

# JOHANNESBURG METROPOLITAN MUNICIPALITY

## HERITAGE ASSESSMENT SURVEYING FORM

Compiled by: Dr JJ Bruwer, 2002-07-29

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NAME OF PLACE: H.W. MARKHAM BUILDING



Centre: view of the building shortly after completion, before the clock was installed. (Palestrant, E.: Johannesburg One Hundred). Right top: Pritchard Street elevation. Bottom right: view of the building in the distant background – photo taken from a position in Eloff Street.

Previous/alternative name/s : H.W. Markham Outfitter & Clothier

**LOCATION:** Street : Pritchard  
 Street number : 67  
 : [79 Eloff; 67 Pritchard]  
 Stand Number : 858  
 Previous Stand Number: 1572  
 Block number : AD  
 GIS reference :

**ZONING:** Current use/s :  
 Previous use/s :

## DESCRIPTION OF PLACE:

Height	:
Levels above street level	: five
Levels below street level	: none
On-site parking	: none

This is the only extant commercial building erected on a maiden stand, within the area covered by this and the previous Phase One Heritage Survey of Johannesburg city buildings.

Authors' note: A detailed architectural history of this building remains outstanding due to the incompleteness of the plans record of for the building. Of particular concern is the fact that all the original drawings of the building are missing, a common predisposition in the case of buildings designed by eminent architects, such as George Ransome.

"Although there is no record of the original plans, the design reflects the hand of a competent architect. This is evident in the masterful way in which the classic quality of the façade has been handled. Realising the importance of this corner site the designer created a building of tower-like massing which not only serves as an important forerunner of architectural development, but is also an example of a building being treated three-dimensionally, as opposed to the two-dimensional street façade treatment which was commonplace at that time. The structure of Markham's was an achievement in it's time, having lead bearing brick walls together with cast iron stanchions supporting the internal structure. The partially red brick and plastered wall surface is heavily moulded with classical textures such as pilasters, cornice and balustrades. Originally the building was surrounded on its street front by a verandah at ground floor level which has been replaced by a reinforced canopy. The brickwork was more recently plastered, and some of the detail was thereby lost. Nevertheless the building still retained most of its character and sound construction." (Campbell-Pitt J.: Markham's Building...).

Van Der Waal offers the following description on Johannesburg building styles during the period 1890 – 1900: "There was also a marked difference between shops built before 1895 and those that came after. The first shops constructed after the economic depression of 1889-90 were of simple design and modest in scale and ornamentation. Examples were: *Juta Building* (1892), 43 Pritchard Street [see Pre-History: V-1]; *Kimberley House* (1892), 44 Pritchard Street [see R-1]; the first *Thorne & Stuttford Building* (1893), 58, 60 Pritchard Street [see Pre-History: T-2]; *Duffus Bros Building* (1893), 70 Pritchard Street [see Pre-History: AC-6]; *Henwood Building* [see Pre-History: AE-1] and *Paddon & Brock Building* (1893) [see Pre-History: AC-3 and AC-5], 56 [sic. this should be 44] Joubert Street and 68 Pritchard Street. The first four were built in the style of the period before 1890 – a free and folksy interpretation of classicist building forms. By contrast, *Duffus Bros* and *Paddon & Brock Buildings* in particular were cast in a new style, the picturesque Neo-Queen Anne, as revealed mainly by the prominent gables and colourful variations between red-brick wall surfaces and pale plaster accents. The interruption of the street wall's roof silhouette by gables gave the buildings an individual colour and aspect, so that these 'gable buildings broke away from the homogeneity which was such an important feature of building styles prior to 1890. The commercial buildings erected between 1894 and 1899 underscored this differentiation still further, thereby reinforcing the identity of the shopping district. One is immediately struck by the accent on visual effects in commercial buildings dating from the mid and late 1890s. The façades were busily ornamented through variations in texture and colour as well as capricious roof lines. Examples of this were: *Markham Building* (c. 1896-7), 67 Pritchard Street; the second *Thorne & Stuttford Building* (1896-7), 56 Pritchard Street ; *E K Green Building* (1896-7), 101 President Street [see Pre-History: AC-9]; and *Goch Building* (c. 1897-8), 81 Eloff Street [see Pre-History: AD-6]. Ornamentation was applied in a light projection on the wall plane, specially in the form of mouldings and window frames. The multiplicity of projections and the isolation of planes by the underlying grid structure prevented a clearly defined articulation. This means there was no focal point and the viewer's attention was diffused over the entire surface. The projection of the façade was therefore sensory to a high degree. The eye, and to a lesser extent touch, played the most important role in perceiving the effect. In this respect it was typically late Victorian. In these circumstances it was only to be expected that Johannesburg's commercial buildings sought different solutions from 1894 to 1900 for these effects. Apart from the textured approach followed in the facades, two other aspects also claimed the attention. First, there was a tendency to accentuate the upper portion of the façade more than any other. This was done with gables, sometimes single and broad as in the *Parker Building* (1895-6), 106 Market Street [see Pre-History: H-2]; with two additional little gables, as in the *E.W. Tarry Building* (1896-7), 42 Joubert Street [now known as *Ranath House*: AC-8]; or with a row of gables of the same size, as in the *Gordon Mitchell Building* (1897), 99 President Street [see Pre-History: T-1] and the second *Thorne & Stuttford Building*. In the case of corner buildings, a corner tower was used to accentuate the roof-line further, as in the *E K*

