



and environments where our earlier built heritage is still much in evidence are perhaps not the place for their 'originality'. For those of us who value these environments – and we should, for they are good places to be, and do we really want to tear up our old photo albums? – they call for humility and modesty, for *'fitting in' rather than 'standing out'*.

How the need for *harmony of material and scale* was realised from the early 20th century can be seen on the campus of the University of Cape Town, where the original buildings by architect Solomon are of a unified design, all with red pan-tile roofs, and where for a long time afterwards all later buildings, though they might differ in design, had to have red pan-tile roofs to unify at least the skyline of the complex set against the mountain.

It is perhaps as well at this early stage – we will come back to this – to make it clear that *'fitting in' does not mean going back to the old style we are trying to respect – producing pastiches. Previous generations never ever did this.* Every style was peculiar to its period and area, reflecting its available materials, techniques and way of life. Today, that is not Cape Dutch or Karoo *brakdak*, and any attempt to copy such styles (while presumably accommodating all mod cons!) would produce *a bastardised result with which neither old nor new is served.* Nor are any of our vernacular styles in themselves of such outstanding intrinsic beauty that even faithful copies would automatically produce fine buildings.

That is not to say that we should not *look for certain elements and qualities in our old buildings that can be incorporated in new work and thus provide a meaningful link between old and new, without the new work losing its basic, recognisable 'of our time' character that is essential in all good architecture.* This is what we will try to do in this survey.

2. LOCAL STYLES

2.1 Cape Dutch

The 'Cape Dutch' style at its most spectacular, such as at Groot Constantia and Boschendal, has been called the *most important contribution* our country has made to world architecture (or to world culture, for good measure!). Even if we presume this to be the case, it is a somewhat pointless statement, for such homesteads were not built to impress the world – such as the Taj Mahal or the Eiffel Tower. They were built as the *purely local response of local building know-how and materials meeting local requirements – which, indeed, is the hallmark of all good architecture.* They consist of sturdy clay or clay-brick walls, thatch roofs covering elongated 'long-houses' or developing from them with wings towards the back, in letter-of-the-alphabet shapes (T, H, U, etc.).

Its products range from modest two- or three-room cottages in the mission or fishing villages to pretty town houses lined up

(top) The Victorian style with its verandas and bay-windows creates a buffer area between the building and its setting (Le Roux House/Dorpshuis Museum, Oudtshoorn).

(middle) Cape Dutch and High-Victorian. A very fine gabled Robertson house of c.1820 'defaced' by a Victorian veranda and portico. Luckily the owner when restoring the house realised that the latter is as fine an example of its time and he decided to keep it.

(bottom) Edwardian: villa in Ladismith of c.1910, in many ways a continuation of Victorian, but its veranda on colonnettes and early 'Cape Dutch revival' gables.

along the streets and impressive homesteads with complexes of outbuildings; even its churches were built in the style. They could be lent status by acquiring a decorative 'layer' of features such as fanlights and particularly centre gables, though these were never allowed to affect the basic, almost democratic, uniformity of scale, construction and materials that, more than the gables, are their chief characteristics.

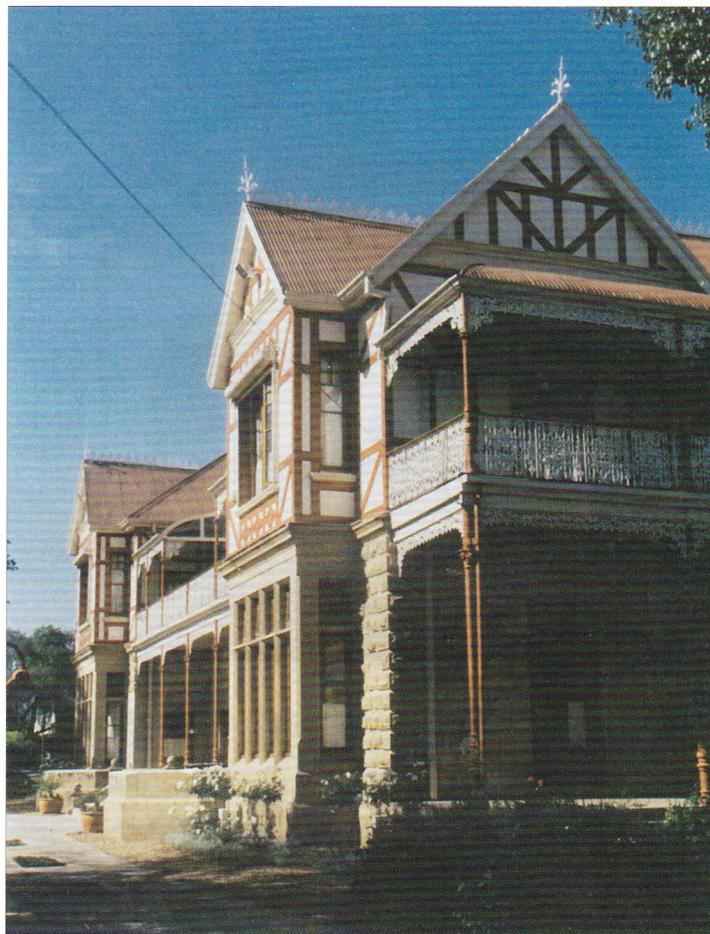
By the middle of the 19th century a slight shift occurred in the planning of 'Cape Dutch' houses when builders could more easily obtain beams and planks longer than six metres and the 'double deep' plan developed, mostly in the towns, where a rectangle with two rows of rooms took the place of the earlier wing-type homesteads. They can easily be distinguished by their much higher roofs and, if they have them, by their higher gables. Their windows and doors are of the 'Georgian' type (see 2.3), setback in the wall, the sashes with larger panels, often with louvred shutters, and the doors vertically divided instead of the *bo-en-onderdeure* of earlier years. The towns of the Klein Karoo are of mid-19th-century vintage and what 'Cape Dutch' houses they retain are generally of the rectangular variety, while older towns like Beaufort West or Graaff-Reinet, which still caught the tail-end of the true 'Dutch' style, in the first decades of the century, still have many houses of the lower wing-type homestead type.

