

https://dspace.org/

South Kensington to South Africa: art education in government elementary schools and schools of art in South Africa 1800-1910

2015-05-22
http://hdl.handle.net/10539/17842

Downloaded from a DSpace repository. https://dspace.org/

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. Painings, 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.

REFERENCES

1. Callen, A. op. cit. pp. 4-8 passim.
2. Langdale Linen Industry. In: Art Journal. London: J.S. Virtue, 1897, pp. 229-332.
3. Callen, A. op. cit. p. 7.
4. Stewart, W.A.C. and McCann, W.F. op. cit. pp. 198-200.
5. Sutton, G. op. cit. p. 73.
6. Sutton, G. op. cit. p. 74.
7. Sutton, G. op. cit. p. 75.
8. Sutton, G. op. cit. p. 76.
9. Ibid.
10. B.B.E. Special Reports ... Vol. 1, p. 168.
11. B.B.E. Special Reports ... Vol. 1, p. 142.
12. B.B.E. Special Reports ... Vol. 1, p. 185.
13. B.B.E. Special Reports ... Vol. 1, p. 189.
14. Macdonald, S. op. cit. p. 306.
15. Sutton, G. op. cit. p. 79.
16. B.B.E. Special Reports ... Vol. 1, p. 158.
17. B.B.E. Special Reports ... Vol. 1, p. 103.
18. Butterfield, P. op. cit. p. 89.
19. Cape of Good Hope. Department of Public Education.
Pamphlet No. 6. Manual Training for Boys (Woodwork).
Pamphlet No. 10. Manual Training for Girls (Needlework).
See also: B.B.E. Special Reports ... Vol. 5, pp. 158-161.
20. Cape Town School of Domestic Science, Frasers Buildings, 91 Long Street . In: An Official Guide to the Educational Institutions and Advantages of the Cape Peninsula. S.A. Railway Administration and the Cape Town Corporation. 1911, pp. 35-39.
See Appendix A, No. 14a.

21. Cape: School Inspection Form S.2018 De Villiers Street (Hebrew) A School, 15 May 1911.
Children attended 'Central' classes for 2 hours per week.
Transvaal Educatic Department. Report of the Director of Education for year ending June 1908. p. 52.

23. Malherbe, C. op. cit. p. 372.
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.

24. Orange River Colony. Education Department. Report of the Director of Education for year ending June 1907. p.42.

25. A.M. Wilson. Taught lacemaking and knitting in the refugee camps for six months during the Boer War (1899-1902). Started a school for Black women at Thaba 'Nchu. Organiser of Industrial Education for Women in the Orange River Colony 1903, until at least 1913. Committee member of the Orange River Colony Arts and Crafts Association, 1907-1912.
Women of South Africa. Lewis Thos. ed. op. cit. p.295.
For an interesting account of the work done by Miss Wilson see: Free State Archives Depot. Bloemfontein. C.O. 284. No. 4115/03.
Orange River Colony. Education Department. Reports of the Director of Education 1903-1910.

26. E.B. Sargant. Letter. 13 June 1913. C.270 No. 3427/03.
Located at the Free State Archives, Bloemfontein.

27. Orange River Colony. Education Department. Report of the Director of Education for year ending June 1907, p.62.

28. Ibid, p. 64.

29. Emily Hobhouse (1860-1926). Prior to arrival worked for the South African Conciliation Committee which attempted to reconcile the differences between the Imperialist and Afrikaner sections of South Africa. As a member of the S.A. Women and Children Distress Fund, arrived in South Africa in 1900. Established the first spinning and weaving schools for impoverished Boer girls in 1905. Eventually there were 10 such schools in the Orange Free State and 16 in the Transvaal, with a government grant for their running costs. Returned to England in 1908.
D.S.A.B. Vol. 2, 1972, pp. 302-306.
See also: Rauben Palmer, M. ... And Still Man Weaves. Pretoria: S.A. Wool Board, 1979, pp. 77-79.

30. Orange River Colony. Report of the Director of Education for year ending June 1907, p. 41.

31. Ladies Letter. In: Transvaal Leader, 1 June 1907. Contains descriptions of such schools and discusses the necessity of building up a sound 'home industries' base for South Africa. A full description of the School at Langlaagte and the wools and dyes used is in the S.A. Jewish Chronicle, 7 December 1906, Vol. 1. p. 599.

32. There were schools for spinning and weaving at Kokstad and Port Elizabeth.
Cape: Education Report, 1912, p. 46a.
Cape: Education Report, 1912, p. 56a.

33. Report of the Superintendent of Education for year ending June 1909. Natal Blue Book, 1909, p. 8. Mentions a spinning school at Vryheid, where there were also three looms. The hope was expressed that this would inculcate 'useful and remunerative employment and culture, a spirit of industry in the homes of the poor'.

34. Report of the Superintendent Inspector of Schools. Natal Blue Book. 1890, p. V5.

35. Birchenough, C. op. cit. p. 300.

36. Stanley, F.C. A Course of Hand and Eye Training. London: Longmans Green, 1922.

37. Stanley, F.C. op. cit. (preface).

38. Syllabus of the Elementary School Course. In: Gilchrist, G. op. cit. pp. 189-195.

39. Cape. School Inspection Form S. 36. East End Public School (A) Visit of Woodwork Inspector, 1 May, 1911.

40. Transvaal and Orange River Colony. Report of the Director of Education. November 1900 - February 1904. p. 121.
Transvaal Education Department. Regulations 1909. pp. 52-57.

41. Transvaal Education Department. Report of the Director of Education for year ending June 1907. p. 57.

42. Transvaal Education Department. Report of the Director of Education for year ending June 1909. pp. 52. 57, 108.

43. Grosset, J.W. op. cit. Vol. 1. passim

44. Report of the Superintendent Inspector of Schools, 1887. Natal Blue Book. 1887, p. 4.

45. Ibid.

46. Report of the Superintendent of Education 1898. Natal Blue Book. 1898, p. G.47

47. Ibid.

48. Report of the Director of Schools for Art, Science and Technical Instruction, 1899. Natal Blue Book. 1898 p. 35.

49. Reports of the Superintendent of Education, 1903-1910.
Natal Blue Books, 1903-1910.

50. Report of the Superintendent of Education, 1910.
Natal Blue Book, 1910, p. 7.

51. Report of the Superintendent Inspector of Schools, 1893.
Natal Blue Book, 1893, p. G3.

52. Report of the Superintendent of Education, 1915.
Natal Blue Book, 1915, p. 13.

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 Enland.

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 acoption 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.

APPENDIX A

List Illustrations — Page

1. Regulations pertaining to Schools of Art in the Colonies and Dependencies. — 262

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

(Colony of the Cape of Good Hope. Education Report, 1886. (G44-'87)

---

2. Science and Art Department, London. Examples of work from the National Course of Instruction in Drawing — 263

(Macdonald, S. op. cit. p. 190)

---

3. Science and Art Department, London. Examples of work from the Syllabus, 1886. — 264

Standard 1 and Standard 2. Freehand and Ruler Drawing.

(Sutton, G. op. cit. p. 119)

---

4. Science and Art Department, London. Examples of work from the Syllabus, 1886. — 265

Standard 4. Freehand Drawing

(Sutton, G. op. cit. p. 121)

---

5. Freearm Drawing — 266

a) Fundamental forms

b) Seated class; drawing from the natural object, 1901.

(Macdonald, S. op. cit.)

		Page
6.	Science and Art Department, London Examples from the Alternative Syllabus, 1895. Standard 5 'Exercises on the spiral...' (Sutton, G. op. cit. p. 148)	267
7.	Science and Art Department, London. Examples of work from the Alternative Syllabus, 1895. Standard 6. 'Further Varieties of Outlines' (Sutton, G. op. cit. p. 150)	268
8a.	Modelling from the plastercast, the Modelling Class, Birmingham School of Art c. 1900. (Callen, A. op. cit. p. 41.)	269
8b.	Building Specifications for a typical School of Art, built to Science and Art Department requirements in 1881. (Macdonald, S. op. cit. p. 120)	
9.	Colony of the Cape of Good Hope, Department of Public Education. Examination Papers, 1899. Examples of work for pupil and pupil teachers examinations, 1899. (Located at the Library, Johannesburg College of Education.)	270
10.	Colony of the Cape of Good Hope. Examples of work from the elementary school syllabus, 1900 a) Standard 4. Freehand Drawing b) Standard 6. Freehand Drawing (Morris, I.H. op. cit. pp. 95; 117.)	271

Page

11. Colony of the Cape of Good Hope.
Examples of work from the elementary school syllabus, 1906. 272
a) Standard 2. Simple leaf shapes.
(Rawson, W.W. op. cit. p. 11)
b) Standard 3. Fundamental forms of birds and fishes.
(Rawson, W.W. op. cit. p. 17)

---

12. Colony of the Cape of Good Hope.
Schools of Art. Local Newspaper Announcements. 273
a) Cape Town School of Art Cape Argus, 27 January, 1881.
b) Port Elizabeth School of Art Eastern Province Herald, 20 July 1883.
c) Grahamstown School of Art Grocotts Penny Mail, 24 January 1882.

---

13. Art Teachers at the Cape Town School of Art, 1881-1910 274
a) James Ford (1881-1893)
(Courtesy of the National Gallery, Cape Town.)
b) James Smith Morland (1894-1896)
c) George Crosland Robinson (1900 - ?)
d) Robert Herder Whale (1897-1910)
(b. c. and d. from South African Artists of Note, 1907. Photo Montage by A. Keyzer.
(Courtesy of Johannesburg Public Library)

14a. The School of Domestic Science, Cape Town. 275
(Official guide to Cape Town, 1911, op. cit. p. 36)

14b. The School of Art, Cape Town
(Official guide to Cape Town, 1911. op. cit. p. 30)

Page

15. Works by Morris Robinson 276

a) Pencil drawing of Miss Annie Robinson, (1914)

b) Oil painting (1915)

(Collection of Mrs. R. Krut, Johannesburg.)

---

16. The Plaster Cast in South African Art Education. 277

a) Monochrome painting from the plaster cast (Morris Robinson, Cape Town School of Art, 1915)

(Collection of Mrs. R. Krut, nee Robinson.)

b) Monochrome painting from the plaster cast (Winnie Finlayson, Port Elizabeth School of Art, 1913)

(Courtesy Port Elizabeth School of Art.)

c) Plaster casts (dated 1950) located at the Johannesburg College of Education in 1979.

