

JOHANNESBURG METROPOLITAN MUNICIPALITY

HERITAGE ASSESSMENT SURVEYING FORM

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

JJ Bruwer ©
Cellphone: 082 325 5823

NAME OF PLACE: PENLAN HOUSE



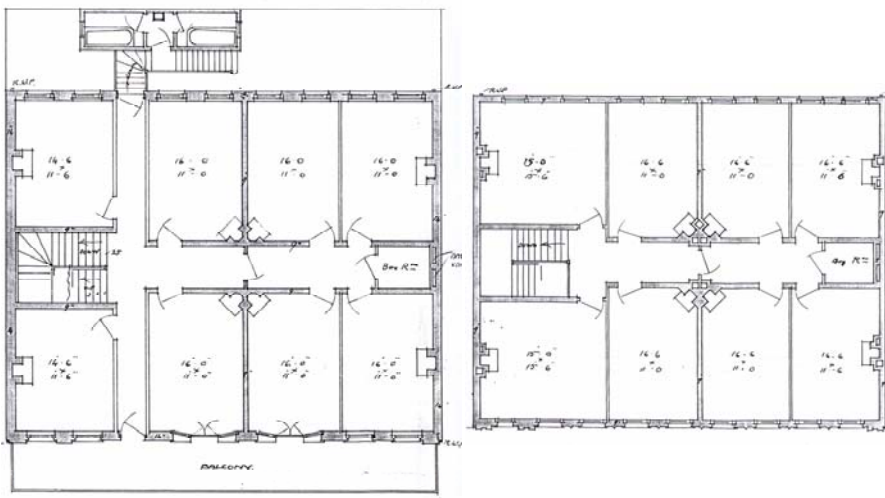
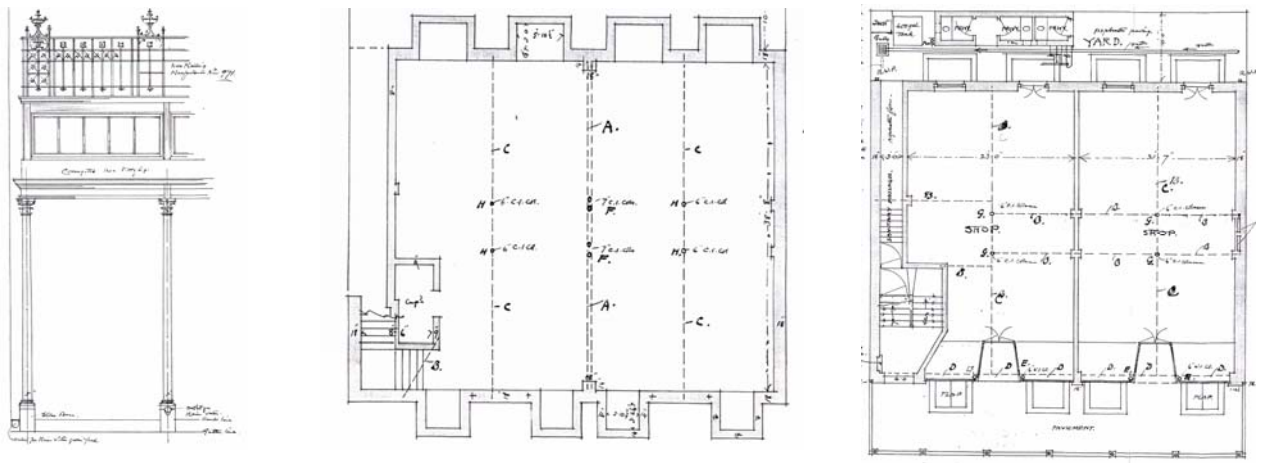
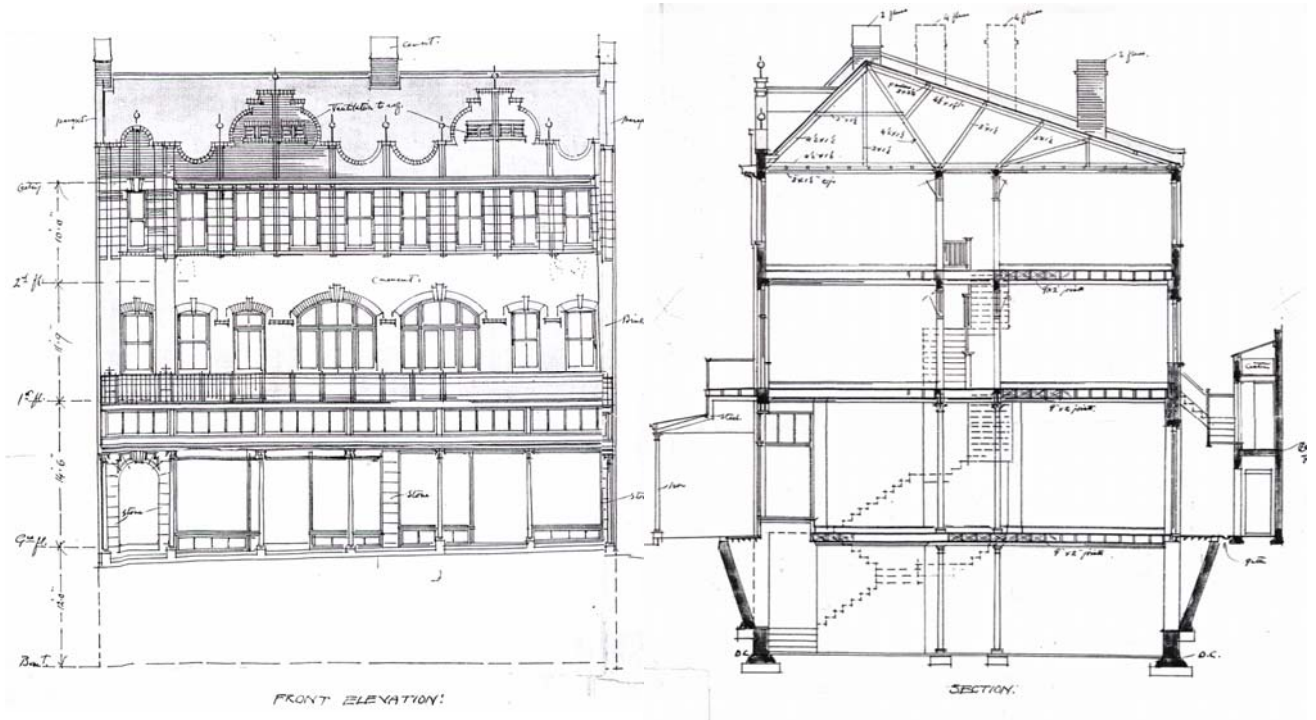
Top: Eloff Street elevation. Top right and bottom left: views of the *Penlan House and its immediate* surround. Remainder of photos: indication of damage to interior and exterior of building.