Though rare in the towns around here, in the country side of the Klein Karoo several true and very fine early type homesteads, predating the towns, survive. They appear in the section (5.2) listing rural heritage sites.

2.2 'Cape Dutch' flat-roofed buildings

Thatch roofs have one major disadvantage: they are *prone to fire*, particularly in built-up areas where the flames could spread from roof to adjoining roof. This happened in Cape Town in the early and mid-18th century, and led to a regulation prescribing flat roofs for rebuilt or new structures. In the town centre this provided an opportunity to add an upper storey – turning the village into a city! – but in the 'Bo-Kaap' flat-houses of only one storey high provided accommodation for less affluent people. Such houses can be called 'Cape Dutch' because of the period, but also because they have the same inward-opening casements or part-sliding sashes, doors, floors, ceilings as the thatched variety.

In Simon's Town by the late century the same type of houses were built from the beginning because of the limited space on the narrow coastal strip. For country homesteads the style was not popular except for a few notable exceptions such as Vredenhof and Uitkyk. Stellenbosch, too, had its conflagrations and in parts, such as Dorp Street, became double-storeyed and flat-roofed, but this happened well into the 19th century and these Stellenbosch houses were given 'Georgian' details.



(top) Edwardian: Foster's Folly (or Rus-in-Urbe) in Oudtshoorn of 1903: some lingering Victorian features, overlaid with Elizabethan, Tudor and Art Nouveau elements.

(middle) Art Nouveau: being in essence a decorative, highly curvilinear style, it was seldom used in architectural design; the leaded glass of this entrance is a very fine example (Mimosa Lodge, Oudtshoorn).

(bottom) 'Twenties picturesque fantasy: a fanciful mixture of Tudor half-timber cottage with Medieval fortifications and various other elements (Plumstead). It is this sort of thing to which the Modern Movement reacted.



2.3 The Georgian style

After the *regime change* around 1800, the Cape Dutch styles gradually saw a *more British-derived* mode appear in its midst, known by the name given to it in England after the reigning monarchs from 1727 till 1837. In Europe, after the decorative and curvilinear style known as the Baroque and Rococo styles, the Georgian represents a *return to classicism*, with an emphasis on careful proportioning, symmetry and quiet rhythms. In the Cape it was never quite as prevalent as in the fully British colonies, in particular the later United States. Here, it was often '*grafted onto the existing Cape Dutch style*', affecting the design of windows, which were placed deeper into the walls producing more distinctive 'openings', with taller and narrower proportions, thinner frames and glazing-bars and ever larger window-panes, very often with louvred shutters. Stable-type front doors were replaced by vertically divided doors, each of the two 'leaves' with several panels, set under rectangular or semi-circular fanlights.

This 'grafting' of Georgian woodwork details onto structures basically built in the 'Cape Dutch' style – thatch and gables – or even in existing buildings when altered – until not so long ago was regarded as inappropriate and restorers would replace such doors and windows by fake Cape Dutch ones. Today we appreciate their elegance as much as the sturdier quality of the Dutch woodwork, and in any *case prefer good and authentic Georgian woodwork to imitation Dutch*. It has to do with the concept of '*layering*' – leaving elements from different periods side by side with one another as so many documents of the history of a building. In the towns of the Klein Karoo, all dating from the mid-19th-century, even the first buildings were overlaid with Georgian details.

