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SOUTH KENSINGTON TO SOUTH AFRICA :
ART EDUCATION IN GOVERNMENT ELEMENTARY SCHOOLS AND SCHOOLS OF ART IN SOUTH AFRICA 1800 - 1910

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A Dissertation Submitted to the Faculty of Education,
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AND SCHOOLS OF ART IN SOUTH AFRICA 1800 - 1910

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This dissertation describes the origin and the development of a method of instruction in drawing which laid the foundation of art education in South Africa. The method was disseminated throughout England from the middle of the 19th century by the Science and Art Department at South Kensington, London, and became known as the 'South Kensington System'. The method evolved as an attempt to teach art to children of the working class in preparation for vocational training in an industrialised society. Working class children learned drawing, or 'hand-eye training', at school in order to equip them to become better workers or artisans. Schools of Art were also established to train working class adults to become teachers of art or designers for industry.

Skill in outline drawing was attained through sequential sets of exercises which required the ability to reproduce outline diagrams and to make accurate copies of plaster casts. All the drawings had to meet rigidly stipulated standards of accuracy, and pencil was the only medium used.

The South Kensington System was introduced into the Cape Colony in the 1860s. The curriculum transferred to a Colonial setting with little change and was introduced into government Schools of Art and elementary schools first in the Cape and later into Natal and the Boer Republics.

Tuition in the Schools of Art was given by teachers trained in South Kensington methods and they in turn trained the local teachers. Private schools also taught according to this method which was indeed the only method accepted at this time.

The South Kensington system of instruction in linear drawing pervaded South African art education at every level in the period prior to Union and well beyond this time. Some of its methods were still in use in teaching drawing in institutions of tertiary education as late as the middle of this century.

DECLARATION

I declare that this dissertation is my own, unaided work. It is being submitted for the degree of Master of Education at the University of the Witwatersrand, Johannesburg. It has not been submitted before for any degree or examination in any other University.

R Strauss

Rhoda Krut

17th day of August, 1983.



Affectionately dedicated to my parents,

Morris and Hettie Robinson,

for whom the South Kensington System
was a reality.

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PREFACE

Art education, as it is understood today, is a comparatively new discipline and has only recently become a subject for educational research (1). In order to examine this discipline, it is necessary to briefly review its history.

'Ars' in Latin and 'techne' in Ancient Greek implied a special skill which could range from carpentry to surgery. No significant value was attached to an 'art' that did not fulfil a practical need in society (2). In Western Europe no distinction was made between artist and craftsman until the 17th century. However, by the late 18th century the creation and enjoyment of art had become confined to a professional and leisured elite while the 'useful' arts were practised by the artisan. This gap widened still further with industrialisation in Europe, but has narrowed during the 20th century with recognition of craft as part of the mainstream of art (3).

Educationists and philosophers in the 20th century recognised the function of art in human life and the need for it in education, although there is some divergence of opinion on how this is best achieved. Among those who have attempted to analyse the essential character of art (4) are those who have seen it in relation to 'form' (5) while others have stressed the role of 'intuition' (6) in the creative process.

Art is seen to have inherent value as an expression of human experience, knowledge and understanding, reflecting the great products of the human mind and spirit. It is these qualities that are considered to be the proper subjects for educational attention (7). Art has been described by the 'essentialists'

as a form of experience that heightens feeling (8); that art contributes to man and aspects of human culture and experience which are unique (9). The 'contextualists', on the other hand, hold that art cannot be separated from the society that produces it (10). This was the dominant philosophy that determined public art education in Europe during the 19th century when the needs of a newly industrialised society dictated the educational objectives. Art was thus seen as part of an education providing training in skills that could be utilised by industry and contribute to the economy of the country.

From the beginning of the 19th century, training in pencil drawing formed part of the state educational system in Prussia and in France. This was later introduced on a national level in England in 1852. The system of drawing in England, which became popularly known as the 'South Kensington System', spread rapidly to America and to the British colonies and was considered by both the public and educationists as the basis for all types of technical training.

In 1854 a School of Art based on the South Kensington System was established in Cape Town. Similar schools were established in Port Elizabeth, Grahamstown, Pietermaritzburg and Durban during the last two decades of the 19th century and candidates entered for the South Kensington examinations (see Appendix A, No. 11). The First Grade of the South Kensington Illustrated Syllabus was also introduced into the Government elementary schools in the Cape, in Natal, in the Transvaal and in the Orange River Colony during that period.

However, 20th century art education in the elementary schools is not the product of South Kensington alone. The turn of the century saw a change of emphasis in education from an orientation aimed at developing skills to one where the concern was seen to be a record of the creative development of the child (11).

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The syllabi for art education in South African primary schools were re-assessed and amended in the 1970s. The essentialist philosophy of the nature of art formed the basis for this re-evaluation. In these terms any art education programme using art as an instrument to achieve other ends dilutes the art experience and robs the individual of that which art has to offer (12). The aims of the curriculum for each of the four provinces are stated in terms such as self-expression and creativity, with stress placed on an exploration of the essential elements of the subject (13).

It is noteworthy, however, that in a re-assessment of art education in America in the 1970s and 1980s, the interface between social goals and art education has once again become prominent. This view of the nature of art in relation to society has many protagonists (14). It has been suggested that this purpose could best be accomplished through study of the social context of the visual arts which most people in this day encounter in popular forms such as films, television and advertising (15). The visual arts are seen as a form of cultural communication with ideas and meanings conveyed through the art forms common in that society. It is thus contended that it is the role art plays in the lives of people that should be studied (16), and that art can be one of the most important vehicles for meeting the needs of a community (17). Many educationists see South Africa as a developing country and emphasise this need for pragmatism in establishing educational goals. In 1981 the H.S.R.C. report on the provision of education in South Africa recommended goals that are centred on preparation for life after leaving school, with the emphasis on 'a provision of skilled manpower with the ... skills necessary to contribute to the development of the country' (18).

This emphasis on the contextualist rather than the essentialist nature of general education contributes in some measure to the lack of parity that the visual arts have today with many other subjects in the South African school curriculum. For many educationists, the emphasis on the essentialist nature of the art experience, as demonstrated in the present art syllabi for primary schools, is not easily justified in a climate in which it is recommended that teaching should be 'linked to the realities of future society and the demands of economic progress' (19).

It is therefore not difficult to see that there are conflicting issues in the education system in South Africa. On the one hand there is the desire to develop human capacities to the full and on the other hand the perceived need to develop skills for reasons of economic realities. This dilemma is a concern of many educationists in the Western world today. It is in this context that the development of art education in England in the second half of the 19th century should be seen (20). The goals of the South Kensington system of drawing will be reviewed to demonstrate how a skill-orientated education, devised for the advancement of the working class, operated in England and how it affected art education in South Africa in the period prior to Union in 1910.

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CHAPTER 1. A REVIEW OF THE SOUTH KENSINGTON SYSTEM OF ART EDUCATION IN 19th CENTURY ENGLAND

1.1 The State and Elementary Education

In attempting to analyse the South Kensington system it is necessary to examine the sources from which it was derived. The ideology of the system has a complex prehistory which originated in ancient Greece; it was moulded by the social and economic features of the Victorian era and by the reactions of artists and educators to the results of industrialisation and urbanisation in 19th century England.

By the end of the 19th century the British Empire encompassed 10,000,000 square miles; one sixth of the earth's surface - 11 territories with internal rule and a great number of other colonies and protectorates governed directly from London. The conflict between the laissez-faire economic policy of the 18th century and state control in civil and personal affairs in England was resolved in the 19th century. External pressures came from Europe and expansion of trade through colonisation. Internal pressures came from the economic changes in an industrialised nation, the emergence of an enfranchised middle class and by attempts to realise working class aspirations. The rise of political liberalism, rooted as it was in economic and social unrest, saw the evolution of a stable society unmarked by violent revolution.

The industrialisation of the country and the subsequent shift of the population to the towns, aggravated by 22 years of war with the Continent, crop failures, and population growth 'without precedence in history' (1) heralded the emergence of working class movements and the beginning of State intervention in public affairs and education (2).

The middle class, with the active support of the working class, campaigned for enfranchisement. Under the threat of revolution the Reform Bill was passed by Parliament in 1832 and the balance of political power moved to the middle class. The Bill made no provision for working class aspirations, nor did it give encouragement to those who pressed for education for the illiterate masses of the country.

Until the middle of the century, state intervention with regard to education for the working class was minimal. Children were regarded as miniature adults and there was no compulsion to send them to school. Attempts to provide an adequate educational system for all classes of society were bound up with labour legislation for, without a shortening of the working day, mass education remained an abstract concept (3). There was strong opposition to the withdrawal of child labour from the factories, both from the industrialists and from the parents of the children whose wages were necessary to augment the family income (4). The established church was also opposed to State intervention in education as it wished to maintain its controlling interest in this field (5).

The involvement of the state in educational affairs began in 1833 when the Commons voted a sum of money for the building of school houses for the children of the poorer classes. In 1837 a Select Committee was appointed to consider the most appropriate means of providing a 'useful education' (6) for children in the larger towns, and a central authority for elementary education was established in conjunction with the voluntary societies (7). After the Newcastle Report in 1861, which enquired into measures for the extension of cheap elementary instruction to all classes of the people, schools were classified into infant (8), day and evening schools, and, following the Revised Code of 1862, the classes were graded into 6 standards of achievements.

In 1867 the Reform Act enfranchised the lower middle classes and the artisans in the towns. As the movement for a universal franchise grew, the dangers of an illiterate electorate became more apparent to the government and to some politicians who considered that mass education was a necessity in order to prevent revolution (9).

By the end of the century, not only had the State become directly responsible for providing universal elementary education through the Elementary Education Act of 1870, but, by means of two further Acts it had asserted its right to compel parents to send their children to school.

The Cowper-Temple clause allowed parents to withdraw their children from schools for religious instruction either for the first or last lesson of the day.

The Elementary Education Act of 1870 (10) introduced elementary education for all children up to the age of 10 years, created School Boards (local authorities to establish and maintain local elementary schools) and separated religious from secular education, with Government grants given to the latter only. In 1899 legislation was passed compelling all children to remain at school until the age of 12 years (11).

During the late 19th century elementary education alone was given status by the government. The state did not concern itself with secondary education until 1902 (12) other than by offering grants on an individual basis through the Science and Art Department, permitting School Boards to establish 'higher tops', ie. standards 5,6 and 7 in the elementary schools,and encouraging County Councils to establish technical schools (13).

1.2 The State and Art Education

1.2.1 Art for the Elite

Prior to the 19th century art played little part in the life of the average child. Materials were scarce and the visual arts linked to the church or to the pleasure of the aristocracy. Despite the advice of Sir Thomas Elyot (14), 'if the child be of nature inclined to paint ... he should not be therefrom withdrawn or nature be rebuked', even the children of the elite were not encouraged to draw. Nearly a century later, a schoolmaster, Richard Mulcaster (15),commented that a child drew because 'it delighteth his eye and busieth not his brain'. This point of view must have been popular as Henry Peacham wrote that he had been 'addicted' to painting since a child, 'yet they could never beat it out of me' (16).

Although Comenius, a young contemporary of Peacham, referred to drawing as giving 'delight to the mind' (17) of the child, art instruction was determined on class lines. Castiglione, a Renaissance writer who wrote one of the most influential prose works of his time, commented in 1528 that drawing should be seen as a cause of verie great pleasure to all who aspire to culture', but should not be taught to 'servants and bondsmen' (18) - a point of view that was held well into the 20th century (19).

However, although valued as a source of pleasure, Elyot, Castiglione and Peacham stressed the utilitarian nature of art. They emphasised its link with writing and its use for naval and military purposes such as field sketching and drawing of fortifications. Peacham also added that it could be useful in 'Forraine regions' as sketches could show the 'people, complexion, manner, attyre' and the geography of an area. He also commented that 'beside it preserveth the memory of dearest friend or fairest Misstresse' (20). This view of the usefulness of art in society was reinforced by the legacy of the Guild system of the Middle Ages which considered the artist as a man of skill rather

than intellect and equated his status with that of the artisan. The concept of Art as 'High Art' (21) did not emerge in England until well into the 18th century, when an elite group of professional artists founded the Royal Academy of Art in 1768. Work in the Academy was based on the ideal of beauty as manifest in classical antiquity and the 'high artist' was directed away from the representation of contemporary life towards an idealisation of the Classical period in art (22). The first President of the Academy held the view that 'art was beyond the capacity of all but the few who held exceptional talent' and his writings contain many references to the 'common people ignorant of the principles of art' (23).

Training in 'high art' could also be gained in the private art schools which proliferated throughout the country (24). The aim of the students was the acceptance of their work by the Academy, which would then ensure them a ready market for their paintings.

While the Academicians looked to classical Greece for inspiration, and the Graeco-Roman traditions were used as models, the ability of the amateur lady or gentleman to make romanticised sketches of scenery or of friends was considered a necessary 'accomplishment' (25). Painting in watercolours was thought to be a commendable occupation for a lady (26) and travellers would carry their sketchbooks or watercolour box (27) much as tourists today take their cameras.

Tuition in pencil drawing and watercolour painting was usually given in the home and confined to the demonstration of a number of technical devices for representing landscape, perspective, skies and reflections. It was given by private governesses or drawing masters (28) whose task it was to help their charges make presentable copies of the drawings found in the popular 'copy books' of the period. These copy books contained drawings of 'romantic' scenes such as ruined abbeys, landscape, castles, picturesque streets, fisherfolk and peasants (29). The final work was usually the product of both the pupil and the drawing

master (30). A leading Victorian educationist described this type of teaching as an extra to which all upper and middle class children were 'subjected', as the children merely imitated the 'copies' in pencil, ink or watercolour with the master adding 'a little touching up' (31). This system of working from the copy books was the accepted method of teaching drawing as an 'accomplishment' to the upper classes, and remained the art teaching for the elite throughout the 19th century.

However, the 19th century also saw the introduction of another type of art education. This was designed to be implemented on a mass scale amongst the working class in order to increase the 'usefulness' of the 'labouring poor' in the newly industrialised economy of Victorian England. This was the contextualist view of art education par excellence - art was to serve a purpose. The skills learned would assist the workers to become artisans, and at the same time designers would be trained to work in the industries needed by the country to maintain its economic effectiveness. The directions that art education took at this time are described by a prominent Victorian writer in this manner.

'The manuals at present published on the subject of drawing are all directed, as far as I know, to one or other of two subjects. Either they propose to give the student a power of dexterous sketching with pencil or watercolour, so as to emulate (at a considerable distance) the slighter work of our second-rate artists; or they propose to give him such accurate command of mathematical forms as may afterwards enable him to design rapidly and cheaply for manufacturers. When drawing is taught as an accomplishment, the first is the aim usually proposed while the second is the object kept chiefly in view ... in the Government schools' (32).

1.2.2 Art for the Artisan

After the cessation of war in Europe in 1815, industrial competition from France and Germany became a serious consideration for the British manufacturer, for, although British workmanship was skilled, British industrial design was generally conceded to be inferior to that of the Continent (33). In order to remedy this situation the Government instituted a 'Select Committee of Arts and their Connection with Manufactures' in 1835 to 'enquire into the best means of extending a knowledge of the Arts and the Principles of Design among the people (especially the manufacturing population) of the Country'. The Committee noted that while design education had been a state concern in France and Bavaria for half a century (34) there was no such training in England other than that available in the Mechanics Institutes (35).

In 1837 a School of Design was established by the Board of Trade in London and branch schools started soon afterwards in other large urban centres. The Schools set out to train designers for British industry from among the working class, with such a character to the matter of instruction as to keep it in close relation to the condition of working men and servants' (36). The curriculum was limited to the 'ornamental' arts as opposed to the 'fine' arts which were regarded as the province of the professional artist and the upper classes. In 1844 this separation on class lines was endorsed when the students at the Schools of Design were required to sign a declaration that they had no intention of becoming either painters or sculptors.

In 1837 William Dyce (37) was appointed Director of the London School of Design. In 1842 he published his Drawing Book which remained the model for art instruction in England for over 50 years. All the work was imitative and the diagrams which had to be copied accurately and precisely were similar to those in use in the Prussian state schools (38). Pencil was the medium used.

This type of visual training called 'Linear Drawing' was the product of a long tradition of training in the visual arts which had begun in Ancient Greece, had been popular in the Renaissance and by the 19th century had been incorporated into the educational systems of the Continent (39).

The Drawing Book contained sequential sets of exercises which were graded into stages, each of which had to be completed satisfactorily before progression to a higher stage was allowed. The students began by drawing perpendicular lines and continued with horizontal lines, inclined lines and the forms connected with these - the square, triangle, cube and cone. In the next classes they drew first from diagrams and then from plaster casts of fruit, flowers and ornament. They then progressed to the use of colour for the first time, and copied colour drawings. In the next class the human figure was introduced - first from the diagram, the 'copy' ('from the Flat') and then from casts ('from the Round'). Only in the final stage was instruction given on the 'History, Principles and Practice of Ornamental Design and its Application to Manufacture'. The drawings were done 'free hand' (a term adopted from the German to describe drawing executed without a ruler or compass). However, dissatisfaction with the results of the training led to the formation of a Select Committee in 1847 to enquire into the affairs of the school. The most devastating attack came from Henry Cole (40) a man who was to stamp his personality on the whole field of art teaching in 19th century England, and whose perception of the role of art in society was to bring about significant changes in art education in 19th century England.

1.2.3 Art for All

1.2.3.1 The Science and Art Department 1853-1900

The direct impetus for the introduction of drawing on a national scale into the public schools and Schools of Art of England came from the International Exhibition of 1851 which gave British manufacturers the opportunity of comparing their products with those of other countries. Although Britain gained most of the awards, there was considerable disquiet expressed among British manufacturers concerning probable trade competition owing to the high quality of the foreign goods on display.

In an attempt to ameliorate the situation and re-organize the Schools of Design, the Board of Trade, supported by Prince Albert, established the Department of Practical Art in 1852, with Henry Cole as Director. In 1853, a science division was added. This became the Science and Art Department, an autonomous body with the power to administer government funds for educational purposes to 'students of the industrial classes, or on account of their children' (41).

The mandate of the Department 'was to promote Drawing, Painting and Modelling and Design for Architecture, Manufacturers and Decoration ... especially among the industrial classes ... and to aid the teaching of Drawing in Elementary Day Schools, the teaching of Drawing in Art Classes, Instruction in Art in Schools of Art and ... the training of Art Teachers'(42). The Department implemented this mandate through an extensive system of public art education in schools and Schools of Design. The Department supervised and administered the many Science Schools, the South Kensington Museum and other Museums in the country.

In order to promote the study of drawing as far and as fast as possible, the Art Masters in the Schools of Art and school teachers who taught drawing were not paid a fixed salary, but

were given grants from the Department according to the number of pupils whom they taught. In addition, they received grants when their students were successful in the Departmental examinations 'in order that the remuneration might be in proportion to (their) exertions and success' (43). The Art Masters also received a percentage of the fees paid by the students who attended the Schools of Art.

This strategy proved successful. By 1877, 681,367 people were receiving some form of tuition in art under the aegis of the Department (44) and in 1895, 5 years after drawing had been made compulsory for boys in the upper standards of the elementary school, it was being taught to over 5 million children (45).

The period from 1852-1873, during which Henry Cole, through the Science and Art Department, directed public art education in England, saw the most rapid increase in art institutions in British history. This included the first training school for art masters, certification of art teachers, a national system of art education, rapid growth in the number of Schools of Art and the establishment of the first museum of applied art (later to become the Victoria and Albert Museum).

From 1857, by which time the administrative offices of the Department were consolidated at South Kensington, the Science and Art Department became popularly known as South Kensington; the Department's course of Instruction in Drawing known as the 'South Kensington System' and its officials called the 'South Kensington Circle'.

Until it became incorporated into the Board of Education in 1900, 'South Kensington' dominated visual education in the public schools and the Schools of Art in Victorian England. Through its method of instruction, which became known as the South Kensington System, its influence extended beyond England and was evident in many of the British Colonies until well into the 20th century (46).

1.2.3.2 The Utilitarian Concept of Education and the 'South Kensington Circle'

Henry Cole, energetic, practical and pragmatic, was a follower of the Utilitarian philosophy.

In the words of an eminent educational historian, 'The whole (Utilitarian) outlook on life was profoundly optimistic and profoundly mechanical. Man was a rational animal: teach him to reason, give him ... the power to read and write, and social ills would vanish before structured intelligence...of the affections, no acccunt was taken whatsoever' (47). This philosophy attacked monopoly, vested interests and class prestige and can be summed up by the wel'-known Utilitarian dictum 'the greatest happiness of the greatest number'. The Utilitarians considered that all knowledge was to be reduced to a logical order and was to be governed by principles of 'utility' and 'facility'; knowledge was to be gained by proceeding from the simple to the complex, to be regularly tested, and taught in order to prepare children for their future livelihood. All other knowledge was considered useless (48).

The Utilitarians were against sentiment, romanticism or fantasy. 'Teach these boys and girls nothing but fact ... disregard the word Fancy altogether', says a character in one of the novels of Charles Dickens (49). In this novel, written in 1854, a government official 'a mighty man at cutting and drying', told the children that '... You are not to have, in any object of use or ornament, what would be a contradiction in fact ... You don't find that foreign birds and butterflies come and perch upon your crockery; and you cannot be permitted to paint foreign birds and butterflies upon your crockery. You never meet with quadrupeds going up and down walls; you must not have quadrupeds represented upon walls. You must use', said that gentleman, 'for all these purposes, combinations and modifications (in primary colours) of all mathematical figures which are susceptible of proof and demonstration. This is the new discovery. This is fact. This is taste' (50).

As well as science and technology, art was considered an essential part of the Utilitarian system of education. Reduced to a systematic body of knowledge and governed by strict rules, it was intended to teach skills which would benefit both the individual and society.

Henry Cole was responsible for the introduction of this philosophy into 19th century public art education (introduced nationwide thro the National Course of Instruction in Drawing in 1853) and his ideas influenced the exercises worked out by Richard Redgrave A.R.A. (51) for inclusion in the manuals of instruction issued by the Department.

Using Dyce's Drawing Book as a guide, Redgrave stressed the symmetry of nature, an outlook he shared with Ruskin (52), and the diagrams that the students had to copy were based on a concept that reduced all objects to flat symmetrical geometric order. (See Appendix A, No.2). Redgrave's bias towards formal geometry and analysis of plant forms influenced the designs of many of his contemporaries such as William Morris, (53), and the linear floral designs of conventional plant shapes within a given geometrical shape produced under his direction (See Appendix A, No. 2) are considered to anticipate the vignettes of the Art Nouveau style (54).

Another personality who had a major influence on the Course of Instruction was Ralph Nicolson Wornum who chose most of the casts needed in the Model Drawing Section of the course. Influenced by the current interest in archaeology and historical ornament, Wornum toured Britain giving illustrated lectures on the subject. In 1856 he published his major work, Analysis of Ornament (55) which became one of the most influential textbooks sponsored by the Department. In the same year, Owen Jones published his Grammar of Ornament, (56) a magnificent book which became the most influential reference book in the Schools of Art. In both books, the stress was on the reduction of nature to its mathematical base, a view heartily endorsed by Ruskin (57).

Cole, Redgrave, Wornum and Jones were against the meretricious ornamental design of their time on the grounds that it disguised everyday objects as plants and animals. They disliked the elaborate naturalism which was contrary to their conception of ordered, geometrical, symmetrical design.

The most progressive designer of the South Kensington was Christopher Dresser (1834-1904). Some authorities feel that in his use of idealised forms, he too could be considered a precursor of the style of Art Nouveau (58). His symbolic use of flat forms is seen in his Principles of Decorative Design (1876). Other important personages connected with South Kensington were Gottfried Semper (1803-1879) and Matthew Digby Wyatt (1820-1877) whose designs influenced design for industry in the early 20th century (59).

The 19th century attempt to link Science and Art is implicit in the name of the Department of which Cole was appointed Director. Many 19th century educationalists contended that art could be taught as a science and that science formed the basis for all art (60). This was in keeping with the excitement engendered by the scientific inventions and discoveries during the Victorian era. It also accommodated those who wished to provide a scientific secular education for all children as one of a number of political reforms (61) and those educationists influenced by educational trends on the Continent (62).

The status of drawing on the curriculum, however, rested on the fact that it could be seen to be economically viable. This attitude was evident in a circular to H.M. Inspectors in 1858 which stated that the drawing taught in the 'Schools for the Poor' was not the'accomplishment' taught in the schools for the rich. It was merely to enable the common workman to do his work more neatly and better' (63). A similar view of the nature of the visual arts was also prevalent in America. Art (drawing) was not taught as an 'accomplishment' which would 'enable the scholar to draw a pretty picture, but to train the hand and the

eye so that the scholar may be fitted to become a breadwinner' (64). In England, the final report of the Cross Commission of 1888 stated that the Privy Council did not aim to give the children of the 'labouring poor' an education that would 'raise them above their station in life', but 'aimed to give them an education that would fit them for that business' (65).

It is of interest to note that not once in all this planning for the working class were the workers themselves consulted. The plans that were ostensibly for the benefit of the workers both in their training as a labour force and in uplifting them morally, were conceived by the upper classes in order to meet their own needs. The working class was, in fact, to be kept firmly in its place (66).

1.2.3.3 The National System of Public Art Instruction

The National System of Public Art Instruction in Drawing, introduced throughout England in 1853, consisted of three components - The National Course of Instruction, the National Graded Examinations and the National Competitions. The aim of this vast, ambitious enterprise was to train designers for industry from among the working class.

The Course itself consisted of four divisions - Drawing, Painting, Modelling and Design - each of which had several stages, the sum of which comprised some 23 sections (See Appendix B, No.1). This provided, through a sequential set of exercises a comprehensive scheme of visual education, starting with the drawing of lines and ending in design. Students did not necessarily have to train in established institutions in order to enter Departmental examinations (67).

The first grade (Elementary Drawing) was usually completed at a school and was for children of 12 years of age or younger. The second grade (for students aged 13 years or older) was taken at one of the local Schools of Art. The final stages of the course were completed at the Central School in London. The work remained imitative for the first 21 sections of the course and the main task of Victorian Art students was the copying of the diagrams and casts prescribed in the detailed syllabi and directories issued by the department. Only sections 22 and 23 offered some scope for individual expression in design. Strict uniformity and adherence to the Syllabus was mandatory and no progress could be made in the course until each stage had been successfully completed. The vast scale of the operation precluded any change and the work at each stage remained practically the same throughout the century.

National Examinations based on the individual sections of the First and Second Grade of the Syllabus were prepared by professional examiners in London. Local examinations in individual areas of the course were taken simultaneously throughout the

country and the papers returned to South Kensington for marking. In 1876, 403,208 children were examined in the first grade, and 3,532 students from the Schools of Art passed in the second grade (68). Drawings submitted for the National Examinations were also entered in the annual national competition held by the Department. Gold, silver and bronze medals were awarded.

The examinations and competitions formed the core of the system. Grants were given to teacher and pupils on examination success and competition for medals and prizes was fierce.

Thus, by 1870, when state financed elementary education was introduced into Britain, the National Course of Instruction was well entrenched throughout the elementary schools and remained the only kind of art education offered to children in these schools until the end of the 19th century. The training originally conceived as a training for artisan designers had become the official 'art' teaching in the public day schools and Schools of Art throughout England.

'.2.3.3.1 Drawing in the Public Day Schools

It is interesting to note that in a period when parochial teachers were attempting to teach basic literary skills and religious instruction at the elementary level to children, most of whom attended school for less than 2 years, drawing was included in the curriculum and was considered a suitable practical exercise for the young.

It was claimed that drawing created discipline through clear and accurate observation, helped retain mental images, exercised the constructive and inventive imagination and trained in habits of order and neatness. An official view expressed the hope that, through drawing, individuals would gain greater accuracy in 'other ways' and that they would then become more truthful and 'sensible of God's wisdom' (69). In a textbook frequently given as a prize to the artisans for drawing, these moral benefits of art were emphasized:

> 'All success (in drawing) must be won by hard and systematic exertion, which will save (the workman) from lower desires ... Nobody expects that the whole of the working class will at once take to drawing and entirely renounce strong liquor, but many will be secured from temptation to excess ... Teaching children good drawing is practically teaching them to be good children' (70).

Another prominent Victorian writer also writes of the rewards that would be gained by 'toil ... hard and disagreeable labour and hard work' (71).

Drawing - beginning with the measurement of lines - had long been practised in schools on the Continent, and by the early 19th century had been incorporated into the state educational systems of France and Germany. In 1819 Le Dessin Lineaire was published in France. Meant for use in the French monitorial schools, the methods advocated were disseminated in America as well as in England and her colonies. In 1830 an Introduction to Linear

Drawing was published in America advising that drawing be taught on geometric lines (72) and by 1835 a translation of Le Dessin Lineaire was in use in the Borough Road School. The Prussian state system of education which incorporated 'linear drawing' throughout the elementary schools influenced the introduction of this type of drawing into the Cape in 1837; the lessons of a teacher from Berlin were held up as examples in the Common Schools Journal published in America from 1842-1852 (73) and in 1842 Dyce published his Drawing Book based on the German system for use in the public schools as well as in the Schools of Design.

An innovation from France was the introduction of Plaster of Paris solid geometric forms or models into the drawing class. These were placed on a stand in front of the class as the stimulus for the class to draw.

In the 1840s the upper classes of both the Borough Road School and the Central School learned 'linear drawing from models', presumably on the lines demonstrated by Mr. Butler-Williams whose book was in use in some British Teachers' Institutions (74).

The syllabus introduced on a national scale into the elementary schools in 1853 showed little difference from the course drawn up by Dyce for the artisans ten years earlier. Thus, as the influence of the Science and Art Department moved into the field of general education, the drawing originally meant for the training of adult artisans became a school subject and an integral part of the school curriculum. In an era when the child was considered a 'miniature adult' by society and the law, no concessions were made to the needs and abilities of the child. The South Kensington Course for use by children simply formed the first part of the course for adults.

Following the manuals of instruction issued by the Department in 1854, the child, for the first two years of school, drew perpendicular, horizontal, vertical and diagonal lines and then proceeded to draw shapes or patterns formed by combinations of these lines. This was followed from the seventh to the ninth

years of age by 'Geometric Drawing or Ruler Drawing' where the child drew angles, simple right-angled figures and cones with rulers. These skills became increasingly complex and at the end of the elementary school phase the child had completed a course in geometry and was able to draw in perspective (See Appendix A, No. 3, No. 4).

In Freehand Drawing the child progressed from drawing lines to 'drawing from the flat'. This meant copying a diagram or an outline drawing called the 'copy'. Progression was then made to drawing in outline 'from the round' using a plaster form (the model) as a stimulus. Representation of light and shaded (shaded drawing) was attempted only when the linear stages had been successfully completed (75).

The children were taught to draw the lines from top to bottom and from left to right and this remained the method throughout the entire South Kensington Course. The pupil always had to indicate the ends of the lines with dots before joining them. After passing the pencil carefully between them to get a general idea of the direction, the line was drawn in with one clean stroke. At no time was the child allowed to turn the format (slate or paper) on which he worked. Neatness and cleanliness was strictly enforced.

The younger children worked on the lined slates ruled with crossed lines, which made 1/4" squares. The teacher marked the position of one of the left hand corners of the diagram to be copies by a small dot on the board. This was repeated on the slates by the pupils. The number of squares required for the line were counted and a small dot made to indicate the end of the line. The two dots were then joined. A single light line was allowed with no joining or stopping (76). The older children worked from the 'flat copy'. The outline diagram (purchased from South Kensington) was placed in front of the class. When this had been carefully sketched in, the construction lines were rubbed out and the whole cleaned up with india rubber or bread crumbs until only a faint line was visible. Corners, joins, dots and dirty places were entirely erased. Then with a fine pointed pencil, every line was gone over and

drawn in carefully. No thick or broken lines were allowed in the finished work (77).

The classes were large and conducted with the aid of monitors. In 1837 a teacher is reported as having taught 500-600 pupils in one room (78). An account of classroom procedure in 1882 stated that hundreds of children could be taught at the same time by the master and his assistants (79). These conditions seem to have been common. James Ford, the Art Master at the Cape Town School of Art 1881-1893, stated that he had taught classes of a similar size while training as a teacher at South Kensington (80).

The large numbers of children that could be taught at one time was one of the 'advantages' of the system. The disadvantage was the mental inertia induced in the teacher who taught the same set of exercises year after year. The boredom of the child was not considered to be an issue.

In 1886 the insistence of the straight line as the basis for drawing was challenged. An innovation was the introduction of the curved line into the Departmental Syllabus (See Appendix A No.6). The curved line was considered by many to be a movement more suited to natural movement of the hand (81), and was taught from Standard 3 (82). The relationship between writing and drawing was emphasized (83).

Apart from acquiring skill in the use of the pencil in copying set formulae, a training in neatness, accuracy and a knowledge of perspective, little was gained by the child at the end of the course in the elementary school. The rigidity of the exercises precluded any creativity, nor did it lead to any kind of visual appreciation or give any real form of vocational training. It was considered that:

> 'The main thing was to make children accurate, that was the moral of the whole thing. Some sentimental objections had been made to a hard and fast repulsive

> method of teaching drawing; that was all very well, but they were hardly dealing with sentiment. It was necessary to be very matter-of-fact in training artisans to be more accurate in understanding any drawings that might come before them' (84).

In 1890, Elementary Drawing was made compulsory for the older boys in elementary schools and a detailed Illustrated Syllabus was published in 1895. It was contended that drawing was the basis of the movement toward technical education which had started at the end of the century, and consequently drawing increased in status. This movement towards 'Technical Education' in the schools was the result of dissatisfaction with the purely literary work of the elementary school curriculum for the working class;a movement endorsed by H.M. Inspectors who had often encouraged educational thinking towards 'industrial' or 'manual' work in the higher standards (85).

Many extravagant claims were made for the advantages of this move towards technical instruction. It was seen as a special training of the senses of sight, touch and muscular perception, which would train the mind, quicken and develop the mental powers of observation, attention and accuracy, cultivate the moral faculties of order and neatness, perseverance and self-reliance. It was contended that it would direct the child's instincts towards the beautiful, and 'raise the standard of practical intelligence throughout the community' (86).

The move towards technical instruction in schools was just one of the developments in educational thinking that took place in Europe at the end of the 19th century.

As the approach to the education of children in the 19th century became more child orientated, so did the approach of the educationists towards the teaching of art.

Between 1848-1859 Herbert Spencer (87) wrote four essays on education. He followed the contemporary view that art was based on science but stated firmly that he condemned the practice of drawing from copies and the formal discipline of making straight lines with which 'it is the fashion for some teachers to begin' (88).The question, he felt, was not whether the child was producing good drawings, but whether the child was developing his faculties (89).

The South Kensington system, however, paid little attention to the needs of the child and still less to his feelings about art, without which, Spencer believed, 'life would lose half its charm' (90). Spencer's point of view, however, did make a deep impression on some psychologists and educationists in the late 19th century.

Sully (91) (1842-1923) analysed concepts of perception and asserted that visual and haptic perception are not separate but interdependent developments. In 1895 he published the first comprehensive analysis and classification for the stages of development that could be found in the drawings done by children, and used children's drawings as illustrations.In his discussion on children's work he acknowledges the work of Corrado Ricci's L'arte dei Bambini (1887) and of Bernard Perez' L'Arte et la Poesie chez Enfant (1882) (92). Sully's studies in Child Art show that the child evolves certain schemata which enables him to repeat his concepts and ideas. Lines are first scribbled, then controlled, associated with ideas and given names.

Sully argued that in the study of the living child and its development, a primary consideration was that the ideas of the child were not necessarily those of the adult (93).

Spencer and Sully refuted the popular views of Utilitarians such as Cole who had claimed that the chief virtue of drawing as an educational subject was as a mind trainer which could then instil accurate thought in other subjects. This problem

was debated at the International Health Exhibition in London in 1884 under the heading 'The Teaching of Drawing and Colouring as a Preparation for Designing and Decorative Work'. Discussion showed the conflicting views of the time.

The concept that drawing in the schools should have a purely technical base was reaffirmed and it was asserted that drawing was generally regarded in Europe and in the United States as the basis for technical instruction.

However, Ebenezer Cooke (94), an enthusiastic follower of Ruskin, maintained that drawing needed first to have an educative objective before the technical objective could be stressed. He contended that the system in practice in the schools was outdated; originally intended to teach design to adults, there had been no modification when applied to the education of children. He questioned the value of copying lines, commenting that he agreed with Ruskin in considering the curve or arc as being a more natural movement of the hand in drawing (95).

Although the syllabus for drawing issued in 1886 had introduced the innovation of curved lines, the real landmark in official policy was the publication, by the Science and Art Department in 1895, of the Alternative Syllabus drawn up by Ebenezer Cooke. The Alternative Syllabus which stressed the curved line was not intended to supersede the work of the Illustrated Syllabus issued by the department in the same year, but was meant to provide an alternative course of instruction for schools if they so desired.

A leading feature was the introduction of 'free-arm drawing' for the younger children. This had to be demonstrated by the teacher at each lesson before the children commenced work. The children stood in front of slates or boards fixed in a nearly upright position. In schools where this could not be arranged, scholars sat as far back as possible, leant against the desk behind them, and propped the slate or board nearly upright on the desk so as to work at arm's length (See Appendix A, No. 5b). Work was executed freely from the shoulder, with wrists never

touching the slate or board and only the top joint of the little finger resting on the format. Coloured chalk and coloured crayons were used.

Another feature of the Alternative Syllabus was the introduction of 'natural objects' as a stimulus for the older children. The practice of merely placing a diagram in front of the class for the children to copy was superseded by work from the natural object. The teacher placed the actual object, the leaf or whatever was chosen for the stimulus, in front of the class and made a drawing of this on the board. The children then copied the teacher's drawing. (See Appendix A. No. 11a)

The teachers were required to reduce the drawings to the 'essential' or 'fundamental' forms of the chosen object, a move endorsed by Ruskin and considered to be well within the Victorian tradition of working from the idealised concepts of beauty of the Graeco-Roman tradition (96). In these drawings all detail was omitted and only the general characteristics of the stimulus depicted (See Appendix A. No. 11b).

Another innovation in the Alternative Syllabus was the introduction of watercolour paint and brushwork. It is of interest to note that many of the drawings illustrating the syllabus are reminiscent of the organic curved designs of the Art Nouveau movement which by this time was 10 years old (See Appendix A, No.7).

Cooke was one among many who publicly voiced their disapproval of the South Kensington system. He warned against letting the aim of technical skill stagnate the intellect (97). He advocated child centred education based on the child's spontaneous activity and directly linked to mental development and stressed that the study of the living child was all-important (98). T.R. Ablett (99) stated his conviction that children enjoy drawing and shaping letters freely and was an enthusiastic propagator of drawing from memory. This was called 'memory drawing' or 'snap-shot drawing' (100). An Art Inspector for London University

commented in 1900 that Cole's system produced 'mental indigestion' and discouragement because 'this form of teaching could not mould pupils into miniature adults',and that 'the mere imitation of objects never had been and never would be art' (101). Some, such as Ruskin, claimed that 'the child should be allowed to scrawl at its own free will' (102), and that the South Kensington system had corrupted art teaching. Others felt that a 'luxury' such as drawing took time from teaching of the essentials of reading and writing and that it was undesirable to raise the aesthetic standards of the working class (103).

While debate continued, the authority of the Science and Art Department as the sole arbiter of art education came to an end. The autonomy of South Kensington was broken in 1895 when the Bryce Commission recommended that the national administration of all English education be merged into a central body - the Board of Education. This merger took place in 1900. The Science and Art Department issued its last Directory in 1901. There was, however, little change in the art education in the schools and the concept of Child Art as a distinct art form in its own right did not gain many supporters in England and the Colonies for many years. Even as late as 1930 'art in the elementary schools was unspeakably dull ... and consisted mainly of drawing models with an HB pencil' (104) - an indication of how the South Kensington system had penetrated and persisted in the English schools.

This then was the system that Britain exported to her Colonies during the 19th century and which became adopted as the official 'art training' in South African schools until well into the 20th century,the 'most dull, tedious and mechanical drawing produced in any period' (105). In the first half of the 20th century, this vast, colourless unchanging system of visual education provided the only form of art education for the majority of children in Britain and her Colonies.

1.2.3.3.2 The Schools of Art of the Science and Art Department

When Henry Cole took office as the Director of the Science and Art Department in 1853, there were 20 Schools of Design in England. Cole reorganised these as Schools of Art. There were 144 such schools by 1879 (106) and more than 300 at the beginning of the 20th century (107).

These schools catered for the middle and lower middle classes and did not have the social cachet of either the private art schools which proliferated in London in the 19th century (108) or of the Slade (109). They were, however, the majority by far of all the institutions for Art instruction in this period, and their influence was far-reaching.

The schools were seen as avenues for social mobility. While many students became teachers or designers, by the end of the century almost all that was taught was 'Fine Art'.

Women formed a large part of the student body. A nice social distinction was maintained. The classes were divided into those for 'females' (teachers, daughters of poor clerks and shop-keepers) and those for 'ladies' who paid full fees. It is of interest to note that while it was thought undignified and unsuitable for 'gentlemen' to attend the Schools of Art, it was considered socially acceptable for 'ladies' to do so. Although in most schools women formed the majority of the student body, tuition was given by Art Masters and the profession was male dominated until the end of the 19th century (110).

Branch, or local Schools of Art, taught the elementary drawing course to school children and the second grade of the National Course to adults. Students could then progress to the Central Art Training School in London for further training. In 1863 this school was renamed the National Art Training School and it was extended to incorporate the Metropolitan School of Ornament, training classes for Art Masters, and the Metropolitan School of Ornament for Females.

