

**The Introduction of British Formalism
to the Fine Arts Department at the University of Natal
from 1936 until 1969**

Volume Two

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Prefatory Note

All images herein contained relate to the art works or photographs referred to in **Volume One** of this thesis where they are fully indexed with cross-referenced pagination with **Volume Two**.

Whenever possible, colour images have been included in this thesis, but in instances where the pixel quality has not been adequate, then a black and white image has been used instead. Where available, the date, size and medium of the artwork has been provided, together with any relevant information as to where the work is located or to which collection it belongs.

In some instances images have been obtained from web sources and therefore, because of the pixel limitations of this medium, larger images have not been possible to reproduce due to the distortion of the legibility and quality. However, on such occasions, the images can be viewed using the link to the URL provided in the text.

‘CVA Archives’:

This confirms that the documents held at the Archives of The Centre for Visual Arts. This Archive is currently undergoing systematic logging and so, at the time of this thesis, allocated Archive Document numbers are not available for inclusion in this thesis.

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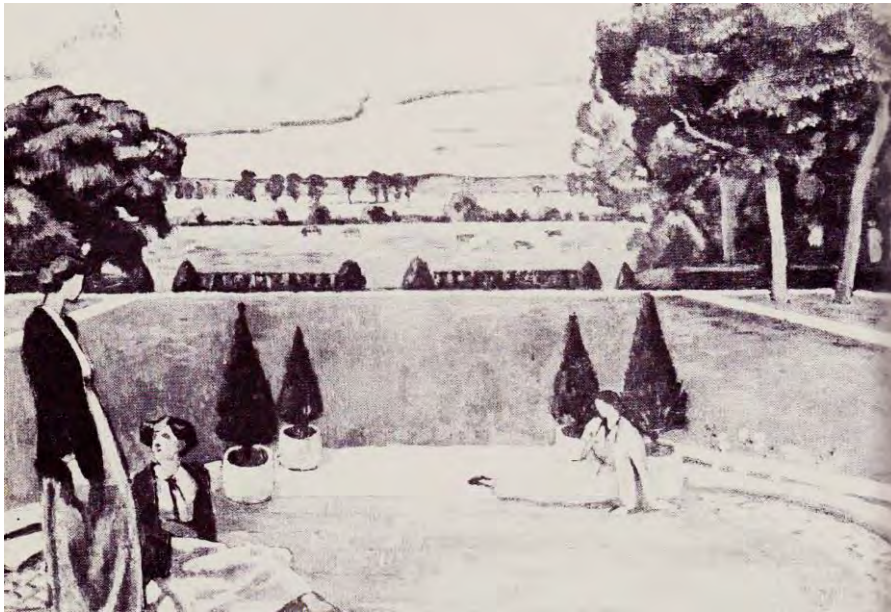


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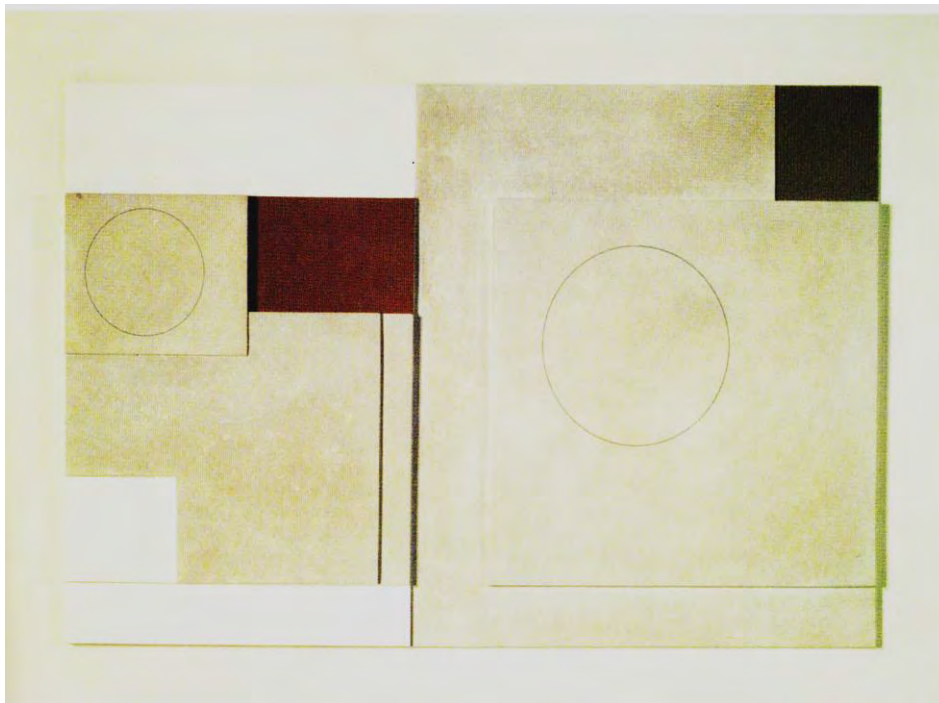


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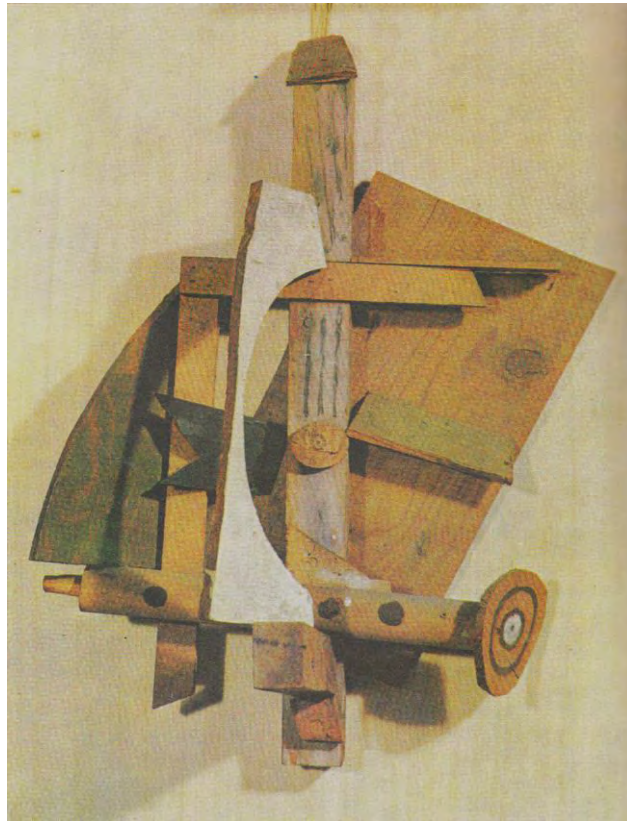


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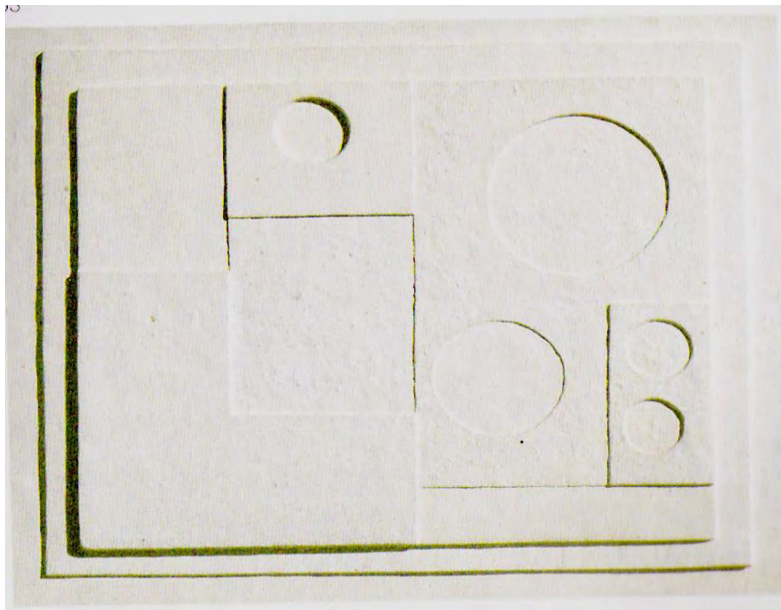