After the flat roofs of the Dutch town houses, *pitched roofs* became fashionable, often with hips at the sides, sometimes of slate and generally needing a lower pitch than thatch roofs in order to be watertight.

Inside, multi-panelled doors replaced the single-panel 'Dutch' doors and ceiling beams became narrower as it was realised that it is not the width of the beams but their height that determines their strength. In their domestic life, *intimacy* started to take precedence over hospitality, and houses were given narrow entrance passages instead of the wide *voorhuis* with which visitors during Dutch times could '*met die deur in die huis val*'. 'Mod cons' were added, such as fireplaces in living rooms.



2.4 The Karoo flat-roofed style

Of interest to this particular region is a mode of building peculiar to lower-rainfall areas, particularly in the towns: the *brakdak* style. In (Groot) Karoo towns like Aberdeen or Hanover they are the stock building style of the second half of the 19th century, where they form pleasing compositions with the quiet rhythm of their

(top) Art Deco: 'modernity' suggested by a geometric volumes, slabs, portholes, rounded corners, c.1938, Claremont.

(middle) Brutalism. The unashamed use of concrete, here in a strange combination with the red-tile roof prescribed for University of Cape Town campus buildings.

(bottom) Oudtshoorn: the magnificent stone-built (but unfortunately painted over!) Gothic Revival D.R. church of 1879 by architects Wallis and Hager.



fenestration set in their geometric facades under simple moulded cornices. They are less frequent in the Klein Karoo, but the streets of Ladismith contain a number of very attractive flat-roof houses, with ventilators, some with *stoepkamers*, interspersed with pitched-roof houses.

2.5 The Cape Gothic style

In Europe, the Gothic style of architecture, occurring during the late Middle Ages (13th to 15th centuries) is chiefly known as an *ecclesiastic* style, the style of the great cathedrals like Paris, Westminster, Cologne and hundreds of others. As such, it is characterised by its soaring lines, pointed windows and vaults, flying buttresses, pinnacles, cluster columns and stained glass. The style set the pattern for church architecture for centuries to come. Its 'revival' became almost obligatory during the 19th century, also in the Cape. Its products could range from simple thatch-roof 'vernacular' structures given an ecclesiastical appearance by providing the gable with small pinnacles at the side and a bell-turret at the top, and inserting pointed windows (Zoar, Amalienstein), to the modest English village chapels of 'the Bishop's Lady', Sophy Gray (such as found at Knysna, Belvidere, George and St. Jude's in Oudtshoorn) or the more ambitious Gothic Revival structures of architects Hager (Ladismith, Uniondale), Wallis (Oudtshoorn) or Freeman.

2.6 The iron-roofed cottage style

The last quarter of the 19th century saw the introduction of a new building material that appeared almost impossible to resist: *corrugated iron* for roofing. At a time when thatch was not necessarily regarded as 'pretty' – as many of us do today – iron gradually took over both for new buildings and for thatched ones needing a new roof. It is more durable, waterproof and fireproof. But it also lacks the heat-isolation qualities of thatch, it usually *caused gables to be 'clipped'* to rest it on the walls instead of behind it, it needs a lower pitch than that of thatch allowing the side walls to be built up with 'loft-windows' being inserted, and thus *affects the pleasing roof-to-wall proportions of thatch*.

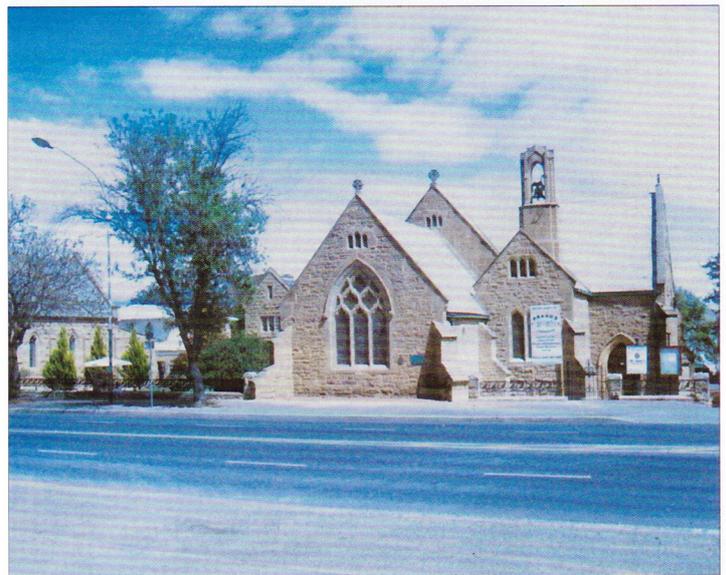
Many dealers touting the new material – and presumably builders talking owners into 'renovations' – must have done pretty well out of it. Not all areas were equally affected by the corrugated-iron fashion: towns Montagu and McGregor remained relatively free of it. But elsewhere its advent *spoiled the beauty* of many hundreds of fine Cape Dutch homesteads and town houses.

