DELVILLE WOOD MUSEUM

BRONZE PANEL AFRICA CAMPAIGN 1914-1918

A discussion and documentation of the research, sculptural approach and solutions to this military narrative relief sculpture in bronze

by

MICHAEL HENRY KEITH EDWARDS

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INTRODUCTION

There seem to be three areas which can conceivably be considered to constitute Military Art. All have validity and yet very little to do with one another.

The first area would be the aesthetic as applied to the design and decoration of the instruments of war, with vivid decorations on battle shields and fine intricate engraving on armour, gun and rifle barrels (Hackett, 1984, pp. 28-33). In Mediaeval or Renaissance times and even Primitive times this was more flamboyant than to-day, yet even to-day, aerodynamic principles produce sleek sculptural lines in aircraft, ships and even land vehicles while colour plays a role in uniforms and insignia to identify and suit the purpose of the various units.

The second area would be the visual work emanating from the seat of power which could be either the defender or the aggressor. In terms of our position during the period 1914 to 1945 this would be part of the Allied war effort as a support of democracy and the Free World outlook. In our present situation of Cold War / Iron Curtain confrontation this would continue to be under the aegis of the defender of the ideals of free enterprise and the rights of the individual (Kitson, 1982, p. 85).

The third area would be the visual work emanating from the suppressed peoples or those afflicted by the aggressor's

particular political system. In this area would be found the range of anti-British propaganda work produced on the continent during the Boer War and more recently during the Second World War, the expressionistic and highly emotive work produced by Prisoners of War in both German and Japanese prisoner of war camps. Also to be found is a vast amount of work produced on the plight of the thousands of people caught up in the Holocaust caused by Hitler's inhuman policies in western, central and eastern Europe during the period 1933 to 1945. Oscar Kokoschka, Paul Klee and Kathe Kollwitz are examples of concerned artists of this period (1). Later there appear many less well-known names of artists who documented the atrocities of places like Buchenwald, Ravensbruck, Dachau and Auschwitz (Blatter & Milton, 1982, pp. 228-229).

When considering or evaluating the motivation and purpose of Military Art it is important to have a clear understanding of what area is under consideration. In recent times it has become obvious that confusion surrounds this issue. There are two basic directions of creative endeavour to emerge from the second area identified above. The one is where the war artist, left to work within his own terms of reference, is able to express his own view-point. The Nash brothers and C. R. W. Nevinson during the First World War and Graham Sutherland and Henry Moore during the Second World War would fall into this category. Their work, being highly personal statements, could not be used for general propaganda purposes yet still formed part of the overall propaganda machine of Great Britain. The second direction and

unfortunately one that has generally remained in force in this country, is that of specific documentation. This has given rise to work that is almost purely illustrative as evidenced in the work of Muirhead Bone and Francis Dodd during the First World War and Meredith Frampton and Carel Weight during the Second World War in Great Britain. In South Africa the vast majority of work produced has been within these strict illustrative documentary parameters from the portraits of Neville Lewis to the more recent work of Len Lindeque and Paul Geraghty. The tradition has been established for this type of work and has now presumably become not only the expectation but the directive. Documentation is one thing, superficial illustration is another. John Piper, Stanley Spencer and Anthony Gross all documented the war environment but in a highly personal and visually stimulating way which makes the continued production of uninspired illustrative work so difficult to understand. The panels for the Delville Wood Museum must of necessity be narrative documentation and cannot be considered as, or expected to express, a personal expressionistic view of the period. They can also not be expected to identify with any contemporary political climate. Indeed if a pacifist or an anti-establishment approach were to be presented this would imply either a non-aligned or pro-aggressor attitude. The bronze panel, as the subject of discussion and the vehicle for the wider sculptural aspects in this dissertation, is seen as forming part of the work emanating from the Allied Powers defending the rights and freedoms of the western democratic nations. It thus falls into the second area, that of work emanating from the seat of power.

An involvement in Military Art in the case of a South African artist would, during hostilities, be by appointment as an official war artist by either the Defence Force during World War II or the Military Art Advisory Board since 1976. This was and is the case with figures like Neville Lewis, Philip Bawcombe, Terence McCaw or more recently Victor Metcalf and Len Lindeque. As an individual artist it would be by way of an interest in or association with military matters and a gradual involvement, search and collection of information. My interest in Military Art as an individual artist falls into this last catagory (see appendix).

In the historical survey of the last two hundred odd years I have considered the development of Military Art from the British Colonial and emergent South African view point, not only because I identify with this line, but also because South Africa became part of the overall Allied block and thus our tradition of Military Art production stems from their beginnings. Notwithstanding this stance the fact, of time changing attitudes and social structures leading to new State groupings, has been taken into account. In this regard the South African commitment to a cause has been emphasized without undue reference to former enemies who now also form part of the Allied block.

DELVILLE WOOD

In order to better understand the decision to build a museum and

the choice of Delville Wood as the place for it, it is necessary to consider the concept from its inception. At the unveiling ceremony of the Delville Wood Memorial on Sunday 10 October 1926 the Chairman of the South African National Memorial Committee, Sir Percy Fitzpatrick, had this to say in his opening address. "The choice of Delville Wood as the site of this Memorial has been interpreted to mean that the memorial is to those only who fell on this field. This is not so. It is inscribed:
'TO THE IMMORTAL DEAD FROM SOUTH AFRICA WHO AT THE CALL OF DUTY, MADE THE GREAT SACRIFICE ON THE BATTLEFIELDS OF AFRICA, ASIA, AND EUROPE, AND ON THE SEA, THIS MEMORIAL IS DEDICATED IN PROUD AND GRATEFUL RECOGNITION BY THEIR COUNTRYMEN.'
That Delville Wood should have been selected by us as the most suitable site for this memorial, will seem to many to be an obvious, even inevitable choice, for here on this field South Africa gave of her best and gave unstintingly. So glorious was their stand so grievous their loss that no place could be more appropriate than this hallowed spot yet on this Western Front alone there are many war famed scenes which will be for ever associated in the memories of our people, with their loved and honoured ones.
We remember the South African Heavy Artillery Brigade, not a single unit, but their batteries scattered over the whole front... We remember them in South West Africa then at Ypres where at Hell's Corner on the Menin Road, for ten days and nights without stop or relief they carried on the duel against such odds; again on the Somme at Vimy, Arras, Cambrai, and on many other memorable scenes.

Many thousands will conjure up the vision of East Africa, where conditions were so unlike all others. Where rivers and deadly swamps stopped and turned them, and densest jungles of grass fifteen feet high and tangles of bamboos sixty feet in length beat them to exhaustion" (Souvenir Publication of the Unveiling of the Delville Wood Memorial, 1926, pp.5 - 7).

In this eloquent language Sir Percy painted a word picture of the South African participation in the war of 1914 - 1918. The whole opening ceremony was unique as seen against the background of the history of South Africa from 1910 to that day in 1926. Louis Botha was dead and Smuts no longer in power, General J. B. M. Hertzog was Prime Minister, a leader of many of those who opposed the participation in the war and showed their feelings during the rebellion. This and the presence of the Moderator of the Nederduitse Gereformeerde Church made it an historic ceremony; historic to the memory of the dead and historic in what those present seemed to be trying to do. This was to use the neutral territory of the Wood to forge new or stronger bonds between the various divergent groups in the country (Harrison, 1986, p. 98). In his speech General Hertzog avoided reference to a particular enemy laying stress on the convictions of those who took part. The following excerpts from his reply to Sir Percy Fitzpatrick adds to the growing word picture of the battle actions and the meaning of the memorial and site as part of a greater concept than a mere memorial.

The reply of General the Honourable J. B. M. Hertzog, Prime

Minister of the Union of South Africa.

"The causes, the rights and wrongs of the Great War, they did not feel themselves called upon to decide for in their hearts they felt that the fate of Europe, and perchance of the world was to be decided in that mighty struggle. So listening to the far-off call of a world in distress, imploring aid in the name of mankind, of national freedom and of world peace, they responded to the appeal and marched to the battle field with all the fervour and determination born of conviction in the righteousness of the cause they were called upon to espouse and in the high purpose for which the war was to be waged to a final and successful conclusion.

To save the world from militarism; to free nations from foreign domination; to ensure to mankind the blessings of world peace was the great and inspiring call, worthy of their great sacrifice.

Before concluding, I desire to convey to His Excellency the President of the Great Republic of France, and to his Government, the heartfelt thanks and gratitude of the Government of the Union and of the people of South Africa for the privilege of acquiring and having a resting place in the bosom of this fair country for our fallen sons; and while this monument is destined to bear witness to South Africa's lasting appreciation of the great deeds of her children, may it also be a testimony of her faith in an abiding friendship between the two countries." (Souvenir Publication of the Delville Wood Memorial, 1926, pp. 12 - 13).

DESCRIPTION OF THE 1926 MEMORIAL AT DELVILLE WOOD

"Sir Herbert Baker, ARA, designed the cemetery and the memorial as one scheme. At the far end of the cemetery stand the little Chapel-shelters, linked with a wall-backed seat in the form of an apse; in the middle - the stone of Remembrance and, nearer the gate, the Cross of Sacrifice, the two latter being built in the centre of a grass path which separates the headstones. A broader path on the same axis leads through an avenue of young South African Oaks up to the Great Arch of the Memorial which is placed on the highest contour of the Wood. Through the arch the grass path leads on again to the Cross of Consecration.

The Memorial faces south; thus, southwards from the arch, will be seen, through an avenue of oaks, the symbols and headstones of the cemetery; and, northwards, a second Cross silhouetted against the position and the distant hills which were held by the enemy. The arch is flanked on either side by a flint and stone semi-circular wall. These flanking walls terminate in two covered buildings, designed in reminiscence of the Summer House built by Governor van der Stel on the slopes of Table Mountain above Groote Schuur. These buildings will contain the roll of honour of the South African dead commemorated by the Memorial. Steps lead up to the flat top, as in van der Stel's building, and, on the balustrade deals will indicate the memorable places of the surrounding battlefields.

The stone dome which crowns the monument supports a group in bronze of two men representing Physical Energy and the two races of South Africa, between them leading a war horse into battle, and with one hand clasped over the horse's back. The group was inspired by the Greek sculpture of the twin gods Castor and

Pollux and their horses guarding the steps of the Capitol at Rome, and by the legend of the great twin brethren who came overseas to fight in the ranks of Rome. The whole of the sculpture is the work of Mr Alfred Turner, ARA" (Programme of the Unveiling Ceremony, 1926).

"...it is fitting in this Register to refer to the outstanding facts which this memorial recalls: to the conquest of German South West Africa in six months by South African troops; to the conquest of German East Africa by a South African Commander at the head of an Army mainly South African; and to the great record of the South African Brigade in France and Flanders.
At Beaurevour and le Cateau in October, 1918, they successfully dislodged the enemy from positions in which he was strongly posted; and on the 11th November, 1918 they were furthest East of all the British troops in France" (War Graves of the British Empire - France, 1928).

These then are the actions, thoughts and sentiments that motivated those who created, unveiled and tended the first monument at Delville Wood.

BACKGROUND TO THE DELVILLE WOOD MUSEUM

The idea for the museum originated in 1981 after a visit of veterans to the battle site. Present during this visit was the Minister of External Affairs. He felt, after viewing the collection of objects found by the custodian of the grounds, that

something more permanent should be built to house and exhibit them. These objects were collected over a long period of time from the whole area having been unearthed by ploughing action, construction activity and by the uprooting of trees after storms. The Veterans' associations had also been pressing for some time for something more actual to inform and refresh the eighty thousand visitors to the area per year. From these beginnings the idea for the present museum developed. The method and process for designing and building the museum was worked out between the Commonwealth War Graves Commission, who are the custodians of all Allied War Graves in Europe, the South African Veteran Associations and the Government Departments concerned. Sketch plans for the project were prepared in South Africa and the firm of Halcrow of London was appointed on the 1st of April 1982 to design and draw up plans for the proposed museum (Interviews with the project co-ordinator Cliff Green and the custodian of the site Tom Fairgreaves).

The form of the design followed closely the Batavian Castle at Cape Town which also forms the basis of the South African Defence Force logo.

Because the available objects for exhibition were small, other ideas and solutions were sought to create a visually acceptable and informative way of presenting the story of the South Africans' exploits. These information areas would form the primary tier, and the relics the secondary tier, of visual activity in the museum. The area of the museum where this information was to be housed was the passage-ways between the bastions. Evidently the feasibility of murals or photographic

blow-ups was explored. On a visit to this country the architect was much impressed by the frieze at the Voortrekker Monument and set to work on selling the idea of sculpted panels for the information areas of the new museum (Mansfield, 1983). The architect's idea was obviously successful in that a brief was prepared and artists were approached (2).

This brief for the proposed bronze panels was first presented by the architect for the project, Mr E. Mansfield of London, accompanied by Mr C. Green, a representative of the client, during a visit by them to various sculptors at their studios. This meeting was a sounding of ideas and approach from both sides and an outlining of the parameters for the work. It was also made clear that a number of artists were being visited during the architect's stay in the country. After a decision as to who would be entrusted with the work was made the Art Committee would pilot the project. This preliminary round took place early in 1983 and the preliminary appointment was ratified by letter on the 26th of April 1983. The final theme areas were allocated and therefore the respective panels and their positions were determined the representative of the client supplying photographs of the model of the proposed building plus plan and elevation drawings relevant to the panels' positions.

The African Campaign as theme for panel one was entrusted to me and thus constitutes the content of the second section of this dissertation.

The first section is a short survey of Military Art and in particular that of the last two hundred years. I have tried to

trace the development of Military Art from the romantic beginnings to the structured propaganda aims during and after the two World Wars and indeed also where localised or restricted wars have occurred since 1945.

As will be seen from the text, several areas of sculptural endeavour both creative and productive were being followed when the project came up. Foremost of these was a particular bronze casting method together with the whole bronze philosophy of approach. The opportunity to test these ideas on a large scale and document the results was quite unique. Added to this was the stimulating discipline of researching the history of the period required for the particular panel.
The whole exercise from start to finish represented a considerable amount of work and a surprising amount of material was collected. This material had more relevance for me than the cold discussion of sculptural philosophy or the research into the work of a fellow sculptor, hence the reason for this dissertation. Having made the Sculpture and finding myself in possession of a great pile of information was one thing, deciding on a title that adequately yet simply described the many and varied aspects of the whole project and my particular approach was another. After much thought and many proposals the present title and descriptive sub-title were decided upon which it is hoped fully cover the terrain.

The dissertation as a whole will be found to be somewhat different to the norm in that it does not offer a proposition to

be proved or advance one without proof as understood in the purely scientific sense (3). It also does not set out to trace an overall development either thematic or philosophical of the artist's work as a whole. What makes it even more different is that it is not an outsider looking into the work and approach of an artist but the artist, himself, looking at his own approach to bronze sculpture and a particular work. Previously published dissertations on the life and work of sculptors and painters have been consulted in order to try and find a common thread with regard to approach and analysis. Because the primary discussion in this dissertation revolves around the design and production of one work this proved difficult. However in so far as much of the real worth of the consulted dissertations had to do with personal interviews and the subject's correspondence relevant to his work the approach has, in this respect, been the same for this one. As far as possible, then, the attempt has been to achieve an objective personal interview regarding thematic approach, sculptural philosophy and technological production.

With the above in mind there is a proposition and that is the attempt to prove the necessity of integrating each phase in the development of a bronze. These being, the intellectual, aesthetic and manipulatory aspects during and as part of each developmental stage. In the case of this particular work the integration is wider and includes the historical narrative aspect as well. Being a subject without absolutes, the approach and personal solutions only can be offered, the proof or validity of which must be left to the viewer of the final product to decide.

In discussing the various technical processes it is assumed that the reader or student has a basic knowledge of the casting techniques, including both the traditional and modern ceramic-shell method. It is not the intention in this dissertation to describe in detail these processes but rather to emphasize the necessity of a continued creative approach. In this regard the Appendix should be consulted for added detail.

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their hard work with the reading, correcting and collating of the entire dissertation.

CHAPTER 1

MILITARY ART, AN HISTORICAL SURVEY

Military art is not new to our century nor for that matter to the nineteenth century. It has been with us from very early on in man's history. Certainly in the history of western man, military art can be clearly followed from the Tigris-Euphrates Valley through the Nile Delta and across the Mediterranean Sea to Greece and Rome and from there to all the countries of Europe. The purpose of Military Art has also remained very similar, although in our time method and medium has undergone tremendous changes. The commissioning body or agent has also changed, although perhaps on careful analysis in name only, within a new system. "From the beginning of man's recorded history physical force, or the threat of it, has always been freely applied to the resolution of social problems.This phenomenon seems to persist as a fundamental element in the social pattern. A society regulated by force and nothing else, a completely biataxic society, is probably no more than a social abstraction. ...On the other hand a society of men in which there is never any resort to force at all, either for the common good or against it, either for individual advantage or against it, is inconceivable, so long as man remains what he is" (Hackett, 1984, p.9).

Had General Hackett been writing on both military professionalism and military art he could have added, that to support this

phenomenon, visual records can be followed and that these are to glorify or discredit the achievements of a particular figure, army or nation. These visual objects record both oppressor and deliverer in sculptures, paintings and prints. They often also appear as symbolic illustrations in an attempt to influence a public and as national symbols of remembrance. These records are of great value to the historian as much can be learnt from them regarding equipment, military architecture, uniforms, military method and strategy as well as philosophy and public sentiment. Evidence of this is to be seen in the many reproductions of art works used to illustrate the numerous publications on military history.

Prime examples of these art works are the panels of Ashurnasirpal II the Assyrian, [2] the "Battle of the Greeks against the Amazons" from the Halicarnassus Mausoleum, Trajan's Column Rome, "Alexander the Great overcoming the Persians" a mosaic from Pompeii, the numerous manuscript miniatures and the Bayeux Tapestry [8] from the Middle Ages and the "Rout of San Romano" to name but a few. Most of these are presentations in the idiom of their time and were made to fulfil a definite function.

The function of these works was surely not to enlighten the populace as to the manner or likeness of the man-at-arms and his machines of which they were all too aware. The prime function would be as an aid to the methods of regulation or control of society by visual suggestion as to how the people should behave. The heroic and triumphal processions to be seen in these works would hopefully inspire hero-worship or fear and consequently

obedience to the leader or dictator and to a particular system. Secondary functions would be commemorative, that is projecting a sense of pride in a particular achievement or explaining a particular system as well as an overall decorative function. All the examples mentioned were of course reportage after the event or depiction of myths handed down verbally and expressed in either form or colour. It must be remembered that most of the wars fought in these early times were very localized as opposed to the development of total or global war as seen over the last almost two hundred years.

The examples mentioned thus far, that is up to the time of the Renaissance, can be readily seen and studied. The reason for their inclusion is to establish the fact that military art is neither new nor unique. For the purpose of this survey, we are more interested in the historical use of military art during the present and last centuries and its development from an ad-hoc area of endeavour to a structured one. If and where necessary reference will be made to periods outside this time as certain of these examples have a particular bearing on the design of the Delville Wood panel and will be discussed in a later section in more detail.

THE CONCEPT OF TOTAL WAR

The wars and conflicts which heralded the concept of total war are those starting with the French Revolutionary Wars of 1792 - 1802 through to the American Civil War of 1862 - 1865. The man called the Prophet of Total War was Karl von Clausewitz whose

three part book "On War" was published in 1833 some two years after his death. In this work, which revolutionized military thinking, he defined war as an extension of diplomacy and urged the destruction of enemy forces, morale and resources. The primacy of politics in warfare was the central theory in all his work, meaning that war was not an end in itself but a necessary extension of policy (Koch, 1985, p.9).

The same conclusion was reached by Lincoln during the American Civil War although not from Clausewitz's writings as these were only translated into English in 1873. "General Sherman's march through Georgia was accompanied by an orgy of destruction the like of which North America had never before experienced. In a war of attrition the civilian population was as much a strategic target as were the armies in the field. This example of ruthlessness, showed that war was no longer the exclusive province of the professionals, but that the entire nation was seen as a legitimate object of warfare" (Koch, 1985, p. 149). But once the objective was accomplished (the preservation of the Union), "he would make an end to killing, to hating, he would forgive and forget" (The University Desk Encyclopedia, 1977, p. 248).

Chronologically the wars of this period are :

1. 1799 - 1800 French Revolutionary War (Second Coalition Britain, Austria, Russia.)
2. 1804 - 1815 Napoleonic Wars (1815 Waterloo)
3. 1853 - 1856 Crimean War
4. 1862 - 1865 American Civil War

5. 1870 - 1871 Franco - Prussian War

6. 1879 Zulu War

7. 1899 - 1902 Boer War

8. 1914 - 1918 World War I

9. 1939 - 1945 World War II

When considering this particular time period and the painting and sculpture emanating from it with a military or social content, three works of David would head the list, starting with his 1789 drawing "The Oath at the Tennis Court" to his "Death of Marat" and "Napoleon Crossing the Alps". All three are early examples of propaganda, "The Oath at the Tennis Court" incorporated elements of the "Oath of Horatio" but was represented in the costume of the time. "In the centre is a group symbolising the union of the Church and the better aristocrats (actually the monk was not present : like all propaganda pictures it is not strictly accurate) ; on either side are figures in an ecstasy of enthusiasm for constitutional government ; and on the right (this is historically correct) is the one delegate who wouldn't swear to support it" (Clark, 1971, p. 295).

In contrast to these works of heroic realism is the portrait of Napoleon as Emperor by Ingres which exudes the classical ideals of Greece and Rome with traces of symbolism from the early Franks.After this one should look at four works by four different artists. Although not all strictly military, they exemplify and are the forerunners of propaganda, social realism and protest as we know it to-day. They are Goya's, "3 May 1808", "The Wreck of

the 'Hope'" by Casper David Friedrich, "The Raft of the 'Medusa'" by Gericault and Delacroix's "The Massacre of Scios". All are portrayals of actual incidents but with romantic and in some instances illogical overtones. "The Raft of the 'Medusa'" for instance was incredibly well researched, to the extent of having the ship's carpenter build a replica raft, studying dying men in hospital and spending time with corpses in the morgue, all to add authenticity to the work. But on careful study it is realized that, as with Ucello's battle scene of 1456, it is a bloodless scene carefully posed with heavy romantic overtones. There are aspects in all of these examples of a real concern and of protest but not specifically aimed by a particular group or at a particular group.

Besides these less obvious examples, as far as military content is concerned, one could think of Emile-Jean-Horace Vernet and his grand panoramic battle scenes of Montmiral and Hanau (1). Each suggests a stage with sight lines vanishing from left to right to an horizon which cuts the picture almost in two. Another 'studio' staged equestrian portrait of quite unreal presence is that of Gericault's "Lieutenant Dieudonne of the Chasseurs a` Cheval, Old Guard, leading a charge." These and many others in the same vein were produced from reports and chronicles of the campaigns, but this second hand reporting on the romantic and heroic scale came to an end in 1853 due to major changes in thinking and scientific discovery.

The reason for these major changes was primarily the change in the approach to war which in turn called for a whole new set of

rules not least of which was the necessity to involve a far greater segment of the population in the whole war effort. Secondly the results of the advances in science and engineering were inspanned and these in turn created a new and broader base for fighting and reporting.

There were two major scientific discoveries in the mid-nineteenth century whose development drastically changed the whole pattern of war reporting: They were photography and the telegraph. Reporting, from being distanced and second hand or first hand and late, became more immediate, with the graphic realities presented by photography holding nothing back from the man in the street. Much later in the century, radio telegraphy made reporting absolutely immediate which in turn completed the totality of involvement.

In the field of photography the two figures who were responsible for these dramatic changes in visual reporting were William Fox Talbot and Frederick Scott Archer. They developed photography more or less as we know it to-day. Talbot published the first book illustrated with photographs produced from paper negatives in 1844 and Archer developed the glass negative in 1851. These developments resulted in the Crimean War of 1853 - 1856 being the first to be reported by war correspondents and photographers. "The Times sent out its own correspondent, William Howard Russell, in itself a novelty since heretofore British newspapers had relied on reports copied from the continental press or sent to the newspapers by junior officers" (Koch, 1985, p. 82).

