The Colonial Archaeology of the Franschhoek Valley

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ABSTRACT

Four original Huguenot farms situated in the Franschhoek Valley were studied. The purpose of the study was to establish whether settlement patterns are visible on the cultural landscape of Franschhoek. Furthermore, material culture as an expression of style and status was examined. The presence of changing styles and the expression of status was observed. This study has the potential of being extended across the wider scope of original Huguenot land grants. In future the study will be extended to Simondium, Paarl and Stellenbosch.

ABSTRAK

Vier oorspronklike Hugenote-plase geleë in die Franschhoekvallei is bestudeer. Die doel van die studie was om vas te stel of daar duidelike nedersettingspatrone op die argeologiese landskap sigbaar is. Daarbenewens, is daar gekyk na materiële kultuur as 'n uitdrukking van styl en status. Geen nedersettingspatroon kon raakgesien word nie terwyl veranderende style en die uitdrukking van status wel sigbaar was. Die studie het die potensiaal om uitgebrei te word oor 'n wyers spektrum van oorspronklike Hugenote-plase. In die toekoms sal die studie na Simondium, die Paarl en Stellenbosch uitgebrei word.

ACKNOWLEDGEMENTS

I would like to thank Prof H.J. Deacon who got me started on this project. To all the people in the Franschhoek Valley who invited me into their homes, extending their hospitality to a perfect stranger, I am extremely grateful. Hugos of La Cotte, the Lötters on Lens, the Landaus of La Oom Koos Hugo and Dicey Kriek - thank you, from the bottom of my heart. And thanks to all others whom I have not thanked by name - those who welcomed an often tired and wet archaeologist into their homes - you know who you are! Justin Jumat, Willemien Döckel, Jalene de Villiers and especially my mother who were dragged all over Franschoek with tapemeasure and compass along treacherous terrains, I appreciate it for without a partner those werwe would never have been surveyed. Last but not least, my thanks to Chantelle de Kock who readily shared her knowledge and experience of colonial archaeology with me. To everyone in my Honours class, thanks for the moral support guys!

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CHAPTER 1: INTRODUCTION

The French Huguenots have always been somewhat of an entity in the history of South Africa. What child or adult has not at some time in his or her life been mystified, even awestruck by these brave and romantic figures, refugees for their faith. They have become a symbol for all that is to be admired - faith, fearlessness and perseverance. The time has come to plough deeper into the lives of these people. To see them for a change as just that, people. People who have doubts and fears. Have the Huguenots received too much credit in history? Who were the real creators of what is now Franschhoek? This is what we'll find out. This essay is not in glorification of the Huguenots but is dedicated to those who created Franschhoek.

An archaeological study of the material culture of the modern-day Franschhoek, be it from the past or present, can solve many of the questions that will be asked in this essay. People write history with specific intentions in mind, we see only what they have written and what they intend us to see. The creation and use of material culture is on the other hand a more subliminal action. Material culture is a less calculated and more neutral form of history and if it is manipulated for specific reasons, it can usually be seen in the archaeological record. Only the archaeologist is the subjective one, and I must admit that subjectivity is unavoidable. The writer's subjectivity lies in a belief in the explanatory value of settlement pattern study from a theoretical point of view. In this essay the writer's belief is the visibility of stylistic mindsets and the experession of status in these settlement patterns.

Theoretically, the following modus operandi will be followed. The writer does not believe that "no theory is the best theory" as so many revisionists now choose to do. Rather a combination of two theories that have been much admired and thought about in the course of the last four years will be followed. The first is Deetz's structuralism and the second Leone's critical theory. From these will be taken that which is acceptable to the writer whilst that which is found to be "going overboard" is discarded. In all theory there is usually something good and interesting to be found, something that will really assist the archaeologist to clarify the past. And if everyone doesn't find it as usefull or agreeable as the writer does, at least it can stimulate interesting conversation!

The human settlement pattern has always been and will always be a dynamic part of our material culture. For this reason the colonial archaeologist is drawn towards seeking an interpretation for the changes taking place within settlement patterns through time. Why did the outlay of the werf or the architectural style of a building change at a specific time? And what of the individual? One would like to believe that the individual can be seen through such a study of settlement patterns. This is however easier said than done! I shall try not to lose the individual but we should remember that it is the individual that creates mindsets and status. What more is a style that the execution of a certain idea by many individuals? One can get trapped in a endless search for an individual in the archaeological record, and this is a danger which I would rather choose to avoid.

This study deals mostly with the physical aspects of the Franschhoek werf. A study has been made of the archaeological landscape of four original Huguenot farms - Bo-La Motte, La Bri/e (L'Abri?), La Cotte and Cabriere. Some might believe the sample to be too small but the writer has found it more than adequate for the limited space and purposes of this Honours project. These werwe will be described and compared. Will a pattern emerge? One can call it a calculation of the grammar of the werf. Thereafter the above-mentioned theories will be applied.

The theoretical questions posed are: Can stylistic mindsets and status be seen as a physical expression in the archaeological landscape? These two concepts will be viewed seperately through examples chosen from the farms discussed under "settlement patterns". A decision will be made as to whether status can be seen as an ideology in the Franschhoek Valley.

Cultural resource management had been a very topical issue as of late. Especially in the Franschhoek Valley there is a need for a thorough study to be done concerning the cultural heritage value of the valley as a whole. The writer hopes that this study contributes to this cause. Concerning the renovation of old buildings, the spirit of this project supports the retention of all features added to a building through time. These different styles, and sometimes even oddities, are all footprints left by time and those who existed in the past and made that specific building a part of their existence. Many of these individuals are perhaps long forgotten but the evidence of their existense is still there, sometimes hidden to all except the archaeologist.

CHAPTER 2: THE GRAMMAR OF THE WERF: THE SETTLEMENT PATTERNS ON BO-LA MOTTE, LA BRI, LA COTTE AND CABRIERE COMPARED.

Usually, when one is "caught" sneaking around on a farm werf, most people can't help but show their surprise when discovering you're an archaeologist. What is an

archaeologist, who usually digs around for old bones, doing looking at buildings that are still standing and very much in use? Colonial archaeology in Franschhoek is to old ruins and long-melted restricted Huguenot clay Buildings dwellings. still visible on which are landscape are in a way of more importance - they provide tangible evidence of change through time. And as Barbara Hutton (1986) states, recording standing buildings is a nondestructive part of archaeology. In stead of destroying evidence through excavation, the archaeologist is faced with an opportunity to conserve the past.

This situation is a desperate one in Franschhoek. So much of the old is being replaced by the new - not only buildings but people too. This causes a continuous loss of valuable information. By recording old buildings, they will become eternilized in history to serve as a source of reference or inspiration for those that are to follow. If these recorded buildings were later restored beyond recognition, overrestored or destroyed we shall still have a record of how they used to look and what styles were to be found in their construction.

In reference to the Huguenots, it is important to provide those who are still unfamiliar with their background, with a short review. Each Huguenot receiving a freehold grant shall be discussed in relation to the farm granted to him. The Huguenots arrived in southern Africa between the years 1688 1699. They did however spend some time in the year of their flight from France in Netherlands between 1685 when the Edict of Nantes was revoked and their transportation to the Cape in 1688 (Joubert 1985). In those three years these Protestants were required to pledge allegiance to the Lord Prince of Orange (Botha 1970). The Dutch culture would no doubt have had an influence on them and in all probability they learnt to speak Dutch in order by in a strange land. Joubert (1985) mentions that to get many of these Huguenots were understandably unwilling leave the security of Holland for the uncertainty of the Cape, a wild and far-off Dutch colony. This serves further proof that they had become comfortably settled in Holland. For others the prospects of a new beginning with their French Protestant own minister along with free passage, land and assistance from the Dutch East India Company (from now on known as the Company) was too good to refuse. This is how the Huguenots arrived in Franschhoek and started this settlement along with other Dutch emmigrants.

We can now study the descriptions of the four different werwe and discuss the possibility of a distinct settlement pattern developing. In each case we shall discuss whether the werf had grown organically or whether the outlay was planned.

LA BRI

The farm La Bri(e) (L'Abri), from now on spelt La Bri, is situated between Champagne, Burgundy and Bo-La Motte in the Franschhoek Valley. It was given to the Huguenot Jacques de Villiers in 1694 as a freehold grant though he only received the deed (Fig. 1) and diagram (Fig. 2) for it in 1712 [Old Stellenbosch Freeholds 2:54](Fransen & Cook 1980). The freehold was of average size, being 58 morgen and 200 rhyn roeden in extent.

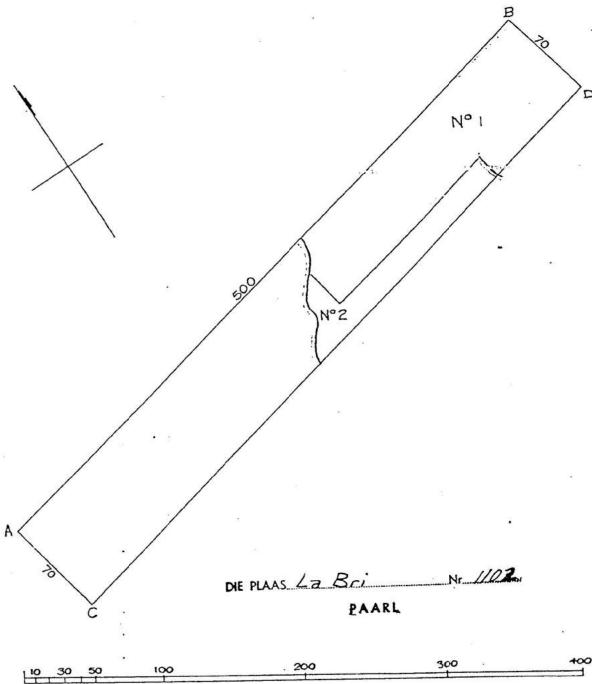
The farm is at present devided into three parts. The part bordering on Bo-La Motte, now owned by the Trull family, was known as Keurvallei/vlei from the latter half of the 19th century. Upon it stands an H-shaped house with neo-classical straight end gables and a square pedimented front gable. The windows are, if not quite Cape Dutch, original sliding sash windows. The front door, while being original, is not traditional. The house's gable date places it at 1862 but Fransen & Cook (1980) believe it to date from and earlier period. We shall elaborate on this when discussing problems experienced in research. The house is surrounded by several outbuildings. As this house is not on the original werf of La Bri, it has not been studied in much detail. What can however be said, is that it represents a house built in the last phase of the Cape Dutch building tradition.

The second part of La Bri, now belonging to the family, lying across the French Hoek River from Keurvlei, contains what was the original werf of La Bri. On property there is a particularly charming T-shaped (Fig. 3), a small longhouse and an old winecellar. buildings which have since disappeared are: the possible Huguenot dwelling which is seen on a photo taken of J.S. Haumann standing alongside a clay ruin and an uprooted oak tree, and the watermill mentioned by Joubert (1985) the opgaafrol for the Stellenbosch district for listed in 1809. The Huguenot dwelling can possibly be located by using a photographic method (Prince 1988) of matching up immovable features on the landscape. It is necessary to find the exact location from which the original photograph was taken and this will be attempted in the near future.

The T-shaped house was recently renovated and is now "traditional" Cape Dutch house. The present owner has the first attempts to restore the building to improved on Cape Dutch style in the 1960's. The house has now been The previous alterations, changing the more attractive. house from a Victorian one to a Cape Dutch dwelling, were window openings found by the builder who did the based on renovations.

1. houx 22 6KL1735 (T S.G. Dgm. No. 35/17/2 est 58 Morgen 200 g. Rousen. chart vom 100 Chini storer. voor Sacot Files don Austrik Barensele 18 "October 1094 en door me gekanter och out To I day boon illem Helot Graghebber des es Kaapsele Journ with hencound der the ad boande western. Hacery now den Landberever Sacob Vilie to men vergocke, vergueno, hegestranen gegeenen hebberd, gelak wer , wer gun ween, towhite our en ouvilie by deter toke should land lequision de blijchant houts formaciero La Bri, het our harris or den As Heer Governeder Sinner van der All den 18 Oct b. seocen bacan door vergecing geen beforing da a nu con Unis, tourmants door den Landencolor Hered with Baucing Wand guneten, ale de langte A 13 (2 500 - en de bruste 618 9 10 hacden thy whan one he Mant makens comes a van achten bytig morgen en 200 gread haeden. Whanke It ten Manthet them van Abraham se Villing a de asur het land won techer de Villier, Mits B. acon de the giber gitien, O tem of beauthof land can Jan Jordan plats breeder hourthe blyken by as boson Mannesse it de ficeren door de . Louskame tes a

Fig 1: A copy of the original title deed of La Bri, O.S.F. 2-54.



Schaal van 400 Rhynl, Roeden.

'n Stuk land genaamd La Bri, groot 58 Morgen 200 Quadraat Roeden.

Gemeeten voor Jacob Villie door Hendrik Barendse Oldeland den 18^{de} October 1694 en door my gekarteerd den 30^{ste} May 1712.

(Get.) K. J. Slotzboo...

Copied from diagram relating
to Title Deed No. O.S.F.2-54 Sht. BI-7CAD
BI-7C

Fig 2: A copy of the original diagram of La Bri, O.S.F. 2-54.

In photos taken by Mr Landau during his renovation project it is clear that several different generations of brickwork are incorporated into the house. These bricks range from red to yellow baked clay bricks and modern red fired bricks. The house is built on a coarse stone footing. During the Landau renovation project the original stone stoep was discovered and restored to its original size. It is probably during its Victorian era that the stoep was made broader to accomodate the corrugated iron verandah. There are places in which different doorways and window openings could be seen. On the front door, engraved into the original copper metalwork around the knob, is the date 1787. This provides us with reasonably reliable dating, although the original structure of the house could be up to ten or fifteen years younger. The outside walls of the house are between 550 and 600 mm thick while the interior walls vary from 500 to 550 mm, the writer has found this measurement to be in accord with the thickness of the walls of other buildings dating form this time period (De Villiers 1992).

Behind the T-shaped house is a small, straight building (see plan of the werf (Fig. 4). There is no doubt in the writer's mind that this little building is of great age, dating probably from the first half of the 18th century, having stone footing and clay walls which are in places over 700 mm thick. This building more than likely served as a house before the large T-shape was built in the second half of the 18th century, either in full or in part. If the T-shape evolved from a long building with rooms leading from one to another, the T could have its beginnings in the latter part of the first half of the 18th century as a slightly larger home than the small longhouse. This option will be discussed under the chronology of the werf and its owners. longhouse would then become a stable and smithy. The reason the writer has for calling it such is the wide opening visible as slight cracks in the plaster on the northwesterly wall of the longhouse. Mr Landau related to the writer that iron horseshoes and nails are continuously being spotted on the werf. Another clue as to the different identities of the longhouse shall be discussed under interior.

The walls of the wine-cellar are between 550 and 600 mm thick, making it a possible contemporary to the T-shaped house. It is impossible to tell from what brick the wine-cellar is built as the plaster was not removed, but it has a very high stone footing of about 2-3 metres in height. Next we shall take a look at the roofs of these buildings.

All three the buildings on this werf must date from a pre-Victorian era (pre-1840's) as all the walls were made higher to accommodate the corrugated iron roofs which started adorning the buildings from the late 1840's to the 1860's and 1870's when this craze hit its peak (Lewcock 1968). The

longhouse and wine-cellar still have their corrugated iron "Oom" Koos Hugo (who first had the house roofs while restored to its Cape Dutch style in the 1960's when the corrugated iron roof blew off) told me that the main house had had a corrugated iron roof with a heigtened wall. Hugo did not have the roof replaced with thatch. The gables of the T-shaped house were built during Hugo's renovation project. Before then, during the Victorian era, the house had no gables. Hugo told me that the builder apparently found evidence of a central gable, its shape was however unknown. Thus the house received a rather plain baroque front gabled, clipped, while the three end walls each received a straight-sided and equally unpretentious gable. It is rumoured that the roof of the house had burnt down in the beginning of this century. This would account for its loss of gables. It might perhaps have served as an incentive for the owner to change the style of the house from Cape Dutch to Victorian, a iron roof being safer. The long house has been given gables on both ends, similar the the centre gable of the T-shaped house. This was probably done in the 1970's by Mrs Kay who bought the house from Hugo. The writer saw the remnants of a plain, straight-sided end gables, like the ones on the house, inside the loft of the longhouse. The wine-cellar has no gable.

The windows of the T-shaped house, longhouse and wine-cellar provide us with further clues as to the functions of the buildings. The main house only has one original casement window surviving which was found in the back wall of the second room to the left and was placed in the kitchen by the Landau restoration project. It is a 3 x 5 pane double casement window and the glass panes are old and "bubbled", indicating its 18th century age. The longhouse still has its original single and double casement windows with old wooden shutters on the outside. The lentils supporting the windows are unrefined and most likely original. The fact that there are house windows in this building, indicate that it had not been built to be a stable or such, but a home. The wine-cellar's windows are typically those of a cellar, arched with criss-crossed steel bars instead of glass windows.

The interiors of these buildings can tell us more about their development and age, especially the ceiling beams and boards. The windows have already been discussed and now it is the turn of the doors. Inside the T-shape there are four original wooden doors. Two have beautifully carved scallop shells on them while the others have a plainer design (Fig. 5). As mentioned previously, the front door is also original with the original copper metalwork around the keyhole still in place. The long building has no original doors left and the wine-cellar door's status is still uncertain. It is impossible to gain any information from the floors as they have been covered in the T-shape as well as the longhouse.

