

Although handwork as a separate entity does not appear in the Cape syllabi prior to Union, needlework was taught to all the classes and woodwork was taught from Standard 5 (38). By 1910 the hope was expressed that the teaching of cardboard modelling as a preparation for woodwork would become more widespread (39). Clay was used for modelling in the Transvaal and the Orange River Colony and needlework and cardboard modelling were taught. These were introduced in the 1904 Code and also featured in the Code of 1909 (40). It was described as part of 'hand and eye training' which began in the Infant School and ended in the woodwork and metal work centres (41). Needlework was taught to all the classes; cardboard modelling, taught from Standard 1, was considered the most suitable preparation for technical training (42).

Natal seems to have been unique in its time in its encouragement of handwork in school for both black and white children (43).

Local schools held annual exhibitions of their work (44). In 1887 the Christmas display of the work of the Durban Girls' Model School was praised for the excellence of its display of drawings, needlework, miniature wagons, sofas, chairs, tables, models in clay, mats, embroidery and beadwork. In that year, Mr. Russell could say with pride that there were 'nearly a thousand children whose eyes, fingers and brains (had) been trained in making scores of knick-knacks, useful and ornamental, (working) in the government and aided schools' (45). At the end of the century these individual exhibitions of school work were elaborated into group exhibitions and the first schools handicrafts exhibition was held in Pietermaritzburg at the end of June 1898. Paintings, drawings, needlework and fretwork were exhibited (46). The Exhibition was a cause for Departmental pride, the Superintendent saying 'it is doubtful if such a display of work done in ordinary schools

has ever been seen in South Africa and Natalians having seen it will have additional cause to be proud of our Educational system' (47). The 'brilliant success' of the subsequent exhibition (48) led to another exhibition in the following year for 'all kinds of school handicrafts, needlework, carpentry, drawing, painting, etc.' The fourth exhibition was held in 1903.

The teaching of handwork seems to have been left to the inclination of the teacher. An interesting feature is the variety of craft options that seem to have been available to the children. Local material was made use of, and the lack of formal syllabus encouraged much individuality. The children worked in paper, clay, cardboard and wood, (49), doing fretwork and using twine for macramé. Sewing (plain sewing and 'fancy needlework') and knitting were taught to the girls. By 1910 an Organising Instructor of Manual Training had been appointed in Natal (50) and it was claimed 'that cardboard, clay and other materials were in use in practically every Government and Government aided school'.

The official policy was that handwork, drawing, kindergarten work and object lessons were all considered to be part of technical education - its 'alphabet and primer'. These 'school pastimes and employments' were considered as 'cultivating dexterity and intelligence which apart from being useful in all occupations', would also provide 'a training which shall at once brighten the school life, develop harmoniously all sides of the child's nature, render him intelligent, apt, and dexterous, awaken fresh interest and render him in after-life less of a cramped one-sided machine, and more of a man, and more readily adaptable to change of industry and surroundings' (51). Despite this ideal, the old traditions seem to have remained. In 1915 the 'correlation of drawing with manual work (was still considered) to be of the very greatest utility (to prepare) the way for the higher technical studies later' (52) and the movement for craft teaching was still in the future.

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This system was not reported on by the Technical Commissions in England but had gained great popularity in Scandinavia and had a large following in England. In 1872 a 'work school' for boys opened at Naas in Sweden. Classes for girls began in 1874, and between 1875-1891 121 English teachers, both men and women, attended courses. The work consisted mainly of working in wood. Sutton, G. op. cit. pp. 180-181.
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47. Ibid.
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CHAPTER 6

CONCLUSION

Up to the present, the history of art education in South African government elementary schools and Schools of Art has not been adequately documented. This work attempts to place in perspective the influence of the 19th century education in art, known as the 'South Kensington System', on art education in South Africa prior to Union in 1910. It describes the development of this method of instruction in England, its transfer to a Colonial setting and its effects on the life of some of the people in this country.

From the evidence presented, it can be concluded that the System played the dominant role in art education in South Africa in the period under review and that its influence persisted in South Africa well into the 20th Century. The stress on linear drawing, the corner-stone of the System, is reflected in the view of those who still equate a lack of visual sensibilities with 'not being able to draw a straight line'.

Recent years have brought a more intensive and many sided approach to the study of art in education with the emergence of art education as a distinct discipline. Current debate in this field rests on the degree to which it is conceded or denied that art should be valued according to its role in society. The South Kensington System as a mode of instruction in art can be evaluated in two ways. In an assessment based on the 'essentialist' model, it could be seen as a response to 19th century art forms. Using the 'contextualist' frame, it could be seen as a major attempt to link art with the society that supported it.

It was in recognition of the need to elevate the aesthetic awareness of the general public and a desire for reform in industrial design that the South Kensington System reflected concern for, and a response to, 19th century perceptions of the nature of art. In its own time, the System failed to achieve these objectives. The 'taste' of the public showed no improvement and the facile application of meretricious ornament to manufactured articles was not significantly affected. However, recent reassessments of the system have found it to have been a more powerful force with greater influence than was previously supposed. The ornamental value of line, stressed throughout in the System, can be seen in the work of William Morris and in the style of Art Nouveau. It also found its way into popular art at the end of the century through the graphic processes used by professional artists in posters and in book illustrations. The concern of the System for quality in industrial design can also be seen as a precursor to many of the considerations that are relevant in industrial design today.

It was in the implementation of its aim to bring art to the lives of the public that the Department achieved its goals. The system was introduced into English elementary schools at a time when there was no state support for education in that country. It was, moreover, introduced at a time when education in England was not compulsory and the largely illiterate working class attended school for a period which barely sufficed for them to learn to read and write. By 1890, drawing was a compulsory subject for boys in the upper standards of elementary schools and Schools of Art had proliferated throughout England.

The scheme by an autonomous body - the Science and Art Department - to introduce drawing as a basis for vocational training among the working class on a national scale was

audacious indeed. However, the training given did not really provide the children in the schools with any skill beyond the use of the pencil and accurate representations of diagrams. The Schools of Art failed to attract the artisans, but did gain a following from members of the middle class whose aspirations resulted in a broadening of the scope of the work taught in these institutions. These adaptations, to fulfil a need for artistic expression among the middle class, remained limited. The work in the schools was restricted to the development of an ability to draw idealised representations of man and nature based on the art forms of Classical antiquity. The stress was on rigid conceptual conformity and innovation was unacceptable.

This system of training in art played the dominant role in education in art in South Africa in the period prior to Union. With the beginning of industrialisation in South Africa at the end of the 19th century, the need for certain categories of vocational training was recognised. This included a perceived need for training in art for reasons similar to those which had earlier given rise to such instruction in England. Educationists, convinced that the South Kensington methods would provide a suitable, indeed the only, basis for such training, transferred this system to the Colony in its entirety with minor adaptations to local conditions.

Teachers trained at South Kensington were brought out to train teachers in the local Schools of Art. These early teachers held tenure for an average of 20 years, yet their contribution to art education in South Africa seems to have had little recognition to date. Their role has been largely ignored, even though the methods they taught and the system they perpetuated could be judged to have been the major influence on the perceptions of the South African public towards the visual arts.

Emphasis on linear drawing persisted in the teaching of art in South Africa long after the demise of the Science and Art Department in England in 1900. Until well into the 20th century art instruction in the elementary schools began with the measurement of line. The hard outline, the use of pencil and copies of the plaster cast also persisted as the major methods of instruction in the teaching of 'Fine Art' in Schools of Art.

The influence of the South Kensington System in South Africa should be assessed with relevance to the school child, the students in the Schools of Art and its role in South African art. It should be remembered that the South Kensington System merely reinforced teaching techniques then current in Europe. One should take cognisance of the fact that during the 19th century the child was seen as a 'miniature adult' and was expected to comply with adult standards and requirements. The orientation of public education was towards practical instruction and considerations of the special educational needs of children and adolescents became concerns after the Victorian era. In this respect the deficiencies in art education were similar to the deficiencies in education in general.

It is impossible to ignore the restrictive effects that the South Kensington System must have had on the child. The only value given to art was in terms of its contribution to vocational training and the subject had no value in its own right. Instruction was confined to the drawing of sets of sequential exercises which had to be accurately reproduced. All creative sensibilities were negated and 'fancy' was officially discouraged.

The System with its stress on conformity also stifled creativity in the Schools of Art. Moreover, as in England, the students were taught to perceive art in terms remote from the reality of their own experiences. An ideal of man and of nature was

perpetuated through the study of the art of Classical antiquity. Teachers trained in the South Kensington methods perpetuated this attitude towards the world and works of art were considered successful if exhibited at the Royal Academy which promoted idealised fictions of the human condition. Even the landscapes painted in South Africa in the period under review bear greater resemblance to the English countryside than the South African veld. That there might be an indigenous art did not penetrate a consciousness steeped in the English tradition. It is of interest to note that the arts of Africa were recognised in Europe at the end of the 19th century, before European residents in South Africa had become aware of native art forms.

It must be acknowledged that whatever criticism one might, with hindsight, choose to level at the South Kensington System, it was the only method of instruction offered at a formal level in South Africa for almost a century. It did offer the South African community a basic training in the visual arts and it did extend the cultural ethos of Western civilisation to a community removed from its origins. It is unfortunate that its stultifying methods kept South African art in the doldrums. The extent to which local art had stagnated can be seen by comparing the work done by students in South African Schools of Art in 1913 (See Appendix A, No. 16), with that shown in the Armory Exhibition in New York in the same year.

Trends in art have traditionally been studied and understood in terms of the contributions made by major personalities among the professional artists of a given period. The fact that art became widespread owing to the adoption of the South Kensington System by large numbers of amateurs has been ignored. No less ignored has been the general question of the practical workings of the system and the means of its dissemination.

It is hoped that this dissertation has offered new material that will contribute to a broader knowledge and understanding of a system of visual education that had such great influence in South Africa.

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REGULATIONS PERTAINING TO SCHOOLS OF ART IN THE COLONIES AND
DEPENDENCIES, SCIENCE AND ART FORM, 1887.

Science and Art Form, No. 1,295, March, 1887.

Department of Science and Art of the Committee of Council on
Education, London, S.W.

(Telegraphic Address "Science and Art, London.")

At South Kensington, the 18th day of February, 1887.

BY THE RIGHT HONOURABLE THE LORDS OF THE COMMITTEE OF HER MAJESTY'S MOST
HONOURABLE PRIVY COUNCIL ON EDUCATION.

Schools of Science and Art in the Colonies and Dependencies.

Several applications having been received from Schools of Science and Art in the Colonies and Dependencies of the United Kingdom to ally themselves with the Department of Science and Art and to have the advantage of its examinations, My Lords approve of the following general rules:—

1. Upon the application of the Colonial Government or Educational Department or other public authority of the Colony, the Department of Science and Art will arrange for the examination of their Schools, on the results of which examination Certificates and returns of awards will be issued.

2. The entire cost of the examination of the papers and works, and of their carriage, clearing to London, and conveyance to and from South Kensington, must be defrayed by the local authority concerned.

