

Karoo Deco: Art Deco Architecture of the Karoo Region of South Africa

Art Deco, often linked to urban aplomb, also featured in rural South Africa—though this aspect remains underexplored. Most studies focus on cities and flourishing industrial towns, overlooking rural settings like the semi-arid Karoo. To initiate an investigation into Karoo Art Deco, this investigation compares 38 Karoo Art Deco buildings with the characteristics of urban examples of this style in South Africa, aiming to understand the style's reach, regional characteristics, and reasons for divergence. A secondary goal is to begin cataloguing Karoo examples and identifying examples that should be included in the portfolio of South African Art Deco buildings in order that it might provide a more encompassing review. Findings suggest that Art Deco in the Karoo was embraced largely by the business community, especially hoteliers but also cinemas, garages, hotels, and retail outlets in order to present a modern face. These buildings tended to be modest in size and decoration, shaped by local socio-economic constraints. The study also highlights the limited recognition and the need for intensified preservation efforts and further research into and for these rural architectural assets.

Keywords: *Art Deco; Architecture; South Africa; Rural; Karoo*

Introduction

This study aims to deepen understanding of South Africa's Art Deco architecture, particularly the little-documented Art Deco examples in the Karoo region. It marks the beginning of a long-term effort to fill this knowledge gap by mapping-out Art Deco buildings in select Karoo towns and comparing them to urban examples, highlighting distinctive features and exploring their origins and calling for their protection and further research.

While the Art Deco style of architecture and design had its beginnings as far back as the years before the start of the First World War during the period 1914-15, it became a popular style only after the war in the 1920s and 1930s specifically after the *Exposition des Arts Décoratifs* in Paris during 1925.¹

It is often proposed that one of the factors contributing to its acceptance after the war was the changing role of women during the war when their independence won during that period, continued with many now entering various professions. In doing so, many, like their male counterparts, left the rural areas and moved to cities where opportunities for independent work, the emancipated lifestyle and the so-called Roaring Twenties, provided compelling attraction²: Change was happening across various aspects of society and change in architectural and design styles was not untoward.

1. A. Lesieutre, *The spirit and splendour of Art Deco* (London: Paddington Press, 1974): 7-22.

2. W. Van der Linde, *Die neerslag Van Art Deco in Suid Afrika as manifestasie van 'n internasionale tydgees en styl, met spesifieke verwysing na die argitektuur* (DPhil thesis, University of Stellenbosch, Stellenbosch, 2000): 40-43.

1 While societal change of this type was one of the reasons for the
2 international development and spread of the Art Deco Style, it does indicate that
3 the style, albeit during the early period (before the economic depression of the
4 1930s), was predominantly associated with cities and prosperity³ which could
5 mean that this period might have been bad for rural areas.: Thus, investigating
6 the rural development of this style is relevant.

7 The Art Deco style has been the subject of many books, studies and articles.
8 This is also true of Art Deco in South Africa. Wide ranging studies were
9 conducted by Federico Freschi (1997; 2019), Marilyn Martin (1994),
10 Wilhelmina van der Linde (2000) amongst others. These studies included, almost
11 exclusively, Art Deco buildings in the major cities or the large industrial towns
12 on the reef and very few rural examples. Because of the nature of societal
13 changes that supported Art Deco, rural examples could be quite different: these
14 areas would have suffered from the move of people to the cities. In addition, the
15 local economies would have been affected by different factors that influenced
16 the local economies. An area like the Karoo would have been affected by what
17 is known as the ‘Great Drought’ (1932-33) while the Little Karoo would have
18 benefitted from the Ostrich feather ‘boom’ before suffering from the end of that
19 period in 1914. Hence, the Karoo is the type of area many would have moved
20 from to follow the bright lights offered by the big cities. In addition, the Karoo
21 is regarded as a very conservative area where Art Deco might have struggled to
22 find acceptance. Yet, despite the above, preliminary studies have indicated that
23 the main centres in the Karoo does contain several Art Deco buildings.

24 The paper comprises a literature review that considers the Art Deco style in
25 general and then in Africa, and South Africa before introducing architectural
26 styles in the Karoo before the arrival of the Art Deco Style. Hereafter the research
27 methodology is presented before an overview of Art Deco buildings as found
28 during the study. This is followed by a discussion of what was discovered before
29 a conclusion which includes recommendations for further study.

32 Literature Review⁴

34 Art Deco

35
36 The term Art Deco originated from the literature that discussed the 1925
37 Parisian exhibition titled *Exposition Internationale des Arts décoratifs et*
38 *industriels modernes*.⁵ The term has only been in use since 1966.⁶ Before 1966
39 the style was referred to as the Modern Style, Jazz Age, French Style or Zigzag

3 Ibid, 37-40; N, N, Wolf, *Art Deco* (Munich: Prestel. 2013): 182.

4. Sections of the literature review were originally used by the author in (Vosloo, 2024).
These were reworked and paraphrased with the aid of Copilot Artificial Intelligence software.

5 N, Wolf, *Art Deco* (Munich: Prestel. 2013): 22.

6 W, Van der Linde, Die neerslag Van Art Deco in Suid Afrika as manifestasie van ‘n
internasionale tydgees en styl, met spesifieke verwysing na die argitektuur (DPhil thesis,
University of Stellenbosch, Stellenbosch, 2000): [sp]; B, Hillier and S, Escritt, *Art Deco Style*
(London, Phaidon Press, 1977): 8.

1 Style.⁷ Wolf supports Bevis Hillier and Stephen Escritt’s contention that no set
 2 off generally accepted guidelines for the interpretation of Art Deco artefacts
 3 exists.⁸ Art Deco has received wide attention and many publications covering
 4 this style exist.

5 Art Deco emerged as a distinctive strand within the broader Modern
 6 Movement, though it diverged significantly from the more austere ‘radical
 7 functionalism’ typical of Early Modern or International Style architecture.⁹ Its
 8 critics often labelled it dismissively as ‘modernistic’.¹⁰ The style took shape
 9 globally after World War I, flourished in the 1920s and 1930s, and extended into
 10 the 1940s.¹¹ Alain Lesieutre described Art Deco as an ambitious pursuit of a fully
 11 unified decorative art, complete in its own structure, symbolism, and aesthetic
 12 ideal.¹²

13 Van der Linde notes that Art Deco underwent numerous transformations and
 14 hybridizations, manifesting across both tangible and intangible cultural forms—
 15 ranging from architecture and automotive design to fashion and interior
 16 furnishings.¹³ Echoing Hillier, she highlights the eclectic sources that informed
 17 the style, including Art Nouveau (particularly the Wiener Werkstätte), Cubism,
 18 and the Russian Ballet.¹⁴ She further identifies influences from movements such
 19 as Fauvism, Expressionism, Futurism, Constructivism, Orphism, Surrealism,
 20 and De Stijl, along with institutions and journals like the Bauhaus and *L’Esprit*
 21 *Nouveau*. The visual vocabularies of ancient civilizations—from Egyptian and
 22 Native American cultures to Eastern and Far Eastern traditions—also left their
 23 imprint.¹⁵ Thus, although Art Deco projected itself as a departure from
 24 historicism, it was deeply embedded in historical reference.

25 Duncan¹⁶ suggests that pinpointing the defining traits of Art Deco is
 26 challenging due to its diverse and often contradictory influences. In the absence
 27 of a precise definition, Hiller and Escritt advocate for an understanding of Art
 28 Deco through emblematic artefacts.¹⁷ Among their examples are New York’s
 29 Chrysler Building (Figure 1), London’s Hoover Building (Figure 2), Émile-
 30 Jacques Ruhlmann’s cabinetry (Figure 3), a streamlined chair by Kern Weber
 31 (Figure 4), a Bakelite radio, a Shelley tea set by Royal Doulton, and a travel

7. N, Wolf, *Art Deco* (Munich: Prestel. 2013): 22.

8. Ibid.

9. B, Hillier and S, Escritt, *Art Deco Style* (London, Phaidon Press, 1977): 22.

10. Ibid

11. W, Van der Linde, Die neerslag Van Art Deco in Suid Afrika as manifestasie van ‘n internasionale tydgees en styl, met spesifieke verwysing na die argitektuur (DPhil thesis, University of Stellenbosch, Stellenbosch, 2000): [sp];

12. A, Lesieutre., *The spirit and splendour of Art Deco* (London: Paddington Press, 1974): 7.

13. W, Van der Linde, Die neerslag Van Art Deco in Suid Afrika as manifestasie van ‘n internasionale tydgees en styl, met spesifieke verwysing na die argitektuur (DPhil thesis, University of Stellenbosch, Stellenbosch, 2000): [sp].

14. Ibid, 10.

15. W Van der Linde, Die neerslag Van Art Deco in Suid Afrika as manifestasie van ‘n internasionale tydgees en styl, met spesifieke verwysing na die argitektuur (DPhil thesis, University of Stellenbosch, Stellenbosch, 2000): 13-20.