(Collection of Mrs. R. Krut, Johannesburg.)

---

17. Art Teachers at the Port Elizabeth, Durban and Grahamstown Schools of Art, 1883-1910 278

a) Harry Charles Leslie (Port Elizabeth School of Art, 1883-1903)

(Pencil self-portrait, c. 1883)

(Courtesy of Mrs. D. Finnemore, Port Elizabeth.)

b) Frank Pickford Marriott (Port Elizabeth School of Art, 1904 -)

(Courtesy Mrs. M. Whitnall, Grahamstown)

c) Frederick William Armstrong (Grahamstown School of Art, 1904 -)

(Courtesy Mr. M. Armstrong, Johannesburg.)

d) William Totterdell Venner (Durban School of Art, 1880 -)

(S.A. Who's Who, 1910, p. 499.)

		Page
18.	Natal. Examples of work from the elementary school syllabus, 1905. Standard 3. Ornament and Proportion. (Taylor, E.R. op. cit. p. 17).	279
19.	Natal. Certificate issued by the Government School of Art, Science and Technical Instruction, 1894. (Courtesy of the Local History Museum, Durban)	280
20.	Natal Schools of Art. Local newspaper announcements. a) Science and Art Department examinations. Natal Witness, 1 February 1895, p.2, col. 1. b) Government School of Art, Pietermaritzburg. Natal Witness, 30 June 1890. p.2 . col.1. c) Government School of Art, Durban. Natal Mercury, · ebruary, 1891. p. 1. col. 2.	281
21.	Natal Government School of Art, Durban a) Poyntons Corner b) Government School of Art, c. 1902. (Courtesy of the Local History Museum, Durban.)	282
22.	Natal. The Assistant Teachers Morning Class at Durban's First Art School Left - right. Miss Elaine Kisch; ? ; Miss Goodwin Miss Sparrow (Mrs. Roberts); Miss Kathleen Anderson (Courtesy of the Local History Museum, Durban)	283

Page

23. Art Teachers of the Transvaal and the Orange Free State 1900-1910. 284

a) George Salisbury Smithard (Normal College, Johannesburg and Heidelberg, 1908-1917)

(S.A. Artists of Note, 1907.)

b) Selina Harding (Normal College, Pretoria 1903)

(Oberholzer, C.K. op. cit. p. 58.)

c) Ellen M. Firks (Normal College, Bloemfontein, 1902 -)

(Women of South Africa, 1913. op. cit. p. 99.)

d) A.M. Wilson (Organiser of Industrial Work for Women, Orange Free State 1903 -)

(Women of South Africa, 1913. op. cit. p. 295.)

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 in 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 reach 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	0	½

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 copying for First and Second Grade Freehand Drawing from the Hat Science and Art Department *Directory*, 1875

Below and right — Decorated typical groups for First and Second Grade Model Drawing Science and Art Department *Directory* 1875





Cyclamen within circle



Columbine within triangle



Datura within pentagon

Left — Specimens of Type 4 work copied by Stage 6 of the Course of Instruction. *Directory* 1875 arrangement to fill a given space





Above: Typical examples for copying for First and Second Grade Freehand Drawing from the Flat Science and Art Department *Directory*, 187-

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







Cyclamen within circle



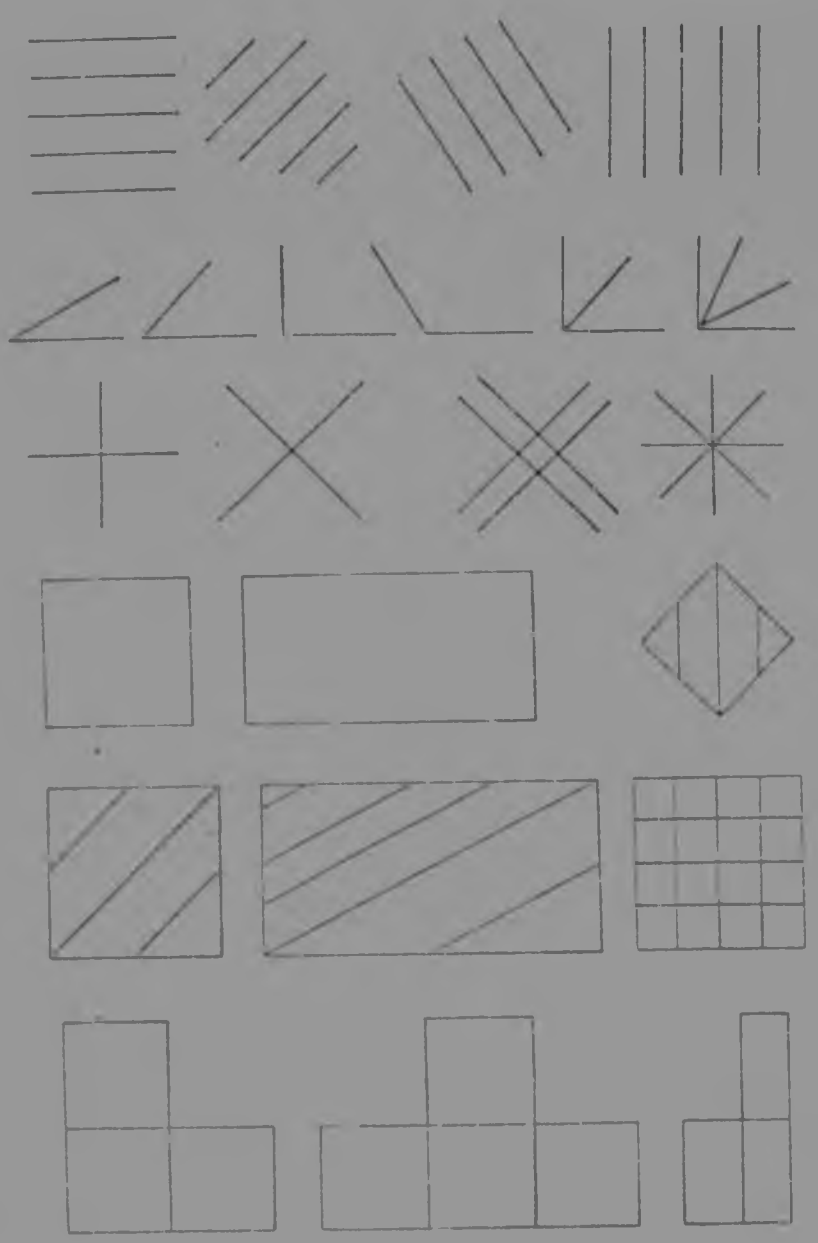
Celandine within triangle



Datura within pentagon

Left: Specimens of type of work required for Stage 22b of the Course of Instruction, *Ornamental arrangement of a given space*

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

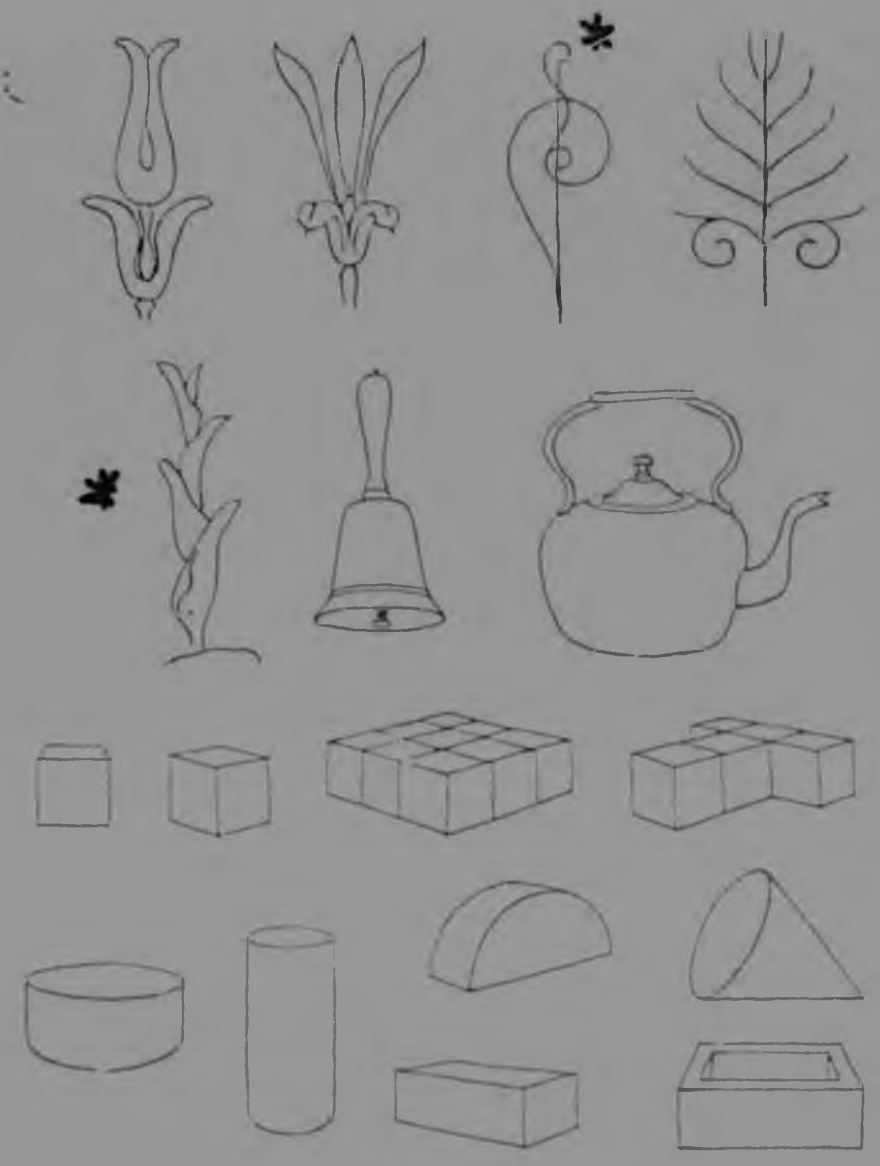


Standards I and II

[illegible] from [illegible] and with the ruler lines, angles, etc. Children in Standard I should draw on slates, those in Standard II on paper, drawing the figures free [illegible] and [illegible] 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.