3. The examinations are of two kinds: (a) Personal Examinations and (b) Examination of Works.

4. (a) The Personal Examinations the subjects of which are stated in the Science and Art Directory, must be held in the Colonies and Dependencies upon the earliest date possible after the receipt of the examination papers.

5. These examinations must be conducted by qualified and responsible persons not immediately interested in the results of the examinations, who should on the conclusion of each examination furnish a certificate that the examination has been fairly conducted. This certificate and the worked papers of the candidates must be despatched by the next mail to the Secretary of the Department of Science and Art, London, S.W.

6. (b) The examination of Works is held at South Kensington. Works to be examined must be forwarded to Regent South Kensington not later than the end of April in each year. All works must be labelled or marked in such a way as to be easily identified with the entries of them made in a form of certificate that they have been wholly executed in the School and by the students of the School named in the certificate. The Department will supply labels and forms of certificate upon application being made to it for them.

7. In making application to the Department, the responsible authorities must state (a) the number of papers required in each subject of personal examination, (b) what arrangements will be made for the custody of the Examination Questions and for the conduct of the Personal Examinations, (c) how many and what class of School works they propose to send for examination at South Kensington in April.

8. The probable cost of looking over the papers worked at the Personal Examinations will be as follows:—

PERSONAL EXAMINATIONS.

	s.	d.
For each paper in Elementary Stage, Science	1	0
" " Advanced Stage, Science	1	6
" " Second Grade Examinations in Art	0	4
" " Third Grade Examinations in Art	1	0

EXAMINATION OF WORKS SENT TO SOUTH KENSINGTON.

For each work examined	0	0½
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9. The Department will send upon application copies of Lists of Examples and Prizes; and will, as far as possible, advise the local authorities in reference to the conduct of Science and Art Schools or Classes.

The Department will also present specimen examination papers or works—when there are such in stock disposable—with the view of indicating the style of drawings and paintings done by Students and Candidates in the United Kingdom, and the standards of attainment of the various examinations.

By Order,

J. F. D. DONNELLY,
Colonel, R.E., Secretary



Above: Type 3 examples for cupware for First and Second Grade Freeland Drawing from the First Series and Art Department, December, 1973.



Cyclamen is this etc. etc.



Columbine is this etc. etc.

Below: and right: Examples of typical groups for First and Second Grade Model Drawing Science and Art Department, Dec. 1973.



Left: Specimens of typical work prepared for 'Stage 1' of the Course in Instruction, December, 1973.



Primula is this etc. etc.



Below and right - Diagrams of typical groups for First and Second Grade Model Drawing Science and Art Department Directory, 1870



Above: Typical examples for copying for First and Second Grade Freehand Drawing from the Flat Science and Art Department Directory, 1870.



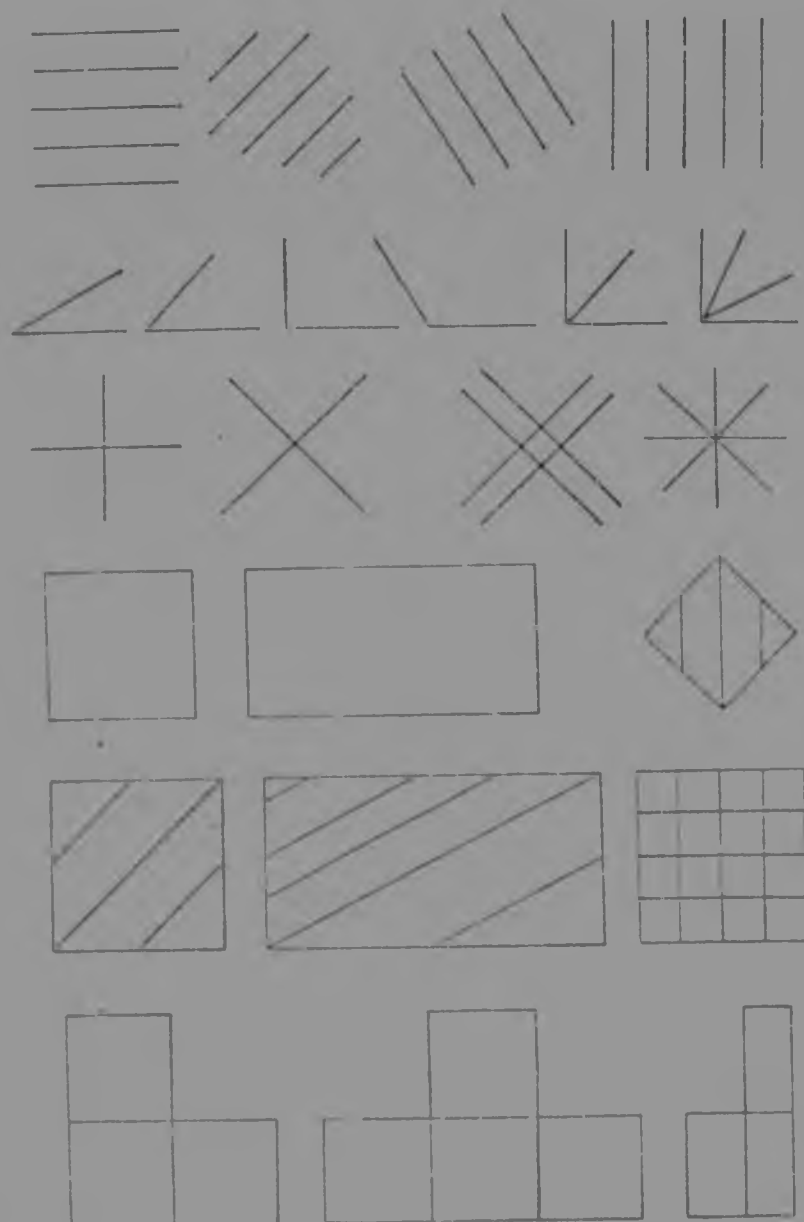
Left - Specimens of type of work required for Study 22b of the Course of Instruction, Ornamental drawing - sent to fill a given space

Cyclamen within circle

Celandine within triangle

Datura within pentagon

SCIENCE AND ART DEPARTMENT. EXAMPLES OF WORK FROM THE SYLLABUS 1886.



STANDARDS I and II

The figures are drawn and with the ruler lines, angles, etc. Children in Standard I should draw on dots, those in Standard II on paper, drawing the figures free and with the ruler.

The figures reproduced here are identical to those of the Syllabus of Drawing in Elementary Schools, 1900, in the Colony of the Cape of Good Hope, as demonstrated in the Cape School textbook, the Teaching of Drawing by I.H. Morris.

SCIENCE AND ART DEPARTMENT. EXAMPLES OF WORK FROM THE SYLLABUS 1886.

STANDARD IV

Free-hand drawing from the flat and from simple rectangular and circular models.

(Selection from examples illustrated.)

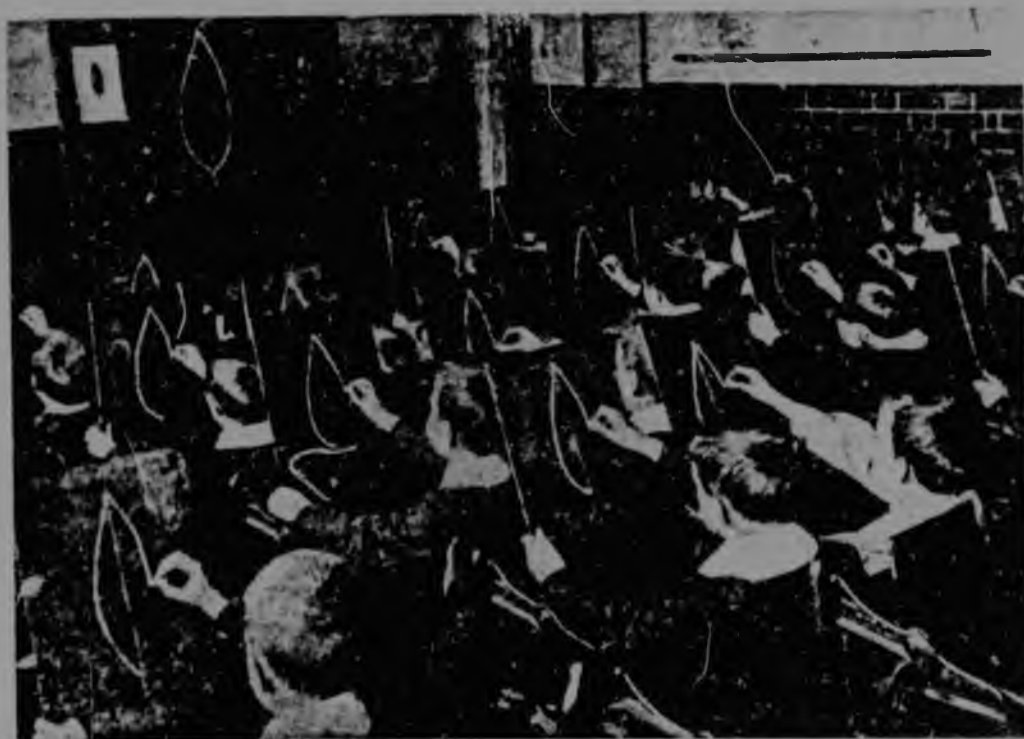
The figures reproduced here are identical to those of the Syllabus of Drawing in Elementary Schools, 1900, in the Colony of the Cape of Good Hope, as demonstrated in the Cape School textbook, the Teaching of Drawing by I.H. Morris.

* Taken from Dyce's Drawing Book (1842)

FREEARM DRAWING. 1901.



a. FUNDAMENTAL FORMS.



b. DRAWING FROM THE NATURAL OBJECT.
Refer pl. te (11), page 272.

SCIENCE AND ART DEPARTMENT, LONDON.

EXAMPLES FROM THE ALTERNATIVE SYLLABUS, 1895.



STANDARD V

Exercises on the spiral. Further examples to be copied from the flat or from the object."

SCIENCE AND ART DEPARTMENT, LONDON.

EXAMPLES OF WORK FROM THE ALTERNATIVE SYLLABUS, 1395.

