâté de Strasbourg" with vexation) must be, not to say at once he'll build anything. If I were he I'd build Lord P an office with all the capitals upside down, and tell him it was in the Greek style, inverted, to express typically Government by party: Up today, down tomorrow.²¹

Disillusioned by the outcome of the Battle of Styles, the public lost faith in Revivalism, Gothic or Italian. Safe traditionalism was reinstated: pompous Classicism for civic buildings, and eclectic mixtures, avoiding stylistic fanaticism, for anything else.²²

Ruskin, as usual, had been accurate in more ways than one. By the turn of the century there was indeed a peculiar doubt in the public's mind when it came to telling the

20. G.L. Hersey Ibid. pp. 204-8

21. K. Clark "Ruskin Today" p. 259 (letter to E.S. Dallas, August 18, 1859)

22. P. Collins Ibid. p. 122

difference between styles, this being more than apparent in Natal. Judging from contemporary reports, critics in the Colony could only distinguish between buildings with pointed arches and ones without, these being referred to, respectively, as "Modern Gothic" and "Modern Italian" or "Modern Renaissance". Thus the historian who tries to divide the latter into convenient stylistic pigeon-holes is making a set of divisions which, to the architects of the period, were almost too nebulous to exist.²³

23. "Generally and broadly speaking, the two great classes of style upon which we may draw for our inspirations may be said to be classic and gothic.

"The classic division has been taken by a writer on the subject as including Italian, Greek, and what is known as Queen Anne or Free Classic - and Gothic on the other hand may be taken as including pointed styles such as early English, Decorated, Perpendicular, and Tudor, and Elizabethan and Jacobean." C.W. Methven "South African Master Builders' Federation Journal" January 1906, p. 29

All churches were, of course, "Modern Gothic". For classical buildings the formulae were varied just as seldom: e.g. the Durban Town Hall (Pl. 62): "modernised Italian" ("Natal Witness" Feb 5, 1883); Legislative Council Buildings, PMB (Pl. 64-5): "Italian style" ("Natal Witness" Feb 15, 1883), and "modern Italian" ("Natal Witness" June 15, 1883); Market Hall, PMB: "purely classical, without embellishments" ("Natal Witness" March 25, 1884); Town Hall, Ladysmith: "Italian Renaissance style" ("Natal Witness" Sept 11, 1894); Town Hall, Newcastle (Pl. 66): "the Italian style" ("Natal Witness" Sept 7, 1898); new Legislative Council buildings (Pl. 69): "Renaissance" ("Natal Witness" Dec 15, 1898); Post Office, PMB (Pl. 67-8): "modern Renaissance somewhat severely treated" ("Natal Witness" June 29, 1901); Marine Residence, Durban (Pl. 81): "Italian style" ("Natal Mercury" April 4, 1902); Bank of Africa, Durban (Pl. 126):

However, in order to make sense out of the vast quantity of work, some classification is necessary.

(i) Traditional Classicism

Since "pure" Gothic has been dealt with, it would be logical to take what was regarded as "pure" classicism before wandering into the labyrinth of the mixed styles.

Like Gothic the classical styles were given shape by a small number of important firms. The quality of the work is far more patchy, however, due partly to the variety of different functional types to be catered for.

The first category that can be distinguished includes the majority of important government and municipal buildings, and is characterised by a pompous monumentality. At the beginning of the period opportunities for this style to flourish were naturally somewhat scarce. After the turn of the century, however, the short burst of prosperity caused it not only to flourish but to develop into a florid Neo-Baroque.

The first important examples are the Durban Town Hall and the Legislative Council Buildings, Pietermaritzburg.

The Town Hall (Pl. 62), designed in 1882 by P.M. Dud-

"broad Renaissance" ("Natal Mercury" W. Ed. Nov 25, 1904); Cedara College (Pl. 84): "Italian Renaissance style" (S.A. Master Builders' Federation Journal" June 1905); New Law Courts, Durban (Pl. 113-4): "Renaissance style" ("Natal Mercury" Aug 23, 1912); new Town Hall, Durban (Pl. 100-110): "free classic style" ("20th Century Impressions of Natal" 1906 p. 449)

geon and built between 1883-5,²⁴ was the first building of note to be erected in Durban, and although of a rather mediocre design, was naturally looked on with a great deal of pride. The façade consists of a Corinthian hexastyle portico, the order being continued along the flanking wings, producing an effect reminiscent of many mid-Victorian structures such as the Town Hall at Leeds (Pl. 63). The tower which rises behind Dudgeon's façade, however, is a mere shadow of Brodrick's splendidly audacious pile. It is, in fact, the weakest section of the design, quite unrelated to the façade below it and rising in a series of ungainly stages. Not only is the form itself unprepossessing, but the timid application of ornament gives the surface a dull, over-worked texture. It is surprising that such a work should have attracted so much praise since its completion. One suspects that, being able to pounce with glee on a specific style (the Corinthian style" said the "Witness" in 1885),²⁵ the critics felt confident in pronouncing it a good design.²⁶ One must also remember that Durban in 1885 was an unimpressive, disorderly collection of dingy one-storey buildings. No wonder a tower, any tower, nearly four storeys high, that could be seen from miles away, was considered the

24. C.S.O. 3757/82

"Natal Mercantile Advertiser" Feb 2, 1883

"Natal Witness" October 28, 1885

25 "Natal Witness" October 28, 1885

26. An attitude still prevalent. The author was told recently by several Durbanites that the old Town Hall was the only admirable building in Durban because the order could be recognised.

gem of all Durban.²⁷

The Legislative Council Building (Pl. 65) (designed in 1883 by James Tibbet, built 1887-8)²⁸ is on an aesthetic par. It is even possible that Dudgeon, and not Tibbet, was responsible for the design.²⁹ One of twenty-one entries in a public competition, it was considered at the time to be a rather feeble choice, out of a rather feeble collection.³⁰ During a depression, however, the government could hardly afford to be choosy, and the more ornate entries that were generally preferred had to be rejected. Even the finished product is a barer version of the original (pl. 64), it being decided in 1888 to sacrifice all sculp-

27. Easily judged from contemporary photographs of Durban; from the Bluff the Town Hall could be seen surrounded by little buildings that hardly reached up to the level of the cornice.

28. "Natal Witness" March 21, 1883, June 22, 1887, and August 11, 1888

29. Dudgeon had been commissioned, together with the Chief Engineer, to draw up specifications for the Competition in 1881 (see "Natal Witness" Dec 7, 1881). It is therefore possible that he was expected to refrain from entering. It has been suggested by Mr. B. Kearney that Tibbet, who worked in Dudgeon's office, had put his name on Dudgeon's design. Mr. Kearney had pointed out that the building is remarkably similar to the Town Hall at Paisley which is by W.H. Lynn, Dudgeon's old master. Certain features of this building are also reminiscent of the Durban Town Hall.

30. "Natal Witness" Feb 15, 1883 "Designs for the new Legislative Council" (an acid critique of the entries published before the outcome of the competition, thereby preventing open protest from the competitors who had to remain anonymous.)

tural ornament on the façade in order to afford a statue of Queen Victoria to be placed in front of the building.³¹

The design is very conventional. Even the architect admitted this.³² A Corinthian hexastyle portico, raised on a tall, rusticated base forms the central motif. On either side of this are two astylar bays, topped by a balustraded cornice. The windows, with aedicular stone surrounds, are set into plain red-brick walls. The intended design had at least possessed a certain lightness, contributed partly by a slender elegance of form which was ironed out during construction.

The dullness of these works is only matched by the classical attempts of William Lucas and the Public Works Department.

Lucas's two buildings of this type, the Newcastle Town Hall and the Pietermaritzburg Post Office, are possibly the least successful designs produced by any architect in Natal.³³ The Town Hall (Pl. 66. designed 1897, completed 1899)³⁴ is distinguished by a spindly, mushroom-capped tower perched over a small, incompetent-looking portico. The rest of the façade, a spineless, inarticulate affair, has been tacked, meaninglessly, onto a barn-like hall, completely lacking in subtlety; and, to add insult to injury, this hall has been surrounded by a

31. "Natal Witness" October 23, 1888

32. "Natal Witness" June 29, 1883 (see introduction)

33. His Alexandra Park Pavilion and Y.M.C.A. in Maritzburg are far more successful.

34. "Natal Witness" April 12, 1897

"Natal Witness" June 29, 1899

hotch-potch of little one-storey extensions - the finishing touch to a totally flaccid form.

The Post Office (Pl. 67. designed 1901, completed 1907)³⁵ is equally shapeless. The long, flat façade might have gained by a solid Palladian squareness, but its outline has been weakened by the rounding of the corner pavilions and by the addition of shallow domes along the roofline. The design has been jeopardised further by the jumble of differently coloured stones used on the façade³⁶ and by the badly arranged decorative motifs. The central area (Pl. 68), for instance, is crowned by a very shallow pediment supported by coupled Corinthian pilasters, these resting on a rusticated base. The pediment, originally intended to be a fairly substantial feature, has been flattened, broken and partly recessed. Behind the giant order runs a startlingly prominent string course and cornice, and between the capitals of the pilasters are round windows, a repetition of those on the corner pavilions. Variations such as these have neutralised whatever decorative or structural impact the design might have possessed.

The Public Works architect was, it must be admitted, a shade more successful than this. A. E. Dainton's first important work in this capacity was the new Legislative

35. "Natal Witness" June 29, 1901 p. 13

"Natal Witness" August 3, 1907 p. 11

36. "Natal Witness" Dec 19, 1903 p. 17 (amongst others: blue stone from Greytown, on the basement; white stone on the first floor; Scotch granite pillars; stone from Rosetta on the basement.)

Council building (Pl. 69. designed 1898, completed 1902).³⁷ It was intended to complement the original work by Tippet, and was linked to it by a brick and plaster archway which incorporated the one wing of the old building. The new section, however, is very different in quality and mood, and was regarded at the time as an improvement on the old: "The main building, facing and almost abutting upon the street, has, on the design much the same appearance as its neighbour, but the six columns supporting the pediment extend upwards directly from the ground, thus giving a much more handsome appearance."³⁸ The tall dome also impressed contemporaries. This is a smoothed-out version of a Baroque theme - a pointed dome raised on a tall drum, with decorative relief provided by projecting segmental pediments supported by a Corinthian order. Despite this potentially ornamental motif, however, the design is just another frigid version of a theme exploited by English architects of the early 19th century, and this quality is reinforced by the colour of the stone facing - a cold blue contrasting rather too sharply with the warm red of its neighbour.

What were the admirable essays in the classical cate-

37. "Natal Witness" Dec 15, 1898; P.W.D. 1146/02
Building was delayed during the Boer War. see Appendix A: Dainton.

38. "Natal Witness" Dec 15, 1898 The older arrangement was generally disapproved of. One critic commenting on the Colonial Offices (Pl. 71-4) said this: "One good feature of Mr. Powell's design is that the front columns go right up from plinth to the entablature, and are not stuck on bald square pilaster staging as is the case of our Legislative Council Buildings". "Natal Witness" Jan 24, 1895

gory, if there were any? It appears that the Natal architects' strength lay in what is now regarded as a weakness. In the last example it was noticed that a slightly Baroque note had crept in. This was enlarged and enriched by a number of architects who possibly wished to provide a classical equivalent to the pseudo-Flemish Free Renaissance. Their inspiration was no doubt that master of both styles: Richard Norman Shaw (Pl. 70, 99, 133, 134). From about 1890 England had fostered a new interest in late 17th century and early 18th century work which found practical expression in a style referred to by one modern critic as "Edwardian-Imperial-Baroque... (of) the era of King Edward, the South African diamond millionaires and the Chicago heiresses."³⁹ This mood certainly affected post-Boer War Natal which, besides being temporarily wealthy, had attracted many important architects from the Rand during that troubled period,⁴⁰ and was to come under the influence of Herbert Baker, that "Edwardian-Imperial-Baroque" architect 'par excellence'.⁴¹

The first building to give an indication of what was to come was W.H. Powell's Colonial Offices, Maritzburg (designed 1894, built 1895-1901).⁴² The original design

39. R. Furneaux Jordan "Victorian Architecture" p. 230

40. e.g. F.J. Ing, E.J. Wellman etc.

41. It must be kept in mind that this is a modern stylistic category. In Natal the word "Baroque" was never mentioned in connection with any of the buildings to be discussed. Even the new Durban Town Hall was referred to as being in the "free classic style" (see p. 54, note 23)

42. P.W.D. 3653/94; P.W.D. 3309/01

(Pl. 71) comprised only the bottom two storeys of the present building. This was a fairly ordinary Palladian arrangement: a central projecting portico (Pl. 72), consisting of a sculpted pediment supported by four columns; at either end of the long façade were astylar pavilions, each crowned by similar pediments. Disregarding, for a moment, the later additions, it will be noticed that Powell's design, although chosen because of its appropriate similarity to the Legislative buildings, has a decorative richness which both the earlier buildings lack. All parts have been rusticated, for one thing - the portico, the columns, the windows surrounds, and even the small half-columns in the upper storey. Secondly, all the remaining surfaces have been provided with florid decorative sculpture - the pediments and capitals of the order in particular. This treatment came as a bit of a shock to established taste. One writer commented sarcastically that "the façade of the new Colonial Offices certainly looks as if the intention of the builder is to get as many pillars and as much ornamental stonework as possible into the smallest possible space."⁴³ Another referred with scorn to its "pillars of hideous stone cheeserings."⁴⁴ The work must have acted as a catalyst, however, especially after the addition of the upper storey (Pl. 73-4. 1899).⁴⁵ Over each projecting pavilion was

43. "Natal Witness" July 2, 1898 p. 9 "Topics of the Town" paragraph 16

44. "Natal Witness" Nov 26, 1898 Editorial

45. "Natal Witness" Jan 7, 1899 p. 7

built a large square dome, after the manner of the mansard style of Second Empire Paris (Pl. 75).⁴⁶ The additional elevation was not rusticated like the bottom storeys but the forms are encased by pilaster-like buttresses, those over the portico being crowned by urns and a tripartite dormer window. All blank spaces have been filled up with rusticated windows, drapes and decorative motifs. The domes themselves have large ornamental lanterns, that over the centre being an echo of the form beneath it. These additions completely changed the character of the building. Instead of being long and low, it became square and massive; the roofline, at first flat and plain, became full of sculptural variety. It might be argued that the Palladian severity of the former was preferable to this overflow of form, yet the Colonial Offices, by tackling the problem without timidity, avoided the indecisiveness of the Maritzburg Post Office (Pl. 67) in which the problem has had the better of the architect.

Powell died before the building was completed. One does not know, therefore, whether he intended following up this new trend. Other architects did not make very enthusiastic use of the Second Empire mode, but exploited a Baroque style of the same mood based on English and Italian prototypes.

The style first appeared in E.J. Wellman's Railway

46. The mansard manner was derived ultimately from French architects of the early 17th century e.g. Le-Mercier

Engineers' Offices, Pietermaritzburg (Pl. 76. designed 1901, built 1902-5).⁴⁷ The front is divided into three, both horizontally and vertically. The ground floor is astylar, with small rectangular openings cut into a plain rusticated surface. The next two storeys, in red brick with plaster mouldings, are divided by narrow string courses. The centre of the façade is taken up by four giant Ionic columns, resting on the projecting ground storey, and supporting a triangular pediment (Pl. 77). On either side of this are projecting bays, varied and complex. Behind the portico are rusticated windows with alternating triangular and segmented pedimented pediments. The storey above them contains a row of small rectangular openings separated by rusticated half-columns. This arrangement is repeated on the corner pavilions (Pl. 78), except for the semi-circular bay windows of the first floor and the bizarre entrance on the right-hand side whose broken segmental pediment seems to wrap itself round the base of the projecting window base. The roof line, besides being broken by the pediment and open balustrade, is distinguished by two domed corner turrets (Pl. 78), features obviously derived from Vanbrughian designs.⁴⁸

The side elevation also presents certain Baroque features,

47. "South African Master Builders' Federation Journal" March 1905 p. 25 Wellman was a Johannesburg architect staying in Natal to escape the Transvaal war. When hostilities ended he returned to the Transvaal leaving his partner, G.B. Laffan, in charge of the works.

48. e.g. the kitchen tower at Blenheim, especially the cannon ball and inverted fleur-de-lis.

but they have been adjusted to the Natal climate. A continuous arcade on the ground floor and open balconies above line the greater part of the elevation (Pl. 79), these being articulated in a similar manner to the front with rusticated pilasters and half-columns. The corner above the entrance, however, is distinguished by a separate loggia framed by projecting giant pilasters which are supported on a base with double consoles. Between this base, as if to contrast with their severity, is a curved balustraded balcony resting on an ornately carved console, which is also the keystone of the window below (Pl. 80).⁴⁹

These Baroque bizarreries are continued into the interior, especially into the vestibule which occupies the one corner of the ground floor. Two doors open onto it, one facing Loop Street and one the side lane. One passes from the vestibule through a set of side doors into an octagonal entrance hall and is faced by the main stair, rising inside the curve of the hall and lit dramatically by large windows and a glass dome.

The elements of this style were to reappear continuously from 1903 to 1912, Stott and Kirkby, and Stanley Hudson exploiting them most fully.

Stott and Kirkby's first attempt was Manor House (Pl. 82-3), built for Sir H.L. Hulett in 1904.⁵⁰ This

49. This is a motif often used by Hawkesmoor, especially in his churches.

50. "Natal Witness" August 20, 1904 p. 14 "Trades - Building Trade".

is somewhat clumsy, probably an emulation of the Governor's residence at Morningside (Pl. 81). The latter had been designed by A.E. Dainton in 1901 (built 1902-4)⁵¹ - a simple cube with a hipped roof surrounded by upper and lower storey verandas, these supported by Ionic and Doric columns, respectively, the entrance being a narrow pedimented portico rising for two storeys on a giant order. Manor House has a similar giant order, there being two entrances, one with a pediment and one without. There is also an attempt to copy Dainton's pyramidal composition. But the multiple columns of King's House are the source of its lightness and unity. The Hulett residence is not blessed with these qualities. The veranda columns are widely spaced and skinny and the main porticoes are thrust forward too boldly and stand awkwardly apart from the rest of the building. The main block, too, is massed very inarticulately and the wall surfaces are dull with their mean little shuttered windows.

Stott and Kirkby's next composition was more promising, but still slightly disjointed. This was Cedara College (Pl. 84, designed 1904⁵² and opened 1906⁵³). It consisted

51. "Natal Mercury" April 4, 1902 "Governor's Marine Residence" (also called 'King's House') "The plans, prepared by Mr. A.E. Dainton, Government architect, Public Works Department, Maritzburg, for the proposed Marine Residence, at the Berea, for His Excellency the Governor, are now on view in the Public Works Department, and tenders are invited." see also: P.W.D. 1433/02; P.W.D. 7598/03; P.W.D. 2366/04

52. "S.A. Master Builders' Federation Journal" Dec 1904 p. 13

53. "The Pictorial" Vol 8. p. 242 Nov 21, 1912

of two large square blocks, joined in the middle by a completely blank brick section which, surprisingly, is the main entrance to the building. Each block is double-storeyed, with a tall basement. Two pairs of Ionic pilasters rise on separate bases from this basement and support a triangular pediment. This latter is broken and contains a semi-circular fanlight with radiating rusticated keystones. Behind the pediment are chunky stepped balusters, acting as a frame behind the raking cornice.

One wonders, having examined these sorry examples, how the same firm could have been responsible for the Durban Telephone exchange and the National Bank in Smith Street which are undoubtedly two of the finest buildings designed in Natal.

The Telephone Exchange (Pl. 85, completed 1904),⁵⁴ similar in many ways to Wallman's building, is a refined member of this Baroque group. It is a compact, rectangular form with a square dome over the entrance.⁵⁵ Taking the front elevation first (Pl. 86), one finds the usual giant order and rustication. The articulation, however, is a subtle combination of straight and curved forms, especially the central projecting area (Pl. 87) which leads, visually, to the dome. At the base, the entrance,

54. W.M.P. Henderson "Durban: Fifty Years Municipal History" Durban 1904 p. 330

55. The last five bays of the present building are a later addition. Originally it was only six bays long.

a small arched opening, is sheltered by a large curved moulding, this being supported by ornate consoles, and by the keystone of the arch beneath. The actual doorway is framed, within this arch, by a lintel and doric columns. Above the prominent moulding rises the giant order - very similar to the Cedara College version: paired half columns supporting a triangular pediment, the pediment broken by the same semi-circular motif. The proportions are more subtle; the entablature is much taller and the pediment narrower, its cornices projecting more deeply. The window openings, too, act with their small tripartite divisions and tiny columns as a contrast to the plump giant order. The hemispherical dome rests on an octagonal drum in which these elements are repeated. On it the cornice projects at four points over Ionic columns, bearing subsidiary domes. Alternating with these are aedicular, niches, there being one over the apex of the main portico, echoing its form and proportions almost exactly.

The side elevation (Pl. 89) is an exact reversal of the main façade. The central area of four bays, with its giant order of engaged columns is now recessed, the end pavilions projecting. These, too, are a rearrangement of the front portico (Pl. 88), the giant members being flat instead of round and the top pediment segmental rather than triangular and containing leafy carvings draped from a small cartouche.

The National Bank, Durban (Pl. 90-1, designed 1906,⁵⁶

56. "S.A. Master Builders' Federation Journal" Dec 1906 p. 14

completed 1908⁵⁷) exploits similar themes, but it is on a smaller scale, and it is a corner building, the little turret being placed over the corner. The corner itself has been made concave, the entrance and upper window projecting within it - a typically Baroque treatment of form.

Two other anonymous works may be mentioned before turning to Stanley Hudson's work. They are Riche's Printing works (built c. 1904)⁵⁸ and Koenig's Buildings (built c. 1903/4),⁵⁹ both in Durban.

Themes already analysed in detail reappear here, therefore it is only necessary to point out various unusual features. Riche's Works (Pl. 93-4), for instance, boasted a large egg-shaped dome,⁶⁰ this resting within a framework of balusters and urns, above a solid rusticated corner pavilion. The façade to the side of this, built in brick and plaster, is a repetition of Wellman's theme - large Venetian windows on the first floor and a continuous row of rectangular lights above, the area divided into two by an extraordinary Corinthian pilaster consisting of a single base and capital and double shaft. Koenig's Buildings (Pl. 92) is a more palatial conception, reminiscent of R.N. Shaw's Picadilly Hotel (Pl. 70). Its two end pavilions are crowned by small squat domes,

57. "The Pictorial" Feb 27 1908

58. conjectural date

59. Henderson Ibid. p. 185

60. demolished for no apparent reason.

and the façade between them is lined with a row of rusticated columns, the roofline above punctuated by ornate pedimented dormers.

Stanley Hudson,⁶¹ another Johannesburg architect, came to Natal after winning the competition for the new Durban Town Hall (1903).⁶² This competition, taking place as it did at the end of the post-Boer War boom, attracted a large number of entries, most of which were in an "Edwardian-Imperial-Baroque" style, no doubt produced in a burst of patriotic fervour.

The winning design (Pl. 95)⁶³ was very different in character from the finished work, the main difference being the use of a tower instead of a dome. The City Councillors who chose the design had been influenced by its excellent planning arrangements. The public needless to say, found their choice repugnant.⁶⁴ It was not only ugly, but it clashed with the tower of the existing Town Hall. (Pl. 62). Hudson soon came to Durban and drew up a compromise, substituting a dome for the offending tower and making minor changes to the corner pavilions (Pl. 96).

This dome might have been regarded as an original

61. See Appendix A 62. "Natal Mercury" W.Ed. Dec 11, 1903 p. 13 63. Entered in the name of the firm, Wollacott, Scott & Hudson 64. A bitter controversy raged at the time of the choice. See: "Natal Mercury" W.Ed. Dec 18, 1903 p. 23; "Natal Witness" Dec 12, 1903 p. 14 "Our Durban Letter"; "The Colonist" Dec 12, 1903 Vol 1. p. 115, 117-8; "The Prince" Dec 18, 1903 Vol 2. p. 935

conception, or rather, an original borrowing from Baroque sources, but for the presence of a remarkably similar design entered by Street-Wilson (Pl. 97). Except for details of proportion one might easily confuse one for the other. It might even be suggested that Hudson plagiarised a little (which no doubt piqued his opponent whose design had been rejected because of its expense). There was, however, a great interest at the time in English Baroque, occasioned perhaps by contemporary anxiety over St. Paul's in London (Pl. 98) which, it was believed, had become unsafe.⁶⁵ Besides this there had been the Baroque borrowings of R.N. Shaw whose Gold Medal project for a "Wellington College" (1853) (Pl. 99) boasted a dome obviously based on that of S. Maria del Salute.⁶⁶

Hudson's building is definitely the tour-de-force of this Baroque phase - a massive, almost over-articulated pile, covered with every conceivable element of the style that could be raked out of the past or present.

It should be explained, first of all, that this magnificent exterior is simply a shell enclosing three separate blocks, these blocks being the the municipal offices (on the West Street side), the museum and art

65. A piece of London gossip eagerly discussed in the "Natal Mercury" in 1902. The resident architect had claimed that the dome was subsiding and that the building ought to be demolished.

66. The sixth premium, won by a London firm, was compared with S. Maria del Salute by a writer in the "Natal Mercury" (Dec 18, 1903 W. Ed. Supplement)

gallery (on the Smith Street side), and the hall itself (facing Town Gardens). This arrangement had won Hudson the commission. It had been specified by the Council that in order to combat a possible fire hazard, the functional units of the building should be kept entirely separate.⁶⁷ Looking at an aerial view of the building (Pl. 100) this arrangement can be seen very clearly. The outer façade, like the wall of a medieval town, is filled with miscellaneous forms of differing shapes and sizes, carefully intersected by courtyards and lanes. No hint of this is given to the observer in the street. For all one knows, the interior might be as symmetrical as its casing. This illusionism is part and parcel of Baroque.

It would be impossible, in a thesis of restricted length, to discuss in detail a building of these dimensions. A general description will be given, therefore, and only important details isolated for analysis.

The structure covers a broad rectangular area, taking up almost the entire block on which it stands. At each corner is a projecting bay surmounted by a domed turret (Pl. 104). Entrances punctuate each façade at regular intervals. The main entrance (Pl. 101), leading into the hall, consists of a giant porte cochère, behind which rises a tall cylindrical tower and dome. On the Smith and West Street fronts are two subsidiary entrances - projecting columnar bays topped by shallow pediments

67. "Natal Mercury" W.Ed. Dec 11, 1903

(Pl. 103). To the rear is a single doorway set in a recessed bay. The articulation of all four fronts follows a general pattern: a plain rusticated ground storey; above it an ornate piano nobile and upper storey with giant columns and pilasters supporting a heavy cornice and balustrade. These, of course, are the bare bones. Hudson has, within this framework, introduced an enormous variety of motifs, the number of the different window surrounds alone amounting to over twenty (Pl. 103-110); the rusticated order being squashed or expanded into every possible variation on the theme (Pl. 102-4, 106, 108, 110); even the sculptural decoration ranging from small catalogue cartouches to over-lifesize figures individually designed and cast locally (Pl. 106, 108, 301, 302).

Since it is the most characteristic feature of the building, the dome complex should be discussed first (Pl. 101). As has been mentioned, this form has a number of fairly obvious prototypes. There seems to be no precedent, however, for the proportions of the extraordinary drum, the lower storey of which is completely smooth, the upper storey surrounded with columns in a conventional Baroque manner. It is as if the Radcliffe Camera (a less mannerist version, that is) had been perched on top of a cooling tower. These strange proportions are also emphasised, from certain angles, by the portico beneath. Despite the horizontality of the rustication, the pediment and the porte-cochère, the portico and its two finial-like turrets appear to be continuous with the drum giving the effect of a massive campanile. Seen from

all angles the entrance façade is a very dramatic piling up of forms.

Turning to the side elevations (Pl. 104-5), one comes back to an arrangement reminiscent of the Telephone Exchange - especially the corner pavilions and entrances, not to mention the articulation of the intermediary surfaces. Hudson's is a more robust version, however. Forms are aggressively bold, contrasts vigorous and details rather coarse. This adds up to what is commonly referred to as a distressing vulgarity. There is no doubt that the Durban Town Hall is vulgar, and its elements crude. It is the product, however, of a vulgar, optimistic society.⁶⁸ It is ironic that it should have been built and completed during the worst years of the depression that followed the post war boom: a symbol, perhaps, of the futile disbelief in the economic crisis which persisted during those years.

The crushing of this opulent enthusiasm can be seen in the works produced towards the end of that decade, and in Hudson's later work. It is obvious that little buildings such as Riche's Printing Works (Pl. 92-3) had been inspired by the Town Hall competition designs; these share the intensity of detail of the larger examples. Later the Baroque style was watered down to suit thinner purses, a feeble example of this trend being the Skating Rink on Durban Beach (Pl. 111) - a dull, one-storey block with inferior details. Hudson's Law Court building (Pl. 113-4) is a better design, but just as thin. The original design

68. Besides being an appropriate adornment to a town regarded for many years as the ultimate in tropical lushness.

(pl. 112) was to have boasted a large ornate entrance with an attic storey. This was abbreviated into the present simple design. Baroque motifs are still used: the rustication, cartouches, and giant order, but the Baroque spirit is lacking. The "Natal Mercury" offered the following excuse: "The ornamentation has been treated in a somewhat reserved manner, being grouped in little clusters...rather than spread all over. Some may think that a more ponderous and ornate design might have been chosen. But, of course, the building is not to serve as a town hall or a casino, and the main endeavour has been to put up a place which will be serviceable for the purpose for which it is to be used."⁶⁹ What a come-down, however, for the architect of such a grand town hall. Even the pompously arranged stair leading up to the new building cannot place it on the same footing as the earlier attempts in this style.

The second category of traditional classicism in Natal covers a large section of the remaining secular output. It includes the flat street façade, adapted from early Victorian Renaissance examples, and the sometimes equally flat non-Gothic educational building.

The quality of the second category is extremely varied. Because of the comparative ease with which the elements could be manipulated, it was a paradise for the unqualified builder who drew up his own plans. On the

69. "Natal Mercury" W. Ed. August 23, 1912 p. 19

other hand it attracted a number of accomplished architects who gave interest to the few hackneyed models.

A definite formula had been introduced by the early 1870's in Natal. This was based ultimately on British prototypes of the 1830's and 40's.⁷⁰ Since uniformity along the thoroughfares was a desirable quality, it was natural that architects should adopt a style that would provide this, but be capable of variation. A typical example would consist of the following: large windows on the ground storey, astylar or separated by pilasters. An upper storey or storeys, separated by a projecting moulding, with windows either round-arched or rectangular with ornamental surrounds. Above would be a large cornice topped by a balustrade and finials (Pl. 115). This type persisted tenaciously, later examples being simply larger and more ornate, and often provided with a veranda or balcony. Rogerson's in Pietermaritzburg (Pl. 116), for instance (built before 1833)⁷¹ and Thomas Poynton's in Durban (Pl. 117), are representative of this trend, the one astylar but with an ornate veranda, the other with flat ornamental pilasters and a tall parapet.

During the period 1880-1914 this style both progressed and retrogressed. As far as the latter is concerned, one can lay the blame fairly confidently on the builder-architect. Only two offending piles need be mentioned: Simmer, Jenkin & Co, in Maritzburg by T.E. Harding (Pl. 118)

70. M. Hillebrand Ibid pp. 41-2

71. "Natal Witness Centenary Edition: A Century of Progress in Natal" 1924

(built 1886)⁷² and the additions to the Girls' Collegiate School (Pl. 119-20, 1892-3) by J. Hardy.⁷³ These are characterised by a clumsy handling of decorative motifs. The store, for instance, is lined with squat fluted pilasters, the lower Ionic, the upper Corinthian; above them a long flat pediment bears the name of the shop. The proportions are ill-considered to say the least, this also being the fault in the school. Here the decoration is sparser, but has a similar awkwardness. The central pediment (Pl. 120), in particular, draws attention to itself with its ugly scrolls and mouldings.

Turning to the architects, one finds that the style is exploited until the mid-1880's, abandoned, then picked up again until the early 1900's. The early phase, the last fling, really, of the 1870's style, saw the building of Dudgeon's Town Offices, Maritzburg (1882-3)⁷⁴ and of J.S. Brunskill's Police Station, Maritzburg (1882-4).⁷⁵

Dudgeon's work on the Town Offices (Pl. 121) involved the addition of an upper storey to an older building. The existing work, with its plain plastered surface and undecorated openings, was used as a base for the ornate upper storey: an arrangement of round-arched windows and paired Ionic pilasters, the middle bay having a short projecting

72. "Natal Witness" March 31, 1886 "New Buildings in the City" 73. "Natal Witness" Feb 2, 1893 (The earlier block next to Hardy's extension was designed by the architect, F.J. Alexander and completed in 1882. "Natal Witness" May 2, 1882) 74. "Natal Witness" March 9, 1882; "Natal Mercantile Advertiser" June 1, 1883.
75. "Natal Witness" Dec 8, 1882; "Natal Witness" March 25, 1884.

balcony. A simple cornice and balustrade round off the composition.

The main façade of the Police Station (Pl. 122), although standing in its own ground and not presenting a single front, nevertheless belongs to this tradition. A brick and plaster construction, its elevation gains by the variety of colour and texture. The lower storey is articulated by wide rusticated pilasters. Above, this articulation is continued, but in brick, the window surrounds being round-arched instead of flat. The façade is distinguished further by the addition of a small balustraded portico above which, on the main cornice, is a segmental pediment supported by pilasters and scrolls.

By the time this style was reintroduced in the 1900's it had gained in subtlety and variety (probably through the influence of the Free Renaissance manner), even in humble examples. The façade of Beningfield's Royal Mart in Durban (Pl. 123), for instance, (built c. 1901/2)⁷⁶ is divided into three by giant Corinthian pilasters, the windows of the upper two storeys having a variety of surrounds: pedimental, with consoles, below; simple depressed arches above. The whole composition is topped by a discreet scrolled pediment over the centre of the cornice and balustrade.

The most important architects to exploit this manner were William Street-Wilson and Fred. J. Ing.

Street-Wilson, as will be seen, had a finger in every

76. "20th Century Impressions of Natal" 1906 p. 503

conceivable stylistic pie. It is not surprising therefore to find extraordinary variations in this aspect of his work.

Butcher and Sons (Pl. 124-5), for instance, (West Street, Durban. built 1902-3),⁷⁷ a four-storeyed building, rises like Beningfield's, through a prominent row of dark giant half columns, to a deep cornice, the sides being bound by rough ashlar contrasting with the smoothness of the rest of the elements. The design continues, rather unexpectedly, past the cornice to a third storey, articulated by decorative pilasters which rise into the balusters on the skyline. This interrupting of the vertical elements just below the top storey would appear to be a personal mannerism since it reappears in numerous later buildings, such as the Bank of Africa, West Street (Pl. 126. built 1903-4).⁷⁸ This is divided in a similar way after the ground and second storeys. It is not as successful as Butcher's building. Street-Wilson has relied for effect on the interweaving of horizontals and verticals, projections and recessions. The only variations lie in the superficial ornament and not in the forms themselves which rise through the five storeys with monotonous regularity.

His little Bank of Africa in Pietermaritzburg (Pl. 127, completed 1904),⁷⁹ although composed of similar elements, has greater decorative impact. Here a deep balustraded

77. "Natal Illustrated" Durban 1902 p. 181

78. "Natal Mercury" W. Ed. Nov 25, 1904 p. 14

79. "Natal Witness" Dec 24, 1904 p. 13 (now Barclay's Bank).

balcony projects over the ground storey, supported by large consoles. The pediment is supported visually by the rusticated quoins. The articulation of the upper storey is a continuation of that beneath: flat pilasters separating the three windows. The outstanding feature of this building is its terracotta ornament, (to be discussed later), all based on florid classical motifs. Street-Wilson later abandoned these flourishes, relying on decorative form instead. An early example is the new façade for Gundelfinger's store (Pl. 128, 1912).⁸⁰

There is a new emphasis on two-dimensional design rather than the interplay of projecting forms. The old elements are there: the rustication, the upper storey giant order, the separate attic storey, and the central pediment, yet they have been abbreviated in an almost Soane-like manner, capitals of pilasters, for instance, have been suggested in outline rather than given volume. This manner was used extensively during the 1920's and a building such as Street-Wilson's Stuttaford's & Co., Durban (Pl. 129, 1924)⁸¹ is simply a large version of the old theme.

Ing's work of the same period does not exhibit such a radical development. If one compares an early work such as the Central Fire Station, Durban (Built 1903-4),⁸² with a later example, such as the Seaman's Rest, Durban (designed 1912),⁸³ it is obvious that the same ingredients

80. see plans owned by the Durban Architecture School
- OD 382c 81. do. OD 79h 82. "Natal Mercury"
W. Ed. Sept 30, 1904 p. 14

83. "Natal Witness" August 31, 1912 p. 4,5

have been merely reshuffled.

Ing, when tackling this manner, was influenced to a certain extent by contemporary Baroque trends. The dome of the earlier work, and the heavy rustication in both, is an indication of this. His work lacked the plasticity of the style, however, and even next to Street-Wilson's buildings, discussed above, they seem stiff and severe.

The Fire Station (Pl. 131-2), a large, complex form, is singularly flat; even the little dome over the entrance lacks the fire of its Baroque contemporaries. The entrance façade consisted basically of the following: a central three-storeyed area flanked by low wings, the entrance in the centre emphasised by the dome above and the slightly projecting pilasters below. The surfaces of the centre pavilion are articulated by discreet pilasters and coupled columns; window openings are simple and unadorned. Above, a balustrade and cornice flank the dome and a small triangular pediment. The Seaman's Rest (Pl. 130), a small two-storeyed composition shares the projecting entrance, the balustrade and pediment and even the arrangement of flat-arched windows on the lower storey and semi-circular arches above. Ing has given this composition greater unity, however, through the use of a series of rusticated pilasters, not broken by cornices or mouldings. The important horizontal element is the main frieze and cornice with its inscription. As for the sailing ship and globe, they, together with various other ornamental details, were the wishful thinking of the draughtsman since they were not included in the completed work.

(ii) Eclecticism and the Free Renaissance

Hints have been dropped in the preceding sections of eclecticism and the Free Renaissance. It is now time to analyse this phenomenon more closely.

Eclecticism of one kind has already been discussed: that of T.L. Donaldson who believed that "there is no style which has not its peculiar beauties."⁸⁴ An attitude such as this sprang ultimately from the early Georgian revivalism - the free use of Italian, Gothic, Greek and the variations within these. After the decline of exclusivist theories, architects such as Robert Kerr⁸⁵ returned to the Regency practice of using different styles to suit their various commissions. This state of affairs was very prevalent in Natal. It has been seen already how architects like Dudgeon, Street-Wilson, and Stott and Kirkby switched from style to style unhampered by any moral obligations to a peculiar school. It was Donaldson, however, who, on the same occasion,⁸⁶ lamented the lack of direction in architecture, the result of this philosophy:

By the contemplation of nature's self, free from the false laws of established systems, he (the architect)

84. quoted by N. Pevsner "Some Architectural Writers of the Nineteenth Century" p. 83

85. Ibid. pp. 234-5 86. T.L. Donaldson "A Preliminary Discourse on Architecture" - an address presented at his inauguration as Professor of Architecture at London University in 1842.

may strike out an original path founded on the internal resources of his own powers of observation. A recurrence to the first principles was never more essential at this moment. For not only our own school, but those of our continental neighbours have reached a most critical period. We are all in a state of transition. There is no fixed style now prevalent here or at Paris, at Munich or Berlin. There is no predominant predilection or acknowledged reason for adopting any one of the old styles of Art. We are wandering in a labyrinth of experiment, and trying by an amalgamation of certain features in this or that style of each and every period and country to form a homogeneous whole with some distinct character of its own, for the purpose of working it out into its fullest development and thus creating a new and peculiar style.

It was only during the late 19th century that a successful homogeneous manner began to emerge.

The desire for a truly eclectic mixture dates back to the birth of the revival of style. The proper meaning of the word 'eclectic' is, of course, 'to select'.⁸⁷ It is a very ancient concept, associated with ideas rather than forms. An eclectic was one who had sifted the history of ideas and chosen those elements which would best suit a philosophy peculiar to himself. One of the earliest writers in England to adapt this theory to architecture was Richard Payne Knight, who supported the theory of the Picturesque. In his "Analytical Enquiry into the Principles of Taste" (1805/6) he wrote that "the best style of architecture for irregular and picturesque houses, which can now be adopted is that mixed style, which

87. from the Greek EKLEGO= to pick out.

characterises the buildings of Claude and the Poussins, for as it is taken from models which were built piecemeal, during many successive ages, and by several different nations, it is distinguished by no peculiar manner of execution or class of ornaments, but admits of all promiscuously from a plain wall or buttress, of the roughest masonry, to the most highly wrought Corinthian capital."⁸⁸ He implies that such a procedure is whimsical and not really suitable for serious works. Thomas Hope, a later theorist, was in greater earnest when he advocated the "mixed style". Hope had tired of the aimless revivals and had become infected by the growing urge to invent a modern style.

No one seems yet (he said) to have conceived the smallest wish or idea of only borrowing of every former style of architecture whatever it might present of useful or ornamental, of scientific or tasteful, of adding thereto whatever other new dispositions or forms might afford conveniences not yet possessed, of making the new discoveries, the new conquests, of natural productions unknown to former ages, the models of new imitations more beautiful and more varied, and thus of composing an architecture which, born in our country, grown in our soil, and in harmony with our climate, institutions and habits, at once elegant, appropriate and original, should truly deserve the appellation of "our own".⁸⁹

This, of course, echoes Donaldson's plea made in 1842.

From the time that he made this plea, until the late 1850's,

88. Richard Payne Knight "Analytical Enquiry into the Principles of Taste" 1805/6 p. 225

89. T. Hope "An Historical Essay on Architecture" 1835 p. 561

the pessimistic view was held that modern man was not capable of originality. Many of the Revivalists claimed that this was not necessary. Ruskin, for instance, was adamant: "We want no new style of architecture."⁹⁰ And Pugin echoed him, claiming that all other styles should be abandoned in favour of Gothic. However, that stylistic renegade, G.G. Scott, outlined in 1858 a process of development that was basically eclectic: "Our architecture must unite within itself all that can be learnt from the past, and all that is demanded by the present, and all which will be developed by the future, - the style we select for our starting-point being the bond of union which will cement all these elements into one perfect and homogeneous whole."⁹¹ During that same year the ecclesiologists announced, in similar terms, their support for eclectic borrowing, even recommending classical motifs.⁹² Their reasons foreshadow a train of thought that must have been very prevalent at the turn of the century: It was hoped that a modern Gothic would develop that would be suitable throughout the British Empire.

90. J. Ruskin "The Seven Lamps of Architecture" Chapter VII, paragraph 4.

91. G.G. Scott "Remarks on Secular and Domestic Architecture" 1858 pp. 272ff

92. A.J.B. Beresford-Hope "The Common Sense of Art" 1858 pp. 21-2: he asks when architects were to stop eclectic - "I answer, I will stop when common sense tells me to stop. When I can no longer assimilate I will cease to absorb: I will absorb nothing which common sense forbids, but I will go on till common sense interposes a check...I would even rifle the treasure houses of Classic art, and carry off the spoil of the Renaissant." quoted by G.L. Hersey Ibid. p. 47

The practical outcome of this train of thought was the Queen Anne Revival. Like most hybrid styles it has rather dim origins. It was undoubtedly a reaction against High Victorianism, but it is also an amalgam of High Victorian elements. In 1861 the novelist Thackeray built for himself a house in Palace Green opposite Kensington Palace in an early 18th century style. He was probably emulating the houses of Virginia which provided the background for some of his novels, but produced a building similar to the red-brick manor houses built during Queen Anne's reign.⁹³ During that same year the Rev. J.L. Petit gave a lecture at the architectural exhibition in which he advised his audience to look at the best buildings of that period. Petit had become disillusioned after the Scott-Palmerston controversy and after 1859 abandoned Gothic and began his search for a manner that would be truly guided by simple requirements of materials, convenience, and the peculiar needs of contemporary society. The Queen Anne style, he concluded, was "expressive, or capable of being made expressive of the spirit of the age; and sufficiently comprehensive to embrace both vernacular and monumental works, and that large class which partakes of both characters."⁹⁴ Here, at last, was the manner that would reconcile the conflicting tendencies of Victorian architecture, that would re-establish uniformity in England and throughout the Empire.

Queen Anne, later referred to as "Free Renaissance",

93. H.-R. Hitchcock "Architecture: 19th and 20th Centuries" p. 293
 94. P. Collins Ibid. p. 122

is difficult to pin down. The pioneers, R.N. Shaw, Godwin, and Webb, had taken late 17th century William-and-Mary works as their starting point. As the style became popular amongst lesser architects, the early Renaissance of Northern Europe was also exploited: English, French, and especially Flemish and Dutch features providing numerous firmal prototypes. All these were already eclectic mixtures of Gothic form and Classical ornament and could be adapted endlessly to late 19th century needs. Hence the designation: "Free" Renaissance.

Basically, it is characterised by the use of Flemish red brick (Pl. 133) and High Victorian polychromy (Pl. 134); by the use of an even layer of small-scale ornament, derived from the sources mentioned above; by the use of Gothic towers and Flemish gables (Pl. 135), and by a general fussiness of texture and form. It was an intimate rather than a monumental style and was at its most effective on moderately-sized buildings. Even so, it was applied with varying success to all categories except churches and prevailed almost until the Great War.

It was introduced into Natal by Street-Wilson in 1889. Street-Wilson had been articled during the 1870's to Robert Hesketh,⁹⁵ a London architect who apparently favoured the Queen Anne style.⁹⁶ When he won the competition for the new Town Hall in Pietermaritzburg (Pl. 136-8),⁹⁷ only two years after his arrival in Natal, the style must have

95. see Appendix A: Street-Wilson

96. B. Kearney Ibid. p. 55

97. "Natal Witness" November 23, 1889

struck the staid Natalians as being very avant-garde. It seems, at first, to have been fashionable, amongst the intellectually-inclined, to denounce the new manner as disorderly and undignified, this building receiving the brunt of the criticism.

Erected at the corner of Church Street and Commercial Road, it was asymmetrically composed with entrances on the two main street fronts and a tower over the corner. The actual hall was in the middle of the building with corridors and offices on all sides, these rising for two storeys up to the height of the hall. Each façade was divided symmetrically by a central portico and end pavilions. The entrance was flanked by octagonal turrets, and the pavilions were topped with ribbed triangular gables. The tower (Pl. 136), more than twice the height of the main block, rose square up to the belfry stage where octagonal turrets, similar to those on the porticoes flanked the clock faces. A steeply-pitched hipped roof with Flemish dormer windows rose between the ogee domes of the turrets. Considering later examples this building is not particularly ornate. The polychromy of the tower and façade was very discreet, and ornament was confined to the upper storey of the tower and gables. There were no quirks or oddities to break the regularity of the mouldings, the whole had a crisp, pleasing outline, there being just sufficient contrast between ornamented and non-ornamented surfaces, and between vertical and horizontal elements. How, then, can one explain the unusual amount of criticism directed at it? When the plans were first

exhibited it was damned with faint praise.⁹⁸ After it was completed it was described as giving "one the impression that it was dropped from the skies and just missed striking the kerbstone..."⁹⁹ Then came that catastrophic night - the 12th July 1898 - when the entire building was destroyed by fire.¹⁰⁰ Almost immediately, the Town Council sent for Street-Wilson and commissioned a new Town Hall of the same pattern. Strongly-worded letters began to appear in the daily press, this being a typical example:

Sir, - from various hints dropped by the papers it appears to be intended to rebuild on the same plan as before. Surely this cannot be so? After being delivered from the incubus of the most hideous erection in Africa, perhaps in the civilised world, it cannot be that our eyes are to be affronted, our whole artistic taste revolted and our trust in the beneficent arrangements of Providence destroyed by a perpetration of that grotesque outrage on the sense of beauty which stood at the corner of the Market Square a few days ago. We may not be able to erect anything so graceful, handsome and suitable as Durban Town Hall, but anyhow let us have something less horrible than that of which the almost universal remark was, "Well, if it is insured, we are rid of an eyesore very cheaply." The only people who admired it were the visitors.

Yours, etc. A RATEPAYER¹⁰¹

98. "Natal Witness" November 23, 1889

99. "Natal Witness" July 2, 1898 p. 9 "Topics of the Town" paragraph 16

100. "Natal Witness" July 13, 1898. Headlines read: "Town Hall Burnt Down: A Municipal Disaster: Damage £60,000: Description of the Fire: A Magnificent Spectacle"

101. "Natal Witness" July 20, 1898 Original correspondence

So much for the visitors.

It is obvious from the above that Free Renaissance was not yet accepted by the purists. It was even commented after the fire that it "would have been pleasing to have seen (the town hall) replaced by a building in which it would have been possible to have recognised some acknowledged style of architecture."¹⁰² Not all comments were negative, however. There was a growing acceptance of Free Renaissance amongst those who wished for a national style. English writers of the 1870's had rejected purism, arguing that since national styles were no longer confined to their respective origins, nations could no longer identify themselves with exclusivist architecture. It was hoped (rather paradoxically) that eclecticism would prevail in all corners of the British Empire.¹⁰³ It is not known whether Natalians were sensitive to this kind of thinking. However, they came to regard Free Renaissance as being patriotic and easy to adapt. J. Forsyth Ingram, for instance, in his description of the Pietermaritzburg Town Hall, described the Free Renaissance style as follows: "...this has had as it were a new birth in England, grown up from modern needs, it can only be correctly described as "Victorian"." He went on to explain that it had only been modified to "especially suit the scorching suns of Natal."¹⁰⁴ There is no doubt that the majority of clients and architects patronised the style for reasons such as

102. "Natal Witness" Nov 26, 1898 Editorial

103. G.L. Hersey Ibid. p. 47 An architectural equivalent of the rejection of unitarianism.

104. J.F. Ingram "The Colony of Natal" 1895 p. 193

these. After the Maritzburg Town Hall had broken the ice, and until the end of the building boom in 1905 clients demanded and architects provided a veritable flood of Free Renaissance structures.

The critic who wishes to analyse this flood is faced with the problem of sorting out a somewhat over-articulate and unanalysable assortment of works. The output falls into two basic units - those buildings based directly on the style as it grew up in England, and those adapted to the Colonial tradition (to be discussed in a later chapter). The problem lies not only in classification within these units, but in selecting from the large number of works. One is not even justified in choosing representative architects, as in previous chapters, since much of the best work is anonymous.¹⁰⁵ One knows, for instance, that Street-Wilson designed numerous Free Renaissance buildings, but aspects of the style are not covered by his work. Thus one is obliged to place the evidence into arbitrary categories of function and form, making only passing reference to the peculiarities of individuals.

(iii) Free Renaissance in Natal

The first category that is easily discernable within this unit includes most civic buildings, which can be subdivided further into two groups. The first one can

105. i.e. the architects have not been traced.

perhaps be described as 'monumental civic'. Under it fall the Maritzburg Town Hall, which has already been discussed. This is the only category in which one architect stands supreme and that is Street-Wilson who was responsible for the most important examples: the New Town Hall, Pietermaritzburg; the Durban Railway Station; and the Greytown Town Hall. These buildings are characterised by the use of prominently-placed towers, strident polychromy and small-scale all-over ornament.

The original design for the Durban Railway Station (Pl. 139) was made soon after the completion of the first Maritzburg Town Hall, and was published in Ingram's Railway guide in 1895.¹⁰⁶ Used, as one is, to the massive pile of polychromy that now stands on the corner of Pine Street and Soldiers' Way.¹⁰⁷ it comes as a surprise to see the architect's first intentions: a variation on the town hall theme with its corner tower, pavilions and gabled entrance. The station, however, is more plastically arranged, the polychromy is harsher and the ornament more densely packed. The tower, a simple polychrome block, with few openings and no sculptural ornament, is placed to one side of the corner. This corner, placed at an angle of about 140° , is occupied by a subsidiary entrance and is an echo of the other elevations which are articulated by rusticated half-columns, heavy string courses, open round-arched loggias and heavy cornice and balustrade above. At the corner coupled pilasters are used instead,

106. J.F. Ingram Ibid. p. 107 107. originally Pine Street and Railway Street.

softening the transition of forms and contrasting with the squareness of the tower. The amended design is undoubtedly weaker (Pl. 140).¹⁰⁸ The tower is replaced by symmetrical pavilions, these framing a projecting entrance pavilion crowned by an open buttressed cupola. The design was given a certain monumentality at the turn of the century when two more storeys and a mansard roof were added (Pl. 141). The completed building, however, is rather monotonous compared with the original, there being a lack of contrast and an indecisiveness about the form as a whole.

These qualities are also present in the second Maritzburg City Hall (Pl. 142-3. 1898-1901).¹⁰⁹ Street-Wilson's first rebuilding scheme provided for a two-storeyed building of exactly the same plan, the only difference being an additional storey on the tower and extra ornament on the tower and elevations. He was instructed to add an extra storey to the offices and to provide portecochères, resulting in a building of somewhat amorphous outline.

It is perhaps unfair to compare the earlier and the later versions, but such a comparison spotlights the weaknesses of the latter. The tower, for instance, despite its greater height has less impact, firstly because of the extra storey of the main block, and secondly

108. probably dating from about 1896 "Natal Witness" March 3, 1896

109. "Natal Witness" July 26, 1898
 "Natal Witness" August 3, 1901 p. 13

because of the numerous cornices and string-courses that break up the verticality of the form. The main block, as it has been pointed out, suffers from the over-articulate monotony also seen in the Railway Station.

In his Town Hall at Greytown Street-Wilson avoided these errors, but here he was not responsible for the whole design. Plans had been prepared originally by Stott and Tomlinson in 1897. Part of their design was built, namely a tower and a small one-storey block next to it (Pl. 144). The scheme was then abandoned. In 1903 the local board raised a loan and commissioned Street-Wilson to complete the building. The old plans were laid aside, Street-Wilson incorporating the existing section into a design of his own.¹¹⁰ This involved placing a large hall and porte-cochère on the one side of the tower, and unifying the surfaces through the addition of prominent white plaster mouldings. The resulting pile has a picturesque asymmetry, with forms enhanced by the bold colour scheme rather than masked by it (Pl. 145).

The success of the Greytown building also lies in its relative smallness. It has already been suggested that Free Renaissance is more effective on an intimate scale. On a building such as the Pietermaritzburg Town Hall the spectator is unable to assimilate such a mass of detail, unless it is arranged very strictly, as on the old building.

Turning to the second civic group one finds similar formal patterns but less surface detail, examples being

110. "Natal Mercury" W. Ed. Oct 21, 1904 p. 14 see also "The Greytown Gazette" Oct 22, 1904 p. 3

characterised by the use of a wide entrance loggia behind which rises the gable of the main block. Three important examples are the Public Baths, Pietermaritzburg, by Street-Wilson & Fyfe (built 1895-6),¹¹¹ Girls' Model School, Durban, by Kent and Price (1896-9),¹¹² and the Native High Court, Pietermaritzburg by A.E. Dainton (1899-1900).¹¹³

The first building consisted of a large hall enclosing the baths.¹¹⁴ The roof, a wood and iron affair with a clerestory, spanned the width of the building, the gables closing it at either end. The latter were based on Flemish models, each having a tall pedimented frieze at the apex supported by scrolls. The arched loggia also extended across the width of the façade, its pilasters supporting an extraordinary bulging frieze, a misuse of a classical motif.

The school (Pl. 149) was a more complex pile. The hall with its ornate curved polychrome gable rose between subsidiary blocks. Beneath it the rusticated loggia was flanked in a similar way. The Native High Court (Pl. 150-1) presents a return to simplicity (probably in the interests of economy). The general form is an abbreviation of the school: the hall is surrounded by

111. "Natal Witness" Dec 8, 1896

112. P.W.D. 3545/96; "Natal Witness" May 4, 1899

113. "Natal Witness" Jan 7, 1899 "New Government buildings" p. 7 and "Natal Almanac" 1902 p. 116

114. The roof originally covered the bath. It has since been partially removed.

plain single storey offices and corridors on three sides, the loggia opening beneath the simple polychrome gable on the fourth side.

The next important category includes a large percentage of Natal schools. It will be remembered that Collegiate Gothic had been revived by Pugin and the Ecclesiologists for church schools. Later it became usual to build Board Schools in a Free Renaissance style,¹¹⁵ probably to distinguish them. Thus, when Durban High School (Pl. 152) was built in this style it was described as having "a real grammar school look about it..."¹¹⁶ Designed by W.H. Powell in 1894,¹¹⁷ it is a fairly severe asymmetrical block, the only decorative motifs being the ribbed gables that break the roofline. These characteristics reappeared in later examples such as Stott and Kirkby's polychromatic Hilton College (Pl. 153, 1904)¹¹⁸ and the Longmarket Street Girls' School by A.E. Dainton (1905).¹¹⁹ The latter is probably the most successful attempt in this genre as it is neither too grim nor too ornate. The Longmarket Street façade (Pl. 154) is symmetrical, consisting of single projecting gabled bays which enclose two recessed bays. Window openings are varied wherever possible and each is provided with some form of projecting moulding.

115. Paul Thompson "A History of English Architecture" 1965 Ed. p. 273

116. "Natal Mercury" Jan 15, 1895

117. P.W.D. 805/96

118. "Natal Witness" August 20, 1904 p. 14 "Building Trade"

119. "Natal Witness" October 7, 1905 p. 9

At the corner of Longmarket and Boshoff Streets (Pl. 155) symmetry is abandoned where subsidiary blocks and roof forms break the transition from pavilion to pavilion. On the Boshoff Street side (Pl. 156) a double-storeyed loggia was added in 1910,¹²⁰ probably a concession to climate, slightly out of keeping, formally, with the rest of the building.

The remaining Free Renaissance achievements were mainly in the commercial field. Here the process of selection has to be even more severe since both Durban and Maritzburg were practically rebuilt in this style during the two decades at the turn of the century. One can divide this category into three simple divisions based on types of plan and form, and since variations within these divisions are mainly decorative, it is more profitable to give a general summing up and to cite relevant examples than to provide repetitive analyses of individual buildings.

The first and simplest type was the shop front presenting a single façade to the street. This façade was usually arranged symmetrically, and its elements included a gabled unit that was either single or repeated a number of times. This gable often stood alone (Pl. 157), but was sometimes supported or framed by turrets or finials (Pl. 158). The surfaces beneath the gable were articulated by multiple pilasters or ribs that continued

120. "Natal Witness" Jan 7, 1911 p. 1 This was designed by Dainton in 1905 but was completed later, because of the depression, after he had been retrenched. see P.W.D. 3644/05

into the gable (Pl. 162), windows being rusticated or polychromatic (Pl. 158), shuttered or pedimented (Pl. 161), some grand examples even have bay windows (Pl. 160). The ground storey was masked by a veranda, ornate or otherwise, its cast-iron spandrels or frieze sometimes echoing the façade above it. Single unit examples range from the small, double-storey Lyle Bros., Church Street, Maritzburg (Pl. 158, opened 1897),¹²¹ to the ornate four-storeyed Lennon Ltd., Durban (Pl. 159, 1900), to the sublime Cuthberts Building, Durban (Pl. 160, 1903-4).¹²² Extending horizontally, one finds Anderson Bros., Durban (Pl. 161, 1892, Street-Wilson & Barr),¹²³ with its dormer-like gables set into a continuous parapet; one finds Nathan Bros., Church Street, Maritzburg (Pl. 162, built 1902),¹²⁴ an ornate version of Anderson's; and one finds the row of shops in Church Street, Maritzburg (Pl. 163), with its central passage-way crowned at the entrance by three gables and turrets.

The second type covers the corner shop, examples having in common a basic asymmetry, and usually a tower or turret over the corner. Buildings belonging to this category are fairly ornate. All the features of the simple shop front were incorporated into the main block and served to complement or contrast with the corner motif (Pl. 168).

121. "Natal Witness" April 3, 1897

122. by Street-Wilson. "Natal Mercury" W. Ed. Nove 25, 1904, p. 14

123. see plans owned by Paton, Taylor, Willies & Bennet

124. "Natal Witness" Jan 25, 1902 "The New Maritzburg"

This motif could be adapted from a number of models. The simplest was a tall gable over a chamfered corner, of which an example is Poole's Fruiterers, Maritzburg (Pl. 164, 1899). The next alternative was to turn the gable into a boxlike turret, at F. Perry & Co., Maritzburg (Pl. 165-6, opened 1902).¹²⁵ Examples of the square turret or tower fully developed are those of Harvey Greenacre's in Durban (1901),¹²⁶ and the Natal Bank, Durban (1902-5, by W.E. Robarts).¹²⁷ The latter is simply a variation on the town hall theme exploited by Street-Wilson: a square base rising to an ornate upper storey. The Greenacre's version (Pl. 168-9), however, is a more complex form: a continuation of the end pavilion bearing a small octagonal oriel turret on its outer corner. This leads one on to the next variation: the circular domed turret. A form similar to that projecting from the Greenacre's corner is found on Street-Wilson's Atlantic buildings (Pl. 170-1, built c. 1905),¹²⁸ - a polychrome version crowned by a steeply-pitched octagonal dome. It was more usual to incorporate this feature into the corner itself, rather than to tack it on to the edge of the building. That of the Y.M.C.A., Maritzburg

125. "Natal Witness" Dec 13, 1902 p. 4

126. "The Natal Almanac" 1902 p. 123

127. "Natal Witness" Sept 20, 1902 p. 12

"Natal Mercury" W. Ed. Jan 13, 1905 p. 5

The tower was described here as being in the "Spanish Renaissance".

128. see plans owned by Paton, Taylor, Willies & Bennet.

(Pl. 172. 1902-4 by Stott & Kirkby),¹²⁹ is treated in this way, providing a curved link between the end gables of the two façades. The ultimate development of this feature can be seen on the African Banking Corporation Building in West Street, Durban (Pl. 173, 1906-7, by MacGillivray & Grant of Capetown).¹³⁰ In this incredible structure the corner turret, rising a full seven storeys, has ceased to be decorative and now dominates the form of the building.

The third, and last, type took no less extraordinary forms, but lacked the confidence of the traditional models. This was the commercial arcade. It seems to have been the will of the architects to mask the form of the interior since in none of the examples is the spectator led to guess at the presence of the passage-way behind.¹³¹ Two structures of this type are the Club Arcade, Durban (1901-4, by H.G. Veale),¹³² and Harwin's Arcade, Maritzburg (1902-4, by Stott & Kirkby).¹³³ The Maritzburg structure (Pl. 174-6) is the simpler of the two: Extending between

129. "South African Master Builders Journal" Oct. 1904. p. 23

130. see plans owned by architecture school, Durban: OD 90i

131. This procedure was also followed on Railway Stations and exhibition halls where steel and glass structures were masked by "architectural" façades. e.g. the Railway Station and Market Hall, Durban. Architects followed English precedence - compare with St. Pancras Hotel and Station. (see Introduction p. 10ff)

132. "Natal Mercury" W. Ed. Nov 25, 1904 Supplement

133. "Natal Witness" Dec 13, 1902 p. 14 "Trade in the City" see appendix A : Stott & Kirkby

two small lanes, it consists of a pair of parallel blocks with saddleback roofs, a double-storeyed arcade running in between, lit by an iron and glass roof. The main entrance facing Timber Street is, contrary to the interior forms abutting it, a rigidly horizontal composition with deeply projecting cornices, balustrade and veranda. The side blocks are indicated by small insignificant gables and over the entrance is a large, clumsy oriel and turret (Pl. 175), the latter supported by a heavy pierced parapet and scrolls. There could be no stronger contrast between this lumpy, inelegant device and the light, airy arcade within, with its discreet brickwork and iron balconies (Pl. 176). Club Arcade (Pl. 177-8), despite a similar disparity of form has at least preserved a decorative link between exterior and interior. Its façade consists of two projecting wings and a central entrance behind which recede a series of open balconies. Here a balance is kept between vertical and horizontal elements: the main forms are framed by polychromatic octagonal turrets and the arcaded balconies run behind them. The arcade itself makes use of identical balconies and balustrades, but these are independent of the turreted polychromy of the façade. Inside the arcade the rear face of the main block forms a rather disappointing backdrop to the profusion of flat arches and corkscrew columns.

CHAPTER 5:

THE COLONIAL TRADITION

It has been mentioned that certain Free Renaissance structures were adapted to the special conditions of the Colony. Ingram, it will be remembered, pointed out that the Maritzburg Town Hall had been designed to "suit the scorching suns of Natal."¹ In this case a loggia was built into the façade facing Church Street (Pl. 137). The loggias of the smaller Queen Anne buildings will also be recalled (Pl. 146-51). This was another extravagant method of combatting the elements, however. It was more usual to tack a wooden or cast-iron veranda onto the façade. This was a tradition common to all the colonies, with origins dating back to the 18th century.² The veranda was made popular in England during the era of the Picturesque when it was introduced into the "cottages ornés" and other exotica of Repton and Nash, and their followers (Pl. 179). It was not a form that was suited to the English climate and its more elaborate features were abandoned together with other Georgian frivolities when early Victorian writers launched their anti-Regency theories (Pl. 180). In the colonies, however, the motif was taken up with enthusiasm, partly because of its func-

1. see p. 89 note 104

2. M. Hillebrand Ibid. p. 82-3

tional aspects and partly because the necessary materials were easy to obtain. The early manifestations in Natal were naturally of a primitive kind, used mainly on small dwelling houses, the supports being bare and utilitarian. Towards the end of the 1870's, when the Colony enjoyed a certain amount of prosperity, it became fashionable to add a more ornate veranda to the existing buildings, and to commission designs incorporating this commodity in both commercial and domestic fields. Thus the relatively bare classical shop fronts and villas were given a new lightness of form and texture.

In early one-storey structures there was no serious compositional problem when this feature was introduced. As far as shops were concerned, the veranda would stretch over the pavement, masking the actual façade, leaving the cornice and parapet to project above (Pl. 182). As more ambitious structures began to take their place, however, architects were faced with a number of difficulties.

Commercial Forms

As far as these were concerned two questions arose: how to adapt the form to the styles of the day and how to combine visually the insubstantial veranda and the substantial masonry and brickwork above it.

One answer to both problems was simply to cover the relevant surfaces with a homogeneous layer of balconies and supports, with only the cornice projecting, there being no necessity to ornament the façade in any other way

since the actual surface would be hidden. Two alternatives were possible as far as this treatment was concerned. The first was to provide a layer for the entrance façade only. For instance, the Belgrave Hotel (Pl. 183, Built 1895):³ a plain, boxlike, three-storey structure, the veranda providing the only articulation with its paired supports, arches, bannisters and gabled entrance. The second alternative was to encase the entire form with ironwork. The Palmdene Hotel, Maritzburg (Pl. 184), for instance, a double-storeyed cube with a hipped roof, is encircled by a very ornate ironwork frieze and railing. When a cornice masked the roof above the balconies it was usual to add discreet pediments and balustrades to provide additional articulation. Barker's Buildings, Durban (Pl. 185, 1904)⁴ presents a very monotonous façade with its three layers of balconies. It would have been more so without the decorative forms at the top.