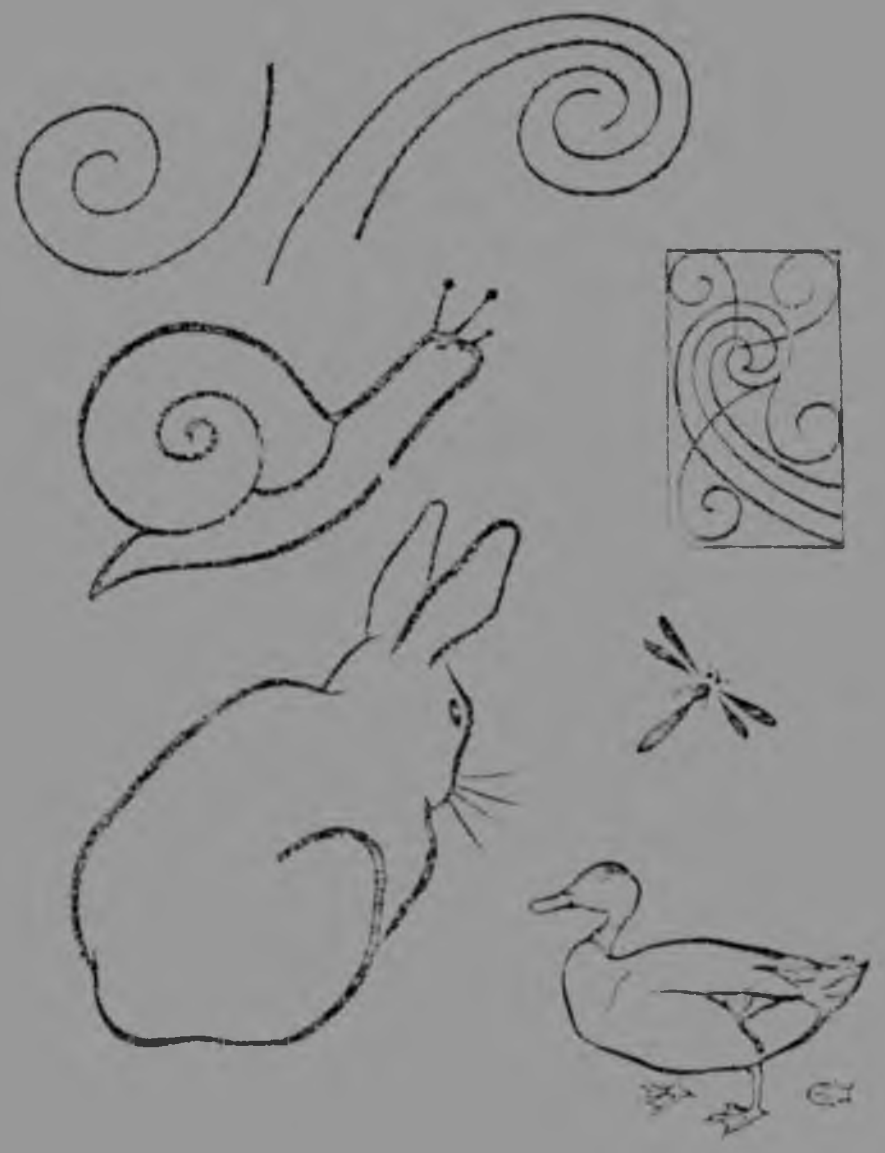


a. FUNDAMENTAL FORMS.



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

SCIENCE AND ART DEPARTMENT, LONDON.
EXAMPLES FROM THE ALTERNATIVE SYLLABUS, 1893.



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, 1895.



STANDARDS VI and VII

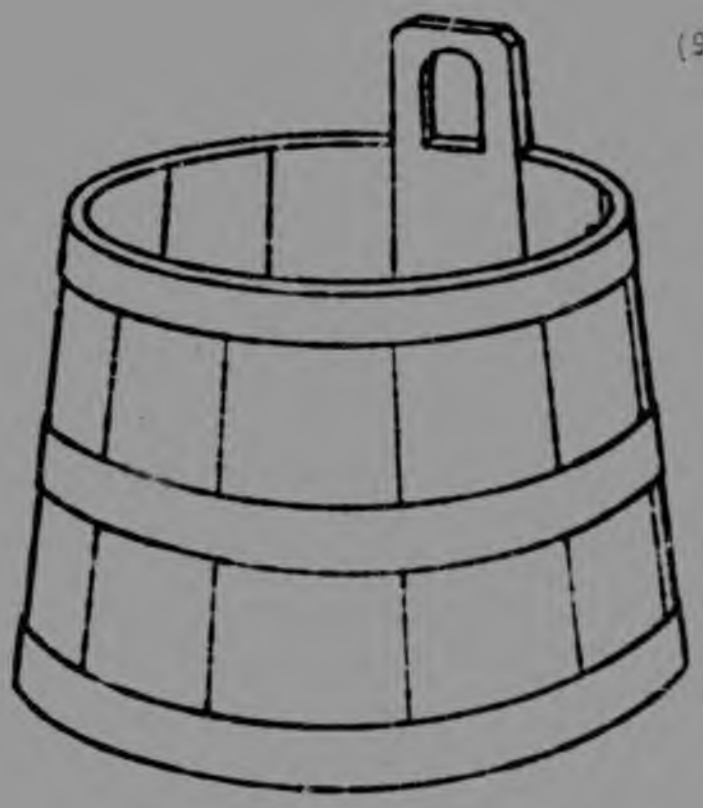
"Further variety of outlines. More complex combinations of previous forms."



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.



DEPARTMENT OF PUBLIC EDUCATION
Colony of the Cape of Good Hope

Examination Papers 1899
Pupils Examination
Pupil Teachers Examination

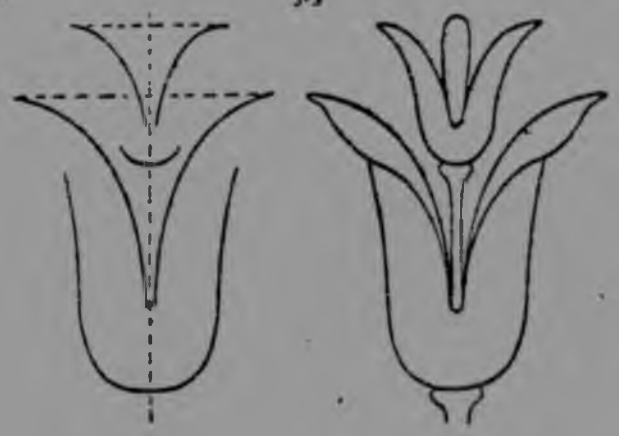
page 11



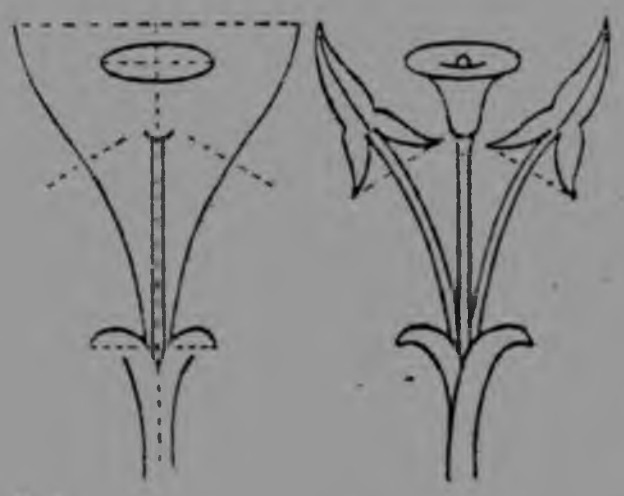
page 12

(10)

313



314



STANDARD VI

Increased attention must be paid to the finish of the drawing, as in this and the next Standard the work lies 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.