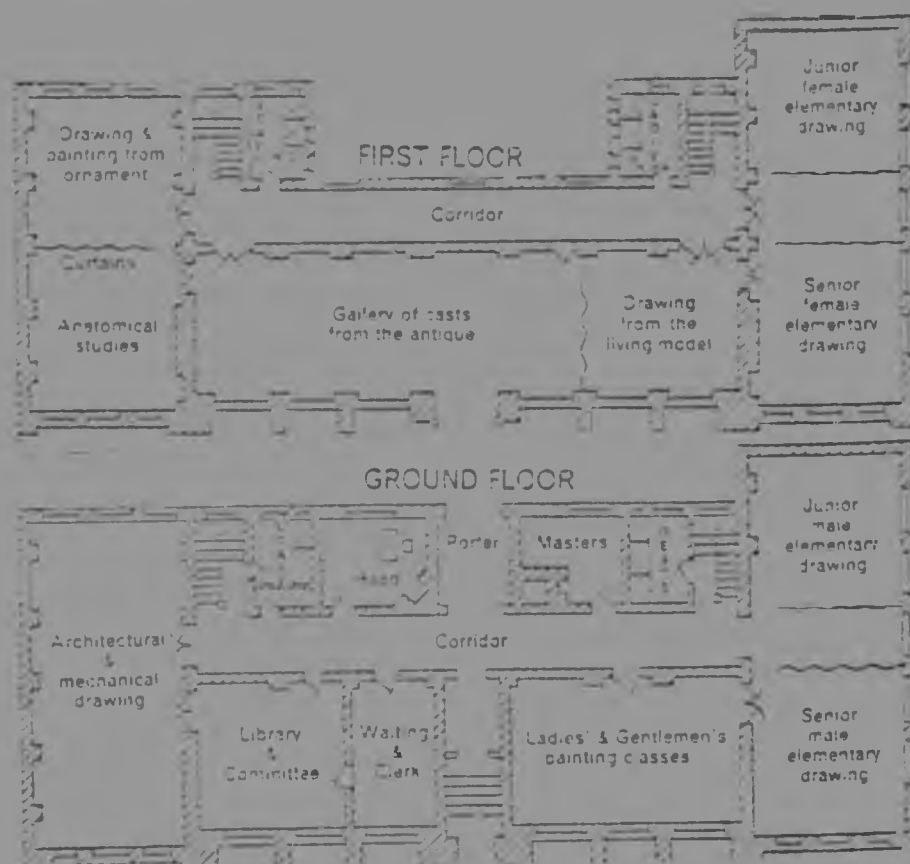


STANDARD, III and VII

"Further variety of outlines. More complex combinations of previous forms."



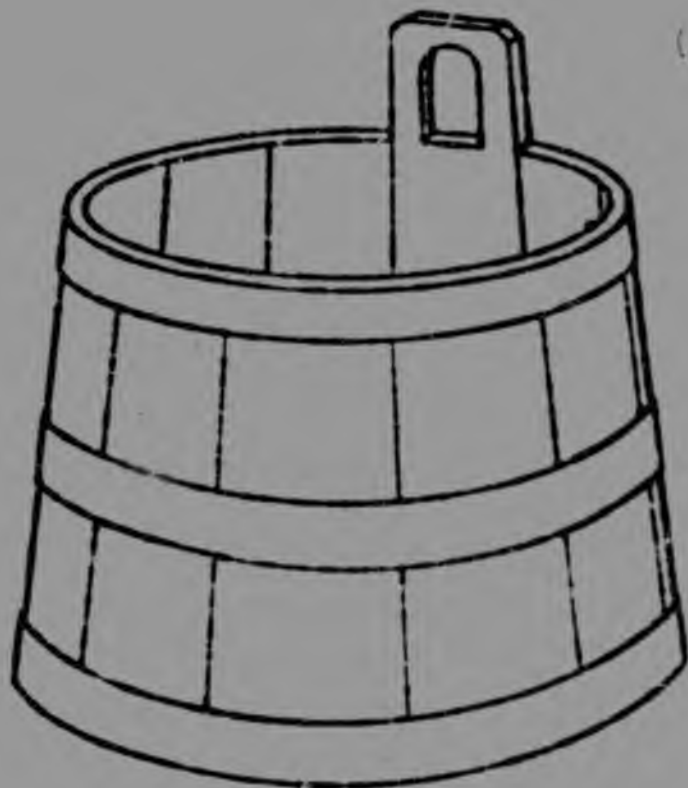
a. THE MODELLING CLASS, BIRMINGHAM SCHOOL OF ART c 1900.



b. BUILDING SPECIFICATIONS FOR SCHOOL OF ART BUILT TO SOUTH KENSINGTON REQUIREMENTS. INCLUDED IS A LARGE BASEMENT FOR MODELLING.

(9)

270.



DEPARTMENT OF PUBLIC EDUCATION
Colony of the Cape of Good Hope

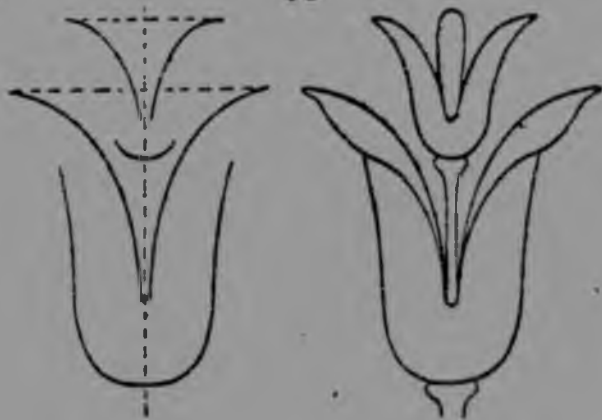
Examination Papers 1899
Pupils Examination
Pupil Teachers Examination

page 11

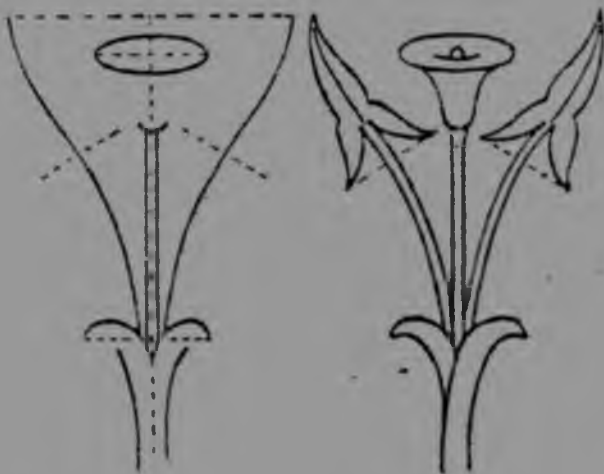
page 12



313



314



116

The Teaching of Drawing

STANDARD VI

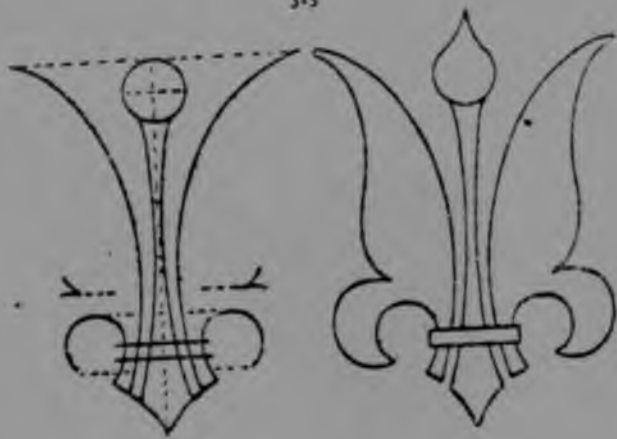
Increased attention must be paid to the finish of the drawing, as in this and the next Standard the work leads up to the work required for the Elementary Drawing Certificate. If the pupils have been well grounded through the previous standards they will now find no special difficulties here.