As early as 1837 W. F. Cooke and Charles Wheatstone had developed

a telegraph system in England which was used for communication on the railways. It was however Samuel Morse who, in the same year in America, developed the code that changed communications completely. The first inter-city telegraph line was opened in the United States in 1844 some eighteen years before the Civil War. Obviously these innovations were in their infancy and the photographic records are by and large limited to pictures of base camps, groups posing around guns and detail shots of captured batteries. The stirring depiction of the actions were in the hands of illustrators who made use of the new tool (the camera) to aid them in their work (Koch, 1985, p.94). Considering that these photographs were taken in 1853 they show remarkable detail, in fact as good as any found to-day.

This middle to late period of the nineteenth century lost the charm and idealism of the romantic early part of the century, becoming strongly Victorian and heroic except for a few works which could be seen as the forerunners of the approach to war art from 1914 onwards. A particular series from the American Civil War, a few works from the Zulu War of 1879 and several from the Boer War of 1899 -1902 will be used to illustrate this movement towards structured Military War Art.

THE AMERICAN CIVIL WAR

The first modern 'crusade' war was the American Civil War. It was also the first of the modern wars of attrition where the enemy was forced to capitulate completely and accept unconditional surrender, a phrase coined and used in this war. This would be

achieved by the total destruction of all foodstuff and raw materials of the enemy (Koch, 1985, pp. 149 - 151).

The war effort needed the support, will and determination of the whole population thus we find recruiting posters and a very interesting series of eye witness representations of all the major engagements of this war.

From drawings done during and immediately after the major engagements the artist Louis Kurz developed a series of multi-colour lithographic prints. The motivating force was the result of a direct commission by President Lincoln to Louis Kurz to make pictorial representations of several battlefields and various camps (Kurtz & Allison, 1979). These prints made from Kurz's sketches were published between 1889 and 1893, more than twenty years after the end of the war.

There are two important facts in the structure of this commission: firstly, that notwithstanding the development and use of photography it was seen as important and necessary to send an artist into the field to record with the human eye; secondly, that although the prints did not appear during the war for propaganda use as in similar commissions during the First World War, the motivation was the same - to make an historic record of what was seen. Unlike commissions during later wars, no end product or use was prescribed by President Lincoln. The important principle was however established and accepted, that using the human eye implies an acceptance of a personal selection, personal code, certain distortion, probable inaccuracy and a possible bias, all of which go to the making of an interpretive rather than an illustrative final product. This distinction can be

easily seen when comparing these prints with the paintings "First at Vicksburg" and "Union troops charge a Confederate barricade" which are mere illustrative promotions of the Union forces with the Union flag at the apex of a triangular composition (Koch, 1985, p. 148).

THE ZULU WAR

The Zulu War of 1879 was not quite the same as the previous example. The aspect of totality was lacking and more important the two sides were completely different. There was a cultural, historical, and ideological difference as well as a great imbalance in equipment. The cultural difference was between a proud, highly sophisticated and technically advanced group against a proud, primitive and technically undeveloped group. Historically, Britain had been expanding her colonies and the Red Coats had been keeping order around the globe since before the sixties. In Zululand Cetewayo had succeeded Mpande and inherited the army of some forty thousand members, divided into thirty-five regiments, which had been built up by Shaka. In spite of the expected superiority the British suffered an overwhelming defeat at Isandhlwana and narrowly avoided another at Rorke's Drift (Clammer, 1977). In the examination of the visual reporting and recording of military matters, it is clear that the important aspect in this campaign was the increased use of photography, from which sketches, illustrations and lantern slides were made to inform and report on the various actions.

The appointment of a war artist Malton-Prior, by the Illustrated

London News, whose sketches were developed into illustrations by the Victorian military illustrator R Caton Woodville, was a step further than that of Kurz's more vague instruction by his friend the President, in that it had a definite and immediate function, namely informing the public (Clammer, 1977).

The whole campaign was emotionally charged, first by the shock of such high losses and then by the bravery and heroism of the few holding back the huge hoard of attacking Zulu. Several noteworthy Victorian paintings were the result, one commissioned by Queen Victoria herself from Lady Elizabeth Butler "The Defence of Rorke's Drift". The preliminary drawings for this work were done using officers and men of the 24th Foot who posed for her on their return to Britain (Clammer, 1977, pp. 106 - 110). Two other works which appealed to the Victorian morality and sense of duty were by Alphonse de Neuville of Lieutenants Melvill and Coghill attempting to save the Queen's Colour and the discovery of their bodies, by Major Wilson Black, lying neatly side by side as if asleep each clutching the Colour they had saved {another bloodless rendering} (Clammer, 1977, pp. 70 - 71). Perhaps the most noteworthy of the drawings done during this time were those by the ill-fated Prince Imperial, part of whose job it was to sketch the topography of the land. His vigorous gestural (Goldstein, 1984, p.2) drawing of Basuto horseman skirmishing with Zulu warriors is evidence of this (2).

The important aspect of the work emanating from this campaign is that all the ingredients are present for the documenting, creative recording, illustrating and visual propaganda campaigns used and applied in the next three wars of attrition which were

all modern crusades where the concept of total war was brought almost to its ultimate limit.

The ingredients present are:

1. Propaganda; a concerted effort to influence the public with inspiring and stirring portrayals.
2. Documentation; a far greater use of photography from which magazine illustrations were engraved (forerunner of photo-engraving).
3. Recording; a spontaneous observation by soldier-artists.
4. Post-action; a need to immortalize the events after the action usually by special appointment.

THE BOER WAR

The word crusade has been used to describe these late nineteenth century conflicts. In the American context it was anti-slavery although the statistics prove otherwise (Koch, 1985, p.141). In the Zulu campaign the flimsiest excuse over moral issues was used to precipitate hostilities. The Boer War was no exception. The crusade was the rights of the foreign immigrants. In each case the public issue and the political issue differed greatly. In America it had to do with economics and the fact that the south was becoming a permanent minority in the government system. In Zululand and the Boer Republics it had to do with British imperialist expansionism as well as the problem of political minorities.

The Boer War can claim many firsts, first of the modern total wars, first use of bolt action rifles and of machine guns by

opposing european armies, first truly mobile use of artillery, first aggressive and planned use of trenches and the first appearance and establishment of the concentration camp system. In the area of reporting and documentation the simple discovery of transparent roll film and the Brownie camera, by the Rochester photographic glass plate maker George Eastman, revolutionized the industry and ensured that the Boer War was the first to be well documented photographically (Lee, 1985, p.6). Also of immense importance to the reporting and propaganda field was the development of the movie film by Casler of New York patented in 1896. During the Boer War a team of cameramen was sent out with General Buller, which probably makes it (the Boer War) also the first conflict to be so documented.

With this conflict there appeared numerous paintings and illustrations in similar vein to those used to convey the news and bolster moral at "home" during the Zulu campaign of 1879. Some of these appeared after 'Black Week' and in typical Victorian style exploited the heroic and selfless actions of the British soldier (Pakenham, 1982, pp. 246 - 249). Notable amongst these are two portrayals of the loss of and attempt to rescue Colonel Long's guns during the battle of Colenso. One depicts the chaos caused by Sarel Oosthuizen's men by the German artist Gerlach. The other, by Sidney Paget illustrator for The Sphere, depicts the attempt to rescue the guns in which action Lord Robert's son Freddy was killed. These and many others designed to stir the hearts, boost the moral and comfort the public of Victorian Britain can be found. "The storming of the Boer guns at Paardeberg" and "The defense of Mafeking" were stirring pieces

while the engraving "Two Boer sentinals" projects an image of the opposition being backward hillbilly types (Koch, 1985, pp. 152 - 153). Of less emotional impact is the painting by George Scott "The Royal Horse Artillery in South Africa". This work has more presence than most, in that the scale of men, equipment and horses is relatively small in comparison to the arid open and un-friendly landscape through which they are wending their way. The restricted palette of red-ochres gives an overall atmosphere of heat and discomfort (3). The works mentioned thus far all have an official stamp of a kind in that, either from design or patriotism, they project a pro-British glorification / justification for their armed forces whether in defeat or in victory.

There were however several other areas of visual endeavour that are very important to the development of military art overall. The first was the documentation by soldier artists in the field, many of whom produced drawings of exceptional sensitivity. Amongst these are the water colours of S. E. St Leger of the Royal Irish Regiment and Mortimer Menpes who both published books, "War Sketches" and "War Impressions" respectively. Others in this area are "British mounted infantry" by Frans Oerder, "Night patrol" by Pvt. J. Farquharson and "Colonial Scout" by W. S. Cumming (Pretorius, 1985) (4).

The second area to consider is propaganda and the appearance in the continental press of illustrations and posters deriding the British and their tactics. Many of these were somewhat far fetched with regard to fact. Notable amongst these were the

covers produced by 'Le Petit Journal' and the more sensationalist 'Le Petit Parisien'. Le Petit Journal's cover of 14 January 1900 depicts General Joubert addressing his men in a very French uniform with sash and epaulettes.

The third area also had to do with influencing public opinion or propaganda. Although there was no official support for the Boer cause, public sentiment on the continent was strongly anti-British. These sentiments were spread by the use of illustrated postcards. In France these took the form of idealising the role of the Boer women, in the Netherlands and Germany by satirical portrayals. Postcards were also used in Britain for the opposite reason and that was to spread satisfaction and glorify the 'Tommy's' achievements (Pretorius, 1985, pp. 78 - 83).

The fourth area of visual endeavour, also propagandistic, was the cartoons which appeared in France, Holland and Germany (Pretorius, 1985, pp. 58, 59, & 87). Those of Jean Verber are strangely prophetic of others which depict like events during the 1940's. These works condemned Kitchener's bloody role in the concentration camps (Koch, 1985, p. 159).

The fifth area has to do with post-action art and here the trend was set which has followed each 'total' war since 1902. This area has to do with memorials of all kinds, war cemeteries, war museums, war documentation and war publications.

At no time before the Boer War was mobilisation so complete or far reaching with contingents from all the British Empire outposts rallying to help the mother country subdue a few simple farmers (Pakenham, 1982, p. 247). The casualty lists were also,

for the supposed small scale war, quite out of proportion, with the result that emotional reaction was and is felt to this war from Canada in the north, to India on the equator and to Australia and New Zealand in the south. Reminders of this event are found in large bronze statuary in the heart of Toronto for instance and probably in the other countries mentioned as well. In South Africa much has been done and is still being done to recall and honour the stand taken by the minority in this war. These take the form of large scale works such as the figures and panels of Anton van Wouw at the 'Vroue Monument', Bloemfontein, Coert Steynberg's equestrian statue of General de Wet, General de la Rey also an equestrian statue by Hennie Potgieter, to the more recent additions in the grounds of the War Museum in Bloemfontein "Die Banneling" and "Die Afskeid" by Danie de Jager.

Except for organised military art the Boer War was a microcosm of what was to happen in the visual art field in the twentieth century during and following the two devastating total wars of 1914 - 1918 and 1939 - 1945 as well as the localised, contained yet total wars such as Korea, Vietnam and the Falklands. Certain conditions are required or can be identified for the appearance of post-action art works on a grand scale such as those described above. When politico - economic, moral, human, or religious justification can be found or are present in the conflict both sides can be expected to collect artifacts, erect memorials and build museums to foster national pride for either victory or defeat. When certain of these justification factors are missing then one side may prefer to underplay a role.

THE FIRST WORLD WAR 1914 -1918

The reasons for the outbreak of the First World War are not important to this dissertation. Suffice it to say that it once again had to do with the fear of domination by majority powers. This fear seems to have been rooted in the attitudes and actions of all the protagonists in this conflict.
Britain had the mastery of the sea and feared the expansion of Germany's battle fleet. Britain too with her Empire had been seen during the nineteenth century as a power group of almost invincible proportions until the Boer War. This war had shown how a small nation could withstand the onslaught of the combined might of the giant empire and how ill-equipped the empire leadership was. This probably gave rise to the ambitions and military expansion of the central powers of Europe during the period 1902 - 1914.

Military art during the first part of this war was similar in output and purpose to that produced during the Boer War. This was work resulting from the enthusiasm of the artists in the field and illustrations appearing in publications such as the Sphere, Illustrated London News and the Graphic. Before military art became a structured entity where artists were appointed for war service there were two divergent streams of opinion from within the artists' ranks, the one highly enthusiastic and patriotic the other stongly pacifist. Overall there was tremendous enthusiasm for the war effort both from a sense of patriotic duty and

because of financial crisis (5). The Artists' Rifles was a unit in which many of these men saw service, among others John and Paul Nash and the sculptor Charles Jagger. This was however an ordinary fighting unit and the work produced by these men was done during pauses in action and developed later either privately after being discharged or under the art scheme or after the armistice (Conway & Frankland, 1963, p. 332). From a report on an exhibition by members of the Artists' Rifles in January 1916 it is clear that, when compared to the work and standard of the Nash brothers' painting, for example, the standard varied and many of the members were very amateurish (The Illustrated War News, 1916 A, p. 12).

A similar report on works being done in Germany during March 1916 shows that the Germans were probably more aware of the value of organized art activity somewhat before the Allies. A series of paintings was ordered of the German Crown Prince with the express purpose of presenting a "favourable" image to the German public. Likewise the huge mosaic "Farewell of a soldier" was designed to appeal to the sensibilities of the general public (Illustrated War News, 1916 F & G).

At this time major works being shown were those produced out of conviction by the artists themselves, some after having been invalided out of the army after doing service at the front, "The Kensingtons at Laventie" of Eric Kennington and "La Mitrailleuse" by C. R. W. Nevinson being examples of these. There is a strong difference between these and the previously mentioned examples and to the paintings emanating from the Boer War. Here there is

no sentimentality, no misplaced Victorian heroics or German clinical pride. Kennington's figures seem numbed, not only by the cold but by some other all-pervading experience written on the figures' expression and stance. Nevinson presents a harsh composition of impersonal puppet-like figures manning a machine gun.

The absolute totality of this war, the mobilization effort, the attempt to win friends and allies, the impact on the public and morale in general can perhaps be visualized by one fact, that of the casuality figure of fifty seven thousand, four hundred and seventy men for the first day of the Battle of the Somme in July 1916.

This was the position during the beginning of 1916. Pressure was beginning to mount from artists, public and government circles to send artists officially to the front to record the history in the making. The propaganda section of the war effort was established early in the war on both sides, to win support and active participation from neutral countries, the prize country being the mighty industrial giant America with a large immigrant population of Germans and anti-Russian Jews. Much of the Allied propaganda effort was thus directed at the American public in general and important public and society personalities in particular.

Propaganda in Britain was divided into two sections or aspects, that of "news" and of "comment". The "news" was handled by a News Department of the Foreign Office. "Comment" fell under a special Department set up secretly by the Cabinet and known from its inception during August 1914 as Wellington House. The key features of Wellington House publications were quality and

secrecy. The quality was maintained with work from influential people outside, with contributors such as Conan Doyle and John Buchan (6). The philosophy behind the approach was that news needed official backing for conviction while comment was likely to be believed if it seemed to be independent (Harries, 1983, p. 6). Visual material had been used from early in the war in the form of hundreds of photographs distributed world wide. As in the Boer War there was also the paraphernalia of cigarette cards, post-cards, tins, calendars and bookmarks. These were augmented with the publication of "War Pictures" in five separate languages (Harries, 1983, p.7). In Britain the "Illustrated War News" did similar sterling work of informing and boosting morale. War films also became popular at this time and newsreels having started in 1909 continued to inform and influence public opinion.

At a time when it was difficult to find impressive or uplifting photographic material for publication, because of reverses or stalemate or the restrictions imposed by the army censor on the front, it was decided that the human eye could be more useful. Thus it was that war art got under way, not because of the pressure by the artists or public or official personalities but, because of the need for visually stimulating material at a time when none was otherwise available.

The first artist appointed for this purpose was Muirhead Bone on the 15th July 1916 (7). Bone, a Scottish-born draughtsman and etcher whose speciality was architectural subjects, was a member of the New English Art Club and he produced a great many very competent descriptive works in the Somme area (The Oxford Companion to Art, 1979, p. 145). There are three hundred and

eighty five listed works by this artist in the Imperial War Museum catalogue of 1963. The terms of appointment are of interest. First, it was for six months: second, the British Museum was to have unlimited choice of original work: third, Wellington House had the right of free reproduction for the duration of the war: and fourth, the salary was #500.00 per year. Bone was subsequently re-appointed at six monthly intervals until the end of the war.

The second appointment was that of Francis Dodd, a portraitist, who was required to complete two series of portraits. The portrait idea was a result of the success of the German campaign of promoting their generals via portraits and projecting an image of energy, courage and efficiency (Harries, 1983, p. 14). These first two appointments under the auspices of the "comment" section of the secret British propaganda organisation were a very safe choice, the work being well drawn, factual and dull.

The propaganda organisation underwent a re-structuring with the formation of the Department of Information. There had been some re-thinking of propaganda for some time and it formed "an integral part of Lloyd George's 'total war' policy" (8). This new department was placed under the directorship of John Buchan who was acceptable to both cabinet and military (Harries, 1983, p.20). The new department was divided into four sections. They were;

1. The Intelligence Section.
2. The Technical Section.
3. The Administrative Section
4. The Literature and Art Section (9).

"By the end of 1917 the operations of the Department of Information had so developed, and underground challenges were such, that the Prime Minister detached it from the Foreign Office and erected it into a Ministry. Early in 1918 Lord Beaverbrook became Minister of Information. The Ministry was planned on a much more elaborate scale than the Department, which it absorbed, and John Buchan accepted the position of Director of Intelligence. I put my functions as head of Reuter's into commission and became Director of Propaganda" (His Wife and Friends, 1947, pp. 84 - 85).

Up to this time the use of war artists by either Wellington House or the Department of Information had been purely for propaganda. C. F. G. Masterman in charge of the art section in both the early structures had said that no restrictions had or could be placed on artists because "...art being so largely individual in expression. I have always told the artist to draw whatever he thinks best and to develop his work along his own lines" (Harries, 1983, p. 73). The appointment and choice of artist and where he was sent was, however, in Masterman's hands so he would have had a pretty sure idea of what kind of work he would get from the artists concerned. Before the establishment of the Ministry there were no ideals of establishing a particular collection or of being patrons of the arts. This can be easily gleaned from the type of work produced by the first two appointments, Bone and Dodd, whose work was very little different from that of the camera.

The next group of artists sent to the front for short visits were Nevinson, Kennington and Paul Nash. These three (Paul's brother

John could also be included) did not have the academic polish of Bone or Dodd but they did have a creativity that far surpassed that of their predecessors. "The Menin Road" [14] and "The Mule Track" by Paul Nash, "Over the Top" by John Nash, "The Road from Arras to Bapaume" by Nevinson and "Gassed" [16] by John Singer Sargent are a few examples where creativity and painterly considerations were balanced with an intense understanding and conviction of the subject matter.

These works could not be used to illustrate the weekly publications, being too interpretive and therefore less pictorial or heroic. "...however little propagandist intent the artists themselves may have had, in the hands of the Department of Information their pictures were unquestionably used in the manipulation of public opinion. It is important to realise that in Britain at that time the censors and the propagandists between them controlled all the pictures, photographs and films seen by the civilian population. Inevitably the public had only those images of the war that it was permitted to have: there was no independent standard of 'truth' by which they could be verified - and war art added materially to the stock of images available for use" (Harries, 1983, p. 73). Within the propaganda framework, existing channels were used to influence the public through the paintings, drawings and prints that were produced. These channels were the recognised commercial galleries where exhibitions were held and opened by society or royal personalities and having works reproduced in the "glossy" publications of the time. This effort was obviously aimed at the upper or "educated minority". "It is better to influence those who can influence others than

attempt a direct appeal to the mass of the population" (Harries, 1983, p. 74).

Lord Beaverbrook, however, brought about a change in thought and direction which has been the outline for war art ever since. He had established the Canadian War Record Office to document the achievements and sacrifices of the Canadian troops. From this had arisen the Canadian War Memorial Fund, a charity set up to collect an artistic record of Canada's role in the war. On his appointment as Minister of Information he established a similar body, the British War Memorials Committee, the aim being also to build a collection of pictures for Britain.

Parallel with these developments in propaganda and the dissemination of information there was a movement to establish a war museum. This in fact took place on the 5th March 1917 and its initial job was to organize touring exhibitions of pictures, photographs and trophies (Harries, 1983, p.118). It also in fact commissioned artists (Adrian Hill) to do on the spot recording. At the end of 1918 the works executed for the Ministry of Information were transferred to the new museum called the Imperial War Museum and they form its present collection.

War Art or, as it is presently known, Military Art had now been structured as a necessary part of the overall documentation and propaganda effort of a modern total war program. It had also been found a permanent home although not one in which the collection could or presently can be hung. It is important to note that artists of the more avant-garde groups were included and in fact produced the most impressive work during both world wars. Expressionists, surrealists and futurists such as Spencer, Nash

and Nevinson were producing with others, Adrian Hill, of more picturesque abilities. The object of the collections should be kept in view "..to preserve a pictorial record as complete as possible of the various sites and stages of the war. Authenticity has been the primary criterion. Pictures of events which the artist did not himself behold, but which he only reconstructed in his studio from the descriptions given by eye-witnesses, have been excluded with a few exceptions. On the other hand, works of which the technical value is not great have been acquired if they were actually produced on the spot by eye-witnesses, and many of them possess considerable historical value even though their artistic merit may be small" (Conway & Frankland, 1963, p. V). Information from several sources on this aspect seems to suggest that there is divided opinion on the subject. From an historical documentation point of view the acquisition of work should possibly be based on the question as to whether it is the only such art work existing of a particular action irrespective of its artistic merit. Work of less artistic merit should be exhibited separately if at all or, better still, be available only for research purposes. On no account should this type of work be exhibited with intuitive or interpretive work.

CATEGORIES OF MILITARY ART

There are certain clear categories of creative endeavour pertaining to war art that have been identified. They are;
1. Self-motivated. Work done by artists both amateur and professional, during and after a conflict.

2. Appointments. Work done due to official or private commissions during a conflict.
3. Appointments. Work done on commission after a conflict.

The first two of the above categories have been covered, self motivated artists having been accounted for in the Artists' Rifles and purchases by the Imperial War Museum after hostilities ended for documentary and historical purposes. The aesthetic criteria are not considered in the building of a collection of this sort. The appointment of artists representing a wide variety of view points and approaches, by an official body, was structured and the preservation of the results assured.
From the tentative and limited steps taken by figures such as President Lincoln and Queen Victoria to commission artists to commemorate certain actions in the early total war situations, we have advanced through the elementary structures for war art to a point where in the Second World War a highly sophisticated War Arts Advisory Committee was the order of the day.
In a sense the war art of World War II in Britain followed the same pattern as that which had evolved towards the end of the World War I, with the re-institution of a Ministry of Information and under its mantle the War Artists Advisory Committee chaired by Kenneth Clark (Harries, 1983, p. 158).
Up to this point discussion on and around the production of war art has centered on the British Empire with only the Dominion of Canada during the First World War making a strong national effort to document their forces in the field. This was because Britain was the central pivot of the war effort. It was she who had to

make propaganda, for support both from her dominions and her own man in the street, and more importantly to convince America to come in on her side. The result was travelling exhibitions both high- and low-brow and the circulation of hundreds of reproductions and post cards of the war artists' efforts all over the world. The Canadian and later South African war artists' efforts were geared more to documentation than to public or universal propaganda.

In South Africa it was only some time after the outbreak of war in 1939 that the South African Defence Force appointed several artists to accompany her forces in the field, the first being Neville Lewis in December 1941. This first appointment was followed by the appointment of Philip Bawcombe, 'Ben' Burrage, Francois Krige, Geoffrey Long, Terence McCaw and Gordon Taylor. The collection of work done by these artists was augmented by purchases by the South African Defence Force of war-related work by Nils Andersen, Robert Broadley, Dorothy Kay, Herbert McWilliams and Alexis Preller. Huntingford (1986), in the foreword to the catalogue for the exhibition "A Selection of South African Military Art", gives a very brief background to Military Art in this country. Thus in a much smaller way we see the same tendency here in South Africa as that in Britain, that of work done by appointment and self-motivated drawing and painting by artists during the war of war-related themes or while actually on active service.