Previous/alternative name/s : None

LOCATION: Street : Eloff
 Street number : 73
 Stand Number : 663
 Previous Stand Number: originally - 1758
 Block number : AC
 GIS reference :

ZONING: Current use/s : vacant
 Previous use/s : originally shops to street level and flats
 : by 1974 - office and shops

DESCRIPTION OF PLACE:



Top row:
 Left: Eloff Street elevation.
 Right: section.

Centre row:
 Left: balcony detail.
 Centre: basement plan.
 Right: ground floor plan.

Bottom row:
 Left: first floor plan.
 Right: second floor plan.

Height	: approximately 50' 9"
Levels above street level	: three
Levels below street level	: one; [height 12' 0"]
On-site parking	: none

The *Penlan House* was originally designed as a rooms and shops to street building. The basement was an open area and presumably used as storage space. Provision was made for two stores on the ground floor and the entrance to the living quarters and sanitary passage was erroneously indicated on the left hand side of the main elevation instead of the right hand side, resulting in the building being a mirror image of the building appearing on the original plan; leading to the first floor is a timber winder staircase with wood balustrade and pattern panels, this is a rare extant example as most of the wooden staircases, due to a fire hazard element, have been replaced and winder stairs have been identified as hazardous; the walls adjacent to the staircase is lined with pressed ceiling and a wooden dado rail as a finishing touch. Situated behind the main building was a free standing double storey ablution block; three 'privies' were located on ground level and two bathrooms and a single washbasin situated in a area between these on the upper level; access to the ablution block was gained by either a winder staircase from ground level or the connecting stair from first floor level. The lay-out of the first floor clearly identify the living area as more upper-class where the rooms are accessed via a passage and the luxury of a fireplace to each room. Only two rooms had direct right of entry to the balcony and a passage was provided for the rest of the occupants. On the opposite side of the winder staircase and the end of the passage is a box room; this was in all probability used as a storeroom for suitcases, coffers, travel chests and hatboxes. The second floor was designed with space for eight rooms and a fireplace to each room, and a box room to the end of the passage (all as on the first floor); the two rooms flanking the stairs have larger floor areas than any of the other rooms.