16. A, Duncan, *Art Deco* (London, Thames and Hudson, 1988): 6.

17. B, Hillier and S, Escritt, *Art Deco Style* (London, Phaidon Press, 1977): 19.

1 poster by Cassandre. Although the selection is limited and potentially
2 contentious, it effectively supports the article’s scope. Together with additional
3 examples, it aims to deepen appreciation for the richness and layered character
4 of the Art Deco style. What is true though is that an empirically derived list of
5 characteristics can be useful, particularly when space is at a premium and, as a
6 guide for an empirical study such as this. Thus, without disputing the positions
7 of noted authors such as Duncan, Lesieutre and others, a review of literature has
8 led to the following list from Van der Linde and others to form a basis for this
9 study:

10
11 Van der Linde¹⁸ identified several defining features of Art Deco architecture. These
12 include a pronounced emphasis on verticality, often balanced by strong horizontal
13 elements that serve either as counterpoints or as distinct design features in their
14 own right. Building façades frequently incorporate setbacks or stepped forms
15 reminiscent of ziggurats. Geometric patterns and shapes play a significant role in
16 the visual language of Art Deco, along with the use of decorative parapets and flat
17 roofs. Ornamentation is typically stylized in the characteristic Art Deco manner,
18 while chevron motifs commonly featured as a decorative staple.
19



20
21 **Figure 1.** *Chrysler Building New York, (1939) by William van Alen. Photograph*
22 *by David Shankbone*
23 *Source: Wikipedia, a.*¹⁹

18 W Van der Linde, Die neerslag Van Art Deco in Suid Afrika as manifestasie van ‘n internasionale tydgees en styl, met spesifieke verwysing na die argitektuur (DPhil thesis, University of Stellenbosch, Stellenbosch, 2000): 541-542.

19. Wikipedia, a. *Chrysler Building*. Retrieved from: https://en.wikipedia.org/wiki/Chrysler_Building [Accessed 8 August 2023].



1
2 **Figure 2.** *Hoover Building London (1933) by Wallis, Gilbert and Partners.*
3 *Photograph by Ethan Doyle White*
4 *Source: Wikipedia, b.*²⁰



5
6 **Figure 3.** *Coner Cabinet with amaranth veneer on mahogany, ivory inlay, (1923)*
7 *by Émile-Jacques Ruhlmann (Brooklyn Museum). Photographer unknown*
8 *Source: Wikipedia, c.*²¹
9



10
11 **Figure 4.** *Armchair ("Airline Chair") 1934–1935 by Kem Weber (Brooklyn*
12 *Museum). Photographer unknown*
13 *Source: Wikipedia, d.*²²
14

15 The Pennsylvania Historical and Museum Commission (2015) highlights
16 Art Deco's sleek, linear aesthetic, the use of low-relief decorative panels at key
17 architectural junctures such as entrances and rooflines, and a smooth building
18 finish. The Encyclopaedia Britannica ([s.a.]) adds an admiration for modernity
19 and the machine age, reflected in design traits like simplicity, symmetry,
20 planarity, and streamlined forms reminiscent of ocean liners.

21 Thomann (2022) emphasizes ornate geometric detailing—typically
22 stylized—such as chevrons, pyramids, sunbursts, zigzags, and florals. This
23 decorative language is consistently applied both inside and out, creating a unified

20. Wikipedia, b. Hoover Building. Retrieved from: https://en.wikipedia.org/wiki/Hoover_Building [Accessed 8 August 2023].

21. Wikipedia, c. Émile-Jacques Ruhlmann. Retrieved from: https://en.wikipedia.org/wiki/%C3%89mile-Jacques_Ruhlmann [Accessed 8 August 2023].

22. Wikipedia, d. Kem Weber. Retrieved from: https://en.wikipedia.org/wiki/Kem_Weber [Accessed 8 August 2023].

1 aesthetic. He also notes dramatic contrasts through the bold use of black, white,
2 gold, and silver; the use of fragmented, upward-thrusting angular shapes capped
3 with stepped forms; and architectural features such as glass-block or opaque
4 windows arranged in horizontal bands, along with parapets, spires, and corner
5 towers that lend grandeur to otherwise simple structures.

6 The Royal Institute of British Architects (RIBA 2022) identifies further
7 hallmarks, including strong visual profiles and bold shapes, symmetry and
8 prominent entrances, sculptural three-dimensionality, and a coherent use of
9 geometric forms. RIBA also points to the integration of architecture and
10 sculpture, richly designed foyers and lifts, and the use of decorative panels
11 symbolizing nationalism and civic pride within an international architectural
12 dialogue.

13 Martin²³ adds the use of smooth surfaces to envelop and combine internal
14 space and disparate spaces and that the style was popular with specific types of
15 buildings, for instance cinemas. Lesieutre points out that Art Deco design was
16 smart and ‘avoided the pretty’ He adds that it was this quality and the
17 corresponding toughness that made it possible for the style to assimilate so many
18 other design styles, particularly geographical styles such as African design
19 features.²⁴ Federico Freschi explains this as follows ‘As a style, Art Deco is
20 characterised both by its modernity and its interest in exoticism, often expressed
21 in the use of stylised plant and animal forms, and references to “other,” non-
22 Western cultures’ (2019:268).²⁵

23 The above descriptions will be used as a tool to identify Art Deco Buildings
24 in the Karoo and to identify defining characteristics.

25 26 **Art Deco Architecture in Africa, particularly South Africa**²⁶

27
28 Art Deco architecture flourished during the colonial period, a time when much
29 of Africa was under European control. Unsurprisingly, examples of the style are
30 dispersed across the continent. Countries that feature Art Deco buildings include
31 Algeria, Angola, Burundi, Cape Verde, Central African Republic, Democratic
32 Republic of the Congo, Djibouti, Egypt, Eritrea, Ghana, Guinea-Bissau, Kenya,
33 Morocco, Mozambique, Namibia, Nigeria, São Tomé and Príncipe, Senegal,
34 Somalia, South Africa, Sudan, Tanzania, Tunisia, Uganda, and Zambia.²⁷

23. M, Martin, M. 1994. “Art Deco Architecture in South Africa”, *The Journal of Decorative and Propaganda Arts* 20, no 1 (1994): 23-26.

24. A, Lesieutre., *The spirit and splendour of Art Deco* (London: Paddington Press, 1974): 9.

25. F, Freschi, “Art Deco, Modernism and modernity in Johannesburg: the case for Obel and Obel’s ‘Astor Mansions’ (1932)”, *De Arte*, 32, no 5 (1997): 21-35.

26. Doing justice to the wealth of Art Deco buildings in Africa or even South Africa, within the confines of a section of an article such as this is impossible.

27. Wikipedia, *List of Art Deco architecture in Africa*. Retrieved from: https://en.Wikipedia.org/wiki/List_of_Art_Deco_architecture_in_Africa#:~:text=Ahmed%20Zabana%20National%20Museum%2C%20Oran,%2C%20T%3%B4mbwa%2C%20Namibe%20Province%2C%20Angola [Accessed 1 July 2025].

1 There are notable concentrations of Art Deco architecture in, amongst other
 2 places, such as Bukavu in the Democratic Republic of the Congo,²⁸ Asmara in
 3 Eritrea,²⁹ and in numerous South African urban centres. Architectural historian
 4 David Rifkind observes that Art Deco was widely adopted in colonial cities
 5 during the 1920s and 1930s. He notes that colonial authorities favoured the style
 6 for its embodiment of technological advancement, reinforcing the notion that
 7 colonization was a benevolent and "civilizing" effort.³⁰ Furthermore, Rifkind
 8 points out that the association of Art Deco with luxury and international travel
 9 projected an image of the colonizers as modern, aspirational, and progressive.

10 In South Africa specifically, the Art Deco legacy is both rich and
 11 extensive—mainly the result of commissions by private enterprises. These
 12 structures, especially in urban areas, have been comprehensively studied and
 13 visually documented by scholars such as Martin,³¹ Freschi,³² and Van der Linde
 14 (2000).³³

15 Freschi argues that within South Africa's architectural historiography, Art
 16 Deco holds a significant, though at times contested, place. He suggests that the
 17 term is often retroactively applied to buildings from the 1930s that feature
 18 distinctive 'modernistic' decorative motifs. However, he cautions that the label
 19 can be misleading, sometimes used loosely to denote an entire period rather than
 20 a coherent stylistic movement. Art Deco buildings, he says, differ from
 21 Modernist architecture in that they include ornamental detailing and tend toward
 22 symmetry, in contrast to the unembellished, function-driven forms of the Modern
 23 Movement.³⁴

24 This interpretation captures a key stylistic tension essential for
 25 understanding Art Deco's place in the South African context. Martin³⁵ describes
 26 the architectural scene of the 1930s in South Africa as diverse and fragmented.
 27 At the time, practitioners generally fell into three camps: traditionalists who
 28 adhered to Beaux-Arts classicism, radicals aligned with the Modern Movement

28. C, Lunden, *The Art Deco Capital of Central Africa: In Bukavu, beautiful buildings have an ugly colonial history. But locals want to save them*. Atlas Obscura. Retrieved from: <https://www.atlasobscura.com/articles/art-deco-in-bukavu-congo> [Accessed 04.06.2025].

29. A, Peacock and G, Wong, *Nine surprising art deco hotspots around the world*. Dezeen. Retrieved from: <https://www.dezeen.com/2025/03/19/surprising-hotspots-art-deco-centenary/> [Accessed 1 July 2025].

30. Rifkind cited by Lunden- C, Lunden, *The Art Deco Capital of Central Africa: In Bukavu, beautiful buildings have an ugly colonial history. But locals want to save them*. Atlas Obscura. Retrieved from: <https://www.atlasobscura.com/articles/art-deco-in-bukavu-congo> [Accessed 04.06.2025].

31. M, Martin, "Art Deco Architecture in South Africa", *The Journal of Decorative and Propaganda Arts* 20, no 1 (1994): 23-26.

32. F, Freschi, "Art Deco, Modernism and modernity in Johannesburg: the case for Obel and Obel's 'Astor Mansions' (1932)", *De Arte*, 32, no 5 (1997): 21-35.

33. W Van der Linde, *Die neerslag Van Art Deco in Suid Afrika as manifestasie van 'n internasionale tydgees en styl, met spesifieke verwysing na die argitektuur* (DPhil thesis, University of Stellenbosch, Stellenbosch, 2000).

34. F, Freschi, "Art Deco, Modernism and modernity in Johannesburg: the case for Obel and Obel's 'Astor Mansions' (1932)", *De Arte*, 32, no 5 (1997): 30.