With the socio-political world situation that has arisen since the Second World War it has become necessary for all nations to continually update and develop an efficient army, navy and air

force. Because of exercises and expeditions carried out by these various armed forces and the continued update of technology the role of the artist has remained and the collections of the museums have continued to grow. The term War Art has thus become too limited and has been replaced by Military Art which includes work produced during the two World Wars as well as that done in peace-time to record developments and that done during the localised wars such as the Falklands and Angola.

The third section, that of work produced after the end of hostilities either on a monumental or on a smaller more intimate scale, must still be addressed. As far as museums are concerned they are subject to budgetary restrictions and policy changes which very often seriously hamper the growth of museum collections in post-war periods (10). Towards the end of the war and after hostilities ended in 1918 a tremendous emotional reaction set in from all quarters of the public. This reaction was very definitely as a result of the terrible slaughter on the battle fields and found immediate expression in the commissioning of several paintings notably from William Orpen and Augustus John, but these resulted in a very feeble response and equally feeble paintings. It was in the wish to remember and honour the dead that saw a great surge of international grief and an attempt, possibly in the subconcious, to forestall by way of solid visual symbols any future thought of war on this scale. It was in the form of monuments combined with rolls of honour erected in cities, towns and on battle fields that this feeling took concrete form.

The Scottish National War Memorial at the Edinburgh Castle, the Royal Artillery Memorial at Hyde Park Corner, the Horse Guards Memorial [17] at the entrance to St James' Park, both in London, are a few prominent ones that could be mentioned which have been erected in cities. At the site of major battles and therefore adjacent to war cemetries are those to the Canadians at Vimy Ridge and to the South Africans at Delville Wood.

After the end of the Second World War the fervour to erect memorials was perhaps a little less than in 1918. Most centres already had monuments and to these was added a new tablet containing a role of honour or as at Delville Wood a cenotaph was added to the existing memorial.

A post Second World War development has been the tremendous surge of building and design activity. Overall, this is a result of the disastrous war damage caused by the bombing of all the great cities. This resulted in a mid-twentieth century renaissance in both secular and religious art and architecture that even to-day has probably not been fully assessed. A phenomenon in this program, seen in many countries of Europe, is the building of monuments of a kind not seen before but falling very clearly into the category of the war memorial. These being the preservation of ruins and the direct incorporation of them into new adjacent buildings forming a permanent reminder of the disasters of war. Projects of this sort are not part of the military machine with the result that they appeal more to the humanitarian or spiritual qualities inherent in man than to the need for formal documentation or heroic glorification of military deeds. Two examples of these that form a constant reminder to the deeds, to

the dead and to the devastation of war are Coventry Cathedral, England and the Keiser Wilhelm Memorial Church, West Berlin. Both examples incorporate work by leading painters and sculptors and form in their overall concept a far greater impact than many of the cold memorials that stand like great gravestones in the centre of most cities. Prominent artists, whose work was commissioned or used in these two projects, are Sutherland, Piper, Epstein, Loire and Barlach who, together with the architects, achieved a wonderful harmony of colour, form and shape in a unified structure. Ruins of course have been preserved in the past but for totally different reasons. The immediate preservation of the ruined relics and the building of the new structure as symbols as well as functional units surely has no equal.

CONCLUSION

In the greater historical context it is clear that a rich heritage of military art exists from the very earliest times. In the narrower context of this country, the tradition of documentation was established almost from the time the settlement was founded at the Cape. This being a pioneer country it is difficult to differentiate between topograghical and military documentation. A few of these early works are worth mentioning as most have the overriding atmosphere of open space coupled with a military type of presence. This sometimes takes the form of a stronghold or fort set within an open landscape, sometimes it is the landscape seen from the parapet of a fort or a view of a

cluster of lonely tents on a barren landscape. All, however, narrate or document the travels or achievements of a person or group. Of these Wouter Schouten's "Table Mountain with van Riebeeck's Fort in the Foreground", 1688, I. H. Schneider's "Table Mountain", 1763, Johannes Schumacher's "Swellendam", approximately 1776, Thomas Baines' "Fort Selwyn in 1850", J. Harris' "Fort Armstrong", 1851 and "Bloemfontein from Queen's Fort", 1877 are but a few of this rich collection of early documentation to be found throughout the country (Oberholster, 1972).

In terms of pure military art there are many examples, some already mentioned that are of historical and aesthetic interest to-day, depicting actions from the early Xosa and Zulu Wars to the conflicts between the Boer Republics and the British at the turn of the century. Frans Oerder, official war artist of the Boer Republics, and Anton van Wouw have already been mentioned as being recorders and narrators of the achievements of the Boer forces. Also important is Erich Mayer an immigrant to the Orange Free State during the middle 1890's who joined up with the Boer forces early in 1899. He sketched his way through the campaigns in which he took part, eventually being captured near Mafeking. Mayer was held on St Helena where he made a large number of documentary sketches, "Huisnywerheid in Blikkiesdorp" 1901, "Inwyding van die Krygsgevangene Kerkhof" 1902 and "Blikkiesdorp" 1902 are fine examples of this period (Hugo, 1976). In the post-Boer War period van Wouw features strongly with his jewel-like portrayals of Boers in action and his series of miniature portraits of Boer leaders.

The need and wish of a small number of western-orientated people to document the hard often thankless task of opening up and developing a new country established the tradition of military art. The people who produced the work were mostly immigrants or temporary visitors from England, France, Holland and Germany. All however left a rich collection which serves as a foundation for the further development of an own indigenous line of Military Art.

The tradition is therefore established, what then of the purpose? In this regard Col. G. R. Duxbury (1986) states very rightly "In the twentieth century rapid strides in the improvement of photographic equipment and materials, together with the mobility of the modern photographer has seen an enormous increase in this legacy. Few, if any, will deny that this is good, for the photographer is more rapidly and accurately able to record scenes at the height of a battle which the artist could not possibly record except in his mind's eye, for committing to paper at a later stage. Nevertheless the artist's records of such events are generally considered to be the more aesthetically satisfying and it is thus fortunate that the common practice in most countries of appointing artists to accompany their armies into battle, far from dying, is on the increase. Fortunately South Africa is no exception to this practice, for surely there can be no better medium for building an emotionally stirring and aesthetically pleasing record of a nation's military history".

Although there are other aims and directions related to military art, such as the emotional and expressive renderings of victims of oppression (Blatter, 1982) as well as the 'lest we forget

monuments' such as Coventry Cathedral, military art as pertaining to the military machine is aimed specifically at influencing public opinion during wartime and in the wider sense the recording of a nation's military history (11).

CHAPTER 2

THE PANEL PROJECT

Although the initial reason for this dissertation was and remains the Delville Wood panel, there are, besides the Military Art research, two other important aspects which must be seen as running parallel to the main theme. These are, firstly, a particular sculptural approach with regard to planning and production and secondly, a particular view of bronze as a material. The implications of these two facets are far wider than the limited application to a single project or theme. The panel project then becomes the vehicle for the more important sculptural and material aspects. It is however still important to realize that the project gave rise to the crystallization of ideas, brought others into focus and opened up new possibilities.

In order to lay the foundation for these aspects an outline of the theme and the brief received from the commissioning agency as well as the points of concern as identified by the sculptor are given in this chapter. The points of concern should not be seen as being definitive. Each artist when considering a project must think about the total implications and identify his own points of concern. In this case it was made more pertinent because of the controversial nature of the project and the public discussion that arose even before the design stage was reached.

AN OUTLINE OF THE THEME AND THE BRIEF.

The architect and the representative of the Departement of Public Works outlined the project as follows, that:

1. A simple and dignified museum was to be erected at Delville Wood to house relics and memorabilia collected by various bodies but especially those collected by the then custodian of the battle site and memorial.

2. The design of the building (at that stage already approved) would follow the basic design of the historic castle in Cape Town, the plan of which is also the logo of the SA Defence Force.

3. There would be four walls to receive bronze panels, these would be in the connecting passages between the five bastions.

4. The bastions would be used for exhibiting the various collections.

5. The panels were to convey the commitment of the peoples of South Africa to the Allied war effort during the two Great Wars and in Korea.

6. The idea as expressed by the architect was for a basso-relief design that would unfold or could be "read" as the viewer passed

by from bastion to bastion. No maximum or minimum relief depth was however stipulated.

7. The panel would be approximately nine meters by three meters in size.

8. The themes for the four panels would be:

Panel 1 The African Campaigns 1914/1918
Panel 2 The Battle of Delville Wood
Panel 3 The European Theatre of World War I, 1915/1918
Panel 4 The Second World War and Korea

9. Architecturally the passage would be three meters wide and the panel would be lit naturally from skylights above and a window wall opposite the panel wall.

10. The SADF archives would via their military historians supply an overview of the theme area, details of actions and reference material.

The parameters as outlined precluded altogether the possibility of medium or deep relief. If for argument's sake a panel of three hundred and sixty millimeters deep were to be hung in a three meter wide passage it would reduce the practical usable width to under two meters sixty. If one further considers the air ducts in the floor parallel and adjacent to the window then this usable width would be further reduced. The artists were of the opinion

that a low relief in bronze would be visually disappointing as bronze is essentially a light absorbing solid material. Although the building plans had already been approved representation was made to the client to consider the viability of widening the connecting passages to allow for a more dynamic design as far as depth of relief was concerned and to give a better viewing position.

During the course of the development and debate around the whole panel-project exercise and as a result of the representation a number of the original parameters were changed as follows:

1. The size of the individual panels, from nine by three to ten by three meters.
2. The width of the passage, from three to five meters wide, making it more a hall.
3. The overall cost.

The effect of the above changed the concept from basso-relief to the possibility of mezzo- or alto-relief.

Within these parameters the artist was required to produce the panel in plaster sections of a size to be determined by the bronze foundry. At the time when important design decisions were being made a foundry had yet to be appointed. The actual narrative content and research into historical detail both as regards particular incidents, topography and equipment was to be left to the individual artist. The area, incidents and all relevant material chosen by the artist would be subject to

approval by the military historians and the arts committee. No criteria regarding design, imagery, mode or sculptural aspect was at this time or later suggested or called for. (mode = romantic, expressive etc.)

There were however several worrying factors in the letter of invitation to execute one of the panels, the first being the statement "The State intends placing Four Bronze Panels. . . ". The artists were given to understand that the State was merely standing surety for the ex-servicemen's organizations who were the actual client body. This does not mean to imply any anti-State work attitude. Much of the sculptor's production has been State work, but in this brief concern was felt as to what the State wanted and why. This aspect led to the second factor that caused concern which was, "...depicting various scenes of the participation of the South African Defence Force..." which implied a strong picture making preoccupation.

Previous work undertaken for the State had been less formally structured, had not included a narrative base, and the work had been executed in close co-operation with the architect concerned. There seemed to be the possibility of a contradiction between what the architect visualized and what the State wanted (and possibly what the ex-servicemen thought they would get). There is a great difference between the architect's statement of "conveying a commitment" and "depicting various scenes" as outlined in the letter of invitation.

I had no interest in landing in the areas of monumental, heroic or historical documentation or illustration.

The excerpts from the minutes of the Royal Artillery War

Commemorative Fund Committee (1920), where the indenture of Charles Sargeant Jagger for the Artillery Memorial at Hyde Park are discussed, are of considerable interest. They illustrate very clearly how an artist can become a tool of the client or committee where the illustrative considerations override those of the sculptural (1).

QUESTIONS, SOLUTIONS AND CONCLUSIONS

The solutions and conclusions reached revolving around the personal areas of question and concern arising from the project brief are summed up in this sub-section.
In addition to the concern with regard to the interpretation of the architect's ideas and the State's preamble there were also other questions that arose and needed personal clarification. It must be understood that these questions are of a personal subjective nature, in other words not definitive. They do however have to do with the ethics and morality inherent in the acceptance and execution of a work of this nature and as such are relevant. The collective thought in this regard is that the artist accepts remuneration for a work and for this he must be able to assure the client of his belief in the project and he must approach it with absolute sincerity. Besides the client there is a responsibility to previous buyers of his work and a responsibility to his individual form language.

There were six basic questions which included the concerns already identified in the brief. They were:

A. The extent to which such a project would interrupt an existing work program or require a partial or complete change of direction. In the sense that part of my sculptural endeavour has always been the portrait whether fragmented, that is head, head and shoulders or full figure, and that the other less obviously descriptive work has been landscape orientated it did not seem too incongruous to discipline oneself to a project that promised to include elements of both albeit in a more narrative idiom. At this time there were two areas of research that were being worked on, one being wood fabrication within the less descriptive idiom, the other being bronze casting as applied to the whole sum of my sculptural endeavour.

Although not a complete change of direction a project such as that under discussion would curtail if not stop for a time the development of wood fabrication. On the other hand the possibility of expanding and broadening a knowledge and understanding of the newest bronze techniques was tremendous. Added to this was the chance to explore and test a whole personal theory of bronze production according to a set of approach values as far as creativity, enlargement and materials were concerned. This is the first bronze method, as outlined in the bronze process sub-section. It had not previously been possible to carry out or test these ideas or methods on a large scale.

B. To what extent the project and theme would fall into a general or specific interest area. As has been outlined in the introduction the area of war art was not entirely new, in fact I

admired the work of Epstein, Moore and Searle whose contributions during both great wars have been recognised for many years. Interest had further been aroused many years ago when studying South African History and discovering the many vigorous drawings done during the Zulu campaigns and used as a basis for hand made lantern slides as well as the vast number of works produced during the Boer War. Later, pursuing an interest in the work of the Nash brothers, Stanley Spencer and Graham Sutherland, this resulted in visits to the Imperial War Museum during 1981 and 1982. These visits, besides widening a knowledge of these artists' work, brought others such as Kennington, Jagger, Sargent and Orpen to one's knowledge and the realization that a great part of all 20th Century artistic endeavour was war related. Seen against this background the proposed work fell well within a specific interest area and did not require a complete change of direction.

C. An important question was whether there would be scope for movement within the structure of the brief as outlined by the client body. Taking the brief at face value it seemed that there could be complete sculptural movement as long as certain visual detail was correctly interpreted, for instance uniforms and ordnance, and that there was no desire from the client to formulate or dictate either design or methodology.

D. As has been stated no definite guidelines or stipulations were layed down regarding content or design. There was however still a nagging doubt as to the purpose of the proposed end product. In

this area the historical record must be recalled as well as the ambiguity as far as client identification was concerned.

There was at this time much speculation and discussion regarding the purpose of the works and the building of monuments in general. These ranged from the age-old argument of cost over use to more vitriolic assertions that it constituted pure government propaganda (2). The word and concept of propaganda has been mentioned several times and it has been discussed quite thoroughly in Chapter 1 with regard to the historical survey. Other than this it will be identified as a possibility in all the creative areas. It was also seen as a possible danger or restriction to the creative process with regard to the approach and acceptance of the panel project. Clarification on attitude and understanding of this area is necessary and should be related to aspects of propaganda handled in other parts of this dissertation.

At the present time this word has lost much of its original meaning and is bandied about by various parties for their own advantage or to discredit others. The College of Propaganda at Rome in the 17th century was established for the education of missionary priests and hence the meaning, any systematic scheme for propagating a doctrine or system. To-day related "frequently with implication of bias or falsity, especially in politics" (Oxford Dictionary, 1964).

It is too easy to consign everything attempted by the establishment or a particular cultural group to the convenient bin marked propaganda. Equally from the establishment or a particular cultural grouping's side it is convenient to label as

propaganda social commentary in the visual arts that has the slightest trace of thinking opposite to their own. In the sense that all visual art has a social function both sides of the above equation are correct. Feldman (1981,p. 42) addresses in his chapter 'The Social Functions of Art', the aspects of propaganda and the artistic responsibility in respect of Political and Ideological Expression. His clear and concise explanations are very valid.

Seen in the light of the key-words, systematic, bias and falsity, as in the definition however, place other pre-requisites in the equation. These are that the product must be part of a systematic plan to influence, with a particular bias or falsehood, the thoughts or actions of the public. Examples of this premise within the confines of this dissertation would be the poster campaigns to encourage recruitment and patriotism during the two world wars by the Allies and the multi-language magazine Signal to influence the people of Europe, published by Hitler's propaganda ministry. The first being an example where bias towards a particular need was used to influence people and the second where false information was used to influence people. "Your Country Needs You" and other posters were successful because they were published in the midst of truthful reportage, usually of a disastrous nature. Signal's early years of war reportage, when the Reich was victorious, was mostly truthful, and in the later years mostly not. Stalingrad's fall for instance was reported three months after the event and the fall of Tunisia was not reported at all while the fall of Sicily was reported as a tactical withdrawal (Mayer, 1979, p. 2).

If during any of the preliminary discussions with the client there had been any definite specification regarding a particular figure or ideology it would immediately have fallen into that area of illustration referred to earlier. Under such circumstances sculptural values or considerations would have little chance and indeed the project would not have been a challenge or have been in any way acceptable. However there were no such stipulations and the theme as laid out could not by any means be such as to cause embarrassment or shame to any South African of whatever persuasion. It would also be very difficult to place it in the area of propaganda as defined earlier. In the sense that the Assyrian and Romanesque sculptures and the Bayeux Tapestry, referred to elsewhere in this dissertation, were very definitely in the area of secular or religious propaganda, so too would the Delville project be, but certainly not in a one-sided or particular ideological sense, but in the area of teaching and recording certain facets of the country's united efforts.

E. The possibilities of expanding horizons had to be explored. In this area one could think of the visual, intellectual or technical challenge offered. If to judge only on the reassessment of one's position, outlook and the areas of historical creativity that were reassessed and discovered as summarized in other parts of this dissertation, the challenge offered could only widen and deepen one's understanding and experience.

F. Knowing that the project as a whole involved a number of

sculptors, the immediate thought was that there would be an overall planning of the four panels in order to establish a certain unity throughout the building. This could have taken the form of committee planning, appointing an orchestrating sculptor to establish a unity of design or the team of sculptors interacting in order to establish a unity of design. The question arising was how much interaction should there be and to what extent could such interaction be expected or left to develop. During this early period a great many idealistic expectations regarding the interaction between sculptors were held. Experience of previous gatherings of sculptors had proved that very little sculptural discussion takes place spontaneously but this was always thought to be due to totally divergent points of departure. In this project sculptural talk and planning would have a common ground and aim. In terms of sculptural principles, regarding light, division of the relief-plane, composition, tactile surface, rhythm of advancing and receding forms, the feasability of an historical script or the possibility of deciding on a basic horizontal division linking the panels on at least one visual level, these were the areas that could have resulted in stimulating discussion and design.

CHAPTER 3

CREATIVE SOURCE AND PROCESS AREAS

The creative areas, the relief, the narrative source material and the bronze process as well as the resolution of the areas of concern make up the content of this chapter.
In order to resolve the areas of question, as outlined in the previous chapter, it seemed logical to establish who and what one was. In addition to these concerns it was important to identify individual form preference as well as visual perception of depth and scale. To clarify these and achieve an overview of where one stood when looking at the broad lay-out of the creative world an attempt was made to isolate broad areas of creativity. In terms of sculptural principles it was necessary to re-examine and clarify relief-sculpture and the whole bronze process. As far as the narrative content was concerned a calculated and objective look at this aspect seemed imperative in order to avoid the pitfalls of the superficial and the borders of kitsch.

DISCUSSION OF CREATIVE AREAS

There is a great difference between creating sculptures and paintings based on personal preference and essentially for oneself on the one hand, and creating sculptures and paintings based on requirements for a particular purpose and third party on the other. In this respect the thinking is obviously of imagery

and personal form language and not the physical substance of a particular material. These two areas require more attention, and in order to clarify them and make the appreciation and discussion of such works easier and more objective, an attempt will be made to stack the various areas of endeavour in logical order. Broadly speaking there are three main areas that can be identified to illustrate these.

An area that would include all aspects of creative endeavour based on personal motivation and own imagery.

An area that would include all aspects of creative endeavour based on absolute requirements and limitations imposed by a third party as well as the banal reproduction or imitation of nature or any art trend.

An area that would include all aspects of creative endeavour based on general pointers and limitations imposed by a third party as well as personally motivated work using own imagery.

Obviously each area can and should be sub-divided into many sub-sections which could be used to trace a line of development or place a particular work or artist in context with his time or peers. The only prerequisite for inclusion in a particular area would be the individual's dedication to a chosen field, which would be represented by time and the results of this dedication, which would be represented by the volume and quality of the work produced. The implications of each area could be summarized as

follows.

The first area would represent artists who have a particular and highly personal interest area, whatever it may be and who work according to these individual ideals only. In other words those who pursue with absolute certainty their ideas and single-mindedly continue on this track without regard to the degree of acceptance or rejection by the intellectual or by the wider public. Artists in this area would find it impossible or in principle unacceptable to relate to any imposed limitations either thematic or physical. The work of artists in this area would be self-generated and based on self-selected stimulus from which own imagery is evolved. The artist is therefore in a primary position as far as the first level of appreciation, that of theme, is concerned.

Seen in the late nineteenth and twentieth century context examples would include work from the futurists and constructivists and artists such as Boccioni, Picasso, Gabo and Brancusi amongst many others. It does not however follow that these artists did not do any public work. In this category are found those artists whose work is not conceived around a given theme or limited by given measurements but rather freely created and then acquired for a particular site because of an empathy felt for the work by a person or group. Propaganda is not excluded from this grouping but would be exploited visually from a highly personal sense of moral conviction and would more correctly be termed social commentary.

The second area would represent a vast area of endeavour although small in originality or creativity. It is the complete opposite of the previous area as artists working in this one have no clear-cut personal objectives and produce a variety of objects either on their own initiative or on the demand of others. Artists in this area are concerned by the degree of acceptance or rejection by the intellectual public but justify their stand and production on the acceptance by the wider public. Artists in this area would find it quite easy to accept any limitations of whatever nature be they thematic, material or design.
Work produced in this area would include all folk art, political or propagandist art, national art ("volkskuns") and amateur or popular art with artists too numerous to mention. Folk art is the naive following by amateurs of art trends in painting and sculpture or the intuitive making of mystic or votive objects or the making of decorated utility objects (Cuisenier, 1977). It is probably the only acceptable area of creativity in this category. The reference and definition as relating to folk art is sometimes erroneously equated with "Volkskuns" which is Art for the People or National Art (van der Westhuizen, 1984) and has nothing to do with folk art, which is the naive wish of cultural groups of peoples to be creative, seen in the sense that there is a difference between cultural achievement and standard of civilization. Berenson (1958, pp. 143 - 144) sees the distinct difference between folk and popular art in this way "....I am convinced that popular art is always a derivation from professional individual art, never a spontaneous upsurging from the dumb masses of new ways of feeling, seeing and expressing

with the voice, the pen or the pencil." Folk art, he maintains, happens spontaneously in areas far removed from professional influences "It flourishes where there is no professional art as in the mountain fastnesses of Central Europe and in the Balkans". National Art ("Volkskuns") has to do with the immortalization in heroic terms of a certain group, happening or person and in South Africa is almost invariably of a popular nature. In terms of the selection of theme elements and design the artist does not feature very prominently in this area. He either copies from the immediate past or the content is defined for him. Much of the content and design for the panels for the Voortrekker Monument were for instance pre-defined, placing the narrative content as defined by the client before any sculptural concerns. In this cicumstance the sculptor only executes someone else's ideas and the result becomes mere three-dimensional historical documentation on a popular plane. The four bronze panels at the base of Nelson's column can also be seen in this context as popular historical illustrations. [13] It is this aspect of accepting an imposed content or the exact wishes of a commissioning body, before personal research or creative and sculptural considerations, which puts works into this area. The story-line should be subservient to the sculptural and compositional content. "What was a beautiful and expressive masterpiece two or three thousand years ago still has the power to move and delight us even when we know nothing about its origins or about the significance it once had in a system of customs and beliefs that has disappeared beyond recovery" (Rogers, 1969, p. 2). This subservient attitude is amply

illustrated and epitomised in the statement by Charles Sergeant Jagger to the Royal Artillery War Commemorative Fund Committee "I think you can rest assured that I can make these figures absolutely as you wish" (Royal Artillery War Commemorative Fund Committee Minutes, 1921 -1925).
Propaganda art need not necessarily fall into this area except where it pertains to a definite group using visual material to advance a particular doctrine or practice in order to influence others.