One explanation for the mirrored image of the original plan could have been the choice to place the bathrooms on the highest point of the site to allow for maximum fall in drainage.

In his description of the architecture of the period 1890-1900, G.-M. van der Waal, states that there "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; *Kimberley House* (1892), 44 Pritchard Street [see R-1]; the first *Thorne & Stuttaford 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." (Van Der Waal, G-M.: From Mining Camp to Metropolis...) *Penlan House* is a good example representing the buildings erected during the last decade of the 1800's.

Van Der Waal: "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...Ornamentation was applied in a light projection on the wall plane, especially 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...with two additional little gables, as in the *E.W. Tarry Building* (1896-7), 42 Joubert Street [now known as *Ranath House*: AC-8]...(and the *Penlan House*)...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 a tectonic 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.



Eloff Street, Johannesburg's main shopping thoroughfare and the busiest business centre in South Africa.

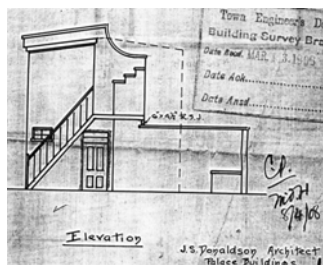
Right: Eloff Street: on the corner President Street: *Ward & Solomon Building* - demolished, *Penlan House* and *Cuthberts Building*. Across Pritchard Street: *H.W. Markham Building*, the now demolished *Hannah Court*, *first Anstey's Building* and *St. Mary's Mansions* – not visible. Between Kerk and Jeppe Streets the *second Castle Mansions*. (Stark, F. [Ed.]: *Seventy Golden Years...*).

CONSTRUCTION MATERIALS:

- Foundation: brick footing on concrete.
- Walls: originally burnt brick and plastered brick planes; the building was originally not painted; 'mortar to be composed of lime'.
- Roof: saddleback; galvanised corrugated iron - 24 gauge.
- Windows: timber frame sash windows.
- Columns: fluted iron columns; originally seven Macfarlane's No. 141 columns to the exterior of the building.
- Balustrade: iron railing; Macfarlane's No. 971 – since illegally removed.
- Interior floors: suspended timber floors.
- Drainage: 'bath drains into tanks in sanitary passage, to be emptied through pipe by gravitation and reach carts through hose pipe across pavement. Sunk tank in yard for slop water, with pump.'

SITE FEATURES:

ALTERATIONS:



Additions/alterations: new door to ground floor of ablution block; drainage - waste pipes of galv. and lead and ventilation shaft of cast iron for W. Gwynne-Evans; approved 10 June 1908; estimated cost – building £60; drainage - £70; no added value; architect – J.S. Donaldson, Palace Building.

Left: Copy of plan of above-mentioned additions/alterations.

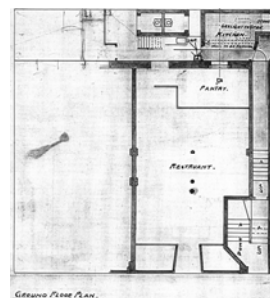


Addition: new loose standing kitchen building to rear of main building for W. Gwynne-Evans; approved 28 July 1908; estimated cost – building £20; Author unknown.

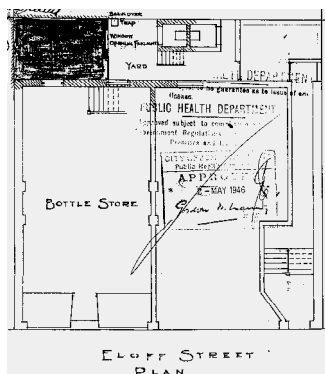
Above: Copy of plan showing elevation of new kitchen building.

