

The second most important trend evident from the line graph is the recent increased surge of development activity, which due to prevailing densification policies is most likely to continue, maybe even exponentially. Previous activity spikes were relatively insubstantial, with a minor impact on historic UH. Present development trends however raise concern as to the inevitable and irreversible transformation immanent in an already historically established and largely preserved environment. This issue is further quantified and debated in greater detail under the section: THE FRAGMENTATION OF UH's ARCHITECTURAL HERITAGE.

ARCHITECTURAL STYLE

The composition of architectural styles prevalent during the period 1900-30 is illustrated graphically by means of THE ARCHITECTURAL STYLE BAR CHART (previous page). The principal purpose of which is to determine the presence of a generic architecture that can be regarded as typical in UH. This can present an invaluable tool in formulating appropriate development guidelines aimed at controlling future development standards, at least at an aesthetic level. The aim of which is to encourage and nurture contemporary approach to new structures which support the present historical UH amenity rather than diminish its architectural integrity.

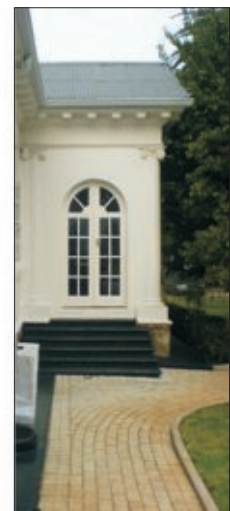
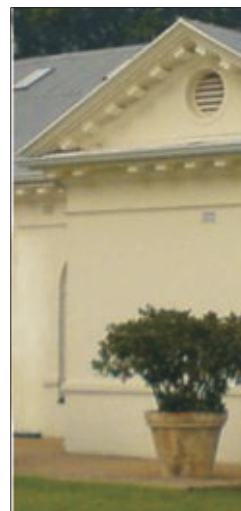
Avoiding the controversial issue of categorizing style, it can arguably be deduced that Victorian*, Spanish* (Leith's occasional indulgence) and early Modernist* structures do not constitute a significant part of the pre-1930's UH. Most UH houses built during this period vary from the neo-Classic to early Arts and Crafts styles, often featuring scant Victorian influences. In fact can almost be divided into either Classical (Beaux-Arts, e.g. Howden's architecture) or various Arts and Crafts interpretations, highlighting the dichotomy surrounding schools of thought at the time. The physical presence (scale) of structures ranging between grand manor houses to modest single storey colonial* dwellings. Even though seemingly, a most diverse selection, these structures (almost without exception) display a few common external architectural characteristics. In brief, these include:

Elevations (including massing profiles and openings) project Classic proportions (vertical emphasis as well as the wall area to opening area ratio). Also applies to this period of Arts and Crafts and single story colonial structures.

Roofs are typically a hipped assemblage of pitched (35-45 degree) corrugated iron structures with clipped eaves and lean-to appendages. Sprocketed eaves occasionally noted. One mansard recorded. Tall chimneystacks with upper embellishments are typical. Examples of clay tile and shingle roof coverings exist but can't be considered frequent.

Dormers were extensively used which further articulate the roof structure. Both, English (with gable end hipped) and French styles are evident.

Gables and pediments, probably the most common feature, display a variety of decorative cornices, central ventilation openings and moulded motifs (photographs PART 2: PROMINENT ARCHITECTS, p15). Granger Fleming's rendition of a parabolic Art Nouveau gable at 66 St John Road (p.15) reminds one of the similarly proportioned gables of the Peter Behrens house in Darmstadt, Germany (1901). Half-timber (Tudor) also frequently recorded.



ROBERT HOWDEN 1910
59 ST ANDREW ROAD

*as defined in PART 1: STYLE AND AESTHETICS

Stoops (verandahs), loggias (in Gothic houses) and porches (porticos) were generally found to be present, usually supported by columns representing a Classic order.