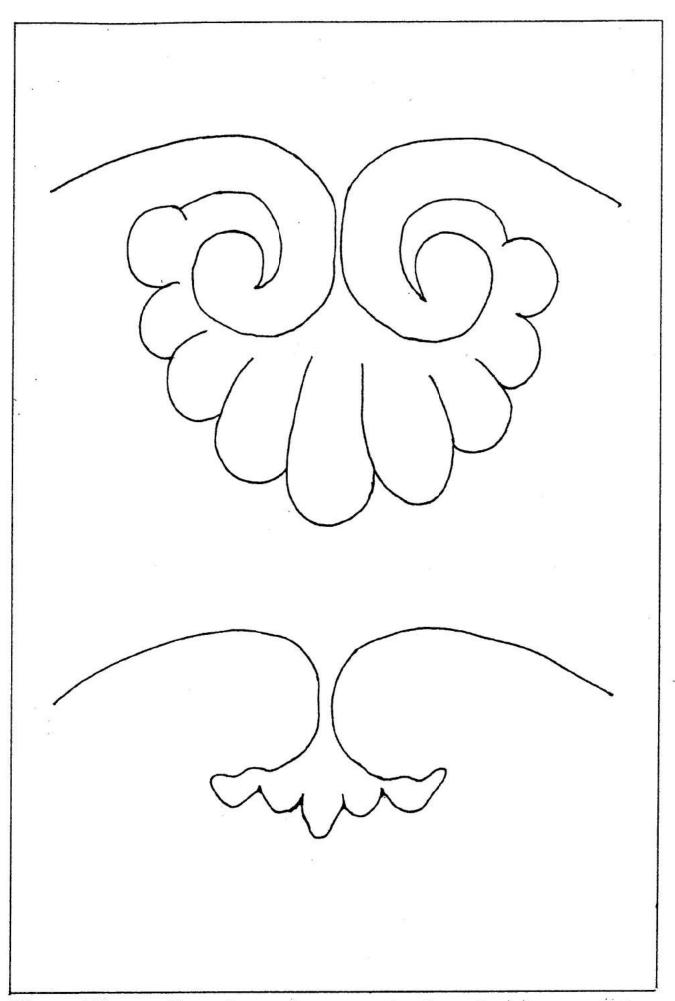


Fig. 5 The scalloped carvings on the interior doors of the homestead on La Bri.

The wine-cellar has a cemented floor which would indicate that it was probably a clay floor.

The ceiling boards in the main house provide a cryptic clue as to a shifting of walls which occured in the past. When standing in the voorhuis, it is noticeable that the back walls coming from either side of the head of the T, do not continue as they should to form the back wall of the voorhuis. There is also a distinct difference in the run of the ceiling boards at this exact location. The break in the ceiling boards also indicate the possibility that the front part of the T was once a long house with one room leading into the next. The wall must thus have been moved backward to its present location (see Fig. 3). This wall is at present only 500 mm thick, making it a possibility that this wall was built when the house was made into a T and to make the voorhuis, then becoming a focal point of the house, larger. It is in a way quite logical that the ceiling boards should change when another part is built onto the house. This wall also has halfbeams on both sides, indicating that it may be original. The wall has a mysterious arch stretcing from one door to the next. The arch was visible on both sides when the plaster was removed during the Landau restoration project. The arch is not of the English kind and probably served the purpose of a relieving arch to strengthen the wall. Many Cape Dutch houses have such relieving arches, and such an arch does not necessarily indicate an opening of some kind. This mysterious wall is built with yellow clay bricks of about 60 - 100mm thick and the cement/plaster is of the white lime kind.

At present the floorplan of the house, as indicated in the Fig. 3, consists of a voorhuis with two rooms to the left and two to the right. Behind the voorhuis is a gaandery followed by a kitchen. In reality the two rooms to the left and right should have been only one respectively as the walls deviding the rooms are more modern. The wall on the left is 450 mm and the wall on the right only 260 mm. There no halfbeams, usually found against an original wall and providing one with evidence of its originality, found against either of these walls. Halfbeams were however found against the outside walls of the rooms as well as the walls seperating it from the voorhuis. The thickness of the wall deviding the room to the left indicates that this wall might have been a 19th century Victorian addition. In the kitchen there was another possible Victorian addition, a pantry. The fact that the back wall of the kitchen is much thinner at 400 mm may indicate that this wall is also a perhaps replacing one which had fallen down after possible fire. Against this back wall the fireplace was restored to what was apparently its original position. Both in the kitchen and gaandery openings were found in the walls which must have been candlenooks. The longhouse still has its original roofbeams and 18th century ceiling boards. The

wine-cellar has round poplar beams as well as late 18th/early 19th century ceiling boards. A final clue provided by the interior of the longhouse as to its shifting identities in the past is the fireplace. It is built from yellow clay fired bricks with clay dagha inbetween. It probably dates from the 18th century and could have been used when the longhouse served as a smithy.

Mention has been made of two buildings which seem to have disappeared from the landscape. The possible Huguenot dwelling would have looked somewhat like the following description. These buildings were small, often one-roomed and temporary. They had stone footing for foundations and thick uneven walls built from large clay blocks or clay coursing. Windows were not always of glass, sometimes fabric screens treated with fat or wax had to serve as a substitute. Roofs were roughly thatched, none of the splendour of today's gables could be seen. The walls were probably plastered with mud and whitewashed to keep the clay from melting and keep the houses cool in the summer. When arrived these refugees in the wilderness that Franschhoek, they needed quick shelters. These buildings were thus erected in a hurry and not of the soundest structure. They were however only temporary untill the owner has found his feet in the new country and was able to build sturdier homes in the first half of the 18th century (Botha 1970). Botha is however under the naive misconception that these first emigrants were the builders of "better houses with many lofty and spacious rooms". This is a misconception which is still very much alive and forms part of Huguenot glorification syndrome. The original Huguenots were no longer alive at the time when the huge Cape Dutch homes with their lofty rooms were built in the later half of the 18th century! The Huguenots did not build Cape Dutch homes. Obviously they did not stay forever in their mud huts, they did build longhouses which sometimes could have incorporated their first dwelling. The writer believes that building on La Bri was such a dwelling.

A possible mill was found recently on the upper part of La Bri (now the Holiday Farm). This stone ruin was located by the writer on a quitrent diagram of 30 April 1839 [Stellenbosch Quitrents 12:4]. After a field trip to this old ruin was made by the writer and Prof. H.J. Deacon, it was decided that the ruin was in all likelihood not a mill. It seems rather to have been a small one-roomed woodcutter's house or that of the cattleherd. There is a extension on the north-westerly wall of the ruin which seems to have been a fireplace as it is lined with bricks. Only excavation would serve to clarify this question. Guelke (1982) relates that both woodcutting and hunting served as means by which inhabitants of the frontier (as Franschhoek was at this time) enlarged their income. A mill would probably have been closer to the werf and the Franschhoek River would have

provided enough water for such a mill. To transport one's grain up and down the mountainside would have been no easy little building also has the remains task. The of another building behind it, with only the foundations visible. It is impossible to venture a guess as to what this building was. Further proof of a watermill is the mention of steen" in the 1862 inventory made out after J.S. Hauman's death to be given to J.G. Hugo (Table 1) [MOOC 13/1/198:49]. Hugo had bought these from Hauman before his death.

The time has now come for us to correlate the structures with the people who lived in them. Thereafter we shall discuss whether the growth of the werf of La Bri can be seen as organic or according to an agenda.

The inhabitant of the original Huguenot dwelling was Jacques de Villiers who first received and named the freehold grant La Bri in 1712. He lived there from 1694. In 1717 he moved to the farm Boschendal which he had purchased from his brother Abraham's estate (Brooke Simons 1987). Only in 1735 [T2279] was the farm transferred to Pierre Roux who had bought it from the estate of Jacques de Villiers It is likely that either Jacque de Villiers or year. Pierre Roux built the small longhouse as a home. In 1760 Ignatius Maree bought the farm from Roux [T3473] and either he or Pieter Eduard Hauman (sr) who bought the farm from him in 1774 (T4643) started building the current T-shaped house. writer believes that P.E. Hauman (sr) gave it present T-shape and turned it into a Cape Dutch dwelling. It is probably in the lifetime of P.E. Hauman's son, Johannes Stephanus Hauman, who inherited it from his father's estate in 1831 (T381), that the house most became Victorianized. J.S. Hauman (sr) owned the farm untill his death in 1862. Long before his death however, his son Johannes Stephanus Hauman (jr) bought a piece of La Bri from his father on 2 1849. This July 21 morgen, 311 square roeden part was north-east of the Franschhoek river. The title deed (T64/1862) was however only given to him after his father's death. What strange agreement had taken place here is unclear to the writer. At the time of his father's death J.S. Hauman (jr) bought the other 6 morgen 116 square roeden of this piece of ground (T65). After 1862 this 27 morgen 428 square roeden part of La Bri became known as Keurvlei.

Keurvlei's H-shaped house is described as part of the posessions of J.S. Hauman (sr) in the probate inventory of his posessions at his death in 1862. At first the writer believed the invertory (Table 1) [MOOC 13/1/198:49] was that of the T-shaped house on the original werf of La Bri. There is just no way in which a floorplan describing a voorhuis, rooms to the right and left, a dining room, an agter gaandery, a bed-and backroom, a pantry and a kitchen can be fitted into the current T-shaped house. We are thus

Table 1: The probate inventory of J.S. Hauman of La Bri, 1862.

MOOC 13/1/198:49

Inventaris van zodanige goederin en Effecten, als Welke behoren tot gesamentlyke boedel van wylen den Heer J.S. Hauman en Echtegenoot Mejufrouw Hester Maria Hugo op den 4 January 1862 den dood ontruimd.

1st de woonplaats Laborie gelegen te Franschhoek distrik. Paarl.

Mibularn goederen often huisraad

In den Voorhuis

1 doz stoelen

- 4 half ronde aansittavels
- 4 kwispidoren geel koperen
- 1 verrekyker

In den kamers op de regterhand

- 2 lampetbekers met kommen
- 1 klederkast, 3 ledekanten met bedden en toebehoren
- 4 was en kletavels, 1 dozyn stoelen, 2 spiegels
- 1 lamp

In den kamers op de linkerkant

- 3 ledekanten met beddens en toebehoren, 1 klederkast,
- 1 kleine katel, 2 tavels, 1 kopent, 1 dozyn stoelen,
- 1 spiegel, 1 stander met 1 groot bybel
- 1 lampet met beker

In den eetkamer

3 tavels, 9 khraften, 2 dozyn kelkjes, 1 doz waterglazen, 2 doz kleine kelken, 2 doz borden, ½ doz schotels, 1 dozyn kleine borden, 2 water bekers, 6 komvyt potten, 1 staander met vlesjes, 2 blombekers en party bottels en vlessen in zoorten

In de agter gaandery 1 doz stoelen, 6 leuningstoelen, 5 tafels in zoorten,

1 staande huis klok, 5 voet stoven

In de slaap en agterkamer 1 ledekant en 4 katels met bedden, 3 kleden kasten in zoorten, 3 tavels, 4 stoelen.

In het dispens
4 doz borden, 8 verdikte schotels, 1 doz vlakke, 2 soep
kommen, 10 trommels, 1 tavel, 1 kist, 3 koffy kannen,
1 ketel en komvoor 2 doz teegoed, 3 tee potten, 1 kom,
1 water kruik, 1 aardepot, 8 kandelaren en blakers met
2 snuiters, 5 schenkbladen, 4 doz messen en vurken, 4 doz
lepels, 1½ doz silveren furken, 1 soep- en 2 eetlepels,

In de keuken

1 tavel, 1 bakkist, 8 kookpotten in zoorten, 4 koperen kastrollen, 4 water emmers, 1 watervat met balie, 2 koper ketels, 5 brood pannen, 1 potlepel, 2 schuim pannen, 1 vleesch vurk, 1 vleesch balie, 1 doz komfyt kannen en potten op de huis zolder, een aantal kisten, kasten en 2 drie zakken koffy, een party zeep.

In de wagen huis 10 wagen in zoorten, 6 karren in zoorten, 1 kruiwagen, 1 bossie umschoenen

In de buitegebouw

een party gezaagde hout, 1 schroef, 1 kafhok, 2 kleine balies, eenige ploegen en andere rommelary enz., 3 paar agtertuigen, een span voortuigen, tuigels, 2 span jukken touwen, stroppen riemen, een party dekriet, een groote schipzwyl, 1 kleimolen

Smidswinkel met toebehoren 2 blaasbalgen, 2 aambleelden, 1 vat leer

In de kelder

19 stuk vaten van 6 en 7 leggers, 8 kuipen en leggers, 2 trap en ander balies, 10% leggers en halfamen, 1 wynpomp kompleet, emmers, tregters, kranen enz., 30 leggers oude en jonge wyn, 1% legger wyn, 2 brandewynketels, 1 wynen ketel op die zolder zout gana asch kalk, een koefoeten 1 doz wyngaard messen en schaaren, 3 mestvurken, een parte schiptouwen, balies en kasten, een party kuipvellen, 1 kijalen plank, 2 koorn zeeften, een party ladders, 8 stellages

Beestiaal

100 slag en trek ossen, 50 aanteel vee, 150 bokken, 6 ry en trek paarden, 12 varkens

+ Copy Vendu Rol verkocht voor rekening des Boedels van Wylen den Heer J.S. Hauman aan Franschhoek op den 11 en 12 February 1862.

2 Molen Steen na J.G. Hugo

presented with the following options which could this inventory describing a rather well-off household. But let's first view the age of the house realistically. The gable claims it to be dating from 1862 and the gables, being neo-classical, date from this time. The groundplan woodwork of the house are however judged by Fransen and Cook (1980) to be older, say from the 1840's which is a good date for a H-shape plan. Option one is that J.S. Hauman senior's third wife, Hester Maria Hugo, whom he married in December 1835, decided that she, at the age of 20, did not feel much like living in an old house which had belonged to Hauman's previous two wives. Perhaps she wanted something new and Hauman built her the house. J.S. Hauman (jr) could have 1849 that he wanted first claim to decided in this new house, a wish that made him buy the property provisionally father with the agreement that it would become his from his time of his father's death. Thus the sons Johannes Stephanus and Pieter Eduard would have lived on in the Tshape untill 1862 when Pieter Eduard Hauman received this part of from his father's testament (T66/1862). It La Bri could thus well have been Pieter Eduard who Victorianized The house remained in this shape with the T-shape. Victorian sliding sash windows on either side of the door and four other sash windows along the facade, creating a balanced effect, untill its 1960 renovation by Hugo. La Bri came into his posession in September 1940 (T9251) . The roof was of corrugated iron and a broad slanting Victorian verandah was placed on the stoep to provide shade.

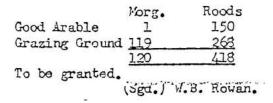
Another reason why the house at Keurvlei might have been mentioned in J.S. Hauman senior's will, is because he would still have been the recognized owner of the house before 1862 if J.S. Hauman junior only received the title deed for this part of La Bri in 1862. The young Hauman might have been living in it with his wife since he had bought the land in 1849 and built them a house there. The final possibility is a rather unlikely one, and that is that the person doing the inventory was inaccurate in his discription. The writer chooses to rule out this possibility.

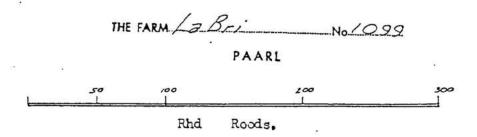
In between the ownership of Hugo in 1940 and P.E. Hauman's death in 1894, Helena Maria Hugo (T6317), David Jacogus le Roux (T8388 & 8389/1917) and G.J.H. le Roux (T8390/1917) owned the portion of La Bri with the T-shaped house. In this time the changes made to the structure of the buildings are unknown. After Koos Hugo, Mrs F.J. Kay bought the farm in 1974. The part which had been given to G.J.H. le Roux has since become La Bri Holiday Farm. The current owner, Mr Landau, recently rennovated the house, giving it its current appearance. Meanwhile the part which belonged to J.S. Hauman was transferred to C.H.A. Loubser in November 1913 (T9769). Hauman's son, also J.S., had the oppurtunity to either inherit the property or sell it, he sold. This is how the property La Bri completely passed out of the Hauman family's

hands, a pity after more than 140 years of Hauman ownership! Thereafter L.D. Brink, A.S. Eksteen and now the Trulls owned this part of La Bri. The Trulls renamed Keurvlei, again calling it La Bri.