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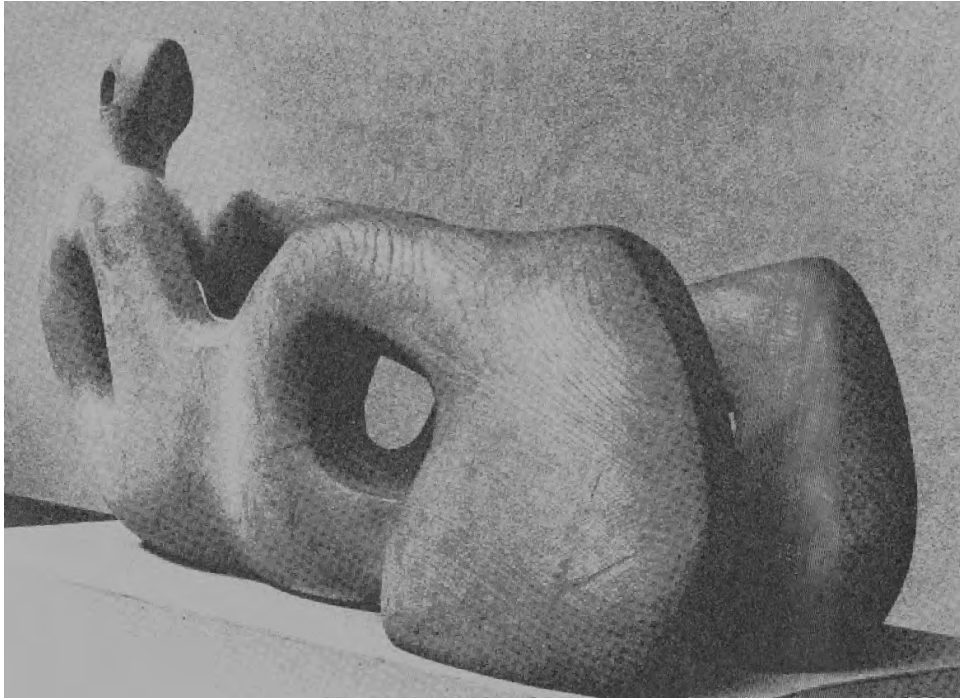


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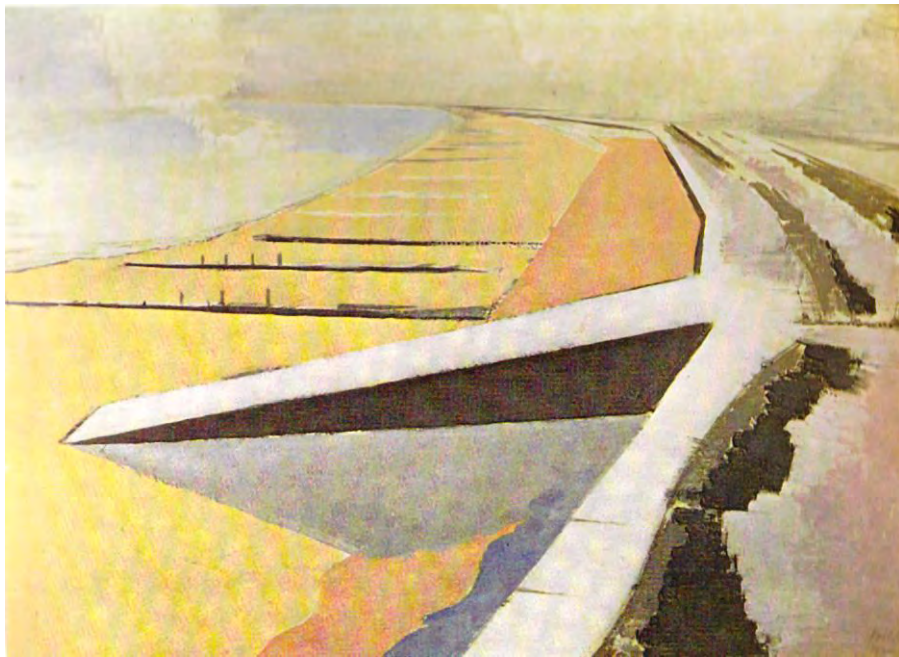


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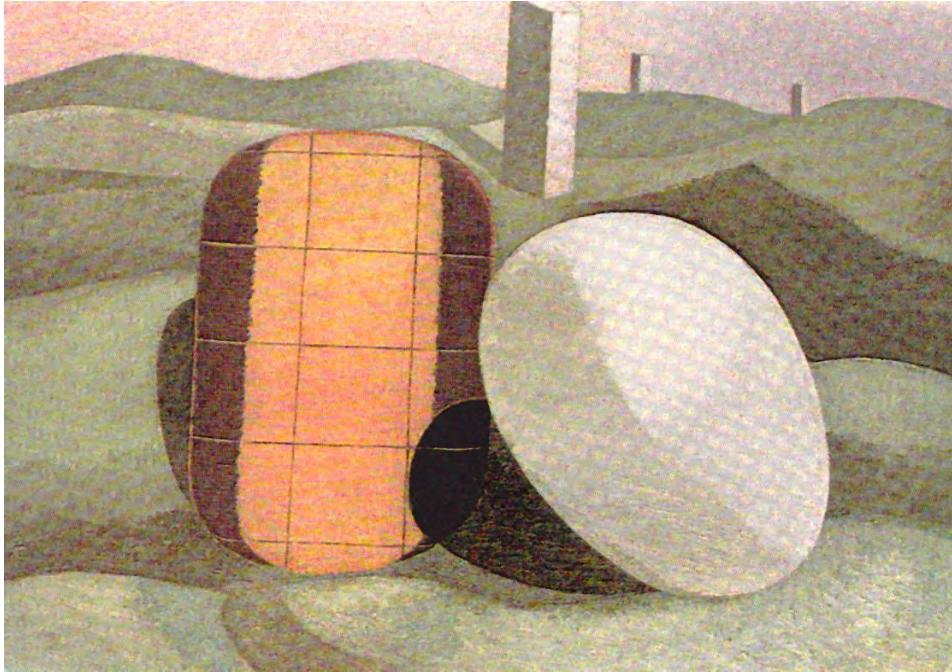


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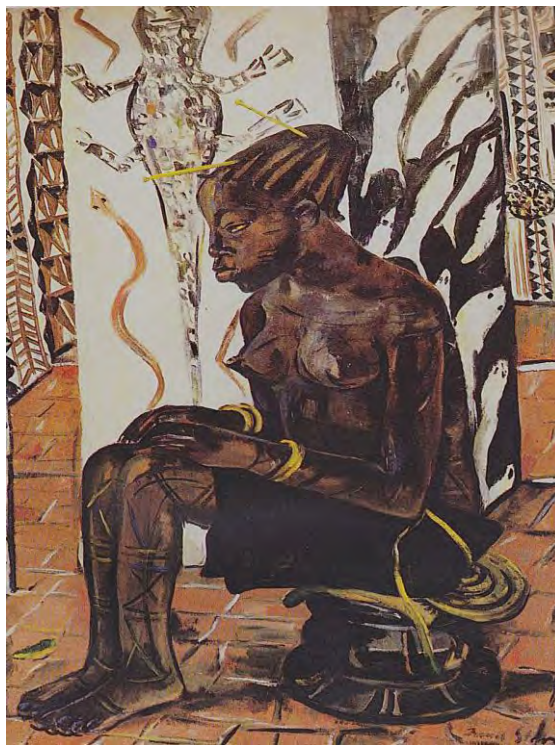


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Oil. 65 x 85 cm. (Berman 1970: opposite 192).



Figure 19: Henry van de Velde, *Tropon* (1899).
Poster. 47 5/8 x 29 1/8 inches. Museum für Kunst und Gewerbe, Hamburg (Arnason 1977: 83).



Figure 20(a): Italian Maiolica Ware, *Peacock Pattern Dish* (circa 1470-1500)
Diameter 39 cm. The J. Paul Getty Museum Collection. (Hess 1988: 51).



Figure 20(b): Italian Maiolica Ware, *Cylindrical Drug Jar (Albarello)* (circa 1520-1530). Diameter: 16.5 cm. The J. Paul Getty Museum Collection. (Hess 1988: 83).



Figure 21(a): Della Robbia, *Vase* (circa 1894-1906)
Source: (http://en.wikipedia.org/wiki/Della_Robbia_Pottery).



Figure 21(b): Della Robbia Ware, Harold Stewart Rathbone, *Gideon* (1900)
Source: (http://en.wikipedia.org/wiki/Della_Robbia_Pottery).



Figure 22: William Morris, *Tile Motifs displaying the Art Nouveau style*.
(Osband 1991: 170).



Figure 23: Jackfield Pottery, *Domestic Bedroom Fireplace in Loft Space at Ebnal House* (circa 1900). Located in Shrewsbury, Shropshire, England reflecting a design by William Morris. (Calloway 1991: 372).



Figure 24(a): Ceramic Studio, *A Series of Riser Tiles on the Staircase at Sunlawns* (circa 1920). Source: (www.artefacts.co.za/main/Buildings/bldgframes.php?bldgid=6272).



Figure 24(b): Detail of Ceramic Studio, *A Series of Riser Tiles on the Staircase at Sunlawns* (circa 1920). Source: (www.artefacts.co.za/main/Buildings/bldgframes.php?bldgid=6272).



Figure 25(a): Detail of above *Series of Riser Tiles on the Staircase at Sunlawns* (circa 1920). Source: (www.artefacts.co.za/main/Buildings/bldgframes.php?bldgid=6272).



Figure 25(b): Detail of above *Series of Riser Tiles on the Staircase at Sunlawns* (circa 1920).
Source: (www.artefacts.co.za/main/Buildings/bldgframes.php?bldgid=6272).



Figure 26: Joan Methley, *Indigenous Flowers*, Ceramic Studio Tile Panel at Sunlawns.
Source: (www.artefacts.co.za/main/Buildings/bldgframes.php?bldgid=6272).