One comes now to the more complex working out of the two problems. The first solution was really an evasion of the issue. With no façade exposed one did not experience the visual clash of form and non-form. Some architects went to the opposite extreme by making the veranda small and insignificant (e.g. Atlantic Buildings (Pl. 170) and Greenacre's, Durban (Pl. 168)). Others attempted a compromise. When fashion demanded a heavy classical upper with large bare surfaces it must have seemed incongruous

3. "Natal Mercury" June 4, 1895 p. 3

4. "South African Master Builders Federation Journal" Oct 1905 p. 34

to place below it a structure of Gothic lightness. With the Free Renaissance style, however, the upper storey could be made correspondingly ornate. Sometimes only the gables protruded, as at the Lordship's Larder Hotel (Pl. 186; Durban, 1904, by W.W. Moon)⁵ and the Imperial Buildings (Pl. 187, Durban, 1901, Waterson and Veale).⁶ This produced a rather bizarre effect, especially in the latter where a single turret flanked by polychrome gables stood in isolation over the corner. It was more usual, however, to display the whole upper storey, as at the Y.M.C.A. (Pl. 172) in Maritzburg where the gables and columns on the veranda complement the forms above.

The most successful working out of the problem is found in a particular class of building: the small railway station. But, as far as this was concerned, the colonial architect had many British prototypes to emulate (Pl. 188-9). The basic form consisted of the following: a small rectangular building, usually of red brick, with a steeply-pitched saddleback roof, the gables either of a neo-Flemish type with a raking cornice, or pseudo-Tudor with projecting eaves and half-timbering. Projecting beneath the main eaves would be a continuous veranda, supported either by iron columns or by wooden consoles springing from the wall. Even Street-Wilson's Pietermaritzburg Station (Pl. 192) with its greater complexity of form belongs to this

5. plans owned by Durban Architecture school: OD 386

6. do. OD 282

group.⁷ It is often claimed that these buildings owe their origin to the Gothic Revival. It is more probable that the architects were influenced by the compilations of J.C. Loudon which included castellated and Tudor stations adapted from villa designs. It will be recalled that Gothic Revivalists such as Ruskin and Pugin roundly condemned the use of Medieval forms on railway stations.⁸ This was certainly not the case in the next category affected by the Colonial tradition, however.

Domestic forms

It is necessary, before examining the Natal achievement, to consider the middle-class sub-urban home as it developed in the mother country. This is concerned intimately with the rise of the moderately-sized villa as an important form.

During the 18th century domestic architecture was dominated by the aristocratic mansion (Pl. 2), lower

7. examples include: Tongaat Station (Pl. 190) built 1903 (see N.G.R. Report 1903 p. 16); Botha's Hill Station (Pl. 191) completed 1903 (Ibid. p. 16); Maritzburg (Pl. 192) completed 1892 (by Street-Wilson & Barr. "Natal Witness" Jan 30, 1892); Hillcrest, opened 1902 ("Natal Mercury" W. Ed. Feb 13, 1903 p. 14); Umsindusi, completed before 1895 (Ingram Ibid. p. 168); Congella, built before 1911 (Tatlow "Natal Province" p. 99); and Bellair (N.G. R. Report 1904 Ill. opp. p. 28)

8. see p. 10ff

class housing rarely playing an important part unless as an embellishment on the wealthy man's estate. With the Palladian revival, however, came the idea of the country villa: the secondary seat of a nobleman, a suburban retreat which acted as a compromise between the country palace and the town house. This came to be associated with smallness, probably as a result of Lord Burlington's Chiswick Villa (Pl. 193) which is on a relatively intimate scale.

By 1750 the concept of the "cottage or plain little villa" had become fashionable amongst the nouveaux-riches of the merchant class who erected numerous small imitations of the Palladian mansions on the outskirts of London (Pl. 194).

By 1790 the villa was established as an important architectural type with a definite formula. It was no longer a secondary seat but a middle class property. Capital was invested in Public funds rather than large estates, and houses of this kind were given only sufficient ground to provide a country-like setting. This development brought the villa closer to the stature of the garden folly of the Palladian landscape garden. The pomposity of the palatial prototype was gradually abandoned and by the turn of the century it had become informal enough to be manipulated by those influenced by the theory of the Picturesque. When this happened the asymmetry of its surroundings was applied to the villa itself, architects such as John Nash erecting houses in a kind of Italian vernacular with forms grouped about a small tower (Pl. 196). Not only was the rigidity of

Palladian classicism relaxed, but the exotic styles of the garden folly were allowed to invade the field, the most important being Gothic, Greek, Indian, Moorish, Chinese, and the English vernacular, this latter being derived from those rustic dwellings depicted in the paintings of Gainsborough and Morland. It developed into the "cottage orné" (Pl. 195), an independent category whose dual character made it very popular: It could either be built for the genuine rustic labourer, which was useful and charitable, or for the middle-class gentleman who had inherited the slightly sentimental feelings of the Georgian aristocracy about the bucolic life.⁹

All these styles were accepted with glee by the speculative builder and a new type of publication came into being to cater for his demands. Early books on architecture had mainly dealt with Palladianism, resulting in a homogeneity of style for most of the early 18th century. These had been superseded by the lavishly illustrated portfolios of the archeologist-architect who wished to make money out of his exotic findings.¹⁰ (Pl. 3) This, in turn, gave way to the encyclopedic copybook in which all known styles were adapted for contemporary use; the most important was

9. for the development of the villa see:

J. Summerson "Georgian London" pp. 272-5 and
 "Architecture in Britain: 1530-1830" pp. 219ff and
 290ff

10. J. Summerson "Architecture in Britain: 1530-1830"
 pp. 214ff and 249ff

that of J.C. Loudon (Pl. 6, 180, 207).¹¹ It was from books such as his that architects and builders derived the prototypes reproduced so monotonously throughout the 19th century. This was not the only element in the Victorian house, however.

From the late 1830's onwards the matter received the close attention of the Gothic Revivalists. The villa had, so far, been patronised by the middle-classes who wished to emulate the aristocracy. A movement was now set in motion to adapt the villa to specific middle-class needs and ideals, the most important catalyst in this development being the Victorian parsonage house, built to satisfy a family of low income but high social status.

By 1810 this category had already been standardised by the copybook compilers. It was characterised by commodiousness and lack of pretension, the style being a modest Gothic or Tudor. This choice had been influenced by the notion that the parson's house should complement the church next door and be an associational device indicating the profession of the occupant.¹² The first

11. others include James Malton's "Essay on British Cottage Architecture" 1798, Robert Lugar's "Architectural Sketches for Cottages, Rural Dwellings, and Villas in the Grecian, Gothic and Fancy Styles" 1805, and J.B. Papworth's "Rural Residences" 1818.

12. P.F. Robinson "Village Architecture" 1830 (Pl. 197) J.B. Papworth Ibid. (- "it becomes another visible link of connexion (sic) between the church and the pastor who was devoted to its duties; and also leads the spectator very naturally from contemplating the dwelling to regard the pious character of the inhabitant.")

important architect to develop this theme was A.W.N. Pugin who applied his "True Principles" to domestic building. He chose the Gothic vernacular not only for its religious associations, but because he favoured it as a national style. In his domestic work, as in his churches, frivolous Georgian decoration and form were abandoned for a severe red brick manner (Pl. 198).¹³ This was taken up by the Ecclesiologists such as Butterfield and Street whose parsonages were even more severe and unadorned. Evidence of official approval can be seen in the comments of the "Ecclesiologist" whose maxim was "stern utility". Coalpit Heath vicarage (Pl. 199), for instance, was described by them as "very unaffected."¹⁴

It must be stressed that these buildings did not receive the attention of fashionable society. The only buildings thought to be admirable were the huge sham castles and manor houses (Pl. 200).¹⁵ It was only through the activities of William Morris and his crafts revival that unpretentious Gothic won approval. His own home, the Red House, Bexley Heath (pl. 201), designed for him in 1859 by Phillip Webb on these lines set the style on the road to public success.¹⁶ His ideals were influenced by those of Ruskin, however, who did not share

13. P. Stanton "Pugin" London 1971 p. 151ff

14. H.-R. Hitchcock "Early Victorian Architecture in Britain" p. 144

15. see M. Girouard "The Victorian Country House" O.U.P. 1971

16. R. Furneaux Jordan "Victorian Architecture" p. 178ff

the Ecclesiologists' approval of bare utilitarian form.¹⁷ The red House and its followers, therefore, contained more than a hint of the romanticism of the Regency cottage, and rusticity and ornament were reintroduced. By the 1860's this vernacular revival had reached the office of R.N. Shaw and a style was produced that combined the modesty of the vicarage, the pretentiousness of the manor and the brash uniformity of the speculative Gothic: a compromise that suited the less affluent middle-class of the late 19th century.¹⁸

The style patronised in Natal at the turn of the century is a colonial amalgam of many traditions. The influence of Loudon is obvious, there is also a hint of Pugin's use of materials and form and of Ruskinian ornament, and, dominating all other borrowings is the tradition of the veranda.

Natalians were perfectly aware that this was a decidedly lower-middle-class mixture, and that few villas in Natal came up to the standard of the palatial mansions of "Home". Even those that attempted to were criticised for being too small. The Governor's Marine Residence (Pl. 81), for instance, was attacked because it only had six bedrooms.¹⁹ Other lesser examples of the domestic output were dubbed "Clapham Villas"²⁰ by

17. J.Gloag "Victorian Taste" p. 178ff

18. R. Furneaux Jordan Ibid. p. 226-9

19. P.W.D. 2366/04 It was indeed modest considering that the proprietor of the "Times" owned a mansion with no less than eighteen. (Pl. 200)

20. "Natal Mercury" March 15, 1905 p. 10

those who wished for a style of greater integrity and originality. Some of the designs were undoubtedly peculiar, but the achievement as a whole had a certain homogeneity which many over-pernickity critics seem to have overlooked at the time. This was given to it by the everpresent veranda.

As with the Free Renaissance section it would be more profitable to discuss the common features of domestic architecture in Natal, rather than attempt a detailed survey. The following, therefore, is a description of the most typical forms.

In the first place, one can divide the works into two groups: symmetrical and asymmetrical. Those belonging to the first are descendants of the early colonial cottage and the small Georgian villa that prevailed during the 1850's and 60's. The cottage type usually consisted of a single-storeyed building with a hipped or half-hipped roof, the veranda projecting across the façade from just below the eaves (e.g. 665, Essenwood Road, Durban, 1891, by P.M. Barr. Pl. 202).²¹ Larger examples might have a central entrance projecting with a gable above it (e.g. "Woodford", 52, Ridge Road, PMB, 1890? Pl. 203). The second type was often a double-storeyed cube with a hipped roof, the veranda again masking the façade (e.g. 73, Musgrave Road, Durban 1904 (Pl. 204)²² and 27, Oxford Street, Durban, 1904 (Pl. 205) by W.E. Robarts).²³ More

21. plans owned by Durban Architecture School: OD 237

22. do. 350 OD

23. do. OD 200b

sophisticated members of this group were given a certain elegance of form. The house at 211, Burger Street, Maritzburg (Pl. 206, 1895?), for instance, has a tall lower storey with bay windows; the veranda is supported by slender cast iron columns arranged in pairs, and has an ornate frieze and balcony. Over the end bays are shallow triangular gables with wooden bargeboards and finials.

This group, like its commercial counterpart, the veranda-ed shop front, could not boast a very substantial or adaptable form or texture since all the visual interest lay in the flimsy veranda. The second group, based more closely on the Victorian Picturesque had greater formal value. This "functional picturesque" has already been mentioned in connexion with churches in Natal.²⁴ As far as domestic architecture was concerned, the same theories held good. It was claimed, firstly by Loudon, that "every building should appear to be what it is, and every part of a building ought to indicate externally its particular use."²⁵ He points out that windows, for instance, ought to express the relative importance of the rooms behind them through size and shape. E.B. Lamb, an architect who contributed designs for Loudon's encyclopedia, took the idea further by claiming that true picturesqueness was obtained when a convenient plan dominated the form of the building. Contrast and

24. see p. 39

25. J.C. Loudon "Encyclopedia of Cottage, Farm and Villa Architecture" 1833 London

irregularity he accepted as fundamental to the Picturesque and plans were therefore composed of rooms of many different shapes and sizes, dotted with bay windows and nooks, and bent round passages and openings.²⁶ These ideas were taken over by the Gothic Revivalists: Pugin and the Ecclesiologists emphasised the functional expression of form and Ruskin its decorative qualities. Ruskin praised any form that would provide organic irregularity. The bow window, for example: "You surely must all of you feel and admit the delightfulness of a bow window," he said, "I can hardly fancy a room can be perfect without one. Now you have nothing to do but to resolve that every one of your principal rooms shall have a bow window, either large or small. Sustain the projection of it on a bracket, crown it with a little peaked roof, and give a massy piece of stone sculpture to the pointed arch in each of its casements, and you will have a source of quaint richness in your street architecture, as of additional comfort and delight in the interiors of your rooms."²⁷ Natal architects probably followed such advice more keenly than the austere pronouncements of the "Ecclesiologist" since, like their English counterparts, they designed few houses without this motif.

What were the most important characteristics of this

26. H.-R. Hitchcock "Architecture: 19th and 20th Centuries" see Chapter 15 for the development of Victorian domestic planning.

27. quoted by J. Gloag p. 78-9

group? Firstly, the use of red brick or stucco; secondly, the asymmetrical placing of a gabled, often bow-windowed, bay to the one side of the veranda, thirdly, the use of steeply-pitched roofs, covered either with tiles or corrugated iron,²⁸ fourthly, the not-so-common addition of a tower or turret in the French Gothic manner. Contemporary English prototypes can be found for this standard type, there being certain relevant designs in Loudon's Encyclopedia (Pl. 207) and numerous homes (Pl. 208-9) set up by speculative builders that attempted to fulfil a Ruskin-Loudon compromise. The Natal examples differ only in their use of the veranda.

A simple example is the house on the corner of Stranack and Berg Streets in Pietermaritzburg (Pl. 210, 1895?): a single-storeyed form on an L-shaped plan, one side being surrounded by the veranda, the bay window and gable projecting beyond it. Variations on this theme included a differently shaped roof (e.g. 4, Chelmsford Road, Durban, 1911, (Pl. 211) by W.F. Buckle),²⁹ an unusual surface treatment (e.g. 677, Currie Road, Durban, 1905 (Pl. 212) by J.C. Phillipson),³⁰ or the use of an ornamental gable (e.g. 45, Temple Street, Maritzburg Pl. 213). The

28. A fact which led F. Chatterton in his lecture on Maritzburg buildings to refer to the town as "Pietermeat-tin-burg" ("S.A. Master Builders Federation Journal" Oct 1904, p. 20)

Wallace Paton, in 1924, reacted similarly, referring to the "Corrugated-Ironic" style. ("The Progress of Architecture" Natal Witness Centenary Ed. 1924)

29. Durban architecture school plans: OD 2a 30. do. 15a

double-storeyed type involved a more complex treatment. The basic elements might, in the first place, be doubled, as at "Aralurn", Innes Road, Durban (Pl. 214),³¹ where the form of the Stranack Street house is echoed. The architect might vary the articulation of the veranda or side bays, (e.g. House 483, Currie Road, Durban, Pl. 215-6) or introduce an extra storey to project above the veranda (e.g. 183, Burger Street, Maritzburg, Pl. 217). The veranda might enclose the whole façade, including the projecting bay (e.g. 295, Florida Road, Durban 1903 (Pl. 218) by W.E. Roberts).³² There might be greater emphasis on the façade as at "Kinnoul", Ridge Road, Durban (Pl. 219)³³ where the veranda is an insignificant single-storeyed structure dominated by Queen Anne gables and arches. Lastly, the bay window and entrance might be given emphasis. At 193, Pine Street, Maritzburg (Pl. 220), the bay window rises for two storeys and is flanked by a subsidiary gabled bay at the base of which projects a small ornate porch. "Wayland Villa" (149, Pietermaritz Street, PMB Pl. 221-2)³⁴ has a similar arrangement, except that the bay window is only single-storeyed, the gable above it providing three-dimensional interest with its fretwork and finial (seen in old prints). The porch, too, is different in that it projects independently from the side wing and is an echo of the gable above it.

Adding a tower or turret to this ensemble did not

31. "The Pictorial" Vol 2. p. 505

32. Durban Architecture school plans: OD 297

33. "The Pictorial" Vol 2. p. 521

34. "Natal Witness" March 4, 1902 p. 1

require drastic re-planning. Often it simply involved extending one of the basic elements.³⁵ At 59, Musgrave Road, Durban (1897, by Street-Wilson & Fyfe Pl. 224),³⁶ for instance, the entrance bay above the porch has been elongated and capped with a steeply-pitched pyramidal roof. And at a house in Overport Drive, Durban (Pl. 223)³⁷ the bay window has been converted, as it were, into a corner turret with a steeple-like roof. More often, however, such a feature was either placed on the corner opposite the projecting bay (e.g. Poynton's House, Berea, 1905/6 (Pl. 225) by Payne and Payne³⁸ and 543, Musgrave Road, Durban Pl. 226) or next door to it, the combined forms being encircled by the veranda which either followed their outline (e.g. House, Loop Street, PMB (Pl. 227) and House, corner Burger and Chapel Streets, PMB (Pl. 228)) or formed a square block at its base (e.g. House, Mitchell Crescent, Durban Pl. 229).³⁹

35. Loudon, incidentally, believed that turrets and projections expressed "commodiousness and convenience, it being supposed that their object is to supply closets and cabinets." In Natal they were usually decorative extensions of the main rooms below and provided storage space or servants quarters above. They were probably regarded as expressing prosperity rather than commodiousness.

36. Durban Architecture School plans: OD 296

37. "The Pictorial" Vol 2. p. 643

38. "S.A. Master Builders Federation Journal" July 1906 p. 13

39. "The Pictorial" Vol 3. p. 286

CHAPTER 6:

THE NEW STYLES

All the revived styles that have been discussed so far had their origin in Britain. Natal, as it has been mentioned,¹ was an ultra-British colony and only British styles were acceptable to her. At least, that was the situation until the early 20th century. Anxiety over the desired new style, the introduction of new techniques, and above all the infiltration of non-British loyalites, led to the intrusion of new motifs and mannerisms, the two most important being the American sky-scraper style and the Cape Dutch Revival.

The first of these intrusions was confined almost exclusively to Durban, an ironic state of affairs, since Durbanites were convinced that no tall building could be erected over the sandy sub-soil of the town. Even when Cuthberts, the first building to incorporate the steel frame technique, was built in 1903-4,² doubt was expressed as to the stability of its foundations. (Pl. 231) Its appearance, in fact, was a nine days wonder, especially since a New York engineer had been imported to supervise the frame construction.³ This building presented no

1. p. 2. "Natal Mercury" W. Ed. Feb 5, 1904 p. 23
 3. G.A. Lund, representing Messrs. Milliken Bros. of New York. He also supervised Ekstein's Building in Johannesburg.

stylistic innovations, however, being in a conventional Queen Anne style (Pl. 160). New formal motifs associated with the style in America (Pl. 230) were introduced either by architects working outside Natal, or by those who had recently arrived from the Transvaal or the Cape where the new mode had been employed extensively. Two examples are Anglo-African House, Smith Street, Durban (1904) by H.G. Veale,⁴ who had come to Durban during the Boer War, and the Southern Life Association Building, Smith Street, Durban (1903)⁵ by MacGillivray and Grant, a Capetown firm. Both structures are characterised by a new severity of outline, dictated by the new building methods. The first example (Pl. 232) tried to compromise by using slender pilasters and other motifs which contrasted with the solidity of the block as a whole. The second example (Pl. 233-4) takes advantage of this quality. It belongs to a class of building prevalent in Johannesburg and Capetown (e.g. Ekstein's Building, Johannesburg, 1903-5, by Leck and Emley, Pl. 235),⁶ which is characterised by heavily rusticated, block-like forms, topped by heavy cornices and balustrades, Natalians, at a loss for a means of classification, referred to it as "a valuable example of free renaissance design in its application to

4. "S.A. Master Builders Federation Journal" Jan 1905 p. 17ff see also Appendix A: Veale

5. "S.A. Master Builders Federation Journal" May 1906 p. 16-8 (Plans: Architecture School, Durban OD 80c)

6. D. Greig "A Guide to architecture in South Africa" Capetown 1971 p. 134 see p. 117, note 3

street architecture."⁷ They were no doubt referring to the small amount of ornament over the windows and the upper hood-mouldings. The style is, basically, a compromise between the classical and the Queen Anne street façade, discussed previously, but its acceptance in Natal was not complete until the 1920's and 30's, the conservation element being too strong, and the severe economic depression during the first decades of the century discouraging further experiment.

The Cape Dutch revival was also imported at an early stage, but became popular in a shorter period of time. The movement had gained momentum in the Cape during the late 19th century, Cecil Rhodes's restored Groote Schuur acting as a potent catalyst (Pl. 236). Natal received the first hints of the style after 1900, mainly through architects who had worked in Capetwon during that period. The first person in Natal to exploit its motifs was A.E. Dainton,⁸ the P.W.D. architect. One of his proposed designs for the Marine residence (September 1901) (Pl. 237) bore simplified Dutch gables. He was also responsible for a number of schools in this style.⁹ At the same time C.W. Methven expressed an

7. "S.A. Master Builders Federation Journal" Sept 1904 p. 16 "Colonial Architecture" 8. see Appendix A

9. "Natal Witness" Oct 7, 1905 p. 9 "Natal's New Schools" - e.g.s in this style include the schools at Cato Ridge and Malvern, and additions to Maritzburg College. The style was described as having "the merit of being picturesque in contrast against the green of the surrounding country". The white-washed gables were no doubt regarded as a pleasant change from red brick and stucco.

enthusiasm for the Cape tradition:

We appear in this Colony to have nothing to perpetuate in our Domestic Architecture akin to the picturesque old Dutch house such as we see in the Cape Colony. Whether owing to the curly outlines of its gables, its steeply pitched roofs, often thatched, the prominent ornamental chimney stacks, the broad stoeps with their heavy columns, bold panelling and grotesque carving, and the prevailing tone white, making a most picturesque whole; or whether it be partly due to association; these old Dutch homes certainly have a peculiar charm all of their own, and appear to exactly suit both the climate in the southern parts of the Cape Colony and the romantic scenery which in many cases surrounds them..."¹⁰

He did not recommend that they should be imitated in Natal, however, arguing that the Cape climate was less tropical than that of Natal, and that the Dutch settlers had not left sufficient evidence of their history in Natal which meant that the style would lack associational potency.

It would seem that most Natal architects agreed with this since no further use of or interest in the style can be seen until after Union Day in 1910 when the Dutch community in Pietermaritzburg, that wished to assert its cultural ties with the rest of South Africa, was provided with a restoration, in the Cape Dutch style, of the old Church of the Vow (Pl. 238, 1910-12).¹¹ John Collingwood

10. "S.A. Master Builders Federation Journal" Jan 1906 pp. 25-6

11. "Natal Witness" Nov 12, 1910 p. 5
"Natal Witness" Dec 21, 1912 p. 2

Tully, the architect in charge of the new University buildings, was invited by the P.W.D. to provide a restoration scheme. This was outlined by the "Natal Witness" as follows:

All the plaster on the old walls has been stripped off and replaced by new. The modern windows in the building have been removed and replaced with heavy substantial teak frames of Dutch character, while the old door in the front of the edifice has been replaced with a teak door, also of a Dutch type. Two Dutch gables have been built in the place of the former gable parapets, and constitute a feature of the building.¹²

It was claimed during the 1920's, when Cape Dutch had taken a stranglehold on Natal architecture, that the original form had been of a more authentic Dutch character. Wallace Paton, in 1924, went so far as to describe it as being "unfortunately restored out of recognition by a scholarly and conscientious Public Works Department from Pretoria."¹³ - a completely unfounded statement, since Tully had come to Maritzburg straight from Capetown where he had been involved in the restoration of Groote Schuur.¹⁴ The original building, to judge from old photographs, was totally different from the restoration. Indeed, with its plain brick and plaster walls, iron saddleback roof and unadorned gables, it was anything but picturesque, which the restoration with its sharp tonal

12. "Natal Witness" Oct 28, 1911 p.5

13. Wallace Paton "A Century of Progress in Natal" 1924

14. see Appendix A: Collingwood Tully

contrasts and associational ornament attempted to be.

After this work had been commenced, numerous architects, besides Tully, adopted this style, mainly for buildings of a domestic nature. Tully's other important work is the Maritzburg Y.W.C.A. on the corner of Chapel and Pietermaritz Streets (Pl. 239, 1912-13).¹⁵ In this example, however, one finds him falling into the trap that caught so many architects of that period. The building consists of an attempt to transpose the existing Victorian mode by replacing conventional motifs with Dutch ones. The veranda, for instance, employs fat, white-washed columns and dark wooden railings - an interpretation of the Cape vine pergola, no doubt - and the Dutch gables are simply a translation of the Victorian gabled bay without its bow window. The result is not particularly harmonious, especially since the façade was painted a dull yellow ochre. Other attempts by different architects were slightly more successful. 103, Cato Road, Durban (Pl. 240. 1912 by J.D. Anderson),¹⁶ for instance, is designed on very plain lines, the gables being simple semi-circles and the single storeyed veranda painted uniform white. And other houses, although more complex, have been based on the picturesque asymmetry of the Victorian tradition and can claim a certain amount of success from that (Pl. 241).

During the 1920's and 30's these new styles practically

15. "Natal Witness" August 24, 1912 p. 7

"Natal Witness" May 3, 1913 W. Ed.

16. "The Pictorial" Vol 8. pp. 952-3, April 24, 1913

superceded all other modes in Natal, architects either adopting them without imagination or else adapting them in an individual way (Pl. 242). All manifestations of either style produced after the Great War, however, display a flimsiness of form and decorative poverty. This had been fore-shadowed to a certain extent in the early 20th century experiments and was partly a reaction against Edwardian over-abundance which had been embodied in the 19th century love of ornament. In order to understand this development it is necessary to turn from style to the decorative elements that gave it shape and to the contemporary attitudes towards them.

CHAPTER 7:

ORNAMENT

When dealing with this aspect one needs to ask, before analysing the elements of ornament in Natal, how it was obtained and especially why and how.

Taking the 'why' first involves delving into the theory of the mid-19th century once more.

In the introduction Ruskin was quoted to illustrate the 19th century concept of architecture.¹ He had implied that engineering works, being merely utilitarian, ought not to be decorated and were therefore unarchitectural. In the Appendix to his "Lectures on Architecture and Painting" he stated clearly that "ornamentation is the principal part of architecture."² He also said that "the architect who was not a sculptor or a painter, was nothing better than a frame maker on a large scale."³ These beliefs were connected with his concept of the purpose of architecture: "all architecture proposes an effect upon the human mind," he said, "not merely a service to the human frame."⁴ In other words it had to appeal to one's intellect: to be enjoyed or to be thought-provoking, and

1. p. 10-11 2. quoted by J. Gloag "Victorian Taste" 1972 p. 75 3. Ibid. p. 75

4. quoted by J. Barnard "The Decorative Tradition" p. 11 (from "The Seven Lamps of Architecture")

for this to be accomplished one had to find the leisure to examine it, which explains his rejection of the merely utilitarian: "Hence then a general law of singular importance in the present day, a law of simple common sense - not to decorate things belonging to purposes of active or occupied life. Wherever you can rest, there decorate, where rest is forbidden, so is beauty. You must not mix ornament with business any more than you may mix play."⁵

These arguments were rather controversial at the time when the great engineering works were being adapted to architectural trends. Ruskin himself said that "this is always considered one of my most heretical propositions."⁶ Other theorists of the 19th century agreed that architecture was "the art of ornamental and ornamented construction,"⁷ yet it was felt that Ruskin's theory had its limitations. It was believed, for instance, that ornament, besides endowing structure with beauty and nobility, also acted as a means of classification. It was a guide in the dating of past works, it could define individual functions, and, above all, could act as a symbol of social status. During the Victorian age poverty was the ultimate sin - a punishment against those who did not work. The wealthy regarded themselves as keepers of the nation's morals and set out to be good examples. Wealth had to be displayed

5. J. Ruskin "The Seven Lamps of Architecture" Chapter IV paragraph 19

6. quoted by P. Collins "Changing Ideals in Modern Architecture" p. 125

7. James Fergusson "History of Art" quoted by P. Collins Ibid. p. 125

and the easiest way to do this was to vaunt highly-ornamented possessions. That ornament should be regarded as a symbol of wealth came about through its association with the handmade articles which in the past only the rich could afford. With the new mass-production techniques of the industrial age the price of ornament was no longer prohibitive. Members of the Victorian middle-class took advantage of this to project a financial status which they might or might not possess. Above all, one had to avoid a simplicity that might convey the impression of poverty.⁸

The desire for decoration often resulted in an indiscriminate application of it, this development reaching a climax in the Great Exhibition of 1851⁹ where over-lush articles were expressed en masse to the jaundiced eyes of the art critics. Reactions to the contents of the exhibition were mostly negative. Certain critics, however, expressed a wish to guide the public taste along more satisfactory lines rather than introduce drastic changes. One of these was Owen Jones who published "Grammar of Ornament" in 1856. He agreed to a certain extent with the theories of Ruskin. For instance, in the series of "Propositions" which he set out after the preface, he stated that "Construction should be decorated. Decoration should never be purposely constructed."¹⁰ He also agreed that ornament should be based on nature but,

8. P. Collins Ibid. p. 124

9. see J. Gloag Ibid Chapter VII

10. Proposition V

unlike Ruskin who abhorred abstract forms, Jones believed that "flowers or other natural objects should not be used as ornaments, but conventional representations founded upon them sufficiently suggestive to convey the intended image to the mind, without destroying the unity of the object they are employed to decorate."¹¹

Despite publications such as these, the desire for naturalistic ornament was not to be curbed. Many, now influenced by the writings of Ruskin, felt that the Industrialism of the 19th century had separated man from nature and that art, although artificial, could offer qualities that would compensate for the lack: beauty, variety, individuality, colour, texture, and so on.¹² It was readily admitted that such ornamentation had no practical value, even by Ruskin.¹³ It was simply a means of making people happy. Even the editor of the "Builder" who, in the 1850's, had condemned popular taste, announced that "you cannot, if you would, put out the desire for ornament, which is part of the natural yearning after pleasure."¹⁴

Having tackled the reasons behind late 19th century decoration, it is now time to discuss the product itself.

11. Proposition XIII

12. G. Aitcheson: "Nature points to us that the one gratuitous and harmless delight she offers us is Beauty." 1888. quoted by J. Barnard Ibid p. 18

13. It imparts "certain characters venerable or beautiful, but otherwise unnecessary" ("The Seven Lamps")

14. P. Collins P. 124 Ibid.

Means and Materials

A hierarchy has been observed in the Victorian age, in connexion with a number of aspects: style, symbolism, and ornament. It is also apparent in the use of materials where stone and natural media were placed above all others. Stone, being natural, could only be used where resources and labour permitted, and it was inevitable, in a poor colony such as Natal, that it was a luxury and could only be used on prestige buildings such as Government offices and municipal halls. Many critics eulogised on the types of stone to be found in Natal, especially those of the South Coast.¹⁵ These areas were not served by the railways, however, and even stone from the interior quarries such as that of Greytown¹⁶ had to be transported at enormous cost. Thus it was that most firms relied on the use of plaster imitations that gave rise to so many fiery arguments over the pros and cons of sham materials.

In England the condemnation of sham had been one of the battle-cries of the Goths who had called, above all, for truth or "reality" in building. Pugin, for instance, had spoken in "True Principles" against the false use of decorative features such as pilasters, and against materials

15. "Natal Mercury" March 15, 1905 p. 10 "Mountains of the finest marble at Umzimkulu, of beautiful red granite on the South Coast line, of grey granite near Inchanga."

16. Used on the new Legislative Council buildings, PMB and on the PMB Post Office.

that were not "Real".¹⁷ This was, basically, a protest against Georgian shams encouraged by the Adam brothers and the early protagonists of the Gothic Revival.¹⁸ His protest was taken up by the Ecclesiologists and especially by Ruskin who dealt with the subject at length in "The Lamp of Truth", condemning in particular "the painting of surfaces to represent some other material than that of which they actually consist."¹⁹

When Natal architects condemned sham Ruskin was quoted ad nauseum as a sort of moral touchstone. Frederick Chatterton, a Maritzburg architect, gave a lecture on the subject of stucco that imitated stone, and was careful to quote from the "Seven Lamps":

Yet exactly as a woman of feeling would not wear false jewels, so would a builder of honour disdain false ornaments. The using of them is as downright and inexcusable a lie. You see that which pretends to a worth which it has not; which pretends to have cost and to be what it did and is not; it is an imposition, a vulgarity, an impertinence, and a sin.

Down with it to the ground, grind it to powder, leave its ragged place upon the wall, rather; you have not paid for it, you have no business with it, you do not want it.²⁰

17. A.W.N. Pugin "The True Principles of Pointed or Christian Architecture"

18. Horace Walpole had used imitation materials at Strawberry Hill.

19. J. Ruskin "The Seven Lamps of Architecture" see note 27

20. J. Ruskin quoted by F. Chatterton in a lecture:

"Maritzburg Architecture: What it is and what it might have been" given on the 15th August, 1904 ("S.A. Master Builders Federation Journal" Sept 1904 p. 47)

On this occasion, however, and much to Chatterton's surprise, the architects of Maritzburg rose as one and declared that they did want it. In reply to his lecture it was firmly stated that "some of the finest buildings that were erected by the Greeks and Romans, examples of which are standing today, were erected in some cases with marbles, and covered with marble cement...and in many cases some of those buildings are standing today, where those which have been erected of marble and other stone have crumbled away." Above all, said his opponents, "the use of cement at the present day in the Colony of Natal is due to its cheapness and durability, coupled with the fact that it is the best material from which to obtain satisfactory and architectural results at a minimum cost."²¹ One is convinced in the end that few architects had scruples about materials²² unless it was to assert a kind of architectural snobbery when buildings of civic importance were erected. The very same architects who objected to Chatterton's attack on stucco created an enormous to-do three years later when it was found that the upper storeys of the new Durban Town Hall were to be faced with plaster instead of stone.²³ The original

21. "Natal Witness" August 17, 1904 p. 5 These men were careful to avoid any reference to the Gothic Revival - all comments deal with classical precedent.

22. apart from the unfortunate Chatterton.

23. "Natal Mercury" W. Ed. p. 30 One presumes that the same architects were involved since on the previous occasion they had remained anonymous "not wishing to enter publically into a controversy on the subject."

contract had provided for stone up to the first floor, and plaster for the rest.²⁴ Waiting, it seems, for the contractors to reach a critical stage, the various architectural societies suddenly made loud and vigorous protests against this procedure: "The Town Council", they said, "will be deserving of the deepest censure if, for reasons of sentimental considerations of early completion, or desire to retain purely ornamental features, they decide to irremediably commit the town and posterity to the erection of an architectural enormity."²⁵ Fine words from those who had not deigned to support Mr. Chatterton.²⁶

Disregarding the theoretical fuss, it will be found that the decorative uses of stone and stucco were practically identical, except where different stones were used to give a variety of colour (as on the Pietermaritzburg

24. "Natal Mercury" W. Ed. Jan 25, 1907 p. 16-7

25. "Natal Mercury" W. Ed. Feb 1, 1907 p. 30 Letter from Wallace Paton representing the Local Committee of Architects. He argued that the building had been designed for "stone construction", yet he condoned the use of a stone rather than a plaster veneer over a brick and steel building. One of the Councillors (Nicol Sen.) correctly pointed out that "the architects knew perfectly well that the Town Hall was to be built partly in stone and partly in cement, but why could they have not come forward then ... instead of leaving it until the eleventh hour, when all the foundations were in... now their architects came forward and asked them to mutilate the building, and make it a laughing stock to everybody."

26. The sentiments are an echo of Chatterton's criticism of the Railway Engineers' Offices in Loop Street which had been faced with cement and stone. He had called it a "most discreditable sham" and the "Loop Street enormity"

Post Office Pl. 243), and their visual merits were on a par. Both materials were used sculpturally: on both exteriors and interiors,²⁷ motifs being arranged in groups, or as decorative skins (Pl. 245), on a large or a small scale. Working stone meant hiring skilled masons, so it is not surprising that much stonework in the Colony is austere and plain (e.g. the New Legislative Council building Pl. 69, or the Durban Law Courts Pl. 244) and often inferior. Plaster, on the other hand, could be obtained in pre-cast decorative units, and the success or failure of these depended on the architect's use of them.

Turning to brick, the next most common material in Natal, one finds a singular lukewarmness on the part of the architects. They were perhaps influenced by Ruskin who had claimed that bare brick was inferior and ought to have a decorative skin covering it.²⁸ In the course of his lecture Chatterton had advocated a more extensive use of coloured and moulded brick.²⁹ The architects had objected, rather gloomily, that it sounded too expensive and was not suitable for classical designs that included pilasters and columns.³⁰ This negative approach, however, must be attributed to the sourness felt towards a critical

27. e.g. Durban (Pl. 247) and Maritzburg Town Halls (Pl. 246), Natal Bank, Durban, (Pl. 248), Scott's Theatre, PMB, Marine Hotel, Durban; stucco was very popular for grand interiors.

28. P. Collins Ibid. p. 114 An exact reversal of his idea that the true construction should be exposed. He argued that brick faced with marble was like a man clothed in armour - one would never suppose that he was made of solid steel.. 29. see note 20. 30. "Natal Witness" August 17, 1904 p. 5

newcomer.³¹ Brick was, after all, a local product and easy to obtain.

There were two ways of using brick decoratively: firstly to provide colour contrasts in conjunction with stone or cement. And secondly, on its own, laid in geometric patterns, moulded or carved.

Polychromy has been referred to in earlier chapters in connexion with the Gothic Revival and the Free Renaissance style. Originally it was a reaction against the monotonous white of Georgian stucco. Said G.E. Street: "our buildings are, nine times out of ten, colourless, insipid, academical studies, and our people have no conception of the necessity of obtaining rich colour, and have no sufficient love of it when successfully obtained."³² Polychrome churches had become fashionable during the late 1840's when Ecclesiology gave foreign Gothic its blessing. The Speluncar style had, in fact, made abundant use of polychromy.³³ Two distinct varieties were there to be emulated: The marble veneering of Venice, or the banding or sandwiching of Pisa and Siena. The Ecclesiologists, led by Butterfield and Street, favoured the latter, enriching their buildings with bands of differently coloured brick and stone, a mannerism that was later described as the "streaky bacon" style.(Pl. 14). The veneered or "incrusted" manner was advocated by Ruskin who advised architects to "look upon every piece of marble as a cake

31. Chatterton arrived in Natal in 1904

32. P. Collins Ibid p. 113

33. G.L. Hersey Ibid. p. 75-6

of very hard colour, of which a certain portion is to be ground or cut off, to paint the wall with."³⁴

These alternatives: structural and applied polychrome, survived until the late 19th century in England and until the Great War in Natal.

It must be admitted that coloured brick did not arouse much enthusiasm in Natal.³⁵ Their structural polychromy consisted of alternating brick and stone (or plaster) bands. (e.g. Lyle Bros., PMB, 1897, Pl. 158; Girls' Model School, Durban, 1897-9, Pl. 149; Railway Station, Durban, 1894-1904, Pl. 139-41; new Town Hall, PMB, 1898-1901, Pl. 142-3; Native High Court, PMB, 1899-1900, Pl. 15--1; Imperial Buildings, Durban, 1901, Pl. 187; Club Arcade, Durban, 1901-4, Pl. 177; Congregational Church, Loop Street, PMB, 1903-4, Pl. 25-6; and Atlantic Buildings, Durban, 1905, Pl. 170-1). This was relatively popular, but the "incrusted" polychrome was almost non-existent. (e.g. Emmanuel Cathedral, Durban, 1903, Pl. 30).

The second way of using brick - as a textural or sculptural agent - was based more closely on overseas models.

The textural possibilities had been explored very fully by the Trappist monks who had been responsible for the monastery at Mariannhill. Even on their most modest structures one finds an extraordinary variety, obtained

34. P. Collins Ibid. pp. 113-4

35. Only two important examples can be found in Natal: the Courthouse, PMB, c. 1864, and Dudgeon's Clark House, PMB, 1886-7.

mainly through the unusual placing of the individual bricks (Pl. 249-50). These buildings lie outside the main stream of Natal architecture, British craftsmen being less ingenious, merely exploiting simple herring-bone patterns and outworn Gothic Revival motifs (Pl. 251). Their use of cut and moulded brick, based on the English use of them during the Queen Anne Revival (Pl. 252) was more successful. (e.g. Churches by W.E. Robarts, Pl. 21-2; Stock Exchange, PMB, Pl. 253; Longmarket Street Girls' School, PMB, Pl. 255, 154-6; House, corner Chapel and Burger Streets, PMB, Pl. 254; Shop, 140-2, Church Street, PMB, Pl. 157; Champion's Corner, Durban; De Waal & Co., Durban. (Pl. 256).

Moulded terracotta (Pl. 257), an ornate relative of brick, was not introduced into Natal until the early 1900's, Street-Wilson's small Bank of Africa in Maritzburg being the first building to use it almost exclusively (pl. 258).³⁶ Like plaster the sections could be imported and assembled on the site, resulting in rather stereotyped detail. Its outlines and forms, were crisper, however, and its warm yellowish colour was far better than the dull grey of stucco. Despite this, few examples can be found in the Colony, probably because the depression discouraged extravagant imports.

Turning from the substantial to the insubstantial one is faced with those controversial materials, iron and glass. Modern historians have tended to emphasise the revolutionary ways in which these were used: the structural rather than the decorative, that is. It is not proposed

36. "Natal Witness" Dec 24, 1904 p. 13

to deal here with the engineering feats embodied in the railways sheds or exhibition halls (Pl. 1), but to examine the place of glass and iron in orthodox architecture.

Decorative glass, in the first place, became important through the Gothic Revival when medieval stained glass was given popular appeal and was finally adapted to eclectic late 19th century taste. There were two ways of tackling the material: either to follow traditional methods and combine a mosaic of pieces linked by decorative lead strips, or to paint or print the surface, hiding these divisions.³⁷ Examples range from the very simple domestic windows with their geometrically arranged leads (Pl. 259-60) interspersed with small round lights decorated with transfer prints (Pl. 259, 261); to more ornate domestic patterns, based on Art Nouveau motifs (Pl. 262); to the grandiose painted windows of municipal and Government offices (Pl. 263-4).

Decorative ironwork in Natal was practically all imported in the form of cast units, ordered from firms such as MacFarlane's of Glasgow (Pl. 265-6). Tied up as it was with the Colonial veranda tradition, cast iron is perhaps the most characteristic decorative feature in Natal (not to mention other colonies). Veranda forms have already been dealt with, so it is only necessary to refer to the basic units that had to be ordered for them. The supports, being in a tough, resilient material, could be slender rather than solid and the superstructure could be interlaced with features that were correspondingly

37. J. Barnard Ibid. p. 101-2

light: spandrels, friezes, crestings, railings and so on (Pl. 267, 268, 269, 271). A firm such as MacFarlanes offered more than columns by the dozen and crestings by the yard, however. Large finials and domes (Pl. 270-2) could also be ordered, as well as bridges, pavilions, domed fountains, bandstands, and garden shelters. It was simply a matter of varying the component parts and appendages. The Vasco da Gama memorial, in Durban (Pl. 274) for instance, differs from its Methyr Tydfil counterpart (pl. 273) only in its cupola and clock, and the band stand in Alexandra Park, Pietermaritzburg (Pl. 275), has been given a more elegant frieze than the Calcutta example (Pl. 276).

Motifs

Having tabulated the various media, one's last task is to point out the most common decorative motifs used in the Colony.

In earlier chapters features have been alluded to, but, since they embody general principles, it is useful to refer to them again. It has been noticed, firstly, that Victorian and Edwardian architects consciously avoided the clean geometric outlines and surfaces of the Georgian era by introducing numerous inessential forms such as turrets, finials, domes and projections to give variety. The modern architect has just as consciously pared away this extraneous matter and reverted to bare geometric forms. A second general characteristic of the

turn of the century was its use of ornament to symbolise the function of forms. This has been noticed in the case of the Gothic Revival where the actual purpose of the buildings was announced through their outer appendages. A more basic use of this principle can be seen in the decorative forms themselves: It was usual to make essential features straight - thus pilasters, finials, veranda columns etc. were given the rigidity necessary for a structural and visual frame. Non-functional decorative elements were based on curves - gables, windows, friezes, cartouches, and pediments filled with motifs of an organic richness.

The subject matter chosen ranged from traditional abstract motifs to individual naturalistic designs. In the first category one must include such stereo-typed forms as the scrolled cartouche and the urn-like finial, both produced wholesale by building agents (Pl. 277). The latter found a place on numerous rooftops - punctuating balustrades and parapets, standing round domes and towers, capping cupolas and lending variety to stepped gables. (Pl. 245, 93, 158, 167). The cartouche was more versatile: acting as a keystone (Pl. 278), articulating a frieze (Pl. 279), supporting garlands (Pl. 280), bearing a date or coat of arms (Pl. 285, 293), or simply filling up empty space (Pl. 159).

With the freer abstract patterns the designer relied on classical prototypes: rows of beading (Pl. 281), fluted cornices and consoles (Pl. 282), elaborately moulded cornices and window surrounds (Pl. 283). Or

he used a type of incised panel, based on Flemish strap-work, which contained symmetrically arranged abstract patterns (e.g. Greenacre's, Durban Pl. 169, City Hall, PMB, Pl. 285, and Reid & Acutt's, Durban Pl. 284).

Turning from the abstract to the organic one finds oneself in a more prolific field. The motifs were usually based on vegetation and were stylised to the point of non-recognition or given an imitative reality.

Conventionalised motifs were of a linear character and were based on forms that would adapt to this treatment: tendrils, leaves, stems, and flowers, designs being fairly light and graceful thanks to the media: incised stucco, glass or cast iron. (Pl. 260, 269, 287).

Other more sculptural ornament derived from plant life was based on conventional classical formulae - acanthus capitals, keystones and corbels (Pl. 288, 289); fat garlands of fruit draped or projecting from leafy tentacles (Pl. 290-3). Some motifs were given an individual character, such as the ornament around the entrance to Yorkshire Chambers, Durban (Pl. 294), where the stylised rose plants remind one of contemporary Art Nouveau designs.

The remaining decorative motifs of an organic nature included shells - usually a formalised cockle shell (Pl. 157, 295, 299); animals - treated symbolically, or being heraldic or imaginary; and the human form - treated whimsically, small heads appearing amongst foliage and other decorative elements (Pl. 299, 293), or symbolically as on the frieze of the Natal Museum (Pl. 296), or the free-standing figures on Riche's Printing works (Pl. 300) and the new Town Hall, Durban (Pl. 301-2). These latter

works, cast in cement, cannot be said to have great artistic merit in their own right, but they contribute admirably to the general composition and mood of the compositions in which they are placed.³⁸

The philosophy which produced these works prevailed until the turn of the century when a remarkable reversal of taste appeared in the writings of avant-garde theorists. The very arguments that had been used to justify the use of ornament were used to vilify it: If decoration was useless, they said, then leave it out;³⁹ if it could only supply pleasure, then ignore it, for pleasure was not essential to ideal art;⁴⁰ natural beauty consisted of pure unbroken form, not fragmented surfaces, therefore decoration could be removed to reveal the basic structure;⁴¹ last, but not least, decoration was taken as the sign of

38. Much of this section is indebted to J. Barnard's "The Decorative Tradition" in which British examples are discussed according to subject matter, materials, etc. needless to say, the British examples are richer and more adventurous.

39. William White, as early as 1860, believed that ornament indicated luxury and was therefore not appropriate in a society that used mass-produced goods.

40. a sentiment expressed by a Natal architect in 1909: "The mere fact that of an art being intended to please is not sufficient to place it in this rank (i.e. as a fine art). If it were so, cookery would have to be ranked among fine arts." ("Natal Mercury" August 25, 1909 p. 8)

41. Montgomery Schuyler (1892) "American Architecture" p.2 "If you were to scrape down the face of the main wall of the buildings of these streets you would find that you had simply removed all the architecture and that you had left the buildings as good as ever."

a vulgar, decadent society that was not capable of pure thought.⁴² This indicates a fundamental change of philosophy. The 19th century had supported the view that natural beauty embraces all of God's creation which could be used to provide enobling ornament. This was a logical belief within such movements as the Gothic Revival which had emulated the complex imagery of medieval art which had been the result of Aristotelian thought. The early 20th century, anticipating Le Corbusier and Mies van der Rohe, had reacted against these ideas. It had tired of over-abundant detail just as the Victorians had tired of Palladian simplicity, and sought justification in Platonic theories.

Natal's position at this critical period was rather paradoxical. Architects and writers took a snobbish delight in deriding ornament: "...without being hyper-critical," said one, "it may be said that the great facilities given by Portland cement has introduced a kind of sugar-baker style of ornament, which is more suited to confectionary than construction."⁴³ According to another: "if you see an ornamental, fantastic-looking structure, you can be certain that the rooms are foolishly arranged inside, and that it cost a lot of money."⁴⁴

42. Adolf Loos: "Ornament and Crime" 1908 - "I have... evolved the following maxim and pronounce it to the world: the evolution of culture marches with the elimination of ornament from useful objects." - an exact reversal of Owen Jones's belief that "ornament must necessarily increase with all peoples in the ratio of the progress of civilisation" ("Grammar of ornament") 43. "Natal Witness" Feb 21, 1896 p. 9 44. "Natal Witness" Dec 12, 1903 p. 16 "The Cost of Building in Natal"

And finally, from C.W. Methven: "Let us strive to make our buildings beautiful, to imbue them with the impress of their purpose, to impart to them the dignity arising from simplicity, noble proportion, and purity of style, rather than to revel in the wealth and meaningless ornament which one sees bespattered over so many of them."⁴⁵

Such a tactless remark to make after the arrival in Natal of the architect of the new Durban Town Hall. Methven, it must be admitted, made a concerted effort to introduce simplicity into his designs. His contemporaries, however, shamelessly supplied the public demand for "sugar-baker" ornament, and the public, just as shamelessly, complained when it was left out. It will be remembered that the new Law Courts in Durban (Pl. 113-4) had disappointed those who admired Hudson's Town Hall,⁴⁶ and the Masonic Hall, Durban (Pl. 93), with its flat plastered walls and miserable Ionic pilasters, was described as being "built with a view more to utility than beauty..."⁴⁷ It is obvious that the man-in-the-street still wanted architecture to entertain rather than bore him.

45. "Natal Mercury" March 15, 1905 p. 10

46. see p.

47. "Natal Mercury" April 13, 1894 "Building in Durban"

CHAPTER 8:

THE ARCHITECT IN NATAL: 1880-1914

In the introduction the nature of architecture was briefly examined. It was asked whether it was an art or a science, and it was found that most writers implied that a happy medium ought to be struck between the two: in other words that there should be a balance between beauty and utility. This was naturally applied to the architect as well. Said one writer: "...a man may have a perfect knowledge of the technical side of the architect's profession and be deficient on the artistic side. He may be able to work out a fine plan, but have no skill whatever in producing a harmonious and artistic elevation. His interior arrangement may be perfect and his building a structural model, but his elevation may be hideous. On the other hand, another man may have the artistic gift highly developed and be very deficient on the scientific side of his work..."¹ This, however, was an opinion only shared by a small sector of Natal's society, and not even by all architects. The period under question saw the growth and development of the architectural profession in Natal and ideas such as these only became prevalent during the 1900's. They probably came as a surprise to those who

1. "Natal Mercury" Feb 10, 1905 p. 3 W. Ed. "Town Architecture"

had witnessed the pioneer days of the Colony when the architect as such was an almost unheard-of luxury, that certainly didn't bother to air his views in public. Even during the early years of this period the average number of men calling themselves "architects" did not amount to more than seven. After 1890, however, numbers expanded phenomenally - the average between 1889-99 being 15, that between 1900-6 being 39, there being over fifty architects practising in Natal between 1904-5. During the Depression years many offices closed down, but the average never fell below 25.² Can it be wondered, therefore, that the building public and the builder himself, not being able to assimilate this change from famine to flood, tended to disregard discussions of the finer points of the profession as so much over-sophisticated jargon, indeed, to deny the right of the architect to place himself on a professional footing at all?

The architect's official status during these years was rather precarious. There was even some doubt as to the actual nature of an architect. After some badgering during the late 1890's³ the compilers of the Stamps and Licenses Act were forced to give a perfunctory definition: "any

2. Averages calculated from numbers found in the Natal Almanac and Directory of those years. These figures are only approximate since not all architects entered their names into the Directory, many of them who did were frauds, and the Directory itself was not always accurate.

The lowest number was that of 1879 when only 2 architects can be found in the Colony. (Directory 1880). The highest was 1905: 59 architects (Directory 1906)

3. L & W Minutes papers 363/97

person who prepares designs for buildings, or supervises the execution or erection of buildings."⁴ In other words a draughtsman or a clerk of works. No qualifications were necessary - a person simply paid £5 a year and received his license. Even those who took out licenses were not protected against unauthorised practitioners who, as the qualified architect found to his disgust, cheerfully went about preparing plans for buildings and supervising them and claiming fees for doing the same.⁵ The first step to rectify this matter was taken by the newly formed Natal Institute of Architects in 1905.

This institute had been founded in 1901 by W.E. Robarts,⁶ a man at the head of his profession and with experience in administrative and committee work.⁷ The majority of architects in Natal flocked to support him,⁸ and in 1902 the N.I.A. was incorporated by Act of Parliament.⁹ Unfortunately Robarts died only a year afterwards, but the N.I.A. were determined to carry out his plans and by 1905 the objects of the Institute could be announced to the public by C.W. Methven, the President of that year. These are the most important points: "...the promotion and advancement of architectural art and practice...the support and

4. Natal Directory 1902 p. 800 Stamps on Annual Licenses (Act 43 of 1898 and Act 20 of 1899)

5. L & W 563/97 see appendix A: Mumford.

6. G.T. Hurst "A History of the N.P.I.A." 1945 p. 4

7. see Appendix A 8. Hurst Ibid p. 4 23 architects gave their support. 28 appeared in the Almanac of that year.

9. "Natal Government Gazette" May 27, 1902 p. 879 Act 10 Of 1902

protection of the character, status, and interest of the architectural profession, the promotion of honourable practice, the repression of malpractices such as the offering by tradesmen or contractors, and the acceptance by and of its members, of illicit commission....to hold meetings and read papers and discuss the same...to improve and elevate the technical and general knowledge of persons engaged in, or about to engage in the architectural profession."¹⁰ These objects were greeted with a certain amount of suspicion, especially by builders and contractors who had been debarred from joining the Institute.¹¹ This suspicion mounted to a furore when, during that same year, the N.I.A. announced their plans to help introduce compulsory registration of architects.¹²

The object of this, claimed the Institute, was two-fold: to protect the profession and the public from the unqualified practitioner. As far as the architect was concerned, it was felt that the man who had undergone long years of training should not have his living taken away by ignorant frauds who took advantage of the loosely organised Government license. And the public, they said, should not be exposed to the dangerous incompetence of

10. "Natal Mercury" March 15, 1905 p. 10

11. When the Institute was founded it was stipulated that it should consist of "all gentlemen in the Colony of Natal, who...are practising as Architects under Government license, with the exception of those carrying on business as builders at the same time." "Natal Witness" Sept 7, 1901 p. 7 Advertisement to Architects.

12. The Institute went so far as to draw up a Registration Act see P.W.D. 3188/05

such men. All intending architects would have to pass an exam and be placed on a register which would be made available to the public.

Although reasonable to modern ears, these suggestions were greeted by roars of disapproval from builders, public, and even architects, not to mention the complete apathy of the government who consistently ignored their attempts to legalise the Bill.

The architects who objected were those who claimed that architecture as an art could not be tested or examined. The N.I.A.'s answer to this was their reliance on that definition of the architect outlined above. The scientific side of architecture could easily be examined, and as far as the artistic side was concerned, they could at least weed out those who showed no promise at all.¹³ Architects also complained that since the Bill would enable all so-called architects to register at the time of its legalisation, so existing incompetents would obtain official recognition. The N.I.A. pointed out, in reply, that the following generation would benefit rather than themselves and it was as well to prevent new incompetents from joining the ranks.

These were relatively mild criticisms in comparison with those of the building fraternity. Their standpoint was curiously contradictory. On the one hand it was claimed that architecture was not a profession and that architects had no right to give themselves airs and graces. To quote

13. "Natal Mercury" W. Ed. 10th Feb 1905 p. 19 (Arthur Fyfe)

one offended writer: architects "have the nerve to class themselves with doctors, lawyers, etc. To enter these professions you must have money and brains at the start, but an architect has only to follow a known style, have a knowledge of building and construction, and some drawing instruments."¹⁴ The same writer, gives himself away by suggesting that the N.I.A. wished to bar the way of "clever men in the several building trades who may want to rise in the world." In other words an architect, who was, after all, a "gentleman", shared the prestige of doctors, lawyers, etc, and the builder, a mere tradesman, did not. It must have piqued the artisan terribly to have it pointed out so blatantly that prestige was to be confined to the "clever" person who underwent strenuous academic training, rather than the "clever" person who learnt his trade in a workshop, especially since this academic background was considered inessential, even by a large number of architects.

The question of architectural education had not been considered very seriously until this time. The few certificates that could be produced only covered drawing and building construction, besides a person's articles of indenture,¹⁵ and Fellowships in various Institutes.¹⁶ Thus it was assumed by the layman that the architect's knowledge was confined to the use of a pencil and the

14. quoted by C.W. Methven. "Natal Mercury" March 15, 1905

p. 10 15. A.E. Dainton, for instance, could present six certificates from the Dept. of Science and Art at S. Kensington, four of which were for technical drawing and two for building construction. see P.W.D. 3352/97

16. e.g. the R.I.B.A.

raking up of old styles.¹⁷ In 1905 R.G. Kirkby attempted to dispel this fallacy in a lecture read before the British Association in Johannesburg,¹⁸ by giving what seemed then to be a somewhat encyclopedic list of subjects in which the architect had to be proficient - pure science, engineering, construction, history, law, aesthetics, and so on - and in a later address¹⁹ he claimed that registration would be the panacea for all the ills suffered by the profession, and would print the true facts indelibly in the mind of a public that idolised the protected professions. Registration did not come about, however, and the fight for recognition petered out for a while.

It must be pointed out that while the battle raged it had occurred to the architects that a certain amount of tact was necessary. It would not do, for instance, to alienate either the builders, on whom they were materially dependent, or the public, on whom they were financially dependent.

The public had, infact, always been a stumbling block

17. The public was (and still is) remarkably ignorant as far as architecture was concerned; as Wallace Paton said in 1924, "The public may show traces of culture in music or literature or painting, but they are lamentably ignorant of architecture. They do not seriously want to know the difference between a plinth or modillion, an attic base or a peristyle." In other words one could appear to appreciate music or painting or literature without mental effort, but architecture required a certain amount of learning.

18. "Architecture: Mother of Arts" "Natal Witness" Sept 2, 1905 p. 6

19. "S.A. Master Builders Federation Journal" Sept 15, 1907 p. 22

whether the architect launched campaigns or not. Besides being appallingly ignorant as far as architecture itself was concerned,²⁰ the public fostered a notion that high-falutin designers made serious inroads into one's capital and that the practical builder could do anything that the architect could do, and at half the price.²¹

Far more serious a drawback, in the eyes of the architects, however, was the public competition organised by all Government, Municipal and large private concerns. An important aspect of Victorian architecture, the public competition never ceased to be a bone of contention in England or abroad. It provided the only means of obtaining large commissions - the natural goal of any ambitious architect. But, to the lesser architect's dismay, competitions were invariably won by the more experienced, the better-known (despite *Nom-de-plume* entries), or the architect with influence in high places. In England, for instance, G.G. Scott or Charles Barry could be assured, on all three scores, of obtaining any major premium.²² This was not taken lying down, of course, and the most

20. see note 17

21. C.W. Methven "S.A. Master Builders Federation Journal" Jan 1906, p. 29 "The average man I am afraid too often looks upon an architect as more or less a sort of person to be very suspicious and careful of, who lives by a system of iniquitous fees, mostly carried by doing next to nothing..."

22. G.G. Scott is, in fact, suspected to have been privately offered the premium for the St. Pancras Hotel by one of the Directors of the Company. (J. Summerson "Victorian Architecture" p. 40-1)

competitions were beset by furious controversies, the most notable being that of the Battle of Styles centred round the Houses of Parliament and the Foreign Office Competitions.²³ Organisers, for the most part, ignored protests. Only when it came to the Law Courts competition in 1867 did the selection committee attempt to keep the peace by inviting a select number of architects to compete.²⁴ In Natal, however, there was no such attempt.

The main points argued by the architects were these: Firstly, that the premiums offered (never more than £400 and often as low as £50 for the winning entry) did not comply with the official drawing fees laid down by the R.I.B.A.²⁵ Secondly, it was claimed that the committees, in offering such miserable prizes, were deliberately evading these proper draughtman's expenses, the competition for the private commercial building being the worst offender. Said C.W. Methven "...a would-be proprietor of a building of comparatively small cost sponges on local architects by inviting them forsooth, without fee or reward of any kind to furnish him with plans

23. Important competitions include those for the Houses of Parliament, the Royal Exchange, the Law Courts, the Foreign Office, St. Pancras Hotel, the Travellers Club, Fitzwilliam Museum, in fact most important civic buildings.

24. G.L. Hersey Ibid. p. 142

25. "Natal Witness" 11 March 1899 - letter from an architect discussing this in detail. The commission, he said, ought to be 5% on the total cost of the works executed from his designs and the plans would be worth 2½%. Therefore if a building were estimated to cost £35,000 the 1st premium ought to be worth £875

for his proposed building,...In all minor competitions... the fairest and most satisfactory method, is, in my opinion, for the proprietor to select say three architects and give them a fee of £50 each to furnish him with plans from which he may choose. But to invite architects wholesale to compete in such cases is an unconscionable proceeding of which any public body or individual should be ashamed."²⁶ Thirdly, architects objected to the selection of plans that could not be carried out for the specified sum. It was often the case that an ornate, expensive design would catch the eye of the judges and lower the apparent worth of the other entries.²⁷ And, fourthly, the conditions of competition were often found to be objectionable. A common complaint was against the rule that the three successful designs became the property of the organisers, believed to be unfair because of the drawing expenses discussed above. A less common objection concerned the right of the employer to dismiss the winning architect and appoint his own supervisor. In the conditions of competition for the new University College (1909), for instance, it was specified that the Government might wish

26. "S.A. Master Builders Federation Journal" June 1908 p.18

27. G.G. Scott was often guilty of this - e.g. see note 21. He apparently overstepped the prescribed limit for St. Pancras Hotel, having been assured of the commission. In Natal disappointed architects usually waited for the tenders to be announced before launching their complaints. The cost of the proposed building was often pushed up after the outcome of the competition to suit the winning design. see "Natal Witness" June 25, 1883 Letter to Editor.

to "supervise the erection of the building departmentally," in other words to pay for the drawings and dispense with the designer of them.²⁸ This was followed by a storm of protest, many architects in Natal and the Transvaal refusing to compete, at the request of their respective Institutes. Just as many architects, however, did not belong to the Institutes and a number of them signed protest letters but sent in entries all the same.²⁹ The government, having received sufficient entries, simply ignored the protest.³⁰

These were the rational protests - based, the architects believed, on tangible grievances. Much of the criticism, however, was occasioned by sheer jealousy or disappointment.³¹ Paradoxically, if a well-known architect were simply handed a large commission, the employer thus by-passing the controversial competition, other architects instantly objected to there being no opportunity for "fair" competition. Such is

28. P.W.D. 2782/09

29. P.W.D. 2782/09, "Natal Mercury" Sept 23, 1909 "An Architectural Scandal" Renegades included G.B. Laffan, W. Lucas, and C.H. Stott. The N.I.A. was in a weak position to protest, having only 18 members and 2 associates ("Natal Mercury" March 25, 1910 p. 17) there being over 25 architects practising in Natal at the time (Natal Almanac 1910-11) and numerous architects in South Africa without scruples.

30. The Government received 16 entries. "Natal Witness" Nov. 13, 1909 p. 3

31. Numerous letters to the press from disappointed architects followed the major competitions. The Legislative Council competition in 1883, for instance, was followed by weeks of controversy. see "Natal Witness" Feb-July 1883

the inconsistency of the human race.³²

32. For instance, when P.M. Dudgeon was given the Clark House commission ("Natal Witness" Sept, 5, 1885) and when Street-Wilson was invited to re-design the Pietermaritzburg Town Hall ("Natal Witness" Nov 26, 1898 editorial)

APPENDIX A: ARCHITECTS IN NATAL 1880-1914

AGUTTER, E.A.

A.R.I.B.A. Practised in Pietermaritzburg c. 1906-8.¹

partner: M.B. Price.

works include: Town Hall, Harrismith (1907-8)²

-
1. Natal Almanac 1907-8; "Natal Mercury" W.Ed. Feb 15, 1907 Letter to Durban Town Council
 2. "Natal Mercury" W. Ed. Aug 9, 1907 p. 19
 - "Natal Witness" Sept 12, 1908 p. 11

ALEXANDER, Frederick J.

Canadian Architect.¹ Practised in Pietermaritzburg until 1885.²

works include: Girls' Collegiate School, PMB.(1878-1882)³

-
1. B. Kearney. "Architecture in Natal" p. 34
 2. Natal Almanac 1880-1886
 3. "Natal Witness" March 2, 1882

ALEXANDER, S.J.

Architect Pietermaritzburg early 1880's¹

-
1. Natal Government Gazette 1882 p. 619 Jury List
-

ANDERSON, James Donald (1871-1915). (Pl. 305)

Born at Keith, Banffshire, Scotland. Served articles with Mr. Jardine of Edinburgh. Left for S. Africa in 1895. Joined Carter & McIntosh of Pretoria. At outbreak of Boer War joined army. At the end of the war moved to Durban where he entered partnership with F.J. Ing.¹ Practised in Durban until his death in Nov 1915 at the age of 43.¹ Served on the Council of the N.I.A. from 1907.² Elected President in 1914.³ Held office at the time of his death.¹

works include: House Arthur May, Eastbourne Road, Durban (1906),⁴ St. Paul's Church, Durban (1908-9)(Pl. 35-7),⁵ Durban Crèche, Manning Road, Durban (1910),⁶ remodelling of the Theatre Royal, Durban (1910),⁷ Technical Institute, Durban (Pl. 291, 1910-12),⁸ Henwood's, 336-8 West Street, Durban (1910),⁹ House, 8, Chelmsford Road, Durban (1911),¹⁰ House, 103, Cato Road, Durban (Pl. 240, 1912-13),¹¹ proposed Beach Rotunda, Durban (1912),¹² Studio, 196, West Street, Durban (1913),¹³ remodelling of Alexandra Hotel, Durban (1914/15)¹⁴

1. "Journal of the Association of Transvaal Architects" Feb 16, 1916 p. 8-9

2. Natal Almanac 1908, p. 200; 1909, p. 269; 1910, p. 287; 1911, p. 351; 1912, p. 314; 1913. p. 861
"Natal Mercury" W. Ed. Feb 15, 1907 p. 5. "Natal Mercury" W.Ed. March 10, 1910

3. G.T. Hurst "A History of the N.P.I.A. Appendix B.

4. "S.A. Master Builders Federation Journal" Dec 1906 p. 13

5. "The Pictorial" Vol 3, Nove 13, 1907 p. 105

6. "Natal Mercury" W.Ed. Aug 19, 1910 p. 7

7. "Natal Mercury" W.Ed. Dec 16, 1910 p. 24

8. "Natal Mercury" W.Ed. May 6, 1910 p. 13
 9. Durban Architecture Schoolplans: OD 155a
 10. do. OD 16a 11. "The Pictorial" Vol 8. April
24, 1913 p. 939, 952-3.
 12. "Natal Witness" Oct 19, 1912 W.Ed. p. 8
 13. Durban Architecture school plans OD 114c
 14. do. OD 262b
-

BILLANTINE, E.M.