The third area would represent a large segment of creative endeavour covering on the one hand the highly personalized creations to that in which the freely created commissioned work is produced on the other. In broad terms it would be a combination of the previous two. In this combination, the real and implied ideals of the first and the more pragmatic approach of the second, would be upheld. This area in fact makes commissioned work, that is either public or private, possible, dependent on the brief. The brief in which the parameters of a proposed work are set out would be the determining factor for the artist. The artist, although in a secondary position as far as thematic choice is concerned, remains in a primary position as far as the selection of elements, design and sculptural decisions are concerned. In other words it is an open brief that does not specify a particular design, philosophy or sculptural approach. Propaganda could certainly also be included in this area. It should be remembered that the whole art programme during the two World Wars was first and foremost propagandistic. Artists in this

third area could and have found it possible to produce work within their realm of concern and without forfeiting their ideals. In the context of this discussion individuals who amply illustrate the area would be, in sculpture Rodin, Epstein, Manzu, [12] Moore, in painting Nash, Sutherland, Spencer or Piper. All these artists have produced innovative work within their particular visual spectrum for a commissioning agency. Nash, Sutherland, Spencer, Piper, Epstein and Moore all being examples of artists working for the War Artists Advisory Committee's propaganda machine. Much of Rodin's life work for instance revolves around and evolved from the commission for the "Gates of Hell" [9] begun in 1880 and worked on until his death in 1917. Moore's appointment as a war artist brought him into contact with new visual material which in turn changed his approach to his work after the Second World War.

These three broadly sketched areas represent a vertical rather than a horizontal strata of creative endeavour. A vertical strata is used to avoid the idea of the third area being seen as the bottom level, rather, that the centre draws from the right and the left. In the final analysis the centre or second area is the least concerned with creative principles.

It can be argued that the three areas or categories which have been identified have to do with the private and public areas of an individual artist's creative endeavour and not the three separate areas of creative endeavour as outlined. The first and last areas could be grouped together except that there is a

difference in the initiation of the article. In the case of the centre area there is, with the exception of folk art, an ethical and moral difference in the manufacture of the article.

A case could be made to place a figure such as Picasso, already mentioned in the first area, into the third or into both the first and third because of his public work. Reference is made in particular to him as costume and stage-designer for the ballet "Parade", "The Three-cornered Hat" or "Pulcinelle" or much later in his career, the public sculpture commissioned by Skidmore, Owings and Merrill for the Civic Centre Chicago or the concrete murals in which the Norwegian painter Carl Nesjar did the execution (Spies, 1972, pp. 315 - 321). However the contention is not that the first area has no public sub-section or that the third has no private sub-section. The criteria is rather how the commission evolved on the one hand or is defined on the other. Simply stated the one has to do with the acquisition of a work from an artist's personal production for a particular public place, the other when a work is required to be designed or produced specifically and within certain parameters for a particular public place. Further it is in the area of the set parameters that the division between the second and third areas is identified. Once again the example of Picasso can be used and in particular his costume and stage designs for the ballet. It was not the director / producer setting the parameters for the artist-designer but the artist setting the parameters for the production. Matisse too when designing for Diaghilev's production of Stravinsky's "Rossignol" said " As for the decors, those Russians expect something violent, don't they? Well, they're not

going to get it. I'm going to teach them the proper proportion of colour according to the French tradition: pure white, pale pink, light blue. And they can take it or leave it" (Georges-Michel, 1957.p. 31).

In the same sense the War Artists Advisory Committee, chaired by Sir Kenneth Clark, 1939/45, made no attempt to influence the artists in their attitude to their subject (Sutherland the War Drawings, 1982, p. 15). In fact many works produced during the war were found to be unsuitable for obvious public propaganda and used more subtly within industrial executive, academic and society circles.

THE RELIEF AND NARRATIVE SOURCE MATERIAL

From what was known of the narrative relief and from what others believed it to be, made the consideration of the project difficult even though the personal prerequisite for an open brief was met. The generally accepted idea that the relief is frontal and that the figures or objects relate to the ground in a way similar to the background of a painting conjures up a vision of making three-dimensional pictures rather than sculpture. This vision of having the vertical left and right boundaries and the top boundary of the relief act as the sides and proscenium of a stage wherein a story unfolds was unacceptable. [13] Moreover that there should be an ideal viewing position and that the "background" should interact in an illusionistic way with the story line, using the rules of perspective as a crutch or ploy of deception, held no interest at all.

The nineteenth century attitude to the relief of one view point is still prevalent in our society to-day. The visual information thus presented is transmitted to the viewer in totality, that is, without the viewer having to move around the forms, he is given the feeling of having done so. In order to achieve this end, repetition of form was used. A figure would be depicted from different points (front and back) so that the viewer was given simultaneous views, although not quite the same pose, thereby giving total understanding from one station point. This insistence on giving the viewer total understanding from one vantage point coupled with a rigid manner of subject choice or narrative moment leaves little room for innovation. It was in fact the aim or ideal in many free standing works as well. History as a theme, and sculptural monuments in particular, had in this time a very definite method of thematic choice, that of choosing a moment of action which would reveal both past and future. "In 'La Marseillaise' Rude does capture that moment of absolute pregnancy, of forms focused to a point of utter sharpness from which meaning will then spread outward, connecting this particular composition to the events that form its past and its future" (Kraus, 1981, p. 10). There are numerous examples of these two sculptural aspects, one view point / narrative moment genre in South Africa, the reliefs at the Voortrekker Monument Pretoria and those at the Vroue Monument Bloemfontein are examples which enjoy considerable popular acclaim. These two aspects coupled with the reference to "depicting various scenes" were reasons for a measure of concern and hesitancy regarding the acceptance of the panel project even though no parameters were

set either written or verbal during the early developmental stage.

NARRATIVE IMPLICATIONS

Narrative, an account of incidents or events. Relatively easy when considering the broad scope of the theme and the written word but to apply it to a relief scuplture was more difficult. Historical examples which could help in the re-assessment of sculptural and/or visual implications from the immediate past or the last century were not very inspiring. Rude's "La Marseillaise" already mentioned, Canova's "Three Graces" or Carpeaux's "The Dance" could be considered. But all of these nineteenth Century examples fall into the realm of the superficial and the heroic and rely on the frontal one-station point approach as well as theatrical illusionism (Hilderbrand, 1978, ch. V & VI).

Illusion of reality or real illusionistic scale perspective considers objects or figures in scale relationship to each other, according to the theories of perspective, with reference to the theme, and records them as closely as possible to the "photographic eye" on a common ground. These rules and theories of perspective formulated and developed in the 15th Century and later, were also adhered to (presumably intuitively) by many of the Greek sculptors. This can be seen clearly in the metopes of the Parthenon, not that there is a visible horizon or clear aerial perspective but the proportion of each element to the other is as close to the "photographic eye' as can be. Also the

illusion of depth between the elements clearly illustrates their understanding of the principles of perspective. "People were painting more or less correctly in perspective well before the mathematical rules were known" (Friedlander, 1963).

As the basis of the approach to the project under discussion was diametrically opposed to this premise other examples were looked to for use as a foundation to the design and sculptural philosophy.

The examples chosen are widely divergent in terms of historical period, material and size but have two things in common. One, they had been related to personally for many years and two, in terms of design and execution they are all uniquely non-picturesque. In time order they are:the Assyrian bas-reliefs, the Romanesque Tympanums especially those at Vezelay and Moissac in France and Malmesbury in England, the Bayeux Tapestry, Rodin's "Gates of Hell" and Manzu's "Gates of Death". In all these examples none strove for the perspective or pictorial illusionism prevalent in Greek, Renaissance and in nineteenth Century sculptural approaches. An aspect that intrigued and is of great interest in the Assyrian, Romanesque and Bayeux artists' approach is their apparent disregard of perspective in so far as it pertains to an illusion of reality or real illusionistic scale. There are other ways of expressing form and space that do not rely on the obvious picture or stage-set. "We do not always realize that the theory of perspective developed in the fifteenth century is a scientific convention; it is merely one way of describing space and has no absolute validity" (Read, 1956, pp. 66 - 67).

In the three examples, Assyrian, Romanesque and Bayeux hierarchical perspective and proportion is used. "Hierarchical/a graded or ranked series" (Penguin English Dictionary, 1985.). Hierarchical perspective and proportion considers the relative importance of objects or figures, according to intuitive or intellectual decisions, with reference to the theme and records them without regard to scale on a common ground. The vertical and horizontal axes are also freely inter-changed within a single work.

In order to illustrate these aspects and identify more clearly this area of interest and the influence they could have on the Delville Wood panel ethos, it is necessary to expand on, and discuss the periods and examples mentioned in a little more depth.

The panels of Ashurnasirpal II and Shalmaneser III taken from Nimrud and now housed in the British Museum London will be used to expand and identify aspects in this period which have a relevance to the design thinking of the project under discussion. [2] The first link with the project is in the area of recording. These panels record, besides social and recreational aspects of Assyrian life, primarily the exploits and campaigns of the Assyrian kings. The immediate and striking aspect found in them is the attention to detail, use of symbolism, use of inscriptions within the designs, multi-registers, non-illusionistic perspective and figures seemingly out of scale. Apart from the decorative value, the detail in these panels gives us a graphic idea of life in those times with regard to dress, jewellery, architecture and implements as well as plant and animal life. It

also depicts clearly the method of quarrying, construction, hunting, the waging of war and aspects of their mythology. Symbolism played an important yet unpretentious role. The hierarchical nature of the work makes the whole relief, of necessity, symbolic, yet in an unpretentious way symbolism also played an important role within the design itself. There are various examples of this, several being studied in particular for use in broad terms in the Delville Wood panel. They were those where a single figure is used to express or represent a whole community or army, the way in which elements such as trees were simplified and the way simple patterns were used to represent land and water. Repeating curls were used for water and diamond-shaped scales represented hills or mountains.

Detail and symbolism were combined with multi-register division of the ground or picture plane. By this is meant the horizontal division of the ground into strips of action. Design-wise these divisions are activated by the symbolic use of pattern to represent different terrain and to avoid the figures appearing as loose floating objects. There is also no perspective or illusionistic logic between the registers. Perspective did play a role in the panels but freely within a register and without logical or realistic reference to either objects or figures in the immediate vicinity on that register or to action or design on adjacent registers.

The eye, accustomed to the perspective illusionism propounded and developed since the Renaissance, is very often confounded on seeing the Assyrian panels, with the seemingly unnatural use of large and small figures and objects in the same register or in

the same design. The Assyrian sculptor combined split plane division, no viewer / picture plane horizon construction, with symbolic perspective, where buildings and war machines appear far smaller than the figures occupying or manning them. Figures were given emphasis according to their importance hence the definition: hierarchical proportion. One other aspect of the Assyrian work which is very effective in the symbolic depiction of a narrative score is the rhythmical use of repetition. This is found both in pattern and in the depiction of figures. They also had a wonderful ability to include infinite detail reduced to simple equations with deer and wild pig hidden in vertical lines representing grass or fish in curls representing water (Reade, 1983).

In the Assyrian sculpture the panels, became in effect, the very walls of the palace and the use of flat uncluttered wall surfaces was not an issue. In contrast to this, Romanesque Sculpture achieved a superb harmony between architecture and sculpture during the tenth and eleventh centuries before sculpture became absorbed into the architectural mass of the Gothic period. The Romanesque sculptor was required to place stone pictures on or in the building at particular spots interacting with the open wall areas. The harmony was achieved by carving the wall not hanging an object upon it. These carvings were done at strategic points namely, over doorways and at the juncture of roof vault and column, the capital. Because they were carved into the wall they became a part of the prime architectural mass and thus completely integrated both physically with reference to material and

functionally with reference to their didactic or propaganda role (Read, 1954, pp. 17 - 24).

The aspect of integration or harmony with the architectural setting and the sculptural and compositional solutions reached by these Romanesque artists with regard to narrative and propaganda art is one of the areas that concerns the present discussion around the Delville Wood Museum project.

On entering the Narthex of the Abbey of Vezelay, for instance, the visitor is struck by the atmosphere of serenity, harmony and peace. Serenity due to the calm simplicity of the interior, the subdued lighting and the fact that no one element overpowers another. Harmony in the proportions of one element to another, cross vaults, columns to total height and the colour of the aged stone reflected in all things in the area. Peace achieved through the choice of stone colour, the cool air and above all the soft echo of human voices reflected off the vaults high above.

This atmosphere was part of the whole scenario. The word narthex means Galilee or the place of passing over, that is, to pass from the profane world to the sacred. There are three portals through which the visitor can pass to the nave, the South and North portals are smaller being the entrances to the side aisles and finally the main portal leading directly down the aisle to the Choir and High Altar. It is necessary to sketch this impression in order to convey the total integration of all elements and the symbolism inherent in all aspects of the planning and execution. The description of Pentecost is the subject of the tympanum panel and the subject matter is taken from the Gospel according to St.

Mark and from the Acts of the Apostles : "Go ye into the world, and preach the gospel to the whole creation..." (Delautre & Greal, 1985).

Here the narrative point of departure is not, as with the Assyrians, to glorify the achievements of a King but to tell and to teach the Christian story. It in fact did more. As an assembly point for the Crusades it not only inspired those with religious zeal but also spread the style and method of building, design and sculpture that would have echoes in the south and north as well as in ages to come.

In this and other Romanesque sculptures the hierarchical perspective and proportion is also found as well as the multi-register ground also used by the Assyrians, although not in horizontal bands, but forced into new compositional solutions by the unique architectural style. The most impressive compositions are found over the arched doorways called the lintel panel or tympanum which is the carved semi-circular upper section of the doorway formed by the roof vaulting. [7]

The tympanum of the main portal of the Abbey Church of the Magdelene, Vezelay is the most impressive and helpful in this re-assessment of relief possibilities for the following reasons:

1. The use of a multi-register basic division.
2. The order and unity achieved within the divisions and the varying emphasis on the figures.
3. The changing light values gained through using a combination of low- through to high-relief carving.
4. The contrast of relatively static repetitive figures with others in action and yet others in repose.

5. The order of figure size, here directly related to the degree of spirituality of the person or group.

6. The use of graphic symbolism and definite area divisions.

These six relief possibilities tabulated above pertain to the actual art work and as such are very important and contain much of the foundation thoughts used by the sculptor in his particular panel. The other aspect that was found very stimulating and important in the context of the project, was that although it is an ancient building with panels having a religious or didactic theme, there is complete integration of sculpture and architecture. With panels of the size envisaged for the museum the mental integration of all elements within the building would be an important aspect to the visitor.

What we have is basically architecture, sculpture and objects. To expand this thought in terms of Vezelay there is an imposing yet not a particularly moving exterior. On entry one finds cool well proportioned vaults with focal point relief sculptures telling a story. Passing by these sculptures into the church one sees the objects of service, the candelabra and the crucifix, placed on the altar with simple dignity. The visitor leaves the complex with an ordered overall picture and from this order will be able to retain his or her own particular memory images.

Architecture, sculpture and object; here the same sequence is found for the museum and although the function is totally different the visitor should be left with the same collection of thoughts and memories. In the idealistic visualization of the project as a whole it was hoped that the artists together with the relevant committees and the architects could achieve this

order or harmony of all the elements that would make up the museum.

On a smaller and less grand scale, perhaps because of the ruined state of the building, the side walls of the entrance porch of Malmesbury Abbey echo the aspect of repetition and symbolism to be seen at Vezelay yet add another dimension, that of assuming or suggesting the inclusion of the viewer in the composition (Smith, 1975). The typanum here is not over a doorway but filling the side walls of a cross vault at the entrance to the building and being very much lower than the main building it is also very much smaller than either the side or main portal of Vezelay. Six Apostles are depicted on each side, all in almost the same pose but with a slight change of position in head or arm here and there. [5] Most however seem to be interested in something in the upper centre of the porch. The impression is that they are all aware of something important happening and that must logically be the Majesty above the inner door of the porch. Because of its small scale in comparison to the side tympanums however, the relationship is somewhat lost if it was ever intended. Rather does one feel that the action, Christ in Majesty, is slightly above the viewer's head when contemplating either the left or right panel straight on. This involvement of the viewer, giving the feeling that something other-worldly is happening around you, is contrary to the accepted approach of the 19th century where a complete scape was presented, indeed also contrary to the Assyrian work that could be "read" in strips or areas and presented a complete story.

The third example from the Romanesque period that opened new

avenues of thought for the project under discussion was the Bayeux Tapestry. This work dates from about the same period as the two previous examples, slightly after Vezelay was built and before Malmesbury was inaugurated. Within our Christian time period the Bayeux Tapestry is the most impressive early political propaganda work. [8] It was used in the same way as we would to-day present a slide or film show with commentary to convince a public of a particular cause.

The prime object of the Bayeux Tapestry was as a portable exhibit to convince the English, firstly, of Duke William's legitimate claim to the throne and secondly of their King Harold's perjury and punishment.

The choice of linen as material is of interest in relation to propaganda art as it has a direct bearing on the number of people with whom they could share or communicate the facts or story. In this instance as a book it would have reached very few, as a painting, stone or bronze sculpture it would have influenced only the local inhabitants and a few visitors to the place of erection but as an embroidery on linen and easily transported, a great many people could be influenced during its exhibition tour of the various churches of England. The lantern slides of the Zulu wars and the early moving pictures of the Boer and Great War through to the video of to-day would be the comparative mediums of our immediate past and present.

With regard to the visual presentation of the Bayeux there are four areas which give it, as with the other examples already mentioned, a certain timeless quality which overrides the

original reason for its manufacture and are the qualities which were found helpful in the approach to the Delville project (Parisse, 1983, pp.11 & 50).

1. The way in which the artist assembled his facts, edited them to arrive at the pertinent parts and most important took the viewer back in time in order to make the punchline stronger (the fact that the Tapestry ends rather abruptly suggests that it continued at least to the next occurrence after the victory at Hastings).

2. The use of primary and secondary registers which are inter-related with the action gives an overall vibrancy and adds to the levels at which the work can be evaluated or read.

3. The ingenious visual pauses or stops within the registers, both primary and secondary, used to take the viewer to a different location or action. These take the form of trees, buildings, exotic animals and birds or lines.

4. Finally, the incredible attention to detail which presents an insight and understanding to a great many areas of human endeavour of that period.

As with the other examples already discussed this artist (or artists) also used hierachical proportion between registers but not within a particular register and also the symbolic depiction of buildings without regard to proportion or scale. Repetition with minor changes in the position of extremities both in the depiction of men and animals is also found as in the Romanesque and Assyrian sculptures. The tapestry is divided into fifty eight scenes, is sixty five meters, fifty five centimeters long and fifty centimeters wide, the primary register being approximately

thirty three centimeters and the secondary register varying between seven and eight centimeters wide. The scenes best illustrating these aspects are numbers thirty and thirty one for the depiction of figures in architecture. Here Harold sits on the throne in a cut-away or sectioned building, which is a typical example of how the interior action is portrayed throughout the work. In scenes thirty eight and fifty one respectively the use of repetition in the representation of ships and horses can be well seen. Throughout the work the participants in the action, mainly the soldiers, are depicted with an emphasis on repetition which sometimes gives the illusion of forward movement, sometimes stillness and in others intrigue or in yet others the ordinary enjoyment of a meal.

The more recent examples referred to, those of Rodin's "Gates of Hell" and Manzu's "Gates of Death", were both of interest in that neither employed a particular "background" or setting.
Rodin gives his work the illusion of movement and mystery by the use of: [9]

1. Repetition, the play of moving and juxtaposing the same repeated figures.
2. Broadly placed masses, the overall approach to the maquette where the emphasis and involvement is with ordered sculptural solutions first before implicit anatomic detail.
3. His consideration of the light factors.

This form manipulation and understanding of light, creating mounds and hollows rippling across the surface, is purely sculptural and lends that extra dimension to the appreciation

which goes beyond the recognition or enjoyment of the human figures depicted or the theme "story" whatever it may be. The work of Manzu has a similar response but with a different kind of sensitivity for detail and plasticity. [12] Three attributes in Manzu's work were found useful especially when still thinking of the project as a low relief; his agility with a spatula, vigorously moving the clay, incising lines and achieving an immediacy of extraordinary freshness, his use of found objects which are cast into the whole, giving a strange quality of contrast between it and the manipulated surface and his creative use of the casting process. These three attributes plus an overall feeling of speed and freshness give the final product a crispness and clarity of finish.

From the study of these examples a kaleidoscope of visual possibilities was built up. This mental collection of imagery allowed for the vast sum of information pertaining to the African campaigns to be more easily reduced to simple symbolic terms which could readily be fitted onto a three by ten meter panel.

THE BRONZE PROCESS

The bronze casting process has remained the same for centuries with improvements since the industrial revolution due to new knowledge in the field of metallurgy and better methods of quality control in metal and alloy production. Within recent years new methods have been discovered of investing wax objects for bronze casting in refractory materials which reduce the

method's reliance on core pins and a large number of runners and risers in the spruing system. In the traditional method core pins were driven through the wax surface into the core to hold it (the core) in place; from the object's surface, wax runners and risers led to the casting cup. The whole object was then invested with a basic plaster of paris coating and put in an oven for up to four days to melt out the wax. This long burning process caused bad mould surface cracking. All these factors meant that the bronze cast, when released from the investment, had nails sticking out all over the place, bronze tapers rising from all over the place and metal "feathers" where the metal had run into the mould cracks. Considerable surface disfigurement was caused and hence the need for excessive bronze chasing and finishing. Much of the sculptor's carefully prepared surface was lost this way.

The new method, called the ceramic shell process, is intrinsically the same as the traditional insofar as the works' investment and the evacuation of the wax is concerned, which is the cire-perdue or lost wax process. The "new" part is the lightness of mould, ease of handling and the elimination of most of the surface disfigurement mentioned in the traditional method, due to the ability of the ceramic material to breathe (release trapped gass through the wall of the mould) thereby reducing to one or two the runners and risers. Also because there is no traditional core, core nails are a thing of the past. The result is a new crispness and accuracy in casting previously unheard of. [11] To cast a panel such as that which was proposed in ceramic shell opened two distinct possibilities of approach.

1. That the bronze be seen as a unique cast, in that, the plaster or other appropriate material and the wax cast taken from it would each be an intermediate creative step in the production of a one-off finely detailed and surfaced bronze.

2. That an artist produce a highly accurate personal surface in plaster or other appropriate material and without any noteworthy further involvement expect an almost perfect replica in bronze.

This may seem an unnecessary distinction in that both seem, superficially, to do the same thing. The difference is however enormous. Superficially, in the word usage, implying a difference in the final product, which is true but the real difference is in the primary mental approach which visualizes a bronze, not a clay or a plaster and therefore dictates a totally different mental and physical approach.

1. The first approach would see each stage, clay, moulding, plaster, wax, bronze, patination and fixing, as an interim action with separate limitations and possibilities each requiring particular creative and visual attention as well as specific technical manipulation of the materials. Although the size of the proposed work would preclude the artist from doing everything himself, especially the bronze casting, the finishing would certainly require a hands-on commmitment and strict supervision.

2. The second approach would see the making of a clay model and plaster casting as of prime importance. This would then, through a hands-off process, be reproduced by a founder in bronze. The

creative mental approach would stop at the plaster cast, to be replaced by one of inspection of the wax and later of the casting for accuracy in relation or comparison to the plaster. INSPECTION replaces MANIPULATION and SUPERVISION in this post-plaster stage of the production of the bronze work in the second approach. Works resulting from this approach would remain plasters in bronze.

Perhaps the great redemption of the traditional method was the fact that the artist was forced to work his wax because of indifferent casting and again forced to work his bronze because of the great number of core-pins and runners. From examining castings from various periods it seems the artist was always intimately involved with the technician in the foundry in a hands-on, making a bronze product, capacity. [21 + 22] Holes that were caused by cold shot or core collapse had to be laboriously reamed out and undercut by hand and a perfect piece prepared and tapped into the warmed surface. Cracks were filled with a lead compound and miscast sections were replaced with screws and both surfaces burnished down to a constant surface. [19 + 20]
In this respect the modern product has the edge on the traditional techniques and the traditional founder in that welding methods have advanced by leaps and bounds in terms of efficiency, strength and speed, doing away with roman joints, tapping and screwing core-nail holes and surface porosity on welded joints. The developments in the foundry industry have certainly given the sculptor a new product and new possibilities but they have also made him very lazy, lazy in his thinking and

design and thus in his making of bronze objects. It is too easy to think plaster and leave the rest to the founder in the knowledge that he will return a perfect bronze replica.