The Department provided a small grant towards the erection and maintenance of the Schools of Art and supplied the building specifications (111) (See Appendix A, No 8b). The most important room, the Elementary Drawing Room, was often divided by a curtain separating the male class from the female class. It was dominated by a large blackboard and the class sat on forms at long desks on which the diagrams could be propped for copying. In the male section, there were usually several large flat tables for geometrical and mechanical drawing. A large cupboard stood against the wall from which the master took the examples for copying at the beginning of each lesson. The pupils and students were not allowed to talk or move around once this had been done. In the Modelling Room there were long stands or tables with planks erected over them, upon which the casts recommended by the Department could be hung for copying. The casts were usually removed from the wall and hung from the planks at the beginning of each period. Apart from these busts in relief there were usually some busts and other statues standing on pedestals around the room. There was also an Exhibition Room or Museum, and a Painting Room used only by the advanced students. It was specified that the classrooms had to communicate with each other as well as by corridor, and that the staircase gave access to all rooms. Windows were to be large and free from small panes. One of the greatest problems at night was ventilation, owing to packed classes and the large number of gas burners needed for lighting. In an age when tuberculosis was rife, this must have caused many problems (112).

The aim of the Department was that each school should be self-supporting. Administration was in the hands of the local authorities and the teachers received no fixed salary from the Department. Classes were held from 11.0 am - 1.0 pm and from 2.0 pm to 4.0 pm. Classes for artisans (Evening Classes) were held from 7.0 pm to 9.0 pm. Schoolmasters and pupil teachers attended on Wednesdays and Saturdays from 6.0 pm to 8.0 pm (113). The students attending the Schools had to be over the age of 12

and could be divided into three categories: those training to be teachers, those training to be designers for industry and the general students. The aspirant teachers and designers attended at a reduced rate, while the general students paid full fees. National scholarships which gave free attendance for a year were open to all.

1.2.3.3.2.1 Teacher Training

Lack of teachers of Elementary Drawing was considered to be one of the chief obstacles in the operation of the full National Course. Teacher training was given priority in the Schools of Art and could be taken on a full-time or part-time basis, many teachers of ordinary school subjects attending classes in order to upgrade their qualifications.

The Second Grade Certificate, tuition for which was given at the local Schools of Art, enabled the holder to teach the First Grade of the National Course (Elementary Drawing). This consisted of the first eight stages of the National Course (See Appendix B,No.1) which included Drawing from the Flat and from the Round and Linear Perspective. The course ended with some of the most promising students painting a flower in colour from a print supplied by the Department. In addition, the teachers' course included the drawing of large capital letters, about eight inches high, from examples mounted on a card, starting with a simple straight A, then doing the simple circle of the O, and finishing with the double curve of the S.

The full course of training to become an Art Master could take some 6-7 years by which time all 23 grades of the National Course would have been completed. After passing the Second Grade, the aspirant Art Master was required to remain at the local School of Art until the age of 18 where he assisted in the Elementary Drawing Classes. He then proceeded to London; when, at the end of a year, and in possession of the Third Grade Certificate (Art Class Teachers' Certificate) many returned to the provinces to teach.

The student teachers in London were sent out to do parochial teaching, the schools paying the Department for their services. James Ford, Art Master at the Cape Town School of Art from 1880-1893, describes his training in the following way:

> 'I myself had large experience at South Kensington when training to become an Art Master, between 7 and 8 years, and our system was to teach schools. Outside schools would be present, and they would make notes. Then we would teach [illegible] in different schools in London on the blackboard. Blackboard teaching is the most important thing of all. I have taught as many as 500 at a time and the assistant masters have repeated what I have said to the others. You cannot teach pupils individually, you must teach them something on the blackboard, and make that something interesting. I at one time, taught at a large school in London, the Borough Road School, of which Earl Russell was Chairman and the class numbered I think some 500 or 600'. (114)

After this long period of training the Art Master would be qualified to teach Elementary Drawing (freehand, model, elementary light and shade); Advanced Drawing (drawing from nature and from casts, advanced light and shade); painting, in oil, watercolour or monochrome from still life or casts and portraits from the live model. He could teach design for wall papers, cretonnes, wood carving, mural decoration and black and white drawing in line and wash for 'process' reproduction; clay modelling; geometrical drawing, plane and solid geometry, as applied to industrial purposes. In addition, some Art Masters taught Building Construction and Machine Drawing. The latter consisted of the copying of drawings of machines, the drawing and construction of screws, nuts, bolts, keys, cutters, pipes and pipe joints, shafting and shaft couplings, gearings, valves, etc. The drawing and principle of the steam engine (simple form) (115). This was also known as Mechanical Drawing (116).

1.2.3.3.2.2 Design Training

The official emphasis in the Schools of Art was on the teaching of the principles of 'applied' ornament and draughtmanship. The student copied ornament from the antique and worked geometric patterns from Departmental textbooks. However, few students were taught the possibilities and limitations of the material for which they were designing, let alone the demands of the industrial process and production that would modify these designs, and the design section of the course consequently suffered. This separation of any form of craftwork from the theoretical approach of the design work of the student was one of the weaknesses of the South Kensington system, and accounted for much of the meretricious ornament applied to manufactured goods of the Victorian era. The fallacy underlying the concept of 'applied art' was the supposition that art was something distinct from the process of manufacture, something which had to be 'applied' to a manufactured object (117).

The teachers of South Kensington asserted that it was not 'how to design' but 'what to design' (118) that was of importance. One o the most influential teachers of this period stated categorically that we 'do not want to teach men the art of weaving, but the art of designing for weavers' (119). Training was confined to imitative freehand drawing with practically no use of colour. Geometric designs of flattened , abstract plant forms or historic ornament were produced for carpets, chintz (patterned material), wall papers, screens and lace. It was not considered necessary that the student have any practical experience in different materials in order to understand how to design for them - it was necessary only to understand the theory, principles, 'grammar' and analysis of the science of ornament in order to design well in a given area (120).

A contemporary writer stated the case succinctly when he wrote that the isolated pattern looked pretty enough on the sheet of white paper on which it was drawn, but that when the pattern was manifold, it was usually found that the designer had not taken into account the effect of the repetition. It was reported that at Minton's factory designs drawn by Kensington students had to be redrawn by those who understood the practical working out of the processes of reproduction and that so complete was the failure of the Kensington student, that to plead a Kensington education was considered to be an almost fatal objection against any one applying for work in industrial centres (121).

It is of interest to note that while the students were to be officially trained 'to the requirements of Trade and Manufactures' (122), the Schools of Art actually offered little to this end and the teaching of industrial techniques was generally neglected. The only part of the National Course which offered technical instruction was housed at the Museum, where the Special Technical classes made the equipment for the National Course. The classes in Chromolithography reproduced the outline diagrams of historical ornament and flowers reduced to flat geometric shapes which were sold as 'copies'. There were also 'shaded' copies of similar topics. 'Anatomical Studies' (stage 9) consisted of outline diagrams of sculpture with the bones and muscles filled in, and outline drawings from which to practice 'mechanical' and architectural drawing were also made. The second category of examples provided by the Department were the solid plaster examples for Drawing from the Round. These consisted of card models of geometric solids and simple buildings, plaster casts, 'those unnatural dirty white objects' of architectural ornament, and pottery vases (123). The third category of examples was for drawing 'from Nature' and included stuffed birds and large sea shells. These were given to the schools for examination successes, or were purchased. The work of the Special Technical classes became an important part of the

Department as well as providing it with a substantial source of income, as all the work of the Department was based on the diagrams and casts thus produced.

These Special Technical classes were closed in 1887 and no work other than Fine Art was done at the National Art Training Schools for another 10 years. This greatly influenced the swing towards the fine arts which had already become evident in the Schools of Art where the concern had become 'less with sound instruction encouraged by the Department than with the capricious needs of the middle class' (124), who as fee-paying students, soon out-numbered the prospective teachers and artisans for whom the schools were originally meant.

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1.2.3.3.2.3 General Students

The fee-paying students constituted some 90% of the student population. They could attend Schools of Art for as long as they liked and could take any course they wished. The students carried out the exercises of the Department and submitted them for medals. They saw the training as an entree into the lucrative world of the professional artist in the Victorian art boom (125), and many of the students aspired to become Fine Artists.

The extent of the need for art work as a 'suitable' occupation for gentlewomen became evident in the 1840s and 1850s as the officials of the Art Schools found that the classes were filled by women anxious to gain some training in a skill which would enable them to survive in a world that did not include support from a husband. Many Schools of Art were monopolised by women of the middle class hoping to qualify as teachers or governesses or to work in the few industries prepared to accept them (126). Few male artisans or industrial workers could attend the classes during the day. No scholarships were available for them, and the classes for artisans (called Evening Classes after 1864) were filled with young builders, engineers, architects, amateur artists and prospective teachers of the middle class. The students studied 'Drawing, Painting and Modelling as applied to ornament, the figure, landscape and still life'. Classes for male and females were held separately (127).

Although the original concept of the schools did not admit to 'Fine Art', Cole had not been averse to drawing from the nude. Responsibility for the class was delegated to local committees, leaving them to deal with any opposition from the Church or public. It is interesting to note, that until 1893, women could not work from the female nude but had been allowed to paint and draw the partially draped male. While the female nude was thought to be sexually attractive, it was assumed that the male nude could not be attractive to females. However, classes from the nude were not always encouraged as it was feared that the student would generate 'art emotion' and become morally disturbed.

It was considered that the surest means of attaining success was by copying Classical art. This view, that mere students should never presume to supplant the beauties of the ancient world, persisted throughout the century. High Art turned the bare body into something as lofty as a statue, and as cold, and by the 1880s the merits of an advanced student's work could be measured by his ability to convert the nude 'with the cast-conditioned eye into the semblance of an Ariadne or Apollo' (128). By the 1880s 'Fine Art' was almost all that was taught in the Government Schools of Art.

The drawing method of the course consisted of pencil drawing with the hard outline stressed. This was shaded with stippling (129), cross-hatching (130) and stumping (131). Rubbing out was done with bread crumbs and measuring and plumbing of the line were common. A student at the Training Schools in Cole's time has vividly described the methods in practice:

> 'I shall never forget the scenes I witnessed there. Having made a choice of cast, the student proceeded to measure the number of heads; he then measured the cast in every direction, and ascertained by means of a plumb line exactly where the lines fell. It was more like land surveying than drawing, and to accomplish this portion of his task took generally a fortnight, working 6 hours a week. He then placed a sheet of tissue paper upon his drawing, leaving one small part uncovered, and having reduced his chalk pencil to the finest possible point, he proceeded to lay i a set of extremely fine lines. These were crossed by a second set of lines, and the two sets of lines elaborately stippled every black spot being carefully picked out with bread. With a patience truly sublime in its folly, he continued the process all the way down the figure accomplishing, if he were truly industrious, about an inch square in the course of an evening... The

poor drawing had neither character or consistence; it looked like nothing under the sun except a drawing done at South Kensington - a flat, foolish thing, but very soft and smooth'.(132)

1.2.3.4 The End of the Science and Art Department

The emphasis on Fine Art was deprecated by the authorities. In the Report of the Royal Commission on Technical Instruction of 1884, comment was made that industrial design had not received sufficient attention in the schools and that there had been deviation from the ideas on which Schools of Design were originally founded, viz. 'the practical application of a knowledge of ornamental art to the improvement of manufactures' (133).

The Kensington achievement had fallen short of its ideal. The obsession had not been with form, but with decoration; they had been further hampered by an incomplete knowledge of the technique of manufacture, whether machine or craft based, and by their inability to establish valid links with industry.

It is, however, the endeavour to link art with industry that makes this period one of historical importance in art education. In the desire for design reform, the Department served as a precursor for the Arts and Crafts movement (134) which was well under way by the 1880s. The emphasis on formalised pattern which formed a large part of the work of the Department can be seen in many of the designs evolved by William Morris for the carpets, embroideries, tapestries, wall papers, furnitures, stained glass and books produced in the workshops (135).

Morris himself was little concerned with formal art education, but his influence on others through the Arts and Crafts Movement, was profound. Although the Movement played no part in official art training, it did, however, stimulate a revival in craft techniques at the end of the 19th century, and this manifested itself in the training given in the Schools of Art. Apart from drawing, tuition was included in the 'artistic handicrafts'.

The Art Workers Guild, which comprised members of the Arts and Crafts Movement, was founded in 1883. In 1886, the Arts and Crafts Exhibition Society held its first exhibition. The

exhibition that followed set a new standard for taste and encouraged many to enrol in the craft classes such as the Central School of Arts and Crafts, the Royal School of Art Needlework and the School of Weaving which opened at the end of the century.

Walter Crane, one of the leaders of the Arts and Crafts movement (136) was appointed Principal of the National Art Training Schools, which by 1898 were teaching only 'Fine Art'. The School was renamed the Royal College of Arts. Crane introduced lectures and demonstrations in handicrafts such as enamelling, bookbinding and stained glass.

In 1900 the Science and Art Department came to an end when it was absorbed by the newly established Board of Education. The Board appointed a Council of Advice on Art to direct the nation's art education policy. The members of the Council were all members of the Art Workers Guild.

The Royal College was re-organized in 1901. Most of the staff were Guild members and the 'artistic handicrafts' were included in the curriculum. Classes in stained glass, pottery, metalwork, etching. engraving and lithography, calligraphy and illumination, embroidery and tapestry and woodcarving were introduced into the College and into the Schools of Art.

However, outside London the South Kensington drawing methods persisted for some years. One of England's best known teachers, while training at a local School of Art in the Provinces, prior to the First World War, followed a curriculum in which she was 'forced to struggle with the inanimate objects that alone were considered suitable subjects for drawing ... bathroom taps, umbrellas, ivy leaves and an unrelenting dose of plaster casts were placed before her to draw in meticulous line as a training for the day when she could repeat the exercise with her young pupils' (137).

While the Board also made some changes in the drawing course for the elementary schools, the system inaugurated 50 years previously did not really change. Some easing can be seen in an early Board publication, the Illustrated Circular on Primary Drawing (1901), based on the Alternative Syllabus and the illustrations of Walter Crane, where the rigidity of the exercises of the Department was superseded by the 'suggestions'. In 1905 the Board published Suggestions for the Consideration of Teachers and Others Concerned with Work in the Primary School, with an emphasis on drawing from memory (138). A major policy change inaugurated by the Board was that the drawings were now to be judged by inspection and not by the national examinations. This was also a practical move since the number of pupils taking drawing in the elementary schools had increased from 19,800 to 2,192,000 in the period 1855-1895 (139).

However, the really significant trends of change in art education for children first manifested themselves in Europe, where Franz Cizek of Vienna (140) first demonstrated the psychological advantages of releasing creative impulses present in all children, and suggested that child art had its own validity as an art form. Despite this and the new educational theories of child-centred education at the beginning of the 20th century (141) the South Kensington influence persisted in the teaching of art to children, and child art education remained biased towards outline drawing. Although many of the examples that had to be copied assumed the sinuous curves of the Art Nouveau style which had been adopted by the Arts and Crafts Movement, the methods of teaching remained based on the South Kensington model. Freehand Drawing, and the drawing of plaster casts persisted in many English Schools of Art until the Second World War.

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2. Simon, B. Studies in the History of Education, 1780-1870. London: Lawrence and Wisnart, 1969, pp. 72-276. passim.
For other aspects of this discussion, See:
Bantock, G. op. cit. pp. 57-64.
Hobsbawm, E.J. Industry and Empire. The Pelican Economic History of Britain, Vol. 3. Pelican Books, 1970, pp. 225-236.

3. The Health and Morals Act of 1802, effective in the cotton trade, was the first concession to the principle of state legislation in education. This began a series of child laws, the most important being that of 1833 which forbade the textile trade from employing children under the age of 9 and prohibited children under the age of 13 from working more than 18 hours weekly.

4. Birchenough, L. History of Elementary Education in England and Wales from 1800 to the Present Day. London: University Tutorial Press, 1914, pp. 12-13.
These attitudes may be seen in evidence given before the Select Committee 'to enquire into the lower orders in the metropolis'.
"When I was in Manchester last year, there was more school room than children to fill it, and upon enquiring the reason, I found that there was such strong inducements held out from the different manufacturers of the town and neighbourhood to the parents to send the children early to work, that it counterbalanced any inclination such people had to send them to school; therefore the schools were not filled, not nearly so".
Owen, R. Reported in: Simon, B. op. cit. p. 152.

5. The two largest church societies concerned with elementary education in the 19th century England were the National Society (est. 1811) of the Established Anglican Church and the British and Foreign School Society (est. 1808) of the Dissenters. The Established Church dominated in numbers and influence and consisted mainly of the upper classes. Dissenters drew their members mainly from the middle class.
Simon, B. op. cit. pp. 337-367 passim.

6. This theme is repeated in 1862 when the Privy Council stated that the objective for the education of the labouring poor was not to rais. the children above their status in life and their 'business in life', but was to 'given them an education that may fit them for that business.'
Birchenough, G. op. cit. p. 116.

7. Raymont, T. The Principles of Education. London: Longmans Green, 1924, p. 52.

8. The Infant School was not considered part of the public elementary school system; even from the conception of the idea of popular education there had been a tendency to differentiate between the infant type of education (below Standard 1) and that of the older children. Robert Owen started the first Infant School in 1816 and in 1818 the first school of this type was opened in London. Training for teachers of these classes began in 1836 using the methods of Pestalozzi. Infant instruction based on the methods of Froebel was introduced into England in 1854.
Report of the Consultative Committee on the Primary School. London: Her Majesty's Stationery Office, 1931, pp. 1-11.
See also: Birchenough, G. op. cit. pp. 339-340.
Simon, B. op. cit. pp. 195-196.

The latter part of the century saw changes due to violence in America and Europe; the American Civil War, the Polish fight for independence, the defeat of Austria by Prussia and the emergence of Germany and Italy as world powers with Bismarck's Realpolitic symbolising the new Europe. A politician remarked bitterly in 1867 that it would soon 'be absolutely necessary to compel our future masters to learn their letters' - Robert Lowe, quoted from Simon, B. op. cit. p. 355.
Bagley, J.J. and A.J. The State and Education in England and Wales. London: Macmillan, 1969, p. 21.
See also: Jones, D.K. The Making of the Education System 1851-1981. London: Routledge and Kegan Paul, 1977, p. 54.

10. Elementary education was a ... 'euphemism for the Education of the Poor'.
Eaglesham, E. From School Board to Local Authority. London: Routledge and Kegan Paul, 1951. p. 7.

11. Birchenough, G. op. cit. p. 144.

12. In 1870 the Education Act stated that government grants would be paid in respect of elementary education only. the term 'elementary' was however not clearly defined. Elementary schools desirous of providing advanced study for their pupils interpreted this Act to mean that certain pupils were now eligible for the grants issued on an individual basis by the Department of Art and Science for a pass in one or more of a long list of subjects considered to have a practical base, such as art and science, provided that these schools remained under the blanket term 'elementary'. The term 'Higher Grade Elementary School' was first used in 1900 to define elementary schools offering education of a more advanced character that did not impinge on the field of the Secondary Schools.

Secondary Schools were usually private and offered a classical course of study. These included endowed grammar schools, private schools and proprietary schools and catered for the middle and upper classes. Butterfield, P. The Secondary school Regulations, 1904-1926. Their influence on the Development of Secondary Schools until the Hadow Report. Unpublished thesis for degree of M.A. (Education). University of London, 1964. pp. 1-6; 76.
Standard 6 was added to the elementary school curriculum in 1871.
Standard 7 was added in 1882.
See also: Birchenough, G. op. cit. p. 147.

13.(a) Raymont, T. op. cit. p. 53.

(b) While the school system provided for a form of consecutive elementary education, this was not provided by institutions such as the Institutes and Classes. Day Schools known as Schools of Art and Science conducted classes in conjunction with the upper divisions of the public elementary schools. Evening schools and classes provided instruction in specialised or general subjects and Technical School and Classes provided mainly specialised tuition for those who received a general education at an earlier age.
Butterfield, P. op. cit. p. 45.

In 1889, the Technical Instruction Act empowered the newly created county councils to give one penny rate to technical education but was inoperative as raising rate caused political unpopularity. In 1891 the Local Taxation (Customs and Excise) Act made large sums of money (popularly called 'whiskey money') available for this purpose.

British Board of Education, Special Reports on Educational Subjects. London: H.M.S.O. (1901) Reprint. Kyoto: Rinsen Book, 1974. Vol. 5. Educational Systems of the Chief Colonies of the British Empire, p. 9. (Hereafter referred to as: B.B.E. Special Reports ... Vol. 5).
See also: Butterfield, P. op. cit. pp. 18-19.

14. Elyot, Sir T. The Book Named the Governor. (1531). Reprint. London: Everymans Library, 1962. p. 23.
Sir Thomas Elyot (1490-1546) English diplomat and scholar published the Book called the Governor, a treatise on the education of statesmen.
Cassells Encyclopaedia of Literature. London: Cassell, 1953, Vol. 1, p. 868.

15. Oliphant, J. The Educational Writings of Richard Mulcaster. Glasgow: James Maclehose and Sons, 1903, p. 104.
Richard Mulcaster (1530-1611). Graduated Oxford 1555. One of the best Hebrew scholars of his day. Asserted the right of girls to have as good a mental training as boys. Published Positions in 1580 and the first part of the Elementarie in 1582.
Dictionary of National Biography. London: Smith Elder and Co. (Hereafter referred to as D.N.B.) 1894. Vol. XXXIX, p. 275.

16. Quoted in: Carline, Richard. Draw they Must: A History of the Teaching and Examining of Art. London: Edward Arnold. 1975, p. 13.
Henry Peacham (1576-1643). B.A. Cambridge. Wrote the Compleat Gentleman 1622 - a reference book for the education of the upper classes.
D.N.B. 1895. Vol. XLIV, p. 133.

17. Comenius. The Schools of Infancy.
Quoted in: Carline, R. op. cit. p. 32.
Comenius (John Amos Komensky) (1592-1671). Monk, theologian and educational reformer. Advocated of a universal education that would bring peace to the world. Published many works including The Schools of Infancy and Orbis Pictus an encyclopaedia and picture book for children 'one of the landmarks in art education'.
Carline, R. op. cit. p. 32.

18. Quoted from: Castiglione, B. The Book of the Courtier. Tr. by Singleton, C.S. New York: Anchor Books, 1959, p. 32.
Baldasare Castiglione (1473-1529) wrote The Courtier in Italian in 1528. Translated into English in 1561. It introduced into England the concept of the gentry as lovers of the arts.
Cassell's Encyclopaedia of Literature. 1953, Vol. 1, pp. 750-751. Refer: Carline, R. op. cit. pp 16-18.

19. In evidence before the Newcastle Commission in 1861, the view was expressed that drawing was a useless accomplishment for working class children, and that it was undesirable to raise the aesthetic standard of the working class.

Sutton, G. Artisan or Artist? London. Pergamon Press. 1967, p. 66.

20. Quoted in: Sutton, G. op. cit. p. 12.

21. The arts of design were considered to be those of painting, drawing and sculpture. These were referred to as the 'high arts' by Sir Joshua Reynolds, President of the Academy. All other art manifestations were known as the 'low arts'.

22. 'All the arts receive their perfection from an ideal beauty, superior to what is to be found in individual nature'.
Reynolds, J. Third Discourse. Quoted in: Read, H. Art and Society. London: Faber and Faber, 1946, p. 118.

23. Carline, R. op. cit. p. 58.

24. Many of these, called academies, opened in England at this time. These schools prepared students for the Royal Academy and were popular with the amateurs.
Macdonald, Stuart. A History and Philosophy of Art Education. London: University of London Press, 1970. p. 33; pp. 143-145.

25. The Romantic Movement in Art, music and literature placed the emphasis on the individual and his emotions. The English Romantic Movement developed out of a new approach to nature which was seen as a reflection of human needs.
History of Art: Guide 3. Pretoria UNISA, 1974, pp. 33-39.

26. 'Is not this room rich in specimens of your landscapes and flowers; and hasn't Mrs. Weston some inimitable figure-pieces in her drawing room?'.
Auster, J. Emma. London: Reprint. Perguin Books, 1966, p. 71.

27. Warner, M. Queen Victoria's Sketchbook. London: MacMillar, 1974.

28. The Drawing Masters were usually ex-students of the academies which flourished in France, England and Italy during this period. Many who did not succeed in being elected to the Royal Academy turned to teaching for a living and this became a new branch of the artist's profession.
Macdonald, S. op. cit. pp. 143-145.

29. The 'copies' were usually prepared by the Art Master, and the making of these became an important part of his work. This system of copying became entrenched as a result of the invention of lithography at the beginning of the century. The circulation of these books was promoted by the Art Union (modelled on similar institutions in Germany) which in return for a subscription sent out copy books containing reproductions in outline of famous paintings.
Carline, R. op. cit. pp. 70-74.

30. Raymont, T. op. cit. p. 151.

31. Redgrave, R. Superintendent of Art, Department of Practical Art, 1852. Quoted in: Sutton, G. op. cit. p.59.

32. Ruskin, J. The Elements of Drawing. (1859). London: George Allen, (1904). Reprint. New York: Dover Publications, 1971.
John Ruskin (1819-1900). 'The most influential critic of his age ... England's leading writer on art (which) enabled him to wield more authority than any other art critic'. Talented water colourist and draughtsman. His drawings show his analytical and scientific approach to art and a minutely detailed approach to Nature.
Wood, C. Dictionary of Victorian Painters. Woodbridge, Suffolk: Antique Collectors Club, 1971, p. 143.

33. The difference between English and Continental design was commented on by Sir Langham Dale (Superintendent-General of Education at the Cape, 1859-1902) in a public lecture in Cape Town in 1886. He described how he had seen Mr. Robert Haydon, an eminent historical painter, demonstrate this difference using two gloves for his examples - one made in France and the other in England. The glove made in France fitted 'like an outer skin', while that made in England 'did not fit at all'. Despite the excellent material and craftsmanship,

it remained 'just a bag to shove (one's) fist into'. The point was made that the French workman was first taught the anatomy of the hand and then taught to draw. This enabled him to adapt the material to the required purpose, while the Englishman worked 'only to a pattern and covered the hand without clothing it'.
Dale, Sir L. Lecture read at the opening of the New School Room of Art and Evening Classes for Young Men, Cape Town. Cape Town: Pike and Byles, 1886, p. 9.

34. By 1835 France had established a Board of Education with powers throughout the country to start schools and use Parliamentary and legal grants and local taxes to maintain them. French Schools of Art were under the supervision of the Ministry of Public Instruction and Fine Arts. Museums, galleries and churches were filled with works of art and admission was free. The Academie at Lyon and the Ecole in Paris had the highest reputation in Europe for producing designers. Painting, sculpture, architecture, ornament, engraving and botany were taught and a basic drawing course had to be completed before entrance was allowed to any of the above departments.
The students were nearly all the sons of factory workers and considered themselves as artists. Tuition was free, and the aim of the schools was to create a new class of designer by practical exposure of the artisan to fine art.

In Bavaria all the primary schools held classes for drawing. This consisted of the drawing in outline of simple geometric shapes and the simple elements of ornament and perspective. After primary school the pupil could then go on to any of the 30 gewerbeschulen (trade schools) to be trained as an artisan/designer. Here the pupil continued to draw in outline while studying liberal subjects such as history, geography, natural philosophy and chemistry. The aim, as in France, was to create a new class of designer who could

then progress to one of the 3 Bavarian Polytechnics where the student could specialise in textile printing metal work or stained glass, among other subjects, gaining practical instruction on industrial methods of production in the school 'werkstatt' (department for the practical study of industry). Tuition was free.
Macdonald, S. op cit. pp. 78-80.
See also: Suttor, G. op cit. p. 46.

35. Lectures were free and tuition was given at night on literary and scientific subjects. Elementary classes were formed for scientific and general subjects, as well as architecture, floral, mechanical and landscape drawing.
Macdonald, S. op. cit. p. 63.

36. Committee of Council on Education Minutes 1839-1840.
Quoted in: Sutton, G. op. cit. p. 46.

37. William Dyce (1806-1864) painter, author and science graduate of Aberdeen University. He had worked in Rome and come under the influence of the German 'Nazarenes' who lived and worked together as a Mediaeval Guild and objected to humanist influences and emotional quality in art. Member of the Royal Academy, also member of the Academy of Arts in Philadelphia. He studied the educational systems of France and Germany prior to taking up his appointment as Head of the School of Design in 1842 and favoured the latter system.
Bell, Quentin. The Schools of Design. London: Routledge and Kegan Paul, 1963, pp. 77-96.

38. Redgrave, R. and Redgrave, S. A Century of British Painting (1866). Reprint. London.
Phaidon, 1947, pp. 479-483.

39. About 350 B.C. the Greeks worked out the mathematical formula which has come to be called the Golden Section or the Golden Mean. It is that division of a line in which the smaller part is in the same proportion to the greater part as the greater part is to the whole; it is at B when $\frac{BC}{AB} = \frac{AB}{AC}$; AB is called the major and BC the minor.

This proportion, considered as the ideal, was applied by Greek sculptors, potters and architects in their work. Pythagoras demonstrated that it could be used as the basis for the proportions of the human figure, with each part of the body in a definite relationship to the other parts.

Dante expressed the feelings of his age when he contended that Nature is the art of God. As the golden section plays such a large part in nature, this proportion, as an expression of His purpose, should then also be called divine.

Interest in this geometric basis for art continued during the Renaissance especially after the publication of De Devine Proportione in 1497 by Fra Luca Pacioli in collaboration with Leonardo da Vinci who provided the illustrations. Pacioli wrote 'without measurement there can be no art'.

The classical method of using a single vanishing point to delineate perspective was rediscovered in the Quatrocento by the architect Brunelleschi. Massacio. Ucello, Raphael and Piero della Francesca used plane and solid geometrics extensively in their work as a compositional device.

In England, Peacham in 1622, encouraged his pupils to make circles, ovals, triangles, and cylinders in their first attempts at drawing as he considered that those were the foundation of all other proportions.

At the beginning of the 19th century, Pestalozzi, the Swiss educationalist, propounded a theory of art teaching based on this 'scientific approach' and taught it in his school. He is reported as saying that 'drawing is essentially bound up with the measurement of form' and that 'lines, angles, parallels and arcs were the base on which everything else could be drawn'. Children were taught simple, safe and clear rules and a series of exercises in measuring and sub-dividing lines and squares. He called this the basis of his theory of Anschauung (sense impression).

Froebel reduced drawing to the utilisation of geometric elements, contending that the horizontal and the vertical mediated all the apprehension of all forms in nature. Drawing was taught through practical exercises which began with the drawing of horizontal and vertical lines and progress to combinations of these.

Sutton, G. op. cit. pp. 12, 28-30, 43-44.
See also: Macdonald, S. op. cit. p. 150.
Carline, R. op. cit. p.p. 25-29.
Itten, J. The Art of Colour. New York: Reinhold, 1966, p.122.

40. Sir Henry Cole (1808-1882). Superintendent, Department of Practical Art 1852-1853. Joint Secretary of Science and Art Department 1853-1855. Inspector General, Science and Art Department 1855-1859. Secretary to Science and Art Department, South Kensington 1859-1873 Organiser of Exhibitions for British Art Manufacturers 1847, 1848, 1849. Leading Committee Member for the Great Exhibition 1851. Cole was a civil servant of enormous enthusiasm, diligence and dedication. When he assumed office in 1853, elementary education was not compulsory, and any form of art training in the Schools practically non-existent. In this context, and with his work complicated by an inefficient Civil Service and

inexperienced administrators, he succeeded, within 10 years, in establishing a national course of instruction in drawing in the elementary schools and had significantly increased the number of Schools of Design. By 1864, 16,000 students attended these Schools of Design and some 70,000 children were being instructed in drawing at the elementary school level. In conjunction with his successful administration of the Science and Art Department, he was active in the establishment of the South Kensington museums.

His interests were wide, ranging from the successful introduction of Rowland Hill's Penny Postage Patent Law Reform and Railway administration to the formation of national training schools of Music and Cookery, the Society of Arts and Public Health and the application of Fine Art to children's books.
Bell, Q. op. cit. pp. 213-215; 256.
See also: D.N.B. 1887. Vol. XL, pp. 268, 270.
Encyclopaedia Britannica, 1959, Vol. 5, p. 962.
Naylor, G. op. cit. pp. 15-16.

41. Bisson, F.S. de Carteret. Our Schools and Colleges: being a complete 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, p. 394.

42. Bisson, F.S. de Carteret. op. cit. p. 393.

43. Quoted in: Macdonald, S. op. cit. p. 176.
This was started by Cole in 1856 in an effort to make the Department self-supporting.
See: Macdonald, S. op. cit. pp. 207-216.

44. Bisson, F.S. de C. op. cit. p. 394.

45. British Board of Education. Special Reports on Educational Subjects, London: H.M.S.O., 1897. Reprint. Kyoto: Rinsen Book, 1974. Vol. 1. Education in the United Kingdom and the European Continent. p. 6.
(hereafter referred to as: B.B.E. Special Reports ... Vol.1)

46. Science and Art Certificates were issued by the Board of Education until 1914. Art examinations could be taken in geometrical drawing (art), perspective, principles of ornament, painting from still life, drawing the antique from memory, drawing in light and shade from a cast, freehand drawing in outline, drawing of common objects from memory, model drawing, drawing from life, drawing from the antique, anatomy, design, historic ornament, painting ornament, architecture, memory drawing of plant forms, modelling from the antique, modelling from the head from life, architectural design, modelling from life. Natal was still entering candidates in 1910.
Natal Education Department. Directory. Pietermaritzburg: Times Printing, 1910. p. 163.

47. Quoted from: Birchenough, G. op. cit. p. 32.

48. Simon, B. op. cit. pp. 79-80.

49. Dickens, C. Hard Times London: Collins, 1955. pp. 7-9.

50. Dickens, C. op. cit. pp. 14-15.

51. Richard Redgrave (R.A.) (1804-1888). Genre and landscape painter. Amongst the first in England to paint social subjects, such as 'the Poor Teacher' in contemporary dress. Co-author with his brother Samuel of a Century of Painting (1866).
Wood, C. op. cit. p. 134.

52. Ruskin, J. op. cit. pp. 180-182.

53. William Morris, (1834-1896). His poems and writings were anti-industrialist and supported a socialist theory for the regeneration of man through handicraft. His practical work consisted of producing designs for household artifacts, and the development of the Kelmscott Press to raise the standard of book design.
Murray, P. and Muray, L. A Dictionary of Art and Artists. Harmondsworth: Penguin Reference Books, 1959, p. 218.

54. Art Nouveau which came into prominence in the 1890s reflected the social ideas of the Arts and Crafts Movement, and the belief of the artist as an individual with social commitment. Both movements reflected a concern with nature and the organic nature of design. Although referred to by some as 'a strange decorative disease' (Naylor, G. op. cit. p. 18), and repudiated by others for the 'decadence' that was part of its ethos, Art Nouveau greatly influenced the graphics, architecture and furnishings of the early 20th century.
Abbate, F. Art Nouveau: The Style of the 1890s. London: Octopus Books, 1972.

55. Wornum, R.J. (1812-1877). Analysis of Ornament. London: Chapman and Hall, 1856.

56. Jones, O. The Grammar of Ornament (1856). Reprint. London: Bernard Quartrich, 1910, pp. 1-8.
It is interesting to note that many of the diagrams which feature in Chapter 20 demonstrate features that are common in much of the work of William Morris.

57. Ruskin, J. op. cit. p. 6.

58. Schmutzler, R. Art Nouveau. London: Thames and Hudson, 1964, p. 100.

59. Macdonald, S. op. cit. p. 250.

60. 'Ornamental design is, in fact, a kind of practical science'.
William Dyce, 1849. Quoted in: Macdonald S. op. cit.p.12.

Herbert Spencer, in 1854, stated that in his opinion, the highest art of every kind was based on science.
Spencer, H. Education. Intellectual, Moral and Physical. London: Williams and Norgate, 1919, pp. 47-50.
At the Select Committee on Art and the Principles of Design held in 1836, a witness stated that the basis of all form in art was considered to be geometry.
Macdonald, S. op. cit. p. 121.

61. Simon, B. op. cit. p. 271.

62. For a discussion on the inf'uence of the 'Continental educators', Rousseau, Pestalozzi, Froebel. on English Art education in the 19th century, see Sutton, G. op. cit. pp. 26-44.

63. Quoted in: Macdonald S. op. cit. p. 168.

64. The Relation of Art to Education. Circular of Information. Washington: Government Printing Office, 1874. Quoted in: Eisner, E.W. op. cit. p. 34.

65. Quoted in: Birchenough, C. op. cit. p. 116.

66. It was contended that education for the working class was solely to educate them to work within their station, since their career was labour. It was contended that art education would distract the girls who were destined to become domestic servants by giving them ideas above their station.
Macdonald, S. op. cit. p. 146.

67. 'Any person, however ta ght, may sit at any one of the examinations'.
Bisson, F.S. de C . op. cit. p. 392.

68. Bisson, F.S. de. C. op. cit. p. 394.

69. Cole, H. Quoted in: Sutton, G. op. cit. p. 59.

70. Tyrwhitt, Rev. St. J. Handbook of Pictorial Art. Oxford: Clarendon Press, 1875, p. 14.

71. Ruskin, J. op. cit. pp. 10; 26.

72. Fowle, William Bentley. Introduction to Linear Drawing. Boston, 1830. Quoted in: Macdonald, S. op. cit. p. 253.
See also: Sutton, G. op. cit. p. 53.

73. Eisner, E. op. cit. p. 29.

74. Butler-Williams, C.E. Manual of Drawing from Models (1843). Quoted in Sutton, G. op. cit. p. 50.

61. Simon, B. op. cit. p. 271.

62. For a discussion on the inf'uence of the 'Continental educators', Rousseau, Pestalozzi, Froebel, on English Art education in the 19th century, see Sutton, G. op. cit. pp. 26-44.

63. Quoted in: Macdonald S. op. cit. p. 168.

64. The Relation of Art to Education. Circular of Information. Washington: Government Printing Office, 1874. Quoted in: Eisner, E.W. op. cit. p. 34.

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Macdonald, S. op. cit. p. 146.

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68. Bisson, F.S. de. C. op. cit. p. 394.

69. Cole, H. Quoted in: Sutton, G. op. cit. p. 59.

70. Tyrwhitt, Rev. St. J. Handbook of Pictorial Art. Oxford: Clarendon Press, 1875, p. 14.

71. Ruskin, J. op. cit. pp. 10; 26.

72. Fowle, William Bentley. Introduction to Linear Drawing. Boston. 1830. Quoted in: Macdonald, S. op. cit. p. 253.
See also: Sutton, G. op. cit. p. 53.

73. Eisner, E. op. cit. p. 29.

74. Butler-Williams, C.E. Manual of Drawing from Models (1843). Quoted in Sutton, G. op. cit. p. 50.

75. Raymont, T. op. cit. pp. 152; 209-210.

76. Morris, I.H. The Teaching of Drawing. London: Longmans Green, 1908, p. 5.

77. Gardiner, A. How to Earn the Drawing Grant. Quoted in: 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, p. 58.

78. A Mr. Crossley taught 500-600 children at a time at the Model School of the British and Foreign Schools Society in London.
Macdonald S. op. cit. p. 153.

79. Sutton, G. op. cit. p. 63.

80. James Ford, Art Master of the Government School of Art Cape Town, reported that on one occasion he drew a larger baker's cart on the chalkboard for the children to copy. He then wrote John Smith, Baker, London, onto the cart as part of the work to be copied. At this the entire class began to laugh, and he eventually discovered that he had written 'LONON' instead of London. He noticed with astonishment how this small diversion secured the children's interest for the rest of the lesson.
Colony of the Cape of Good Hope. Education Commission '890-1891 (G3-'92). Evidence of James Ford, Art Master. 25 January 1891, p. 70, No. 9756.

81. Sutton, G. op. cit. p. 162.
Ruskin, J. op. cit. p. 38 (footnote)
Cooke, E. in B.B.E. Special Reports ... Vol. 1. p. 147.

82. Morris, I.H. op. cit. pp. 25, 53.

83. Carline, op. cit. p. 133.
The Royal Commission on Technical Instruction stated: 'As to public elementary schools, that rudimentary drawing be incorporated with writing as a single elementary subject'.
Commission on Technical Instruction, 2nd Report. Vol. VIII H.M.S.O. London, 1884.Quoted in: Sutton, G. op. cit. p. 162.

84. Sparkes, J. Headmaster of the National Art Training School at the Conference on Education. London, 1884., Quoted in: Macdonald, S. op. cit. p. 253.
Accuracy was also stressed by Ruskin when dealing with the education of children.
Ruskin, J. op. cit. pp. 10; 31; 32.
See also: Bell, Q. op. cit. p. 261.

85. Birchenough, G. op. cit. p. 137.

86. Quoted in: Sutton, G. op. cit. p. 185.

87. Herbert Spencer. (1820-1903). Biologist, sociologist, physiologist and philosopher, wrote on the introduction of science into the school curriculum and a more systematic approach to teaching based on the mental development of the individual. Influenced by the evolutionary laws of the French naturalist, Jean Lamarck (1744-1829). Cassell's Encyclopaedia of Literature. London: Cassell, 1953, Vol. 2, p. 150i.

88. Spencer, H. op. cit. p. 109.

89. Spencer, H. op. cit. p. 108.

90. Spencer, H. op. cit. p. 45.

91. James Sully (1842-1923). English psychologist, philosopher and author; an adher[illegible] the associationist school of psychology.
Encyclopaedia Britannica, 1910, Vol. 25, p. 57.