Figure 27: Joyce Oldbrown, *Settler Tile Panel*, Ceramic Studio, the Dordrecht Post Office.
Source: (www.artefacts.co.za/main/Buildings/bldgframes.php?bldgid=6272).



Figure 28: Mary Stainbank, *Miserable Elizabeth* (1921).
Plaster of Paris and Painted. (Hillebrand (undated): 2)



Figure 29: Mary Stainbank, *Native Head* (1925)
Bronze. Height 275 mm. (Hillebrand (undated): 3)



Figure 30: Mary Stainbank, *Enigma* (1930).
Ladybrand Stone. 445 x 530 x 270 mm. (Hillebrand (undated): 7)



Figure 31: John Adams, *Bush-Velt [thus] Pattern Design*.
Source: (<http://pooleimages.co.uk/traditional.aspx>)



Figure 32: John Adams, *Bush-Velt [thus] Pattern Design applied to a Vase*.
Source: (<http://pooleimages.co.uk/traditional.aspx>)



Figure 33(a): John Adams, *Bush-Velt [thus] Pattern Design Featuring a Gazelle applied to a Vase.*
Source: (<http://pooleimages.co.uk/traditional.aspx>).



Figure 33(b): John Adams, *Bush-Velt [thus] Pattern Design Featuring a Gazelle Detail applied to a Vase.*
Source: (<http://pooleimages.co.uk/traditional.aspx>)



Figure 33(c): John Adams, *Bush-Velt [thus] Pattern Design Featuring a Gazelle applied to a Vase.*
 Source: (<http://pooleimages.co.uk/traditional.aspx>)

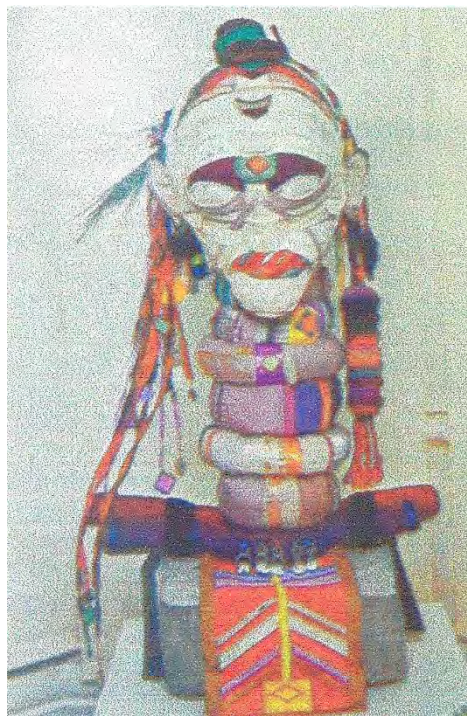


Figure 34: Alfred Martin, *Mayithlome!* (1926).
 Source: (Harris in *South African Garden and Home Magazine*, April 1986: 102).



Figure 35: Alfred Martin, *The Water Carrier* (date unknown)
Oil on Board, Tatham Art Gallery, Pietermaritzburg.



Figure 36(a): Barbara Tyrrell,
Untitled (circa 1968). (Tyrrell 1968: 49).



Figure 36(b): Barbara Tyrrell,
Untitled (circa 1968). (Tyrrell 1968: 84).



Figure 37: *Oswald John Philip Oxley* (date unknown)
(Photograph in CVA Archives)



Figure 38: *Uncial Alphabet* introduced to *The Royal College* by *Edward Johnston* in 1901.
(Frayling 1987: 73)

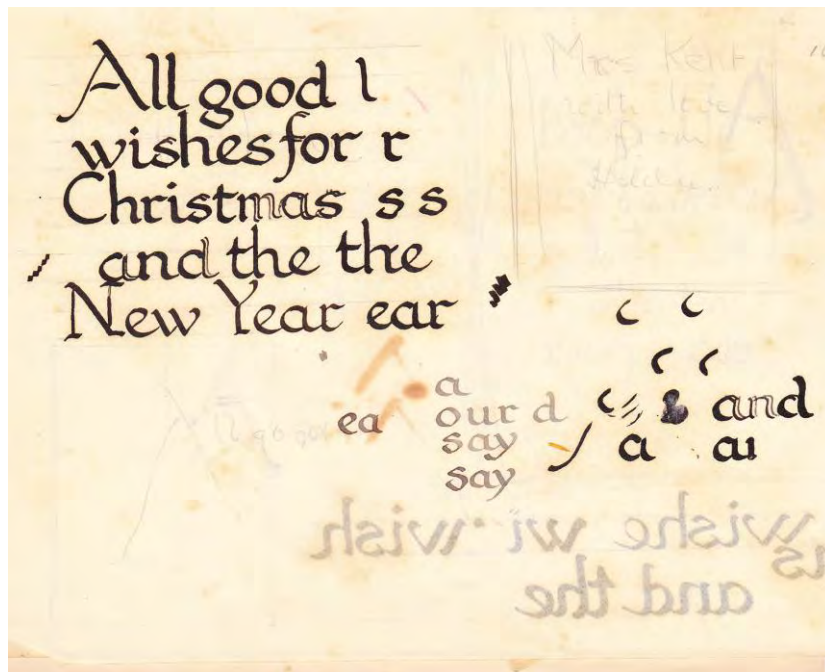


Figure 39(a): Hilda Ditchburn, *Illumination Sample*, One of Hilda Ditchburn's Sketchbook. (CVA Archives).

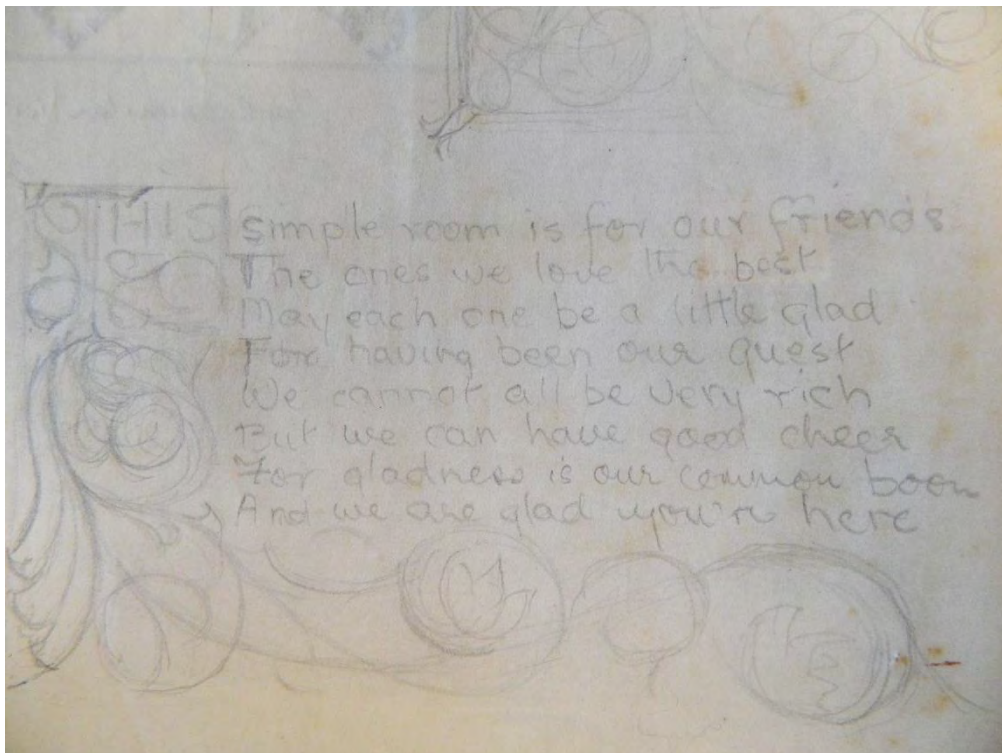


Figure 39(b): Hilda Ditchburn, *Illumination Sample*, One of Hilda Ditchburn's Sketchbook. (CVA Archives).



Figure 40: John Oxley, *Still Life*. Oil on Board (date unknown).
Tatham Art Gallery, Pietermaritzburg.



Figure 41: Gerard Bhengu, *Zulu Warrior* (date unknown)
(Savory 1965: 59)



Figure 42: *Ashburton School of Weaving founded by Marjorie Pope-Ellis.*
(Pope-Ellis 1934: unpaginated).

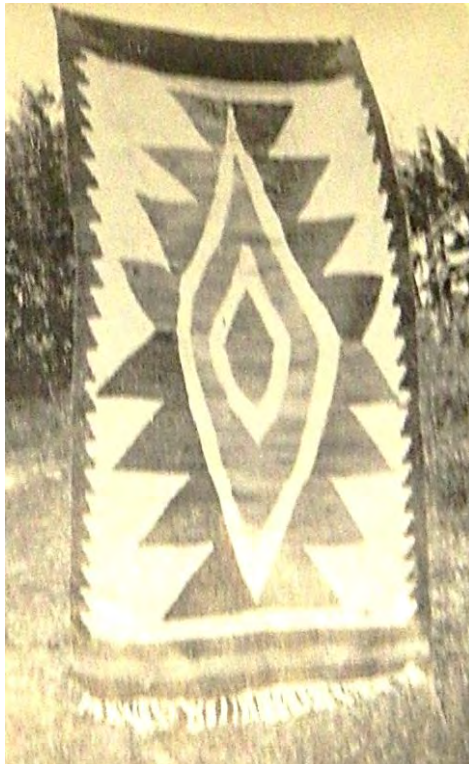


Figure 43(a): *Example of the work produced at the Ashburton School of Weaving.*
(Pope-Ellis 1934: unpaginated).