We have now seen how the different buildings currently standing, half-standing invisible on the cultural and landscape evolved to become the buildings they are today. We have also taken a look at the individuals who made these buildings a part of their existence. An important point to be made is that the Huguenot Jacques de Villiers started La Bri but did not build it up to its present glorious status. The credit should go to the Hauman family who turned La Bri into a high-status farm during the late 18th and the 19th century. We can conclude that the werf misses some more of its attributes such as a dorsvloer for the processing of the wheat, a pigsty, a chicken-coop and a kraal. The dorsvloer would no doubt have been close to our disappeared while the pigsty and chicken-coop were most likely behind kitchen. The chicken-coop was usually a structure later incorporated into the raaskombuis, structure which could account for the thin back wall of the kitchen. Outside the kitchen the original vegetable/herb garden wall is still visible. Hugo told me that the cattle kraal was behind the small house where a modern flatlet is now standing. The Hauman family graveyard is visible a small distance south of the original werf. Here the only marked graves are that of J.S. Hauman and his three wives -J.F. Le Roux, A.J. Rousseau and H.M. Hugo. The drive to the house has also changed since the time that Hugo owned the farm from the 1940's to 1970's. The original drive up to the homestead came across the Franschhoek River, so that would have been able to appreciate the house in its full glory when approaching it form the front. This drive still visible today and it is a pity that such an approach cannot still be used.

encountered several problems aside from the probate inventory already mentioned. These problems mainly concern so-called reliable sources getting their facts confused. Such is the case when Fransen and Cook (1980) discuss Keurvlei, its origin and its owner. Firstly, Keurvlei was not an original quitrent grant made out to Pieter Eduard Hauman in 1813. This 7 morgen 540 roeden grant is presently a part of the La Bri owned by Mr Landau (Fig. 6). Keurvlei was always part of the La Bri freehold as can be seen on the title deed dated 11 May 1712 [Old Stellenbosch Freeholds 2:54] (Fig. 1). It is unknown how this confusion had arisen but this mistake is not the only one made by the authors. They give the name of Pieter Eduard Hauman to have been the inheritor of Keurvlei. As previously mentioned evidence has shown, J.S Hauman (jr) became the owner of this property after 1862. Another problem encountered in my research is an error made by Brooke Simons in her "Concise Guide to Cape





The annexed Diagram A to S represents the Freehold Estate "Ia Bri" and Government Ground annexed, situated at Frenchhoek in the District of Stellenbosch, containing 194 Morgen 188 Square Roods, from which deduct 58 Morgen 200 Square Roods, Freehold, 15 Morgen 170 Square Roods of perretual Quitrent, leaves 120 Morgen 418 Square Roods to be granted:-

Extending N.Eastwards to Champagne
West to the land of J.S. Marais & to unoccupied
Governmnt ground
Southwards to Burgundy and
Eastwards to Ia Motte.

Surveyed for Joahnnes Stephanus Hauman, Petrus Son,

(Sgd.) W.B. Rowan. Sworn Surveyor. July 1831.

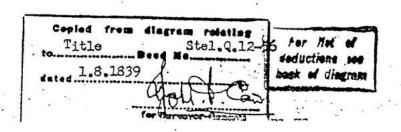


Fig 6: A copy of the quitrent grant surveyed for J.A. Hauman of La Bri in 1839, S.Q. 12-56.

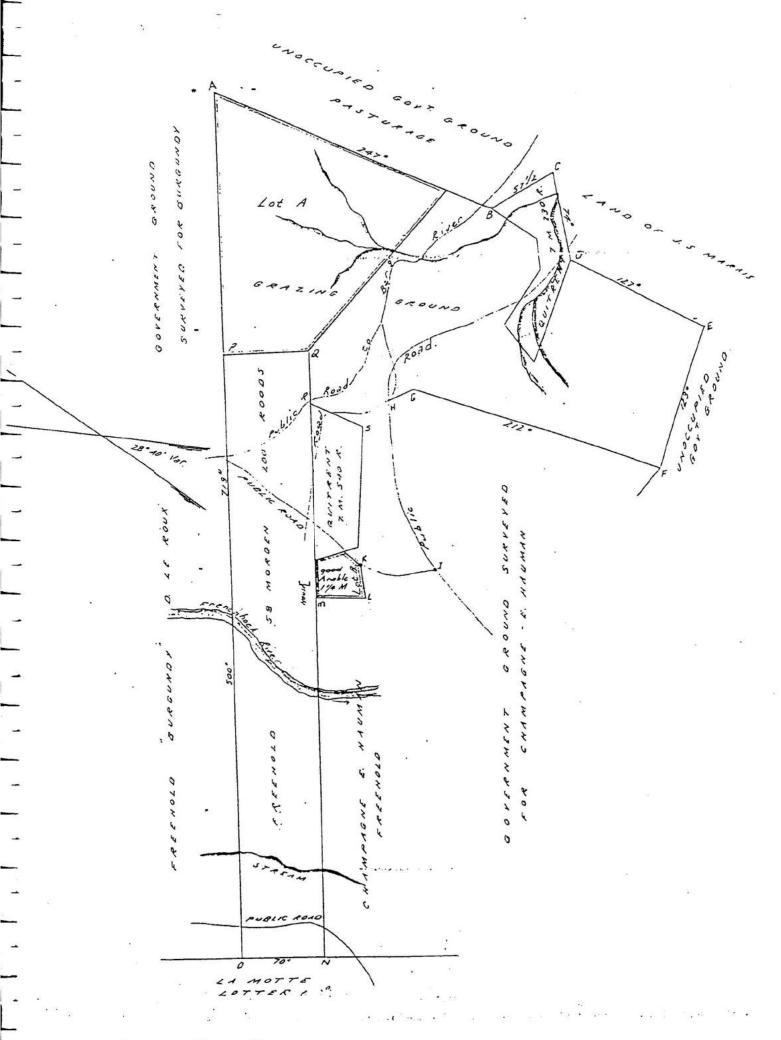


Fig 6: continued

Dutch Houses" (1987). In the description describing the T-shaped house on the original werf of La Bri, the photo included with the text is that of the H-shaped homestead of Keurvlei. Is this a case of an arm-chair surveyor of Cape Dutch buildings? Did she merely compile the information from Fransen and Cook's (1980) book and send out her photographer to do the rest? These errors need to be corrected as they can be the cause of confusion to both researchers and tourists alike.

In conclusion, this werf was not a plan executed as a singular incident. The werf of La Bri, as well as the house, grew organically to suit the needs of its inhabitants through time. Each individual changed it to fit his or her specific needs, be it adding a room or building a whole new house. In the concluding comparative discussion of the four farms we shall touch on the subject of the economic circumstances allowing these changes.

BO-LA MOTTE

To rule out confusion between this La Motte and the farm closer to Wemmershoek which is also named La Motte, this farm has become known as Bo-La Motte. It is situated opposite La Bri and was given to the Huguenot Jacques Malan in 1694. Jacques Malan was the progenitor of the Malans of South Africa. He did however only receive the deed (Fig. 7) and diagram (Fig. 8) for it on 18 December 1713 [Old Stellenbosch Freeholds 2:70]. The freehold was 61 morgen 200 quadraat roeden in size.

farm Bo-La Motte is currently devided into many different parts. The ones which concern us are Lens, owned by the Lötters, Oude Kelder and Bo-La Motte. The buildings spread over Lens and Oude Kelder are what used to be the original werf (Fig. 9) of the farm La Motte. On Bo-La Motte there is a wine-cellar with a small cottage attached to it - these structures are of great age. Across from this cellar is a beautifull Victorian house. On Lens stands a "lively" little T-shaped house (believed to be the oldest on the werf) and a stately, square Victorian house. On Oude Werf the writer found a sight which would render any conserver of material culture speechless. A pile of 18th and 19th century building rubble in front of a building, now in places stripped to its stone footing, which was an 18th century T-shaped house! A house in which Oom Jan Lötter was born a hundred years ago this year - 1993! On the old foundations, incorporating old walls which were still standing, a new "Cape Dutch" house was arising. At present, the house has reached near completion with its roof already on and its walls plastered.

These are the buildings that are still visible today. But where is the wine-cellar for the original werf? Another

Extransforteer aan P. Jourdaan 25 apr 1419 vide E.C. Dgn. 12/17/3 Investamente Tio curo elevision samueles B1-7 CAD Highort Gelashebber desed Mandricke Con nerrounts berievened den faart doen to weeken! Mount aanden Landbourer Jacob. рвана, водинен поставо, подило, постиваний поделя has selfle we her she vergranteren factlace and out the mother hotevelle then I don den liber Co Mun Adrian wan der All den 18/Betaber 1694 argena. im que l'éférief da aryon un Tilve genrectist als \$13 115. 13/320. 62115 LD & 320 them - do ende also te haman ABLD A comminhous Kestig Monger in June Bonder guadra Attacken tune 12 St lend Il a in abrahand Viliers, Marano a Villiano M. M. M. man het land wan Cacobse tillien iden waan het wordte Belignetie en M. maar - hand am als and met elite men seasonse noctored by bosenthamen hand of Simuer dis Inthen degen papier gebrast Gunterthe son giernant en a lathanterlour het woort land com fam. de fin agen bet aaven, beplanten, beparten, betin

Fig 7: A copy of the original title deed of Bo-La Motte, O.S.F. 2-70.

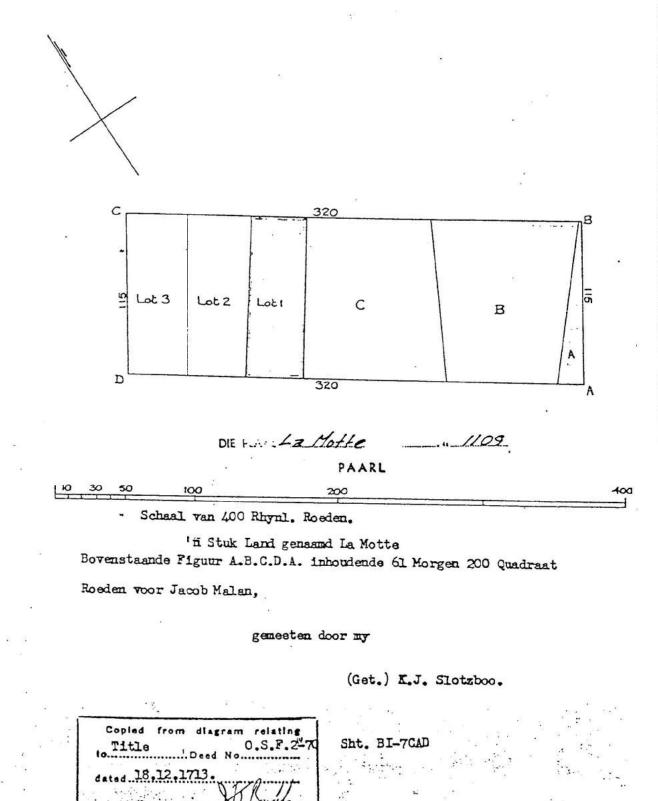


Fig 8: A copy of the original diagram of Bo-La Motte, O.S.F. 2-70.

building which had disappeared is a *volkshuisie*, as labourers' homes were called, which appears on an 1820 sketch in"Oom" Jan Lötter's study. This sketch illustrates the Lötter lineage along with three buildings - the small T, the large T and the labourers' house. This sketch will again come to our aid when a description of the buildings is dealt with. Bo-La Motte had no watermill, so none is wanting.

By studying the walls of the buildings on the original werf, it is obvious that the small T-shape is by far the oldest building. One can see by the light lines in the plaster that it was built with clay coarsing, a fact which Oom Jan Lötter verified. Clay coarsing generally creates very wide walls and this case is no exception. The little T's walls are in places between 570 and 630 mm thick and provides us with an estimate of its age - it surely dates from the very early 18th century. The entrance is currently in the room on the left but a clear break in wall-thickness at the center of the voorhuis' façade, inbetween two small Cape Dutch sash windows, indicates that the front door had once, probably originally, been situated in this position. Currently, the original stable-type front door is situated in a lean-to the tail-end of the T. There is however proof structure on that the front door had been part of the back wall . In the centre of this wall is a wooden lintel where the front door would have been. The 1820 drawing of the werf also indicates the front door on this side. Oom Jan Lötter told the writer that the wagon trail had at one stage passed by here. The pigsty was however also situated on this side and as the pigsty, as a part of "womens' concerns", was usually at the back of the house it presents us with more proof that this was once the back. It is common for people to have moved their front door from one side of the house to the next. Especially if they wanted to become more public in their outlook on life, they would move their front door to the road's side. In front of the T's façade is a massive old oak tree. Grown into the bark is the chain to which visitors would tie their horses. This would be another indication that the front door had been situated on this side.

Although the floorplan of the little house is T-shaped, it would not have started out this way. According to Brink (1990) the voorhuis only became a central element in the Cape during the mid-1730's, along with this came the T-shaped home. It is only at this stage that a true Cape Dutch vernacular architecture came about. Now, in a house like our small T, there would be no voorhuis unless there was a room behind it! Thus, our little T must have started out as a longhouse with one room leading into the next. The entrance could have been where it is now, in the room on the left. The floorplan thus developed in the following manner. We could have started out with a one-roomed house, serving as kitchen and bedroom, or perhaps two or all three rooms built at once. One room would serve as kitchen, another as a

sitting room and another as a bedroom. Sometime later in the 18th century, the Cape Dutch style started taking a hold of Franschhoek (the outer districts always being reached later by new styles) and a gaandery was built on behind our central room. This turned the longhouse into a T and the centre room in the front into a voorhuis.

In the 1820 Lötter geneaology sketch our small received a gable (Fig. 10) on its tail end - the wall that then served as the front of the house. Our gaandery has been turned into a voorhuis and our voorhuis has become gaandery. The kitchen remained in its place in the room on the left (if one were long side of the T). The room on the right was a bedroom, although it was converted into a winecellar and a garage in the 20th century. The roof had been thatched, but after a fire which destroyed the gables in the late 19th century, a corrugated iron roof was put on. The walls of the house were made higher with flat, yellow kiln-baked bricks and yellow clay dagha. At this time the Victorian conversion of the house was probably executed. Little rectangular windows were placed lengthwise loft for light. A small verandah was erected along almost the entire length of the room to the left as well as on the outside of the left wall of the gaandery. On the right hand side of the façade verandah it was closed of with an endwall and on the left a new lean-to flat-roofed structure was built, probably to serve as a kitchen. In the front this structure has a large English (Victorian) sliding sash window. It was probably at this time that the lean-to at the tail-end of the T was also erected on what had once been the stoep. The stable-type door which had been in the back wall, was built into this lean-to to serve once again as a back door. A small pantry with a door leading into it from the gaandery was probably also built within this lean-to at the same time. Pantries are a very English concept. This lean-to also became a garage or store-room with wide waenhuis doors, similar to the ones currently found in the room on the right.

When looking at the floors and roofbeams of the small T, the writer observed that the floors of the rooms to the right and to the left were cemented which would once have been of clay or dung. The voorhuis and gaandery have plank floors, those in the voorhuis running from left to right (if one is facing the room from the front) are old and about 250 mm thick. The ones in the gaandery run from front to back and are more modern, about 150 mm thick. The roofbeams of the voorhuis and gaandery run in the same direction from left to right and both the beams and ceiling boards are similar in appearance. The roofbeams of the room on the left and the one on the right however run from front to back, being the same in appearance. On the ceiling boards of both the left and right rooms, there are marks such as are left by secondary walls built after the ceiling is already in place.

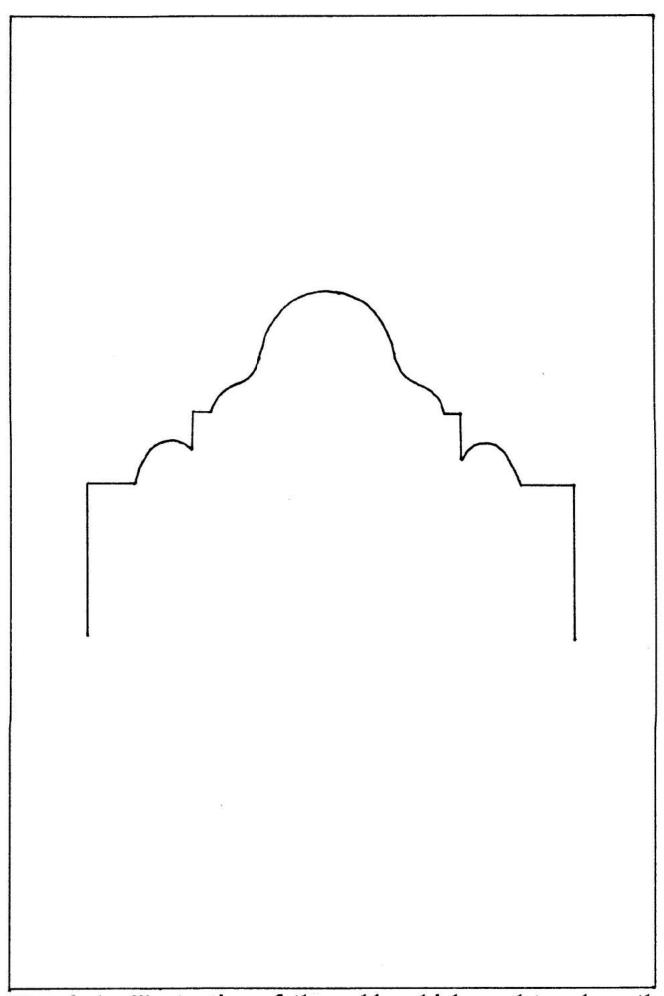


Fig. 10: An illustration of the gable which used to adorn the small T-shaped house on Bo-La Motte.

Now either these rooms were divided (which would rooms of about three metres each on either side) or phenomena of a raaskombuis (noisy kitchen) could explain these. Tannie Tiekie Lötter and Oom Jan Lötter both agreed on the fact that the room on the left, which had been a their lifetime, had a wall seperating kitchen in the kitchen. But what of the room on the right parts of been a bedroom? There is a possibility, based on which had tentative evidence, that this room had also served kitchen in 1820 - the geneaology sketch. Now either artist drew the chimney on the wrong side of the house, putting it in the room on the right (viewed from the front), or this room had once really served as a kitchen. This could explain its cement floor, but this floor Was removed and cemented when the wine tanks were built into it century. The fact that both the rooms on the left in this and right have neat and properly sawed wooden beams also indicates that these rooms' beams were added later, for a kitchen would have had a ceiling of reeds and rough poplar beams. Perhaps all the ceilings were re-boarded after the fire, perhaps the room on the left was given proper ceiling boards if the kitchen moved to the room on the right, which would already have had proper ceiling boards if it was a bedroom. The writer's guess is as good as anybody's!