92. Viola, W. Child Art. London: University of London Press, 1945, p. 8.
Macdonald S. op. cit. p. 325.
See also: Field, D. and Newick J. eds. op. cit. p. 138.

93. Sully, J. Studies of Childhood. London: Longmans Green, 1924, pp. 1-24.

94. Ebenezer Cooke (1837-1913). Influenced by Pestalozzi and Froebel. Cooke evolved the system of 'free-arm drawing' and brushwork published in the Alternative Syllabus for use in the schools in 1895. He lectured in U.S. in 1898 and attended the International Conference on Teaching Drawing in 1900, reading papers at these conferences in 1904, 1908 and 1912.
Encyclopaedia and Dictionary of Education. London: Pitman, 1921, Vol. I, p. 385.

95. Cooke, E.
B.B.E. Special Reports ... Vol. 1. 1, p. 141.

96. Reynolds, Sir J. 'The artists eye ... being able to distinguish the accidental deficiencies, the deformities of things, from their general feature, he makes out an abstract idea of their forms, more perfect than any one original'.
Quoted in: Read, H. Art and Society. 2nd ed. London: Faber, 1945, p. 118.
Ruskin, J. op. cit. p. 181.
B.B.E. Special Reports ... Vol. 1. pp. 115-156 passim

97. 'The choice of the teachers was between technical skill and child nature'.
Cooke, E. Quoted by: Read H. Education through Art. 2nd Ed. London: Faber, 1947. pp. 167-168.
Viola, W. op. cit. p. 10.

98. B.B.E. Special Reports ... Vol. 1. p. 124.

99. Thomas Robert Ablett (1848-1945). Founded the Royal Drawing Society in 1888. For Ablett's contribution to art education see Carline, R. op. cit. pp. 133-133, passim.

100. Carline, R. op. cit. pp. 136-137.
See also: Sutton, G. op. cit. p. 268.

101. B.B.E. Special Reports ... Vol. 1. pp. 281-287.

102. Ruskin, J. op. cit. p. 3.

103. Sutton, G. op. cit. p. 66.

104. Blackie, J.A. Art and Craft: Marion Richardson and Robin Tanner. In: Van der Eyken, W. and Turner, B. Adventures in Education. London: Pelican Books, 1969, pp. 98-99.
Richardson, M. Art and the Child. London: University of London Press, 1964. 5th ed. p. 12.

105. Macdonald, S. op. cit. p. 121.

106. Bisson, F.S. de C. op. cit. p. 394.

107. Bell, Q. op. cit. p. 258.

108. See: Macdonald, S. op. cit. pp. 34-35.

109. The Slade School of Fine Art, University College, London. In 1868, Felix Slade, lawyer, landowner and distinguished collector of books, prints and glass, died, leaving his art treasures to the nation and part of his fortune for the purpose of founding chairs of fine art at Oxford and Cambridge Universities and at University College, London. Ruskin was appointed professor at Oxford, Digby Wyatt at Cambridge, and Edward Poynter at London. University College contributed to the foundation, and its school of art, called the Slade, was opened in 1871.

The Slade School in Gower Street had great social advantages over the contemporary art schools. It was free from the regulations and restrictions of Cole's state system, it was on a sounder financial footing than any private school, and it had the additional status of being part of a university college. It attracted students from the upper and middle class and was considered socially above South Kensington. The methods used were those favoured by the French Schools and the students worked from the living model, both draped and nude.
Reynolds, M. The Slade: The Story of an Art School (1891-1971). Unpublished manuscript completed 1974. London: University College. H.M.S. Watson Library. Rare Books/Manuscripts Room.

110. In 1888 the Society of Art masters was formed 'to promote the interests of art education in Schools of Art and of Art Masters'. There were not many woman teachers at the time and the Society did not admit them. In 1900 women formed the Art Teachers Guild with the aim 'to promote discussion and develop methods of teaching drawing in schools'. An International Federation of Art Teachers was convened in 1900. Congresses were held at Berne in 1904 and London in 1908.
Carline, R. op. cit. pp. 137-140.
See also: Callen, A. Angel in the Studio: Women in the Arts and Crafts Movement, 1870-1914. London: Astragal Books, 1979.

111. Macdonald, S. op. cit. p. 121.

112. Macdonald, S. op. cit. p. 177.

113. Macdonald, S. op. cit. p. 120.

114. Colony of the Cape of Good Hope. Education Commission 1891-1892. Evidence of James Ford, 25 January 1892. pp. 70-71.

115. B.B.E. Special Reports ... Vol. 5, p. 190.

116. 'A type of drawing used to make it possible to construct what someone else has designed'.
Mayer, R. A Dictionary of Art Terms and Techniques. London: Adam and Charles Black, 1969, p. 239.

117. Read, H. Art and Industry : The Principles of Industrial Design. London: Faber, 1934, p. 40.

118. Wornum, R. Quoted in: Macdonald, S. op. cit. p. 171.

119. Redgrave, R. Quoted in: Macdonald, S. op. cit. p. 171.

120. The titles of the books used by the Department give some indications of this trend. Wornum, R. Analysis of Ornament, (1856); Jones, O. Grammar of Ornament, (1856); Dresser, C. Principles of Decorative Art, (1876); Redgrave, R. Manual of Instruction (1876).

121. Moore, G. Modern Painting. London: Walter Scott, 1893, p. 64.

122. Bisson, C. de B. op. cit. p. 410.

123. British Board of Education. Special Report on Educational subjects. London: H.M.S.O. (1900) Reprint. Kyoto: Rinsen Book, 1974. Vol. 6. Preparatory Schools for Boys: Their Place in English Secondary Education. p. 277. (Hereafter referred to as: B.B.E. Special Reports ... Vol. 6).

124. Macdonald, S. op. cit. p. 263.

125. Leslie, G.D. The Inner Life of the Royal Academy. London: John Murray, 1914, p. 272.
Victorian art was extremely popular in its time. Considered by some art historians to have been 'the last genuinely popular form of contemporary art' it was

supported by public and critics alike. Contemporary with post-impressionism, the pictures were allegorical, moralising, didactic and instructive.
Hughes, R. Time. 31 July 1978, p. 50.

126. Waged work for women was not easy to find in a male dominated world. Certain crafts were designated 'male' and some trades saw to it that women were excluded from their classes in the Schools of Art. Some industries such as Doultons employed women from the Lambeth School of Art and Mintons set up a pottery studio next to the School at South Kensington with the aim of providing employment for the female students.
Callen, A. op. cit. p. 57-91. passim.

127. Bisson, C.F. de B. op. cit. p. 410.

128. Macdonald, S. op. cit. p. 175.

129. Stippling: 'use of small carefully applied dots to make a definite tonal area'.
Reynolds, K. and Seddon, R. Illustrated Dictionary of Art Terms. London: Ebury Press, 1981. p. 164.
See also: Murray, P. and Murray, L. Dictionary of Art and Artists. Harmondsworth: Penguin Books, 1959. p. 308.
This method is described in detail in Ruskin, J. op. cit. pp. 6-8.
Another prominent 19th century educationalist defined stippling as '50 little touches to a line 5 inches long'.
E. Cooke, quoted in: Sutton, G. op. cit. p. 139.

130. Hatched drawings are drawings where the shaded areas are delineated by parallel lines, one crossing the other at an angle.
Murray, P. and Murray, L. op. cit, p. 148.
This method is recommended by Ruskin, J. op. cit. pp. 29-36. He recommended practice in this technique, both in H.B. pencil and pen and ink; he comments that the exercises will be found to be 'very boring'

131. The stump or tortillon is a cigar-shaped roll of paper, sharply pointed at one end and used to rub charcoal or chalk over the drawing so as to obtain very delicate transitions of line.
Murray, P. and Murray, L. op. cit. p. 310.
See also: Ruskin, J. op. cit. p. 37.
Reynolds, K. and Seddon, R. op. cit. p. 173.
Mayer, R. op. cit. pp. 383, 398.

132. Moore, G. op. cit. pp. 65-66.

133. Report of the Select Committee on Schools of Design, 1849. p. 849 xii. Quoted in: Butterfield, P. op. cit. p. 13.

134. 'The Arts and Crafts Movement was inspired by a crisis of conscience. Its motivations were social and moral, and its aesthetic values derived from the conviction that society produces the art and architecture it deserves'.
Naylor, G. op. cit. p. 7.
Its supporters were inspired by the idealism of Ruskin and Morris to campaign for a world where men would enjoy the freedom to be creative, and this freedom would be expressed, in the words of William Morris, in the development of a 'decorative, noble, popular art'.

135. Macdonald, S. op. cit. p. 241.
See also: Naylor, G. op. cit. p. 18.

136. Walter Crane (1845-1915'. Painter of portraits, figure subjects and landscapes; also designed illustrations of childrens books, textiles and wall papers.
Wood, C. op. cit. p. 33.

137. Blackie, J.A. op. cit. p. 102.

138. Macdonald, S. op. cit. p. 327.
See also: Sutton, G. op. cit. p. 211
A distinction was drawn between 'memory drawing' (drawing an object already practised), and 'snapshot drawing' (drawing from an object placed in front of the class and then removed).

139. Sutton, G. op. cit. p. 166.

140. Cizek, Franz (1865-1946). As a student he attended the Akademie der Bildende Kunst in Vienna with many of who established the Bauhaus. Working with small children, he exhibited some of their art work at the International Art Congress in England in 1908 where his teachings were enthusiastically received by a small body of progressive teachers. R.R. Tomlinson and Marion Richardson par - cularly as teachers and Inspectors of Schools did much to introduce a new approach to art teaching in England. Others who have elaborated on Cizek's teaching were Levinstein (1905), Burt (1922), Stern (1925), Luquet (1927), Wulff (1927), Koffka (1928) and Piaget (1929). Read, H. Education Through Art. 2nd Ed. London: Faber, 1947. p. 117.

141. In America, Arthur Wesley Dow and John Dewey published significant works on art education. D'Arico, Ziegfeld and Lowenfeld and others contributed much in the field of art education for children in the first half of the 20th century.

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CHAPTER 2 THE CAPE COLONY

2.1 Background

From April 1652 the Dutch East India Company (V.O.C.) ruled the Cape through the Council of Seventeen, to whom the local governor was responsible. The first school was opened in 1656 and catered for both white and coloured children (1), who were taught to read from the Scriptures and prepared for membership of the Dutch Reformed Church (2).

The Dutch clergy did not teach. 'Siekentroosters', sent out from Holland to administer to the sick, prepared the children for Catechism, while in the country districts an itinerant teacher might be hired for a prescribed period by one or two families (3). In the town schools also, only the basic learning skills were taught. 'Accomplishments' were kept to a minimum, although there were some private schools which offered music and drawing (4).

Settlement by the British took place early in the 19th century. The English settlers brought with them the influences and traditions of the educational system to which they had been exposed. Some may have been taught at home or attended private academies. Many had received little formal education other than instruction in their trades or a few years in a parochial or country school (5).

Children of the working class at the Cape, whether white or coloured 'provided that they were clean and properly clad' (6) could attend the Government Free Schools which had been established since 1812 (7). For these children, many of whom were sent to South Africa by the British philanthropic societies (8), education remained at an elementary level; an extended or higher education was neither available or considered necessary. The children of the Burgher or middle class generally attended the private schools that proliferated in the Colony (9). An example of these was that run by William Musgrove Hopley (10) in Keeroom

Street from 1812-1823 in which he taught all the subjects, including drawing, himself (11). As in England, drawing was taught in these schools as an 'accomplishment' by the use of 'copies'. These were romanticised drawings of scenes of nature, people or animals and were generally drawn by the teacher or taken out of 'copy books'. The method of instruction was that the pupils copied these in pencil or pen and ink as best they could, usually one or two children working on a copy at a time. This method is described by little Maria Hopley (granddaughter of William) who attended Miss Hanbury's school at Rondebosch. In a letter to her parents, dated 11.10.1838, she wrote that:

> 'Miss Hanbury teaches us drawing now as Mr. Brooks is gone to Graaff-Reinet to become a sheep farmer. I had commenced a dog in India Ink, but was obliged to leave it as Mr. B wanted all his copies back' (12).

Drawing was considered a desirable accomplishment by the Burgher class and most of the Cape artists early in the 19th century received pupils with enthusiasm. Many such as William Hopley (Jr) combined their teaching with other activities in order to make a living (13). Drawing schools started early in the century and the local press carried advertisements for these private ventures. That these were not always profitable can be seen by one of the advertisements in the Cape Town Gazette in October 1810. C. Fryman informed the public that he would open an academy for Instruction of Architecture. Drawing of every kind and perspective as well as fine painting, varnishing and guilding, and 'entreated' those who wished their carriages painted and varnished to apply to him for that purpose (14).

Among the teachers at the Cape in the middle of the 19th century who used the copy method was Thomas W. Bowler (15). One of his pupils described his methods in the following way:

> 'The efforts of most of us, I fear, were not very artistic, but Bowler used to take the drawings one by one, and with a few deft strokes of his pencil they were so improved that the 'artists' found it difficult to recognise their own work' (16).

In 1857 after a visit to England, Bowler published a book which could well be the first textbook for art education published in South Africa (17). Private art schools or 'classes' remained a feature of the cultural life of the Cape Colony throughout the 19th century (18). Students from many of these schools entered the annual Drawing Examination and featured on the pass lists published by the Education Department at the end of the century (19). War artists, professional painters and teachers, professional engravers and lithographers, military and sea-faring persons, civil servants and missionaries, travellers, botanists and naturalists, were among those who drew and painted at the Cape in the 19th century (20). Many sketched for pleasure or to record impressions of their stay in the Colony (21).

Public interest and support for art in South Africa led to the establishment of the South African Arts Society in 1851 (22). The Society arranged the first art exhibition in that year and this was a great success. More than 500 works were shown. While the majority of works on display were on loan from the local population, at least 100 were of 'Colonial execution'. The society held another exhibition in the following year. Although the attendance was disappointing, it did not deter the promotion of further exhibitions in 1866, 1868 and 1871 (23).

In 1871 the South African Fine Arts Society was reconstituted and became known as the South African Fine Arts Association (S.A.F.A.A.), an independent body with the aim of promoting Fine Art in the Colony (24). It was this group of energetic citizens who, together with the active support of the Cape Educational authorities, was responsible for the spread of the South Kensington system to South African elementary schools and Schools of Art.

Although slow to industrialise, the Cape introduced gas lighting in the streets in 1852, ran a telegraph line from Cape Town to Grahamstown in 1863, and had its first bicycle club in 1880. The 1890s saw the first motor cars, electric trains and the first electric lights. With the development of the railway system and the opening of the interior for trade after 1860, the education of the artisan class became essential. The discovery of diamonds and gold and the need to maintain an efficient system of technology, meant that by the end of the 19th century the Colony had to begin to draw on its own manpower resources and the need grew to educate its citizens for an industrialised economy. As a training for an artisan class in a developing country, the Cape educationists looked to the South Kensington system with which they were familiar and which they were convinced would provide the necessary results.

In 1873, there were 120 Schools of Art in England and similar Schools of Art had been established 'in all the Colonies and the United States' (25). South Africa, by this time, could boast only one such school. This had been established as a private venture and had opened 10 years previously in Cape Town. Tuition was given by Art Masters certificated by South Kensington and the South Kensington curriculum was followed.

The success of the school encouraged the Government to consider extending the South Kensington methods to other large urban centres.

Although by this time the English Schools of Art were geared to the needs of the middle class and 'Fine Art', the establishment of Schools of Art in the Colony was justified by a consideration of the 'commercial advantages of the artistic training' and the 'application of such training to industry' (26). This view was endorsed by the local press; in 1880 a local newspaper commented that, as the Colony imported all its manufactured goods, the

training of skilled craftsmen at the Cape was a prime necessity (27). As the training of artisans was commonly understood to have as its base 'some means of artistic training' it was hoped that the introduction of drawing on an organized scale would help achieve this (28) 'so that those who were afterwards to be engaged in the building arts, or in any other mechanical pursuits, engineering or surveying, would have an opportunity of acquiring (through the school) all that was essential for the tice of such art' (29).

This move was enthusiastically supported by Dr. Langham Dale, the Superintendent General of Education at the Cape from 1859 - 1892 (30), and the force behind much of the art activity at the Cape in the last half of the century. Intensely interested in the arts, he was a collector of Bushman artefacts and tools, a supporter of the Museum, for which he wrote many articles, member and President of the South African Fine Arts Association and the motivating force behind the spread of the South Kensington system of drawing in the Colony.

Dr. Dale was in a unique position to implement this scheme, combining the effectiveness of the senior goverment official in charge of education for the colony and the enthusiasm of the art patron. A founder member of the S.A.F.A.A. he remained its Chairman for some 20 years.

Dr. Dale's interest in Art Education (31) and his 'exertions in that regard' (32) were well known to his contemporaries and he felt strongly that it was 'desirable to introduce freehand drawing into the curriculum' (33). He was successful in doing so in 1877, and the Elementary Drawing course of South Kensington became the foundation on which the Government Schools of Art and art instruction in government elementary schools was based for nearly a century.

The Cape followed the South Kensington model established by Henry Cole. The S.A.F.A.A. performed the function of the Science and Art Department, set and marked the annual drawing examinations, and organized annual exhibitions and competitions of student work. The Schools of Art were organised as far as possible on South Kensington lines. There were day classes for general students, afternoon classes for teachers and evening classes for 'artisans', and a graded system of instruction had to be followed.

The S.A.F.A.A. Art examinations were instituted in 1882. In 1883, the work required represented a simplified form of the South Kensington National Course of Instruction (34) (See Appendix B, No. 1). These examinations were for students and amateurs only and prizes and certificates were awarded to successful candidates. The results were recorded in the office of the S.G.E. and the successful works exhibited in the Art Gallery in New Street (now Queen Victoria Street). In 1882 there were 300 entries for the examinations; in 1883 there were 1000 entries, many competitors submitting more than one work (35). (See Appendix B, No. 2).

In 1887 feeling confident that the standard of work would meet the English standards, the S.A.F.A.A. attempted to compete in the annual examinations of the Science and Art Department. The S.A.F.A.A. wrote to the Department to request that the Cape drawings could be sent there for assessment (36). Although the rules of the English competition were published officially (37) 'owing to some misunderstanding' only Port Elizabeth actually submitted work in the following year (38).

Drawings were submitted by all three Cape Schools of Art in 1889 but it would seem that the South African standards did not reach those of London. The results were most disappointing as only one entry gained a prize. It was later decided not to enter the English examinations again for a number of reasons. The long delay in getting the annual results, the fact that the

three Schools of Art were treated as one institution, and 'the meagre numerical values assigned to the candidates' work, without comment, destroy(ed) the emulation which was expected to be aroused by this examination' (39).

Another factor mitigating against the Cape taking part in the South Kensington examinations was the fact that the local authorities were responsible for the entire cost of the operation. This included obtaining examination papers from England, transporting the finished work to London, clearing it and conveying the drawings to South Kensington for marking (40).

The S.A.F.A.A. resumed responsibility for the annual examinations, as these were considered 'less expensive in character ... and less ambitious in their aim ... the desire being to get the students to make sure of the groundwork of their art, and to prevent them wasting time in attempting work for which they had no previous training'(41).

The prospectus for the - Drawing Examinations of 1892 shows that while it conforms to the 1883 syllabus, certain areas, such as technical drawing were eliminated. In 1892 certificates of proficiency were awarded to the Cape students for work in the following:

1. Linear drawing with the aid of instruments
   a) Geometry
   b) Mecnanical and machine drawing
   c) Linear perspective
   d) Details of architecture from copies
2. Freehand outline. Drawing of forms from flat examples or copies
   a) Ornament
   b) Objects

   This was the most popular group.

3. Shading from flat examples or copies
   a) Models and objects
   b) Ornament
   c) Landscape

4. Shading from the round and solid forms
   a) Models and objects
   b) Ornament

5. Drawing the human figure and animal form from copies
   a) In outline
   b) Shaded

6. Drawing the human figure or animal forms from the round or nature
   a) 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

7. Painting ornament from flat examples
   a) In monochrome, in watercolour, tempera or oil
   b) In colours, in watercolour, tempera or oil

8. Painting from the round, in monochrome, tempera or oil
   a) Model
   b) Ornament

9. Painting (general) from flat examples or copies
   a) Flowers or natural objects in watercolour, tempera or oil
   b) Landscape or views of buildings

10. Painting (general) direct from nature
   a) Flowers or still life in watercolours, tempera or oils, without backgrounds.
   b) Landscapes or views with buildings

11. Painting from nature, groups or still life, flowers, etc., as compositions of colour
    a) In oil colours
    b) In watercolours or tempera

12. Painting one human figure or animals from the cast
13. Elementary design (42)

Work based on sections 8(b) and 10 (a) was entered at the annual Art School Exhibition in 1915 and will be discussed in Chapter 2.3.1.4.

2.2 Drawing in the Government Elementary Schools

Organised formal state education at the Cape began in 1839 with the appointment of a government official as Superintendent General of Education (43). This system was described by one South African historian as a one man control - no bad thing for a growing system that needed as much elasticity and as little red tape as possible (44).

Drawing was introduced into Cape elementary schools as part of a general curriculum in 1837. This curriculum was based on the advice of Sir John Herschel who lived in Cape Town from 1834-1838 (45). As well as being an eminent scientist, Sir John was a protagonist of the educational reform movement of education in England at this time. He advocated a central control for education and undenominational character to schooling. He recommended a 'sound practical course of instruction' and was opposed to an education system based on knowledge of the classics alone (46). He advised that 'the elements of linear drawing and perspective (an important branch of elementary education) ... should be applied to the construction of outline maps and the drawing of geometrical forms, architectural designs, etc., on blackboards or on paper' (47).

Drawing was thus introduced into Standard 3, the third division of a 5 year school curriculum (48). It was contended that anyone who could learn to write could learn to draw, and in the syllabus for the Cape Schools in 1854 (49) and 1856 (50), writing and drawing were linked together. As in Europe, it was maintained that the learning of drawing would not only contribute to the improved writing skills but would also improve consumer taste and hence indirectly promote the prosperity, industry and wealth of the Colony.

Despite this, the visual arts were, however, accorded but a marginal place in the school curriculum of the government schools at the Cape. In 1860, when Dr. Dale assumed office, drawing was taught only in the senior division of the elementary curriculum (51) and despite Dr. Dale's encouragement and interest it did not feature in the curriculum issued in 1873 (52).

Dr. Dale was able to assure the place of drawing in the schools only after the establishment of the Schools of Art in 1880 and 1881 in Cape Town. Port Elizabeth and Grahamstown as well as in Cape Town which would train teachers in drawing (53). In 1887, he proudly announced that drawing was an essential part of the education system of the Colony and had been introduced into the curriculum of the elementary schools (54).

By 1890 there were over 6,000 children in the elementary schools who were following the course in drawing (55). However, these figures seem contrary to the evidence of educationists given to the Education Commission of 1891-1892. They stated that 'there was practically no drawing, or very little of it, taught in the public schools' (56) and that art 'was taught systematically in very few schools' (57).

Those schools that taught drawing followed the South Kensington system. At the Stellenbosch gymnasium for instance all the boys were taught drawing for two hours a week. A specialist teacher was not employed for this purpose and the work followed the lines of the Science and Art Department in England. The younger children started with copying on their slates the objects which the teacher had drawn on the board. In the next stage, use was made of the ruler on paper. This was followed by 'freehand drawing' in HB pencil (copying from the 'flat' or diagram). After that, more advanced freehand drawing was attempted. Difficult curves and shading were reserved for the final stage. Each stage represented a year's work - the typical South Kensington approach (58).

The ineffective tuition in the Cape Schools was due to the lack of teachers who could teach according to the South Kensington system. In 1883 Langham Dale tried to ameliorate the position by insisting that all prospective teachers pass examinations in drawing as part of their teacher's certificate and urged those already teaching to attend the teachers' classes at the newly opened School of Art.

The course consisted of freehand drawing from flat examples; practical geometry, linear perspective and model drawing. Also the drawing of large letters, numbers and other objects on the blackboard (59). By 1891 about 40-50 teachers had already qualified but this was inadequate for the needs of the Colony (60).

It is of interest to note that the Education Commission of 1891-1892 found the entire system of education to be in a sorry state. Attendance figures given by the Commission and a census taken at the same time are contradictory. While the 1890 official numbers of school-going children (5-14 years) was given as 30,000-35,000 (61) the census figures for 1891 assess the numbers as 22,000 (62) considered to be less than one third of the potential (63).

An analysis of the census figures gives an interesting insight into the schooling of the youth in South Africa at the end of the 19th century. Out of the total of over 99,000 children of school-going age at the Cape, 22,090 attended state -aided schools, 17,697 attended private schools, 20,233 received instruction at home or at Sunday School only, 12,932 were 'engaged in some other occupation', and 26,338 'had no occupation at all' (64).

The Commission gave many reasons for this unsatisfactory state of affairs in the Cape Colony at the time. These included parental ignorance of and indifference to the value of school training, poverty, scarcity of labour in the home and on the

land, truancy, and not least, the lack of school buildings and of teachers, books and educational aids (65).

The Education Commission was asked to consider the question of technical education in the undenominational public schools, with a view to encouraging the teaching of drawing and to providing manual training for boys and girls. Questions were directed towards: the relationship of drawing to technical education, the basis for the assumption that drawing could be considered the foundation of technical education and the way in which the teaching of drawing could be made more universal (66).

The Cape educationists on Technical Education who were consulted (67) affirmed the ideas of the Commission in England that drawing formed the base for technical education (68) and they too stressed the link between drawing and writing (69). In this way they reaffirmed the influence that the South Kensington methods of instruction had on the educational system of the Colony and reiterated the necessity of upholding the system. However, an indication that newer English ideas on the visual arts were beginning to influence the Commission is reflected in the quotation by the Commission of T.R. Ablett, that 'the teaching of drawing should have first an educational, then a technical character' (70).

In 1892 Sir Langham Dale, after 33 years of service, was succeeded as Superintendent General by Dr. Thomas Muir (71). Muir restructured the entire educational system. He enlarged and improved the inspectorate and recruited teachers from England and Scotland. He improved the local training of teachers, introduced vacation classes for teachers, established the departmental library, assisted in the establishment of a library in every school, and instituted education surveys. A year after his appointment, Dr. Muir submitted a report on the working of the educational system in the Colony, in which he condemned the fact that the elementary school syllabus was dominated by the 'School Elementary Examinations' (72) (written papers in grammar

history and geography). He felt strongly that if,because of pressure to pass these examinations, 'subjects such as drawing, science, singing, sewing, boys' handwork, drill and physical training, (went) to the wall, there (would) be uncommonly little hope for the rising generation (73). Work began on a graded school syllabus in 1894 and this was implemented in 1895 in the Pamphlet No. 1 of the Education Department, the syllabus for the Primary School (74).

Singing and needlework and later woodwork, drawing, nature study and cooking were introduced into the elementary curriculum. Qualified instructors were appointed to go from school to school to introduce the special subjects and to train the teachers (75).

Muir contended that 'next to singing, drawing was the most neglected elementary school subject in the country' (76) and a Government Instructress for Drawing was appointed in 1897. Her report for 1898 stated that she had planned and carried out a systematic series of lessons for the local schools and that consequently more drawing had been taught (77).

In the lower standards, as was the case in England, the work was judged by an inspector on an annual visit, while the higher standards were judged at an examination conducted by the S.A.F.A.A. These examinations were taken over by the Education Department in 1895. Pupil teachers were required to take examinations in drawing as part of the T3 Certificate. Drawing classes for qualified teachers or those who wished to upgrade their certificates were started by the Department in 1898 (78). Classes for the D Certificate (additional courses in drawing, taken after the completion of the T3 certificate) were taken by Miss J.E. Ord Brown (79), who, in 1900, was assisted by Mrs. Westmacott (80) and Miss K. Ackermann (81).

A syllabus for drawing for use in the schools was published in 1900 (82). This was based on the work of the Illustrated Syllabus of the Science and Art Department and marked the first attempt by the Cape to 'methodise' (83) the teaching of the subject in the government schools in the Colony. A Science and Art Department textbook The Teaching of Drawing, was prescribed (84). The exercises on freehand drawing were arranged in three groups; outline diagrams of conventional ornament, plaster forms and common objects. 'Shaded drawing' was introduced only at the end of the course in Standard 7. The illustrations in this book follow the 1886 syllabus exactly (See Appendix A, Nos. 3-4).

Geometrical drawing (ruler drawing for the younger children) began with the younger children working on slates ruled with crossed lines which made quarter inch squares. On this they drew perpendicular, horizontal and diagonal lines. Figures or patterns were made out of the combinations developed in this practice. This was the basis of geometry which started in Standard 4.

For all the exercises, freehand as well as geometry, the children always had to draw the lines from the top to bottom and from left to right, the aim being a line of absolute clarity. Neatness and accuracy was stressed and an exact copy of the diagram was required.

It was claimed that, provided the exercises were carefully followed, all children could learn to draw. It appears, however, that, despite the new syllabus and the efforts of Miss Ord Brown, drawing as a subject did not evoke much response from the schools. This is not surprising. The work, based on the linear drawing of South Kensington, was cold, mechanical and uninteresting both to the child and the thinking teacher. 'There was no great interest in the subject and the work produced was of a mediocre description' (85).

A Departmental Inspector of Drawing was first appointed in 1904. This was Mr. Walter William Rawson A.R.C.A. (86) and with him, in the words of Dr. Muir, 'a change had taken place, a new syllabus drawn up and fresh life infused into the teaching of this subject'. Comment was made on the 'noteworthy advance in drawing' subsequent to Mr. Rawson's appointment and this is 'in great part attributed to the energy of Mr. Rawson' (87). It seems that this tribute was not exaggerated. In his first year in office, Mr. Rawson visited some 50 schools on his circuit and wrote a new syllabus (88).

W.W. Rawson was one of the group of enthusiastic art teachers from England who came to South Africa at the beginning of the 20th century. Graduates of the Royal College of Art, this group was responsible for the art education offered in South Africa for the first half of this century.

The influence of these teachers can be seen both in the Schools of Art and in the art syllabi issued for school use after the Boer War when the aim was to have some kind of curriculum common to all the schools in the area controlled by Britain (89). These curricula issued by the Boer Republics in 1904 and the Cape and Natal in 1905, followed the recommendations of the Bloemfontein Conference on Education of 1903. The new and exciting Alternative Syllabus with its emphasis on freearm drawing and the use of mass instead of line was adopted. Innovative, too, was the use of coloured chalk and paint and the drawing of plants, animals and birds. Although these were to be introduced in their 'fundamental forms' only, ie. generalised stereotypes, this was a break from the conventionalised design and abstract forms insisted on in the older methods of instruction.

Rawson implemented the new Cape art syllabus (90) with Instructions to Teachers of Drawing issued in 1907 by the Education Department (91). Although considered extremely novel in the conservative Cape, strong similarities are noticeable

in the 1900 and 1906 syllabi as expressed by the Teaching of Drawing and Rawson's manual of instruction. Both stress the utilitarian aspect of the work in the future life of the pupil - Morris in connection with industry and commerce, Rawson 'as the training of mind and eye so necessary when the child enters the world as a worker' (my italics). Both stress the importance of 'hand and eye training', neatness, observation and accuracy; both considered that drawing should not be confined to a select few but that all could learn to draw. Both books contained sequential sets of exercises and were profusely illustrated. The lessons were arranged according to the various standards and no deviation was allowed. 'Fancy' or imaginative work was actively discouraged.

However, there were several significant differences. The textbook used in 1900 was based on the linear drawing of the Illustrated Syllabus. An English publication for use in English schools, it was used without modification in a South African context. The 1907 manual of instruction was a South African production based on the Alternative Syllabus and for the first time some of the exercises had a South African theme. Much more emphasis was placed on relevant material from the natural world and the freehand drawing requirements for the higher standards included the drawing of South African birds, animals and fishes.

In the drawing of the 'fundamental forms' the teachers were directed that this was to be considered a 'sort of general note-taking and that careful thought would be required in the elimination of all useless detail' (92). All the drawings were to be considered 'plain statements of fact, not loose suggestions of fancy' (93). The teachers were exhorted to remember that they were not to be concerned with 'artistic drawings' (94), but that all efforts were to be directed to lead the child to see some fact concerning a form, and to train him to set that fact on paper. (See Appendix A No. 10).

The influence of the Alternative Syllabus was to be seen in a reassessment of the concept of line. This had previously been seen as the only way of expressing the visual world. It was now contended that this was only a convention and a symbolic means of expression, and that line was in reality an enclosure of mass. Its function was to enclose space and, where 'it neither does this, nor by its function represent the mass it seeks to express, its very existence is unjustified' (95).

As an aid to representing mass, all solid matter was represented solidly with coloured crayon or chalk or the brush. Lines in exploration of a form, such as the lid of a box, were to be drawn in the same colour as the filling but with a greater strength (96).

Freearm drawing was introduced in the kindergarten classes. The children stood 'easily' in front of blackboards of a suitable size and surface, and the teacher demonstrated the method of procedure, making circles, ellipses and loops with swings from the shoulder. Exercises were practised from left to right and right to left. The child began work from the centre and by drawing round and round, spirally, taking care to keep a solid form growing with each revolution, gradually worked outward to the desired shape and size.

The children were encouraged to begin their work lightly with strength developing as the final form emerged. Rubbing out was discouraged.

The drawings were made as large as possible. If blackboard space was not available, the alternative was to use vertical desk boards which were rigid yet detachable. Another alternative was to fix the paper onto the wall. Brown and coloured paper were used freely with brightly coloured blackboard chalk and crayons (97).

Freearm drawing was done only with the crayon or chalk. In Standard 1 brushwork was introduced as was modelling in clay or plasticine and paper and cardboard cutting and modelling. Drawing from memory preceded every lesson.

The 'copy' or diagram, which had formed the stimulus for the lesson when the Illustrated Syllabus was used, was now to be replaced, as far as possible, with the actual object to be drawn. The teacher was then required to draw a diagrammatic representation of this object on the board and the children were to copy it. However, this syllabus once again reflected no concern with the child's need or characteristics. The orientation remained on the cultivation of skill in pencil or brush drawing and accurate representation of the teacher's drawing.

In his report on drawing in 1905, Mr. Rawson deplored the lack of facilities for the encouragement of art appreciation. He noted that collections of growing plants, insects and shells as well as the prints distributed by the Art for Schools Association (98) would help to stimulate and encourage the children (99).

However, the methods advocated by the new syllabus were not readily adopted in the schools (100). In 1906 it was still possible to buy sets of 'copies' containing sheets of paper or card on which were the outline drawings that the children were to use (101) and it would seem that by Union the teaching of the subject had not fulfilled the initial enthusiasm of Mr. Rawson (102). In 1909, five years after his appointment, an official report recorded somewhat despondently that drawing was 'not included among the obligatory subjects of the elementary course, as in a great many schools the requirements could not possibly have been met' (103). Although detailed syllabi stating course requirements had been published

by the department it would seem that by the time of Union, art in the Cape elementary schools was not only limited to drawing but was also insufficiently understood and badly taught.

A most perceptive comment from my mother, Mrs. Hettie Robinson, now in her 88th year, sums up the effect that this kind of teaching had on the mind of a sensitive child: 'It took me years to realise that drawing was not just lines, but that there was some sort of thought behind it' (104).

2.2.1 Reminiscences of Mrs. Hettie Robinson (nee Sandler) 1894 -

It is enlightening to have personal comment on the teaching of drawing in Government educational institutions at the beginning of the 20th century.

Mrs. Robinson was taught drawing according to South Kensington methods in a government elementary school and at the Teachers' Training Institute, Cape Town. She later taught drawing according to this method as part of her general class teaching to a Grade I (Sub A) class in a government school.

Henrietta (Hettie) Sandler was born in the town of Ponevez in Lithuania in what was then part of Russia, in 1894. As family photographs show, she was a delicate slip of a child with long blonde hair and big blue eyes. Together with her parents, two younger siblings and her maternal grandmother she arrived in Cape Town in 1906 (105). She was enrolled at the East End Public School and remained at this school, first as a pupil, from 1906-1909, and then as a pupil teacher from 1910-1912. After teaching at the German School prior to World War I she taught at the De Villiers Street (A[1]) Hebrew Public School from 1914 until her marriage to Morris Robinson in 1918.

Although the family background was strictly observant of the Jewish faith and traditions, her education did not follow the pattern of educating Jewish girls at home. It was considered out of the question to send her to the village school which catered for the non-Jews and she was sent to a small private school run by two Jewish teachers who had trained in Germany. This school was run on the lines of the 'ladies' academies' in England. It was in a 'beautifully furnished' house surrounded by a large garden. The little girls, who wore brown pinafores and black aprons, curtsied to their teachers on greeting them. Each class was taught by a teacher and an assistant; progression was by ability, not according to rigid 'standards' and

Hettie won two prizes for achievement during her three year stay at the school. By the time she had left for South Africa at the age of 10, she could speak German, French and Russian, had read Dickens in the Russian translation, had an elegant copperplate handwriting (still in evidence) and did exquisite embroidery. She could read and write her home language (Yiddish) and could read Hebrew from the prayerbook.

It is of interest that although there were two schools in Cape Town which catered almost exclusively for Jewish immigrant children (106), Hettie was not sent to one of them, but was instead enrolled at the East End Public School where she was placed in Standard 2. In contrast to the quietness of her previous school, she found this government school in Cape Town noisy and ugly. The small cramped classrooms, the rows of ugly desks, the lack of uniform and the lack of order proved initially very disconcerting to a quiet child.

However, the headmaster at the school, Mr. E.O. Vaughan (107) received the immigrant child with great kindness and sympathy. Mr. Vaughan and his wife were a childless couple who made a practice of asking selected pupils to their home for Sunday lunch. Hettie was invited regularly. The Vaughan home was a revelation to an immigrant child from Eastern Europe. While her parents did their best' she had never seen a home so elegantly furnished and it gave her a chance to see a life-style outside her own environment in which luxuries were unknown.

In 1906, Hettie enrolled in Standard 2. She adapted easily to the school curriculum even though she had little knowledge of English. 'I learnt the lessons off by heart - the teacher and the pupils kept on repeating the same things over and over'. The Standard 2 syllabus included drawing as part of the general curriculum (108). The teacher drew the 'fundamental form' of the object on the chalkboard. The children copied this on paper and either watercolours or crayon was used to fill the

outlined areas. Only an approximation of the colour was required. Mrs. Robinson recalls the lessons clearly. She commented that she was very good at this type of drawing. 'I found it v[illegible] easy ... I could copy anything'. She does not, however, recall ever using paint at school.

A sample lesson, taken from the Standard 2 drawing syllabus for 1906 (109) went as follows; with reference to the photograph of a class in England working the identical lesson (See Appendix A No. 5b; No. 11a), it must have been a popular lesson.

The leaf of an oleander tree was pinned on a sheet of paper, and placed on the top left hand corner of the blackboard. Each child was supposed to have a specimen of the leaf to be drawn. The lesson went as follows:

1) Memory test
2) Decide on the tint of the crayon and the paper
3) Discuss leaf symmetry
4 The teacher drew the mid-rib of the leaf on the board, the full-length of the board. Children drew a line 6" long on the paper.
Impress on the children that in drawing a leaf, it is not sought to perpetuate the accidental forms of one leaf, but to find a type of all leaves of the class to which the chosen one belongs.
5) Rub in with coloured chalk the body of the leaf, going outwards until the size and shape required are reached. Consider carefully the curve, ignoring slight serrations (110).

By the end of 1907 Hettie had made such progress that she had completed Standards 3 and 4 and was awarded the prize for the top pupil in Standard 4. The drawing syllabus for Standard 4 included more advanced freehand, pattern and memory drawing. There was no geometry as drawing with the ruler became 'Drawing to Scale' in Standard 4 and was removed from the Standard 5

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syllabus to become part of the woodwork section (this is a change from the 1900 syllabus when geometry was introduced in Standard 3 and remained part of the syllabus throughout the elementary school).

At the completion of her elementary schooling (Standard 7) and at the request of the headmaster, Hettie Sandler remained at the East End School as a pupil teacher, and at the age of 15 began the 3-year training for the T3 certificate. (See Appendix A,No.5)

From 1910-1912 she attended afternoon classes at the Teachers' Training Institute in Queen Victoria Street (111) working as a pupil teacher in the mornings at the East End Public School (112). Among other skills, she was expected to be able to teach drawing to the children in her class. The drawing course for teachers - freehand drawing from the flat, model drawing, geometric drawing and blackboard work - was the Elementary Drawing course of South Kensington which had been adapted to the needs of the pupil teachers and which she was expected to teach her pupils. The work in pencil was purely imitative and there was none of the 'advanced' drawing from plaster casts or painting that would have been taught in the School of Art.

She recalls the art lessons at the Institute very clearly and says that they showed little difference from the work that she had done while at school. This is perfectly correct as the syllabus for the pupil teachers required following the drawing syllabus for Standards 5, 6 and 7 in the schools. The first year of study included 'freehand drawing from flat copies' of the 'difficulty indicated by the syllabus for Standard 5'. In the second year of training the students prepared copies for freehand drawing 'for difficulties that could be encountered in the Standard 6 syllabus' and the third year did the same for Standard 7 (113). The method of instruction for drawing remained the same as at the school level. She recalls that in freehand drawing, diagrams were drawn on the board by the teacher and the

students had to copy these. Her teacher did not seem to show much interest in his class. 'He gave no explanations .... was away a lot ... and took no notice of us'.