35. M, Martin, "Art Deco Architecture in South Africa", *The Journal of Decorative and Propaganda Arts* 20, no 1 (1994): 9.

1 (Norman Hanson’s so-called ‘Heroic Period’), and a group in between who
 2 gravitated toward what came to be known as Art Deco. This latter group—
 3 featuring names such as Obel and Obel, P. Rodgers-Cooke, and W.H. Grant—
 4 often received little scholarly attention.³⁶

5 Much of the inspiration for South African Art Deco came from the United
 6 States, especially its bold commercial expressions. This is evident in buildings
 7 like the ESCOM headquarters (Figure 5), which reflected both the influence of
 8 American cityscapes and the global appeal of Art Deco as an urbane, forward-
 9 looking style.



10
 11 **Figure 5.** *ESCOM House, Johannesburg (1934-1937). Original design by P.*
 12 *Rogers-Cooke, completed by Pearse and Fassler*
 13 *Photograph by Leon Krige*³⁷

14
 15 During the period in question, architectural journals enthusiastically championed
 16 the innovative work of figures such as Rex Martiensen, Gordon McIntosh,
 17 Norman Hanson, Bernard Cooke, and others. However, this support within
 18 professional circles contrasted with broader public perception. In practice, most
 19 members of the public, property developers, and many architects commonly
 20 associated what we now define as Art Deco with the notion of modern
 21 architecture.³⁸

22 As is often the case with stylistic movements, Art Deco’s eclectic nature—
 23 driven by both social and professional objectives—led to its fusion with various
 24 other design vocabularies. According to Van der Linde, this resulted in stylistic
 25 hybrids such as 'Classical Deco' (featuring classical motifs), 'Gothic Deco'
 26 (incorporating neo-Gothic elements often seen in religious architecture), and

36. Ibid: 12

37. L, Krige, Van Eck / Eskom house, 1983.

38. M, Martin, “Art Deco Architecture in South Africa”, *The Journal of Decorative and Propaganda Arts* 20, no 1 (1994): 13.

1 'International Deco' (which drew from the Modern or International Style).³⁹
 2 Thus, Art Deco served as a stylistic bridge, linking conservative traditions to
 3 progressive design ideologies.

4 Freschi⁴⁰ notes that Johannesburg adopted the Art Deco style somewhat later
 5 than many international centres. While Art Deco's global prominence spanned
 6 roughly from the mid-1920s to the late 1930s,⁴¹ most of Johannesburg's
 7 examples were constructed during the 1930s. Nevertheless, Art Deco buildings
 8 are widespread across South Africa's major cities and towns and span a broad
 9 array of functions—including industrial facilities, commercial offices,
 10 monuments, religious institutions, retail spaces,⁴² and perhaps most iconically,
 11 cinemas such as Johannesburg's Colosseum Theatre (Figure 6)⁴³. Van der
 12 Linde's thesis offers an extensive inventory and analysis of these architectural
 13 works



15
 16 **Figure 6.** *Colosseum Mezzanine 1933 by P. Rogers-Cooke*
 17 Photograph by Leon Krige.⁴⁴

18
 19 In South Africa, the Art Deco style remained popular into the mid- to late
 20 1940s.⁴⁵ While some attribute this longevity to economic growth following the
 21 country's abandonment of the gold standard in 1932, a rise in gold prices,⁴⁶ the
 22 end of the Great Depression, and the political steadiness resulting from the

39. W, Van der Linde, *Die neerslag Van Art Deco in Suid Afrika as manifestasie van 'n internasionale tydgees en styl, met spesifieke verwysing na die argitektuur* (DPhil thesis, University of Stellenbosch, Stellenbosch, 2000): 540-541.

40. F, Freschi, "Art Deco, Modernism and modernity in Johannesburg: the case for Obel and Obel's 'Astor Mansions' (1932)", *De Arte*, 32, no 5 (1997): 21.

41. A, Hillier and S, Escritt, *Art Deco Style* (London, Phaidon Press, 1977): 19.

42. W, Van der Linde, *Die neerslag Van Art Deco in Suid Afrika as manifestasie van 'n internasionale tydgees en styl, met spesifieke verwysing na die argitektuur* (DPhil thesis, University of Stellenbosch, Stellenbosch, 2000): 540.

43. M, Martin, "Art Deco Architecture in South Africa", *The Journal of Decorative and Propaganda Arts* 20, no 1 (1994): 27.

44. L, Krige, *Colosseum mezzanine*, 1983

45. W, Van der Linde, *Die neerslag Van Art Deco in Suid Afrika as manifestasie van 'n internasionale tydgees en styl, met spesifieke verwysing na die argitektuur* (DPhil thesis, University of Stellenbosch, Stellenbosch, 2000): 479.

46. Johannesburg One Hundred Years cited in F, Freschi, "Art Deco, Modernism and modernity in Johannesburg: the case for Obel and Obel's 'Astor Mansions' (1932)", *De Arte*, 32, no 5 (1997): 23.

1 Hertzog–Smuts coalition,⁴⁷ Martin⁴⁸ presents a more nuanced view. She argues
 2 that the South African economy during this time was marked by considerable
 3 instability. The lingering effects of the global depression, erratic fluctuations in
 4 gold and diamond prices, and a severe drought contributed to national
 5 uncertainty. While a phase of prosperity followed and lasted until 1937, Martin
 6 notes that the earlier instability, coupled with later urban affluence, negatively
 7 affected rural regions like the Karoo. These pressures likely triggered migration
 8 from farms and smaller towns to urban areas, deepening rural decline.

9 It is also vital to recognize that despite the stylistic tensions discussed
 10 earlier, Art Deco became a dominant visual language in South Africa. According
 11 to Freschi,⁴⁹ it reflected not only urban pride but also rural efforts to define and
 12 express a sense of modernity. The style’s appeal transcended linguistic
 13 boundaries and gained traction among Afrikaans communities, especially after
 14 Gerhard Moerdijk’s efforts in the 1930s and 1940s to merge African elements
 15 with Afrikaner cultural identity. Moerdijk advanced the idea of *volksargitektuur*
 16 (nation-architecture), which aimed to assert a distinctly Afrikaner architectural
 17 expression independent of British influence. His Voortrekker Monument,
 18 completed in 1948, stands as the most iconic example of this ideal and influenced
 19 the design of many Afrikaans churches.⁵⁰

20 Altogether, South African Art Deco can be seen as a confident embodiment
 21 of the country’s evolving capitalist and nationalist self-image within a larger
 22 narrative of modernity and aspiration.⁵¹ Van der Linde⁵² notes that although it
 23 shares many formal qualities with international iterations of the style, South
 24 African Art Deco also exhibits distinct features. These include generally smaller-
 25 scale buildings, a pronounced tendency toward stylistic fusion—such as
 26 Classical, Gothic, and International Deco, frequent use of local materials like
 27 South African marble, and decorative elements featuring indigenous wildlife,
 28 flora, and historical motifs.

47. W, Van der Linde, *Die neerslag Van Art Deco in Suid Afrika as manifestasie van ‘n internasionale tydgees en styl, met spesifieke verwysing na die argitektuur* (DPhil thesis, University of Stellenbosch, Stellenbosch, 2000): 541.

48. M, Martin, “Art Deco Architecture in South Africa”, *The Journal of Decorative and Propaganda Arts* 20, no 1 (1994): 22

49. F, Freschi, “Art Deco, modernity, and the politics of ornament in South African architecture, 1930–1940”, in *The Routledge Companion to Art Deco*, edited by B, Elliott and M, Windover, Abingdon: Routledge: 2019: 255.

50. W, Van der Linde, *Die neerslag Van Art Deco in Suid Afrika as manifestasie van ‘n internasionale tydgees en styl, met spesifieke verwysing na die argitektuur* (DPhil thesis, University of Stellenbosch, Stellenbosch, 2000): 485.

51. F, Freschi, “Art Deco, modernity, and the politics of ornament in South African architecture, 1930–1940”, in *The Routledge Companion to Art Deco*, edited by B, Elliott and M, Windover, Abingdon: Routledge: 2019: 268.

52. W, Van der Linde, *Die neerslag Van Art Deco in Suid Afrika as manifestasie van ‘n internasionale tydgees en styl, met spesifieke verwysing na die argitektuur* (DPhil thesis, University of Stellenbosch, Stellenbosch, 2000): 541-542.

1 In her pivotal study on South African Art Deco, Martin⁵³ underscores this
 2 inclination toward eclecticism, not only within Art Deco itself but across the
 3 modernist and historicist styles competing for prominence in the same era. The
 4 architectural output in regions like the Karoo reflects this same eclectic quality,
 5 incorporating diverse historical references into the local Art Deco idiom.

7 **Historical Karoo architectures**

9 Lean-to houses featuring flat roofs and parapet walls, sometimes limited to
 10 the street-facing façade, are a familiar sight throughout the interior of southern
 11 Africa. Scholars such as Gabriel Fagan,⁵⁴ Helena Marincowitz⁵⁵ and Franco
 12 Frescura⁵⁶ have identified this form as a prevalent residential type historically
 13 used by Karoo, Griqua, and Dutch farmers, as well as members of the
 14 emancipated Malay community.⁵⁷

15 In the Karoo, these parapeted flat-roof structures are commonly referred to
 16 as Karoostyle architecture,⁵⁸ or *Brakdakke* (clay roofs) (Figure 7).⁵⁹ Numerous
 17 examples still exist across the region. While many of these buildings have been
 18 lost over time,⁶⁰ a significant number have been restored and preserved.
 19 According to Marincowitz, the oldest surviving example in Prince Albert dates
 20 to around 1850. She characterizes these dwellings as typically rectangular in
 21 form, with a simple layout comprising two or three rooms. The front façade
 22 generally features a centrally placed door flanked symmetrically by a window
 23 on either side. The clay roof is encircled on three sides by low parapet walls,
 24 with the front parapet often adorned with decorative elements that enhance the
 25 overall symmetry.⁶¹

53. M, Martin, “Art Deco Architecture in South Africa”, *The Journal of Decorative and Propaganda Arts* 20, no 1 (1994): 14-17.