The interior doorframes are very low and themselves seem to be the original, plain wooden doors. the doors There is a four-panelled Victorian door beneath the verandah outside the gaandery and the door leading from the gaandery to the pantry as well as the door of a cupboard at entrance of the gaandery are also Victorian panelled doors. 20th century glass front door is currently, under Where the the front verandah, could once have been a beautifull Victorian door with colourful glas panes in its top half. The writer discovered this door while inspecting the loft of the small T. All the windows have long folding Victorian shutters on the inside. The windows range between small Cape Dutch sash windows (of which only the bottom half moves) and taller, wider Victorian sliding sash windows. windows (except a steel-framed one in the lean-t the lean-to left of the house) are thus very valuable to the character of the house due to their age. Practically all the little glass panes were found to be intact. Inside the gaandery two small symmetrically placed wall cupboards were found - could they have been set in the spots where the little windows would have been found on either side of the front door when it was situated on this side of the house in the early 19th century? This seemingly chaotic mixture of styles characteristics lend a special character to this charming little T-shape which captured the writer's heart. The Tshape truly speaks of the different individuals who had once lived in it.

Our large, and now rebuilt, T-shape on Oude Kelder unfortunately become lost to us for all time. Still, from chatting with "Oom" Jan Lötter and "Tannie" Tiekie Lötter and by looking at the remaining shape, structures and foundations (and by some general snooping building site) the writer could gather some facts as to the appearance of this building before it was "sacked". If the reader remembers, one of the buildings which were gone from the archaeological landscape was the wine-cellar. After asking Oom Jan Lötter about this, he related to the writer that the large T had its cellar attatched to its right. This would provide one with a room of about eight metres long, more that adequate for a small wine-cellar. It is at this time that Oom Jan promptly got up and showed the writer the 1820 diagram hanging in the study. And so it was - on the diagram one can clearly see the wide doors of the winecellar on the right of the building. When asking Oom Jan where the kitchen was, he told the writer that it was seperately built at the back of the house. On the landscape itself there is a raaskombuis to the back of the large Tshaped house, next to the tail of the T.

From looking at the foudations and the thickness of walls (or that which remains of them!) the writer deduced that these two structures (kitchen and house) were contemporaries. The walls of both structures are roughly between 500 and 600 mm thick. The stone footing is tremendously high, reaching nearly to the roof in the corners. The bricks are yellow and red, with clay dagha in between, while some flat, greyish bricks were also observed. These bricks could either date from the later half of the 18th or early 19th century when the house probably gained its present shape. The thickness of the walls suggest that the house was built in the later half of the 18th century. Bricks, on the other hand, are a bit tricky to date, so is plaster. People usually built with what was easiest available to them, thus ruling out an easy corrolation between bricks and dates. In Victorian times (1840 to the turn of the century) the area between the kitchen and the house was closed up and a stoeproom was built onto the left hand side of the house. This room still has its thin, moulded oregan pine ceiling boards, so typical of Victorian times. The present restoration, recreating a perfect Cape Dutch dwelling, removed the walls creating an interior space between the kitchen and the house. The house had no gable in 1820 when it was indicated on the Lötter geneaoloy diagram. Perhaps the gable had burned down or perhaps there was no gable to start out with. It could only have had a wolweneus (wolfnose) above the front door with straight-sided gables on either side of the T's front. It is with such straight gables that the writer found the house. On the gable to the right was the date 1744. It is a bit too early for Franschhoek to be an accurate date for a house in the Cape Dutch style. Where the date was found is also a mystery.

This date could however indicate the time at which construction of the building was begun. Perhaps either the cellar part of the house or its entire front was a winecellar serving the farmer living in the small T. When it was decided to build a new and larger house, it was convenient to build rooms onto or into the existing Unfortunately this is only speculation, not proof exists which could either support of argue against explanation. No other information as to the interior of the house could be gained.

explain the disappearance of The problem is to volkshuisie and the cellar/cottage on Bo-La Motte. Tannie Tiekkie Lötter cleared up the mystery of the volkshuisie indicated on the 1820 geneaology diagram. It has been replaced by a modern cottage which is in practically the same place as the volkshuisie. The cellar on Bo-La Motte probably dates from the early 19th century with poplar beams in the ceiling and large four-paned English windows (could be Georgian) in the cottage. The glass panes are still original and uneven. When Mattheus Lötter's three sons each bought a part of La Motte, one of them could have settled on this part. Mattheus Lötter, the first Lötter to own Bo-La Motte, died in Febuary 1824. Perhaps the son who bought this third had already established himself on this part before his father's death. This is one possible way of explaining the cellar. There could even have been a house which is not visible any more on the archaeological landscape. Another mysterious building, located on a quitrent diagram of 1839 (Fig. 11) [Stellenbosch Quitrents 12:25] is one alongside what appears to the writer to be the large T, parralel to its front wing. It could perhaps have been a cattle kraal as these were often indicated in the same way There is now unfortuanately a house built on as buildings. this spot, making an archaeological investigation impossible.

Who are the people who lived on Bo-La Motte and made it what it is today? Jacques Malan came to South Africa in 1688 as a single man. A very good friend of his arrived in the same year, a fellow named Jean Jourdan. Jean Jourdaan and his wife, whom he married on his arrival in the Cape, Isabeau le Long apparently settled on Bo-La Motte with Jacques Malan (Malan 1951). Malan was however the one to receive Bo-La Motte in 1694 and when his friend Jean died in 1699, he married his widow with her youngest child, named Jean after his father, not even baptized. In 1713 Malan received the title deed for his farm 19 years after it had been given to him. Malan seems to have been a good farmer, for in 1719 he could afford to buy one quarter of W.A. van der Stel's farm, Vergelegen which he named Morgenster. He gave La Motte to his stepson Pierre Jourdaan [T1289]. In this way Bo-La Motte passed out of the Malan family's hands. Malan had seven children before he moved away from La Motte

There is a stone planted in the ground at 0. and another at H. the stone at 0. the Applicants conceive to be the true land-mark; of their property, which if true, would cut of the Triangle G.O.H. from La Bri, and place the Freehold "Lamotte" as represented by the figure O.P.Q.R. I Thought it better, to place the Freehold of Lamotte, clear of the Freehold La Bri - agreeable to the figure colored blue, subject however, to the better judgement, of the surveyor-General.

(Sgd.) W.B. Rowan. Sworn Surveyor.

N.B.
All the ground to the N.Westward & N.Eastward of the public Road is free for the Cattle from the Outspan, Viz. the space marked N and the Thoroughfare, containing 53 Morgen 355. Square Roods

N.B.
The Space N and the Thoroughfare, are free also for the cattle of La Motte to graze
(Sgd.) W.B. Rowan.

The armexed Diagram A. to M. represents the Estate "La Motte" situated at the Frenchhoek in the District of Stellenbosch, containing 271 Morgen 201 Square roods from which deduct 61 Morgen 200 Sq.Roods Freehold and 9 Morgen 565 Sqre. Roods old quitrent and 53 Morgen 355 Sqre. roods for the Thoroughfares and ground free for the Cattle from the Uitspan, leaves 146 Morgen 281 Square Roods to be granted.

Extending Eastwards to the Frenchhoek Mountains
S. West to Kurdeveder,
Westwards to Daupheny, Burgundy & La Bri
N. Westwards Northeastwards to the unoccupied Govt
Cround for the Witspan.

W.B. Rowan. Sworn Surveyor. July 1831.

Copied by.

(Sgd.) A. Auret. Draftsman.

Copied from slagram relating (1)
. Title sed Stel.Q.T.

dated 30.4.1839.

for Survayna Gerbrai

28.10.1940.

BI-70YD

Fig 11: A copy of the quitrent grant surveyed for Lötter of Bo-La Motte in 1839, S.Q. 12-25. P.T.O.

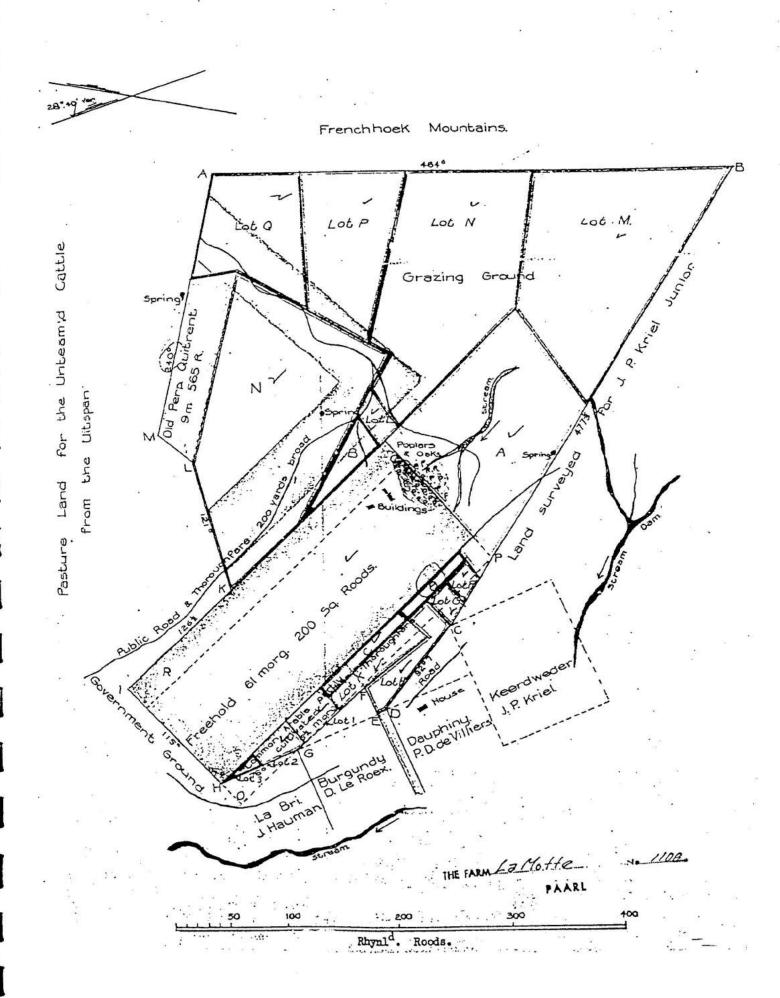


Fig 11: continued

Table 2: The liquidated estate of M. Lotter of Bo-La Motte at the time of his death in 1824.

MOOC 13/1/50:9

General Account of Liquidation of the Estate of Mattheus Lötter (died 4th February 1824)

1824-30-April	For the first instalment of the purchase money of the farm called La Motte situated in the Fransche Hoek in the district of Stellenbosch publicly sold for account of the Estate on the 12th instant and purchased by the brothers Johannes Casparus, Gerhardus and Mattheas Lötter for £45 000 - £15 000 the proceeds of the moveable property of the Estate sold on the same date	Rd		000	36
1825-31-March	Sundries Rd 10 000 Johannes Casparus Lötter, for one third of the second and third instalments of the purchase money of the farm "La Motte" bought by him in partnership with his two brothers for a sum of £45 000 - £10 000 Gerhardus Lötter for one third ditto. Mattheus Lötter for one third ditto	Rd	3	333 333	16 16

Table 3: The probate inventory of J.C. Lötter of Bo-La Motte, 1842.

MOOC 13/1/591:16

Inventaris van Goederen in Boedel Wylen Johannes Casparus Lötter - Franschhoek

La Motte

1	doz stoelen	£	1 [5 5 15
	tafel			5
2	toilet tafels	- 1	3	15
1	toilet set en spiegel	- 1		10
1	Ledikant met bed		3	
1	Katel met bed		2	
1	Kast		3	
1	Spiegel		3 2 3 1 1	
1	lot breekgoed	-	1	5
ī	Kleeden kast		1	15
1	Katel met bed		1	
2	lampen		1	10
1 2 1 1 1 1 1 1 1 2 1	Wagen		-	5
1	Kan		5 2	l l
1 2 6 2 1 1 3 1 5 1 2	Balies		2	1 1
6	Munden (?)			10
2	Pijpen	- 8		6
1	Axhoofd		1	10
1	Kan			10
7	Stuk vaten	110	2	
1			24	1 1
5	Traprondenbalie		1	5
1	Kripen		15	
2	Trechter			5
6	Emmers			3
6	Graven			3 6
	kr Tuigen			5
14	Beesten		30	0
7	Varkens		7	
2	Ezels		15	
20	Bokken		15	
1	Brandewynketel		5 6	-
10	Leggers wyn			5
2	Stukken Vastgoed		50	
		^	400	
		£	581	18

in 1719. Two passed away young, leaving five. Where Jacques, Isabeau and their five kids stay? It one considers that Jean Jourdaan and Jacques had already settled on Bo-La Motte in 1688, it is possible that Jacques had progressed past the clay hut stage in the beginning of century. He was perhaps the builder of the longhouse part of our T-shape. It would probably not have been a fancy building but just adequate to suit a family of nine's (Isabeau's two sons were also there) needs. The walls might not have been whitewashed and the windows screens rather that glass. Otherwise, Malan's house might even have disappeared from the landscape altogether. His werf buildings such as a cellar and other outbuildings would no doubt also have been roughly built from clay bricks or coarsing which has long since washed away.

Pierre Jourdaan owned Bo-La Motte between April 1719 December 1736. He could also have been the one to start building the small T-shape. If it had already been built he would have continued living in it and improving it. It would not have been a Cape Dutch style house, rather just one common to the landscape of all colonial countries [Bierman 1968]. The writer believes that the change of the small house to its current T-shape, installing it in the landscape as a true Cape Dutch house took place in the time of Pierre le Roux who bought the farm from Jourdaan in 1736 [T2354]. He would have put in little Cape Dutch sash windows and given the house a gable (probably in the 1760's or 1770's). Now we are however stuck with the gable on the tail end of the T according to the 1820 drawing. Either the house had no gable as yet in the time of Le Roux, thus making Conterman the one who built the gable at the time when the was moved to this side (the most likely expalanation), or Conterman moved the front door to the back and either chopped down the front gable or kept it and built a similar one on the rear. Conterman owned Bo-La Motte from 1776 to 1779 and came into ownership [T4777] by marrying Le Roux's widow. He did not own it very long as Charles Jacobus du Plessis came into ownership in 1779 [T5148]. Conterman and Du Plessis must have made their alterations to the little house and the werf. These changes are however hidden from us in the past.

In 1790 Matthias Lötter came into posession of Bo-La Motte by marrying Du Plessis' widow, Rachel Roux. He was the great grandfather of "Oom" Jan Lötter who currently owns Lens. The writer believes that he was most likely the person who built the large T-shape, planning to start a strong family heritage on Bo-La Motte, something he did successfully. Lötter must also have been a man of adequate means, else he would not have been chosen as veldkornet in June 1799. In 1811 he owned 13 horses of which nine were used for riding and four for breeding purposes. To pull his oxwagon he had 20 oxen and for breeding purposes 6. He bred sheep and had

20 for that purpose. He owned no pigs although the owners before and after him did (Joubert 1985). At his death in 1824 his movable estate was valued at £15 000 and his property at £45 000 (Table 2) [MOOC 13/1/50:9]. His three sons, Johannes Casparus, Gerhardus and Mattheas, each bought one third of Bo-La Motte. "Oom" Jan Lötter's grandfather, Johannes Casparus Lötter, bought [T329] the part on which the large T-shape is situated. He and his son after him, Mattheus Gerhardus, lived in this large T-shaped house. Johannes Casparus died in 1842 and according to his probate inventory (Table 3)[MOOC 13/1/591:16] he seems to have produced wine and brandy as well as farm on small scale with goats, pigs and cattle. His son, Mattheus Gerhardus, "Oom" Jan Lötter's father, inherited this piece of land and "Oom" Jan Lötter inherited it in this century from his father. One of "Oom" Jan Lötter's uncles who inherited the other parts of La Motte in 1847 and 1863, probably built the two Victorian houses to be found on Lens and Bo-La Motte at the beginning of the 20th century.

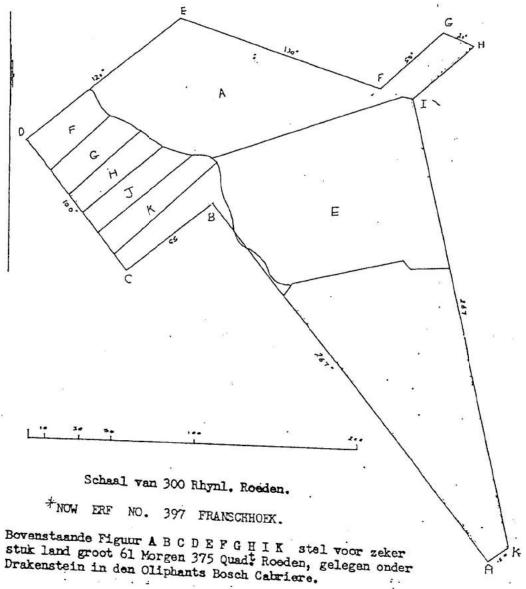
The only real problem encountered in the writer's research is the lack of previous research done on Bo-La Motte. This is a shame seeing that an over-emphasis on the status of La Motte-Wemmershoek has created a general misconception that that it was the first farm named La Motte granted to the ancestor of State President D.F. Malan - Jacques Malan. Not nearly enough attention had been given to Bo-La Motte by cultural heritage. More proper management and vigilance could have prevented the disaster which befell the large T-

Now we have seen the development of the farm Bo-La Motte into a prosperous wine farm. The werf grew by itself from one owner to the next and one generation to the next. It was not a previously planned thing but a systematic build-up of an assemblage of intriguing buildings. It is thanks to the hard work of the Lötter generations that the farm prospered, they deserve the credit too often given to the ancestor of the Malan family, Jacques Malan.