Practised in Durban c. 1897-1902.¹ partner: J. McM. Colville
from c. 1899-1902.¹

1. Natal Almanac 1898- 1903
-

BARKER, T.

works include: House, 149, Tenth Avenue, Durban¹

1. Architecture school, Durban plans OD 301
-

BARNES, John Frederick Evelyn b. 1851

Borough Engineer, Durban 1882-8. Chief Engineer, P.W.D.
1888-1910.¹

1. "Natal Who's Who" 1906 p. 20 see also: P.W.D.
Minutes 1890-1910.
-

BARR, Percy M. d. 1893

Arrived in Natal c. 1886/7. Practised in Durban from
c. 1887-1893. Entered partnership with W. Stræt-Wilson

in 1888. Firm soon became very prolific - numerous public and private commissions.¹ Died as a young man in Jan 1893, only five months before the opening of the Maritzburg Town Hall.²

Works include: Shop, 404-6, West Street, Durban (1889);³ Town Hall, PMB (Pl. 136-8, 1889-93); House, 665, Essenwood Road, Durban (Pl. 202, 1891); Sanatorium, Berea, Durban (1892);⁶ Railway Station, PMB (Pl. 192, 1892);⁷ Dutch Reformed Church, Vryheid (1893);⁷ Anchor Inn, Point Road, Durban (1890-1);⁸ Anderson Bros., 401, West Street, Durban (Pl. 161, 1892); Stamford Hill Church, Durban (1892).⁸

-
1. "Natal Mercury" Jan 24, 1893 Obituary . Natal Almanac 1889-1894.
 2. Obituaries: "Natal Witness" Jan 25, 1893; "Natal Mercury" Jan 24, 1893; "Natal Mercantile Advertiser" Jan 24, 1893.
 3. Durban Architecture School plans OD 242
 4. "Natal Witness" Oct 30, 1889; Nov 23, 1889
 5. Durban Architecture School plans: OD 237
 6. B. Kearney Ibid. p. 52
 7. "Natal Mercantile Advertiser" Jan 24, 1893
 8. Roll file: Paton, Taylor, Willies & Bennet

BARTHOLOMEW, Benjamin V.

N.I.A. Began career in the offices of Street-Wilson and Paton.¹ Set up practice in c. 1912 with H.E. Chick.² (Career extended into the 1940's. Was elected President of the N.I.A. in 1920, 1937, and 1944).³

works include: Lambert Road Baptist Church, Durban

(1903-4).¹

1. "Natal Mercury" W. Ed. Feb 19, 1904 p. 12
 2. Natal Almanac 1913-14
 3. G.T. Hurst Ibid. Appendix B.
-

BATCHELOR b. c. 1862

pupil of W.E. Roberts. Employed in Colonial Engineer's Office from 1890.¹

1. Information kindly supplied by Mr. B. Kearney.
-

BEALL, Walter John

A.R.I.B.A. Appointed assistant architect in P.W.D. in 1902, under A.E. Dainton.¹ Later became chief architect.²

works include: Matthew Nathan House, Maritzburg College, (1909-10);³ additions to Berg Street School, PMB (1910);⁵ Boys' School Havelock Road, PMB (1910);⁶

Acted as assessor for the Council of the Technical Institute in 1910 when competitive designs were invited for the new building.⁴

1. P.W.D. 5802/03
 2. see P.W.D. Minutes from 1909
 3. "Natal Witness" Dec 16, 1909 p.1
 4. "Natal Mercury" W.Ed. May 6, 1910 p. 13
 5. Plans owned by Natal Provincial Building Services library.
 6. P.W.D. 308/1910
-

BOMPAS, E.G.

Entered Colonial Engineer's Office as architect in 1888.¹
 Lost post in 1894.² Applied to P.W.D. for employment
 as Clerk of Works for new Colonial Offices, PMB.² In
 December 1894 was appointed temporary resident architect²
 and in January 1895 helped survey the competitive designs.³
 Acted as Clerk of Works until 1897 when he was removed
 from the post at the request of W.H. Powell, the architect.⁴
 Bompas was a sick man, apparently; he also shirked his duties
 and accepted private commissions.⁴ Was given a minor
 post in the drawing office of the P.W.D. and was allowed
 to continue his private practice,⁵ which he did until
 about 1901.⁶

works under the Colonial Engineer included: Ledysmith
 Courthouse; Lunatic Asylum, PMB; Mounted Police Barracks,
 PMB; Newcastle Post Office; Camperdown School.²

-
1. C.E. 4414/88 2. P.W.D. 1862/94
 3. "Natal Mercury" Jan 14, 1895 p. 2
 4. P.W.D. 136/96 ; P.W.D. 242/97
 5. P.W.D. 2617/97 6. Natal Almanac 1895-1902

BRADFORD, Cyril Dominic b. 1880

Came to Natal in 1891. Served articles with W.H. Powell.¹
 Entered partnership with S. Noble c. 1903. Practised
 in Durban until c. 1909.²
 works include: School Hall, 145, Grey Street, Durban
 (1903);³ Nazareth House, Durban (1907/8)⁴

1. Information kindly supplied by Mr. B. Kearney.
2. N. Almanac 1906-7 see Note 4.
3. Architecture School, Durban Plans OD 142 (Bradford and Noble).
4. "S.A. Master Builders Federation Journal" Aug 1908, p. 19

BRENTNALL, H.P.

practised in Durban 1903-4¹

1. Natal Almanac 1904-5

BROWN, F.K.

practised in Durban 1907-9¹

1. Natal Almanac 1908-10

BRUNSKILL, John Stephen

Practised in Durban 1880-1886.¹ At one stage the partner of W.M. Passmore (1880).² In 1886 left Durban for Barberton to join the Gold Rush.³

works include: Market Hall and Police Station (Pl. 122), PMB (1882-4)⁴

1. Natal Almanac 1882-6
2. Ibid. 1881
3. Information kindly supplied by Mr. B. Kearney
4. "Natal Witness" Jan 16, 1883
"Natal Witness March 25, 1884

BUCKLE, William Francis b. 1877

Born 1877 in Natal. Articled to W.E. Robarts. Worked under him for 13 years.¹ Started private business in 1900.² Entered partnership with Osbourne in 1906.³ During the Great War entered partnership with L. Mason.⁴ works include: Umbilo Road Wesleyan Church, Durban (alteration of plans by Stott & Kirkby) (1909);⁵ shop 389-91, West Street, Durban (1911);⁶ House, 4, Chelmsford Road, Durban (Pl. 211, 1911);⁷ House, 240, Sydenham Road, Durban (1913).⁸

-
1. "Natal Who's Who" 1906 p. 33
 2. Natal Almanac 1901 3. Ibid 1907
 4. see Plans in Durban Architecture school: OD 131, 76a, 111, 333 5. "Natal Witness" June 12, 1909 p. 3
 6. Durban Architecture School plans OD 210a 7. do. OD 15a 8. do. 34a

BUCKLEY, H.J.

practised in Pietermaritzburg 1905-6¹

-
1. Natal Almanac 1906-7

CATO, William Watts b. 1849

Born in Durban. Served apprenticeship with Messrs. Rolls and Pout of Durban for five years.¹ Practised independently as an architect and surveyor during the 1880's. During this time started a partnership, Cato & Moffat.² Later took up appointment of Borough Surveyor of Durban.¹

1. "Natal Who's Who" 1906 p. 38
2. Natal Almanac 1881

CHATTERTON, Frederick

A.R.I.B.A. Came to Natal in 1904. Soon after arrival was involved in heated controversy due to a lecture which he delivered in Maritzburg in which he condemned the false use of stucco in the Colony.¹

works include: St. Patrick's Church, Victoria Road, PMB (1908-12).²

-
1. "Natal Witness" Aug, 13, 1904, p. 14; Aug 16, 1904, p. 5; Aug 17, 1904, p. 5; Aug 18, 1904, p. 6; Aug 19, 1904, p. 7; Aug 20, 1904, p.9
 2. "Natal Witness" Oct 10, 1908, p. 2

CHICK, H.E.

N.I.A. Practised in Durban from 1907.¹ In partnership with B.V. Bartholomew from 1912.² Hon. Secretary and Treasurer of the N.I.A. 1912-15.³ (President of the N.I.A.: 1925, 1932).⁴

works include: House, 430, Clark Road, Durban (1910)⁵

-
1. Natal Almanac 1908
 2. Natal Almanac 1913
 3. G.T. Hurst Appendix C.
 4. Ibid Appendix B
 5. Durban Architecture School plans OD 372
-

COLLINGWOOD TULLY, John

(Pl. 304)

F.R.I.B.A. Born in England. Served articles with R.J. Johnson, F.S.A., F.R.I.B.A., Diocesan Surveyor for Northumberland and Durham. 1882: elected associate of the R.I.B.A. 1881: awarded bronze medal for architectural design at Plymouth Fine Art Exhibition. Held various appointments in the south of England e.g. Building Surveyor for Borough of Croydon, Resident Engineer for Dorking main sewage works, contractors engineer for the erection of model dwelling houses for the working classes on the site of the old Queen's Bench prison in the Borough. April 1889: arrived in Durban. Set out for the goldfields. Appointed contractors engineer to supervise erection of Stock Exchange buildings. Went from Johannesburg to Bloemfontein - appointed a government inspector of works by the Free State government. After three years went to Cape Town - worked for C.J. Rhodes as Clerk of Works at Groote Schuur. 1897: Started practice with Spencer Waters in Cape Town. Responsible for Marsh Memorial Houses, Parker's Buildings, Mowbray Town Hall.¹

1904: made a Fellow of the R.I.B.A. 1910: opened offices in PMB.²

works include: Natal University College, PMB (1910-12);³ Voortrekker Museum, PMB (1910-12);⁴ Y.W.C.A., PMB (1912-3)⁵

(Pl. 238-9)

-
1. condensed from "Natal Witness" Dec 3, 1910 p. 1 (Friday Evening Ed.)
 2. Natal Almanac 1911
 3. "Natal Witness" March 19, 1910 W.Ed. p. 4
 4. "Natal Witness" Dec 3, 1910, p. 1
 4. "Natal Witness" Oct 28, 1911 p. 5
 5. "Natal Witness" Aug 24, 1912 p. 7

6. "S.A. Master Builders Federation Journal" Aug 1904,
-p. 32

COLVILLE, J. McM.

practised in Durban 1897-1902.¹ In partnership with
E.M. Ballantine 1899-1902.²

-
1. Natal Almanac 1898- 903
2. Ibid. 1900-1903

COWAN, W.C.

practised in Durban 1903-8.¹
works include: House, 614-20, Currie Road, Durban (1900);²
House, 201, Tenth Avenue, Durban (1904);³ shops, 18-20,
First Avenue, Durban (1906).⁴

-
1. Natal Almanac 1904-9 2. Durban Architecture
School plans OD 302 3. do. OD 37a 4. do. OD 207b

CROSS, Arthur G.

N.I.A. Practised in Durban from 1904.¹ Aug, 1909:
delivered lecture on "Banking and Building" at Standard
Bank, Durban.²

works include: School Hall, 153-7, Grey Street, Durban
(1904);³ Shops, 179, West Street, Durban (1904);⁴ additions
to shop 459, West Street, Durban (1910);⁵ reconstruction
of Skating Rink, Beach, Durban (1911)⁶

1. Natal Almanac 1905-14
 2. "Natal Mercury" Aug 25, 1909, p. 8
 3. Durban Architecture School plans OD 142
 4. do. OD 77c 5. do. OD 38a
 6. "Natal Mercury" W.Ed. Nov 3, 1911, p. 23
-

CUMMING, W.N.

practised in Durban 1905¹

1. Natal Almanac 1906
-

CUNNINGHAM, W. Dryden

N.I.A. Practised in Durban from 1906.¹ Conducted classes in drawing, construction, etc. under the auspices of the N.I.A. from 1905.²

works include: additions to Grand Hotel, First Avenue, Durban (1914)³

1. Natal Almanac 1907-14 2. "Natal Mercury" W.Ed. Feb 10, 1905, p. 19. "Natal Witness" May 19, 1906 p. 6
 3. Durban Architecture School plans OD 257f
-

DAINTON, A.E.

N.I.A. 1888-92: attended classes at Science and Arts Dept., S. Kensington.¹ Nov. 1890-Nov. 1893: articled to J.S. Alder, architect.¹ After completion of articles was privately employed in Kent until he left for S. Africa. Found temporary employment under Mr. Parker of Capetown; then under William Leck of Johannesburg. After leaving

Leck, travelled up country for a while, then settled in Pietermaritzburg.¹ 1897: appointed assistant draughtsman, P.W.D.² 1899: engaged as Clerk of Works on the new Legislative Council Buildings. At the outbreak of the war work came to a standstill and Dainton insisted on taking leave to go on active service.³ Leave was granted by a reluctant Ministry of Lands and Works and Dainton left for the front to return a mere four days later!⁴ After about two months (in Jan 1900) he took four months unpaid leave, but instead of joining up he amazed the authorities by leaving immediately for England on "urgent private business", returning to Natal just before his leave expired.⁵ 1901: promoted to Architect, P.W.D. which he held until 1908 when the department was abolished because of the depression. Dainton and others were retrenched.³ Feb 1904: elected on to Council, N.I.A.⁶ Re-elected in Feb 1905.⁷ late 1904: represented the N.I.A. at the funeral of F.M. Kent.⁷ appears, rather unexpectedly in the trade directory in 1906-7.

works include: new Legislative Council buildings, PMB (Pl. 69. 1898-1902);⁸ King's House, Durban (Pl. 81, 1901-4);⁹ additions to Government House, PMB (1901);¹⁰ Museum, Loop Street, PMB (Pl 292, 296, 1902-3);¹¹ Longmarket Street Girls's School, Pmb (Pl. 154-6)(1905); Berg Street Girls School, PMB (1905)¹² and numerous other schools throughout the Colony.¹²

1. P.W.D. 3352/97
2. P.W.D. 3886/01
3. "S.A. MasterBuilders Federation Journal" Feb 1908, p. 22 "P.W.D.: Heavy Retrenchment."
4. P.W.D. 3369/99
5. P.W.D. 48/1900
6. "Natal Mercury" W.Ed. Feb 19, 1904 p. 7
7. "Natal Mercury" Feb 10, 1905 p. 19
8. "Natal Witness" Dec 15, 1898
9. "Natal Mercury" April 4, 1902; P.W.D. 7598/03
10. P.W.D. 4213/01
11. P.W.D. drawing office: plans. P.W.D. 1662/05; P.W.D. 4867/03
12. "Natal Witness" Oct 7, 1905 p. 9 "Natal's new schools"

DAVIES, J.H.

practised in Durban 1909-14¹

1. Natal Almanac 1910-

DONALDSON, R.C.

practised in Durban 1905¹

1. Natal Almanac 1906

DRAKE, W.A.

practised in Durban 1903-6¹

1. Natal Almanac 1904-7

DUCASSE, Leon

practised in Durban 1907-10¹

DUDGEON, Philip Maurice (1852-1891)

F.R.I.B.A. Born in Dublin.¹ Arrived in Durban in 1877.¹ Practised there until 1888,² when he returned to England to settle in Bath.¹ Death at the age of 39 brought about by alcoholic cirrhosis of the liver.¹ Appears to have worked in the office of R.S. Upton after his arrival in Natal.¹ Practised during years of depression but managed to make large sums of money: Left £17,000 when he died.¹

works include: Addington Hospital, Durban (1877);¹ Alexandra Hotel, Point (1879-80);³ Warehouse for James & Hitchens, Point (1881);¹ Standard Bank, PMB (1881-2);¹ Town Offices, PMB (1882-3, Pl. 121);⁴ Town Hall, Durban (Pl. 62, 1881-4);¹ Clark House, Maritzburg College (Pl. 52-5, 1885-6);⁵ House for the Hon. H. Shepstone, PMB (1886).⁶

-
1. B. Kearney Ibid. Chapter 9. p. 45ff
 2. Natal Almanac 1881-9
 3. "Natal Mercury" April 2, 1894
 4. "Natal Witness" March 9, 1882
 5. "Natal Witness" Sept 5, 1885 Letter to Ed.
"Natal Witness" Feb 4, 1886
 6. "Natal Witness" March 31, 1886
-

DUPONSEL, Gaston b. 1858 (Paris)

Arrived in Natal in 1902. Practised as an architect and Land Surveyor.¹

works include: Dr. Edward's buildings, Florida Road, Durban; Catholic School, Greyville, Durban; Native Catholic Church, Argyle Road, Stanford hill, Durban.¹

1. "Natal Who's Who" 1906 p. 62
-

ECHOFF, F.

practised in Durban 1903¹

1. Natal Almanac 1904
-

ENGLISH, Charles

practised in Durban 1906¹

1. Natal Almanac 1907
-

FARRELL, M.J.

N.I.A. Practised in Maritzburg c. 1898-1902¹

Founder member of N.I.A. (present at inaugural dinner in March 1902)²

1. Natal Almanac 1899-1902 (see note 2)
 2. G.T Hurst Ibid. p. 4; "Natal Witness" March 22, 1902
-

FERGUSON, W.J.W.

practised in Durban 1903

1. Natal Almanac 1904
-

FRY, R.G.

practised in Durban 1904-5¹

1. Natal Almanac 1905-6

FYFE, Arthur

N.I.A. Became Street-Wilson's partner in 1894.¹
 Worked with him until 1897^{2a} when he began his own practice.
 Practised in Durban until c. 1906.^{2b} Appears to have left
 the Colony in 1907.⁹ Foundation member of the N.I.A.³
 Elected onto first Council in 1902.⁴ Became Vice-President
 in March 1903.⁵ Took over Presidency in Sept 1903 on
 the death of W.E. Robarts.⁶ Elected President in Feb.
 1904.⁷ Often acted as Arbitrator for government and muni-
 cipal boards. (e.g. Ladysmith Town Hall dispute 1894,⁸
 GPO Building, PMB 1905,⁹ Colonial Offices, PMB^{9a}).
 while Street-Wilson's partner, works include: Tower,
 Ladysmith Town Hall (1894);¹ Convent Hospital, Berea
 (1894),¹⁰ Masonic Hall, Durban (Pl. 92, 1894);¹¹ Scott's
 Theatre, PMB (1894-7);¹² Public Baths, PMB (Pl. 146,
 1895-6);¹³ Payne Bros., Durban (1896);¹⁴ Royal Hotel,
 Durban (1894-5);¹⁵ Chiazzari and Co., Point Road,
 Durban (1897);¹⁶ Dutch Reformed Parsonage, Vrijheid (1897);¹⁷
 Sanatorium, Loop Street, PMB.¹⁷
 Independent works: House, 122, Musgrave Road (1899);¹⁸
 additions to St. Saviour's Cathedral, PMB (1899);¹⁹
 House, 151, First Avenue, Durban (1902);²⁰ St. Anne's
 College, Hilton Road (1902-4);²¹ Y.M.C.A., Durban (1903-5);²²

Shop. 490, West Street, Durban (1904);²³ Shop 492/4,
West Street, Durban (1904).²⁴

1. "Natal Witness" Sept 11, 1894
 2. Natal Almanac 1896-98 2b. Ibid 1899-1907
 3. G.T Hurst Ibid. p. 4 4. Ibid p. 6
 5. "Natal Mercury" W.Ed. March 27, 1903, p. 30
 6. G.T Hurst Ibid p. 7 7. "Natal Mercury" W.Ed. Feb
19, 1904 p. 7 8. "Natal Witness" Jan 29, 1894
 9. P.W.D. 1812/05 9a. P.W.D. 342/02
 10. "Natal Mercury" Jan 19, 1894
 11. "Natal Advertiser" April 13, 1894
 12. "Natal Witness" Nov 30, 1895
 13. "Natal Witness" Dec 8, 1896
 14. Architecture School Durban plans OD 241
 15. "Natal Mercury" April 12, 1894
 16. Architecture School Durban plans: OD 163c
 17. Roll File: Paton, Taylor; Willies & Bennet
 18. Architecture School Durban plans 266
 19. "Natal Witness" May 12, 1899 p. 5
 20. Architecture School Durban plans OD 177b
 21. "Natal Mercury" W.Ed. Aug 1, 1903, p. 19
 22. "Natal Mercury" W. Ed. March 25, 1904 p. 13
 23. Architecture School Durban plans OD 75a
 24. do. OD 42b
-

GALLIERS, W. Elton

N.I.A. 1898: applied, with partner, A. McG. Ritchie,
for a joint architect's license.¹ - were partners until
c. 1906.² Galliers practised on his own until about
1913 when he formed another partnership: Roberts and
Galliers.³ March 1902: attended inaugural dinner, N.I.A.⁴

1. P.W.D. 3671/98 2. Natal Almanac 1900-7

3. Natal Almanac 1908-14 4. "Natal Witness"
March 22, 1902

GIBBS, A.H.

practised in Durban 1904-5¹

1. Natal Almanac 1905-6

GIBSON, James

practised in Durban 1904-8¹

1. Natal Almanac 1905-9

GODDARD, H.W.

Practised in Durban 1905-6¹

1. Natal Almanac 1906-7

GRANGER, J.T.

practised in Durban 1903-6¹

1. Natal Almanac 1904-7

GRANT

- of MacGillivray & Grant, of Capetown.¹ opened office
in Durban from 1904-8.²

works include: African Banking Corporation Building,
Durban (Pl. 173, 1906);¹ Southern Life Association
Building, Durban (1903)(Pl. 234-5).³

1. "The Pictorial" J n 10, 1906 Vol 1, p. 255
 2. Natal Almanac 1905-9
 3. Architecture School Durban, plans OD 80c
-

GRAY, R.A.

practised in Durban 1904-5¹

1. Natal Almanac 1905-6
-

HALDER, A.H.

German architect.¹ Practised in Maritzburg 1881-5.²

1888-9: in Barbeton 1890: in Pietersburg.

1890's: Moshonaland, Bulawayo.³

works include: Morcom House, Zwaartkop Valley, (1882);³

"Sans Soucci", PMB (1883-4);¹ Wykham Lodge, PMB (1884);³

Villa Rose Mount, Zwaartkop Valley (1884).³

1882: entered Market Hall and Police Station competition
under the nom-de-plume "Cicero".⁴

1. B. Kearney Ibid p. 44
 2. Natal Almanac 1882-6
 3. Information kindly supplied by Mr. B. Kearney
 4. "Natal Witness" Jan 19, 1883 Town Council - re
Market House plans.
-

HALL, Carl

practised in Durban 1903-6, 1909-¹

1. Natal Almanac 1904-7, 1910-

HAMPSON, R.

practised in Durban 1901-3¹

1. Natal Almanac 1902-4

HARDING, Thomas E.

Builder of long standing in Maritzburg.¹ In 1886-7
called himself architect as well.²

works include: Simmer & Jenkin, PMB (Pl. 118, 1886)³

1. Natal Almanac until 1886

2. Ibid 1887-8

3. "Natal Witness" March 31, 1886 "New Buildings in
the City".

HARRISON, E.

1885-6: formed partnership with F. Upton - Land surveyors
and architects in Maritzburg.¹ From 1904 set up his own
practice in PMB.²

works include: Officers' quarters, PMB (inconjunction
with Govt. works)³

1. Natal Almanac 1886-7 2. Ibid. 1905-14

3. "Natal Witness" March 31, 1886

HENRY, Edgar Alfred b. 1868 (Sydney, Australia)
 N.I.A. Came to Natal in 1900.¹ Practised for
 four years in Australia before coming to South Africa,
 won competition designs for Auburn (Sydney) Town Hall, and
 Hay (N.S.W.) Town Hall.¹ 1901: Founder member N.I.A.²
 1902: attended inaugural dinner, N.I.A.³
 1903-6: formed Partnership with C. Hill⁴
 practised independently in 1907.⁵ 1907: elected onto
 Council N.I.A.⁶ end of 1907 left Natal to escape
 depression.¹¹
 works include: Durban Hebrew Synagogue,¹ St. James's
 Church, Stamford hill,¹ Federal Buildings, Durban,¹
 Durban Mutual Co-operative stores,¹ Inanda Masonic
 Temple,¹ Addington Masonic Temple,¹ House, 129, First
 Avenue, Durban (1903),⁷ shop, 475, West Street, Durban
 (1903),⁸ House 159-61 Tenth Avenue, Durban (1904),⁹
 House 100, Chelmsford Road (1905),¹⁰

-
1. "Natal Who's Who" 1906 p. 90
 2. G.T Hurst Ibid. p. 4 3. "Natal Witness" March
 22, 1902, p. 4 4. Natal Almanac 1904-7
 5. Ibid. 1908 6. "Natal Mercury" W.Ed. Feb 15,
 1907 p. 5 7. additions. Durban Architecture
 school plans OD 304b 8. do. OD 67a
 9. do. OD 103 10. do. OD 24a
 11. "S.A. Master Builders Federation Journal" Feb 1908,
 p. 15

HILL, C.

see HENRY, E.A.

HOLMES, Moses I. b. 1858 (Pl. 306)

N.I.A. Born in Lancashire.¹ 1858: family arrived in Capetown where they lived for 12 years.² Father was a builder and contractor.² 1870-1: spent 18 months on the diamond fields.¹ 1872: came to Durban² and practised there as an architect until the Great War.³ 1901: founder member N.I.A.⁴ member of Council N.I.A. from 1904-⁵ works include: Wesleyan Church, Russell Street, Durban (1882-3),⁶ 1st Premium, Ladysmith Town Hall (abandoned. 1891),⁷ Greyville Wesleyan Church, (1896-7),⁸ Wesleyan Hall, West Street, Durban (1896),⁹ Shop, 68-72, West Street, Durban (1898),¹⁰ shop 455-7, West Street, Durban (1899),¹¹ Bioscope, West street, Durban (1911),¹² House 242, Chelmsford Road, (1912)¹³

-
1. "Natal Who's Who" 1906 p. 96
 2. "Natal Witness" Aug 16, 1913 W. Ed. p. 1
 3. Natal Almanac 1882-
 4. G.T. Hurst Ibid p. 4
 5. Natal Almanac 1907-13; "Natal Mercury" W.Ed. Feb 19, 1904 p. 7; "Natal Mercury" W.Ed. Feb 10, 1905 p. 19
"S.A. Master Builders Federation Journal" Feb 1908 p. 15
 6. "Natal Witness" May 29, 1909. p. 3
 7. B. Kearney Ibid p. 55 Note 20
 8. "Natal Witness" July 24, 1909 p. 3
 9. "Natal Witness" May 22. 1909 p. 3
 10. Architecture School Durban plans OD 40c
 11. do. OD 47c 12. do. OD 78a 13. do. 133
-

HOPE, Middleton

practised in Durban 1897-8¹

1. Natal Almanac 1898-9

HCSKING, Reginald b. 1877 (PMB)

After leaving school studied under W.H. Powell (sen.) for three years.¹ 1897: went to England for further training.¹ 1900: returned to Mairitzburg and practised there until the Great War.²

-
1. "20th Century Impressions of Natal" p. 263
 2. Natal Almanac 1904-13

HOUGE, M.B.

works include: shop, 204, West Street, Durban (1901)¹

-
1. Architecture School Durban plans: OD 117a

HUDSON, George Stanley (1876-1928)

F.R.I.B.A. T.I.A. N.I.A. Born 1876, Sussex, England;¹ died 1928.² Third son of Edward William Hudson F.R.I.B.A., of London.^{1,2} Partner in the firm Woollacott, Scott & Hudson of Johannesburg and Bulawayo.³ Moved to Durban in 1904 after winning the competition for the new Durban Town Hall. Practised in Durban until his death in 1928.⁴ 1907, 1908, 1910: elected onto Council N.I.A.⁵ 1913: became Vice-President N.I.A.⁶

works include: Town Hall, Durban (Pl. 96, 100-110, 1903-1910);³ New Law Courts, Durban (Pl. 112-4, 1910-12);⁷

House, Tenth Avenue, Durban (c. 1904);⁸ 3rd Premium
Municipal Offices, Bulawayo (1911-12).⁹

1. "Natal Who's Who" 1906 p. 97
 2. R.I.B.A. Journal Vol. XXXVI 3rd Series p. 212 (1929)
 3. "Natal Mercury" W. Ed. Dec 11, 1903, p. 13
 4. Natal Almanac 1905-
 5. "Natal Mercury" W. Ed. Feb 15, 1907 p. 5
"Natal Mercury" W. Ed. March 25, 1910 p. 17
"S.A. Master Builders Federation Journal" Feb 1908 p. 15
 6. Natal Almanac 1913 p. 861
 7. "Natal Mercury" W. Ed. June 10, 1910 p. 15
 8. "Modern Buildings" Part III p. 166
 9. "Natal Witness" Jan 6, 1912 p. 5
-

HURST, Godfrey Thomas b. 1871 (Durban)¹

practised in Durban from c. 1903 in partnership with
T. Read.² Member of the N.I.A. In 1945 wrote "History
of the Natal Provincial Institute of Architects".

works include: numerous houses on the Berea, Durban
(from 1903) as well as shops in Durban.³

1. "Natal Who's Who" 1906 p. 99
 2. Natal Almanac 1904-
 3. see architecture school Durban plans: index
-

ING, Frederick J.

(Pl. 307)

Came to Durban after the Boer War,¹ practised with E.P. Wells
until 1903.² 1903: joined by J.D. Anderson - practised
together until 1912 (After the Great War joined by
Mr. Jackson).

1901: founder member N.I.A.⁴ Served on Council from
 1903 (Vice-President in 1910/11).⁵ Became president
 in 1917-18, 1923.⁶

works include: Durban Club (1901-2);¹ (with E.P. Wells:)
 Central Fire Station, Durban (Pl. 131-2; 1903-4);⁷
 2nd Premium Durban Town Hall (1903);⁸ (with J.D. Ander-
 son:) House Arthur May, Eastbourne Road, Durban (1906);⁹
 St. Paul's Church, Durban (Pl. 35-7; 1907-9);¹⁰ Technical
 Institute, Durban (Pl. 291; 1910-12);¹¹ House, 8, Chelms-
 fers Road, Durban (1911);¹² Henwood's, 336-8, West Street,
 Durban (1910);¹³ Seamans Institute and Rest, Durban
 (Pl. 130; 1913);¹⁴ Durban Crèche (1910);¹⁵ The Criterion
 (remodelling) (1912);¹⁶ Natal Land and Colonisation
 Co. Building, Durban (1914).¹⁷

1. Information kindly supplied by Mr. Jackson of Ing & Jackson.

2. Natal Almanac 1901-3

3. Natal Almanac 1904-1913

4. "Natal Witness" March 22, 1902 p. 14

5. Natal Almanac 1904 p. 703, 1905 p. 757, 1906 p. 732,
 1907 p. 771, 1908 p. 260, 1909 p. 269, 1910 p. 287,
 1911 p. 351, 1912 p. 314, 1913 p. 861

6. G.T. Hurst Ibid. Appendix B.

7. "Natal Mercury" W.Ed. Sept 30, 1904 p. 14

8. "Natal Mercury" W.Ed. Dec 11, 1903 p. 11

9. "S.A. Master Builders Federation Journal" Dec 1906 p. 13

10. "The Pictorial" Vol 3 Nov 13 1907 p. 105

11. "Natal Mercury" W.Ed. May 6, 1910 p. 13

12. Architecture School Durban Plans OD 16a

13. do. OD 155a 14. "The Pictorial" Vol 7 p. 1503

15. "Natal Mercury" W.Ed. Aug 19, 1910 p. 7

16. "Natal Mercury" W.Ed. March 22, 1912 p. 17

17. "Natal Mercury" Dec 15, 1914 p. 5

JANION, J. Bowers

An "architect"/estate agent,¹ active in Durban during the 1880's and 90's.² Entered Colonial Offices competition in 1894 - was found to be without an architects' license.³

-
1. B. Kearney Ibid. p. 74
 2. Ibid p. 74. Natal Almanac 1888-90
 3. P.W.D. 112/95 (Attorney-General to Minister of Lands and Works: 21/1/95: "in answer to query re J.B.J. taking out license: "I am not aware that Mr. Bowers Janion has ever before now held himself out to be an architect, or practised in that capacity. Perhaps, after the failure of his plan, we shall not hear of him again as such.")

JEHAN, F.

practised in Durban 1903¹

-
1. Natal Almanac 1904

KALTENBACK

(of Reynolds & Kaltenback) practised in Durban 1903.¹

-
1. Natal Almanac 1904

KENT, Frank Manoah d. 1904

F.R.I.B.A. N.I.A. Served articles with W.F. Hemsoll and J. Smith of Sheffield.¹ Went to London - worked as assistant to Burmester and Beeston and later to E.W.

Mountford for three years.¹ 1894: went to Natal.¹
 Practised in Pitermaritzburg in partnership with M.B.
 Price.² July 1905: murdered by his house-servant.¹
 1901: founder-member N.I.A.³

works include: Girls' Model School, Durban (Pl. 149;
 1896-9);⁴ Victoria Chambers, PMB (1899);⁵ Michaelhouse
 School, Balgowan (1899);⁶ Agricultural Hall, Escourt;¹
 Brewery Buildings, West Street, Durban;⁷ various hotels;¹
 2nd premium Post Office competition, PMB (1901)⁸

-
1. R.I.B.A. Journal 3rd series Vol XI Aug 27, 1904
 p. 507. Obituary ("Mr. Kent had had occasion to reprimand his house-servant, a native, and the latter shortly after entered the room where his master was sitting at breakfast, and shot him through the head from behind with a revolver. Finding him not dead a few minutes later, he fired two more shots at him with fatal effect.")
 2. Natal Almanac 1898-1905
 3. "Natal Witness" March 22, 1902
 4. P.W.D. 3545/96; "Natal Witness" May 4, 1899 p. 6
 5. "Natal Witness" Aug 26, 1899
 6. "Natal Witness" Feb 6, 1899
 7. "Natal Mercury" W.Ed. Feb 10, 1905 p. 19
 8. P.W.D. 3044/01

KING, R.

practised in Durban 1895-8¹

-
1. Natal Almanac 1896-9
-

KIRKBY, Reginald Guy b. 1875 (PL. 308)

N.I.A. A.R.I.B.A. M.R.S.I. F.I.S.E. M.S.A. F.R.M.S.

born in East Griqualand.¹ Trained as an architect, sanitary and civil engineer in England.¹ Taught for several years (English Technical College) before returning to S. Africa.¹ Practised in PMB with C.H. Stott from c. 1902/3-1907.² At the end of 1907 returned to England to escape the economic depression in Natal.³

Read a number of papers to various societies, including:

"Architecture, Mother of Arts" (Sept 1905)⁴

"The House Beautiful" (Nov 1905)⁵

"English Cathedral Architecture" (June 1907)⁶

"The Education of the Public in Architecture" (Sept 1907)⁷

1906/7: served on the Council of the N.I.A.⁸ and acted as local Hon. Secretary of the Society of Architects (S.A. Branch) at PMB.⁹

1906: exhibited architectural drawings at the Royal Academy.¹⁰

works include: Harwin's Arcade, PMB (Pl. 174-6; 1902-4);¹¹ Y.M.C.A., Longmarket Street, PMB (Pl. 172; 1902-4);¹² Congregational Church, Loop Street, PMB (Pl. 25-6; 1903-4);¹³ Telephone Exchange, Durban (Pl. 85-9; 1904);¹⁴ Manor House, Ridge Road, Durban (Pl. 82-3; 1904);¹⁴ Cedara College (Pl. 84; 1904-6);¹⁵ Public Hall, Zwaartkop Valley (1904);¹⁶ Kearsney Church (Pl. 40; 1904-9);¹⁷ Hilton College (Pl. 153; 1904);¹⁴ Seventh Day Adventists Church, Stranack Street, PMB (Pl. 41, 1905);¹⁸ Umbilo Road Wesleyan Church, Durban (original design, c. 1907);¹⁹ Standard Bank, Church Street, PMB (new roof and interior,

1906);²¹ National Bank, Durban (Pl. 90-1; 1906-8).²⁰

1. "Natal Who's Who" 1906 p. 110
 2. Natal Almanac 1904-8
 3. "S.A. Master Builders Federation Journal" Feb 1908 p. 15
 4. "Natal Witness" Sept 21, 1905 p. 6
 5. "Natal Witness" Nov 11, 1905 p. 5, 16
 6. "Natal Witness" June 15, 1907 p. 3
 7. "S.A. Master Builders Federation Journal" Sept-Oct 1907 p. 22ff
 8. Natal Almanac 1907 p. 771
 9. "Natal Mercury" W.Ed. Oct 30, 1908 p. 17
 10. "S.A. Master Builders Federation Journal" July 1906 p. 35-6
 11. "20th Century Impressions of Natal" p. 232 (C.H. Stott)
 12. "Natal Witness" Sept 5, 1903 p. 16
 13. "Natal Witness" March 19, 1904 p. 14
 14. "Natal Witness" Aug 20, 1904 p. 14 "Building Trade"
 15. "S.A. Master Builders Federation Journal" Dec 1904 p. 13
 16. "Natal Witness" April 30, 1904 p. 18
 17. "Natal Mercury" W.Ed. May 21, 1909 p. 12
 18. "Natal Witness" May 27, 1905 p. 6
 19. "Natal Witness" June 12, 1909 p. 3
 20. "S.A. Master Builders Federation Journal" Dec 1906 p. 14
 21. Ibid. Jan 1906 p. 15
-

KOHN, Alfred

practised in Durban 1905-6¹

1. Natal Almanac 1906-7
-

LAFFAN, George B.

More active as a civil engineer than as an architect.

In England designed and carried out various important

works in London, Croydon and Twickenham. In 1898: came to Natal to fill position of Borough Engineer, PMB, which he held until c. 1901.¹ Afterwards practised privately in PMB in conjunction with E.J. Wellman, the Johannesburg architect.² 1908/9 and 1910/11: Council member N.I.A. 1909: protested publicly against conditions of competition for the Natal University College Building, PMB, in a boycott organised by the N.I.A.⁴ but nevertheless sent in an entry!⁵ 1901-6: member of the Town Council, PMB.¹ Supervised the erection of E.J. Wellman's Railway Engineers' Offices, PMB (1901-5) (Fl. 76-80)¹

-
1. "20th Century Impressions of Natal" p. 232; P.W.D. 3044/01 judged the New Post Office, PMB in that capacity.
 2. Natal Almanac 1902-
 3. "S.A. Master Builders Federation Journal" Feb 1908 p. 15 "Natal Mercury" W.Ed. March 25, 1910 p. 17
 4. "Natal Witness" Nov 13, 1909 p. 3
 5. P.W.D. 2437/09

LEGG, A.G.

practised in Durban 1900-2¹

-
1. Natal Almanac 1901-3

LOVEDAY, George

architect. Arrived in Natal 1848¹/1850². Practised in Maritzburg until the late 19th century.³

works include: new St. Mary's Native Church, Burger Street,

PMB (Pl. 13-9; 1883-4).⁴

1. "Natal Mercury" W.Ed. July 15, 1910 p. 18 Obituary of R.K. Loveday, his eldest son.
2. B. Kearney Ibid p. 74 (Killie Campbell Museum: Loveday Library)
3. Natal Almanac 1885-9
4. "Natal Witness" May 9, 1883; May 9, 1884 Letter to Editor from G.L. ("My attention has been drawn to a recent report in the columns of your paper upon the opening of St. Mary's Native Church wherein the writer compliments the late Dr. Colenso for "having planned the structure" and the contractors for the satisfactory manner in which they have carried out their respective works, thereby leaving the public to suppose that no architect was employed.

"In justice to myself and to remove this false impression, I beg to state that Dr. Colenso appointed me architect of St. Mary's, and gave such general instructions as all architects expect to receive from trustees or proprietors who may seek their services. The drawings and specifications as made by me were all submitted to the learned Doctor for his approval, and endorsed by him. The works were contracted for, and executed under my supervision. Your insertion of the above remarks will greatly oblige.")

LUBKE, J.J.H.

practised in Durban from c. 1904.¹ Member of the Council of the N.I.A. in 1905/6,² and from 1911.³ works include: House 32, Chelmsford Road, Durban (1909);⁴ House, 38, Chelmsford Road, Durban (1909);⁵ House, 321, Clark Road, Durban (1911);⁶ House, 313, Clark Road, Durban (1911);⁷ House 329, Clark Road, Durban (1912);⁸ Hotel, 23, Seaview Street, Durban (1912, not executed);⁹ House 666, Curie Road, Durban (1913);¹⁰

House, 600, Essenwood Road (1915).¹¹

1. Natal Almanac 1905-
 2. "Natal Mercury" W.Ed. Feb 10, 1905 p. 19
 3. Natal Almanac 1911 p. 351, 1912 p. 314, 1913 p. 861
 4. Architecture School Durban Plans OD 20a
 5. do. OD 21a 6. do. OD 60a 7. do. OD 91a
 8. do. OD 58a 9. do. OD 201b "Natal Witness" June 21, 1913 p. 1 W. Ed.
 10. Architecture School Durban Plans OD 3a & b
 11. do. OD 337
-

LUCAS, William b. 1860 (Melbourne)¹ (Pl. 309)

F.R.V.I.A. F.R.G.S. N.I.A.

Born in Australia. Studied and practised for some years in England, then returned to Victoria.² During the 1880's contributed to the rebuilding of Melbourne and adjacent towns.² Was a Council member of the Royal Victorian Institute of Architects during this time.

1894: left Australia because of financial depression, opened office in Durban.² 1895: moved to PMB³ where he practised until c. 1912.⁴ from 1895: secretary of the PMB Y.M.C.A.⁵ 1901: founder member N.I.A.⁶

1903-¹² Council member N.I.A. 1905: Vice-President⁸

1906/7: President N.I.A.⁹

1907: read paper before N.I.A.: "Cradle Lands of Architecture"¹⁰

works include: Jubilee Bandstand and Pavilion, PMB

(1897);¹¹ Y.M.C.A., Longmarket Street, PMB (1897);¹²

Town Hall, Newcastle (Pl. 66; 1897-9);¹³ Dutch Reformed

Church, Newcastle; ¹⁴ Post Office, PMB (Pl. 67-8; 1901-7);¹⁵

restoration of the Ladysmith Town Hall (1902)¹⁶

1. "Natal Who's Who" 1906 p. 119
 2. (P.W.D. 112/95) "Natal Mercury" Sept 13, 1894 "A
New Architect" 3. P.W.D. 112/95
 4. Natal Almanac 1898-1911
 5. Ibid. from 1896 6. G.T Hurst Ibid p. 4
 7. Natal Almanac 1904 p. 703; 1905 p. 757, 1906 p. 732,
1907 p. 771, 1908 p. 260, 1909 p. 269, 1910 p. 287,
1911 p. 351, 1912 p. 314.
 8. "Natal Mercury" W.Ed. Feb 10, 1905 p. 19
 9. "Natal Witness" May 19 1906 p. 6;
"Natal Mercury" W.Ed. Feb 15, 1907 p. 5
 10. "S.A. Master Builders Federation Journal" Sept 1907 p. 17
 11. "Natal Witness" June 23, 1897
 12. "Natal Witness" Feb 27, 1897
 13. "Natal Witness" Sept 7, 1898
 14. B. Kearney Ibid. p. 54
 15. "Natal Witness" June 29, 1901
 16. "Natal Witness" March 29, 1902 p. 14
-

MACGILLIVRAY

see GRANT

MARRIOT

(of Russel & Marriot) practised in Durban 1902¹

1. Natal Almanac 1903
-

MASON, L.

see C.W. METHVEN and W.F. BUCKLE

McDONALD, G.

practised in Durban 1901¹

1. Natal Almanac 1902
-

McDOWELL, H.K.

Builder.¹ Practised in PMB as an architect as well from 1891-1905,² but drew up plans in that capacity before then, (see under works).⁴ During financial depression (c. 1906) moved to Capetown.³

works include: 3rd premium Town Hall, PMB (1889);⁴
Good Templars' Hall, PMB (1894).⁵

1. Natal Almanac before 1892 2. Ibid. 1892-1906
3. P.W.D. 2437/09 (entered Natal University College competition while practising in Capetown)
4. "Natal Witness" Oct 30, 1889
5. "Natal Witness" Sept 21, 1894 p. 6
-

METHVEN, Cathcart W. b. 1849 (Edinburgh) (Pl. 303)

F.R.S.E. F.R.I.B.A. M.I.C.E. N.I.A. M.R.G.S.

Born and educated in Edinburgh. An engineer, architect, and artist.¹ 1889-95: held appointment as Harbour Engineer, Durban.² 1899-12: practised as an architect in Durban,³

with various partners (c. 1895-8: A. McG. Ritchie;⁴
c. 1912: L. Mason.⁵) 1901: founder member N.I.A.⁶

1903-12: member of the Council N.I.A.⁷

1905/6, 1908-13: President N.I.A.⁸

1903: prepared scheme for new Victoria Esplanade.⁹ (not carried out). 1907: received Hon. M.R.G.S.¹⁰

1913: President of the Natal Society of Artists.¹¹
 works include: St. George's Church, Fort Napier (Pl. 23-4;
 1897-8);⁴ Shop 328, Smith Street, Durban (1901);¹²
 St. Andrew's Church, Umzinto (Pl. 39; 1911);¹³ House,
 426, Clark Road, Durban (1912).⁵

-
1. "Natal Who's Who" 1906 p. 132
 2. Natal Almanac 1902 p. 106
 3. Natal Almanac 1900-13
 4. "Natal Witness" July 9, 1897; (Minister of Lands
 and Works Letter Book 1896-8, No. 193)
 5. Architecture School Durban Plans OD 299
 6. G.T Hurst Ibid. p. 4; "Natal Witness" March 27, 1903 p. 30
 7. Natal Almanac 1904 p. 703, 1905 p. 757, 1906 p. 732,
 1907 p. 771, 1908 p. 260, 1909 p. 269, 1910 p. 287,
 1912, p. 314, 1913 p. 861.
 8. "Natal Mercury" W.Ed. Feb 10, 1905 p. 19.
 G.T Hurst Ibid. Appendix B.
 9. "Natal Witness" Jan 22, 1910 p. 3
 10. "S.A. Master Builders Federation Journal" March 1907
 p. 27
 11. "Natal Witness" July 26, 1913
 12. Architecture School Durban plans OD 260
 13. "The Pictorial" Vol 6 June 8, 1911, p. 1153

MOON, Walter William b. 1864 (Maritzburg)¹

N.I.A. M.S.I.N. Articled to W.E. Robarts 1880-5,
 then entered Borough Engineer's Department as assistant
 in waterworks and later joined the Borough Engineer's
 staff. Became assistant Borough Engineer. In 1889 resigned
 to join W.E. Robarts as a partner - stayed with him until
 1901.¹ Practised privately as Government surveyor and
 architect in Hillcrest and Durban until c. 1912.²
 1901: founder member N.I.A.³

1903: elected auditor to N.I.A.⁴

works include: His Lordship's Larder Hotel, Durban (Pl. 186; 1904).⁵

-
1. "Natal Who's Who" 1906 p. 140
 2. Natal Almanac 1900-13
 3. "Natal Witness" March 22, 1902 p. 14
 4. "Natal Mercury" W.Ed. March 27, 1903 p. 30
 5. Durban Architecture School plans OD 386

MUMFORD, John Phillips

N.I.A. M.S.A. Practised in Durban from c. 1890-1903.¹ Was Hon. Secretary Y.M.C.A. in Durban.² Left the Colony c. Jan 1904.³ Lodged numerous complaints to the Natal Mounted Police and the Minister of Lands and Works about builders and others preparing plans without an architect's license, but was found by the Police to have brought his profession into contempt by signing plans drawn by unlicensed persons for a fee of 10/- (1897).⁴

works include: Maris Stella Convent, Berea, Durban (1894);⁵ St. Dominic's Academy, Newcastle (1894);⁶ Holy Trinity Church, Newcastle (1895);⁷ Warehouse, 145-7, Grey Street, Durban (1898, In partnership with T. Blackburn);⁸ House, 84, Florida Road, Durban (1901);⁹ Christ Church, Point Road, Durban (1903);¹⁰ Congregational Church, Aliwal Street, Durban (Pl. 27; 1903-4).³

1. Natal Almanac 1892-1904
2. "Natal Mercury" May 21, 1895 Supplement.
3. "Natal Mercury" W.Ed. Feb 6, 1903 p. 13
4. L & W Minute Papers 3631/97
5. "Natal Mercury" April 24, 1894
6. "Natal Times" Nov 14, 1894
7. "Natal Mercury" Feb 2, 1895
8. Architecture School Durban plans OD 142u
9. do. CD 178a
10. Information kindly supplied by Mr. B. Kearney

NEWCOME, T.

practised in Durban 1901-3¹

1. Natal Almanac 1902-4

NOBLE, S.

practised in Durban 1904-6 (Bradford & Noble)¹

see C.D. Bradford.

1. Natal Almanac 1905-7

NYE, Charles

Practised in Durban 1905-6¹

1. Natal Almanac 1906-7.

OSBOURN, E.

Practised in Durban with W.F. Buckle c. 1906-12.¹

works include: modified design for Umbilo Road Wesleyan church (1909).²

1. Natal Almanac 1907-13

2. "Natal Witness" June 12, 1909 p. 3

OVERELLI, P.W.

Practised in Durban 1907-11¹

1. Natal Almanac 1908-12

PASSMORE, William M.

Practised in Durban c. 1880-3.¹ Was the partner of J.S. Brunskill for a short time.²

1. Natal Almanac 1881-4 2. Ibid. 1881

PATON, J. Wallace B. 1873 (London)

F.R.I.B.A. Arrived in Natal in 1885.¹ Became Street-Wilson's partner in c. 1898 after Arthur Fyfe left the firm.

works(together with Street-Wilson) include: St, Thomas's Church, Musgrave Road, Durban (Pl. 34; 1900-5);³

Emmanuel Cathedral, Durban (Pl. 30-3; 1903);⁴ Atlantic Buildings, Durban (Pl. 170-1; c. 1905);⁴ additions to

Congregational Church, Musgrave Road, Durban (1905);⁵
 Cold Storage Building 455, Point Road, Durban (1907);⁴
 House, 244, Sydenham Road, Durban (1913);⁶ House,
 584, Currie Road, Durban (1913)⁷

1. "Who's Who in Natal" 1906 p. 154
 2. Apparently associated with the firm while Scott's Theatre was being built in 1895/6
 3. "Natal Mercury" W.Ed. May 5, 1905 p. 5
 4. Roll File: Paton, Taylor, Willies & Bennet
 5. "Natal Mercury" W.Ed. March 30, 1906 p. 15
 6. Architecture School Durban plans OD 35a
 7. do. CD 129
-

PAYNE, Edwin Osmond (1877-1927)²

A.R.I.B.A. Practised with his Brother in Durban from 1903. Took his degree in architecture in 1902.¹

PAYNE, Wilfred Stonehouse b. 1876

E.O. Payne's brother and partner.¹

works include: House Poynton, Berea, Durban (1905/6);³
 Durban Ladies' College, Musgrave Road, Durban (1905-6);⁴
 House, 553 Essenwood Road, Durban (1910);⁵ 2nd Premium,
 Durban Technical Institute (1910).⁶

1. "Natal Who's Who" 1906 p. 155
 2. R.I.B.A. Journal 1927 Obituary
 3. "S.A. Master Builders Federation Journal" July 1906 p. 13
 4. "Natal Mercury" W.Ed. Dec 15, 1905 p. 11
 5. Architecture School Durban plans 267
 6. "Natal Mercury" W.Ed. May 6, 1910 p. 13
-

PENTLAND-SMITH, J.B.

At first shared office with C.W. Methven,^{1a} later joined the firm Tully, Waters and Cleland.^{1b} Opened agency in Durban for two years (1904-5) but main office was in Pretoria.³

1910: firm won competition for Natal University College Buildings.¹ (see OLLINGWOOD TULLY)

1a. Natal Almanac 1902 p. 387

1b. "The Pictorial" Feb 24, 1910 p. 646 Vol V

2. Natal Almanac 1905-6

3. P.W.D. 2437/09

PHILLIPSEN, J.C.

Practised in Durban from 1903-5.¹

works include: House 677, Currie Road (Pl. 212; 1905);² House, 198, Tenth Avenue, Durban (1905).³

1. Natal Almanac 1904-6

2. Durban Architecture School plans OD 2a 3. do. OD 54a

POWELL, P.G.

Ran firm, P.G. Powell & Co. in Durban from 1899-1902.¹

works include: Stores 581/7 Point Road, Durban (1900)²

1. Natal Almanac 1900-3

2. Architecture School Durban plans OD 165

POWELL, William Henry, sen. (1847-1900)

F.R.I.B.A. 1874-86: Practised in London.¹

Practised in Durban from c. 1890 until his death in 1900.²

works include: Public Baths, Durban (1891-3);³

Field Street Buildings, Durban (1892);⁴ Durban High

School (Pl. 152; 1894);⁵ Victoria Club, FMB (1895);⁶

Colonial Offices, FMB (Pl. 71-4) (1895-1901).⁴

1. Information kindly supplied by Mr. B. Kearney

2. R.I.B.A. Journal 3rd. Series Vol VII p. 450 1900

3. W.P.M. Henderson "Durban: Fifty Years Municipal History" p. 144

4. "Natal Witness" Feb 22, 1892 "Durban Day by Day"

5. P.W.D. 305/96; "Natal Mercury" Jan 15, 1895 p. 3

6. "Natal Witness" June 6, 1895

7. "Natal Witness" Aug 21, 1895; P.W.D. 3653/94

POWELL, William Henry, Jun.

N.I.A. Son of W.H. Powell, sen. Took over his father's firm in 1900. Practised until 1903.¹

1902: founder member N.I.A.²

1. Natal Almanac 1900-4

2. "Natal Witness" March 22, 1902 p. 14

PRICE, Matthew B.

F.R.I.B.A. The partner of F.M. Kent. After Kent's death in 1904 was joined by A.E. Agutter (1906-7).

1903, 1906: Member of Council, N.I.A.²

1. Natal Almanac 1907-8
2. "Natal Mercury" W.Ed. March 27, 1903 p.30
Natal Almanac 1904 p. 703, 1905 p. 757, 1906 p. 732

PRIESTLY, William Henry b. 1866 (Lancashire)¹
 architect and quantity surveyor. Pupil of William
 Bakewell F.R.I.B.A. of Leeds.¹ Came to Natal in 1897.²
 Practised in PMB until 1908.³

1. "Natal Who's Who" 1906 p. 160
2. Information kindly supplied by Mr. B. Kearney
3. Natal Almanac 1908-9

RAU, O.A.

architect practising in Vryheid. Like G.B. Laffan and
 W. Lucas, agreed to boycott Natal University College
 competition, but sent in an entry.¹

1. "Natal Witness" Nov 13 1909 p. 3
P.W.D. 2437/09

&

READ, Thomas b. 1864 (Illinois, U.S.A.)

N.I.A. M.I.A.N. Arrived in Natal c. 1876.¹ Became
 an architect in 1899.¹ Was joined by G.T. Hurst in 1903.²
 1910-13: member of the Council, N.I.A.³ 1901: founder
 member, N.I.A.⁴

for works by Read & Hurst see under HURST.

individual works include: shop 158/60 First Avenue, Durban

(1902);⁵ Cartwright's Buildings, Durban (c. 1902);¹
 West End Building, Durban;¹ Bristow's Buildings, Durban;¹
 Langham Hotel, Durban (1903);⁶

-
1. "Natal Who's Who" 1906 p. 162
 2. see G.T. HURST
 3. Natal Almanac 1910 p. 287, 1911 p. 351, 1912 p. 314,
1913 p. 861
 4. G.T. Hurst Ibid p. 4
 5. Architecture School Durban plans OD 251
 6. "Natal Mercury" W.Ed. Jan 30, 1903, p. 23

REYNOLDS

(of Reynolds & Kaltenback) Practised in Durban 1903¹

-
1. Natal Almanac 1904

RIDGEWAY, Roland

Came to Natal in 1850, aged 16. 1864: married Elizabeth Upton, daughter of R.S. Upton.¹

(His son, J.H. Ridgeway, was a foundation member of the N.I.A.)²

works include: Wesleyan Church, West Street, Durban
 (Pl. 15, 1877)³

-
1. Information kindly supplied by Mr. B. Kearney.
 2. G.T. Hurst Ibid p. 4 (see also: "Natal Who's Who" 1906)
 3. "Natal Witness" May 22, 1909 p. 3
-

RITCHIE, Allan McGregor b. 1871 (Edinburgh)

N.I.A. Arrived in Natal c. 1895.¹

In partnership with C.W. Methven at first¹ but in 1898 joined up with W. Elton Galliers² with whom he practised in Durban until c. 1906.³ Until 1909 he practised on his own⁴ and at the end of that year moved to Pretoria.⁵

1901: founder member N.I.A. 1903-5: Hon. Secretary and Treasurer⁷ 1907-9: Vice-President.⁸

works include: (with Methven): St. George's Church, Fort Napier (Pl. 23-4, 1897-8);¹ Pechey's Mill, 418, West Street, Durban (Pl. 47, c. 1896/7).¹

(with Galliers): Shippey's Warehouse, PMB (1901);¹

All Saints Seige Memorial Church, Ladysmith (c. 1902);¹

Natal Land and Colonisation Building, Durban (1904-5).¹

1. "Natal Who's Who" 1906 p. 166

2. P.W.D. 3671/98

3. Natal Almanac 1900-1907

4. Ibid. 1908-10 5. P.W.D. 2437/09

6. G.F. Hurst Ibid. p. 4

7. "Natal Mercury" W.Ed. March 27, 1903 p. 30; Feb 19, 1904 p. 7; Feb 10, 1905, p. 19.

8. Natal Almanac 1907 p. 771, 1908 p. 260, 1909 p. 269

ROBARTS, William Emery d. 1903 (Pl. 310)

N.I.A. Born at Verulam where he learnt carpentry and land surveying.¹ Later went to England to study and take his articles as an architect.¹ 1870-1: returned to Verulam and worked as a surveyor.² Preceded J.F.E. Barnes as Durban Surveyor (i.e. until 1881).¹

From 1882 practised as surveyor and architect in Durban.³
 Trained numerous pupils.⁴ 1882: elected on to Durban
 Town Council. Sat continuously until 1886 when he was
 chosen Mayor.¹ Supervised the Jubilee celebrations
 during his year of office.² Took active interest in
 municipal and political affairs. At one time stood
 (unsuccessfully) with H. Escombe as a candidate for
 Durban opposed to Responsible Government.¹
 1901: founded the N.I.A. and became its first President.⁵
 Was President until his untimely death in 1903.⁶
 works include: Presbyterian Church, Berea (Pl. 20,
 1884);⁷ St. Andrew's Church, Berea (1892. Pl. 21);⁷
 shops, 142, Point Road, Durban (1892);⁸ Wesleyan
 Church, Musgrave Road, Durban (Pl. 22, 1893-4);⁹
 Cuthbert's and Sloan's stores, West Street, Durban
 (1894);¹⁰ 2nd Premium Colonial Offices, PMB (1894/5);¹¹
 House 40/2 St. Andrew's Street, Durban (1899);¹² Shop,
 389-91, West Street, Durban (1900) (Frank Steven's Boot
 Warehouse);¹³ Additions to Marine Hotel, Durban (1900/1);¹⁴
 Shop, 78-89, Gardiner Street, Durban (1901);¹⁵ Harvey
 Greenacre's, Durban (Pl. 168-9, 1900-1);²³ Miss Beart's
 School, 223 Florida Road, Durban (1902);¹⁶ shop and
 house, 17, First Avenue, Durban (1902);¹⁷ Natal Bank,
 Gardiner/West Streets, Durban (Pl. 167, 1902-5);¹⁸
 shop, 34/8 Field Street, Durban (1903);¹⁹ Wallis
 Chambers, 132 Victoria Esplanade, Durban (1903);²⁰
 shop, 237 Pine Street, Durban (1903);²¹ House, 295,
 Florida Road, Durban (Pl. 218, 1903);²² Chamberlain's
 Buildings, Smith/Aliwal Street, Durban (1903-4).²⁴

1. "Natal Advertiser" Sept 5, 1903 p. 6 "Death of Mr. W.E. Robarts"
2. "Natal Mercury" Sept 5, 1903 p. 11 Obituary
3. Natal Almanac 1881-1904
4. e.g. R. Hosking, W.W. Moon etc.
5. G.T. Hurst Ibid. p. 4; "Natal Witness" Sept 7, 1901 p. 7
6. G.T. Hurst Ibid p. 7. see Notes 1 and 2
7. B. Kearney Ibid p. 52
8. Architecture School Durban plans OD 169
9. "Natal Witness" May 1, 1909 p. 3; "Natal Mercury" Feb 10, 1894
10. "Natal Mercury" April 13, 1894 "Building in Durban"
11. "Natal Witness" Jan 18, 1895
12. Architecture School Durban plans OD 271
13. do. OD 210d 14. do. OD 156 b, h.
15. do. OD 215 16. do. OD 227c
17. do. OD 236 18. "Natal Witness" Sept 20, 1902 p. 12
19. Architecture School Durban plans OD 221c
20. do. OD 279b, c 21. do. OD 198a
22. do. OD 297 23. Information kindly supplied by Mr. B. Kearney.
24. Architecture School Durban plans OD 334e

ROBARTS, William Charles Emery b. 1879 (Durban)

N.I.A. Eldest son of W.E. Robarts.¹ Educated in England - returned just before his father's death.² Took over the firm (had been his father's partner) and completed the Natal Bank and Chamberlain's Buildings.¹ practised independently from 1903-12.³ Member of the Council of the N.I.A. from 1907-8.⁴ Hon. Secretary and Treasurer 1909-12.⁵

works include: House 27, Oxford Road, Durban (Pl. 205, 1904);⁶ House, 357 Musgrave Road, Durban (1904);⁷ alterations to Natal Building Society, 296, Smith Street,

Durban (1906);⁸ Short's Arcade, 134/6 Point Road, Durban
(1906).⁹

1. "Natal Who's Who" 1906 p. 166
 2. "Natal Advertiser Sept 5, 1906 p. 6
 3. Natal Almanac 1904-13
 4. "Natal Mercury" W.Ed. Feb 15, 1907 p. 5
 - "S.A. Master Builders Federation Journal" Feb 1908 p. 15
 5. G.T. Hurst Ibid. Appendic C
 6. Architecture School Durban plans OD 200b
 7. do. OD 341d 8. do. OD 141b 9. do. OD 354
-

RUSSELL

practised in Durban 1902¹ (Russell & Marriot)

1. Natal Almanac 1903
-

SALWAY, A.

practised in Pietermaritzburg 1902¹

1. Natal Almanac 1903
-

SMITH, J.B.P.

N.I.A. practised in PMB c. 1902¹ 1902: founder
member N.I.A.²

1. Natal Almanac 1903
 2. "Natal Witness" March 22, 1902
-

SNELL, Charles R.

Worked as a draughtsman in the Chief Engineer's offices.¹

1887: appointed Clerk of Works on the Legislative Council Buildings, PMB.² Later opened offices in PMB (1890-1).³

works include: proposed Courthouse and offices, PMB (Pl. 50-1, 1882)

1. C.E. 1189/89 2. C.E. 526/87
3. Natal Almanac 1891-2

STEWART, H.H. Boyd

practised in Durban 1907-8, 1911-12¹

1. Natal Almanac 1908-9, 1912-13

STOTT, Clement Horner b. 1873 (Verulam) (Pl. 311)

F.S.I. N.I.A. F.G.S. M.S.A.

Son of the Rev. Ralph Stott, a Methodist missionary.¹

Educated in England, but served his articles in Verulam.¹

1894: obtained his Land Surveyor's certificate from the Cape University.¹ Several months later started practice as an architect and surveyor in PMB¹ and Greytown.^{2a}

His first partner was W. Tomlinson (from c. 1896).^{2a}

He was later joined by R.G. Kirkby (c. 1902-7).³ When

Kirkby left the Colony the firm became Stott & Sullivan.⁴

1901: founder member N.I.A.⁵ 1908: took over Kirkby's duties as local Hon. Secretary for the Society of Architects.⁶

1900: published "The Boer Invasion of Natal"⁷

1905/6: member of the Town Council, PMB.¹

works include: (with Tomlinson): Town Hall, Greytown
(Pl. 144, 1897);^{2b} (with Kirkby): see R.G. KIRKBY works.

independent works: Wesleyan Metropolitan Hall, PMB
(1902-3);⁸ Clothing Factory, PMB (1912)⁹

1. "20th Century Impressions of Natal" p. 232
- 2a. Natal Almanac 1901 2b. "Natal Mercury" W.Ed.
Oct 21, 1904 p.14 also: Advertisements in the "Natal
Witness" 1897: Stott & Tomlinson
3. see R.G. KIRKBY
4. P.W.D. 2437/09 5. G.T. Hurst Ibid. p. 4
6. "Natal Mercury" W.Ed. Oct 30, 1908 p. 17
7. "The Boer Invasion of Natal: being an account of
Natal's Share of the Boer War of 1899-1900, as viewed
by a Natal colonist" London 1900
8. "Natal Witness" Jan 17, 1903 p. 17
9. "Natal Witness" March 9, 1912 p. 4 W. Ed.