54. G, Fagan, *Brakdak: platdakke in die Karoo*. (Cape Town: Breestraat Publikasies, 2008)

55. H, Marincowitz, *Karoostyle: Folk architecture of Prince Albert and environs*. (Prince Albert: Fransie Pienaar Museum: 2007)

56. F, Frescura, *From Brakdak to Bafokona: a study in the geographical adaptation and cultural transmission of the South African flat roofed dwelling*. Retrieved from: <https://www.sa-history.org.za/francofrescura/indigenous-brakdak-bafokona.html> [Accessed 21.08.2023].

57. Ibid, [s.p].

58. H, Marincowitz, *Karoostyle: Folk architecture of Prince Albert and environs*. (Prince Albert: Fransie Pienaar Museum: 2007): 5.

59. G, Fagan, *Brakdak: platdakke in die Karoo*. (Cape Town: Breestraat Publikasies, 2008): 1.

60. Ibid: 1.

61. H, Marincowitz, *Karoostyle: Folk architecture of Prince Albert and environs*. (Prince Albert: Fransie Pienaar Museum: 2007): 5.



1
2 **Figure 7.** *Brakdak or Karoostyle house in Victoria West.*
3 Photograph by author
4

5 Many towns in the Karoo, including Montagu and Prince Albert, were founded
6 around the mid-nineteenth century. Although flat-roofed Karoostyle dwellings likely
7 predate the formal establishment of these settlements, they were among the first
8 architectural forms used in their initial development. In places such as Montagu and
9 Graaff-Reinet, early townscapes also featured several Cape Dutch-style houses. As
10 these towns evolved, later phases of urban growth introduced Georgian or Cape
11 Georgian architecture. Noteworthy surviving examples of this stylistic shift include
12 40 Long Street in Montagu (Figure 8) and the Graaff-Reinet Club (Figure 9). Cape
13 Georgian, was a new classical style adopted in these regions and marked by a
14 restrained and thoughtful approach, aimed at innovation rather than merely replicating
15 historic models.⁶² Japha and Japha, following the lead of Franzen and Cook suggest
16 that this type of classification (Georgian) will lead to confusion and suggest that
17 buildings of this style and the Karoostyle should rather be referred to as ‘Single-storey
18 parapet houses’.⁶³
19



20
21 **Figure 8.** *40 Long Street; Cape Georgian house in Montagu.*
22 Photo by author

62. Artefacts, Southern African Built Environment: Architects, Engineers, Civil, Designs, Structures, Landscapes, Buildings. Retrieved from: <https://www.artefacts.co.za/> [Accessed 18.01.2023].

63. D, Japha, and V, Japha, V. 1992. *The landscape and architecture of Montagu: 1850-1915.* (Cape Town: Occasional Publication Series, School of Architecture and Planning, University of Cape Town: 1992): 29.



1
2 **Figure 9.** *Graaff Reinet Club*

3 Photo by author

4 One of the motivations for the system suggested by Japha and Japha is that
5 not many mid-19th century houses in the Karoo were ‘stylistically pure’.⁶⁴
6 Figures 10 and 11 depict examples of such eclectic houses which were and
7 remains a common characteristic in the area. Thus, they continue that between
8 the 1850’s and 1880-90s houses in the Karoo towns were built in one of seven
9 formats: gabled houses with t-plan one room deep, gabled houses with
10 rectangular plan two-rooms-deep, double-storey parapeted house, rectangular
11 house with two-room-deep plan, house with attached cellar, single-storey
12 parapeted house (Karoo style) and cottage with double pitched roof.
13



14

15 **a**



15 **b**

16 **Figure 10 a & b.** *Eclecticism in Prince Albert*

17 Photographs by author

18



19

20 **Figure 11.** *Eclecticism in Montagu*

21 Photograph by author

22

64. D, Japha, and V, Japha, *The landscape and architecture of Montagu: 1850-1915*. (Cape Town: Occasional Publication Series, School of Architecture and Planning, University of Cape Town: 1992): 28.

1 Houses built after the economic boom of 1880-1890 should accordingly be
 2 classified as being either Double-storey parapeted, Asymmetrical villas,
 3 Asymmetrical cottages, rectangular house and verandas, Single-storey parapeted
 4 cottages (now with veranda) or Cottages with pitched roofs.⁶⁵

5 The period before and after the turn of the century saw many Victorian
 6 styled buildings constructed in the area. Also, during this period, many
 7 Karoostyle buildings were modernised by having Victorian-styled verandas
 8 added. Townscapes now became more urban like with various commercial
 9 building-types enriching the built character of Karoo towns.

10 Finally, it must be noted that all Karoo towns are not the same and that each
 11 town is unique, with towns like Montagu and Graaff Reinet having many
 12 ‘gabled’ (or Cape Dutch) houses while most other towns having relatively few,
 13 if any. At the same time, Graaff Reinet has many ‘Karoostyle’ houses while
 14 Montagu has relatively few. The foregoing highlights that symmetrical, decorated
 15 flat roofed buildings and eclecticism was part of the townscapes when Art Deco
 16 buildings arrived in the 1930’s.

18 Research

21 Research Aims

22
 23 The purpose of the investigation is to assist in compiling a more
 24 encompassing understanding of the variety of South African Art Deco
 25 architecture: Very little is known about Art Deco architecture as found in the
 26 Karoo. This paper intends to start a long-term process aimed at addressing this
 27 gap. It will provide a broad overview of Art Deco buildings identified in some
 28 towns in the area for comparison with Art Deco in urban South Africa to identify
 29 unique characteristics and provide insight into the factors that contributed to their
 30 creation. Furthermore, it will identify some rural buildings that are worthy of
 31 protection and will contribute to a developing list of noteworthy buildings in
 32 various rural parts of the country. It is hoped that others will follow with more
 33 in-depth studies of certain of these buildings and building types in order that the
 34 gap may be closed.

36 Research Design

37
 38 Considering the above, a qualitative stance following a case study
 39 approach⁶⁶ using multiple examples is appropriate.⁶⁷

65. Ibid: 69

66. K, M, Eisenhardt, “Building theories from case study research”. *The Academy of Management Review*, Vol 14, No 4 (1989): 532-550.

67. H, Elkatawneh, 2016. “Comparing qualitative and quantitative approaches”. *SSRN Electronic Journal*. 10.2139/ssrn.2742779. Retrieved from: https://www.researchgate.net/publication/315029674_Comparing_Qualitative_and_Quantitative_Approaches [Accessed 18.01.2023]. (2016): 10.

1 **Data Collection**

2

3 Thirty-eight examples of Art Deco buildings were selected in the following
4 centres: Phillipolis, Nxuba (Cradock), KwaNjoli (Somerset East), Graaff-Reinet,
5 Jansenville, Oudtshoorn, Barrydale, Montagu, Britstown, Hanover, Steytlerville,
6 Victoria West, Rietbron and Beaufort West. These centres cover the extent of the
7 Karoo area and were chosen because they contained one or more examples of
8 Art Deco buildings. The process of identifying these towns comprised an
9 explorations of all Karoo towns using Google Street View and notes made during
10 the author's travels in the region.

11 In this study, a literature review provides essential background and
12 contextualization for the comparison as recommended by Onwuegbuzie, Collins,
13 Leech, Dellinger & Jiao (2010).⁶⁸ A template describing the characteristics of
14 Art Deco and the South African variation as per Van der Linde⁶⁹, augmented
15 with additional characteristics uncovered during the literature review, is used to
16 identify suitable examples and for the purpose of the comparison. All the towns
17 were then visited, buildings photographed, and information sought from local
18 historical societies (where they exist), local town councils, museums, building
19 owners, local architects, websites such as 'Artefacts'⁷⁰ and local amateur
20 historians as suggested by any of the foregoing. In some towns most of the
21 foregoing sources could be identified and except for Oudtshoorn, none of the
22 local authorities could provide any information. Where interviews took place,
23 these were mostly impromptu. Scheduled interviews were recorded, and, in all
24 cases, notes were taken and any documents provided collected and used as part
25 of the literature review and analysis. All interviews and interactions sought to
26 determine when the building was constructed, who the original owner was, what
27 the intended purpose was and who the architect or designer was. In addition,
28 contextual data, such as socio-economic or geographic factors at play at the time
29 were investigated.

30

31 **Data Analysis and Interpretation of Findings**

32

33 In qualitative research, Creswell⁷¹ suggests that the researcher should
34 conduct a series of analysis, each moving deeper into the data collected to come
35 to a comprehensive understanding of the data. Due to the limited number of

68. A, J, Onwuegbuzie, K, M, T, Collins, N, L, Leech and Q, G, Jiao, "Mixed data collection and analysis for conducting research on giftedness and beyond". in B. Thompson & R. F. Subotnik (Eds.), *Methodologies for conducting research on giftedness*. American Psychological Association: 113-143. <https://doi.org/10.1037/12079-006>

69. W, Van der Linde, *Die neerslag Van Art Deco in Suid Afrika as manifestasie van 'n internasionale tydgees en styl, met spesifieke verwysing na die argitektuur* (DPhil thesis, University of Stellenbosch, Stellenbosch, 2000): 541-542.

70. Artefacts, *Southern African Built Environment: Architects, Engineers, Civil, Designs, Structures, Landscapes, Buildings*. Retrieved from: <https://www.artefacts.co.za/> [Accessed 18.01.2023].