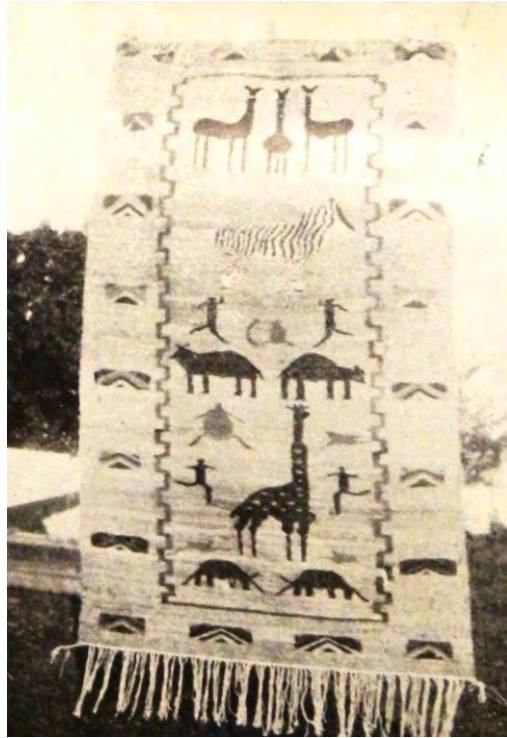


Figure 43(b): *Example of the work produced at the Ashburton School of Weaving.*
(Pope-Ellis 1934: unpaginated).



Figure 43(c): *Example of the work produced at the Ashburton School of Weaving.*
(Pope-Ellis 1934: unpaginated).



Figure 44: Gerard Bhengu, *Skins of the Cat Tribe were Decorative as well as Useful.*
(Savory 1965:51)



Figure 45: Rosa Hope presenting her portrait of University Principal Ernest Gideon Malherbe
on the occasion of his 60th Birthday in 1955.
(Linscott (Ed.) 2012: 46).



Figure 46: Wilson Steer, *A Summer's Evening* (1887-1888).
Oil on Canvas. 57.5 x 90 inches / 69.9 x 228.6 cm. Private Collection. (Wilson 1979: 115).

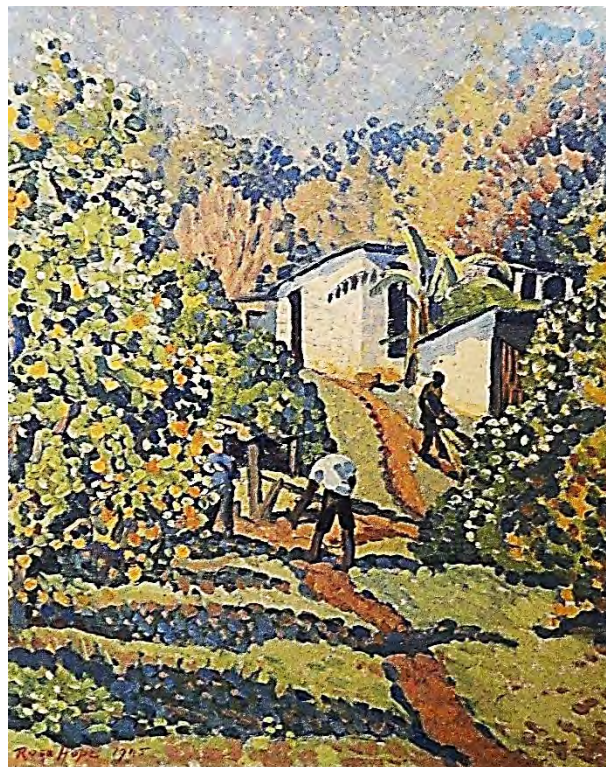


Figure 47: Rosa Hope, *Orange Orchard at Glenaholm, Pietermaritzburg* (1945).
Oil on Board. 44 x 52 cm. Private Collection.
Photograph taken by Amanda Bucknall, September 2012.



Figure 48: Rosa Hope, *Winter in the Transkei* (1969).
Gouache on Paper. 44 x 52 cm. Private Collection.
Photograph taken by Amanda Bucknall, September 2012.



Figure 49: Rosa Hope, *Commemorate Tableau of the Great Trek* (1940). Tiled Panel.
Source: (http://en.wikipedia.org/wiki/Rosa_Hope).



Figure 50: Neville Lewis, *Sketch of Captain Geoffrey Long*.
Source: (<http://samilitaryhistory.org/vol116as.html>).



Figure 51: Geoffrey Long, *Home Front* (1941).
Oil. Source: (<http://samilitaryhistory.org/vol116as.html>).



Figure 52: Geoffrey Long, *Key Man* (1941).
Oil. Source: (<http://samilitaryhistory.org/vol116as.html>).

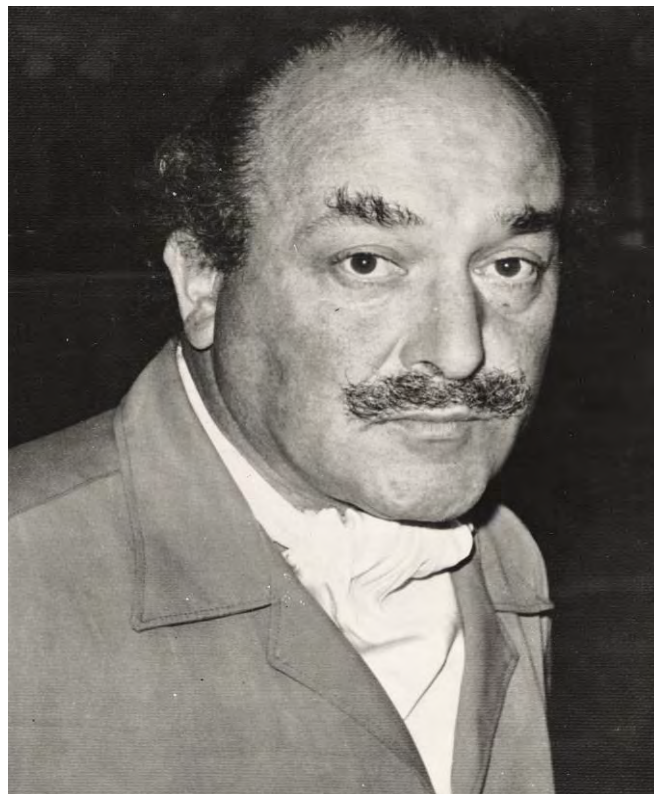


Figure 53: John Charles Wood 'Jack' Heath (date unknown).
(Photograph in CVA Archives).

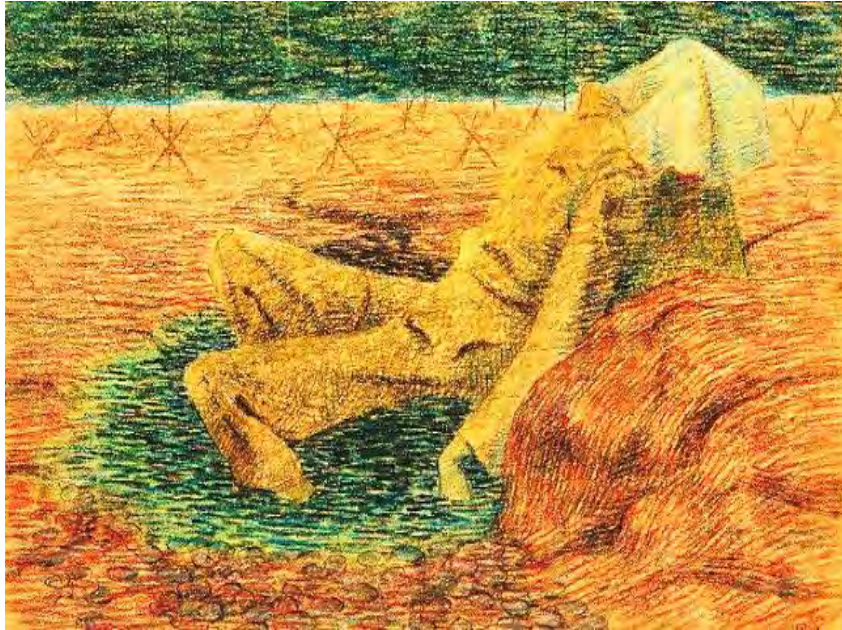


Figure 54: Jack Heath, *Dead 'Headless' Soldier* (circa 1940).
Source: Heath Retrospective Exhibition Catalogue Library on CD.