Hettie was a conscientious student. She scored well in her studies and during her second year as a pupil teacher she was placed second in merit in the Cape Peninsula, and gained the eighth place in the Cape Province in the teachers' examinations. On completion of the T3 certificate in 1912 she decided to enrol as a kindergarten teacher and completed this course in 1913. She states that for this course no drawing teacher was provided. All that was required of the students was the ability to illustrate the lessons for the children on the board or on large sheets of brown paper. This was according to the syllabus laid down, 'The teacher should be careful to make use of illustrations ... the blackboard must be regularly used and brown paper sketches should always be prepared for the object or nature lesson' (114).

Mrs. Robinson recalls that she enjoyed this freedom and relaxation from a formal syllabus, work in pencil, and the use of the 'copy'. 'I was quite good at this; drawing houses and cats and trees I found very easy', and she enjoyed working in coloured chalk.

In 1914 Hettie started teaching a Sub A class at the De Villiers Street (Hebrew) A3 Public School. An Inspector's report in 1915 describes the school as having 410 pupils, the majority of whom were Russo- or Anglo-Jewish. The home language of the children was either Yiddish or English. The average attendance was 96% and the school accommodation was strained to its utmost capacity. The inspector commented that a pleasing spirit of work was noticeable and that the tone and discipline were excell - He found the teachers of the infant classes thoroughly painstaking and altogether the school made a good impression (115).
(See Appendix B, No. 6).

In 1916 the Inspector commented that the congestion in the Infant Room (where Hettie Sandler was teaching Sub A) made it very difficult for the teachers to attain the best results they were capable of achieving, but that their work was being done with pleasing success (116). In 1917 comment was made that despite the continuing congestion in the infant classes the work was dealt with systematically and intelligently (117).

As a teacher in the infant classes, Mrs. Robinson recalls instructing the children in free-arm drawing.
Drawing was taught as part of the ordinary day's work. The younger children were lined up in front of the board and had to stand at a prescribed distance from the board. 'The eyesight of the children had to be considered', and the distance from the board had to be 'correct, not too near and not too far'. The teacher drew the flower or the object on the board and the children copied her work; cats, dogs, ducks, birds and flowers were favourites. 'I could draw them very easily'. She recalls giving the children coloured paper, chalk and brush in accordance with departmental regulations. She remembers plasticine modelling as forming part of her teaching.

Although Mrs. Robinson's recall of her days as a scholar, student and teacher in government institutions is vivid, it is clear that art (drawing) as a subject did not arouse much enthusiasm. While the art movements in Europe had by 1914 set the pattern for the 20th century, drawing in South African schools was firmly rooted in the past.

2.3 The Schools of Art (See Appendix A, No. 12)

The establishment of the Schools of Art in the Cape in the last two decades of the 19th century was the result of close collaboration between the Education Department and the S.A.F.A.A.

In 1881 the S.A.F.A.A. took over the management of a private School of Art in Cape Town that had been run on South Kensington lines for 15 years. Two other Schools of Art were opened, one in Grahamstown in 1881 and another in Port Elizabeth in 1882 (123). The Cape Town School was considered the Central School and organisation, administration and tuition conformed as far as possible to the South Kensington model (124).

Government responsibility for the Art Schools ended with the granting of an annual sum of money which went towards the salary of the Art Master. In Cape Town and Grahamstown this payment was supplemented by the Art Master who retained three-quarters of the fees paid by the students (125) while in Port Elizabeth the School of Art Association gave an amount equal to the government grant towards the Art Master's salary (126).

One feels that the emphasis on the commercial prosperity which the schools would bring (127) was necessary to gain public support for the venture. Like their English counterparts, the three schools were run by local committees of interested citizens who worked in an honorary capacity. These committees saw to the administration of the premises and the day to day running of the school. Their subscriptions paid for the rent and the teaching aids. These were ordered from England from a numbered catalogue issued by the Department of Science and Art. From the types of equipment ordered by the S.A.F.A.A. for the Cape Town School of Art in 1890 it is possible to deduce the type of work done by students in Schools of Art in this period. Diagrams and plaster casts ordered included 50 selected plates from Dyce's Elementary Outline, 10 studies of Elementary

Ornament, a cast mask of a madonna by Michaelangelo, a cast of an acanthus leaf and a set of outlines of the human figure. One of the books ordered was Dyce's Drawing Book. The students supplied their own materials (128).

Following the model of the Science and Art Department schools in England, the student body comprised general students from the middle classes who paid full fees, and 'students from the Industrial Classes'. This latter group - 'those who needed to turn the knowledge gained to financial advantage' (129) - was made up of 'artisans, operatives in general, schoolmasters (public or private), schoolmistresses, governesses, pupil teachers and paid monitors' who paid reduced rates or attended classes free of charge (130).

Initially, the three groups attended at different times, thus provided for, and maintaining, nice social distinction. The general students came in the morning, the teachers and pupil teachers in the afternoons and the artisans in the evenings. Government records of the period indicate the varied occupations of those who attended the artisan classes. They included bricklayers, computors (from the Royal Observatory), stonemasons, hotel-keepers, surveyors, watchmakers, drapers, joiners, carpenters, engravers, sign-painters, printers, jewellers,architects, engineers and machinists, lithographers, telegraphists, tombstone carvers, photographers, ironmongers, signalmen, clerks, governesses, electricians, gardeners and grocers (131).

The change of policy in the Royal College of Art (132) (renamed National Art Training Schools in London after 1898) was reflected in changes in the Colonial Schools of Art in the first decade of the 20th century. Young graduates of the College arrived in the Cape eager to implement the 'artistic handicrafts' that had been introduced into the Royal College curriculum. Teachers trained in stained glass window making, etching, jewellery, bookbinding, illuminating and clay modelling introduced these subjects into the Art Schools in Port Elizabeth and Grahamstown, but not in

the Cape. The introduction of these 'artistic handicrafts' was felt to be an advantage which 'would enable many to earn a better living later on'- the typical pragmatic view of the Victorian (133).

Government records of the attendance of the three Schools of Art from 1908-1911 show the numbers remained fairly constant. The average annual attendance at Cape Town was 44, at Grahamstown 54 and at Port Elizabeth 47 (134).

In the period under review it will be seen that while the three Cape Schools of Art conformed broadly to the South Kensington model, each developed in its own way.

2.3.1 Cape Town

The history of the present Michaelis School of Fine Art at University of Cape Town prior to Union can be separated into three periods. (See Appendix B. No. 3).

2.3.1.1 The School of Art and Evening Classes for Young Men

By 1864, when the South Kensington system of art instruction was introduced into South Africa, it had already been in operation for a decade as part of a national system of education for the English working classes. It has been estimated that in England by that date, about 70,000 schoolchildren and about 16,000 students were being taught in this way, and that 90 Schools of Art had been established throughout the country (135).

In 1864 the School of Art and Evening Classes opened in Cape Town as a private venture (136). This school, an institution 'devoted to the working class' (137) introduced the South Kensington system into the cultural life of the Colony and subsequently became the first Government School of Art in South Africa.

The Honorary Secretary for this venture was William Foster (138) and in time the school became known both as Mr. Foster's Art School' and the 'Roeland Street School of Art' because of its geographic locality at No. 15 Roeland Street. The first teachers at the school, W. Tasker Smith (139), Garwood Alston, and the architect James Hogg (140) taught on an honorary basis until the arrival of the first Art Master, Thomas Mitchener Lindsay (141). Trained at South Kensington, Lindsay would have received a training similar to that previously described (Chapter 1). During his 3 years at the school he seems to have been very popular. Dr. Dale praised him publicly as an art teacher, for the enthusiasm with which he entered into the 'manly sports' and commended his interest in rowing (142).

The 'School of Art' followed the model set by the Science and Art Department. The typical South Kensington timetable was followed. Classes were held on 4 evenings a week for 'young men'. Ladies' classes were held in the mornings. Classes for school boys were held on one evening a week and on Saturday mornings.

The courses offered were those of the National course - freehand drawing of ornaments, models and casts,flowers, foliage, landscape,objects of natural history in outline and shading from copies and nature; time sketching and sketching from memory; drawing in watercolours of flowers, landscapes and objects of still life from copies and from nature; linear drawing by aid of instruments, practical geometry, mechanical and architectural drawing and linear perspectives; and elementary and applied design for manufactures and architecture, and surface design (143).

Dale was personally involved with the foundation of the Schools of Art which had proved a great source of anxiety and expense' and which he had promoted against some public opinion which called the venture an 'unnecessary luxury' (144). He continued to show an interest in school affairs and confirmed a government grant to the school in 1865 (145).

He was present at an exhibition of the students' drawings held in 1864, and served as an examiner the following year (146). In 1866 he delivered the main address at the opening of additional premises to the school at No. 15 Roeland Street (147). This had grown to include a Day School (148) and accommodation consisted of 'a set of rooms with spacious entrance halls, library and clubroom leading into a quadrangle with space enough for exercise' an upper storey consisting of one classroom and two other rooms which when combined could seat approximately 400 peopleat one time (149).

The art section of the school proved popular. In 1864 the enrolment for this section was 78 and in two years rose to 128. This included 27 women who came to the morning class. Clerks, shop assistants and artisans with an average age of 17 years, made up the rest of the student body. A list of the trades of these young artisans - carpenters, bricklayers, blacksmiths, whitesmiths, painters, butchers, makers of soda water and snuff, coach- builders, dyers, saddlers, tailors and three 'learning to be teachers' (150) - provides an interesting insight into the white working class of the Cape in the 19th century.

Lindsay was succeeded by William Murdoch McGill (151) who remained at the school for five years, from 1867-1872. He, too, had received his training at South Kensington and had been an assistant Art Master at the Lambeth School of Art before coming to the Cape.

The success of these classes provided the stimulus for the extension of the South Kensington methods in and beyond Cape Town. In 1875, the S.A.F.A.A. bought property in New Street (now Queen Victoria Street) and enlarged the premises to accommodate the Educational Museum and Art Gallery. In 1880 a proposal was made at the annual general meeting that these premises also be used for an Art School, and that the Education Department co-operate with th Association in this venture. The secretary to the S.A.F.A.A. dul, wrote to South Kensington to request help in engaging a suitably qualified Art Master (152).

2.3.1.2. The Colonial School of Art

The Colonial School of Art opened on 19th January 1881. Although the attendance at the official opening 'was rather small' the gathering was attended by several local dignitaries (153). In his opening speech a senior government official commented that he attributed his presence to the fact that it was hoped that the Government would continue to supply financial aid to the undertaking and that he was pleased to see that the citizens of the Colony were not all engaged in mere 'money grubbing' but were obviously interested in 'something better in this life than making haste to get rich'. He revealed that, as a child, he had enjoyed drawing and that apart from cultivating and improving his mind' he considered that drawing also had practical uses (154). He and his secretary, Mr. Cowper (155), who was Honorary Secretary both of the School and the S.A. F.A.A. had travelled extensively throughout the Colony during which time Mr. Cowper had made many sketches of the country and of military operations. These he had found most useful (156).

A leader in an evening newspaper commented lightheartedly on the visions of the 'once youthful and ingenuous' Colonial Secretary and his sketches. The wish was expressed that the sketches of Mr. Cowper could have been of more use in coping with the enemy' not because they could in any way have brought disaster on the enemy, but perhaps public knowledge of them might have checked the 'designs' of the Colonial Secretary with whom the writer seemed to have had little sympathy (157).

Dr. Dale hoped that this school, the first of three opened as a result of State, S.A.F.A.A. and local endeavour venture, would benefit the whole Colony. There were three objectives. Working class youths would be able to obtain a training similar to that at South Kensington; it would provide some form of training which could be utilised in adult life, and would train teachers to enable them to teach freehand drawing in the elementary

schools (158). He saw the advent of the school as a positive move to benefit the whole Colony. It was hoped that this school, the first of three to be established in the Colony, would 'develop and encourage the study of art and would give instruction to the application of the general principles learned to the various branches of arts and crafts' (159).

However, by 1880, when the Cape Government and the S.A.F.A.A. established schools of Art in the Colony, the notion that Schools of Art were training artisans was completely out of date with contemporary art thinking in England, where the term 'artisan classes' had been replaced by that of 'evening classes' and the student body of the Schools of Art was formed predominantly from the middle class.

The reality of situation at the Cape was that the 'true artisans' the Malay class, were excluded from the School, despite a plea from the Art Master that they be admitted (160).

It is difficult to reconcile the dated public sentiments of Dale with regard to art as a vehicle for industrial training with the prospectus for the Art Examinations of the S.A.F.A.A. published in Cape Town in 1883 (161). This was based with little modification on the 23 grades of the National Course of Instruction for Government Schools of Art in Britain. As the National Course included drawing and painting from the nude model, one can only feel that the introduction of this work in a Colony that was conservative in the extreme must have been the reason why Dale felt the need to stress some aspects of the course more than others.

The Art Master appointed to this new venture was James Ford (162) who held this post from 1881 until his final dismissal in 1893.

Like Lindsay and McGill, Ford had trained at South Kensington. Prior to his arrival at the Cape he had been headmaster at the Macclesfield School of Art for 16 years (163).

While the official reports of the Association praise the 'skill and attention of the Art Master who has thoroughly grounded his pupils in the first principles of draughtsmanship' (164), the picture that emerges from the minutes of the S.A.F.A.A. during Mr. Ford's period of office is different. Complaints poured in almost from the first year of his appointment. In 1881 he was prevented from holding private classes that he had started and in 1882 his students were barred from the gallery as some 'figures' (plaster casts?) in the Gallery had been damaged (165).

In 1882 the Committee recorded the 'great want of attention on the part of the Art Master with regard to his classes' and suggested somewhat tartly 'that Mr. Ford be informed that it is his duty to be in the classroom before the pupils assemble and to remain there until the pupils have retired' (166). In 1885 'it was resolved that the Master of the School be requested to give his opinion as to the reasons for the small attendance of the students of the artisan class when so many had paid their subscriptions' (167). As Mr. Ford and the Committee failed to agree on most points, his appointment was terminated on June 30th, 1886 (168).

It would seem that Mr. Ford resumed his post because, in 1891, in his official capacity as the Art Master of the School of Art at New Street, he was one of the education authorities asked to give evidence before the Education Commission held at the Cape from 1891-1892.

Questions were directed to him as to the method of teacher training in art in the Colony and his opinion was asked as to the importance of art as a basis for technical instruction. He provided the commission with all the stock uncontroversial answers that were required - that provided the manuals and precepts of South Kensington were followed, anyone could teach art; that training in art should be made available to all through the easy methods of South Kensington instruction, and that art was most certainly the basis for technical instruction. He also affirmed the link with drawing and writing (169).

Although the Committee seemed unhappy with Mr. Ford, the reports that were sent in for Parliamentary record show that the student population remained fairly stable during the 13 years Ford was the Art Master at the School, reaching a peak in 1886 - perhaps because in that year the school decided to participate in the National Art Examinations in England (170). It will be noticed that while the number of general students was always low (maximum 16 in 1888), the number of teachers attending the teacher classes was fairly stable and that they formed the majority of the student body. Attendance at the evening class, too, remained stable, between 20 and 30 students attending per annum.

	Total	General students	Teachers	Artisans
1881	67	7	38	22
1882	90	10	50	14
1883	85			
1384	98			
1885	97			
1886	101			
1887	68	11	42	15
1888	79	16	42	21
1889	91	13	51	27
1891	84	8	47	29
1893	81	7	48	26 (171)

Apart from those listed as having 'no occupation' the student body during Mr. Ford's tenure included students as diverse as bricklayers, sign painters, computors (from the Royal Observatory), governesses, public school teachers, private school teachers, telegraphists, tombstone carvers, engineers and machinists, carpenters and joiners, artists in training, electricians, photographers, gardeners, masons, grocers, lithographers, clerks, ironmongers, printers and jewellers (172).

The teachers' classes, held twice weekly in the afternoon, formed the largest single body of students to attend the school. Subsidised by the government, they worked towards the Certificate for Competency in the Teaching of Drawing which had been instituted in 1883. Their work, together with the work of students of the Normal College, was judged at an annual examination. Those who passed obtained a certificate from the Department (173).

Although the Commission may have been satisfied with Ford's evidence, trouble had occurred for him a year earlier.

A certain Miss Few (174) wrote to the Committee asking for information on the judging of the students' work and whether the students could be told on what grounds certificates had not been awarded. The Committee's response was that it was impossible to give their reasons in each case owing to the large number of entries. They stated that 'the system adopted was first to put aside all works that were so decidedly inferior as to require no further examination. The remainder were then again examined and the doubtful ones put aside for further examination. After careful re-examination of these certificates were finally awarded' (175). While this reply may have placated Miss Few, it did not seem to have satisfied the students. They sent a letter to the Committee, and a copy to the S.G.E., which might have accounted for his presence at the next meeting of the Committee held a week later. It would seem that the students of the teachers' class had objected to the examiners appointed to judge their works at the examinations of the previous year and requested that Mr. Ford be asked to judge the forthcoming examinations in place of the judge chosen by the Committee. The Committee reacted furiously and minuted that they declined to answer, but merely to acknowledge the students' letter. Angrily they decided 'that Mr. Ford be asked to state whether he had any knowledge of this improper proceeding on the part of this class' (176). J.S. Morland (177) was asked to be the examiner for 1891 and was allowed to choose his own assistant. Mr. Ford did not examine the student works that year.

Early in 1893 matters came to a head. In March the Committee which was attended by Dr. Muir, the new S.G.E., discussed the 'unsatisfactory attendance at the art classes' and the question of retaining Mr. Ford's services was placed on the agenda for the following meeting (178). At this meeting 'the Committee was unanimously of the opinion that the interests of the Association (would)best be served by a change of Art Master, and that the present Art Master be informed that his services will not be required after the end of the July-September quarter' (179). Morland, who seems to have been lurking in the wings, took up the post in October 1893 and the Committee noted with satisfaction that 'attendance at the morning classes had increased considerably since the change' (180). Morland was placed in charge of the day classes and P. Grant (181) was made the teacher for the evening classes.

It is obvious that Ford felt keenly the inadequacies of the Colonial School which must have been very different from that in Macclesfield. In his report of 1882, he noted that the Cape did not offer the students many of the benefits which the English student took for granted - art books, an art library, oil and water colour paintings to study or enough of the type of objects that were used in the Drawing from the Round Section of the course. He felt that more gold and silver medals, cash and book prizes were needed to motivate the students and appealed hopefully for attention to be given to this on the grounds that it would 'tend to the further development of trade and prosperity in our town' (182). Although differing with the authorities on issues such as the admittance of non-whites to the school (183). Ford appears to have been popular with the students and to have had their trust (184).

Although Mr. Ford's relationship with the Committee could not be called amicable, they must, at least in the beginning, have had no cause to doubt his teaching ability. In 1887, the Committee had decided to send work to South Kensington for assessment and

although the venture was not a success, the quality of the teaching was not called into question.

With regard to Mr. Ford's personal work as an artist, it would seem that few of his works were bought by the Committee for Art Union lottery (185). This would surely have rankled seeing that works by a private teacher were often chosen and his 'beautiful pictures' praised (186). Ford's major work is the amazing 'Holiday Time' now hanging in the National Gallery and which gives some insight into the complex nature of his personality. In this fascinating painting Ford has painted himself at his easel. A tall, thin man with a beard, he is placed sitting in front of a large canvas that is drawn so out of perspective it looks as though it is about to fall on him. This is despite Mr. Ford's obvious knowledge of the laws of perspective and is typical of the many inconsistencies that make up this amazing painting (See Appendix A, No. 13a)

2.3.1.3 The Government School of Art

At the beginning of 1895 the Education Department took over the running of the Colonial School of Art from the S.A.F.A.A. The school now became officially known as the Government School of Art Cape Town, and drawing examinations previously conducted by the Association were replaced by the Cape Drawing Examinations of the Department of Public Education (187). This move was in accordance with the reorganisation of the entire educational system by Dr. Muir, the new Superintendent General of Education who wished to promote the 'special subjects' (including art) in the elementary schools.

The Education Department took over the site and the buildings from the S.A.F.A.A. Although in 1899 the premises housing the Art School had been described as 'commodious' and 'fairly equipped' and gas lighting had replaced the paraffin lamps which previously had been fixed to the desks, the Education Department decided to rebuild (188).

Classes moved temporarily to the Mutual Hall in Darling Street. Only a single room was available and the students worked in cramped conditions. Building construction and drawing were taught in the Evening Classes by John Cook (189). A Hayden Dews taught clay modelling (190).

J.S. Morland, assisted by Mrs. Westmacott, taught the Day Classes. In a photograph (See Appendix A, No.13b) Morland is seen as a somewhat older man than the rest of the 18 artists featured. Correctly dressed in a black morning coat, he sits formally in front of his easel on which is a smallish painting. There are classical statues on the small table nearby.

After Morland left the School in 1896, drawing classes and clay modelling classes were taught by Robert Herder Whale (191) assisted by W.R. Kean (192). C.S. Young took the woodwork classes (193).

The new buildings were completed in 1900 and the Art School moved into the premises it was to occupy for the next 13 years. The ground floor provided accommodation for the Teachers Training Institute, while the art school occupied the whole of the second floor. This beautiful building still stands today, recently vacated by the Department of Indian Affairs and now occupied by the South African Museum (See Appendix A, No. 14b)

In an architect's drawing and in a photograph in the prospectus for the school for 1909, one can discern the words 'Teachers Training Institute' and 'Art School' above the main entrance to the building (194). This is no longer in evidence. The building is still in a fair state of preservation and the interior and exterior appear very much as the building must have been when actively in use. The entrance hall is tiled in colourful mosaic which continues up the sweeping staircase with its wrought iron balustrade and wooden handrail. The floor plan appears to follow that of the English Schools of Art, built to Science and Art Department specifications (See Appendix A,No. 8b), as the rooms are connected by a corridor and the end rooms are large and would allow for division by a curtain. All the rooms are spacious. The large windows allow an excellent light and were clearly designed to allow for maximum ventilation. Many of the orig nal brass fittings still remain.

The first decade of the 20th century saw considerable activity among the small band of artists at the Cape. The South African Drawing Club (195) which had been founded in 1899, joined up with the newly established South African Society of Artists in 1902 to hold annual exhibitions of work (196). These artists were born and trained in Europe. They were competent and conservative craftsmen and their work was based on Academic principles. Neither the newer movements in Europe nor the

novel and varied life in the Cape tempted them to change from the pattern instilled in them by their training. The choice of subject and their handling of paint was determined by their ability to have their work accepted by the Royal Academy. French 'decadence' (197) was deplored. Many of these artists had connections with the School of Art and 'a stern routine of geometrical drawing, and the study of antiquity in the form of plaster casts' dominated the school (198).

Morland continued to paint pictures of the English countryside while living and working at the Cape and his work was frequently shown at Academy exhibitions. Typical of the painting done at the Cape in this period was a work called 'The Lady of the Lotus' submitted to the S.A.S.A. exhibition in 1902. The subject matter represented a 'heavily romanticised and somewhat histrionic full-length study of a woman (who) leans soulfully on a plinth' (199).

The painter of this picture was George Crosland Robinson, principal of the School of Art from 1900-1916 (200). Considered the foremost portraitist of his day, he has been described as 'rigidly conservative ... typical example of academic Victorian Romanticism' (201). In a photograph taken in 1907 (See Appendix A,No. 13c) he is seen sitting in front of an easel which supports one of the large landscape paintings for which he was well known.

The evening classes in 'technical instruction' (202) were taught by Robert Herder Whale. A most versatile individual, his services appear to have been under-utilised by the school where he taught for the ten years prior to his death. A qualified Technical Instructor as well as a qualified Art Master, Whale was the leader of a group of professional artists who wanted to establish a National Academy of Arts at the Cape as a branch of the Royal Academy. They entered into negotiations with the Academy, with the objective of

having an English President for the Club, with Whale as Vice-President (203). Although the move was unsuccessful, Whale's accomplishments merit him among his contemporaries his place amongst the more significant artists in the period prior to Union and in the photograph of prominent South African artists in 1907 (See Appendix A, No. 13d) he is shown in front of a large oil painting in what appears to be his studio.

With Crosland Robinson and Whale in firm control of the school for such an extended period, the curriculum at the Cape Town School of Art deviated little from the South Kensington model in the first decade of the century, and in fact the curriculum offered in 1910 is remarkably similar to that offered in 1900. Courses taught throughout the decade consisted of preparation of subjects such as freehand, model drawing, geometry, perspective drawing and shading from the cast. When this was completed the student could proceed to design subjects which were drawing in black and white for reproduction for carving, mural decoration, design of wallpapers, cretonnes and other material. Advanced subjects were anatomy, drawing from life, drawing from the antique, painting from still life, painting from life, outdoor sketching. Modelling included modelling from the antique, modelling from life and design (204).

Although the addition of some morning classes proved popular (205), a particularly virulent attack on the teaching at the School appeared in the Cape press in 1905. A comparison was drawn between the attendance at the Cape Town School (30 day students and 50 in the evening classes) and the Port Elizabeth School with 66 day students and 188 evening students (206).

While the Royal College of Art in England offered its students instruction in bookbinding, enamelling, book illustration, stained glass, calligraphy, illuminating, embroidery and wood-carving, and graduates from the College were taught similar subjects in Port Elizabeth and Grahamstown, the Cape Town School offered none of these 'artistic handicrafts'.

It was noted that at the Cape Town School the majority of students in the evening classes were attending courses in building construction, architecture, geometric and machine drawing. Only five out of the 51 students were attending classes that could be classified as art (freehand drawing and drawing from the cast). It was suggested that the introduction of 'artistic handicrafts' into the curriculum would encourage a better attendance at the school (207).

Despite the lack of any tuition other than in 'Fine Art' and evening classes in 'Technical Drawing', attendance at the school during the years 1908-1911 remained stable. Official attendance figures recorded an average attendance of 44 students per annum during this period (208).

In 1910, on the death of Mr. Whale, the evening classes were taken over by Charles S. Groves (209). In 1911 Percy Thatcher (210) was taken on as his assistant, Crosland Robinson maintaining control of the day section.

In 1913 the Education Department transferred the school from Queen Victoria street to the renovated Claridges Hotel in Stal Plein where premises were shared with the College of Music (211). The location of the School of Art in Stal Plein in the period 1913-1922 has been clearly described but it is difficult today to establish exactly where the building stood.

It has been described as standing on the right side of the road if one stood with one's back to Parliament Street. As one walked down this right side of the road one would have had first to pass Government House and then Madeira House to reach the School at the corner of Concordia Street; on the left side of the road one would have passed t Government House Stables and the quarters of the Military Guard (212). While Government records state that the building was the old Claridges Hotel which had been converted for the purpose, a modern historian

states that in 1922 the School occupied premises that had been the old Polley's Hotel (213). The School of Art shared premises with the School of Music until 1925 when the Government School of Art became incorporated into the University of Cape Town. (See Appendix B, No. 3).

2.3 1.4 Morris Robinson (1890-1947)
A Memoir

My father, Morris Robinson (214), arrived in Cape Town from Dublin in 1904 at the age of 14. He had left school two years previously at the end of Standard 4. Although he was already keenly interested in art, the family's financial circumstances were such that he had been unable to take the place he had been offered in the Dublin School of Art. He and his elder brother emigrated in order to earn enough money to enable their parents and siblings to join them in South Africa. There was already a large Anglo-Jewish community at the Cape, and his father, Rev. Robinson, became beadle at the Great Synagogue and gave lessons in Hebrew. Morris worked as an assistant to Mr. Ashbey (215) a picture framer, and in later taking over the business while retaining the name, Ashbey's Galleries.

In 1912 he began attending evening classes at the Cape Town School of Art in Queen Victoria Street. In 1913 the School of Art moved to Stal Plein where the old Claridges Hotel had been converted for the purpose. I understand that the evening peace of Parliament Street was considerably disturbed by the roar of Morris' old motor bike as he rode to and from his classes. By 1915 the School had 165 students, of whom 68 were teachers in training (216).

It is interesting to consider the role that the School of Art played in the life of this one individual, and to speculate on his artistic development had the freshness and spontaneity of his work not been obscured by the rigidity and insensitivity of the South Kensington system. I have in my possession two of Morris' sketchbooks, two small oil paintings and a large drawing.

As an art student, Morris was very much a product of his time and this is reflected in his work. His two sketchbooks are dated 1913 and 1914. The 1912 sketchbook which is small, would

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As an art student, Morris was very much a product of his time and this is reflected in his work. His two sketchbooks are dated 1912 and 1914. The 1912 sketchbook which is small, would

probably have fitted into his pocket, and the choice of subject shows a lively mind and a keen sense of observation and humour. It seems as though these sketches were mostly done in a painting class, probably while the model was resting. There are some sketches of the model, but most are drawings of the lady students sitting or standing at easels holding palettes and brushes. They wear large hats and long smocks, and the male models are discreetly wearing bathing costumes. There are also sketches of plaster casts and these too were presumably done from casts in the studio. A number of these small drawings are in pencil and delightfully spontaneous. Others have been worked over in hard outline in pencil or in pen and ink. Some of the worked-over drawings have been heavily crosshatched in the best South Kensington manner and have been reduced to flat design.

It is most interesting to compare the quick spontaneous pencil sketches with their sensitive use of line, to the hard insensitive 'edge' that superimposed hard pencil and pen and ink give to the more 'finished' drawings. The sketches in which he obviously enjoyed himself (and I can remember that he sketched 'characters' until the end of his days) are fresh and charming while the 'studies' worked with attention to technique are dull and lifeless.

The large pencil drawing of a seated woman (Morris' sister) is a more satisfactory drawing. She wears a large hat and sits in a conventional pose. The drawing is heavily shaded and the emphasis is on tone and not the hard outline - presumably the influence of lessons in 'shaded drawing'. The whole mood of the drawing is soft and pensive and this is helped by the technique used. (See Appendix A. No. 15a).

The two oil paintings are both obviously studio studies. Both are small (approximately 30 cm by 45 cm) and are painted in true South Kensington style. One depicts a green bottle behind two red apples. There is a large shadow behind the bottle which

reflects off the monochrome background - a typical South Kensington exercise. It is carefully observed and realistically painted with a meticulous attention to detail (See Appendix A, No. 15b) The picture is dated 1915 and was exhibited at the annual exhibition of the Sketch Club which was founded in that year and met once a fortnight for sketching from the model (217), and for lectures by artists and teachers such as C.S. Groves, W.W. Rawson and G.C. Robinson (218). Another painting, approximately the same size, is in grey monochrome. This is another typical South Kensington exercise. It is a study of a plaster cast of two apples on a single stem centrally placed on the format. It is dull and lifeless, the lack of colour and plaster forms contribute to a lack of spontaneity and a feeling of conformity and anonymity totally at variance with Morris' personality (See Appendix A, No. 16a).

These paintings appear to conform to the work required by the S.A.F.A.A. Drawing Examinations of 1892 with respect to Stage 8(b), Painting from the round in monochrome, tempera or oil (ornament), and stage 10(e), Painting (general) direct from Nature (flowers or still life in watercolour, tempera or oils without background (219). It would seem therefore that old traditions died hard and geometrical drawing, and the study of antiquity in the form of plaster casts dominated the school (220).

Morris maintained a keen interest in art All his life. The picture framing business, which he took over from the original Mr. Ashbey, expanded into the present Ashbey's Galleries (221) where the first public auction of local artists' work in Cape Town was held in 1918 (222). The first artist whose pictures were sold this way was George Crosland Robinson. Morris was also one of the small group of art patrons who subscribed to send the young Lippy Lipschitz to Paris to study (223). A bronze bust of my father executed by Lippy stands in my home today.

2.3.2 The Grahamstown School of Art

In the early 19th century, the population outside of Cape Town lived in simple country villages, garrisons, or ports. During the first half of the century only Grahamstown could boast the atmosphere of a town with a wide variety of skills and occupations among its inhabitants. Founded in 1817 as a post for the defence of the Fish River line it became the headquarters of the military establishment at the Cape. Commerce was brisk and it soon contained many churches and schools, the educational needs of the children being mainly cared for by private enterprise (224). By 1827, the town possessed a circulating library, a fashionable tailor, piano-forte tuners, a seminary for young ladies (225), and 'an artist' (226) was in residence. Twenty-one settlers among those who arrived from England in the early part of the 19th century were listed as artists, ranging from the professional to the amateur (227). Amongst them was James Hancock, reputed by some authorities to have run an art school (228). A professional artist, Frederick Timpson Lyons (229) worked in the town for some 53 years from 1834. However, prior to the opening of a School of Art (230) tuition seems to have been confined to the activities of a 'lady (who) rode from Fort Beaufort particularly to teach the citizens of Grahamstown how to paint' (231).

By the middle of the century, Grahamstown was the largest and most important settlement outside Cape Town. It was said that 'Grahamstown had most say in everything, and the country was almost ruled by that town' (232). The Art School at Grahamstown founded in 1881 was the second established in the Cape, by a combination of the efforts of the S.A.F.A.A. and private initiative (See Appendix A,No. 12c). It was inaugurated in the town at a dinner given by prominent citizens (233). This seems to sum up the way in which the school immediately began to assert its middle class character. The 'prominent citizens'

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showed no inclination to see art as a basis for training incipient artisans or 'mechanics' and link the study of art to industry, as was the case in Cape Town and Port Elizabeth.

In 1895 an Art Exhibition made up of pictures sent out from England proved popular. This formed part of an Art and Industries exhibition, one of the many that were held in South Africa at the turn of the century (234).

The industrialisation of the Colony in the second half of the century did not seem to affect the cultural ethos of the school. Despite the 'commercial advantages of artistic training' (235) (the official reason for the introduction of Art Schools into the Colony) it does not seem as though Grahamstown offered tuition to 'students of the industrial classes ... who could turn to advantage the knowledge ch gained' (236). Government records of the period, whi - eport classes for teachers and 'artisans' as well as genc ' tudents at the Cape Town and Port Elizabeth Schools of Art, show no similar record for Grahamstown. Official reports list only participants in the painting and drawing classes and there are no indications that artisans attended the school. Classes were held initially in the Town Hall (237) then moved to Gowie Buildings in the High Street. In 1900 the School once again moved to the Town Hall and was known as the Town Hall Art Studio (238).

Initially the school was run, as in the other centres, by a Management Committee composed of prominent local citizens (239). who saw to the administration, paid for the premises and supplied the 'copies' and plaster casts needed for instruction by the South Kensington method. The government made an annual grant which was used for the salary of the Art Master. This he augmented by retaining 75% of the fees paid by the pupils, by teaching privately and by teaching in local schools (240).

The work taught conformed to the elementary section of the South Kensington regulations and the school entered the examinations set by the S.A.F.A.A. In 1883 and 1885 the school participated in the Drawing Examinations, and entered drawings and paintings with some success (241). The work of the school was praised in 1887 when drawings from the Colony were sent to South Kensington itself to participate in the examinations in London (242). As this experiment by the Colony failed, Grahamstown participated once again in the local S.A.F.A.A. examinations when these were resumed (243).

Tuition was given at the school on three mornings in the week. From contemporary sources it would seem as though the Town Hall School under the first Art Master, W.H. Simpson (244) was not a great success, although it was recorded in 1889 that the school was 'fairly well supported' (245). However, at the end of Mr. Simpson's 20 year tenure of office in 1903, few pupils attended classes at the Art School itself, the bulk of his teaching being in local schools (246). On his retirement at the end of that year the figure given for the total number of his pupils was 'about 80-90' (247).

W.H. Simpson, the first Art Master of the School, had taken up his appointment in January 1882 at about the age of 40. Trained at the Central School at South Kensington, he could therefore have been a contemporary of James Ford, although there is no record of this. In addition, he had also studied at the Royal Academy School and exhibited there and in the English provinces in the 1870s (248). In 1891 two of his watercolours were selected by the S.A.F.A.A. for distribution amongst the S.A.F.A.A. subscribers to the Art Union lottery. Both of these, 'On the Thames', and 'Off the Devonshire Coast' (249) reflect the artist's ties with the England that he had left 10 years previously. In 1903 he was an exhibitor at the second exhibition of the S.A.S.A. (250) and his last recorded work was dated 1912 (251). Although he lived and taught in Grahamstown for some 20

years until his retirement, little is known of his personal life. In a tribute to him on his retirement in 1903 at about 60 years of age admiration is expressed for his artistic ability and esteem for him as a man (252). However, he does not appear to have been a dynamic teacher and the school seems to have remained in the doldrums. It was a younger man, Frederick William Armstrong (253), who took up his post in February 1904 at the age of 28, who revitalised the School. In this he was assisted by Charles Sidney Groves, who had been a fellow student at the Royal College (254), and who remained at the School for 5 years from 1905-1910.

Mr. Armstrong seems to have been a remarkable personality (See Appendix A.No.17c). He is described as a person both highly gifted and inspired with an 'earnest devotion to his work (255). Reports describe him as 'highly accomplished in the execution of works of art (and) with a remarkable capacity of imparting knowledge of that accomplishment to his pupils'. This 'genius for conveying instruction (was) aided in that work by his unfailing patience and indefatigable, careful attention to detail as well as the great urbanity of his manner' (256). Primarily a sculptor, he was also recognised for his versatility as a painter, scribe and designer of stained glass windows (257).

The impact of the two young men was immediate. 'Artistic handicrafts' were introduced with the curriculum and were enthusiastically received. Woodcarving was introduced on two mornings and two afternoons a week, one of the morning classes being reserved for ladies only (258). The school now offered tuition on three mornings, four afternoons and two evenings a week, the evening classes being also for adult uncertificated teachers who wished to learn blackboard drawing.

The classes included the usual tuition in drawing: freehand, model, light and shade, from the antique, life and also the newer 'Free-arm' drawing. Painting from life and still life as well as modelling from life and design were all part of an extended curriculum (259). The inclusion of subjects such as geometry, perspective, architectural drawing and monochrome painting as well as the popularity of the two teachers led to overcrowding in the school itself. In 1906 the attendance of the school was given as 80, about 20 teachers attended the teachers' class and about 200 scholars were taught in four local institutions (260). The school was proud of the achievement of 56 first class passes (half the number of passes) that were gained in the art examinations in 1907. In that year the first two teachers trained at the school began teaching at local schools and the school was firmly established in the minds of the public as an educational institution of some worth (261). Vacation classes for uncertified teachers were held annually. In 1904 the classes given by Armstrong were such a success that in the following year 5(additional people attended (262).

Although the School of Art did not prosper in the 20 years that Mr. Simpson was the Art Master, there must have been considerable public interest in art in Grahamstown at the beginning of the 20th century. The Grahamstown Fine Arts Assocation which played an influential role in the artistic life of the town, was formed in 1901, and in 1903 it took over the running of the school (263). Despite the fact that the annual government grant which covered part of the expenses for maintenance, funds for furniture, the casts and 'other requisites for the pursuit of art' was withdrawn in 1905 (264), the School expanded rapidly. It is of interest to note that this School of Art, unlike that in Port Elizabeth, did not at any stage cate- for 'technical training'.

The 'Fine Art' taught by W.H. Simpson progressed into 'artistic handicrafts' modelled on the work of the Royal College of Art and continued along these lines. In 1925 the School was absorbed into Rhodes University College, becoming its Department of Fine Art with Armstrong the first occupant of the Chair.

2.3.3 The Port Elizabeth School of Art

In the early years of the 19th century, the only seaport in the Cape Colony, other than Cape Town, was 'Little Elizabeth', a small village on the shores of Algoa Bay. When the 1820 settlers landed, the settlement comprised a barracks, a wooden blockhouse, guardhouses and a magazine, and was known as Fort Frederick. Ten years later there were still few substantial houses and it was unflatteringly described as an 'ugly, dirty, ill-scented, ill-built hamlet' (265). However, the settlement prospered. It served as the port and garrison for the Eastern Frontier, and provided a market for the soap, candles and butter of the farmers. It broke the isolation of the frontier Boers who could not travel the 800 Km to Cape Town and 'for a century it despatched to the advancing front of civilisation the essential reinforcements of men and supplies' (266).

The establishment of a School of Art at Port Elizabeth was first proposed at a well-attended public meeting of interested citizens in the latter half of 1881 (267). This followed the pattern of a meeting held in Grahamstown a few months earlier (268) and it was envisaged that the schools would be conducted similarly to that which had been opened in Cape Town at the beginning of that year (See Appendix A, No. 12b).

An article in the local newspaper expressed the hope that through this move, Port Elizabeth 'which had already acquired a name for maritime success, would prove no exception to the rule that taste and refinement follow in the wake of prosperous trade' (269).

The School of Art Association held its first meeting on January 25th 1882. Members paid one guinea subscription for the year, and the payment of five guineas ensured life membership. A committee was formed which included the head teachers of the

local schools, architects, engineers, leading mechanics and prominent citizens. This composite committee was selected to ensure good business management as well as good educational results (270). It was the only one of the committees managing the three Cape Schools of Art to have included 'leading mechanics' - an interesting development in the light of the original objectives of the Schools which were ostensibly established for the training of artisans for the Colony.

The committee voted a grant to assist in defraying the preliminary expenses of the school. This covered the salary of the Art Master for one year, his passage from England and the rent and furniture of premises. It also covered the purchase of the casts, models and other appliances that were considered necessary for the implementation of the South Kensington syllabus.

In accordance with government policy at Grahamstown an annual grant was made towards the salary of the Art Master provided that an equal amount was provided by local initiative (271).

The Committee wrote to the Superintendent of Education for the Cape, Sir Langham Dale, who together with Mr. Sidney Cowper, the Honorary Secretary of the S.A.F.A.A. had been instrumental in starting the Art School movement in the Cape, for assistance in securing a suitable teacher (272), and in July 1882 the committee was able to report the appointment of Mr. Harry Charles Leslie (273) as Art Master for the School.