*Green Building*, the second *Store Bros Building* (1897-8), 72/4/6 Eloff Street, and of course the *Markham Building* which was wholly conceived as one massive tower. Contemporary literature also focused on this tendency to accentuate the topmost part of the façade. In 1897 E I Bell called the roof silhouette 'the most important line about a building. No other is so obvious and insistent. The silhouette tells at distances where all detail is lost'...And in 1898 H H Statham referred to the roofline as the 'sibboleth of the time'...In the second place, Johannesburg's architects searched for a relationship between the wall plane in brick and the large display windows. By the nature of their function, shops had to expose their merchandise to the public in order to entice them inside and, for this purpose, display windows were indispensable...However, such large windows had a restrictive effect on façade design in that they separated the upper storeys from the ground level. The seemingly floating storeys imparted an atectonic effect to the buildings, which probably presented no grave problem in this period when the façade was handled like a weightless screen. Nevertheless, several approaches were followed in Johannesburg." (Van Der Waal, G-M.: From Mining Camp to Metropolis...). See also BUILDING STYLE.

Right: "This building, with its familiar clock and clock tower, was built in 1886/7 [sic.] on the corner of Eloff and Pritchard streets, by an unknown architect. It was an important landmark of early Johannesburg and its tower was visible from miles around..." (Norwich, O.I.: A Johannesburg Album; Historical Postcards, postcard 93).



#### THE CLOCK TOWER:

"The walls of the square tower are of timber construction covered in lead. Each corner has a pier with 2 pillasters [sic.] at the centre of each wall supporting a projecting architrave with a low panelled frieze and cornice. Between the pillasters [sic.] are circular headed steel window. On the north & east sides is the clock face which stands proud of the lead covered roof. It has copper fingers & Roman figures & the date 1897 as well as HW Markham round it. The roof gathers to a square apex on which stands a wrought iron decoration which duplicates the shape of the tower." (SAHRA Archive File 9/2/228/122, Data Sheet completed by J. Little, March 1991).

"...across the street is the five-storey Markhams Building (1897). The loft of this building was used as a studio by early painters the best known of whom was C.H. Maltby who to this day left some water-colours on the woodwork." (Norwich, O.I.: A Johannesburg Album; Historical Postcards, postcard 113).

#### CONSTRUCTION MATERIALS:

##### BUILDING:

Walls: brick; partly plastered; cast-iron stanchions and beams.  
 Roof: see Clock Tower.  
 Windows: wood frame sash windows.  
 Floor: interior – wood on iron beams.

##### THE CLOCK TOWER:

Walls: the walls are covered in lead worked to match the roof.  
 Roof: this timber construction is covered with lead.  
 Windows: circular leaded steel frame.

The clock tower stands on a square moulded platform on the roof of the building.

## **SITE FEATURES:**

## **ALTERATIONS:**

No plans record found: 1972, 1976, 1998, 2003, 2004. Most of the original ornamentation of the façade had been removed and ornamental brickwork has been plastered over and windows bricked-up and plastered.

"Originally the building was surrounded on its street front by a verandah at ground floor level which has been replaced by a reinforced canopy." (Campbell-Pitt J.: Markham's Building...).

## **INTEGRITY:**

Sadly the building of today, is a far cry from the original building. It has been altered extensively. Its interior has been gutted and to make matters worse, it was reported during September 2002 that the clock had been illegally removed from the clock! This was reported in *The Star*, 28 September 2002. See GENERAL NOTES for copy of relevant article.