317

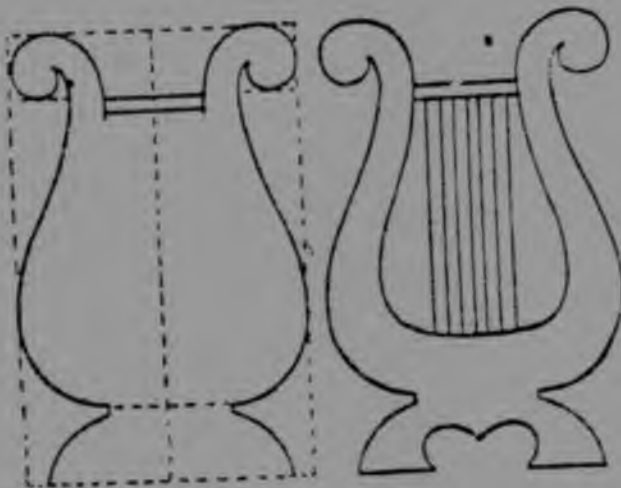


318

315



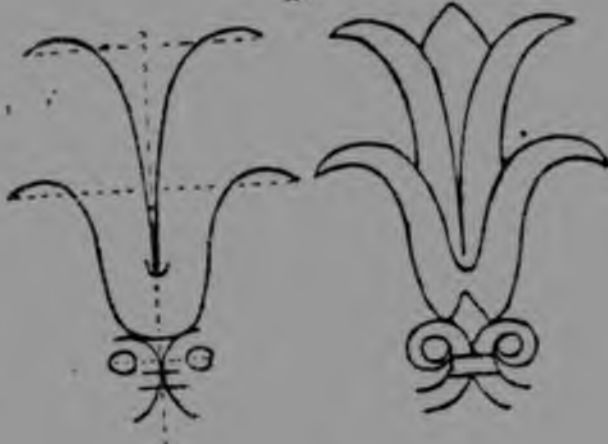
316



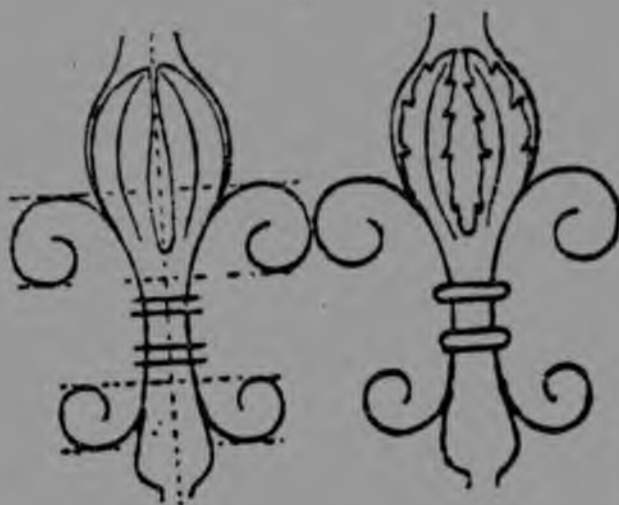
Standard VI

117

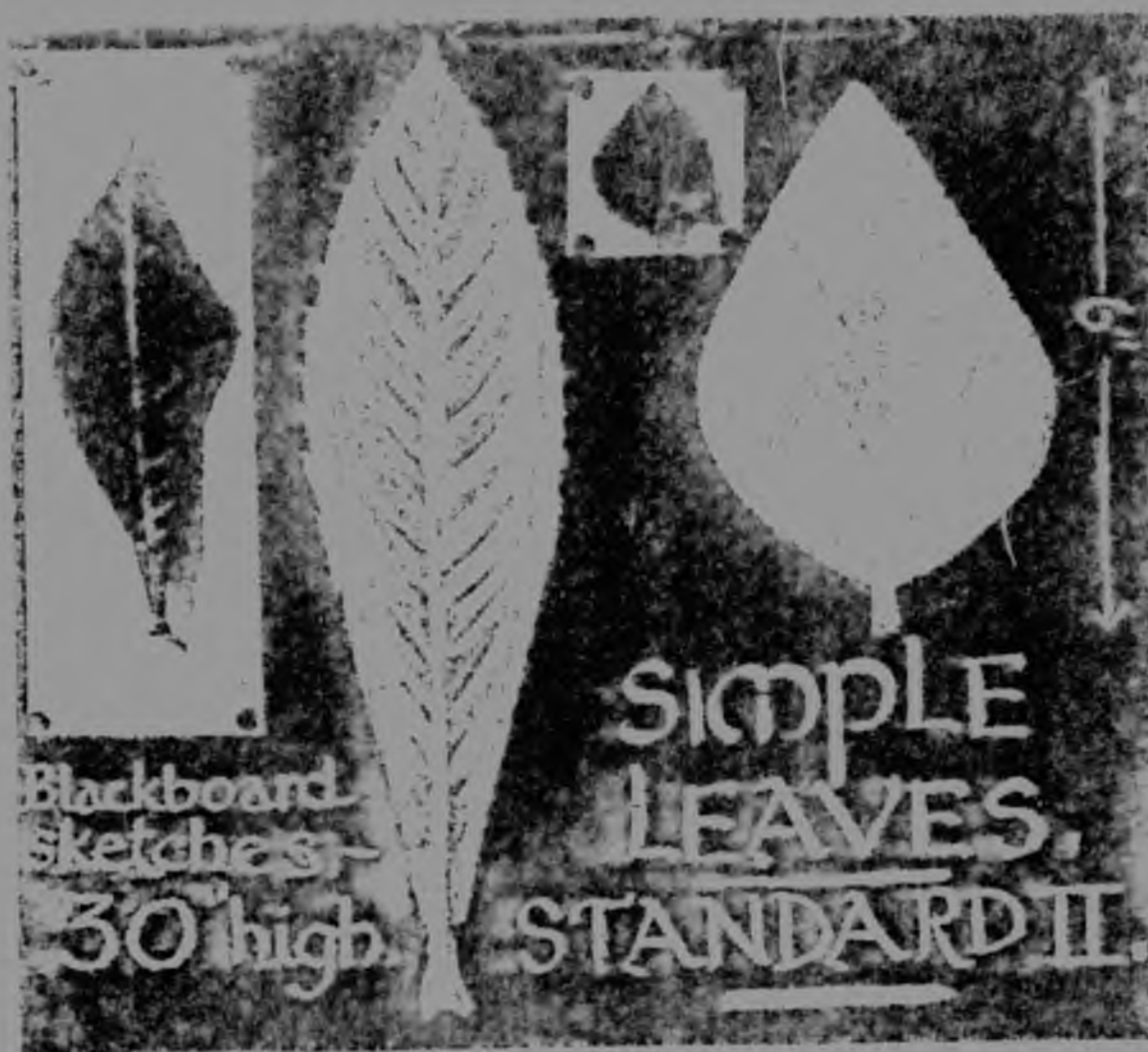
319



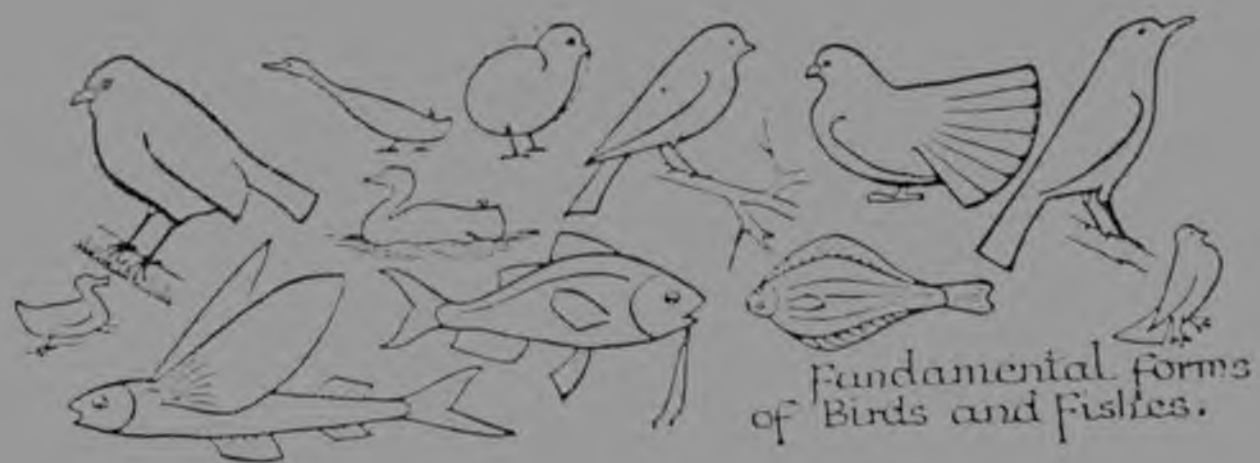
320



COLONY OF THE CAPE OF GOOD HOPE DRAWING SYLLABUS, 1906.



a. Std 2.



a. Std 3.

COLONY OF THE CAPE OF GOOD HOPE: LOCAL NEWSPAPER ADVERTISEMENTS

Department of Public Education,
27th January, 1881.
Art School, New-street, Cape Town.
Notice to Teachers & Others.

THE Art Classes are now open:—I. For Ladies and General Students, from 10.15 to 12 on Mondays, Wednesdays, Thursdays, and Saturdays. Fee £2 10s., per Term of Three Months. II. For Teachers, from 3.30 to 5 p.m. on Wednesdays, and Saturdays. III. For Artizans, Art Workers, and Operatives in general, on Mondays, Wednesdays, Thursdays, and Saturdays, from 7.30 to 9 p.m. Fee 5s. per Month or 10s. 6d., per Term. A few more Teachers can be admitted to Class II., on application to the Superintendent-General of Education. Full information can be obtained from Mr. James Ford, Art Master, or from Mr. Kieswetter, Custodian of the Art Gallery, New Street.

LANGHAM DALE,
Superintendent-General of Education.

a. CAPE TOWN SCHOOL OF ART
Cape Argus
27 January 1881

**NOW OPEN FOR STUDENTS.
Port Elizabeth School of Art.**

COMMITTEE:

A. C. WYLDE, Esq., C.C. & R.M., Chairman.
ALEXANDER WILMOT, Esq., Hon. Secretary.
MAJOR G. R. DEARE, Hon. Treasurer.
Miss V. ISITT H. L. SPINDLER, Esq., CE
Miss A. M. PEACOCK R. H. LUNDIE, Esq.
L. L. MITCHELL, Esq. JAS. LAMB, Esq.
Rev. A. GRANT E. H. WALTON, Esq.
J. THURLOW, Esq., MA C. R. O'FLAHERTY, Esq.
G. W. VIPAN, Esq. MA J. KEMLEY, Esq.
Master—HARRY C. LESLIE, Esq.

Classes will be held in the Drill Hall, the Hill, Port Elizabeth, as follows:—

Classes for Painting and Drawing for Ladies and general Students will be held in the Morning.

For Pupil Teachers in the Afternoon.

Evening Classes for Mechanical Engineering and Agricultural Drawing for Artizans and Designers, will be held.

For Prospectus of Terms and Class Hours apply to ALEXANDER WILMOT, Esq., Hon. Secretary, Post Office, from 10 to 12 a.m., or at the School-room, Drill Hall, on the Hill.

The Classes for Artizans and Pupil Teachers will be at reduced Fees, in accordance with the Government Grant.

b. PORT ELIZABETH SCHOOL OF ART
Eastern Province Herald
20 July 1883

Grahamstown School of Art.

THE COMMITTEE OF MANAGEMENT OF THE GRAHAMSTOWN SCHOOL OF ART, have the pleasure of intimating to Teachers and others interested in the object of the School, that they have made arrangements for opening Classes under the Superintendence of Mr. W. H. SIMPSON, in the New Town Hall Building,

ON THE 28th JANUARY NEXT.

Enquiries to be addressed to the Honorary Treasurer, THOMAS HOLLAND, Esq., Grahamstown.

c. GRAHAMSTOWN SCHOOL OF ART
Grocotts Penny Mail
24 January 1882

TEACHERS AT THE CAPE TOWN SCHOOL OF ART 1881-1910



a. JAMES FORD
1881-1903.



b. J.S. MORLAND
1894-1896.



c. G.C. ROBINSON
1900-



d. R.H. WHALE
1897-1910.



SCHOOL OF DOMESTIC SCIENCE, CAPETOWN.

a.



TRAINING INSTITUTE AND ART SCHOOL, CAPETOWN.

b.



View of Liverpool, England.

a.



View of Liverpool, England.

b.



a. PENCIL DRAWING, 1914.

WORKS BY
MORRIS ROBINSON.



b. OIL. Green bottles, red apple
on monochrome background, 1915.

THE PLASTER CAST IN SOUTH AFRICAN ART EDUCATION.



a. MORRIS ROBINSON
Cape Town School of Art
1913



b. WINNIE FINLAYSON
Port Elizabeth School of Art
1913



c. JOHANNESBURG COLLEGE OF EDUCATION
(dated 1950)



a. H.C. LESLIE
Port Elizabeth School of Art.
1883-1903.



b. F. PICKFORD-MARRIOTT
Port Elizabeth School of Art.
1904-

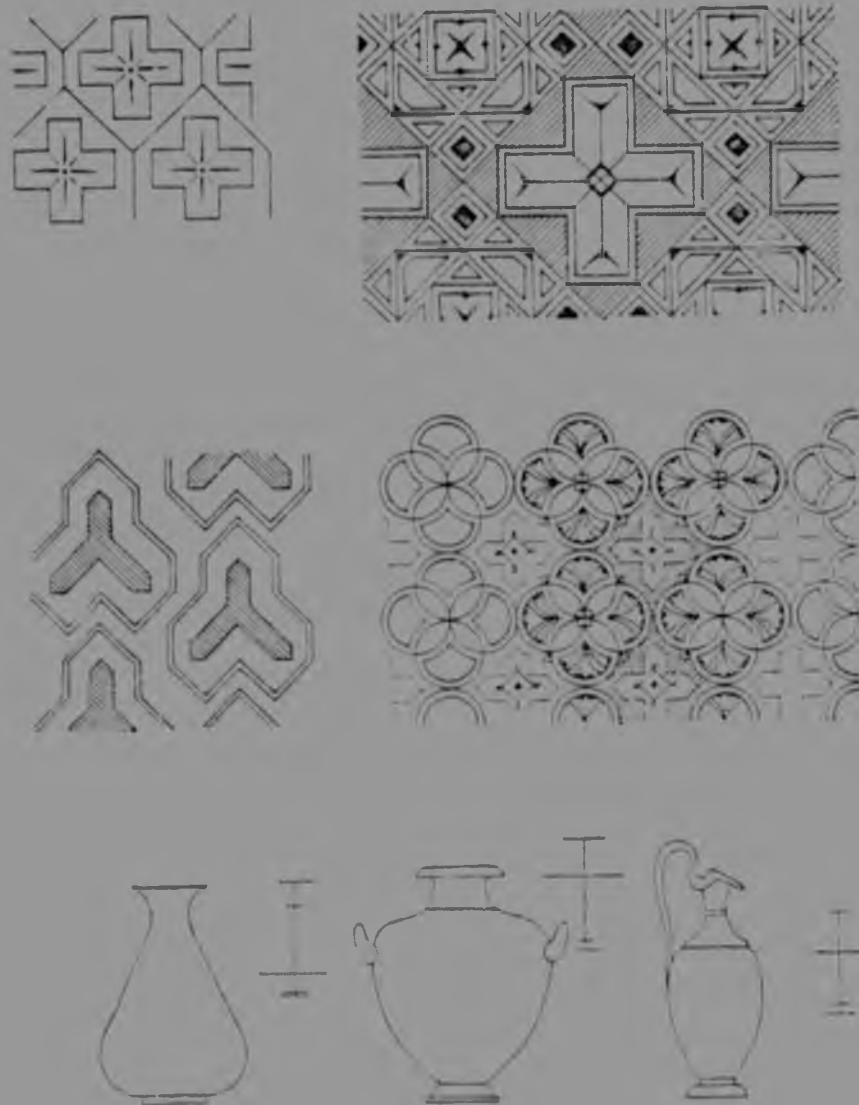


c. F.W. ARMSTRONG
Grahamstown School of Art.
1904-



d. W.H.T. VENNER
Durban School of Art
1880-

NATAL. EXAMPLES OF WORK FROM THE ELEMENTARY SCHOOL SYLLABUS, 1905.