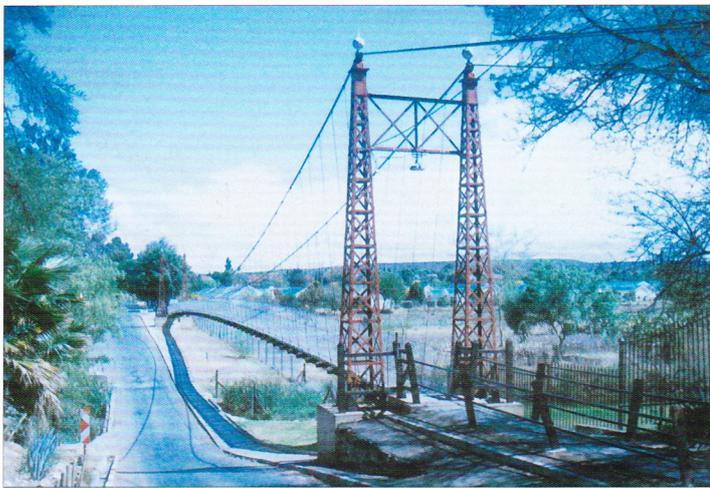
On the other hand it could be said that, perhaps, it saved many a homestead from being pulled down altogether; as a roofing material it is *'reversible'*, and, anyway, no thatch roof is 'authentic' in that it has to be replaced every thirty years or so. But by the end of the century many new houses in town and country, too, were built as fairly *featureless rectangular iron-roofed 'barn-type' boxes*.

(top) Oudtshoorn: Early-Victorian stone architecture: the Old Parsonage. Pre-dating the ostrich boom (1881), Carl Otto Hager's design is restrained and symmetrical with fine wooden fret- and trelliswork on the balcony and traditional french doors. The cast-iron fence completes the picture.

(middle) Oudtshoorn's splendid St. Jude's complex: the Sophy Gray church, right, and the Victoria Memorial Hall, left

(bottom) Oudtshoorn sandstone villa by Ch. Bullock in 1909, Aunt Rose's Cottage, also called Le Roux House, today the Dorpshuis Museum, with its High Victorian broekie lace in every available place, including the turret base and roof ridge. The building on the once housed the C.P. Nel Museum.





But they, too, form part of our 'built heritage' and, also because they harmonise in scale and material *where they survive in groups, deserve preservation.*

2.7 The Victorian style

Like the Georgian, the Victorian style is named after British royalty. Queen Victoria acceded to the throne in 1837, but 'her' style took a while to develop. At the Cape, late Cape Dutch and Georgian held out till late in the century, and Victorian elements made their appearance very gradually. The style is not really a vernacular mode and can rather be seen as a complex of responses all *prompted by the Industrial Revolution.* We will nevertheless try to identify some common denominators. These include the use of *new materials* – corrugated iron (for roofing), cast-iron (for decorative features such as fences and verandas) and pressed sheet iron (for ceilings).

Victorian styles also exhibit the romantic elements common to post-industrial culture with its *nostalgia for the past*, even then seen as a chapter irrevocably closed. It favours the '*Revival*' of earlier styles, though seldom in an archaeologically correct way. The '*Picturesque*' taste tries, in a more wilful way, to evoke the 'primitive', unpredictable, quaint and irregular qualities perceived as characteristic of ancient architecture. It is expressed in asymmetry, elements such as corner turrets, oriel windows, weather-vanes, a multitude of chimneys, mysterious nooks and crannies.

Victorian architecture generally tries to *soften the sheer facadism* of its Georgian predecessor and promote an interaction between the solid of the building and the void of its setting. Thus, gable ends become projecting, gaily pierced and scalloped bargeboards; bay-windows and porticoes break up the linearity of the outer walls, while ridge decorations and finials soften that of the roof. The most effective 'softener' was also a particularly useful one in subtropical climates: the *veranda*, for which the new cast-iron roofing sheets formed an ideal cover, sometimes provided in concave, convex or ogee profiles. But even the veranda itself was often interrupted by projecting *stoepkamers* with or without bay-windows, and built-out or recessed sections marking the entrances.

In towns, the tendency to make the built structure interact with its environment also led to houses being placed back from the street and *surrounded by their romantically landscaped gardens* instead of lined up along the street boundary with the unbroken rear of their erven used for orchards and vegetable gardens.

After an early-Victorian interlude where symmetry was retained (the old Parsonage in Oudtshoorn) the *Victorian 'villa'* was born during the 1890's, dominating the extensions of our towns. They are, of course, particularly numerous – and particularly exuberant! – in Oudtshoorn, reflecting the prosperity of those years. But there are also many fine, but more modest examples in Ladismith.