Addition to kitchen: kitchen enlarged and linked to main building; shop adjacent to staircase now converted to a restaurant for F. Avris Esq.; approved 22 January 1917; estimated cost – amount illegible; architect – William Tait Conner, A.R.I.B.A., Trust Buildings, Fox Street, P.O. Box 5616, Johannesburg.

Right: Copy of ground floor plan 22 January 1917.



Missing plans for alterations including steps from ground floor to basement and other minor exterior alterations to back of building. See copy of plan below.



Addition: new warehouse (with bottle washing machine and Mineral Waters Store Room) to the rear of main building for Messrs. Thrupp & Co [see General Notes - letter dated 4th June 1946]; approved 2 July 1946; estimated cost – building £50; completed 15 July 1946; estimated value of building complete £710; architect – Arthur Leitch, 48 – 49 National Bank Buildings, corner Market and Simmonds Streets.

Left: Copy of plan showing position of new warehouse.

Alterations: to drainage; estimated cost - drainage £15; approved – 30 September 1958; Author of plans – C. Grootewal, 605 Commissioner House, 50 Commissioner Street.

Additions and alterations: for Lewis Fleishman, Sankabob; approved 28 July 1966; estimated cost – building R12 000; drainage R700; Architect - Selsick Wolpe & Partners, 13th floor, African City Buildings, 100 Eloff Street.

Alterations: for Sankabob; approved 6 December 1968; estimated cost – building R1000; Author unknown.

INTEGRITY:

Nothing remains of the building's original shop fronts. The building has also been extensively vandalised, resulting in the loss of near irreplaceable fabric. Considering the age of the building, it is in a remarkably good structural condition.

INSCRIPTION:

ARCHITECT:

John Begg.

BUILDER:

CONSTRUCTION DATE:

Date on plans : 8 July 1897
Approval of plans :
Completion date :

BUILDING STYLE:

Edwardian (1900 to 1914).

Van Der Waal on the subject of building styles of the period 1890 – 1900: "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 Renaissance principles 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 shops to street and residential building; the residential area was later converted to office space.

ENVIRONMENT:

The petite scale of the *Penlan House* is complimentary to the finely designed and statelier *Cuthberts Building*, and great care should be taken to protect this relationship. These buildings represent a near handful of buildings in the Inner City remaining from the late 1800s and the beginning of the 1900s.

CONDITION:

It is noticeable from a comparison of photographs taken on 5 April 2003 and in 1998, that the cast-iron balustrade on the first floor verandah has been removed. Since 1998, there has also been a drastic deterioration in the condition of the corrugated iron roof while the ceiling of the pavement canopy, has also been badly damaged.

Due to the exposed state of the building – the survey team was able to access the building on the 17 August 2003. The damage to the interior is extensive; i.e. the fire-place on the first floor as well as all the interior doors has been removed. Of great concern are the extant wooden floorboards, ceilings and staircase, as these elements possess a high fire risk. It is imperative that all efforts should be made to save the *Penlan House*, as this building is one of the oldest surviving buildings in Johannesburg. (Additional notes: peeling paint, ceiling boards ripped-off in places, unhindered access to building).

URGENT ACTION:

Urgent action and immediate intervention is required. See CONDITION OF BUILDING.

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: W. Gwynne-Evans.
1908: W. Gwynne-Evans.
By 1917: F. Avris Esq.
By 1946: Thrupp & Co.
1958: Thrupp & Co.
By 1976: Sankabob Inv. Pty Ltd, Eloff Street 73 A, Johannesburg.

PRE-HISTORY OF SITE:

CORRUGATED IRON BUILDING:

A corrugated iron building with verandah stood on this site by 1893.

HISTORY:

GENERAL NOTES:

Estimated cost of building :
Estimated cost of drainage :
Accommodation approved :
Valuation at completion :
Occupied :