STD. 3. ORNAMENT AND PROPORTION.

NATAL GOVERNMENT SCHOOL OF ART, SCIENCE AND TECHNICAL INSTRUCTION



Government School of Art, Science,
AND
Technical Instruction.

Richard Leaning
Secretary

This is to Certify that

E. P. Henwood

obtained a 2nd Class

*in the above-named Subject at the Exam-
ination held in 1894.*

Sidney Herbert
Director

NATAL: LOCAL NEWSPAPER ADVERTISEMENTS

SCIENCE & ART EXAMINATIONS.

IN CONNECTION WITH THE

Department of Science and Art,
SOUTH KENSINGTON, LONDON.a. NATAL WITNESS

11 February 1895

IT IS HEREBY NOTICED, for general information, that Science and Art Examinations will be held at the Department of Science and Art, South Kensington, in connection with the Government Art Schools in Pietermaritzburg and Durban, as soon as practicable after the receipt of this Copy of the necessary Examination Papers, about the middle of June, 1895.

Candidates for Examinations should send in their names, stating the subjects in which they are prepared to be examined, to the Secretary of the Department, at the Education Office, Pietermaritzburg, not later than the 14th February, 1895.

SIDNEY HERBERT,
Secretary, Education Department.

Education Office, Pietermaritzburg,
6th December, 1894.

GOVERNMENT SCHOOL OF ART.

ART CLASSES.

Mr. E. S. Bearcroft.

ART MASTER,

OF THE

SCIENCE AND ART DEPARTMENT

SOUTH KENSINGTON.

NATIONAL MEDALLIST, &c.

Late Head Master of the Kensington and Dulwich Government Schools of Art.

The instruction comprehends the following Subjects:—Geometry, Perspective, Mechanical and Architectural Drawing, Freehand—Outline and Shading.

PAINTING.

The Human Figure, Landscape, and Flowers—
in Oil, Water, and China Colours.

Copper Plate Etching, Modelling and
Design.

A STUDIO HAS BEEN OPENED
above Messrs. Ireland's Store, Church Street.

Full information as regards Fees, &c., can
be obtained at the Studio, from 10 o'clock a.m.
to 12 noon, and from 2 o'clock to 4 o'clock
p.m., on Mondays, Wednesdays, & Thursdays.

b. PIETERMARITZBURG SCHOOL OF ART
Natal Witness

2 June 1890

Government School of Art,
DURBAN.

In connection with the Science and Art Depart-
ment, South Kensington.

EDUCATION NOTICE.

THE CLASSES of the above School
commence on Thursday, the 12th
February, 1891, and are held every
THURSDAY and FRIDAY from 10 a.m. to
1 p.m., from 2.30 p.m. to 5 p.m., and from
7 p.m. to 9 p.m.

The School is open Daily from 10 a.m.
to 5 p.m. for private study.

FEES:

1. Ladies and Gentlemen not connected
with Schools—Full Course 1 Guinea
per Quarter.
2. Pupils of Government Schools—Full
Course, 10s. 6d. per Quarter.
3. Teachers of other Schools (not Govern-
ment)—Full Course, 10s. per Quarter.
4. Teachers of Government Schools—
FREE.

EVENING CLASSES:

To Pupils of all Schools—5s. per Quarter.
To persons not connected with the
Schools—7s. 6d. per Quarter.

For further information apply to E. S.
BEARCROFT, Esq., Art Instructor, or, C.
E. CHIDLEY, Esq., Assistant Teacher.

SIDNEY HERBERT,

Secretary Council of Education.

Education Office,

Pietermaritzburg, Jan. 31, 1891.

c. DURBAN SCHOOL OF ART
Natal Mercury

7 February 1895

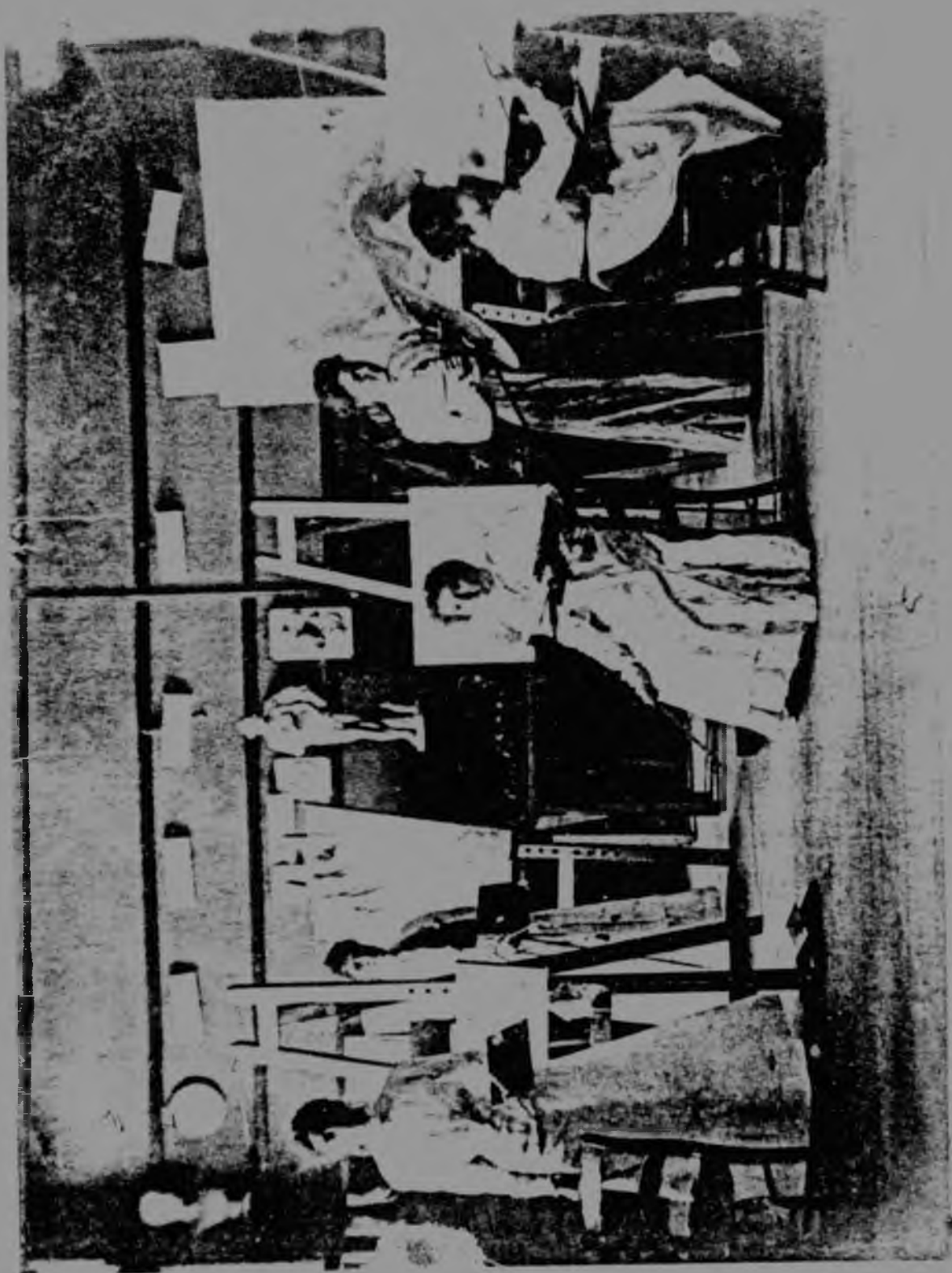
NATAL GOVERNMENT SCHOOL OF ART



a. POYNTONS CORNER 1890



b. ABOUT 1902





(22)



a. G.S. SMITHARD
Normal College, Johannesburg
and Heidelberg.
1908-1917.



b. S.C. HARDING
Normal College, Pretoria.
1903-



c. E.M. FIRKS
Normal College, Bloemfontein.
1902-



d. A.M. WILSON
Organiser of Industrial
Work for Women, O.R.C.
1903-

APPENDIX B

Page

1. The National Course of Instruction in
Drawing. 286
(Macdonald, S. op. cit. pp. 385-391)

2. Prospectus of the Drawing Examinations held
under the direction of the S.A.A.F.A., 1883. 290
(Cape Town: Cape Archives. C.O. 1220).

3. Diagram showing development of the School
of Art, Cape Town, 1862-1925. 295

4. Cape. Department of Public Education
Drawing Syllabus for the elementary
schools, 1906. 297
(Gilchrist, G. op. cit. pp. 188-194)

5. Cape. Department of Public Education.
School Inspection Form. Sl4, 15 May 1911 302
Hettie Sandler is listed as a pupil
teacher in training.
(Cape Town: Cape Archives)

6. Cape. Department of Public Education
School Inspection Form. Sl4, 14 September 1915 303
Hettie Sandler is listed as a teacher of
sub-Standard A.
(Cape Town: Cape Archives)

7. Orange River Colony Arts and Crafts
Association. Brochure 1909. 304
(Bloemfontein: Free State Archives.
Leviseur accession A72, Vol. 7)

The National Course of Instruction for Government Schools of Art in Britain

All work in the Schools of Art up to 1889 (Technical Instruction Act) was based on this Course. Most of the students were on Stages 1-10 and on occasion as many as half of them were on Stage 2.

