Figure 1. Front Cover. Six architectural typologies from central Tulbagh

Prepared by the TULBAGH VALLEY HERITAGE FOUNDATION
& FRIENDS OF THE OUDEKERK MUSEUM
Box 383, Tulbagh, 6820  jayson@cdq.co.za  0769508470
Acknowledgements

I am grateful to all the people, both professional heritage practitioners and passionate Tulbagh locals who since its inception in 2013, have put time aside to assist with the drafting of this inventory and report. In particular I would like to thank Sarah Winter, Stephen Townsend, Henry Aikman and DR Antonia Malan. Noticeably some of the formatting and content of this report is based on examples from Winter, Baumann, Jacobs and Attwell’s 2012 Drakenstein Heritage Survey and the Winter, Townsend, Jacobs, Baumann and Attwell’s 2015 Drakenstein Heritage Protections Report.
CONTENTS

0. INTRODUCTION

0.1 Aim
0.2 Background
0.3 Statutory Framework – Current restrictions and protections
0.4 Scope of work
0.5 Methodology and overview of public participation
0.6 SWOT analysis

1. DESCRIPTION CORE AREA & DEMARCATION OF SURVEY

1.1 Physical description of site
1.2 Geographical area of interest
1.3 Chronological Interest
1.4 Architectural and functional typologies of central area
1.5 Thematic overview of the heritage significance of the Tulbagh central environ

2. HISTORICAL DEVELOPMENT OF THE CULTURAL LANDSCAPE & BUILT ENVIRONMENT

2.1 Chronological overview of the Tulbagh cultural landscape and its historic core
   2.1.1 Pre-colonial period, pre- 1700
   2.1.2 Early development, 1700 – 1806
   2.1.3 Growth and decline, 1806 – 1837
   2.1.4 Victorian Tulbagh, 1838 – 1902
   2.1.5 Tulbagh in the 20th Century
   2.1.6 The earthquake and restoration

2.2 The Development of Cape architecture in the Tulbagh context
   • Pre-industrial Cape Dutch
   • Post industrial – Pre-WWI
   • 20th century Cape Revival
3. SIGNIFICANCE AND GRADING

3.1 Significance statement
3.2 Emergence of Tulbagh as a cultural landscape
3.3 Grading systems
3.4 The grading of significance
   3.4.1 Historic
   3.4.2 Rarity
   3.4.3 Aesthetic/Artistic
   3.4.4 Technical/scientific/educational
   3.4.5 Cultural
   3.4.6 Social

3.5 Collective significance
3.6 Overview of findings and recommendations.

4. CHARACTER UNITS

4.1 Character forming elements and units
4.1.1 Tulbagh’s character units
4.1.2 Tulbagh’s character forming elements
4.2 Decision making criteria

5. HERITAGE MANAGEMENT FRAMEWORK

5.1 Heritage Area versus Heritage Overlay Zone

6. RESEARCH TEAM AND PARTICIPATION

6.1 Research team
6.2 Public Participation Process

7. GENERAL CONCLUSIONS

8. REFERENCES
0. **INTRODUCTION**

0.1 **Aim of the survey and motivation for the establishment of a Heritage Area (HA) and Heritage Overlay Zone (HOZ)**

The Tulbagh Valley is located within the Witzenberg Municipal Area and possesses a high concentration of heritage resources, which need to be properly recorded and protected in accordance with the assessment criteria and management systems outlined in the National Heritage Resources Act of 1999.

The Tulbagh Valley Heritage Foundation is of the opinion that the need exists to administer, manage and protect historic central Tulbagh, as a place of ongoing cultural and historic interest. To expedite this we have produced this document to identify, map and grade the significance of central Tulbagh’s heritage resources. This tool can then be used firstly by Heritage Western Cape to declare a Heritage Area or alternately by Witzenberg Municipality to develop a Heritage Overlay Zone and declare areas to be protected in terms of local by-laws or the zoning scheme.

Ultimately, the aim of this report is to define Tulbagh’s **character units & character forming elements** in order to draft **decision making criteria** and development guidelines for both Church & Vd Stel Streets as well as their buffer areas to their immediate North and South.

![Figure 2. House 22 & 24 after the earthquake with gables down (Fagan Archive)](image-url)
0.2 Background

The Tulbagh Valley Heritage Foundation (TVHF) was established in 2008 to facilitate conservation, provide advice on renovations to heritage buildings and to promote good design in contemporary developments in the Tulbagh valley. In 2013, the TVHF was officially registered with Heritage Western Cape as a Local Conservation Body in terms of the National Heritage Resources Act of 1999.

The TVHF aims to voluntarily work with owners, developers and interested parties to find win-win solutions to ensure the successful management of Tulbagh’s heritage and built environment. TVHF provides proposed guidelines applicable to any person buying, selling, renovating or developing within the conservation area, for maintaining the rural historic Cape village atmosphere for which the town is renowned.

In order to maintain and protect the historic character of the town, the TVHF has compiled an inventory of heritage resources (historic buildings) in both Church in 2015 and later for Van der Stel Street. In November 2016 HWC’s Grading and Interpretation Committee approved the Church Street survey and individual gradings of the heritage resources in that Street. These gradings however were never put on the heritage register so remain un-official. This survey is thus extending the Church Street inventory to the town’s main road as well as the houses in a bordering buffer area to the South of the old church and North of the Parsonage.

Figure 3. House 22 and 24 during reconstruction (Fagan Archive).
0.3  **Statutory Framework of Current Restrictions and Legal Protections**

All 70 title deeds of the Church Street properties and garden plots were originally endorsed with National Monuments Proclamations and are thus protected in terms of the National Heritage Resources Act of 1999. In terms of this act all previously declared National Monuments automatically became Provincial Heritage Sites under the control of the Provincial Heritage Authority (Heritage Western Cape). Only two sites in Tulbagh have thus far been formally re-graded by HWC and formally proclaimed as Grade 2 sites of provincial significance (Oude Kerk and Mission Church).

Church Street was not declared an area of Urban Conservation under the old National Monuments Act, because it was thought that the original act and the National Monument proclamations and the deed restrictions, would afford Church Street, its gardens and environs adequate protection from future developments. The popularly understood ‘Church Street conservation area’, has no formal status and is a result of a 2005 Spatial Development Framework (SDF) drawn up in terms of the Municipal Act.

In 2013, the Witzenberg municipality rezoned most of the undeveloped plots west of Church Street as Private Open Space. This zoning has given the plots an extra level of protection as it precludes residential development.

The old buildings included within this survey located out of the previously declared area of Church Street are protected by section 34 of the NHR Act in that they are more than 60 years old. HWC currently do not have a policy document on development in Church Street and consequently over the years the HWC BELCOM committee has made various minor changes to Church Street properties on an ad-hoc basis.

Although IGI Com approved new gradings for the Church Street properties in 2015, these grading were never promulgated nor formalized and thus remain formally unrecognized.

---

1 Aikman,
0.4 **Scope of Work**

This survey is limited to the historic core of Tulbagh village (Church, Van der Stel Street and Piet Retief Street) as well as a buffer areas (Vos/Meiring Street) to the South and another (Van der Stel Street extension) to the North. Other important heritage resources in the village and valley such as the Old Drostdy and farmsteads are not included. Within this tight geographical area, this survey involves the following scope of work:

- Identification and mapping of all buildings/structures.
- External site inspection of all structures and internal inspections of most.
- Review of previous surveys and some records held at heritage institutions, archives and the local authority.
- Background historical research in order to understand place and development themes.
- Formulation of assessment criteria based on contextual analysis and legal requirements.
- Assessment of heritage significance based on NHR Act criteria and specified three tier grading system.
- Identification of proposed Heritage Conservation areas/ Heritage Overlay Zones.
- Identification of Character Forming Elements in Tulbagh’s different character areas
- Formulation of Decision Making Criteria
- Capturing of survey information on a spreadsheet and producing a series of maps.
- Public engagement in the form of targeted consultation and open house meetings.
0.5 HWC Guidelines, Methodology and overview of Public Participation Process

0.5.1 Adherence to HWC Guidelines for Heritage Inventories.

- **Inventory Fields** Section 10 of HWC’s survey guidelines require that the following fields be included in the inventory: erf number; street address; type of building; date built; style; architectural period; alterations; present NHRA protection; and suggested grading, and significance in terms of the NHRA. While this heritage survey does include most of these fields, the following have been either excluded or modified in the survey:

  - **Date built:** In a few cases, the construction date of a particular building cannot be readily established. Where such dates are known, they are included. Where not, the period of construction is provided, based on on-site fabric and stylistic interpretation.

  - **Style:** The survey guidelines require that a specific style and not period be referred to in the survey. This is sometimes practically not possible as many structures are stylistic hybrids either by original design or through subsequent layering. For this reason, architectural period descriptions are favoured, although stylistic references are sometimes used to describe stylistically representative components.

  - **Alterations:** Alterations stylistically and/or historically worthy of recording are addressed in the survey, although the dates of alterations are very often unknown. Where known, these have been recorded, e.g. a date on a gable or foundation stone. In certain cases where dates of alterations are unknown, a description of the stylistic period of such alterations have been provided based on field evaluations.

  - **Significance in terms of the NHRA:** Significance has been recorded in the survey in terms of the NHRA’S definition of cultural significance (i.e. aesthetic, architectural, historical, social, spiritual, technological, and scientific/educational significance). All criteria are considered and, where applicable, presented in the form of an abbreviated statement of significance for all Grade II, IIIA and IIIB.
entries. Where a site has particular social historical significance or direct known associations with slavery, this has been recorded in the information field of that entry.

- **Degree of Significance:** Significance for each entry has been recorded in terms of its recommended grading.

- **Sites with Multiple Resources** Section 4 of HWC’s survey guidelines states that where there is more than one structure on a specific site, these structures should be entered on different forms, because detail like date built, history, alterations, style and evaluation may differ.

## 0.5.2 Methodology

The following methodology was developed and adopted for the survey:

During my 18 years in Tulbagh and ten years of heritage involvement with the town, I have become very aware of each and every building in Tulbagh. I have interviewed many of the residents and tracked and recorded most external changes to the built environment, thereby becoming familiar with the recent history and makeup of the buildings concerned. In addition:

- Much secondary research was conducted in published books by experts like the Fagans, Fransen as well as knowledgeable locals. All of the Church Street and many of the Van der Stel Street buildings are mentioned somewhere, so it became possible to acquire much reliable information.