In a letter dated 25th May 1992 to J Hugo, Director: City Planning, City of Johannesburg, Flo Bird, then chairperson of the Transvaal Plans Committee of the former NMC, stated as follows: "...We have been asked to approve the demolition of yet another block of flats in the CDB. This is Mansfield House (101 President Street), on the north-east corner of President and Joubert Streets. The developer has purchased the entire block (the city block bounded by President, Eloff, Pritchard and Joubert Streets), having been warned in advance of the historical importance of a number of buildings on it. These include Cutherts (see AC-7), Penlan (see AC-2), Hilson (see AC-6), The Royalty (see AC-5), Dunvegan Chambers (see AC-4) and possibly Ranath House (see AC-8)...When that assessment was made some years ago, Mansfield was not considered of great significance. It is a good substantial building, with relatively modest Art Deco facades, designed by the same architects as Hilson, the (sic.) Royalty and Dunvegan ie (J.C.) Cook and Cowen, but less lavishly – presumably because it was done in the Depression (during the early 1930s). A case can be made to some extent for its conservation in terms of the National Monuments Act, but it is not of such outstanding significance as to be worth retaining if that is the only contribution it makes. The NMC has always tried to work with the City Council in terms of planning policies, because it is our belief that conservation is most successful where it is integrated into planning. According to numerous press statements the Council is deeply concerned with increasing the residential component of the CDB. We understand it is fundamental to all proposals for revitalising the City Centre. If this is the case, is the City Council opposed to the

demolition of Mansfield House? Is there a plan which deals with maintaining or increasing the residential stock in this sector? And if there are plans for this what incentives are being offered to landlords and/or developers? The redevelopment of the block as outlined by the developers exclude any residential component. It is proposed to erect two stories of retail space, with a floor of offices above. They are prepared to retain the facades and a certain module of the original building behind (at least up to the pitch of the roof where applicable) in respect of Hilson, the (sic.) Royalty, Ranath and Penlan. Cuthberts will be retained intact since it is already a fully declared National Monument. But is it proposed to remove Dunvegan Chambers, as well as the two newer buildings, Fine Arts (see AC-3) and Franwell."

In a letter of reply dated 11 June 2002 to a letter dated 18 May 2001 received from the architect Jonathan Stone, the following was stated by SAHRA, in terms of a decision taken on 30 May 2001:

2. It is noted that the above letter is an enquiry about proposed alterations to this building on behalf of a prospective purchaser. The alterations include, inter alia, closing off the basement and the two upper storeys of the building, and the repair and refitting of the existing ground floor. This would include the repair of the existing street verandah.
3. After consideration, it was Decided that the proposal be approved in principle. However, this is subject to a full application being made to the Committee, including the submission of detailed information on the proposal and the proposed future intentions towards the floors that are not presently intended to be used."

A permit application form was furnished to Jonathan Stone but it appears that the prospective purchaser of the building had subsequently decided not to proceed with the matter under discussion:

THRUPP & CO.

GROCERIES
CROCKERY
WINES
AND
SPIRITS

P.O. Box 44
TELEPHONES 22-3131
(10 LINES)

71 Pritchard Street
Johannesburg

Left: copy of Thrupp & Co.
letter dated 4th June, 1946.

4th June, 1946.

City Engineer's Department,
P. O. Box 1049,
JOHANNESBURG.

Dear Sir,

We enclose our cheque for 10/- in payment of the enclosed account. The small alteration recently carried out on our stand at 73, Eloff Street, was situated right at the back of the stand and well away from any footway. We therefore imagine that the £5:0:0 deposit shown on your account is not necessary.

Yours faithfully,
for THRUPP & CO.

E. J. Thrupp

EJT/MP.
Encl:

Deposit necessary
Shad
7-6-46

PREVIOUS TENANTS:

1917: Berkeley Café.

By 1954: the bottle store of the famous Thrupps Limited occupied a portion of the ground floor and Quick's Shoe Store occupied the 73a Eloff Street portion; room 2 - International Furriers & Fur Storage Co (Pty) Ltd.

CURRENT TENANT:

Vacant.

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.



Die erg vervalle Penlan House in Eloffstraat. Die gebou dateer van 1897, dieselfde jaar as die historiese Rissikstraatse poskantoor, en het dringend aandag nodig. Foto: SIMPHWE NKWALI

Top and left: Sake-Beeld, 23 February 2004, p.6.

Brief

Dis dalk tyd om volle krag van wet te gebruik

Daar is die laaste tyd breedvoerig berig oor die moontlike sloping van verskeie geboue as deel van die beplande ontwikkeling van 'n geïntegreerde provinsiale regerings-tuiste in die Johannesburgse middestad. Daar is tegelykertyd berig oor die erfenisimpakstudie wat reeds in verband hiermee onderneem is.