In 1991, the Clock Tower was recorded as the only remaining unaltered part of the building. "The building on which (the) tower stands has lost its character by new plaster finish etc." (SAHRA Archive File 9/2/228/122, Data Sheet completed by J. Little, March 1991).

## **INSCRIPTION:**

## **ARCHITECT:**

Ransome, George. Cape Town.

George Ransome was a pioneer nineteenth century architect of Cape Town. Seemingly, the *HW Markham Building* is the only building in Johannesburg designed by him.

## **BUILDER:**

## **CONSTRUCTION DATE:**

Date on plans : 1896  
Approval of plans :  
Completion date : 1896/7

## **BUILDING STYLE:**

Edwardian (1900 to 1914).

"Ongewone komposisie in die Tweede Keiserrykmode waarin die toring van Sir Charles Barry se Halifax-stadhuys (1860-3) nagevolg is." (RAU Opname Historiese Geboue In Johannesburg).

"It was designed in the Second Empire Style (French Neo Baroque) and is the only surviving example of commercial architecture in that style. The design is based on a portion of the façade of the new Louvre (Paris) by Visconti and Lefuel (built 1853-7). It also reflects the treatment used by Sir Charles Barry in the Halifax Town Hall (built 1860-3)." (Campbell-Pitt J.: Markham's Building...).

"Architectural Merit: The Markham's Corner Tower is a very impressive." (Johannesburg Building, Space & Urban Feature Classification, 1998: Inner City).

Van Der Waal describes Johannesburg building styles of the period 1890 – 1900, as follows: "Ornamentation was applied in a light projection on the wall plane, specially in the form of mouldings and window frames. The multiplicity of projections and the isolation of planes by the underlying grid structure prevented a clearly defined articulation. This means there was no focal point and the viewer's attention was diffused over the entire surface. The projection of the façade was therefore sensory to a high degree. The eye, and to a lesser extent touch, played the most important role in perceiving the effect. In this respect it was typically late Victorian. A shift in levels of consciousness occurred in architecture at the beginning of the 19th century. This shift was away from a prescribed form perception which was inspired by the intellectual reasoning supporting the structures of authority in society to a form perception that effectively had to be initiated by the individual. On the one hand, the Neo-Gothic style relied on its ethical and religious connotation while, on the other hand, the

classicist tradition relied on the force of convention. The emotional "Battle of the Styles" waged between these two schools during those years elicited powerful expression and clear definitions. However, by the end of the century these 'style' positions had lost much of their meaning and the search was on for new sensations. Purity of 'style' was superseded by eclecticism and the archeologically correct representation of ornamentation by immediate sensory effect. A great measure of synthesis therefore emerged at both levels. A parallel development was the rise of Impressionism in the fine arts and photography, which no longer perceived and depicted the world in accordance with predetermined concepts and conventions or associations, but in a 'neutral' manner, with the emphasis on the outward visual form in which reality presents itself. Thus, in the buildings discussed above, ornamentation lost its conventional (iconographic) significance to assume a new role as sensory stimulus. In architectural literature of these times there is also a reference to the shift from the associative to the visual significance of architecture. In 1893 *The Builder* called it 'Impressionism'...In 1891 Robert Kerr ascribed the vibrating light effects in the architecture of his time to the influence of sketchy architect's Drawings: '...as this fascinating architectural sketching was thus advancing so buoyantly, let it not be forgotten that a style of sketchy architecture would arise as a natural consequence'...A supportive role in this regard was undoubtedly played by the appearance of many architectural journals with gravures and (from 1885) photographs...From all this it was clear that architect had discovered a new perception of space. With the shift of emphasis from form to textures without focus, and from mass groupings to interplay between light and shade, the Renaissancist principals of a central perspective (for a homogeneous space) were no longer applied. In this sense, this period represented a transition between the homogeneous space tradition of the Renaissance and the multivalent perception of space of modern times. In these circumstances it was only to be expected that Johannesburg's commercial buildings sought different solutions from 1894 to 1900 for these effects. Apart from the textured approach followed in the facades, two other aspects also claimed the attention. First, there was a tendency to accentuate the upper portion of the façade more than any other." (Van Der Waal, G-M.: From Mining Camp to Metropolis...). See also DESCRIPTION OF PLACE.

#### **BUILDING TYPE:**

Originally a Men's Outfitters Store, currently only the façade remains.

#### **ENVIRONMENT:**

"Dunvegan Chambers (see AC-4) must be seen in the context of the Victorian profiles of its neighbours, Markham's Building and also Cuthberts Building (see AC-7). The verticality and modishness of Dunvegan Chambers are an attempt to catch the eye and upstage its late-Victorian neighbours, and provide a clear example of how new styling is used to discredit old eclecticism." (Chipkin, C.M.: Johannesburg Style; Architecture & Society...).