CONCLUSION

Although there was no way of avoiding the hanging of a bronze panel on a wall it was decided that this panel, The African Campaign, would not be a bronze picture. An attempt was made to give the illusion of a continuation in the mind of the viewer breaking away from the restrictions or containment of a bronze frame or an architectural boundary. In the design the viewer is given more than one level of appreciation. By this is meant that after whatever descriptive content used has been recognised other sculptural, visual, compositional, symbolic or material attributes can be enjoyed and discovered. With regard to the physical approach each material; clay, plaster, wax and bronze was treated as a very definite step in the total creative process. Each needed development and change according to the characteristics of the interim material as it related to the sculptural demands and design idea in order to reach a final unique patinated bronze. It should be noted that because of this approach the final product is unique in that it would be impossible to produce an exact replica from the plasters as the work on the waxes and on the final bronze was done intuitively and spontaneously at a particular moment. Although the same approach would be maintained in a subsequent cast the passage of time would change the viewpoint resulting in subtle changes

within the overall design. The superficial viewer would of course not see or recognise these differences.

7

CHAPTER 4

PHYSICAL AND HISTORICAL CONSIDERATIONS

It was seen as important, from the beginning, that the research into all the various aspects of the project theme, that is, chronological sequence of events, establishment of key figures, topographical information, specific detail of period uniform and equipment, be studied in detail and assimilated in order that such information could ultimately be re-created and represented spontaneously. This was extremely important in order to avoid the final work becoming mere descriptive three-dimensional historical illustration.

PHYSICAL CONSIDERATIONS

While the reading and search about and around the South African participation was advancing and before even thinking of any definite narrative content or visual possibilities on the one hand, an analysis was being made on the other in respect of the limitations imposed by various groups which would directly affect the design and process. The limitations found could be divided into four definite groups. Within each group there were variables or areas of possible change.

Group one, those limitations as decided by the client, were the size of the panel, the cost, the architectural setting, the theme

and the delivery or installation date. Within these limitations, only the architectural setting and the cost could be seen as variables.

Group two, those decided by the architect, were the setting and the access to the panel area in the building. Both were variables as the setting and the access could be changed. In fact the access was very important as this factor affected directly the method of final jointing and fixing.

Group three, those decided by the foundry, were the size of the plaster sections and the time scale for manufacture. The plaster size could vary but not the time scale.

Group four, those of the sculptor were all variable. They were the depth of the relief, the division of the panel design and the physical division or cutting positions of the final plasters.

There were thus only four requirements regarding the design which the client stipulated; the theme, size, material and cost. Being an open brief there had been no stipulation or discussion on the depth or content of the design. These two aspects were clearly related to the cost and the time allocation.

In the outline of the theme and brief, mention is made of the development and debate around the whole panel project. During the early months there was considerable confusion regarding the possible change or not of the area where the proposed panels were to be situated. This debate added to the initial design lethargy in that the whole concept and thinking hinged on this and the cost, and finality was required in order to proceed in earnest with the design. This whole matter was seemingly resolved as

indicated in the following quote, which spelt out the decision of the client. "Na aanleiding van 'n versoek deur u en die ander kunstenaars wat vir hierdie projek aangestel is, dat die ontwerp van die museum verander moet word om die kunswerke beter tentoon te stel, het hierdie Departement, na indringende samesprekings en deeglike oorweging, besluit om geensins die omgewing waarin die muurpanele aangebring gaan word te verander nie" (Voorsitter Kunskomitee, 1983). This very definite stance seemingly brought to finality the whole question of possible change and meant that planning could go ahead based on the four requirements stipulated by the client.

Following the above decision the variables as set out mostly fell away, certainly that of architectural setting, cost and access. This left the four requirements of the client to be manipulated by the sculptor with regard to depth of relief and the selection of elements and decision making with regard to the content within the framework of the theme. The whole operation, decision making and depth scale, would be controlled by the cost and the time available.

When considering the scope of the theme the panel size was not at all large especially when further considering that the average eye level is somewhat below one meter seventy from the ground. In a low-relief bronze wall, which is what was being made, the lower and upper areas would have to be treated with special care in order to read well or have visual acceptability to the viewer without causing undue discomfort while viewing up or down.

All the preliminary thinking with regard to the physical and divisional possibilities within a bas-relief framework were overthrown in a letter which stated briefly, "Die Minister het toegestem dat die gange van die Museum van ongeveer drie meter na vyf meter verbreed word" added to this was the information that the cost structure was to be revised (Direkteur-Generaal, 1984). "Bronze wall will now certainly come into its own" (Sketch book note, 1984)

These two factors, setting and cost, changed substantially the possibilities giving:

A. A greatly improved and a more varied viewing distance.

B. The wherewithal to increase the depth of relief and therefore the visual impact.

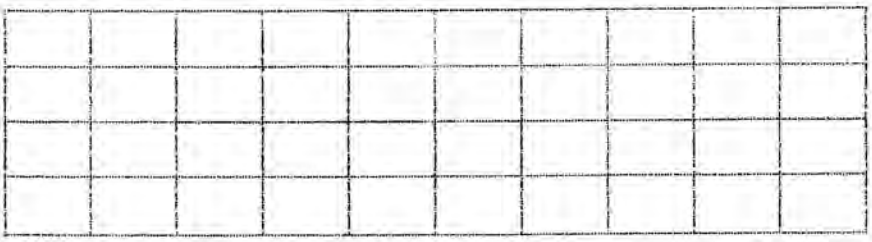
The latter meant that totally different sculptural aspects could be used leading away from the restrictions imposed by low-relief and moving into the realm of more total three-dimensional manipulation. This means, in effect, that the proximity to painterly illusionism and the difficulty of presenting, with any degree of conviction, a three quarter to full frontal figure or object in a non-painterly material was no longer a part of the design problem.

c. A systematic panel division of unified squares which in bas-relief would be possible due to the ease with which relatively flat joints could be welded would not be possible in a panel of considerable depth. In a panel with these possibilities section divisions would have to be designed around the sculptural aspects and the foundry requirements would be a limiting although not restrictive factor.

The following grid-drawings illustrate the main divisional experiments made during the initial thumb-nail design stage.

BASIC LAYOUT of 1000×1000mm SECTIONS
PANEL DIVISION: Three parts of 3.3M each
HORIZONTAL REGISTERS: aa = 1800mm
bb = 1500mm

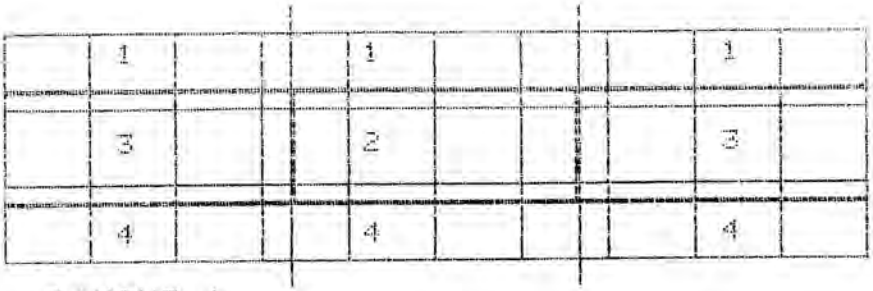
Basic design grid. Before starting on any design ideas a grid was prepared to orientate visual possibilities with regard to average viewer eye level and alternate register widths. The basic one thousand by one thousand millimeter overall grid is also shown in this drawing plus the one-third vertical division.



BASIC GRID: 40 SECTIONS OF 1000X750mm

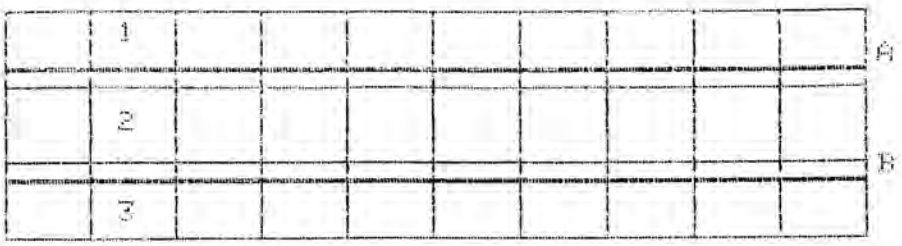
Basic structural grid. While the designs and elementary content ideas were being developed the physical divisional possibilities were being thought out as well, based on the compositional grids. This grid based on many of the preliminary drawings divides the

panel into forty pieces. The top and bottom seven hundred and fifty millimeter pieces would form the upper and lower registers leaving twenty pieces for the main register. This was a better system than the one thousand millimeter horizontal divisions which would have meant two joints on the main register as against one on this grid.



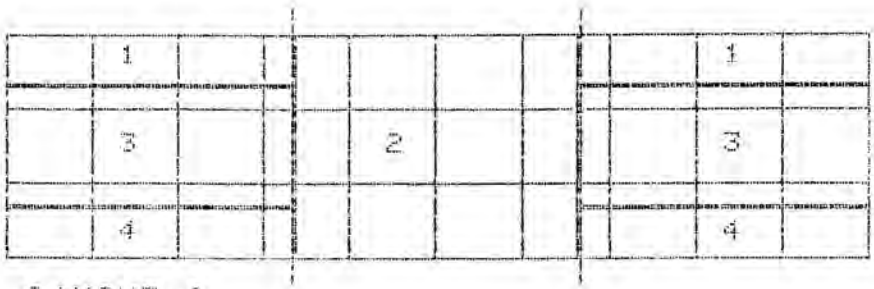
LAYOUT A

Layout A. This is the very first scheme which was very symmetrical having a centre section 2, flanked by an outer left and right section 3, with two minor registers 1 top and 4 bottom (Sketch book drawing p.1.). This idea saw the upper register containing, possibly portraits, unit-symbols or equipment while the lower register was seen as a time scale depicting actions before, during and after the African campaign. The very central section would have full-figure portraits with highlights of action in the flanking sections. Hierarchical scale would have played a key role in this scheme as in all the grid-drawings under discussion.



LAYOUT B

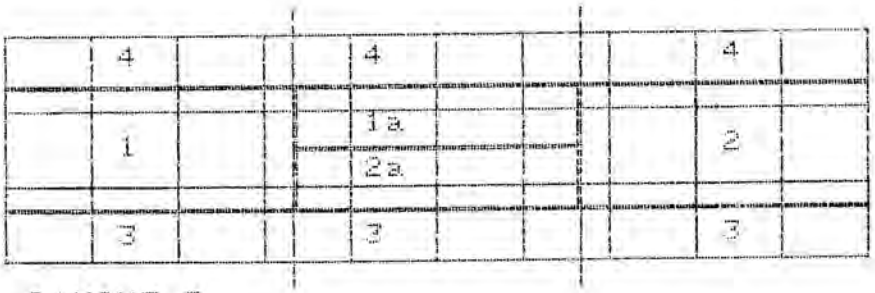
Layout B. This scheme follows the basic division of the previous drawing but moves away from its rigid symmetrical composition. The emphasis here is on three horizontal registers. Above 1 would have been a landscape horizon of the various topographical areas in which the actions were played out. The centre section and main register 2 would have depicted various actions from left to right. The idea here was to fold the ground plane down and use or borrow the upper horizon into this folded landscape. The lower register 3 was seen as a symbolic frieze depicting the history from before to after the African campaigns. A and B would have represented the ground lines of the folded landscape (Sketch book drawing p. 2).



LAYOUT C

Layout C. This layout returns to the symmetrical division without much success. The threefold nature of the theme must have

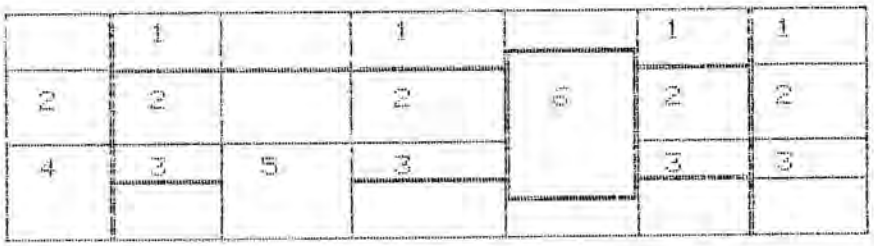
prompted this early pre-occupation with such a rigid thought-pattern. This grid is included however because it also includes the first evidence of thinking in terms of light. The central section, on which would have been portraits of the main characters, was seen as being angled backward and with strong undercuts on each side which would have lifted it visually away from the flanking sections. These flanking sections would each have had three registers, the centre one being lower and thus darker than the others thereby creating a strong vibrancy over the surface (Sketch book p. 3).



LAYOUT D

Layout D. This scheme is still very symmetrical yet starting to break the rigid threesome pattern. The upper register remains landscape-orientated but with the main register 1 and 2 bringing in the change. 1, the left main element moves for detail or expansion to centre top and 2, the right main element moves to bottom centre for detail or expansion. The lower register would have remained a time scale as in the previous scheme. The

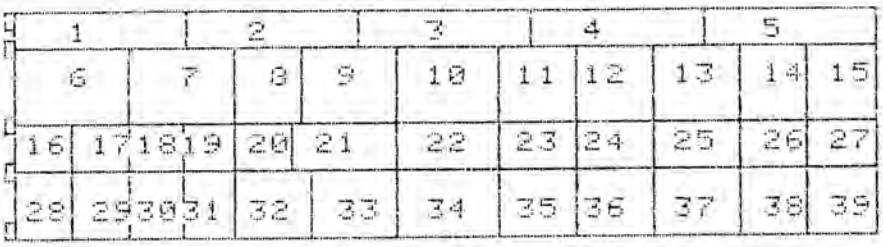
important change in this idea was the movement inwards, left to centre and right to centre rather than continuous motion left to right (Sketch book p. 9).



LAYOUT E

Layout E. This is the final grid division of the drawing that immediately felt right. It makes use of large open or free areas and contains the action or design elements in the centre with three sections dropping down to the lower boundary. Part of the upper register remains landscape-orientated. The focal point was moved to the right of centre and was still envisaged as being full-scale portraits with the rest of the register sub-divided into two, an upper wide primary section and a lower narrow secondary section. The basic division is into five areas, being vertical, horizontal, vertical, horizontal, vertical. The

dimensions of these being one thousand two hundred and fifty millimeters, four thousand five hundred millimeters, one thousand five hundred millimeters, and two sections of one thousand three hundred and seventy five millimeters, with the action moving from the left and right towards the focal vertical section of full-scale figures (Sketch book p. 11). The drawing on which this grid is based was made after the change in the option from low- to high-relief.



FINAL PHYSICAL DIVISION INTO 39 PIECES
Position of horizontal steel supports can be seen on the left.

It may seem unimportant to consider at such length the proportions and divisional possibilities inherent in the panel before too much time was spent on the actual content. The thinking in this regard was three fold:

Firstly, it was the aim from the beginning to try and achieve a panel that offered more than one level of appreciation and it was felt that to get bogged down with specifics could hamper or stifle the purely sculptural considerations.

Secondly, the drawing and maquette were seen as a declaration of intent, in other words a broad placing of masses, of advancing

and receding forms presented in a way that informs regarding human, mechanical, organic or geometric form position but does not present any real accuracy and relies on verbal or written description to sell its possibilities. The sculptural concave and convex form and the linear divisional development of the maquette would grow with the expansion of historical knowledge i.e. storyline development.

Thirdly, from the sculptural process point of view enough scope for creative movement was needed through the many stages, from drawing, to small maquette, to final maquette, to final clay, plaster and wax. A total abhorrence was and is felt for the mechanical enlargement of a maquette without regard to changes in scale, tactile surface development, detail on a larger scale or accidental in-process development. The simple reason for this being that a mechanical enlargement can be done by any able technician, the creative thought process having been completed in the maquette. With a maquette as described in two above it would indeed be impossible, as such a maquette is not a detailed miniature that could be mechanically enlarged.

HISTORICAL CONSIDERATIONS

Once started on the research into events leading up to the declaration of war by the the Union Government in support of Great Britain it became clear that it was a very complex and enigmatical story. An outline of the facts that impressed and influenced the visual thought process pertaining to the design of

the African Campaign Panel is discussed here in order to give a balance to the initial discussion relating to basic divisional, form and depth ideas. It must also be borne in mind that the overriding thematic idea was to convey the story of the total South African support and participation of all its people during this time.

Most people know that the decision to invade German South West Africa announced on 9 September 1914 was not met with support from all the Union Defence Force Officers or a large segment of the general public. The Commander-in-Chief General C F Beyers in fact resigned and 6 days later on 15 September went into rebellion. On the 10 October Lieutenant Colonel S G Maritz went into rebellion and was joined on 28 November by Major Jan Kemp both of whom joined forces with the Germans in South West Africa. General Christian de Wet meanwhile was in open rebellion in the Free State and between 24 and 27 October had taken five towns adding Lindley and Winburg by 9 November but was routed by Louis Botha on 12 November. By 27 November J C Smuts wrote to J X Merriman that, "We are now conducting further operations to bring in those who did not avail themselves of our amnesty. ". This from the the man who could also write in a letter to A B Gillett, "I love German thought and culture and hope it will yet do much for mankind. But a stern limit must be set to her political system . . . " (Hancock, 1966, pp. 201 & 214).

This duality of thought and sentiment on the participation in the war, which to an extent was a result of the South African War, ranged from open rebellion to total involvement and was the overriding influence in the initial design ideas. To illustrate

this duality an amusing anecdote, Colonel Coen Brits, a devoted follower of Louis Botha, telegraphed him early in 1914, "Mobilisation complete. Who must I fight ? The English or the Germans ?" (Meintjies, 1970, p. 234).

Another aspect of great interest was the way in which English, Afrikaner and German figures, who featured and whose paths had crossed during the Boer War, are found again during the First World War. An example of this strange phenomenon can be found in the person of Sir Jacob Louis (Jaap) van Deventer. [27 + 37] Van Deventer was in command of the second section of J C Smuts's commando that infiltrated the Cape Colony during the Boer War. He was pursued by the Cape Mounted Rifles, commanded by Colonel Lukin, who were not able to stop or capture him. He was part of the southern invading force during the South West African campaign and later Smuts's assistant in East Africa, ultimately becoming the overall commander in that area as a Lieutenant-general in the British Army, (sometimes needing an interpreter to convey his thoughts).

In this East African campaign the British were up against an enemy force commanded by General Paul von Lettow-Vorbeck, who had for a time been attached as an observer to Louis Botha's commando during the Natal campaigns in the Boer War. Lukin also had a long history of involvement in South Africa, having served with the British during the Zulu Wars, in the Bechuanaland campaign and the Boer War. [31] He attended, as the South African Military Representative, the coronation of George V and spent some time, on his way back to South Africa, in Switzerland studying that country's defence force system. This system, with slight changes

for local conditions, he was instrumental in initiating in South Africa even helping to put it through parliament, (a system which by and large is still followed to-day). He served with and under Botha and Smuts during the Great War in South West Africa, North Africa (Senussi) and ultimately became commander of the South African forces at the battle of Delville Wood. To complete the group of early figures who helped to bring the South West African campaign to a close were Generals Berrange and Duncan Mackenzie who together with van Deventer formed the three-pronged southern invasion force of General Smuts. (Moore, 1915, p.40)

In the search for threads to tie up incidents or link happenings, periods or figures, in order to possibly develop a sort of visual script, the following pertinent fact was found (1). During the final artillery dual of the South West African campaign one of the non-commissioned officers was Dan Pienaar. He is again found on the 9th May 1916 in General van Deventer's 2nd Division, East Africa, again in an artillery dual this time against Von Lettow (Steenkamp, 1978, p. 64).

Overall many of the Boer War figures are found taking a prominent part in the African campaigns, Generals de Wet and Beyers taking sides against former colleagues, Generals Botha and Smuts becoming international Allied figures, [26] van Deventer one of the few Boer figures with formal military training becoming a General in the British Army and being knighted and General Lukin from a position of hunter of Boers in the Cape Colony to the much respected leader of the South African Forces in Africa and Europe.

In East Africa the South African Forces were plagued more by

illness and climatic conditions than the actual enemy and were ultimately almost all withdrawn except for the leadership. In a letter to J. X. Merriman Smuts explains, "Unfortunately for us the rainy season with its transport troubles and malaria is again approaching, and as the southern part of the German territory is particularly unhealthy and difficult, this wretched campaign may still last some considerable time" (Hancock, 1966, p.409).

The North African campaign saw the South African Forces working together with New Zealanders and British in helping to subdue the Senusi (2). [32] The main Allied force during the advance on Barrani, commanded by Brigadier General Lukin, was able to put them to flight capturing the Turkish commander Ja'afir Pasher in the process. Aircraft were used for reconaissance in this campaign and Lukin's Brigade Major, J. Mitchell-Baker made some very interesting topographical sketches of the Wadi el Maktila and escarpments. These simple yet explicit drawings suggested the possible inclusion of incised drawn maps of the various campaigns into the surface of the clay of the final panel (Cornwell, 1975, p. 22).

During the African campaigns there were also some important milestones in the history of the Union Defence Force, these being the first use of aircraft, [34] armoured cars, wireless and the development of an armaments industry with the building of the howitzer Skinny Liz. From a strictly historical point of view, however, the use of the armoured car could not be used as a design element as they were not part of the South African forces'

equipment but that of the Naval Brigade in South West Africa and Major, the Duke of Westminster in the Senussi.

While looking at prominent figures of this time two who should not be overlooked are Doctor Theodor Seitz and Lieutenant Colonel Francke, Governor and Commanding Officer respectively in German South West Africa. An illuminating picture of the two is found in a letter from Botha to Smuts after negotiations with the two at Windhuk. "He was most excited, sprang halfway out of his chair at times (Seitz). . . Franke spoke very seldom and only when we came close to his doings. He definitely takes something that is not good for him, for his hands continually tremble or move" (Hancock, 1966, pp. 282 - 283).

It must however be remembered that in support of the whole war effort there were the majority of unknowns who supplied the back-up and logistical support without which no campaign could succeed. This was the part of the theme which was emphasized so strongly to portray the participation of all groups. Here we find the women's nursing corps, signalers, chaplains, engineers and transport riders all supporting the men in the front line. These groups were made up of the Cape Coloured Corps, whose men rode the guns into action, the Indian Medical Corps, whose men went in to collect the wounded and the Engineers made up largely of Black workers who built roads and rebuilt bridges destroyed by the Germans. Reading the accounts of the period it was truly one time when all South Africans of all denominations and races did get together to do a job and by all accounts did it well.

It was essentially a conflict using artillery for long range duals and infantry in rifle duals coupled with close range hand

to hand rifle and bayonet fighting. [28 + 33 + 36]

SELECTION AND DECISIONS

From this summary, of the figures and events which suggested and inspired visual possibilities for the panel, an edited list of the cast was made. This short list was then used to make thumb-nail drawings, on paper, prepared with scale demarcations of the various ideas. From these would come the more detailed and larger developmental and working drawings, (Sketch book one).

CAST

1. Prime Minister, political leader and Officer Commanding South West African invasion force: General Louis Botha. [26]
2. Prime Minister's confidant, partner and Officer Commanding East Africa, member Imperial War Cabinet: General J. C. Smuts.
3. Ex-British officer, South West African Section Commander and Officer Commanding Senussi and Delville Wood actions: Lieutenant General H. T. Lukin. [31]
4. Ex-Boer leader, South West African Section Commander and Officer Commanding East Africa: Lieutenant General Sir Jacob Louis van Deventer. [27 + 37]
5. Section Commander Invasion force Luderitz: Sir Duncan Mackenzie.
6. Section Commander Invasion force Keetmanshoop: Colonel Berrange.
7. Governor South West Africa: Doctor Theodor Seitz.
8. Officer Commanding German forces, South West Africa:

Lieutenant Colonel Francke.