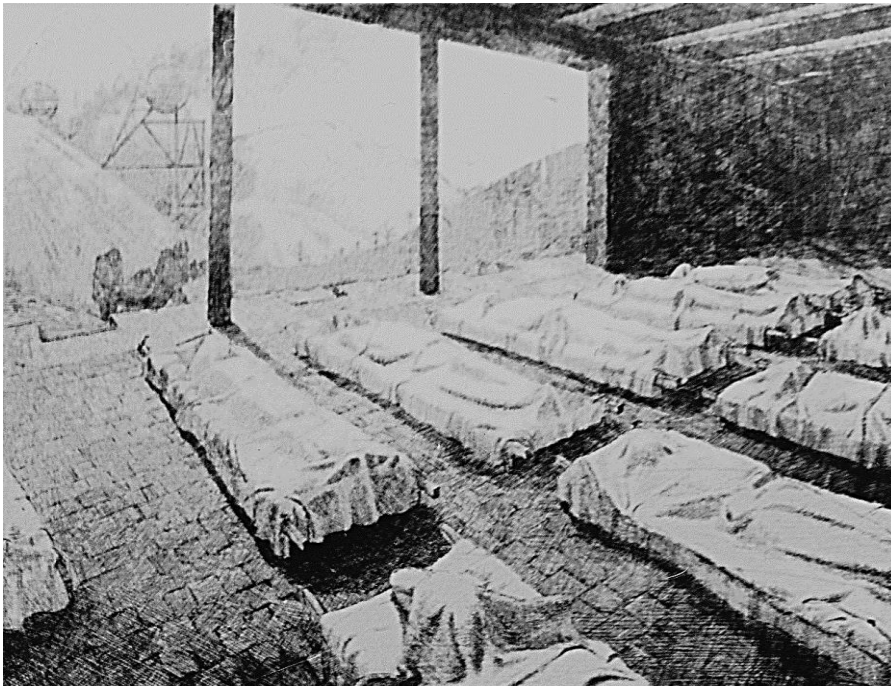


Figure 55(a): Jack Heath, *Mining Disaster* (1934)
Source: Heath Retrospective Exhibition Catalogue Library on CD.



Figure 55(b): Jack Heath, *Study for Mining Disaster* (1934)
Source: Heath Retrospective Exhibition Catalogue Library on CD.

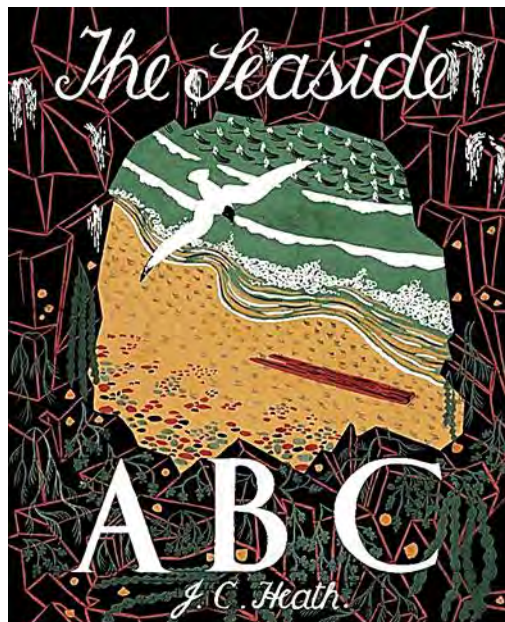


Figure 56: Jack Heath, *The Seaside ABC Series* (circa 1950).
Source: Heath Retrospective Exhibition Catalogue Library on CD.

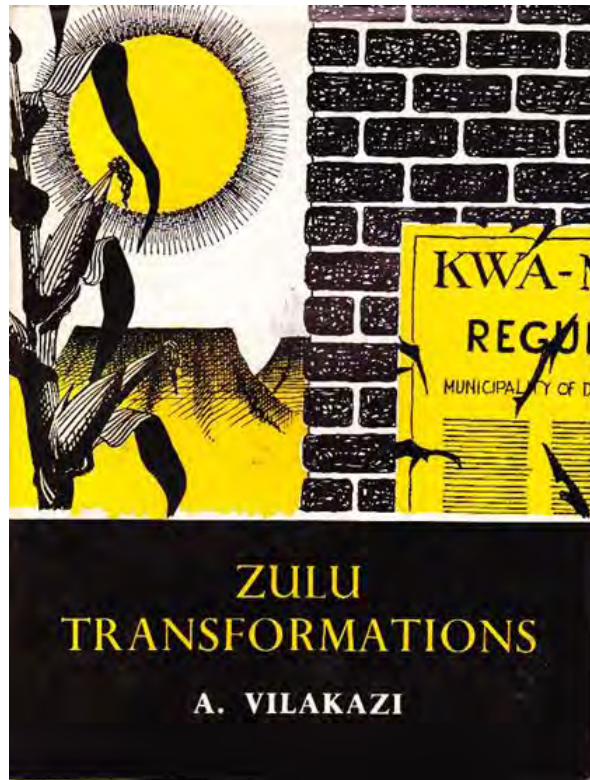


Figure 57: Jack Heath, *Book Jacket Design* (1962).
(Vilakazi 1962: Book Jacket).



Figure 58: Jack Heath, *Bombing Raid* (circa 1939).
Pen and Wash Drawing. 270 x 365 mm.
Source: Heath Retrospective Exhibition Catalogue Library on CD.

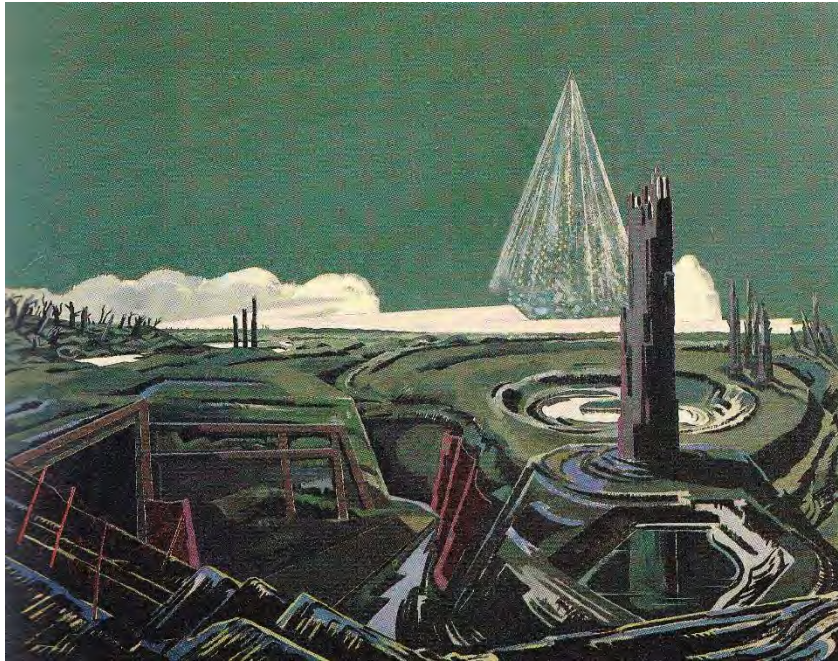


Figure 59: Paul Nash, *A Night of Bombardment* (1919-1920).
(Compton (Ed.) 1986: Plate).



Figure 60: Paul Nash, *Monster Field* (1939).
Oil on Canvas. 76.8 x 101.6 cm.
(Photograph supplied by Jenny Stretton, Durban Art Gallery).



Figure 61: Jack Heath, *The Great Wool Fire* (circa 1951).
Source: Heath Retrospective Exhibition Catalogue Library on CD.



Figure 62: Graham Sutherland, *Welsh Landscape with Roads* (1936)
(Compton (Ed.) 1986: Plate 174).



Figure 63: Graham Sutherland, *Red Landscape* (1942).
(Compton (Ed.) 1986: Plate 175).

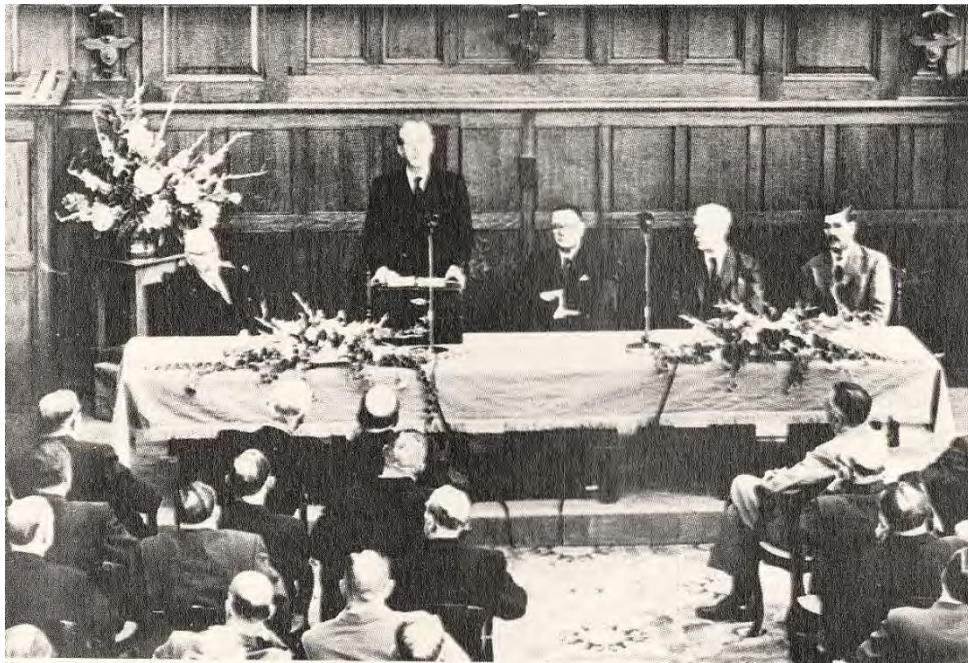


Figure 64: British Prime Minister Harold Macmillan making his *Winds of Change* Speech, addressing the South African Parliament in February 1960.
(Oakes (Ed.) 1992: 401).