Timber framed windows, both sash and casement (the latter often fitted with leaded glass panes) and paneled timber doors (often with top portion glazed). Timber (generally painted) was widely used as an external building material, including for thresholds, friezes, balustrades, columns, spandrills, brackets and horizontally lapped cladding. The presence of bay windows were found to be the exception rather than the rule.



Masonry consists of local Kopje stone (quarried in situ) constructed either as quarried (uncoursed random rubble), sometimes set dry, or hammer dressed. Kopje stone was extensively used, not only for the construction of buildings (inevitably for foundation walls) but for boundary and retaining walls and frequently for columns and gateposts (The Munro Drive representing a good example, following page).

Undoubtedly the single most visually unifying element in the built fabric of UH. Other wall finishes typically used were natural roughcast plaster (SJ Kearney's 61 St Patrick Road, p.20) and painted smooth or textured plaster. Occasionally exposed red clay brick (eg. Charles Small's 33 Young Avenue, p.19).



COULD HAVE BEEN COMPLETE IN AN EASTERN FREE STATE SETTING. THE ROSOFSKY HOUSE BY GRANGER FLEMING (1913) AT 68 ST JOHN ROAD, DISPLAYS THE RATHER UNUSUAL USE OF REGULAR COURSED SANDSTONE, HAMMER DRESSED WITH CHISEL DRAUGHTED MARGINS. PRESUMABLY AN ACT OF NOSTALGIA, HAVING WORKED FOR WILLIAM STUCKE IN BLOEMFONTEIN 9 YEARS EARLIER (SANDSTONE IN UH IS USUALLY CONFINED TO EDWARDIAN DETAILING SUCH AS THAT USED BY LEITH AT KING EDWARD VII SCHOOL). MORE REMARKABLE, IS THE GAUGIESQUE FORGED IRON BALUSTRADE, ASSEMBLED BY MEANS OF BOLDLY EXPRESSED RIVETING. THE BALUSTRADE DEFINES THE PRINCIPAL APPROACH TO THE ENTRANCE LOGGIA.



FRANK FLEMING's house, STONE LEDGE, designed by him, erected in 1910 at 17 St David Road



GORDEN LEITH's house, HARTHILL, designed by him, erected in 1943 at 12 St Paul Road

Architecture typical of 1900-30 referred to in following sections of this document includes structures erected during the 1930's and even some erected during the 1940's that have been designed in a transitional and not modernist style (as designated in the master spreadsheet ADDENDUM B).



THE MUNRO DRIVE, NAMED AFTER JOHN MURO*, INITIALLY ERECTED 1919 IN SET DRY (STACKED) KOPJE STONE AND RECONSTRUCTED AFTER ITS COLLAPSE IN 1938, THIS TIME USING DRESSED KOPJE STONE SET IN MORTAR.



MASONRY WORK FEATURES SUPERIOR CRAFTSMANSHIP, PARTICULARLY EVIDENT FROM THE WEATHERING TECHNIQUE (THIS IS THE SHAPING OF THE UPPER COPING SURFACE TO DISPLACE WATER)

AREAS OF MERIT

SITE MAP 2.3 (following page) indicates areas or islands of merit in UH. Islands of merit consist of adjoining properties of merit (which share common boundaries) including segments of roads (incl. pedestrian circulation routes) passing through such areas (the portion of a route curbed by areas of merit on both sides). Consolidated islands thus created, indicate areas worthy of conservation, while open pockets between, represent areas not necessarily worthy of conservation. The massing of which shows the region of the study area considered most valuable from a heritage point of view. This map is followed by SITE MAP 2.4, identical to the previous, but excluding structures identified to be Modernist. Even though properties thus excluded are also considered conservation worthy, they might be regarded as less relevant when delineating the extent of a proposed heritage site should it be concluded to exclusively preserve pre-1930's architecture.

*John Munro (born in Tain, Ross-shire, Scotland and arrived in Jhb. from the diamondfields with the Barnato brothers in 1892) Director of Johannesburg Consolidated Investment Co. and President of the Chamber of Mines (1913). (Smith 1971: 352)