STREET-WILSON, William (1856-1928)

F.R.I.B.A. N.I.A. Born and educated in Surrey¹
and at the University College, London.² Articled to
W.W. Gwyther, of Strand, London,² afterwards to J. McVicar
Anderson, of Picadilly,² then to Robert Hesketh, architect
to the Goldsmith's Co.² 1881: started his own practise
in New Bridge Street, London.² 1886/7: came to Natal,
set up practice in Durban.¹ First partner was P.M. Barr.¹
1894: after Barr's death was joined by Arthur Fyfe.³
Fyfe left the firm c. 1899.⁴ At this time Wallace Paton
became his partner.⁵ Street-Wilson died in 1928 at the
age of 73, having practised actively until a few months

before his death.¹ He practised for over 40 years in Natal and was undoubtedly the most prolific architect of the period.⁴

1901: founder member N.I.A.^{4a}

works include: (with P.M. Barr): see P.M. BARR.

independent work: early 1890's: House 276, Davenport Road, Durban (1893);⁷ Tower, Bamboo Square, Durban; ⁸ Tweedie Hall, Howick (c. 1890); ⁹ Addington Hospital, Durban (additions, 1892);¹⁰ House, 191, Chelmsford Road, Durban¹¹ (with Fyfe): Town Hall, Ladysmith - tower (1894);¹² Royal Hotel, Durban (1894, reconstruction);¹³ Scott's Theatre, PMB (1894-7);¹⁴ Convent Hospital, Berea (1894);¹⁵ House, H. Rutherford, Manning Road, Durban (1894);¹⁶ House Dr. Mackensie, Berea (1894);¹⁷ Masonic Hall, Smith Street, Durban (Pl. 92, 1894);¹⁷ Castle Buildings, 314, West Street, Durban (1894);¹⁷ House, 668, Essenwood Road, Durban (1895);¹⁸ Public Baths, PMB (Pl. 146-8, 1895-6);¹⁹ semi-detached houses, St. George's street, Durban (1895/6);⁶ Railway Station, Durban (Pl. 139-40, 1895-8);²⁰ Payne Bros., 400/2 West Street, Durban (1896);²¹ Cottages, Clark Road, Durban (1896);⁶ House, 59, Musgrave Road, Durban (Pl. 223, 1897);²² Chiazzari's Warehouse, 76-84, Point Road, Durban (1897, additions);²³ Market Hall, Durban (Pl. 272, 1897-1901);² Police Headquarters, West Street, Durban (1897-1900);⁶ Dutch Reformed Pastorie Vrijheid (1897);⁶ Sanitorium, Loop Street, PMB (1897);⁶ Colonial Mart, 319/21 Smith Street, Durban (1898);²⁴ St. Thomas's School, 377, Essenwood Road, Durban (1898);²⁵ Railway Station, Durban (Pl. 141, additional storeys,

1898-1904);²⁶ New Town Hall, PMB (Pl. 142-3, 1898-1901).²⁷
 independent work: 1898-1914: Bencorrum Hotel, Point Road,
 Durban (1898/9);⁶ Cottages for Lady Binns, Durban
 (1899);⁶ Castle Hotel, Howick (c. 1900, Pl. 48);⁶
 Inchanga Hotel, Inchanga (1901-2);⁶ Offices, Point Road,
 Durban (1901);²⁸ Stamford Hill Bar, Durban (1901);⁶
 S. Butcher & Sons, West Street, Durban (Pl. 124-5, 1902);²⁹
 Clairmont Hotel (1902);⁶ D.L.I. Drill Hall, Durban (1903-
 4);³⁰ Town Hall, Greytown (completion of, 1903-4, Pl. 445);³¹
 Bank of Africa, Longmarket Street, Pmb (Pl. 127, 1903-4);³²
 Gundelfinger's, 309, Smith Street, Durban (1903);³³
 Cuthbert's Building, West Street, Durban (Pl. 160, 1903-4);³⁴
 Bank of Africa, West Street, Durban (Pl. 126, 1903-4);³⁵
 Club, 100, Victoria Embankment, Durban (1904);³⁶ Colonial
 Mart, 319/21 Smith Street, Durban (additions, 1904);²⁴
 King's Arms Bar, Durban; ⁶ "Penshurst", 685, Essenwood
 Road, Durban (1905);³⁷

(with Wallace Paton): see W. PATON

-
1. R.I.B.A. Journal 3rd Series Vol XXXV Sept 22, 1928
 2. "Natal Who's Who" 1906 p. 218
 3. see P.M. BARR
 4. see works
 5. see J.W. PATON
 6. Roll File, Paton, Taylor, Willies & Bennet (not catalogued)
 7. Architecture School Durban plans 95a
 8. B. Kearney Ibid. p. 210 Ill. 440
 9. Ibid.
 10. Ibid. p. 189 Ill. 367
 11. Architecture School Durban plans OD 93a
 12. "Natal Witness" Sept 11, 1894
 13. "Natal Mercury" April 12, 1894
 14. "Natal Witness" Feb 2, 1894
 15. "Natal Mercury" Jan 19, 1894

16. "Natal Mercury" April 13, 1894
17. do. 18. Architecture School Durban plans OD 233b
19. "Natal Witness" Dec 8, 1896
20. "Natal Witness" March 3, 1896
21. Architecture School Durban plans OD 241
22. do. OD 296 23. OD. 163c
24. OD 36 25. OD 223b
26. Natal Government Railways Report 1904 p. 39
27. "Natal Witness" March 27, 1903
28. Architecture School Durban plans OD 164
29. "Natal Illustrated" p. 181
30. "Natal Mercury" W. Ed. May 27, 1904 p. 8
31. "Natal Mercury" W. Ed. Oct 21, 1904 p, 12
32. "Natal Witness" Dec 24, 1904 p. 13
33. Architecture School Durban plans OD 382
34. "Natal Mercury" W. Ed. Feb 5, 1904, p. 23
35. "Natal Mercury" W. Ed. Nov 25, 1904 p. 14
36. Architecture School Durban plans OD 143
37. do. OD 176

SULLIVAN

see C.H.STOTT

THOMAS, E.F.

practised in Durban 1904-5¹

1. Natal Almanac 1905-6
-

TIBBET, James

Architect practising in Durban. Apparently worked in P.M. Dudgeon's office.¹

works include: Legislative Assembly Building, PMB (old Legislative Council Building) (Pl. 64-5, 1885-8)²

1. Information kindly supplied by Mr. B. Kearney
 2. "Natal Witness" March 21, 1883
- He may have plagiarised a design by Dudgeon which may, in turn, have been based very closely on the Paisley Town Hall by W.H. Lynn (1875), (see note 1).

TOMLINSON, W.

Architect and Surveyor practising in PMB. First partner: F. Upton (c. 1892-5);¹ second partner: C.H. Stott (c. 1896-1900).² He and Upton constantly tried to promote Maritzburg architects - they objected to the employment of Durban architects in the City.³

works include: (with Upton): Congregational Church, PMB (1895);⁴ (with C.H. Stott): Greytown Town Hall (Pl. 144, 1897).⁵

1. Natal Almanac 1893-6
2. see C.H. STOTT and Natal Almanac 1901
3. e.g. Letters to Editor "Natal Witness" Jan 18, 1895; and June 8, 1895
4. "Natal Witness" April 16, 1895
5. "Natal Mercury" W.Ed. Oct 21, 1904 p. 14

UPTON, F.

N.I.A. Government Surveyor and architect, practising in PMB c. 1881-1906.¹ First partner: E. Harrison (1885-6);² second partner: W. Tomlinson (c. 1892-5).⁴

1901: founder member N.I.A.⁴

works include: (with Harrison): Officers Quarters, PMB (inconjunction with Government works) (1886);⁵

independent works: proposed city swimming baths (1892, not executed)⁶

(with Tomlinson): Congregational Church, PMB (1895)⁷

1. Natal Almanac 1882-1907
 2. Ibid. 1886-7
 3. see W. TOMLINSON and Natal Almanac 1893-6
 4. G.T. Hurst Ibid. p. 4
 5. "Natal Witness" March 31, 1886
 6. "Natal Witness" Feb 28, 1893
 7. "Natal Witness" April 16, 1895
-

UPTON, Robert Sellars

Pioneer architect in Durban. Very active during the 1860's-70's. Died in Durban in 1883.¹

1. B. Kearney Ibid. p. 73-4
-

VEALE, Harry G.

N.I.A. Came to Durban during the Boer War.¹ Practised there until 1906 with Waterson.² 1901: founder member

N.I.A.³ Member of Council N.I.A. 1903-5⁴

works include: Imperial Buildings, Smith Street, Durban

(Pl. 187, 1901);⁵ Shop, 9, Gardiner Street, Durban

(1901);⁶ Club Arcade, Smith Street, Durban (Pl. 177-8,

1903);⁷ Anglo-African House, Durban (Pl. 232, 1904).⁸

1. Information kindly supplied by Mr. B. Kearney
2. Natal Almanac 1902-7
3. G.T. Hurst Ibid. p. 4
4. "Natal Mercury" W.Ed. March 27, 1903, p. 30; Feb 19, 1904, p. 7; Feb 10, 1905 p. 19.

5. Architecture School Durban plans OD 282
6. do. 2110D
7. do. OD 286
8. "S.A. Master Builders Federation Journal" Jan 1905 p. 17f

VIBERT, John Pope

practised in Durban 1893-1902.¹

works include: Shop 201/5 West Street, Durban (1898)²

1. Natal Almanac 1894-1903
2. Architecture School Durban plans OD 118

WALKER, Robert S.C.

Practised in Ladysmith from c. 1890.¹

works include: Ladysmith Town Hall (1894)²

1. Natal Almanac 1899-, see works.
2. "Natal Witness" Jan 29, 1894

WALL, J.H.E. b. 1865

Came to Natal in 1878. Articled to W.E. Robarts.¹

practised from 1891-1913²

1. Information kindly supplied by Mr. B. Kearney.
2. Natal Almanac 1892-1914

WATERSON

see H.G. VEALE. 1901: foundation member N.I.A.¹

1. G.T. Hurst Ibid p. 4

WEBBER, J.H.

practised in Durban 1905¹

1. Natal Almanac 1906
-

WELLMAN, Ernest J.

N.I.A. T.I.A. M.S.A.

Born in London. 1880: entered office, as pupil, of P.J.J. Fay of Arundel Street, Haymarket, architect to the Arundel family estates. Later associated with various important architects: T.K. Green, E.J. Tarver, Edward Clarke, Sir William Emerson, G. Highton.

1892: left for Natal because of ill-health. After a short stay went to Johannesburg to work for William Leck. Stayed there for four years. Returned to Natal during the Boer War. Practised in Durban and PMB. 1905: returned to Johannesburg. 1888: elected member of the Architectural Association. 1895: elected member of the Society of Architects. Foundation member of T.I.A.

works include: Railway Engineers' Offices, PMB (Pl. 76-80, 1901-5, in conjunction with G.B. Laffan); Durban Electric Power Station; Point Police Station; numerous private houses.¹

1. "20th Century Impressions of Natal" p. 260-1
-

WELLS, E.P.

Architect practising in Durban c. 1900-6.¹ At one time
 the partner of F.J. Ing, (1900-3).² 1901: foundation
 member N.I.A.³ Member of the Council N.I.A.⁴ (1903)
 works include: (with Ing): 2nd Premium Town Hall, Durban
 (1903);⁵ Central Fire Station, Durban (Pl. 131-2, 1903-4)⁵

-
- | | |
|-------------------------|---------------------------|
| 1. Natal Almanac 1901-7 | 2. Ibid. 1901-3 see works |
| 3. G.T. Hurst Ibid p. 4 | 4. "Natal Mercury" W.Ed. |
| March 27, 1903 p. 30 | 5. see F.J. ING |

WHITELOW, A.J.

practised in Durban 1904-6¹

-
1. Natal Almanac 1905-7

WITT, Otto

practised in Durban 1905¹

-
1. Natal Almanac 1906
-

APPENDIX B

CONDITIONS OF COMPETITION: PROPOSED NEW UNIVERSITY
COLLEGE for the NATAL GOVERNMENT¹

1. P.W.D. 2782/1909

PROPOSED NEW UNIVERSITY COLLEGE

FOR THE

NATAL GOVERNMENT.

CONDITIONS OF COMPETITION.

1. The Government of Natal invites Architects to submit designs, prepared in South Africa, for the proposed New University College, to be erected at Scottsville, Pietermaritzburg.

2. A premium of £250 is offered for the design which may be placed first, and further premiums of £150 and £50, respectively, for those placed second and third.

The premiated designs will be selected by the Government, who will be assisted in their selection by the Superintendent of Education, and the Chief Engineer, Public Works Department.

The decision of the Government will be final.

3. The three premiated designs, together with the reports and estimates, shall become the absolute property of the Government to be carried out departmentally without further reference to the author, or otherwise as the Government may deem fit; and the Government shall be at liberty to make any use that it may think proper of any of the premiated designs in the design which may be carried out.

4. In the event of the author of the design placed first, being required by the Government to proceed with the erection of the building as Architect, he will be paid for his services by a commission calculated at the rate of five per centum on the amount of the cost of the erection of the building, and he will be required to enter into an agreement with the Government, to be prepared by the Secretary, Law Department, setting forth the terms of his engagement, which is to contain any reasonable conditions which the Government may deem necessary or advisable.

The commission named, will be the Architect's sole remuneration and will include all professional charges and expenses in connection with the design, superintendence, travelling, office expenses, stationery and printing.

Should the selected Architect be unable, during the erection of the building, to reside within a distance satisfactory to the Government, the Government shall have the right to insist upon the appointment of a competent Resident Architect to supervise the work at the sole cost of the Architect. Such appointment to meet the approval of the Government.

The premium of £250 awarded to the author of the design placed first, will, in the event of his being engaged as Architect, merge into the foregoing five per centum commission.

All Plans, Drawings, Specifications, Bills of Quantities (if any), Measured Bills, and other documents of whatsoever kind, prepared by the Architect who may be employed as above set forth, in connection with the carrying out of the works, shall become the absolute property of the Government, the same to be handed over to the Chief Engineer, P.W.D., immediately on the completion of the works.

Should the Government decide to supervise the erection of the building departmentally, the author of the design will, in addition to the premium, be paid a commission of 2½ per centum of the estimated cost, for complete approved working drawings and specifications.

5. The Government reserves the right to appoint a Quantity Surveyor, if necessary, as also a Clerk of Works, and the Quantity Surveyor's fees and the Clerk of Works' salary will be paid by the Government.

6. Until the award has been given officially, no drawings, photographs, printed, written or other matters or statements descriptive of, or alluding to, any of the competitive designs shall be sent to any member or official of the Government, or the public, nor shall there be any canvassing of the Government or officials connected therewith, in favour of any particular design. The design of any competitor violating these conditions will be forthwith excluded from the competition.

7. The Government reserves the right to publicly exhibit, for a period not exceeding one month, all designs and supporting documents submitted in the competition, but will not do so until the award has been officially made public.

8. Each intending competitor, on payment of one guinea deposit fee, will be supplied with a copy of these conditions and instructions, with schedule of accommodation required, together with site plans and an official envelope into which he must put his name and address, also a declaration that the design is his own work, and that the drawings, etc., have all been prepared under his personal supervision. This envelope must be sealed and returned in the same case with his design and other documents enumerated below. The deposit will be refunded to each actual competitor after the awards have been officially made public, or upon the return of these documents, if the competitor declines to compete within one month after their issue. Copies of the conditions may be inspected at the places advertised free of charge.

9. Each set of drawings submitted for competition, together with all supporting documents, including the author's name and address sealed up in the envelope, as explained in the preceding clause, must be packed in one case, such case to be labelled "Competitive Design," addressed to the Chief Engineer, Public Works Department, Pietermaritzburg, and delivered, free of charge, on or before Monday, the eighth day of November, 1909.

No name, motto, handwriting or signature, device or distinguishing mark of any kind whatever which might lead to the identification of the competitor, is to be put on any of the drawings, supporting documents, sealed envelope or case, either by the competitor or his agents. When each case is unpacked, it and its contents, together with the sealed envelope, will be marked by the Government for identification.

The designs of the unsuccessful competitors will be returned to their respective authors free of cost.

10. All enquiries relating to the competition will be answered, as far as practicable, by the Chief Engineer, Public Works Department, Pietermaritzburg, to whom they must be addressed direct, and a copy of the questions and answers will be sent to each competitor. No enquiries received later than Monday, the 4th October, 1909, will be answered.

11. The following drawings, etc., will be required:—

- (a) A Plan of each Floor, $\frac{1}{8}$ inch scale.
- (b) Four Elevations, $\frac{1}{8}$ inch scale.
- (c) Two Sectional Elevations, $\frac{1}{8}$ inch scale.
- (d) One Sheet of Details of Main Front, $\frac{1}{2}$ inch scale.
- (e) Perspective View.

12. The above drawings are to be executed on double elephant size sheets of white drawing paper, mounted on pine stretchers, which must be of an uniform size of 3 feet 6 inches by 2 feet 6 inches, and without framing or glazing.

13. The drawings to be in black ink, without colour, etching, or shading of any description, except a flat wash of black ink in openings, doors, windows, etc., and a thick ink line to one edge of projections in elevation. All lettering must be in plain upright block characters in black ink.

All walls in section are to be blackened.

The perspective drawing only, may be finished in any way the competitor desires.

The dimensions of all rooms, corridors, etc., must be figured on the plans and sections.

14. All reasonable care will be taken of the drawings and supporting documents, but the Government will not hold itself responsible for loss or injury to same, from whatever cause arising, while in its charge or in transit.

15. Accompanying the design of each competitor, estimates of the cost of the works must be submitted, giving the details of how such estimates of cost are arrived at, cubing prices and dimensions, and method of arriving at same.

The maximum cost of the Building may be taken at £30,000, inclusive of heating, Grinnel sprinkler installation, electric lighting, and all sanitary fittings, with water carriage drainage to King Edward Avenue, but only such fixtures and fittings as may be considered integral portions of the scheme.

A typewritten specification or description is to accompany the estimates, explaining the construction, materials, system of heating, lighting, ventilating, etc., proposed to be adopted. A schedule giving the area and position of each apartment must be attached to the specification.

Both the estimate and specification are to be typewritten on white foolscap size paper.

J. F. E. BARNES,
Chief Engineer, P.W.D.

Pietermaritzburg,
August, 1909.

APPENDIX C:

NATAL INSTITUTE OF ARCHITECTS: Foundation Years

First Meeting: (Robarts's Office) August 29, 1901

(G.T. Hurst Ibid p. 4)

Advertisement to Architects: Sept 1901 (closing date:

1st October 1901 ("Natal Witness" Sept 7, 1901 p. 7)

Second Meeting: November 8, 1901 (Articles drafted)

(G.T. Hurst Ibid. p. 6)

First Annual Meeting: January 29, 1902 (First Council
chosen) (G.T. Hurst Ibid. p. 6)

Inaugural Dinner: March 1902 ("Natal Witness" March 22,
1902, p. 14)

Act to Incorporate the N.I.A.: "Natal Government Gazette"
May 27, 1902 (Act 10 of 1902)

APPENDIX D:

CHURCHES BUILT IN NATAL: 1880-1914

- 1877: Wesleyan Church, West Street, Durban (R. Ridgeway)
- 1878: St. Joseph's Cathedral, Durban (Goldie)
- 1880's: additions to St. Saviour's Cathedral, PMB
- 1880's: Trappist Monastery and Cathedral, Marriannahill
- 1881: Dutch Reformed Church, Greytown
- 1881-2: Wesleyan Church, Boshoff Street, PMB
- 1882-3: Wesleyan Church, Russell Street, Durban
- 1883-4: St. Mary's Native Church, Burger Street, PMB
(George Loveday)
- 1884: Presbyterian Church, Berea, Durban (W.E. Robarts)
- 1885: Baptist Church, Chapel Street, PMB
- 1892: Stamford Hill Church, Durban (Street-Wilson & Barr)
- 1892: St. Andrew's Church, Commercial Road, Durban
(W.R. Robarts)
- 1893: Wesleyan Church, Musgrave Road, Durban (W.E. Robarts)
- 1895: Congregational Church, PMB (Upton & Tomlinson)
- 1895: Holy Trinity Church, Newcastle (J.P. Mumford)
- 1895: Presbyterian Church, Winder Street, Greyville.
- 1896-7: Wesleyan Church, Greyville, Durban (M. Holmes)
- 1896: Wesleyan Hall, off West Street, Durban (M. Holmes)
- 1897-8: St. George's Garrison Church, Fort Napier, PMB
(C.W. Methven)
- 1899: additions to St. Saviour's Cathedral, PMB (A. Fyfe)

- 1900: Baptist Church, Bulwer Road, PMB
- 1900-5: St. Thomas's Church, Musgrave Road, Durban
(Street-Wilson & Paton)
- 1902-3: Wesleyan Hall, Chapel Street, PMB (C.H. Stott)
- 1903: Christ Church, Point Road, Durban (J.P. Mumford)
- 1903-4: Congregational Church, Aliwal Street, Durban (J.P. Mumford)
- 1903: Emmanuel Cathedral, Durban (Street-Wilson & Paton)
- 1903-4: Congregational Church, Loop Street, PMB (Stott & Kirkby)
- 1903-4: Lambert Road Baptist Hall, Durban (B.V. Bartholomew)
- 1904: Wesleyan Hall, Zwaartkop Valley (Stott & Kirkby)
- 1904-9: Church, Kearsney (Stott & Kirkby)
- 1905: Seventh Day Adventist Church, PMB (Stott & Kirkby)
- 1905: additions to Congregational Church, Musgrave
Road, Durban (Street-Wilson)
- 1906-7: Wesleyan Church, Victoria Road, PMB
- 1908: St. Stephen's Church, Clairmont, Durban (J. Wright)
- 1908-12: St. Patrick's Church, Victoria Road, PMB (F. Chatterton)
- 1908-9: St. Paul's Church, Durban (Ing & Anderson)
- 1909: Wesleyan Church, Umbilo Road, Durban (Stott & Kirkby)
(later: Buckle & Csbourne)
- 1909: Wesleyan Church, Manning Road, Durban
- 1911: St. Mary's Church, Richmond (Baker & Fleming)
- 1911: St. Andrew's Church, Umzinto (C.W. Methven)
- 1912-4: St. Mary's Church, Greyville, Durban (Baker & Fleming)
- 1913: Church, Stanger (F.M. Lowe)
- 1913: St. James's Church, Greytown
- 1914: Lutheran Church, Empangeni
- 1914: Trappist Church, Centecow, Bulwer

BIBLIOGRAPHY

A. JOURNALS, NEWSPAPERS etc.

- "A Century of Progress in Natal" 1924 (The Centenary number of the "Natal Witness") PMB
- "The Colonist" Vol 1 (1904) Durban
- "Natal Almanac & Directory" 1880-1914 (P. Davis) PMB
- "Natal Government Gazette" 1880, 1902
- "Natal Government Railways" (Reports of the General Manager) 1902-4
- "The Natal Mercantile Advertiser" 1883, 1893, Durban
- "The Natal Mercury" 1893-4, 1914 Durban
- "The Natal Mercury Weekly Edition" 1903-14 Durban
- "The Natal Mercury Pictorial" 1905-14 (Vols. 1-9) Durban
- "The Natal Who's Who" 1906 Durban
- "The Natal Witness" 1879-1900 PMB
- " " " Weekly editions 1901-14
- "The Prince" 1902-4 Durban
- "The South African Master Builders Federation Journal" 1904-8 Durban
- "A Souvenir of Durban" 1911?
- "A Souvenir of Natal" (H. Doige) PMB c. 1900's
- "The Times of Natal" 1893 PMB

B. MINUTES, OFFICIAL PAPERS etc.

Public Works Department Minute Papers -1910

Colonial Engineer's Minute Papers -1892

Lands & Works Minute Papers 1897

Minister of Lands & Works Letter Books

C. SOUTH AFRICA & NATAL

Brookes & Webb

"A History of Natal" U.N.P. 1965

Greig, D.

"A Guide to Architecture in
South Africa" Capetown 1971

Harrison, C.W.

"Natal" Official Railway
Handbook London 1903

Henderson, W.P.M.

"Durban: Fifty Years Municipal
History" Durban 1904

Hurst, G.T

"A History of the Natal Provincial
Institute of Architects" Durban 1945

Ingram, J.F.

"The Colony of Natal" London 1895

Ingram, J.F.

"The Story of an African City"
PMB 1898

Ingram, J.F.

"Natalia" Capetown 1897

Kearney, B.

"Architecture in Natal" Capetown 1973

-

"Natal Illustrated" Durban 1902?

Tatlow, A.H.

"Natal Province" 1911

-

"20th Century Impressions of
Natal" London 1906

D. GENERAL

Barnard, J.

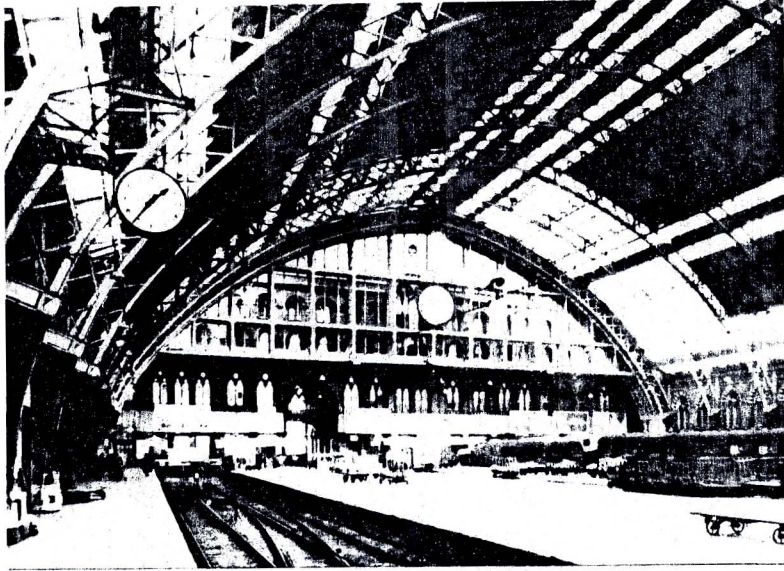
"The Decorative Tradition" London
1973

- Boase, T.S.R. "English Art: 1880-1870" O,U,P, 1959
- Clark, K. "The Gothic Revival" Harmondsworth
1962
- Clark, K. "Ruskin Today" London 1964
- Clarke, B.F.L. "Church Builders of the Nineteenth
Century" 1969Ed.
- Collins, P. "Changing Ideals in Modern Archi-
tecture" London 1965
- Eastlake, C. "A History of the Gothic Revival"
(New York 1970 Ed.)
- "England and the Mediterranean
Tradition" O.U.P. 1945
- Furneaux-Jordan, R. "Victorian Architecture" Harmonds-
worth 1966
- Gloag, J. "Victorian Taste" London 1972
- Hersey, G.L. "High Victorian Gothic: a Study
in Associationism" Baltimore 1972
- Hitchcock, H.-R. "Architecture: 19th and 20th
Centuries" Harmondsworth 1971
- Hitchcock, H.-R. "Early Victorian Architecture in
Britain" New York 1972
- Howell, P. "Victorian Churches" Country Life 1968
- Jencks, C. "Modern Movements in Architecture"
Harmondsworth 1973
- Kidson, Murray, and Thompson "A History of English
Architecture" Harmondsworth 1965
- Mordaunt-Crook, J. "The Greek Revival" London 1972
- Mumford, L. "The Brown Decades" New York 1931
- Nochlin, L. "Realism" Harmondsworth 1971

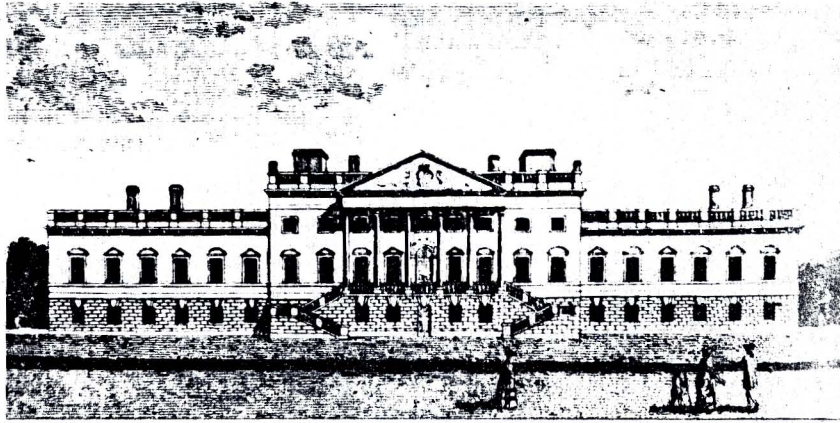
- Panofsky, E. "Meaning in the Visual Arts" London 1955
- Pevsner, N. "The Englishness of English Art"
London 1964
- Pevsner, N. "An Outline of European Architecture"
Harmondsworth 1943
- Pevsner, N. "Pioneers of Modern Design" Harmonds-
worth 1960
- Pevsner, N. "Ruskin and Viollet-le-Duc" London 1969
- Pevsner, N. "Some Architectural Writers of the
Nineteenth Century" O.U.P. 1972
- Rowan, A. "Garden Buildings" Country Life 1968
- Ruskin, J. "The Seven Lamps of Architecture" 1849
- Ruskin, J. "The Stones of Venice" 1851
- Stanton, P. "Pugin" London 1971
- Steegman, J. "Victorian Taste" 1970
- Summerson, J. "Architecture in Britain: 1530-1830"
harmondsworth 1969
- Summerson, J. (ed.) "Concerning Architecture" London 1968
- Summerson, J. "Georgian London" Harmondsworth 1962
- Summerson, J. "Victorian Architecture" New York 1970

ASPECTS OF ARCHITECTURE IN NATAL: 1880-1914

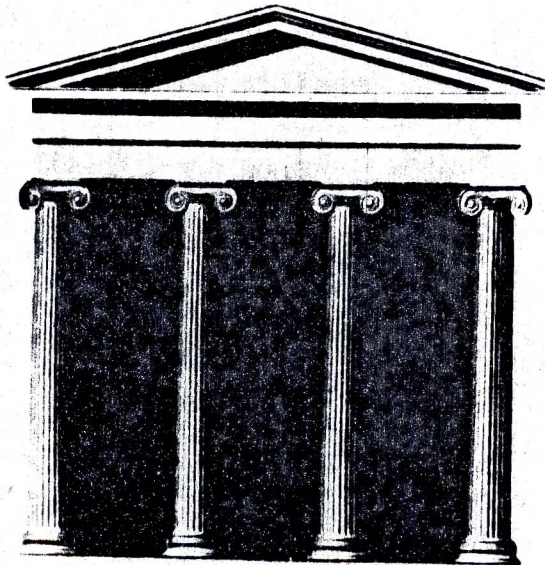
ILLUSTRATIONS



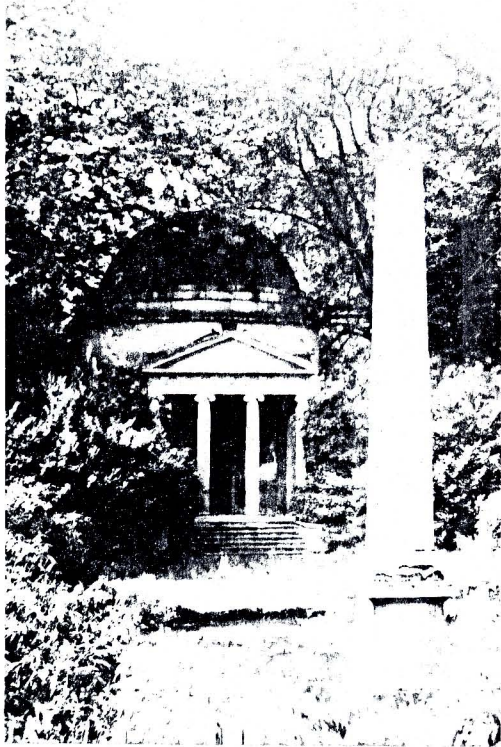
1



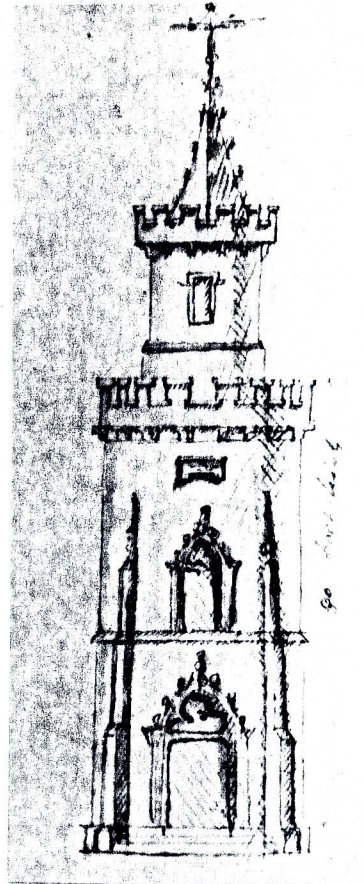
2



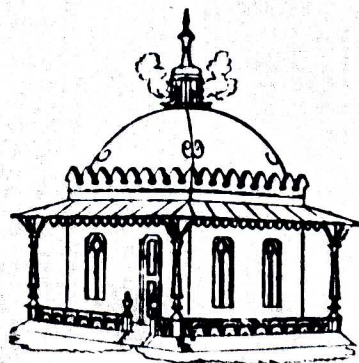
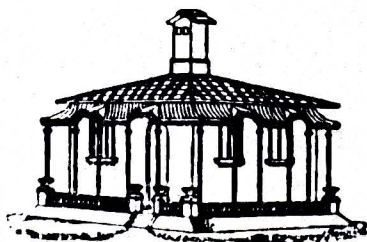
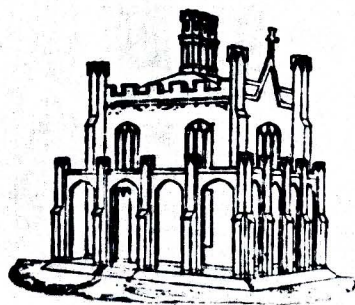
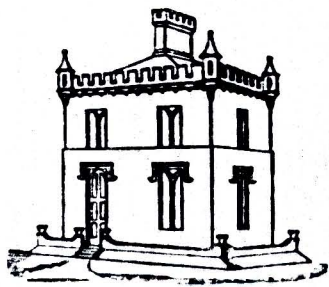
3



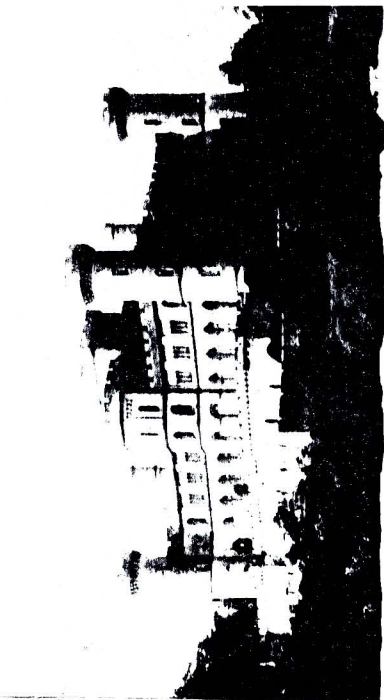
4



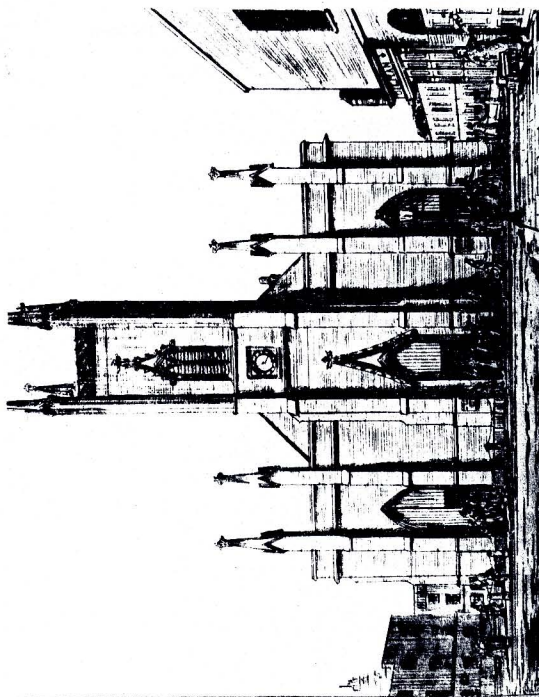
5



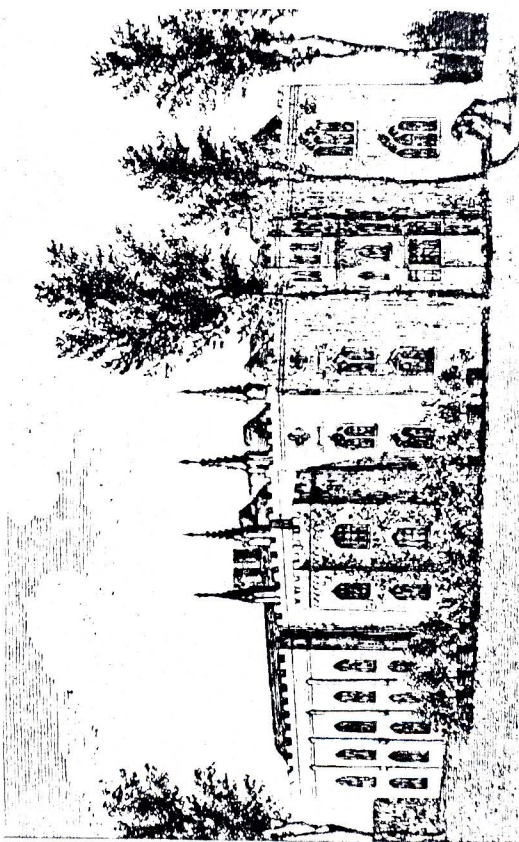
6



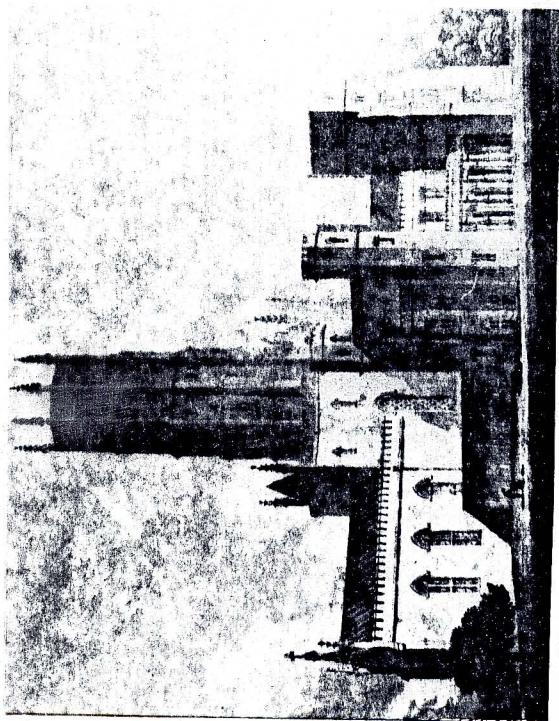
9



10



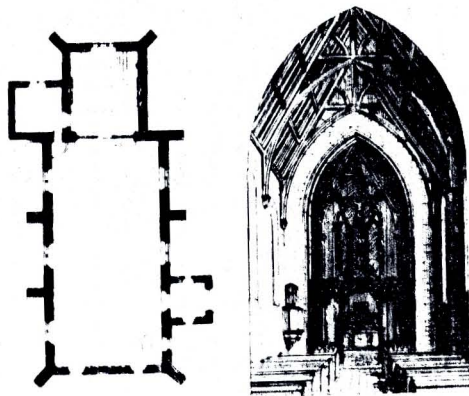
F



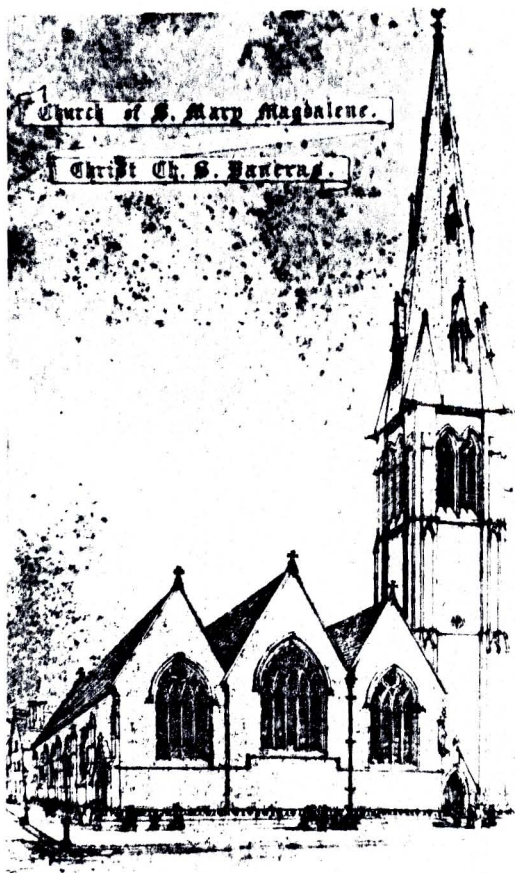
8



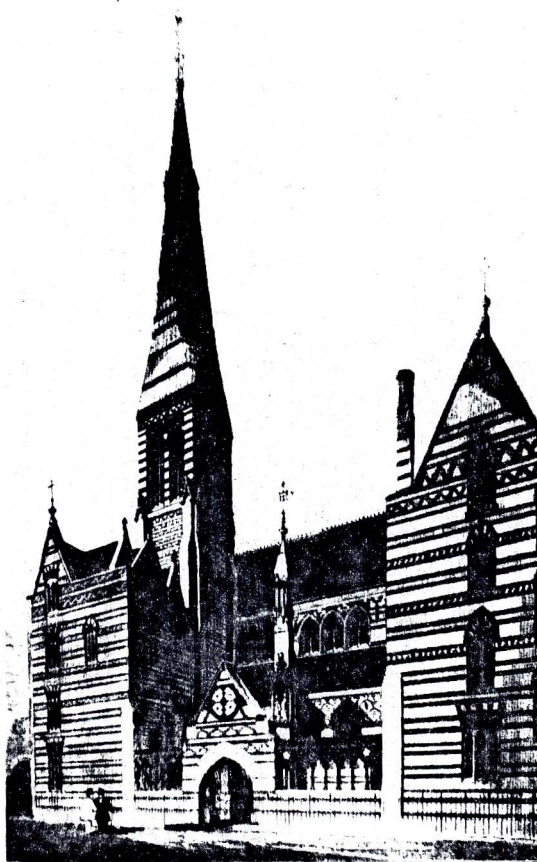
11



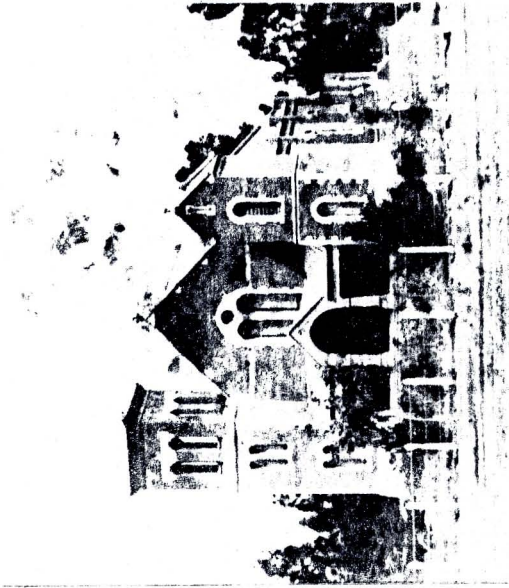
12



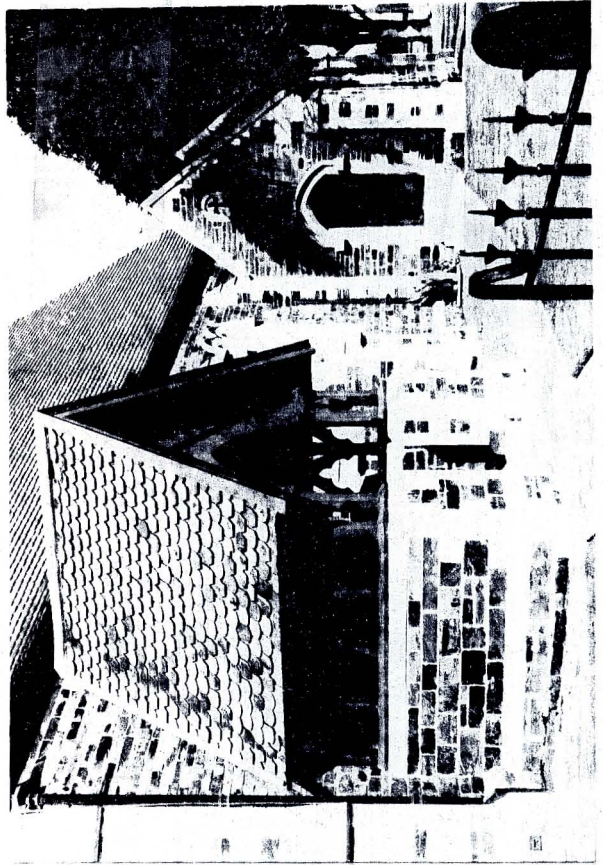
13



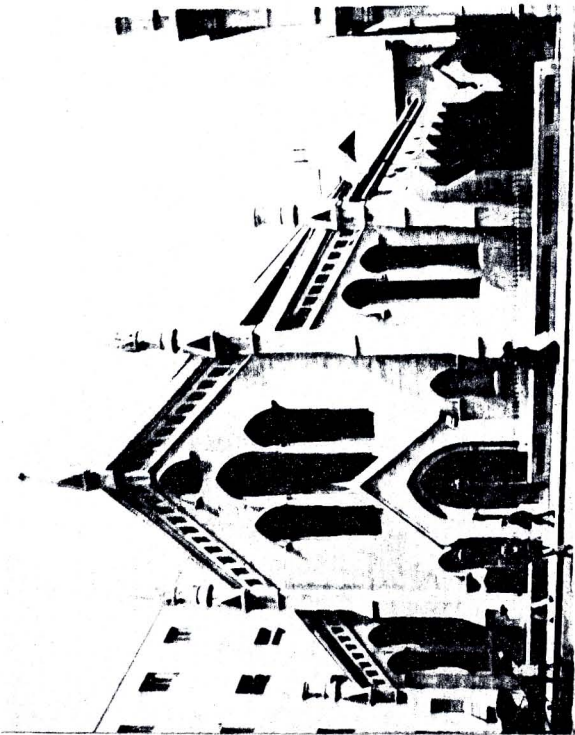
14



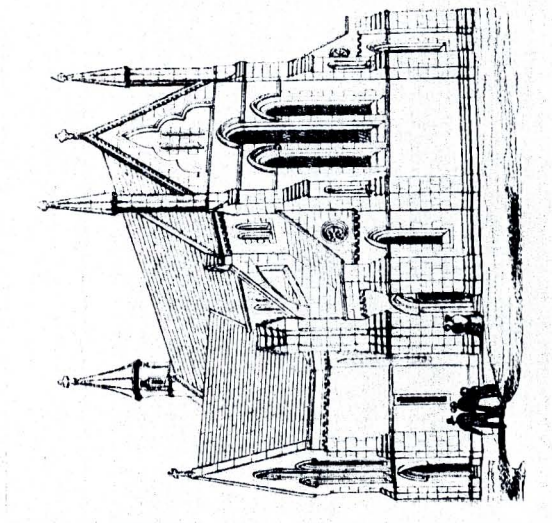
17



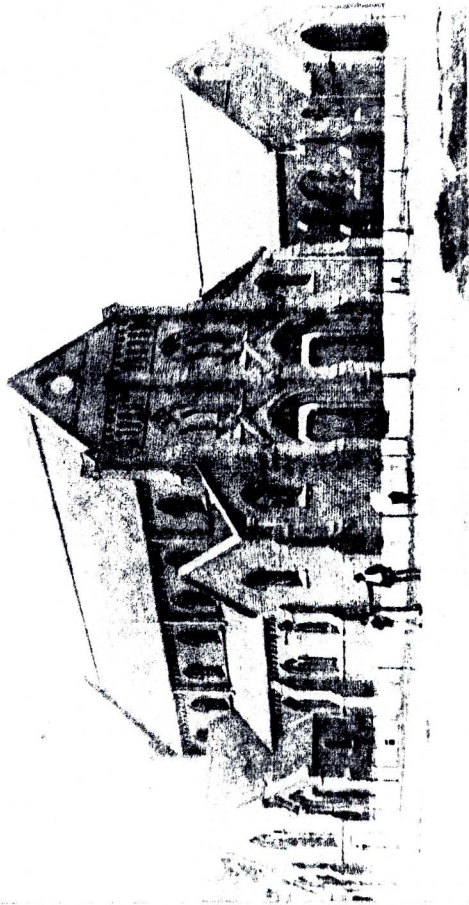
81



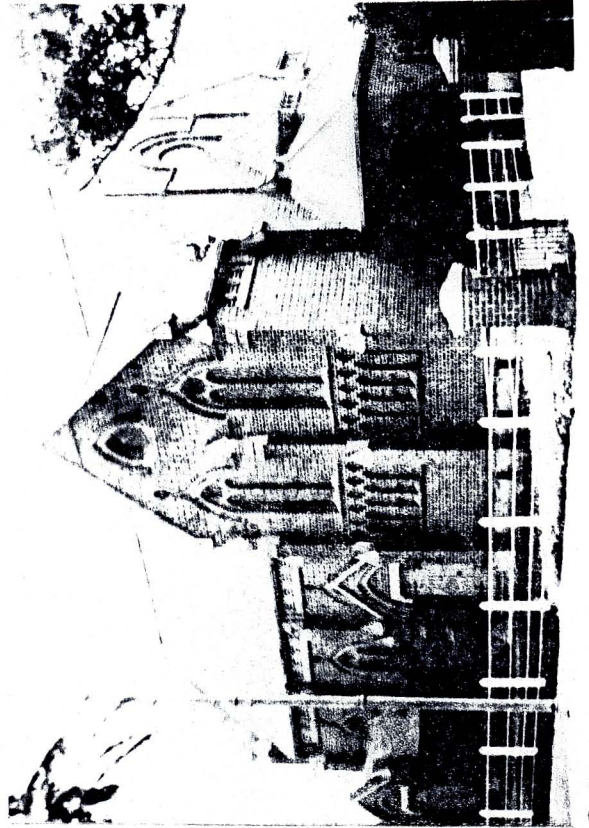
15



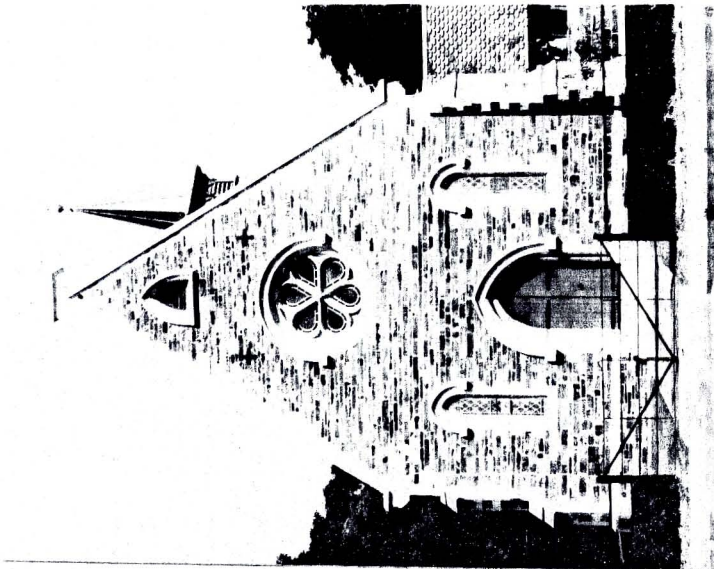
16



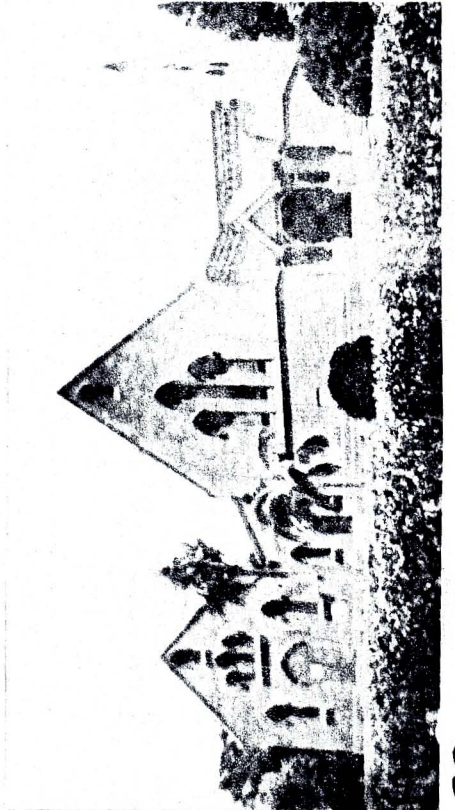
21



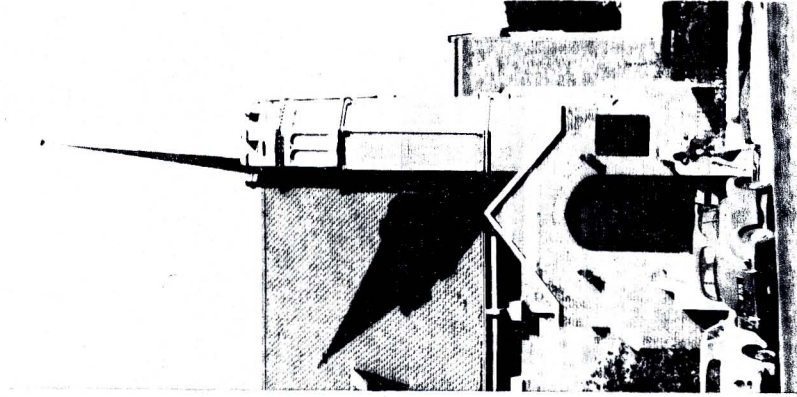
22



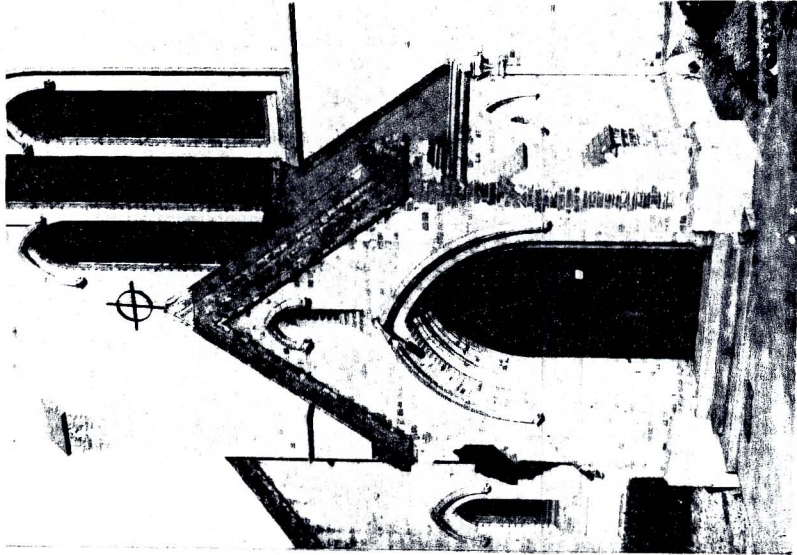
19



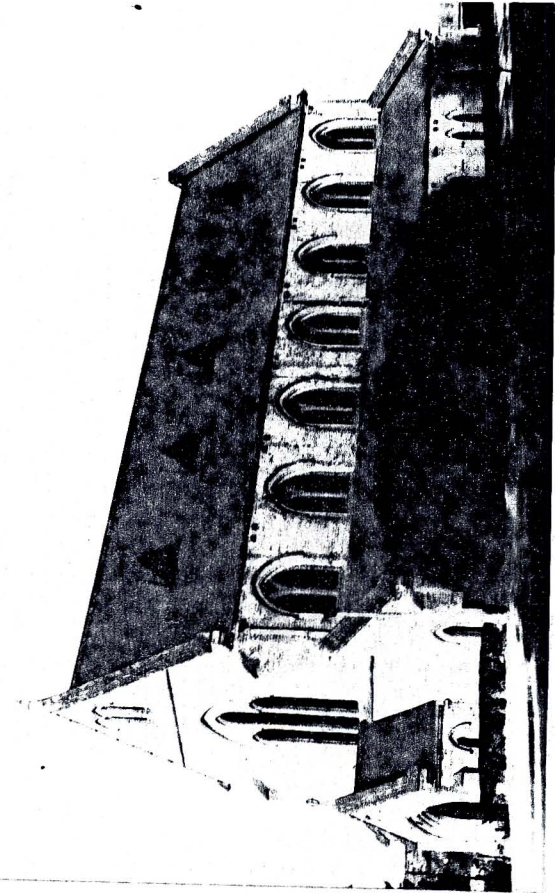
20



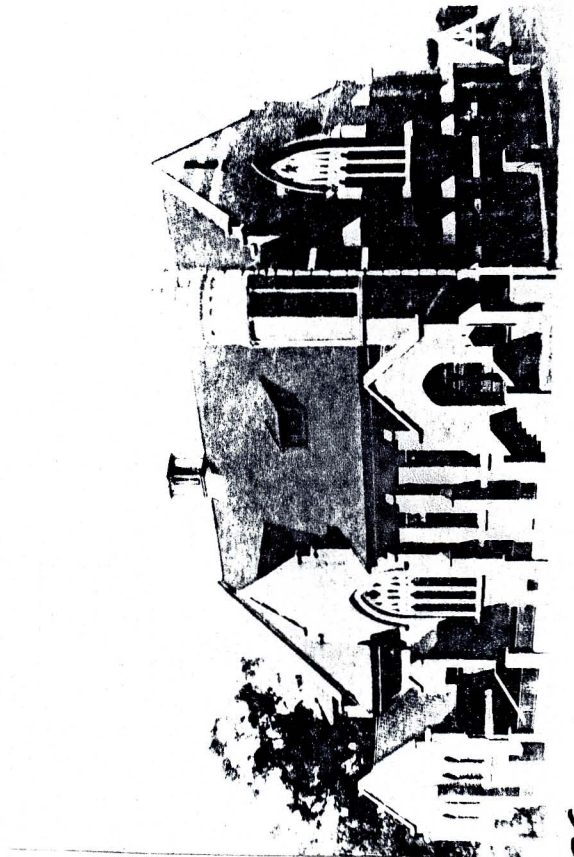
25



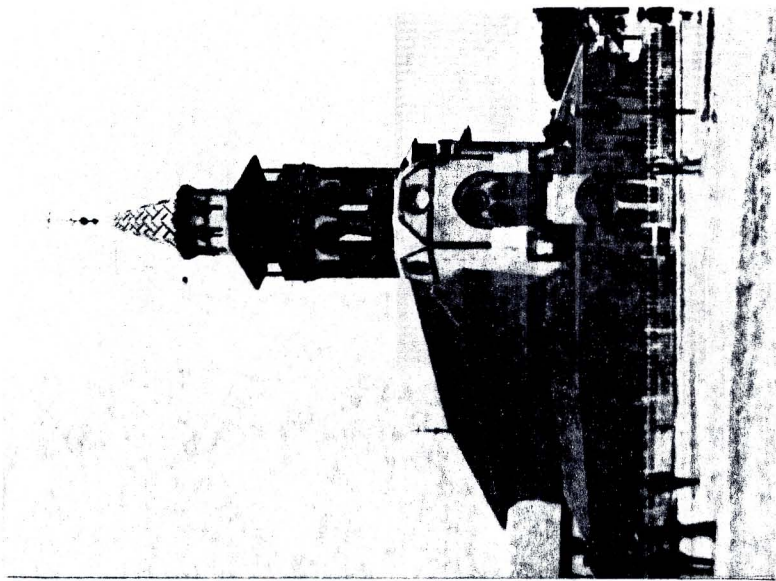
24



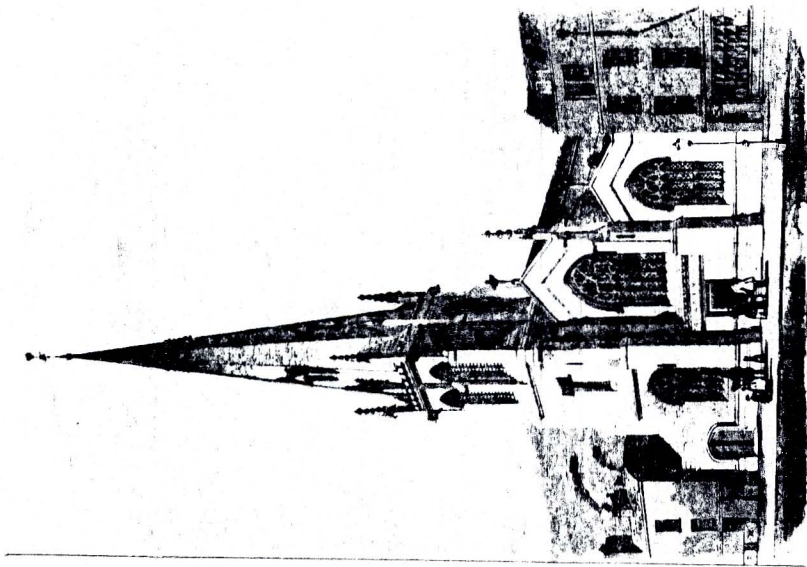
23



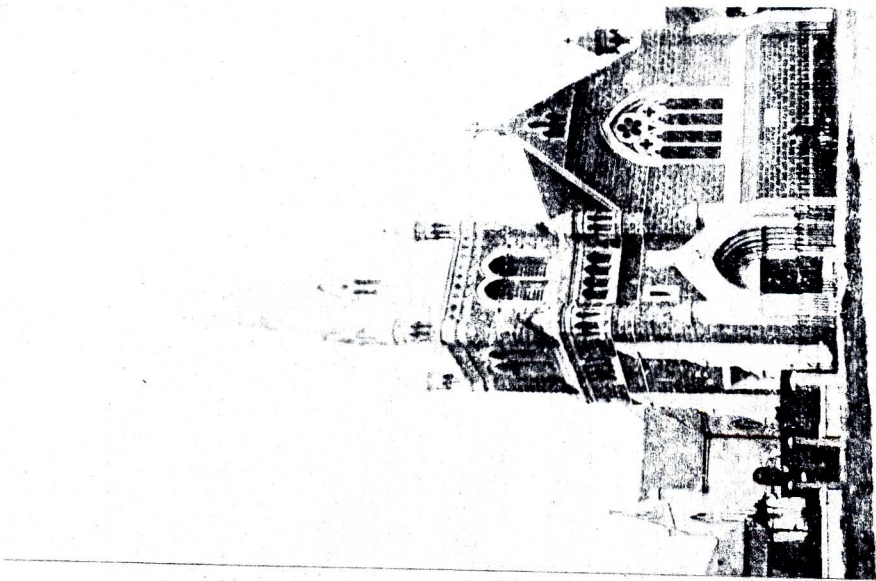
26



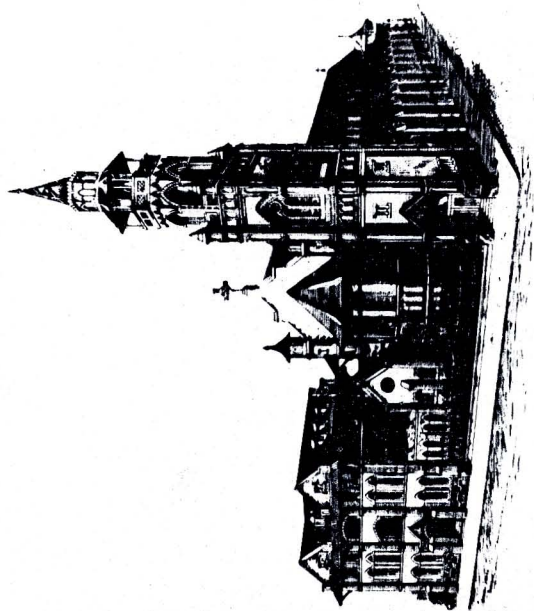
29



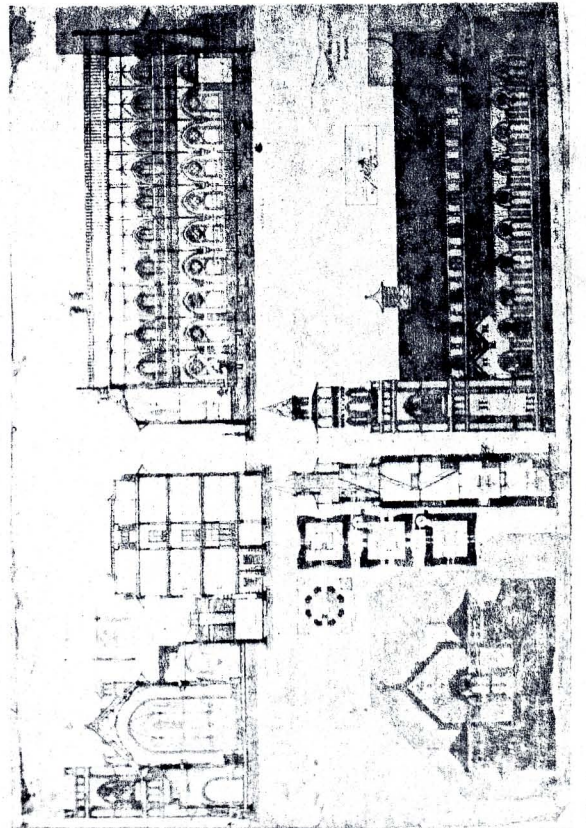
28



27



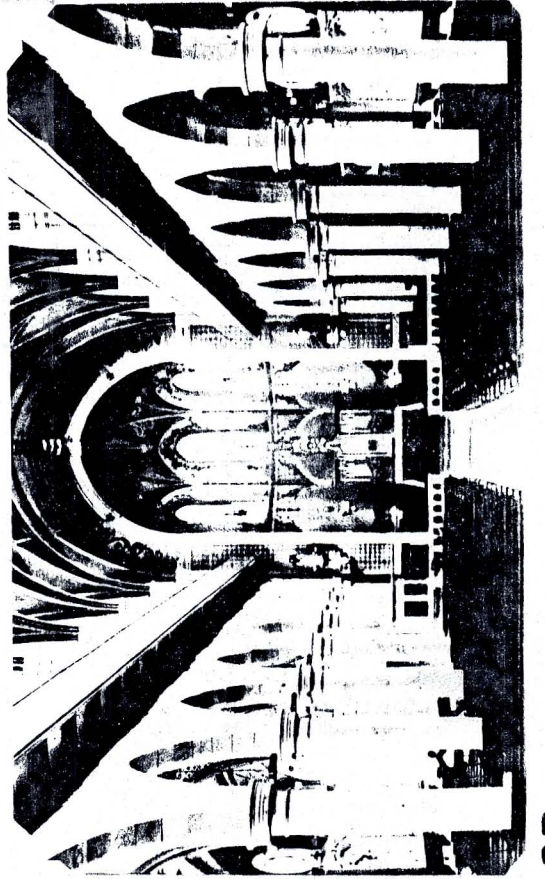
30



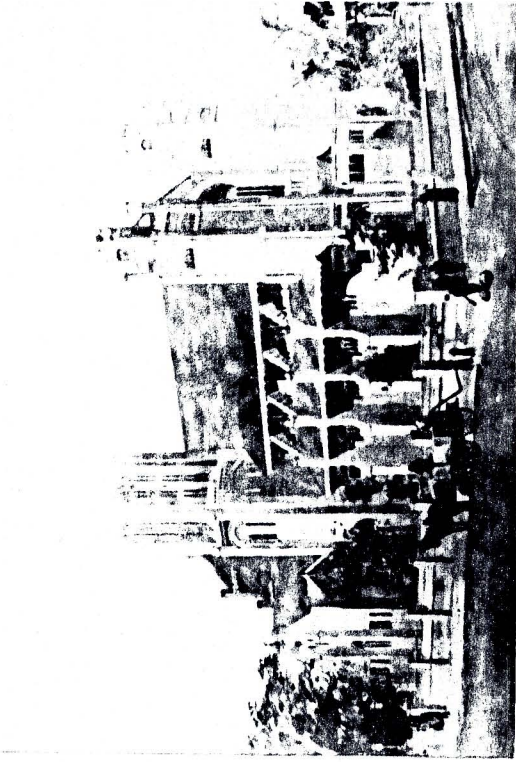
31



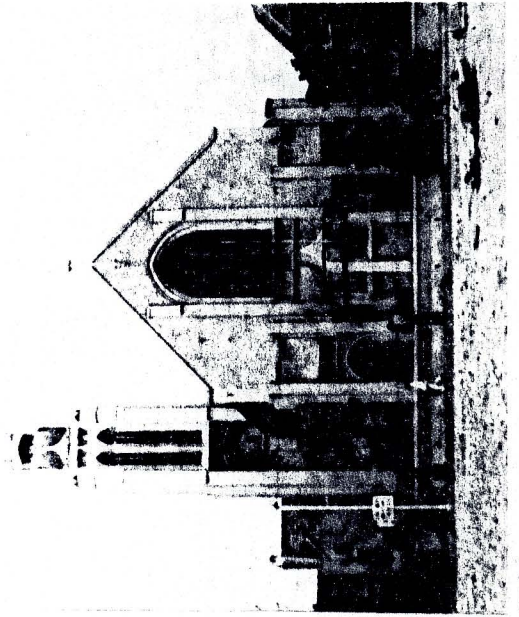
32



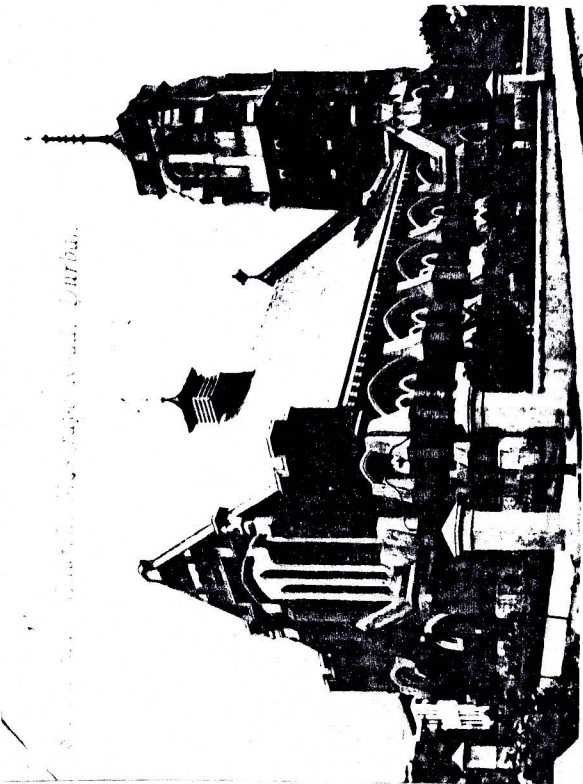
33



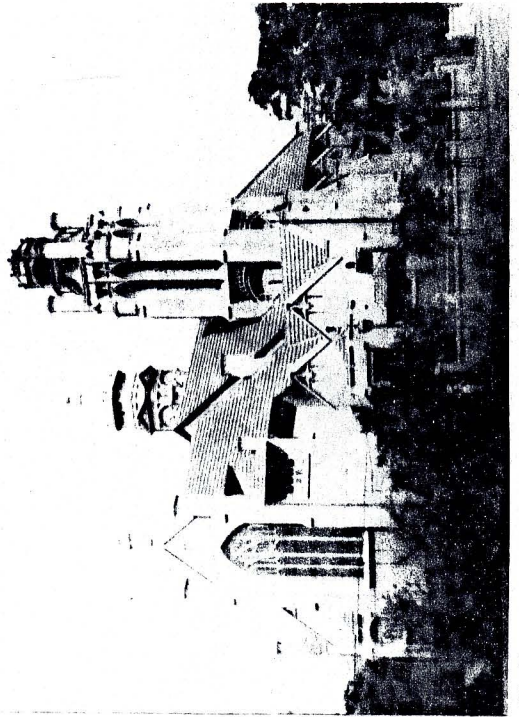
35



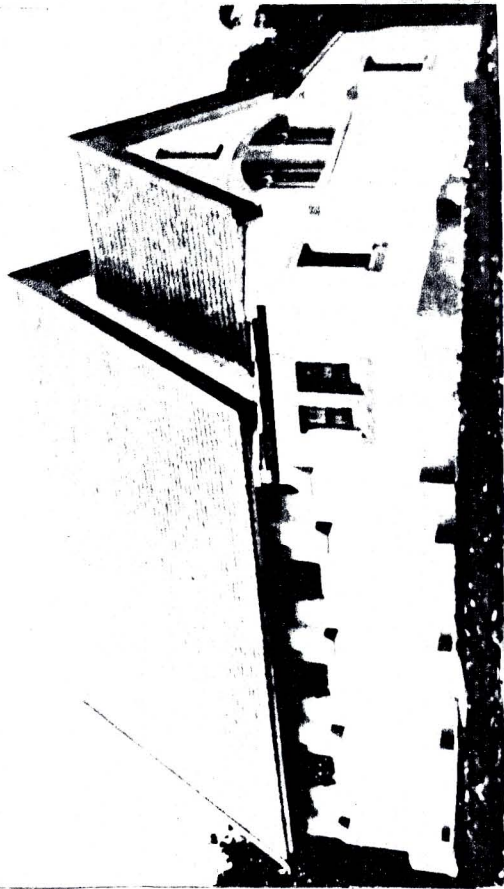
37



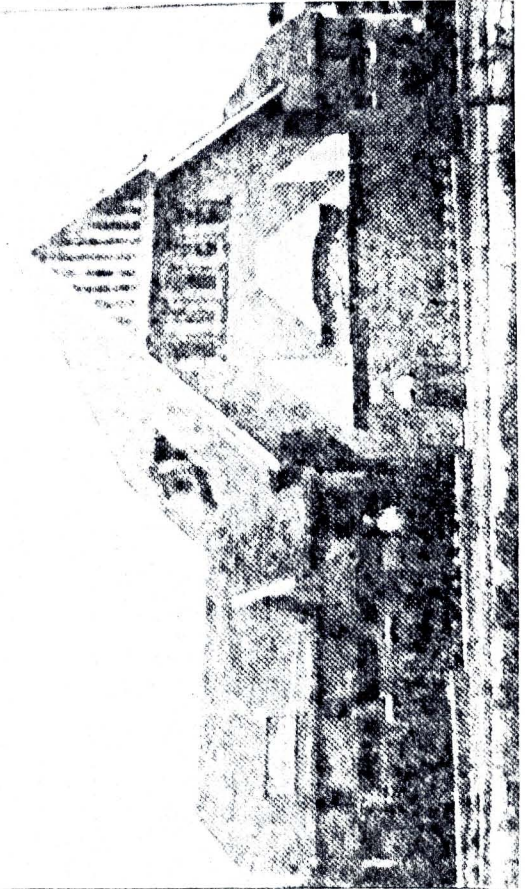
34



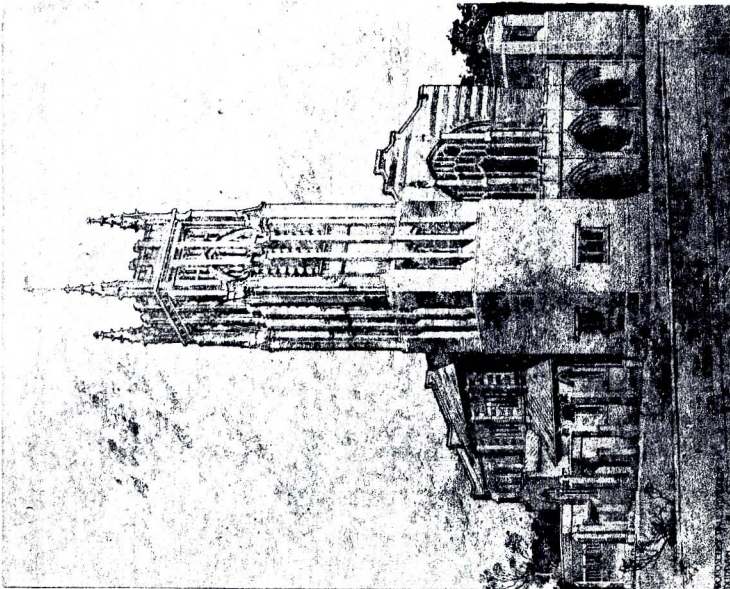
36



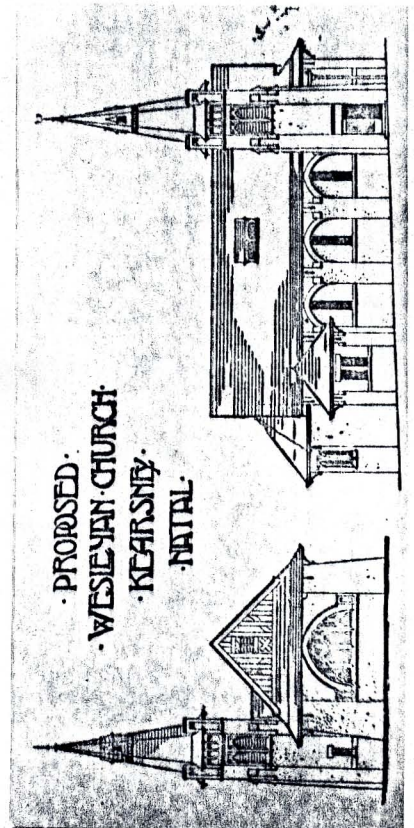
39.