Certain Victorian features could also easily be *overlaid* onto



(top) The suspension bridge across the Grobbelaars River connects the two 'halves' of Oudtshoorn, though for pedestrians only. It is hard to imagine this scene was taken in the very centre of a large town. The green river belt is a unique feature of the town.

(upper middle) Calitzdorp: the second D.R. church, the work of pioneer architect Wynand Louw in 1909 heads the little central grid.

(lower middle) Calitzdorp: one of the unique little *tuishuisie* streets in the intimate central grid, the church spire just visible behind.

(bottom) Calitzdorp: another view of one of the narrow grid lanes, showing the importance of even the plainest 'iron-roofed cottages' when they form a coherent environment.

probably was. Today, like that of Georgian onto Cape Dutch, we see this as *'layering'*, the removal of which would be sacrificing a significant element, particularly where the earlier appearance may be irretrievably lost or unknown.

The Victorianisation of an older homestead usually involved the addition of a veranda, often with decorative cast-iron *broekie* lace or, less often, with wooden trelliswork. As this sort of refashioning often took place in conjunction with other alterations, such as the replacement of thatch with corrugated iron, it could (though not always did) involve the *removal of the gables*. At Coetzenburg, the 'home of rugby' at Stellenbosch, the removal of a highly decorative fretwork veranda was reversed at considerable cost when it was discovered that no records existed of its pre-Victorian appearance!

2.8 Edwardian architecture

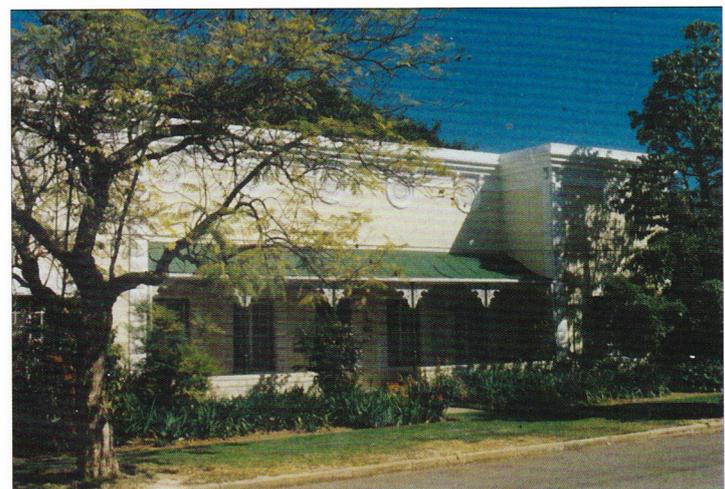
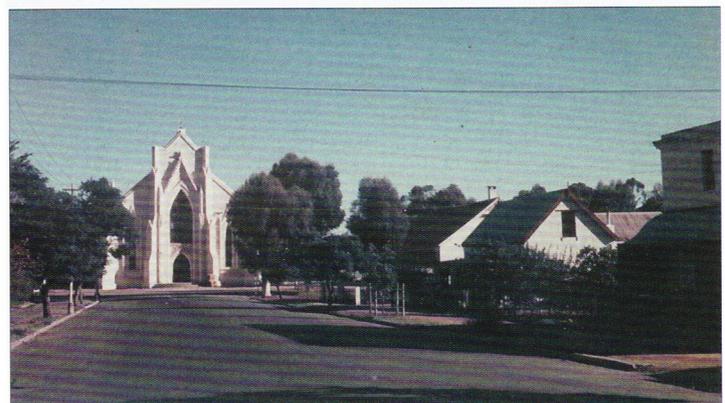
The Victorian style lingered well after the death of Queen Victoria in 1901 and continued producing villas and commercial buildings almost unchanged till after 1910. Even in many houses of the 1920's one can find the basic asymmetry of a projecting *stoepkamer* at one end and a recessed stoep on the other and round the corner, though without the Victorian frills of *broekie* lace and decorative bargeboards. Edward VII succeeded his mother in 1901, and reigned till his death in 1910. The style period that was named after him, in architecture as well as in costume, decoration and general lifestyle, includes this late-Victorian, but so many more besides that it cannot really be called a style.

Because it was at this time that the *'modern era'* really began in that architecture – like so many other things – became more individualistic, using, beside elements from Victorian architecture, a variety of new design features that did not really aim at forming a coherent style. It also saw the emergence of *architect-designed* buildings, particularly in Oudtshoorn where, to the well-off, nothing but the best was good enough and where, *for the first time perhaps, 'standing out' was considered preferable to 'fitting in'*. Locally, the Edwardian period also saw a renewed interest in the use of the gable as a decorative feature, often on the front end of the *stoepkamer* or topping multi-storey buildings.