Harry Charles Leslie came from a distinguished family. His father, Charles Robert Leslie, was a friend and biographer of Cosntable and a Professor of Painting at the Academy Schools (274). A brother, George Dunlop Leslie, was also a member of the Academy as well as being a successful author (275).

However, Harry Charles does not seem to have followed in the family tradition. Although there does not seem to be any record of his early training as a teacher, he must have been known at South Kensington and conversant with its methods. He was selected for his post by the curator of the South Kensington Museum who had also selected the Art Masters for the Schools of Art at Cape Town and Grahamstown (276), and it is inconceivable that the businessmen of Port Elizabeth, who constituted an important part of the local management committee, would have countenanced the introduction of any other method of drawing in a move that they hoped would bring economic benefits to the town.

Leslie bought the necessary apparatus for the teaching of the system in the South Kensington Museum (277) prior to his arrival and his students entered the annual competitions at the Cape (278). No records indicate that he tried to instruct his students in any other than the accepted way. One can, therefore, assume, despite any concrete evidence in the affirmative, that he had spent some years at South Kensington, even though he does not appear to have been certificated by the Department.

There is, however, a record of his attendance at the Slade School at University College, London, from 1871-1872 and then later from 1874-1875 (279). In the self-portrait of Leslie drawn about the time when he arrived at Port Elizabeth, we can see a picture of a thin man with fine eyes sporting a luxuriant moustache and a beard (See Appendix A, No. 17a). However, the mild face in the drawing, supposedly drawn at the time of Leslie's arrival in Port Elizabeth, belies a man totally unconventional by Cape standards.

According to his descendants, Leslie was the 'rebel' son of his famous father, a man 'who espoused many causes' and who 'had fought with Garibaldi' (280).

Garibaldi visited London in 1864 and was given a tumultuous welcome by the populace. He was a charismatic leader, and the men who volunteered to fight under him, while mainly fighting in Italy, saw action in whichever country they considered there was a struggle for 'freedom' (281). Garibaldi's son concluded that 'the volunteer is by nature extremely intelligent and restless; he wants to know everything to argue about everything ... he will march incredible distances, but beware of making him take the same road twice' (282). Many occupations and social classes were represented among the Garibaldini, as the volunteers were called. Amongst them were students, artists, stock brokers, lawyers, doctors, architects, poets and actors. 'During the pauses (in the fighting) one might hear one volunteer declaiming verses composed by another, or see still others drawing ground-plans or sketching landscapes' (283).

It may be that Leslie was one such man. He certainly carried his unconventionality into his life at Port Elizabeth. He was reputed to have been a member of the Afrikaner Bond, and to have designed a banner for that movement. He supported the Boer cause in the Boer War and married into an Afrikaner family (284). One wonders how he would have reacted to the 'small number of Garibaldini (who went) to South Africa to fight with the Boers' (285) some 18 years after Garibaldi's death, men who obviously still kept to the ideals of their youth.

One wonders also what a man of such a background made of Port Elizabeth and of the Art Conversazione the Art Committee organised for him on his arrival in 1883. This took place on August 1, 1883 and was reported in the local press. The function was held in the Drill Hall where the committee had acquired premises for use by the school. The press report noted that despite the rough weather, 'a very large company'

attended. The items exhibited had been borrowed from the towns-people. Amongst these were letters and dispatches written from HMS Victory and a letter from Lady Hamilton. Other items contributed were a small arsenal of shells and weapons including a boomerang and a Japanese dagger, and some bronzes, pictures and engravings. Mr. Leslie contributed a 'number of superior watercolour sketches'. A galvanic battery was a great attraction as was a working model of a steam engine and an 'eel net, which may be useful on the Zwartkops'. During the entertainment the volunteer band played a selection of pieces and an amateur party sang glees. 'Our worthy Magistrate, Mr. Wylde, delivered an appropriate and practical address' and introduced Mr. Leslie, who gave 'an interesting and comprehensive discourse ... his remarks being well received' (286).

The Committee, however, seemed well satisfied with their choice and Minutes of the Art Committee commented that 'Mr. Leslie is a gentleman whose qualifications are of a particularly high order. He is a first rate artist and takes an immense interest in Art. He cannot but be an acquisition to Port Elizabeth, and we congratulate the School of Art Association on obtaining the offer of the services of such a gentleman' (287).

The School was accommodated in the newly built Drill Hall, on Prospect Hill. Mr. Leslie's first Annual Report gives a picture of his complicated timetable. There were now 156 pupils enrolled and classes held in the Drill Hall consisted of painting classes for ladies twice a week; drawing and painting classes for governesses and school teachers twice a week; a class for schoolboys from the Grammar School and the Grey Institute twice a week; a class for artisans in the evening twice a week and a class for gentlemen in the evening. This occupied 27 hours a week; 4 hours a week he gave private tuition and in addition he also taught at various girls' schools in the locality. At the Ladies Collegiate School he conducted Elementary Drawing twice a week and Advanced Drawing twice a week; at Miss Peacock's, a class for

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Advanced Drawing and Painting twice a week and at Mrs. Sherman's Elementary Drawing twice a week. He travelled every week to Uitenhage where, at Miss Brown's, Riebeeck College, he taught Drawing and Painting; and he also taught Mechanical Drawing once a week at the Railway works (288).

It is of interest to note that while at the South Kensington Schools the artisan classes had fallen away by 1863, the class distinction was still preserved at the Cape Town and Port Elizabeth schools. At the Cape the Railway apprentices and artisans were taught in different classes and at different times, from the ladies and gentlemen who learned 'Advanced Drawing and Painting', while the school children, governesses and school teachers would have been occupied with the elementary drawing of the approved South Kensington syllabus.

The work completed during the year was sent to the Cape Town school for assessment in the Cape Drawing Examinations which had been instituted by the S.A.F.A.A. in 1883. In 1888 the Port Elizabeth School of Art participated in the Cape move to send drawings to South Kensington itself for marking (289). However, despite the high hopes of the students and their Art Masters, the drawings scored no successes in the English competition, and the Cape Drawing Examinations were reinstituted in 1890. It would seem that while Port Elizabeth did not rate internationally it was able to score locally, as a student won a prize in the Cape examinations (290). Attendance in that year stood at 137 general students, 19 teachers and 12 artisans, and the comment was made that the teaching was 'greatly appreciated' (291).

It is possible that the training Leslie received at the Slade School of Fine Art may have accounted for the success of the Port Elizabeth School in the 1892 S.A.F.A.A. Examinations where the only three certificates in the section 'Drawing from the Human Figure from the Round or Nature' went to the Port

Elizabeth School. (No other school seems to have even entered this section which included studies of the human figure from the nude model and studies of the human figure (draped) as well as outline and shaded drawing from casts). Another student won a prize in painting for a monochrome painting of the human figure (or animal) from the plaster cast (292).

Accommodation having been the problem for some years, the School transferred to the new Athenaeum Building in Belmont Terrace in 1896 (293). The new accommodation guaranteed to the Art School in perpetuity was, however, far from ideal. Lighted by windows and sloping roof, looking east, and measuring only 45' x 20', the room was hot and stuffy and the light variable. As this accommodation was inadequate, the Art School continued, in addition, to use the Drill Hall facilities (294).

Mr. Leslie's health began to fail in 1902 as a result of tuberculosis and his resignation was accepted with much regret by the controlling Art School Committee. Mr. Leslie agreed to stay on until Easter of 1903 when he retired to Graaf Reinet.

In 1903 Frank Pickford-Marriott (295) became principal of the School. A graduate of the Royal College of Art he was contemporary with W.W. Rawson (ARCA) appointed the Cape Instructor for Drawing in 1904. In common with Armstrong and Groves at Grahamstown, also Royal College graduates, Frank Pickford Marriott was extraordinarily versatile. He worked as a sculptor, painter, etcher, illustrator, designer of jewellery, furniture and stained glass, modeller in low relief and calligraphy and incorporated many of the new ideas of Arts and Crafts movement into the school. In addition to the art subjects - the elementary drawing course - drawing and painting from still life, from the antique and from life, he introduced courses in modelled ornament, modelled design and modelling from the antique and life, lettering and illumination and the principles

of ornament, 'artistic handicrafts' were added to the curriculum. This included gesso work and the use of embossed leather, inlaid wood, stencilling coloured plaster and embossed metal. However, 'technical' courses were still included and 'design in its relation to manufactures', geometry, building construction and machine drawing were still taught. It would appear that the South Kensington methods were followed even as late as 1913 (See Appendix A, No. 16b). Pickford-Marriott possessed admirable leadership and organisational qualities. Within a year of his arrival the number of students had more than trebled, and as a result of success in the Higher Art Examinations for the Cape Colony in 1904, it was asserted that 'Port Elizabeth holds the premier position, and this is largely due to the efforts of the Art Master, Mr. Pickford-Marriott, under whose management the School of Art has made great progress' (296).

By 1905 there were 66 day students and 188 students in the evening classes and the school was held up as an example that could well be followed by the schools at Grahamstown and Cape Town (297). However, the accommodation problem became acute. A report at that time condemned the conditions under which the students worked while expressing the most favourable observations with regard to the standard of work. The entire school was accommodated in a single room and all the work in painting, drawing and various crafts as well as modelling in clay and casting were all conducted there. Ten cases of material were housed in a stable as there was absolutely no room for the accommodation of both materials and students (298). In 1915 Mr. Marriott secured additional accommodation in a building on the corner of Whites Road and Belmont Terrace. This remained the official premises of the Art School until 1927, when accommodation was provided in the new Technical College building.

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Brown, A. Gordon - op. cit. (1952) pp.45-53.

16. Brown, A. Gordon- op. cit. (1952) p.53.

17. Bowler, T.W. The Students Handbook for Those Studying Art in the System of J.D. Harding. Cape Town: T.W. Bowler, 1857.

18. In 1882 comment was made on the large number of art teachers who had arrived in Cape Town. Ten years later the large number of people who painted and drew in Cape Town and the suburbs was considered worthy of comment.
Cape of Good Hope (Colony) Report of the South African Fine Art Association, 1882 (G43-83) p.5. (hereafter known as S.A.F.A.A. Report ...)
Cape of Good Hope (Colony) Education Commission 1891-1892 Second Report (G3-'92) (hereafter referred to as Cape Education Commission 1891-1892: Report ...)
Evidence of Mr. James Ford, 25 January 1892 p.71 (9764).

19. Among the many private Drawing Classes held in and around Cape Town at the end of the 19th century were those of Miss Thwaites, Miss Burnet, Miss Bunney, Mr. Morland and Mr. Cranko. Miss Few taught at Kimberley. S.A.F.A.A. Art Examinations. July 1892. Cape Town. Murray and St. Leger, 1892. Located at the library, S.A. National Gallery, Cape Town. (Hereafter referred to as S.A.F.A.A. Art Examinations, 1892 ...)

20. Brown, A. Gordon - Pictorial Africana : A Survey of South African Paintings, Drawings and Prints to the end of the 19th Century. Cape Town: A.A. Balkema, 1975 p.13.

21. Thomas Baines, an artist at the Cape in the middle of the 19th century, commented in the journal of his travels in the interior on a certain captain in the military, who, when not busy with his duties, drew the wild flowers of the countryside and was considered a competent water colourist. Baines also stayed at one time with the magistrate of the Stockenstroom District 'a man who uses the pencil himself'.
Baines, T. Journal of a Resident in South Africa 1842-1853. Cape Town: The Van Riebeeck Society, 1961, Vol. 1, p.99; p.178.
See also: Doyley, Sir Charles. Cape Sketchbooks 1832-1833, depicting Cape Town, the countryside and neighbouring villages. Cape Town: A.A. Balkema, 1968.
Schroder, D. and Booyens, B. Solomon Caesar Malan. Aquarelles, etc. Cape Town: University of Stellenbosch, 1974.

22. 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 p.259.

23. David, Sir P. The Van Riebeeck Portrait in the Old Town House: In: Africana Notes and News, December 1945. Vol. 3, No. 1. pp.8-11, passim.

24. Other objectives of the S.A.F.A.A. were the formation of a permanent Art Gallery and Art Library, the holding of occasional exhibitions of work, the establishment of Art Unions and otherwise offering facilities for the disposal of works of art and the offering of prizes to be competed for by art students on conditions laid down from time to time by the Committee. S.A.F.A.A. Report 1880 (G54-'81) p.4.
See also: Berman, E. op. cit. p. 259.

25. Cole, Sir H. Quoted in: Macdonald, S. op. cit. p.222.

26. S.A.F.A.A. Report 1882 (G43-'83), p.4.

27. Cape Argus, 20 January 1881, leader page.

28. The study of drawing ... should be encouraged (as) being of the greatest practical utility to all who are engaged in building industries, surveying, engineering. Cape of Good Hope (Colony) Report on Education (hereafter referred to as Cape: Education Report ...) 1882 (G3-'83) p.3.

29. Cape Argus, 22 January 1881, leader page

30. Dale, Sir Langham. 1826-1899. Superintendent for Education for Cape 1859-1892. Instituted 'standards' modelled on the British system adding he 5th in 1884 and the 6th in 1887. Began the pupil teachers system in 1860 and the first examinations for the elementary teachers certificate (T3) were held in 1873. Established the Board of Examiners in 1858 to issue first and second class certificates - the beginning of U.C.T. Intensely interested in art and archeology through his long tenure he did much to promote art in the Colony.

The 3 important educational commissions of 1863, 1879 and 1901-1902 delivered their reports during his term of office. Dr. Dale served on the Watermeyer Commission of 1863 which led to the Education Act of 1865.

The most important recommendation was that Aided Schools be renamed Undenominational Public Schools and that they were to be given state support on a pound for pound basis. These were the First Class Schools. Mission schools were categorised as Second Class Schools and Aborigine Schools as third class. Dictionary of South African Biography. Nasionale Boekhandel Vol. 1, 1968 pp.201-204. (hereafter referred to as D.S.A.B. Vol....)

31. S.A.F.A.A. Report 1891 (G57-'92) p.2.

32. Cape Education Commission, 1891-1892: Report. Evidence of James Ford, 25 January 1892 (9751) p.70.

33. Cape:Education Report 1881 (G39-'82) p.8.

34. Prospectus of Art Examinations 1883. Under the Direction of the Committee of The South African Fine Arts Association. Cape Town: Murray and St. Leger, p.10. Located at: Cape Archives. C/O 1220. (Hereafter referred to as S.A.F.A.A. Art Examinations, 1883).

35. S.A.F.A.A. Report 1883 (G65-'84) p.2.

36. In July 1887 the Committee of the S.A.F.A.A. wrote to the Science and Art Department to enquire if the Department would conduct the drawing examinations in the Art Schools in the Cape Colony. This was confirmed by letter dated 11 August 1887.
S.A.F.A.A. Report 1887 (G56-'88) p.1.

37. The rules for participation had been previously sent to the Cape. Cape: Education Report 1886 (G4-'87) p.2. (see Appendix

S.A.F.A.A. Report 1888 (G56-'88) p.1.

39. Minutes of meetings of the committee of the S.A.F.A.A. 20 August 1889.Located at the Library, S.A. National Gallery, Cape Town. (Hereafter referred to as S.A.F.A.A. Minutes ...)
Cape: Education Report 1889 (G6-'90) p.7.

40. Cape: Education Report 1886 (G4-'87) p.2.

41. Cape: Education Report 1894 (G7-'95) p. xviii.

42. S.A.F.A.A. Examinations 1892 p.6; p.8.

43. Malherbe, E. Education in South Africa 1652-1922. Cape Town and Johannesburg: Juta and Co. Vol. 1, 1925. pp.70-80.

44. Malherbe, E. op. cit. pp.71-86.

45. Herschel, Sir John Frederick William (1792-1871) Eminent English astronomer and scientist. President of Royal Astronomical Society 1848 and in 1850 Master of the Mint.
Ferguson W.T. and Immelman, R.F.M. Sir John Herschel and Education at the Cape, 1834-1840. Cape Town: O.U.P. 1961
Malherbe, E. op. cit. Footnote, p.75.
D.S.A.B. Vol. 1. (1968) pp.361-364.

46. B.B.E. Special Reports ... Vol. 5, pp. 20-21.

47. Bell, J. Letter 23 May 1839. Quoted in: Cape of Good Hope (Colony) Report on Public Education, 1884. (G6-'85) pp.24-25.

48. In 1837 the elementary course at the Cape consisted of five 'divisions'. B.B.E. Special Reports .. Vol. 5,p.25. 'Standards' were only introduced into Cape schooling in 1873.

49. Cape of Good Hope (Colony) Report of the Superintendent of Education, 1854. p.26. (hereafter referred as the S.G.E. Report ...)

50. S.G.E. Report 1857, p.62.

51. S.G.E. Report 1860, p.7.

52. B.B.E. Special Reports ... Vol. 5, p.46.

53. Cape Argus 20 January 1881, Leader page.

54. S.A.F.A.A. Report 1887 (G56-'88) p.3.

55. Scholars taking drawing in the Cape Schools, 1886-1890

1886	3179
1887	3408
1888	2436
1889	4962
1890	6156

Cape: Education Reports 1886-1890
These figures are corroborated in the Cape Education Commission 1891-1892: Report p.56 (9609) which states that 6000 out of 32000 children were taking drawing.

56. Cape Education Commission 1891-1892: Report p.70 (9750)

57. Ibid p.37 (150).

58. Ibid. Evidence of Mr. W. Milne, Rector of the Stellenbosch Gymnasium 23 January 1892 p.55 (9567-9600).

59. Ibid. Evidence of Mr. James Ford, p. 71 (9763) p.70 (9748).

60. Ibid, p. 56 (9609).

61. B.B.E. Special Reports ... Vol. 5, p. 67.
See also : Malherbe, E. op. cit. p. 125.

62. Cape Education Commission 1891-1892: Report p. 56 (9609).

63. B.B.E. Special Reports ... Vol. 5, p. 77.

64. B.B.E. Special Reports ... Vol. 5, p.93.

65. B.B.E. Special Reports ... Vol. 5, p.77.

66. Cape Education Commission 1891-1892: Report p. 55 (9565).

67. Ibid. p. 37 (160) refers to the evidence given by Mr. Ford, Mr. Brady, Mr. Stephens of the Locomotive Department and Rev. Fitzhenry, Mr. Fisher, Mr. Swart and Mr. W. Milne.

68. Ibid, p. 37 (150).

69. 'by teaching drawing you teach writing at the same time ... writing in fact is drawing'
Ibid, p. 70 (9752) Evidence of Mr. James Ford.

70. T.R. Ablett, Drawing instructor to London School Board. Quoted in: Cape Education Commission 1891-1892: Report p. 37 (150).

71. Muir, Sir Thomas (1845-1934). Mathematician and Superintendent General of the Cape Colony 1892-1915. Vice-Chancellor, University of Cape Town. President of the South African Association for the Advancement of Science (1910). He arrived in South Africa in 1892 on assuming his post. He enlarged and improved the inspectorate and introduced many teachers from England and Scotland. He introduced compulsory education, and in 1901 instituted the Educational Gazette.
Malherbe, E. op. cit. p. 139, footnote.
D.S.A.B. Vol. 1, pp. 567-568.

72. Prior to 1839, scholars were tested by individual teachers. A board of Examiners was established in 1858, and in 1873 the University of the Cape of Good Hope instituted the School Elementary, School Higher and Matric Examinations, as well as examinations for the Elementary Teachers Certificate.

73. B.B.E. Special Reports ... Vol. 5, p.90.

74. Between 1895 and 1907 the Cape Education Department issued 21 pamphlets. These included Pamphlet No. 1, The Syllabus for the Primary School; No. 8, The Teachers Training Institute; No. 11 The School of Art, Cape Town and No. 21 Instructions to Teachers of Drawing (1907).
Visagie, J.H.H. op. cit. p. 147.
Refer Malherbe, E. op. cit. p. 141.

75. B.B.E. Special Reports ... Vol. 5, p. 90.

76. B.B.E. Special Reports ... Vol. 5, p. 90.

77. Miss Ord Brown's Report on the Teaching of Drawing In: Cape Education Report 1898 (G2-'99) Section E. p.152.

78. Department of Public Education, Colony of the Cape of Good Hope. Pamphlet No. 11, The School of Art, Cape Town; Pamphlet No. 8, Prospectus of the Training Institute, Queen Victoria Street, Cape Town. Cape Town: W.A. Richard and Sons, 1900.

79. Ord Brown, Miss Joyce E. British Government Certificated Art Mistress. Departmental Instructress in Drawing at the Cape 1897. Taught the adult teachers training for the D2 Certificate at the Teachers Training Institute, Cape Town in 1900. Cape of Good Hope. Department of Public Education. Pamphlet No. 8, Prospectus of the Training Institute, p. 12. Miss Ord Brown's Report on the Training of Drawing. In: Cape: Education Report 1898 (G2-'99) Section E,p.152.

80. Westmacott, Mrs. British Certificated Art Mistress. Assistant to Morland in the day classes at the Cape Town School of Art 1895-1897. 1900 on the staff of the Teachers Training Institute. Cape of Good Hope Government Gazette 1895. Government Notice No. 691, 1895; Government Gazette 1897, Government Notice No. 45, 1897. (Hereafter referred to as: Cape. Government Gazette ... Cape of Good Hope Department of Public Education. Pamphlet No. 8, Prospectus of the Training Institute, p.12.

81. Ackermann, Miss Katye. Teachers Certificates from South Kensington and the Cape. Exhibited at the first annual exhibition of the South African Society of Artists (S.A.S.A.) 1902. Taught at the Teachers Training Institute 1900.
Women of South Africa: A Historical and Industrial Encyclopaedia and Social Directory of the Women of the Sub-continent. Lewis, Thos. ed. Cape Town: Le Quesne and Hooten-Smith, 1913. p.13.
Cape of Good Hope, Department of Public Education, Pamphlet No. 8, Prospectus of the Training Institute, p.12.
Berman, E. op. cit. p. 343.
For information about the S.A.S.A. see: Berman E, op. cit. p. 261.

78. Department of Public Education, Colony of the Cape of Good Hope. Pamphlet No. 11, The School of Art, Cape Town; Pamphlet No. 8, Prospectus of the Training Institute, Queen Victoria Street, Cape Town. Cape Town: W.A. Richard and Sons, 1900.

79. Ord Brown, Miss Joyce E. British Government Certificated Art Mistress. Departmental Instructress in Drawing at the Cape 1897. Taught the adult teachers training for the D2 Certificate at the Teachers Training Institute, Cape Town in 1900. Cape of Good Hope. Department of Public Education. Pamphlet No. 8, Prospectus of the Training Institute, p. 12. Miss Ord Brown's Report on the Training of Drawing. In: Cape: Education Report 1898 (G2-'99) Section E,p.152.

80. Westmacott, Mrs. British Certificated Art Mistress. Assistant to Morland in the day classes at the Cape Town School of Art 1895-1897. 1900 on the staff of the Teachers Training Institute. Cape of Good Hope Government Gazette 1895. Government Notice No. 691, 1895; Government Gazette 1897, Government Notice No. 45, 1897. (Hereafter referred to as: Cape. Government Gazette ...) Cape of Good Hope Department of Public Education. Pamphlet No. 8, Prospectus of the Training Institute, p.12.

81. Ackermann, Miss Katye. Teachers Certificates from South Kensington and the Cape. Exhibited at the first annual exhibition of the South African Society of Artists (S.A.S.A.) 1902. Taught at the Teachers Training Institute 1900.
Women of South Africa: A Historical and Industrial Encyclopaedia and Social Directory of the Women of the Sub-continent. Lewis, Thos. ed. Cape Town. Le Quesne and Hooten-Smith, 1913, p.13.
Cape of Good Hope. Department of Public Education. Pamphlet No. 8, Prospectus of the Training Institute, p.12.
Berman, E. op. cit. p. 343.
For information about the S.A.S.A. see: Berman E. op. cit. p. 261.

82. B.B.E. Special Reports ... Vol. 5, pp.113-119

83. B.B.E. Special Reports ... Vol. 5, p. 159.

84. Morris, I.G. The Teaching of Drawing. London: Longmans Green, 1908 (reprint).

85. Cape Education Report 1906 (G -1907).

86. Rawson, William Walter (no dates available). Cape Departmental Instructor for Drawing, 1904-1926 ?. 1906, Head of Classes for Adult Teachers for D2 Certificate in Cape Town and taught at Grahamstown at annual vacation classes for teachers. 1914 lectured at Sketch Club of School of Art, Cape Town on 'The Influence of the Tool in Design'.
Manual of Drawing Part I, London: Longmans Green, 1920.
Published: Manual of Drawing Part II, London. Longmans Green 1928.
Cape of Good Hope Education Gazette 1914-1915, Vol. XIV No. 29. (Hereafter referred to as Cape: Education Gazette ...).
Cape: Education Reports 1904-1923

87. Cape: Education Report 1906 (G8-1907)

88. Rawson, W.W. Report on the Teaching of Drawing. In: Cape: Education Report 1905 (G5-'06) p.231.

89. Report of the Superintendent of Education, 1904.
Natal Blue Book 1904, p. 1.
See also: Malherbe, E. op. cit. p. 413.

90. Gilchrist, G. South African Educational Yearbook. Cape Town: G. Gilchrist, 1906, pp.189-195.

91. Rawson, William Walter, A.R.C.A. Instructions to Teachers of Drawing. Department of Public Education Colony of the Cape of Good Hope, Pamphlet No. 21. Cape Times Ltd., Government Printers, 1907.

92. Rawson, W.W. op. cit. 1907, part 1, p. 16.

93. Ibid p. 18.

94. Ibid p. 15.

95. Ibid p. 4.

96. Ibid p. 6.

97. The Teaching of Kindergarten subjects. In: Gilchrist, G. op. cit. p. 210.

98. The aim was to supplement the ordinary classroom illustrations and elevate the 'artistic taste' of the pupils. The Association also circulated portfolios of large photographs of uniform size to the schools; the schools providing frames with moveable backs to allow for the illustrations being changed. The series contained views of the English countryside, castles, abbeys and cathedrals, houses, views of Oxford and Cambridge, views of Rome, Florence, Venice and Pompei, and some National Gallery paintings, works of the Renaissance and Victorian realist painters. Another delegate thought that good illustrations of various European types of architecture would also be useful.
Teachers in Council: being a report of the Natal Teachers Convention 1903. Ernest A. Belcher ed. Durban: J.J. Juta and Son, 1904 p. 46.

The Art for Schools Association was founded in England in 1883. It sold engravings. photographs and reproductions of paintings to schools at reduced prices.
Sutton, G. op. cit. p. 201.
See Also: Gilchrist, G. op. cit. p. 81.

99. Rawson, W.W. Report on the Teaching of Drawing. In: Cape: Education Report 1905 (G5-1906) p.234a.

100. 'Printed diagrams and meaningless shapes ... hung before the class and the attention of the teacher was devoted to obtaining neatness and mechanically copied lines and forms'.
Cape: Education Report 1905 (G6-1906) p. 234a.

101. The 'Design' freehand drawing series (sheets of diagrams for use in front of class) was advertised locally. Gilchrist, G. op. cit. p. xiii.

102. Cape: Education Report 1907 (G26-1908) p.

103. Cape: Education Report 1909 (G12-1910) p.12.

104. Personal recollections of Mrs. Hettie Robinson.

105. One of the benefits that the British Occupation brought to the Cape was the liberal religious policy that it pursued. No-one professing the Jewish faith had been allowed to settle at the Cape during the rule of the Dutch and those who did were converted to the Protestant faith as the Cape baptismal records of the time show. The first congregation(which according to Jewish law has to contain at least 10 men) met formally in 1841. By 1850 there were 4000 Jews in the Cape Peninsula. The majority had come from England and were English speaking.

From 1890 the volume of Jewish immigration from Eastern Europe grew. This was due to the restrictive laws placed on the Jews under the Czarist regime. By 1904 this group formed the majority of the Jewish community in Cape Town.
Saron, G. and Hotz, L. eds. The Jews in South Africa. O.U.P. 1955 pp.1-144 passim.

106. In 1910 there were two schools catering for Jewish children in Cape Town: Hope Mill, established in 1895, and the Constitution Street (Hebrew) A[3] Public School, established in 1904 as a junior branch of Hope Mill. The latter went initially up to Standard 3. It was run on a system which gave undenominational public schools a governm * subsidy provided that there was government inspection and their religious instruction was included in the curriculum. The regular school

curriculum was taught and the religious instruction - in this case Hebrew and Jewish education - was taught by teachers brought in by the congregation. In 1914 this school was renamed the De Villier's Street Hebrew A^3 Public School and took pupils up to Standard 5.

Visagie J.H.H. op. cit. Vol. 2 pp. 491-497.
See also: Katz, M.E. Jewish Education at the Cape 1841 to the present day. Unpublished thesis submitted for the degree of Master of Education at the University of Cape Town, 1973.
Cape of Good Hope. Department of Public Education. School Inspection Form S.14 1915; 1916.

107. Mr. Vaughan was also the principal of the evening classes for those who wished to gain the Elementary School Certificate. Classes were held at the Teachers Training Institute in Queen Victoria Street.
Gilchrist, G. op. cit. p.263.

108. Syllabus of the Elementary School Course. (Standard 2)
In: Gilchrist, G. op. cit. p. 190.

109. Ibid.

110. Rawson, W.W. op. cit. pp. 13-15.

111. The last decade of the century saw the beginnings of the transfer of the training of elementary school teachers from the public schools to the training institutions. In 1893 Colleges were founded at Cape Town and Wellington and in 1896 at Grahamstown.
Central classes for the pupil teachers began in Cape Town at the beginning of 1894. The classes met for a short time at the University Hall in Bureau Street and the William Frederick Public School. No fees were charged and books and some railway tickets were issued free of charge.

In 1900 the Training Classes moved to new premises in Queen Victoria Street (ex Nuwe Street or New Street) which they shared with the School of Art. This building still stands and is in a very good state of preservation. By this time the classes had grown from an initial enrolment in 1894 of 95 to 138 students.

Drawing was taught as part of the general course for the T3 certificate. The D2 (Special Certificate in drawing) could be obtained after additional study.

Department of Public Education. Colony of the Cape of Good Hope. Pamphlet No. 8, Prospectus of the Training School. Queen Victoria Street Cape Town: W.A. Richards and Sons, 1900.
B.B.E. Special Reports ... Vol. 5, p. 158.
B.B.E. Special Reports ... Vol. 5, p. 45.
See also: Malherbe, E. op. cit. p. 146.

112. Before any systematic training of teachers by the State there were roughly 3 different types of teachers in the elementary schools - the teachers at the Kosterschoten, itinerant teachers and those teachers who had arrived at the Cape from Holland and England.

Not counting the abortive Normal School of Buchanan, the first teacher training began in 1859 with the introduction of the pupil teachers system into the Cape. They had then to be not less than 13 years of age and the apprenticeship period was 5 years. In 1861 this was changed to 3 years. The training was done in the Public Schools wher the masters and mistresses had to devote one hour a day outside the school hours to the instruction of the pupil teachers under their charge.

In 1873 'standards' were introduced into the Cape educational system from Britain where they had been in practice since 1861. In that year, standard 4 was considered to be the highest class in the elementary

school and formed the minimum qualification for acceptance as a pupil teacher. The Elementary Teachers Diploma (T3) was awarded at the end of the course.
Standards 5,6 and 7 were added to the curriculum of the elementary school in 1886. In 1894 Dr. Muir set the minimum educational qualification for the T3 as Standard 4; 5 years later it was raised to Standard 5 and in 1901 to Standard 6. In 1909 it was raised to Standard 7.
B.B.E. Special Reports ... Vol. 5 p. 45.
See also: Malherbe, E. op. cit. p. 146.
Department of Publication Education. Cape of Good Hope. School Inspection Form S.14. East End Public School (A2) 1911; 1912.

113. Subjects Prescribed for Pupil Teachers Examinations In: Gilchrist, G. op. cit. pp. 252-254.

114. Instructions Regarding the Teaching of Kindergarten Subjects . In: Gilchrist, G. op. cit. p. 210.

115. Department of Public Education. Cape of Good Hope. School Inspection Form S.14.18 August 1915.

116. Department of Public Education. Cape of Good Hope. School Inspection Form S.14. 17 August 1916. S.G.E. 2/428.

117. Department of Public Education. Cape of Good Hope. School Inspection Form S.14. 23 August 1917. S.G.E. 2454.

118. 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. Cape Town: S.A. Railway Guide Administration, 1911, pp. 35-39. (Hereafter referred to as Cape. Official Guide, 1911).

119. Instructions regarding the Teaching of Kindergarten subjects . In: Gilchrist, G. op. cit. p. 210.
See also: Rawson, W.W. op. cit. p. 34.

120. Instructions Regarding the Teaching of Needlework
In: Gilchrist, G. op. cit. pp. 207-208.
Cape: Education Report 1909 (G12-1910) p.12.
B.B.E. Special Reports ... Vol. 5, pp. 147-149.

121. B.B.E. Special Reports ... Vol. 5, pp. 113-119.

122. Cape of Good Hope. Department of Public Education.
Pamphlet No. 6, Manual Training for Boys (Woodwork);
Pamphlet No. 10, Manual Training for Girls (Needlework)

123. 'A School in connection with the Association has been opened at Port Elizabeth. This is the second school instituted in connection with the Association'.
S.A.F.A.A. Report 1883 (G65-'84) p. 1.

124. S.A.F.A.A. Report 1880 (G54-'81) p. 4.

125. S.A.F.A.A. Report 1891 (G57-'92) p. 1.
S.A.F.A.A. Report 1894 (G65-'95) p. 1.
This followed the English system of administration. With the inception of mass art education in 1852, Cole had the salary of the Art Master withdrawn in an effort to spread the influence of the teachers as far as possible. Salaries were paid only in part by a fixed sum - the balance made up by the fees of the student 'in order that his remuneration may be in proportion to his exertions and success'.
First Report of the Department of Science and Art, 1854.
Quoted in: Macdonald, S. op., cit. p. 83.

126. MacColl, Duncan. Letter to the Secretary of the Council for Education, Natal. 6 September 1888.
Located at the Local History Museum, Durban.

127. S.A.F.A.A. Report 1880 (G54-'81) p. 4.

128. S.A.F.A.A. Minutes 29 August 1890.

129. S.A.F.A.A. Report 1880 (G54-'81) p. 16.

130. S.A.F.A.A. Report 1880 (G54-'81) p. 4.

131. S.A.F.A.A. Reports 1881-1888.

132. Following the Royal Commission on Technical Education a variety f craft options such as bookbinding, pottery, stained glass windows, etching and carving was introduced into the National Art Training School in 1895.
Macdonald, S. op. cit. p. 313.

133. Cape Argus 19 May 1905, Leader page.

134.

	Cape Town	Grahamstown	Port Elizabeth
1908	43	64	37
1909	31	61	40
1910	52	47	61
1911	48	43	50

Cape: Education Gazettes 1908-1911.

135. Bell, Q. op. cit. p. 256.

136. Night schools were formally recognized by the Government and given government aid in 1864. They were for males only and offered classes in reading, writing, arithmetic and Hollands at an elementary level through the English medium.
B.B.E. Special Reports ... Vol. 5, p. 37.

137. Dale, Sir Langham. 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, p. 13.

138. Foster, William. Retired Secretary of Kings College, London.
Brown, A. Gordon - op. cit. (1952) p. 93.

139. Smith, William Tasker. Secretary at the Cape to the mixed British and Portuguese Commission. Ran his own studio, worked mainly in oils. Portrait painter and engraver, he was also the Honorary Secretary of the Fine Arts Exhibition 1851 and 1852. Afterwards Consul in America.
Brown, A. Gordon- op. cit. (1952) p. 119.
David, Sir P. op. cit. p. 11.

Cowen, C. Memoir of the Life of William Howard Schröder, Artist . In: The Schröder Art Memento: A Volume of Pictorial Satire by South Africas' only Artist. Pretoria: The Press Printing and Publishing Co., 1894, pp. 31-33.

140. Garwood Alston and James Hogg. (No additional information available).
Dale, Sir L. op. cit. p. 10.

141. Lindsay, Thomas Mitchener. Studied at South Kensington; came to the Cape in 1864 from the Liverpool School of Art. Art Master at the School of Art and Evening Classes for young men 1864-1867. On leaving the Cape in 1867, he was appointed principal of a school in Belfast and was subsequently curator of the Art Gallery at Rugby. One of his pupils, John Roland Brown, went to the Liverpool School of Art and remained there for some 30 years as assistant Art Master.
Brown, A. Gordon- op. cit. (1952 p. 106.
Cowen, C. op. cit. pp.31-33.

142. Dale, Sir L. op. cit. p. 11.
There were occasional regattas of the Cape Peninsula and in Durban Bay from the 1850s. In the early 1860s the Cape had 2 rowing clubs, the Union Club and the South African Club, the latter largely composed of young men engaged in railway construction who had had rowing experience in England.
Hattersley, A. op. cit. p. 215.

143. Cape Standard, 15 December 1886. p. 3. co.. 4.

144. Dale, Sir. L. op. cit. p. 7.

145. S.G.E. Report 1865 (G8-'66)

146. Murray, J. ed. Mrs. Dales Diary, 1857-1872. Cape Town: A.A. Balkema, 1966 pp. 52; 75.

147. Dale, Sir L. op. cit. p. 11.

148. ' A Day School' intended to afford what is called a commercial or middle class education will be opened early in January ... the Drawing Class of the School of Art will be made available'. The school planned to give a 'Good sound practical education for youths intended for trades and occupations'.
S.G.E. Report 1865 (G8-'66) p. 5.
Cape Standard 15 December 1866, p. 3.

149. Dale, Sir L. op. cit. p. 12.

150. Dale, Sir L. op. cit. p. 5.

151. McGill, William Murdoch.
Brown, A. Gordon- op. cit. (1952) p. 107.
Cowen, C. op. cit. pp. 33-34

152. Report of the Annual General Meeting of Subscribers of the Association of Fine Arts held at the Art Gallery, New Street, 4.5.1881. Located at the Library, S.A. National Gallery, Cape Town. (Herafter referred to as S.A.F.A.A. A.G.M. ...)

153. Cape Argus, 20 January 1881, Leader page.

154. Ibid. Speech by Gordon Sprigg (1830-1913). (Referred to here as the Colonial Secretary). Sprigg was Prime Minister on 4 separate occasions. The first Government was from 1878- April 1881.
D.S.A.B. Vol. 2. pp. 698-700.

155. Sidney Cowper (1854- ?) Served in Science and Art Department prior to arrival in Cape Town. Private Secretary to Sir Gordon Sprigg. Honorary Secretary to the S.A.F.A.A. for many years. Occasional judge in the S.A.F.A.A. drawing examinations. Trustee of the Art Gallery. Amateur architect, builder, carpenter and keen fisherman.
Prominent Men of the Cape Colony. Portland, Maine: Lakeside Press, 1902 p. 113.

156. Cape Argus 20 January 1881, Leader page.

157. Cape Argus 22 January 1881, Leader page.

158. Ibid.

159. B.B.E. Special Reports ... Vol. 5, p. 189.

160. S.A.F.A.A. Report 1880 (G54-'81) p. 6.

161. S.A.F.A.A. Art Examinations 1883

162. James Ford (1840-?) Trained at South Kensington, 7-8 years (1860-1865 ?). Headmaster at Macclesfield School of Art for 16 years - (1865-1880 ?). (This school had been established in the centre of the English silk industry in 1855 and catered for some 90 students annually). Arrived at Cape, December 1880. Art Master at Cape Town School of Art 1881-1893. Also taught privately and in some local schools. Painted his major work 'Holiday time in Cape Town' 1891-1899.
Cape Education Commission 1891-1892. Report. Evidence of Mr. James Ford p.70 (9756).
McClelland, L. James Ford - A Biographical Note.
S.A. National Gallery Information Sheet, 1978 (no pagination).
S.A.F.A.A. Report 1880 (G54-'81), p. 16.
S.A.F.A.A. Report 1882 (G43-'83) p. 6.
S.A.F.A.A. Report 1887 (G56-'88) p. 2.

163. Report of the Art Master. In: S.A.F.A.A. Report 1882 (G43-'83) p. 6

164. S.A.F.A.A. Report 1883 (G65-'84) p. 1.

165. McClelland, L. op. cit. (no pagination)

166. S.A.F.A.A. Minutes 1882 (no date taken
S.G.E. Report 1882 (G43-'83)

167. S.A.F.A.A. Minutes 14 January 1885.

168. McClelland, L. op. cit. (no pagination)

169. Cape Education Commission 1891-1892: Report.
Evidence of James Ford pp.69-71 (9745-9765).

170. S.A.F.A.A. Report 1886 (G44-'87) p. 2.

171. S.A.F.A.A. Reports 1881-1893

172. Report of the Art Master. In: S.A.F.A.A. Report 1882. (G43-'83) p. 5.
Report of the Art Master. In: S.A.F.A.A. Report 1885 (G48-'86) p. 2. This report also mentions that in order to cope with growing numbers, the school employed two assistants, Miss Bobbins and Miss Webb.

173. Education Commission, 1891-1892. Report . p. 71 (9758) Evidence of James Ford.

174. Miss Few conducted a 'class' at Kimberley. Two of her pupils feature in the 'pass' list of the Drawing Examinations of 1892, gaining certificates of proficiency in Freehand Outline Drawings of Forms from Flat Examples or Copies (a) objects, (b) ornament. S.A.F.A.A. Art Examinations 1892 p. 3, p. 4.

175. S.A.F.A.A. Minutes 22 February 1891.
This is corroborated by evidence given by Mr. Ford at the Education Commission, 25 January 1892. Education Commission 1891-1892 Report p. 71 (9758).