"...the economic interests of the individual were more important than the overall aspect, as was shown by the differentials of height and façade articulations of the buildings. The highly individualistic treatment of buildings was particularly disturbing in the case of tall buildings erected in a low-rise environment. Such buildings had unfinished lateral sides in which the light-coloured grid pattern of the reinforced concrete frame was in sharp contrast (sic.) to the filled-in unplastered red brick panels. These buildings not only betrayed a marked insensitivity to the visual aspect of the environment, but also highlighted the unilateral optimism of the owners (that other buildings constructed next door would soon make good the impairment of the general aspect) as well as their contempt for the historical building corpus of the city." (Van Der Waal, G-M.: From Mining Camp to Metropolis...). The *Royal St. Mary's Building* (see AD-5) is a prime example of this insensitivity, as the only unfinished lateral wall of this building is the one facing the *H.W. Markham Building*.

"Eloff Street from the south. Markhams is now firmly established, with Castle Mansions, Temple Court and St James Mansions on the left. In the left foreground is a view of the Cuthberts balcony which became the famous Corner Lounge, a tearoom and social meeting place for young and old alike. Music was provided by the well-known trio the Mackay Sisters playing piano, violin and cello..." (Norwich, O.I.: A Johannesburg Album; Historical Postcards, postcard 97).

The Clock Tower according to J. Little, "was a skyline feature and even now when higher buildings have been built it stands out on this important city centre."

#### **CONDITION:**

Good.

**URGENT ACTION:****SAHRA RECORD REGARDING ALTERATIONS, RENOVATIONS, RESTORATION:****PROTECTION STATUS:** (under National Heritage Resources Act, 1999)

General protection:	Section 34(1) structure/s	<input checked="" type="checkbox"/>
Formal protection:	provincial heritage site	<input type="checkbox"/>
	national heritage site	<input type="checkbox"/>
	provisional protection	<input type="checkbox"/>
	heritage area	<input type="checkbox"/>
	listed in provincial heritage resources register	<input type="checkbox"/>

Relevant Gazette Notice:

Gazette description:

**FORMER PROTECTION STATUS:** (under National Monuments Act, 1969)**NOTES:****DEEDS INFORMATION:**

Original ownership: H. W. Markham.

By 1976: Griffen Props. (Pty) Ltd, c/o Townsview Estate (Pty) Ltd, PO Box 269, Johannesburg.

**PRE-HISTORY OF SITE:****CORNER STAND:**

The corner portion on which the *H.W. Markham Building* stands remained undeveloped till the construction of this building.

**HISTORY:**

It was recommended in 1976 (refer RAU Opname Historiese Geboue In Johannesburg), that the *Markham Building* should be declared as a National Monument and should be restored to its former glory. It is to be regretted that this was never acted upon.

"The building was lavishly decorated in 1897 for the Diamond Jubilee of Queen Victoria's accession to the throne and also for the coronation of King Edward VII in 1902...The clock face has its reminders of the roughness and exuberance of the mining community – there are five bullet holes in the southern face, a remnant of some wild shoot-out in Eloff Street. The room in the roof below the clock was used for several years as a studio by the artist C H Maltby. (He painted four delightful water colours of Barnato Park in 1897 which was to be the home of Barney Barnato). There is evidence today on the wooden walls of the studio of some sketches and flora designs by other artists who worked there. Last year (i.e. in 1978) the owners, Foschini, decided that the time had come to replace Markham's with a more modern office complex, and it was discovered that demolition tenders had gone out. The Transvaal Provincial Institute of Architects and the Johannesburg Historical Foundation immediately sprang into action. Structural engineers were asked to make a study of the building. Their decision – that the building was still structurally sound – added fuel to the growing fire. Also, it was felt that, because of its unique architectural and historic significance, it was a building eminently suited for conservation. The Transvaal Provincial Institute of Architects in conjunction with the Johannesburg Historical Foundation and other interested bodies set about to gauge public reaction to the proposed demolition. Petition forms were drawn up, and over 26 000 signatures were gathered in a two-day period. The press gave their wholehearted support throughout the campaign, and beyond. Dr Piet Koornhof, then Minister of Sport and Education, received a delegation comprising members of the Institute and the Johannesburg Historical Foundation, and the petitions were handed over. Dr Koornhof took a very active interest in the campaign, and chaired several meetings in his office in Pretoria. The owners of the building, Foschini, and their architects, finally reached a compromise.