Die vereiste vir só 'n studie word deur die nasionale erfeniswetgewing bepaal.

Die tyd het moontlik aangebreek dat die volle krag van hierdie wetgewing gebruik word om 'n ander erfenisverwante probleem aan te pak.

Kenmerkend van die Johannesburgse middestad is sy unieke, dog beperkte versameling erfenisgeboue. Dit is iets waarvan in dié stadium weer gewag gemaak moet word.

Dit, na aanleiding van die uiters verwaarloosde toestand van die Barbican-gebou waarvoor *Sake* verlede week berig het. Die gebou is natuurlik 'n baken in die middestad vanweë sy unieke ontwerp en ligging.

In die berig word gemeld dat "sloping deur verwaarloosing" 'n wesenlike gevaar vir die gebou inhou. In die geval van die Barbican-gebou is sloping, op watter manier ook al, heeltemal onaanvaarbaar.

Die betrokke erfenishulpbronowerhede behoort hul stem te verhef, indien nodig deur die utreiking van bevels van verpligte herstel. Die geboue-erfenis van Johannesburg – 'n onvervangbare kleinmood – se kans op oorlewing is beperk en juis daarom moet die saak van verwaarloosing met erns aangepak word.

Die Barbican is terloops nie 'n geïsoleerde geval nie. Nie ver van die gebou nie is die pragtige, maar erg vervalle drieverdieping-gebou bekend as Penlan House in Eloffstraat. Dit is in 1897, dieselfde jaar as die historiese Rissikstraatse poskantoor, opgerig.

Dan is daar ook die Trades Hall in Rissikstraat met sy ryke verbintenis met die geskiedenis van die vakbondwese. Die gebou is beveilig teen vandalisme, maar vertoon glad nie na wens nie.

Volpunte vir die Johannesburgse stadsbestuurders vir die opknapping en beveiliging van die ou Rissikstraatse poskantoor. Die voorbeeld wat sodoende gestel word, bring bepaald hoop vir die saak van bewaring van erfenisgeboue in die middestad.

Johannesburg is reeds meermale as 'n wonderstad beskryf. Die stad se ongekende groei word weerspieël in sy geboue wat uit 'n verskeidenheid van tydperke dateer. Ons wil nie 'n nuwe stad vol nuwe geboue hê nie. Dit is ook nie waarin die toeriste belang stel nie. Daar is genoeg sulke stede oral ter wêreld.

Johannesburg is uniek as gevolg van sy wye verskeidenheid van geboue.

Verwaarloosde ou geboue dra egter nie tot die kwaliteit van verskeidenheid by nie en kan deur niemand goedgepraat word nie.

■ **Dr. Johann Bruwer, onafhanklike erfeniskonsultant van Meyerton**

ATTACHMENT: ALTERATIONS

Below are extract from a letter dated 4 April 2004 by the authors addressed to the Provincial Heritage Resources Authority: Gauteng, regarding not only the condition of but also certain recent (i.e. unauthorised) changes to the building.

"...Please treat the following matter as extremely urgent. The owners of the *Penlan House* are currently 'renovating' the building and have already *inter alia, illegally* removed the following elements:

1. The ceiling and trusses to the pavement canopy; of great concern are the extant original fanlights - these should remain.
2. Shop fronts on Eloff Street.
3. Pressed steel ceilings to the interior of the shop.

Act No. 25, 1999 Section "34. (1) No person may alter or demolish any structure or part of a structure which is older than 60 years without a permit issued by the relevant provincial heritage resources authority."

Definitions: "(i) 'alter' means any action affecting the structure, appearance or physical properties of a place or object, whether by way of structural or other works, by painting, plastering..."

The owners are well aware of the age and importance of the building. They recently approached Henry Paine for a quote but never reverted back to him! Hopefully Metro have not approved any plans for this building, this would be TRAGIC!...

encl: photographs DSC05633 (4 April 2004); DSC02239 (17 August 2003); DSC05637 (4 April 2004); DSC02243 (17 August 2003)."

See copy of newspaper report below.

Vernuwingswaard hang oor Penlan House

Ou boumateriaal waai uit huis van 1890's

Elma Kloppers

Een van 'n handjievol van Johannesburg se bestaande Eduard-iaanse juwele uit die 1890's loop die gevaar om van sy historiese waarde gestroop te word.