176. S.A.F.A.A. Minutes 27 February 1891.

177. Morland, James Smith (1846-1921). Born in Liverpool. Studied in the evening classes at Liverpool School of Art winning a scholarship and gold medal. Exhibited Royal Academy 1880. Taught Vredenburg High School for Girls, Cape Town 1888. Founded the South African Drawing Club 1889 and examined for the S.A.F.A.A. in the Art Examinations in 1891; October 1893-1896 taught the day classes at the Cape Town School of Art; 1902 founder member of S.A.S.A 1903-1905 Back in England. 1905 started private classes at 34 wale Street. Cape Argus 17 May 1905. Leader page.
Berman E. op. cit. p. 197-198.

178. S.A.F.A.A. Minutes 30 March 1893.

179. S.A.F.A.A. Minutes 6 April, 1893

180. S.A.F.A.A. Report 1893 (G68-'94) p. 1.

181. Grant, P. No information available.

182. Report of the Art Master. In: Cape Education Report 1882 (G43-'83) p. 6.

183. Report of the Art Master. In: S.A.F.A.A. Report 1880 (G54-'81) p. 6.

184. S.A.F.A.A. Minutes 27 February, 1891.

185. The Art Union Lottery was based on the annual members subscriptions to the S.A.F.A.A. The lottery was drawn from these subscriptions, the prizes being pictures purchased by the S.A.F.A.A. and the balance used to maintain the association. The draw took place at the end of the annual general meeting.
Two paintings of Ford's were thus utilised in 1885 and two of Morland's in 1888 and 1893.
Cape Education Report 1885 (G48-'86) p. 2.
Cape: Education Report 1888 (G60-'89) p. 2.
Cape: Education Report 1893 (G68-'94) p. 3.

186. S.A.F.A.A. Report 1882 (G43-'83) p. 6.
S.A.F.A.A. Report 1883 (G65-'84) p. 4.

187. Cape: Education Report 1895 (G77-'96) p. xviii-xix.

188. S.A.F.A.A. Report 1889 (G50-'90) p. 2.

189. Cook, John. Certificated teacher of Technical Subjects, City and Guilds, London. Cape of Good Hope Government Gazette. Education Office Notice No. 691, 1895 p. 16.

190. Dews, A. Hayden. Certificated Art Master.
Cape of Good Hope. Government Gazette. Education Office No. 691, 1895, p. 16.

191. Whale, Robert Herder (1859-1909). Born Canada. Came to South Africa 1896. Portrait painter; Art Master

and Technical Instructor. Certificated both at South Kensington and Canada. 1900-1909 taught the evening classes at the Cape Town School of Art. 1902 Founder member of the S.A.S.A. exhibited at the first exhibition. 1905 Leader of group who wished to establish South African branch of the Royal Academy.
South African Who's Who (1908) p. 434.
Berman, E. op. cit. p. 92.
Grilchrist, G. op. cit. p.264.

192. Kean, W.R. Certified Art Master who had taught at Lambeth Art School, Cape of Good Hope. Government Gazette Education Office Notice No. 45, 1897, p.14.

193. Young, C.S. Had taught at Leeds. Cape of Good Hope Government Gazette Education Office Notice No. 45, 1897, p. 14.

194. Cape. Official Guide. 1911 p. 30.
Architects drawing (1894) located at the Public Works Department, Plein Street, Cape Town.

195. Berman, E. op. cit. p. 258.

196. Berman, E. op. cit. p. 261.

197. Berman, E. op. cit. p. 251.

198. Arnott, B. Lippy Lipschitz: Biography and Catalogue Raissone. Cape Town: A.A. Balkema, 1969, p. 5.

199. Berman, E. op. cit. p. 251.

200. Robinson, George Crosland (1858-1930). Studied Dresden Academy of Art. Exhibited at the Royal Academy Paris Salon and Berlin Academy. 1885 visited Cape Town and in 1895 arrived to settle permanently. Principal of the Cape Town School of Art until 1916. Former member of South African Society of Artists, President 1904-1907; 1909-1915; 1924-1925. 1905 exhibited at the Royal Academy. Captain in Prince of Wales Cape Peninsula Rifles and served in the Matabele Rebellion for which he held a medal.

Berman, E. op. cit. p. 250-251.
South African Who'sWho (1921-1922). Cape Town: Donaldson, 1922, p. 172.
Gilchrist, G. op. cit. p. 265.
Photographs: (Eliot Collection) Cape Town Archives. E.T. 7864 and 7840.

201. Berman, E. op. cit. p. 251.

202. The Technical Instruction course was divided into two sections. The first offered geometrical drawing with geometry as applied to industrial purposes. The second was machine drawing part of which included the copying of machines, the drawing and construction of screws, nuts, bolts, keys, pipes and pipe joints, shafting and shaft couplings, gearings and valves, and the drawing and principles of the steam engine in a simplified form.

203. Berman, E. op. cit. p. 200.

204. Cape. Education Gazette, July 1901-June 1902. pp.8-9.
Ibid. July 1912 - June 1913, Vol. XII p. 316.

205. Comment was made that: 'The recently formed section of the 'Life' Class which took up the subject of 'Sketching from Nature' had proved very successful. Over a dozen students go out every Friday morning under Mr. Robinson's guidance. Should the demand continue, it may be found expedient to make this a separate class, quite independent of the Life Class'.
Cape. Education Gazette. July 1901-June 1902. pp.8-9.

206. Cape Argus 17 May 1905. Leader page.

207. Ibid.

208. Figures taken from Cape. Education Gazettes 1908-1911.

209. Groves, Charles Sidney (1874-1964) (A.R.C.A.)
Born England. Assistant to Armstrong at Grahamstown 1905-1910. At Port Elizabeth School of Art 1906. Teachers Training Institute, Cape Town, 1910-1913. 1910 appointed head of the Evening Classes at the Cape Town School of Art. Remained on the staff until the school was taken over by the University in 1925. 'He and his wife gave many years of service to the Michaelis School, as did their daughter Mary, who had been an ex-pupil of the school. The skills of all were exhibited mainly in the artistic crafts rather than in pictorial art, butnot exclusively so'. Member of the K club and Eastern Province Society of Arts and Crafts, ex-President of the S.A.S.A. Produced stained glass windows and illuminations and is represented in the National Gallery and in the Albany Museum, Grahamstown.

Robertson, Prof. H.M. Chapter on 'Faculty of Art and Architecture' In: History of the University of Cape Town. (unpublished manuscript - work in progress).
South African Who's Who (1933) p. 75 with photograph.
Berman, E. op. cit. pp.93;6;56;89;284.
Department of Public Education Form No. 176. Visit of Drawing Instructor, School of Art (Evening Classes) 1 August 19[illegible].
Cape Education Gazette, June 1909-July 1910. Vol.IX p.404.
Arnott, B. op. cit. p. 12.
School of Art, Queen Victoria Street, Cape Town
In: Cape. Official Guide, 1911, p.33.

210. Thatcher, Percy. Taught at Teachers Training Institute from 1900. Assistant at Cape Town School of Art in the Evening Classes from 1911. Taught at Cape Town School of Art until 1925. Secretary/Keeper of the National Gallery 1933-1940.
S.A. Who's Who (1933) p. 191
Cape. Official Guide, 1911, p. 32
Berman, E. op. cit. p. 261.

211. Jutas Directory of Cape Town, Suburbs and Simonstown. Cape Town: Juta, 1912 p. 141; 1918 p.130; 1919 p.122; 1921 p.104; 1922 p. 104.

212. Cape. Education Gazette Vol. xii, July 1912-June 1913 p.1011.
Cape. Education Gazette Vol. xiii, July 1913-June 1914 p.992.
Cape. Education Gazette Vol. xiv, July 1914-June 1915 pp.34-35.

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

214. Robinson, Morris. Art and Antique Dealer, Cape Town. Born Dublin, Ireland 1890. Came to South Africa in 1904. Member and Exhibitor of the South African Society of Artists; Member of the South African Drawing Club; also Member of the Art School Sketch Club.
South African Who's Who (1921-1922) p.173.
Berman, E. op. cit. pp. 6, 56, 89, 284.
Arnott, B. op. cit. p.12.

215. Ashbey and Co. (the original Ashbeys Galleries' was established in 1891 by Charles Rivers Ashbey who sold the business to Morris Robinson in 1914.
Robinson, B. Ashbey's Galleries - its 90th Anniversary. In: Antiques in South Africa. 1982. Constantia, C.P.: Antique Collectors Society of South Africa, 1982, No. 10, p.47.

216. Cape. Education Gazette. Vol. XV. July 1915 - June 1916. p. 602.

217. Cape. Education Gazette. Vo. XIV. No. 29 July 1914 - June 1915. p. 1378.
Visagie, J.H.H. op. cit. p. 558.

218. Cape. Education Gazette. Vol. XIV. No. 29 July 1914 - June 1915 p. 1378.

219. S.A.F.A.A. Art Examination, July 1892. pp. 6, 8.

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

221. South African artists of distinction such as Pieter Wenning, Tinus de Jongh, Irma Stern, Roworth, Naude, Kibel, Gregoire, Lippy, Kottler and others figure in the firms' archives and had their first exhibition there.
Robinson, B. op. cit. p. 47.

222. Berman, E. op. cit. p. 16.

223. Arnott, B. op. cit. p. 12.

224. Randall, P. op. cit. pp. 56-57

225. Rose, C. Four Years in South Africa. p. 46.
Quoted in: Hattersley, A. op. cit. p. 80.

227. Brown, A. Gordon- (1975), op. cit. p. 24.

228. James Hancock, 1820 settler.
i) Randall, P. op. cit. p. 57 mentions him as running an art school.
ii) Brown, A. Gordon- (1975) op. cit. p. 25 questions this feeling that drawing was only part of the curriculum offered by Hancock and his wife at their school in 1824.

229. Frederick Timpson Ions (1802-1887). 'British troops provided a market for his clever native studies, which supplemented by an occasional order for a portrait, enabled him to eke out a living. Settled in Grahamstown, 1834-1887.
Brown, A. Gordon- (1952) op. cit. pp. 101-102.
See Also: Berman, E. op. cit. p. 93.

230. Grocotts Penny Mail 24 January 1882, p. 4, col. 4-5

231. Cooke, J.C.W. The Grahamstown Fine Art Association. Unpublished thesis in part requirement for the degree of Master of Fine Art, Rhodes University, 1974 p. 21 quoting a report in Grocotts Penny Mail, July 1, 1927. The South African Public Library and the Corey Library were unable to find reference to this in Grocotts Penny Mail of this date.

232. Comment made at the Boeren Vereeniging at Grahamstown in 1858. Quoted in: Davenport T.R.H. The Afrikaner Bond: The History of a South African Party, 1880-1911. Oxford Paperback, 1966, p.7.

233. Cooke, J.C.W. op. cit. p. 1.
The school in Cape Town offered classes for the artisan class, and the School at Port Elizabeth aimed immediately at 'educational and technical results'.

234. Report of the Director, Government School for Art, Science and Technical Education, 1895. Natal Blue Book 1895, p. 35.

235. Cape: Education Report 1882 (G43-'83) p.4.

236. 'Students of the Industrial classes' were separated into 2 groups:
1) Schoolmasters (public and private), school-mistresses, governesses, pupil teachers, paid monitors.
2) Artisans, and 'operatives in general'.
S.G.E. Report 1880 (G54-'81) p. 4.

237. Cape. Education Report 1899 (G6-'90) p. 7.

238. Minutes of the Grahamstown Fine Art Association, 1903. (G31-1904) p.1 (Hereafter referred to as the G.F.A.A. Minutes ...).

239. 1) Grocotts Penny Mail 24 January 1882. p. 4, col. 4-5.
2) 'at Grahams' Town, a Committee of Management has been formed and the school there is ready to be opened in October as soon as the class rooms are ready'.
S.G.E. Report 1881 (G39-'82) p. 9.

240. S.A.F.A.A. Report 1891 (G57-'92) p. 1.
S.A.F.A.A. Report 1894 (G65-'95) p. 1.

241. In 1883, two years after the School opened, it gained 7 passes in the Drawing Exams. The Art Master is referred to as 'Mr. Simpkins'.
S.A.F.A.A. Report 1883 (G65-'84) p. 3.

Grahamstown gained 2 prizes and 1 certificate in the examinations in 1885. S.A.F.A.A. Report 1885 (G48-'86) p.3.
In 1892,1 student gained a credit and 1 a prize.
S.A.F.A.A. Art Examinations, July 1892.

242. S.A.F.A.A. Report 1887 (G56-'88) p. 2.
The work was highly commended.

243. S.A.F.A.A. Art Examinations, July 1892.

244. W.H. Simpson (1843- ?) Exhibited at the Royal Academy 1866-1886. Arrived South Africa in 1881 as first Art Master of the Grahamstown School of Art. Retired in 1903. Painted landscapes in watercolours and oils.
Berman. E. op. cit. p. 94.
Graves, A. Dictionary of Artists of the Royal Academy 1760-1893. London: Henry Graves, 1901, p. 255.
Ex-pupil (Mrs. King) relates that Simpson was very poor and was going blind in his later years. Died in England.
Letter, B. Bee to B.W. Bullen, 21 February 1957. Located at Cory Library for Historical Research, Grahamstown.

245. Cape: Education Report 1889 (G6-'90) p. 7.

246. G.F.A.A. Report 1903 (G31-04' p. 3.

247. G.F.A.A. Report 1905 (G7-'06) p. 2.

248. Berman. E. op. cit. p. 94.

249. S.A.F.A.A. Report 1891 (G57-'92) p. 3.

250. Berman, E. op. cit. p. 343.

251. Neame, G. quoted in! Berman, E. op. cit. p. 94.

252. G.F.A.A. Report 1903 (G31-1904) p. 3.

253. Frederick William Armstrong (1875-1968) A.R.C.A. Born England. 1904 arrived in South Africa as the Principal of the Grahamstown School of Art. Appointed Professor of Fine Art at Rhodes University 1929-1932. Member of S.A.S.A.
Berman, E. op. cit. p. 93.

254. G.F.A.A. Report 1903 (G31-1904) p. 3.

255. G.F.A.A. Report 1905 (G7-1906) pp 1-2.

256. G.F.A.A. Report 1905 (G7-1906) p. 2.

257. Cooke, A. op. cit. pp. 6-7.

258. G.F.A.A. Report 1905 (G7-1906) p. 3.

259. G.F.A.A. Report 1906 (G16-1907) p. 48.

260. G.F.A.A. Report 1905 (G7-1906) p. 48.

261. G.F.A.A. Report 1907 (G8-1908) p. 1.

262. G.F.A.A. Report 1906 (G16-1907) p. 48.

263. The Grahamstown Fine Art Association was founded in 1901. One of the earliest art organisations in South Africa, it was preceeded only by the S.A.F.A.A. and the South African Drawing Club. It had its origin in an earlier Grahamstown Art Association establishment in 1899 in connection with the Industrial and Arts Exhibition held 1888-1889. This Association was later dissolved. The Association was instrumental in the formation of an Art Gallery and held annual exhibitions of student work.
Berman, E. op. cit. p. 130.
G.F.A.A. Reports 1903-1909.

264. Cooke, A. op. cit. p. 2.

265. Quoted in: Hattersley, A. op. cit. p. 80.

266. Bond, J. They were South Africans. London: O.U.P. 1956, p. 85.

267. MacColl, D. op. cit. p. 1.

268. 'At Grahamstown a committee of Management has been formed and the school there is to be opened in October ... a School will probably be opened in Port Elizabeth early next year'.
Cape. Education Report 1881 (G39-'82) p.9.

269. Eastern Province Herald. Quoted in: Nesbit, H. Port Elizabeth School of Art: A History 1882-1982. Port Elizabeth Technikon, 1982, p.4.

270. MacColl, D. op. cit. p. 1.

271. MacColl, D. op. cit. p. 2.

272. Ibid.

273. Leslie, Harry Charles (no dates available).
Art Master, Port Elizabeth School of Art 1882-1903.

274. Leslie, Charles Robert R.A. (1794-1859). Genre painter. Born in London of American parentage and educated in America. Professor of Drawing at West Point, America in 1833. A graduate of the Royal Academy, he was Professor of Painting there from 1848-1852. A biographer of Constable and co-author of A Life and Times of Sir Joshua Reynolds. London: John Murray, 1865.
Wood, C. Dictionary of Victorian Painters. Suffolk: Baron, 1971. p.88.
Chambers Biographical Dictionary. London : W.R. Chambers, 1961, p. 786.

275. Leslie, George Dunlop. R.A. (1835-1921). Landscape and genre painter and successful author. One of Academicians employed by Cole in planning the official buildings at South Kensington. Author of The Inner Life of the Royal Academy. London: John Murray, 1914.
Macdonald, S. op. cit. pp. 29, 216, 274.
Chambers Biographical Dictionary. London: W.R. Chambers. p. 786.

Who was Who (1916-1928) London: A. and C. Black, 1928, p. 622.
Wood C. op. cit. p. 87.
Encyclopaedia of Painters and Painting Vol. III. Champlin, J.P. ed. New York, MDCCCLXXXVIII, p. 68. (picture).

276. MacColl, D. op. cit. p. 2.

277. MacColl, D. op. cit. p. 1.

278. S.A.F.A.A. Art Examinations, 1883.

279. Reynolds, Michael. The Slade; The Story of an Art School 1871-1971. Unpublished ms. 1974. Located at University College, University of London. Rare Books - Manuscript Room.

280. Personal Reminiscences of Mr. G.H. Watermeyer, grandson of H.C. Leslie.

281. Viotti, A. Garibaldi: The Revolutionary and his Men. Poole, Dorset: Blandford Press, 1979, passim.

282. Quoted in: Viotti, A. op. cit. p. 10.

283. Quoted in: Viotti, A. op. cit. p. 77.

284. Personal reminiscences of Mr. G.H. Watermeyer. The Afrikaner Bond was a political party founded in 1879. It amalgamated with the 'Boere Beschermings Vereeniging' (Farmers Protection Society) and came to power in 1898. It remained in office until 1900, continuing as opposition to the Government until 1908. At Union it merged into the S.A. Party.
Davenport, T.R.H. op. cit. passim.

285. Viotti, A. op. cit. p. 221.

286. Eastern Province Herald, 3 August 1883, p. 8, col. 7.
Quoted in: Nesbit, H. op. cit. p. 13.

287. Quoted in: Nesbit, H. op. cit. p. 13.

288. Nesbit, H. op. cit. pp. 13-14.

289. S.A.F.A.A. Report 1889 (G50-'90) p. 2.
Cape. Education Report 1889 (G6-'90) p. 7.

290. S.A.F.A.A. Report 1899 (G50-'90) p. 4.

291. Cape. Education Report 1889 (G6-'90) p. 7.

292. S.A.F.A.A. Drawing Examinations 1892. pp. 5, 8.

293. Cape. Education Report 1889 (G6-'90) p. 7.

294. Nesbit, H. op. cit. p. 14.

295. Frank Pickford Marriott (1876-1935). Born Queensland, Australia. Studied Royal College of Art. Exhibited at the Royal Academy and Paris Salons. Came to South Africa in 1903. 'Painted in an academic, Pre-Raphaelite style'.
Berman, E. op. cit. p. 93.
'A sculptor, etcher, illustrator, designer of jewellery, furniture, stained glass windows, calligrapher and modeller in low relief.
Nesbit, H. op. cit. p. 16.

296. Nesbit, H. op. cit. p. 16.

297. Cape Argus, 17 May 1905. Leader page.

298. Nesbit, H. op. cit. p. 17.

CHAPTER 3 NATAL

3.1 Background

The history of art education in Natal in the period from 1850-1910 is bound up with the social and economic development of the colony and reflects, more than in any other colony in South Africa, the character of Victorian England.

The European settlement of Natal began with the arrival of the English at the Port in 1824. Systematic land settlement began after the arrival of the Voortrekkers in 1837, but, when the Republic of Natalia was incorporated into the Cape Administration in 1843, the majority of the Boers left for the interior. Within a decade the first experiment of a Voortrekker state was transformed into the 'most British area of South Africa (1).

Until Union, colonial society changed little. The majority of Natal's people and politicians were British by birth or descent and remained loyal to Queen and Empire. Pietermaritzburg boasted a Governor, a Bishop and a Garrison, together with the fashionable life which their presence generated. From the first, Natal was a society modelled on the English class system, and the diamond jubilee year found Natal still firm in its Imperial link and strongly 'Victorian' in fashion and sentiment.

Growth in the private and public sectors of the economy was determined by the industrialisation of the interior consequent on the discovery of diamonds and gold, as well as by the growth of the coal mining industry in the Colony itself. It is contended that railway development during the latter part of the century was a turning point in the history of Natal and that the history of the Colony during the period under review is 'to a very considerable extent, railway history' (2).

The last decade of the century was notable for territorial expansion and urban development. Territorial expansion included the incorporation into Natal of Zululand with Tongaland and the trans-Pongola territories (3). The population in the towns increased (4) despite the decision by the Natal Government in 1896 to suspend subsidized immigration (5). It was a period in which 'consciously and unashamedly, confidence was placed in peoples and procedures from 'home' with a corresponding lack of confidence in all that was local (6). Social class, more than any other factor, determined the aim and content of education. Like so much else in the colony, it perpetuated the system prevalent in Victorian England. Education was not compulsory. Private schools were patronised by the elite; the education of the working class was the concern of the government schools.

Following the granting of responsible government to Natal in 1893, control of public education was placed under the Department of Education. The Prime Minister, Sir John Robinson (7), was also the Minister for Education. Mr. Robert Russell (8) was appointed chief executive officer, retaining the title of Superintendent Inspector of Schools.

In a colony which imported most of its manufactured goods, and where specialised knowledge of any kind was at a premium, the need to develop an artisan class became one of the first concerns of educational policy in Natal. At the official level, it was hoped that the introduction of technical education would make 'the young Colonial mind not only a cultivated product but also a useful one' (9). Technical instruction became one of the chief concerns of the Superintendent, who observed that the almost entire absence of manufactures and industries in Natal deprived the white working class of any practical stimulus (10). Although a Mechanics Institute had been established in 1853, it had declined into a Public Library, and any education specifically for artisans was negligible (11).

There was ample evidence of a real demand for vocational training in Natal. The absence of compulsory elementary education allowed parents to withdraw their children from school before they had obtained even a basic primary training. The lack of systematised and co-ordinated facilities for advanced study and training in the Colony meant that only those few whose parents could afford to send them overseas could be adequately trained. Executive posts in all branches of Colonial life were almost invariably filled by candidates from the United Kingdom. Artisans learned their trade by rule of thumb with no adequate understanding of the basic principles underlying the technicalities of their work.

Robert Russell enthusiastically called technical education 'the great movement of the age' (12) and it was an aspect of government endeavour in education which assumed increasing importance in Natal towards the end of the century.

In an attempt to provide some basis for training of artisans the South Kensington system of drawing had been introduced into the Colony on an organized scale by 1890. In 1895, the two Government Art Studios were incorporated into one body - the Government School of Art, Science and Technical Instruction - which also supervised the instruction for 'art', 'science' and 'technical' subjects in the upper classes of the elementary schools. The Colony entered candidates for the South Kensington Board of Education examinations until 1910 (13).

Although art teaching in Natal 'received a good deal of attention in the last two decades of the 19th century and first of the 20th' (14), the new movements towards a child-centred approach in art education in Europe and America were not obvious in Natal. It should be noted that the concept of teaching art as a basis for technical instruction remained in Natal schools until well into the 20th century, and in the period under review, art education is listed in the Government Blue Books under the heading of Technical Education. The Durban School of Art became part of the Natal Technical Institute in 1907 and the Pietermaritzburg School of Art was incorporated into the Natal Teachers Training College in 1910.

3.2 Drawing in the Government Elementary Schools

Educational development was slow in the early years of the Colony. During the Republican period, the education given to the Trekker children was based on the preparation for confirmation and for both boys and girls consisted of a knowledge of the Bible and the ability to read from it. The family was the educational unit, supplemented occasionally by the 'catechiseermeester' and other itinerant teachers. There were a few private schools, such as that conducted by a Miss Oliver, who taught in Pietermaritzburg (15), a Mrs. Muller who taught reading and writing in both English and Dutch and also taught fancy stitching; a Mrs. Lindley held classes in sewing and in Bible instruction in her home, and a Miss Oekerman conducted a 'school for the tuition of young ladies in all sorts of plain and fancy needlework (16).

With the advent of the English, the education system became strongly English in character, and orientated around social class. Throughout the period under review there was a marked distinction between private education, which maintained a 'home' connotation, and government education which was designated as 'colonial'. A large number of these private schools existed in various parts of the Colony and continued to function until the end of the century. They were based on the English Public School system and the 'academy' model, and provided separate institutions for the sexes (17).

The private schools for girls provided a fashionable education for females of the middle class in a socially select environment. They received a 'good sound English education' which included plain and fancy needlework, French and some music. Drawing was seen as an 'accomplishment'; an activity suitable for a leisured class, particularly for the average woman, who was expected to fulfil her life's vocation in the home or in teaching (18).

For many children, however, formal schooling was of secondary importance. The average settler, especially in the country districts, needed the services of his children, who attended school only when there was no need for their help at home. Indeed, until the introduction of compulsory education for white children in Natal in 1910, the majority of children attended school for a short period only, generally leaving after Standard 4, and the Government sponsored public schools, established in Pietermaritzburg in 1849 and in Durban a year later, offered little more than rudimentary reading, writing, arithmetic and grammar to boys and girls.

Systemisation of Natal schooling by the state began in 1856 when the chief Central Board of Education appointed a Superintendent of Education (19). The first Superintendent, Dr. Robert Mann (20) carried the full responsibility for, and set a personal seal on, Natal education for the next 20 years. He was the author of numerous popular tracts on scientific subjects published in England aimed specially at the middle and working classes, was a keen supporter of the doctrine that education should have a practical base - that pupils should be taught subjects of practical value to them in the working world rather than those of a merely speculative nature - and was not in favour of a system of education giving pre-eminence to mathematics and the classics.

When Dr. Mann assumed duty there were two government schools in the Colony with a small attendance. Even by 1865 there were only 1744 pupils attending government schools, and of these about 74[illegible] were under 12 years of age (21).

By the end of 1877, there were 4 government schools in the Colony. Two high and two primary schools - one of each for boys and girls - had been established in Pietermaritzburg and Durban, and there were in addition, about 63 aided schools around the Colony (22).

When drawing was introduced into the government school curriculum in 1877 it was seen as the basic training for Technical Instruction. In keeping with educational trends in England and America, it was considered that it would encourage skill in writing and enable the working class child to be a useful member of society. It was 'the one branch of technical education on the value of which all educational authorities ... agreed' (23).

It was axiomatic that, as in the mother country and in America, the South Kensington system of visual education would be followed (24). A new general curriculum begun at that date was extended to include 'freehand drawing' and 'drawing from the flat copy'. This began in Standard 3 (25) and was taught by means of charts and blackboard (26). In addition, drawing became one of the numerous subjects which could be taken in the annual government examinations for proficiency in elementary subjects.

Pupils from Standard 6 upwards participated enthusiastically in the second grade South Kensington examinations. In 1896 the Boys' Model School in Pietermaritzburg gained 15 certificates, three certificates were awarded to the Durban Boys' Model School and 14 to Durban Girls' Model School (27). Enthusiasm was not confined to the towns. According to the South Kensington regulations it did not matter at which institution tuition had taken place, and country schools such as Dundee and Ladysmith entered in 1896 gaining 7 and 12 certificates respectively (28). In 1897 Newcastle entered 20 children and was awarded 6 certificates (29).

Drawing was taught by the general teachers in the school, but children from the higher standards (Standards 6 and 7) could, in addition, attend the Schools of Art where tuition was free or at a reduced rate. For example, 30 boys from the Pietermaritzburg Model School attended the School of Art in 1896. In 1898 23 girls and several pupil teachers, and in 1899 some Standard 6 pupils and the entire Standard 7 class, received

tuition from the Art Master at the Art School (30). The classes of the Durban Government School of Art were even larger. In 1896, 65 boys and 86 girls from the Model Schools attended once a week (31).

The quality of the art education offered in Natal schools towards the end of the 19th century can be assessed from evidence given by local head teachers at the Education Commission of 1890-1891.

The Headmistress of the Girls' Model Primary School at Pietermaritzburg gave evidence that the drawing taught at the school, 'outline drawing', consisted mainly of copying diagrams from the blackboard. She reaffirmed the contemporary point of view of educational needs for girls when she stated that in her opinion reading, writing and arithmetic and elementary general knowledge, along with needlework, was enough for the curriculum of the school in which she taught (32). The Headmaster of the Durban Boys' Model Primary School stated that freehand drawing in his school consisted of drawing copies 'from the flat' and model drawing ('such as a vase with something in it - a flower or a bunch of grapes') (33).

With reference to Table 1 on page 174 it can be seen that while all the schools listed professto teach 'freehand drawing' only a few schools offered Model Drawing (drawing from the plaster cast) and 'shaded drawing'. Most schools taught 'drawing to scale', as this became 'geometric drawing' after Standard 4. Map drawing was also popular. The work was done in pencil with each area taken individually, as laid down in the South Kensington syllabus, and drawing does not specifically form part of the official curriculum for white primary schools at the beginning of the 20th century (34). In 1899 only one school offered 'brush drawing'. This could be attributed to the influence of the Alternative Syllabus which had been issued in 1895 and which had introduced the new concepts of 'freearm drawing', the use of colour, and the use of the brush as well as the pencil into English schools. This more 'modern' approach

to visual education which was incorporated into a drawing syllabus in 1903 (35) was praised at the Teachers' Conference held in Natal in February and March 1903 (36). Following the educational conference held in Bloemfontein that year, another drawing syllabus was published in 1905 (37). Although the move towards a uniform system of education did not materialise, this ideal was partly realised by the fact that the syllabi issued by the four colonies at this time, all used the Alternative Syllabus of the Science and Art Department as their basis. This 1905 syllabus based on the Circular for Primary Drawing issued in 1901 by the Board of Education in London (38) marked the second art syllabus to be issued in Natal. In this syllabus, art is not seen merely as an adjunct to technical education (the view of the Natal Government) but demonstrates an attempt to incorporate some of the new ideas on the subject prevailing in England in the teaching of art to school children.

The new syllabus incorporated colour. design, memory drawing and brushwork. Design work was to be encouraged; an attitude no doubt influenced by the work that was being done at the Royal College, where there had been a new emphasis on this aspect of art work. The Natal syllabus also incorporated another influence of the newer trends in art teaching; the recommendation that the South Kensington system of a rigid progression by class standards through a set drawing syllabus be replaced by a more flexible system. The work was not arranged according to standards but in three groups: pencil practice. colour and design and drawing from the object. Each was divided into four stages but there was no indication at which point each stage was to be attempted.

A. Pencil Practice, introduced free-arm drawing.

Stage 1 - started with the drawing of straight lines, simple curves, the ellipse and geometric shapes.
Stage 2 - continued this from memory and progressing to copies of simple objects such as bells, hammers, scrolls and floral designs in stages 3 and 4.

B. Colour and Design began with the making of patterns on squared paper. Colour was introduced in a course on brush-work. This was continued in stage 2 with designs applicable to book covers and embroidery. Crayon on rough paper was recommended for the flower studies.
In stage 3 more detailed sketches were made of designs for tapestry, carving and pottery. In stage 4 the child was allowed to attempt original designs.

C. Drawing from Objects, including drawing from nature (leaves, branches and the like) and from articles familiar in the class room. An innovation was that children were occasionally allowed to draw things of their own choice. Rulers were not allowed, observation was stressed, measuring with the eye was encouraged. Memory training completed stage 4. Watercolours and crayon could also be used.

This syllabus for the elementary schools contained many of the new ideas that were emerging in art education in Europe at the beginning of the century. There was less use of copies. The work was less standardized, allowing scope for initiative in the teacher as well as the pupil. Colour was encouraged and work from nature and direct observation was stressed. These significant changes allowing more freedom in artistic expression, were however negated by the textbook (39) recommended to teachers, as this reaffirmed the bias of the Natal Education Department towards technical education (See Appendix A No. 18). The book noted that 'Technical training must have a good foundation laid in the infant school ... the forms should all be treated in the flat (as) diagrammatic treatment is the

language of infancy, whether of nations or of individuals' (40) and that 'clear, exact measurement, precise statement was the first requirement' (41). It stressed that 'the primary object of art teaching ... is technical training' (42). There was clearly a reluctance on the part of the educational authorities to allow art instruction in the schools to enter the 20th century.

Despite local effort (the Pietermaritzburgh School of Art introduced freearm drawing in 1903 (43) and in Durban the new syllabus was adhered to 'as much as possible) (44), the work required remained much the same as previously. The vocational aspects and hand and eye training, as stressed by the textbook, remained the dominant influence. Perhaps the only real innovation in the syllabus was the recommendation that geometry and drawing to scale be considered as related to school arithmetic and woodwork rather than to the art course.

Moreover, the syllabus was not sufficiently prescriptive and the inadequately trained teachers in the classroom floundered. It was felt that a more graduated set of prescribed exercises would be of benefit to the less able teachers as 'progression could then be made in a uniform manner'. The publication of an illustrated drawing syllabus was considered urgent as the new ideas in the syllabus were not really being implemented (45).

Inspectors' reports in this period all commented on the object drawing, the memory drawing, the precision of the stroke of the pencil - all of which were still considered very important, and drawing from copies remained the general practice, with object drawing being taught in a few schools (46).

At the end of the first decade of the 20th century, the unsettled state of art education in Natal government elementary schools is clearly evident in a report by the Inspector for Drawing.

> 'The teaching of drawing varies with the ability and temperament of the teachers. In some schools the standard is very high, in others the time given to the subject is wasted. Many schools profess drawing, but often in a half-hearted manner with no orderly or progressive scheme to advance their labour. Some still cling to the flat copy as their sole hope. But one small school at least has had the courage to overthrow copies with the result that the drawing period has become transformed into a time of active joy for the children, and this must be looked on as a good augury' (47).

He implies hope for the future but the newer influences that had emerged in art education in America and Europe passed by Natal, and art teaching in the government elementary schools before Union remained rooted on the traditions of the 19th century.

3.3 The Government School for Art, Science and Technical Instruction 1895 - 1905

'Technical Instruction' was the keystone of Natal educational policy at the beginning of the 20th century. Called by Robert Russell 'the great movement of the age (48), he defined it in pure South Kensington terms as 'instruction in the principles of Science and Art as applied to industry'. He urged that the Council of Education 'keep in view the desirability of utilising its Art Department for the growth of both Technical and Manual Instruction' (49).

In 1895, in order to cater for this 'form of education which helps man make a living' (50) and 'that bread and butter branch of education which is distinct from the more or less general and literary side of educational work' (51), the Natal Government established an institution unique in South Africa - the Government School for Art, Science and Technical Instruction (See Appendix A, No.). Tuition was free to all white sections of the population contingent on regular attendance and study (52). A government official, Major Herbert (53) was appointed as director with 'general control' over the 'science', 'art' and 'technical' subjects taught in the 16 government schools (54). The scope of the two government Schools of Art was enlarged to accomodate these subjects.

The establishment of a single institution to cover all the art, science and technical instruction in the Colony represented an innovative attempt by the Natal government to cater for the needs of the community. The school curriculum for Standards 5, 6 and 7 was extended to include tuition in the three 'practical areas' - called Art, Science and Technical Instruction. Instruction was based on the lines of the South Kensington syllabus. Candidates were prepared for drawing, science and technical examinations of the Department of Science and Art that were held each year in the government Art Studios and other approved centres (55) (See Appendix A,No.20a). The results were sent by

boat to the Science and Art Department in London for assessment (56). The School also issued its own certificates of proficiency.

The syllabus followed the established South Kensington pattern and included freehand drawing, model drawing, brush drawing, illuminating, map drawing, drawing to scale and geometry. The innovation was the introduction of 'science' subjects such as Health and Temperance, Chemistry, Electricity and Heat, Agriculture, Physiography (57) and Shorthand and Typing. Technical instruction for boys consisted of carpentry; for the girls it was directed towards perpetuating the Victorian ideal of womanhood and included cookery, sewing and scientific dress cutting, the Superintendent blandly stating that 'the large majority of our girls in the nature of things become housewives' (58). The chi'dren were taught by their regular teachers, but those who could,attended classes in the Government Art Studios in Durban and Pietermaritzburg.

Much attention is given to the art work of each school in the Government Blue Books in this period. The work of the Schools of Art and the individual schools is meticulously documented. (59).

Table 1 (page 174) illustrates the subjects taken by the Natal Schools at the end of the 19th century, and those schools which were successful in the South Kensington examinations. It ca.. be seen that not all these subjects were always taught in all the schools. At the Addington Girls Primary School in Durban, for example, it was reported that in 1898 the technical instruction given at the school consisted of lessons on the scientific cutting out of underclothing (60). At the Pietermaritzburg Girls Model School in 1899, shorthand and typing was taught to the higher classes; 'cutting-out' to the highest class, and health and temperance throughout the school (61). At the Girls' Primary School at Pietermaritzburg, the selection of subjects in 1899 included also cookery and 'health and temperance'. This move was further complicated by the peculiarities of Natal society itself.

The move towards technical instruction which was so enthusiastically received for the boys, met with less enthusiasm in class conscious Natal with regard to the education of the girls.

It is of interest that while technical instruction for the boys was to fit them with trades to give economic mobility, the technical instruction devised for girls was to keep them firmly at home. For English children, this meant learning domestic economy, with the accent on 'economy' - how to clean, cook, sew, mend, scrub and launder. To the Colonial child this was not the sort of housekeeping that they expected to do, given the conditions of life in a British Colony. While laundry was an acceptable Science and Art subject in England, it was inconceivable to the educationists in Natal that it be taught to their female children, as 'washing and ironing as school subjects are out of the question in European schools' (62).

The English Domestic Economy curriculum contended that cleaning formed an important part of the cookery lesson. The girls were taught to wash up the utensils and to clean the knives, scrub the pastry boards and tables, polish the tins, clean the sink, and leave the kitchen cupboards neat and clean . Domestic science centres such as Hettie attended were definitely not a part of the Natal education scene for girls.

To those women educationists in Natal who had been instrumental in gaining acceptance for 'drawing' as a way of finding some way out of the home, the inclusion of this form of technical instruction for girls in the Natal curriculum must have been a blow. On principle, they too would not have encouraged this form of 'education' and there seems to have been a tepid response to the whole concept of technical instruction in the Colony.

TABLE 1

	ART									SCIENCE					TECHNICAL INSTRUCTION					
	Freehand	Model	Geometry	Shaded	To Scale	Brush	Map	Design/Ornament	Lettering/Illuminating	Chemistry	Health and Temperance	Typing and Shorthand	Physiography	Agriculture	Electricity/Heat	Cookery	Scientific Cutting-out	Needlework	Carpentry	Theoretical Mechanics	South Kensington Examinations
Dbn. Girls' Model School	x												x			x	x	x			x
Dbn. Boys' Model School	x				x		x	x	x	x	x	x			x				x		x
Pmb. Boys' Model School	x	x	x				x	x	x	x	x	x		x	x				x		x
Pmb. Girls' Model School	x	x									x	x					x	x			
Pmb. Girls' Primary School	x	x				x				x						x	x	x			
Primary School	x	x				x				x						x	x	x			
Verulam	x		x	x	x					x		x						x	x		
Richmond	x		x		x					x	x			x					x		
Dundee	x		x		x		x					x	x						x	x	x
Ladysmith	x		x		x		x						x	x				x	x		x
Escort	x	x	x		x								x	x							x
Ixopo	x				x		x						x		x						
Stanger	x				x		x						x		x						x
Newcastle	x	x					x								x						x
Greytown	x	x			x				x				x	x	x						
Pinetown	x	x				x	x		x				x		x						
Umzinto	x				x		x								x		x				
Addington	x																x				

Table 2 shows the attendance at the Government Art Studios, and the 16 Government Schools in connection with the Government School of Art, Science and Technical Instruction for the last 6 months of the working months of the year 1895. These numbers are exclusive of the attendance at the evening lectures given by local personalities on scientific and literary topics (64).

Table 2

NAME OF SCHOOL	NUMBER IN ATTENDANCE					
	June	August	September	October	November	December
Government Art Studio, Pietermaritzburg	138	109	129	124	102	108
Government Art Studio, Durban	271	262	287	302	273	273
Boys' Model School Pietermaritzburg	51	150	160	130	130	130
Girls' Model School, Pietermaritzburg	33	31	31			
Boys' Model School, Durban	20	15	15	115	121	121
Girls' Model School, Durban						
Newcastle School	13	13	13	12	12	12
Ladysmith	38	18	27	17	19	20
Estcourt	16	20	28	22	22	23
Dundee	13			17	16	
Richmond	29	42	40	34	32	30
Verulam	8	9	9	43	44	34
Pinetown	26		12	19	18	21
Greytown	10		15	15	18	18
Umzinto	56	39	25	23	40	35
Stanger		21	21	12	12	11
Ixopo			10	10	11	11
	721	729	842	915	885	861

(65)

Table 3 illustrates the roll of the school for Art, Science and Technical Instruction as well as the number of children of school-going age at Natal in the period 1895-1903.