Figure 65: Jack Heath, *Scythian Nightmares* (1961).
Pen and Ink. 320 x 480 mm.
(Photograph in CVA Archives).



Figure 66: Walter Battiss, *Boy and Rocks* (1942).
Oil on Canvas. (Skawran and Macnamara (Ed.) 1985: Plate 12).



Figure 67: Jack Heath, *Thornveld Purple* (1961).
Crayon and Indian Ink. 425 x 580 mm.
Source: Heath Retrospective Exhibition Catalogue Library on CD.

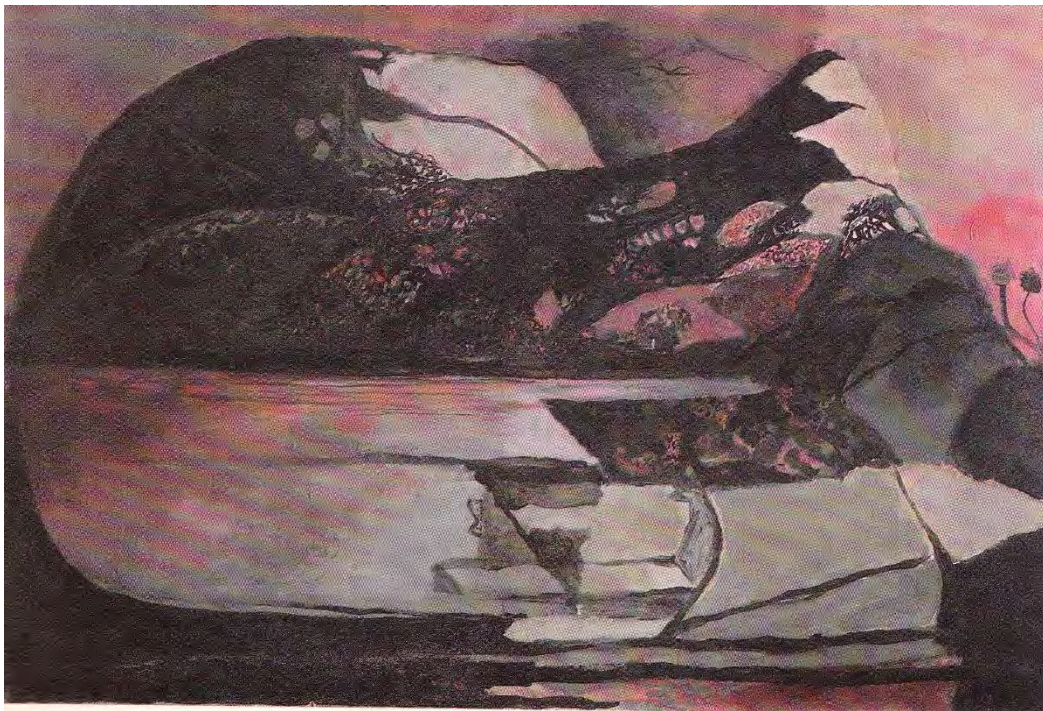


Figure 68: Graham Sutherland, *Black Landscape* (1939-1940).
(Compton (Ed.) 1986: Plate 176).



Figure 69: Victor Pasmore, *Spiral Motif in Black and White: The Wave* (1945-50).
Oil. 81.2 x 103.8 cm. National Gallery of Canada, Ottawa.
(Grieve 2005: 78).

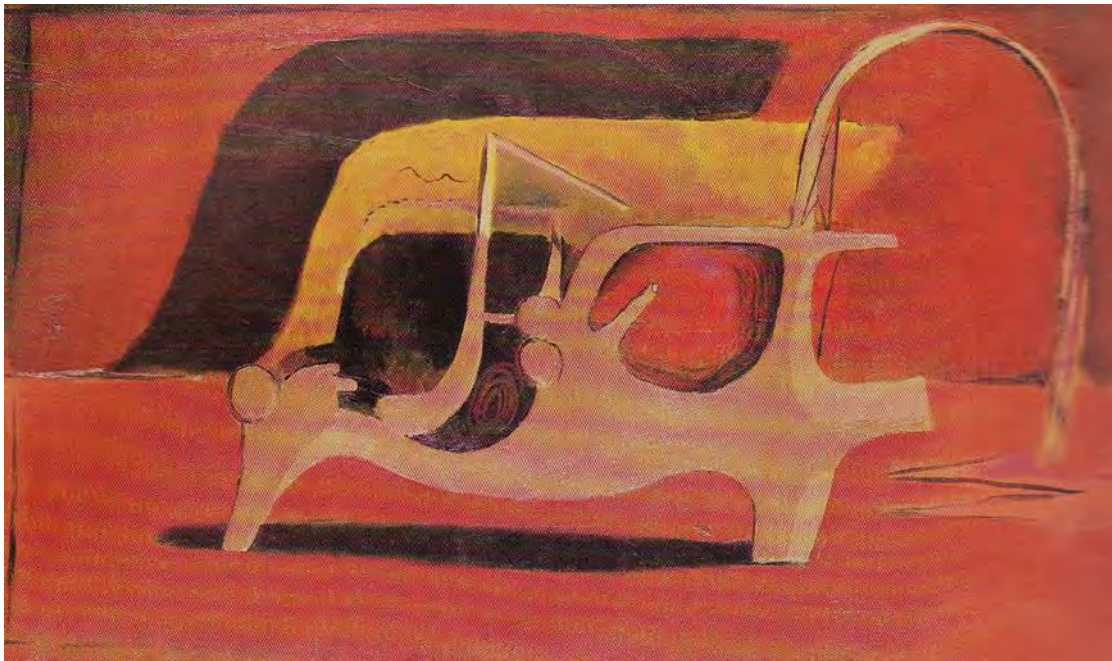


Figure 70: Graham Sutherland, *Red Tree* (1936).
(Compton (Ed.) 1986: Plate 173).



Figure 71: Graham Sutherland, *Thorn Head* (1957). Oil on Canvas. 47.9 x 10.9 cm.
Hussey Bequest, Chichester District Council.
(Van Raay and Guy 2004: 73).



Figure: 72: Jack Heath, *Thornfield Equinox* (circa 1960).
Source: Heath Retrospective Exhibition Catalogue Library on CD.



Figure 73: Jack Heath, *African Spears* (1961).
Mixed Media. 525 x 380 mm.
(Photograph in CVA Archives).



Figure 74: Jack Heath, *African Voodoo* (1961-1965).
Oil with Sand and Stones on Board. 2440 x 1255 mm.
Source: Heath Retrospective Exhibition Catalogue Library on CD.



Figure 75: Jack Heath, *Swazi Huts* (1957).
Oil on Board. 770 x 1160 mm.
(Photograph in the CVA Archives).



Figure 76: Jack Heath, *Lazarus* (1962).
Source: Heath Retrospective Exhibition Catalogue Library on CD.

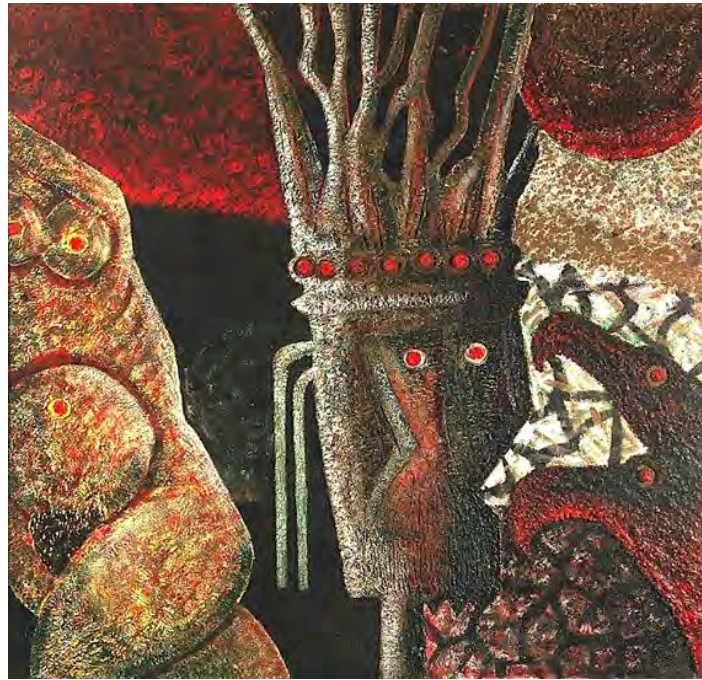


Figure 77: Jack Heath, *Winds of Fear* (circa 1965).
Mixed Media. 1220 x 1220 mm.
Tatham Art Gallery, Pietermaritzburg.