CABRIERE

Cabriere was a freehold grant of 61 morgen and 375 quadraat roeden granted to Pierre Jourdaan in 1694. He did however only receive its title deed and diagram (Fig. 12) in 1699 [Old Stellenbosch Freeholds 2:391].

Of the original werf of Cabriere (Fig. 13) the following buildings are still visible on the archaeological landscape - a rectangular house (now renovated into a Cape Dutch style), a wine-cellar, a wine tank, the old schoolhouse and the small slave lodge which has been renovated into a cottage. These buildings are all situated on what is



Belandende MW ten W aan het land van Pierre Talburg. ZO ten Z Onder het land van Abraham villiers. W ten W aan den Dassenberg. NO ten O aan het Land van Jan Gordiel en Matthys Hammiel.

Gemeeten door,
(Get.) J. B. Oldeland.

Copied from the diagram relating to FreeholdTitle Deed No.Dld.Stel.R	DED_W CETTING	
dated 20/12/1699. 2 - 391 h favour e? Pieter Jordaan.		
22/5/1957. CLRC 3075-0751ETIAL,	Pof list of doductions :-	ERF 397 Comp. 81-7CR/20 Ref.

Fig 12: A copy of the original diagram of Cabriere, O.S.F. 2-391.

currently know as Klein Cabriere. South of Klein Cabriere, now part of the town, is an enclosed H-shaped house, part of a secondary werf. The date reads 1880 but the house probably dates from the pre-1820's. Next to this house is a T-shaped barn of far greater age. The writer believes it to have been part of the primary werf as it would have been situated close to the original main house (since disappeared). On the farm belonging to the Hugo brothers is a 19th century Hugofamily graveyard and a rectangular house with several leanto's built on and an original square and pedimented front gable with the date 1858 appearing on it. Outside this house is an early 19th century cellar. The writer will however only extend her study to the buildings erected on (Fig. 13) as this has lead to the most werf original intruiging unfolding of events. It would also be impossible to pay attention to each building built on the different sub-divisions of Cabriere as these are numerous. A part of Cabriere was sacrificed for town development, today showing a variety of 19th and 20th century houses. There are many in the Victorian style.

On the main werf there are several historical structures missing. The enclosed-H (original) double-storey main house, the mill and dorsvloer, the dam and the cattle kraal. Cabriere is also reputed to have had the first tennis court in Franschhoek, but this has long since disappeared.

All the structures on Klein Cabriere have been exstensively renovated, making any archaeological interpretation of the chronology and growth of the werf extremely difficult. With the assistance of a report compiled by Dicey Kriek for the architect who worked on the cellar, H. Blümer, old photos of Franschhoek post-dating the 1840's (dated by the small amount of corrugated iron roofs seen on the photos), conversations with Oom Koos Hugo (who once owned a part of Cabriere), title deeds and some common sense, the writer could finally make some sense out of the confusing way in which the original werf had been restored.

the writer believes that the existing main house The Klein Cabriere has been renovated to appear much older than it in fact is. Standing as it is now, one would at a guess say it dates from the early second half of the 18th century. With its thatched roof, casement windows and gables the classic prototype of a true Cape Dutch home. Although the writer cannot deny its beauty, not much that is good can be said about the way it had been restored or the "research" its restoration. In reality the house appeared done before in the following way during the early 19th century (as seen photos dating from this time). It was a corrugated ironroofed house with a slanting Victorian verandah and lean-to's or stoep rooms on either side of the house. The front door faced towards the west and there seems to have been a verandah on the eastern side of the house as well. On the verandah on the eastern side of the house as well. On the photo the end walls of the house just went up to the roof in a triangular shape. There was no gable above the front door and during restoration no proof of one was found either! (We shall deal with such "evidence" later.) Thus a gable was put onto a house that had no evidence of ever having one. How was the style of the gable decided on? It was pure guesswork on the side of the builder. As an archaeologist, the writer believes that such restoration should only be done if there is irrefutable evidence on which the restoration is based.

From which time period does the house really date? definate dating is possible, but based on the evidence seen by the writer, the house probably dates from 1800 or a bit earlier. The walls are only 500mm thick and the building material is the same as that of the cellar, well-fired red bricks with clay dagha. These building materials date from early 19th century. There was also no (photographic or in the report by Mr Hennie Vos (1981)) that the walls had ever been made higher to accomodate an iron roof where there had once been a thatch one. The only mark walls which can be seen from two photos taken during on the the 1981 restoration project is where the Victorian verandah had been removed. The question which now arises is, there ever a thatched roof on this building? If the building dates from the latter part of the first half of the 19th century, this is a possibility, unlikely as it may sound. Surprising is the lack of any photos taken during this restoration project. The writer could find plenty of photos of the wine-cellar being restored in the last two years but none of the house without its plaster. One would think that an archaeologist like Mr Vos would recognise the golden when a house's plaster is removed. Unfortunately, the only visual record that seems to be remaining is the rough hand-drawn sketch of the eastern in Mr Vos' report (1981). When concludes his report, all Mr Vos that can be said elements in the house that would provide a possible late 18th century date is that they could "possibly" be such. All elements do however date from the early and mid 19th century

In the mentioned drawing of the eastern façade drawing Mr Vos (1981) indicates Cape Dutch type relieving arches above the last window on the left and right. He does not however say anything about these in his report. The visibility of such arches do not say much. Cape Dutch arches were still being used in the 19th century. There were no Cape Dutch windows found and the only old windows were the large, fourpaned Georgian ones which were built into the cellar (Kriek 1991). The writer finds it distressing that Mr Vos (1981) doesn't say anything about any later attributes of the house, only searching for those that might prove the house to have been Cape Dutch. In the eastern façade drawing, Mr

Vos indicates what he believes to have been pillars for a gable. The writer does not believe that such a conclusion can be drawn as there had been so many additions built onto the house at different times. These two marks left by earlier walls can be the remains of a room built on to enlarge the house during this century. After all, before renovation was started in 1981, there was a cafe, the first in Franschhoek and thus historically valuable, attached to the house. This could explain the double Victorian shopfront doors which were later built into the cellar.

In the interior four original yellowwood doors remain as well as moulded yellowwood beams. These and the floor are the only evidence which can verify a very late 18th/early 19th century date. Also the sparretjie doorgate in the loft and the loft door with its original hinges date to the 18th century (Vos 1981). One should however remember that these features are all movable and could have been moved from an older house (such as our original dwelling) into the new home being built. The floors were in places excavated by Mr Vos (1981) and they are definately of early 19th century origin.

cannot say anything about the growth The writer building, except for what has already been said, as no physical evidence remains. This evidence is now indefinately buried beneath plaster! In conclusion, the writer believes the building to have originated in the beginning of the 19th century. If so, it would have had a thatch roof but not necessarily Cape Dutch casement windows and doors. We must remember that the Cape Dutch style in this time was not necessarily pure Cape Dutch. Outside influences from the first English invasion of the Cape (1795 - 1803) would begin to show in the form of Regency and Georgian around 1810-1815. These influences did not sto attributes These influences did not stop when the British left in 1803 but remained and bloomed untill the second British occupation in 1820 (Lewcock 1963). More shall be said about this in the discussion on style which is to follow a bit later. It can also be said with certainty that the house was not built after 1845 as it appears on diagram [Diagram 266/1845] dated to this year. The title deed in which this piece of Cabriere on which the werf lay to D.M. le Roux [T183] is however dated to 1841 was given when his father Pieter le Roux junior passed away. It is possible that the young Daniel Marthinus le Roux already knew before 1841 that he was going to inherit the property and built himself a house.

The wine-cellar is a less complicated building to interpret. Although it is dated 1849 and appears to be Victorian there is indisputable proof that it had been built around the end of the 18th or beginning of the 19th century. The roof had not always been of corrugated iron as the walls were made higher to accomodate the iron roof when the cellar was

Victorianized. It was thus a Cape Dutch wine-cellar to start Inside the loft the imprint of the thatch on the remaining Cape Dutch end gables can still be writer judges this building to be a bit older than the main house as it could have made been part of the original werf. If a theory had to be postulated, it could be said that the old T-shaped barn on next to the enclosed H on the Hugo part of Cabriere was the original cellar serving the werf. It is adequately close to the spot where our original stood. Oom Koos Hugo told me that Daniël Hugo married Le Roux's daughter, Margaretha, in December 1809 before received the land in 1820. In 1810 he had already planted would become the drive to his house oak trees in what 1820 [Hugo et al 1976]. Le Roux could have decided to build a new barn then already. It is however more possible that built before this time. In its life the cellar was cellar served a duel purpose (Kriek 1991). The front part wine-cellar and the back the stables for the horses and such. This locality would have been ideal for the cellar disappeared kraal was located just north-west of the cellar on the side of the stables. There was no fireplace in the cellar and the current one had been added during the renovation of the last two years.

building to the west of the The small played the role of house the first school in Franschhoek. Dicey and Kriek (1991) observed that the little building must been a school before 1825 as the teacher Abraham Filmore was well settled in this post when Charles Somerset about his personal comfort in this year. It believed that this little building could solve the riddle of Cabriere's disappeard mill. Kriek (1991) states that this little building could have served as a mill before being turned into a school. It is impossible to say if this is the case as the building has been over-restored. The iron roof with which it appears in the photos of the early 19th century has been replaced with thatch and a fireplace (which is not visible on the photo in the form of a chimney) was make the little building a "cozy little Cape Dutch cottage". At least no gable was built above the front door thatch arranged as a more preferable wolfneusie. with the The front door is currently facing east while it had been facing west on the photo. The writer could not find photographic evidence accumulated during the restoration of this building, thus making it impossible to speculate on the different styles once present in the form of windows, doors The etc. writer can only add that it would not be impossible, according to the measurements of building, that it could have served the function of the mill appearing in the opgasfrol of the Stellenbosch district in 1809 (Joubert 1985). This little building's walls range between 500 and 550 mm, making it a late 18th/early 19th century structure. The fact that grain production came to a

practical halt in the 1820's (Joubert 1985), not that it was ever big enough to satisfy even the needs of Franschhoek itself, could provide a comfortable date in which to place the transition of the building from mill to school.

We have already dealt with two of the structures which are not currently visible on the archaeological landscape, the kraal and the mill. To describe the large double-storey enclosed H which had been bulldozed in recent years, will not be as easy a task. The only evidence remaining of this house is an open piece of earth littered with the building rubble in the form of stone footing with large pieces of clay attatched to it. Even this has recently been removed to make way for the planting of a new vineyard to give this little piece of Franschhoek that nice provincial look! stone footing the writer observed pieces Between the Chinese and English porcelain mingled with more modern china ware. Different generations of glass were also littering the Such a site would have provided the perfect oppurtunity for an excavation to clarify the age (no date for its erection is known) and exact shape of this building, since its disappearance forever archaeological landscape. The ploughing which was done for the planting of the vines would undoubtedly have done more damage. All that can be seen on the photo is the back of a Victorianized double storey building.

The farm dam and volkshuisie were in line with each other. The damn was directly to the east of the original dwelling and the volkshuisie is still standing today on the corner of Cabriere and Klip street, south of where the dam had been. The volkshuisie, as so many others of these buildings, has been restored to provide its owners with a rugged little cottage. This little house surely dates from the 18th century.

On the werf of Klein Cabriere is one of the last remaining winetanks in Franschhoek. The wine would have been pumped into a hole in the top of the tank, left to ferment and then be pumped into barrels (Kriek 1991). This little tank is situated betweem the cellar and little school (to the west of the cellar). The writer does not know to what year it dates but it is probably from the same time as the cellar, if one were to argue logically.

Now that we have dealt with all the buildings, visible or invisible, on the archaeological landscape, we can discuss the people who dwelled in them through the years. Where the first owner, the Huguenot Pierre Jourdaan lived, is a mystery. We can assume that his house had long since melted, as clay structures do, or that what used to be his house had been incorporated into the disappeared dwelling and that it had subsequently disappeared with it. Pierre had two wives in his lifetime, Anne Foucher and Maria Verdeau. In 1724 his

son, Joseph Jourdaan, inherited the farm. The following owner was Pierre Jourdaan who inherited the farm from his mother in Febuary 1756 [T3183]. On the very same day and in the same title deed he sold Cabriere to Pierre du Buisson. In 1759 the farm came into the hands of Maria Cronje [T3422] who was married to Jean du Buisson (probably Pierre's brother as Pierre died single in 1759). Maria was already that stage, Jean having passed away in 1751 widowed at Maria's one daughter, Maria Claudina du (Kriek 1991). Buisson, was married to Pierre le Roux and he inherited the farm from her in October 1778 [T5115]. This is how the Le Rouxs became the owners of Cabriere. The previous three contributed to the the start of the owners probably demolished H-shape. It was jointly Pierre le Roux or his son Pierre junior, who inherited the farm in May of 1801 [T286], who made the house into a Cape Dutch H-shape, enclosed it and Victorianized it. This was the appearance of the house in the early 19th century when the already-mentioned photos were taken. Pierre probably built the old T-shaped barn and Pierre junior the rectangular cellar on the original werf. Pierre junior gave a part of 17 morgen and 356 square roeden son-in-law, Daniël Hugo, in 1820. Daniël had already married his daughter in 1809. Daniël had thus built the enclosed H visible south opposite the T-shaped barn before is how the Hugo family became settled on their 1820. This part of Cabriere.

When Pierre junior died in 1841 each of his sons, D.M. and A.P. le Roux, inherited 12 morgen 477 square roeden and 31 morgen 59 square roeden respectively. Abraham Paul would have received the larger share as he was older, but Daniël Marthinus received the property with the original werf on it. As mentioned previously, he must have built himself the rectangular house before 1841. As he was only born in 1805, it could not have been before 1825 to 1830, at least. As he owned the property untill 1873, it would have been he who had Victorianized the house, cellar and perhaps even the little schoolhouse. Since Abraham Paul le Roux had become his part of Cabriere, the Le Rouxs have owned it. owner of applies to the Hugos, Klein Cabriere's fate was to The same be different. In 1873 A.C. Siebrits became the owner of Klein Cabriere, naming it Sieberust. After him D.C. and A.C. Siebrits owned Sieberust. In 1981 it was bought by Mrs Parkfelt and it was named Klein Cabriere after its restoration in 1982. Thereafter the Freemantles, Shipiros Sampsons (current owners) respectively owned and Cabriere.

There were several problems experienced by the writer when researching Cabriere. First and foremost were the problems created by the extensive restoration which created a house which appeared to be much older that it is. Making any deductions from the archaelogical landscape was thus extremely difficult. There was no shortage of deeds to be

found but the archival record seems to be lacking (it could be that the wanted information was just overlooked). Once again the writer encountered sources with their facts confused. Once again Brooke Simons' (1987) negligence and tacky research borders on the criminal. She seems to have confused her centuries, as what should have been the late 1700's as a possible time in which the rectangular house "before the end of the seventeenth was built becomes century". She also speculates that this house is the original dwelling of Cabriere. It is well known that the original dwelling had been the demolished one! Calling the house a "simple farmhouse" is another gross understatement. farmhouse would splendidly not have been whitewashed with gables above the back and front door! She mentions that the house had been such 300 years showing that she knows nothing of Cape Dutch architecture. It is a phenomena which only started in the late (Brink 1990). She has this house built a year after the grant was given to Pierre Jourdaan. Hennie Vos also made a mistake in his report by assuming that the two-room deep rectangular building which Fransen and Cook (1980) describes is the house on Klein Cabriere. The house described has a "square and pedimented front gable, low-pitched straight end-gables with mock pediments...". The point being made is that Cabriere has not had a front gable since the early 19th century (as can be seen on the photos)! So either Hans Fransen is phsycic or this house is not Klein Cabriere. The last option seems most likely. The house being described is the one mentioned earlier by the writer as belonging to on of the Hugo brothers. It has the date 1858 on its gable, as the one mentioned by Fransen and Cook, and fits the rest of the description accurately. How extensive renovations as the ones done to Klein Cabriere can be based on such inaccurate research is beyond comprehension.

In conclusion it can be said that the growth of Cabriere was a systematic and organic procedure. The Le Roux family are probably the major developers of Klein Cabriere as we see it today. There will however always be a gap in our knowledge of this farm as its original homestead is lost forever.

LA COTTE

In 1694 the Huguenot Jean Gardiol settled himself on the farm La Cotte in Franschhoek. He received the title deed for this 60 morgen freehold in 1713. Gardiol was never married.