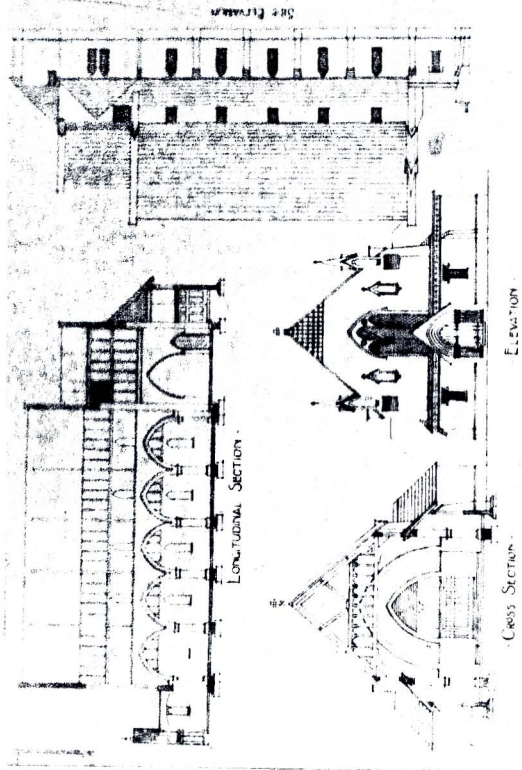
41



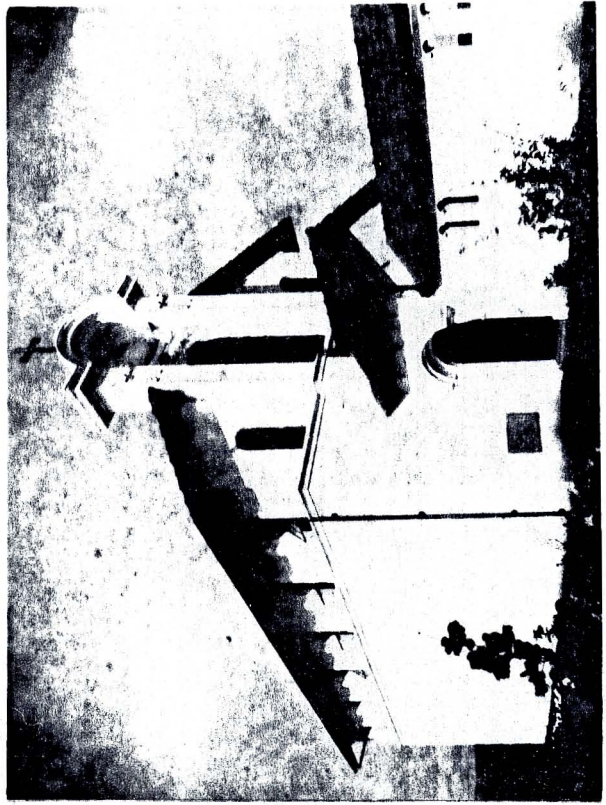
38



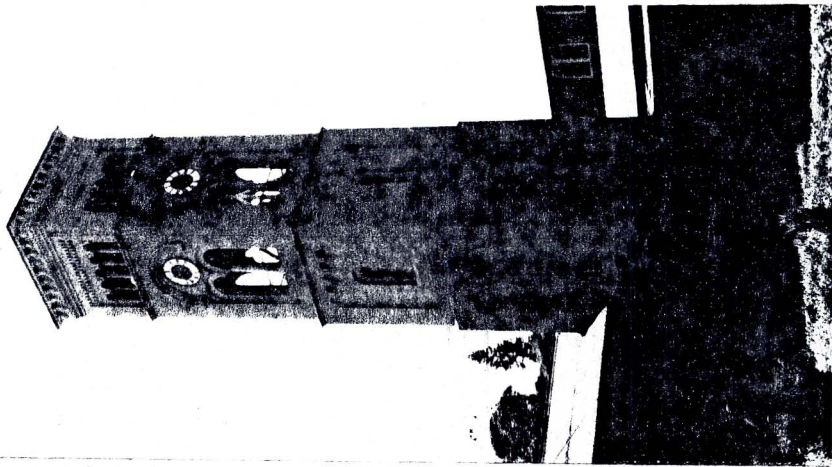
40



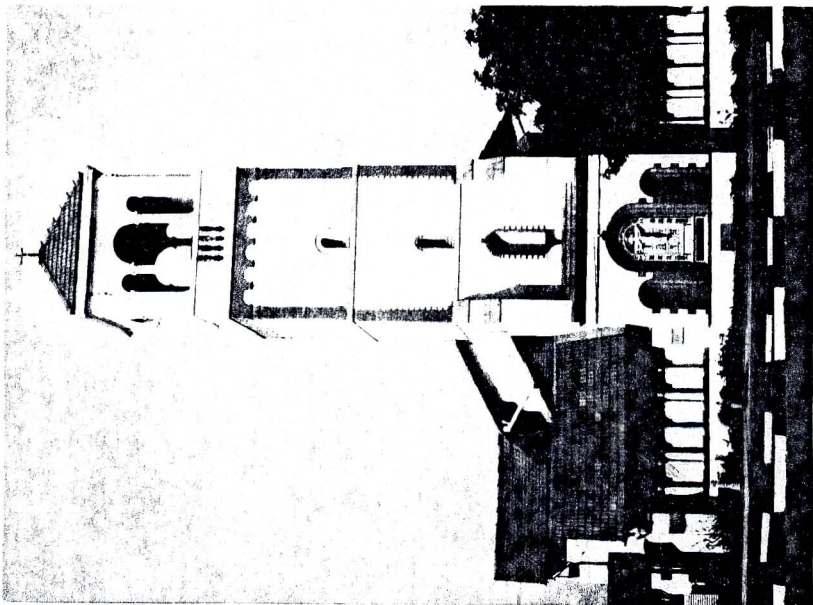
44-4



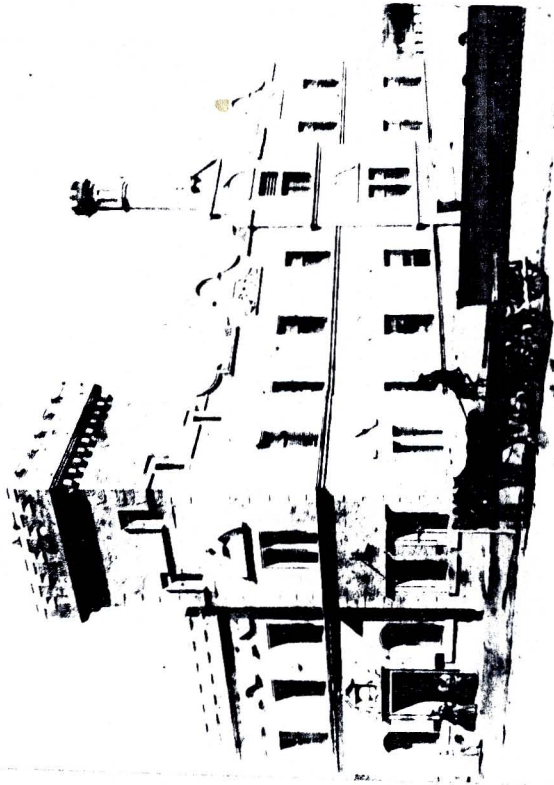
45



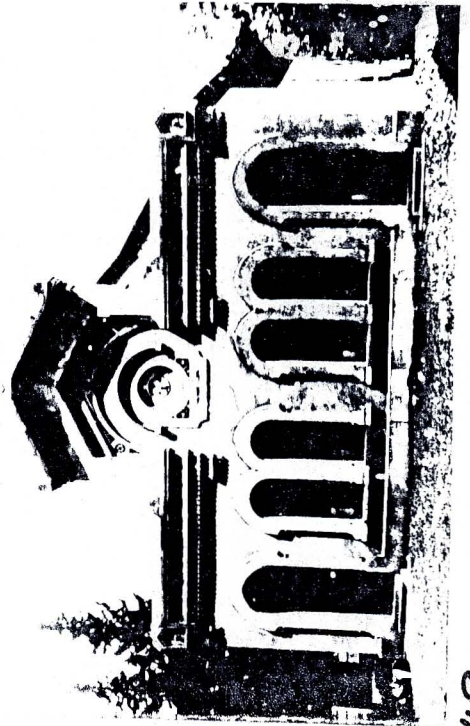
43



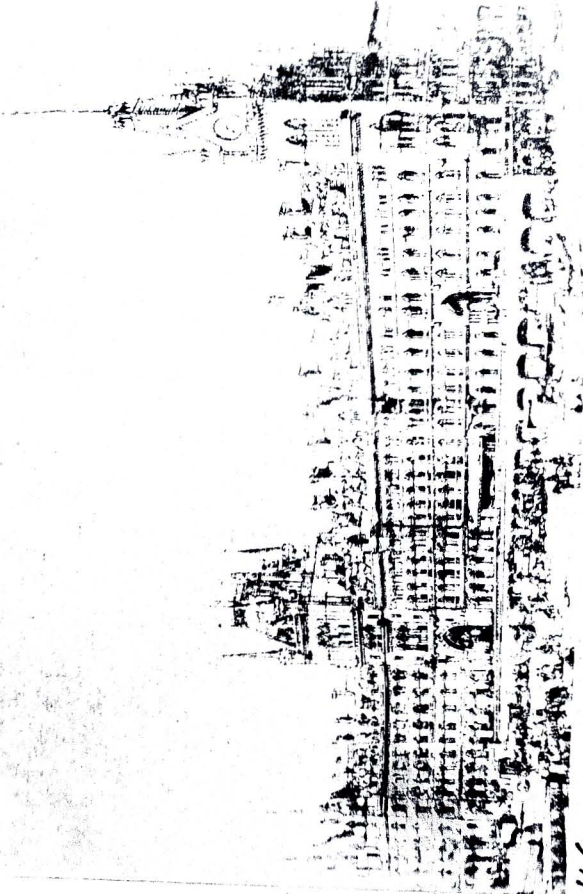
42



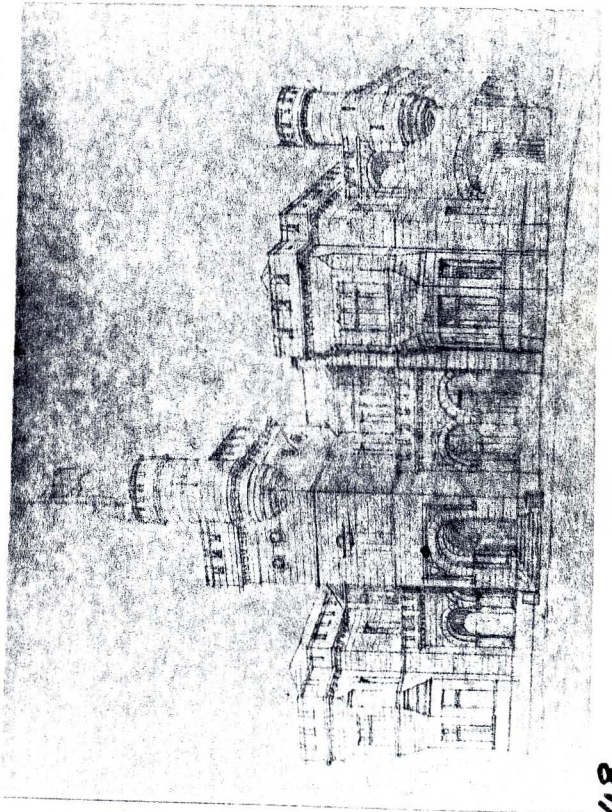
47



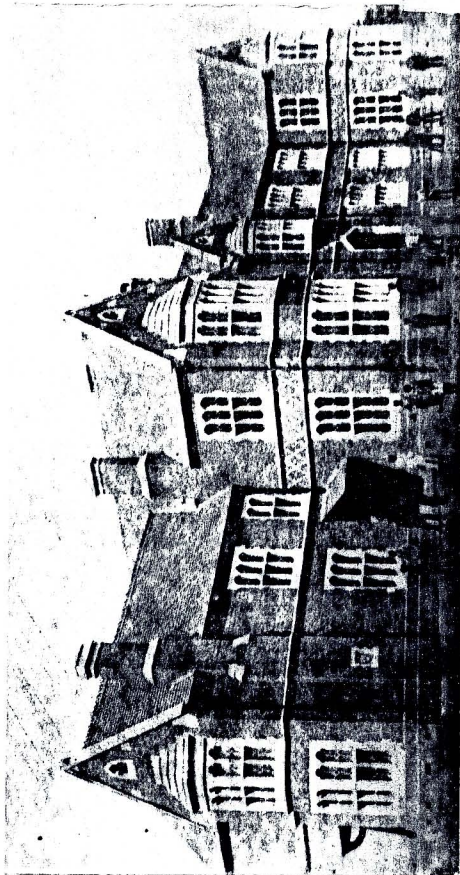
49



46



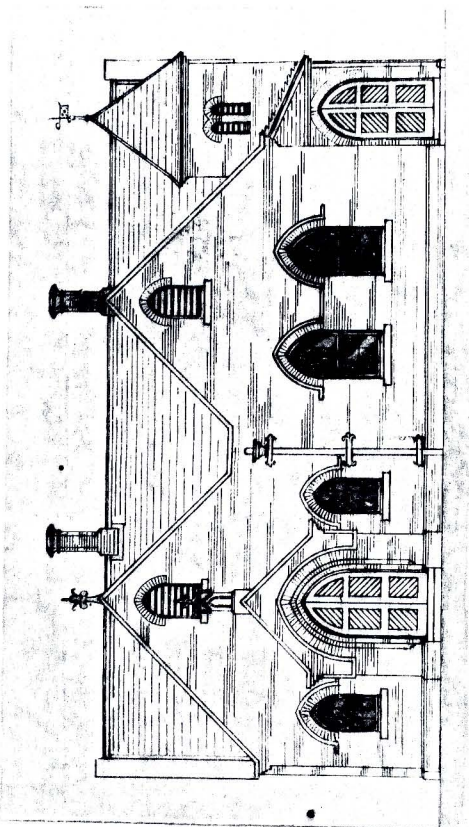
48



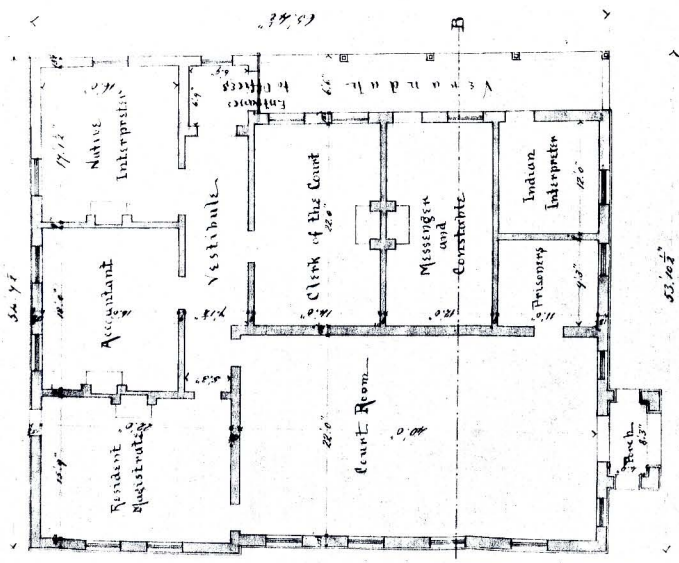
52



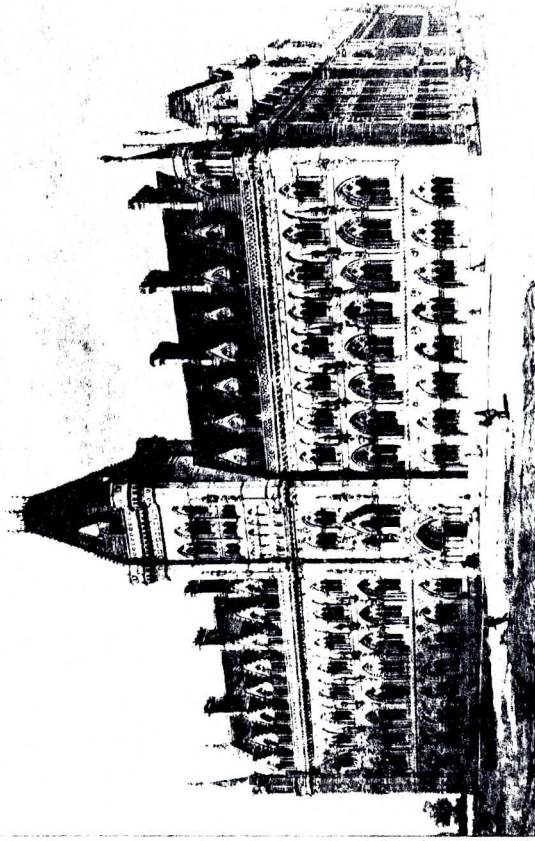
53



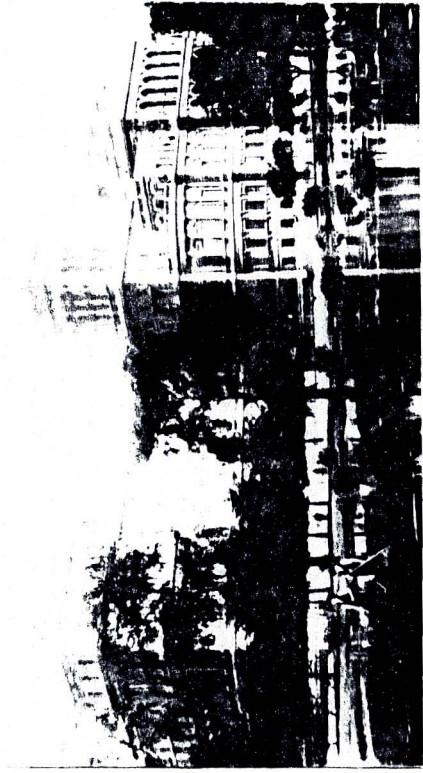
50



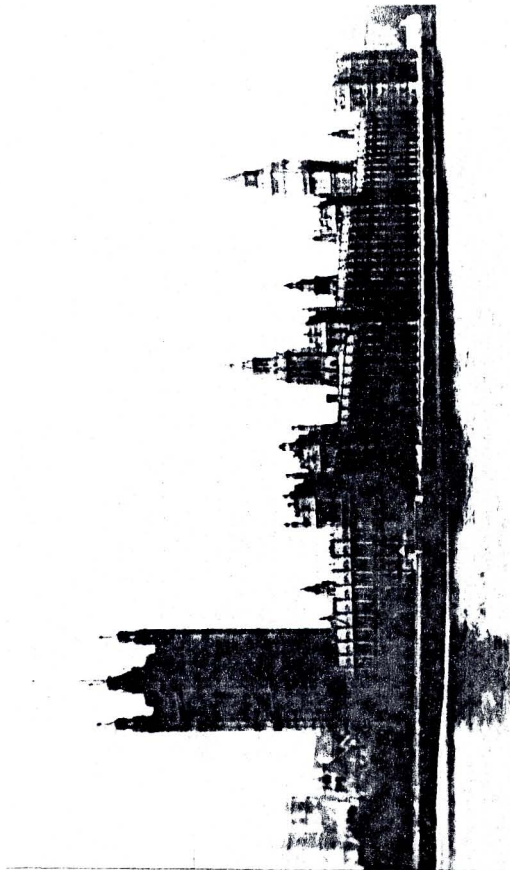
51



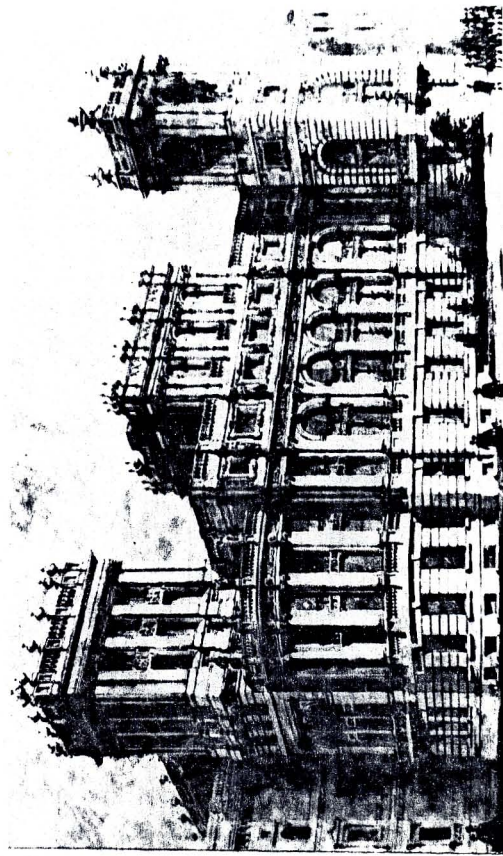
59



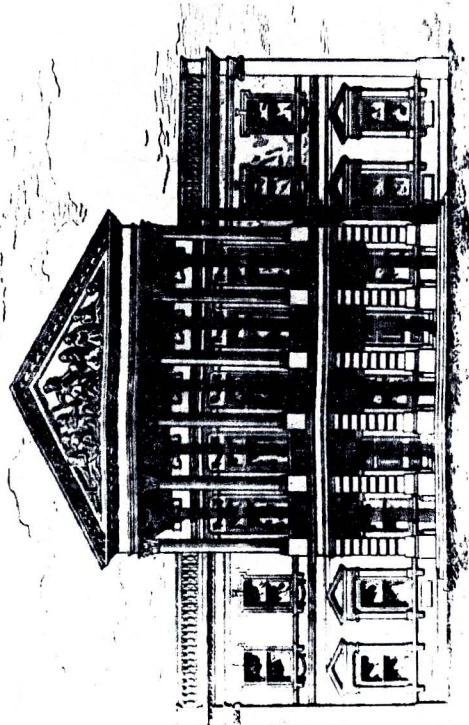
61.



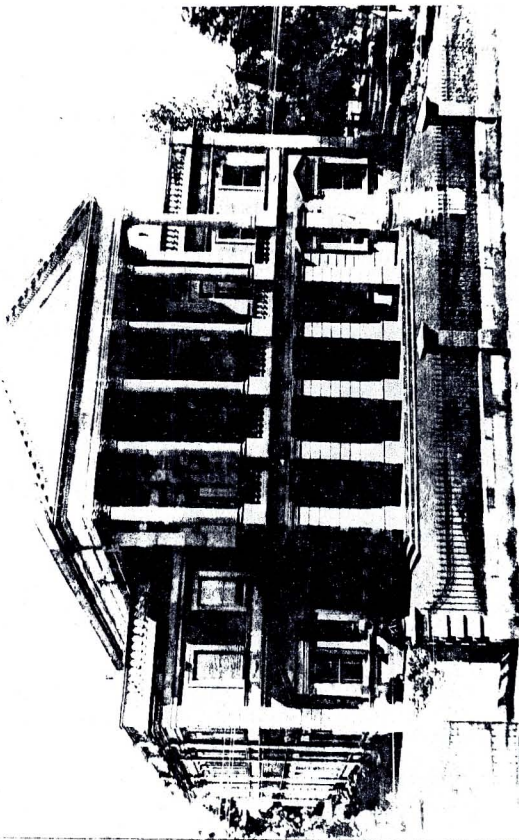
58



60

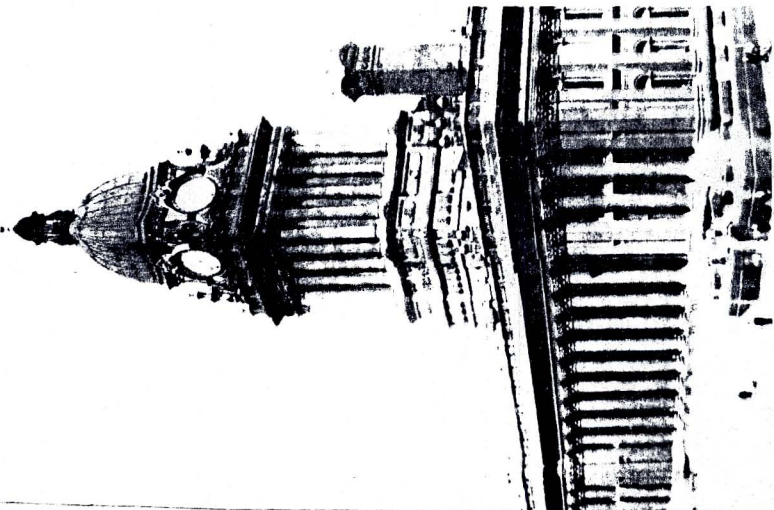


64

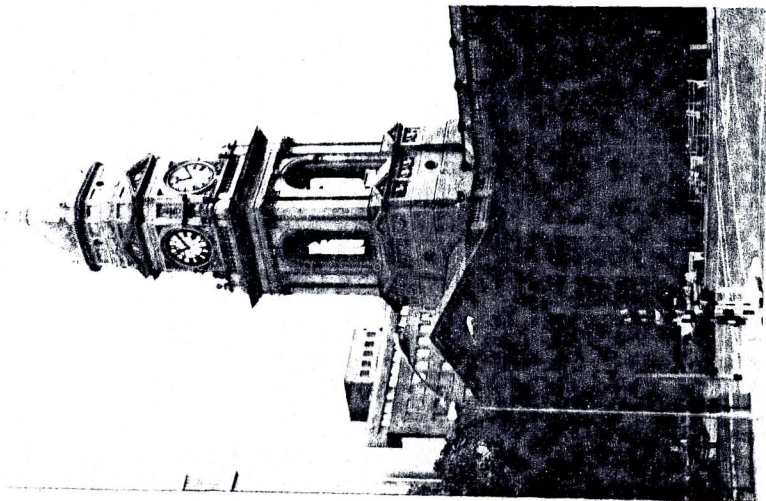


opp. window

65



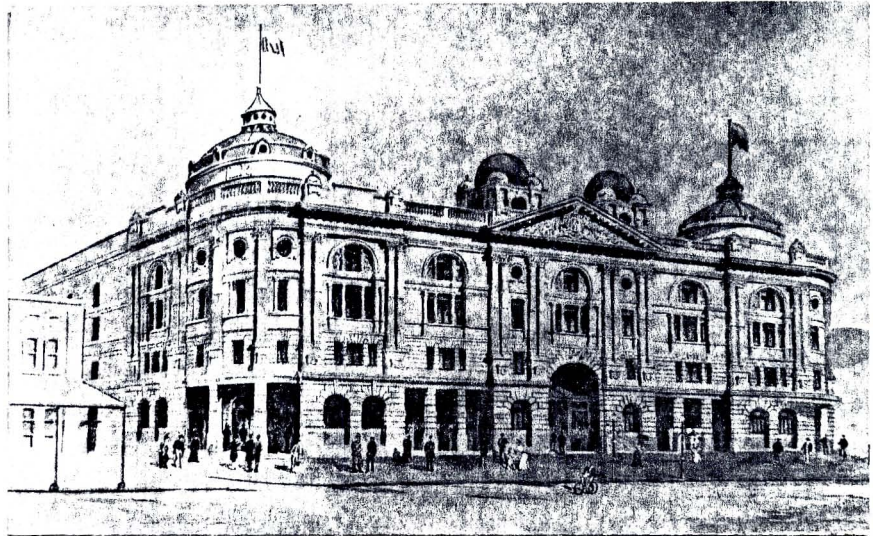
63



62



66



67

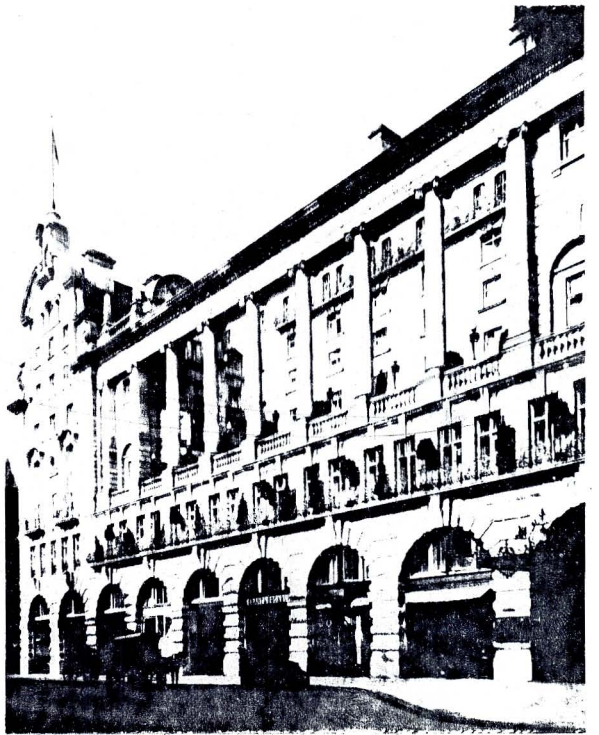


68

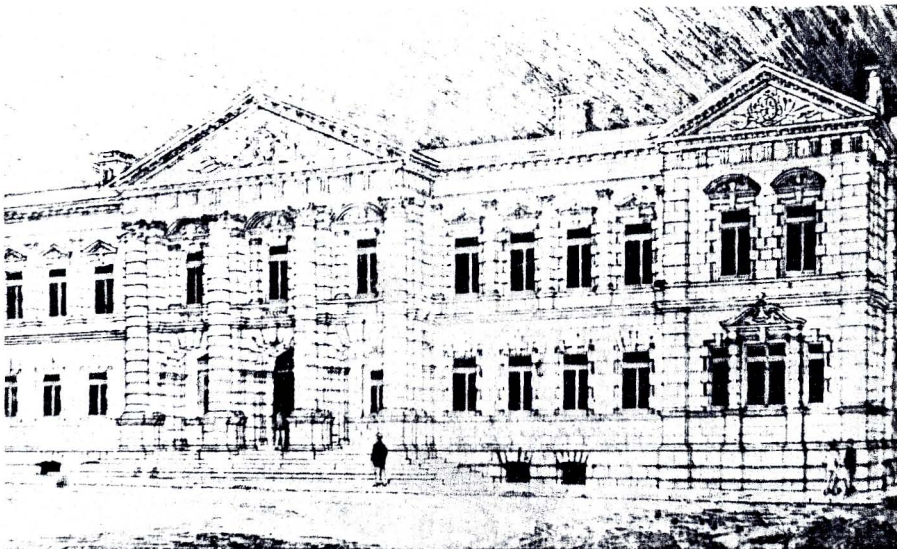


69

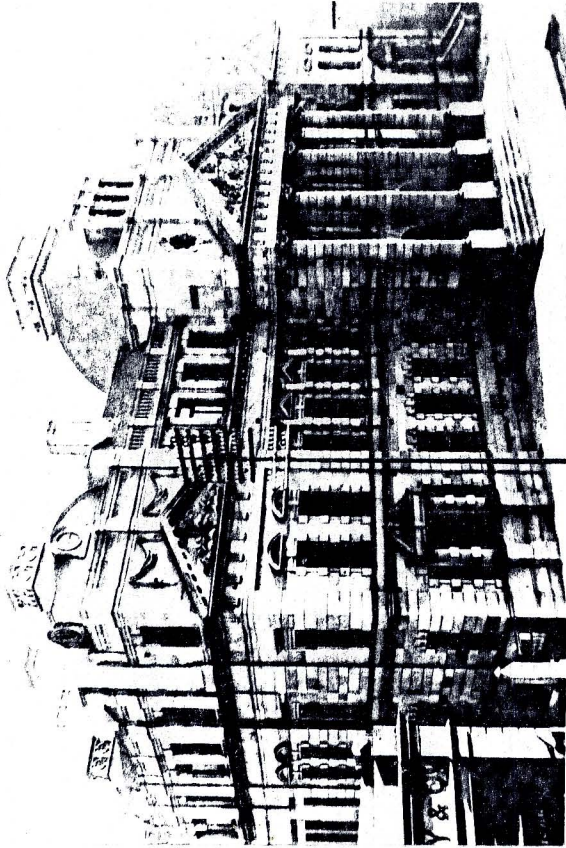
OR. G.R.O. ?



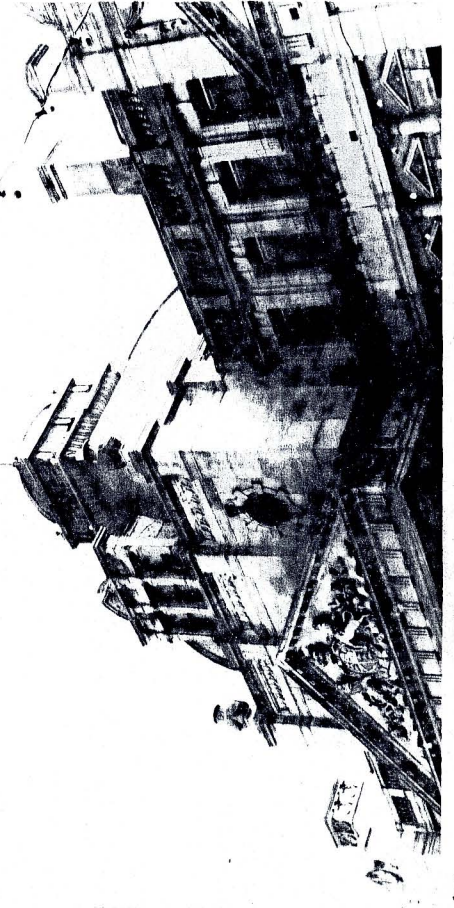
70



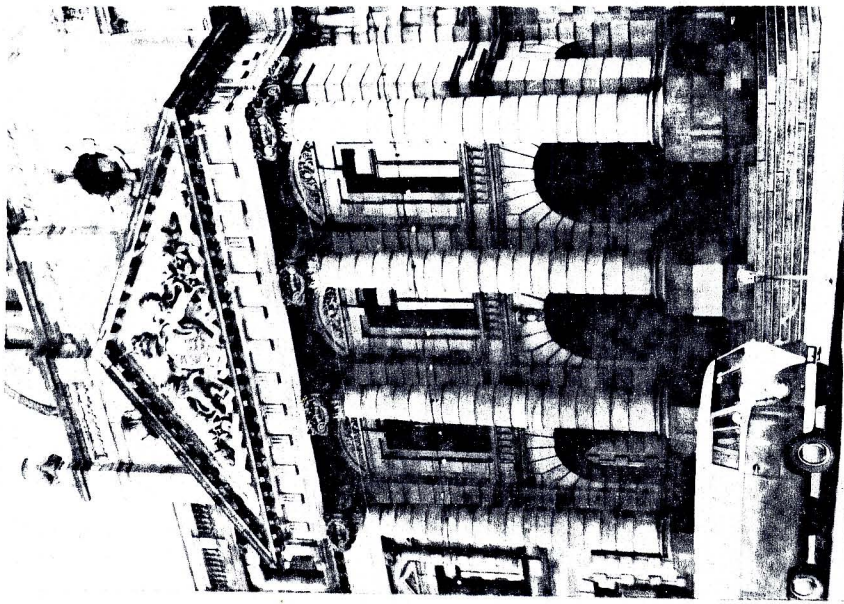
71



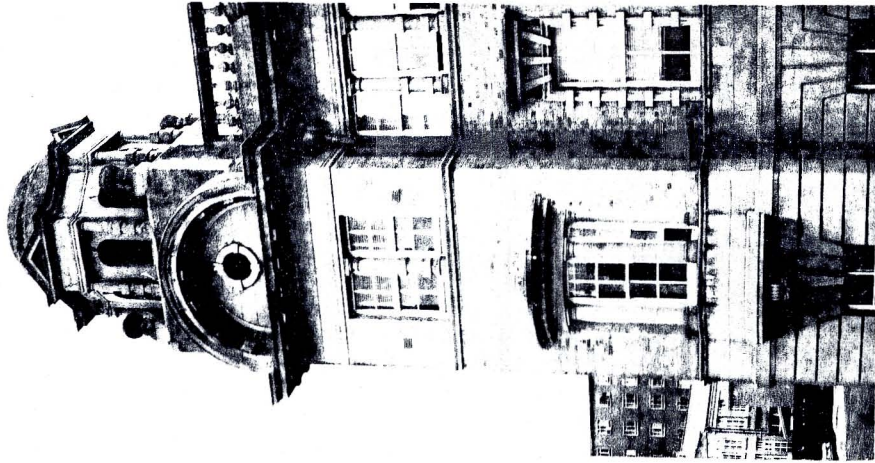
73



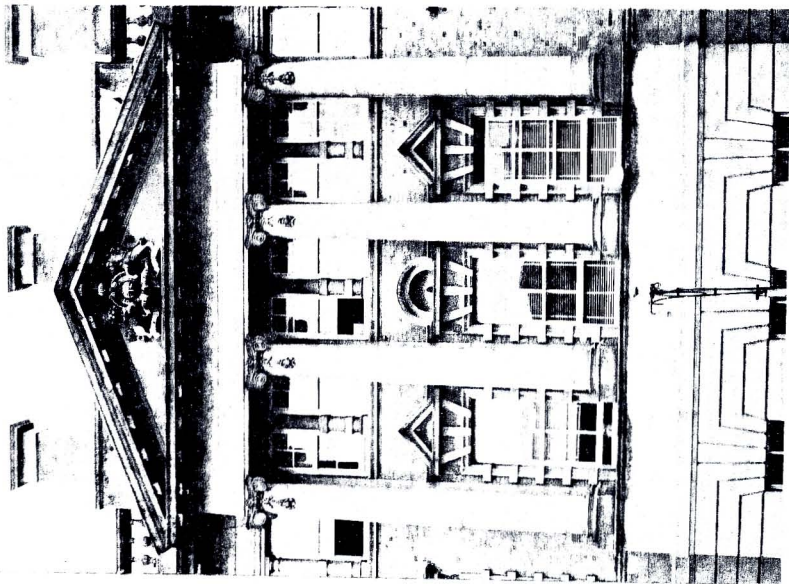
74



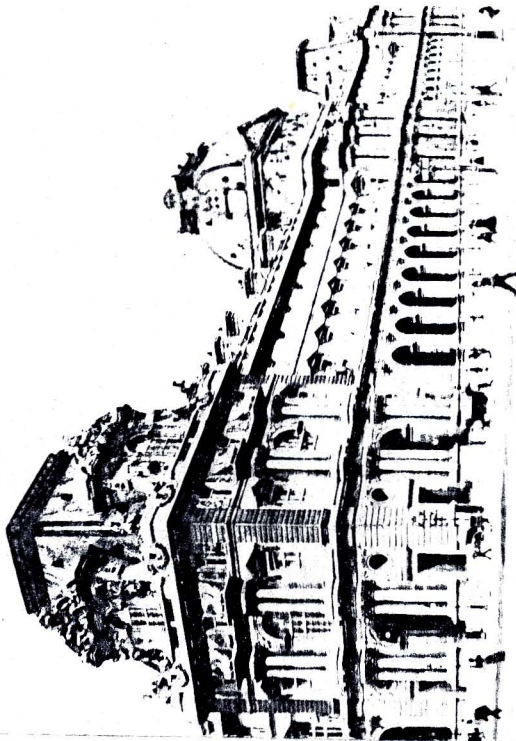
72



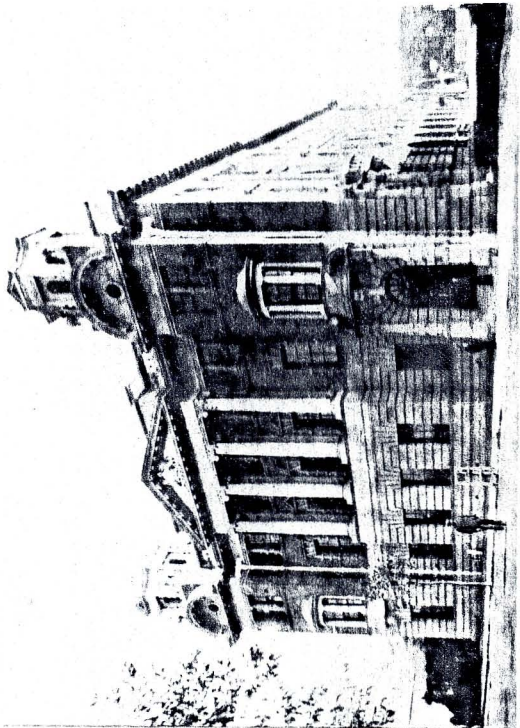
78



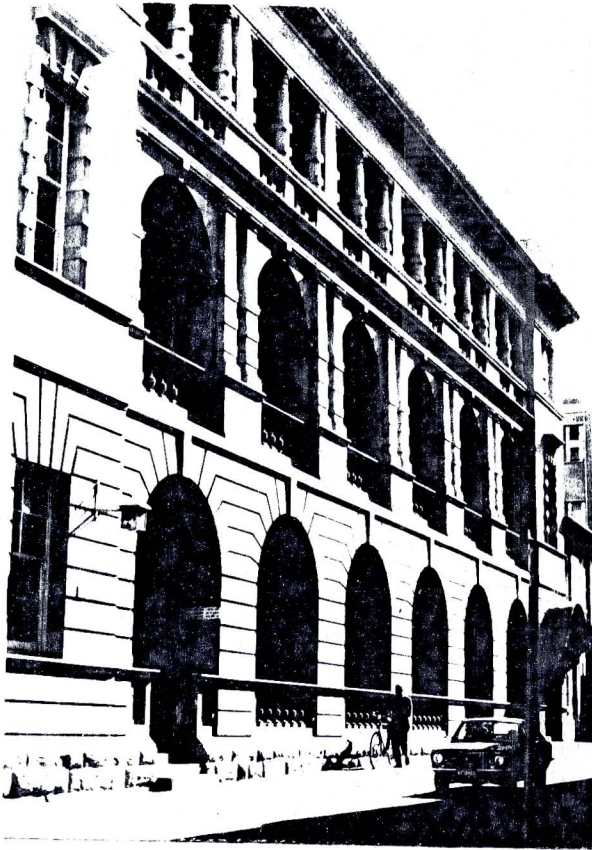
77



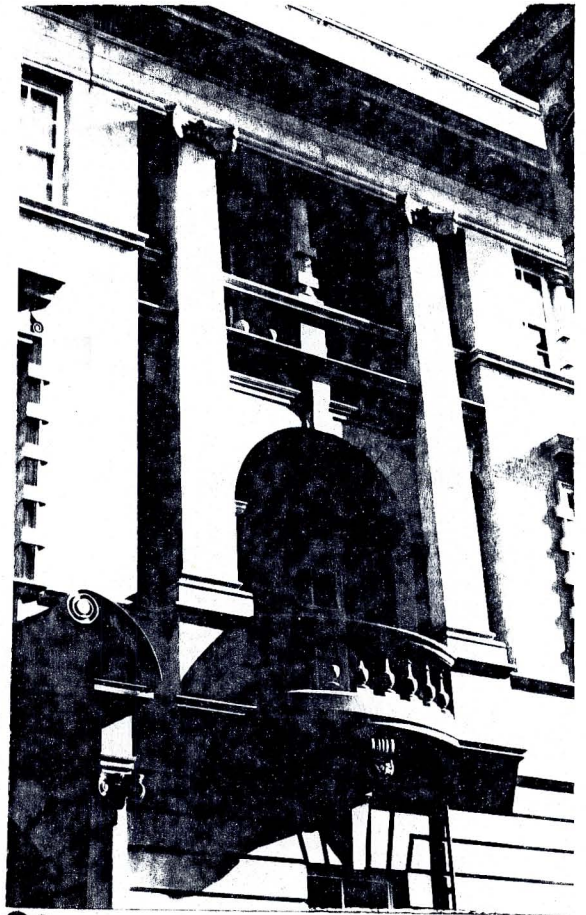
75



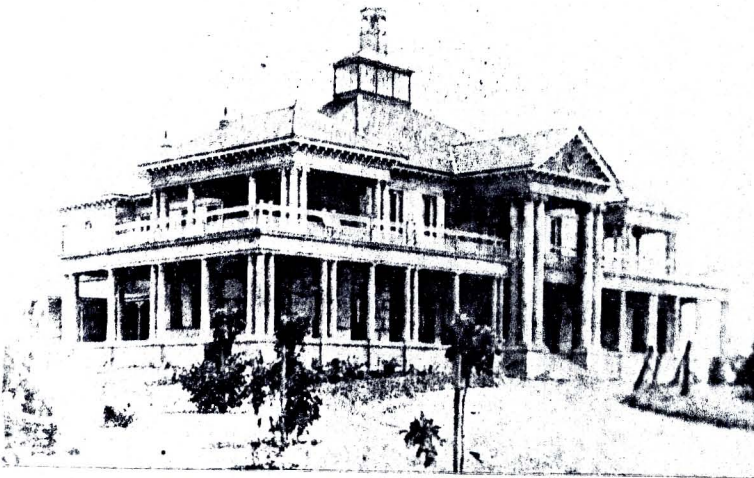
76



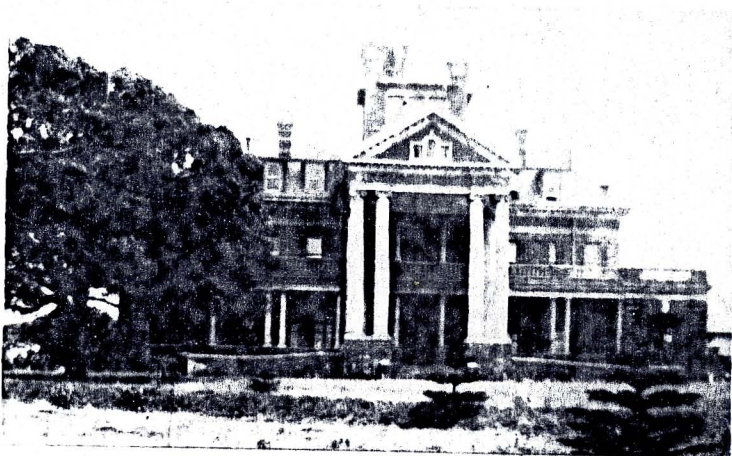
79



80.



81



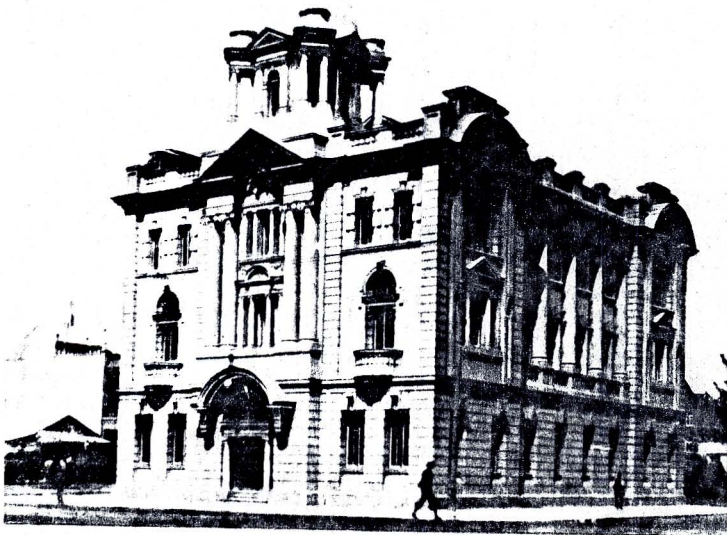
82.



83



84



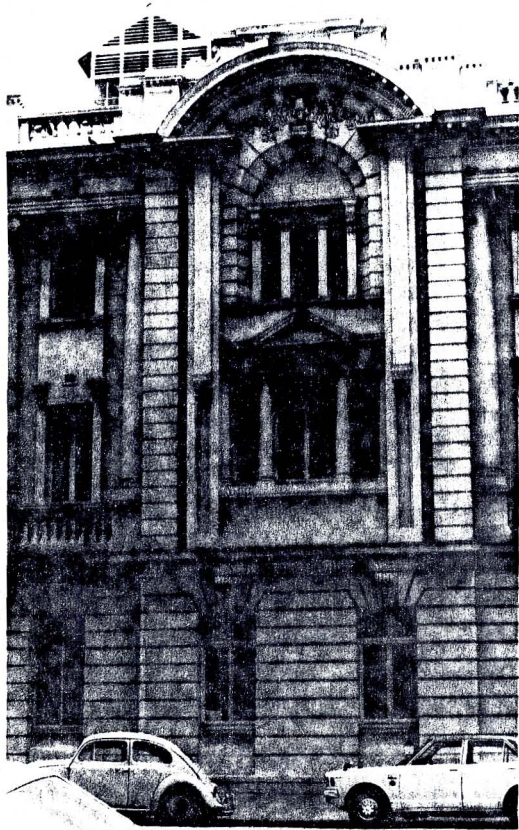
85



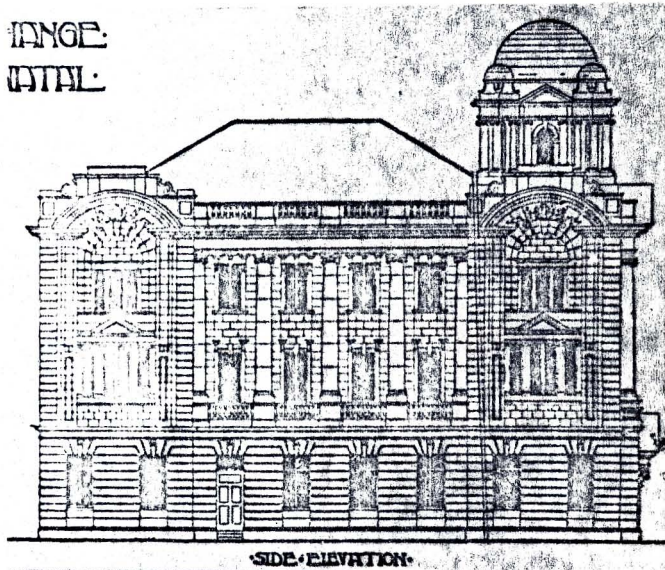
86



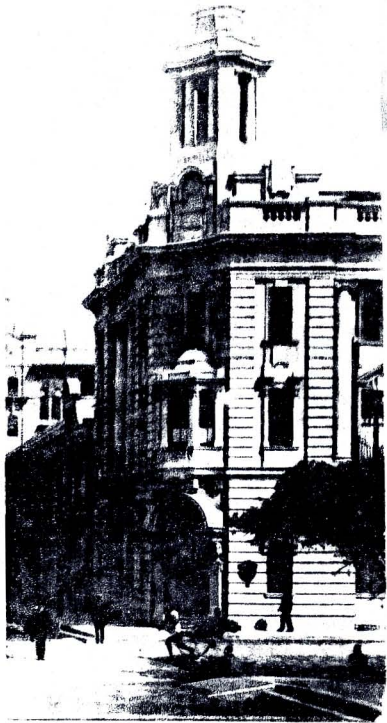
87



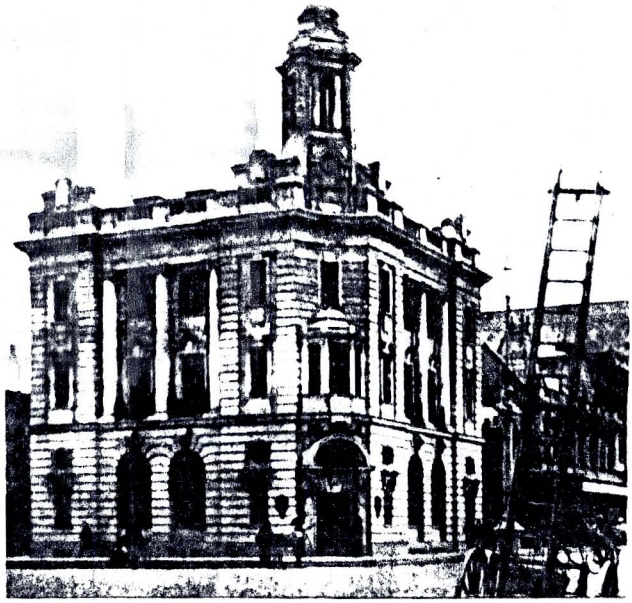
88



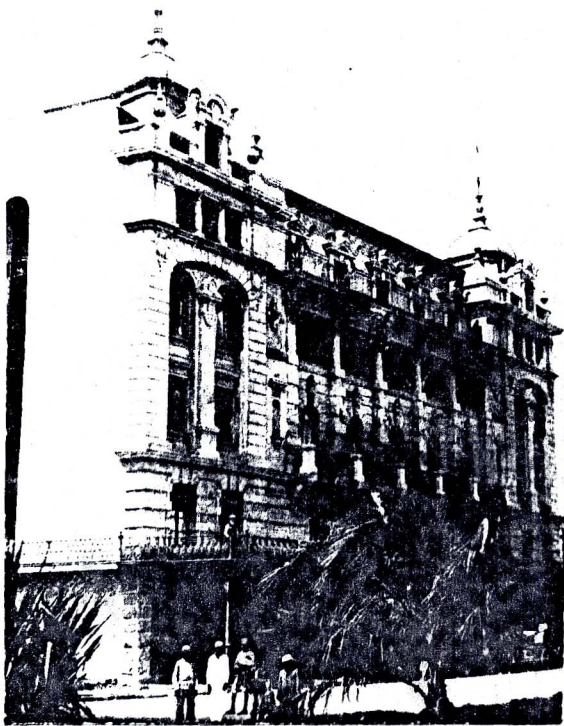
89.



