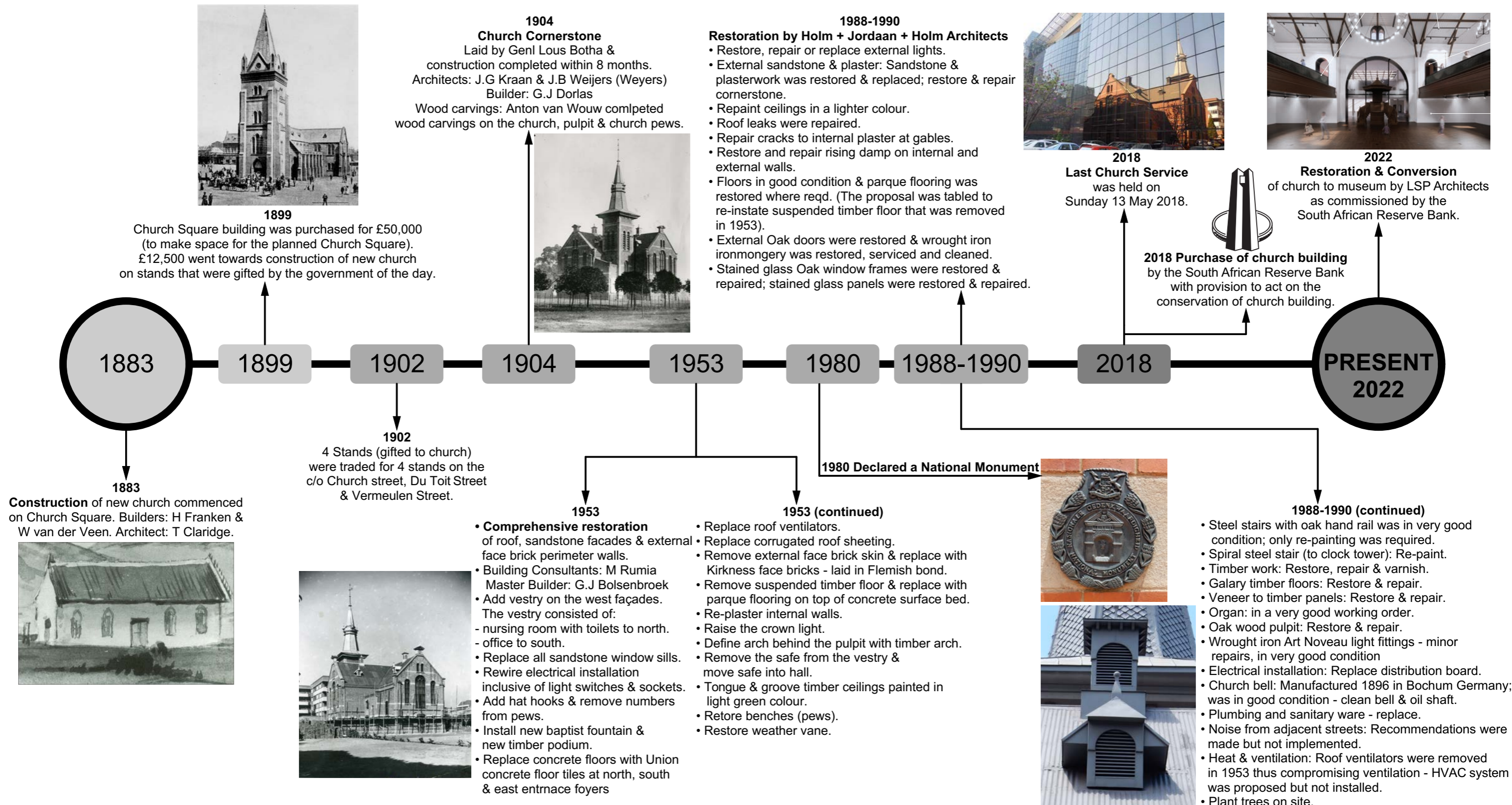


HISTORIC TIMELINE OF THE NEDERDUITSCH HERVORMDE KERK VAN AFRIKA

(PRETORIA CONGREGATION - DU TOIT STREET)



2.) HISTORIC TIMELINE OF THE NEDERDUITSCH HERVORMDE KERK VAN AFRIKA
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PHRA-G APPLICATION ITO SECTION 34(1) OF THE NHRA 25 OF 1999 FOR THE RESTORATION, RENOVATIONS, ALTERATIONS, DEMOLITIONS (PARTIAL) & ADDITIONS TO EXISTING CHURCH BUILDING