On La Cotte (Fig. 14) there are still several structures visible on the archaeological landscape. Surrounded by the original clay ringmuur are the T-shaped main house, an old wine-cellar with an enclosed garden wall on its eastern side, a longhouse and a restored mill. The buildings which have not survived the test of time are an old smithy, a

volkshuisie, a pigsty, a cattle kraal, a chicken coop and a dorsvloer. In the past La Cotte had been divided into several parts. On the piece of land sacrificed for town development the old La Cotte graveyard is situated. South of La Cotte is De Eike on which stands a T-shaped house. The house had once been a simple rectangle - it too is situated on a part of La Cotte.

As in previous cases, only the main werf of the farm will be dealt with in true detail. The T-shaped house has a simple triangular front gable, reminding one of the neo-classical to the gable the house is dated at 1836, style. According but it appears to be visible on a Quitrent diagram of 1833 (Fig. 15) [Stellenbosch Quitrents 10:71]. It is usually hard to accurately establish the positions of buildings from such shape and exact location of a building is not a map as the main purpose of the map. When looking at the walls, one can however speculate that the building, or at least parts of older. The exterior walls are 550 mm thick, while it, is Victorian interior divisions are 300 mm thick. described the material with which the walls are built as anything ranging from stone footing, large clay blocks and to large pieces of wood. To the writer such clay bricks building materials sound much older than the especially if one considers the clay blocks - these could be cracked clay coarsing. If this is so, parts of the very old, possibly from the mid-18th century. The fact that there is evidence of the walls having been highered to accomodate the cast iron roof also prooves that the house had once been Cape Dutch. It could however have styled windows and such blended with the Cape Dutch architecture. There is a record of the thatch roof burning down in 1844 - thus the corrugated iron roof was constructed. It likely that the house was is most Victorianized at this stage as the verandah was definately constructed at that time [Mrs M. Hugo, oral source].

In this fire the house had lost its gables and had no gables up to its restoration after the earthquake of 1969. During this restoration a plaque had been found in the plaster, giving the date of the gable as 1836. Inside the loft, and still visible today, are the remnants of the old gables. The front and end gables accurately restored to their were original state while the iron roof was retained. A straight verandah was built on the front stoep in the place of the The date 1836 was then put on the gable. Fransen (1980) believes that the woodwork dates from this and Cook time, making the large-paned 3x3 sliding sash windows and doors (with 4 pannels each) with its garlanded double front Georgian rather than Victorian. The writer spoked fanlight found windows and doors exactly like these in Lewcock's book on Georgian architecture (1963). Lewcock judges ру frequency with which these festooned fanlights appear

Cape Dutch farmhouses at the turn of the century (18th to 19th) that they were quite a popular thing countryside. The fanlight identical to La Cotte's is described as a semicircular-headed fanlight with concentic intermediate. Fanlights speak of the influence which the first English occupation, 1795 to 1806, had on the Cape Dutch architecture. It is however possible, as these styles stuck around in the country districts for years, that the house got its Georgian front door and fanlight in years. La Cotte did not necessarily get its English woodwork at the turn of the 18th to 19th century, but it could predate the verandah.

The interior (Fig. 16) indisputably dates from Victorian times. A passage leads from the front door into the dining room (gaandery). To either side of the passage are two rooms (the first to the right had been subdivided with dry walls). The wall deviding the the rooms to the right has no equal on the left. There is however a mark against the ceiling indicating that there had been a wall of about 300 mm thick. These walls, dating as they are from Victorian times, leave us with one problem. Where are our Cape Dutch walls which would divide the front wing into a voorhuis, a room to the left and a room to the right? These walls were probably where the 300 mm walls (the one deviding the rooms on the right and the disappeared one) are today. This would provide us with perfect Cape Dutch symmetry. In the second room on either side there are two more marks left by old walls, one on either side. These marks are once again in the same place on either side. They would indicate walls of about 250 mm thick - walls from a more recent generation. The ceilingboards and roofbeams are definately not Victorian, rather being of Cape Dutch description. They are all of a single generation. The floorboards are broad and Cape Dutch, they too are of the same kind.

At some stage a passage had been built into the kitchen leading from the gaandery's entrance into the kitchen. The kitchen had and still has a raaskombuis behind the fireplace (still in its original position). Incorporated in the raaskombuis was the chicken coop which is now a pantry. One would enter the coop from within the fireplace which had a coop were incorporated into the rear end of the T, now forming part of the structure. In the gaandery is a muurkas which is either the original or in place of the original. Being 1,7 m broad it is adequate in size to be a Cape Dutch wall cupboard.

If one were to draw a conclusion as to the age and original style of the house, it would be safe to say it dates from the later half of the 18th century. If the house dates from this earlier time-period, it would have been Cape Dutch in nature, this too could apply for a later date. It is however

possible that the house originally had a combination between Cape Dutch and English features, if it were built in or after the time of the first British occupation in 1795. The first option is however more likely.

The small longhouse behind our T-shaped homestead is believed by the writer to be the first permanent house on La Cotte (not considering a possible Huguenot hut). The walls are 600-650 mm thick and built from clay coarsing. The stoep, which is now made up of stone and cement, had also been built out of clay. The little house definately predates Victorian times as the walls had been elevated to accomodate the iron roof. Little Victorian ventilators had also been built in. The larger part of the little house, extending to the left, was used as a living area while the smaller part, extending to the right, had been a stable. Inside, this stable had been divided by stinkwood cribs.

The interior of the little house follows the pattern of a typical longhouse. The room on the left (when one is facing the western façade) had been a kitchen. Mr Hugo described it as having had an old fireplace. The room had been smaller but Mr Hugo had enlarged it to its present size when the clay wall had collapsed. Further evidence that this was the kitchen is that there had been a chicken coop just outside the back door. In the second room from the left the ceiling beams and boards are Victorian, obviously dating from the 1840's and the little house's Victorian facelift. The third room from the left and the fourth room's roofbeams and ceiling boards are one, indicating that this might have been one room. Mr Hugo does however recall there being a wall dividing the two rooms. The last room of the little house had two small wall cupboards, or at least the spaces left by them. One had been transformed into a back door. This would indicate that this room had served as the predecessor of the voorhuis/gaandery. In this room a beautifull Victorian double door is mounted. This door's glass panes had once the coloured kind which so brightened Victorian architecture. Mr Hugo also recalls the extremely fancyfloral-busy cream wallpaper with-bordering-topping-it-off which he had found on the walls of the interior. wallpaper's description makes it sound typically Victorian. The little house is currently still in use serving as a flatlet for Mrs Hugo, Mr Hugo's mother. Mr Hugo recalls that as a child his grandfather had stayed in this little house with the rest of the boys. This little house most likely dates from the first half of the 18th century. The pigsty which had disappeared from the archaeological landscape had been located behind the little house. It was a very lowroofed, clay-walled structure and dated from the 18th century.

The wine-cellar dates from pre-1940 as one can see where the walls were elevated to accomodate the corrugated iron roof. The walls are the same thickness as those of the house, 550 mm. The cellar is built with baked red bricks attatched with yellow dagha. The yellow dagha is typical of the later 18th / early 19th centuries and so are the bricks. This makes the cellar the contemporary of the T-shaped house. One can see difference is the length of the rectangular ventilation holes (called "skietgate" or shooting because they resemble the long shooting slits in the sides of forts) towards the back of the cellar that it had been some time. Outside the cellar enlarged at is a small vegetable garden wall built from the same material as the cellar. The vegetable garden is a typical 18th century concept.

La Cotte's contoversial watermill, or should we say the reconstruction thereof, is northwest of the house. plaque dates the mill at 1779, but where this date was a mystery. It is however mentioned in the found Stellenbosch opgaafrol of 1809 (Joubert 1985) and again in a transport deed of 1832. The mill has been completely rebuilt by the Franschhoek Trust, a job done too well as it makes the mill seem like a brand new building. The writer is not at all fond of this kind of reconstruction as it destroys the beauty of a ruin. It would have been much wiser had the mill's ruin been conserved in another manner and a replica built next to it. It this way something would have been left to the beholder's imagination. Beside the mill a smithy and volkshuise had been situated. They have however disappeared from the landscape. The writer locate remains of their stone foundations. located the

The only features still missing are the old pakkamer, the thrashing floor and the kraal. The pakkamer was located on the same spot as the modern one, which is north-east of the floor was practically against the back werf wall, behind the small house. Against the cellar (west of it) there is now a pond which was used to hold the acorns for the pigs in missing structure, a possible Huguenot hut, was located in front of the T-shaped house. Mr Hugo once ploughed over it growing over the spot and all that can be seen is a bump on the landscape. It might however answer our question - was this Gardiol's home? - if it were excavated.

Whether this was Gardiol's home, we don't know. What we can however try to establish is who the other individuals were who lived and worked in the buildings on La Cotte. In April 1731 La Cotte was trasferred from Jean Gardiol to Hanniball Pitts. It is probably the owner after him, Johannes Marais who built the little house. Marais owned the farm from 1733

untill his death in 1761, after which his widow, Sara de la Porte continued on her own. In April 1782 Jacobus Pieter Marais took over the farm. He was married to Magdalena Johanna le Roux. It was probably he who built the T-shaped house and the wine-cellar in the late 18th century. In the time of Pieter du Toit, into who's posession La Cotte came in March 1808, the mill was already in action. If the date on the mill, 1779, is correct it would have been built by Jacobus Pieter Marais. Pieter du Toit could have been the introduce the Georgian features to the house. one to April 1832 Abraham Johannes Pepler and Pieter Abraham Pepler each bought half of La Cotte. In 1839 P.A. Pepler sold his half to Isaac Malherbe and in the same year Malherbe sold it to A.J. Pepler. Pepler now owned the entire La Cotte. He built himself a rectangular house on the half known as De Eike. He sold the part of La Cotte on which the main werf is located (284 morgen) to Daniël Hugo in 1844. In the same year Daniël gave 254 morgen to his son, Jan Gysbert Hugo. It is with Jan Gysbert that the current lineage of Hugos became settled on La Cotte. It was either in the time of the Pepler brothers or brothers or Jan Gysbert Victorianized after its 18 Hugo that the house its 1844 fire. In 1852 Abraham Paul Hugo became the owner of La Cotte. Abraham Paul, also a son and of Daniël, brother of Jan Gysbert came into the ownership of La Cotte in 1852. In 1905 Olivier Hugo inherited La Cotte from the will of his father. Jakobus Petrus Hugo took over in 1942 and currently Petrus Olivier Hugo, the son of J.P. Hugo, is the owner of and farmer on La Cotte [Information on ownership: Franschhoek Museum]. Here's hoping that this strong lineage continues Koos Hugo, takes over the farm after his father. It is in the time of Petrus Olivier that the house took on its present character. And what a strong character

La Cotte has a haphazard and even chaotic beauty about it. It is still a real farm in every sense of the word, with people living in a real home. Not a museum which has no more practical use. The organic growth which was started by the first owner who built himself a dwelling is continuing into The T-shaped home and the entire werf speaks of and life - a character which makes the "new" mill character and seem lifeless and out of place. On this werf nothing was planned to perfection, it merely evolved. La Cotte's strong no time for Cape Dutch trivialities for it is a of work, not show. This is how it should Franschhoek is losing more and more of its character every day through stylistic perfection - what should be homes and farms growing and showing the imperfections placed on it by time, are fast becoming stagnant museums. Symbols supposed state of perfection which never existed.

A COMPARISON: IS A DISTINCT SETTLEMENT PATTERN EMERGING FROM THE SAMPLE?

If one were to compare the layout of the four different werwe studied above, will a settlement pattern emerge? What are the similarities between the werwe and what are the differences?

Although buildings with similar functions and dimensions were found on the different werwe studied, in seemed at first that only in shape, size and function these buildings were similar to one another. Where the patterning of the structures on the landscape is concerned, there seemed to be few immediately visible similarities between the different werwe. If we were however to look at the relations of buildings to one another, the werwe become more and more similar.

The T-shaped homesteads on La Bri, La Motte and La Cotte compare well in shape and size. As Cabriere's H-shaped house has been demolished, we cannot conclude whether this house was once a T-shape. The possibility is however a strong one. When comparing the length of the front wing of each T-shape, the writer found that they all measured at ± 24 m and the end walls of these wings all measured at ± 6 m. Each T's rear wing was ± 14 m in length while their end wall all measured at ± 7 m. The fact that these houses were built on the same scale is thus indisputable.

The wine cellars on La Bri, Cabriere and La Cotte are as similar in length and breadth. A mentioned before the wine-cellar on La Motte was incorporated in the house. All three other cellars ranged between 25 to 31 m in length being \pm 7,5 to 8 m in breadth.

The length and breadth of the smaller houses on La Bri, La Motte (only the front wing being reckoned) and La Cotte do not compare equally well. The length of La Bri's longhouse is 15 m with a breadth of 5,5 m. The front wing of the small T on La Motte is 18m in length and 6 m broad. La Cotte's longhouse is by far the longest at 28 m. While the large T-shapes and H-shapes (as the main house of Cabriere was) along with their wine cellars speak of a time of uniformity in werf development, the long houses speak of a time when building was a more personal and unorganized thing. The smaller houses grew more with the needs of its occupants than with the requirements set out by a general settlement pattern as existed in Cape Dutch architecture.

When the mill on La Cotte is compared with the little schoolhouse on Cabriere, it becomes plausible that Cabriere's little structure could once have been a mill house. La Cotte's mill is \pm 9 m in length and 5,5 m in breadth while the schoolhouse on Cabriere is \pm 10 by 5,6 m. We cannot however make this a definate statement untill further proof is found.

These are the only structures still visible on the archaeological landscape which can be compared in this way. We have seen that the werwe, although conforming to size in Cape Dutch times, were rather an individual execution of practicality before then. Even when werwe became more conformed, there was still an individual execution of the rules set there by style. Certain structures were however built in similar relation to one another on the different farms. The hoenderhok, for example was always situated behind the kithchen, later becoming incorporated in the main structure of the Cape Dutch house. The pigsty was always to the back of the house and so was the cattle kraal. The wine-cellar was always in a reasonably close proximity to the house, usually right opposite or incorporated in it as at La Bri, La Motte and La Cotte. At Cabriere the second house was built to be close to the wine-cellar.

It is important that such a study be taken further, covering the entire sample of original Huguenot farms in Paarl, Simondium, Stellenbosch and Franschhoek. In this way the issue of settlement patterns can be thoroughly researched and a more specific conclusion can be reached. The writer hopes to continue her study in this way. The only conclusion to be reached for now is that there were certain settlement requirements but they were not all executed to the same plan.

Finally it is important to see why all our Cape Dutch werwe are more or less contemporary to each other. Why were they all either built or changed to their Cape Dutch form within the same ± 50 years ranging from 1787 (La Bri), or earlier, to the early 19th century? One can ascribe the change to a higher status werf to the economic upsurges taking place periodically between the later half of the 18th century and the earlier part of the first half of the 19th century (Giliomee 1975). Especially at the turn of the 18th to 19th century, with the first British occupation and an increase in the demand for Cape wines, did the Franschhoek farmers become more affluent. English architecture and style took over from its Cape Dutch predecessors, creating a style which could neither be called Dutch nor English but a combination of the two with a touch of individuality. Before this time the Valley also had its ups and downs in the economy. With each up the oppurtunity was obviously taken by many of the farmers to improve their lifestyles. The houses discussed above could be of greater age than the writer had suggested, this must be kept in mind by the reader, escrecially in the following chapter. Our T-shapes could already have come into being in the 1760's when the economy was already starting to boom.

Greig (1987) mentions the economic upsurge taking place between 1758 and 1763, after Britain's victory in the Seven Year War, when the British were the main trading force with

the East. The English and French ships came to Cape Town for provisions and especially wine, creating a market for the very large amount of surplus wine being produced at time. The Company was on its last leg, not being able to exert as much control over its Colony. In the years 1776 to 1783 there was a stong French and Dutch naval presence in the Cape to strengthen it against a possible British invasion, the strong need for plenty of wine continued but the economy stabilized. The real boom time came between 1781 and 1784 when the French garrison was stationed in the Cape. An immense upsurge in trade reversed the economic stagnation which had followed after 1763 and in the Cape anything French became a neccesity. It also made the people of the Cape Colony more aware of architectual as well as interior style and beauty. This awareness would obviously have had an influence on the farms in Franschhoek, making the individual want more material comfort. This change can be seen in the archaeological landscape and it can be concluded had a direct effect on the physical environment.

CHAPTER 3: MINDSETS IN THE FRANSCHHOEK VALLEY - A SURVEY OF

In our discussion on the outlay of a werf, we encountered the various styles which had mingled through time to create the products left on the archaeological landscape today. James Deetz, a die-hard architectual styles are but parts of different structuralist, believes created by societies. He believes that the individuals within these mindsets see everything in binary oppositions. These oppositions are for example male/female, natural/ artificial, public/private and so forth. This is the basis structuralist theory. Deetz oppositions can be seen in all forms of material culture. What however attracts the writer about Deetz's studies is not his structuralist theory but his belief in style as a mindset. This is the only aspect of Deetz's work that will be used in this study of style in Franschhoek. Did the Cape Dutch, Georgian and Victorian styles incorporated in the buildings in Franschhoek during the 18th and 19th centuries as well as the present day come included in the package deal of a whole mindset or worldview?

Brink (1990) believes that the Cape Dutch style only came into being once the concept of the voorhuis was put to practice. The first example of this can only be seen in the late 1830's . Brink believes that the Cape Dutch style should be seen as a part of its social environment. This environment had an effect on the material culture. In the usual glorifying and descriptive Cape Dutch literature there

is an ommission of references to the symbolic system of which Cape Dutch material culture forms a part. This symbolic system is the Cape Dutch mindset and the *voorhuis* is the catalyst of this mindset. Along with the *voorhuis* came the T-shaped homestead, the first real Cape Dutch dwelling.