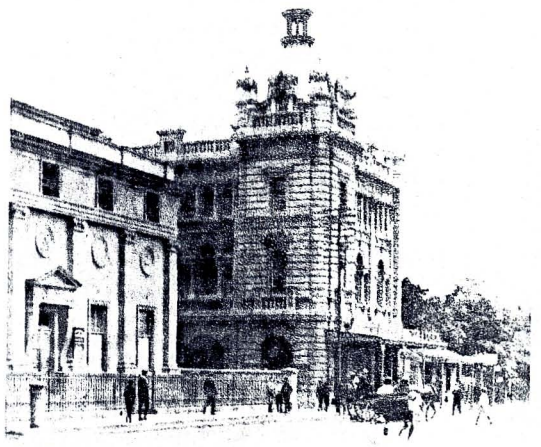
90



91



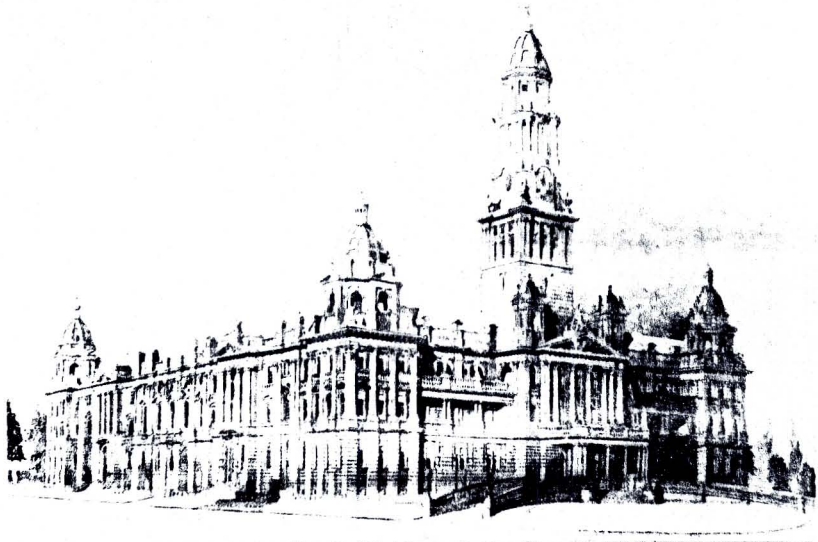
92



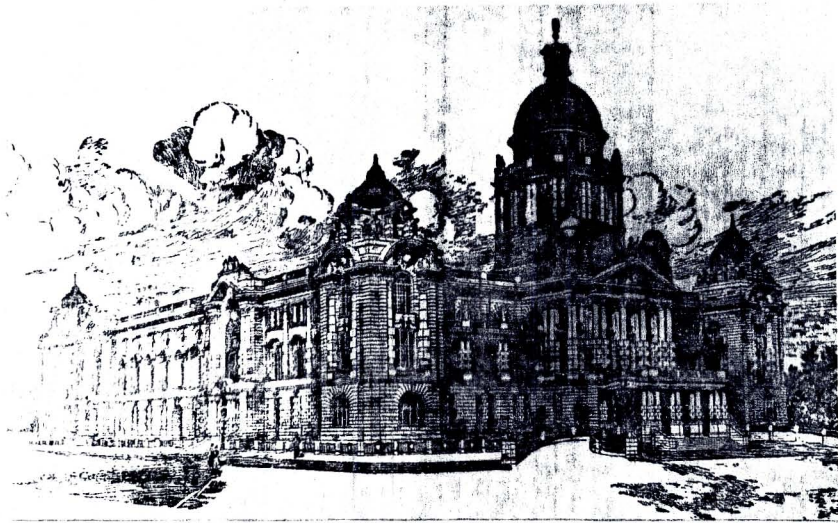
93



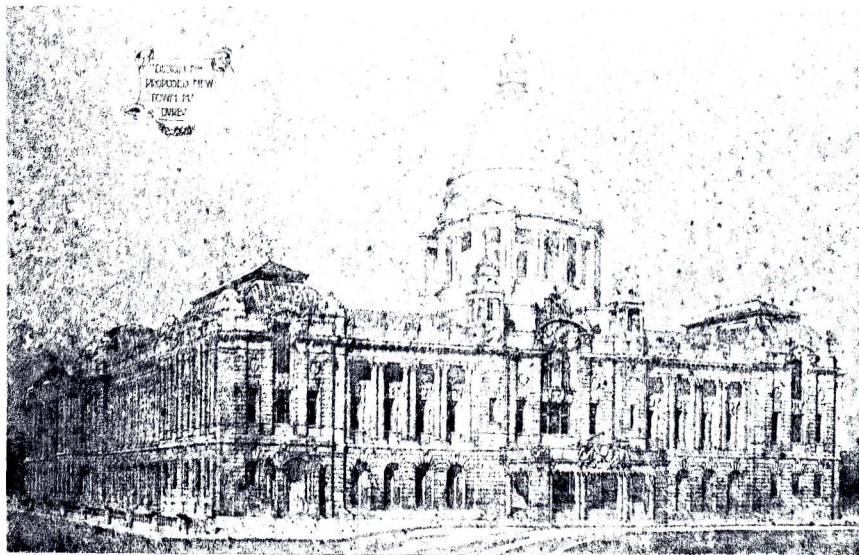
94



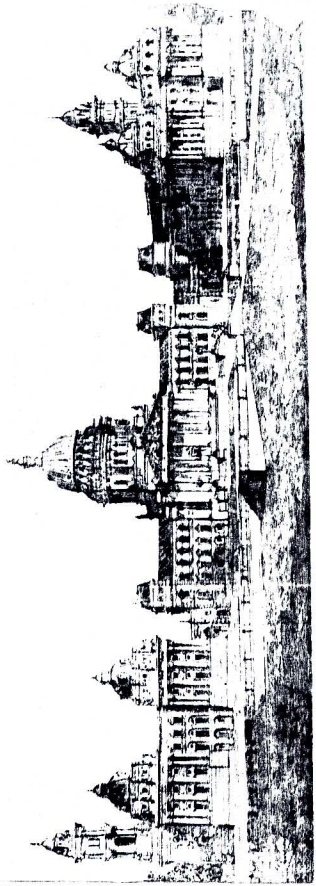
95



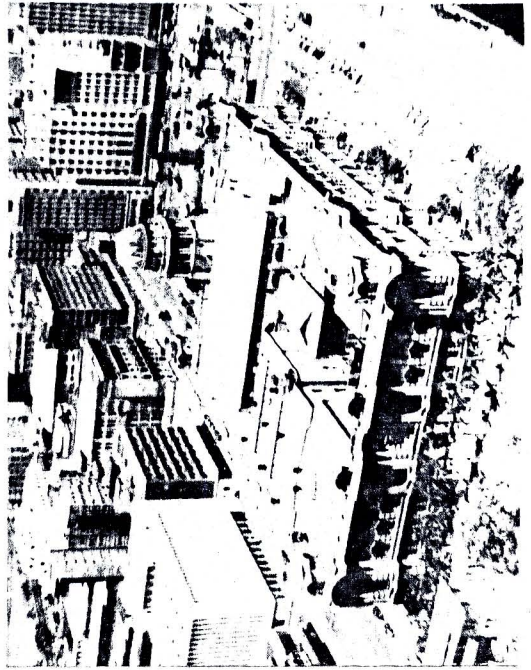
96



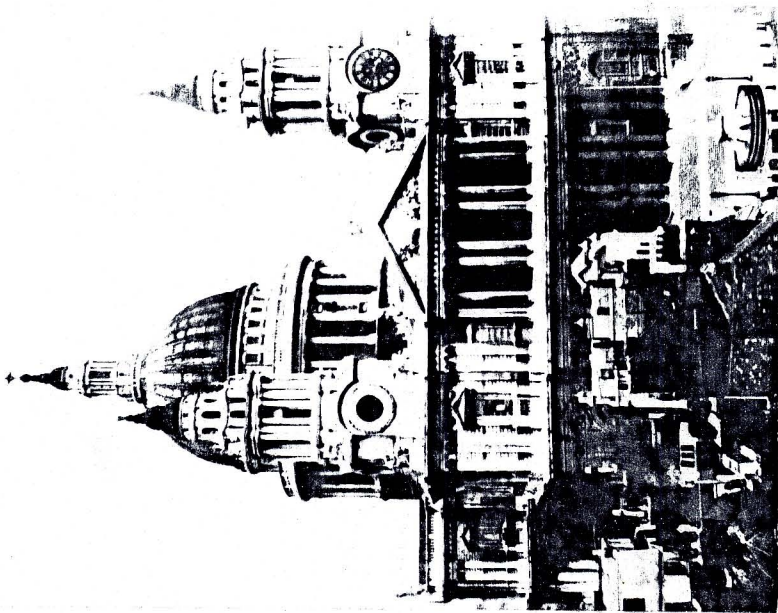
97



99



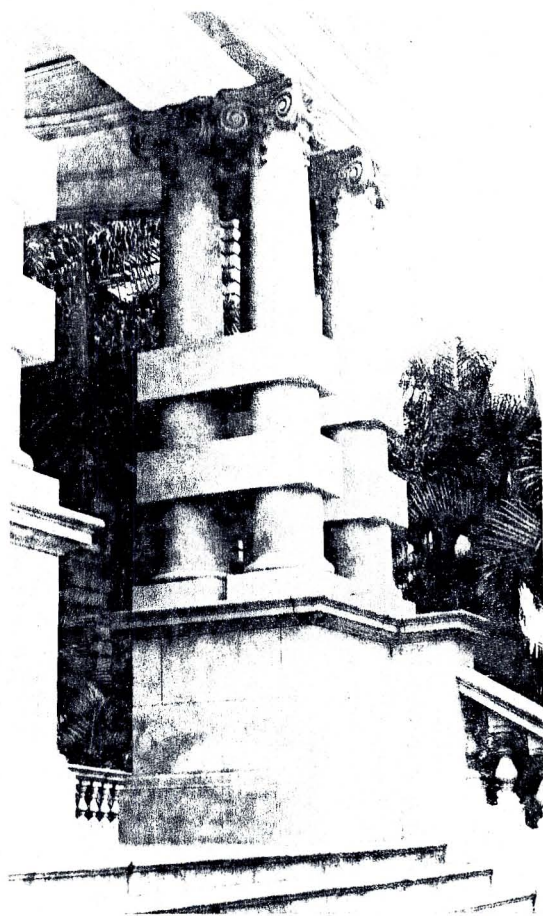
100



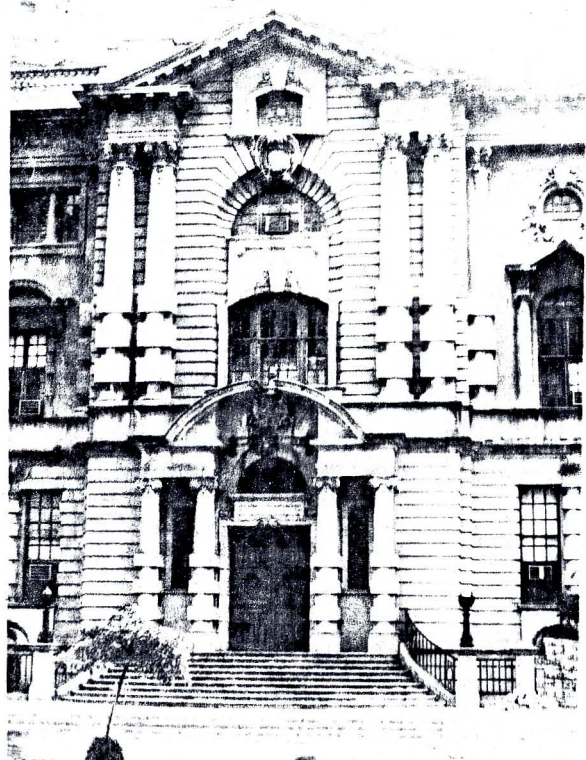
98



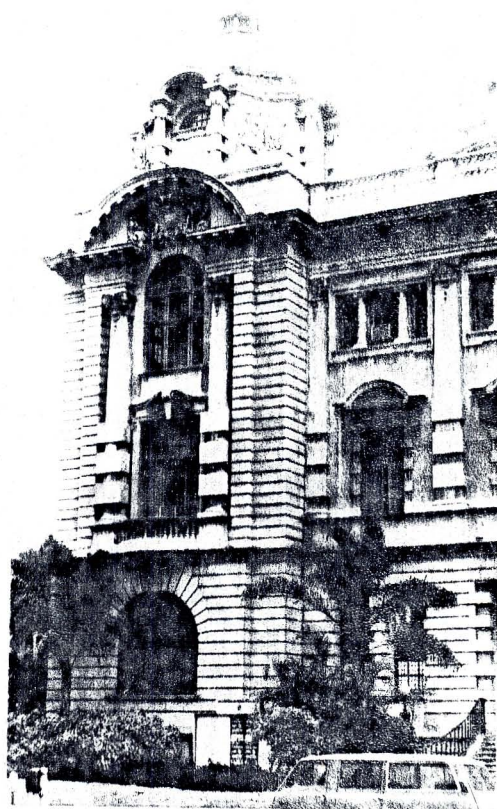
101



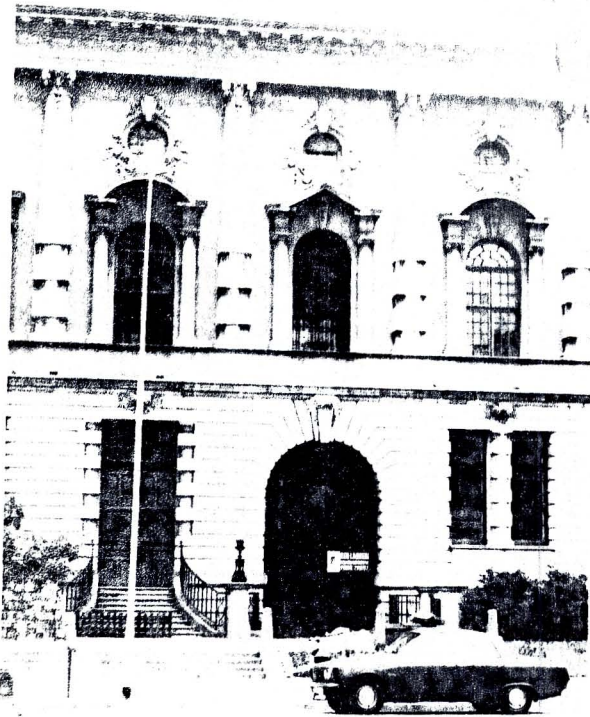
102



103



104



105



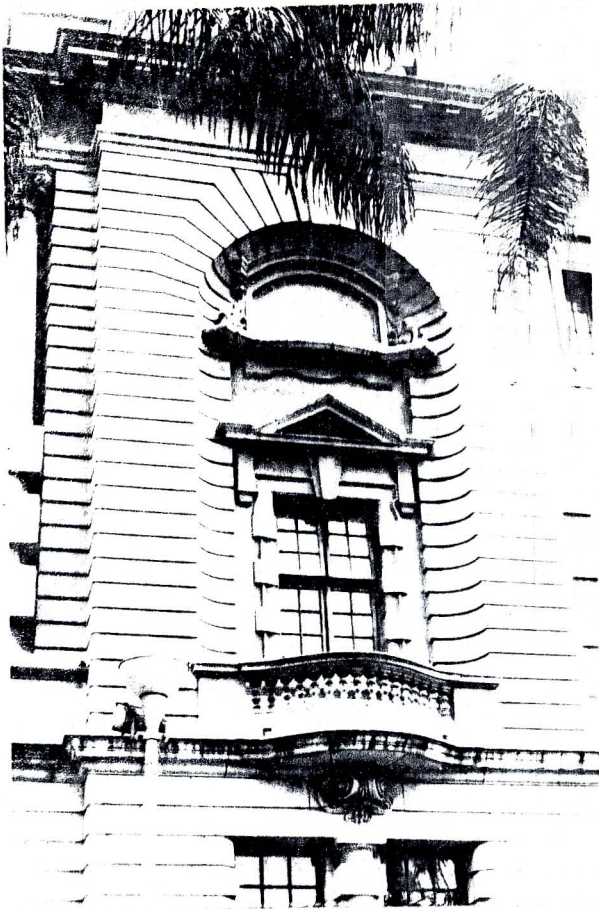
106



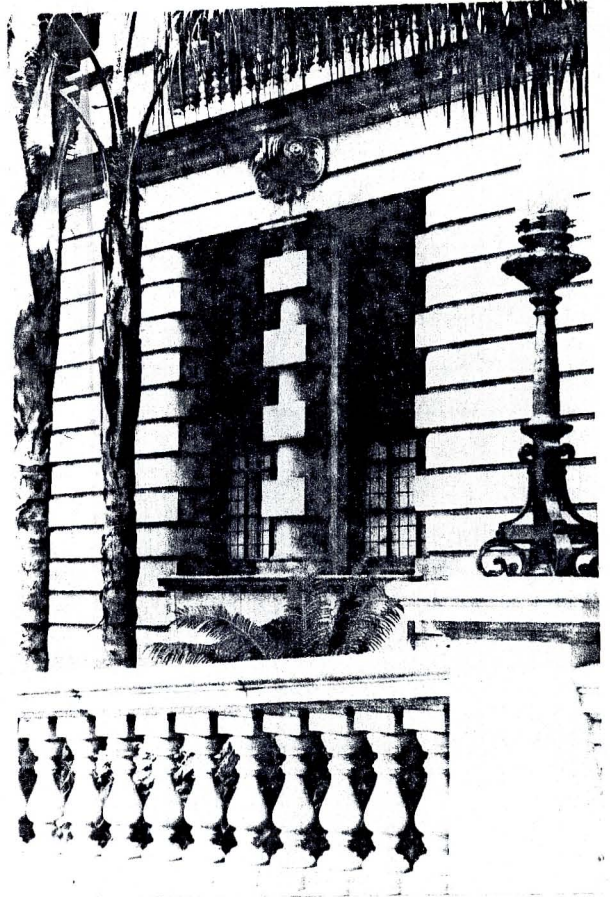
107



108



109

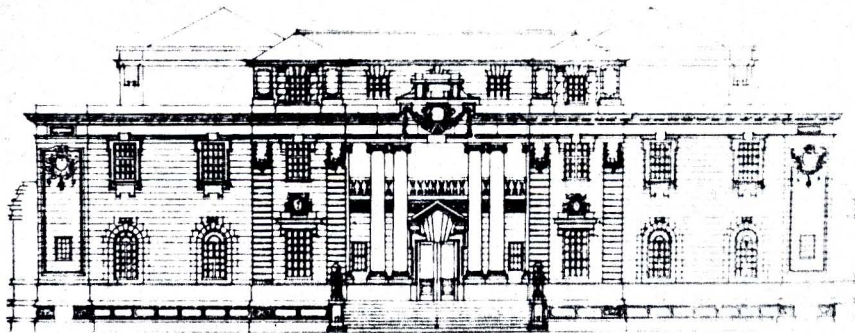


110

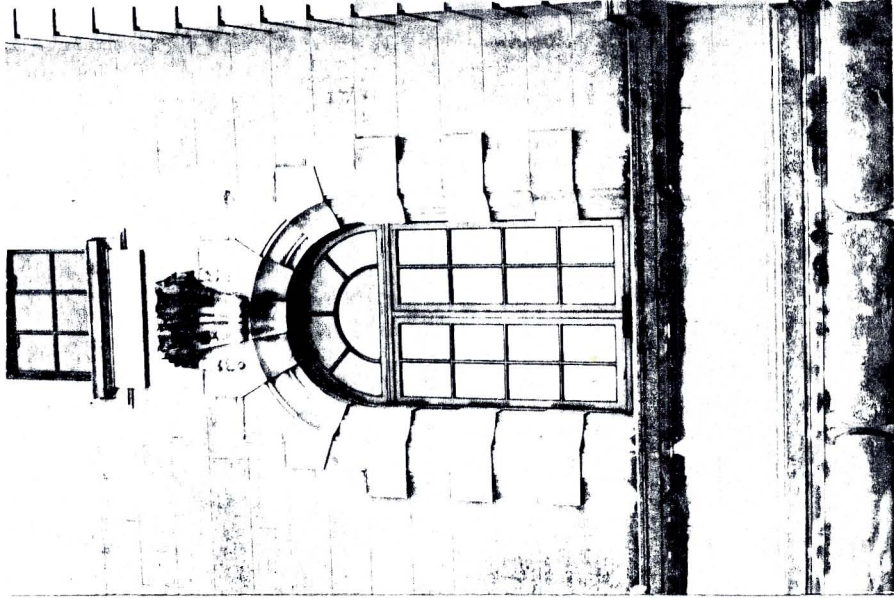


PROPOSED FOR THE BUREAU OF PUBLIC HEALTH

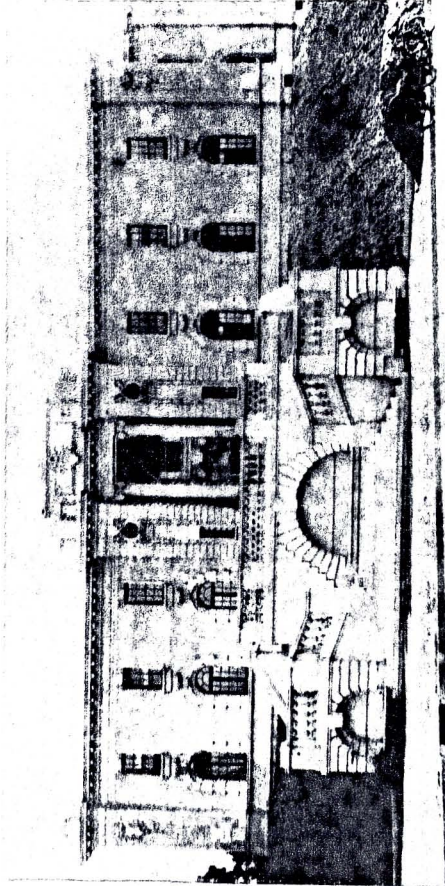
111



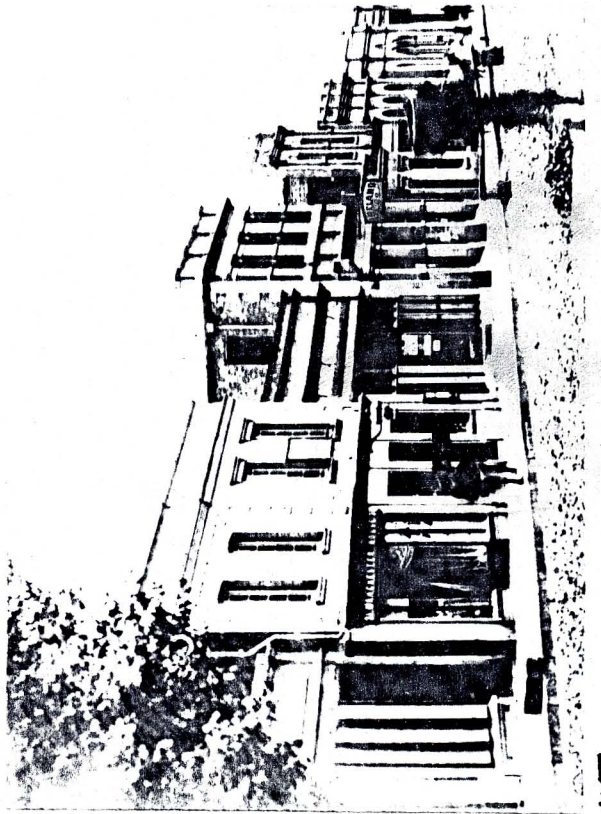
112



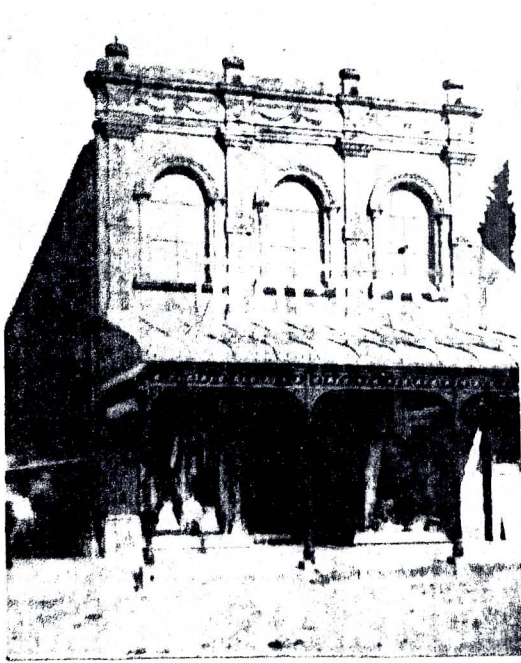
114



113



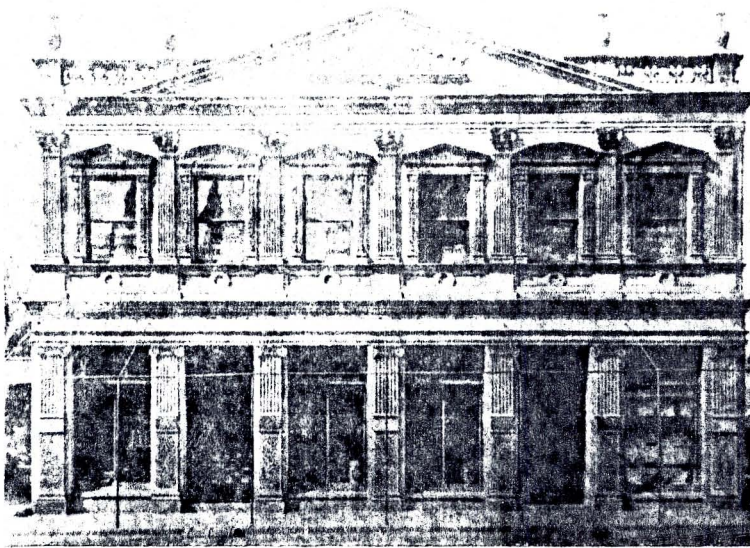
115



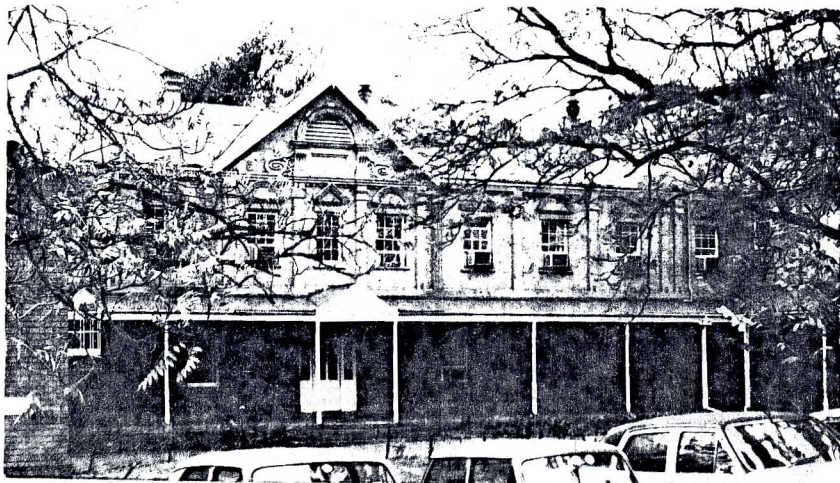
116



117



118



119



120



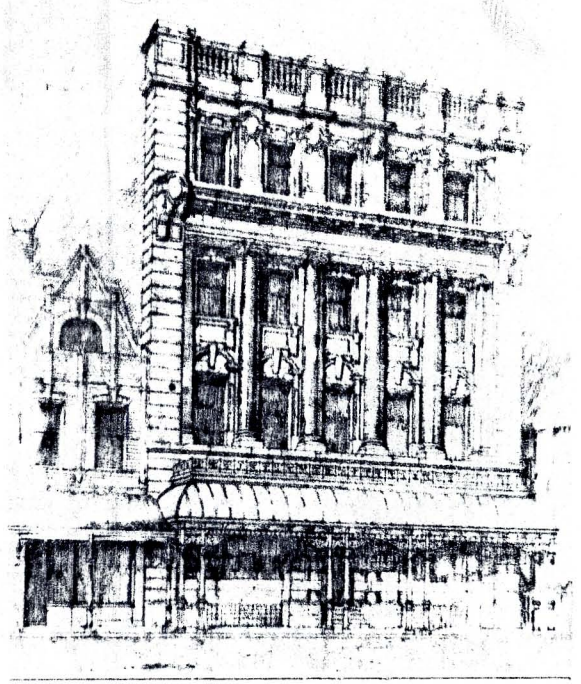
121



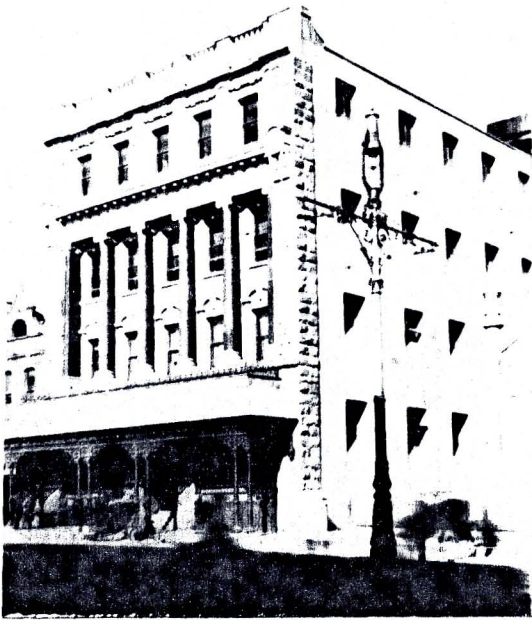
122



123



124



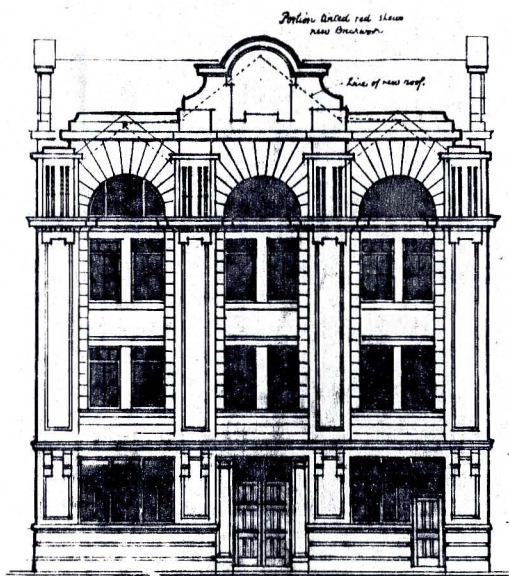
125



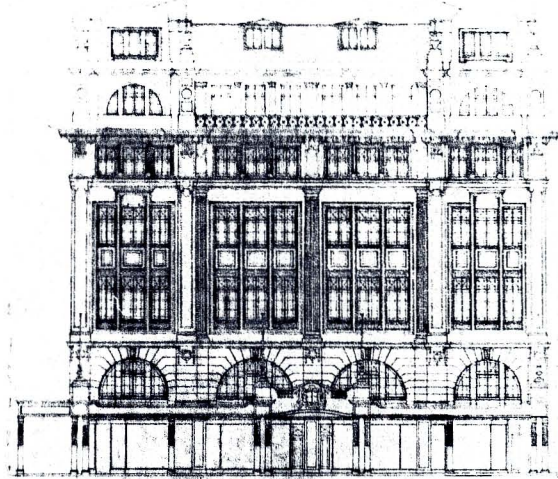
126



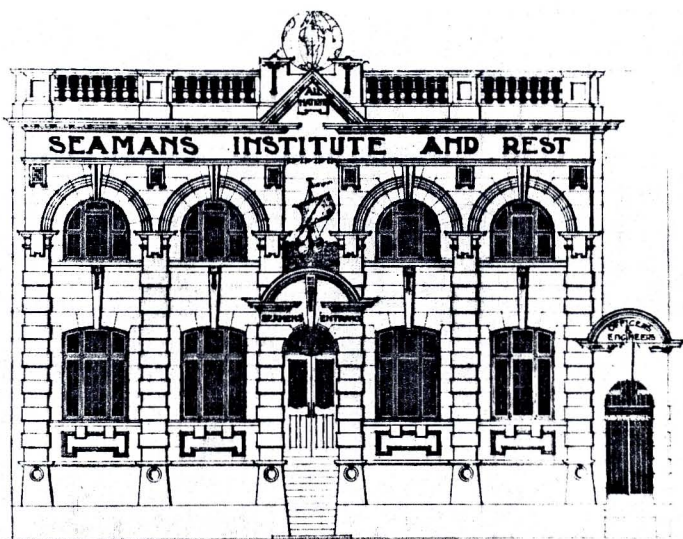
127



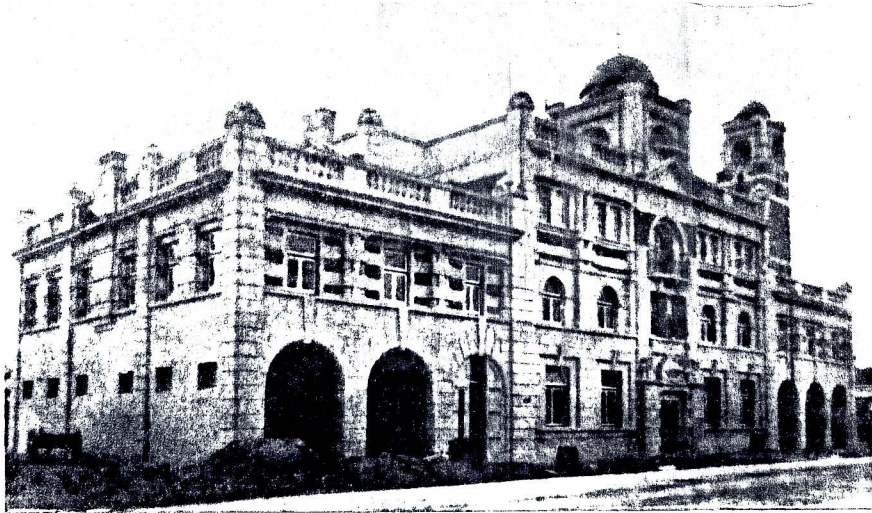
128



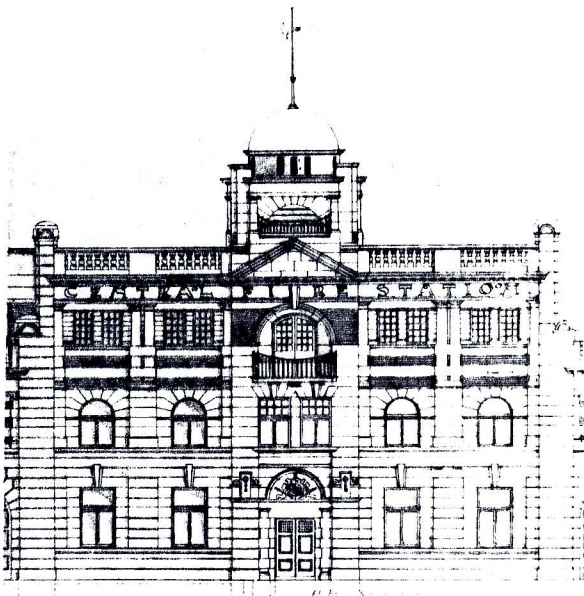
129



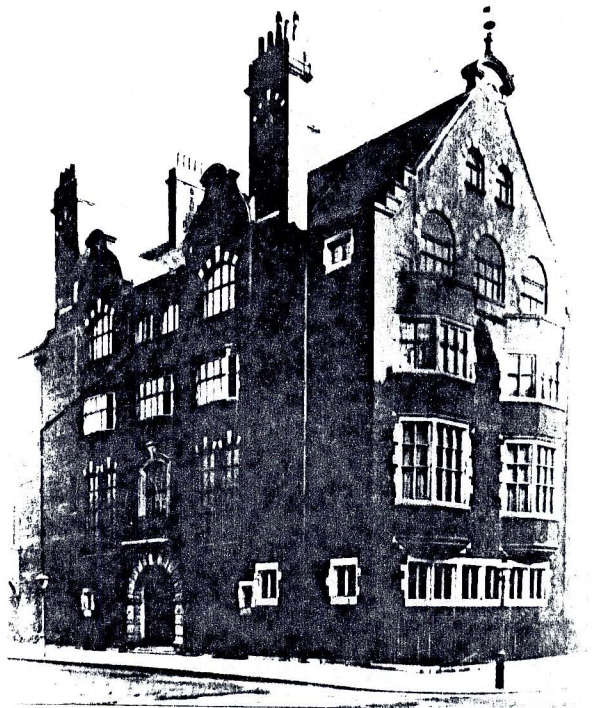
130



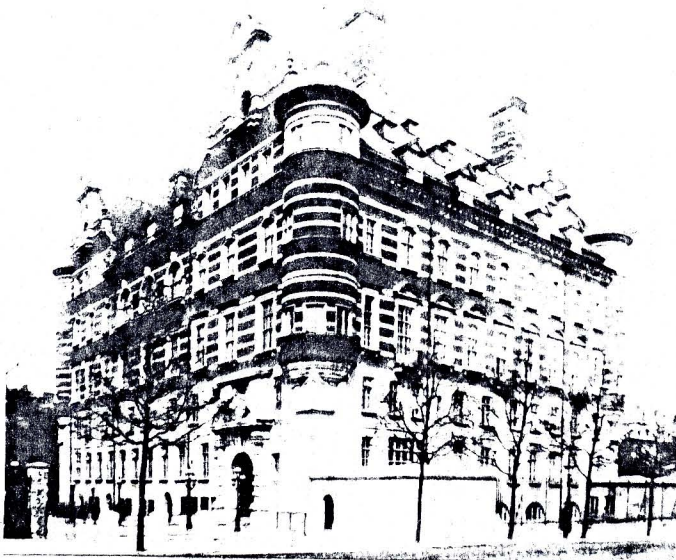
131



132

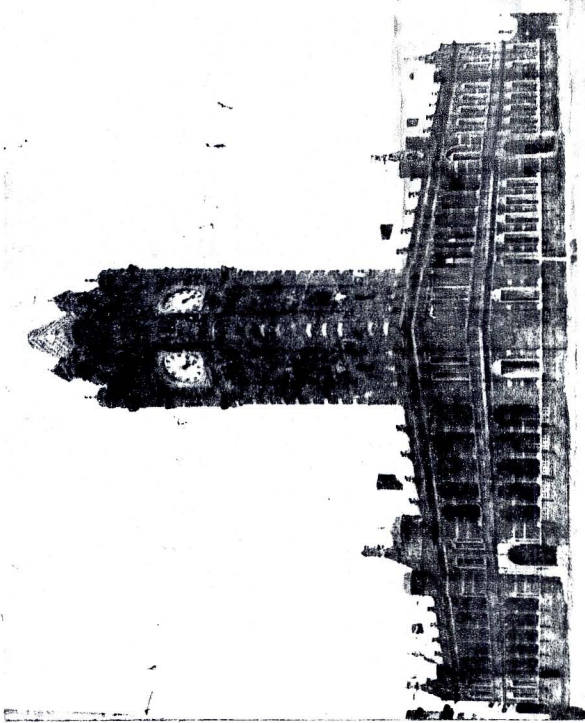


133

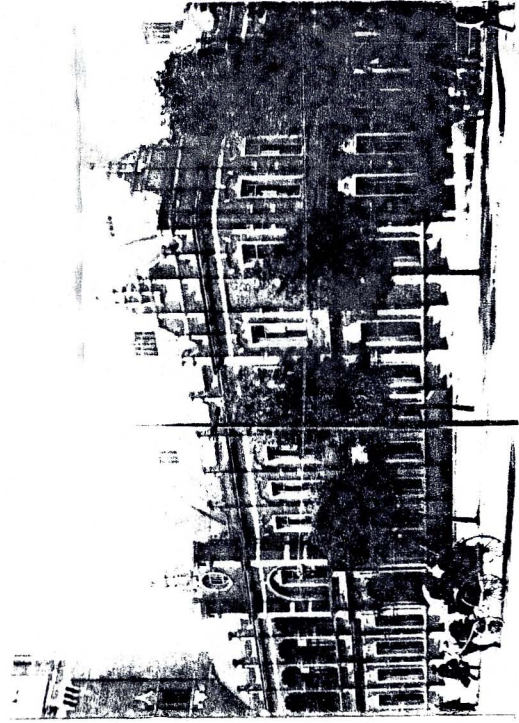


134

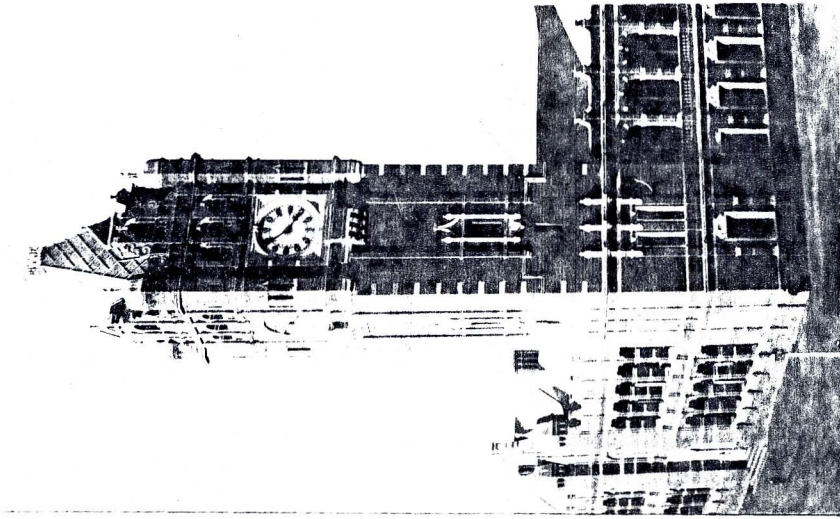
261



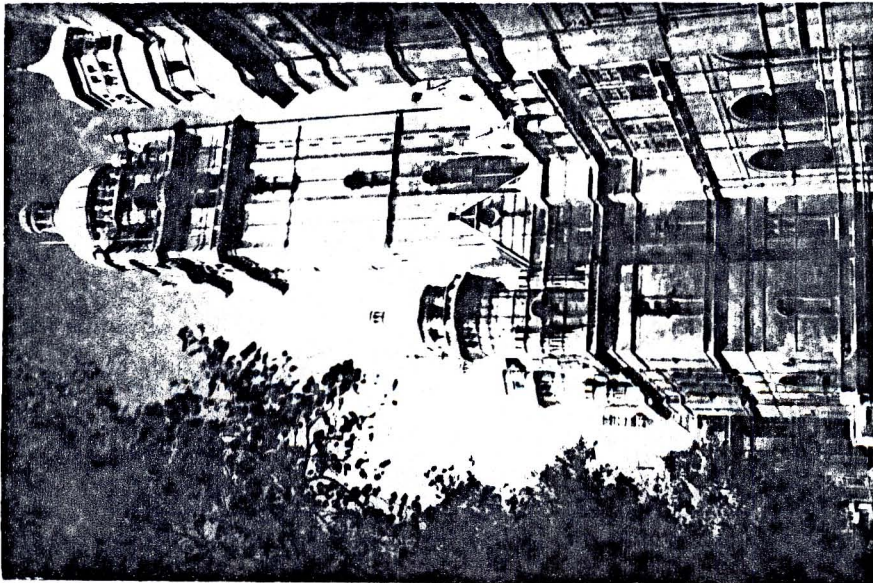
137



138



136



135



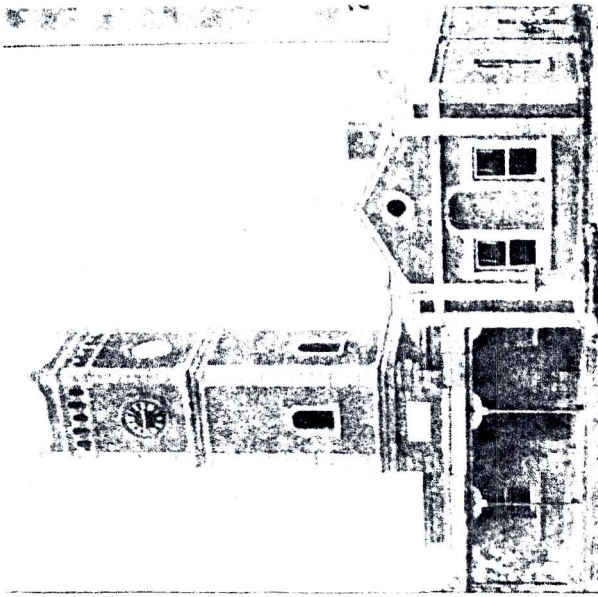
139



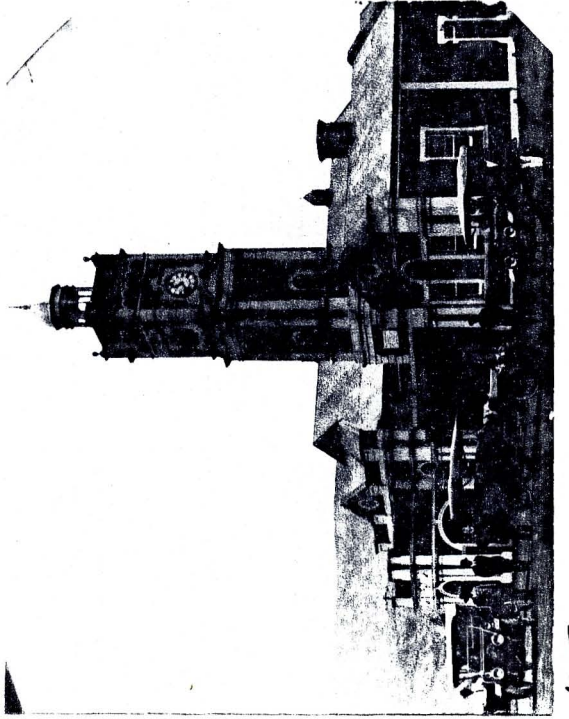
140



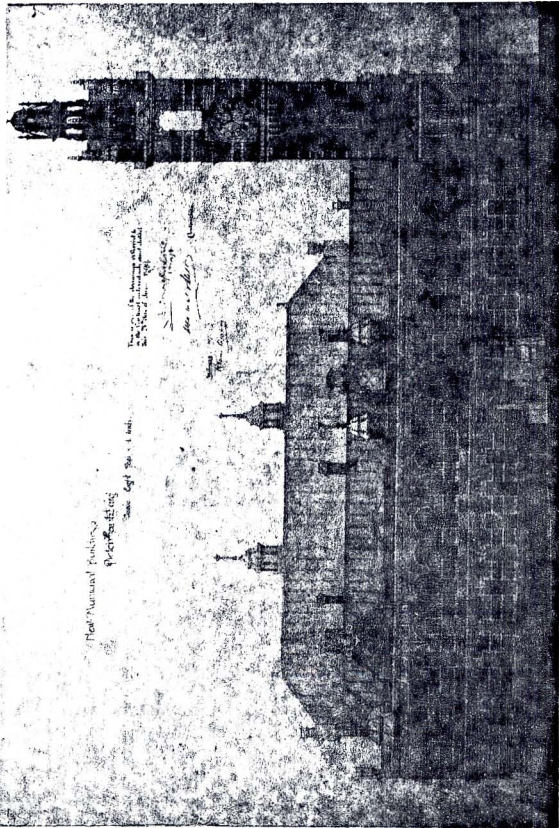
141



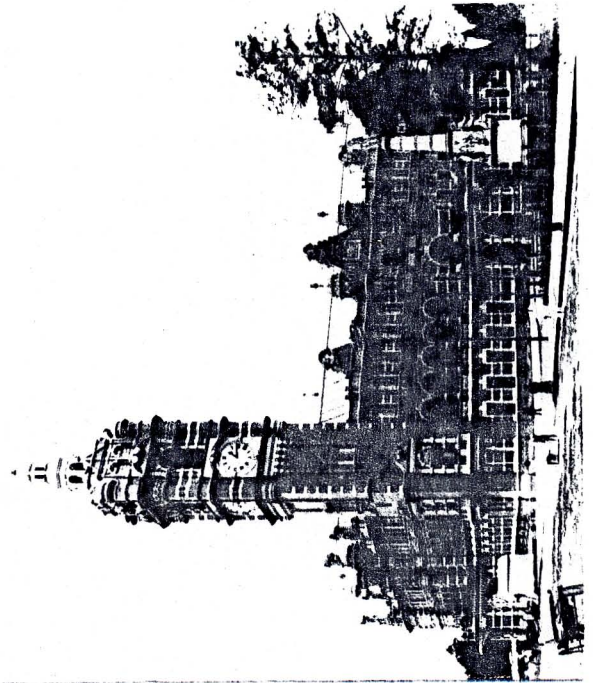
144



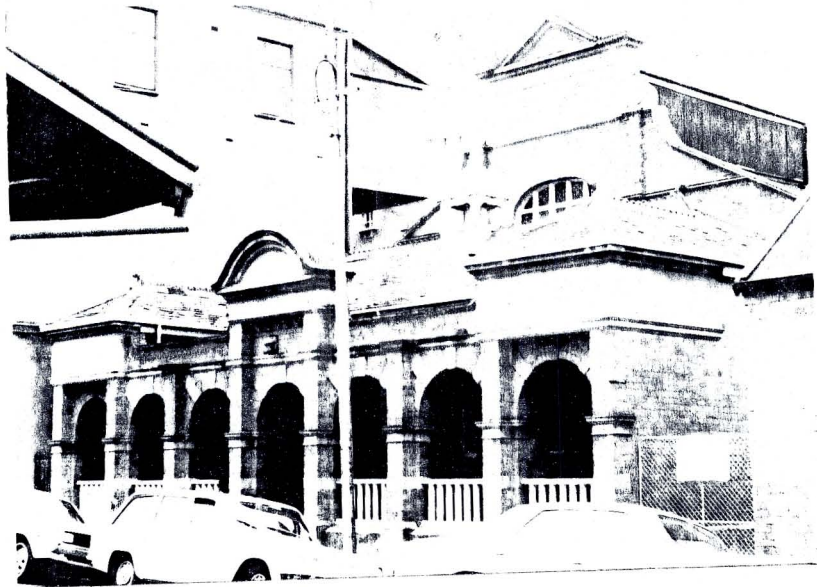
145



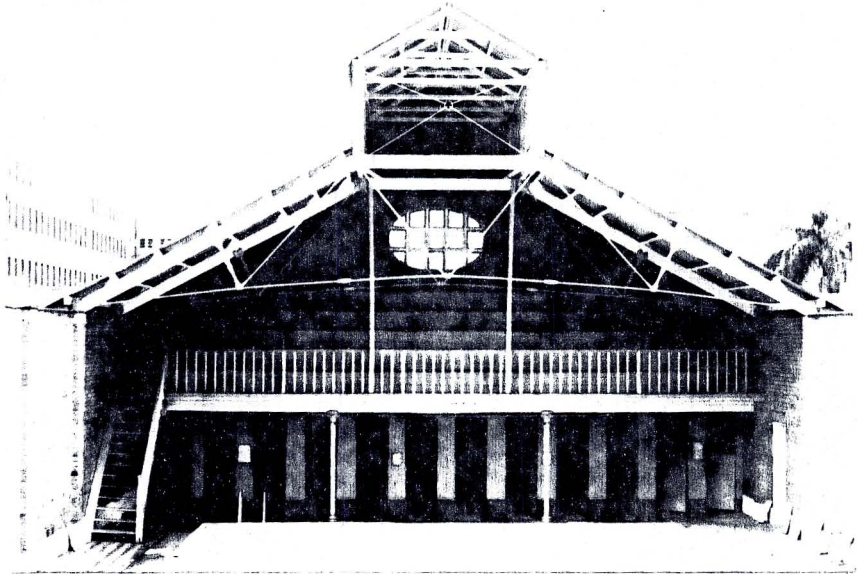
142



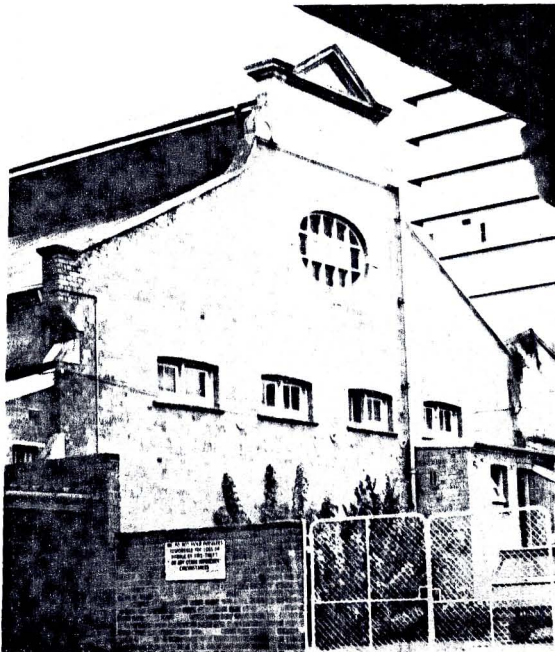
143



146

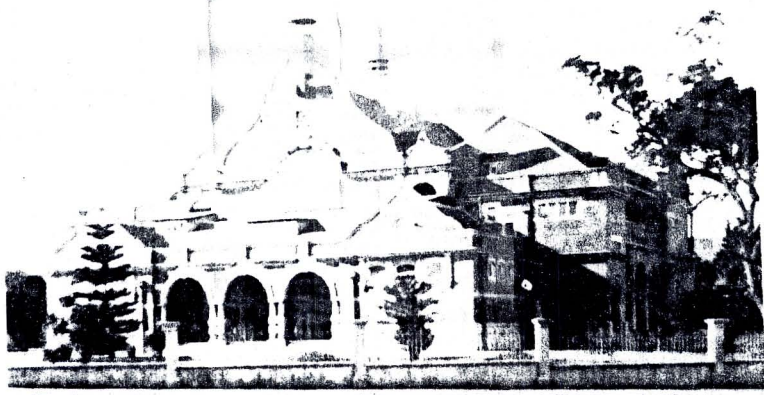


147

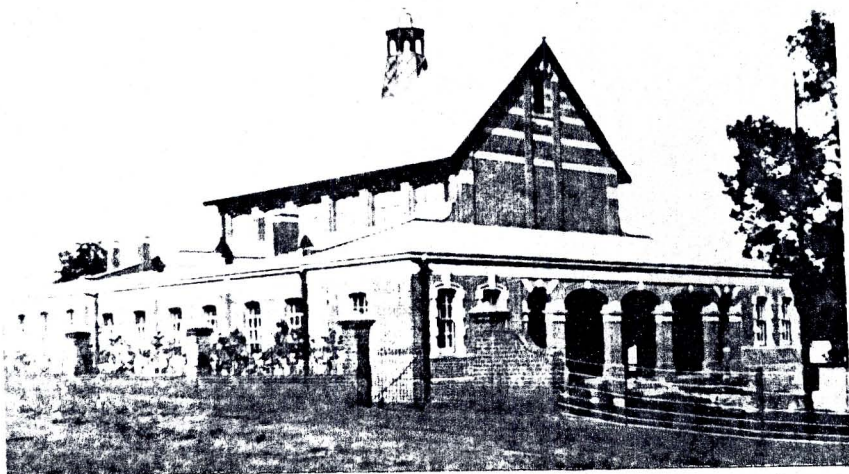


148

265



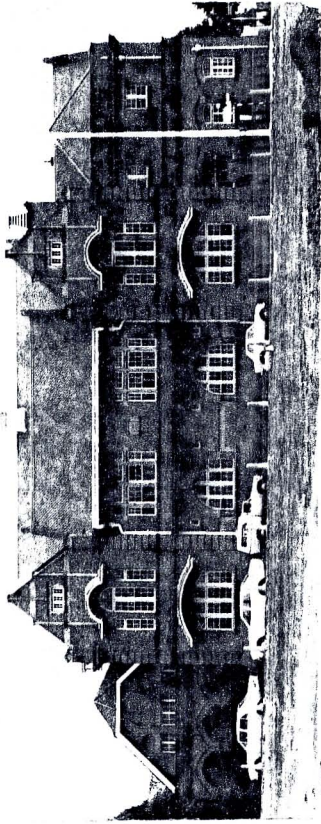
149



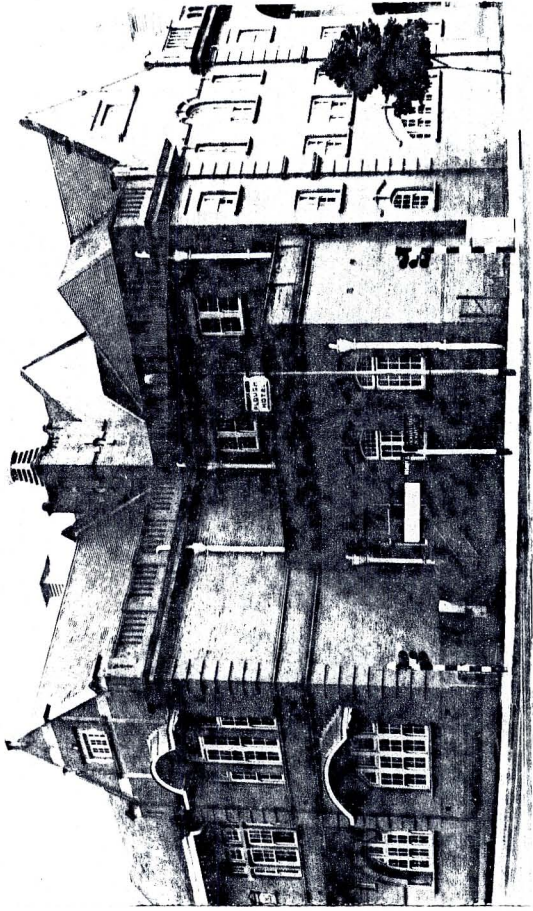
150



151



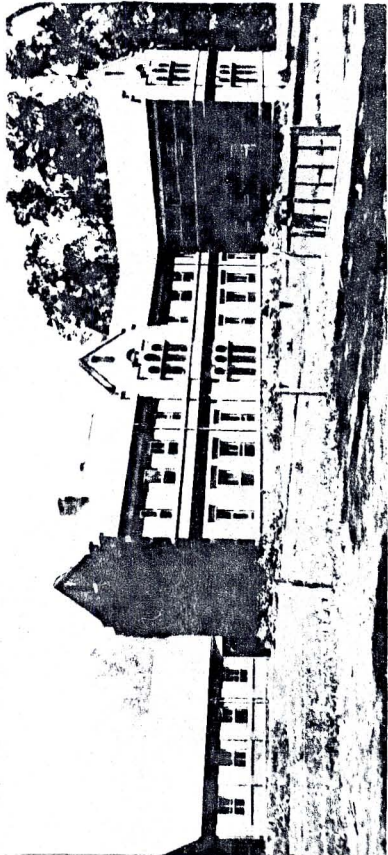
1514



1551



1521



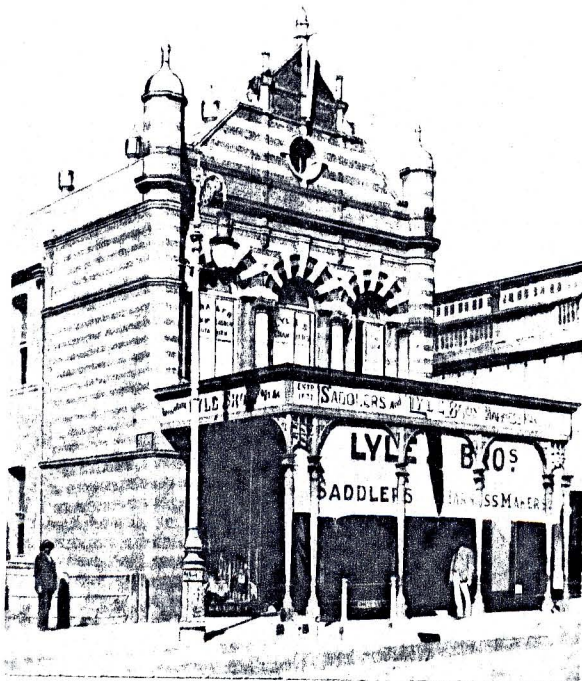
1531



156



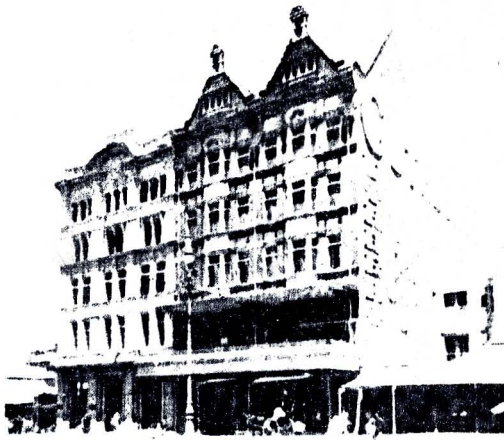
157



158

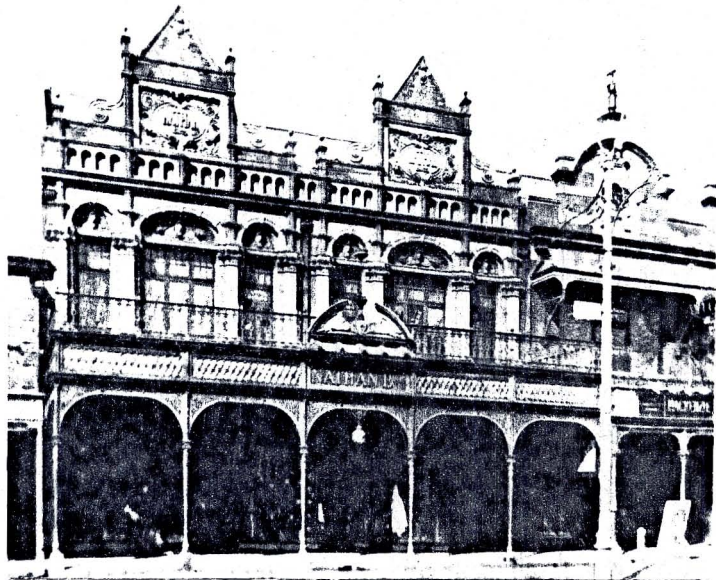


159



161

160



162



163



164



165



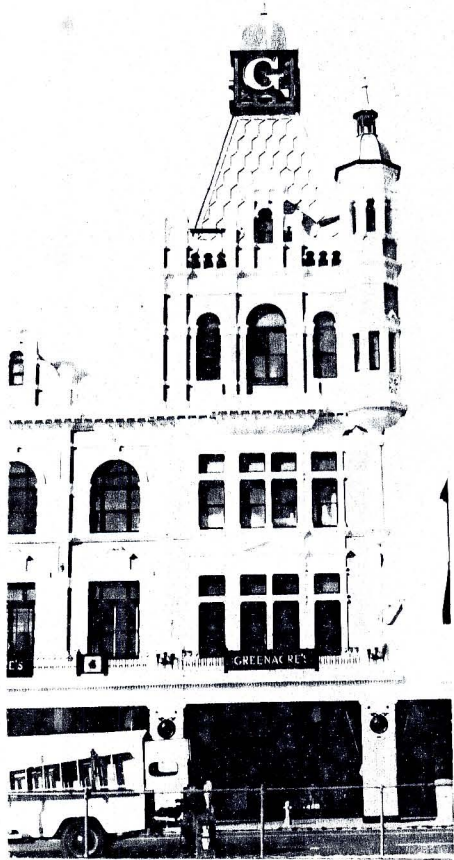
166



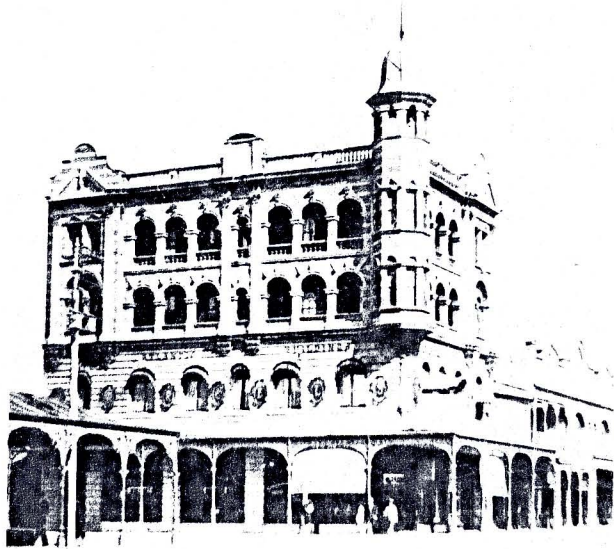
167



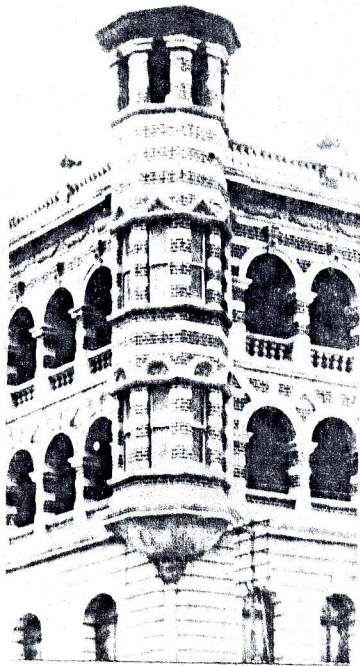
168



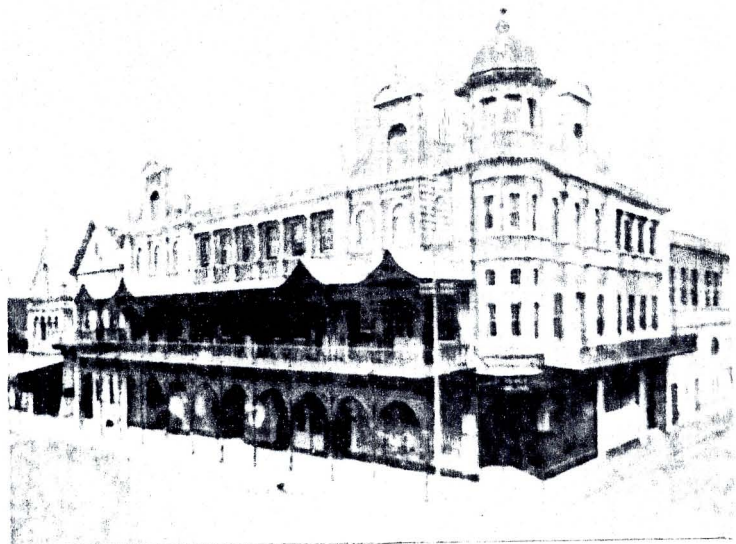
169



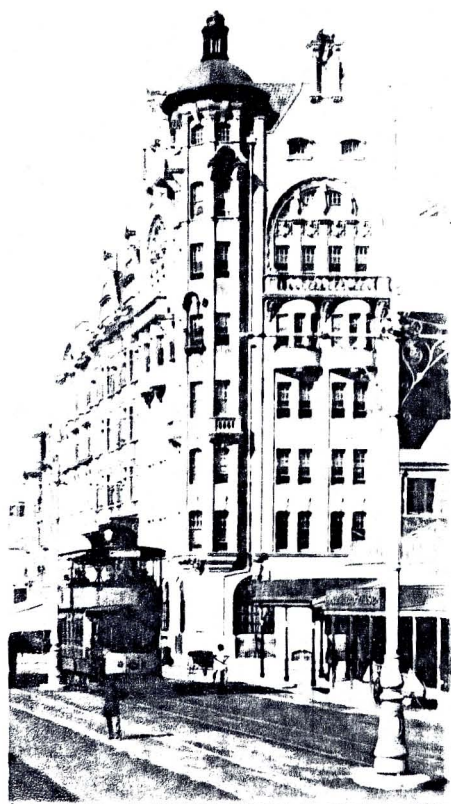
170.