- During my primary research for my Masters degree, I was fortunate to find much information in the SAHRA, UCT and Fagan archives that I have been able to use in this report.

- Clear and some detailed 20th century areal photographs (1942, 1980, 1967 and 19870s) were used to show the development of the pre-earthquake village and its individual buildings.

- All buildings included in this survey have been inspected inside and out. Site inspections were conducted by Jayson Clark in order to clarify historical chronology, significance
and grading of heritage resources. On-site inspection could also verify existing documented information which in many cases is outdated, inaccurate or incomplete.

- Site information recorded included geographical location, physical description, approximate date of construction, degree of alteration, significant features, relationship to context, historical associations and any additional available material including documentary references. An abbreviated statement of heritage significance and suggested grading was assigned based on NHR Act criteria for cultural significance and heritage themes relevant to the study area.

- All buildings were photographed front and back as well as some interiors.

- Photographs of the ‘before renovation’ of a building’s appearance are included to demonstrate the degree of transformation of individual structures.

- As a result of field assessments, photographic recording, and the analysis of research material, summarised information was captured in spreadsheet form using Microsoft Word. This document would need to be re-captured into MS Excel for use in other systems.

- A Witzenberg Municipality Building Plans Archive does not exist as all plans prior to 1999 were ‘lost’ when the Tulbagh and Ceres Municipality merged.

### 0.5.2 Overview of the Public Consultation Process

An initial public consultation and participation process was facilitated between 2011 and 2014 in the run up to the 2015 HWC approval of the first Church Street survey. A second round of public consultation was undertaken in September and October 2018. The outcome of this consultation process is expanded upon in Section 6.
0.6 **SWOT Analysis**

**Strengths**
- Unique example of an 18 & 19th century rural Cape village
- Enjoying a surge of popularity for visitors and tourists alike
- Renewed interest and investments coming into the street and town
- Source of community pride and identity
- Generation of much employment for locals
- Passionate residents with appreciation of heritage & aesthetics
- Availability of free municipal grey water to keep gardens and parks green.

**Weaknesses**
- Ad-hoc building, without valid building permits
- Lack of building guidelines
- Ad hoc and different grading per property
- Van der Stel Street is overtly wide with related traffic and aesthetic issues
- There is also an outstanding need for a heritage inventory of the resources throughout the entire Witzenberg valley - especially on the farms.

**Opportunities**
- SAHRA Grade 1 potential
- There exist a number of neglected old buildings in the town that still needs to be fully restored.

**Threats**
- Modern residential development of open plots in Church Street
- Townships’ goats and cows are destroying the Renosterbos of the Gallows Hill Nature Reserve which has been so badly denuded that there has been talk of de-proclaiming the reserve to develop RDP housing.
- Increased petty crime and vandalism
- Increased pressure for security fencing & crime prevention
- Some Church Street property owners not adhering to HWC protocol and the street aesthetic.
DESCRIPTION OF CORE AREA AND DEMARCATION OF SURVEY

1.1 Physical Description of Site

The historic core of Tulbagh is located within the loop created by the confluence Melkops and Klip Rivers and consists of the following four streets/zones.

1. **Historic Church Street** runs about 700 meters from the Old Church in the South, to the Parsonage at the Northern end. Along its length stand 32 renovated buildings and outbuildings and historically important open garden erven. These buildings originally date from 1740 to 1900 and, in addition to representing one of the most important collections of Cape vernacular architecture in South Africa, also tell the story of early Cape life. This includes the Galgeheuwel Local Reserve West of the Klip River which overlooks Church Street.

2. **Commercial Van der Stel Street** runs about a kilometer between the two rivers and form a parallel street, some 20m further up the hill from Church Street. The street is lined with 40 commercial, residential and institutional buildings, half of which date from the 19th and early century and have heritage significance.

3. **Van der Stel Street buffer** zone runs north of the Parsonage and the commercial end of Van der Stel Street to the bridge over the Klip River. This area consists of a modern Church and old age home.
4. **Vos/Meiring Streets** form a southern buffer zone and significantly link Van der Stel with Church Street and form the green island of Van Riebeek Park and the Oude Kerk’s Church Square. This area is made up of six 20th century houses built in various Cape revival styles.

1.2 **Geographical Area of Interest**

MAP 1. The Western Cape with the Tulbagh Valley Heritage Foundation’s geographical reach,
MAP 2: The central Tulbagh area in the larger Tulbagh valley
MAP 3: The historic centre of Tulbagh and other areas of the town.
MAP 4 MUNICIPAL ZONING FOR CENTRAL AREA Cadastral boundaries and Tulbagh Property Types (HENNIE TO GIVE NEW MAP WITH VDSTEEL & PIET RETIEF)
MAP 5… CRONOLOGY OF CENTAL TULBAGH (Fold out version in appendix)

Of the 93 structures in the proposed HOZ & buffer:

- 25 appear as pre-industrial thatched /Cape Dutch buildings
- 9 appear as Victorianised old Cape houses, often double story with pitched tin roof
- 18 appear in the high Victorian or Edwardian form. Pre WWI
- 9 appear as Cape Revival buildings with some form of a gable and a few thatch roofs.
1.3 Chronological Interest

Although the primary interest of the TVHF and this report are in historic, pre-WWI buildings within the proposed Heritage Area, all buildings and structures irrespective of their construction date, will be included in the survey.

1.4 Functional and Architectural Typologies of Central Tulbagh.

Central Tulbagh contains many noteworthy buildings which exemplify the stylistic development of Cape architectural tradition. These buildings fall into one of three following architectural typologies which will be more fully explored in section 2.3.

- Pre-industrial Cape Dutch style – Dutch and Early British periods - 1743 to 1870,
- Post–Industrial Victorian /Edwardian style- Pre-War period - 1870 to 1914
- 20th Century Cape Revival style – after 1915

Most of the old structures surveyed were originally built as residential dwellings, although there are also three Churches, three wine cellars, and numerous outbuildings (garages, sheds, and barns) existing in Church Street alone. West of Church Street exist important undeveloped garden erven that contain dams, ponds and a couple of sheds and storage structures. Originally these were domestic kitchen gardens which were typical of pre-20th century villages in the Cape.

Whereas the Church Street buildings were reconstructed back into their original residential form, the buildings in the commercial main road of Tulbagh were stylistically largely left as they were, with their historic layering intact. Over the previous century, most residential buildings in Van der Stel Street had either been demolished or altered & extended to fulfill commercial requirements. Consequently many of Van der Stel’s buildings have a core much older than the façade apparent on the street.
1.5 Thematic Overview of the Heritage Significance of the Tulbagh central environ.

Heritage themes played a role assessing significance at various sites. Heritage themes represented in the building inventory include early colonial settlement, slavery, regional architecture, trade, civic and religious functions. These will be dealt with in more detail under the ‘Grading of Significance’ section 3.4
2 HISTORICAL DEVELOPMENT OF TULBAGH'S CULTURAL LANDSCAPE AND BUILT ENVIRONMENT

2.1 Chronological overview of the Tulbagh cultural landscape and its historic core.

This section of the report provides an overview of the evolution of the cultural landscape of the larger Tulbagh Valley and the old town. The overview is divided into various subsections. The first subsection provides a general overview of the study area spanning the pre-colonial, early and later colonial, and 20th century periods. The subsequent sections deal more specifically with the historical built environment relating to issues of urban form and architecture.

2.1.1 Pre-Colonial Period, pre 1700

Many Stone Age tools have been found on Gallows Hill (Galgeheuwel), valuable evidence proving that the first residents along this part of the Klip River were the late Stone Age Khoi and San people. These tools are so common that there are even good examples of tools built into the cobbles along Church Street. The Khoi Khoi were nomads / pastoralists who moved around the Cape, and indeed the Breede River Valley including Tulbagh, with their cattle migrating for pasture. The floodplains of the Klip River would have provided good grazing and a place for temporary settlement. Over the years the San and Khoi learnt to live together but the arrival of the Dutch settlers, who invaded the Khoi grazing grounds, put tremendous pressure on the traditional people, as the pioneers themselves were desperately trying to cling to life.

2.1.2 Early Development 1700 to 1806

In 1700 Willem Adriaan van der Stel viewed and named the valley ‘Het Land van Waveren’ after his maternal family. Later that year, the first eight loan farms were granted in the valley, with freehold farms being granted from 1714, and the first permanent stone structures began to be erected. In 1718 the valley was properly mapped and surveyed².

---

² Fagan and Fagan, Church Street, 15 - 24.
In 1743 the VOC decreed that a Church, Parsonage and Sexton’s house should be built on a site on the Klip River. Tulbagh was laid out as what Fransen describes as a ‘River-ribbon town’, where a small river was selected and the first buildings of the village sited a little distance away from it, leaving a strip of highly fertile alluvial ground between its base street and the river. This strip could then be watered from a furrow (itself derived from the river higher up in its course), running along the base street. The oldest houses are lined up on the higher side of Church Street, each with their narrow strip of land on the river side. The first four buildings were completed by 1748 and most of the agricultural land below the wagon track, between the Church and the parsonage, was soon thereafter also granted to the Church by the VOC. Despite the presence of a Church, Roodezandt failed to develop until the 1790s.

---

4 Fagan and Fagan, Church Street, 40.
In 1794, as part of Rev. Vos’ ambitious plan to formally lay out a village, the Church was granted a parcel of land east of the wagon road between the parsonage and Church. This grant was in order to create building plots which could be sold to help pay for the Church’s intended enlargement. The granting of this land and its subdivision resulted in the formal laying out and naming of Kerkstraat, with building stands above the road and corresponding agricultural plots below the road. Enlarged, re-orientated and reconstructed, the original Church was thus given its current gabled form in the same year, making it the oldest Church building in South Africa. The simple church settlement of Roodezandt thus slowly developed into an isolated village, known as ‘Kerkstraat in Het Land van Waveren’ or Church Street in the county of Waveren.\(^5\)

### 2.1.3 Growth and Decline (1804 – 1840)

By 1804, the five owners of Church Street erven had further subdivided their properties and built about ten houses on the eastern side of the street. In most cases more than one house had been built on these erven, which were occupied mainly by tradesmen and shopkeepers. Since most travelers to the interior had to pass through Tulbagh, the village inhabitants did a good trade.\(^6\)

\(^6\) *Ibid.*, 43 - 44.
Figure 4. Church Street views, North and South by W.J. Burchell, 1811 - displaying an early aesthetic interest with the street’s uniform standardised architecture (in Fransen, Old Towns and Villages of the Cape, 85).