Table 3

	Total affected under the school for Art, Science & Tech Instruc.	White school population	Government expenditure £	Certificates from South Kensington Examinations
1895	861	7,608	2,000	
'896	961	8,180	2,000	150
1897	1,318	7,685	2,000	120
1898	1,599	8,675	2,200	
1899	3,565	9,416	2,380	215
1900	3,600	10,511		79
1901	4,008	12,509		
1902	3,030	10,494		
1903	2,596	10,467	2,200	

(66)

From the table it can be seen that from 861 on the roll of the school in 1895, the numbers grew to 4,008 in 1901 - the numbers being inflated possibly due to 'the influx of refugees from the Transvaal (which was) responsible for the rise in school population in the early part of the Boer war' (67). By 1903, the roll had dropped to 2,596, still representing a significant proportion of the school-going population of 10,467 children at that time.

In a Colony where the majority of the children were at the primary school level, the South Kensington system of visual art training, as taught under the aegis of the Government School for Art, Science and Technical Instruction must have had a

definite effect on art education in the colony. The successes in the South Kensington examinations, too, show that this institution which fell away after 1905 when technical education was removed outside the sphere of the primary school, played an important part in the art education system of Natal at the beginning of the 20th century.

3.4 The Government Schools of Art

Although it is claimed that prior to 1910 'more than 150 persons who made pictures of interest' can be traced in Natal (68), there can have been little in the Colony itself to encourage artistic sensibility. Exhibitions of work were few. An example was a Fine Arts Loan Exhibition held from December 1857 until January 1858, in the double-storey wool store of Evans and Churchill in Field Street, Durban. It seems to have been a very pleasant function and was held to rais funds for the Agricultural and Horticultural Society. Local inhabitants loaned the pictures. The main exhibit was 'Diana Hunting' by Rubens, a canvas 12' x 8'. Others were family portraits and engravings and Landseer's 'Newfoundland Dog' worked in wool. Upstairs were a Christmas tree, charades, a magic lantern, readings and recitations, ombres chinoise and a witch's dance, all of which were found to be 'vastly entertaining' (69).

An Art and Industry Exhibition was held in the mid-1880s (70).

In 1895 the Durban School participated in an Art Exhibition at Bloemfontein (71) and in 1899 sent works to an Art and Industry Exhibition at Grahamstown, with pleasing success in both competitions. Part of this exhibition, those paintings from the Loan Collection of English Pictures which had been sent to Grahamstown from England, were exhibited in Durban and Pietermaritzburg later in the year (72).

In many Natal homes, as in England, sketching and watercolour painting were considered accomplishments for young ladies, and provided socially acceptable leisure time activities for both men and women. Among the early Natal settlers there had been men with some knowledge of lithography, and sketches of Natal scenery and of local events were reproduced and sold to the public. Landscape painting, especially of Durban Bay, was popular and some oil and watercolour sketches of Natal scenery were sent by a local artist to the Crystal Palace Exhibition in 1895 (73).

It can be assumed that the establishment of Schools of Art with an Art Master trained in the methods of the Science and Art Department must have been greeted with enthusiasm by the amateur artists in the Colony. The Natal Government, however, did not see the function of the schools as supplying the needs of the middle class. Although it was clear that the South Kensington system was not fulfilling its expectations in England, it was adopted with little modification by the Natal authorities who hoped that it would become the foundation for some form of badly needed technical instruction for the artisan class.

It was envisaged that, as in England, the First Grade of the South Kensington course would be taught in the elementary schools by the regular non-specialist class teachers. However, there were few teachers capable of this in a colony where any form of higher education had to be gained overseas, and the training of teachers for the subject was considered to be one of the first imperatives of the schools. Pupil teachers and teachers who wished to upgrade their certificates attended classes free of charge, and the government also sponsored classes for selected scholars from the upper standards of the elementary schools. The artisans themselves did not come to the schools. This class, represented by the railway workers and their children attended the Schools of Art in separate classes after 1895.

As in England, the middle class adult amateur student supported the two schools and formed an active part of the student body. Although in the minority, these students formed a powerful articulate pressure group and the Art Master had to balance both their needs and the needs of the large classes of the Government sponsored pupils and teachers.

The role of the Schools of Art was therefore to fulfil the expectations of more than one group of people and it will be seen that ultimately this dichotomy was to cause the demise of the schools. On the one hand the government saw the schools as

avenues for the training of an artisan class and teachers by the teaching of elementary drawing, and on the other the talented amateurs wished to pursue more advanced studies that were not connected with a set syllabus which would tie them to pencil drawings only.

The origins of the establishment of the Schools of Art are of interest. Although new trends in educational policy in Europe filtered only slowly through to Southern Africa, changes in educational thinking in Europe towards the education of women did have an influence in Natal (74).

As in England, there were few careers (other than matrimony and teaching) open to the colonial middle class woman; one way in which a woman could enter the labour market in a socially acceptable way was through acquiring skills that could be learned at the Schools of Art. By passing the examinations of the Science and Art Department, a limited range of money-earning activities could be opened (75).

The Girls' Collegiate School, one of a number of the more progressive private girls' schools with a broader curriculum than the 'usual English education' entered pupils in the South Kensington examination of 1887 with success in the drawing, perspective and geometry sections (76). The rules of the Science and Art Department in London, however, required that direct application for this be made through a recognised body. Consequently, the Collegiate, in 1888, proposed to affiliate to the Department through the Council of Education (77).

As drawing was considered a preparation for the technical education about which Russell was enthusiastic, the application was favourably received. A Committee on Art Schools was formed, recommending that the Art School of the Collegiate be placed under the supervision of the Council (78). However, the initiative of the women was to be taken further still. An objection

was made that the affiliation should be confined to one school only and accordingly it was decided to establish classes in the two main towns, a move that would introduce art (drawing) in an organised form through the Colony and thus benefit the entire community. This would place Natal on a par with the Cape where a School of Art had, with a government subsidy, been teaching the methods of South Kensington in Cape Town since 1864. (In 1881 the Cape Government in conjunction with the South African Fine Arts Association had taken over the running of this school and had also established Schools of Art in Grahamstown and Port Elizabeth).

This was not an entirely new move in Natal. Following the 'Industrial and Art Exhibition' held in Durban in the 1880s, there had earlier been a move to establish an art school in Durban. The President of the Exhibition had obtained details of the Port Elizabeth Art School from its Art Master, with the view to establishing a similar school in Natal, but the school had not materialised at that stage (79).

Following the move by the Collegiate, an Art Committee for the Council was appointed on January 1st, 1889. Negotiations were entered into with the Crown Agents in London and an Art Master appointed (80). A testimonial sent to the Crown Agents on October 29th, 1889, stated that Edward S. Bearcroft had been a student at the National Art Training Schools and had obtained the teacher's certificate there in 1880. He had been Master of the Art School at Lynn in Norfolk and then at Truro, until the failure of the Cornish mines 'had brought ruin on everything in the town'. Since then he had been teaching at Dartmouth 'with more or less success'. The testimonial stated that Bearcroft was a conscientious man, able to organise and 'a good average teacher who has intelligence enough to throw himself into the new duties that will be required of him' (81).

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Mr. Bearcroft, his wife and two children arrived in Natal on January 18th, 1890, bringing with them the apparatus, models and copies that were necessary for his work (82).

Government Schools of Art were opened in July 1890 and February 1891 in Pietermaritzburg and Durban respectively. Mr. Bearcroft was in charge of the two schools and an assistant was appointed Durban. Classes were held from 10-1, 2.30-5 and 7-9 on days, Tuesdays and Wednesdays in Pietermaritzburg (83) and Thursdays and Fridays in Durban (84). The schools were open daily for private study from 10 - 5. The instruction advertised in the press included elementary and advanced freehand drawing, elementary and advanced model drawing, elementary and advanced shaded drawing from casts, painting from the living model, elementary principles of design and drawing from memory, plant drawing from nature, painting in oil and watercolour from still life and copy - the typical Science and Art programme (See Appendix A.No.20b,c). Mr. Bearcroft also offered 'copper-plate' etching (85) an aspect of art which had become so popular that it was even practised by Prince Albert and Queen Victoria. It was considered to combine 'science and art'. It would appear that the initial attempts at establishing the Schools of Art were not successful (86). At the Education Commission of 1891, the President of the Natal Society admitted that the cost of introducing the Art Master and the annual cost of the undertaking had been underestimated and that no suitable building had been available for use by Mr. Bearcroft (87).

Mr. Bearcroft then discussed some of his problems with the Education Commission. On arrival, acting on instructions from the Council, he had visited all the primary schools in Pietermaritzburg and Durban. At Durban he found that no notice of his appointment had been made to the Schools and that his authority on visiting the school was questioned by the teachers. Subsequently, the Council had advised him that he was not to teach in the elementary schools, but he did begin teaching at the

Maritzburg College in March. Although he had reported favourably on a building in Chapel Street, Pietermaritzburg, no building had been made available to him as a studio before July 1890.

The conditions under which Mr. Bearcroft worked appear to be extremely unsatisfactory. He taught at Pietermaritzburg, where he lived, on Monday, Tuesday and Wednesday and then took the train at 1.50 on Thursday morning to Durban where he taught on Thursday and Friday at the School of Art and privately on Saturdays. The classes were very large and included the fee-paying students as well as the pupils, pupil teachers and teachers; often all were taught simultaneously.

Mr. Bearcroft found that the equipment was inadequate for the large classes 'often as many as five students to a cast', there was no press for etching, and government expenditure did not allow the purchase of further equipment (88).

Despite these problems the schools seem to have made a place for themselves in the community. In a few months the roll had risen to 18 or 19 in Durban, while at a corresponding time there were 32 on the roll in Pietermaritzburg (89).

In 1892, 69 pupils passed the second grade examination and 6 passed in the third grade of the Elementary Drawing Certificate of the Science and Art Department examination. Pupils entering these examinations came from the two government Art Schools, the Maritzburg College, the Girls' Collegiate and the Boys' Model School, and the Berea School from Durban (90). In 1893, 70 students were successful in the annual South Kensington examinations, passing in elementary freehand, advanced freehand, elementary model, advanced model, plane and solid geometry, architectural design and machine and constructional drawing (91).

With large classes, the responsibility for the tuition in the two major centres and the diversity of methods required in teaching adults and children in the same class, it is no wonder that Mr.

Bearcroft could not satisfy everybody. The large classes taking the Elementary Drawing Course needed more individual attention than he could give them and there also seems to have been some problem caused by bad discipline.

While the bulk of his work was concerned with elementary drawing work, this 'primary work' was considered by the mature fee-paying students a method 'that entirely dispels all ideas of art' and the schools were seething with dissatisfaction.

When the Council dismissed Mr. Bearcroft at the end of that year, however, his personal popularity among the mature students was such that three students representing the mature student body personally presented a petition to the Governor in order to campaign for the retention of his services (92). His students praised Mr. Bearcroft's zeal, patience and ability and stated that they wished to record their high appreciation of his services. They stated that the presumed failure of Mr. Bearcroft's teaching was not due to his methods or personality but was due to the adverse conditions under which he had to work (93).

However, despite this intervention, Mr. Bearcroft, after four years of devoted service under impossible conditions, was not retained as a teacher when the schools were reorganised in 1895 (94).

3.4.1 The Government School of Art Pietermaritzburg, 1890-1907

Classes were opened in July 1890 and were conducted for the first four years by Mr. Edward S. Bearcroft. The early years and the difficulties encountered by him have already been described (95). It seems, however, that he was popular with the mature students as it was these students (from the Pietermaritzburg School) who presented a petition to the Governor when Mr. Bearcroft's services were not retained as Art Master after 1894.

From its initial premises in the Baptist Church in Chapel Street, by July 1890 the school had moved to rooms above Messrs. Irelands' Store in Church Street (96). By 1894 it had moved again, this time to the old Dramatic Hall in Longmarket Street (97) where 'some 60 pupils' were enrolled (98).

In 1895 the school became incorporated into the Government School for Art, Science and Technical Instruction. From 1895-1915 the Art Master was Mr. Charles Edward Chidley (99). Educated at University College School in London, he had been a student of the Royal Academy Schools 'which persons consider themselves very advanced', prior to his arrival in the Colony in 1890. Although there is no record of South Kensington training, it would appear that he was able to appease the general students resentful at the enforced retirement of a popular Art Master; and his work throughout his period of office at the school was praised by the Superintendent as 'giving every satisfaction' (100), and he was also commended for his able tuition (101) and excellent work (102).

The school was open from 9 to 5 daily and Mr. Chidley, unlike Mr. Bearcroft, who had to teach at the Durban School as well, was able to give his full attention to the school. This included an average per month of 20-30 fee-paying students and a large majority of pupils, pupil teachers and teachers from the government schools.

From the following table it can be seen that the average number of students attending the school each month from 1895-1905 was 122, reaching a peak of 190 just before the Boer War.

Table 4

	Roll	(fee-paying students in brackets)
1894	60	(31)
1895	170	
1896	150	
1897	150	
1898	190	(21)
1899	120	
1900	120	(28)
1901	139	(32)
1902		(15)
1903	103	(21)
1904	72	(25)
1905		(26)

(103).

The children from the Pietermaritzburg Government School, Pietermaritzburg College, the Boys' Model Primary School and the Girls' Model Primary School, attended to learn the regulation Elementary Drawing syllabus of South Kensington - drawing from the blackboard copy, drawing from models in outline and drawing from memory. All pupil teachers attached to government schools were obliged to attend the Art School class on Wednesday afternoons and to pass an examination.

An interesting comment on the teaching of the time in the Maritzburg School is made in the Report of the Director who states that the principal fault of the young pupils was a failure to judge proportion, and a too great an eagerness to draw in detail before the lines, delineating the main proportions,

had been drawn. He commented that 'the fault was not confined to the young pupils only'; the majority of the older students are too anxious to paint before they have obtained a good knowledge of drawing with consequent failure and disappointment' (104).

In line with the Government policy of fostering technical instruction, afternoon classes for geometry and perspective began in 1895 and were held twice a week with an average weekly attendance of 14. Evening classes for this building construction and architectural drawing opened in that year and students entered for the Science and Art Department examinations in these subjects. In addition, evening classes were held twice a week from 7.30 - 9.30 pm in carpentry and joinery in connection with the 'City and Guilds, London, Institute Examination' (105).

In 1898 Mr. Bearcroft seems to have returned to Pietermaritzburg as it is recorded that he gave Science lessons at the Art School (106). It was commented that the boys 'on the whole seem much interested in the subject'. However, in the following year, Mr. Bearcroft started a class for Theoretical and Practical Chemistry on September 5th, which was closed on November 1st, the 'conditions under which the class was authorised to be held not having been complied with' (107).

In 1905 the school transferred to the Education Office building in Longmarket Street (108). From the table it can be seen that the number of fee-paying students remained constant during the first 10 years of Mr. Chidley's tuition. They entered the examinations of the Board of Education in England on an individual basis, with the work being assessed in London.

There were also classes for outdoor sketching. When the weather was too hot, the pupils retreated into the museum to draw objects of natural history. The school does not seem to offer any of the 'artistic' handicrafts which became popular in English schools at the end of the century and it would seem

that the newer approaches to art education passed Mr. Chidley by. This may be a reason where by 1907 the School of Art was attracting 'but meagre public support' (109) and was 'almost entirely occupied in supplementary work for teachers and pupils of government schools' (110). In 1908 the Superintendent's report states that the school was receiving a 'minimum of public recognition from any but departmental sources' (111), and in 1910 the studio was formally incorporated into the Natal Teachers Training College (112), Mr. Chidley remaining at the School until his retirement in 1915.

3.4.2 The Government School of Art Durban 1891 - 1910

The Durban Government School of Art opened in rooms at Poyntons Chambers, Poyntons Corner, near the Town Hall, on February 12th 1891 (113). Classes were held on Thursdays and Fridays by Mr. Bearcroft and his assistant Mr. C.E. Chidley, from 10 pm to 1 pm, 2.30 - 5 pm and 7 - 9 pm. The school was open daily for private study (114).

A photograph, dated circa 1902, displays the sign 'Government School of Art' in a window in the second floor of the building at Poyntons Corner and shows a double-storied building, with an arched entrance placed centrally, through which one walked in order to reach the stairs leading to the school in the upper storeys. Outside the building, in the dusty street, stands a row of manually drawn cabs, presumably waiting to be hired from 'Houghtings Cape Victorias' which occupied the premises on the bottom floor (See Appendix A, No.21b). Although advertised in the press prior to opening, only one student enrolled on the first day. On the second day, 12 fee-paying students from the Girls' Primary School enrolled and by July there were some 18 or 19 students' enrolled. This compared favourably with Pietermaritzburg, where at the same time there were some 32 students on the roll (115). However, while the numbers of general students soon increased, the school catered for many school children, and neither Mr. Bearcroft nor his assistant, Mr. Chidley, were able to cope with these large classes in elementary drawing which formed the bulk of their work. Dissatisfaction with the situation centred on Mr. Bearcroft, whose services were not retained by the Council after 1895 (116). Mr. Chidley was transferred to the School of Art at Pietermaritzburg.

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Mr. W.H. Totterdell Venner (117) was appointed Art Master for Durban in 1895 when the school was reorganised as part of the School for Art, Science and Technical Instruction and he

remained in charge for some 20 years. Born in Wales in 1864, he came to Natal with his wife and family in 1893, taking up his post two years later. Apparently a precocious student, he claimed to have passed his second and third grade examinations of South Kensington at the age of 14, gaining prizes and medals for his work. He had also studied at the Royal Academy Schools and his work had been accepted for exhibition. He had studied in Paris and also worked as a 'modeller' in London where at one time he had run his own School of Art 'under noble patronage'. He claimed to have 'a host of letters from art celebrities bearing testimony to the excellence of his work'.

He is described by one of his pupils as a 'qualified and brilliant artist ... numbering among his contemporaries the leading artists and sculptors' (118), and in the early days of his career Mr. Venner 'a gentleman holding high credentials in painting and sculpture' (119) was praised for his high professional qualities, 'indefatigable zeal and interest in his work', and for 'sparing no trouble to give satisfaction to all (120). (See Appendix A, No. 17d).

While in 1898 satisfaction was expressed with the work done by Mr. Venner and the work of the school (121), other sources take a less flattering view. In his later years as a teacher at the Natal Technical Institute, comment is made on his 'individual eccentricity' and he was considered a 'character', '... one who went his own way' (122).

In 1897 the classes were moved to London Chambers and occupied the floor above MacDonalds, a draper's shop in West Street. An early photograph (See Appendix A, No.21a) shows an imposing three storey building with the sign 'Government School of Art' prominently displayed on three sides of a bay window which is centrally placed on the second floor. Above the lettering is the Government coat of arms. The premises are described by one of the pupils at the school, Miss Kathleen Anderson (123)

in a charming memoir written after the building was destroyed by fire in 1952. She states that the school was in a large arcade. 'Our portion of the building occupied the whole second floor, having 4 or 5 large windows facing West Street; the light was south, suitable for painting'. The premises inside consisted of one large room, divided by a heavy green curtain. This separated those who were studying life drawing, models and still life drawing and those who spent the whole day at the studio, from those engaged in the elementary work.

With reference to the following table it can be seen that, as in Pietermaritzburg, this 'primary work' constituted the bulk of the teaching in the school, and included teachers and pupil teachers (as it was incumbent on all primary teachers to teach 'elementary drawing' in their classes) as well as children from surrounding schools including the Girls and Boys Model Schools, the Addington School, Greyville School, the Young Ladies College, a large number of private pupils and children from the school for deaf-mutes. The evening classes included those run for the railway apprentices. The numbers of the fee-paying students who attended are in brackets.

Table 5

1895	302	
1896	268	
1897	450	
1898	411	(24)
1899	531	(34)
1900	235	(33)
1901	282	(23)
1902	418	(32)
1903	378	(34)
1904	229	(32)
1905		(21)
1906		
1907	School became part of the Natal Technical Institute (124).	

With reference to the table it can be seen that for the first ten years of Mr. Venner's tuition the numbers fluctuated widely with an average of 350 p.a. attending the school during this period. Prior to the Boer War the numbers rose to an all-time high. However, they dropped by half during the war itself, rose again in 1903 but dropped dramatically in 1904. As in Pietermaritzburg, the number of fee-paying students remained fairly constant throughout with an average of 27 p.a.

Tuition continued on the lines laid down by South Kensington and Mr. Venner taught a curriculum that ranged from 'drawing straight lines to drawing and painting the human figure' (125). This included freehand drawing (elementary and advanced) from blackboard and copies, model drawing (elementary and advanced), elementary and advanced shading from casts, drawing from nature, painting in oil and watercolour from still life and copies, painting from the living model and geometry - the standard South Kensington syllabus (126). Work was sent every year to London for assessment by the South Kensington authorities (127).

Miss Anderson states that the school was well equipped with the casts and traditional classical statues that were needed for this type of teaching such as the Venus de Milo and the Fighting Gladiator.

A photograph (undated) of the early days of the school shows bas relief sculptures of details of ornament from Greek or Roman buildings and plaster casts of parts of anatomy hanging on the walls. Free-standing statues of a classical head and a female form stand on shelves - the whole clutter well within the ethos of the Schools of Art in England (See Appendix A, No.22).

In 1899 the roll of the school stood at a peak of 531 students, 31 of whom were fee-paying. In order to cope, the staff was augmented by an assistant and 2 pupil teachers (128).

During the Boer War the roll of the School of Art dropped to almost half (235 and 282 in 1900 and 1901 respectively). The war itself, the imposition of Martial Law and the fact that many students had relatives and friends in the fighting line as well as the absence of Mr. Venner himself, who as a member of the Naval Volunteer Corps was besieged for many months at Ladysmith, contributed to the fact that at times during this period the school had to be closed.

Together with Miss Kisch, Mr. Venner's assistant who 'took charge in a capable way' at this time, the students, including Miss Anderson, would go down to the railway line to see the passing troops, the 'students having bought cherry pipes and made tobacco pouches from pretty material for the British Tommy'. The trains stopped between 'Commercial Road and Pine Road and comforts could be given to the Tommies ... The men would be in open trucks so we had a good view, could speak to them, waving and cheering as they departed'.

A feature of Mr. Venner's tuition that was remembered with affection by Miss Anderson was that he would take the students to copy new pictures bought for the Art Gallery which had been opened with a bequest made in 1899. These pictures were hung in the Council Chambers in the Town Hall (the present Post Office). An interesting feature of this is that 'a Durban club offered money prizes for the best copies of any that hung there'and that 'students thus gained prizes and a knowledge of the artists' technique'.

Gold, silver and bronze medals were awarded for painting in local and in national competitions. Miss Anderson mentions that still life in oils and flowers 'were a special feature' of the school.

This is borne out by the fact that in 1895 at the Art Competition in Bloemfontein two students gained prizes; one of the students gained a medal for her 'still life' and the picture was praised as most realistic and showing careful study (129). Students from the school entered their work in the local School Handicraft Exhibitions, and competed successfully at Grahamstown in 1899 (130).

After the relief of Ladysmith by General Buller, Mr. Venner returned 'a starved and sunburnt man', having been besieged for many months at Ladysmith with the 'Naval men who with their guns placed on the outskirts of the town had kept the enemy at bay' (131).

With the return of Mr. Venner the Art School became a 'large centre for art'. The numbers on the roll rose to 418 in 1902, once again the bulk of the students coming from the local schools who attended during the week. There were also childrens' classes which were held on Saturday mornings (132). The number of fee-paying students rose again to 34 and the school was now run with a staff of 5 - the Art Master, 2 assistants, Miss Elaine Kisch, Miss Mary F. Godwin, an ex-pupil teacher, and 2 pupil teachers, Kathleen Winifred Anderson, and Ethel R. Sparrow (Mrs. Roberts). They taught in the school and also taught in the local government schools during the week.

An early photograph (undated) (See Appendix A, No.22) shows the 'Assistant Teachers Morning Class at Durban's first Art School'. In the photograph we see 5 ladies, all holding palettes and brushes, engaged at their easels. They appear to have been working in oils from a still life which is arranged behind them.

In 1952, in her 75th year, Miss Anderson recalls her days at the school before she left for further study in England in 1904:

'With the war over and the return of our Art Master we continued hard work again - our favourite classes were life and outdoor sketching. The latter bought us many adventures at Salisbury Island, Bayside, Umgeni and Blue Lagoon, but I think that Congella was always a favourite spot'.

'Outdoor sketching was on Friday afternoons. To get to Congella Beach we had to take a horse tram in West Street as far as MacDonald Road, a long walk across boggy wild country, across the railway line. Once there it was delightful to wander along the sand banks, between the Mangrove trees and get a view of the lighthouse, Point and Durban. We were often caught by the incoming tide and had to wade back to safety and shore carrying our shoes and stockings. Some of our pictures were afterwards exhibited, some still hang on our walls to remind us of a happy band of students who became artists and teachers. The friendships formed have never been broken ...' (133).

It is of interest to note that the teachers who dominated Natal art education in the period under review all enjoyed long periods of service. Although Mr. Bearcroft taught at Pietermaritzburg and Durban for only 4 years, Mr. C.E. Chidley taught for some 24 years, first at Durban and then at Pietermaritzburg, and Mr Venner was at the Durban School for 20 years before being transferred to Pietermaritzburg in 1915. While there is no record of any art work by Mr. Bearcroft in the relevant sources, mention is made of one pastel drawing by Mr. Chidley (134) and Mr. Venner is stated to have modelled busts of Paul Kruger and Dr. Leyds 'among others' (135).

The movement towards 'artistic handicraft' inspired by the Arts and Crafts movement seems to have passed the Natal Art Schools by. While a friend of Ruskin's lived and taught in Pietermaritzburg (136) the Ruskinian philosophy and that of anything other than the set formulae of the accepted South Kensington system did not gain any foothold in the Colony.

Women seem, as in England, to have provided the bulk of the adult student population, and they provided the Colony with its first locally born and trained teacners. After passing the relevant South Kensington examinations they were engaged, first as pupil teachers and then as assistants at the Durban Art School. Of these Miss Anderson seems to have made the most impression on the world of her day. Records show that there are some 14 pictures painted by her in existence. All of these, bar one, are in watercolour (137). This is of interest because the photography showing the assistant teachers at their morning class shows them working in oil, standing or sitting at their easels and working from a set still life.

However, the success of the school did not rest on the achievements of a few fee-paying students. After 1895, in accordance with the government's policy of increasing educational facilities for technical education, classes for railway workers or their children, previously held at the Railway Institute, were held at the Art Schools. Mr. Fox, from the Institute, taught classes in perspective, machine drawing and building construction. Mr. Venner taught the apprentices drawing (138).

In 1907 the Art School became part of the newly established Technical Institute which took over the evening classes previously run by the Art Studio. Mr. Venner was retained to teach drawing and painting. Relations between the Council that conducted the affairs of the Institute and Mr. Venner became strained.

It would appear that Mr. Venner lost interest in the whole enterprise. An anecdote relates that when asked by the Principal of the NTTC to take students outdoors for outdoor sketching, Mr. Venner replied that in his opinion there was nothing in Durban worth drawing. It was also reported that his students spent their time copying masterpieces of art from postcard reproductions, which he stored in a large box in the art room (139).

Pupil teachers who were working for the third grade certificate of the Natal Education Department (T3) continued to attend the Institute on Saturday mornings and in the evenings. After 1913 when the T3 could no longer be obtained at the Durban Technical Institute on a part-time basis, Mr. Venner was transferred to Pietermaritzburg in 1915 to replace Mr. Chidley on his retirement, and the Durban Technical College assumed full responsibility for the Art School (140).

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'Science' subjects included: practical plane and solid geometry, agricultural science and rural economy, theoretical mechanics, applied mechanics, human physiology, physiography, theoretical metallurgy, navigation, geology, zoology, building construction and drawing, principles of mining, mathematics, general biology, magnetism and electricity, sound, light and heat, machine construction and drawing, naval architecture, theoretical organic chemistry, steam, hygiene, practical organic chemistry, practical metallurgy, botany, practical mathematics, practical inorganic chemistry, practical metallurgy, mineralogy, spherical and nautical astronomy.
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42. Taylor, E.R. op. cit. Content Page.

43. Report of the Superintendent of Education for year ending June 1904. Natal Blue Book, 1904, p. 6.

44. Report of the Superintendent of Education for year ending June 1904. Natal Blue Book, 1904, p. 7.

45. Report of the Superintendent of Education for year ending June 1910. Natal Blue Book, 1910, p. 7.

32. Natal Education Commission 1890-1891. Natal Blue Book,1891 Evidence of Miss Broome, 28 January 1891, p. D24. (Q. 185-190).

33. Natal Education Commission 1890-1891. Natal Blue Book,1891 Evidence of Mr. James Crowe, 28 January 1891, p.D43. (Q. 344-347).

34. B.B.E. Special Reports ... Vol. 5, pp. 208-209.

35. Report of the Director. Government School for Art, Science and Technical Instruction, 1903. Natal Blue Book, 1903, p. 12.

36. Firks, 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, pp. 93-103.

37. 'Circular on Drawing' issued 22 May 1905. In: Province of Natal, Natal Education Department Directory W.H. Bennett (ed). Pietermaritzburg: Times Printing and Publishing Co., 1910, p.90.

38. B.B.E. Circular in Primary Drawing 1901. Quoted in: Sutton G. op. cit. pp.201-210.

39. Taylor, E.R. Elementary Art Teaching: An Educational Technical Guide for Teachers and Learners. London: Chapman and Hall, agents to the Science and Art Department, 1890.

40. Taylor, E.R. op. cit. p. 15.

41. Taylor, E.R. op. cit. p. 3.

42. Taylor, E.R. op. cit. Content Page.

43. Report of the Superintendent of Education for year ending June 1904. Natal Blue Book, 1904, p. 6.

44. Report of the Superintendent of Education for year ending June 1904. Natal Blue Book, 1904, p. 7.

45. Report of the Superintendent of Education for year ending June 1910. Natal Blue Book, 1910, p. 7.

46. Report of the Director, Government School for Art, Science and Technical Instruction, 1904. Natal Blue Book, 1904, p. 16.

47. Report of the Superintendent of Education, 1912. Natal Blue Book, 1912, pp. 11-12.

48. Debates of the Natal Legislative Assembly, Vol. XXII, p. 101. Quoted in: Vietzen, S. op. cit. p. 298.

49. Report of the Superintendent Inspector for Schools, 1890. Natal Blue Book, 1890, p. 65.

50. This was the definition adopted by the Natal Commission on Technical Education (1904-1905). Quoted in: Rees, W. op. cit. p. 2.

51. Report of the Superintendent of Education, 1909. Natal Blue Book, 1909, p. 7.

52. Report of the Director, Government School for Art, Science and Technical Instruction, 1895. Natal Blue Book, 1895, p. 20.

53. Herbert, Major Sidney. Secretary to the Council of Education, 1888. Director of the School of Art, Science and Technical Instruction 1895-1903. Natal Civil Service List. Pietermaritzburg: P. Davis and Sons, 1902, p. 211.
'Major Granville has taken the name of Herbert under Royal Warrant'. Minute paper 5.2.1890 located in Pietermaritzburg: Natal Government Archives. C.S.O. 1248 (1890/789).

54. B.B.E. Special Reports ... Vol. 5, p. 20.

55. Report of the Superintendent of Education, 1898. Natal Blue Book, 1898, p. G46.

56. Pietermaritzburg: Natal Archives, C.S.O. 1345 (1892/4721), C.S.O. 1461 (1894/6581), C.S.O. 1536 (1892/7706).

57. Physiography 'deals with phenomena which may be world-wide or confined to certain areas - atmosphere, the sea, the land'. Encyclopaedia and Dictionary of Education. Foster, W. ed. London: Isaac Pitman and Sons, 1922, Vol. 3, pp. 1295-1296.

58. Report of the Superintendent of Education 1914. Natal Blue Book, 1914, p. 6.

59. Reports of the Superintendent of Education 1895-1903. Natal Blue Book, 1895-1903,

60. Report of the Superintendent of Education, 1898. Natal Blue Book, 1898, p.G42.

61. Report of the Superintendent of Education, 1899. Natal Blue Book, 1899, p. G28.

62. Report of the Superintendent of Education, 1909. Natal Blue Book, 1909, p.7

63. Table 1. These figures have been taken from the Reports of the Superintendent of Education, Natal Blue Books, 1895-1899.

64. Periodically, lectures were given once a fortnight: March 1 - June 27, by Dr. Kufal on scientific subjects. From October to December lectures were given on 'Music', 'The Florentines', 'Ancient Colonies', 'Modern Colonies', 'Tennyson', 'Oliver W. Holmes'. R. Russell, Superintendent Inspector of Schools being one of the lecturers. Report of the Director, Government School for Art, Science and Technical Instruction, 1895. Natal Blue Book, 1895, p. 23.

65. Table 2. Report of the Director, Government School for Art Science and Technical Instruction, 1895. Natal Blue Book, 1895, p.21.

66. Table 3. Figures compiled from the Reports of the Director, Government School for Art, Science and Technical Instruction. Natal Blue Books, 1895-1904.

67. Malherbe, E. op. cit. p. 218.

68. Brown, A. Gordon- (1975) op. cit. p. 25.
See also: Verbeek, J.A. Natal Art Before Union
Pietermaritzburg: University of Natal, 1974.

69. Brown, A. Gordon- (1952) op. cit. p. 68.

70. McColl, D. op. cit. p.1.

71. Report of the Director, Government School for Art, Science and Technical Instruction, 1895. Natal Blue Book, 1895, p. 25.
Pietermaritzburg: Natal Government Archives. C.S.O. 1442 (1895/4577)

72. Report of the Director, Government School for Art, Science and Technical Instruction, 1899. Natal Blue Book. 1899, p.35.

73. Hattersley, A. op. cit. p. 250.

74. Vietzen, S. op. cit. pp.325-329.
In 1863 Cambridge University formed a local centre in Trinidad. Examination papers sent out from England were returned to England for marking. These examinations were taken for the first time in Natal in 1882, some pupils of the Durban Young Ladies' College passing drawing examinations.
Natal Witness 28 April 1883. Quoted in Vietzen S. op. cit. p.205.
Carline, R. op. cit. p. 111.

75. See: Callen, A. op. cit. Chapters 2-7 passim.

76. Vietzen, S. op. cit. p. 240.

77. Natal Education Commission 1890-1891. Natal Blue Book, 1891
Evidence of Mr. Henry Bale, p. D142 (Q.1040).

78. Report of the Superintendent Inspector for Schools, 1890. Natal Blue Book, 1890. p.U5.

79. McColl, D. op. cit.p. 2.

80. Pietermaritzburg: Natal Government Archives.C.S.O. 1419 (1890/24 - placed with 1895/376).

81. Pietermaritzburg: Natal Government Archives. C.S.O. 1419 (1890/24 - placed with 1895/376).
Letter from J. Sparkes to Crown Agents, 28 October 1889.

82. Bearcroft, Edward S. Previously headmaster of the Redruth and Camborne Government Schools of Art. Art Master at Pietermaritzburg Government School of Art 1890-1895. Left for England on that date. On return taught courses in inorganic chemistry at the Pietermaritzburg College in 1898 and a class for practical and theoretical chemistry at the Government Art School, September 5 - November 1 1899. In 1901 he is described as a science master and in 1904 as an analyst.
Minutes of the Council of Education 26 December 1889.
Natal Education Commission 1890-1891. Evidence of Mr. E.S. Bearcroft, p. D127 (Q.933).
Natal Witness, 30 June 1890, p.2, col. 1.
Natal Almanac Directory and Yearly Register. Pietermaritzburg: P. Davis and Sons, 1901, p. 121; 1904, p.577.
Pietermaritzburg: Natal Government Archives. C.S.O. 1419 (1890/24 - placed with 1895/376), C.S.O. 1419 (1895/376).

83. Natal Witness, 30 June 1890, p.2, col. 1.

84. Natal Mercury, 2 February 1891, p. 3, col. 2.

85. Natal Witness, 30 June 1890, p. 2, col. 1.

86. Report of the Superintendent Inspector for Schools, 1890.
Natal Blue Book, 1891, p. U5.

87. Natal Education Commission, 1890-1891. Natal Blue Book, 1891. Evidence of Mr. E. Bearcroft. p.13 (Q.1041-1049).

88. Natal Education Commission, 1890-1891. Natal Blue Book, 1891. Evidence of Mr. H. Bale, p.D142 (Q.1041-1049).

89. Natal Education Commission, 1890-1891. Natal Blue Book, 1891. Evidence of Mr. E. Bearcroft. p.129 (Q.961-964).

90. Report of the Superintendent Inspector for Schools, 1890. Natal Blue Book. 1891, p.U5.

91. Report of the Superintendent of Education, 1893. Natal Blue Book. 1893, p.G3

92. The School of Art and Mr. Bearcroft - interview with the Premier. In: Natal Witness 19 December 1894, p.3, col.5.

93. Ibid.

94. The agreement between E.S. Bearcroft and the Crown Agents expired on 10.1.1893, but his services were retained until 7.12.1894, when the Natal Government agreed to give him 3 months salary in lieu of notice and stated that they were prepared to provide him with a free passage for himself and his family. Bearcroft, his wife and one 6 year old child left on 23 January 1895.
Pietermaritzburg: Natal Government Archives.C.S.O. 1419 (1895/376).

95. Educational Returns. Minutes of the Council of Education, 26 December 1889, Natal Blue Book, 1889, p. 8.

96. Natal Witness. 30 June, 1890, p.2. col.1.

97. Natal Directory and Yearly Register. Pietermaritzburg: P. Davis and Sons, 1695, p. 80.

98. Hattersley, A. op. cit. p. 250.

99. Chidley, Charles Edward. Born London. Educated University College School and the Royal Academy Schools. Came to Natal with his brother Frank in 1890. Assistant at Durban Art Studio 1891-1894. Government Art Master at Pietermaritzburg 1895 until his retirement in 1915. Worked mainly in pastels.
Account of Mrs. E. Woolridge, resident of Durban. South African 'Who's Who'. (1910) p. 78; Natal Government Archives, Pietermaritzburg. Letter.17 December 1910 N.T. 1910/805.

100. Report of the Superintendent of Education, 1898. Natal Blue Book, 1898, p. G38.

101. Report of the Superintendent of Education, 1899. Natal Blue Book, 1899, p.29

102. Report of the Director, Government School of Art, Science and Technical Instruction, 1898. Natal Blue Book, 1898, p.G40.

103. Table. 4. Figures taken from the Reports of the Director, Government School for Art, Science and Technical Instruction 1895-1905.

104. Report of the Director, Government School for Art, Science and Technical Instruction, 1895. Natal Blue Book, 1895, p.22.

105. Report of the Director, Government School for Art, Science and Technical Instruction, 1895. Natal Blue Book, 1895, p.20.

106. Report of the Director, Government School for Art, Science and Technical Instruction, 1898. Natal Blue Book, 1898, p.G40.

107. Report of the Director, Government School for Art, Science and Technical Instruction, 1899. Natal Blue Book, 1899, p.22

108. Report of the Superintendent of Education, 1905. Natal Blue Book, 1905, p.5.

109. Report of the Superintendent of Education, 1907. Natal Blue Book, 1907, p.3.

110. Report of the Superintendent of Education, 1907. Natal Blue Book, 1907, p.2.

111. Report of the Superintendent of Education, 1908. Natal Blue Book, 1908, p.5.

112. The majority of the teachers in the government and private schools of Natal in the 19th century and beginning of the 20th century received their training overseas. Model schools were established by the Government in Pietermaritzburg and Durban with the objective of training teachers under the pupil-teacher system. This system was officially recognized in Natal in 1874 when the students obtained the T3 certificate of the Natal Education Department. The pupil teachers trained in the schools in the mornings and classes were completed in the afternoons. Drawing was compulsory and classes were held in the Art Studios in Pietermaritzburg and Durban.
Training centres for teachers were opened in the two major centres at the beginning of the 20th century and in 1909 these were merged into one institution - the Natal Teachers' Training College at Pietermaritzburg which offered a two year full-t course towards the T3.
Province of Natal. Education Department Directory, 1910.
Malherbe, E. op. cit. p. 195.
Natal Training College. Brochure 1909-1959, p. 30.

113. Natal Education Commisssion 18[illegible]0-1891. Natal Blue Book 1891. Evidence of Mr. E.S. Bearcroft, p. D129 (Q.960).

114. Natal Mercury, 2 February 1891, p. 3, col. 2.

115. Natal Education Commission, 1890-1891. Natal Blue Book, 1891. Evidence of Mr. E.S. Bearcroft. p.D129 (Q.961-963).

116. Natal Witness, 19 December 1894, p. 3, col. 5.

117. Venner, William Henry Totterdell, 1864 -
Art Teachers Certificate, South Kensington. Born in Wales. Married with 3 children arrived in Natal in 1893, and appointed Art Master at the Durban School of Art in 1395, a position he held until transferred

to the Natal Teachers' Training College in Pietermaritzburg in 1915. Served with the Natal Naval Volunteers in the siege of Ladysmith in 1889. Sculpted a model of Paul Kruger and Dr. Leyds and in 1910 gave his hobbies as fishing, shooting and riding. Later settled on a farm in the Northern Transvaal and exhibited in Johannesburg in 1923.
Berman, E. op. cit. p.100.
South African Who's Who (1910). p. 499.

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

119. Report of the Director, Government School for Art, Science and Technical Instruction, 1895.
Natal Blue Book, 1895, p.20.

120. Report of the Director, Government School for Art, Science and Technical Instruction, 1895.
Natal Blue Book, 1895, p.22.

121. Report of the Director, Government School for Art, Science and Technical Instruction, 1898.
Natal Blue Book, 1898, p.G40.

122. Rees, W. op. cit. p. 51.

123. Anderson, Kathleen Winifred (1878-1969). Born Kokstad, East Griqualand. Studied at the Government Art School, Durban, the Crystal Palace Art School and the Slade. Taught at the Durban School of Art. Mainly worked in watercolours, specialising in flower pieces. Exhibited in London, various South African centres and regularly on Natal Society of Artists Exhibitions. Worked in Johannesburg in the 20s. Represented in the Durban Art Gallery and Libertas. 14 pictures are known and listed.
Berman, E. op. cit. p. 99.
Verbeek, J.A. op. cit. p.2.