THE DRAWING COURSE

Ornament Stages

Stage 1. Linear drawing with instruments

- a) Linear geometry
- b) Mechanical drawings of architectural details
- c) Linear perspective

Copies, plates mounted on card of Geometry, Architectural detail and Perspective from the Department

Stage 2. Freehand outline of rigid forms from the flat copy

- a) From a copy of an object
- b) From a copy of an ornament

Copies: for a) Brown's eight plates of freehand drawing; for b) copy of Tarsia Scroll supplied by the Department, No. 256; or the Trajan Scroll from *Specimens of Ornamental Art* by L. Gruner; or the Trajan Frieze from Albertolli, Department No. 1271

Stage 3. Freehand outline from the round (solids or casts)

- a) From models and objects
- b) From a cast of ornament

Cast: either lower portion of the pilaster of the gates from La Madeleine, or a portion of the two pilasters from the tomb of Louis XII, Department Nos. 460 and 473

Stage 4. Shading from the flat, examples or copies [usually in chalk]

- a) From copies of models and objects
- b) From a copy of ornament

Copies: for ornament, either Renaissance Rosette, Department No. 291, or copy of an ancient car or biga from *Specimens of Ornamental Art* by L. Gruner (p. 14)

Stage 5. Shading from the round (solids or casts) [usually in chalk]

- a) From solid models and objects
- b) From cast of ornament
- c) Free sketching and sketching from memory

Cast: either the Egg Plant of the Architrave of the Gates of Ghiberti, or the lower portion of the Florentine Scroll, Department No. 474

Figure and Flower Drawing Stages

Stage 6. Human or animal figure from the flat

a) In outline

b) Shaded

Copies: outline of 'Laocoon', Department No. 249 or 579; or Farnese 'Hercules', Department No. 591; or outlines of the figure by Mr Herman, 22 plates

Stage 7. Flowers, foliage and objects of natural beauty from the flat

a) In outline

b) Shaded

Copies: Dicksee's *Foliage, Fruit and Flowers*, mounted 25 in. x 21 in. (e.g. The Wallflower, The Passion Flower), or Albertelli's *Foliage*, 8 plates

Stage 8. Human or animal figures from the round or from nature

a) Outline from cast

b) Shaded from cast

c) From the nude model

d) Draped

e) Free sketching from memory

Casts: a) the Panathenaic frieze from the Parthenon, Department No. 497, British Museum 29, or the portion of British Museum 30, to be drawn 22 in. x 25½ in.; or b) the 'Discobolus' of Myron, Department No. 453, or the 'Discobolus' of Naucydes, or the 'Fighting Gladiator'

Stage 9. Anatomical studies

a) Of the human figure from the flat

b) Of animals from the flat

c) Of either modelled

Examples: bones and muscles filled within the outline of the 'Discobolus' of Myron, Department No. 459, or man and horse from the Panathenaic frieze

Stage 10. Flowers, foliage, landscape details and objects of natural beauty from nature

a) In outline

b) Shaded

THE PAINTING COURSE

Stage 11. Painting ornament from the flat

a) In monochrome

b) In colour (water colour, tempera, or oil for both)

Copies: the Trajan Scroll for a), and J. C. Robinson's *Collection of Coloured Ornaments*, Plates 3 or 9, Department Nos. 588 and 594

Stage 12. Painting ornament from the cast

Cast: Roman Rosette from the Capitol (hexafoil with re-curved leaves), Department No. 30; or Pomegranate and Egg Plant portion of the architrave of the Ghiberti Gates; or Trajan Scroll, Department No. 471

Stage 13. Painting flowers, objects of natural beauty or landscapes from the flat

Copies for flowers: *Torrenia Asiatica*, Department No. 306, or *Pelargonium*, Department No. 300; for copies in tempera: Brooks's *Studies of Flowers*; for flat tints: Department Nos. 1536 or 1539

Stage 14. Painting the above from nature [a favourite with advanced Ladies' Classes]

Stage 15. Painting sketches of an object or a group as a colour composition

Stage 16. Painting the human figure or animals in monochrome from the cast
Cast: female torso from British Museum, Department No. 455, or dancing girl with wreath (high relief in panel)

Stage 17. Painting the human figure

- a) From the flat copy
- b) From nature, nude or draped
- c) Time sketches and compositions

THE MODELLING COURSE

Stage 18. Modelling ornament

- a) From the cast
- b) From drawings
- c) Time sketches from example and memory

Cast: nest at the scroll of the pilaster from the Villa Medici, Department No. 473

Stage 19. Modelling the human figure or animal

- a) From the cast or models of animals
- b) From drawings
- c) From the nude or draped [a student from Carlisle sent in a finished marble bust under (c)]

Cast: 'Hercules', or the 'Diabolus' of Myron or of Naucydes

Stage 20. Modelling flowers, fruit or foliage or objects of natural history from nature

Stage 21. Time sketches in clay of the human figure or animals from nature

THE DESIGN COURSE

[To win the highest award, a National Scholarship to the Central School, South Kensington, a student or teacher must have won a National Medallion at the National Competition in one of the sub-sections below.]

Stage 22. Elementary design

- a) Natural objects ornamentally treated usually botanical
- b) Ornamental arrangement to fill a given space in monochrome
- c) In colour [this is very popular - shape and plant were prescribed by the Department, e.g. fill a hexagon with an arrangement of a mallow]
- d) Studies of historic ornament drawn or modelled

Special Technical Stage

[These advanced stages were based on the Special Classes set up in 1852 in Marlborough House and later at South Kensington]

Stage 23. Applied design. Technical studies

- a) Machine and mechanical drawing, plans, mapping and surveys
- b) Architectural design
- c) Surface design
- d) Plastic design
- e) Moulding, casting, chasing
- f) Lithography
- g) Wood engraving
- h) Porcelain painting

Appendix

Prospectus of the

ART EXAMINATIONS,

1883.

Under the Direction of the Committee of the South African Fine Arts Association.

1.—The Examination which will be held about the end of April, will be conducted on the principle of a Pass Examination.

2.—To each Competitor displaying proficiency of a certain Standard, a Certificate will be awarded. For any work of particular merit, the Certificate will be accompanied with a Prize.

3.—Works submitted in Competition, must have been executed since the 1st May, 1882.

4.—The Competition is restricted to *bona fide* Students, whose applications for admission must be accompanied with a Certificate from the Master, under whom he or she, as the case may be, may have studied, to the following effect:—

I, _____ do hereby declare that _____ is a Pupil of the School under my charge, or is a Pupil under my Private Tuition, and that his or her work now submitted for Competition, is entirely his or her own production, and has been executed since the 1st May, 1882.

Signature _____

Date _____

5.—Professional Artists cannot compete in this Examination.

6.—An Entrance Fee of 2s. 6d. will be charged to each Competitor not a Member of the South African Fine Arts Association.

STAGE 9.—Drawing Flowers, Foliage, Landscape Details, and objects of Natural History from Nature.

(a.)—In Outline.

(b.)—Shaded.

STAGE 10.—Painting Ornament from Flat Examples.

(a.)—In Monochrome, either in Water Colour, Tempera, or Oil.

(b.)—In Colours, either in Water Colour, Tempera, or Oil.

STAGE 11.—Painting Ornament from the Cast, &c.

(a.)—In Monochrome, either in Water Colour, Oil, or Tempera.

STAGE 12.—Painting (general) from Flat Examples or Copies, Flowers, Still-life, &c.

(a.)—Flowers or Natural objects in Water Colour, in Oil, or in Tempera.

(b.)—Landscapes or Views of Buildings.

STAGE 13.—Painting (general), direct from Nature.

(a.)—Flowers or Still-life in Water Colours, Oil, or Tempera, without back grounds.

(b.)—Landscapes or Views of Buildings.

STAGE 14.—Painting from Nature Groups of Still-life, Flowers, &c., as compositions of Colour.

(a.)—In Oil Colours.

(b.)—In Water Colour or Tempera.

STAGE 15.—Painting the Human Figure or Animals in Monochrome from Casts.

(a.)—In Oil, Water Colour, or Tempera.

STAGE 16.—Painting the Human Figure or Animals in Colour.

(a.)—From the Flat or Copies.

(b.)—From Nature, Nude, or Draped.

(c.)—Time Sketches and Composition.

STAGE 17.—Modelling Ornament.

(a.)—Elementary from Casts.

(b.)—Advanced from Casts.

(c.)—From Drawings.

(d.)—Time Sketches from Examples and from Memory.

(e.)—The Human Figure or Animals from Nature.

(f.)—Fruits, Flowers, Foliage, and objects of Natural History from Nature.

STAGE 18.—Elementary Design.

(a.)—Studies treating Natural objects Ornamentally, as Plants Botanically analysed.

(b.)—Ornamental arrangements to fill given spaces in Monochrome or Modelled.

(c.)—Ornamental arrangements to fill given spaces in Colours.

(d.)—Studies of Historic Styles of Ornament Drawn or Modelled.

STAGE 19.—Applied Designs, Technical or Miscellaneous Studies.

(a.)—Machine and Mechanical Drawing, and Plan Drawing, done from measurement of actual Machines, Buildings, &c.

(b.)—Architectural Design or Original Design for Buildings (Plans, Elevations, Sections, &c., will be required).

(c.)—Surface Design or Original Designs for Glass, Paper-hangings, Lace, Carpet, Silk Fabrics, &c.

(d.)—Plastic Design.

7.—All intending Competitors must send in their names to the Honorary Secretary of the South African Fine Arts Association, New-street, Cape Town, before the 1 April next. The cost of transport must be borne by the Competitors.

8.—As it is desirable that the Judges should not be acquainted with the names of the Competitors, the Drawings as received, will be numbered and recorded upon a kept by the Secretary of the Association. The Stage in which each work is intended to compete, must be indicated by the Competitor.

9.—The Pass List will be duly published, and will be recorded in the Department of the Superintendent-General of Education.

10.—The Works of successful Competitors will be exhibited in the Art Gallery New-street, in May next.

11.—Subjects of Examination :—

STAGE 1.—Linear Drawing by aid of Instruments.

- (a.)—Geometry.
- (b.)—Mechanical and Machine Drawing.
- (c.)—Linear Perspective.
- (d.)—Details of Architecture from Copies.

STAGE 2.—Freehand Outline Drawing of Forms from Flat Examples or Copies.

- (a.)—Objects.
- (b.)—Ornament.

STAGE 3.—Freehand Outline Drawing from the "Round."

- (a.)—Models and Objects.
- (b.)—Ornament.

STAGE 4.—Shading from Flat Examples or Copies.

- (a.)—Models and Objects.
- (b.)—Ornament.

STAGE 5.—Shading from the "Round" or Solid Forms.

- (a.)—Models and Objects.
- (b.)—Ornament.

STAGE 6.—Drawing the Human Figure and Animal Form from Copies.

- (a.)—In Outline
- (b.)—Shaded.

STAGE 7.—Drawing the Human Figure or Animal Forms from the "Round" or Nature

- (a.)—In Outline from Casts.
- (b.)—Shaded (Details).
- (c.)—Shaded (whole Figures).
- (d.)—Studies of the Human Figure from Nude Model.
- (e.)—Studies of the Human Figure (Draped).

STAGE 8.—Anatomical Studies.

- (a.)—Of the Human Figure.
- (b.)—Of Animal Forms.
- (c.)—Of either in Outline, Painted, Shaded, or Modelled.

3

STAGE 9.—Drawing Flowers, Foliage, Landscape Details, and objects of Natural History from Nature.

- (a.)—In Outline.
- (b.)—Shaded.

STAGE 10.—Painting Ornament from Flat Examples.