Penlan House in Eloffstraat, wat van 1897 dateer, word tans omvattend deur die eienaar "opgeknap" in die sin dat van sy geskiedkundige materiaal verwyder word. So is sy oorspronklike staalplafonne en die stoep se dakkappe, asook die boligte die afgelope week verwyder.

Volgens die Wet op Erfenishulpbronne mag geen veranderings aan 'n struktuur ouer as sestig jaar aangebring word sonder die nodige permit deur die erfenisowerhede nie. In dié geval het die erfenisowerhede wel 'n opknappingspermit uitgereik, met die aanbeveling dat veranderings met die kundigheid van 'n erfenisargitek gepaard gaan.

Na wat verneem word is 'n argitek aangestel, maar *Sake* kon nie vasstel of dit wel 'n erfenisargitek is nie. Verskeie boodskappe is vir die eienaar gelaat, maar hy het nie teruggebel nie.

In reaksie het die Provinsiale Erfenishulpbronraad gister bevestig dat hy vandag 'n ondersoek op die perseel sal doen.

Benewens sy ouderdom is die gebou so bewaarswaardig omdat die befaamde Skotse argitek, John Begg (1866 – 1937), dit ontwerp het.

Begg het in 1897 na Johannesburg gekom, waarna hy slegs twee geboue in Suid-Afrika ontwerp het.

Penlan House is die enigste oorblywende Begg-gebou.

Die eienaar is bewus van die geskiedkundige belang van die gebou. Hy het verlede jaar 'n erfenisargitek genader om 'n omvattende verslag te doen oor die opknapping van die gebou.

Die verslag is voltooi, maar die eie-



Dié foto wys waar die oorspronklike plafonne verwyder is.

Foto: CATHARINA BRUWER



Die geskiedkundige Penlan House in Eloffstraat.

Foto: SIMPHIWE NKWALI

naar het nie weer die argitek gekontak nie.

Sy prioriteit was om 'n kleinhandelruimte op die grondverdieping te skep, ironies genoeg dieselfde waarvoor Penlan House in 1897 ontwerp is, met win-

kels op die grondvlak en wooneenhede op die eerste en tweede verdieping.

Die verslag beskryf Penlan House as min of meer volledig, met baie van die oorspronklike houtwerk behoue, onder meer 'n unieke waaiertap van hout. Weens jare se verwaarloosing het die verslag aanbeveel dat sy kaggels, houtdeure en staalplafonne volledig opgeknap word.

Om te verseker dat so min skade as moontlik tydens die proses gedoen word, moes die opknappingswerk in noue samewerking met die erfenisowerhede en erfenisargitekte plaasvind.

Dr. Johann Bruwer, onafhanklike erfeniskonsultant, spreek sy kommer uit dat daar nie in die geval 'n bewaringsbeleid uitgereik is nie.

Hy noem dat werk aan so 'n unieke gebou met die grootste kundigheid gepaard moet gaan.

"My gewaarwording is indien daar onsensitief te werk gegaan word, voorspel dit niks goed vir die bewaring van Johannesburg se erfenisse, wat in elk geval reeds beperk is nie."

Die afgelope twee jaar is meer as 40 beskermdes geboue in die land gesloop.

Source: Sake-Beeld, 6 April 2004 (Vernuwingswaard hang oor Penlan House).

RECORDED BY:

Heritage Resources Management team Johann J and Catharina JM Bruwer.

Unless otherwise indicated photographs by Catharina JM Bruwer.












FORCHINI

17 8 2003





**NO
CASH
REFUNDS
ONLY
EXCHANGES**

17 8 2003

A photograph showing a ceiling with a large, irregular hole. The ceiling is composed of white acoustic tiles. Above the hole, a bright red structure, possibly a piece of machinery or a ceiling panel, is visible. The hole reveals a dark, textured surface below, which appears to be a ceiling or a wall with a decorative pattern. A thin, light-colored wire or cable runs across the ceiling from the bottom left towards the right. In the bottom right corner, there is a red digital timestamp.