After being proclaimed a magisterial district in 1804, the church town at Roodezandt in Het Land van Waveren was renamed Tulbagh in honour of the late governor of the Cape, Rijk Tulbagh. For the next fifteen years Tulbagh was the centre of a huge district and the consequent prosperity in the valley ensured a good or at least reasonable life for most. The Drostdy (magistrate’s court), designed by master architect Louis Michel Thibault, had been built three kilometers north of the parsonage due to apparent water shortages along Church Street in summer. Following a devastating storm in 1822, and official reports that grossly exaggerated damage to the Drostdy, Lord Charles Somerset decided to relocate the Drostdy from Tulbagh to Worcester. Thus began Tulbagh’s decline.7

7 Ibid., 46.
During the prosperous years of early British occupation up until 1822, Tulbagh had rapidly developed into a village of 30 to 40 houses and buildings, built in two neat parallel lines facing east and west, with their backs to each other. In 1821, 18 new erven were subdivided from state land and sold off to the east of the village. The road separating these new erven and the original Church Street plots was known first as an ‘Achterstraat’, then as Commercial Street and currently Van Der Stel Street, which now forms the main commercial road of the town.  

2.1.4 Victorian Tulbagh (1840 – 1900)

In 1845, shortly after slaves were emancipated at the Cape, Bainskloof Pass was constructed to create a shorter road between Cape Town and the interior, effectively bypassing Tulbagh and further negating its strategic position with a resultant negative effect on the local economy and building trade.

Figure 5. The very early 1861 panoramic photograph (in Fransen, Old Towns, 85).

In 1851 the Church was granted three final parcels of land, which effectively lengthened the Street / village all the way to the Church building. This new land was soon subdivided and sold at auction, resulting in six early/pre-industrial Victorian era houses being built in the traditional thatched and pointed front gable Cape style (# 6, 17, 21 and 23).

In 1861 an early panoramic photograph was taken of Tulbagh, which then still largely appeared as an intact Cape Dutch village, a rare record of the harmony of the traditional Cape style with thatched-roofed houses, no two alike, yet in their diversity displaying a unity born out of the direct use of limited materials pre-1880. 

---

8 Ibid., 47 - 48.  
9 Fransen, Old Towns, 83-84.
In the 1880s and 1890s new houses in the last remaining undeveloped building erven to the south of Church Street were built as modern Victorian houses, with tin roofs, plaster mouldings, verandas and cast iron ‘broekie lace’ trim (#2, 10, 14, and 18). From around 1880, over a period of about 30 years, the gables and Dutch appearance of the street was changed and updated by the individual owners of most of the houses in the street. As most of these owners would have identified themselves as Dutch or Afrikaners at the time, it is noteworthy that they had ‘turned their backs’ on the Cape architectural tradition and ‘tore down their own gables’. In this way many a fine gable was either severely clipped or entirely and unnecessarily demolished to accommodate the new roof structure.¹⁰

This can be partly ascribed to the fact that following the industrial revolution, new building materials and pre-manufactured materials became widely available at affordable prices, which resulted in rapidly changing building styles and fashions during the mid- and later- Victorian and then Edwardian eras. Also, by 1880 the traditional Cape gables had lost their meaning and significance to the residents of the houses of Tulbagh and indeed the whole of the colony.

---

¹⁰ Ibid., 85.
Starting around 1880 and largely completed by 1900, many of Tulbagh’s Cape Dutch houses were subjected to the most severe forms of Victorianisation. The light-loving Victorians updated their Cape houses with large windows and doors and usually divided the large Dutch-styled rooms into a ‘warren of passages and small rooms’. Costly and flammable thatch was replaced by durable ‘fire-proof’ corrugated-iron sheeting, and roof structures and wall heights were awkwardly adjusted to accommodate what was seen as a marvel of the age.

### 2.1.5 Tulbagh in the 20th Century.

In 1902, after the end of the South African/Anglo-Boer War, a final house was built at the southern end of Church Street in the Victorian/Edwardian style, with a full length veranda on two sides, French doors, large sash windows and attic windows. With all of the street’s building stands now occupied, future residential developments would be constructed in several parallel streets further east up the hill. Over the decades many of the street’s old houses would continue to be superficially changed, enlarged and extended to suit the modern lives of their current owners. In time even cast

---

11 Brooke-Simons, Meerlust, 92.
12 Gwen Fagan interview, September 2016.
13 Hans Fransen Interview, 5 March 2014.
iron verandas were replaced by those of cast concrete and in others enclosed with face brick to create ‘stoepkamers’. ¹⁴

After the Victorian era a number of Cape Revival buildings were constructed in Tulbagh including the Tulbagh School and Town Hall. Both were demolished after the earthquake leaving only a cluster of revival houses at the Southern end of Church Street. The earthquake of 1969 which measured 6.5 on the Richter scale, caused widespread destruction to the entire region and effectively immortalized the name Tulbagh in South African’s minds, it being the only sizable earthquake to shake the country.

Figure 7. The 1942 areal map shows a much smaller and less compact pre-earthquake Tulbagh village

¹⁴ Fagan and Fagan, Church Street, 50 – 51.
Many buildings in central Tulbagh as well as historic homesteads on farms were substantially damaged and some even destroyed completely by the 1969 earthquake. The earthquake provided the state and its architects a unique opportunity to reinstate the whole street back to its 18th & 19th pre-industrial appearance. A national committee, representing all conservation bodies and interested organisations, was formed, with the prime minister becoming the patron in chief and the administrators of the four provinces also agreed to accept Provincial patronage. The committee incorporated some of South Africa’s most influential people including Anton Rupert, Hans Fransen and Dr Mary Alexander-Cook.

With an 1861 panoramic to hand, a decision was quickly taken by the Fagan lead conservation team, that the Church Street buildings would be restored to their appearance when originally constructed and in this manner the whole street would become a record of domestic architecture of that period.

The head architect was Gawie Fagan and his team undertook meticulous research and after a thorough investigation compiled detailed restoration plans, so that only a few months after the earthquake a building contractor started renovations. Missing evidence was found in the form of drawings from 1811 as well as an 1861 panoramic photograph that showed the entire street.

In 1971, all the damaged properties in the street as well as others in town and
in the valley were declared National Monuments. In 1973, the undeveloped erven between the buildings were also declared to be National Monuments in order to protect their undeveloped nature.

The inauguration of ‘Church Street in Het Land van Waveren’, by the then prime Minister the Hon. B.J. Vorster on the 14th March 1974 was a grand state occasion attended by VIPs, dignitaries and politicians. A set of stamps and first day covers was issued to commemorate the monumental national effort required to bring Church Street back from the brink of annihilation.

Figure 8. Earthquake Damaged Street in 1969

Figure 9. Restored Church Street in 1974 (Fagan archive)
2.3 The development of Cape Architecture with reference to Tulbagh

The focus of this heritage assessment is on buildings. As a result the historical development of the architecture of central Tulbagh is briefly examined century by century. The central area has a rich tapestry of historic buildings dating from the 18th and 19th Centuries in particular. In some cases, building styles are blurred; however, for the purpose of simplicity, this guide categorises Tulbagh’s buildings into the following styles:

- Pre-industrial Cape Dutch style – Dutch and Early British periods - 1743 to 1860,
- Post-Industrial Victorian /Edwardian style- Pre-War period - 1860 to 1914
- 20th Century Cape Revival style – after 1915

This section sets out to define these architectural typologies and provide Tulbagh examples of each building style. Within each period reference will be made to typical use of building materials including doors, windows ceilings and floors.

2.3.1 Pre-Industrial (Cape Dutch Style) 1743 to 1860

Of the 93 structures in the proposed HOZ & buffer:

25 appear as pre-industrial thatched /Cape Dutch buildings

The historic trope of South African architecture is the well-known ‘Cape Dutch’ style, recognisable for strong references to Dutch metropolitan forms, usually with whitewashed gables and traditionally laid out in H-, T-, or L-shaped plans. These pre-industrial vernacular buildings were constructed out of those materials that were locally available, which resulted in strong similarities in construction and style. Following European styles, these early Tulbagh buildings and their gables specifically can be classified into three/four sub styles

The earliest forms of habitation constructed by the first pioneers were constructed with materials at hand due to a complete lack of alternatives. Houses were either built with layered mud or with handmade soft sun-dried bricks, joinery and roof timbers came from trees felled in the mountains. Stone would be found in fields and mountains and carried to each building site by wagons and oxen. Roofs were covered with palmiet (rushes) from the rivers and veils and topped with a layer of thatch grass from the veld (Fagan).
Cape Baroque (1769 - 1805)

Neo-Classical (1805- 1840)

Early Victorian (1840 – 1855)

Longhouses -usually gableless (1800s)
Floor Plans.

The first Cape Vernacular houses were typified by the Cape Longhouse, divided into two to five walk-through rooms, without a passage. With the addition of an extra wing behind a longhouse, such as in House 38, the floor plan would change to an L-shape (House 28) and even a U shape with a second addition which allowed for a sheltered courtyard between the two wings as in Houses 38, 42, 43 and the Parsonage. In the rural areas around the Cape, the T-shape evolved whereby a new back wing was added to the middle of the long house. This building plan was popular in Tulbagh and is exemplified by Houses 22, 26, 30 and 32. The ultimate design in the Cape Vernacular however was the development of the H-shape (House 24), which was seen mostly in the country. The plan came into existence in the early 1700s as a logical development from the T-plan and later became almost a status symbol among the increasingly prosperous farmers and residents of the Cape (Simons 2001).

There were variations to the ‘letter of the alphabet’ themes, often as the result of later additions and lean-to’s. In many houses in the street, the courtyards between the wings were closed in to create more room. These were mostly all removed by the restoration committee to reinstate the original alphabet ground plan.