- (a.)—In Monochrome, either in Water Colour, Tempera, or Oil.
- (b.)—In Colours, either in Water Colour, Tempera, or Oil.

STAGE 11.—Painting Ornament from the Cast, &c.

- (a.)—In Monochrome, either in Water Colour, Oil, or Tempera.

STAGE 12.—Painting (general) from Flat Examples or Copies, Flowers, Still-life, &c.

- (a.)—Flowers or Natural objects in Water Colour, in Oil, or in Tempera.
- (b.)—Landscapes or Views of Buildings.

STAGE 13.—Painting (general), direct from Nature.

- (a.)—Flowers or Still-lives in Water Colours, Oil, or Tempera, *without back grounds*.
- (b.)—Landscapes or Views of Buildings.

STAGE 14.—Painting from Nature Groups of Still-life, Flowers, &c., as compositions of Colour.

- (a.)—In Oil Colours.
- (b.)—In Water Colour or Tempera.

STAGE 15.—Painting the Human Figure or Animals in Monochrome from Casts.

- (a.)—In Oil, Water Colour, or Tempera.

STAGE 16.—Painting the Human Figure or Animals in Colour.

- (a.)—From the Flat or Copies.
- (b.)—From Nature, Nude or Draped.
- (c.)—From Sketches and Composition.

STAGE 17.—Modelling Ornament.

- (a.)—Elementary from Casts.
- (b.)—Advanced from Casts.
- (c.)—From Drawings.
- (d.)—From Sketches from Examples and from Memory.
- (e.)—The Human Figure or Animals from Nature.
- (f.)—Fruits, Flowers, Foliage, and objects of Natural History from Nature.

STAGE 18.—Elementary Design.

- (a.)—Studies treating Natural objects Ornamentally, as Plants Botanically analysed.
- (b.)—Ornamental arrangements to fill given spaces in Monochrome or Modelled.
- (c.)—Ornamental arrangements to fill given spaces in Colours.
- (d.)—Studies of Historic Styles of Ornament Drawn or Modelled.

STAGE 19.—Applied Designs, Technical or Miscellaneous Studies.

- (a.)—Machine and Mechanical Drawing, and Plan Drawing, done from measurement of actual Machines, Buildings, &c.
- (b.)—Architectural Design or Original Design for Buildings (Plans, Elevations, Sections, &c., will be required).
- (c.)—Surface Design or Original Designs for Glass, Paper-hangings, Lace, Carpets, Silk Fabrics, &c.
- (d.)—Plastic Design.

SPECIAL PRIZES

OFFERED BY THE HON. MRS. LEICESTER SMYTH.

1.—A Prize of the value of £5 for the best Painting from Nature of a group of Cape Wild Flowers (Oil or Water Colours).

2.—A Prize of the value of £2 10s. for the second best Painting of a similar subject.

OFFERED BY W. M. FARMER, ESQ., M.L.A.

1.—A Prize of the value of £7 for the best Landscape from Nature, in Oils.

2.—A Prize of the value of £3 for the best Landscape from Nature, in Water Colours.

OFFERED BY MR. SYDNEY COWPER.

1.—A Prize of the value of £2 2s. for the best design for a Medal for the South African Fine Arts Association. (Diameter not to exceed 2 inches).

The above Prizes are open to all Competitors, not Professional Artists. (See paragraphs 5, 6, 7, 8, and 10).

~~The Prize Drawings will become the Property of the Association.~~

SYDNEY COWPER,

Honorary Secretary.

N.B.—The Prizes will consist of Books of reference, or of Artistic merit, and of Boxes of Mathematical Instruments, or other useful or instructive appliances.



The Cape Town School of Art, 1864-1910

The School of Art and Evening Classes for young Men (1864-1881)
18 Roeland Street (private venture).

1864 Tasker Smith, James Hogg, Garwood Alston
(voluntary teachers)

1864-1867 T.M. Lindsay

1867-1872 W.M. McGill

The Colonial/Central School of Art (1881-1894)

New Street (now Queen Victoria Street). (S.A.F.A.A. sponsored)

1880-1893 James Ford

	<u>Day Classes</u>	<u>Evening Classes</u>
1894	J.S. Morland	P. Grant

The Government School of Art (1895-1925) (Education Department)

1895-1900 Mutual Hall, Darling Street.

1895-1896	J.S. Morland	J. Cook
	Mrs. Westmacott	A.H. Dews
1897	Mrs. Westmacott	R.H. Whale
		J. Ord Brown (ass)

1900-1913 Queen Victoria Street.

1900 G.C. Robinson

1909

1910

1911

C.S. Groves

P. Thatcher (ass)

1914 Claridges Hotel, Stal Plein.

1922 Old Polleys Hotel, Stal Plein.

University of Cape Town (1925)

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Cape Town: Juta, 1912 p. 141; 1915 p. 144; 1918 p. 130;
1919 p. 122; 1921 p. 104; 1922 p. 104.
S.A.F.A.A. Reports 1381-1393.

Colony of the Cape of Good HopeSyllabus of the Elementary School Course - Drawing, 1906.Sub-Standard B

- a) Freearm drawing with coloured chalk:
 - 1) The circles, ellipse, loops and right lines.
 - 2) Simple, common, and natural objects based on forms drawn in the foregoing, such as a ball, an apricot, etc.
 - 3) Free expression of ideas formed in the object or nature lesson.
- b) Freehand drawing (where freearm drawing is absolutely impossible).
 - 1) Simple patterns on squared paper, of not less than half inch squares, or on paper having dots not less than half an inch apart. Curved and right lines.
 - 2) Simple, common and natural objects based on these lines, such as an envelope, hoop, bow, etc.
 - 3) As in freearm drawing. (Freehand drawing should, wherever possible, be executed in coloured crayon).
- c) Brush-work (optional: only to be taken where the staff are competent to teach the work properly).
 - 1) Simple brush strokes, straight and curved, not less than two inches in length, drawn in all directions and arranged to form patterns on paper ruled in inch squares.
 - 2) Simple leaves and other natural forms on plain paper, drawn with brush direct from Nature. This exercise should be associated with the Nature lessons.

(Suggestions for exercises in freearm and freehand drawing should be taken from the forms dealt with in kindergarten occupations, and from the illustrations for Standard 1 of the Drawing Syllabus).

Standard 1

Drawing - Ruler, freehand and memory drawing.

- 1) Objects that can be represented by lines of moderate thickness, such as railings, etc.
- 2) Masses enclosed by vertical and horizontal lines of various lengths, such as a board, a box, etc.
- 3) Objects built on a triangular basis, and objects represented by inclined lines in conjunction with vertical and horizontal lines.
- 4) Ellipses drawn in mass, beginning from a centre and gradually going to the desired outline; meaning afterwards given by means of an outline.
- 5) Objects represented by means of vertical, horizontal, inclined lines, and simple curves used in combination.
- 6) Memory drawing of all exercises taken in the foregoing.
(No more than ten minutes should be allowed for this work, and each lesson should commence with a memory drawing of the object drawn at the preceding lesson).

(A ruler may be employed for long lines giving general directions in exercises 1, 2, 3 and 5; subsidiary and intermediate lines to be added by freehand. No measurement should be less than 1 inch. Unruled paper is desirable in all cases. If ruled paper is used, the use of any mechanical means of drawing must not be allowed. Coloured crayon as near the colour of the original object as possible should be employed for all freehand work done in Standards 1, 2 and 3. Drawing should be to a large scale, and should be done on blackboards where possible alternating with freehand drawing on paper).

Standard 2

Drawing - Ruler, freehand and memory drawing:

- 1) Drawing of objects of right lines of given measurements which should in no case be less than half an inch.
- 2) Patterns composed of squares and triangles with their subdivisions, none of these being smaller than half an inch.
- 3) Elliptical and partly elliptical forms used in conjunction with right and inclined lines.
- 4) Simple leaves and flowers, in which only characteristic elevations are dealt with.
- 5) Memory drawing of all exercises taken.

Standard 3

Drawing - Freehand, ruler and memory drawing:

- 1) Simple views of flowers, compound leaves, fruit and shells.
- 2) Borders composed of the above units geometrically disposed.
- 3) Drawing to measurement of objects enclosed by vertical, horizontal, inclined and variously curved lines. (The teacher should measure the object and draw it to scale on the blackboard in sight of the class. The measurements from which the drawings of the class are to be made must then be dictated to the class.
- 4) The fundamental forms of birds and fishes. All details must be avoided in this exercise.
- 5) Memory drawing of all exercises taken.

Standard 4

Drawing - Ruler (scale) drawing, freehand and memory drawing:

- 1) Objects drawn to scale from actual measurements, in pencil. (The measurements should be taken from some object in the schoolroom, and dictated to the class. The measurements may be taken by one of the class. Wherever possible, this exercise should be taken in conjunction with woodwork drawing).
- 2) Flowers, buds, berries and leaf-joints analysed and drawn in pencil.
- 3) Fundamental forms of butterflies, birds and animals to be found in South Africa.
- 4) Patterns derived from simple geometrical settings of the units drawn in exercises as indicated in sections (2) and (3).
- 5) Memory drawing of all exercises taken. (Outlines should be drawn with pencil. They may be filled with washes of colour where this is possible).

Standard 5

Drawing- Freehand, model, geometrical and memory drawing:

- 1) Model drawing from geometrical models.
- 2) Drawing of common objects involving use of the principles dealt with in the above exercise.
- 3) Geometrical construction of plane figures, and the use of these constructions to form simple patterns.
- 4) The geometrical disposition of flowers, etc. analysed and exemplified.
- 5) Memory drawing of exercises taken in (1), (2) and (4). (Outlines should be drawn with pencil. They may be filled with washes of colour where this is possible).

Standard 6

Drawing - Freehand, model and memory drawing:

- 1) Natural growths drawn from direct reference to the actual forms.
- 2) Common objects drawn from the real form.
- 3) Geometrical models combined, and similar common constructions exemplified. (Such models as a square pyramid placed on a cube may be used to typify a church tower or other similar form).
- 4) Bird and animal forms drawn in detail.
- 5) Patterns in which some unit already drawn is repeated on a regular geometrical basis.
- 6) Memory tests on exercises as indicated in sections (1), (2), (3) and (4). (Outlines should be drawn with pencil. They may be filled with washes of colour where this is possible).

Standard 7

Drawing - freehand, model, memory drawing and design:

- 1) Plants drawn from nature.
- 2) Objects drawn from the round with white chalk and charcoal or black chalk on brown paper.
- 3) Drawing of bird, animal, and fish forms in detail.
- 4) Designs adapted to some specific purpose. (Forms drawn in this and previous standards should be used).
- 5) Memory drawing of all forms in exercises as indicated in sections (1), (2) and (3). (Outlines should be drawn with pencil. They may be filled with washes of colour where this is possible).

Department of Public Education.

SCHOOL INSPECTION FORM.

Name of Division *Cape Town, Green & Sea Point*
 School Board *Cape*
 Name of School *Cape Town: East End*
 Class of School *A. 2*

Date of Inspection *1-5/5/11*

Date of last Inspection *11-17/5/10*

STAFF.