71. J, W, Creswell, *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*. (Thousand: Oaks Sage, 2014), 197.

1 interviews and the relatively short nature of the interviews, analysis could be
2 done manually.

3 As a first step the data collected was organised and prepared for analysis.
4 Photographs of buildings recorded, and other data collected were organised by
5 building and town. The next step was a detailed description of each of the
6 examples (buildings) used for the study. This was followed by a thorough
7 reading of all descriptions, notes and transcripts and a listening to all recordings
8 made on a building by building and town by town basis while making notes of
9 statements made, impressions, questions and listing all points that warrant
10 reflection and or comparison. This was done to gain a comprehensive
11 understanding of all the buildings studied and all the other data collected and to
12 identify common themes. Thereafter, the data was reviewed again, and data
13 ordered per theme. Data from the literature review was then used to develop each
14 theme further. Hereafter, the data was reviewed again before a final summary
15 was developed for each theme. Finally, summaries were analysed for use as
16 findings and with the view of identifying meta-themes, also to be used as part of
17 the findings made.

18 **Limitations And Delimitations**

19
20
21 The extend and depth of this paper was limited by several factors: Firstly,
22 the limits regarding length and the number of illustrations allowed in research
23 journal articles which prevented more in depth and comprehensive investigation
24 or reporting. Secondly, the newness of the study area meant that limited
25 information could be uncovered from the previously mentioned sources
26 implying that in the future, further and deeper studies into the histories of the
27 most notable buildings must be undertaken. Thirdly, most buildings have been
28 crudely changed to suit a variety of purposes: Most of the interiors that could be
29 accessed no longer were the original and provided little information, if any.
30 Hence this paper can do no more that act as an initial overview.

31 Because of the eclectic nature of Art Deco and the fact many buildings have
32 been drastically altered and extended, this study will not attempt to provide a full
33 list of Art Deco buildings or buildings that have Art Deco elements in any of the
34 towns included.

35 36 37 **Art Deco Architecture of the Karoo**

38
39 The following examples of Art Deco architecture was found in each of the
40 towns included in the study. The towns are be arranged alphabetically, and a
41 short description is included for each example.

42 Despite enquiries at the local council in the towns included in this study, no
43 information about any of the buildings studied could be obtained from these
44 sources while limited information was found at museums, historical and tourism
45 associations. As stated above, future research to uncover such information is
46 warranted.

1 **Barrydale**

2

3 Originally, the central portion of the Karoo Art hotel (see Appendix 1, Figure
4 1.1) was constructed in the late 19th century by a Mr. Abramowitz.⁷² According
5 to Lesly Howard, various alterations, including the addition of the veranda
6 occurred gradually over time,⁷³ although the precise date of the veranda's
7 construction remains unclear. A date inscribed on the main gable suggests it may
8 have been added in 1937. Within the hotel, only the double-volume foyer
9 provides a subtle nod to the Art Deco style. The veranda itself is modest and
10 unembellished, reflecting earlier architectural influences. However, elements
11 such as horizontal flagpoles mounted near the veranda's top, vertical slits in the
12 upper-level columns, and decorative mouldings contribute to a sense of upward
13 emphasis on the facade. This is a particularly notable example of Art Deco in the
14 Karoo.

15

16 **Beaufort West**

17

18 Only one example of Art Deco architecture was identified in Beaufort West.
19 This block of apartments, Schouten Mansions is in Meintjies Street. The building
20 is asymmetrical (refer to Appendix 2, Figure 2.1) and decoration is sparse:
21 horizontal mouldings on the balcony walls, delicate quoining in the twin main
22 gables with symmetrically arranged air vents and centre lines. Two sets of tryptic
23 window clumps provide verticality while accentuating the entrances. As the only
24 example of Art Deco in this historic town it warrants more attention.

25

26 **Britstown**

27

28 The near desolate town of Britstown has only two strengths: it is halfway
29 between Cape Town and Johannesburg on the N12 national route, and it lies at
30 the intersection of this route and the N10 route that runs from Gqeberha to
31 Namibia via Upington. Thus, it is not surprising to find a vibrant Art Deco hotel
32 functioning as an oasis in the flattish semi-desert. The Southern wing of the
33 Transkaroo Country Lodge (refer to Appendix 3, Figure 3.1) was built in 1907
34 and the main (western) wing in 1948.⁷⁴ Unfortunately, the entrance canopy was
35 changed at some time (date unknown) and louvre shutters were added (date
36 unknown). Without these additions, and the refurbishment of the dining and
37 lounge areas (Art Deco decorations remain but are toned-down), the building
38 and its interiors would have been in its original form. However, it should be
39 possible to restore this building to its original state and therefore this building
40 warrants further attention.

72. A. M, Fullerton Thom, *Barrydale: village in the Klein Karoo*. (Barrydale: Publisher unknown, 2020): 2.

73. L, Howard, *Barrydale unplugged*. (Barrydale: Publisher unknown, 2013): [s.p].

74. A, Potgieter, Owner and Manager, Transkaroo Country Lodge. 2023. Interview by author. [Transcript] 13 June 2023, Britstown.

1 The symmetrical facade of this horizontal building incorporates two 45-
 2 degree projections that continues through the original steel windows and finishes
 3 as two vertical plaster projections, one at either end of the building. The stepped
 4 parapet wall and round columns at the main entrance accentuates the important
 5 opening while aiding the verticality described before. These are offset by the
 6 horizontal rows of windows, topped by continuous solar canopies. Again,
 7 decoration is toned down. This is one of the few examples where the original Art
 8 Deco theme and the concept of total design is evident in the stair baluster as well
 9 as simple decorative details in the dining room, passages and ceiling treatments.
 10 No plans or other documentation regarding the building's history could be found.

11

12 **Colesberg**

13

14 Church Street Colesberg is home to two Art Deco buildings (there is a third,
 15 but it has been altered to the point of devastation). The Standard Bank building
 16 (refer to Appendix 4, Figure 4.1) is an eclectic building combining International-
 17 Deco characteristics with a pragmatic double hipped corrugated iron roof. The
 18 Nevilles Building (now Capitec) at 15 Church Street (refer to Appendix 4, Figure
 19 4.2), while clearly Art Deco with stepping elements in the parapet wall that steps
 20 downwards rather than upwards as is the norm in Art Deco. No information
 21 about the histories of either building could be obtained from the local authority
 22 or museum.

23

24 **Graaff Reinet**

25

26 Graaff Reinet is richly endowed with historic buildings, particularly from
 27 the Cape Dutch, Cape Georgian and Victorian periods. Disappointingly, that is
 28 where the town's conservation efforts end. This is not a unique phenomenon as
 29 was highlighted by Martin.⁷⁵ The oldest town in the Karoo, Graaff Reinet, boasts
 30 three Art Deco buildings, buildings of the functional types that produced some
 31 of South Africa's most iconic Art Deco examples.

32 The first example is the erstwhile Plaza Cinema on Market Square (refer to
 33 Appendix 5, Figure 5.1). The building bears resemblance to the Plaza Theatre in
 34 Johannesburg and the Plaza Kinema in Cape Town, both by Kallenbach,
 35 Kennedy and Furner.⁷⁶ It could not be established who the architects of this
 36 building were. The design leans towards the International Deco sub-*genre*. The
 37 interior has been stripped out to make place for a supermarket. This building and
 38 its relation to the other Plaza cinemas, particularly the one in Kariga warrants

75. M, Martin, "Art Deco Architecture in South Africa", *The Journal of Decorative and Propaganda Arts*. Vol.20, no, 1 (1994): Footnote 2.

76. Encyclopaedia of South African Theatre, Film, Media and Performance (ESAT). 2010. Kallenbach, Kennedy and Furner. Retrieved from: https://esat.sun.ac.za/index.php/Kallenbach,_Kennedy_and_Furner [Accessed 29.08.2023].

1 further research and efforts to recreate its original interior is recommended. The
2 cinema was opened in May 1938 and the building built by Mr F. Raphael.⁷⁷

3 One of the few three-storey buildings in the Karoo is the apartment block at
4 8 Church Street, Graaff Reinet. Caledon Court (refer to Appendix 5, Figure 5.2)
5 is one of the few original apartment buildings in the Karoo. The central part of
6 pronounced vertical fins is recessed to give them a slender appearance.
7 Furthermore, this central part extends beyond the top of the sections on either
8 side of it creating a stepped end to the fin. Both the previous examples are
9 relatively simple and unadorned. By contrast, the third example, the Hepworths
10 Building is more ornate (refer to Appendix 5, Figure 5.3). This building
11 uncharacteristically, includes face brick as finish in a few areas. All three
12 buildings are outstanding examples and warrant further research and protection.

13 14 **Hanover**

15
16 Hanover is a hamlet located on the N1 route running from Cape Town to
17 Mussina via Johannesburg and Pretoria. Thus, it is not surprising to find another
18 (Art Deco) hotel here (refer to Appendix 6, Figure 6.1). The pronounced columns
19 with stepping detail at the top extend beyond the roof line in order to provide
20 height and dynamic relief from the dry and parched countryside. The walls are
21 decorated with horizontal bands at regular intervals. No information regarding
22 this building's history was found.

23 24 **Jansenville**

25
26 House Sid Fourie in Jansenville is unique in two ways: it is a single storey
27 Art Deco house (refer to Appendix 7, Figure 7.1), and we know it was designed
28 by an architect.⁷⁸ Unfortunately, the museum display does not mention who the
29 architect was. According to the information on display the house was built in
30 1940 by Mister Sid Fourie, former mayor of Jansenville. The curving veranda is
31 a unique adaptation of the typical Karoo veranda or *stoep* and the slender
32 proportions of the veranda with reeded decoration enhances the verticality of the
33 building. Various fixtures and fittings in the house are Art Deco styled in keeping
34 with the "total design idiom". The hipped double pitched roof and the veranda
35 or *stoep* are typical of many houses in the karoo. This house is relatively
36 unchanged and meritorious because of its blending of Art Deco and
37 characteristics of typical early 20th century Karoo homesteads.