Cape Gables

The most defining feature of a Cape Dutch house is the front gable, often with breathtakingly graceful proportions and executed and ornamented with imaginative and skilled craftsmanship. The gable evolved as a practical way of protecting the front door and its occupants from rain and burning thatch. The first gables were simple bull-nose gables (House 23 - Paddagang), a simple brow with a window that allowed light into the attic. In the 1700s gable tops reached to the full height of the roof and, with the prosperity of the 1750s, gable building was very popular throughout the Boland. Although the inspiration for the Cape house came from the medieval townhouse of the Netherlands, it was at the Cape that the decorative gable reached its fullest flowering (Simons 2001).

The Hol-Bol gable was very popular in both Church Street and on homesteads in the valley. The graceful inwards and outward-sweeping curves give a real feel of movement and create beautiful
proportions. These gables were highly ornamented and display many of the features of the baroque style characteristic of the 17th century in Europe (Simons 2001). The gables of the Old Church and Parsonage and House 22 are all original examples of Hol-Bol Gables in Church Street, while the gables of Houses 30, 32, 34 and 40 were rebuilt as Hol-Bol gables after the earthquake (according to the 1861 photograph).

By early 1800, it became fashionable to build neo-classical gables with straight lines in an elegant, restrained and dignified design that often featuring ornamental pilasters, crowned by a formal pediment and frequently flanked by decorative urns and restrained embellishments. Houses 43 and 29 in Church Street still feature their original neo-classical gables (Simons 2001). Houses 24, 26 and 42 had their neo-classical gables rebuilt after the earthquake to match the 1861 photograph.

In Cape Town from about 1815, a new double story gableless townhouse design became popular due to its space maximizing nature and the safety gained from the use of a flat, thatch less roof. This has a ‘Georgian’ influence and was not really used outside of Cape Town. Fortunately the Widow De Wet built House 36 in Church Street according to the new fashion and thus Tulbagh gained its own very rare example of a Cape Townhouse.

Thatched, gabled houses were seldom built in Cape Town after the second British occupation of the Cape, however, the traditional building style remained popular in the Boland right up to about 1880. From about 1850 the Cape Dutch houses that were being built in Tulbagh no longer followed the alphabet floor plan nor used an ornate gable. New houses were thus built in a rectangular shape with two rows of rooms deep, with windows facing out in all directions. The roof was usually high, to cover the extended span of the double row of rooms. On all these new houses, simple pointed triangular gables were built and left largely unembellished, as exemplified in Church Street by the original gable on House 21 and the rebuilt gables of Houses 4 & 17 (Simons 2001).

**Building Materials used in central Tulbagh’s oldest buildings**

With few exceptions, all but three houses built in Church Street before 1820 are constructed out of clay and formed mud brick walls with burnt brick gables. Important buildings as well as all Buildings after 1820 are made of burnt brick with mud used as mortar. All houses were originally
plastered with mud as well; proper rock and shell lime was reserved for the church and Drostdy only. Lime plaster was especially valuable for decorative plaster work and the mouldings on gables and was used whenever it was possible. Roofs were constructed of ceiling beams (Yellow wood or Poplar) with supports, rafters (mainly of Poplar), usually all held together with wooden pegs! A layer of latte/light poles was then tied on and layer of local river reed/rushes was applied and then finally topped by a layer of thatching grass/reed.

Ceilings in many houses are of nailed yellowwood planks and reed in the lesser important rooms, kitchens and lean-tos. A fireproof clay ceiling was usually applied directly on top of the reed ceiling. Houses after 1850 generally had machine cut boards of pine or deal.

Doors and windows were generally specified to be out of yellowwood, but occasionally of oak. Although the Parsonage, House 42 and Ballotina have Dutch sash windows, the rest of the street had smaller casement windows up to the 1850s when sash windows became affordable and more readily available. Due to its cost, stinkwood was primarily used only for cabinet making. Yellowwood was seldom used as flooring and in fact most Church street properties had earthen or dung floors right up into the 20th century. Wood as a floor covering only became popular with the availability of machine sawn Oregon pine or Deal.

All houses in Church Street before 1860 had a front and or back stoep made of locally quarried slate. Round cobble stones from the fields were laid in clay to form effective paving in courtyards and outdoor areas.

Internal and external walls were generally lime washed, except when the mud plaster was left raw, or a yellow clay wash was applied as a cheaper finish for outbuildings and kitchens.
2.3.2 Post Industrial British (Victorian/Edwardian) Style
1860 to 1914 -pre-WWI

Of the 93 structures in the proposed HOZ & buffer, 27 appear in the ‘Victorian’ form of which:
9 appear as Victorianised old Cape houses, often double story with pitched tin roof
18 appear in the high Victorian or Edwardian form.

A major change in post industrial building development was occasioned by the presence of corrugated iron for roofing which was available from about 1870 onwards. This led to the loss of gables and the alteration of eaves, roof pitches and roof heights which had a major impact on historic buildings.

Victorianised old Cape Houses

Figure 10. XX Van der Stel (left) and 25 Church Street (right) were both originally thatched and gabled houses. They now appear with Victorian ironwork and one is even now double story.
High Victorian Buildings built new (1880 – 1902)

From 1880 new buildings were constructed in the ‘modern’ style using imported prefabricated building materials including prefabricated ironwork and concrete, and interior fittings as well as imported wood floorings and balustrades.

Figure 11. The Saronsberg theatre has a high Victorian gable which predates the Cape Revival, while the Victorian House Museum at 14 Church Street features ornate plaster moldings around the windows and doors.
2.3.3 Three waves of 20th Century Cape Revival buildings in Tulbagh

Three times though the 20th century, the architecture of the old Cape was revived and used extensively in all manner of buildings clearly exemplified in Cape rural architecture.

The first was the re-discovery and reinterpretation of the early cape style, a movement spearheaded by Cecil John Rhodes and Herbert Baker. Rhodes was in a powerful position of influence to change the architectural tastes of the Cape Town elite. He did so by the recognition of the power and beauty of the rural Cape vernacular and its re-interpretation as a form of an Arts and Crafts Style of architecture. An appropriate example is the Old Tulbagh School; a project instigated by Sir Meiring Beck, and built in 1904 in the gabled Cape Revival style.  

![Old Tulbagh School](https://www.flickr.com/photos/hilton-t/5413685210)

Figure 12 Tulbagh School (for whites only), demolished after the 1969 earthquake due to safety fears of the parents (from https://www.flickr.com/photos/hilton-t/5413685210)

The second related Cape revival was evident after the resurgence of Afrikaner nationalism which asserted itself partly in language but also in a further revival of cape architectural styles. These were evident not only on farms but in towns where banks and police station were designed in Cape revival styles generally with a dominant gable. Such architecture dates from the 1930 and into the 1950’s when the style become so overused that it lost its political impact.

---

Figure 13. The standard back (right) has a neo-classical facade with some Cape Dutch detailing. The mid-century shop facade features an elongated gable over a re-enforced concrete overhang

The post modern third wave of Cape revival architecture evident in Tulbagh started around 1975 and continues to present. This re-revival seems to be motivated primarily by historicist, nautical and aesthetic motives of developers and architects and as an alternative to modernism

Figure 14. Both these houses were built during a late 1970s post modern return to traditional building styles
3 SIGNIFICANCE AND GRADING

3.1 Significance Statement

The central Tulbagh area is an urban cultural landscape of considerable heritage significance in terms of the following:

- Its urban landscape, which is based on two parallel streets with landmark church buildings at both ends.

- Its origins as a church town (kerkdorp) strip settlement dating to 1743 and the role of Tulbagh as an early British Drostdy settlement from 1805.

- Social historical significance related to the establishment of the Cape of Good Hope Missionary society in the 1790s and strong associations with the history of slavery.

- Its architecturally and historically significant buildings date from the 1740s to the 20th Century with varying degrees of intactness and authenticity. These structures are legibly representative of the major periods of Cape architecture and history. Most notably
  - Earlier Cape pre-Industrial buildings (18th and 19th centuries)
  - Post industrial Victorian buildings (mid 19th and early 20th centuries)
Cape Revival buildings (throughout the 20th century in Tulbagh)

- Its green edge that hems in three sides of the town is provided by the confluence of the Klip and Melkops Rivers.

- Intact water erven and garden plots on its border with the Gallows Hill local reserve.

- Its associations with the 1969 Boland earthquake and Gawie Fagan’s wholesale restoration of some 28 houses in Church Street in particular. All the buildings were effectively restored or reconstructed back to their own original appearance, be it Cape Dutch or Victorian. The transformation of Tulbagh was part of an important landmark project in South Africa’s and had nationally significant connotations. The project was carried out by a team of SA most foremost conservation experts and had very high cultural significance at the time. The actual restoration is already 50 years old and which represented the conservation methodology and ethos at the time has become a new significant and valid layer on the street.

The historic centre of Tulbagh and especially the Church Street environ is a unique example of an 18th/19th/20th century Cape cultural landscape with particular emphasis on Church Street as having high architectural, aesthetic and historical value as early 19th century restored streetscape. The central area provides us with an important record of domestic life and architecture from almost three centuries of Cape history and contains buildings which are important on a National, Provincial and Local level.

Significant on a National level is the original Roodezandt Church Settlement from 1743 and 1795, which includes the highly intact Oudekerk, Parsonage, Readers House and lei-water furrow that runs between them defining Church Street. In 2008 SAHRA identified Tulbagh’s historical core as a place of special national significance and a possible Grade I National Heritage Resource/Site.

Significant on a Provincial level are the remainder of the post-earthquake Fagan restored buildings, primarily in Church Street with a few in Van der Stel Street. These houses together with their historic gardens and undeveloped plots, make up an important and highly significant
heritage precinct. With a few notable exceptions (Old Church, Parsonage, Ballotina & Monbijou), the cultural significance of Church Street does not lie in the individual buildings, but rather in the value of the collection of Fagan restored buildings expressing a particular built environment and architectural conservation ethos in South African during the 1970s, with the Fagan’s being foremost South African restoration architects. Only when the individual sites are interpreted together as a related and connected series of sites can the full significance of Church Street become apparent. The cultural significance of the Fagan restoration will be explained more fully in a later section based on research done for my Masters dissertation: Between Memory and History – The restoration of Tulbagh as Cultural Signifier.