3. KLEIN KAROO TOWNS

3.1 Introduction

Precisely because of the heavy demands involved both in conservation and in fitting in *'the New amongst the Old'*, it is essential that we *make certain of precisely what constitutes 'the Old'*. We have therefore gone to some lengths to identify



(top) Calitzdorp: in the slightly later part of town north of the through road, a typical Victorian villa with ample *broekie* lace, also on the fence.

(upper middle) Calitzdorp: from the church grid two streets run southward, lined with old houses.

(lower middle) Ladismith: the 'cathedral of the Klein Karoo', Carl Otto Hager's masterpiece – unfortunately no longer in use as a church – here heading Church Street.

(bottom) Ladismith: as idyllic as it comes. A fine one-and-a-half-storey house in the local style, with *stoepkamers* enclosing the stoep.



environments of historical interest, both in the towns and in the countryside.

The rural areas of the Klein Karoo are rich in historic farmsteads, less densely spaced than in the Boland and many of slightly later date, but many of them unspoilt and full of character. In an appendix (5.2) of these will be listed. But the main topic of this publication is what constitutes sympathetic architecture in historically sensitive urban areas in the six towns covered by these notes. Some notes on these towns may therefore be called for.

In dealing with our Klein Karoo towns, we should regard them as *more than just a collection of old houses* – interspersed with later ones. *For a century and a half their old cores have been functioning organisms which in their totality are larger than their component parts.* Towns originated where they were needed and where they had a chance of growing. This is reflected in their physical appearance: their street plans, the distribution of their buildings and their open spaces, the churches to which most of them owe their existence, with all that goes with them: their outspans and their *tuishuisies*; the availability of their lifeblood, water: their river lands and irrigation furrows; the early growth of modest commercial districts along their main streets and of other parts of their tissue taken up by the various population groups: working class ‘townships’, middle-class villa districts. *Any foreign element introduced into such a living organism is likely to disturb it more than just visually.*



3.2 The plans

Specifically for this publication, the author has drawn up conservation plans of the six towns. They appear on the inside front and back covers. *The plans should not be seen as detailed surveys* (for which there is still an urgent need in most cases). They are merely intended to *highlight concentrations* of older architecture by means of a (highly simplified) indication of old buildings. To this end, the following abbreviations have been used:

- Th: thatched ((Cape Dutch)
- V: Victorian (‘villa’)
- I: iron-roofed cottage
- E: Edwardian
- 2: double-storeyed
- G: gabled
- S: sandstone

By means of a *circle* round these letters, we have tried to select buildings of *quality or authenticity*. On each plan a dotted line indicates those *areas* we regard as ‘*historically sensitive*’. Note that as things stand, these areas have no special statutory standing.

3.3 Oudtshoorn

The Klein Karoo was long devoid of church towns although it had been the home of scattered settler farmers since the mid-18th



(top) Ladismith: this town boasts Victorian villas almost as exuberant as those in Oudtshoorn. Is the ornate *stoepkamer* gable of this Queen Street house of 1903 a very early ‘Cape Dutch Revival’ feature?

(middle) Ladismith: Albert Manor, though built in 1906, is still entirely in the Victorian mode. Its end-gable has the most magnificent fretwork pierced with floral motifs. One would like to know the identity of the author(s) of this local folk art.