9. Officer Commanding German forces East Africa: General Paul Von Lettow-Vorbeck (3).

10. Turkish leader: Ja'afir Pasha

11. Soldiers: South African, German, African, Turkish.

12. Work Force: Black, Coloured, White, Indian.

EXTRAS

1. Horses,Mules,Camels.

PROPERTIES

1. Guns: 13 and 18 Pounder. [28]

2. Aircraft: BE2A [34]

3. Rifles: . 303 Lee Metford and Lee Enfield.

4. Uniforms: Tunics, Webbing, Pith Helmets, Boots, Insignia.

5. Bayonets: Fixed, sheathed.

6. Engineers: Beams, water towers, railways.

BACKDROPS

1. Cape Town.

2. Luderitz, Garub, Aus, Keetmanshoop. [30]

3. Swakopmund, Trekkopje, Pforte, Karibib, Windhoek, Otavi, Khorab, Tsumeb.

4. Walvisbay.

5. Upington, Schuit Drift, Keetmanshoop, Aritetis, Windhoek. [38]

6. Mombasa, Voi, Northern Railway. [35]

7. Dar Es Salaam, Central Railway, Morogoro, Rufiji River.

8. Lindi, Sassawara.

9. Bardia, Salum, Sidi Barrani, Mersa Matruh.

10. Halazin, Aqqaqir.

In a letter to Margaret Gillett, shortly before he left the Union to take over command in East Africa, General J. C. Smuts wrote on how he deplored the necessity for war but reaffirmed his belief in the reason for the South African involvement. This sentence, which appears on the final panel, was found to epitomise for the sculptor the whole story of the 1914/1918 period and was the cornerstone around which the panel grew.

"I DO SINCERELY BELIEVE THAT WE ARE STRUGGLING FOR THE PRESERVATION AGAINST TERRIBLE ODDS OF WHAT IS MOST PRECIOUS IN OUR CIVILIZATION" (Hancock, 1966, p. 334).

With the historical information, theatrical summary and much besides, a loose decision was made regarding the content for the panel, which was to include:

1. Two or three life size portraits of the main characters. At this time consideration was being given to Botha, Smuts and Lukin.
2. A section two thirds life size would represent the rebellion not with specific portraits but typical characterizations of the two sides.
3. A section representing the artillery: gun, horses and action.

4. A section representing the infantry both mounted and foot.

5. Two sections representing the total participation, all races, men and women.

6. A section detailing new innovations i.e. aircraft, armoured-cars and shipping.

7. A section pointing the way to the future, Delville Wood.

8. Two sections depicting insignia.

9. A section of landscape detail, Cape to Cairo and beyond.

10. A section representing the desert with camels.

This was the basic narrative content which, with some additions and deletions, remains that in the final panel. In section 8 above, insignia was initially thought to be a good supportive element. Unit badges and insignia represented an area of pride within the ranks of the more regular units as well as a unifying symbol in the army as a whole. All infantry wore the springbuck just as the engineers and bombadiers each had their specific grenade emblem symbolising their activity. Many of the units left to guard the railway from Swakopmund made decorative insignia designs in the desert with natural coloured stone many of which are still in existence to-day (Cooke, 1975, p. 25).
It was these desert mosaics that suggested the use of badges and insignia in bronze. There were however too many units participating, many without emblems, so it was decided not to include any prominently in the panel. Much later in the project, when working on the final clay, the overall insignia of the South African Forces worn by all infantry and other units and the basic Artillery and Engineers insignia were tried on the panel without success.

The sketches and thoughts drawn and expressed on pages 9 through to 12 of Sketch Book 1 are the initial results of the research and divisional experimentation as outlined in this chapter.
The drawing on page 11 is in fact the one which immediately felt right and forms the basis for the initial large scale drawing and all subsequent developmental work.
A note made hastily records the ideas of that moment when the sketch felt right. "Instead of bands of frieze an undulating advancing and receding spectacle of forms, some standing forward, some back, some left, some right, giving a movement of light and tone and placing emphasis in certain areas. On these (some of which can be continuous) will be depicted aspects of the trials / actions of the men, the leaders larger, and their insignia" (Sculptor's Notes, 1984).
These thoughts expressed at the time of doing the drawing were,like the drawing itself and the thought- provoking sentence from General Smuts's letter, to be the guiding idea for the panel throughout its development (4).

CHAPTER 5

SCULPTURAL ASPECTS AND CONTENT

In the last two chapters, mention has been made of the sculptural aspects, design possibilities, totality of impact and the content. These have been related to the panel under discussion as well as to historical examples in which personal interest and sculptural convictions are bound. Before advancing further with the panel detail, a short summary is given of the most important decisions regarding the point of departure, content and the compositional division. These decisions were arrived at during the period that the final one-fifth scale maquette was being built and after it was completed and are given here in order to draw a thread through the research and concept area into the production area. This summary is also that which was used to support the design when it was finally submitted for approval.

Because of the multi-theme nature of this panel it was decided to approach the design in the following manner:-

1. To use the time scale to take the viewer through various sequences.
2. Not to use linear perspective - which would tend to create "pictures" rather than sculptures.
3. To suggest, through the division of planes, various ground lines and horizons.

4. To vary the scale of figures thereby giving certain areas more importance. The proportion and perspective does not follow a logical pattern, again in order to produce sculpturally acceptable solutions and a panel that hopefully would have more visual stimulation than some of the pictorial examples mentioned (1).

5. To use the above mentioned scale to create primary and secondary areas of interest.

6. To divide the panel into vertical and horizontal sub-sections on the two-dimensional plane, these to be built out and the angle of each varied to create, in addition to the representational imagery, a moving play of light and shadow. The change in the impact of light, through the roof lights would give the illusion of movement over the surface.

Considering the historical details of the period in relation to the present (some 70 years later) gave rise to several aspects which had a bearing on the design as a whole.

1. That despite violent local opposition, South Africa put her full weight into defending the free world.

2. So much time has elapsed since the events (of the panel under discussion) that the emotional, dramatic or heroic approach could not be part of the scheme.

3. Because of the dramatic changes in the position of nations those that were enemies, are now part of a common group defending the free world (2).

A principle borrowed from the Assyrians was decided upon and applied to the design as a whole. This was to have the movement converging towards the centre rather than moving from left to right in the traditional manner. "Unlike traditional military narrative, where the action moves mainly in one direction, here it tends to converge towards the middle" (Reade, 1983, p. 53). Reade is discussing the Assyrian military as opposed to the hunting narrative. In applying this principle the following points were considered:

1. That we are now so far removed from the war, nearly 70 years, that the emotional involvement and movement inherent in a design moving in one direction, left to right, is no longer necessary. The type of narrative for the African campaign was seen as the sculptural presentation of fact in a dignified non-emotional manner.
2. That a design where the action moves in one direction would tend to imply a continuation (of design elements) when the next panel was encountered.

SCULPTURAL ASPECTS.

A movement was taken away from the picturesque or illusionistic approach as evidenced in the work to be seen of the last century and probably expected from certain quarters for the project under discussion. This approach is epitomised in the writings of Adolf Hilderbrandt.

Perspective, as used to set up a "realistic" framework of proportional elements to create a scene of illusionistic depth

(as in the bronze doors of Pisa Cathedral, the "Doors of Paradise" in the Baptistry, Florence or the bronze panels on either side of the Women's Memorial Bloemfontein) was an area that would be avoided as far as possible. The obvious opposite to two-dimensional illusionism presented on a three-dimensional ground mentioned above is best explained by considering a free-standing group such as the "Burghers of Calais" or the St Paul's "Paternoster" both of which borrow from the actual surroundings thereby giving each viewer different eye levels and negative-positive values. An attempt to achieve a non-specific relationship with the negative areas was the aim in the design of the panel. This would leave to the viewer the responsibility to discover or complete or create their own environment, this by way of pointers or suggestions within the surface treatment of the work.

A degree of illusion is obviously unavoidable in a narrative panel but this was limited to receding forms within a single figure or the relative position of figures one to another or objects in their actual or illusionistic dimension.

Parallel with the area of illusion a degree of absolute realism was also sought in order to heighten the contrast between the manipulated surface, organic form and the man-made object. In this case the man-made object would be the machines of war and their explicit sharpness and mechanical working. These attributes would be juxtaposed against the soft drapery and anatomy of the figures and the loose surface treatment of the advancing and receding forms of the 'background'.

In this idea of absolute reality there was also the personal

enjoyment of and interest in the fighting instrument with its clear cut lines, as well as the concept of pomp, adventure and heroism inherent in the objects. This concept is a physical and inherent attribute in man and seen throughout the ages in all age groups and should not be overlooked as being a mere superficiality. A glance at the examples from Trajan's Column to the Scottish Memorial commemorating military achievements is proof of this. The personnel in the defence force and the veterans of whatever campaign are extremely proud of their achievements and they reminisce with great accuracy. The public at large is also very inclined to take umbrage should there be any criticism of their fighting forces. The coverage and pride, mentioned in the first chapter, displayed by the British public and official circles after the Falklands War is evidence of this phenomenon (3). It is also to be seen in the Viet-Nam Memorial and the Franklin D Rooseveldt Memorial in Washington DC which make the bellicose, acid commentary from a minority in this country to a scheme such as the one under discussion less well founded (Halprin, 1982). There may be opposition to a war effort or a particular localised war which is in fact an opposition to the government of the day but not against the actual men-at-arms.

During the preliminary thinking, with regard to absolute realism, the intention was to make rubber moulds of the actual equipment. As can be seen from the discussion in the previous chapter on the proportional aspects, the panel although large would not lend itself to the inclusion of many life-size figures. The result was that after the preliminary design had been accepted this initial

thinking was changed to the making of scale ordnance from which casts would be made in wax for the final bronze. There were finally six different scales to work to. Casts of real objects were only used for a few details on the uniforms of the two life-size figures.

It is perhaps necessary to define a bit more the use of actual or scale found objects within the confines of a specific work. During the clay developmental stage of the full-size panel mention was made of how Picasso used found objects in specific works and how such objects were integrated into the design. It was even suggested, with reference to some of Picasso's sculpture, that edges be rounded off with the thumb or that parts be overworked with clay to soften, to integrate or to humanise the relation of one part to another. There is a clear cut ideological difference between what Picasso and others have done with found objects and what was envisaged in this panel.

On the one hand, the object with an intrinsic value and function is selected and with a particular sense of humour or vision insight is given a new identity with a new function. Sometimes the original objects found and used to develop an idea are completley lost or absorbed into the whole. Other works, because of a new or strange juxtaposition, attain a new identity while retaining their original guise. These two approaches are well illustrated by Picasso's "She-goat" of 1950, this being an example of the former and "Head of a bull" of 1943, being an example of the latter. On the other hand the object with a specific value and function is selected for itself and is included into a design for the same purpose as that for which it

was originally designed. Added to this is the reason that the machined characteristic of the object cannot adequately be represented by the artist's own hand manipulation of the sculptural material. This is not meant to imply that it is not possible to produce by hand but that the specific real character of the object is needed for a specific reason. This approach is well illustrated in Frederick E. Hart's Viet-Nam Veterans Memorial sculpture for the Washington Mall (International Sculpture, July-August 1986.).

In Chapter 2, Questions, Solutions and Conclusions - mention is made of the portrait connection. One area of the sculptor's endeavour and interest has always been the portrait with the result that the figures needed for this narrative work could be seen as typical character portrayal and in certain instances definite character portrayal. Early in the design period it was decided to portray certain outstanding figures, and in their relative positions on the panel, to do them justice without creating an heroic individual portrait memorial within the confines of the panel as a whole. In this sense the life size figures of Louis Botha and Jan Smuts are not, nor were they ever intended to be, all-embracing and definitive statements on them as great leaders and statesmen. Although they occupy a prominent position and obviously do portray by their hierarchical size their importance, the overall ripple of advancing and receding forms was a more important consideration to the design as a whole. The figures on the panel were originally envisaged as floating in an ephemeral way on the ground-support rather than having their boots four square on the ground-line. This idea was

not received with any degree of enthusiasism or understood by any of those who had to do with the historical or aesthetic acceptance of the work and was abandoned early in the final clay stage. Although seen as a further way of breaking with the established perspective illusion it would, seen in retrospect, have had too spiritual a connotation than the military one which was after all the ultimate aim.

The sculptural implications of the drawing mentioned in Chapter 4 which seemed to gel all the ideas of division and content, divided the panel into seven vertical bands and four horizontal bands. The basic design is not quite as rigid as this sounds however, as there was a large degree of overlapping so that some of the horizontal bands were not continuous, being cut by the vertical lines. On these bands were broadly placed, seven areas of action, one primary, three secondary and three minor supported by a further two areas of very minor supportive imagery. The upper band was and remained landscape orientated.

The exciting idea which was attempted throughout the project was to establish a vibrancy by varying the inclination and angle of the advancing and receding areas in order to change the light values. Consider the light source from above and in front of the panel. A form with its upper boundary overhanging the lower boundary will be in deep shadow from the upper light source but receive enough light from in front to clarify detail and texture. A form with its lower boundary advanced beyond that of its upper boundary will reflect light from both above and in front of the panel. Thinking of variations on this principle, subtle changes and nuances of tone were obtained by changing the inclination of

the parts as well as by curving other parts either concave or convex. Lines of light or dark could also be made by this simple method.

Linked with this idea of advancing and receding forms was the problem of frame as has been stated earlier. The thought of hanging a bronze picture on a wall was unacceptable. A bronze picture with a traditional bronze frame on a wall was even more unacceptable. To visualise forms, objects or figures entering from or disappearing into such a frame has always had little sculptural justification for the writer.

Previous solutions to this problem were;

1. To allow the forms to "grow" out of the wall of the architectural setting as in the relief panels of the Central Government Building Bloemfontein, Mike Edwards, reconstructed sandstone aproximately 300 X 200, 1972.

2. To have no regular boundary as in the Figure of Christ at the Thaba'Nchu Church, Mike Edwards, ciment fondu 475 X 210, 1969. (The Friends of Frans Claerhout, 1975. p. 10.)

3. To the sculpture being the physical and functional wall as in the Infoplan Building Pretoria, Mike Edwards, concrete aproximately 300 X 2000, 1982.

None of these solutions was used however. For this particular problem it was decided to lower the boundary section so that the advancing and receding forms of the ground would stand proud of the boundary plane. It was hoped that the resultant crenellations would create a dynamic edge against the far return wall when the panel was seen from the first viewing position. This would be a diagonal one on entering the gallery. Some forms were also

planned to wrap around the boundary edge allowing the panel to be read from the side as well as the full one hundred and eighty degrees of frontal area. Repetition, as a design element, was decided upon early in the process, symbolically in linear movements as well as in the treatment of figures and ground forms. Divisions between registers would be either chasms (hollows) or protruding ridges interacting with the light source as previously described. Pauses or divisions within a register would be contrived by means of natural or man-made objects pertinent to the particular sub-theme.

TOTALITY OF IMPACT.

Although the original idea that the panel "story" should unfold while the viewer walked down a relatively narrow passage had changed, the opinion was still held that the traditionally opposite idea was totally unfounded. This is that an ideal viewing position exists nicely in the middle and five meters in front of the panel. In the limited sense of the panel as an entity alone, without any limitations forward of the panel surface, there exist at least one hundred and eighty different yet total viewing points. When moving from point to point the peripheral sight gives the viewer the illusion of movement and enhances the impact and dynamics of the profiles or contours within the various groupings of forms. The forward vision whether direct or diagonal in relation to the surface of the panel gives the viewer a multiple choice of views dependant on the particular position. The point is that the composition must work from all

angles and that within a particular visual-scan there should be pauses to stop and hold the viewer before continuing up, down or across the surface.

All these aspects plus the impact of light from above and in front, add up to the totality of impact which is recorded in the memory of the viewer, after passing, and not as is commonly supposed from one idealistic view point. The viewer leaves a sculpture, relief or free-standing, with a multitude of visual memories and never with anything like the total imprint of for instance a painting (5).

The totality of impact however goes further than the selfish view of a particular panel only and in the sense of being a link with the creation of a total atmosphere lay the hope for design unity. From studying the plans for the museum and much later from personal visits to the site during the construction of the building a number of conclusions were reached and ideas formulated. Much has already been written about the overall design of the building not being in harmony with the late 20th century etc. and there are elements within the design which are found by the writer to be most unfortunate, the pseudo Cape Dutch gable in stone for instance arising out of a Batavian fort type building as well as the Ionic columns in the courtyard.

Regarding the problem of scale, it was felt from the beginning that the building was model-like and in its final dimension still appears to the writer more like a model than a full size building (Mansfield, 1983). These are however not points for discussion in this dissertation and it must be stated that once inside the building the atmosphere and spacial qualities are very acceptable

as observed during visits to the site in July 1985 and February 1986. When considering design unity it was felt that in the original concept the bronze panels must have been seen as the major factor for overall impact and continuity. The reason for this assumption was the size and number of panels in proportion to the size of the areas for exhibiting artifacts and memorabilia. The panel design was thus seen as being a primary force in setting the atmosphere or creating a presence in the building, the visual strength of the bronze wall being contrasted with largely open and uncluttered spaces - visual strength considered here in terms of the bronze colour as seen from various positions other than the viewing possibilities in the gallery. These viewing positions would be diagonally, from the entrance hall or through the glass screen from the courtyard. It must also be remembered that in the original configuration of low-relief the content would only have been really legible from relatively close quarters, that is in the passage itself. With the extension in width of the passage to the width of a gallery of five meters the visual strength of the bronze could be further heightened by far more vigorous form. More vigorous form would mean a more complete sculptural statement and one legible in part from a greater number of positions other than those in the gallery, (see Epilogue: report on the final inspection visit July 1986).

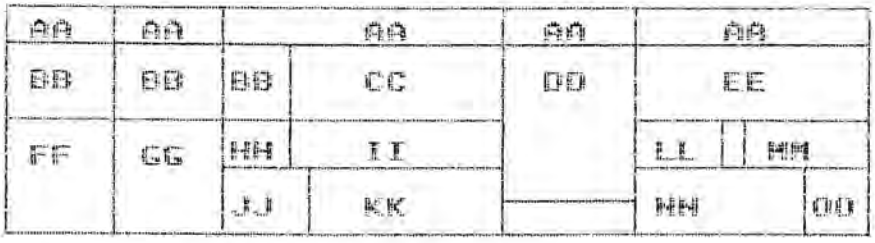
PANEL CONTENT AND DESIGN

A very brief historical survey of the period has already been

given in the previous chapter, hi-lighting happenings and incidents which appealed and held visual possibilities for the sculptor. It was very difficult to reduce the complex story of the South African commitment in Africa during the period to a few simple yet basic symbols which would adequately convey the idea yet be primarily sculptural.

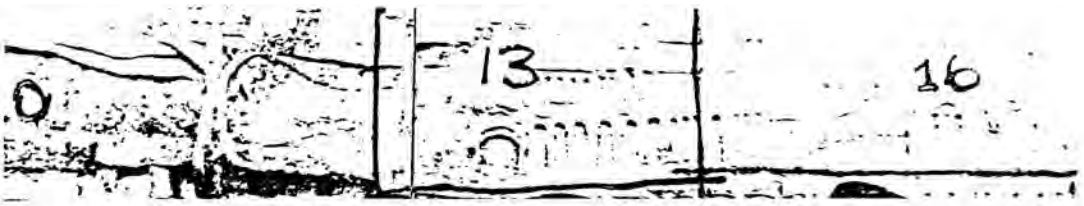
The design moves time-wise from before the German South West African campaign to the period immediately after the North African campaign. Repetition of form was used to suggest solidarity, precision and the total involvement of many different groups. Exept for areas depicting the surrender to General Botha of General Von Francke and Governor Seitz and a small section showing the taking of prisoners of the Sanussi, no visual imagery of the "enemy" was used. It was felt that the guns were aimed, that the men were either marching or charging forward suggesting the enemy in the imagination of the viewer. It was not the intention to identify the then enemy but to convey the South African support of an ideal.

The drawing below shows how the panel was finally divided into 15 sub-sections AA through to OO.



FINAL DIVISIONAL LAYOUT

The story the bronze panel narrates scene by scene is as follows.



AA. LANDSCAPE

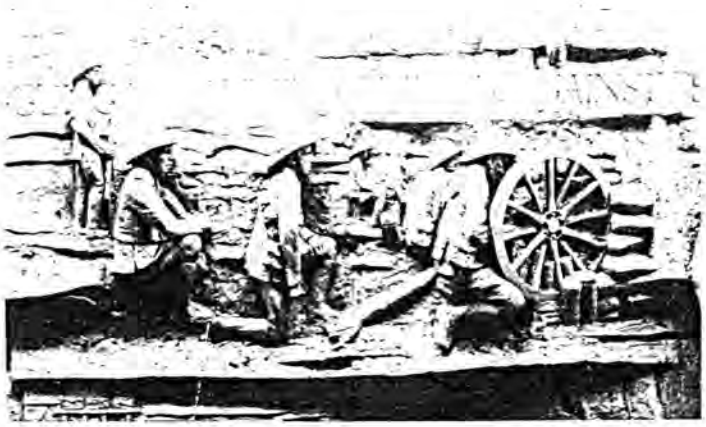
Here a narrow secondary register of essentially landscape elements in low relief runs the full width of the panel. It takes the viewer imaginatively from Cape Town through the desert to Windhoek, over the East African mountains and on, to end with a suggestion of things to come. This register is in fact divided into seven sections and reading from the left comprises : firstly of an open plane at an angle to attract light from above : secondly a rendering of Table Mountain with undulating incised lines to suggest water and sky : thirdly flat horizontal planes at various angles to the vertical plane suggesting desert and rocky outcrops. These sections of purely landscape-orientated

subject matter are changed by the placing of a vertical image divider in the form of a South West African tree, branches stark and roots exposed clinging to a cliff edge : fourthly a rendering of two of the original buildings in Windhoek's Keiserstrasse down which General Botha rode to accept the town's surrender, with the Lutheran Church in the background : fifthly a mud building in hilly landscape depicting East Africa : sixth is a deep concave area creating strong shadow being the symbolic divide between the African continent and Europe : seventh a pointer of things to come - Delville Wood in shreds, this little sub-panel follows exactly the design of the following panel by fellow sculptor Danie de Jager but without his figures. The central tree form has a horizontal section added to form a symbolic cross. It was hoped with this in the top corner and the low relief section OO in the bottom corner to form a slight link with the panel to be found in the next gallery. In the recess formed by the gnarled roots of the tree in the third section can be found two doves sheltering from the harsh landscape.

BB. ARTILLERY

A 13 pounder gun being symbolically ridden into action by the Cape Coloured Corps. These guns were hauled from Swakopmund whose

station can be seen behind the gun and carriage. This section forms the first of the primary register and stands well forward of the upper landscape register; it is also in this register that the inscription from the Smuts's letter starts. The upper part of the gun and carraige wheels stand completely free of the ground and in fact the viewer can look down the barrel from an acute diagonal angle. This is an example of where a new boundary solution for the panel was applied. The wheels and gun barrel as well as the harness and chains are also the first example where found objects are used, being in this case scale models of the originals.



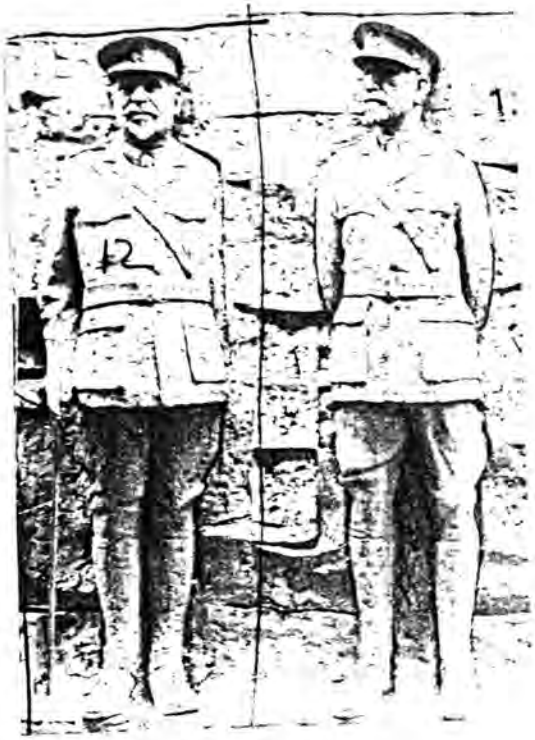
CC. BATTERY IN ACTION

A 13 pounder gun and limber being served, a logical continuation from the previous section of riding a gun into action. In this section of the primary register the first change in scale can be seen. The transition between the two sections is achieved in this instance by the vertical figure of the observer in the middle distance. The physical ground lines on which the two sub-sections move have also changed but in order to maintain a certain continuity the horizontal eye level forms are completely integrated. The inscription continues to move across the top of

this section but not on a dead flat plane. The lettering follows the undulations of the sculpture. The action or depth of a particular part was of primary importance. Instances can be seen where the inscription disappears behind certain forms leaving the viewer to complete the word. On close inspection it will be seen that each of these figures is a particular character, one being a self portrait the others being portraits of an assistant, a son and a family uncle but a strong measure of sameness was achieved by the strong repetition of uniform detail especially the pith helmet which was used exclusively in Africa. This was a deliberate approach in the whole panel in order to convey the regimentation and uniformity of the war game activity. As will be seen in other areas of the panel the positions of the figures are for the same reason all very similar.