Significant on a Local level are the remainder of the old buildings in central Van der Stel Street and the two buffer areas.

Figure 15. The view from the back of the Victorian Museum in Church Street clearly shows the different characters of the older pre-Industrial buildings on the right and the post industrial one on the left. Note the blue gum tree lined Gallows Hill Nature Reserve setting the scene.
3.2 Emergence of Tulbagh’s Cultural Landscape

“The Cultural landscape is fashioned from a natural landscape by a cultural group. Culture is the agent, the natural area the medium, the cultural landscape the result.”

Cultural landscapes are illustrative of the evolution of human society and settlement over time. They take into account the influence of the physical restraints and opportunities presented by their natural environment and of the successive social economic and cultural forces, both internal and external.

The interaction between humans and their environment, and the living cultural traditions that arose from this interaction, has created a cultural landscape in which various elements, both tangible and intangible, can be identified. The Tulbagh cultural landscape has both elements

**Tangibility** is obviously represented by the many historic homes and religious buildings as well as recorded archival information about the owners of the houses.

**Intangibility** is represented by the open garden erven, the realm of the servants and the slaves. We can recognize fields that may well look ordinary to most but, with understanding, can fill out in our appreciation to become extraordinary. To create a monument to the faceless ones, the people who lived and died unrecorded except unconsciously and collectively through the landscape modified by their labours. A cultural monument is a memorial to the unknown laborer (Deacon, Du Preez and Almond).

**Collective Degrees of Significance.** As a streetscape Church Street collectively possesses **rare and endangered** aspects of cultural heritage, landscape and architecture, most of which is highly representative of the principle characteristics of this type of cultural heritage; historic landscape and architecture and exemplifies human activity at the time. If seen out of context the significant of most individual buildings diminishes because the real value of the Street is as a collective streetscape.

---

16 Sauer, 1925
Grading Systems

SAHRA has not yet graded any sites within the Tulbagh valley although the original Roodezandt settlement has Grade I potential. All the PHS (Some 70 previously declared National Monuments) in the central area were ‘converted’ into Provincial Heritage Sites by the introduction of the Heritage Resources Act of 1999. Only the Oudekerk and Mission Church have been formally re-graded by HWC in 2013 as Grade II sites.

The NHR Act three tier grading system adopted for this survey makes provision for Grade I (national significance), Grade II (provincial/regional significance) and Grade III (local significance). In accordance with the HWC guidelines for grading, Grade III or local heritage resources have been divided into three subcategories, i.e. IIIA, IIIB and IIIC. Outlined below is an explanation of how this grading system has been applied to the heritage survey

**Grade I & II:**
A number of heritage resources have been identified as possible Grade I and suggested Grade II given outstanding national and provincial heritage value based on a range of criteria.

**Grade IIIA:**
Grade IIIA heritage resources include buildings and/or sites that are highly representative, excellent examples of their kind, rare/unique, etc and which should receive maximum protection at local level. Examples of suggested Grade IIIA heritage resources within the Tulbagh Heritage Survey are the Standard Bank and Saronsberg Theatre.

**Grade IIIB:**
Grade IIIB heritage resources include buildings and/or sites of a marginally lesser significance than Grade IIIA, which are relatively intact and which require regulation related to the external envelope only to retain significance. Examples of suggested Grade IIIB heritage resources within the central Tulbagh area are the Tulbagh Hotel and Redelinghuys dentist


**Grade IIIC:**

Grade IIIC heritage resources include buildings and/or sites where significance is in large part one that contributes to the character or significance of the environs. Examples of suggested Grade IIIC heritage resources within the central Tulbagh area are primarily found in the Vos/Meiring Lane buffer area.

3.3 The Grading of Significance

This section of the report provides an explanation of the criteria and grading system used in the assessment of significance of individual buildings and sites in the central area. The assessment criteria used in this survey are based on the criteria and grading system outlined in the NHR Act, as well as the HWC guidelines for grading significance. Outlined below is an explanation of how these criteria were adopted and adapted in practice. The values embodied in cultural heritage which are identified by UNESCO also underpin the NHR Act. An examination of these cultural values in terms of artistic, historic, social, and scientific significances will go a long way in determining the heritage significances of central Tulbagh. These significances are classified as historic, aesthetic, architectural, social and scientific/educational.

3.4.1 Historical Significance.

Historical value at an individual building or site scale was derived largely from an understanding of the age, chronology and typology of the built fabric. This understanding was based on existing site research and field inspections. Historical value was also derived from an understanding of the broader historical townscape context in terms of historical associations, settlement patterns, built form typologies, and emerging heritage themes. The assessment of historical value was influenced by a number factors; intactness of historical fabric, rarity value, representational value, evidence for historical layering and authenticity.
Historic Significance can be traced from the first Khoi-San Stone Age inhabitants on Galgeheuwel, through the pioneering age of land grants and conflict with the indigenous peoples of the valley. The cultural landscape of Church Street tracks the effect of the fortunes of the Cape and its changing colonial masters plus the defining earthquake, with which modern Tulbagh has come to be associated. Church Street clearly shows the early settlement patterns and land usage traditions as well as the evolution of the cultural landscape.

Stone Age tools found on Galgeheuwel suggest an early settlement here that predates the arrival of the European settlers. Early recordings documented the interactions between the first pioneers and the indigenous Khoi-San peoples of Tulbagh and later the Breede River valley.

Albeit theoretically compromised by the degree of reconstruction, the restored Church street still acts as a mirror by which one can trace Cape history from the pioneering and colonial ages and up to modern times, clearly showing settlement patterns and land usage and the development of the town. The table of works shows that on at least half of the buildings, Fagan has swept away much of the historical evidence that had accumulated in the street until 1969. He has however arguably provided us with a convincing 1970s interpretation of the 1800s and simultaneously added a new significant layer to that history.

Analysis of the Street demonstrates that half the buildings, including many of the oldest, largest and most important structures (Church, Parsonage, Monbijou, Ballotina) are in near original condition with high levels of authenticity and long recorded histories and thus substantially enhances the overall historic significance of the street.

The value of the restored Church street-scape is found almost as much in its spatial qualities as in its actual architecture. The street is a perfect example of a “River Strip Town”, which Dr Hans Fransen refers to in his book “Old Towns and Villages of the Cape” (2006). This river strip town represents a quintessentially “Cape” type of town, in which a main street lined by a string of dwellings lies some distance from a river. Other well preserved examples of such river strip towns are Clanwilliam, Napier, Swellendam and Barrydale, as well as mission towns like Genadendal, Mamre and Wupperthal. The strip of undeveloped erven below Church Street should be regarded as an integral component of the Church Street restoration scheme.
The site also boasts the oldest surviving church building in South Africa and the story of Tulbagh’s various churches traces the evolution of the Christian religion in South Africa. The arrival of the various mission societies in Tulbagh included the London and Rhenish Missions which eventually transferred their work to the Dutch Reformed Mission Church Society. Nowadays known as the D.R.C, this society is mostly followed by Tulbagh’s Coloured residents. These missions provided social welfare and educational development to the community, and gave rise to the establishment of Steinthal School and orphanage in the 1850s.

The Church Street precinct is a unique surviving example in South Africa, possessing rare and endangered aspects of cultural heritage, landscape and architecture, most of which is highly representative of the principle characteristics of this type of cultural heritage, historic landscape and architecture and exemplifies human activity at the time. Church Street brilliantly illustrates a forgotten way of life, custom and agricultural/kitchen land use function.

3.4.2 Rarity
Assessment of the rarity of any specific building has contributed to our assessment of significance. For example, the Oudekerk is the only example of an existing Church built during the Dutch period, while Monbijou is one of only a handful of intact Georgian neo-classical double story buildings to have survived outside of Cape Town city.

3.4.3 Architectural & Aesthetic Significance

Architectural value:
A major emphasis of the survey has been on the assessment of architectural value including the presence of period or stylistic features, design quality, fine detailing and, use of materials. Architectural value has been assessed in conjunction with the principles outlined above, i.e. intactness, rarity value, representational value, historical layering and authenticity. The survey has taken into account stylistic typologies where appropriate, e.g. Cape Dutch, Victorian, Georgian, Cape Revival, Modernist Movement.

Aesthetic value
Aesthetic value has been assessed in conjunction with architectural value but the emphasis has been on place character and relationship with context. In the case of urban areas, factors mostly taken into consideration included the presence of landmark qualities and contribution to streetscape qualities in terms of scale, form, edge conditions, etc.

Aesthetic Value of Church Street specifically is arguably of significance on an international level, exhibiting an intact and restored/reconstructed an 18 & 19th Century street-scape featuring aesthetic characteristics valued by the peoples of the Cape, South Africa and the world. Church Street and its environs form an intact historic precinct and demonstrate an important Cape Vernacular aesthetic character created by its individual components/heritage resources. Collectively they form a significant street/townscape and cultural environment of national importance. Another national example would be the streetscape of Pilgrim’s Rest or Mill Street in Caledon.

Every building in Church Street demonstrates artistic significance as a creative endeavor, both in original construction and in the artistry of the Fagan intervention. As a streetscape, the street has a visceral sense as being an artwork, an aesthetic delight. With only a few arguable exceptions, the artistic integrity and aesthetic beauty of each individual building was enhanced by Fagan’s stylistic conservation, restoration and reconstructions.4

3.4.4 Technological (Scientific/Educational) Significance

Although only a few buildings in Tulbagh display groundbreaking technological achievements in their original construction, the real scientific/educational significance becomes clearer when one analyses the street as a collection of buildings and not as individual houses. As a singular monument, Church Street is a benchmark site of a well researched and documented large scale 20th century South African conservation effort.7.

The restored streetscape is used as an educational reference and well known example of its type, which reaches a wide public in an accessible, easily comprehensible and enjoyable way. These points of view would suggest that the restored streetscape, is a unique, (albeit compromised example) of Cape domestic & vernacular architecture.

3.4.5 Social Significance.
Social value including symbolic and spiritual value has not been adequately assessed in this survey and as a result is largely under-represented. Again, this is largely due to the historical built environment focus of the survey and the absence of detailed social research of the buildings outside of Church Street.