APRIL 2022

4. STATEMENT OF SIGNIFICANCE & CONSERVATION GUIDELINES

4.1 STATEMENT OF SIGNIFICANCE

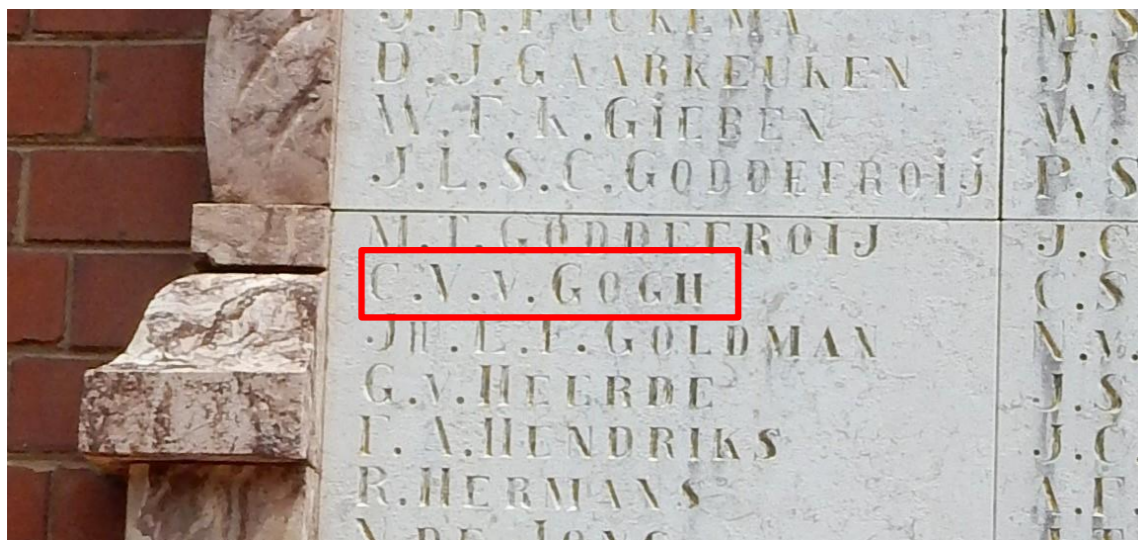
The iconic Nederduitsch Hervormde Kerk van Afrika in Du Toit Street is situated in the heart of the City of Tshwane and to east of the South African Reserve Bank (SARB). The building was designed by Dutch architects - J.G Kraan and J.B. Wijers of Kraan Wijers architects and was constructed in 1904 by the Dutch building contractor, G. Dorlas.

The building was declared a National Monument in 1980 (under the old National Monuments Act that was superseded by the NHRA 25 of 1999).

In 2018 the site was bought for R20,5 million by the South African Reserve Bank (SARB) as part of an expansion project and will be used by the SARB as a museum dedicated to the history and development of money in South Africa.

***MEMORIAL STONE:** The church has a very strong connection to the Netherlands, having been designed, built, and finished off by Dutch immigrants. Another prominent connection is the memorial stone for the Dutch nationals who fought and died in the Anglo Boer War (1899-1902)

Among those listed on the memorial stone (found on the south-east corner of the building) is Vincent and Theo van Gogh's youngest brother - Cornelis Vincent van Gogh. Cornelis was an engineer on the Gold Mines of Johannesburg and subsequently worked as a draftsman at the NZASM after which he served alongside the Boers in the Anglo-Boer War. Shortly after his arrival in South Africa in 1890, Cornelis van Gogh wrote in a letter to his brother Theo in which he stated: "Johannesburg is a place of dust and gold."



Cornelis van Gogh

The church was built in the Dutch Renaissance Revival Style, which uses the characteristics in a free and eclectic fashion – this is evident in the quartz shale bands (phase 1 plinths) and the granite bands (phase 2 plinths) that wrap around the building. The building plinths (quartz shale and granite) add a horizontal emphasis which is a well-known characteristic of the style. The Kirkness red face brick facades are positioned on top of the plinths - laid in Flemish bond.

The red face brick facades, combined with the horizontal plinth bands, the steep corrugated sheeting roof with tower and roof ventilators as well as the timber ceilings lend a distinctly North European appearance to the building.

The church tower on the south-east corner dominates the structure and provides a focal point. The German bell, which is housed at the top of an intricate cast iron spiral staircase, dates from 1896. The tower roof cover is made of pressed sheet metal with rolled seams and the top portion is pressed metal formed into diamond shingles - topped with a weathervane. The entrance that frames the staircase to the first-floor galleries and bell tower is emphasized by means of white in-situ horizontal plaster bands (as a form of rustication). The corner stone (laid by Gen Louis Botha in 1904) is located south of the arched entrance, and the memorial stone with the name of Cornelis van Gogh is located directly south of the corner stone.



East entrance with corner stone & memorial

The church is built with human scale in mind, which is characteristic of the Renaissance style. The floor plan layout is based on a Greek cross, but with a shortened western wing which results in a T-shaped layout. The building interior is simple yet charming. The large stained-glass windows are made up of pastel colours and depict typical art Nouveau designs with flowing and organic lines which are also reflected in the Art Nouveau wrought iron light fittings as well as the oak church benches (pews). The Oak pulpit was built by the contractor G. Dorlas while the intricate carvings, as part of the woodwork, was done by Anton van Wouw - the famous Dutch born artist who was a member of the congregation.