The writer believes that with a more uniform architecture came a more hospitable attitude among the inhabitants of the Franschhoek Valley. This is not to say that people previously unwilling to communicate with each other through visits. It is however with the Cape Dutch mindset that a special room was created for the purpose of hospitality. This room is the voorhuis. The spacious rooms of a Cape Dutch house can also be linked to an openness in peoples' attitudes to one another. If one were to use Brink's terms, it could be said that the social environment in the late 1730's became more friendly, causing the material culture to respond in kind, giving us the spacious voorhuis and Tshaped Cape Dutch homes. The voorhuis become a symbol of hospitality. What could have inspired this change society?

In Franschhoek this change in the social environment took place later than the late 1830's. Only around the later half of the 18th century do we find the appearance of Cape Dutch T-shaped homes. This goes hand in the economy. This could have served as a catalyst for social change. In the time of Mentzel's (1787) visit to the Cape Colony in the 1730's, he describes the relationships between farmers in the country districts, including Franschhoek, in way: "Nor can much be said about conversation among farmers. They invite each other just as little as the town people. They do not often meet except when they have to discuss something, seldom otherwise. Then they smoke a few pipes together and drink a few cups of tea, or perhaps a glass of wine or brandy, according occasion arises.". Mentzel does however mention further on that these people are not rude to strangers. fact very hospitable and invite them to stay for weeks. But as Metzel mentions, it might be just to break the monotony of seeing only each other's faces for weeks on end. Perhaps this is a bit of exaggeration of Mentzel's side, for surely the people in Franschhoek saw each other at week at church. And the occasional visits do sound least once a pleasant indeed. Perhaps Mentzel did not grasp the vast amount of time which farming takes from the farmers day, making regular visits difficult.

Thus we cannot for certain say whether the mindset of the people of Franschhoek changed to a more hospitable one when the Cape Dutch system was introduced, or whether it was only a manifestation of their already hospitable mindset. The writer believes the latter to be the case. And it is likely

that with more financial affluence in the later part of the 18th century the farmer finally had more time for visiting his friends.

Now, let us address the concept of what the Cape Dutch style is. Can it rightly be called a truly Cape vernacular style, developing in its own right on the southern tip of Africa? Beyond this, there is a general misconception among the Cape Dutch architecture, complete with thatch many that roof, elaborate gable, green and white façade perfectly coordinated werf suddenly materialised package deal at the beginning of the 18th century. The date is not the only thing wrong with this concept! But let's first deal with our first question.

So many those overawed by traditional Cape Dutch of splendour, believe that this style evolved indigenously in the isolation of the 18th century Cape. Others again believe that Franschhoek's Cape Dutch architecture ascribed to the first French emmigrants, the Huguenots. This is a misconception we have dealt with in the first chapter. too often receive the credit achievements of those who came after them. Many for tendency to describe Franschhoek's farmhouses as "these fine old French mansions" or "these fine old Huguenot mansions" when in reality they are referring to late 18th century Neo-Classical revivals in Cape Dutch architecture. As the reader realises, neither of these options are correct. The Cape Dutch style is neither purely South African nor purely Cape Dutch manifestation of architecture the way in which the people living in the Cape Colony adjusted the architectual influences from Europe there own needs. The Dutch who architecture of influenced the the Cape, were in turn influenced by the architecture of the countries with which they traded. The whitewashed splendour of Cape Dutch walls are ascribable to building tradition used in most colonies. According to this materials protected by plaster style inferior building and whitewash were used for walling. This building method available on the landscape and was not as used materials execute as the building styles in the Netherlands. By using large buildings with grandeur in proportion and style could be erected with little difficulty. It also be remembered that these buildings often owe beauty to their surrounding landscape. What Dutch house be without its oaktrees (Biermann 1968)? would a

So many see the gable and thatchroof, crowning a green and white façade, as symbolic of the Cape Dutch style. It is however a myth that the Cape Dutch tradition started with the gable. Lewcock (1963) notes that gables only date from the middle of the 18th century when the country people's

prosperity needed a way of manifesting itself. Thus Cape Dutch houses would first have been built without gables, the thatched roof simply being turned over the attic window in a wolweneus. It is however only in the late 18th century, as drawings by General Gordon suggest, that gables were added to most houses. It is thus very possible that our T-shaped homes in Franschhoek are older than suggested in the first chapter, with only the gables being added in the late 18th century. Without seeing the buildings without their plaster, a perfect estimation of age is impossible. The point remains that the gable was not always part of the Cape Dutch homestead.

Driving along the countryside of Stellenbosch, Simondium, Franschhoek and many other country districts, one is struck by the large amount of pristine green and white Cape Dutch buildings visible on the landscape. There is no point in disputing that everyone is under the 18th century Cape houses were whitewashed with their woodwork painted green. Samuel Hudson (Lewcock 1963) does describe Cape houses as being whitewashed with "lively green" shutters, but the glare they created was often injurous to the eye! It should also be remembered that the white walls had a function to keep the house cool, not being a method of decoration as is the case today. White and green were however not the only colours used! The walls were often plastered in green, blue and yellow, as Sparrman tells us (Sparrman 1785). Lewcock (1968) also noticed in a drawing by Gordon that four of the buildings he coloured blue while two had are brown. painted green. Some gables were even Hudson further buildings as being painted up to the height of their window sills in imitation of different colours of marble. Many of the windows had colourfully painted blinds closing their upper parts. Some of the blinds were painted to imitate others displayed ornaments. Hudson calls the landscapes or family outside appearance of the Cape Dutch house "a pleasing variety". One cannot say the same for modern-day immitations of what many wrongly believe to be the character of the Cape Dutch façade - green and white. How interesting it would be to drive through the countryside and see Cape Dutch homesteads with green gables and blue

If we had to choose an example of this misinformed modern-day Cape Dutch mindset being executed on one of the farms in our sample, it is Cabriere. Cabriere is a prototype of the Cape Dutch green and white myth. As mentioned in chapter one, this building had been restored to seem much older than it is. All elements of later styles, Georgian and Victorian, had been removed to create a pristine structure. A structure unrealistically unaffected by the burden of time.

The Cape Dutch architecture did not remain completely so untill the modern day. English architecture played a large role in transforming the face of the Cape Dutch home into a sight South Africa's own. The British occupations of Cape took care of that. How did the stylish British see the fancy Cape Dutch architecture? Lewcock (1968) describes their reaction to the homes in the following way. "British visitors noted the lack of fireplaces, ceilings, frequently of floor carpeting. They considered the rooms to be dark and under-ventilated ... The furniture they found heavy and inelegant, and the colour schemes dark...rooms have no ceiling but open to the joists and planks which have unpleasant appearance; they varnish them and sometimes paint them, still they have a heavy cumbrous look.". No wonder the English preferred to build their own homes according to their English architecture.

Keeping up with the times and affluence which free trade and the British brought to the Cape at the turn of the 18th to 19th century, the inhabitants of the countryside grasped at illustrated in Georgian windows and doors were ordered by some while others preferred the more elegant Regency windows marking the end of the Georgian period. With the ascendance of Queen Victoria to the throne of England in 1839, a new became popular. The Victorian style took the Cape by storm, spreading as far as the Eastern Cape where the 1820 British settlers made their homes. Others however still preferred Georgian and Regency elements, these still being available long after the Georgian era had ended. Many found the transformed their Cape Dutch werf into a striped-and-busywhile others continuously-crowded Victorian display. But, no matter how many Victorian features were incorporated, be it a red and white striped verandah with a corrugated iron roof or only Victorian windows, the house still remained partly Cape Dutch. Never was a home, unless it was built that way, purely Victorian. The interiors of the houses were changed to go along with the outside with the voorhuis being turned into a seperate hall or passage. The divided to create little busy nooks and crannies. Others however stuck with a Cape Dutch interior or rather preferred Georgian sterility and spaciousness.

The question which arises is whether the people of Franschhoek started viewing their world in a Victorian way. Did they merely adapt the style or the worldview as well? The writer believes that to the Franschhoek people the English styles, especially the Victorian style, was a MINDSet but not one similar to that of the British who inhabited the Cape. To the British it meant a more stratified and closed life, while the farmers, never very concious of class distinction in Franschhoek (Joubert 1985), merely saw it as a way of keeping up with the Joneses. Or in

this case, the new owners of their Colony. It was a way in which to show that they were not simple country bumpkins, but people capable of appreciating new style and elegance. Other than that, the English styles were much more practical and comfortable than the Cape Dutch. Passages created more privacy and iron roofs needed less upkeep while being simultaneously safer against the regular fires which had destroyed so many roofs and gables. The clay brandsolder was a very necessary element in every Cape Dutch home!

It is possible that their lives became more organized according to the needs of each individual. Evidence of this would be visible in other parts of their material culture, such as their eating equipment - knives, spoons and forks, plates, serving dishes and so forth. Deetz visibility of a change in mindsets through these objects in mentions his book "In Small Things Forgotten" (1977). To find proof of this we would have to study a large sample of probate inventories of the period before and after the English influences on the Cape. The fact that the Cape had already been a Dutch colony strategically placed between the East and West, rules out the possibility that specialized eating utensils only became known in the time of the British occupations (Woodward 1974). Thus it is likely that the 18th century farmers of Franschhoek already had large collections of ceramic wares and eating utensils. We must concede that the first Huguenot farmers obviously would not have known such luxury as they were only getting settled with the bare essentials, but as the affluence in the Franschhoek valley improved with later generations, so did the eating utensils. The writer shall look deeper into the material culture evident in probate inventories in the future continuation of

If we read Mackinnon's 1887 account of his travels through Franschhoek, it is evident that the hospitality of the people had not changed since Mentzel's days. Mackinnon and his companion met a man, a bearded descendant of Daniël Hugot the Huguenot, standing in an old graveyard. This man took them into his home. Although Hugo et al (1976) believes this old man Hugo to be Jacob Philippus Hugo of La Provence whom the reverend Mackinnon had met, it is not very likely. The writer believes it could rather have been Abraham Paul Hugo of La Cotte. The reason? Mackinnon describes how, from the stoep of Hugo's farmhouse, one could see the entire village of Franschhoek as well as the valley swept with farmhouses and vineyards. Even the old Huguenot dwelling with its oak tree on La Bri was visible from this vantage point. It would have been impossible to view all these things from the stoep of La Provence as this farm is situated on the floor of the valley. Only La Cotte can present one with such a view. Also the way in which the house is described, reminds one of La Cotte's T-shaped home. Mackinnon relates how he entered into a hall, which La Cotte

has, with a drawing room on one side and a sitting room on the other. The hall led into a spacious dining room, such as can be seen in La Cotte. Furthermore, La Cotte's graveyard is about half a mile distant from the homestead and one would have had to cross a stream to get to it from the graveyard. On this farm Mackinnon and his friend were well received with a supper of "mutton joint, Boer bread, and Cape wine". There was definately no hospitality lacking here!

If we were to find from our an example of a farm transformed to the Victorian style, it would be La Cotte. In photos shown to the writer by Mrs Hugo senior, La Cotte's homestead is beautifully decorated with a red and white Victorian verandah. The gable had disappeared and the roof had been replaced by corrugated iron. Although the style festooned fanlight and double front doors are Georgian elements, the large sliding sash windows Georgian or Victorian. The interior shutters do however appear to be of the hinged Victorian kind. It is probable that all these elements, including the iron roof verandah, were incorporated in the house simultaneously after the fire in 1844. At the same time the voorhuis was divided, creating a passage and a typically English parlour on one side and an English lounge, replacing the voorhuis as the room for receiving guests. The gaandery retained function as a dining room while the kithcen acquired an English pantry. The little longhouse at the back acquired a iron roof and Victorian ventilators, as well as a beautiful, glass-paned Victorian door. As there was evidence of longhouse being wallpapered, the main house was probably also papered with busy Victorian wallpaper. Even cellar's roof was replaced by a corrugated iron one. makes one wonder if the garden too became perfectly ordered

The modern-day remnants of many homes similarly transformed are still to be seen. The writer has a special affection for buildings retained in this way, as they truly illustrate the footprints which different styles and mindsets left on the archaeological landscape through time.

CHAPTER 4: STATUS AND ITS EXPRESSION IN THE ARCHAEOLOGICAL LANDSCAPE

As a critical theorist, Mark Leone believes that societies organise their material culture in order to display their status in a capitalist society on the one hand and to mask the fact that they are using others to obtain and retain this status on the other hand. By making it appear as if being rich is natural, they make their position above others more credible (Leone 1988). The only aspect of this theory

which interests the writer is the expression of status in material culture. In order to establish whether masking ideologies existed in the capitalist society of Franschhoek one would have to go into the issue of slavery and the treatment of slaves by landowners. This is a subject which the writer does not wish to pursue, as it would make an entire study on its own.

One could not go as far as calling the expression of status in the werf of Franschhoek an ideology. Such a term is too strong to describe a reasonably egalaritarian society as was the community of Franschhoek in the late 17th, the 18th and the 19th centuries (Joubert 1985). To test the theory that the arrangement of material culture and the use of style is an expression of one's status, the farm La Bri will be taken into consideration. During the late 19th century the owner of La Bri, Pieter Eduard Hauman built or completed current T-shaped house. He was an extremely (1985) presents us with more than enough evidence to support this statement. P.E. Hauman must undoubtedly have owned several slaves as he was one of the main protestors Protector" by the British government. This means he had a lot to loose if a slave made a claim of abuse against him and his slave was consequently confiscated. A slave would have been a large investment for the wine farmer as one could pay up to 2 500 riksdaalders per slave. P.E. Hauman was also the only owner of a loanfarm recorded in Franschhoek opgaafrol of 1805. He owned the opposite Riviersonderend. He took on this piece of land in 1788. One would pay a yearly rent on such a piece of grazingland and Hauman could obviously afford it. Coincidently, his T-shape is believed to have been built the year before. This must have been a time of great affluence for Hauman. In 1817 P.E Hauman and his youngest son E.C. Hauman became the mutual owners of another loanfarm in Riviersonderend. The farm was named Waterval and cost them 16 000 gulden. In 1811 P.E. Hauman owned 9 horses, 25 oxen, breeding puposes, 50 sheep, 20 goats and 6 pigs. It must be remembered that Franschhoek farmers only kept farm animals for personal purposes. This is a large amount of animals for

His son, Johannes Stephanus Hauman senior, who inherited the farm from him, would have been even better off. He must have been an extremely affluent farmer as he was chosen as veldkornet in 1822 (Joubert 1985). Only the most affluent farmers of Franschhoek were ever chosen to become veldkornette. They were also required to be greatly admired by their fellow burgers. Hauman obviously suited these requirements. By his probate inventory of 1862 (Table 1), it is obvious that he was in need of nothing. The fact that he

probably built the H-shaped homestead on Keurvlei is further evidence of his material comfort. Despite the large amount of elegant furniture, including a grandfather clock, and a large amount of crockery he also had no shortage of farm implements and various forms of transport. He had ten wagons and 6 different kinds of carts. He had 100 oxen, 50 head of cattle for breeding purposes, 150 goats, 6 horses and 12 pigs. It is evident that both the homesteads, the old La Bri and the new, must have been extremely impressive in appearance to suit the esteem of their inhabitants.

The old drive up to the T-shape La Bri, approaching it across the Franschhoek river after entering the farm at the bottom end, would have been very impressive. After the visitor had seen the owner's vineyards stretching all around and ahead of him and having enough time to admire their splendour on the long drive to the house, he would have been greeted by the beautiful and well-balanced façade of the homestead. Behind the homestead the vineyards would have continued up into the hillside. Along with the mountains it would have creating a perfect backdrop for the house and know that the Hauman family were wealthy and according to this status they would have been respected.

When the new house on Keurvlei was built, this would have served as another manifestation of the Haumans' wealth and status. The drive up to this house is equally impressive today as it must have been then.

The results of the test have been found to be positive. Status was definately expressed in a rich person's mapterial culture, whatever the reason for such expression was. It would be interesting to futher the course of this study in the future as there are undoubtedly more farms in which the status of the owner was expressed. A very large sample would have to be studied to draw a all-encompassing conclusion concerning this topic.

CHAPTER 5: CONCLUSION

This study has proved extremely interesting. Through a comparison of the different werwe, it could be established that the developers of the four farms studied adjusted their material culture to their personal needs. Even though some buildings were found to be in similar relations and proportions to one another on all four werwe, we cannot see a distinctive and identical settlement pattern emerging, as for example, in the settlements of nomads in the middle east or the hunter-gatherers of the Kalahari.

Even though transformations to styles such as the Cape Dutch style and Victorian style were executed on the archaeological landscape, each individual did not slavishly follow the prescribed style and mindset which came along with it. He rather adjusted the style to suit his own needs.

Closely linked to style is status, as style is a way in which the individual can manifest his social status in a capitalist society. The direct translation of style into the material culture of the werf and its buildings, as well as be seen as a masking ideology. Even with the largest of interpret on the landscape. It will always remain as the physical environment. Making a link between the mind and entering this field, we are dealing with games being played in the mind of the archaeologist.