Because this section is very much deeper than the preceding one and because the physical ground line is lower there is little if any visual disturbance between the scale change. This aspect is further helped by the use of a little linear perspective with the inclusion of two rather more distant figures.

The near-side gun wheel and the standing figure's rifle are again instances where real objects are incorporated into the work. Parts of the figures and the upper part of the gun wheel also stand completely free of the support ground.



DD. WORLD WAR I LEADERS

Here Prime Minister, General Louis Botha and Minister of Defence, General J. C. Smuts look out together over the heads of the viewer. These life-size figures form a vertical element to the right of the centre line of the panel and a link between the main movements to the right and left thereby bringing the viewer into the panel rather than onward to the next room. See previous chapter page 29. The image divider on the left between the Battery and General Botha is a pile of sandbags and on the right between General Smuts and the next sub-section a simple vertical tree-like form which cuts quite sharply into the shallow concave niche in which the two figures stand. Both are in typical poses as observed in many photographic records, in particular the frontis-piece of "With Botha in the Field" (Moore, 1915). This is also the only area where casts of actual objects were used viz. tunic buttons, Sam Brown belts and cap badges. These figures are backed against a background of loose landscape forms at various

angles to the vertical but following a grid pattern indicative of what could be seen from above. This solution was suggested by the squared-up lay-out of the one-fifth drawing. The portly General Botha is the highest point of the panel being some three hundred and sixty millimeters in depth. Below the ledge on which the figures stand there is a clear form at an angle towards the bottom boundary creating a calm area of shadow.

EE. INFANTRY

It was noted earlier that comparatively few casualties were the result of battle action in the African campaigns. In South West Africa for instance only eighty eight were killed in action compared to one hundred and seventy eight dying of wounds, disease and mis-adventure. The same was evidently true of East Africa where the South African forces struggled continuously with the elements (Fitztpatrick, 1926, p. 7). This sub-section has this struggle in mind and is composed of vertical and diagonal elements predominantly human but echoed by involved tree forms and cave-like foliage on which the inscription continues. The movement towards the centre is broken by the medical corps figures with the only horizontal stress that of the stretcher. The figure on the right vertical boundary is the repeat element

of the gun on the left vertical boundary in that it attempts to solve the 'frame' problem. In this instance the figure is free to walk off the panel, that is, it is not walking into a frame wall and can be read from an acute diagonal position at the side. Certain parts of this sub-section, arms, bayonets and rifles also stand free of the ground. The rifles and bayonets are casts of .33 scale models and the repetition of position and pith helmets again emphasizes the regimentation of the individual. The characters are not as in the other areas particular portraits rather typical facial structures of South Africans observed by the sculptor. As with the former two sub-sections of this primary register the form movement is angled back towards the top boundary thereby attracting light from the roof lights and thus emphasizing this imagery. The lower registers are under the overhang of these and are as a result more dramatic and mysterious.

FF. PORTRAITS

Echoing the circles of the wheels of the upper register are four roundels to be found in the same relative position in this section. In each of these are depicted portraits of the other four prominent army leaders of the African campaigns. In the upper two roundels are the portraits of the two who appealed as particular characters to the sculptor, namely General Lukin and General van Deventer, both of whom have been mentioned in Chapter 3. The lower two, somewhat under the eye level of the viewer are Generals Berrange and McKenzie who were prominent in South West Africa. This sub-section together with the gun and carriage and the open form in the top left hand corner form the first vertical unit out of which grows the primary register. The primary register is in turn interrupted by the vertical of the life-size figures before terminating in the East African sub-section. These four portraits are all life-size each at slightly different angles, the two diagonal top left to bottom right looking right and therefore taking the eye of the viewer into the panel. The roundels are not complete but broken in places to create a shimmer of light and dark yet retain a link with the formal relief portrait which is what these are. There was concern with their prominence and a suggestion was made that they be in lower relief but this would have meant profiles and the result would have appeared too medallion-like. Medium relief allows for very acute three quarter portraiture and no subtlety of position only a definite right or left view is possible as in the Professor

Schweikerdt portrait at the University of Pretoria. Low relief is profile portraiture, three quarter or full face in this mode is visual disaster.

The change of action between the formal portrait and the next sub-section is achieved by a strong slightly raking edge standing high against the low ground of the next section.

GG. UNDER STRAIN

The open rebellion of sections of the Union Defence Force and the support they received from the people of the Free State and Transvaal is the subject of this sub-section. Here the forces of the Union represented by a fully equipped soldier with other soldiers suggested in the background and in negative silhouette face the determined opposition of the boer "broeders". The boer rebels are shown not emotionally hostile but solidly barring the

path of the advancing soldiers. Depicted in civilian costume with the traditional bandolier and army issue rifles the foremost figure is based loosely on the portrait by van Wouw of General Beyers although no pretension is made as to it depicting a particular person. The second figure was loosely based on a studio assistant. These two informal armed figures are contrasted by the marching soldier with formal army webbing, puttees and the African pith helmet and the same early pattern rifle which was standard issue at the time. For this figure an early portrait done in 1964 of the sculptor's father was used as character reference. These three figures are the second largest in the panel being two thirds life-size. The rifles are also scale models of the Lee Metford .303. The prototype model was built of wood and metal from which rubber moulds were taken and from which, in turn, multiples were made.

HH. MAP

In this open area of space is an incised and slightly modelled map of SWA with the main centres and boundaries drawn directly into the clay. This area acts as a visual pause before finding the lower frieze register and helps to bridge the difference in scale. It also relates formally to the section on the right.

II. LANDSCAPE

In this low-relief, slightly concave, sub-section are suggested bridge constructions, roads and undulating hill type forms. It echoes the upper section AA but with more man-made elements and creates a stillness between the upper and lower registers. Because the upper border is slightly further back than the lower this section attracts light from the roof lights and helps to illuminate the bottom of the upper register by way of reflected light. On the extreme right of this section is a map of East Africa incised into the clay similar to the map HH and in fact balancing it in a formal symmetrical way.

JJ. SURRENDER

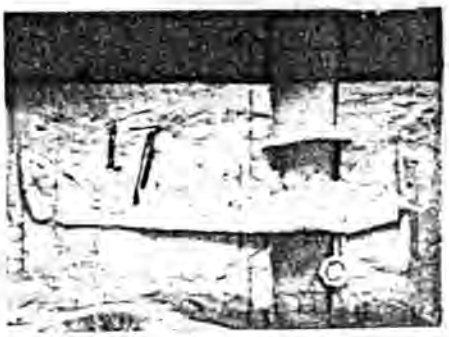
Here General Botha faces his opposite number Governor Seitz during the surrender formalities in the bush. Seitz stands

stiffly, supported by a dejected von Franke and Botha by a smart staff officer. These two, Botha and his officer have their heads up and movement is implied by their bearing. This sub-section is the first in the secondary register and is well lit from above having the low-relief map above it. There is a suggestion of an horizon in the thorny forms in the background although these could also be read as a continuation of the tree forms. The distinct change of action between this and the next sub-section is symbolized by a tree, a baobab type, its branches spreading outwards to embrace and overhang both left and right.

KK. SOUTH AFRICAN INVOLVEMENT

Here, starting left of centre, is a symbolic procession depicting the overall theme for the project, that of the total involvement of the South African people. The figures are placed against a background of landscape suggestion with multi-horizon lines used to link visually the sub-sections and to contrast the figures' verticality. The horizontal lines will be seen throughout the panel running behind elements used to symbolize change of action and also into and through areas of hierarchical change. The angle of these lines also varies in order to catch either light or dark. Starting from the left are represented the engineers both

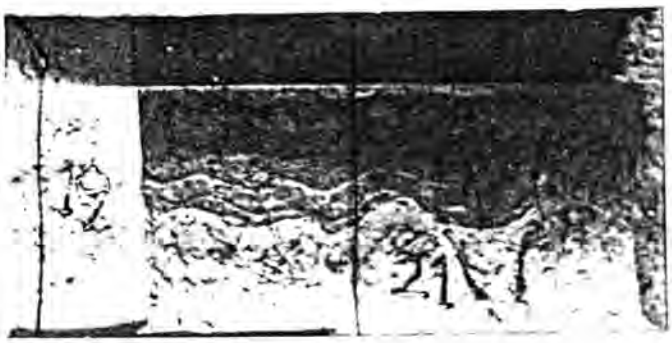
white and black. Next is the chaplain who follows at a slightly greater distance. Two nurses, who are close together, follow in turn four marching soldiers. Each of these figures carries the tools of their trade, picks, bible, first aid kit and rifles. Repetition of position is a feature of this sub-section although here and there boredom is relieved by the change of arm or leg position or three rifles on the right, one on the left, position of heads and uniform detail. The pith helmet is again featured plus the kilted and rain-coated soldier together with the more everyday short-trousered soldier used to working in the hot African bush. The background forms are harsh and rocky creating sharp shadows. These are further strengthened by the depth of the negative forms between the figures creating sharp contrasts and adding to the drama of the whole. Hidden in these rough forms are casts of the actual engineers and infantry badges used by the South African forces during that time. The figures are one third life-size and the rifles carried by them are casts of scale models. Studio assistants and family members were used as models for the various characters in this section.



LL. AIRCRAFT

Represented in a very low-relief mode similar to the buildings in

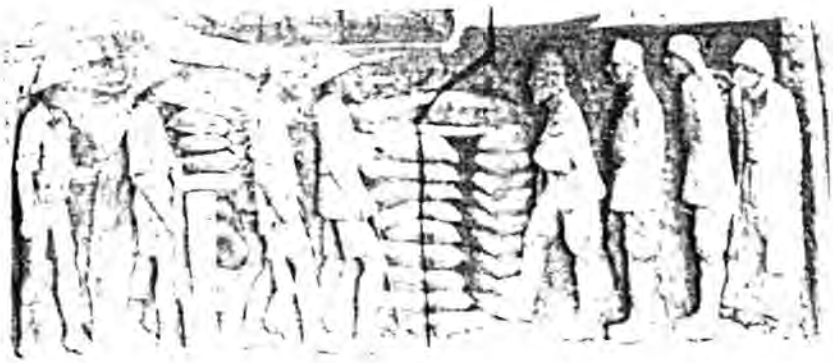
the upper register and the maps, is the first aircraft used by the South Africans, the British BE2A. The depiction of an aircraft presented a problem in that the structure has an x and y axis that cannot be compressed into a shorter focal field as suggested by Hilderbrand. It can be depicted at an angle suggesting banking or climbing but this would have been contrary to the mood of the whole panel. A slightly modelled plan and elevation type of solution was used which was also in keeping with the changes in horizon and planes throughout the panel. As an aid to solving this problem a scale model of the BE2A was built from which drawings were made. The fuselage is shown in side elevation and the wings in plan. The change in action between this and the following sub-section is achieved by a strongly protruding plain form, angled back to catch light which achieves a definite break between the two. Having this strong form on the right of the aircraft also creates strong shadow which helps to contain the low-key presentation.



MM. MAP

This the third map in the panel completes the areas covered by the theme. The incised drawing takes the viewer from Square Hill outside Jerusalem where some number of members of the Cape

Coloured Corps are buried to the shores of North Africa where the Senussi campaign was waged. This small section is an almost even concave basic form which means the top part creates shadow and the bottom attracts light.



NN. SENUSSI

Here, in the desert amid sand-bagged positions, a South African officer awaits the injured Turkish officer and his comrades. On the left, there is no overhang from above allowing light to fall on these figures while the four Turks on the right are contained by the shadow thrown by the upper sub-section. This is the third example where the South African forces are confronting their adversary directly. In all three instances the attempt was made to suggest this symbolically rather than in graphic detail. The scale of these figures is the same as those in section KK and in fact is a continuation of the lower secondary register.

OO. THE FUTURE

The African campaign was hard and there were casualties but it was open and to a large extent adventurous, unlike the inhuman slaughter seen on the continent of Europe. This the lower right hand corner is the continuation of the lower register in very low relief and suggests the things to come, a hint of the future and in this respect echoes the upper right hand corner. Here are three completely equipped and covered soldiers with gas masks making them more robot-like than human. No more the short trousers or pith helmet, here the well-known British pattern steel helmet and no space for individuality or particular character. It will be noticed that the figures in this section are moving left to right contrary to the overall compositional decision of action moving from right to centre and left to centre. This is to form a link and slight movement to the next Gallery and panel. The ultra low relief is so that not too much disturbance is caused by this change in direction.

Mention has been made of the open high forms reflecting or absorbing shadow. These are part of the overall design and work, in conjunction with deep areas which are of necessity dark and the shallower areas, of angled forms, which are more subtle and lighter, to create a sculpturally acceptable division and play of light and shade. It was also seen as important to have areas of space to relieve the eye, what could be called visual rests. These, which together with the visual pauses already mentioned and the advancing and receding forms of the horizontal and

vertical divisions form the sculptural framework for the undulating forms of the figurative parts.

CHAPTER 6

TECHNOLOGICAL PRODUCTION

Much has been written on the mechanics of building and completing relief panels. Amongst others one could mention Charles Sargeant Jagger (1933) if only because he worked on projects of a similar nature to the one under discussion, Bainbridge Copnall (1971) or the American, William Zorach (1960). None of these however seemed to link method with sculptural objective. All of these writers discuss the methods in great detail but fail to see the necessity for creative involvement throughout the process spectrum nor do they address the sculptural objective.

The basic approach philosophy has been elaborated on in some detail and this chapter will attempt to explain how those ideals were developed and carried out.

First and foremost was the commitment to break away from the stereotyped method of first establishing a dead, flat surface of clay on which forms or elements are built out or into which forms or elements are carved by cutting away the clay. "I believe that when working in a plastic material like clay the forms should be built up and allowed to grow until the final surface is reached. Although much emphasis has been placed on the divisional and sectional aspects of the design in working the final clay, these must be allowed to develop freely. What is important is the establishment of a total surface play of form based on the

divisional lay-out, from which the elements can grow in a free interpretation of the maquette ideas" (Sculptor's Notes, 1984). Integration was seen as being potentially one of the biggest problems in that the size could entice a sculptor into working certain areas or parts separately thereby resulting in a bitty collection of unrelated parts. Very early in the project it was realized that forward planning was essential to the success of the various process stages through which the work would have to go. Finally time and summer heat would be a big problem. A point had to be reached in the completion of the clay that held sufficient potential for the next stage within the tight schedule and without losing freshness by way of excess moisture loss.

PHASE ONE : DRAWING

Initial sketches were made from the visual material collected from the Imperial War Museum and the South African Defence Force archives to order both thought processes and design ideas. These also helped to acquaint one with the new imagery of rifles, uniforms, guns, helmets and all the special detail needed in a work such as this.

There were several types of drawing done during this early initiation period.

1. Free gestural observation which was done intuitively with a view to discovering form potential.
2. Careful studies of actual photographic records to assimilate groupings in terms of men, animals and machines in order to

arrive at an acceptable and convincing ultimate composition.

3. Quick pen and ink sketches within a pre-defined scale grid to discover and develop compositional ideas.

4. Geometric experiments also within a pre-defined grid to develop and try-out different basic divisions.

5. A sketchbook of detailed studies of chosen ideas drawn on pre-defined squared paper in order to facilitate enlargement to whatever scale would be required.

6. Analytical drawings of ordnance from actual equipment on loan and from exhibits at the South African National War Museum, Fort Klapperkop and the Imperial War Museum. These were carefully measured and the measurements fed into a computer programmed to calculate from them the basic scales needed for making the model equipment.

7. One-fifth scale drawings of compositional ideas. These were initially very quick graphite and turpentine rubbings to establish movement, depth and emphasis, later heavily "carved" with pencil to give an idea of the dark bronze that was envisaged.

8. A two-fifth scale drawing on canvas was done, to see with more certainty the aspects of the proposed design and also to test the hierarchical scale of figures and the proportion of the three registers to each other and in relation to the vertical pauses. This was an important stage as it also tested the greater shapes made by the geometrical divisions as well as further enlivening the idea of depth and mystery that was in mind. In the loose development of the drawing, ideas were also developed for the background form manipulation.

9. Drawings made from models posing in the uniforms of the time and with the appropriate equipment. These were obviously to lend conviction to the modelled work at a later stage.
10. Full-size drawings of details done loosely to help with visuality and to solve problems of pose, action, movement and from which to measure for the construction of the armature for the final full-size clay work.

The drawing process was labelled "phase one" merely for convenience because it preceded all other activities but it was in fact an on-going activity throughout the project. Many of the areas tabulated and described above ran parallel to the making of maquettes, models and the final clay.

PHASE TWO : MAQUETTES

A scale or preliminary model of a proposed sculpture, called a maquette, is actually a declaration of intent and not a detailed miniature of the eventual full-size sculpture.
Two distinct approaches to the maquette stage can then be identified; the first, where the sculptor is completely involved with each aspect and process through which the work must go and the maquette is merely the beginning of a bigger idea, the second where the maquette is essentially the only creative thinking area, the processes following the making of the maquette being merely mechanical. The maquette in this instance would be more aptly described as a miniature. This mechanical realisation can either be carried out by the sculptor himself or by an outside

agent. Either way the result would be the same. "It is in this area that the difference of approach really lies because in the end it is not the dimensions that invoke the changes but the feeling, the mood, the empathy with the subject and material throughout the process that realises a sculpture product. It is in the intangible not the measurable that the difference will really lie" (Sculptor's Notes, 1984).

Within the two approach extremes there are many grey areas that could be put forward and debated but these nuances are not of importance in this examination. The important object has been to establish the contrast between the two in order to emphasize the particular sculptural beliefs and ideals attempted in the panel under discussion.

Many variations of the design were tried, first to one-tenth scale and later one-fifth scale which was the scale required for the final design presentation.

Altogether six maquettes were produced before a point was reached where all parties concerned were satisfied with the basic design and concept. Three maquette designs were cast in order to help with the further stages and for permanent documentation.

The first one-tenth scale maquettes were produced as a parallel and complementary activity to the one-fifth scale drawing. The lower register of the panel, the marching figures, is an example of the difficulty experienced in visualizing between paper and clay. On paper that area drawn to scale, therefore proportionally correct, can accommodate far more figures than the same area in clay because of the depth factor which must allow for distance

and angle of viewing. It is also only in the round that the actual potential for spacing between figures and relative depths can be seen and adjusted.These two one-tenth scale maquettes are the tangible evidence of the run-in period and although only two physical 'objects' survive they each represent the final acceptable idea for that particular moment and wrapped-up in each are many trials, cut-outs and re-makes. These two do not however only represent design and content idea realisation but also method experimentation. Each was built and mounted on a frame which relates to the final divisional order for the casting process. This was done in order to test the practical feasability of the different ideas for the later building and casting processes. "An important factor as far as drawing and clay are concerned is the mental approach, on paper wanting to find things to add or put in as against being more pragmatic and leaving out in the clay" (Sculptor's Notes, 1984)

From these small maquettes and one-fifth scale drawings was developed the next generation one-fifth scale maquette and once again the parallel and complementary activity was a large two-fifth scale drawing that attempted to expand the mental visualisation and problem solving for the final stage. This final maquette went through many stages and in its present form represents four distinct developments none of which were cast although some were documented photographically. In essence the divisional grid is unchanged as can be seen in the Layout E and Final Divisional Layout. The main changes giving a more flowing design are the transposing of 3 and 5 to form GG in the final

layout and a slight narrowing of section 6 giving it a less square appearance in the final section DD. These were the dimensional sculptural changes to the supportive framework. Sculpturally the angles of the inclined planes and depth of the hollows were developed far beyond the slight promise of the small maquettes. The impact of light falling on these facets proved successful and narrative meaning could then be added to the movement of figures and equipment which were arranged with-in the various registers.

Adding meaning to figures and forms has a definite implication that must be explained in the context of the whole approach to the panel. In the drawings and in the mind there was a basic idea regarding certain areas of content but other areas were left to develop freely in a sculptural way in the clay without a preconceived idea as to their narrative value. In this way marks and incized lines, figure shapes, hollows creating shadows were worked over the whole surface to develop a unit and only then was the possibility of narrative value addressed. This is in fact the practical outcome of the parallel research described in the previous chapter of divisional possibilities and historical background. There was never an attempt to describe or to illustrate a particular fact or action, rather to infuse the whole with the essence of the time. The nearest sections to an illustration are CC where a gun is being served and EE where infantry are working through rough terrain. But even here they are typical of any action and do not represent a specific place nor do they illustrate a specific action. In fact in the final work the only feature to identify time is the uniform and

equipment.

The maquette was needed for the enlarging process and for a variety of other purposes which meant producing a silicone rubber mould for multiple casts. Altogether seven impressions were taken for the following purposes:

1. Client presentation, one fibre glass cast.

2. Client publicity, one fibre glass cast.

3. Full-size enlargement, two plaster casts.

4. Bronze casting experimentation, one wax cast.

5. Bronze casting experimentation, sectional rubber cast.

6. Foundry discussion, one ciment fondu cast.

PHASE THREE : FULL-SIZE CLAY PANEL

The two plaster casts used in the enlargemment process were cast in a particular way for two specific reasons, the first with strong re-inforcing to allow for a lot of handling and moving, the second without any re-inforcing to allow it to be cut up with ease.

In the structuring of the base-board it will be noted that the

physical and aesthetic horizontal divisions were common, the vertical divisions fluctuating between a maximum of one thousand two hundred millimeters to a minimum of four hundred millimeters (see appendix). This was easy to lay out on the flat surface but to achieve a reasonably ordered and proportional depth in relation to the maquette was a little more difficult, considering that the thickness of clay would vary between twenty millimeters and three hundred and sixty millimeters. It should also be remembered that the armature built out in this way would have to hold the sheer weight of seven tons of clay.

The method employed was to first define the main co-ordinates of the principal elements by simple xy plotting from the plaster maquette. These points allowed for one hundred and twenty millimeters of movement or change in all directions and were still on the flat surface of course and had now to be extended outwards to form the depth value. Before this was done however, a rough sketch in felt pen was made on the board to get an impression of the full-size implications and adjust where necessary.

The depth values were found by cutting the second plaster maquette into scale vertical strips of approximately twenty five centimeters each. The base-board was divided into a similar number of divisions. With the help of a scale rule the depth at each two hundred and five millimeter position could be read off and written down on the full-size board at each plotted point. At each of these points a strong bolt of the correct length was fixed and from these it was easy to construct the steel armature, which was afterwards covered with wire mesh, by simply connecting

the bolts with mild steel rods welded at each point. The wire mesh was to help hold the clay in position. Each cage armature so constructed was partially filled with sagex to help reduce the weight and reduce the volume of clay needed. This method was followed over the whole surface and formed the support for the sculptural 'background' on which or out of which the movement of figures would grow.

The armatures for the figures were attached to the hip and shoulder points which were plotted in the same way and the depth established with bolts of the correct length fixed to the base board. These figure armatures were fixed to the bolts only after the initial clay layers forming the basic advancing and receding forms had been applied. This may appear as a contradiction in terms of what has already been said regarding the totality of approach. The reason for this was the size of the work and the difficulty that would have arisen when trying to establish the base forms through the maze of armature wires. This then was a practical step and one that was completed in a very short space of time in order to arrive at an overall and completely covered clay surface (1). From here on it was a case of developing the whole surface and continually relating the forms one to another. It would be difficult to remember how many stages each sub-section went through before the panel was finally complete in the clay. The position of arms and legs or the depth or prominence of a figure or figures or the number of figures were continually changing. These changes had to do with sculptural and design issues as well as the basic philosophical point of departure, that of a symbolic rendering rather than an active

pictorial confrontation between men. The menacing rifle in the section GG was too obvious and was changed to conform with the other few sections where the enemy side was shown. The conflict or opposition between man and man was restricted to the sides facing one another. [43]

An important aspect of the whole panel was a striving for a logical rhythm within the undulating forms and not to pack the whole surface with busy activity. There are several areas which are seen as visual pauses. Some of these have no narrative implication at all being merely forms either reflecting or casting shadow depending on their angle relevant to the light source. Others of these have maps, engineers, aircraft, masked men or buildings depicted with very slight emphasis.