171



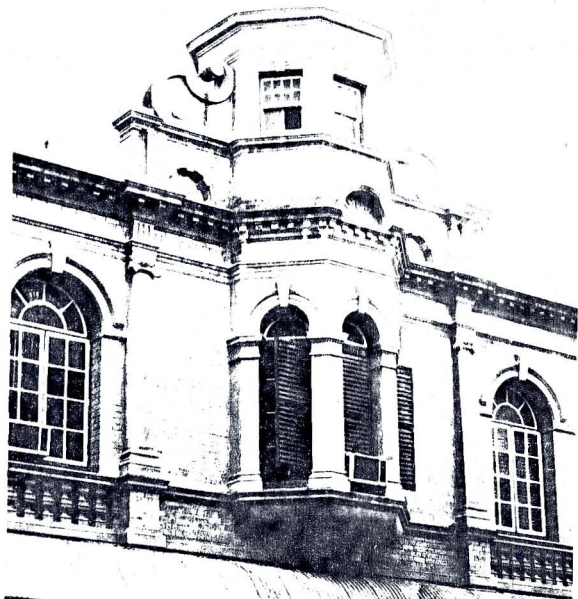
172



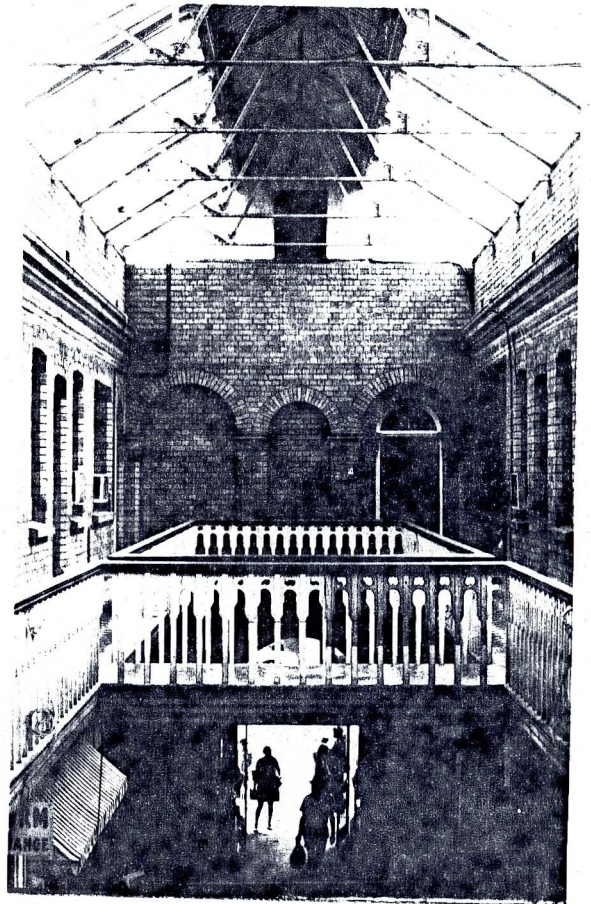
173



174



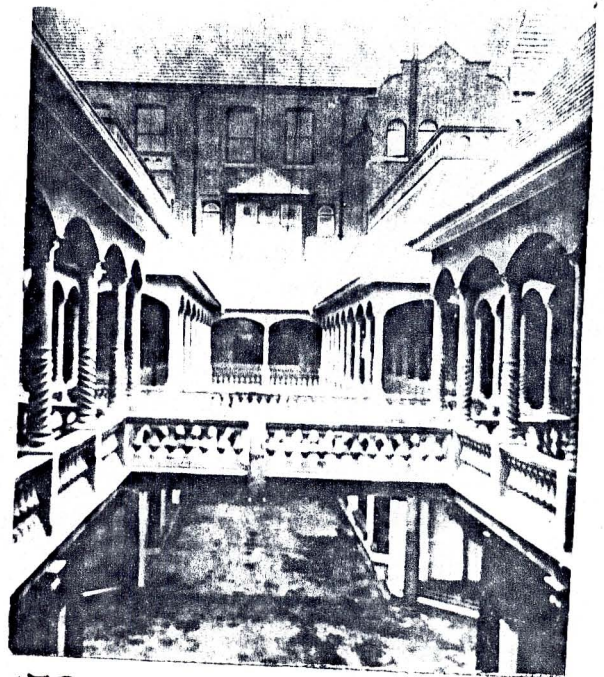
175



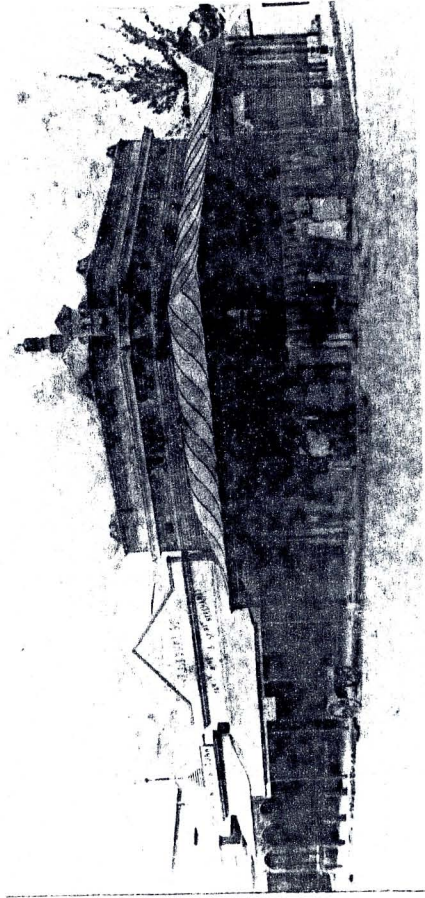
176



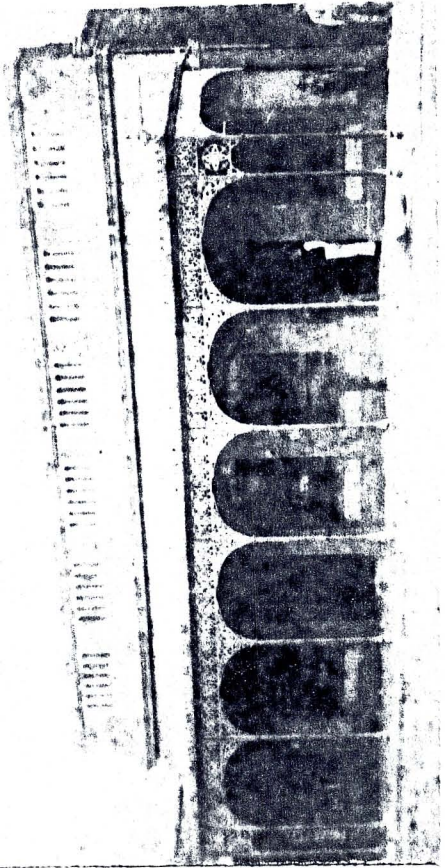
177



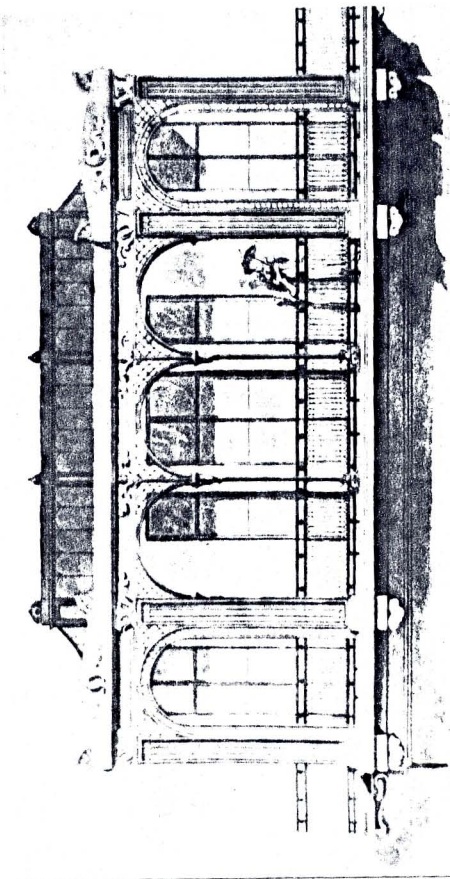
178



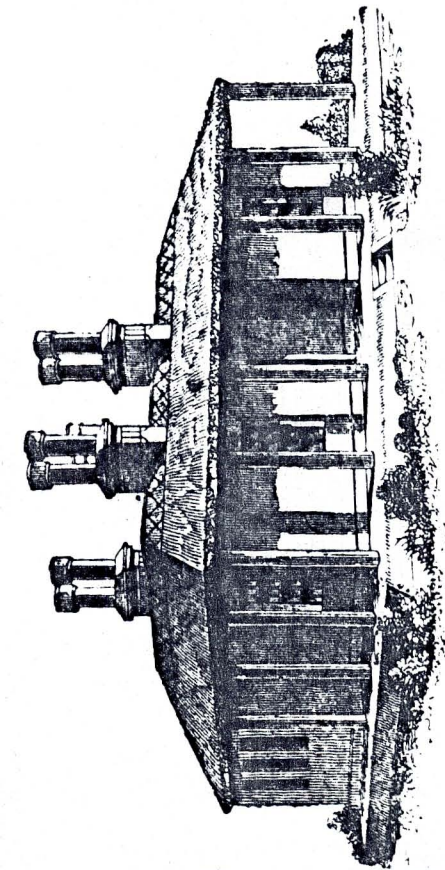
181



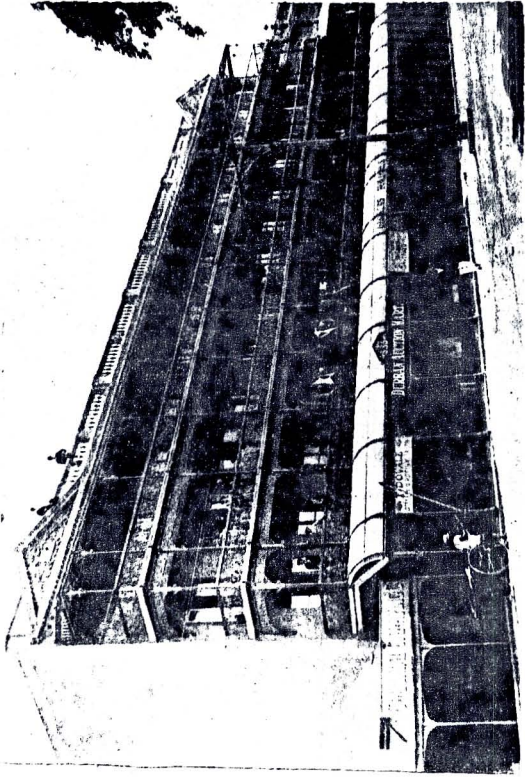
182



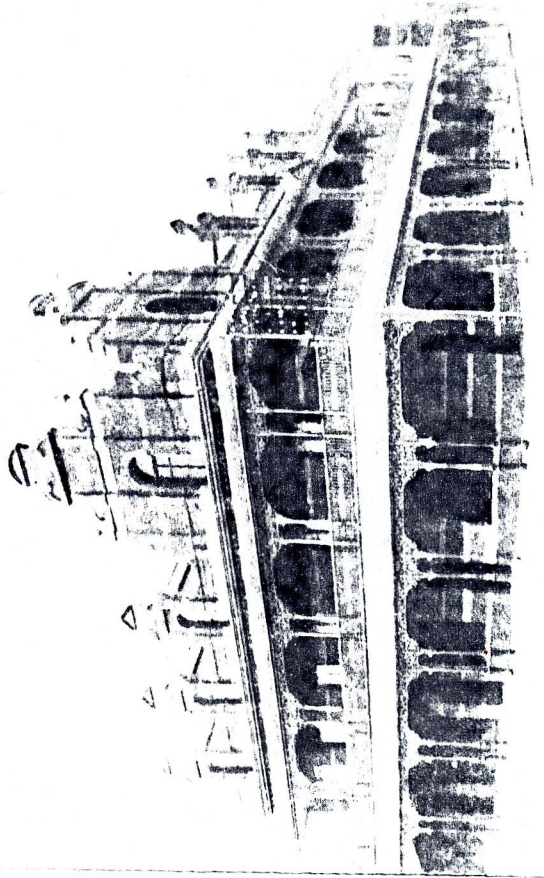
179



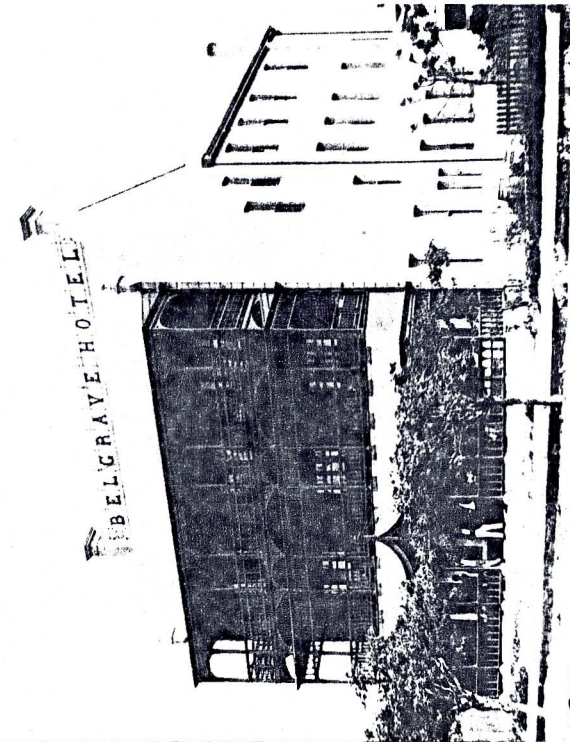
180



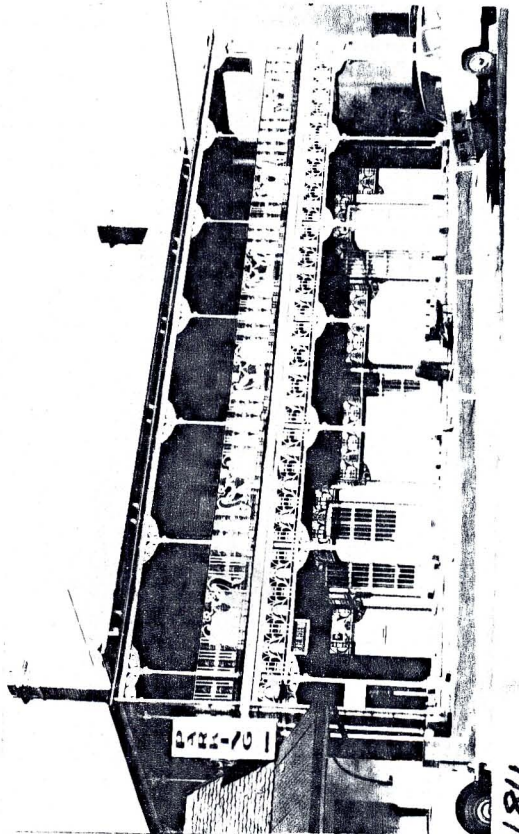
185



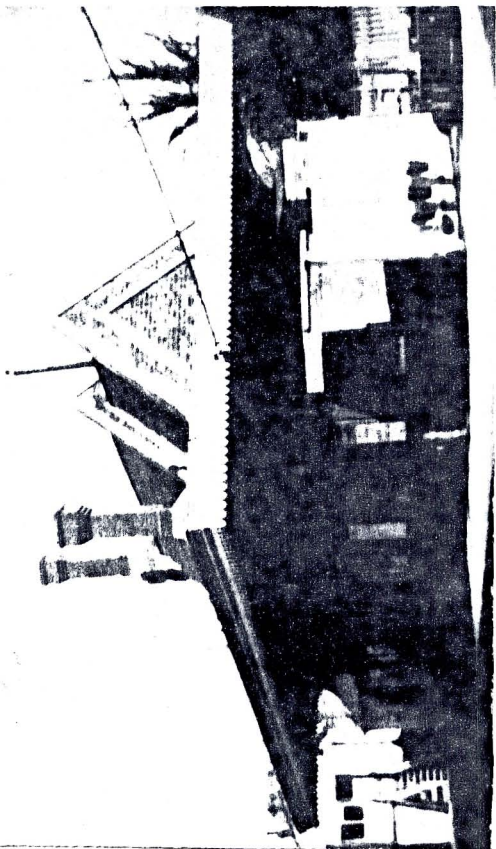
186



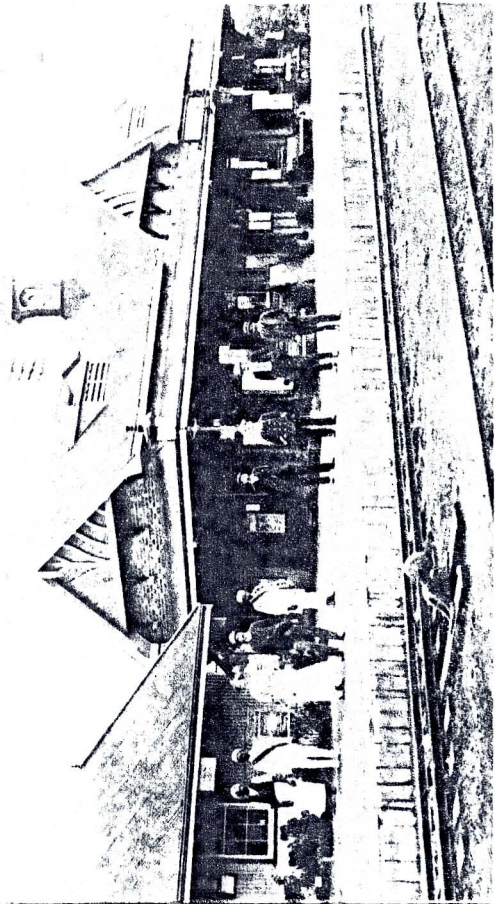
183



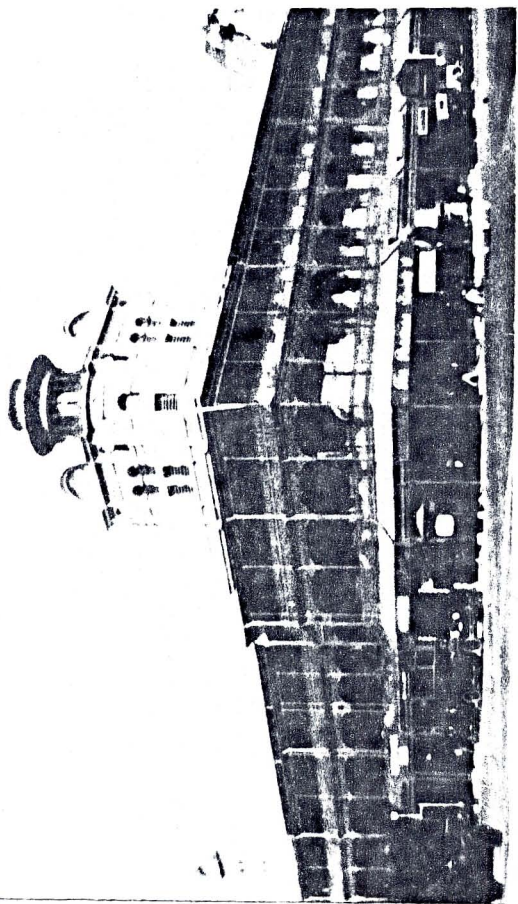
184



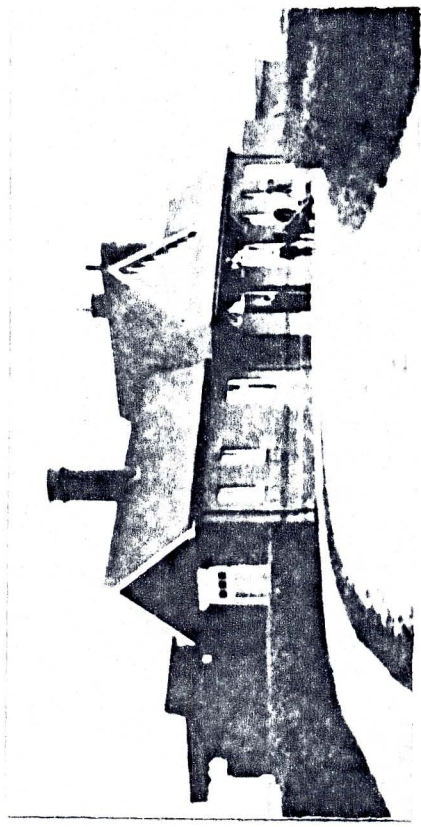
681



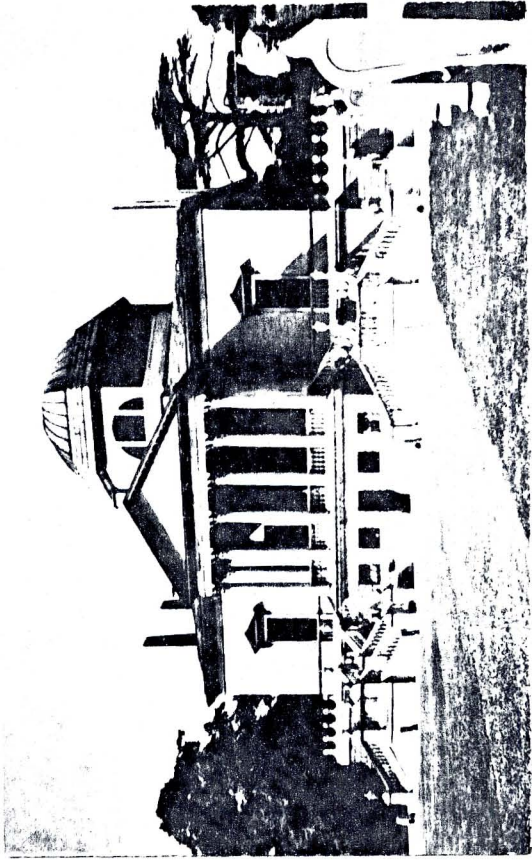
190



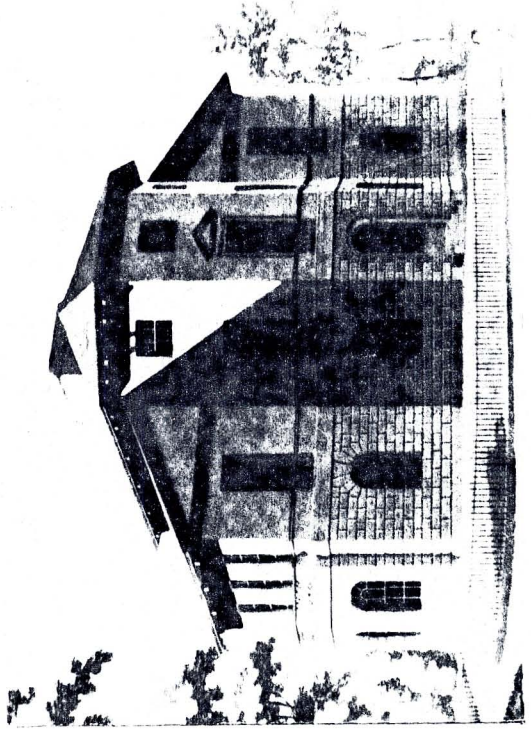
181



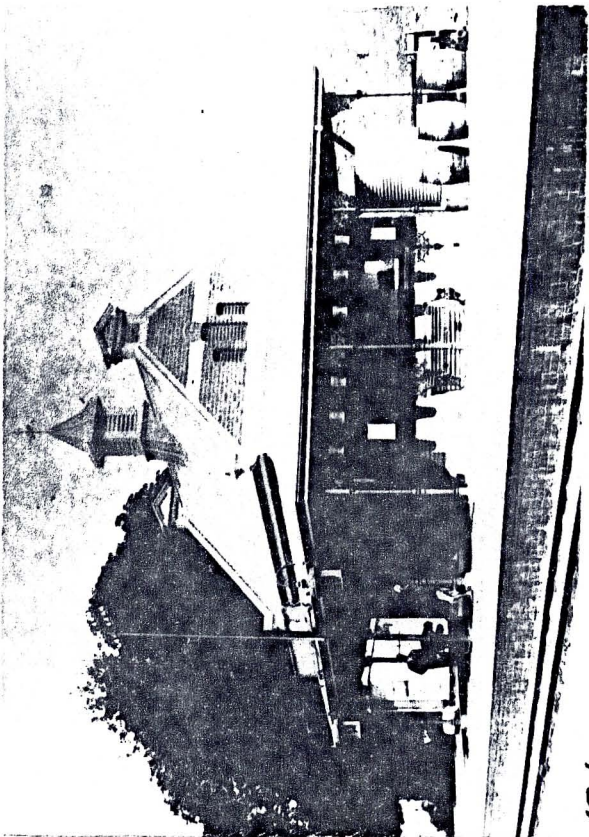
881



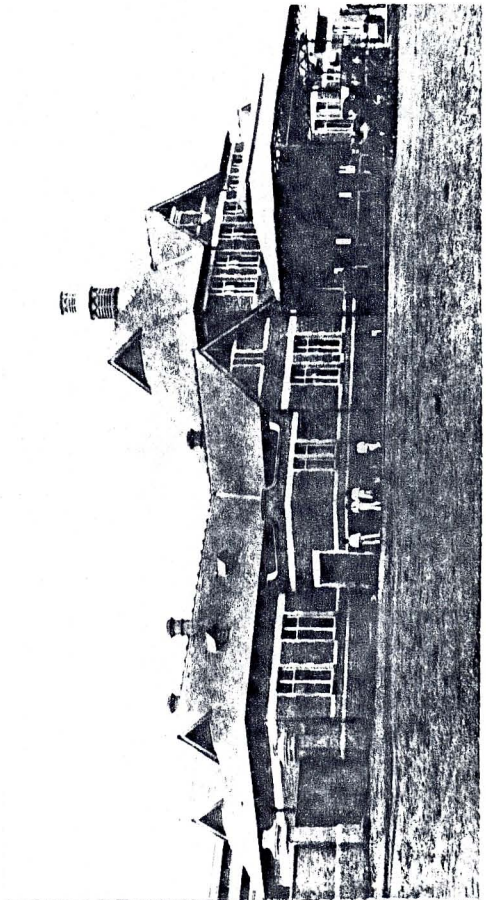
193



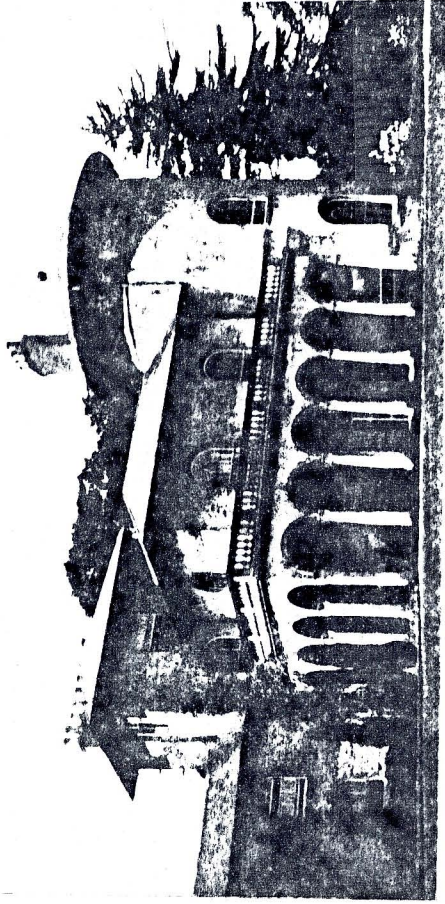
194



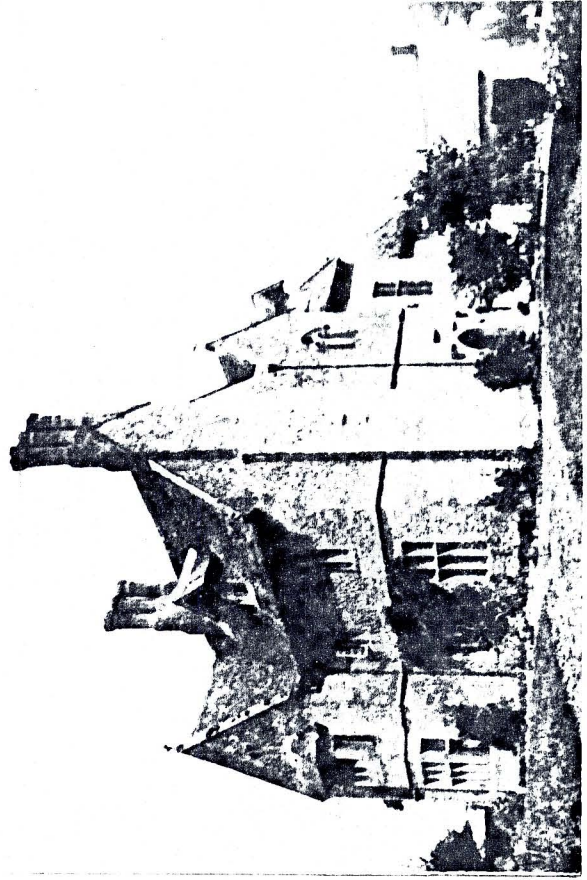
191



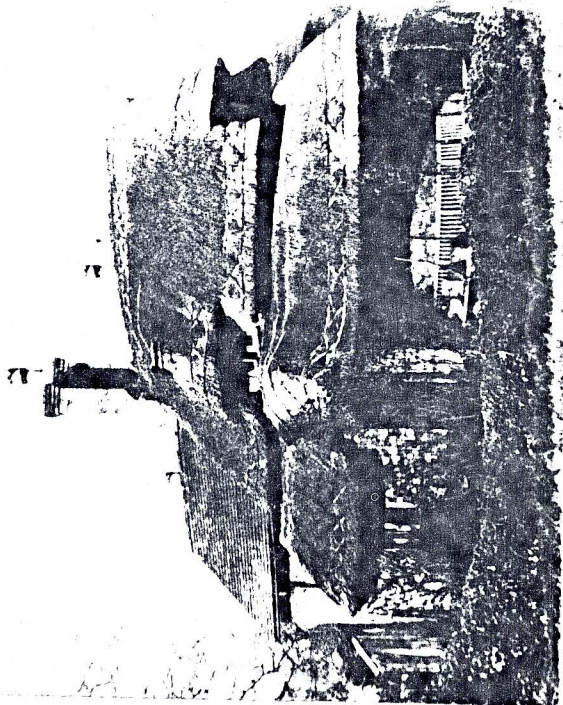
192



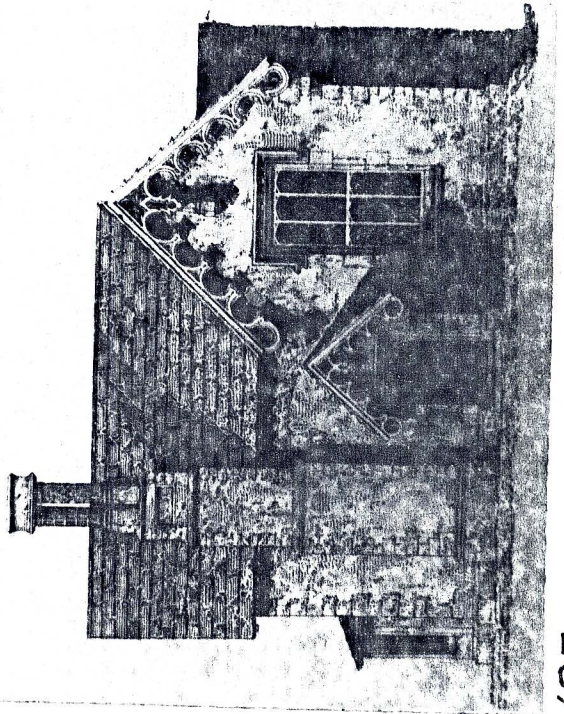
196



198

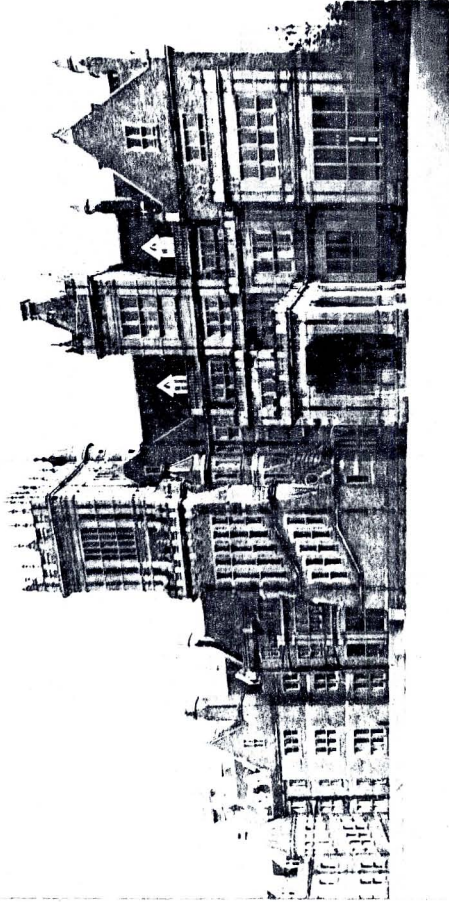


195

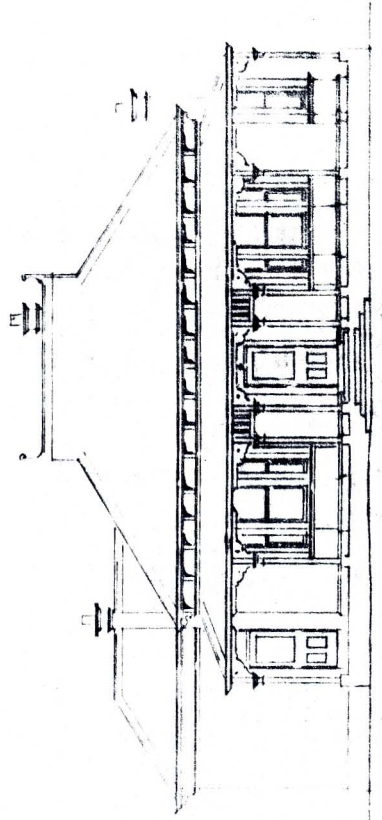


197

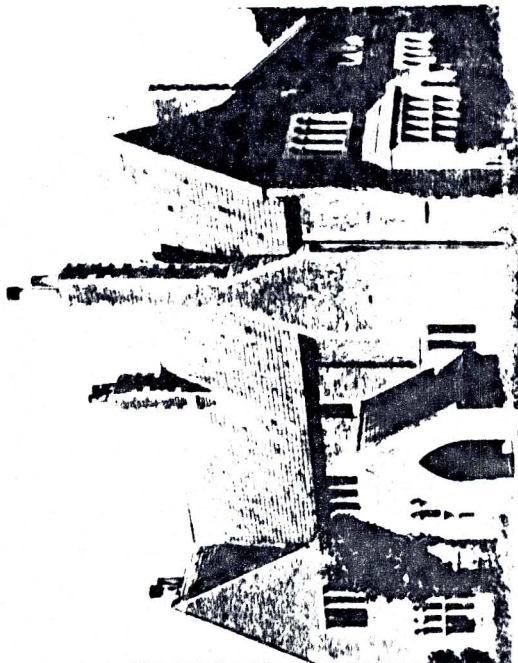
278



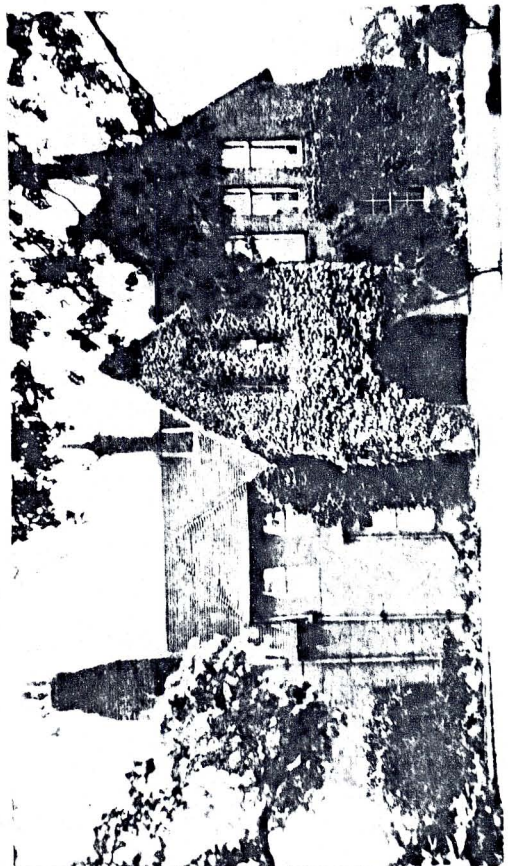
200



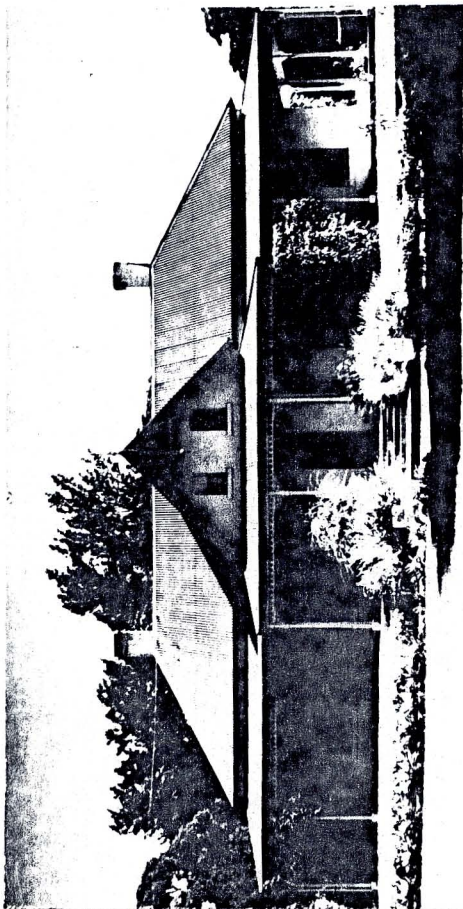
202



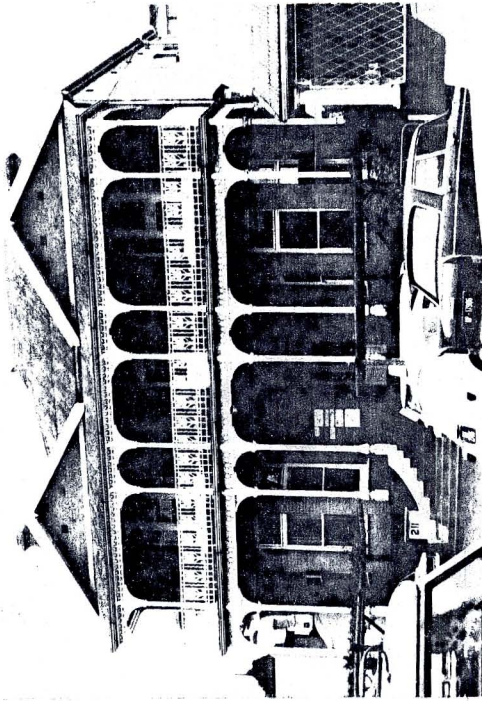
199



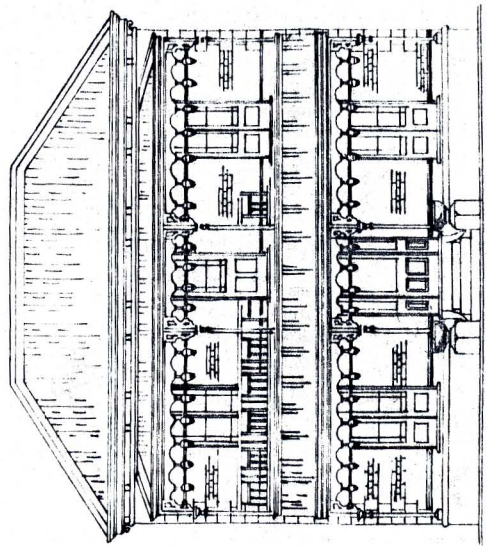
201



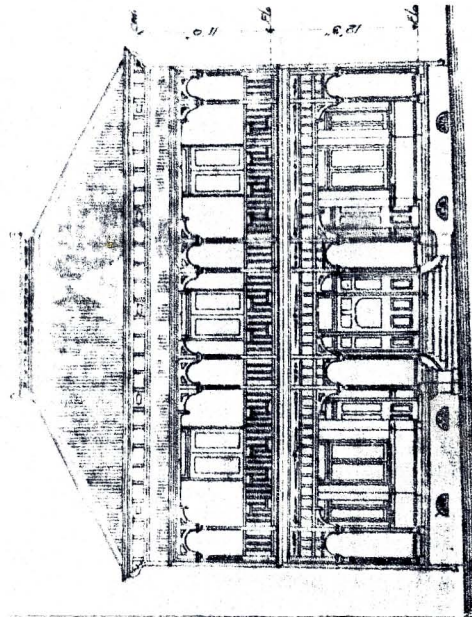
203



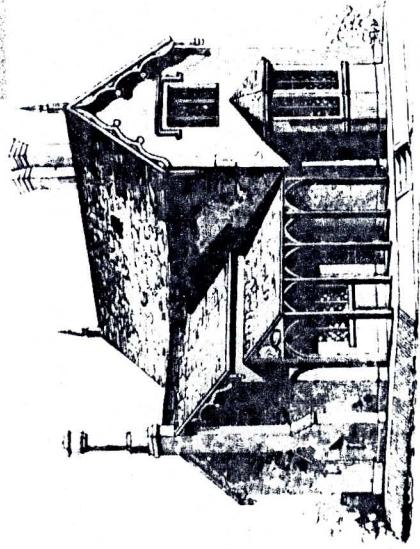
206



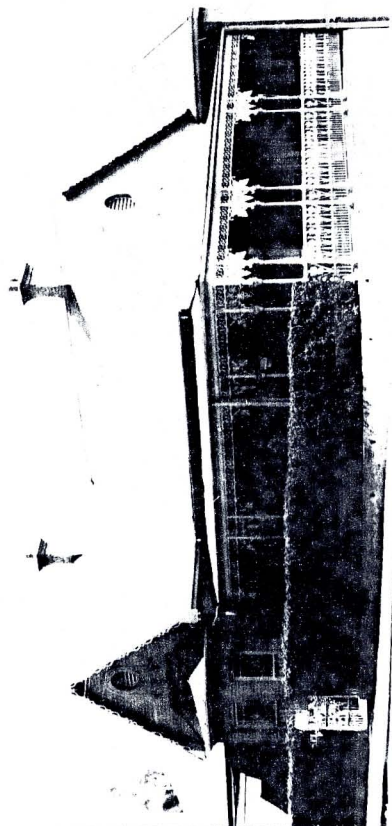
204



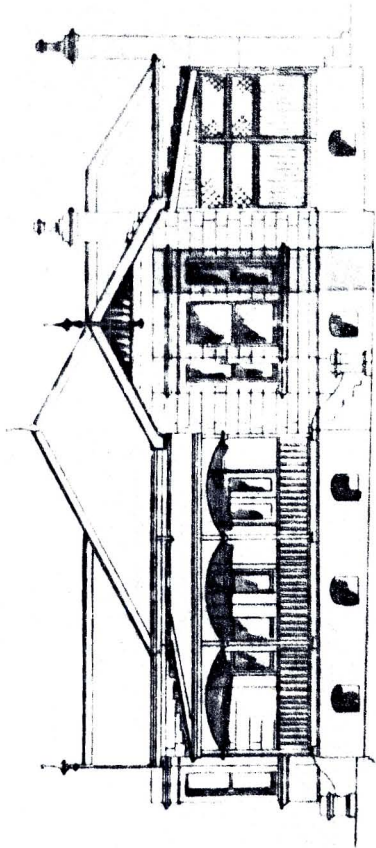
205



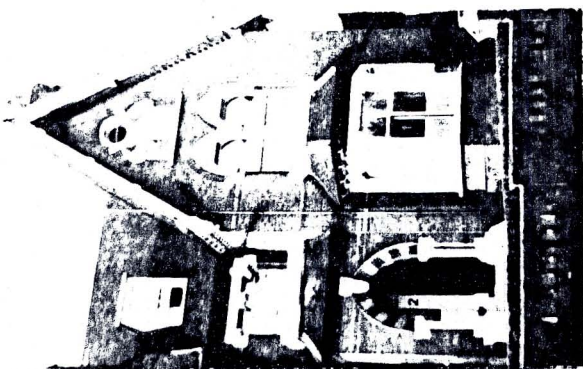
207



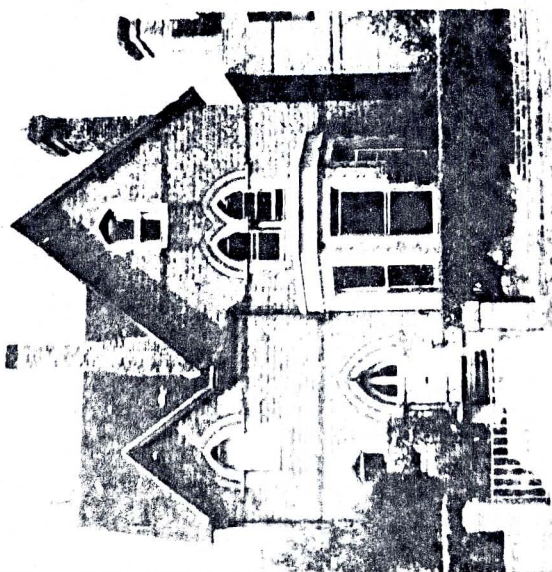
210



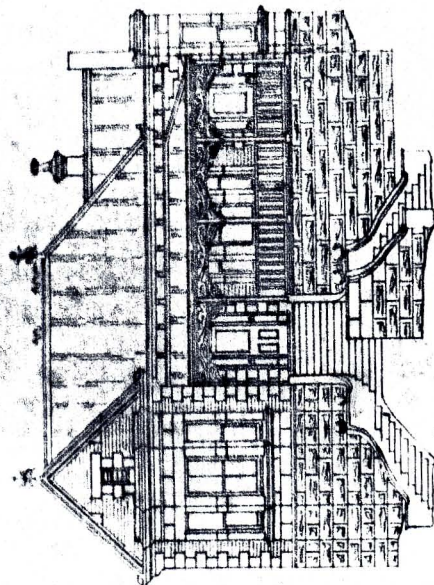
211



209

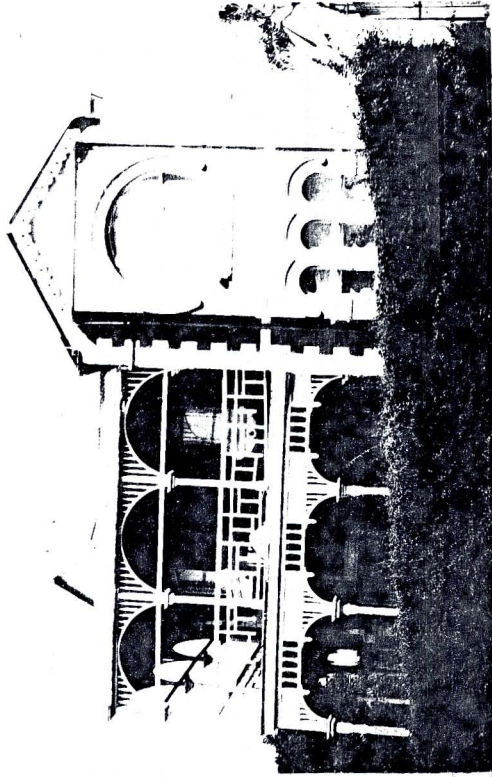


208

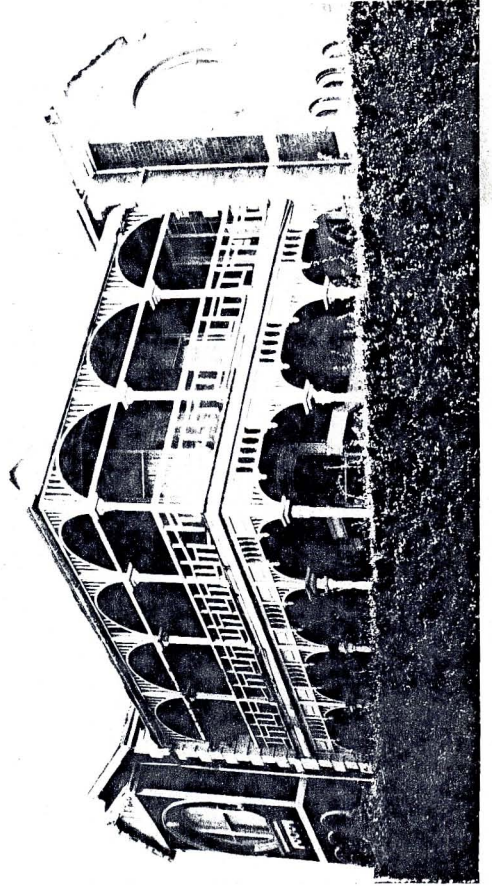


Steph. Gherardien

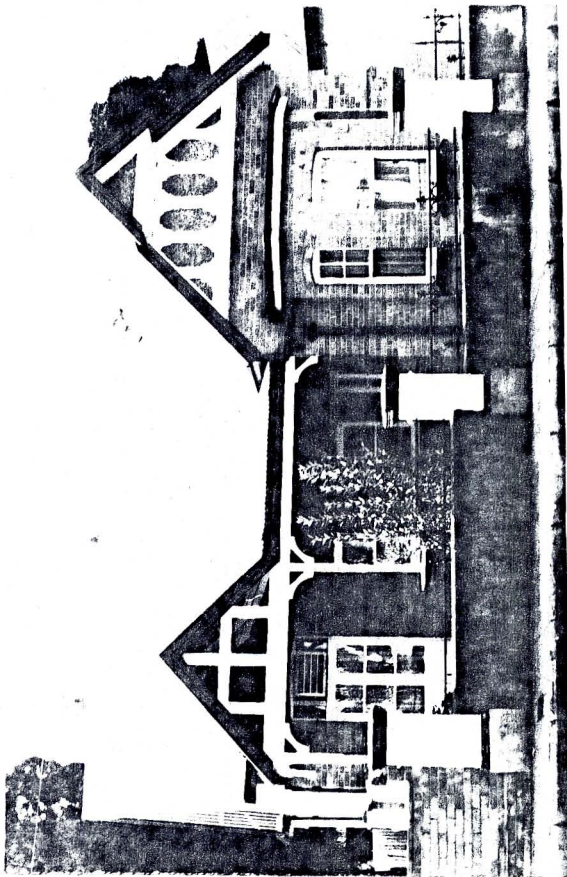
212



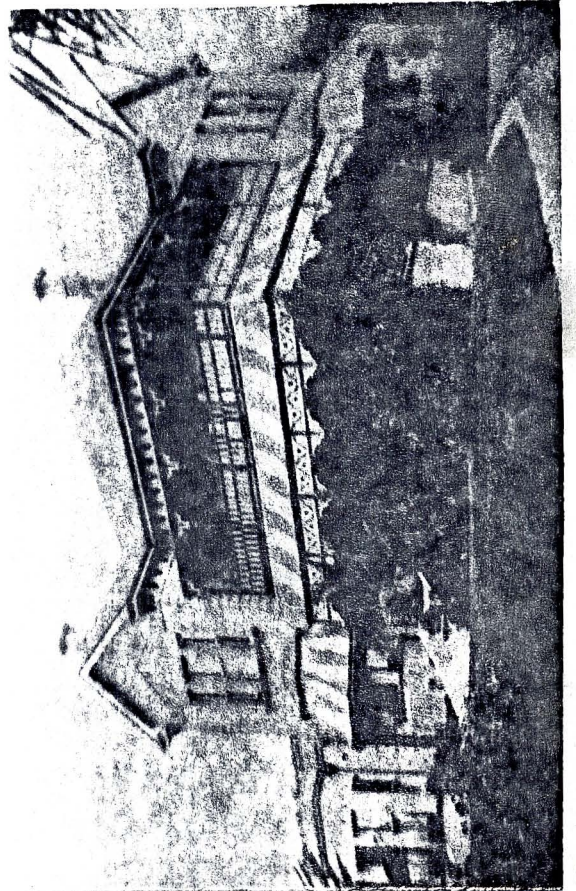
215



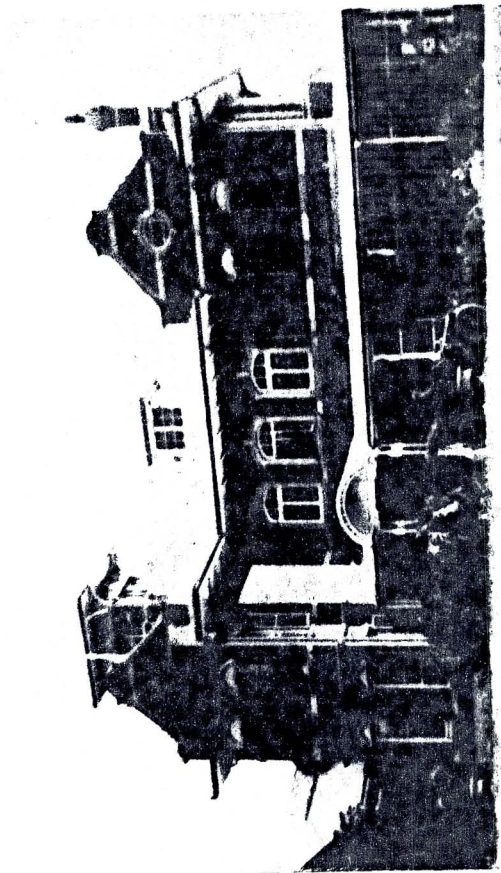
216



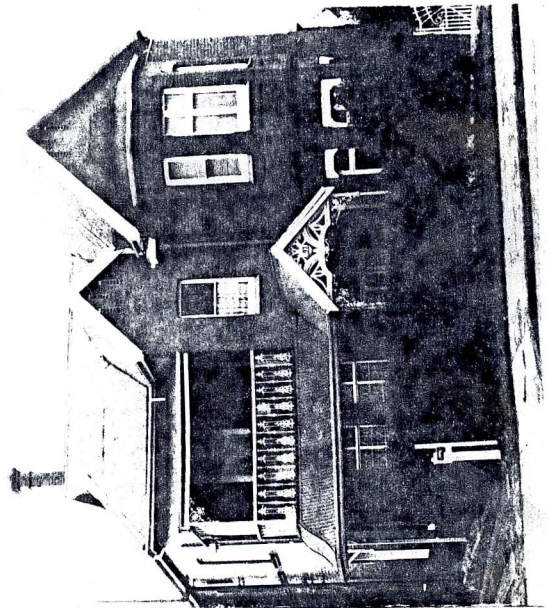
213



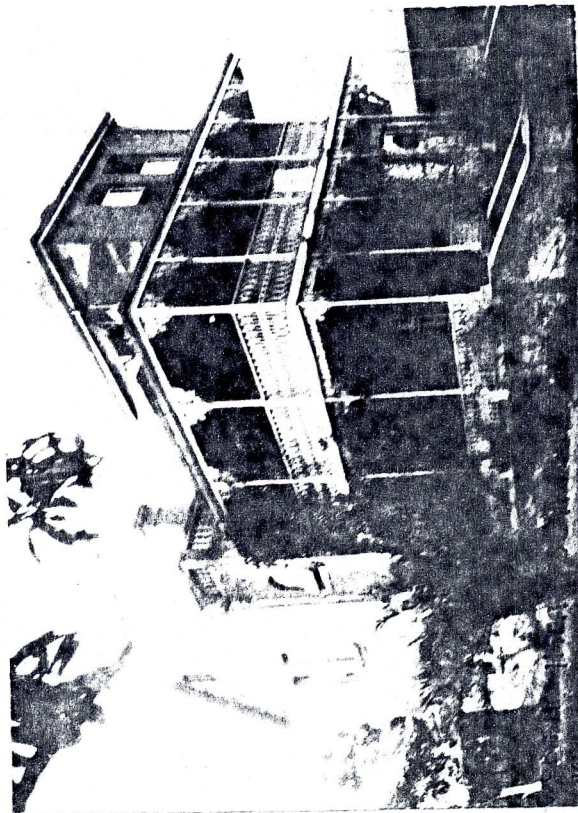
214



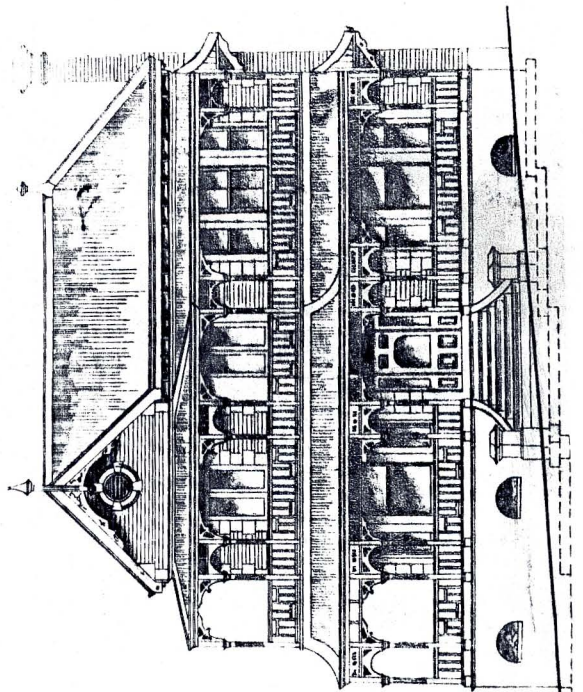
219



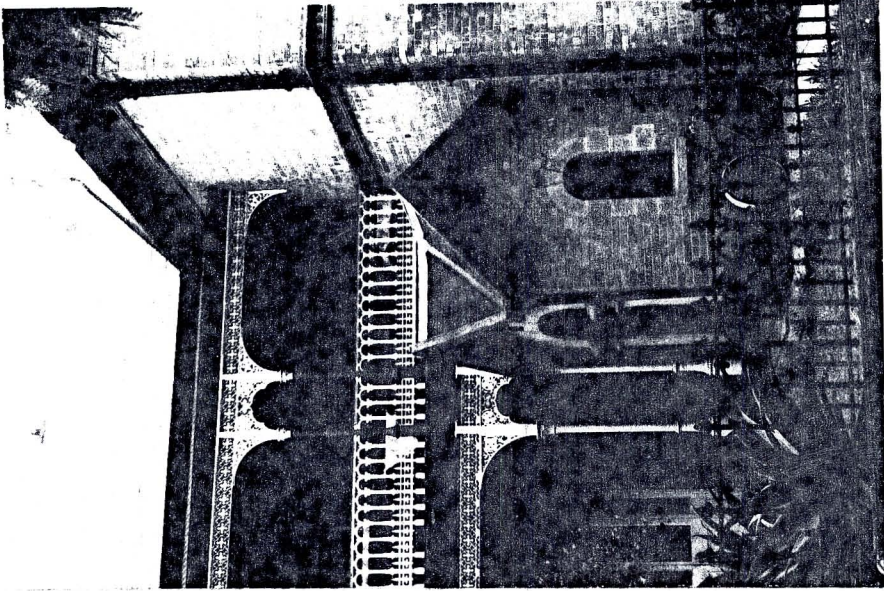
220



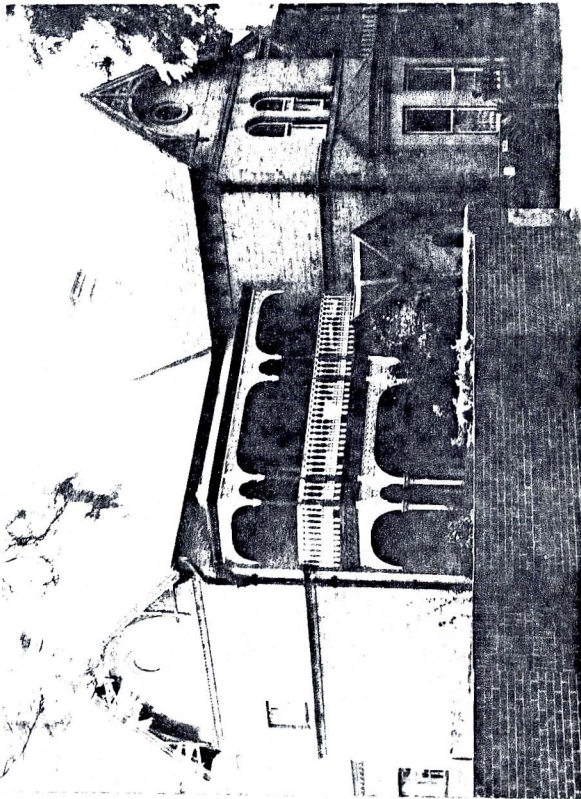
217



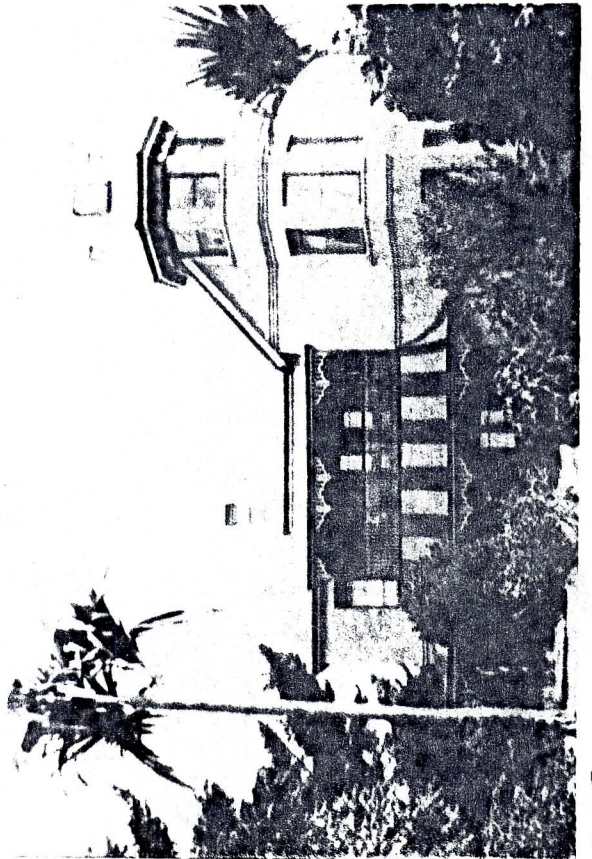
218



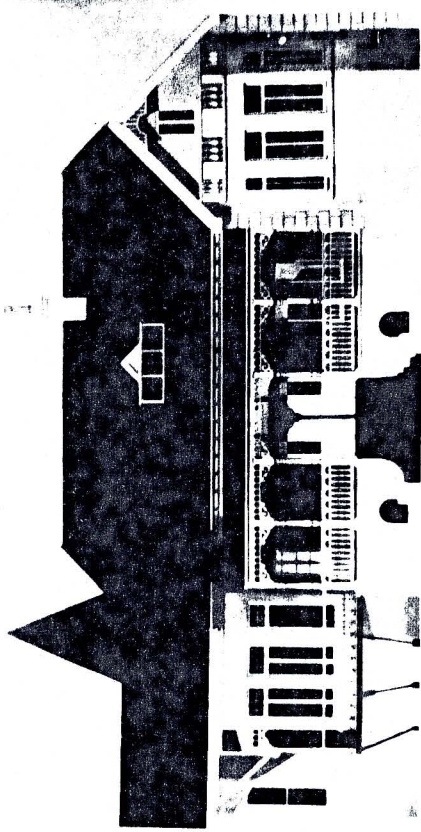
222



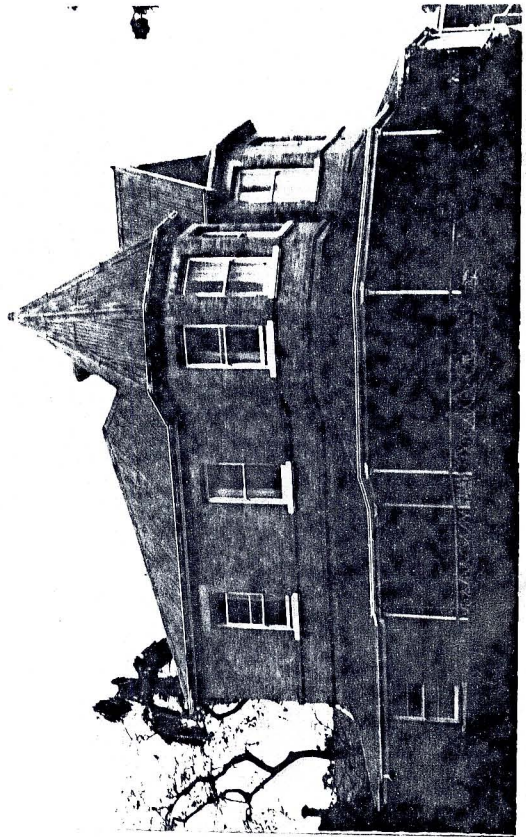
221



223



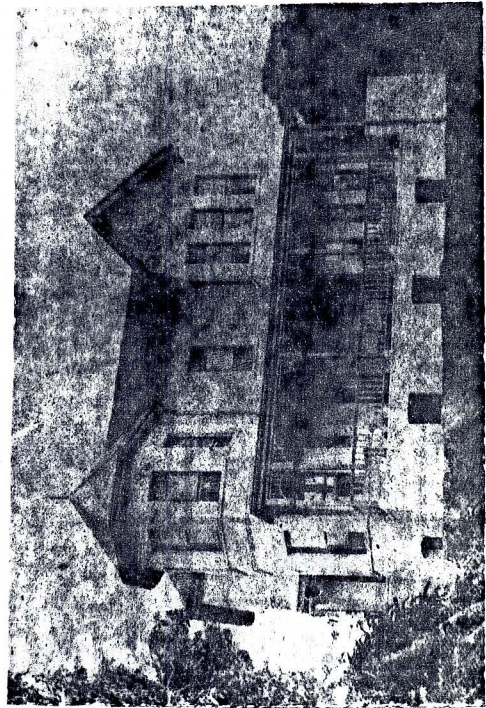
226



227



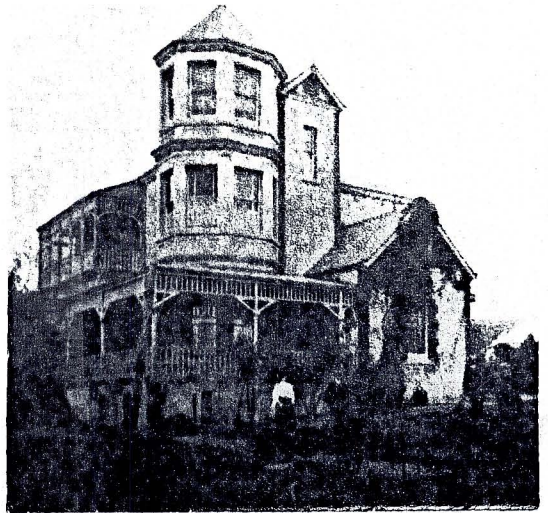
224



225



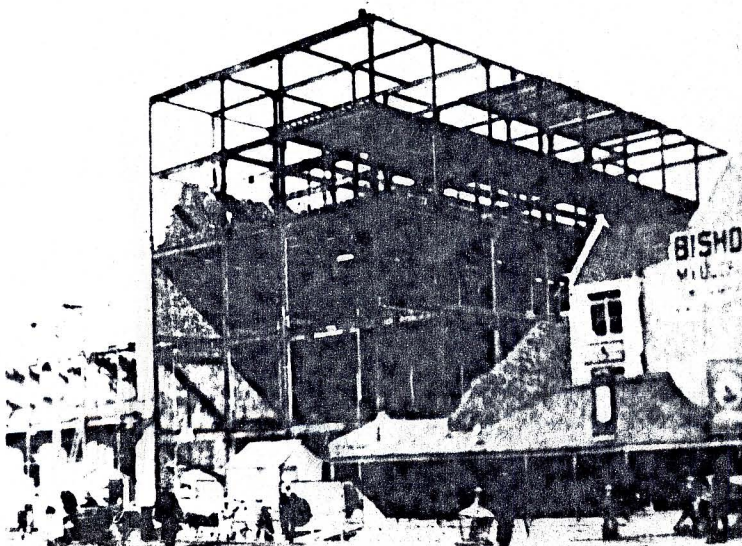
228



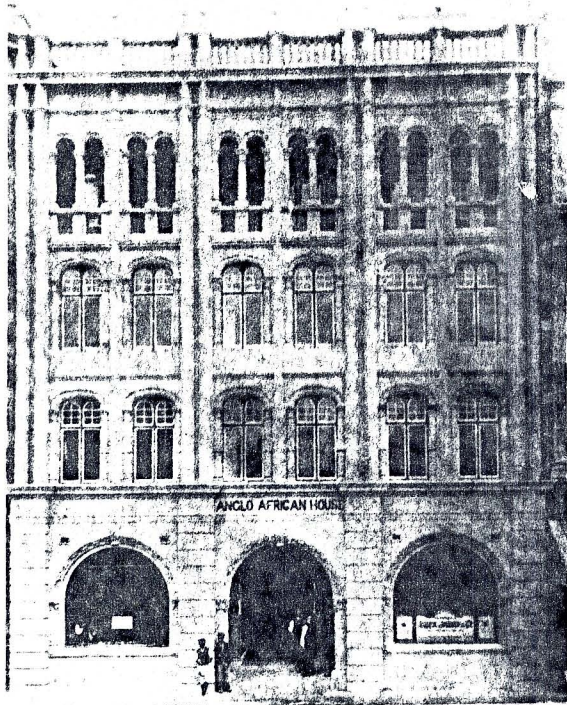
229



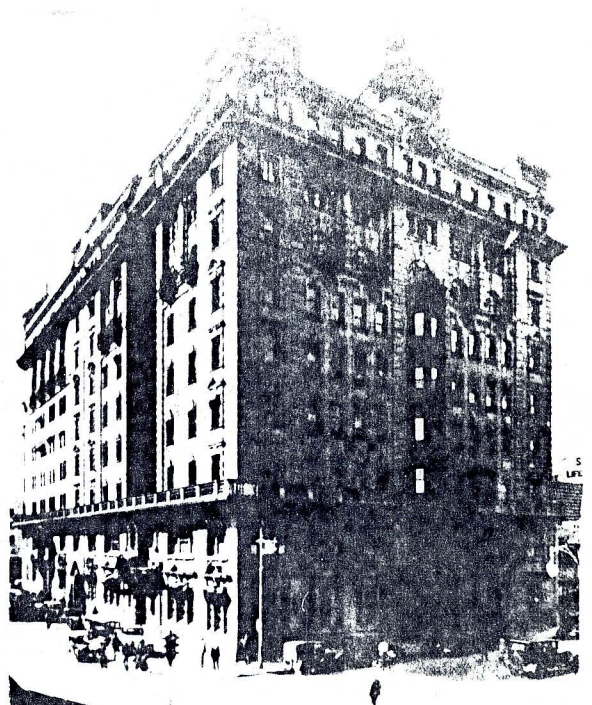