The values of a community is enshrined by the conserved village-scape, with the ‘historic restoration’ allowing us to make deductions about the social, cultural, religious, aesthetic and educational associations and aspirations of the early Cape inhabitants. This is also important to this community’s sense of place in the Cape and in South Africa as a whole as reminder of our ancestors’ lifestyle and values of education, religion and community.

Church Street together with the Thibault-designed Drostdy and several well-preserved homesteads in the valley, makes Tulbagh one of the Cape’s most interesting tourist attractions from an architectural-historical point of view. Tourism has indeed grown to be a major industry in the valley translating into income for the town. It is of socio-economic significance and value to the modern Tulbagh community not only as a source of civic pride, but also providing an income stream for many families in the valley.

3.4.6 The direct link to Slavery

The establishment of the original Roodezandt and Tulbagh settlements during the age of slavery means that the town has a significant slave history. Many buildings in the Street were originally built with slaves, and the open agricultural gardens were where many of them would have worked. The Rhenish mission was also very active in the education, welfare, eventual emancipation and social integration of slaves and dispossessed indigenous peoples of the Cape (Khoi-San). There is also a very strong link to slavery, punishment, mission education and eventual emancipation.

3.4.7 Cultural Significance.

Our understanding of the history of the human occupation of South Africa can be tracked through the development of the Roodezand community into a hamlet, street, village and eventual town. In my 2017 UCT Masters dissertation entitled ‘Between Memory and History – The restoration of Church Street at Cultural signifier’, I examined the cultural significance of a Fagan restored
Church Street as a cultural monument to the emergence of a white South African national identity.

It is proposed by this author that Church Street is in effect a singular monument similar in intent and significance to the Voortrekker Monument in Pretoria and the Taal Monument in Paarl. The National Party government of the 1970s supported the restoration of Church Street as a matter of national importance at the time. The full restored street was considered to be more than just a collection of old houses, it became a monument to all the people of the early Cape, the melting pot, where both indigenous people and peoples from around the world from settlers to slaves, who for whatever reason settled here in this isolated part of the Cape and created an identity. The Fagan restored Church Street stands as testament to the forging of a modern South African nation including the labour of an unrecognized workforce, to the pioneering spirit of European settlers and the development of the ‘modern’ Afrikaans and South African people.

It is apparent that the approach taken was justified due to the very deep symbolism of the restoration to the people involved. Hoogenhout summarised the conservation achievement as one of picturesque enchantment and the greatest and most important triumph of conservation in the country. ‘A restoration project of this magnitude is a milestone in the cultural life of the country, a living cultural heritage to posterity.’

Based on statements like these from both Hoogenhout and Vorster, it could be deduced that a restored Church Street was offered as tangible proof of a glorious settler past and evidence of a ‘unified’ (white) national culture and thus perhaps implied a justification of continued rule. It appears that most architectural conservation efforts in SA during the 20th century could be seen as the stylistic predilections of those in charge to recapture a ‘golden’ (pre-Voortrekker) moment in a boldly invented, white South African colonial history.

In this context these restored streetscapes and towns take on the scale, connotations and spirit of cultural-political monuments to the dominant people of the time.

As a single composite heritage object, restored Church Street has both contemporary and historical significance. Through the process of its restoration, Tulbagh was imbued with a deep cultural significance for not only the proponents, but for Afrikaners as well as the white population in general. The restoration was completed in the spirit of the time and was relevant, culturally significant and deeply meaningful to the people of the day as both a ‘feel good’ news

17 Hoogenhout in Fagan and Fagan, Church Street, 11.
story and as the ideological focus of the recovery of the Boland after the earthquake, a nation-building project with which people could identify.

Despite conflicting arguments around what constitutes authenticity, the restoration ‘to best’ of Church Street also has a modern relevance. The reconstruction has indeed provided Tulbagh with both a reconstructed identity as well as a unique reservoir of cultural history, even if it is somewhat ‘over-curated’. As intended by the original proponents, the restored street is now a major tourist draw-card and thus continues to benefit the current inhabitants of the town. As an officially remembered singular cultural monument, Church Street has tangibly captured the story of an out-numbered yet determined and remarkably resilient settler population at the southern tip of Africa.

3.4 Collective Significance

As a streetscape, it is argued that the Street has a far greater historical significance than just the sum of its individual parts. On their individual merits, few of the houses in the Street have high levels of historical or political significance. The Old Church, its Parsonage and House 40 & 42 are however notable exceptions as they were the scenes of significant events with provincial / national significance. A number of other houses boasted important past residents. EG House 40, where Magteld Smith lived, worked and founded the Good Hope Mission Society.

If the houses in the street are viewed out of context and apart from the street, then the significance of the individual buildings would in most cases only justify a Grade III heritage grading. However when viewed as a collection of related sites the importance of the Fagan restored collection becomes apparent and would suggest a Grade II nomination for the full “Fagan” collection.

3.6 Overview of Findings and Recommendations

Approximately 92 individual sites were inspected within the defined central area of which 63 were identified as conservation-worthy. These buildings and sites reflect a broad range of heritage values, building typologies, chronological periods and heritage themes. A breakdown of the various gradings is as follows:

---

19 Clark, 2017
| Existing National Heritage Sites | 0 |
| Existing Provincial Heritage Sites: | 2 declared |
| Previous Heritage Sites | 68 -still to be officially re-graded (including gardens) |
| Existing Local Heritage Sites | 0 |

| Potential Grade | I: | 4 |
| Suggested Grade | II: | 30 |
| Suggested Grade | III: | 25 |
| o Suggested Grade IIIA: | 5 |
| o Suggested Grade IIIB: | 12 |
| o Suggested Grade IIIC: | 8 |
4 TULBAGH’S CHARACTER UNITS & DECISION MAKING CRITERIA

4.3 Character Forming Elements & Units

The Character Statements are comprised of a ‘character description and list of ‘character forming elements’ which effectively establish and, for the purposes of future regulation, describe the character that is deemed special or significant enough to be protected, and the list of ‘decision-making criteria’ establishing reasons for approval and/or refusal and/or imposing conditions/limitations on all proposed development.

The Character Forming Elements are those identified elements or components of the area which contribute positively to its character and significance. These are, for the most part, the elements that can be repeated or responded to without risk of damaging the character.

Character units occur within larger areas and are characteristically different from each other. Although there might be similarities between some character units, the specified character elements should differentiate between them.

4.1.1 Tulbagh’s Character Units

Tulbagh’s topography is established by the surrounding mountains of the valley which enclose 300 degrees of the view from the town. The Groot Winterhoek Mountain soars to the North with the Witzenberg on the West and Saronbsberg and Murludi on the West. The town is located in the middle and bottom of the valley with the topography rising in all directions from the town.

The historic core of modern Tulbagh is characterised by two distinct zones:

1) Church Street

The historic core of Tulbagh’s ‘village’ strongly retains its characteristic church village strip structure and pattern, with Church Street running parallel to the Kliprivier course, with long narrow ‘water erf” plots between them. Most of the houses (24 of 30) in Church Street are built on the East side of the street with a corresponding garden plot across the street. (Fransen SOURCE) Only six houses (including the Old Church) are located on the West side of the street, positioned at the tops of their garden plots. The steep rise of Gallows Hill, beyond the river,
provides Church Street with a rural wild backdrop against which the agricultural garden allotments are viewed. All 30 houses in the street were restored after the earthquake of 1969 back to their hypothetical original appearances, so that the street does have a somewhat contrived or ‘too-good-to-be true’ appearance. Two key institutional buildings are the old Church at the Southern end and the Parsonage which dominates the Northern view along the axis of the street. The street has houses built in and restored to exemplify fashionable built forms from 1743 to 1902. (VoC/Cape Dutch Baroque, Neo-classical, early and late Victorian and even one Edwardian structure. The Church Square defines the historic green space at the entrance of the old village, establishing an important view corridor to the Old Church through to both Church and Van der Stel Streets. Many of the old water plots have been consolidated into larger garden developments that include a school playing field, a vineyard, a landscaped public park and a large kitchen garden and orchard. Church Street is lined with oak trees of various sizes and ages which forms a green curtain down much of West side of street. It is rare to find a 18/19th century Cape Settlement with such a clear, intact and discernible special structure and therefore this spatial ensemble is deserving of the highest merit and appropriate protection.

2) **Van der Stel Street (Commercial strip and Northern buffer)**

![Figure 16. This 1973 late revivalist building in the main roads was built as Tulbagh’s new Boland bank and has strong Georgian architectural influences.](image)

A second parallel street formed from the early 1800s became Tulbagh’s commercial main road in the later 19th and 20th century. Van der Stel Street as it was renamed in the 1940s, is lined with appropriately scaled, mostly single story, regularly placed buildings set back from the street. The
two key surviving institutional buildings on the Western side of Van der Stel Street are those of the towering modernist NG Kerk at the Northern end of the street and the Old Mission Church in the middle of the street. In addition the view corridor through the Church Square/Van Riebeek Park gives visitors entering the town a view of the Old Church on its Western side. These three Church buildings give an impression for anyone driving along Van der Stel Street. In addition to these landmarks, the street has three Cape Dutch houses and 16 residential/commercial Victorian buildings. The other half of the 40 buildings in the street are 20th century commercial structures which although might lack in heritage significance, many have been renovated or altered to blend in with their older neighbors. Both sides of commercial Van der Stel Street are defined by road bridges over rivers and green corridors that one must transverse in order to access or leave the modern town.

**Van der Stel Street buffer** zone runs north of the Parsonage and the commercial end of Van der Stel Street to the bridge over the Klip River. This area consists of a modern Church and old age home.

3) **Vos/Meiring Lanes** form a southern buffer zone and significantly link Van der Stel with Church Street and form the green island of Van Riebeek Park and the Oude Kerk’s Church Square. This area is made up of six 20th century houses built in various Cape revival styles with similar setback and massing. All but one house is single story with prominent front gables and or old cape parapets. Three of have thatch roofs, the other two have corrugated iron.

![Figure 17. Church Square and Van Riebeek Park bordering with the Cape revival houses of Vos and Meiring Lanes.](image)

**Figure 18. Central Tulbagh, showing existent Pre-World War One buildings and the two proposed conservation areas.**
MAP 8. TULBAGH’S TWO CHARACTER UNITS. Church Street (Blue) and Van der Stel Street (White), surrounded by rural farmland.