124. Reports of the Director, Government School for Art, Science and Technical Instruction, 1895-1905. Natal Blue Books, 1895-1905.

125. Report of the Director, Government School for Art, Science and Technical Instruction, 1895. Natal Blue Book, 1895, p.22

126. Report of the Director, Government School for Art, Science and Technical Instruction, 1895. Natal Blue Book, 1895, p.22

127. Natal Archives. C.S.O. 1536 (1897/7706) 'A case containing drawing submitted to the Science and Art Department South Kensington. ... per SS. 'Umfuli'.

128. Students who had left school could compete for free-scholarships at the Art Schools - 2 were offered in Pietermaritzburg and 2 in Durban. The students had to pass an examination and would then qualify as assistants to the Art Master.

129. Report of the Director, Government School for Art, Science and Technical Instruction, 1895. Natal Blue Book, 1895, p.22

130. Report of the Director, Government School for Art, Science and Technical Instruction, 1899. Natal Blue Book, 1899, p.29

131. Anderson, K. op. cit. p.3.

132. Anderson, K. op. cit. p. 4.

133. Anderson, K. op. cit. p. 5.

134. Verbeek, J.A. op. cit. p.9.

135. South African Who's Who (1910), p.499.

136. Hattersley, A. op. cit. p.250.
Emily Mary Butler, an impoverished gentlewoman taught art in the last decades of the 19th century.
Verbeek, J.A. op. cit. p. 7.

137. Verbeek, J.A. op. cit. p.2.

138. Reports of the Director, Government School for Art, Science and Technical Instruction 1895-1905. Natal Blue Books, 1895-1905. p. 51.

139. Rees, W. op. cit. p.

140. Natal Technical Institute. Following the Natal Commission of vocational education (1904) and the intercolonial conference held in Johannesburg in 1905, the Natal Technical College was founded in 1907, and confined itself to those who had left school. Funded by the government and private enterprise it was controlled by a council independent of the Education Department.
The Technical College took over the work done in the evening classes in e Government School of Art, which now became part of the College. Mr. Venner was retained to teach drawing and painting which office he held until 1915 when he was transferred to the Natal Training College at Pietermaritzburg. He was succeeded by John Adams.

CHAPTER 4 THE BOER REPUBLICS

4.1 The Transvaal

In the 19th century schooling in the Boer Republics was not compulsory, and for the children of farmers who lived inland, it was often impracticable.

For almost 30 years the Trekkers lived in the interior with the education of the children in the hands of the individual or the parents. Paul Kruger, in his memoirs, describes the education of those children who trekked inland.

> My people settled in at Liebenberg Vlei, in what has since become the Orange Free State. At last the wanderers had found a comparatively safe home. It is obvious that the disturbed life which they had led till then must have occasioned great losses. To institute schools or churches of a firm and regular management was out of the question, but the Boer fathers and mothers for all that looked after the education of their children to the very best of their ability. They knew that they lived in a country where anything once neglected was difficult to recover, and that to neglect the rising generation meant the ruin of their nationality. Therefore, every Boer taught his children to read and write, and above all, instructed them in God's word. At dinner and supper, as the children sat around the table, they had to read out of the Sacred Scriptures and to repeat from memory or to write down now this and now that text; and this was done day by day, unless unusual circumstances made it impossible. That is

> how my father taught me the Bible, and instructed me in its teachings during the evenings. My other course of instruction was covered altogether by a period of about 3 months, with frequent interruptions. My master's name was Tielman Roos, who found much difficulty in carrying out his mission. Whenever the trek came to a resting-place and we out-spanned, a small hut was built of grass and reeds,and this became the school-room for the trekkers' children. This was done during the whole journey to the Magaliesberg, where my father settled' (1).

This rural idyll has been perpetuated by Afrikaans historiographers who have continued to idealise this period of self-sufficiency in South Africa.

> 'Hierdie opvoeding was eg and kerngesond, in voorbereiding vir die eise van die praktiese lewe volgens die omstandighede van die tyd, so wel as voorbereiding vir die lewe hernamaals' (2),

and

> 'die Afrikaner het op trek sy kulture ontwikkeling bly handhaaf en waardeer'(3).

On a cultural level it was contended that:

> 'Kunsaktiwiteit het deel van die alledaagse lewe uitgemaak; dit was volkskuns in die ware sin van die woord' (4).

Children formed an essential part of the labour force. Formal education in school was a new concept and was often resisted by the parents especially when combined with problems of industrialisation and urbanisation which followed the discovery of gold.

In 1874, under President Burgers, the South African Republic made its first attempt to establish an educational system. The school system of the Cape was used as a model (5). Drawing and 'handwork' were introduced into the curriculum for any schools equipped and prepared to offer more than the basic reading and writing course (6). This had no sooner been implemented than Britain annexed the Republic, and for the next four years drawing as a subject was ignored. The Education Act of 1882 reintroduced the subject for both boys and girls at the schools of the intermediate level (7) and handwork was included for girls. This Act which insisted on Dutch as the only medium of instruction in government schools, was amended in 1892 to exclude Jews and Catholics from participation in State subsidies (8). Problems of staffing were compounded by the large immigrant influx of 1894-1895 which 'left many children in the streets' (9). It was left to private enterprise (the Council of Education) to find places for those English speaking children on the Reef who were not accommodated in the government schools, and could not afford the fees of the private schools.

In the latter decades of Victoria's reign mineral discoveries at Kimberley in 1868 were followed in 1886 by important discoveries of vast seams of deep level gold on the Witwatersrand. Industrialisation and the consequent socio-economic and political repercussions constitute the major themes of Southern Africa in the late 19th and early 20th centuries. The period after the Boer War led to the creation of a single colonial state south of the Limpopo and the unification of South Africa in 1910. In the construction of this new state, British policy in the Boer Republics must be seen in the context of an imperial political strategy aimed at securing British interest, and the educational policy adopted should be seen as an expression of late 19th century British idealism at both the ideological and practical level.

This was expressed in a Johannesburg newspaper at the time. 'The fault will be ours if we cannot inculcate into the rising

generation that single minded loyalty which characterises other colonies. To promote this must be the first objective of all education in the new territory' (10).

Implicit in the management of the colonies was the creation of institutions that would support the new economic and political order. Education was to be utilised to play its part. While private enterprise catered for the white elite, the problem remained of the thousands of working class children both English and Afrikaans speaking, whose schooling during the three years of war had become entirely disorganised. Schools had closed and the Education Department ceased to exist (11). An education suitably adapted to Imperialist mores was considered essential for the stabilisation of this class whose numbers, owing to large scale immigration, had increased.

The reconstruction period for the Republics can also be seen as a preparation for Union which took place in 1910. It is in this context that the concept of a uniform state educational system for all four provinces proposed after the Boer War became important.

From 1900-1905 the educational affairs of the Orange River Colony (as the Orange Free State was called in the years 1901-1907) and the Transvaal were initially in the hands of a single director, E.B. Sargant (12) with assistant directors in each colony. An 'original thinker' but 'a wretched administrator' (13) he succeeded, amongst other things, in securing the co-operation of the education heads of the four provinces at a meeting at Bloemfontein in 1903; a teachers' conference was held in Durban in the same year where ideas were exchanged and technical training on a national level, in conjunction with the secondary schools, was discussed. This move for educational uniformity in South African schools can be seen in the drawing syllabus, issued during this period for both Republics (14).

The curriculum remained thoroughly British in concept. Perhaps the fact that most of the educational officials and teachers who came into South Africa in the post war years, came from England and the English Colonies, is of note. These educationists brought with them their common experiences of education based on the British system for working class children in an industrialised society, with which all, both British and Colonial, were familiar - an example of Britains 'expanding society' (15) in the 19th century.

The art syllabus introduced into the elementary schools by the enthusiastic Mr. Sargant and his band of teachers was based on the Alternative Syllabus and not on the earlier South Kensington work which had previously formed the basis for the drawing in the elementary schools on the sub-continent. In the syllabus for the Boer Republics, issued in 1904, emphasis was placed on referential material from nature, the children working not from the copy but from the actual object or a drawin ade of it by the teacher. Freearm drawing was taught to the younger children and colour was introduced through the use of crayons, coloured chalk, pen and ink and paint. The link between drawing and writing was stressed and clay and plasticine modelling was introduced (16).

These three compulsory areas of the syllabus were defined as object drawing, ruler work and brush work. The object drawing subjects included leaves, fans, an umbrella closed (but not rolled) pinned flat onto the blackboard, a cricket cap folded and pinned on to the wall, a book, bag, and sunbonnet, a bat, door key, racquet, knife and padlock. From Standard 3 objects such as cups, saucers, jugs and buckets were introduced and the child had 'in every case to draw the object exactly as he sees it' (17). Although colour was encouraged, it was not to be used subjectively. It was stated that the results would be considered more pleasing if fewer colours were used with no more than one for each counterchange pattern. Bright, pure colour (red, blue and yellow) was not to be used indiscriminately (18).

Mr. Sargant delightedly announced in his report that the drawing syllabus had attracted special notice as it had abandoned the straight line and the sitting position for young children, substituting wide drawing from the shoulder and the use of brush instead of pencil (19).

Unfortunately for the teachers in the Boer Republics, they felt that they had been abandoned too. The regulations for the elementary schools required that art be taught as part of the general curriculum and not by specialist teachers. However, Sargant's syllabus with its newer ideas was very different from the 'Drawing from the Flat Outline' (ie. the copying of diagrams from manuals of instruction) that was being taught in the government elementary schools and Schools of Art in South Africa at the end of the 19th century, and with which the teachers were familiar. 'Selfs leerkragte uit die Kaap Kolonie wat in besit van 'n tekensertifikaat was het dit moeilik gevind om aan hierdie leerplan to voldoen' (20). The teachers needed the security offered by a course consisting of sequential exercises that could be easily evaluated and they simply could not cope with the requirements of drawing plants and animals. The necessity to use paint was too complicated for them, and the new syllabus caused consternation among those trained in the older methods.

As well as having to introduce paint into the classroom, the teachers were now obliged to participate actively in the lesson, either by demonstration of the freearm movement or by actually drawing the object for the children to copy. No longer could the 'copy' be placed in front of the children and the class left to work on the mechanical reproduction of the diagram. The teacher had to draw the 'fundamental form' - a task beyond the ordinary teacher, even those who had had some experience of the now outdated South Kensington method.

In the years prior to Union, it would seem that the responsibility for art in the Transvaal in the government elementary schools rested on the shoulders of one person - Miss Selina C. Harding, who was appointed lecturer in art at the Pretoria Normal College in 1903 (21). Apart from teacher training at the Pretoria College, she taught classes in the vacations and during 1905 and 1906 travelled weekly to Johannesburg to give classes to teachers (the Normal College in Johannesburg, one year after opening, had transferred students to Pretoria, and only reopened in 1909). She also visited selected schools and gave demonstration lessons. Soon after her arrival she reported on the state of drawing in the government schools. She reported despondently that the schools made no effort to follow the syllabus and claims that the inertia of the conservatism strong in the teachers of the Transvaal was responsible for this state of affairs (22).

The inspectors themselves were of little help to anyone enthusiastic and seem to have given Miss Harding little support. They state their attitude unequivocally:

> 'I cannot honestly state that the requirements of the Code are fulfilled at any school. It must be remembered that it is only to the imported English teachers or the ex-Normal College students that we can look for any knowledge of this subject in the lines of the Code: and the majority of our teachers are of Hollander or Africander (sic) extraction to whom such subjects as brushwork are practically unknown' (23).

Drawing goes on its way accompanied by loud protestations on the part of the teachers of the impossibility of the task set before them. With the limited time which can be given to this subject and the great variety of the syllabus, continuous work is practically impossible. A less ambitious scheme

would, I feel, be more likely to secure the object in view. At present I am not satisfied with what is being done' (24).

'The drawing syllabus seems to overpower the Pretoria teachers' (25).

Another stated that:

'Drawing at present is a weak subject. Few teachers are able to follow the code instructions. In many cases it amounts to making copies from a form (often a rectilinear figure) from a card on the board; it is a great pity that teachers are reluctant to introduce drawing from an object' (26).

An Inspector, referring to the demonstration lessons in memory drawing given by Miss Harding,and who also, obviously, had had difficulty coping with the new 'advanced' syllabus, commented:

'I find as a general rule, that those teachers who have had other careful training in drawing, but have not had the advantage of Miss Harding's tuition, do not altogetherfall in with her methods because, I suppose, they do not understand them. I have not, I am sorry to say, had such a training as would enable me to bring the whole subject into line in my circuit, and I have to be content in many cases, to sanction careful and valuable work that is not entirely on the lines laid down by our code'(27).

The innovations of the drawing syllabus proving impractical, it was amended by 'a special modification of the Code or Course of Instruction ... in which a choice of subjects was permitted' (28) and in 1909 a new drawing syllabus was issued (29). As part of the new series of regulations following the Education Act of 1907, the contentious painting requirements were dropped, as was calligraphy. This was a purely academic move as prior

to the issue of the new Code many schools had already stopped teaching this subject (30).

The new 1909 syllabus grouped the work into two sections: Freehand drawing and Mechanical drawing (31). The syllabus was detailed and long lists of suggestions were given that the teachers could select to teach. Objects suggested included balls, dinner gongs, croquet hoops (back view), in Standard 2 and sieves (below eye level) in Standard 4. Mechanical drawing and elementary design could be enlivened by the availability of 'a card of suggestive designs as part of the Ruler Work in Standard 4, and this led to a course in practical, plane and solid geometry which correlated with manual work (woodwork) in Standards 5, 6 and 7. This was for boys only and marked the first sex differentiation in the art syllabus. The girls alone were allowed brushwork, and painting for them began in Standard 5 (32). The consensus of feeling towards the subject was that it assisted in habits of neatness and carefulness as well as training the hand and the eye (33). A prominent local authority contends that art tuition in the Transvaal elementary schools in the period showed little concern for the development or extension of the child, but was rather oriented to a training in muscular control and co-ordination leading to the development of skill precision and accuracy. The orientation was mechanical as opposed to creative and a strong emphasis on technical proficiency reflected no concern with the child's needs or characteristics - concerns that were manifest in child art in Europe at this time (34).

> 'The orientation remained on the cultivation of skill in accurate representation and no attempt was made to provide the pupil with the opportunity for significant involvement and expression' (35).

The earliest known exhibition of art work in the Transvaal was held in 1890 and aroused considerable interest in a culture-starved society (36).

Other than private tuition offered by individuals who were often certificated by South Kensington (37), there was no art instruction available in the Boer Republics except at the Normal Colleges. Miss Harding taught drawing at the Pretoria Normal College from 1903 and G.S. Smithard (38) taught drawing to both the Heidelberg and Johannesburg Normal Colleges between 1908-1917 after the Johannesburg College reopened in the buildings of the Transvaal University College at the bottom of Eloff Street. (See Appendix A, Nos. 23a and 23b).

High Schools offered art as a subject for the Schools Certificate examinations and for the Matriculation Examinations of the Cape of Good Hope while some girls' schools in the Boer Republics participated in the Drawing Examinations of the Royal Drawing Society (39).

Art gained an enormous incentive from the highly successful Arts and Crafts Exhibition held in Johannesburg in 1910 (40). Lady Phillips 'a remarkable woman' donated a collection of paintings, embroideries and crafts as a nucleus for a cultural centre that she hoped would encompass not only the Gallery but a School of Art and an Art Library (41).

A private Art School was started in 1910 by a Miss Davidson, who later taught at an Art School in the Public Library which opened in 1912. This is considered the first Art School in the Transvaal and was later incorporated into the Johannesburg School of Art (42).

There were few practising artists in the Boer Republics prior to Union and the majority of the population had seldom seen a picture or painting other than some Victorian print or coloured family photograph. The Art Gallery of Lady Phillips was still some years away and even then would be mainly visited by the elite. The reality of 'art' for the child in a government elementary school meant a drawing lesson based on the measure-

ment of lines or the mechanical copying of a diagram from a manual of instruction, using only the pencil as a tool. Buildings and environment were mean and dusty and the teacher bored ... 'the dingy classrooms, the rickety desks the backwardness of the children in reading and writing and their desultory attendance often make drawing impossible' (43). Few teachers knew anything about the ability of the child to create; those who did were hamstrung by their own inadequacies and the limitations of the Victorian period with regard to the nature of the child and of art itself. No wonder that for the child the word 'art' meant simply the accurate measurement of lines or worked copies or diagram and concomitant lack of interest - and the phase 'I cannot draw a straight line' came to equate lack of ability to express and recreate the visual and unconscious world.

4.2 The Orange River Colony

The early history of the Orange Free State is closely connected with the movements of the Voortrekkers. Some trekked inland looking for pastures, some settled north of the Orange River as a result of the 'Great Trek', while other Trekkers arrived as a result of displacement from Natal.

Bloemfontein was founded in 1846, becoming the capital of the Orange Free State when the Colony gained independence in 1854. For many years the town remained with little amusement or organised cultural activity and art activity seems to have been limited to paintings done by the occasional professional artist (44). The Colony, however, did retain close links with the Cape; the Grey College being founded in 1856 as a personal gesture from the Governor.

Until the discovery of the rich mineral resources and the impact of industrialisation, the economy of the Colony was pastoral. Most of the schooling remained at the elementary level and generally consisted of private schools concerned with preparing the children for church membership. In 1874 an Inspector of Schools was appointed to try to co-ordinate some form of schooling among the scattered population. A prominent South African historian contends that this period in the Orange Free State was similar to the Cape in 1839 and Natal in 1859 - the country was poor, the population was scattered, labour was scarce, and there were no teachers, Langham Dale's pupil teacher scheme barely sufficing for the training of enough teachers for the Cape (45). In 1877, in a comparison of the children of school going age (5-14) in South Africa, figures in Natal stood at 60%, the Cape Colony at 49%, the Orange Free State at 12% and the Transvaal at 8%. The average length of time spent in school was 2 years (46).

In the Orange Free State in 1891 there were over 5,000 children between the ages of 7 and 17 who could not read and write (47). Country schools were scattered and inefficient, although the standard in the Bloemfontein schools was considered satisfactory. 'Scarcity of money, inadequacy of teaching profession, the absence of any departmental assistance' were the reasons given for the inadequate state of affairs in the schools prior to the Boer War (48).

For 17 years, from 1874-1899, education in the Colony was under the supervision of a Scot, the Rev. John Brebner (49). Compulsory education was introduced in 1895; drawing was made compulsory in the high schools and teachers could get grants on the examination success of their pupils (50).

It is of interest to note that during this period there was sufficient public interest to promote and support an Art Exhibition held in Bloemfontein in 1895. Two pupils from the Durban Art School gained prizes in the competition and it can be seen that the entire enterprise was based on South Kensington concepts. One student gained a medal for a 'still life in oil painting'. The work was praised for its realism and careful study (51).

During the war years and the following period of reconstruction until Union, the educational system of the Free State paralleled that of the Transvaal. In a move that sought to promote unity, the Code or Course of Instruction introduced into the schools of the Orange River Colony was the same as that introduced into the Transvaal, and a single Education Department operated under the directorship of Mr. E.B. Sargant. The position with regard to teachers which had been considered 'untenable' in 1910 was altered considerably by the arrival of some 200 teachers from England and another 100 from the Colonies of Australia, New Zealand and Canada (52). Another alleviating factor was the establishment of training colleges at Pretoria, Johannesburg

and Bloemfontein. The Principal of the Training College at Bloemfontein from 1904-1912, Miss Ellen M. Firks (53) was enthusiastic about Freearm Drawing (54) and [illegible] is was presumably taught at the College.

After the replacement of Sargant in 1904, the Orange River Colony maintained its own Education Department and Director. The Code, however, including the drawing syllabus remained identical for both colonies in the period under review.

In 1905 about half of the school-going population could scarcely read and write (55) and education in the visual arts formed but a small part of the education perceptions of the population. In the town schools the drawing of the higher standards was geared to the requirements of the Royal Drawing Society (56). In 1903 the Colony obtained 51 passes and in 1904 the examiner, T.R. Ablett, commented on the 'very good results' of the work he had seen (57).

In the country districts the position in the elementary schools was somewhat different; the lack of blackboard accommodation and desk space, lack of room in which to work in comfort as well as the small scale and lack of freedom of movement being cited as reasons for the subject being either entirely neglected or taught inefficiently (58).

In 1907 an Inspector stated the case succinctly:

> 'Only the new schools are equipped for drawing. Nevertheless, all town schools have on the whole done good work in this subject. The country teacher, wisely, for the present at any rate, regards book learning as the chief requirement. A successful attempt had been made in the country schools throug[illegible]rcuit to combine simple drawing with the writing lesson. This is all the drawing that can be done to any advantage in the majority of buildings that serve as schoolrooms in the country'. (59)

For those who were interested in the arts, tuition was limited. It was left to a band of English speaking enthusiasts who looked for an outlet for their trained talents to create an art school in the Orange River Colony; an art school, moreover, with its roots firmly in the Arts and Crafts movement.

4.2.1 The Art School of the Orange Free State Arts and Crafts Association 1907-1912

An unusual development for South Africa took place in the first decade of the 20th century in Bloemfontein. It will have been noted that the spirit of the Arts and Crafts movement rather than the teachers of South Kensington predominated in the Orange Free State and that there was a strong crafts orientation in the Colony. A group of interested citizens, including Miss Firks, called a public meeting at which the founding of an Arts and Crafts Association for the Colony was proposed (60). This was a bold move in the north, and one that was not emulated by the Transvaal. There must have been enough like-minded members of the public to warrant such a move and the aims of the body - instruction in architecture, bookbinding, drawing and design, lace-making, needlework and clay modelling - were ambitious. However, they presuppose the existence of a public who would attend such classes and also sufficient teachers to teach the wide variety of courses offered. Although fees were charged to maintain the school and provide the necessary equipment, the teachers, drawn from the ranks of the association itself, worked without salary for the first three years of the school's existence.

The school opened on August 1, 1907 on the premises of the late Gordon Club and ran successfully until the end of 1912 - no mean achievement for the Colony. The Government (first of the Orange River Colony and then the Orange Free State) committed itself to an annual grant of £100 and the British Government sent out a loan exhibition of five cases of drawings from South Kensington and a gift of plaster casts (61). The exhibition opened on September 4, 1907 and lasted for two months.

At the end of the first term there were 8 pupils in the painting class, 8 attending the painting lectures, 2 students taking the elementary drawing course and 2 taking advanced drawing, while

there was 1 pupil learning wood carving (62). Enamelling and leatherwork were added to the curriculum. Classes were also held in the evenings. Normal College students were charged half fees and Tuesday and Thursday night classes were held free of charge. The money gained from fees was spent on running costs and equipment such as chairs, tables, sacks of modelling clay, easels and plaster casts (63). At the end of the year it was decided to give a bonus to the teachers who had worked without pay (64).

In 1909 at a public meeting the hope was expressed that the schools which had proved successful, would form the nucleus for a permanent institution in the town, that a permanent art teacher would be employed (65). It was also hoped that the school could be eligible for the premises in the proposed Art Gallery of the town, but this did not materialise (66).

From reference made in the minutes to the purchase of plaster casts as part of the standard equipment of the schools, it can be seen that the standard drawing methods of the time were utilised. Elementary and advanced drawing played a large part in the curriculum offered while teachers who had trained in craft at the Royal College and other institutions were able to provide tuition in the crafts.

The school operated successfully until 1912 when it became part of the new Polytechnic which was then being built. The Orange Free State Arts and Crafts Association (renamed thus after Union in 1910) was duly dissolved and all furniture and equipment was donated to the new institution (67).

It is interesting to note that the headmaster of the school was qualified from South Kensington and that one of the objectives of the school was the 'encouragement and teaching of Technical and Applied Art' in the Colony (68) (See Appendix B. No. 7).

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See also: Mulder, P.W.A. Die Ontwikkeling en Beheer van Tegniese en Beroepsonderwys onder Provinsiale Bestuur in Suid Afrika van 1910 tot 1924.
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7. Malherbe, E. op. cit. pp. 260-261. footnote.

8. British Board of Education. Special Reports on Educational Subjects. London: H.M.S.O. (1902) Reprint, Kyoto: Rinsen Book Co. 1974. Vol. 8. Sketch of the History of Educational Work in the late South African Republic. (Hereafter referred to as B.B.E. Special Reports ... Vol. 8). p. 673.

9. Ibid. p. 675.
It is of interest to note that the term 'poor school' is used in this report on education in connection with schools for those children unable to pay fees. This term was dropped in England after 1870. The work of the private schools of the English speaking community is described on p. 680.

10. The Star, 22 January, 1902.

11. Malherbe, E. op. cit. p. 297.

12. Edmund Beal Sargant (1855-1938). Born and educated in England. 1881-1897 Examiner for British Civil Service Commission. Travelled in Canada and Rhodesia studying teaching methods prior to undertaking the education of those in the Concentration Camps in the Boer War. 1900-1904 Director of Education of the Boer Republics (Transvaal and the Orange River Colony).
D.S.A.B. Vol. 1 (1968) pp. 685-686.

13. 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, p. 77.

14. Transvaal and Orange River Colony. Report of the Director of Education 1900-1904. London: Longmans Green, 1905, p. 34.

15. Clark, George Kitson. An Expanding Society: Britain 1830-1900. Cambridge: University press, 1967.

16. Writing was to be done with movements from the wrists and fingers and to be developed in connection with the drawing classes. Shapes of letters and figures were to be repeated so as to form patterns. This follows the recommendations of the 1884 Royal Commission on Technical Instruction which recommended that writing and drawing be treated as a single subject.

Transvaal and Orange River Colony. Report of the Director of Education. Nov. 1900- Feb. 1904. pp. 119-210. It was contended that 'by teaching drawing, you teach writing at the same time, and a shorter time is necessary for learning writing ... if drawing is taught simultaneously; writing in fact, is drawing'.
Cape: Education Commission 1891-1892. Evidence of Mr. James Ford p. 70 (9752).

17. Transvaal Education Department Report January - December 1904. pp 24-25.

18. Ibid. p. 25.

19. Transvaal and Orange River Colony Report of the Director of Education 1900-1904, op. cit. p. 51.

20. Leuschner, F.W. op. cit. p. 50.

21. Selina C. Harding (See Appendix A.No 23b). Certificated by South Kensington. Lecturer in Art at the Pretoria Normal College 1903. Member of 'the Individualists', a group of artists who exhibited in Pretoria at some time between 1910 and 1912. A photograph taken at an exhibition in the Old Pretoria Town Hall c. 1910 shows a group of 6 people including 'Miss Harding of the Normal College'. The 'Individualists' founded the Pretoria Art Club.
Bernat, E. op. cit. p. 147 (photograph).
Oberholzer, C.K. Die Pretoriase Normaal Kollege: Terugblik oor die eerste 50 Jaar. Pretoria: Die Stadsdrukkery, 1952, p. 58.

22. Transvaal Education Department. Report January - December 1904. p. 24.

23. Transvaal Education Department. Report for year ending June 1906. pp. 51-52.

24. Ibid. p. 57.

25. Ibid. p. 72.

26. Ibid. p. 70.

27. Ibid. p. 79.

28. Ibid. p. 40.
Sargant had foreseen that there would be problems in having the new syllabus accepted and in 'notes' at the end of the new Code in 1904 he added this addendum: 'Principals of schools may, with the assent of the Inspector of Districts, introduce such modifications into this syllabus as will prevent this change from the present (Cape) being too abrupt. But they must have in view the ultimate adoption of the new syllabus'. Code of Regulations for Drawing. In: Transvaal and Orange River Colony. Report of the Director of Education. Nov. 1900 - Feb. 1904. p. 121.

29. Transvaal Education Department. Regulations governing Primary schools and secondary schools and Departments for White children including the Code or Course of Instruction to be followed thereon. Pretoria: Govt. Printing and Stationery Offices, 1909. (hereafter referred to as Transvaal Education Department. Regulations 1909). pp. 52-57.

30. Transvaal Education Department. Report for year ending June 1909. (T.G. 6-'10) p. 76.

31. Transvaal Education Department. Regulations 1909. pp. 52-57.

32. Ibid. p. 52.

33. Transvaal Education Department. Report for year ending June 1909 (T.G. 6-'10) p. 77

34. McKean, M.S. Educating the Eye: the Art Lesson in Transvaal Primary Schools. A thesis submitted to the Faculty of Arts, University of the Witwatersrand, Johannesburg, in fulfilment of the Degree of Doctor of Philosophy requirements. 1975. pp. 242-243.

35. McKean, M.S. op. cit. p. 244.

36. Gutsche, T. No Ordinary Woman: The Life and Times of Florence Phillips. Cape Town: Howard Timmins, 1966. p.69.

37. Teachers advertised in the local press. For example, Miss Chown advertised in the Diggers News and 14 teachers trained in South Kensington methods advertised in the Star between 1902-1910.

Engel, P.E. Die Ontwikkeling van die Skilderkuns in Johannesburg van die begin tot 192'.
Voorgelê ter vervuling van 'n deel van die vereistes vir die graad Magister Artium in die Fakulteit van Lettere en Wysbegeeste, Universiteit van Pretoria. November 1962. pp. 11; 24.

38. George Salisbury Smithard (1873-1919). Born in England Studied at the Slade, Paris and Antwerp. 1901-1908 worked in Cape Town. Extremely influential, painted, taught privately and wrote reviews. Member of Pretoria Art Club. Photograph: Appendix A. No. 23b.
Berman, E. op. cit. pp. 147; 277-279.

39. Transvaal Education Department. Report of the Director of Education for year ending June 1909. (T.G.6-'10) p.142.
The Royal Drawing Society had been established by T.R. Ablett in 1888.
Carline, R. op. cit. pp. 133-138.

40. For a description of the Arts and Crafts Fair, see:
Gutsche, T. op. cit. pp. 247-249.

41. Lady Phillips made 'a gift to the town of a collection of old lace, needlework, embroideries and tissues as well as some books (chosen by the head of the South Kensington Museum) on furniture, iron work and other crafts ... to be used as a nucleus for a 'School of Design'.
Letter, 6 April 1910 from Lady Phillips to Johannesburg Town Council. Quoted in: Gutsche, T. op. cit. p. 249.

This collection is housed at the Johannesburg Art Gallery and can be viewed on request.

42. Berman, E. op. cit. p. xiii.
Engel, P.E. op. cit. p. 40.
Lady Phillips was the hostess at the official opening of the Johannesburg School of Art.
S.A. Ladies Pictorial, October 1913, p. 36.

43. Transvaal Education Department. Report of the Director of Education for year ending June 1908 (T.G.5-'09) p.77.

44. Berman, E. op. cit. p. 87.

45. Malherbe, E. op. cit. pp. 363-368. passim.

46. Malherbe, E. op. cit. p. 249.

47. Malherbe, E. op. cit. p. 373.

48. Malherbe, E. op. cit. p. 375.

49. John Brebner (1883-1902).
Classicist, Presbyterian and founder of the Orange Free State education system, ~~teaching~~ introduced compulsory education after 1875.
D.S.A.B. Vol.1. 1968, pp. 117-118.

50. Malherbe, E. op. cit. p. 372.

51. Report of the Director, Government School for Art, Science and Technical Instruction, 1895. Natal Blue Book, 1895. p. 22.

52. Sargant, E.B. Transvaal and Orange River Colony. Department of Public Education. Report, November 1900 - February, 1904. London : Longmans Green, p. 12.

53. Ellen M. Firks.
Born and trained in England. Taught E.B. Sargant's Experimental School in London 1888-1894, after 6 years experience in country teaching. 1894 visited Europe and U.S.A. for study and educational purposes. 1895 spent 6 months at a hospital to gain nursing experience. 1897-1900 taught in Perth (Australia). 1900 invited by Lord Milner to assist Sargant in the supervision of the camp schools. Taught at the Normal College from 1902, staying on as Principal from 1904-1912.
'Keenly interested in all branches of artistic work, especially drawing and modelling in clay and pillow lace work'. Her hobbies are given as carpentry and photography.

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54. Firks, E.M. Drawing and Design for Children. In: Teachers in Council: A Report of the Natal Teachers Convention. Belcher, E.A. ed. Durban: Juta, 1903, pp. 93-103.

55. Malherbe, E. op. cit. p. 389.

56. The Royal Drawing Society was started by T.R. Ablett in 1888. The drawings were sent to England to be marked.

57. Orange River Colony: Report of the Director of Education for year ending June 1905, p. 59.

58. Orange River Colony: Report of the Director of Education for year ending June 1907, p. 82.

59. Ibid. p. 63.

60. Minutes. 23 March 1907. Orange River Arts and Crafts Association Minute Book 1907-1910. Acc. No. A 25. Bloemfontein: Free State Archives.

61. Ibid, 25 July 1907.

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63. Ibid, 22 August 1907.

64. Ibid, 3 November 1908.

65. Ibid, 13 July 1909.

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CHAPTER 5 'PRACTICAL' EDUCATION

The influence of the Arts and Crafts movement at the end of the 19th century saw the Schools of Art broaden their teaching to include 'craft' subjects, and many became specialised in the teaching of a specific area. This period saw the establishment of schools such as the Royal School of Needlework, the London School of Weaving (1898) and the Victoria Street School in Birmingham for the training of silversmiths and jewellers.

Craft Associations were established, generally by lady philanthropists who aimed to disseminate the ideas of the Arts and Crafts movement in a practical manner among the working class, and alleviate the poverty of the rural areas (1). Ruskin assisted the homeweavers on the Isle of Man, and among many such ventures an attempt was made to resuscitate the lace industry (2). The Home Arts and Industries Association was established in 1884 and provided a vital source of training and employment for both craft workers and teachers. Leatherwork, metalwork, woodwork, spinning, weaving, knitting, embroidery and sewing were taught, and the work exhibited annually in London (3).

While the Arts and Crafts Movement broadened the teaching in the Schools of Art, this change was not immediately manifest in the curriculum of the public day schools.

Craft teaching as it is known today was not the concern of the schools for the working class of the 19th century. Skill of any nature outside the acquisition of reading, writing and simple arithmetic, was confined to instruction in the charitable institutions. The Schools of Industry for pauper

children taught carpentry, cobbling and tailoring to boys, and spinning, needlework and cooking to the girls, their products being sold to maintain and feed them (4).

The only 'craft' subject consistently taught in schools was needlework. Plain needlework had always been considered the appropriate subject for the female 'children of the poor' who had no business with 'accomplishments'. In 1832, the Central Society published a small manual for use in their school. Girls had to wash their hands prior to beginning work, to make the stitches exactly the same size and to set them a regular distance from each other. The children were to keep the eye of the needle lower than the point 'or else the needle will be broke' (5). In 1839 the Committee of Council issued instructions to their inspectors (always men) that all girls who were old enough should receive instruction in sewing of the plain kind only. In the Report of the British and Foreign Society in 1846, we read that 'fancy work' was expressly excluded and the inspector's report of that year states that 'in proportion that the school is feeble and neglected, did I find 'fancy work' abound in it' (6).

The hostility to anything resembling 'fancy work' was persistent and class-ridden. The report of 1846 stated that 'fancy work' was expressly excluded and discouraged, and in 1853 Matthew Arnold wrote that in his opinion crochet work and ornamental work were useless and should be prohibited in the schools (7). Witnesses to the Newcastle Commission (1861) repeated contemporary sentiments. Lady Dunkinfield's opinions are fairly representative:

> 'A girl of 14 ... may have become proficient in the art of plain needlework, and this I consider most essential, not only as a means of obtaining her bread in future, not only as making her valuable as a wife and mother, but because proficiency in this art requires patience, perseverence, attention,

> industry and neatness ... and therefore the practice of it is excellent practice for the mind of a poor girl ...' (8).

Another witness claimed that fancy work led to vanity and frivolity (9). A typical sewing class could involve the whole school for an hour and a half each morning. A common practice was for the children to bring mending from home to do in class. However, many of the head teachers of the schools were worried about the dirt and the spread of infection. They also noted that the poor were often unwilling to send their clothes for the children to mend (10).

Throughout the 19th century many educationists attempted to make the school work in the public day schools less 'bookish' and give working class children an education suited to the 'general welfare of the industrial classes' (11). The aim was to prepare the pupils so that they could make 'successful use of their powers in supplying some need of the community' (12). The Science and Art Department evolved an extensive system of grants for 'practical' subjects such as metal work, woodwork, cookery, housewifery and laundry work, while continuing to give grants to 'theoretical' subjects such as drawing (13).

At the end of the 19th century this trend manifested itself in the public school system as 'Technical Instruction' for children in Standards 5, 6 and 7, and 'Handwork' for children in Standards 1-4. This move towards 'technical instruction' for working class children was a consequence of British failure at the Paris Exhibitions of 1867 and 1868. The lack of success of the Science and Art Department in the training of designers gave rise to serious concern among the manufacturers. As a result of Government apathy, private enterprise, in the form of the Livery Companies of the City of London, founded the City and Guilds of London Institute in 1880. A few years later the Institute opened a Technical College and a Training College, and established workshop centres for boys.

This 'centre' system was utilised in order to reach as many children as possible. The Science and Art Department introduced grants for attendance and established examinations in the subjects taught. The boys worked in metal and wood and made racks for toothbrushes, keys, letters, newspapers, pens and books (14). It was considered that this work would correlate with other subjects (and hence be valuable) as the 'drawings to scale' done in the classroom were to be used as models in the workshop (15). The girls learned 'domestic economy' and centres for this were established in the major centres, teaching laundry work, cookery, housewifery and needlework. 'The deplorable ignorance of the women of the poorer classes upon the subject of cookery and want of knowledge of practical household economy' (16) was the motive behind the emphasis on this form of technical instruction for girls over the age of 11. By the end of the century there were 27 schools which specialised in training teachers for cookery and domestic economy in England (17).

These centres were in the charge of artisans not teachers, and as they were usually at some distance from the school, the work was divorced from the school curriculum, and was skill-oriented to conform to adult standards. In 1902 the Board of Education ordered that practical work was to form part of the work in the upper standards of the day schools. The place of instruction was to be adequately equipped. Teachers at the school (or centre which the student was attending) gave the instruction provided they were qualified to do so, but if the teacher concerned was not suitably qualified then a skilled assistant was employed (18).

While technical instruction was considered the province of the secondary school, the inclusion of some form of vocational training into the upper standards of the elementary schools was enthusiastically welcomed by educationists in the Cape, Natal and the Boer Republics.

In 1895 the Cape introduced 'special subjects' into the higher standards of some schools. Departmental instructors were appointed to be in charge of drawing, music, needlework (Manual Instruction for Girls) and woodwork (Manual Instruction for Boys) and detailed syllabi were drawn up to assist in their implementation (19). Girls could attend the Cape Town School of Domestic Science which taught cookery, laundry-work, domestic economy, needlework and lacemaking (20), and the boys could attend the 'Central Classes' for woodwork (21). The Natal Government also introduced 'technical instruction' in 1895. Classes for this were given at the Schools of Art under the sponsorship of a special body, called the Government School for Art, Science and Technical Instruction, and the Colony took part in the South Kensington examination in these subjects until Union. Cookery, housewifery, woodwork and metalwork centres were established in the Transvaal, catering for the smaller towns as well as Pretoria and Johannesburg. By 1909 there were 21 such centres (22). In the Orange River Colony, some schools taught woodwork and sloyd (23). Most schools taught sewing (24).

A feature of education in the Orange River Colony was the concern shown for those who had been in the camps during the Boer War and because of adverse circumstances, were still living there when the war ceased. It was hoped that the establishment of home industries, among the women, would benefit this poverty-stricken group. In 1903, Miss A.M. Wilson was appointed Organiser of Industrial Training for Women (25). In this enterprise she was assisted by three teachers who had been trained in England: Miss Randell from the Royal School of Needlework, Miss Leach from the Leeds School of Cooking, and a Miss Derry who taught Domestic Economy (26). By 1906 the staff had grown to 10 and cooking, art, needlework, lacemaking and dressmaking were taught. An Art and Industry Exhibition held in the Orange River Colony in 1907 included

needlework, lace and embroidery among the exhibits (27), and in 1908 work was sent to an exhibition in Melbourne (28). Spinning and weaving were introduced into the Colony by Miss Emily Hobhouse (29) with the aim of teaching women and girls a skill which they could either use in the home or sell to augment the family income (30). Similar schools, all well within the English Arts and Crafts plan of bringing craft to the rural areas which was popular among educated women in England, were established in the Transvaal (31). Prior to Union there were spinning schools in the Cape (32) and Natal (33) where weaving was also taught.

Robert Russell, the Superintendent Inspector for schools in Natal at the end of the 19th century,commented that while 'the English Technical Instruction of 1889 encouraged Technical and Manual Instruction in the Secondary Schools, no such provision for children working in the standards of the elementary schools had been worked out'(34). This gap, between the 'occupations' of the Infant School and 'technical training' was filled in by 'Handwork'. Taught in Standards 1-4, it was defined as 'modelling in clay and other materials'. Children in Natal and the Transvaal worked in clay but once again the English influence predominated and paper and cardboard modelling became the norm. 'Hand-eye' training was the basis for the instruction (35). Textbooks gave detailed and precise instructions for the work. An example of the manual in use in the Transvaal is A Course of Hand and Eye Training, first published in 1908 but reprinted in 1922 for use in tertiary education, which gives as its aim 'measurement, cutting, folding and geometric construction' of paper and cardboard (36). The book was for use in the elementary classroom for use in Standards 1-4 (37) and was presumably used in the training of teachers.

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

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