38 39 **KwaNojoli (Somerset East)**

40
41 Gill College's Gall Hall (refer to Appendix 8, Figure 8.1) is the first example
42 of eclecticism in Art Deco in this town. Here a double pitch tiled roof building

77. Graaff Reinet Museum. *History of the cinema at Graaff Reinet*.2020. Retrieved from:
<https://graaffreinetmuseums.co.za/Old/images/Newsletter-1-of-2020.pdf> [Accessed 28.09.2023].

78. Sid Fourie Historical Museum, 6 Bridge Street Jansenville. Information on display
under title 'Die Sid Fourie Historiese Huis. Visited on 09.07.2023.

1 was endowed with Art Deco decoration in the form of pilasters that culminate in
2 a horizontal band close to the eaves.

3 The town hall (refer to Appendix 8, Figure 8.2) is the most extreme and
4 unsensitive example of eclectic Art Deco architecture found during this study.
5 This building by Owen Eaton and Merrifield was opened in 1934.⁷⁹ Despite the
6 classical portico, the building is consistently detailed in the Art Deco style. It is
7 in good condition and relatively unchanged indicating a building worthy of
8 documenting and protection.

9 The building at 90 Nojoli Street (refer to Appendix 8, Figure 8.3) used to
10 house the local branch of Hepworths.⁸⁰ The date on the parapet indicate that it
11 was constructed in 1951, years after the accepted end of the Art Deco period.

12 The erstwhile Market Building (refer to Appendix 8, Figure 8.4) has bold
13 raised relief lettering proclaiming its function while doubling as decoration. It
14 was constructed during the 1930's.⁸¹ This is a building of considerable merit, and
15 it is relatively unscathed. Hence, it warrants further research and restoration.

16 Nojoli Street is home to a few more understated and unremarkable examples
17 of Art Deco retail buildings at numbers 18, 52, and 63. These buildings were not
18 included in this study.

20 Ladismith

21
22 The erstwhile Royal Hotel (refer to Appendix 9, Figure 9.1) was built in
23 1939 by local hotelier Sam Nurick.⁸² The building has a strong resemblance to
24 the Transkaroo Country Lodge in Britstown. In 2006 the hotel was converted
25 into apartments. According to Weymar, one of the reasons for this was the sharp
26 decline in bookings by commercial travellers, a professional grouping that
27 diminished due to developments such as online shopping. These traveling
28 salesmen at times filled the hotel.⁸³

29 The southern entrance to the town houses the International Deco building,
30 7 South Street, a tyre dealer. While no information on the history of the building
31 could be found, its location and layout suggest that this building could originally
32 have been a garage (refer to Appendix 9, Figure 9.2). Both buildings warrant
33 protection.

79. Artefacts, Southern African Built Environment: Architects, Engineers, Civil, Designs, Structures, Landscapes, Buildings. Retrieved from: <https://www.artefacts.co.za/> [Accessed 18.01.2023].

80. (Personal communication with Joy Saunders Hayton, daughter of the erstwhile Hepworths store manager).

81. Artefacts, Southern African Built Environment: Architects, Engineers, Civil, Designs, Structures, Landscapes, Buildings. Retrieved from: <https://www.artefacts.co.za/> [Accessed 18.01.2023].

82. H. Weymar, Written response to request for information on the Royal Hotel, Ladismith. (Ladismith Tourism Bureau: 2023).

83. Ibid.

1 **Middelburg**

2

3 The Middleburg Town Hall (refer to Appendix 10, Figure 10.1) was,
4 according to a commemorative stone built in 1951, rather late for Art Deco
5 buildings. This International Deco building has a strong resemblance to the
6 Burgersdorp Town Hall. It is in good condition and warrant further research and
7 protection.

8

9 **Montagu**

10

11 Arguably, the best-known Karoo Art Deco building is the Montagu Country
12 Hotel (refer to Appendix 11, Figure 11.1). This hotel, like the Barrydale hotel,
13 base their marketing strategy on their Art Deco designs. What is not generally
14 known is that the street where the hotel is located, Bath Street, contains several
15 Art Deco Buildings and even recent buildings include elements of this style.
16 Further to this, the author noted that several houses in the central part of the town
17 include Art Deco elements such as verandas, added to more vernacular styled
18 buildings.

19 The present-day Montagu Hotel was constructed in 1932 by Mr. A. Idelson,
20 replacing an earlier Victorian-style establishment on the same site. Its
21 development was largely driven by the presence of a natural hot spring at the
22 location. The interior underwent a refurbishment in 1996 to highlight its Art
23 Deco character, while the exterior received an update in November 2020.
24 Enhancements included the addition of an open deck. The building's original Art
25 Deco features were also brought into sharper focus through the chosen colour
26 palette.⁸⁴

27 Down the street from the hotel and in the same street block are two Art Deco
28 buildings. The buildings are 41 Bath Street (refer to Appendix 11, Figure 11.2) and
29 39 Bath Street (refer to Appendix 11, Figure 11.3) next to it. 41 Bath Street was built
30 in 1937 (date on parapet wall). The construction date of 39 Bath Street, nor any
31 information regarding the histories of either building, could be established.

32 Just off Bath Street in Market Street is the erstwhile Venus Cinema (refer to
33 Appendix 11, Figure 11.4), now used for storage. The cinema was built and
34 owned by the Brink family who owned a large retail store in the Town.⁸⁵ No
35 further information about this international deco building could be found. All
36 these buildings warrant attention. If all these buildings could be restored, this
37 street could be developed into a tourist attraction for the town.

38 42 Piet Retief Street (refer to Appendix 11, Figure 11.5) was, according to
39 the date on its parapet wall, built in 1951. No information on this unremarkable
40 building could be uncovered. Its most recent function was a gymnasium. The
41 building is included because of the relatively recent construction date.

84. Montagu Country Hotel. 2023. *Our story*. 2023. Retrieved from: <https://www.montagu-countryhotel.co.za/story/> [Accessed 25.08.2023].

85. D, J, Nolte, Bioscopes of Montagu. Retrieved from: <https://montagumuseum.co.za/wp-content/uploads/2022/10/75BioscopesStory.pdf> [Accessed 20.09.2023].

1 A Cape Dry warehouse constructed in 1941 (date on parapet) by Dried Fruit
2 Packers (now Cape Dry) (refer to Appendix 11, Figure 11.6) is the only Art Deco
3 storage facility found during this study. It is of clumsy proportion and was
4 constructed late for an Art Deco building.

5 Montagu is one of the Karoo towns with a number and variety of Art Deco
6 buildings and the number of houses that contain Art Deco elements and the
7 extended period during which buildings in this style was built, could suggest that
8 the style found favour amongst the residents. Sadly, none of these buildings form
9 part of the town's historic walking trail and none of the Art Deco buildings form
10 part of any of the academic studies that were carried out in the town. This implies
11 that these studies need revisiting.

12 13 **Nxuba (Cradock)**

14
15 The town of Cradock has several examples of Art Deco architecture. The
16 most striking example is the erstwhile Metro Cinema (refer to Appendix 12,
17 Figure 12.1). Sadly, the building is in a bad condition (its present form can be
18 seen in Figure 12.4). It has been converted to other purposes. The striking feature
19 is the vertical fin that proclaims the building's function. This building is an
20 outstanding example that warrants further attention and hopefully restoration
21 and protection.

22 The second example is the veranda of the Victoria Hotel (refer to Appendix
23 12, Figure 12.2). The Art Deco veranda replaced the original Victorian veranda.
24 Neither the owners (who are very conservation minded) or the local authority
25 could provide any information on the addition. As with the Barrydale Hotel, Art
26 Deco was applied as a means of "modernising" an older hotel building.

27 The buildings at 10 J.A. Calata Street (refer to Appendix 12, Figure 12.3)
28 and 887 Market Street (Figure 12.4) comprise ground floor shops and first floor
29 offices. In general, the layout of the buildings is typical for South African rural
30 areas, and the Art Deco decoration seems to have been applied without
31 understanding Art Deco as a total design style as no other Art Deco elements
32 could be found. No information regarding the histories of either building could
33 be found.

34 The two buildings at 2 Voortrekker Street (Appendix 12, Figure 12.5) and
35 10 Adderley Street (Figure 12.6) are both shops in the traditional South African
36 small-town form. The only difference is the gable that follow the Art Deco style
37 decoration and form. Number 2 Voortrekker Street has a concrete roofed canopy
38 with vertical fluting in the columns on either side of the protruding entrance
39 while the Adderley Street example eclectically incorporate a corrugated iron
40 canopy with no Art Deco references.

41
42

1 **Oudtshoorn**

2

3 Oudtshoorn was the centre of the ostrich feather boom that took place
4 between 1890 and 1914,⁸⁶ too early to have resulted in meaningful Art Deco
5 buildings. 110 High Street is a retail store built in 1937 (date on gable) (refer to
6 Appendix 13, Figure 13.1). The current tenants suggest that it could have been
7 built by the Hepworths group, but this could not be confirmed.

8 63 Baron Van Reede Street, an office building, incorporates gothic elements
9 in its eclectic façade (refer to Appendix 13, Figure 13.2). Closer inspection
10 indicates that the remainder of the building does not include any Art Deco
11 elements. Thus, while this is the most ornately decorated Art Deco façade
12 discovered during this study, indications are that it is an Art Deco façade added
13 to an older building. The meritorious façade warrants restoration and protection.

14 Two other Art Deco buildings can be found at 6 High Street (Appendix 13,
15 Figure 13.3) and 113 Adderley Street (Figure 13.4). The buildings are quite
16 similar in form, and both have sparse decoration but “step-back” detailing at the
17 top of the parapets. No information could be found on both buildings but 6 High
18 Street functions as a motor dealership, as it might have been since construction.