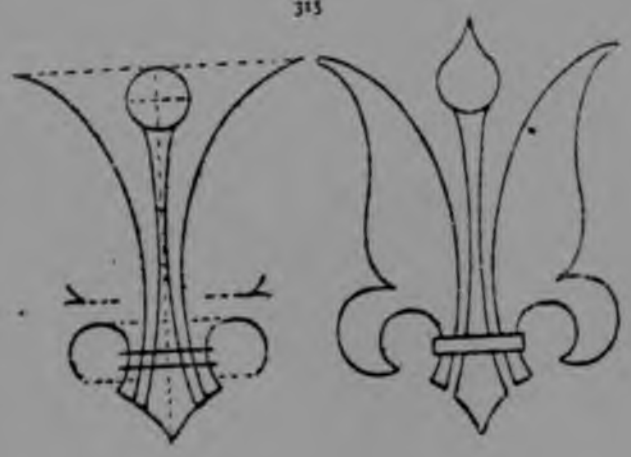
357



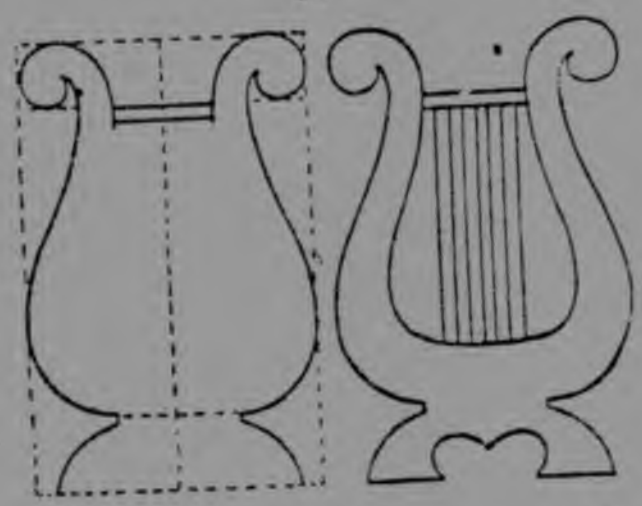
358



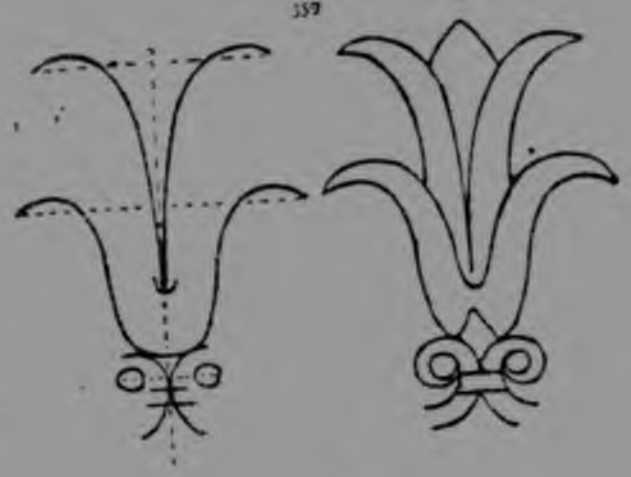
315



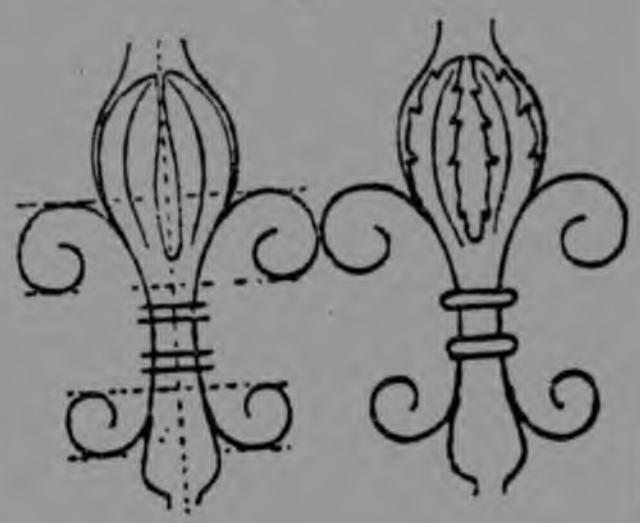
316



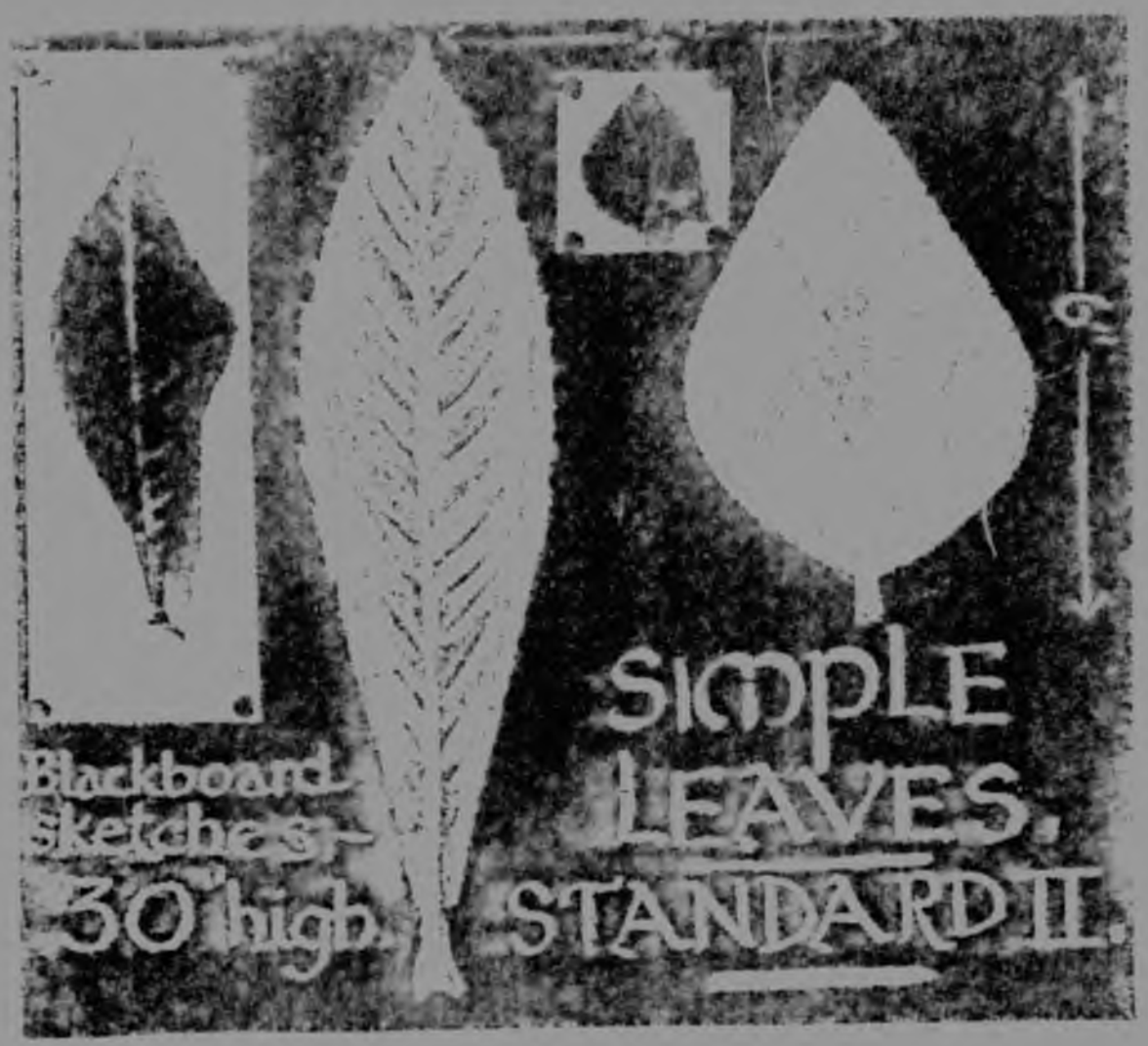
359



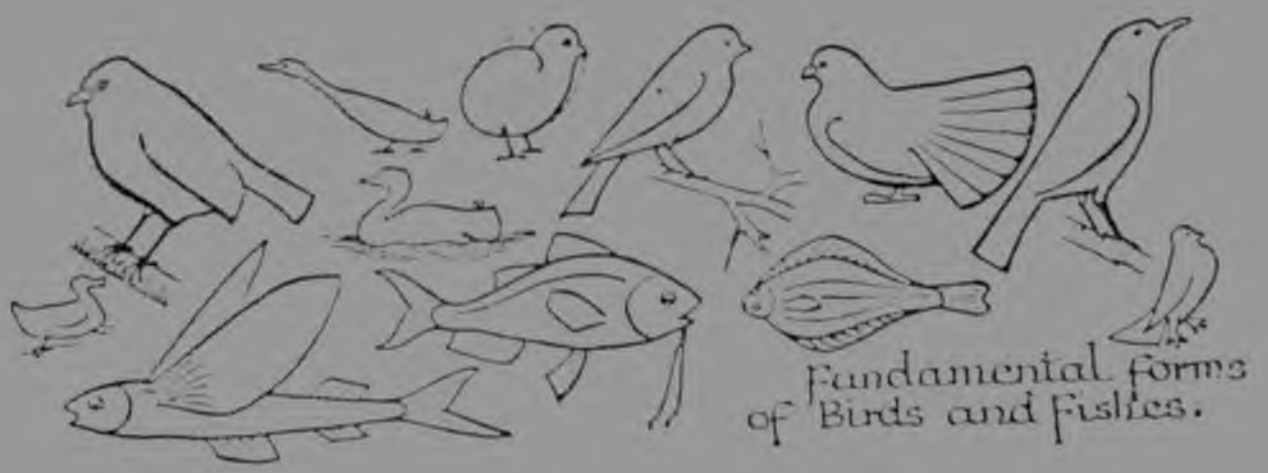
360



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



a. Std 2.



b. 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. MICHELL, 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. KEMSLEY, 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, THOS. HOLLAND, Esq., Grahamstown.

c. GRAHAMSTOWN SCHOOL OF ART
Grocotts Penny Mail
24 January 1832

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.



a.



b.



a.



b.

WORKS BY
MORRIS ROBINSON.



a. PENCIL DRAWING, 1914.



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-

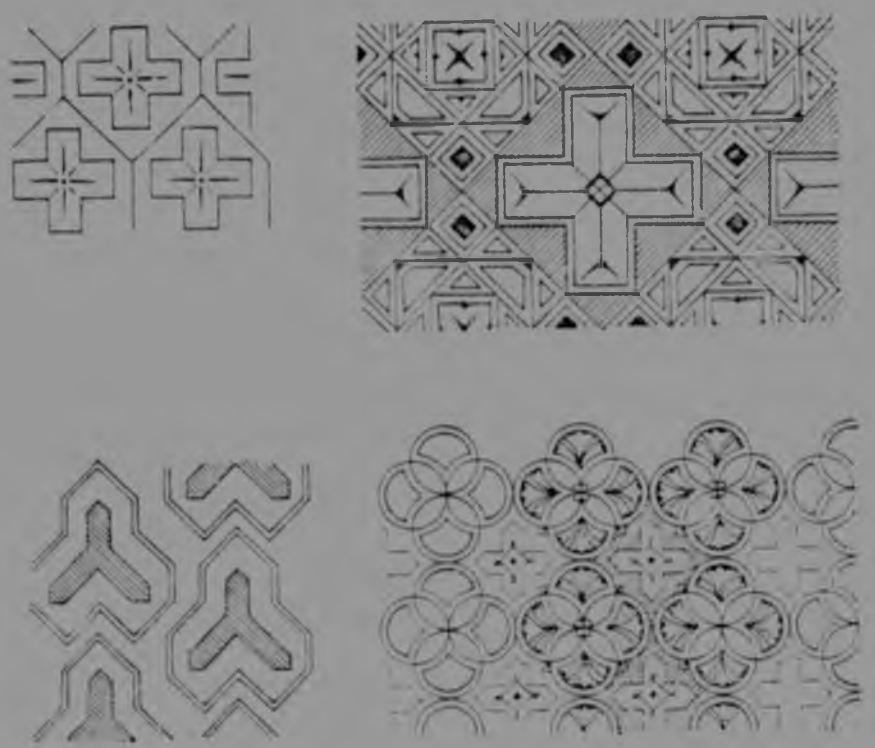


c. F.W. ARMSTRONG
Grahamstown School of Art.
1904-



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.

Freehand Drawing

Elementary

This is to Certify that

E. P. Henwood

Obtained a 2nd Class

in the above-named Subject at the Examination 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.

IT IS HEREBY NOTIFIED, for general information, that Science and Art Examinations [illegible] Department of Science and Art, South Kensington, will be held in Government Art Schools in Pietermaritzburg and Durban as soon as practicable after the receipt in this Colony of the necessary Examination Papers, about the middle of June 1890.

Candidates [illegible] their names and addresses, stating the subjects in which they propose to be examined, to the Director of Education, Pietermaritzburg, not later than the 15th February, 1890.

SIDNEY HERBERT,
Secretary, Education Department.