230



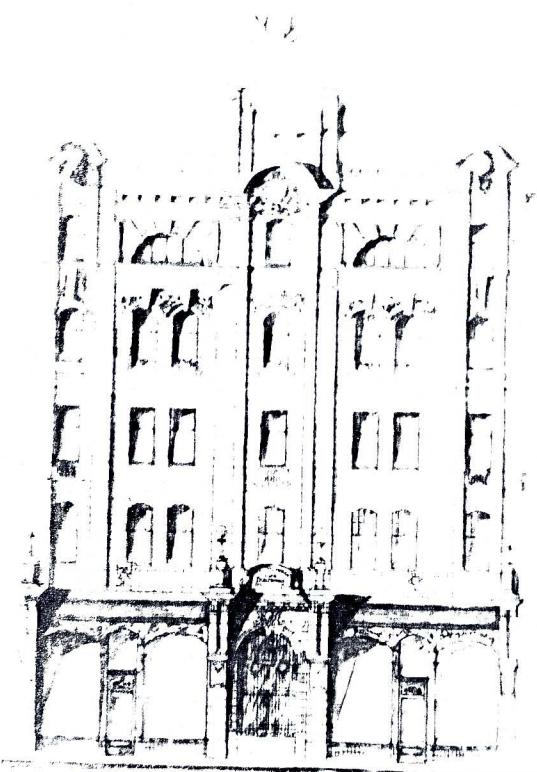
231



232



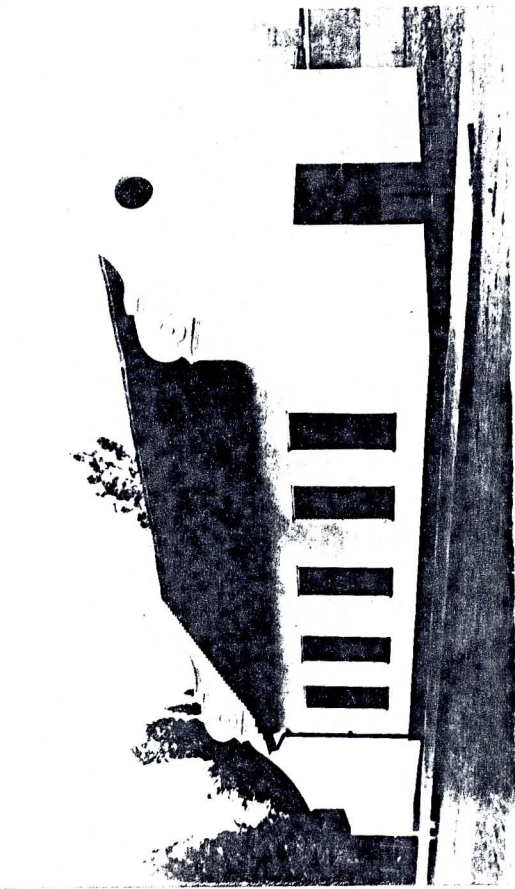
233



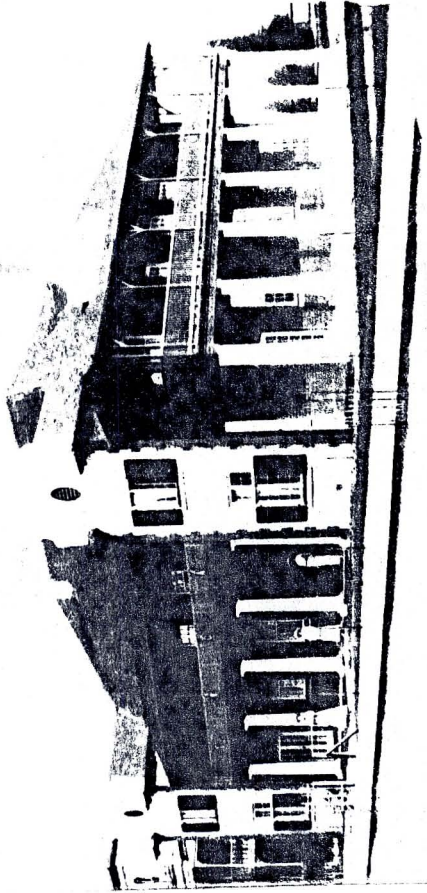
234



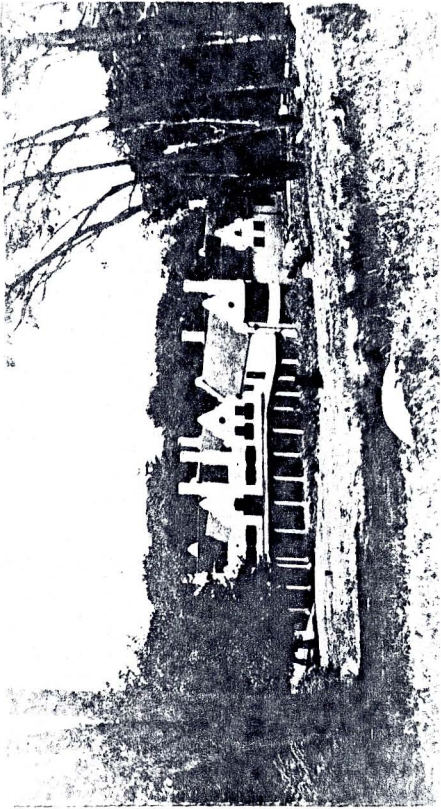
235



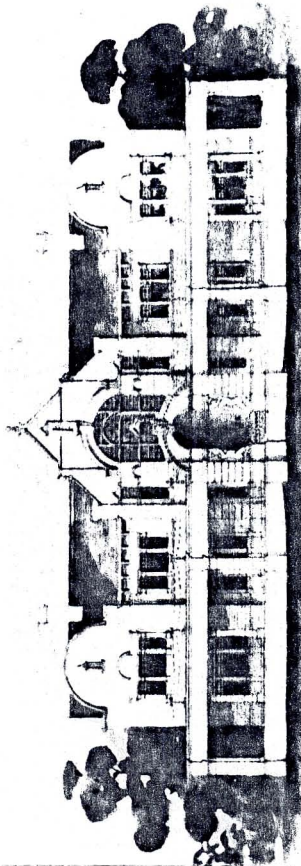
238



239



236



237

288



240

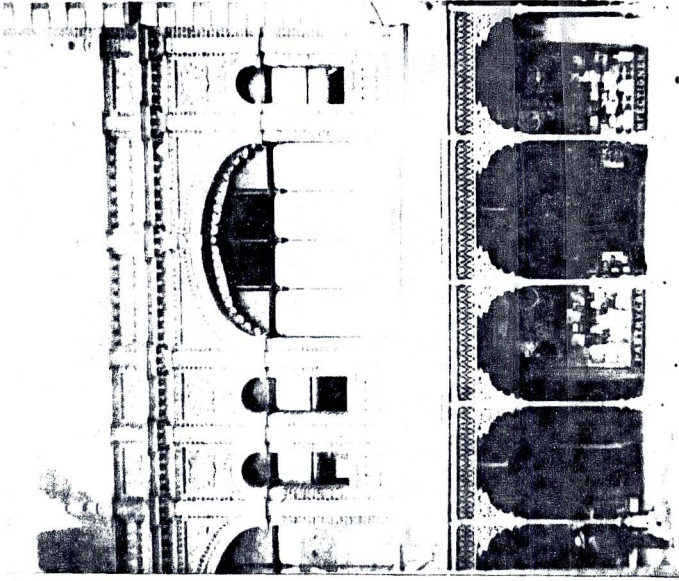


244

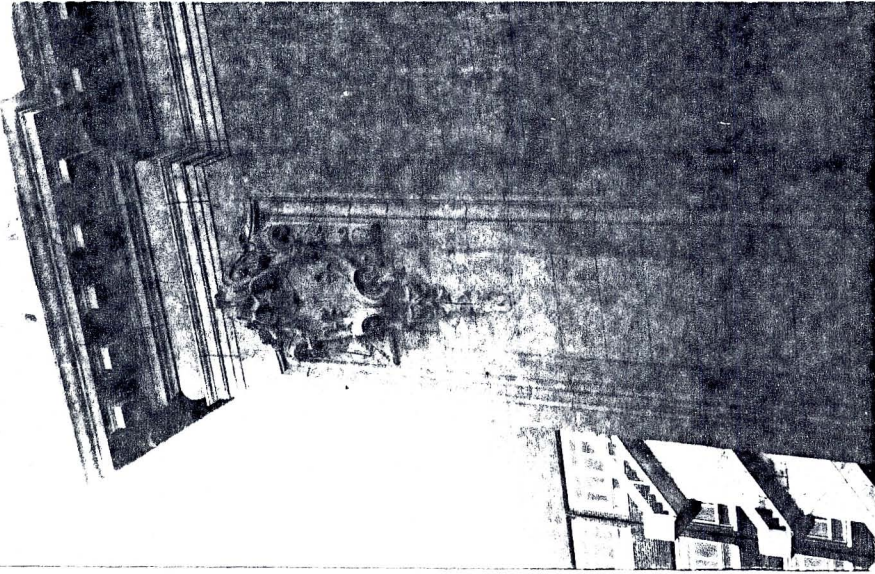


242

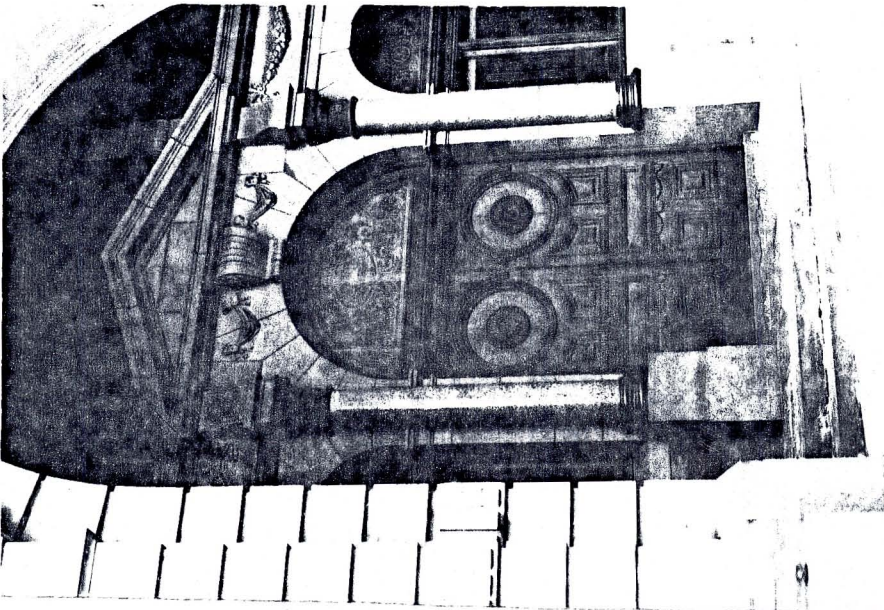
289



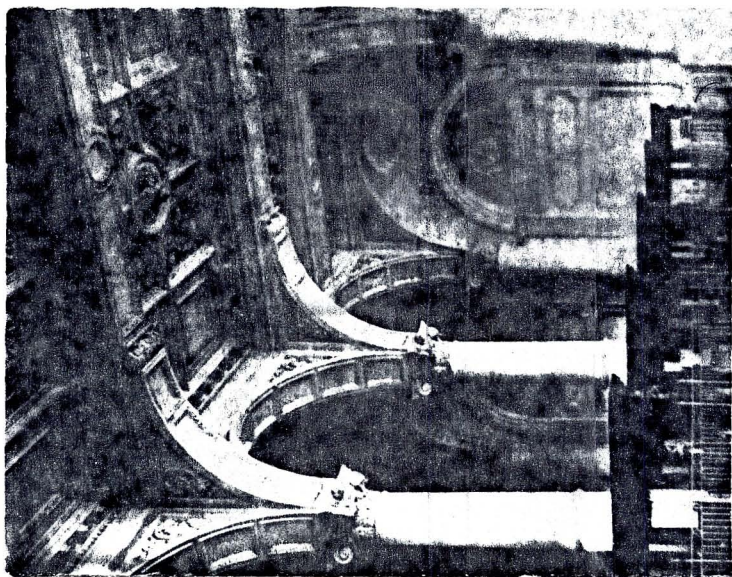
245



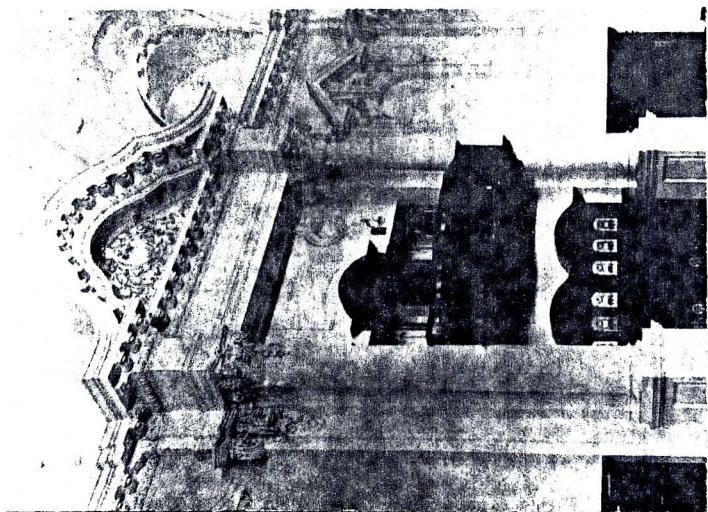
244



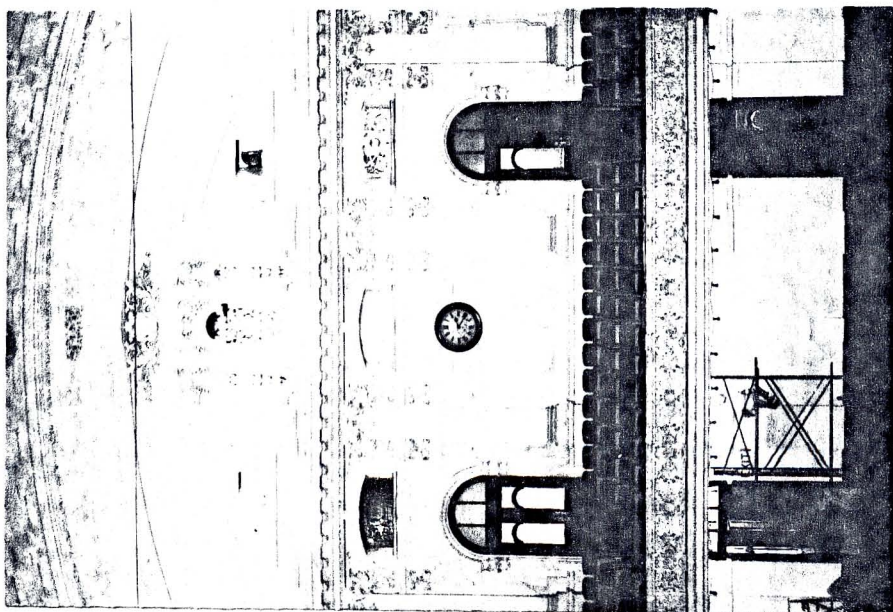
243



248

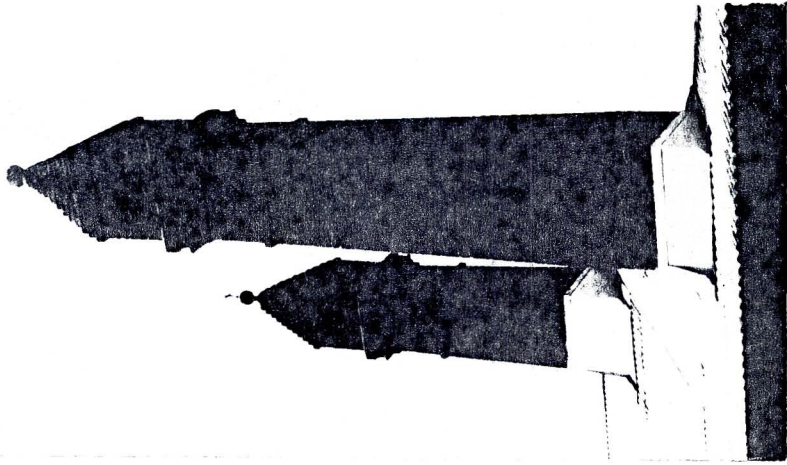


247

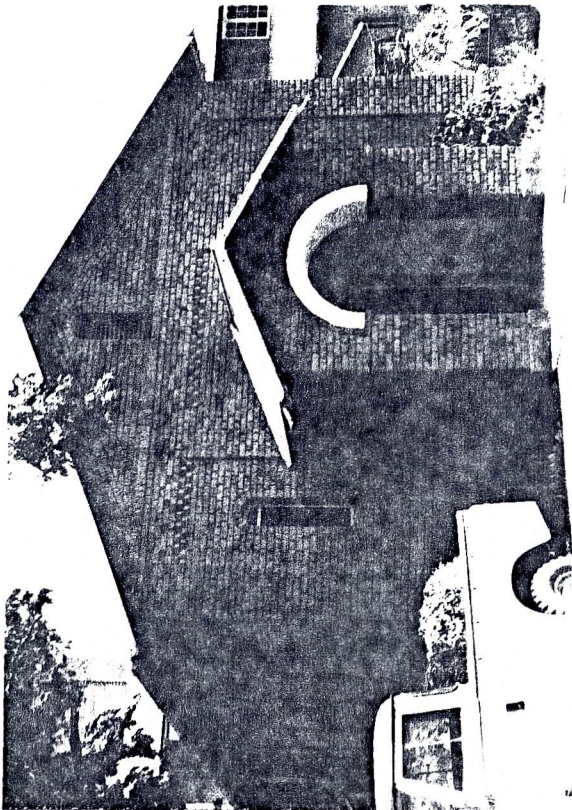


246

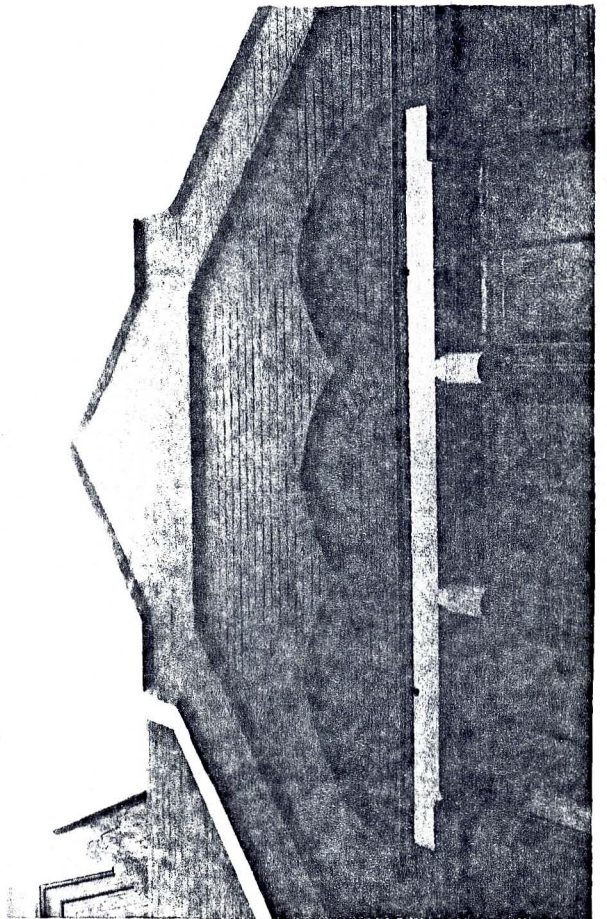
291



250



249



251



252



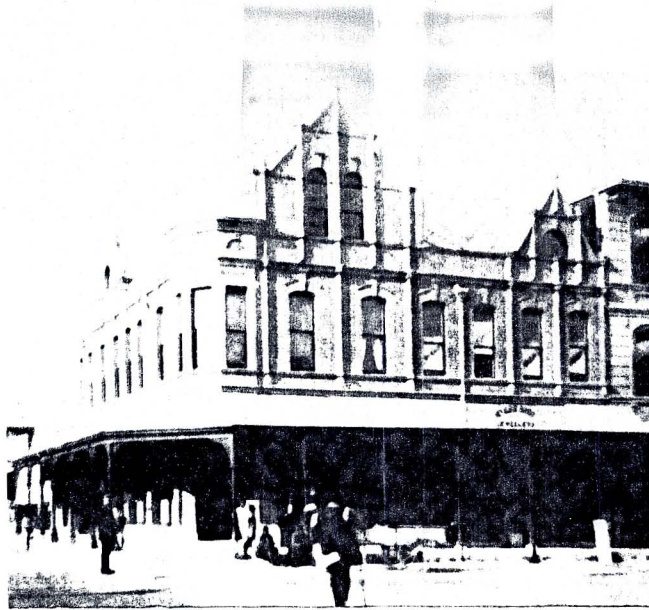
253



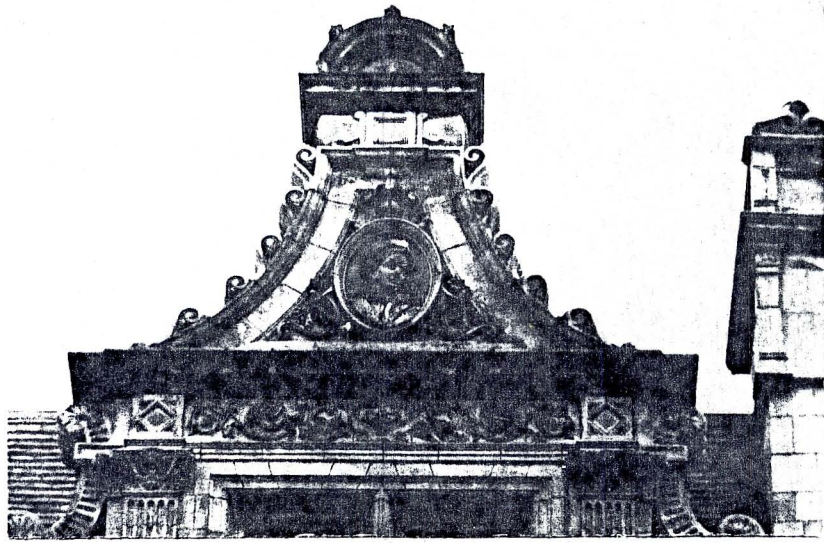
254



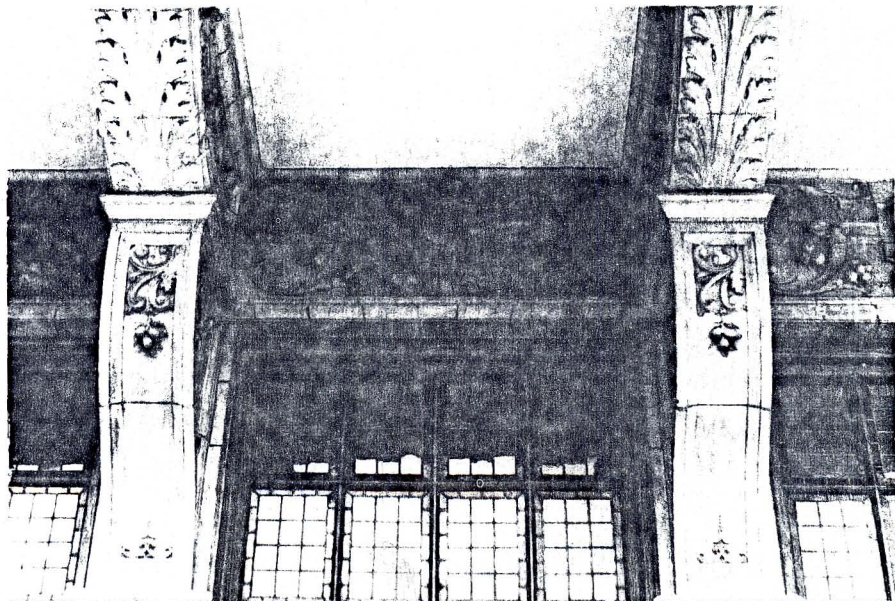
255



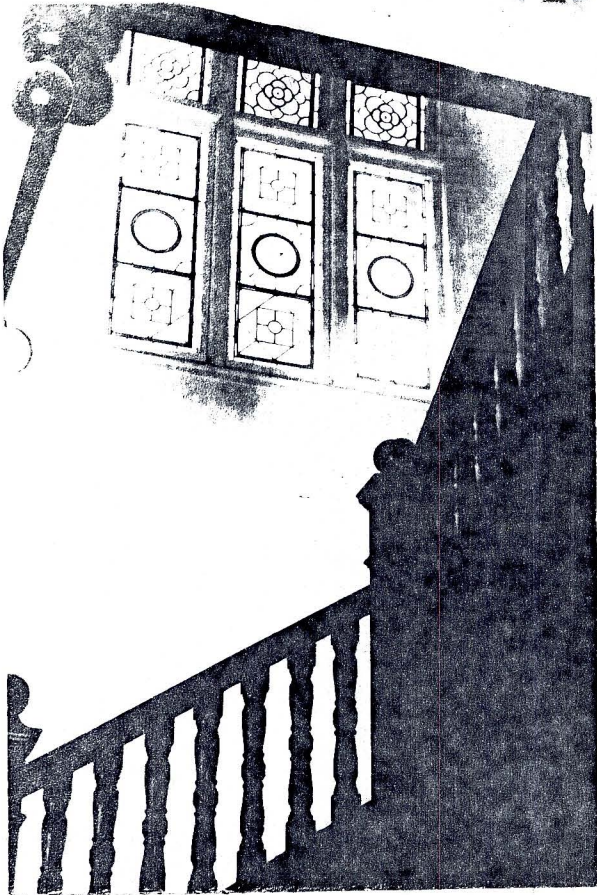
256



257



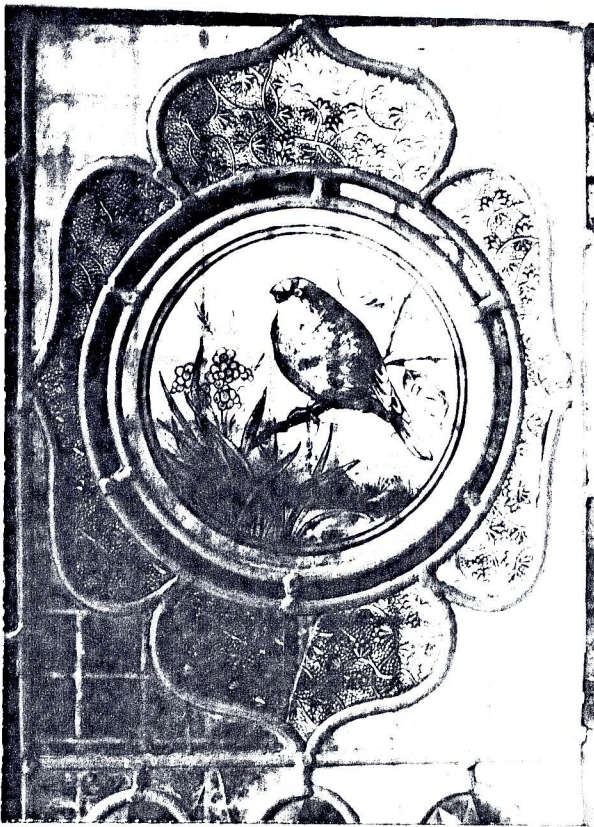
258



259



260

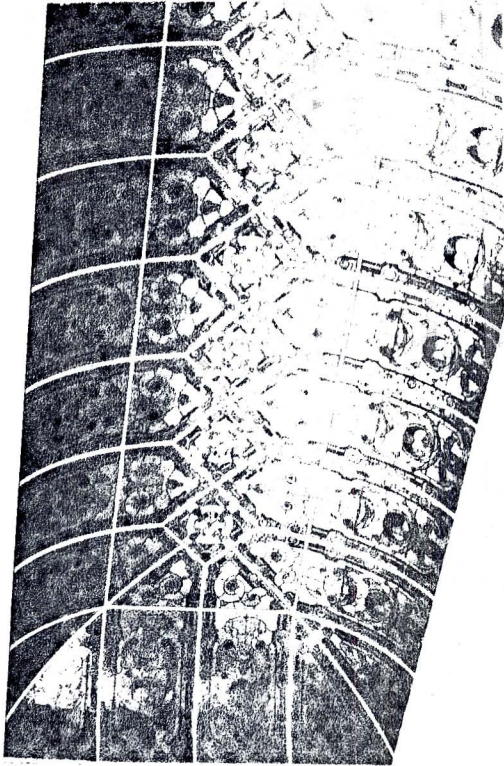


261

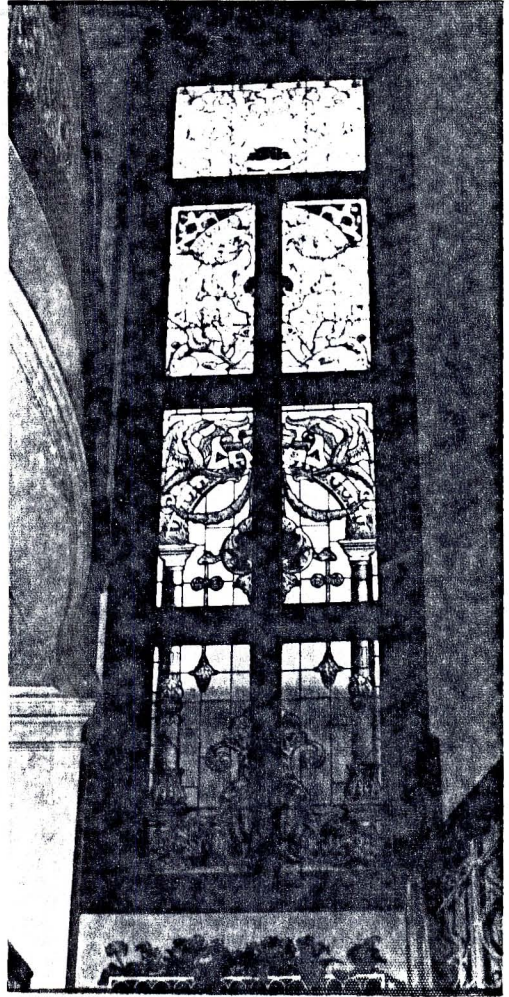


262

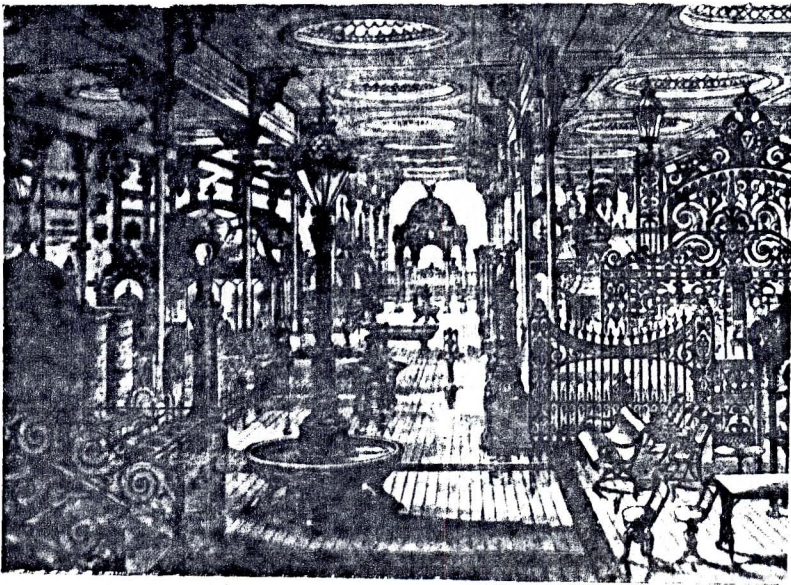
295



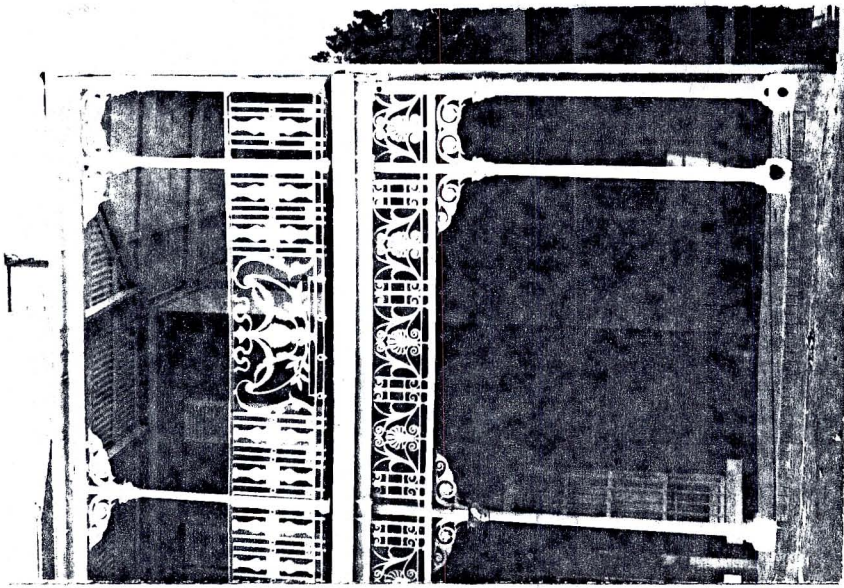
263



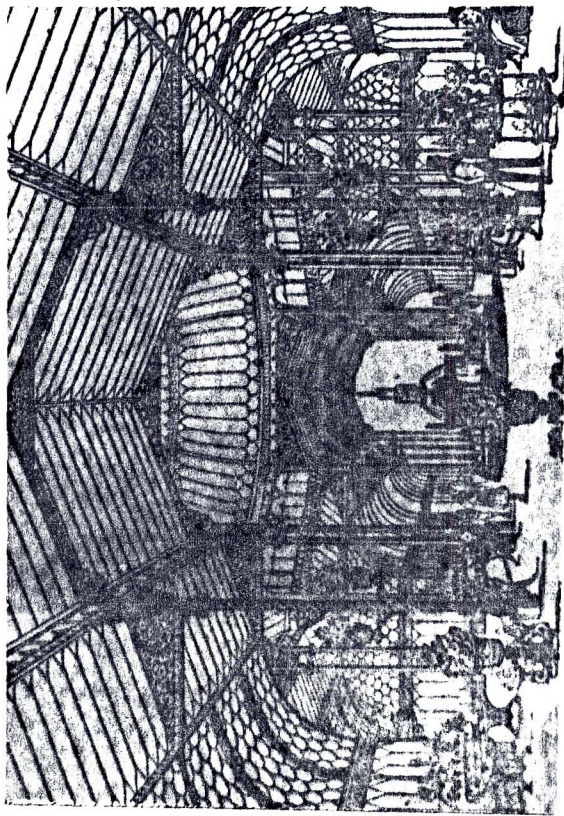
264



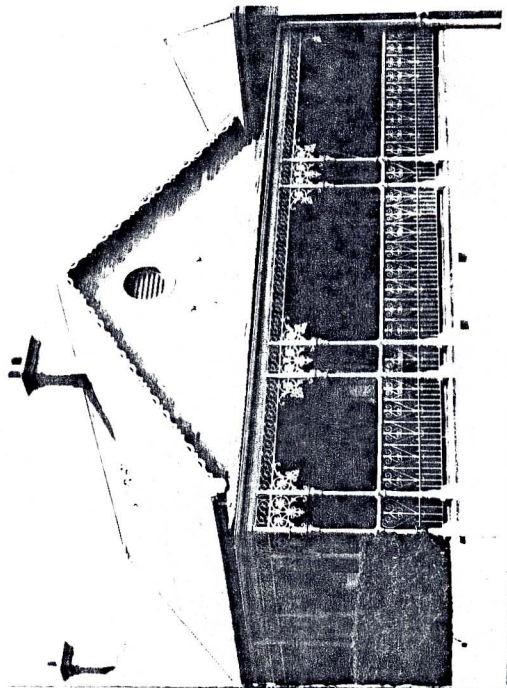
265



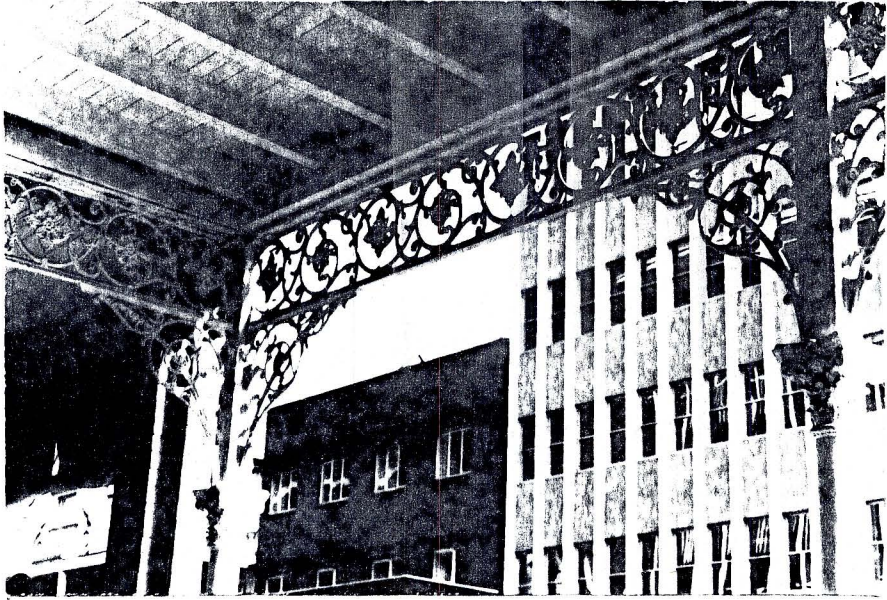
268



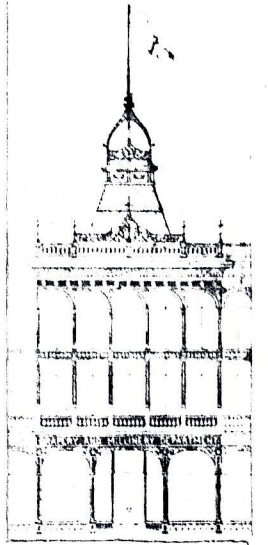
266



267



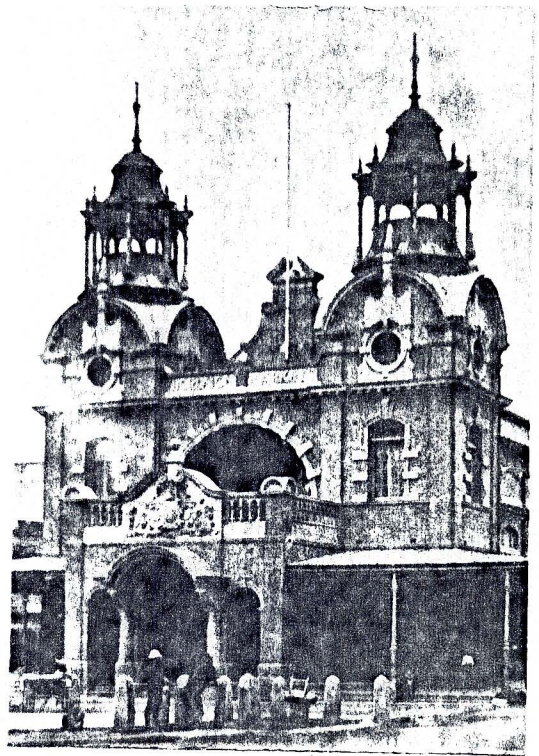
269



270



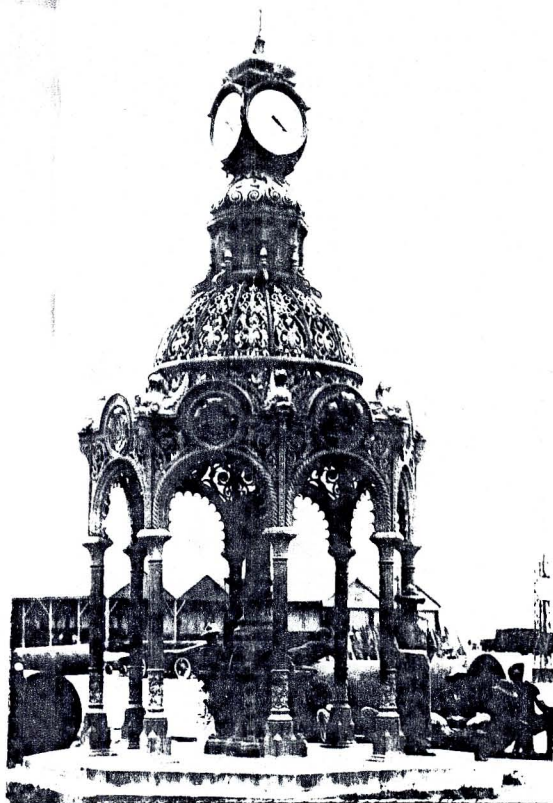
271



272



273



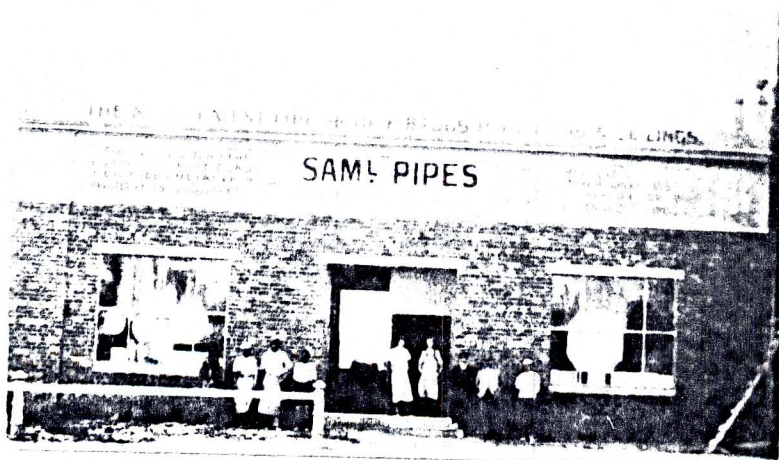
274



275



276



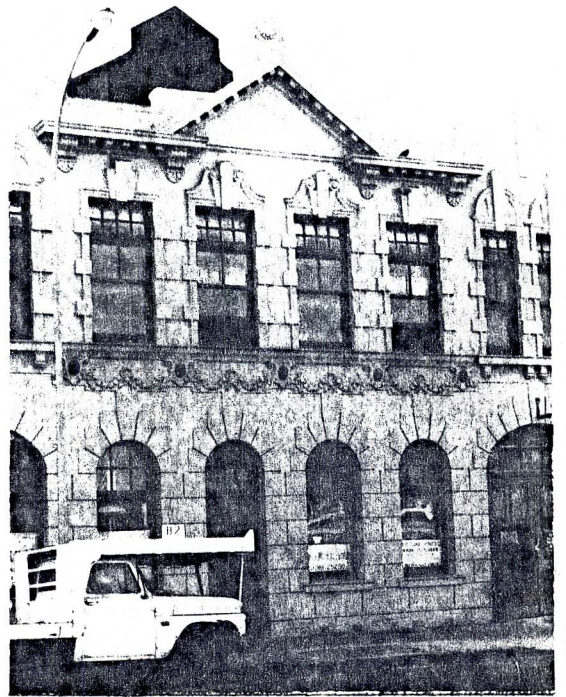
277



278



279



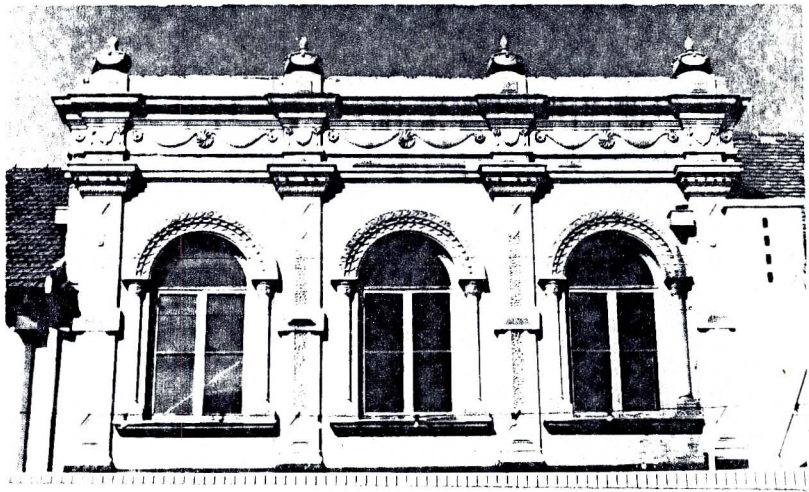
280



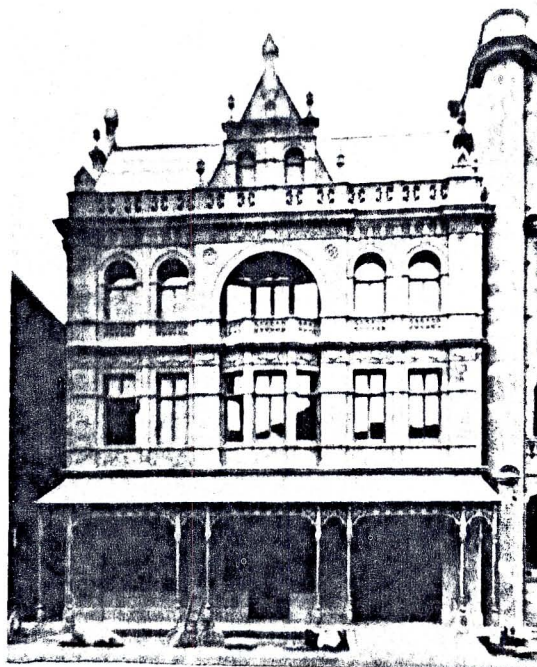
281



282



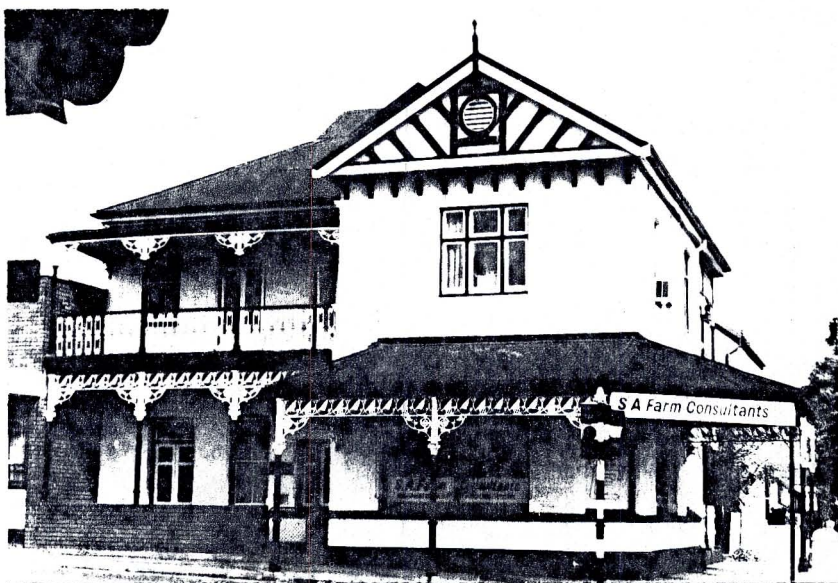
283



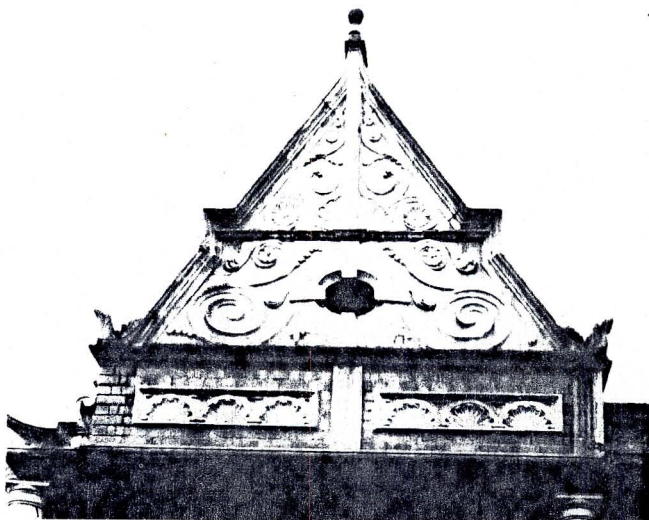
284

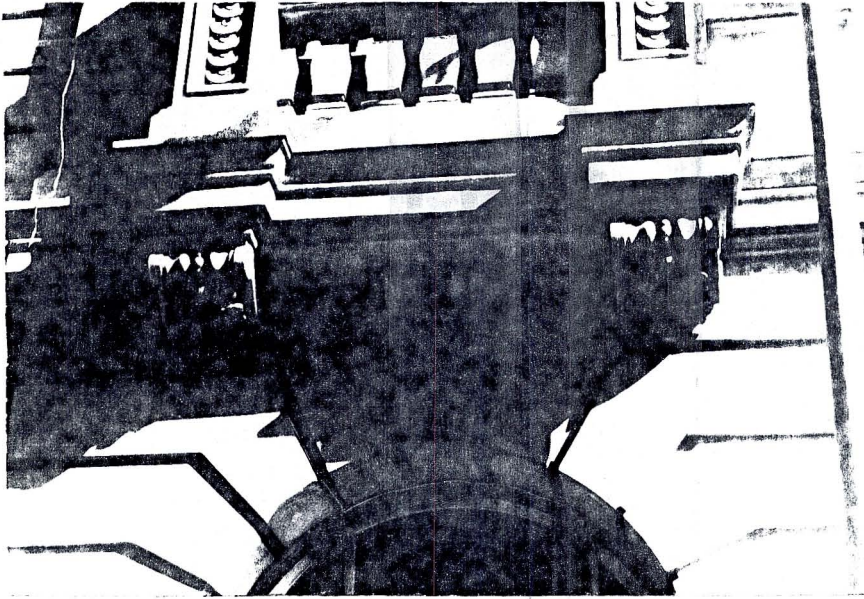


285

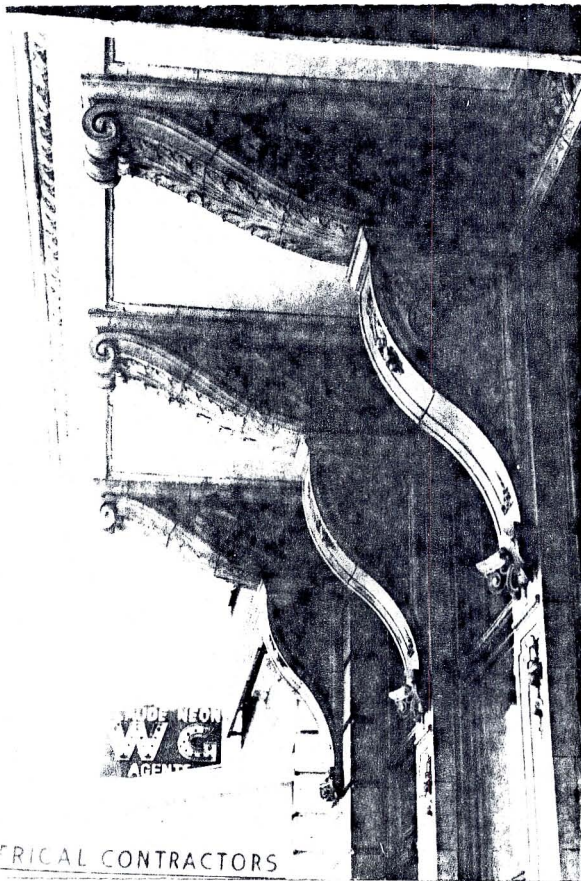


286



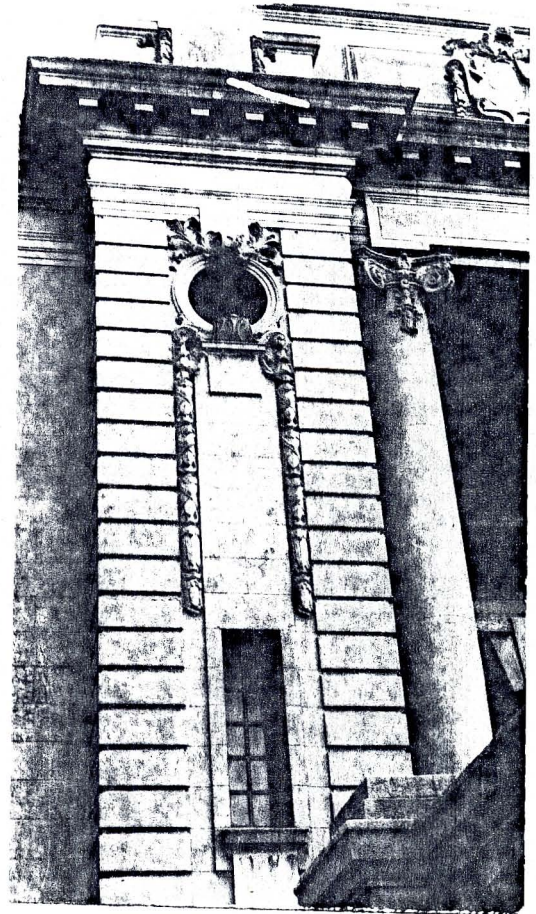


288

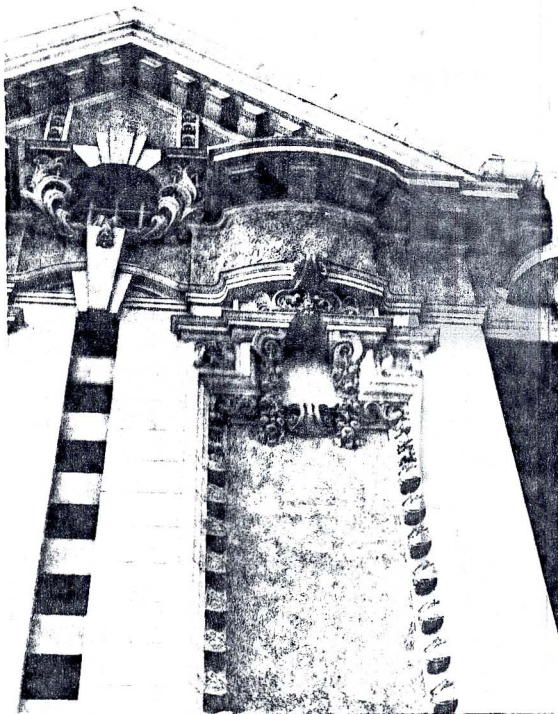


ELECTRICAL CONTRACTORS

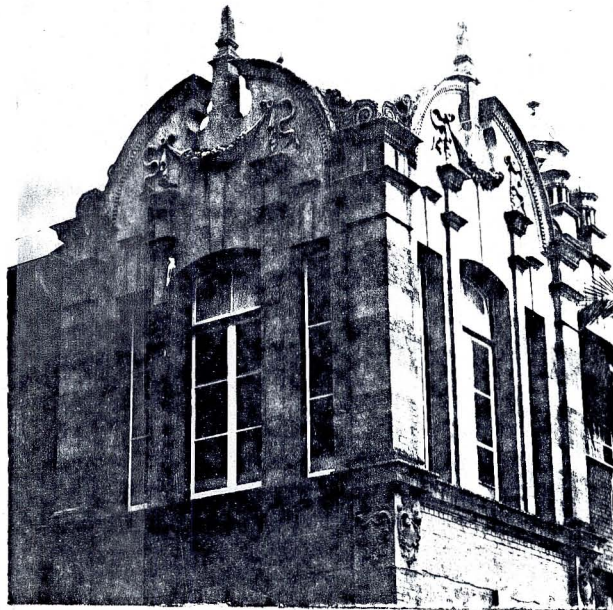
289



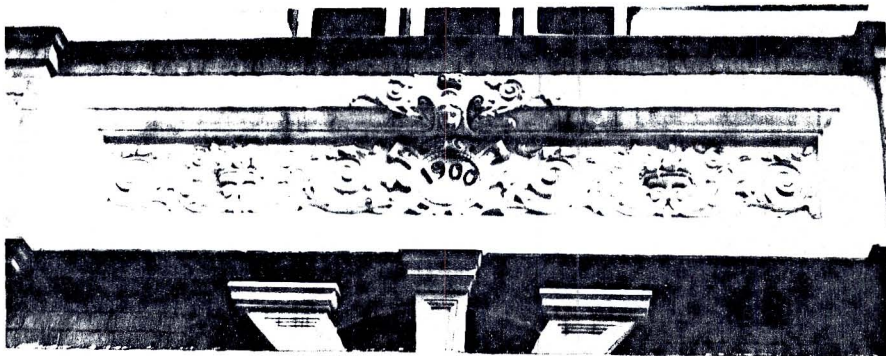
290



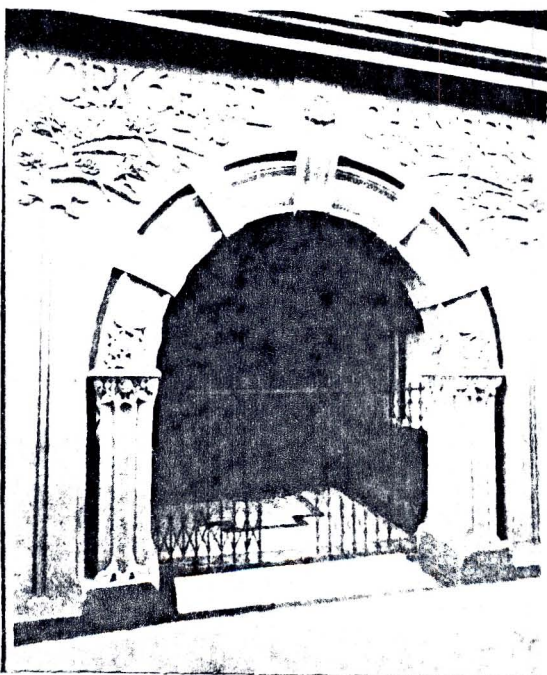
291



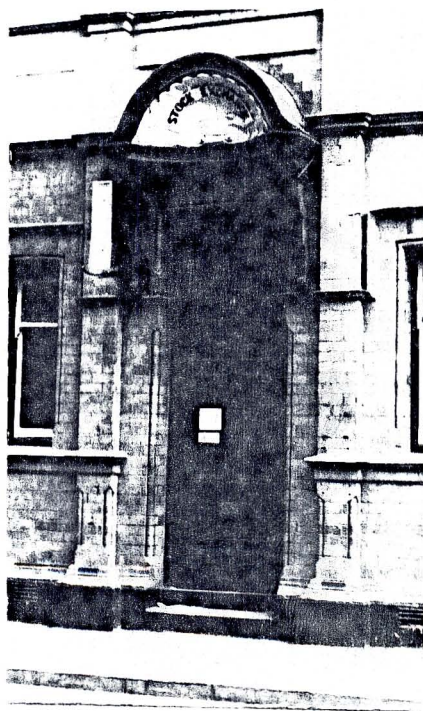
292



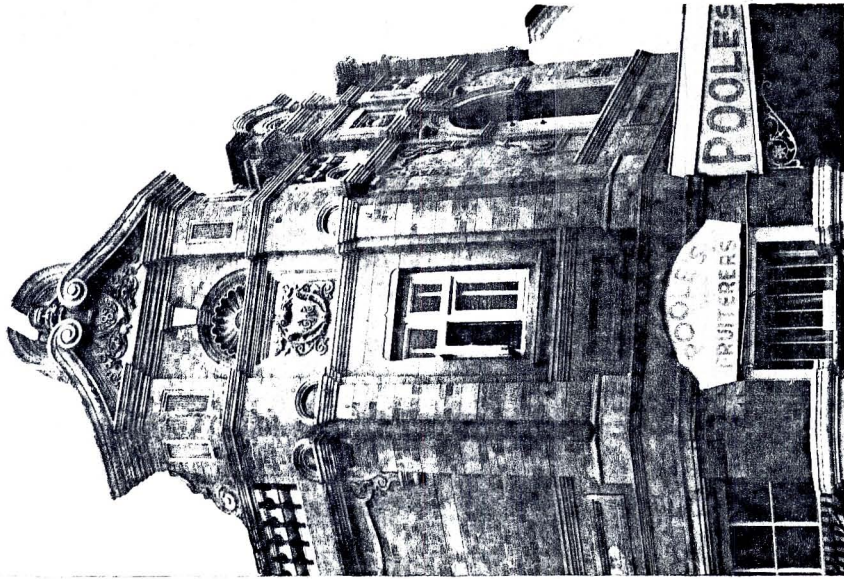
293



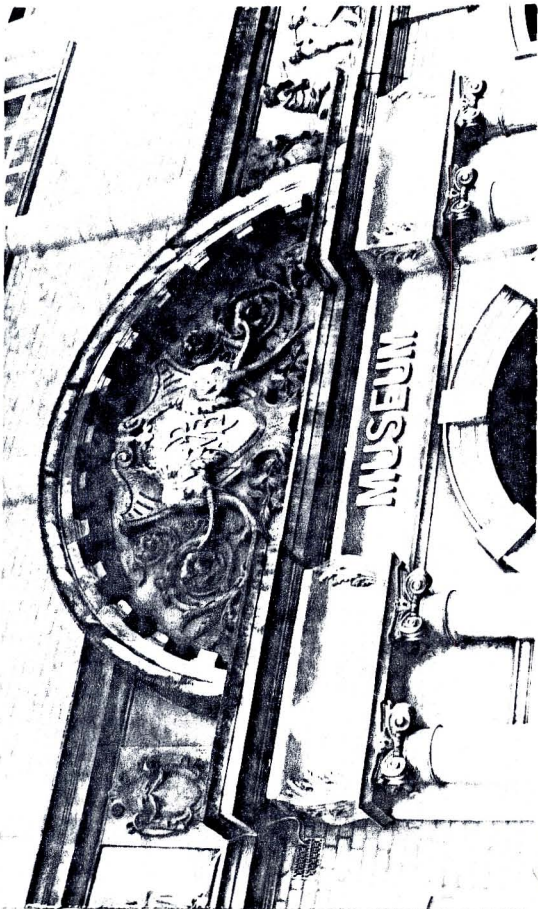
294



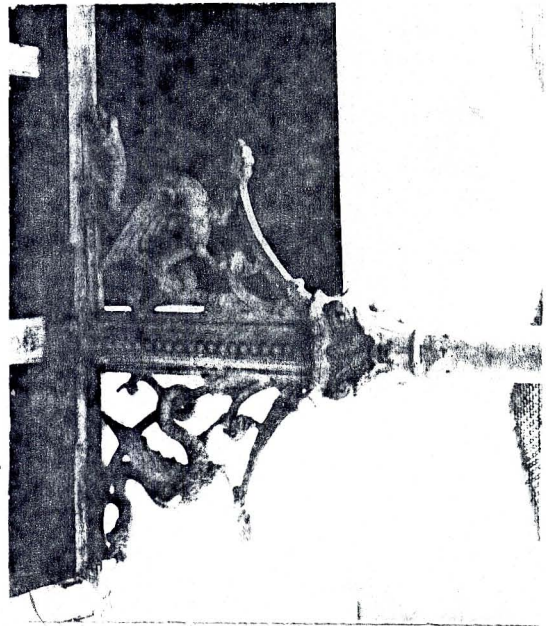
295



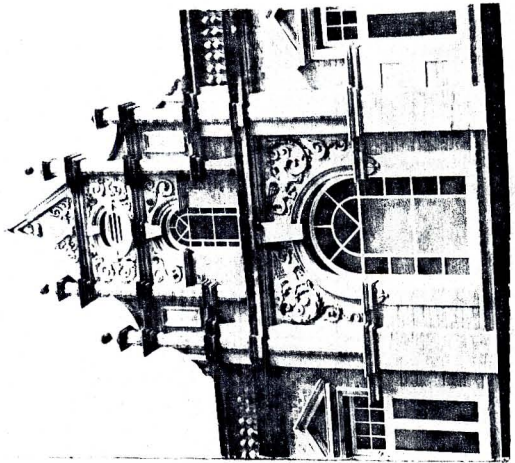
299



296



297



298



300



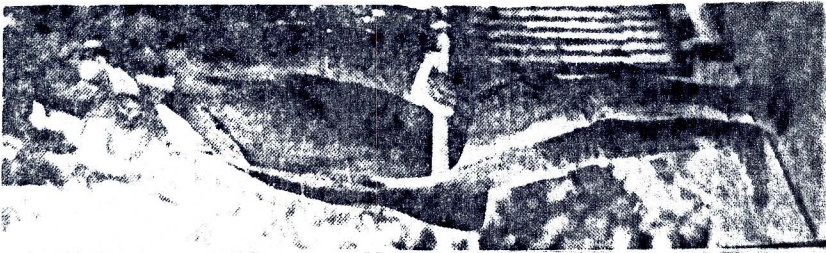
301



302



305



304



303



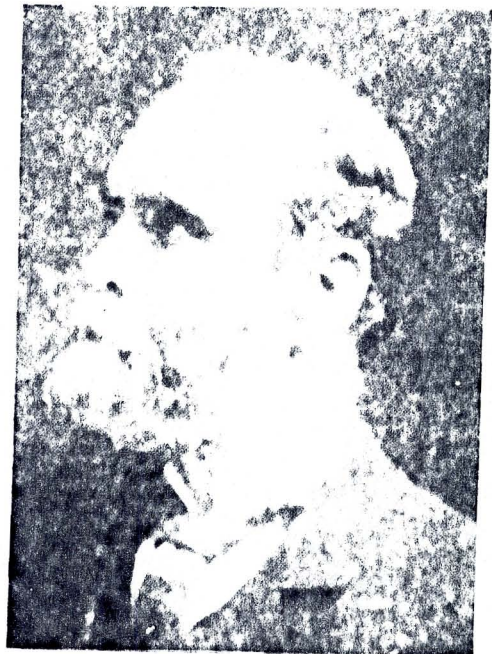
306



307



308.



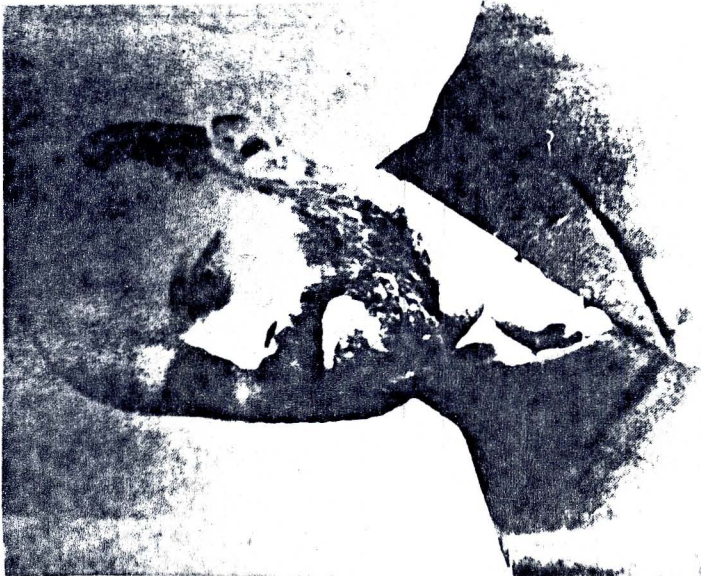
309.



312



311



310