19

20 **Philippolis**

21

22 Philippolis is situated in the Free State close to the Northern Cape border.
23 The far southern part of the Free State falls within the Karoo region. If one
24 ignores the local churches, the only notable building in the town is the erstwhile
25 Standard Bank building (refer to Appendix 14, Figure 14.1). This is the only
26 building found by this study with decorative panels and vertical demeanour
27 accentuated by fluted columns, so common in many more notable Art Deco
28 buildings. Decorated lintols further enhances the vertical expression. The
29 decorated grills and lintols typically depict local flora. The current owner
30 indicated that the building, particularly the safe is used to store his collection of
31 hunting rifles. This is a meritorious building, in good condition that deserve
32 further investigation and protection.

33

34 **Prince Albert**

35

36 The only authentic Art Deco building in Prince Albert is the National Centre
37 (originally the National Garage) (refer to Appendix 15, Figure 15.1). It was built
38 in about 1944 by Mister D.N.D. Luttig.⁸⁷ The building’s current use is that of a
39 shopping centre. The building includes elements of Cape Dutch architecture in
40 its parapet wall, otherwise it is of Art Deco design. This building warrants further
41 attention and protection as a typical example of Karoo Art Deco.

42

86. Safari Ostrich Farm. About Safari Ostrich Farm. Retrieved from: <https://www.safariostrich.co.za/about-safari-ostrich-farm/> [Accessed 27.09.2023].

87. L, Barrella, National Centre. (Unpublished document obtained from Fransie Pienaar Museum, Prince Albert, 2013).

1 **Rietbron**

2

3 The Dutch Reformed Church in the hamlet of Rietbron (refer to Appendix
4 16, Figure 16.1) was built in 1953, years after the accepted end of the Art Deco
5 period). The architect was Hendrik Vermooten (historic plaque at church). The
6 building is known because the weathervane at the top of the steeple features a
7 Springbok and not the usual Germanic cockerel.⁸⁸ It is the only example of a
8 Dutch Reformed Art Deco church in the Karoo.

9

10 **Steytlerville**

11

12 The Karoo Theatrical Hotel in Steytlerville (see Appendix 17, Figure 17.1)
13 was constructed just outside the town’s boundary due to a prohibition on alcohol
14 sales within the town itself. Completed in 1943, as noted on its parapet wall, the
15 building is low-profile in form and incorporates raised relief lettering used for
16 signage and directional markings directly in its plasterwork. Decorative
17 sculptural elements referencing beer brand logos were also included. Many of
18 these markings have since been removed—likely because some reflected racially
19 discriminatory directives from the apartheid era. Distinctive Art Deco features
20 include raised plaster panels, round porthole-style windows, and interior
21 elements such as a fireplace and original fittings that echo the building’s stylistic
22 heritage. This is a particularly meritorious building and a unique and outstanding
23 example and warrants further research and attention to restore at minimum, the
24 exterior facades.

25

26 **Victoria West**

27

28 The Appollo Theatre (refer to Appendix 18, Figure 18.1) is one of the best-
29 known Art Deco Buildings in the Karoo. The original building was built on the
30 site in 1928 by Andrew Bassil.⁸⁹ The original building known as the Good Hope
31 Café was demolished and replaced with the present building by Bassil in 1956
32 way past the normal Art Deco period. Of all the buildings covered by this study,
33 this is the only heritage site as declared by the erstwhile National Monuments
34 Council.⁹⁰ Sadly, the theatre was closed when visited and the author could not
35 photograph the inside. The building should at least be documented.

36

37 The Radio House building (Appendix 18, Figure 18.2) combines elements
38 of a Cape Dutch gable and a traditional “wrap around” veranda or *stoep* with Art
39 Deco decorations.

39

40

88. C. Marais, A nostalgic meander through the grand old churches of the Karoo. (Daily Maverick 11 April 2023): 3.

89. Karoo-South Africs, Victoria West. Retrieved from: <https://www.karoo-southafrica.com/western-upper-karoo/victoria-west/> [Accessed 29.09.2023].

90. Appollo Theatre Centre, Victoria West: From bioscope to Apollo Theatre and beyond. Retrieved from: <https://www.apollotheatre-ada.com/about> [Accessed 29.09.2023].

Analysis and Findings

Building types

The 38 examples selected comprised 11 different types if categorised based on function.⁹¹ The following categories presented themselves with the frequency listed in brackets:

- Hotels (7).
- Apartment buildings (3).
- Cinemas (3).
- Business (retail and offices) (10).
- Banks (4).
- School buildings (1).
- Houses (1).
- Town Halls (2).
- Garages (3).
- Churches (1)
- Other (3).

The relatively high number of hotels is noteworthy, as is the relatively low number of apartment buildings. However, when considered in the socio-economic and geographical contexts, this distribution is understandable: Hotels have to attract passing traffic while the relatively stable economies would not attract many young people looking for ‘the good life’.

Building Functions

If it is considered that hotels, cinemas, banks and garages are all businesses, a total of 27 of the 38 buildings are related to business interests: a total of 71% of the examples can be described as businesses or buildings constructed for commercial purposes and financial gain. The high number of hotels is remarkable but as Weymar⁹² pointed out, this was the period of the Commercial Traveler and that the Hotel in Ladismith often was fully booked by ‘representatives’.

Timespan

While the construction dates of all the examples could not be determined, the examples identified were constructed between 1932 (Montagu Country Hotel) and 1956 (Appollo Theatre).⁹³ Remarkably, most of the buildings of which the construction dates could be determined, was built deep into and even

91. As far as possible, original function was used for this categorization but because the original purpose was not always clear, current purpose had to be used at times.

92. H. Weymar, Written response to request for information on the Royal Hotel, Ladismith. (Ladismith Tourism Bureau: 2023).

93. The Victoria and Barrydale Hotels were not included in this assessment because the main buildings hail from the 1800s.

1 beyond the period normally associated with Art Deco (refer to 2.1 and 2.2
 2 above). So, in this case Art Deco did not only arrive late but ‘overstayed’ well
 3 into the modern era. In addition, imitation Art Deco buildings were built more
 4 recently in towns such as Prince Albert and Montagu. This could indicate that in
 5 the Karoo, Art Deco architecture was well loved. Considering the development
 6 of architectural styles in the karoo during the period 1850-1900, it confirms Van
 7 der Linde’s contention (refer to 2.2 above) that Art Deco formed a link between
 8 the traditional and the radical.

9 10 **Design Character**

11
 12 A comparison between each of the selected examples and the Art Deco
 13 characteristics listed in 2.1 (above) reveals that in the Karoo region, Art Deco
 14 buildings maintain most of the common characteristics of South African Art
 15 Deco. Like many other examples, the Karoo buildings are sparsely decorated
 16 and in many cases decoration is functional. The exceptions to this are 63 Baron
 17 Van Reede Street, Oudtshoorn and to a lesser degree, the Standard Bank building
 18 in Philapolis. The most common type of decoration found are building faces and
 19 parapet walls stepping back or up to create ziggurat-like forms. Noteworthy
 20 phenomena are the use of elements of Cape Dutch architecture, notably parts of
 21 gables (National Garage, Prince Albert and Radio House, Victoria West) and
 22 the use of raised relief lettering as decorative elements on buildings (Market
 23 Building in Kwanojoli and the Steytlerville Hotel). Examples of eclecticism can
 24 also be found in the entrance portico of the Kwanojoli Town Hall and in the
 25 inclusion of verandas or *stoeps* in the Sid Fourie House in Jansenville and Radio
 26 House in Victoria West. Also worth mentioning is the use of airbricks and their
 27 arrangement in patterned clusters as decoration as can be seen in 6 High Street,
 28 Oudtshoorn, 113 Adderley Street, Oudtshoorn and National Garage in Prince
 29 Albert. Considering the remarkable levels of eclecticism found in pre-Art Deco
 30 buildings in the Karoo, Art Deco and its eclectic character blended into the
 31 townscape.

32 Two other characteristics are that the buildings are of normal (even small)
 33 scale, often modest or unassuming and built using common materials without
 34 the use of any opulent materials or forms. Imitation Art Deco buildings built in
 35 the recent past for instance the Prince Albert Theatre and the relatively recent
 36 shops in Bath Street, Montagu seems to indicate that in the Karoo, Art Deco
 37 became an evolutionary development of the Karoo-style and late Cape Georgian
 38 which is and was well-loved by the public.

39 Concerning is firstly the condition of many of the examples, the
 40 unsympathetic treatment many have received and the crude adaptations many
 41 have undergone. The second concern is the absence of information regarding
 42 almost all the examples. These concerns imply that heritage and academic
 43 organisations have ignored these buildings for too long. Also, that concerted
 44 effort to research the information and to document these buildings as they stand
 45 at first but also as built is called for.

46

Conclusion and Recommendations

While the limitations listed under 3.3 above, restricted the depth of the analysis the study highlighted a number of aspects: Despite the efforts to present a modern face, the study showed that overall, the Art Deco buildings in the Karoo, in keeping with the conservative approach fostered by the harsh environment, produced modest buildings where decoration is understated without the use of opulent materials. Furthermore, the examples show that the style as manifest in the Karoo struggled to break with the past as shown by the inclusion of historic and vernacular references incorporated in this eclectic style.

The study found a few unique examples of Art Deco buildings that should be included in future discussions on South African Art Deco. They are the National Garage in Prince Albert, Market Building in KwaNojoli, House Sid Fourie in Jansenville, Standard Bank building in Phillipolis and the Karroo Theatrical Hotel in Steytlerville.