Education Office, Pietermaritzburg,
6th December, 1889.

a. NATAL WITNESS
11 February 1895

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 [illegible] and Camberwell 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 Department, South Kensington.

EDUCATION NOTICE.

THE CLASSES of the above School commence on Thursday, the 12th February, 1891, and are held on 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 Government)—Full Course, 15s. 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

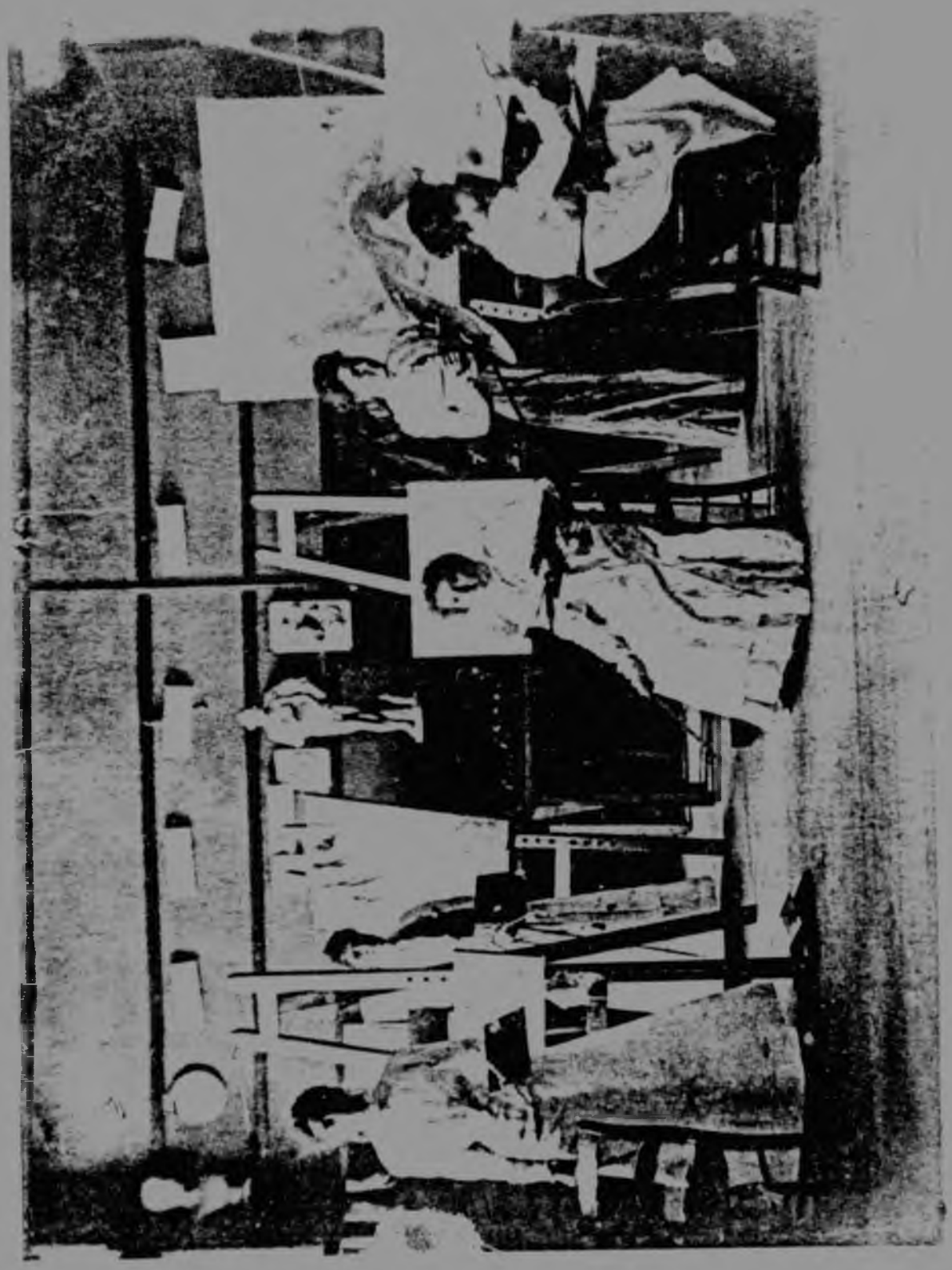
NATAL GOVERNMENT SCHOOL OF ART



a. POYNTONS CORNER 1890



b. ABOUT 1902







a. G.S. SMITHARD
Normal College, Johannesburg and Heidelburg.
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. (Macdonald, S. op. cit. pp. 385-391)	286
2.	Prospectus of the Drawing Examinations held under the direction of the S.A.A.F.A.,1883. (Cape Town: Cape Archives. C.O. 1220).	290
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. (Gilchrist, G. op. cit. pp. 188-194)	297
5.	Cape. Department of Public Education. School Inspection Form. S14, 15 May 1911 Hettie Sandler is listed as a pupil teacher in training. (Cape Town: Cape Archives)	302
6.	Cape. Department of Public Education School Inspection Form. S14, 14 September 1915 Hettie Sandler is listed as a teacher of sub-Standard A. (Cape Town: Cape Archives)	303
7.	Orange River Colony Arts and Crafts Association. Brochure 1909. (Bloemfontein: Free State Archives. Leviseur accession A72, Vol. 7)	304

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 478

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) Time 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: Dickse e's *Foliage, Fruit and Flowers*, mounted 25 in. × 21 in. (e.g. The Wallflower, The Passion Flower), or Albertolli'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) Time 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. × 25¼ 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 'Discobolus' 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 was very popular – shape and plant were prescribed by the Department, e.g. fill the 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 29. 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 *bonâ 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 H
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
actual Machines, Buildings, &c.
(*b.*)—Architectural Design or Original Design for Buildings (Plans, Elevations, Sectio
&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 Secre 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 name 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 inten to compete, must be indicated by the Competitor.

9.—The Pass List will be duly published, and will be recorded in the Departm 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-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, 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)
15 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	
	Day Classes	Evening Classes
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		C.S. Groves
1911		P. Thatcher (ass.)

1914 Claridges Hotel, Stal Plein.

1922 Old Polleys Hotel, Stal Plein.

University of Cape Town (1925)

REFERENCES

Arnott, B. op. cit. p. 5.

Berman, E. op. cit. p. 250.

Cape: Government Gazette. Vol. XII, July 1912-June 1913 p. 1011.

Cape: Government Gazette. Vol.XIII, July 1913-June 1914 p. 992.

Cape: Government Gazette. Vol. XIV, July 1914-June 1915 pp.34-35

Juta's Directory of Cape Town Suburbs and Simonstown,
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 Hope

Syllabus 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).

Office Consecutive No. or Statistical Year. 41 2018 Office Consecutive No. for Statistical Year. 1911

S 14. 302.

Department of Public Education.

EDUCATION OF... MAY 15 1911

SCHOOL INSPECTION FORM.

Name of Division. Capetown, Green & Sea Points

School Board. Cape

Name of School. Capetown: 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	Department of Attendance Certificate	Duties entitled to Certificate	Date of Years Under Educ. Dept.	Gov't Grant for whole Yr. £	Local Contribution £
Insp.	VI., VII.	Edgar A. Vaughan	-	P.C.	Q.	138-12-6	138-12-6 (H 28+25)
Pr.	IV. Boys	John T. W. Cruickshank	-	T.3	17½	101-2-6	101-2-6
Asst.	V.	Agnes E. Orpen	-	P.C.	¾	55	55
"	IV. Girls	Antonella S. Rabe	-	T.3	3½	37-10	37-10
"	III. Boys	Anna Rabe	-	T.3; N.	6½	45-16-6	45-16-6
"	III. Girls	Beatrice Hamell	-	T.3	10½	45-6-6	45-6-6
"	II.	Felicia Shawe	-	T.3	4½	37-10	37-10
"	I.	Beatrice Edwards	-	T.3	4¾	37-10	37-10
"	A. B.	Sarah Hauptfleisch	-	T.3, K.G.	4¾	55	55
-	Sullen	Rose Rothschild	-	T.3; K.G.	14¼	50	50
"	Hework	Johanna Forbes	-	T.3 N.	39¼	54	54
Pt.	-	Martinus Oosthuizen	Sutton	T.3	-	40	-
Pt.	-	Hermine Bottman	-	Pt. 2	-	20	-
Pt.	-	Hettie Sandilli	-	Pt. 2	-	30	-
Pt.	-	Hattie Purcell	-	Pt. 1	-	16	£666-9-6

COST TO DEPARTMENT.

On sick leave, Mrs. Daisy Rutland Fleming - √

Teachers.	Boarding Department.	School Building.	Teacher's Residence.	Total Gov't. Grant.	Cost per Pupil present at Inspection.
Adult. £160-9-6	Superv. £ -	Rent. £	House Allowance £ 28		
Pupil. £96	Caps. £ -	Interest. £23-0-3	Rent. £ - Interest. £ -	£907-9-2	£2-9--

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	Cuttell Class				
Drawing ...	374	1½	Staff				
Drill	374	½	Staff (Supt Brimfield)				
Needlework ...	163	2	Forbes				
Singing (from Notes)	311	1	Staff (Supt Cruickshank)				
Woodwork ...	41	2	Cuttell Class				
Dutch Class	158	1½	Hauptfleisch, Agg, I. Rabe, A. Rabe, H. Hamell				

S. 14. 303.

for Statistical Year. 50

SEP 14 1915

Department of Public Education.

SCHOOL INSPECTION FORM.

Division Cape (No. 2)

School Board Cape

Name of School Capetown: De Villiers St. (Hebrew)

Class of School T.2

Date of Inspection 18th/23rd August 1915

Date of last Inspection 26th/28th August 1914

STAFF.

Rank.	Work.	Full Christian and Surname	Degree or Academic Certificate	Profes-sional Certificate	No. of years under Admin. Dept.	Gov. Grant (if any) £	Local Contribution £
Prin.	H. S.	Eleanor H. Hart		T.C.	19½	125	125+20 Pr
Asst.	"	Johanna T. Halsted		T.C.	22+19½	60	60
Asst.	"	Hugo D. L. Smuts		T.2.	2½	100	100
	H. 2	Kate Mc Powell		T.2	9½	47½	45½
	H. 2	Pauline Feuerstein		T.2	2	22½	52½
	H. 1	Adelaide Lamb		T.2	2½	40	40
	Sub. H.	Marion Walker		T.C.	5½	42½	42½
	Sub. H.	Rose Schuman		T.C.	5¾	60	60
	Sub. H.	Johanna Fortuin		T.C.	15¼	60	60
	Sub. H.	Kathleen Sandler		T.C.	7½	42½	42½
	Pupil Tch.	Victoria Feinstein				20	
		David Cook				16	
		Lily Cornelissen				16	
						Total	£637+50 Pr

COST TO DEPARTMENT.