Figure 19. Church Street in the foreground is echoed by a parallel Van der Stel Street to the East (with its landmark Mission Church) and the grid plan Victorian residential suburb beyond. The flatter Witzenberg mountains define the Eastern border of the valley and the peak of the Groot Winterhoek (left) dominates the Northern end of the valley.
Tulbagh’s Character Forming Elements

Church Street versus Van der Stel Street

The original intention of the **Church Street restoration & reconstruction** project was to preserve and promote an ‘original’ 18th & 19th century streetscape. All these houses were meticulously researched and restored to their current state after the earthquake by a national fundraising and restoration project.

The Fagan restoration and reconstruction should be respected as a particular conservation ethos of the time and its historical restoration and frontage should involve minimal intervention to this overall ethos and particularly minimal intervention to historical fabric.

The underlying message here is that the houses in Church Street should not be bought with the intention to substantially change or enlarge them.

The undeveloped plots of Church Street create an important rural atmosphere in the street. According to the zoning scheme, these undeveloped plots may not be built on and only garden development is appropriate.

**Van Der Stel Street** has a mix of building styles and offers much scope for appropriate development. Many of our main road buildings have already been done up, however others like the video store, old bottle store, post office, FNB, Seven Eleven, Seeff offices and Poplers need a comprehensive plan for their aesthetic development and re-integration back into the streetscape. The built environment of the main road of Tulbagh is of vital importance to tourism and the local economy. Property owners in this street have an obligation towards the community to ensure that their well-maintained properties contribute towards and become a valuable part of the Timeless Tulbagh aesthetic.

The historic core of Tulbagh (Church and Van der Stel Streets) share many common similarities, however they are differentiated by and specifically defined by the following character forming components:
**Church Street**

1) The street has a scenic rural setting with a backdrop of the Gallows Hill Nature Reserve to the West and the distant Winterhoek mountain peaks form an impressive show stopper to the northern view line, towering above the parsonage..

2) The West of the street has low rise silhouette of reasonably uniform residential development consisting of a tightly packed row of houses forming a spine down that side of the street. Only a single double story house (Monbijou) exists

3) Church Street offers an important period streetscape which reflect the agricultural, religious, residential, and educational roles and typologies of the place over time. All 30 restored buildings which span the 18th and 19th centuries are architecturally and historically significant. All the pre-1860 buildings (some 23 of them) are thatched, the rest (seven) having corrugated iron roofs. Virtually every aspect of the street is in keeping with maintaining its musicological ‘step back in time’ character with a minimum visible modern interventions. All buildings in the street are uniformly painted white with heritage green joinery.

4) Church Street displays the development of urban building fashions with regards to architectural style and materials used. In addition there is a consistent pattern of access, setback, orientation, massing, scale, height, street interface conditions and boundary treatments, which provide a degree of regularity as well as variety within the overall pattern.

5) Church Street’s houses generally have a well-maintained front garden open to the street or behind a low garden wall gated on the street boundary. There is a general absence of boundary walls on the Eastern side of the street which displays uncovered verandas or stoeps. The streets rural qualities are accentuated by a pattern of soft boundary treatments and street plantings.

6) Church Street has important open spaces along its length a sports field, an urban park a substantial formal kitchen garden.
7) The Western edge of Church Street is demarcated by its 700 meter long “lei” water furrow which has played a historical role in the agricultural base of the settlement and fully functioned until as recently as 1999.

8) Pattern of tree planting along Church Street defines the streets edges and its spaces, framing the view of many of the historic buildings in the street.

**Van Der Stel Street**

1) Both ends of Van der Stel Street are defined by the town’s riverine network and its associated green corridor which create a border between the old village and the new and contributes to the character and structure of the town.

2) Van der Stel Street is dominated at both ends and in the middle by significant landmark Church buildings (Oude Kerk, Mission Church, Modernist NG Church).

3) Van der Stel Street has a low-rise town silhouette, with only four surviving double story buildings, many others having been demolished after the earthquake.

4) Van der Stel Street contain a range of building typologies and period’s which reflect the agricultural, religious, residential, industrial, commercial, civic and educational roles of the place over time. Van der Stel Street has a fairly good (20 out of 40) concentration of architecturally and historically significant buildings spanning the 19th and 20th centuries and forms an important streetscape. Most of the older buildings have been conserved and restored and many of the modern buildings have been renovated over the last decade to bring their facades in line with the historic character of the town. There remain, however, a handful of inappropriate modern or neglected/un-restored old buildings that seriously detracts from the historic character and old-world charm of the Van der Stel Streetscape.

5) The historical layering of Van der Stel Street’s built environment displays the towns development over time. The streets building typologies sharing patterns of access, setback, orientation, massing, scale, height, street interface conditions and boundary treatments, which provide a degree of consistency as well as variety within the overall pattern.
6) The Victorian residential houses in the street generally have a front garden behind a low garden wall gated on the street boundary.

7) The buildings in Van der Stel Street present as a tight continuous façade with only closed off passage ways between them so that only the facades of its buildings can be seen from the street.

8) The western edge of Van der Stel Street is defined by a historic water furrow, disused, the channel now functions as a dangerous concrete storm water drain.

9) Van der Stel Street’s impressive width, with raised garden planters 2 -3m wide which separates the street from its ample Western pavement.

10) Regular plantings of Jacarandas and other large trees in these planters along the streets length, softens the streetscape and ensures a memorable and enduring welcome to the town when the trees flower purple.

Vos & Meiring Lane Buffer

1) The lane curves around the back of the Old Church with 5 houses built on the south side of the lane facing the Old Church. The lane has a scenic rural setting with a backdrop of the Gallows Hill Nature Reserve to the West behind the Old Church.

2) The lane of houses are built in the middle of their relative plots and have low rise silhouette due to their set back from the road.

3) Vos & Meiring Lane offer an important period streetscape which reflect the development of the Cape Revival architectural style during the 20th century. All but one house is single story with prominent front gables and or old cape parapets. Three of have thatch roofs, the other two have corrugated iron

4) In addition there is a reasonably consistent (in all but one property) pattern of access, setback, orientation, massing, scale, height, street interface conditions and boundary
treatments, which provide a degree of regularity as well as variety within the overall pattern.

5) The lane’s houses generally have a front garden open to the street or behind a low garden wall gated on the street boundary. The streets rural qualities are accentuated by a pattern of soft boundary treatments and street plantings.

6) The Northern edge of the lane is demarcated by the last part of Church Streets lei water furrow which runs from here back to the Klip river below.
4.2 Decision Making Criteria

The following decision-making criteria should apply to development applications within the Tulbagh historic core.

A) CHURCH STREET

1) **Topographical Setting:** The sitting of development to avoid visually sensitive Gallows Hill to the North West of the town.

2) **Agricultural & Riverine Setting:** Any development in the garden plots below the street should not detract from the rural agricultural setting of the street.

3) The important **View corridor of Church Square** must be respected and not obstructed by structures or plantings. Trees should be planted and trimmed to ensure that the views of Church Streets historic houses are open to the street and not concealed.

4) **Historical Built Environment Character:** The historic character of the built environment (established by street, subdivision and building patterns including building setback, orientation, scale, massing and form, street interface and access) must be respected and retained. Any development must avoid negative impacts on townscape and streetscape character in general and on architecturally and historically significant buildings in particular. This applies to new development, alteration to existing structures, road engineering interventions, boundary treatments including security barriers, signage and landscaping.

5) **Historical Layering:** The historical layering of the street was essential stripped during its restoration, a conservation ethos that was prevalent at the time. Consequently the street appears as an open air museum and should be treated with a museological approach, so that any intervention does not disturb the historic character and aesthetic of the street.

6) **Church Street & its historic buildings – Renovations, Alterations and Materials:** alterations and additions must respect traditional patterns in scale, form and material. There is little scope for new development in Church Street due to the completeness of its
1969 reconstruction & restoration, subsequent National Monument declarations current heritage protection and significance.

7) **Architectural Detail**: Expert attention is required for interventions to buildings of architectural excellence or with well-made decorative elements which are vulnerable to even small-scale interventions and inappropriate maintenance techniques.

8) **Urban Parks and Spaces**: Open spaces for parks and recreation purposes must be sustained and consolidated. New developments adjacent to or within these areas must be directly related to supporting these uses only, and without visually cluttering the landscape and obstructing patterns of public access.

9) **Planting Patterns**: Traditional planting patterns, tree alignment and clusters are to be protected and reinforced or replaced where appropriate with suitable species.

B) **VAN DER STEL STREET**

1. **Riverine Setting**: The contribution of riverine corridors to the structure of the town should be respected, especially at the river crossings at the entrance and two exits of the town.

2. The important **View corridor of Church Square** must be respected and not obstructed by structures or plantings. Trees should be planted and trimmed to ensure that the views of Church Streets historic houses are open to the street and not concealed.

3. **Historical Built Environment Character**: The character of the historical built environment (established by street, subdivision and building patterns including building setback, orientation, scale, massing and form, street interface and access) must be respected and retained avoiding negative impacts on townscape and streetscape character in general and on architecturally and historically significant buildings in particular. This applies to new development, alteration to existing structures, road engineering interventions, boundary treatments including security barriers, signage and landscaping.
4. **Predominance of single-story buildings** on the West side of Van der Stel Street ensures that the buildings in Church Street are not overshadowed by the back of double story buildings above them.

5. **Historical Layering**: Historical layering in Van der Stel Street is to be respected and protected. The removal of later fabric should only occur in instances where this fabric has minimal significance or distracts from the significance of the building.

6. **Building Typologies**: Historical building typologies are to be respected and adhered to. Typologies inappropriate in areas with distinctive typologies and significant spatial character must be avoided. The streetscapes and the role of buildings as landmarks, street liners, corner buildings or suburban buildings contributing to this character.

7. **Van der Stel Street & its historic buildings - Building Scale, Form and Materials**: The 20 historic buildings in the road differ greatly in the amount of renovation they have received.

8. **Architectural Detail**: Expert attention is required for interventions to buildings of architectural excellence or with well-made decorative elements which are vulnerable to small-scale interventions and inappropriate maintenance techniques.