The study revealed that the Art Deco style was relatively popular in the Karoo region, was particularly popular amongst the business community, particularly hoteliers and often associated with ‘new’ developments such as the cinema, travel (hotels and garages) and retail businesses. This situation echoes that found elsewhere in colonial Africa where this style symbolized technological progress, However, the style also found expression in town halls and even a church building⁹⁴. This confirms Freschi’s description that Art Deco expresses a rural self-consciousness and the desire to ‘articulate notions of modernity’⁹⁵ to attract business and to appear “with-it” as later generations would have it. Despite this, in the Karoo, the style was used way longer than the normal Art Deco period. What it does indicate is that the style was quite popular, more so than the other “modern”; International Style.⁹⁶ While the reason for this preference is not known, it is postulated that it could be because of the Art Deco style’s similarity with the Karoo and Cape Georgian Styles. Because of this, it is difficult to understand why so many of the local heritage and historical societies turn a blind eye to these buildings: Art Deco buildings should be added to their respective research, protection and promotion efforts.

Furthermore, academia should get involved and research various aspects related to Karoo Art Deco. In cases where buildings have been extensively damaged and each of the outstanding examples listed above should be researched, measured up and reproduced in their original state as three-dimensional virtual models stored on a cloud-based databank. Apart from the histories of examples, research should investigate the different building types across the region. This could include hotels, retail shops and cinematic theatres. Also, how the Karoo examples compare with national and international

94. The Art Deco style became quite popular for Afrikaans churches elsewhere in the country.

95. F, Freschi, “Art Deco, modernity, and the politics of ornament in South African architecture, 1930–1940”, in *The Routledge Companion to Art Deco*, edited by B, Elliott and M, Windover, Abingdon: Routledge: 2019: 255.

96. While the study did not include International Style buildings, during visits to the various Karoo towns, the author was struck by how few examples of this style exists.

1 examples. It is only after such actions that the gap that was referred to in the
2 introduction will be closed off.

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1 **Appendix 1. Art Deco building in Barrydale**



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4

a

b



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c

7 **Figure 1.1 a & b. Karoo Art Hotel Barrydale exterior.**

8 Photographs by author.

9 **c. Karoo Art Hotel Barrydale Hotel lobby**

10 Photograph by author

11

12 **Appendix 2. Art Deco building in Beaufort West**

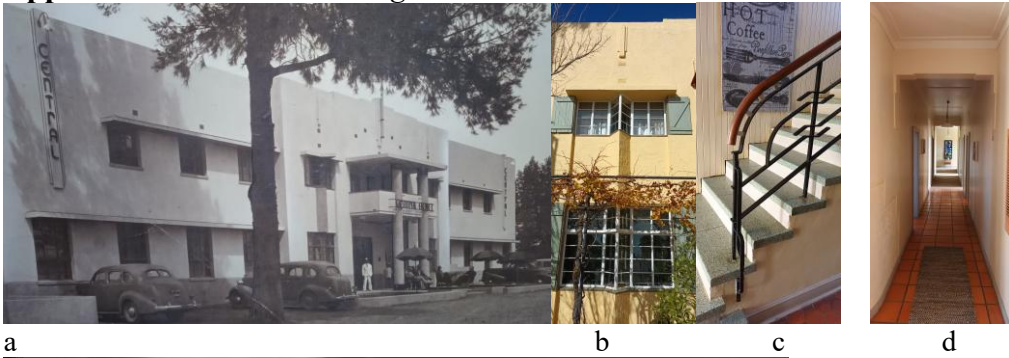


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14 **Figure 2.1. Schouten Mansions**

15 Photograph by author

1 **Appendix 3. Art Deco building in Britstown**



6 **Figure 3.1 a. Transkaroo Country Lodge: Original façade.**

7 Source: Transkaroo Country Lodge. Photographer unknown

8 **b. Transkaroo Country Lodge Exterior detail**

9 Photograph by author

10 **c. Transkaroo Country Lodge Banister detail**

11 Photograph by author

12 **d. Transkaroo Country Lodge Passage detail**

13 Photograph by author

14 **e. Transkaroo Country Lodge Current facade**

15 Photograph by author

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17

1 **Appendix 4. Art Deco buildings in Colesburg**



2
3 **Figure 4.1. 26 Church Street, Colesburg**



4
5 **Figure 4.2. 15 Church Street, Colesburg**
6 Photograph by author

7
8 **Appendix 5. Art Deco buildings in Graaff Reinet**



9
10 **Figure 5.1. Plaza Cinema, 24 Market Square, Graaff Reinet**
11 Photograph by Gerald Humphrey
12



1
2 **Figure 5.2.** *Caledon Court, 8 Church Street, Graaff Reinet*
3 Photograph by author
4



5
6 **Figure 5.3.** *Hepworths Building, 27 Caledon Street, Graaff Reinet*
7 Photograph by author.
8

9 **Appendix 6.** *Art Deco building in Hanover*



10
11 **Figure 6.1.** *The Hanover Hotel, Hanover.*
12 Photograph by author.
13
14

1 **Appendix 7. Art Deco building in Jansenville**



2
3 **Figure 7.1. House Sid Fourie**
4 Photograph by author.
5

6 **Appendix 8. Art Deco building in KwaNjoli**



7
8 **Figure 8.1. Gill College, Gall Hall, KwaNojoli**
9 Photograph by author.



10
11 **a**
12 **Figure 8.2a. KwaNojoli Town Hall, KwaNojoli**
13 Photograph by author.
14 **b. KwaNojoli, Fasade detail**
15 Photograph by author.
16 **c. KwaNojoli Town Hall, Proscenium**
17 Photograph by author.
18



1
2 **Figure 8.3.** *90 Nojoli Street, KwaNojoli*
3 Photograph by author.
4



5
6 **a** **b**
7 **Figure 8.4a.** *Market Building, KwaNojoli, Louis Trichardt Street, KwaNojoli*
8 Photograph by author.
9 **b.** *Market Building interior*
10 Photograph by William Martinson.
11

12 **Appendix 9. Art Deco buildings in Ladysmith**



13
14 **a** **b**



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Figure 9.1 a,b & c. *Royal Hotel (now apartments) exterior, Ladysmith*
Photographs by author.



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Figure 9.2. *7 South Street, Ladysmith*
Photograph by author.
Appendix 10. *Art Deco building in Middelburg.*



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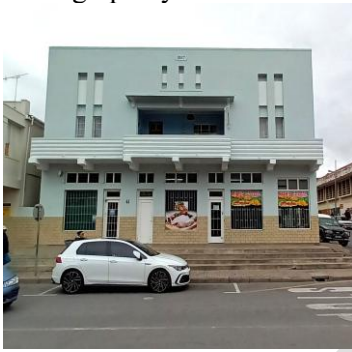
Figure 10.1. *Middelburg Town Hall, Middelburg*
Photograph by author.

1 **Appendix 11. Art Deco buildings in Montagu**



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a
4 **Figure 11.1 a.** *Original New Hotel Montagu*
5 Photographer unknown.
6 Source (Montagu Country Hotel 2023:[sp]).
7 **b.** *Montagu Country Hotel, Current Façade*
8 Photograph by author.



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Figure 11.2. *41 Bath Street, Montagu*
Photograph by author.



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Figure 11.3. *39 Bath Street, Montagu*
Photograph by author.



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Figure 11.4 a. *Erstwhile Venus Cinema, Montagu*
Photographer unknown
Source: Montagu Museum.
b. *Current façade of erstwhile Venus Cinema*
Photograph by author.



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Figure 11.5. *42 Piet Retief Street, Montagu*
Photograph by author.



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Figure 11.6. *Cape Dry Warehouse, Montagu*
Photograph by author.

Appendix 12. *Art Deco buildings in Nxuba (Cradock).*



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Figure 12.1. *Metro Cinema*
Photograph by Geral Humphrey

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Figure 12.2. *Victoria Hotel veranda*

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Photograph by author.

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Figure 12.3. *10 J.A. Calata Street, Cradock*

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Photograph by author



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Figure 12.4. *887 Market Street, Cradock*

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Photograph by author

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Figure 12.5. *2 Voortrekker Street, Cradock*

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Photograph by author

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1 **Appendix 13. Art Deco buildings in Oudtshoorn**



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3 **Figure 13.1.** *110 High Street, Oudtshoorn*
4 Photograph by author.



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7 **Figure 13.2.** *63 Baron Van Reede Street, Oudtshoorn*
8 Photograph by author.



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11 **Figure 13.3.** *113 Adderley Street, Oudtshoorn*
12 Photograph by author.



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15 **Figure 13.4.** *6 High Street, Oudtshoorn*
16 Photograph by author.

1 **Appendix 14. Art Deco building in Phillipolis**



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4 **Figure 14.1a.** *Standard Bank building, Phillipolis*

5 Photograph by author.

6 **b.** *Decorative lintel detail*

7 Photograph by author.

8 **c.** *Decorative ventilator grill detail*

9 Photograph by author.

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11 **Appendix 15. Art Deco building in Prins Albert**



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13 **Figure 15.1.** *National Garage, Prince Albert*

14 Photograph by author.

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16 **Appendix 16. Art Deco building in Rietbron**



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18 **Figure 16.1.** *Dutch Reformed Church, Rietbron*

19 Photograph by David Frandsen.

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1 **Appendix 17. Art Deco building in Steytlerville**



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4 **Figure 17.1a. Karroo Hotel, Steytlerville**

5 Photograph by author.

b. Karroo Hotel, decorative detail

6 Photograph by author.

c. Karroo Hotel, window detail

7 Photograph by author.

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11 **Appendix 18. Art Deco buildings in Victoria West**



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13 **Figure 18.1. Apollo Theatre, Church Street, Victoria West**

14 Photograph by author.

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17 **Figure 18.2. Radio House, Church Street, Victoria West**

18 Photograph by author.

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