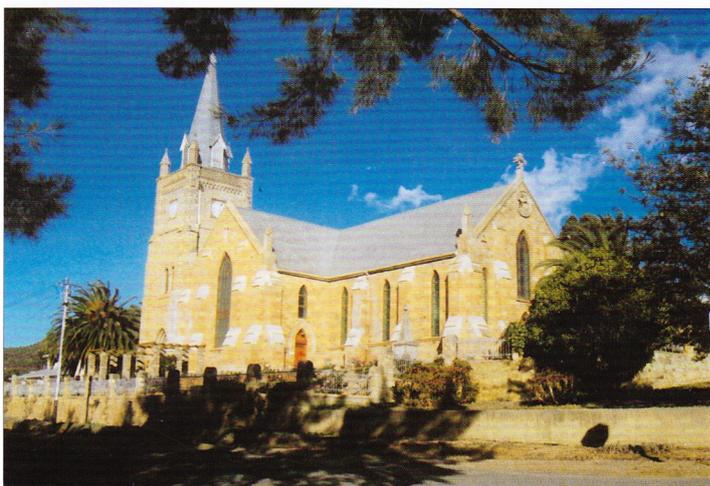
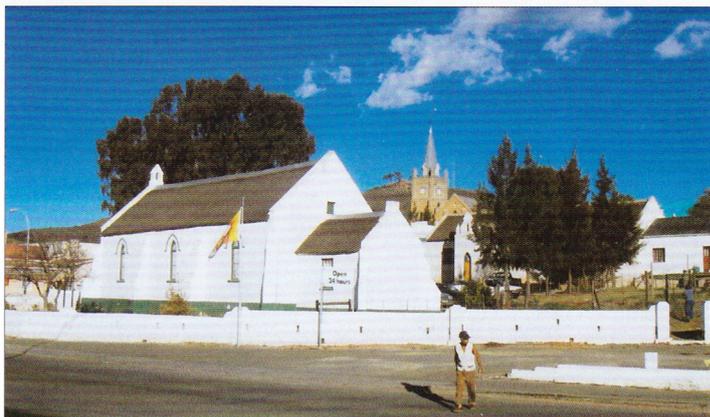
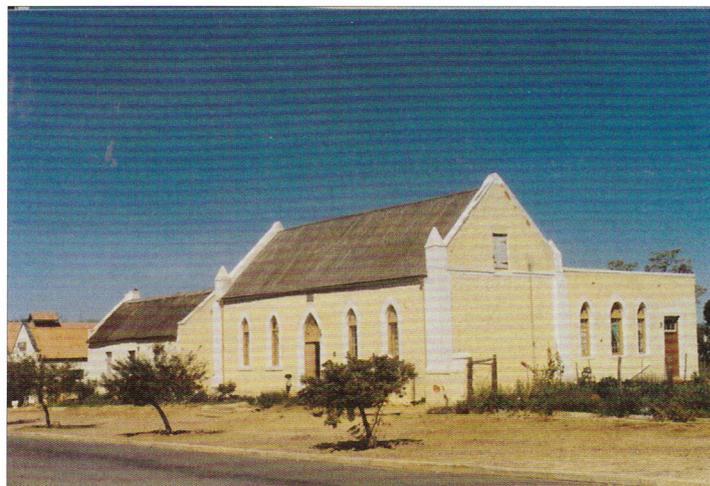
(bottom) Ladismith: this town’s finest historical complex, in Church Street, is that of the Lutheran Mission church of 1862, actually predating the former D.R. church at the head of the street. The church has now been done up, but the appalling state of its grounds and *ringmuur*, as well as of the Parsonage next door, reflects badly on the local community.

century. It was not until a century later that this was rectified with the establishment of no fewer than three towns within a few years of each other: Calitzdorp, Ladismith and Oudtshoorn, the latter always the true 'capital' of the area. The first farms in the present Oudtshoorn district, then called the *Achterberg* ('behind the – Outeniqua – mountain') were granted in 1760, one of these, De Cango aan de Doornrivier, to one Claas Grobbelaar. An *informal settlement* developed there, up to 1843 known as Grobbelaarsrivier. In that year the resident magistrate of George, under whose jurisdiction the area fell, named the village after his wife, Gesina Ernestina van Oudtshoorn – a granddaughter of Pieter van Reede van Oudtshoorn, the man who died on his way to the Cape where he was to take up his post of governor.

Its foundation was clouded with controversy. When Mossel Bay was established in 1845, the Grobbelaars River became the boundary between the Achterberg part of its parish and that of George. This meant that people of the west side of the river belonged to a different parish and could not attend the services that were held in the *buitekerk* that had been completed in the little settlement on the east bank in 1839. The problem was only solved in 1853 when sense prevailed and a Dutch Reformed *congregation* was founded. The final push was the presumed 'threat' of the Roman Catholic church whose priests, it was said, paid "treacherous visits and thus set up temptations to the poor and uneducated". Did the 'temptations' perhaps refer to 'treacherous visits' of the five Catholic men in the district who had already married 'poor and uneducated' Afrikaans girls?

Oudtshoorn was always a large town; the *grid laid out* by surveyor J. Ford in 1847 rather optimistically providing for rapid expansion. No fewer than 465 water erven were put up for sale on a most *unusual street plan*. It consists of *grids on both sides* of the meandering Grobbelaars River, both dog-legged and roughly following the course of the river, leaving a strip some 700 m wide in the valley bottom unoccupied. Ford's neat, narrow parcels were slow to be taken up and cultivated, and even today the river strip is largely un-built-upon. On the eastern side of the river he projected two parallel streets higher up, today's High and Adderley Streets, as part of a grid with square blocks, the church in its approximate centre. The other three-quarters of Ford's town took much longer to develop, although there, too, long streets developed, parallel with the original river-side streets.