17 8 2003



17 8 2003



17 8 2003



17 8 2003



17 8 2003



17 8 2003

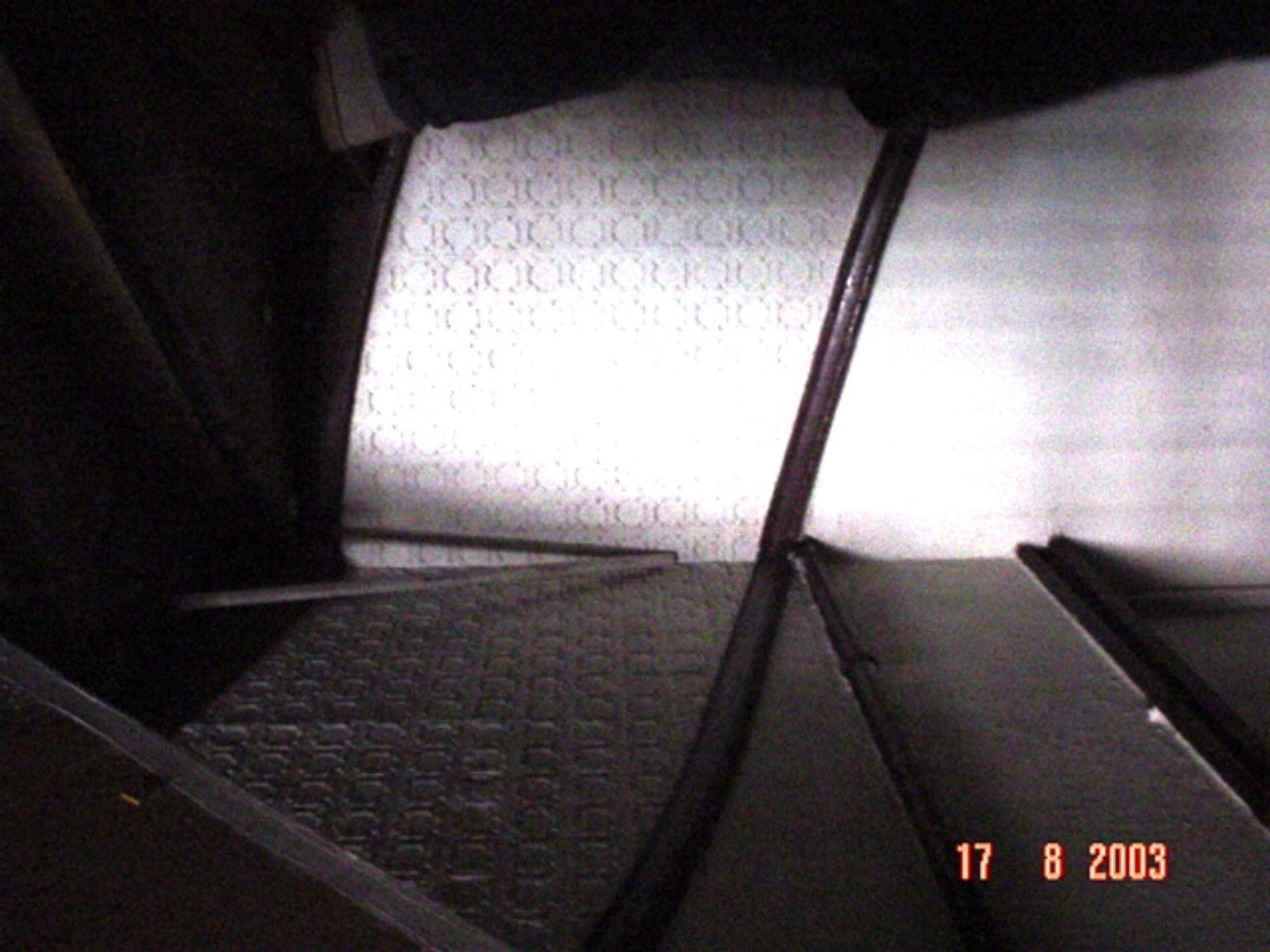
PENLAN

HOUSE

17 8 2003



17 8 2003



17 8 2003

17 8 2003



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17 8 2003



17 8 2003



TRUVO

MULTISERVI

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FRESH

17 8 2003

17 8 2003





27 61 JUDITH PAARL 78 CRAIGHALLRD BUCKINGHAM
80 80B BEVERLEY GARDENS

ENVIRO WASTE
704-3705

**NO
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EXCHANGES**