Figure 78: Jack Heath, *Drakensberg Arabesque* (1966-1969). Wax Medium on Board.
1855 x 1250 mm. Source: Heath Retrospective Exhibition Catalogue Library on CD.

same. For another elegant example, let us start with a rectangle (*A*) whose sides are in the proportion of the “divine” or “golden section*” that is to say as $1 : \frac{1}{2}(\sqrt{5} - 1)$, or, approximately, as $1 : 0.618\dots$. The gnomon to this rectangle is the square (*B*) erected on its longer side, and so on successively (Fig. 356).

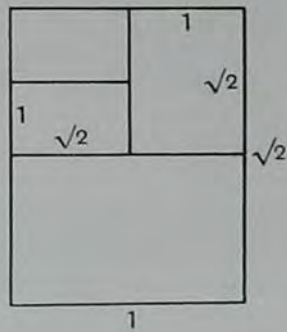


Fig. 355.

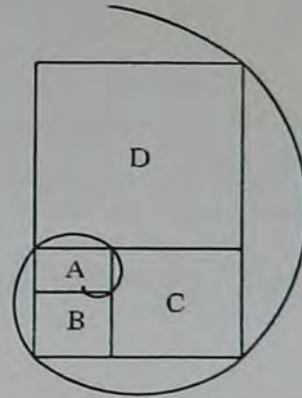


Fig. 356.

Figure 79: The Golden Section applied and experimented with by British Abstractionists. (Grieve 2005: 227).

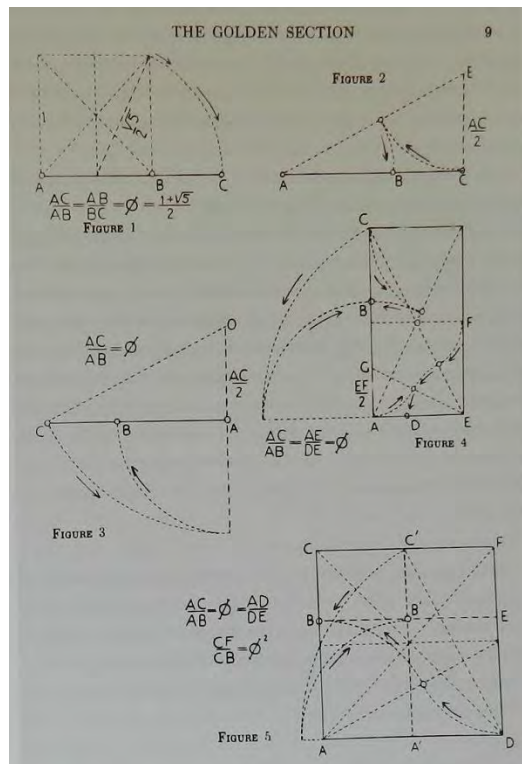


Figure 80(a): The Golden Section diagrammatically constructed as applied and experimented with by British Abstractionists. (Grieve 2005: 231).

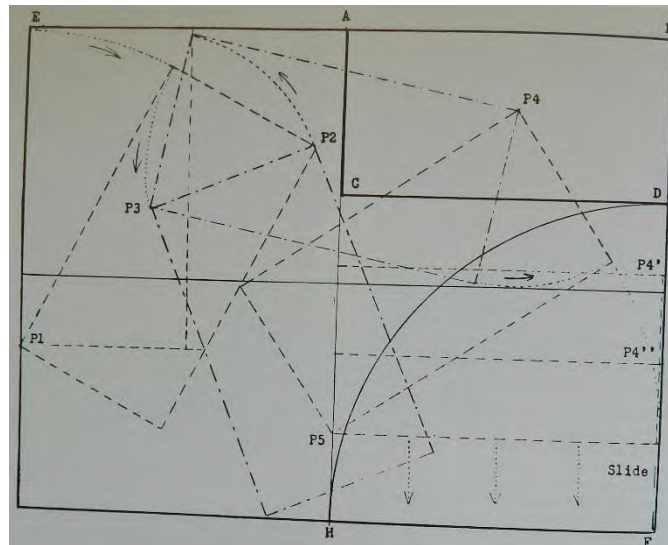


Figure 80(b): The Golden Section used to create movement geometrically in a composition as applied and experimented with by British Abstractionists.
(Grieve 2005: 230).



Figure 81: Jack Heath, *Crucifixion* (1956-1961).
(Photograph from the CVA Archives).



Figure 82: Graham Sutherland, *The Crucifixion* (1947). Oil on Board. 67cm x 41cm. Hussey Bequest, Chichester District Council. (Van Raay and Guy 2004: 81).



Figure 83: Jane Heath (date unknown). Source: Heath Retrospective Exhibition Catalogue Library on CD.



Figure 84: Jane Heath, *The Militia* (circa 1940).
Source: Heath Retrospective Exhibition Catalogue Library on CD.



Figure 85: Jane Heath, *King Street* (1940).
Tatham Art Gallery, Pietermaritzburg.



Figure 86: Jane Heath, *Pit Closed* (1941).
Oil on Paper Laid down on Board. 507 x 1026 mm.
Source: Heath Retrospective Exhibition Catalogue Library on CD.



Figure 87: Jane Heath, *Portrait of a Lady* (1941).
Source: Heath Retrospective Exhibition Catalogue Library on CD.



Figure 88: Jane Heath, *Self Portrait* (1975).
Source: Heath Retrospective Exhibition Catalogue Library on CD.

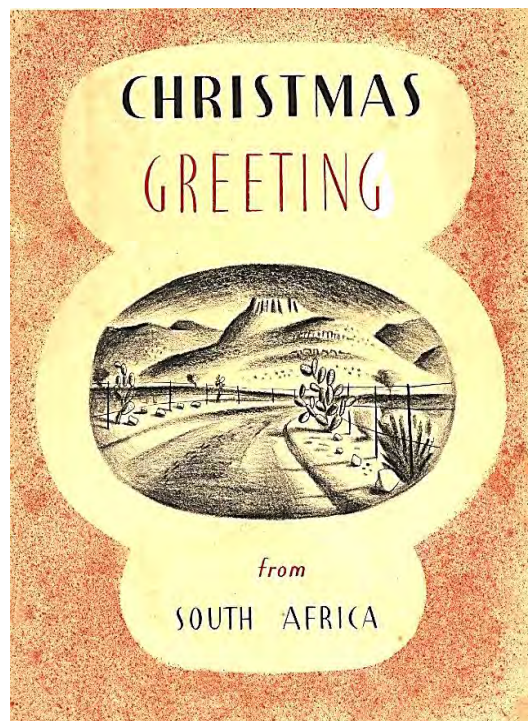


Figure 89: Jane Heath, *Christmas Greetings Card* (circa 1940).
Source: Heath Retrospective Exhibition Catalogue Library on CD.



Figure 90: Jane Heath, *The Family Home, 11 Roberts Road* (1959).
Source: Heath Retrospective Exhibition Catalogue Library on CD.



Figure 91: Mary Martin, *Houses and Trees* (1949).
Oil on Canvas. 76.2 x 45.7 cm. Collection of the Artist's Estate.
(Grieve 2005: 92)



Figure 92: Jane Heath, *The Yellow Chair* (1947).
Source: Heath Retrospective Exhibition Catalogue Library on CD.



Figure 93: Mary Martin, *Still Life with Fruit* (1948).
30.5 x 36 cm. Private Collection.
(Grieve 2005: 91).



Figure 94: Jane Heath, *Still Life with Knitting* (1958).
Source: Heath Retrospective Exhibition Catalogue Library on CD.



Figure 95: Jane Heath, *Forest Abstract* (1961).
Source: Heath Retrospective Exhibition Catalogue Library on CD.



Figure 96: Kenneth Martin, *Abstract, Green and Brown* (1949-1950).
Oil on Canvas. 40.6 x 35.38 cm. Collection of Kenneth Powell.
(Grieve 2005: 88)



Figure 97: Jane Heath, *Blue Waves* (1971).
Source: Heath Retrospective Exhibition Catalogue Library on CD.



Figure 98: *Hilda Ditchburn neé Rose* (circa 1966).
(Brookes 1966: opposite 147)



Figure 99: John Adams, *Stoneware Dish*. (date unknown).
Diameter 22 cm. Durban Art Gallery.
(Calder 2012: 15)

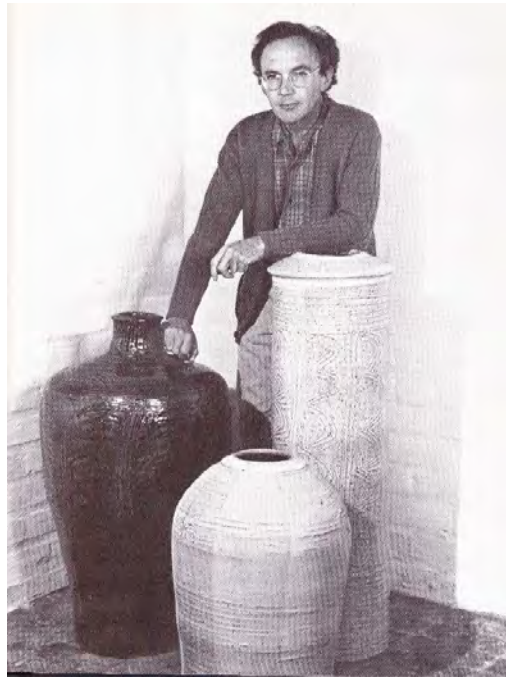


Figure 100(a): *Esias Bosch displaying Various Stoneware Pieces* (date unknown).
(Clark and Wagner 1974: 15).