Staff.	Boarding Department.	School Building.	Teacher's Residence.	Total Govt. Grant.	Cost per Pupil present at Inspection.
Teachers £637	Superl. £	Rent £	House Allowance £25		
Pupil-teachers £52	Cap. Gds. £	Interest £	Rent £ Interest £	£714	£1.15.7½

ADDITIONAL SUBJECTS.

Subject.	No. of Pupils.	Average Hours per week.	Teacher.	Subject.	No. of Pupils.	Average Hours per week.	Teacher.
Cookery ...							
Drawing ...	410	2	Staff				
Drill	410	1½	Staff				
Dutch Grammar	47	2	H. Smuts				
Needlework ...	202	2	Female Teachers				
Singing (from Notes)	215	2	Staff				
Woodwork ...							
School Gardening							

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 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 £20 or more to the Association, shall be represented on the Committee by a Member to be named by themselves who shall be additional to 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 Entertainments.

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. ASHBURNHAM, Mrs. JOHNSON, The Misses C. LEVERSEE, WILSON and BAUMANN, Messrs. GEO. SMETHAM, A. SOMERVILLE, F. W. MASEY, Prof. RUDGE, Rev. R. SCHNIEDER and Prof. JOHNSON (Government Nominee).

W. E. [illegible], Johannesburg.

O.R.C. ARTS & CRAFTS ASSOCIATION.

Founded 1907.
Premises:
82, St. GEORGE'S STREET.
Opposite the Cathedral.

8TH SESSION.
LIST OF CLASSES AND HOURS.

Hon. President: His Excellency Sir HAMILTON GOOLD-ADAMS, G.C.M.G., C.B.

Hon. Chairman: Rev. Canon OREORD.

Vice-Chairman: Dr. A. BAUMANN.

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

6.—The Chairman, or in his absence the Chairman for the time being, shall have a casting vote in 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 ORFORD, Dr. A. BAUMANN, Mrs. ASHBURNHAM, Mrs JOHNSON, The Misses C. LEVISURR, WILSON and BAUMANN, Messrs GROSMETHAM, A. SOMERVILLE, F. W. MASEY, Prof. RUDGE, Rev. R. SCHNIRIDER and Prof. JOHNSON (Government Nominee).

W. E. HORTON, JOHANNESBURG

O.R.C. ARTS & CRAFTS ASSOCIATION.

Founded 1907.
Premises:
82, St. GEORGE'S 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 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 Execution Chambers.

304.

SUBJECTS AND HOURS.

WOOD CARVING
Mr. JOHN HENDRY.

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

Students can purchase Tools from the Association, 15s per set.

MODELLING & DESIGN
Miss FIRKS,
Prin. 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. MASEY,
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 Pencils, India rubber, and Drawing Boards, 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 pupils 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 Schools Students need not be Subscribers to the Association *(see over)*

305.

SELECT BIBLIOGRAPHY

ABBATE, F. Art Nouveau, The Style of the 1890s. London: Octopus Books, 1972.

ARNOTT, B. Lippy Lipschitz: Biography and Catalogue Raissoné. Cape Town: A.A. Balkema, 1969.

ASLIN, E. The Aesthetic Movement: Prelude to Art Nouveau. London: Elek Books, 1969.

AUSTEN, J. Emma (1815) London: J.M. Dent, (revised ed.), 1964.

BAGLEY, J.J. and A.J. The State and Education in England and Wales. 1833-1968. London: Macmillan and Co. 1969.

BAINES, T. Journal of a Resident in Africa 1842-1853. Kennedy, R.F. ed. Cape Town: Van Riebeeck Society, 1961.

BANTOCK, G.H. Education in an Industrial Society. London: Faber, 1973.

BARKAN, M. A Foundation for Art Education. New York: Ronald Press, 1955.

BARKAN, M. Through Art to Creativity. Boston: Allyn and Bacon, Inc. 1960.

BELL, C. Art. London: Chatto and Windus, 1969.

BELL, Q. The Schools of Design. London: Routledge and Kegan Paul, 1963.

BENJAMIN, W. Illuminations. Arendt, H. ed. Fontana, 1973.

BERMAN, E. Art and Artists of South Africa: An illustrated biographical dictionary and historical survey of painters and graphic artists since 1875. Cape Town: A.A. Balkema, 1970.

BERNSTEIN, B. Education Cannot Compensate for Society. In: Education for Democracy. Rubinstein, D. and Stoneman, C. eds. United Kingdom: Penguin, 1972.

BIRCHENOUGH, C. History of Elementary Education in England and Wales from 1800 to the Present Day. London: University Tutorial Press, 1925.

BISSON, F.S. DE CARTERET. Our Schools and Colleges: Being a compendium of practical information upon all subjects connected with Education and Examination recognised in the United Kingdom at the Present Day. London: Wagner and Co. 1879.

BLOOM, Benjamin et al. Ed. Taxonomy of Educational Objectives London: Longmans Group, 1966. (2v. Handbook 1. Cognitive Domain. Handbook 2. Affective Domain).

BOND, J. They were South Africans. London: O.U.P., 1956.

BOWLER, T.W. The Students Handbook for those Studying Art. Cape Town: T.W. Bowler, 1857.

BRADLOW, E. and F. Thomas Bowler of the Cape of Good Hope: His life and works with a catalogue of extract paintings. Cape Town: A.A. Balkema, 1955.

British Board of Education. Special Reports on Educational Subjects. London: H.M.S.O. (1897) Reprint Kyoto: Rinsen Book Co. 1974. Vol. I. Education in the United Kingdom and the European Continent.

British Board of Education. Special Reports on Educational Subjects. London: H.M.S.O. (1901). Reprint Kyoto: Rinsen Book Co., 1974. Vol. 5. Educational Systems of the Colonies of the British Empire (Cape Colony, Natal, Commonwealth of Australia, New Zealand, Ceylon, Malta.)

British Board of Education. Special Report on Educational Subjects. London: H.M.S.O. (1900) Reprint Kyoto: Rinsen Book Co., 1974. Vol. 6. Preparatory Schools for Boys. Their Place in English Secondary Education.

British Board of Education. Special Reports on Educational Subjects. London: H.M.S.O. (1902) Reprint Kyoto: Rinsen Book Co. 1974. Vol. 8. Section 23. Sketch of the History of Educational Work in the Late South African Republic.

BROWN, A. Gordon- The Cape Sketches of Sir Charles D'Oyley 1832-1833. Cape Town: A.A. Balkema, 1968.

_____ Pictorial Art in South Africa during 3 Centuries to 1895. London: Chas. Sawyer, 1952.

_____ Pictorial Africana: A Survey of South African Paintings, Drawings and Prints up to the end of the 19th Century with a biographical dictionary of 100 artists. Cape Town: A.A. Balkema, 1975.

CALLEN, A. Angel in the Studio: Women in the Arts and Crafts Movement 1870-1914. London: Astragal Books, 1979.

CARLINE, R. Draw they Must: A History of the teaching and and examining of art. London: Edward Arnold, 1975 (paperback).

CASSELs Encyclopaedia of Literature, 1. London: Cassel, 1953.

CASTIGLIONE, B. The Book of the Courtier. New York: Doubleday and Co. (Translation C.S. Singleton) Anchor Books, 1959 .

CHAMBERS Biographical Dictionary. London: W. Chambers Ltd. 1961.

CHAPMAN, L. Approaches to Art in Education. Harcourt Brace Jovanovich Inc. 1978.

CLARK, G. Kitson. An Expanding Society: Britain 1830-1900. London: Cambridge University Press, 1967.

COETZEE, J. Chr. Onderwys in die Transvaal. Pretoria: van Schaik, 1941.

COETZEE, J. Chr. Onderwys in Suid Afrika 1652-1956. Pretoria: Van Schaik, 1958.

COLLINGWOOD, R.G. The Principles of Art. Oxford: The Clarendon Press, 1938.

COMENIUS. Orbis Sensualium Pictus . introduction by James Bowen . Australia: Sydney University Press, 1967.

COWEN, C. The Schröder Art Memento. Pretoria: Press Printing and Publishing, 1894.

CRANE, W. Line and Form. London: G. Bell and Sons, 1900.

DALE, Sir L. Lecture Read at the Opening of the New School Room of the School of Art and Evening Classes for Young Men. Cape Town: Pike and Byles, 1866.

_____ Technical Instruction and Industrial Training: a necessary supplement to the Colonial System of Public Education. Cape Town: Juta, 1875.

DAVID, Sir P. The Van Riebeeck Portrait of the Old Town House. In: Africana Notes and News. December 1945, Vol. 3, No.1.

DAVENPORT, T.R.H. The Afrikaner Bond: The History of a South African Political Party 1880-1911. London: O.U.P. 1966.

DENOON, D. A Grand Illusion : The Failure of Imperial Policy in the Transvaal Colony during the Period of Reconstruction 1900-1905. London: Longmans Green, 1973.

DEWEY, J. Art as Experience. New York: Perigree, 1980.

DICKENS, C. Hard Times, 1854 reprint. London: Collins 1955.

DICTIONARY of South African Biography Pretoria: Nasionale Boekhandel. Vol. 1 1968; Vol. 2 1972; Vol. 3 1977; Vol. 4 1981. (Note. Abb. to D.S.A.B.)

DICTIONARY of National Biography Lee S. ed. London: Smith, Elder and Co, 1903. (Note. Abb. to D.N.B.)

DICTIONARY of Victorian Painters. Wood, C. Suffolk: Baron Publishing Co. 1971.

EAGLESHAM, E. From School Board to Local Authority. London: Routledge and Kegan Paul, 1956.

EISNER, E.W. Educating Artistic Vision. New York: Macmillan and Co. 1972.

ESNER, E.W. and ECKER, D.W. eds . Readings in Art Education Waltham, Mass: Blaisdell Publishing Co. 1966.

ELYOT, Sir T. The Book Named the Governor. Lehmberg S. ed. London: Everymans Library, 1962.

ELTON, G.R. The Practice of History. Sydney: University Press, 1967.