The erection of the church, which replaced the first cruciform and thatched *buitekerk* of 1839, was a lengthy one. Planning started in 1853 by Geo. Wallis but by 1865 money had run out. Only by 1877 funds were found to resume operations, this time by veteran architect Carl Otto Hager who, together with stonemason J.T. Cooper, produced a splendid Gothic church in stone, though a full tower proved prohibitive. Equally fine *St. Jude's Anglican church*, also in stone, stands in Baron van Reede Street. The first Roman

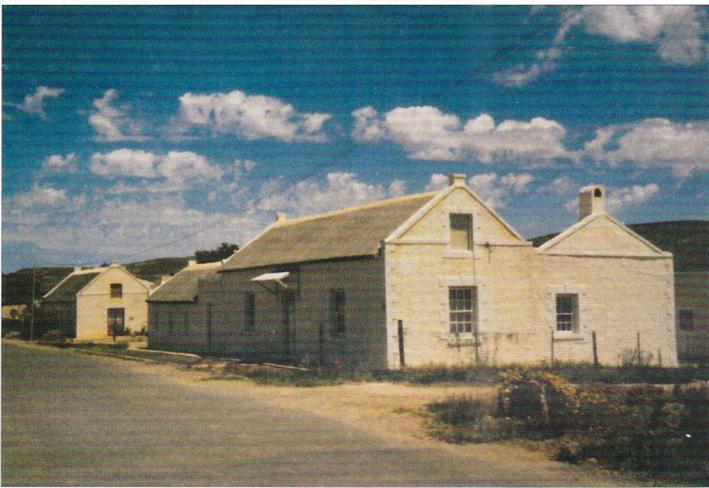


(top) Ladismith: straight opposite the Lutheran church, the school has also seen better days.

(upper middle) Ladismith: die Vinknes is a fine early example of a business block, its shop front now much changed. Note the decorative ventilator dormers.

(lower middle) Uniondale: the two churches form the best view in town. The thatched mission church (left) and its school behind were already there when the town was founded. The stone D.R. church rises in the background.

(bottom) Uniondale: as in Oudtshoorn, the superb D.R. church of 1884 shows that Carl Otto Hager, though he usually plastered his churches, understood the stone medium well.



Catholic church of c.1860, too, was stone-built; it was replaced with a modern one.

Although the earliest, mid-century houses in Oudtshoorn were of the traditional, plastered and thatched variety, few of these survive. It is now largely a stone town, like Mossel Bay, sandstone being abundantly available locally. Some very fine houses and public buildings are found in High and Baron van Reede Streets, several by professional architects such as Vixseboxse and Bullock. The generous size of its layout at last came in useful when the ostrich-feather boom hit the town in the 1860's, only to experience a slump around 1885.

A second boom occurred round the turn of the century. Most of the finest buildings in Oudtshoorn date from this period, including the extravagant '*ostrich-feather palaces*' with their liberal embellishment of Victorian decorative cast-ironwork, turrets and other ornament. Also from this time dates the elegant single-span *suspension bridge* across the Grobbelaars River at the bottom of Church Street. Like so much of the cast-iron finery of the Victorian and Edwardian villas of the town, it was imported from the U.K. and locally assembled.

The two-part layout of Oudtshoorn is truly unique, but its *wide strip of green* down the middle along its full length is already being whittled away. *Further development in the valley bottom should be resisted.*

But equally unique as its sandstone architecture and its green river-strip is *the special quality of the four central blocks beside and just above the D.R. church*. Here, no fewer than fourteen *narrow lanes* have been inserted into the blocks, all once lined with *tuishuisies* on minute erven, bought or rented by farmers from the district visiting the town. Similar lanes can be found at Calitzdorp – surely no coincidence, for *this phenomenon is extremely rare elsewhere*. Many of these lanes, being in the very centre of the town, are now invaded by backyard workshops, parking and storage sheds. *Efforts should be made to preserve at least a few of these lanes.*

Our '*historically sensitive area*' does not include any urban tissue south of Voortrekker Street. It includes all of Baron van Reede and High Streets, most of Adderley Street and the central stretches of some higher streets, especially those closest to the D.R. church and its *tuishuisies*. In this area it includes the entire river strip as well as, on the west bank, Van Riebeeck Road which, though it does not contain many historical buildings, is a high-quality residential area.

3.4 Calitzdorp

The delightful town of Calitzdorp owes its existence to the establishment of a *buitekerk of Oudtshoorn*. Its name refers to local farmer Frederik Calitz, who donated part of his farm Buffelsvlei, near the confluence of the Nels and Gamka Rivers, for the purpose. A small settlement known as Calitzdorp had already existed there



(top) Uniondale: a well-rested group of houses from the 1850's. The low pitch of the gables with their moulding along the edge is a local feature. The one with the chimney, right, is actually not a gable but was built up to make the afdak look like a proper pitched part of the house. Here, again, smooth quoining in roughcast.

(middle) Prince Albert: impressively placed at the head of its own cross-street is the D.R. church of 1865.

(bottom) Prince Albert: on the outskirts of the town the homestead of Dennehof. The cross pattern of its veranda railing is timeless and can still be used.