They produced a plan that would save the façade whilst allowing for interior modernisation. It is an appropriate decision. The Central Business District Association has declared that part of Eloff Street is to become a pedestrian mall, and the elegant old building will take on new meaning when the mall has been completed. Markham's could well become the fashionable spot it once was. Right now only the façade of the building is visible. Demolishers have gutted the remainder, and construction on the new interior is expected to begin shortly." (Campbell-Pitt J.: Markham's Building...).

"Started by H. W. Markham in Cape Town in 1873 when he arrived in South Africa from England. He moved to Johannesburg and built the building in 1897. The clock tower, built in Scotland, was a well known landmark. At that time it was known as 'Markham's Folly' as it was so far out of the centre of town. The tower also housed a studio used by artists such as C. H. Maltby. Mainly thanks to the efforts of the Johannesburg Historical Foundation the building was retained when threatened by demolition some years ago." (Norwich, I.; Grant, B.L.; Saul, D.: Some Historic Drives & Walks...).

The following appeared in the 1979 Annual Magazine of the Sandton Historical Association: "Markhams Building Johannesburg. The Association became involved in the collection of signatures on the petition organised by the Johannesburg Historical Foundation to save Markhams from demolition. Almost 2000 signatures were collected by members of our Association. As a result of the public interest shown in this petition, discussion amongst the owners of the building and the Johannesburg City Council and the Johannesburg Historical Foundation has resulted in the famous façade being saved."

#### HISTORY OF THE CLOCK TOWER:

"A similar building by the same architect (i.e. George Ransome of Cape Town) was built in Cape Town in the 1870's but has been demolished in Cape Town. Architects have pleaded with us (i.e. the Transvaal Heritage Committee, TIA) to keep this building. The tower is thought to be a copy of Charles Barry's Halifax Town Hall in England. Charles Barry was the architect of Westminster Palace. IN 1898 the City Council of Johannesburg gave permission for the clock." (SAHRA Archive File 9/2/228/122, Data Sheet completed by J. Little, March 1991).

#### GENERAL NOTES:

Estimated cost of building	:	original plans not found
Estimated cost of drainage	:	
Accommodation approved	:	
Valuation at completion	:	
Occupied	:	

Valuation year	Stand Value	Building Value
1904	£15 000	£5 000
1910	£12 000	£3 660

"In addition, the skyline of the mining town was dominated not by the verticality of neo-Gothic ecclesiastical spires but by the secular 'confectionary turret' of Palace Building [see Pre-History: S-2,], a commercial landmark on the corner of Prichard and Rissik streets which Mikolaus Pevsner in 1952 – when the building was still intact – labelled 'sweetly provincial'. This early three-storey building with its super-imposed flagstaff attained a dominating height of 93 feet above the level of the denuded veld in 1889. In less than a decade this visual dominance was superseded by the massive five-storey finance houses in the financial district, as well as by the clock-tower and roof cresting on Markham's Building of 1897, situated at the strategic shopping intersection of Pritchard and Eloff streets. Denis Godfrey, the writer on old Johannesburg, once observed that for years people could read the clock-face from as far a field as Braamfontein and Hillbrow." (Chipkin, C.M.: Johannesburg Style; Architecture & Society...).

During 1897, according to Leyds, the Markham Tower with its large clock was visible from over two miles away, thus making it the most prominent feature in Eloff Street. The Markham Building was the first five storey building in the town and it was predicted that the tower would not survive due to the increasing use of dynamite. Fortunately this did not happen and the building stands good, although altered, to this day. (Leyds, G.A.: A History of Johannesburg).

"Markham's is the second oldest retail business in Johannesburg still operating from the same premises. When it was bought by the Foschini group, the name was not changed. Marham's Building was erected in 1896/7, and is one of the five oldest surviving buildings of historical and architectural significance in the city...Markham's Building did not stand alone for long. The addition of Cuthbert's in

1904 [see AC-7] and Chudleigh's (now the OK Bazaars) in 1912 were positive signs of confidence in the rapidly growing town of Johannesburg...Markham's became a landmark. For two decades the clock tower loomed over the rough mining town like a grand palace. It was also a favourite meeting place..." (Campbell-Pitt J.: Markham's Building...).

CURRENT TENANT/S:

**SOURCES:**

*For additional illustrative information, see relevant supplementary photo album in electronic format.*

See SOURCES DOCUMENT for information on sources consulted with reference to this document.