Encyclopaedia and Dictionary of Education, Vol. I. London: Isaac Pitman and Sons. 1921.

Encyclopaedia Britannica, 1910. London and New York.

Everymans Encyclopaedia. London: J.M. Dent and Sons, 1949.

FIELD, D. Change in Art Education. London: Routledge and Kegan Paul, 1970.

FIELD, D. and NEWICK J. eds. The Study of Education and Art London: Routledge and Kegan Paul, 1973.

FINLAY, J.J. Principles of Class Teaching. London: Macmillan, 1907.

FISHMAN, S. The Interpretation of Art: Essays on the Art Criticism of John Ruskin, Walter Pater, Clive Bell, Roger Fry and Herbert Read. Berkley and Los Angeles: University of California Press, 1963.

FELDMAN, E.B. Varieties of Visual Experience. New York: Harry N. Abrams, 1972.

FERGUSON, W.T. and IMMELMAN, R.F.M. Sir John Herschel and Education at the Cape 1834-1840. Cape Town: O.U.P. 1961.

FARRS, Ellen M. Drawing and Design for Children. In: Teachers in Council. A Report on the Natal Teachers Convention. Belcher, E.A. ed. Durban: Juta, 1903.

FRY, R. Vision and Design. London: The Phoenix Library, 1928.

GILCHRIST, G. South African Educational Yearbook, in which is incorporated the 5th edition of the Cape of Good Hope Teachers Manual. First year of publication. Cape Town: G. Gilchrist, 1906.

GOMBRICH, E.H. The Story of Art. London: Phaidon Press

GOSDEN, P.H.J.H. How They were Taught: An anthology of Contemporary Accounts of Learning and Teaching in England. Oxford: Basil Blackwood, 1969.

GRAVES, A. Dictionary of Artists of the Royal Academy, 1760-1893. London: H. Graves, 1901.

GUTSCHE, T. No Ordinary Woman: The Life and Times of Florence Phillips. Cape Town: Howard Timmins, 1966.

HATTERSLEY, A.F. An Illustrated Social History of South Africa. Cape Town: A.A. Balkema, 1969.

_____ More Annals of Natal. Pietermaritzburg: Shuter and Shooter, 1936.

_____ Portrait of a Colony. Cambridge: University Press, 1940.

_____ The British Settlement of Natal. Cambridge: University Press, 1950.

HOBSBAWM, E.J. Industry and Empire. The Pelican Economic History of Britain. Vol. 3. United Kingdom: Pelican Books (1968) Reprint, 1970.

HOCKLEY, H.E. The Story of the British Settlers of 1820 in South Africa. Cape Town: Juta, 1948.

ITTEN, J. The Art of Colour. New York: Reinhold, 1966.

JOHNSON R. Social Goals and Education in the Visual Arts. In: Art Education, 1982. Vol. 35, No. 1.

JONES, D.K. The Making of the Educational System 1851-1881. London: Routledge and Kegan Paul, 1977.

JONES, O. The Grammar of Ornament 1856 reprint. London: Bernard Quartrich, 1910.

JUTAS Directory of Cape Town, Suburbs and Simonstown. Cape Town: Juta. 1912, 1918, 1919, 1921, 1922.

KRUGER, P. Memoirs of Paul Kruger. Vol. I. London: T. Fisher Unwin, 1902.

LANIER, V. Six Items in the Agenda to the Eighties. In: Art Education, 1980. Vol. 33, No. 5.

LANGER, S.K. Expressiveness. In: Problems of Art. Ten Philosophical Essays. New York: Chas. Scribners' Sons, 1957.

LANSING, K.M. Art, Artists and Art Education. McGraw-Hill Book Co. 1969?(not dated)

LESLIE, G.D. The Inner Life of the Royal Academy. London: John Murray, 1914.

LOWENFELD, V. Creative and Mental Growth. New York: Macmillan, 1957.

_____ Your Child and his Art. 9th printing. New York: Macmillan, 1967.

LYTTON, H. Creativity and Education. London: Routledge and Kegan Paul, 1971.

MACDONALD, S. The History and Philosophy of Art Education University of London Press Ltd, 1970.

MALHERBE, E.G. Education in South Africa 1652-1922. Cape Town: Juta, 1925.

MAYER, R. A Dictionary of Art Terms and Techniques. London: A & C. Black, 1969.

MCCLELLAND, L. James Ford, A Biographical Note. Cape Town: S.A. National Gallery Information Sheet, 1978.

MCFEE, June and Degge, Rowena. Art, Culture and Environment: A Catalyst for Teaching. California: Wadsworth Publishing Co. 1977.

MEYER, A.E. The Educational History of the Western World. New York: McGraw-Hill, 1965.

MOORE, G. Modern Paintings. London: Walter Scott, 1893.

MORRIS, I.H. The Teaching of Drawing. London: Longmans Green, 1894.

MULHERN, JAMES. A History of Education. New York: The Ronald Press Co. 1946.

MURRAY, Joyce ed. Mrs. Dale's Diary 1857-1872. Cape Town: A.A. Balkema, 1966.

MURRAY, P. and MURRAY, L. A Dictionary of Art and Artists United Kingdom: Penguin, 1959.

MUNSINGER, H. ed. Readings in Child Development. U.S.A.: Holt Reinhart and Winston, 1975.

NATAL ALMANAC. DIRECTORY AND YEARLY REGISTER. Pietermaritzburg: P. Davis and Sons, 1901, 1904.

NATAL CIVIL SERVICE LIST. Pietermaritzburg: P. Davis & Sons, 1902.

NAUDE, A. Cape Album. Cape Town: Howard Timmins, 1979.

NAYLOR, G. The Arts and Crafts Movement: A Study of Its Sources, Ideals and Influences on Design Theory. London: Studio Vista, 1980.

NESBIT, H. Port Elizabeth School of Art: A History 1882-1982. Port Elizabeth: Technikon, 1982.

OFFICIAL GUIDE TO THE EDUCATIONAL INSTITUTIONS AND ADVANTAGES OF THE CAPE PENINSULA. Compiled under the joint auspices of the Corporation of the City of Cape Town and the South African Railway Administration, 1911.

OLIPHANT, J. The Educational Writings of Richard Mulcaster. Glasgow: James Maclehose and Sons, 1903.

PAMA, C. Regency Cape Town: daily life in the early eighteen thirties. Cape Town: Tafelberg, 1975.

PELLS, E.G. 300 years of Education in South Africa. Cape Town: Juta (no date given).

PHAIDON ENCYCLOPAEDIA OF DECORATIVE ARTS. 1890-1940. Garner, P. ed. London: Phaidon, 1978.

PINCHBECK I. and HEWITT, M. Children in English Society. Vol. 2. London: Routledge and Kegan Paul, 1973.

RANDALL, P. Little England on the Veld: The English Private School System in South Africa. Johannesburg: Ravan Press, 1982.

RAUBENHEIMER, M. ... And Still Man Weaves. Pretoria: S.A. Woolboard, 1979.

RAWSON, W.W. Instructions to Teachers of Drawing. Cape Town: Cape Times Ltd. 1907.

_____. A Manual of Drawing. Part I. London: Longmans Green, 1920.

_____. A Manual of Drawing. Part II. London: Longmans Green, 1928.

RAYMONT, T. The Principles of Education. London: Longmans Green, 1924.

READ, H. Art and Industry: The Principles of Industrial Design. London: Faber and Faber, 1934.

_____ The Meaning of Art. London: Faber and Faber, 1946.

_____ Education Through Art. London: Faber and Faber, 1947.

_____ Art and Society. London: Faber and Faber, 1945.

REDGRAVE, R. and REDGRAVE, S. A Century of British Painting, 1866 reprint. London: Phaidon, 1947.

REID, L.A. Meaning in the Arts. New York: Allen and Unwin, 1969.

REYNOLDS, K. and SEDDON, R. Illustrated Dictionary of Art Terms. London: Ebury Press, 1981.

RICHARDSON, M. Art and the Child. London: University of London Press, 1964.

ROBINSON, B. Ashbeys Galleries; its 90th Anniversary. In: Antiques in South Africa, 1982. No. 10. Constantia, C.P.: Antique Collectors Society, 1982.

RUBINSTEIN, D. and STONEMAN, C. eds. Education for Democracy United Kingdom: Penguin, 1972.

RUSKIN, J. The Elements of Drawing. London: Smith Elder and Son, 1857.

SARON, G. and HOTZ, L. eds. The Jews in South Africa. Oxford: O.U.P., 1955.

SCHRODER, O. and BOGYENS, B. Solomon Caesar Malan, Aquarelles, etc. Cape Town: University of Stellenbosch, 1974.

SCHMUTZLER, R. Art Nouveau. London: Thames and Hudson, 1964.

SIMON, B. Studies in the History of Education 1780-1870. London: Laurence and Wishart, 1969.

SMITH, F. A History of English Elementary Education. London: University of London Press, Ltd. 1931.

SOUTH AFRICAN WHO'S WHO, 1908, 1910, 1921-1922, 1933.

SPENCER, H. Education. London: Williams and Norgate, 1919.

STANLEY, F.C. A Course of Hand and Eye Training 1908 reprint. London: Longmans Green, 1922.

STEWART, W.A.C. and MCCANN, W.P. The Educational Innovators 1750-1880. New York: MacMillan, 1967.

STURT, M. The Education of the People: A History of Primary Education in England and Wales in the 19th Century. London: Routledge and Kegan Paul, 1967.

SULLY, J. Studies of Childhood. London: Longmans Green, 1924.

SUTTON, G. Artisan or Artist? A History of the teaching of Art and Crafts in English Schools. Oxford: Pergamon Press, 1967.

TAYLOR, E.R. Elementary Art Teaching: An Educational and Technical Guide for Teachers and Leaners. London: Chapman and Hall, 1890.

THOMPSON, P. The Work of William Morris. London: Heinemann, 1967.

THOMPSON, E.P. The Making of the English Working Class, 1967 reprint. United Kingdom: Penguin, 1974.

THOMSON, D. England in the 19th century. United Kingdom: Penguin Books, 1959.

TOMLINSON, R.R. Children as Artists. London: The King Penguin Books, 1944.

TOMLINSON, R.R. and MILLS, J.F. The Growth of Child Art London: University of London Press, 1966.

TYLER, R.W. Basic Principles of Curriculum and Instruction. Chicago: University of Chicago Press, 1973.

TYRRWHITT, R. Handbook of Pictorial Art. Oxford: Clarendon Press, 1875.