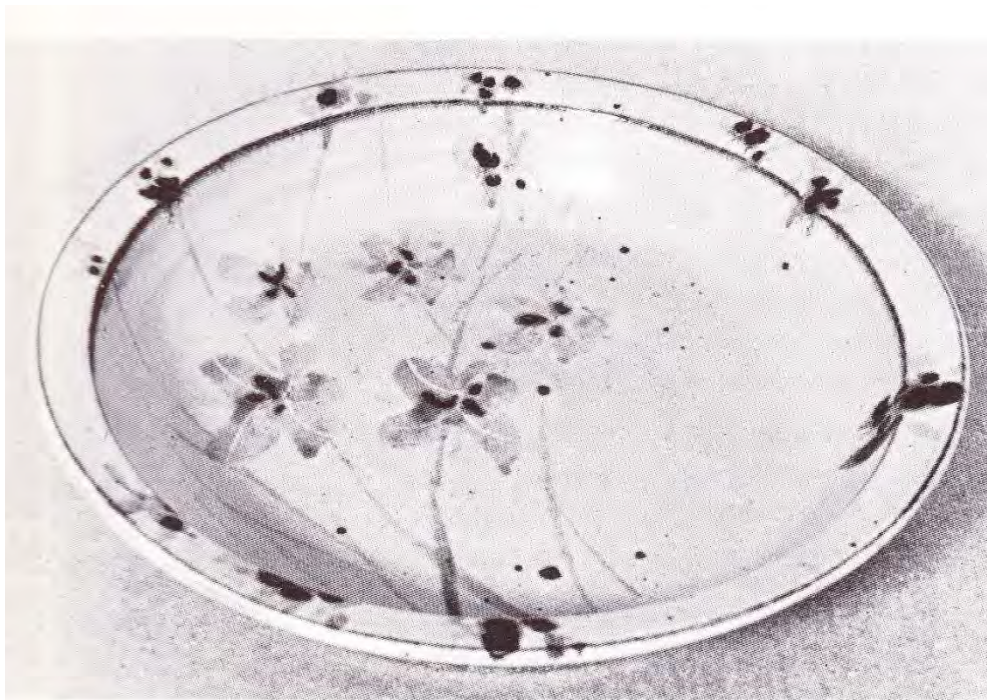


Figure 100(b): *Esias Bosch, Stoneware Plate with ash glaze and iron oxide decoration in red, pale brown and blue-grey, fired to 1350°C. Diameter 41 cm.*
(Clark and Wagner 1974: 14).



Figure 101(a): Michael Cardew, *Stoneware Bowl*.
Source: (http://en.wikipedia.org/wiki/Michael_Cardew).



Figure 101(b): Michael Cardew, *Slip-ware Cider Flagon* (1935)
Source: (http://en.wikipedia.org/wiki/Michael_Cardew).



Figure 102(a): Bernard Leach, *Vase depicting Over-Glaze Technique*. (date unknown).
(Photograph supplied by Cannon Auctioneers, Hilton KwaZulu-Natal).



Figure 102(b): Bernard Leach, *Detail of above Vase depicting Over-Glaze Technique*.
(Photograph supplied by Cannon Auctioneers, Hilton KwaZulu-Natal).



Figure 103: Hilda Ditchburn, *Bowl* (1952). Earthenware, 8.90 x 17.70 cm. Signed Earthenware, 8.90 x 17.70 cm. Signed. Private Collection. (Vurovecz 2008: 58, Figure 22).



Figure 104(a): Hilda Ditchburn, *Samples from her Personal Sketchbook*. (date unknown)
 Photograph by Amanda Bucknall, November 2013. (CVA Archives).



Figure 104(b): Hilda Ditchburn, *Sample from her Personal Sketchbook*. (date unknown)
Photograph by Amanda Bucknall, November 2013. (CVA Archives).

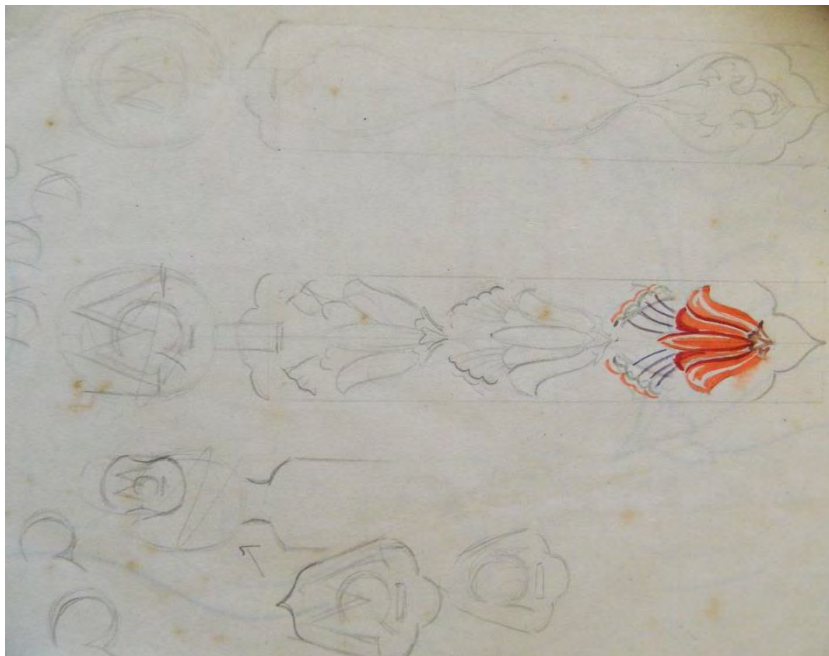


Figure 104(c): Hilda Ditchburn, *Samples from her Personal Sketchbook*. (date unknown)
Photograph by Amanda Bucknall, November 2013. (CVA Archives).

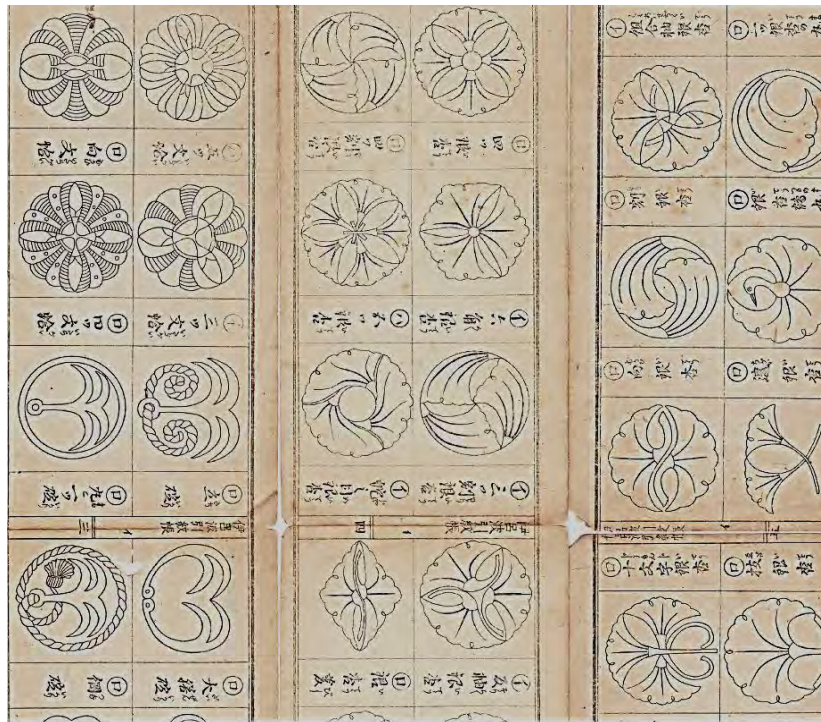


Figure 105: *Sample Japanese Pattern Designs* contained in the Hilda Ditchburn Collection in the (CVA Archives).



Figure 106: *Hilda Ditchburn, Plate (1966)*, Earthenware. 1.50 x 24.50 cm. Stamped. (Vurovecz 2008: 58, Figure 24).



Figure 107: Hilda Ditchburn, *Tea Cup and Saucer* (1943), Earthenware. Teacup 6.30 x 2.40 cm and Saucer 1.50 x 14.50 cm. Signed. Private Collection. (Vurovecz 2008: 56, Figure 19).



Figure 108: Hilda Ditchburn, *Samples from her Personal Sketchbook*. (date unknown) Photograph by Amanda Bucknall, November 2013. (CVA Archives).



Figure 109: *Jack Heath Gallery, The Centre for Visual Arts.*
Photograph by Amanda Bucknall, 2013.