9. **Planting Patterns**: Traditional planting patterns, tree alignment and clusters are to be protected and reinforced or replaced where appropriate with suitable species.

C) **VOS & MEIRING LANES**

**Agricultural & Riverine Setting**: Any development in the undeveloped plots on the street should not detract from its rural setting.

**Historical Built Environment Character**: The historic character of the built environment (established by street, subdivision and building patterns including building setback, orientation, scale, massing and form, street interface and access) must be respected and retained. Any development must avoid negative impacts on townscape and streetscape character in general and
on architecturally and historically significant buildings in particular. This applies to new development, alteration to existing structures, road engineering interventions, boundary treatments including security barriers, signage and landscaping.

**Architectural Detail:** Expert attention is required for interventions to buildings of architectural excellence or with well-made decorative elements which are vulnerable to even small-scale interventions and inappropriate maintenance techniques.

**Tulbagh’s Core Character Defining Historical Architectural Features to be revered, maintained/reinstated**

**Early/Mid ~Cape Buildings (Cape Dutch)**

- Thatched roofs should be retained in all instances, especially on the facade street facing side of the property.
- New verandas, columns, pergolas, (either roofed or with vines) may not be built along the Church Street building line. These structures would be permissible on outbuildings that are set back from the building line
- New front boundary walls in Church Street may not be built.

**Victorian & Edwardian Buildings**

- Vertical sash windows (portrait versus landscape)
- Imposing front door onto street
- Open verandas with plain poles or ornate cast iron or wooden fretwork. Many veranda’s have diamond windows on the sides
- Low plastered street walls with centralized pedestrian gates
In terms of the Heritage Resources Act, SAHRA in 2008 identified Tulbagh’s historical core as a place of special national significance and a possible Grade I National Heritage Resource/Site. On a local level however it is widely believed that the Tulbagh Core Conservation Area should be administered by Provincial Heritage

**HA vrs HOZ - Statutory framework, declaration process and implications**

It is a legal requirement for local authorities to compile an inventory of heritage resources within their areas of jurisdiction. Section 30 (5) of the National Heritage Resources Act (Act 25 of 1999; NHR Act) makes provision for such inventories to form part of planning policy frameworks. Witzenberg municipality has however never budgeted to produce an inventory of heritage resources under their jurisdiction despite a Heritage WC requested that they do so. As it appears that Witzenberg have no intention of complying with the Heritage Resources Act, the Tulbagh Friends of the Museums and Tulbagh Valley Heritage Foundation have produced this inventory and report for central Tulbagh.

It is the intention of the TVHF that a formal **Section 31 Heritage Area is declared** by Heritage Western Cape. It is envisaged that this heritage area would also act as a municipal zoning overlay on the integrated development plan for the town. Due to lack of will and resources, it is unlikely that Witzenberg Municipality will be deemed by PHWC to be competent to administer declared Grade III heritage resources. Consequently the PHRA will remain the heritage authority and thus continue to manage all grades of resources in Church Street, Tulbagh and the larger Witzenberg Valley. This seems the most simple and effective mechanism to protect the town and especially Church Street as a significant townscape.

The process from this point is as follows:

- Submit this Tulbagh inventory and report to the Interpretation and Gradings Committee (IGI Com) of HWC for their meeting on the 23rd November 2018. (Submit by 20th October).
• The IGC committee must the put the Grade II and III A and III B buildings and properties which they have approved onto the Heritage Register according to section 30 of the NHR Act.

• The IGC committee must then approve the declaration of a Heritage Area.

• Witzenberg’s town planner must then integrate the approved Tulbagh heritage component into the 2019 revision of the Witzenberg Integrated Zoning Scheme to include land use planning in the form of a conservation area.

• Once the HOZ is established with its 'Heritage' component, any areas of Tulbagh that are not within the Conservation Area overlay Zone, will become exempt from Heritage planning, thus allowing Witzenberg to administer any applications that come it.

• Witzenberg to establish an Architectural Advisory Committee to advise in cases when applications are received.

• TVHF to submit application to SAHRA to have the original Roodezandt church settlement declared a National heritage site.
6. RESEARCH TEAM AND PUBLIC PARTICIPATION PROCESS

6.1 Research Team

Jayson Augustyn-Clark in 2017 completed a Masters in the Philosophy of the Built Environment with Professor Townsend at UCT. He currently holds the following positions in Tulbagh:

- Premiers representative on the Tulbagh Museums Board of Trustees
- Director of Cape Dutch Quarters, Tulbagh - Accommodation in Church Street
- Deputy Chairman of Church Street Gardens Collective & Community Gardens (Dream Tulbagh) initiative incorporating the Galgeheuwel Advisory Committee
- Chairman of Tulbagh Valley Heritage Foundation
- Committee member of the Friends of the Museum, Tulbagh Tourism & Dream Tulbagh organisations

Calvin Van Wijk, has a long career at Heritage Western Cape and is currently the manager of the Tulbagh Museums

Marcel Augustyn-Clark, passionate Tulbagh resident, and member of Tulbagh Tourism. Marcel took most of the photos included in the heritage inventory and has been a source of support

Henry Aikman, Tulbagh resident, architect and professional heritage practitioner assisted with the first phase of this survey in 2013
6.2 Public Participation Process

A full public participation process was conducted between 2013 and 2015 for the Church Street phase of this survey and is summarized below. A second round of public participation is now anticipated for this larger survey of central Tulbagh and these results will be included in the final draft of this report in October 2018.

In 2013 all Church & Van Der Stel property owners and residents were emailed the Church Street inventory and survey report for comment. This document was then distributed on the Tulbagh E-News to over 600 local email addresses and a hard copy of the full survey was placed in the Tulbagh Public Library. Jayson Clark also presented the inventory and report to the Witzenberg local ward council to garner their approval for the conservation area. The committee was very supportive and thankful for the work done to produce the survey and have recommended that the proposals are put onto the Mayor’s agenda. Later that month the Tulbagh Valley Heritage Foundation hosted a full public participation meeting with all interested and affected people. The meeting was well attended. Minutes of the meeting with comments and objections is added as an appendix at the end of this survey. During the course of 2013, the following experts have been consulted for comment on the survey:

Calvin Van Wijk. With a long and established career at Heritage Western Cape, Calvin is now the manager of the Tulbagh Museums. His detailed knowledge of Cape history, the slaves and missions proved very informative. In 2010 Calvin supplied the format of the inventory grading document in order to initiate this survey. Calvin was able to add his vast knowledge and expertise to this project and clarify many irregularities and uncertainties. In 2013 Calvin took the time to edit Draft I of this survey and gave advice and makes numerous technical changes to the format and minor factual changes to the copy.

Theo Lombaard. Chairman of the Tulbagh Museum’s Board of Trustees. Mr. Lombard was emailed and he commented favorably in support of both the proposals.

Henry Aikman has commented and made changes as required. As Tulbagh’s resident professional Heritage practitioner, Henry got involved with this Heritage Inventory and Survey in order to promote the Timeless Tulbagh Style and Guidelines in Tulbagh’s main road. Henry has a wealth of knowledge about all heritage related issues and he is particularly knowledgeable about
the built environment of the Boland. Henry has practiced in Tulbagh for fifteen years and been involved with most of the alterations and developments to Tulbagh’s built environment.

**Friends of the Tulbagh Museums.** Both the Chairman Jan Du Toit and the treasurer and local architect Phillip Van Huysteen have read through the survey and although they found the survey to be comprehensive and very interesting did not feel it necessary to make any changes or further comments. Mr. Van Huysteen was in support of both proposals.

**Greg Onthong at S.A.H.R.A.** went through version I of this survey during a meeting in 2010 and he gave initial guidance for its structure and layout.

**Gawie & Gwen Fagan.** The original architects of the Church Street conservation were emailed a copy of Phase I of the inventory in 2010 and they made minor factual changes and added some omissions to the proposed inventory grading. The restoration of Church Street was very well documented by Gawie Fagan and the Church Street restoration committee in the book, ‘Church Street in Het Land Van Waveren’ 1977. The Church Street inventory is almost entirely based on the Fagan’s research and was seen and approved by him in September 2011.

**Elizabeth Sidego,** Cape Winelands District Municipality, has been given an opportunity to comment. Mrs. Sidego will also be assisting with the public participation process of the heritage area declaration.

**Hennie Taljaard,** Witzenberg Town Planner, attended the public participation meeting and has commented.

**The Prince Albert Heritage Foundation** was consulted and had an opportunity to review Version I of the Heritage Inventory and Heritage Survey.

**Church Street owners & residents** were emailed the survey and approached individually to discuss it. Many attended the public meeting and their comments included.
7. GENERAL CONCLUSIONS

Within central Tulbagh, the historic Church Street environ has qualities that are so exceptional that they are of national, provincial and local significance.

Tulbagh’s recorded history commenced in 1700 and thus there is a very significant and colourful history along its two main streets where there is also a very strong link with local, provincial and national heritage thematic markers. Analysis and evaluation of the restored Church Street arguably demonstrates the streets possession of rare and endangered aspects of cultural heritage, (landscape and architecture,) highly representative of the principle characteristics of this type of cultural heritage.

Despite the perhaps over-zealous Fagan restoration, Church Street and its environs contain a high degree of authenticity in terms of design, materials used, workmanship and setting; and are of such a universal value and symbolic importance that it promotes human understanding and contributes to nation building. Its loss would significantly diminish the national heritage of South Africa.
8. REFERENCES

Burchell, WJ. 1953 reprint, Travels in the interior of Southern Africa, Volume 1

Deacon, J, du Preez, HMJ, Almond, Dr J. 2009, Heritage Resources and the Western Cape Spatial Development Plan. Paper for Heritage Western Cape, Cape Town


Fransen, H. 2004, The old buildings of the Cape, Jonathan Ball publishers, Cape Town


Heritage Western Cape. 2016 Grading: Purpose and Management Implications


Van Zyl, Rev MJN, 2010. Tulbagh, Roodezand, Land van Waveren 350 Year Commemorative Book, Trinity Litho, Cape Town

Winter, Sarah, Baumann, N., Jacobs, G., Attwell, M. 2012, revised 2015 Drakenstein Heritage Survey