Rank	Work	Full Christian and Surname	Inspection Certificate	Rank	Age	Grade	Grade	Grade	Grade
insp. VII	Edgar O. Vaughan		P.C.	Q	138-13-6	138-13-6	138-13-6	138-13-6	138-13-6
Pr. IV (Cap)	John F. W. Craikshaw		T.3	101-2-6	101-2-6	101-2-6	101-2-6	101-2-6	101-2-6
ist. V	Agnes E. O'Connell		P.C.	2	55	55	55	55	55
ist. IV	Isabelle S. Rabe		T.3	32	37-10	37-10	37-10	37-10	37-10
ist. III	Anna Rabe		T.3	N	62-45-16-6	62-45-16-6	62-45-16-6	62-45-16-6	62-45-16-6
ist. II	Beatrice Howell		T.3	10	48-6-6	48-6-6	48-6-6	48-6-6	48-6-6
ist. I	Felicia Shaw		T.3	4	37-10	37-10	37-10	37-10	37-10
ist. A. B.	Sarah Hauptfleisch		T.3	4	37-10	37-10	37-10	37-10	37-10
ist. C.	Rose Rothschild		T.3	14	50	50	50	50	50
ist. D.	Johanna Forbes		T.3	N	39	54	54	54	54
ist. E.	Martina Doring		T.3	4	37-10	37-10	37-10	37-10	37-10
ist. F.	Henrietta Bollen		P.C.	2	55	55	55	55	55
ist. G.	Hetti Sandlin		P.C.	2	55	55	55	55	55
ist. H.	Hetti Purcell		P.C.	2	55	55	55	55	55

COST TO DEPARTMENT

Teachers	Boarding Department	School Building	Teacher's Residence	Total Govt. Grant	Cost per pupil per week
Adult 1660.97	Rent 1.00	House Allowance 2.8	Rent 1.00	1660.97	1660.97
Pupil 1.96	Capa 1.00	Interest 1.00	Interest 1.00	1.96	1.96

ADDITIONAL SUBJECTS.

Subject	No. of Pupils	Average Hours per week	By whom taught	Subject	No. of Pupils	Average Hours per week	By whom taught
Cookery	38	2	Critical Class	Cookery	38	2	Critical Class
Drawing	374	1	Staff	Drawing	374	1	Staff
Drill	374	1	Staff (except Principals)	Drill	374	1	Staff (except Principals)
Needlework	163	2	Principals	Needlework	163	2	Principals
Singing (from Notes)	311	1	Staff (except Craikshaw)	Singing (from Notes)	311	1	Staff (except Craikshaw)
Woodwork	41	2	Critical Class	Woodwork	41	2	Critical Class
Dutch Grammar	158	1	Hauptfleisch, Agg, Rabe, & Howell	Dutch Grammar	158	1	Hauptfleisch, Agg, Rabe, & Howell

Department of Public Education.

SEP 14 1915

SCHOOL INSPECTION FORM.

Division..... *Cape (No. 2)*
School Board..... *Cape*
Name of School..... *Cape Town: De Villiers St. (Hebrew)*
Class of School..... *A.*

Date of Inspection..... *18th August 1915*
Date of last Inspection..... *26th August 1914*

STAFF.

Rank	Work	Full Christian and Surname	Degree or Academic Certificate	Professional Certificate	No. of years under present Dept.	Grant per annum	Local Contribution
2 nd	St. 5	Elaine H. Kloot				17 1/2	125.50
Head	St. 5	Theresa A. Volstead				17 1/2	60.00
Asst.	St. 4	Hugo D. D. Smuts				17 1/2	100.00
St. 3		Kate S. C. Powell				9 1/2	48.00
St. 2		Pauline Eisenstein				2	52.00
St. 1		Edelaine Luyt				2 1/2	40.00
Sub. St.		William Walker				17 1/2	42.00
Sub. St.		John A. van der Merwe				5 1/2	60.00
Sub. St.		John A. van der Merwe				17 1/2	60.00
Sub. St.		John A. van der Merwe				17 1/2	42.00
Super. Tch.		Victoria Friedlander					20.00
		David Pool					16.00
		Lily Ammelman					16.00
						TOTAL	£637.50

COST TO DEPARTMENT.

Staff	Boarding Department	School Building	Teacher's Residence	Total Govt. Grant	Cost per Pupil present at Inspection
Teachers 607	Support £.....	Rent £.....	House Allowance 25		
Pupil-teachers 52	Cap. Gls £.....	Interest £.....	Interest £.....	714	1.15 7/16

ADDITIONAL SUBJECTS.

Subject	No. of Pupils	Average Hours per week	Teacher	Number	No. of Pupils	Average Hours per week	Teacher
Cookery	...	...	...	...	...	...	...
Drawing	419	2	Staff	...	...	...	...
Drill	419	1 1/2	Staff	...	...	...	...
Dutch Grammar	474	2	Staff	...	...	...	...
Needlework	202	2	Female Teachers	...	...	...	...
Singing (from Notes)	215	2	Staff	...	...	...	...
Woodwork	...	...	...	...	...	...	...
School Gardening	...	...	...	...	...	...	...

O.R.C. ARTS & CRAFTS ASSOCIATION.

Founded 1907.
Premises:
82, St. GEORGES STREET.
Opposite the Cathedral.

8TH SESSION. LIST OF CLASSES AND HOURS.

Hon. President: His Excellency Sir HAMILTON GOULD-ADAMS, G.C.M.G., C.B.
Hon. Chairman: Rev. Canon OREORD.
Vice-Chairman: Dr. A. BAUMANN.
Head Master: Mr. A. SOMERVILLE.
South Kensington Art Master.
Hon. Sec. & Treasurer: Mr. FREDK. W. MASEY,
Board of Executors Chambers.

O.R.C. ARTS & CRAFTS ASSOCIATION.

Rules.

- 1.—That this Association be called "THE O.R.C. ARTS AND CRAFTS ASSOCIATION."
- 2.—The objects of the Association are the encouragement and teaching of Technical and Applied Art throughout the Colony.
 - (A) By the formation of a School of Arts and Crafts in Christchurch.
 - (B) The holding of periodical exhibitions.
 - (C) By any other means deemed desirable by the Committee.
- 3.—Membership of the Association is open to all, the Annual Subscription being 5/- per annum for Ladies and Gentlemen.
- 4.—The Committee shall consist of 12 Members, elected at the Annual General Meeting who shall elect their own Chairman, Vice-Chairman, Treasurer and Secretary. Four Members to form a quorum.
- 5.—The Government, while continuing an Annual Grant of £100, or more to the Association, shall be represented on the Committee by a Member nominated by themselves, who shall be understood to be the above number.
- 6.—The Chairman, or in his absence the Chairman for the time being, shall have a casting vote at all Meetings.
- 7.—Members shall be entitled to free access to the Rooms, and free admission to all Lectures and Exhibitions.
- 8.—The Business or Financial Year shall be from the 1st of April to the 31st of March following.
- 9.—No alteration in the above Rules shall be made except at the Annual General Meeting, but the Executive Council shall have power to make and enforce Bye-Laws as they may deem necessary.

Committee—1909-10.

Rev. Canon OREORD, Dr. A. BAUMANN, Mrs. ASHURHAM, Mrs. JOHNSON, The Master C. LAYFORD, WILSON and BAUMANN, Messrs. GEO. SMITHAM, A. SOMERVILLE, F. W. MASEY, Prof. RUDGE, Rev. R. SCHNIEDER and Prof. JOHNSON (Government Nominee).

W. S. MASEY, Secretary.

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1.—That this Association be called "THE O.R.C. ARTS AND CRAFTS ASSOCIATION."

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- (A) By the formation of a School of Arts and Crafts in Bloemfontein
- (B) The holding of periodical Exhibitions.
- (C) By any other means deemed desirable by the Committee.

3.—Membership of the Association is open to all, the Annual Subscription being 5/- per annum for Ladies and Gentlemen.

4.—The Committee shall consist of 12 Members, elected at the Annual General Meeting, who shall elect their own Chairman, Vice-Chairman, Treasurer and Secretary. Four Members to form a quorum.

5.—The Government, while continuing an Annual Grant of £10, or more to the Association shall be represented on the Committee by a Member nominated by themselves, who shall be additional to the above number.

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W. E. HORTON, JOHANNESBURG

O.R.C. ARTS & CRAFTS ASSOCIATION.

Founded 1907.

Premises:

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Hon. Chairman: Rev. Canon ORFORD.

Vice-Chairman: Dr. A. BAUMANN.

Head Master: Mr. A. SOMERVILLE,
South Ken. Certif. Art Master.

Hon. Sec. & Treasurer: Mr. FREDK. W. MASEY,
Board of Executive Chambers.

SUBJECTS AND HOURS.

WOOD CARVING
Mr. JOHN HENDRY.

Per Term 25s.
THURSDAYS,
8 to 10 p.m.

Students can purchase Tools from the Association, 10% per cent.

MODELLING & DESIGN

Miss FIRKS,
Prim. Normal Coll.

Per Term 25s.
TUESDAYS,
8 to 9.30 p.m.

ADVANCED DRAWING:

Light and Shade

Mr. A. SOMERVILLE,
South Ken. Certif. Art Master.

Per Term 25s.
TUESDAYS & THURSDAYS,
8 to 9.30 p.m.

ELEMENTARY DRAWING

Mr. FREDK. W. MASLY,
Royal Academy Schools, London.

Per Term 15s.
TUESDAYS & THURSDAYS,
8 to 9.30 p.m.

VOICE PRODUCTION & SOLO
SINGING

Dr. A. BAUMANN.

Per Term £2 2s.
MONDAYS & FRIDAYS
(or subject to arrangement),
8 to 9.30 p.m.
Commence **July 23**

7th CHAMBER CONCERT

(at date to be advertised later)

Vocal, Instrumental and Concerted

From the Works of

GRIEG, HAYDN, R. STRAUSS AND SCHUBERT.

MUSICAL COMMITTEE

MRS. ASHBURNHAM
DR. BAUMANN
REV. SCHNEIDER

SCHOOLS OPEN TUESDAY, JULY 20th 1909.
CLOSE FRIDAY, SEPT. 24th 1909

Intending Students are asked to send in their Names to the Secretary, and attend on the above dates at the premises (opposite the Cathedral)

Drawing, Light and Shade and Design Students to bring Pens, India rubber, and Drawing Board, size 1 ft. 6 in. by 2 ft. or larger

The Committee wish it to be known that the School gives an excellent opportunity for Students to do work (Wood Carving, Drawing, Modelling, etc.) for competition in the various Art and Industries Exhibitions held so frequently in many towns in South Africa. In the last Bloemfontein Exhibition the School took prizes in all the classes in which it competed. Advanced pupils are well looked after and special attention is given to beginners.

N.B. To join the School Students need not be Subscribers to the Association (see over)

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Author Krut R

Name of thesis South Kensington to South Africa: Art Education in Government Elementary Schools and schools of art in South Africa 1800 - 1910 1983

PUBLISHER:

University of the Witwatersrand, Johannesburg

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