**ASSESSMENT OF CULTURAL SIGNIFICANCE:**

Historic Value:

- ☒ Associated with historic person, group or organisation
- ☐ Associated with historic event or activity

Architectural/Aesthetic value:

- ☒ Important example of building type
- ☒ Important example of a style or period
- ☒ Fine details, workmanship or aesthetics
- ☒ Work of a major architect or builder

Social/Spiritual/Linguistic value:

- ☐ Associated with social, spiritual, linguistic, economic or political activity
- ☐ Illustrates an historical period

Scientific/Technological value:

- ☐ Example of industrial, technical or engineering development/achievement
- ☒ New, rare or experimental building techniques

**RECORDED BY:**

Heritage Resources Management team Johann J and Catharina JM Bruwer.  
Unless otherwise indicated photographs by Catharina JM Bruwer.



**T**hieves are stripping Johannesburg's heritage. Clocks, statues, doors and even fireplaces are being ripped out of historic buildings, to be sold for scrap or to unscrupulous collectors.

Just days after the country celebrated Heritage Day yet another city heirloom has been found to be missing. And it's the last of its kind – the 105-year-old clock from the tower of the Markham's building in the CBD.

It was five years older than the missing Rissik Street Post Office clock.

There are now no clocks left in Joburg, says clock fanatic Ferdi le Grange, who was first to notice the missing post office clock.

As access to the clock in the inner city's Markham's clothing store is secure, Le Grange is convinced it was a job commissioned by an antique collector.

"Whoever removed the clock, did it thoroughly," Le Grange said. "The parts that are needed to run it, including the weights, pendulum and connection bolts and nuts are gone. This is a professional job, not a common thief."

And clocks are not the only items of Joburg's irreplaceable history to disappear.

Police say that a statue of the Virgin Mary and baby Jesus valued at R125 000 was stolen from the Garabandal Centre in Kew during May, while a bronze statue worth more than R500 000 was stolen from the Ernest Ullman Recreation Centre in Morningside.

In the building which housed the Rissik Street Post Office, brass window fittings, door handles, wooden flooring and stair balustrades have all been taken.

It's anyone's guess who the culprits are – antique dealers, scrap dealers or the homeless trying to make some quick money – and who is responsible.

Dr Johann Bruwer, former Gauteng head of the South African Heritage and Resource Agency, said there was "certainly a market, whether for scrap dealers or antique collectors", although no one knew to what extent.

He cited the old Robinson Mine headgear near Johannesburg central police station, which was demolished and sold for scrap metal.

He was concerned that there was an operative market for valuable fittings, particularly in the light of the number of historical buildings stripped of historical fabric.

"I've seen old fireplaces that have been installed in new buildings. Those come from a dealer. They may come from derelict buildings where people have gone in and helped themselves."

A problem, Bruwer said, has been the absence of a thorough inventory of the Johannesburg building stock and their valuable contents.

Now, through the Better Buildings Programme such an inventory is being drawn up and building owners will be held responsible for ensuring all fixtures remain intact.

Eric Itzkin of the Johannesburg Heritage Agency believes that "some heritage items are certainly going to scrap".

He said there were many examples of memorial plaques, memorials in cemeteries or fencing around parks or monuments being stripped for recycling. At the Miners' Monument on Civic Hill in Braamfontein, the boot of the statue was hacked off, the bronze sold for a fraction of its value.

"It's an acute problem in Johannesburg but it's also a national problem," Itzkin added.

Although police were investigating heritage thefts, the trail was often difficult to follow, Superintendent Lungelo Dlamini said, adding that police regularly visited scrap dealers to ensure they complied with the Second Hand Goods Act.

Large scrap dealers to whom the *Saturday Star* spoke – who did not want to be identified – admitted heritage items were offered to them, although that was rare. But, they maintained, it was not worth their while to buy the heritage items.

"We have to keep secondhand registers with the name and ID of the person and other details. Police come in once a week and check. If something was stolen I'll be charged and have to go to court. I'll be stupid for getting myself into so much trouble," one scrap dealer said.

"It's the smaller scrapyard dealers, who don't apply for licences with the police who are the main culprits. They do what they want, it's like trying to prevent petty theft. I doubt anyone will put a stop to it."



**DIANNE  
SMITH**



17 8 2003



25 1 2004

MARKHAM

MARKHAMS



17 8 2003

17 8 2003







17 8 2003



17 8 2003



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28

MARKHAM





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CITY EYES OPTOMETRIST  
NGAKA YAMATHO  
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