The writer tried her best not to neglect the individuals who played their parts in creating the archaeological landscape studied in this exercise. It is however sad that the Franschhoek landscape is being destroyed bit by bit every year due to over-renovation. By removing the different styles which the individual made a part of his surroundings, his footprints are being destroyed. That is why a recording of the different werwe is such an important exercise.

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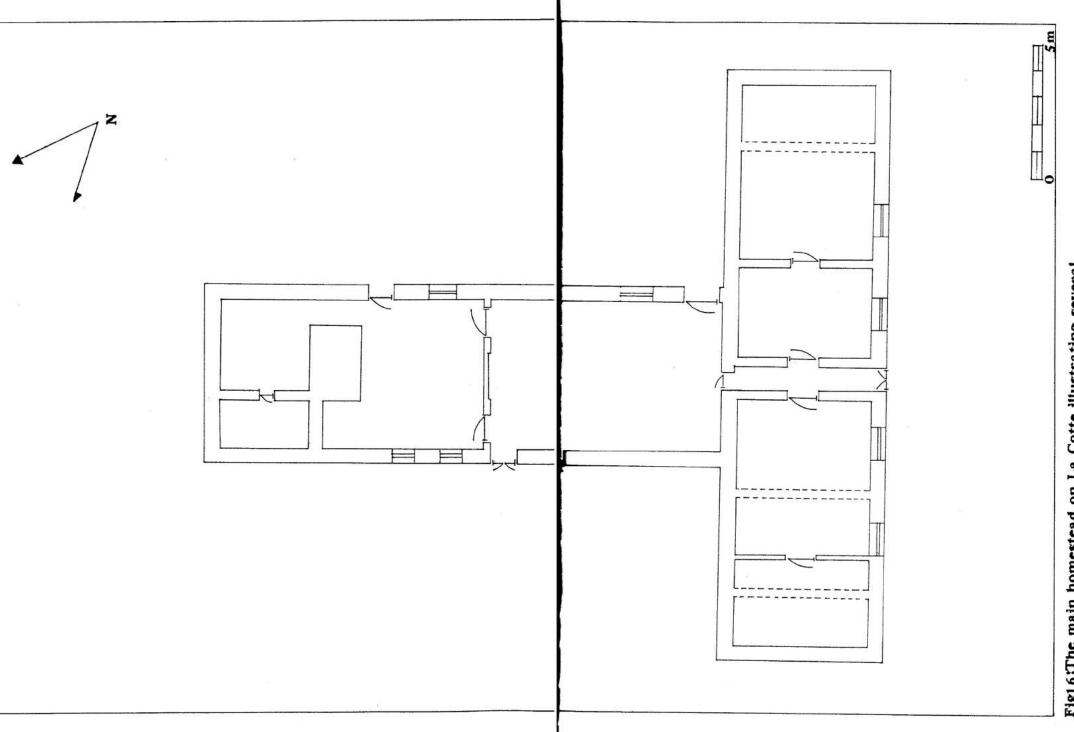


Fig16:The main homestead on La Cotte illustrating several generations of walls.

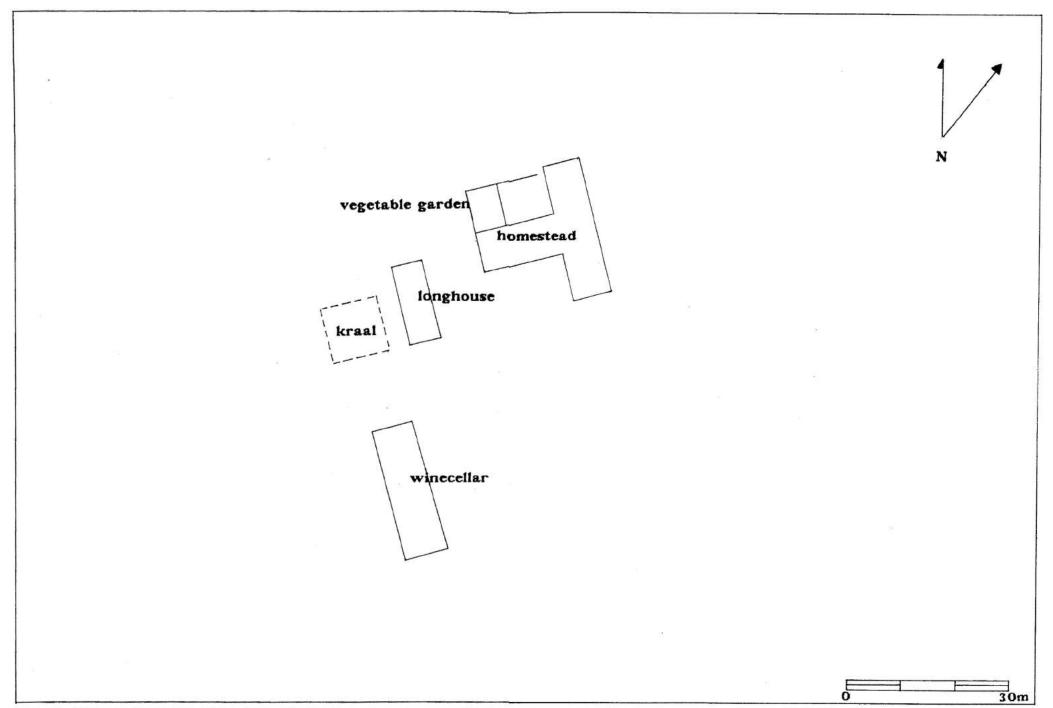


Fig.4: The main werf of La Bri, displaying structures which are visible and invisible on the archaeological landscape.

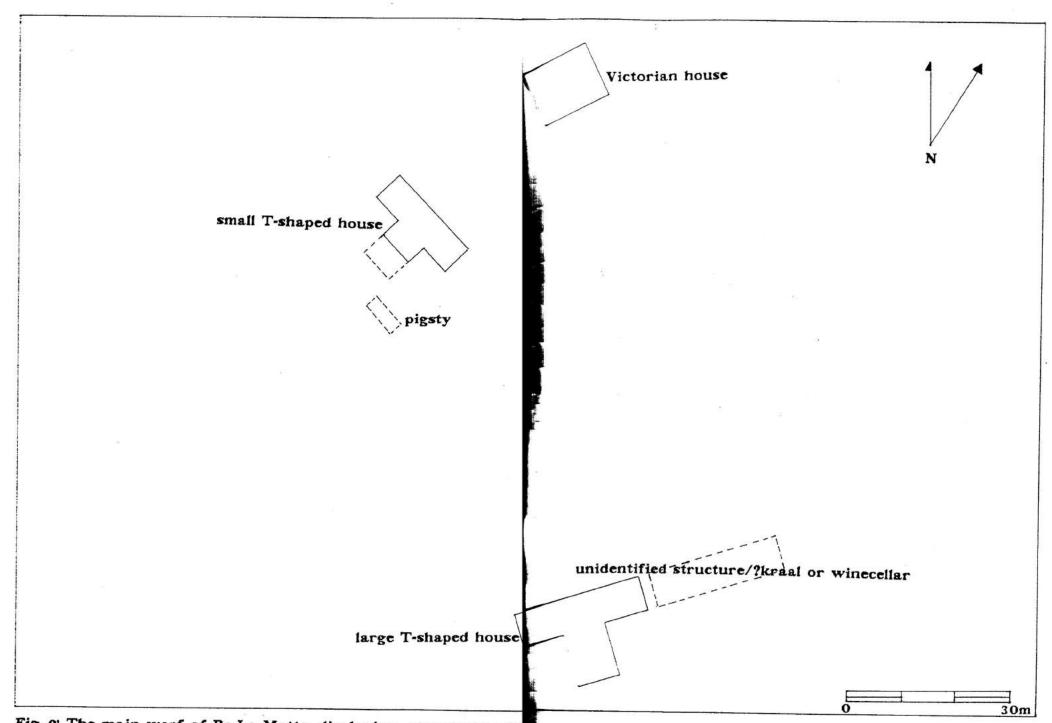


Fig. 9: The main werf of Bo-La Motte, displaying structures whi are visible and invisible on the archaeological landscpape.

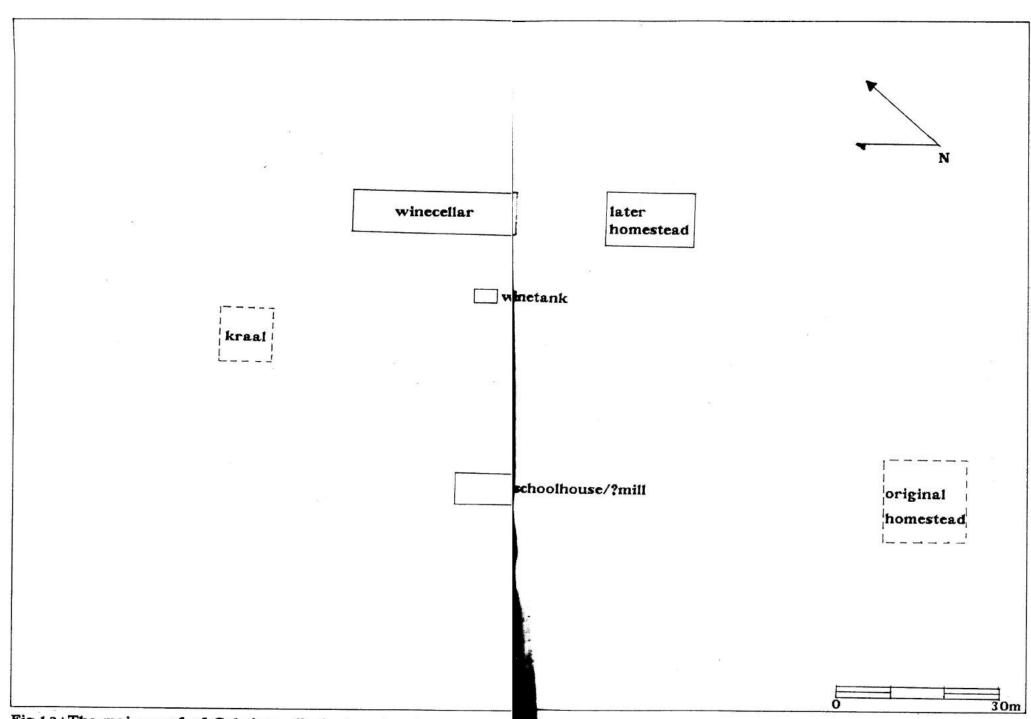


Fig.13: The main werf of Cabriere, displaying structures which visible and invisible on the archaeological landscape.

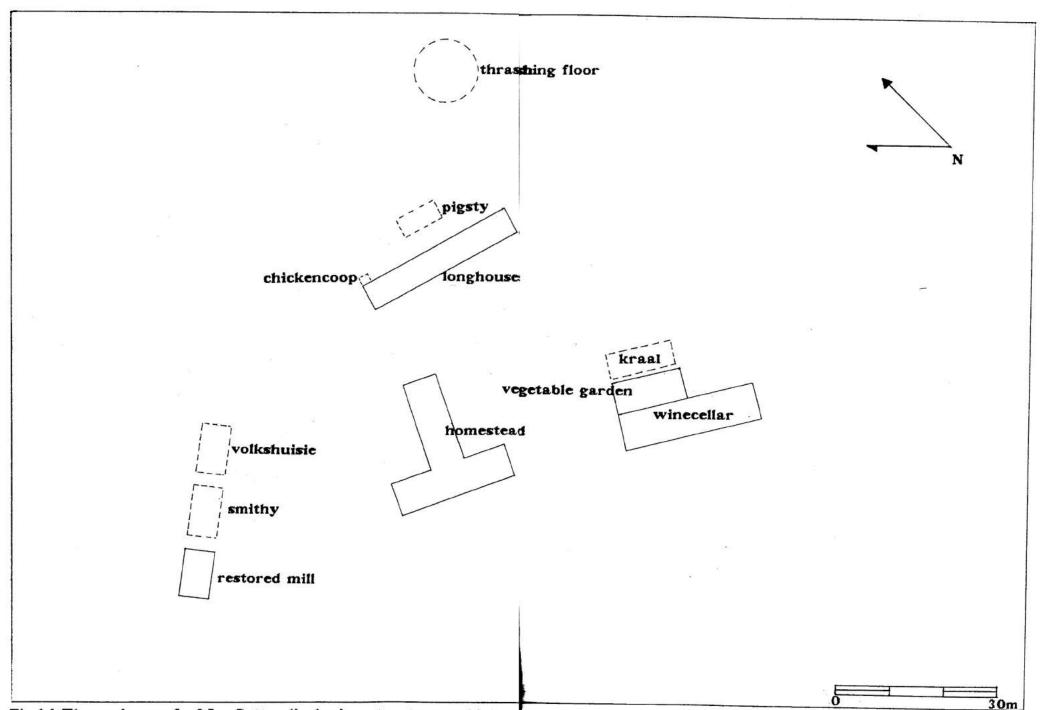
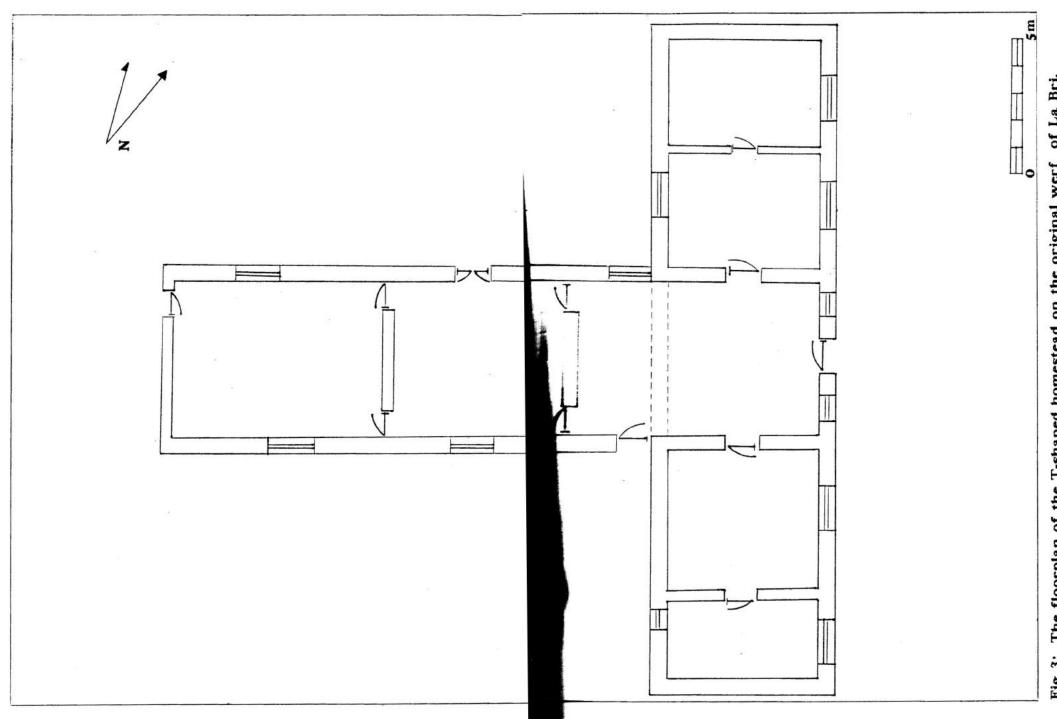


Fig 14: The main werf of La Cotte, displaying structures which are visible and invisible on the archaeological landscape.

Stellen borch To hy4. By His Excellency Lieutenant-Colonel THOMAS FRANCIS WADE, Acting Governor and Commanding in Chief His Majesty's Forces at the Cape of Good Hope. T do heroby Grant, on Perpetual Quitrent, unto Alinahami Sohammes Liplary Mila almaham liplar a Piece of Line Hundred and Surly Jour Margen and One Hundred and Sixty brie Squanderes of Land, situated in the Misthiel of Millimberth at the Frinch Hock contiguousto the Jachof place all La both Posteriding Cashwards to the hunchtock Mountains AREA 136 MOUNTAINAMAINA METARK FOR INFORMATION ONLY Wistinands to the pastier Sounds of the Ports from y to trabing Northwords to the Lands surveyed for Ser Servarde Luc & Milkeyk. as will further appear by the Diagram, framed by the Surveyor,—on condition wat the present and future projections of the land hereby granted, shall his obliged to suffer the water decembers him the Mountain to have a free and unenter eines He Asia com et 17/7/1959 til course to the adjaces of place File s /7942/23_ That all Roads und thoroughfares running over NOW ERF NO. 35. Land shall remoier free and unentiminated FRANSCHHOEK of his punctually paying, or causing to be paid, at the expiration of every aveilth month, from the date of these presents, unto the Civil Commissioner of the District, about Dearn Ato The Represent the land One Sound, Sine Stullings Stating and be bound (according to the existing Laws of this Settlement) to have the Boundaries properly traced out, and the Land brought into such a state of culty vation as it is capable of; the Land thus granted being further subject to gil and Duties and Regulations, as either are already, or shall in future be, established respecting Lands granted under similar Tenure. Called La Cotte, dateation at the Tambhank continuing 324 Morgan 161 Symmi Hander, from which declin -cs 15 Mins Quitani, go ven under my Hand and Seal, at the Cape of Good Hope, this 12. Day of September 1833. Estadone Cartinados to In Frenchakem By Ilis Excellency's Command Cincolled Sureryar General. Fig 15: A copy of the perpetual quitrent granted to J. P.A. Pepler of La Cotte in 1833, S.Q. 10-71.



of La Bri. The floorplan of the T-shaped homestead on the original werf