VAN DER EYKEN, W. and TURNER, B. Adventures in Education United Kingdom: Pelican, 1969.

VERBEEK, J.A. Natal Art before Union. Pietermaritzburg: University of Natal Press, 1974.

VIETZEN, S. A History of Education for European Girls in Natal 1837-1902. Pietermaritzburg: University of Natal Press, 1972.

VIOLA, W. Child Art. London: University of London Press. (2nd ed.) 1945.

WACHOWIAK, F. and RAMSAY, T. Emphasis Art. Scranton, Pennsylvania: International Textbook Co. 1968.

WALKINSON, R. William Morris as Designer. London: Studio Vista, 1967.

WARNER, M. Queen Victoria's Sketchbook. London: MacMillan, 1979.

WEBSTERS BIOGRAPHICAL DICTIONARY. London: G. & C. Merriman and Co., 1972.

WHO WAS WHO 1916-1928. London: A. and C. Black.

WOMEN OF SOUTH AFRICA: A Historical and Industrial Encyclopaedia and Social Directory of the Women in the Sub-continent. Lewis, T. ed. Cape Town: Le Quesne and Hooton Smith, 1913.

WORNUM, R.N. Analysis of Ornament. London: Chapman and Hall, 1856.

OFFICIAL PUBLICATIONS

CAPE OF GOOD HOPE. DEPARTMENT OF PUBLIC EDUCATION

Reports of the Superintendent of Education 1880-1912.
Reports of the South African Fine Arts Association 1881-1893.
Report of the Education Commission 1891-1892.
Government Gazettes 1896, 1897.
Education Gazettes 1901-1915.
Pamphlet No. 8. Prospectus of the Training School, Cape Town (1900)
Pamphlet No. 21. Instructions to Teachers of Drawing (1907).
The Primary School Course. Syllabus for Art Education 1979.

NATAL EDUCATION DEPARTMENT

Reports of the Superintendent of Education 1860-1910.
Reports of the Director, Government School for Art, Science and Technical Instruction, 1895-1904.
Report of the Education Commission 1891-1892.
Syllabus for Art Education. Junior Primary Phase, 1980.

ORANGE RIVER COLONY. EDUCATION DEPARTMENT

Transvaal and Orange River Colony. Report of the Director of Education. Nov. 1900- Feb. 1904.
Director of Education, Nov. 1900 - Feb. 1904.
Reports of the Director of Education 1905-1910.
Nuwe Sillabus ver Kunsopvoeding, Sub. A - Std. 4, 1978.

TRANSVAAL EDUCATION DEPARTMENT

Regulations governing Primary School for White Children including code or course on instruction to be followed therein, 1904, 1909.
Education Reports 1906-1914.
Syllabus for Art Education. Primary School Grade 1 - Std. 4, 1977.

PERSONAL REMINISCENCES

Mrs. H. Robinson (née Sandler)

Mr. G.H. Watermeyer

Mrs. E. Woolridge

THESES

BUTTERFIELD, P.H. The Secondary School's Regulations (1904-1906) Their influence on the development of secondary schools until the Hadow Report. Unpublished thesis for degree of M.A. (Education) University of London, 1964.

COOKE, J.C.W. The Grahamstown Fine Art Association. Unpublished essay submitted in partial fulfilment of the requirements for the degree of Master of Fine Art, Rhodes University, 1974.

ENGEL, P.E. Die Ontwikkeling van die Skilderkuns in Johannesburg van die begin tot 1920. Unpublished M. Ed. dissertation. Pretoria University, 1962.

GROSSERT, J. A Critical Review of the Development of Art and Crafts Education in Bantu Schools in Natal with Particular Reference to the Period 1948-1962. Unpublished Ph.D. Thesis. University of Stellenbosch, 1969.

HENDRIKZ, W. de S. Essential Conditions in Designing a New System of Art Education for South African Schools and Universities. Unpublished M.A. Dissertation. University of the Witwatersrand, 1946.

KATZ, M.E. Jewish Education at the Cape 1841 to the present day. Unpublished M. Ed. Dissertation. University of Cape Town, 1973.

LEUSCHNER, F.W. Die doel, inhoud en metode van die Kunsonderwys aan die Transvaalse Laerskool. 'n Histories-kritiese studie. Unpublished M. Ed. Dissertation, Potchefstroom University, 1952.

MCKEAN, M.S. Educating the eye. The Art Lesson in Transvaal primary schools. Unpublished Ph.D. Thesis. University of the Witwatersrand, 1975.

MULDER, P.W.A. Die ontwikkeling en beheer van tegniese en beroepsonderwys onder Provinsiale bestuur in Suid Afrika van 1910-1924. Proefskrif voorgelêter gedeeltelike voldoening aan die vereistes vir die graad vir Doctor Educationis. Potchefstroom Universiteit vir C.H.O., 1963.

VAN VUUREN, C.P.J. Kunsonderwys en kulture opvoeding. Unpublished M. Ed. Dissertation. Stellenbosch University, 1941.

VISAGIE, J.H.H. 'n Histories-kritiese studie van die ontwikkeling van die onderwys in die Kaapse Skiereiland en omgewing. Unpublished D.D. Thesis. Stellenbosch University. (1966).

UNPUBLISHED MANUSCRIPTS

ANDERSON, K. Memories Past: The Government Art School, West Street, Durban. Unpublished manuscript, completed 1952. Located at the Local History Museum, Durban.

REYNOLDS, M. The Slade: the Story of an Art School. 1871-1971. Unpublished manuscript, completed 1974. Located at London: University College Rare Books/ Manuscript Room. H.M.S. Watson Library.

ROBERTSON, Prof. H.M. Chapter on Faculty of Fine Art Architecture. In: A History of the University of Cape Town. Unpublished manuscript, work in progress. Courtesy of the author.

NEWSPAPERS

Cape Argus, 20 January 1881.
Cape Argus, 22 January 1881.
Cape Standard, 15 December 1866
Eastern Province Herald, 20 July 1883.
Grocott's Penny Mail, 24 January 1882.
Natal Mercury, 7 February 1891.
Natal Witness, 30 June 1890.
Natal Witness, 1 February 1895.
S.A. Jewish Chronicle, 7 December 1906.
The Star, 22 January 1902.
The Star, 18 November 1981.
Transvaal Leader, 1 June 1907.

ARCHIVAL MATERIAL

COLONY OF THE CAPE OF GOOD HOPE

S.A.F.A.A. Art Examinations, 1883. Cape Town: Cape Archives. C.O. 1220.

COLONY OF NATAL

AGENT GENERAL: Advises despatch per S.S. Umfuli of a case containing drawings submitted to the Science and Art Department, South Kensington by the secretary of the Government School of Art, Pietermaritzburg. Pietermaritzburg: Natal Archives. C.S.O. 1536 (1897/7706).

CROWN AGENT. Agreement with Mr. E.S. Bearcroft re appointment as Art Master in Natal (copy). 5 December 1889. Pietermaritzburg: Natal rchives. C.S.O. 1419 (1890/24) placed with 376/1895.

SPARKES. J. Testimonial for E.S. Bearcroft, 25 October, 1889. (copy) Pietermaritzburg: Natal Archives. C.S.O. 1419 (1890/24) placed with 376/1895.

ARCHBELL, Jessie and Others. Petition to the Government to retain the services of Mr. Bearcroft as Art Instructor. 12 December 1894. Pietermaritzburg: Natal Archives C.S.O. 1417 (6628/1894).

ORANGE RIVER COLONY

ACTING GOVERNMENT SECRETARY, Bloemfontein: Request for the loan of a set of students' drawings, then at the Government School of Att. Durban, for exhibition at the forthcoming Free State Exhibition in 1895. Pietermaritzburg: Natal Archives. C.S.O. 1442 (.895/4827).

MINUTE Book of the Orange Free State Arts and Crafts Society 1907-1910. Bloemfontein: Free State Archives. A. 25.

O.R.C. Arts and Crafts Association. (Brochure 1909-1910). Bloemfontein: Free State Archives. Leviseur accessior. A. 72, Vol. 7.

SARGANT, E.B. Correspondence with the Colonial Secretary, relevant to Miss E. Firks. 14 March 1902. Bloemfontein: Free State Archives. 2743/02.

SARGANT, E.B. Correspondence with the Colonial Secretary, relevent to Miss A.M. Wilson. 7 May 1903. Bloemfontein: Free State Archives. 904/03.

SARGANT, E.B. Correspondence with the Colonial Secretary, re submission of report of work by Miss A.M. Wilson, 12 June 1903. Bloemfontein: Free State Archives, 398/03.

SHORT History of the Orange Free State Arts and Crafts Society Bloemfontein: Free State Archives. A. 305.

OTHER SOURCES

MacCOLL, D. Letter to the Secretary of the Council of Education. Pietermaritzburg. 6 September 1888. Durban: Local History Museum.

MINUTES of the South African Fine Arts Association, 1881-1893. Cape Town: South African National Gallery.

HUMAN SCIENCES RESEARCH COUNCIL. Report: Provision of Education in the R.S.A. Pretoria: H.S.R.C., 1981.

HER MAJESTY'S STATIONERY OFFICE. Report of the Consultative Committee on the Primary School. London: H.M.S.O., 1931.

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
©2013

LEGAL NOTICES:

Copyright Notice: All materials on the University of the Witwatersrand, Johannesburg Library website are protected by South African copyright law and may not be distributed, transmitted, displayed, or otherwise published in any format, without the prior written permission of the copyright owner.

Disclaimer and Terms of Use: Provided that you maintain all copyright and other notices contained therein, you may download material (one machine readable copy and one print copy per page) for your personal and/or educational non-commercial use only.

The University of the Witwatersrand, Johannesburg, is not responsible for any errors or omissions and excludes any and all liability for any errors in or omissions from the information on the Library website.

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
©2013

LEGAL NOTICES:

Copyright Notice: All materials on the University of the Witwatersrand, Johannesburg Library website are protected by South African copyright law and may not be distributed, transmitted, displayed, or otherwise published in any format, without the prior written permission of the copyright owner.

Disclaimer and Terms of Use: Provided that you maintain all copyright and other notices contained therein, you may download material (one machine readable copy and one print copy per page) for your personal and/or educational non-commercial use only.

The University of the Witwatersrand, Johannesburg, is not responsible for any errors or omissions and excludes any and all liability for any errors in or omissions from the information on the Library website.