"In the final bronze the tactile movement of the surface of these sections (refering to the visual pauses but in fact relevant to the whole panel) is very satisfactory if the viewer were to give enough time to discover this level which together with the subtle nuances of colour produced by the patina becomes a whole new enjoyment without the necessity of a reference to reality" (Sculptor's Notes, 1985)

The quotation from General Smuts's letter was applied to the undulating surface of the ground support and runs the whole width of the panel. This meant that some of the letters are angled downwards, others slightly upwards on the vertical axis and on the horizontal axis some are forward of others. The overall design was the primary consideration which meant that in several

places the typography disappears behind figures, as for example the heads of the portraits of Botha and Smuts. Following the undulations of the surface and disappearing behind certain elements meant that the quotation does not enjoy too much emphasis but adds to the surface vibration of light and shadow. It is hoped that the letters and words being emphasized in certain places and disappearing in others adds to the possibility of viewer participation and discovery. The type face used is Perpetua Light Titling which is a simplified Roman letter (2). Technically the letters were cut into the clay surface with a specially made wire V tool but much of the final crispness of edge was left to achieve in the wax stage. [49]

In bringing the whole panel to completion in clay it was necessary to include all the detail of rifles, guns, buttons and badges although these would not form part of the plaster casts. There were two reasons for this, the first being that many of these elements stand proud of the ground and would be impossible to cast being essentially metal shapes and far too fragile for the brittle plaster. The second reason being that a high degree of accuracy was envisaged for these parts to contrast strongly against the softer hand-manipulated forms. For the purpose of relating one part to another and obviously to develop the composition as a whole wax casts of these model and full-size elements were made to the clay colour and integrated with the overall forms.[44] Before the panel was divided into mould sections all these specific elements were removed, neat seats being prepared in the clay to register their position and facilitate their replacement at the foundry.

PHASE FOUR : MOULD MAKING AND THE PLASTER CAST

Some weeks before finality was reached in the clay and while the question of whether to continue with the planned method or change in mid-stream to fewer pieces was being considered, a visit was payed to the sculptor Danie de Jager. He was at this time the furthest advanced and in fact in the process of making his moulds. The system he had evolved was ideal; this was to cast in the vertical position with in-situ steel supports. De Jager's panel is a very low relief and therefore was a relatively simple casting exercise. It was decided to follow his system bringing in a few changes to accomodate the high relief of the panel under discussion.

There was only one real problem in changing course and that was the loss of the individual edges of each piece which would have given a constant wall plane both for filling the mould and for registration in the following processes. Casting vertically without cutting the clay meant that only on the boundaries could the wall plane be established. This problem was overcome quite easily however by simply measuring from the frame to the wall plane reference point on the boundary and establishing this point with a straight edge to the other mould boundaries.

The technical side of the casting process relies entirely on very good planning, as well as good and neat craftmanship for good results. (Detail of the casting process is fully documented and forms part of the photgraphic documentation of the project).

The aim and position of the product of this process is the

important factor to consider. When visualizing the plasters it must be remembered that all mechanical detail had been removed and that all free standing parts, that is openings between legs and arms as well as the spaces between heads and the ground were closed with clay walls. Badges, belts and buttons on the large figures although not removed before casting would not give the detail required and would be replaced later in the wax stage. The plaster stage of any sculpture is the least exciting from both the visual and tactile points of view. This is why ciment fondu is prefered as an interim material to plaster. Fondu is harder, finer and has a far better colour which means a lower reflective level which in turn throws up the surface detail and makes it easier to visualise the bronze. Because of its greater weight however it could not be considered as an alternative material for this project. In terms of the foundry process it is also far less absorbent. Plaster has a reasonably fine texture but because of its whiteness and therefore high reflective level the fine detail becomes lost or rather invisible.

When considering the basic characteristics of the two traditional materials, bronze and marble, the following could be said to describe them. Marble is bright and obvious, needing large areas of clear form, with detail being thrown up by reflected light reacting on incised cuts and subtle undercuts. Bronze is dark and mysterious, capable of accepting almost any form or texture and in the main being light-absorbent, but when treated with certain chemicals develops colours which can be controlled to reflect small amounts of light creating a surface to be discovered again

and again. A bronze presents a solid silhouette. The interior forms and their subtleties must be approached, for understanding. Marble shimmers with light, its outer boundaries often being lost, the visability of the interior forms and their subtleties being dependent on the depth of undercutting but visable from a greater distance than that of the traditional bronze (3).

These traditional characteristics which contrast these two materials so strongly are the basic problem facing the sculptor when contemplating and adjusting his plasters. The plaster approximates more to marble than to bronze with the result that the sculptor is suddenly confronted with the complete opposite to the final material. The temptation to fall into the trap of smoothing and simplifying in answer to the demands of the highly reflective plaster surface of this interim material is very strong.

Because the plaster is totally an interim material there is the least amount of creative work to be done unless certain areas have been specifically left for plaster attention (4).

The plaster was never seen as an end of the creative process but merely an interim stage. The loose-fingered clay texture was retained but much was left still to be done. The particular mark when cutting into wax with a sharp instrument, the precision that can be achieved by polishing with a warm spatula and wet emery paper, the sharp and exact detail obtained from silicon rubber moulds of actual objects, are all things one cannot achieve in any other way.

Having been previously removed from the clay for plaster-casting, the wax casts from the silicone rubber moulds of rifles and other

details would have to be worked into the wax surface of the panel. The new colour of the wax impressions taken by the foundry, being closer to the bronze tone, would also have a new visual impact and influence changes in the emphasis of a line, textures or portrait details. These are the areas of creative excitement that awaited the wax stage which is not and should never be a mere cleaning up of the irregularities caused by the process of making the flexible mould and taking the wax impression. Each material in fact offers a particular resistance to the hand and to the tools and this difference must be mastered, exploited and developed.

PHASE FIVE : THE WAX

Two important things happen with the presentation of the waxes by the foundry. The first is that the surface that was thought to have been lost in the plaster is miraculously restored, from the immediacy of an incised line to the traces of a thumb print. The second is the realization that the material that is now worked on is final and will physically be transposed into bronze.
Even though all the intricate detail was removed from the panel before making the plasters in order to ease the process there were still parts that presented problems for the flexible mould making. In particular, several of the figures in very high relief had to be cut off in the plaster and separate flexible moulds made. This meant that, over and above the necessity of re-establishing the wheels, rifles and other detail, these figures also had to be replaced on the wax positives.

On the two life size portraits the whole of the Sam-Browns, all the buttons and the cap badges were cut out leaving holes in these positions. This was the same procedure followed with some of the rifles which formed an integral part of the ground. Into these carefully cut holes the precision wax casts from the silicon rubber moulds were worked giving the portraits a very different degree of reality, the leather of the Sam-Brown looking particularly authentic. [49] The same heightened reality was successfully achieved in the scale thirteen pounder wheels and the rifles of the rebellion section. [50 + 51] It was at this stage that wax casts of actual badges and emblems were hidden in the surface texture of the area where the different units are depicted. These and the buttons and badges on the portraits came out with incredible crispness in the bronze.

PHASE SIX : THE BRONZE

It is all very well to expound ideas, of retaining the freshness of surface handling and the textural surface quality of metal and wood in the wax surface, but there is still a further stage which again destroys much of what has so carefully been built up and this is the spruing of the piece before investment.
The spruing system is a series of wax bars which form the entry and exit paths for the molten metal and are melted into the body of the wax surface to form a strong bond. These wax bars are attached to a pouring cup and form, depending on the complexity of the piece, an intricate network of wax fingers around the whole work. Not only is the surface that has so painstakingly

been built up disfigured by these wax bars but holes of about twelve millimeters in diameter are drilled through the wax surface in order to keep the inside and outside shell investment apart and to help strengthen the mould as a whole. Nevertheless each means the re-establishing of the surface so painstakingly developed in the clay and plaster and then refined in the wax. All the stages right up to the waxing of the patinated surface have the frustrating aspect of three paces forward and one back. The amount of such disfigurement using the ceramic method is however considerably less than that which would have prevailed had the traditional investment been used.

An important moment in making such a large work is when the whole bronze piece is finally welded together and lifted into the vertical position. [56] This is an important moment when working on smaller manageable pieces. On a large scale, to see at last that everything fits, that all the fears expressed regarding warping and twisting are unfounded, is quite exhilarating. It must be remembered that with any large work the clay stage is the last time it is seen in its entirety until this moment. As the bronze pieces are welded together more and more of the surface can be evaluated until there are only two halves left to go. These are, like all the other joints, welded together horizontally in order to ensure maximum weld penetration (a vertical up or down weld is possible but not the most effective). Most of the joints are worked off in this position as are the welded holes and the positioning and the fixing of loose elements on the surface (in the case of the work under discussion the harnesses on the horses which hang completely free of the

ground).

The bronze chasing, carving, burnishing, brushing and polishing is undoubtedly a stage in the whole process that needs great care and attention and is still part of the ongoing creative process (6). The mental approach changes because what was envisaged and planned, developed and built is now finished. The transition is complete, the product is real, it is hard, it rings like a bell, it reacts to touch and it needs care to prepare the surface for the final finish. The harsh bits must also be removed, those sharp edges and points that in the wax are hard to preceive or feel and that become, in the metal, areas that repel rather than appeal to the sense of touch, (sometimes causing real cuts and abrasions). Above all it is the time to feel the shapes, concave and convex in all their complexity not as descriptive elements nor as narrative sequences but as undulating forms with their own intrinsic value.

The virgin cast bronze having been cleaned and sand-blasted has a dull almost lifeless appearance and the areas that are worked on become shining raw metal no matter what tools are used. [53] The areas that are polished with emery paper and steel wool or are brushed with stainless steel brushes stand out even more incongruously making it difficult to judge the visuality after some time.

For this reason a basic patina chemical is used at the same time as the filing, chasing and polishing in order to establish a logical tonal unity which in turn allows for a more integrated surface and therefore a better evaluation. [55] Another reason

for using this basic patina is to continually test the reaction of the textures, one to another, to a far darker surface and how the forms will react to the impact of light under these circumstances.
Before the final patina experimentation, the entire bronze is given a very light sandblasting to finally unify the surface texture. This is done with great care and most areas are hardly touched. Only the raw heavily worked parts such as welded joints and holes are given lengthy attention in order to soften the surface to the same degree as that of the cast surface.

The final patination experiments are a direct and logical development of the application of the basic chemical during the chasing and filing operations, with this difference, that the hand tools and machines become less and less necessary and ultimately disappear altogether, at which stage the patination becomes dominant. The surface of the bronze to a large extent determines the patina. Beautiful greens, browns, blues and different intensities of black can be achieved on highly finished and simple forms which when polished up with wax shimmer with subtle nuances of tonal difference.
The loose textured modelling technique favoured in the overall approach to this project however does not invite an even patina of a particular colour. This is not only because of the texture however, but also because the particular work is not a simple form but a complex combination of forms. A simple form does not mean to imply one that is inferior but a concept that has one root. A simple form can furthermore be viewed or appreciated

within the framework of a single thought or theme. The proximity or distance will not alter the basic information inherent in the work. It will only change the amount of knowledge about itself. A complex combination of forms has many roots and can be viewed or appreciated from a multi-faceted framework or theme. The proximity or distance will alter the basic information. Simply stated if the viewer draws near he discovers a sub-theme within the complex or multi-faceted nature of the whole.
Having analysed the nature of the panel under discussion and knowing that the whole philosophy was in fact, that of viewer discovery after having taken in the panel as a whole, the patina approach was handled in the same way. The patina was seen as having to be a general consistency of colour from which upon closer observation would emerge greens and browns tucked behind the loosely modelled elements. The final patina was achieved by developing a base of brown through to black upon which the green and red-brown was carefully built up. [57] The experiments ranged from a light brown base with heavy green superimposed to an even distribution of each to heavy brown and light green. [58] These colours were further varied by applying hot wax which penetrates the colour layer making it darker and cold wax or wax suspended in a solvent (evaporating on contact). This inhibits the penetration by the wax of the surface. The wax then rests on top of the colour layer leaving it very much lighter on the surface of the bronze.

"The completed and patinated panel answers the brief within the limitations of theme and the characteristics of the various

materials used as well as with truth to the final material as I see it. [59] It is a somewhat solid wall of strong colour impact. The overall colour appears black, but with the changing light of the day and dependent on the particular day's intensity of sunlight, it changes in mood and offers sometimes more and sometimes less in the way of green or brown overtones. Within the forms and hidden detail I have tried to answer the brief in sculptural rather than literal or illustrative terms" (Sculptor's Notes, 1986).

NOTES

INTRODUCTION

1. Blatter Janet and Sybil Milton, Art of the Holocaust, 1982. As an example of painting and drawing in this area of military orientated art this book is superb and should be read by all students seriously concerned with this area of creative endeavour.
2. Mansfield E J D, Telex, 16 December, 1983, "Having been impressed during one of my visits to the Voortrekker Monument, by the strength of the sacrifice of the Voortrekkers portrayed by bas-relief friezes, my concept for the proposed building was widened and prompted me to propose that a story be told in each bastion, supported by visual documentation in the form of friezes between the bastions which could, in the present international climate, illustrate the South Africa, when called upon in the name of peace, responded in both Great Wars without distinction between race or religion."
3. Longman New Universal Dictionary, 1982. The word dissertation is used as opposed to thesis as this script more readily answers the definition, which is "a long detailed treatment of a subject; specif. one submitted for a higher degree."

CHAPTER I : MILITARY ART, AN HISTORICAL SURVEY

1. Both these paintings are in the National Gallery London.

2. Clammer David, The Last Zulu Warrior, 1977, p. 145 and 197. The loose immediacy of the Prince Imperial's drawing is a refreshing change from the other very tight illustrative drawings from this campaign. It should also be noted that sketches made by men in the regiments were reworked by illustrators for publication.

3. To be seen at the National Army Museum, London.

4. Pretorius F, The Anglo-Boer War 1899 - 1902, 1985. This publication is generously illustrated with reproductions of art works done during this war mostly from the Ryno Greenwall collection in Cape Town. Most of the works mentioned in this sub-section are to be found in this book unless otherwise noted.

5. With the outbreak of war the art market had declined to a point where only the older established artists could make a living.

6. Conan Doyle and John Buchan had both been in South Africa during the Boer War. Buchan subsequently wrote "The History of the South African Forces in France".

7. Just an interesting aside, this was also the date of the Battle of Delville Wood.

8. It is interesting to note that the old "gang" (part of Milner's kindergarten) from the Boer War were together again, Milner in the war cabinet, Haig Military Commander in Chief, and Buchan Chief of Information.

9. An art journalist in civi-street, Alfred Yockney, was in charge of war art administration. This fact is of little interest, however the Harries in their book The War Artists reproduce a striking portrait of him from a private collection by

A N Lewis. (Allen) Neville Lewis studied in London between 1912 and 1916. In 1916 he joined the British army and saw service in Flanders and Italy. This portrait must have been done in 1917 or later. The catalogue of his work (S A Museum of Military History, 1984.) lists two works done for the Imperial War Museum. The Imperial War Museum's 1963 catalogue however lists three works in their collection.

10. In South Africa the coming to power of Dr D F Malan's Nationalist Government in 1948 put a damper on the war effort being given much prominence. This attitude lasted until quite recent times. Much valuable material for museum use was lost through equipment being scrapped without thought for this aspect, probably due to this attitude.

11. A general observation with regard to the use of military art in publications both South African and inter-national is that very poor documentation procedure is followed other than in small catalogues of specific exhibitions. Very few publications give any details of artist, dimension, medium or location and others with this information fail to include a list of illustrations or refer to works in the text. This failure to accord the art work more than just convenient illustrative usefulness must be deplored. The value of these publications for the study of this subject (Military Art) would be greatly enhanced if attention were given to this aspect.

CHAPTER 2 THE PANEL PROJECT

1. In his forward to Topolski's Buckingham Palace Panoramas,

1977, HRH The Prince Philip, Duke of Edinburgh wrote "On the whole we got on extremely well, particularly after I realized that although it was my idea it was going to be his work. In retrospect I can see that the interaction of character and will between patron and artist is crucial to the success of such a venture. The originator of the concept has something in mind which he seeks to communicate to the artist. The artist takes in the general concept but inevitably sees it in his own imagination. The degree to which the two concepts can be reconciled decides the success of the whole project. If the artist does not fulfil the concept of the patron the work ends up in the attic, and it may also spell the end of a beautiful friendship. If the artist is persuaded to do things against his judgement or inclination the result can also be disastrous." This sums up beautifully the dilemma of artist and client.

2. In the Royal Artillery Committee Minutes it will be seen that a hostel was proposed instead of the non-functional monument. The main argument against this idea was the tremendous cost of maintaining such a hostel in perpetuity and the fear that later generations would allow it to run to ruin. Genl. Bruce Guilford and his ex-servicemen in Cape Town have successfully run a children's feeding scheme since the end of the war in 1945 in place of a more permanent and traditional monument, as he said they were tired of the conventional bronze statue.

CHAPTER 4 : PHYSICAL AND HISTORICAL CONSIDERATIONS

1. Steenkamp Willem, The Soldiers, 1978, p. 64. 'The Soldiers' is

a series of vivid word portraits of famous SA Soldiers de la Rey, de Wet, Lukin and van Deventer amongst others and could have been invaluable as a starting point had a common 'script' for the project as a whole been worked out.

2. Throughout the text the spelling of Senussi follows that used by the Times History of the War, 1916, except in this reference to Richard Cornwell's article in Militaria where the spelling as found in his title is used.

3. Blixen Karen, Out of Africa, 1986. p.262. One of the most pleasurable aspects of the historical research was coming across small unimportant facts in the most unlikely publications that drew so many threads together. In passing Karen Blixen mentions travelling out to Africa with General von Lettow and him asking her to buy him horses in Kenya a short time before the outbreak of war.

4. Letter dated 1984/10/11. Direkteur - Generaal. Initially the use of the quotation from General Smuts was refused as can be seen from this excerpt from the original submission to the Minister dated 29 June 1984. "Die kunskomitee berig dat die woorde esteties aanvaarbaar is. Ek het egter 'n praktiese probleem wat ek reeds uitgewys het by die eerste vergadering waar die aanvanklike konsep ter sprake was. Dit is naamlik dat die produk in Frankryk vertoon sal word, dat dit 'n skepping uit Suid-Afrika is en dat die engelse taal nou daar gebruik word. Ek het die saak ook met die Direkteur-generaal : Buitelandse Sake bespreek en hy stem saam dat die woorde liewer weggelaat moet word. ADG/B het berig dat die kunskomitee heeltemal genoeë sal neem indien besluit sou word dat die woorde weggelaat moet word.

Dit sal waardeur word, indien u daarmee akkoord gaan, dat u die kunstenaar se voorstelle ten opsigte van die muurpaneel goedkeur, en voorts dat die bewoording daarop in par. 4 vermeld weggelaat word."

The reasons for not wanting the typography seem a bit thin and appear to hinge on the "engelse taal" more than anything else. It should be remembered that in consideration of the feelings of the Afrikaner, the Government of the time sought predominantly English speaking volunteers for this conflict, that the letter was written to Smuts' pacifist friends (Emily Hobhouse amongst others) in England in English and that the predominant language of visitors to the battle sites today is English.

CHAPTER 5 : SCULPTURAL ASPECTS AND CONTENT

1. This does not mean that there is no logic in the design. Reference to a logical pattern in proportion and perspective applies to the ordinary accepted and expected photographic type order.

2. Pretoria News 11, 18, November and 30 December, 1986. In these reports in this newspaper and picked up by others, Sunday Tribune, 16 november 1986, an attempt is made to link present un-rest related art production with this project and indeed sees South Africa as the pariah in this situation.

3. The substantial exhibitions at the Fleet Air Arm Museum, Yeovilton and that mounted at the Imperial War Museum are evidence of this. Also to be noted in this regard is the fact that Linda Kitson was the Official War Artist who accompanied the

force to the islands.

4. Even in painting this is subject to the size and only applies to relatively small works. It is also directly related to the individual's personal cone of vision.

CHAPTER 6 : TECHNOLOGICAL PRODUCTION

1. Because of the weight of clay it was necessary to hang hundreds of wooden butterflies (crossed square sticks wired together) and on long streches to bind wooden blocks on the armature rods. The rods of steel and aluminium were also bound loosely with binding wire to hold the clay in place. These armatures presented a very complicated structure hence the decision to establish the ground first. It was however done as quickly as possible in order to avoid the possibility of uneven growth.

2. The letters were enlarged from Sparham and Ford's Type Book and spaced out on pre-lined paper. These sheets were pressed gently onto the wet clay surface and each letter pricked into surface in the traditional way. After removing the paper each letter was carefully cut out with the V tool held at the right angle and depth.

3. This is obviously considering the traditional aspects of the two materials as with all approaches there are the exceptions, Brancusi's highly polished bronzes for instance.

4. This is in the context of working first in clay and then making a plaster cast. It is possible (many sculptors in fact prefer it) to work directly in plaster in which case this

statement would be untrue.

5. Chasing and polishing is probably understood but carving less so. Bronze is a very malleable metal and very often one finds bronze intrusions, that is molten metal, running into cavities in the mould which can destroy surface detail. These can be ground off and thereby cause a blot on the surface or the lump can be carved with a sharp chisel and the form regained. Sometimes detail can also be added in this way. In fact certain names on the maps in this panel were omitted and were carved into the surface of the bronze during this stage.

APPENDIX

BACKGROUND

I have had an interest in military history for many years. This interest stemmed in fact partly from 1945 until the early fifties when each year on the Sunday nearest 11 November I assisted at the Remembrance Day Services held at the local war memorial. During the war when soldiers were sent home due to injury or illness and after the war, on the troops' repatriation, there was a great need in them to keep the spirit of comradeship, built up on active service, alive. The Memorable Order of Tin Hats (M O T H S) catered for this need and looked after the interests and helped the families of deceased and permanently disabled ex-serviceman. Shellholes (branches) were to be found in most centres and members of these organised the Remembrance Day Services each year. My father was chairman (Old Bill) of Shellholes in Cradock and Umtata hence my involvement from this time. Partly too because my family had all participated in either the Boer War or World War II many aspects regarding both sides of these conflicts were discussed. Reading of campaign chronicles and history from a relatively early age was a direct result of this. I can well remember too the excitement of visits to the HMS Vanguard in 1947 and the Aircraft Carrier Warrior some years later, the sense of achievement felt from the drawings made during these visits is still vivid. Even as an art student visiting Johannesburg for the first time in 1959, other than the

Joubert Park Art Gallery, the South African National War Museum was my next most important place to visit.
The 11th of November, known variously as Poppy Day, Remembrance Day or Delville Wood Day, and the stories of the South African's exploits on the Somme, in Italy and in North Africa have been part of my life from the time my father returned from Egypt in 1944. It was therefore with pride and enthusiasm that I accepted the commission to depict sculpturally the total South African participation in these conflicts. This explains my background and establishes the personal reason for accepting the project.

ATTITUDES

In the tense times we find ourselves in to-day where words, deeds and creative production are often questioned against the changing social patterns, it was interesting to note the radical changes that seem to have occurred in official thinking since 1948 with regard to the understanding and support for the participation of South African forces during the two wars. Dr Ernst Malherbe, (1981, pp. 244 - 245) General Smuts's Director of Military Intelligence and Army Information Service gives a very graphic account of attitudes during the period 1939 - 1945 in South Africa.

GENERAL OBSERVATION

The approach pertaining to the whole project could be described as almost too jealously possessive in the sense of wanting to be

part of and completely involved in each and every stage and material and not trusting altogether any of the many very necessary outsiders who helped to make the whole possible. Much of this attitude of mistrust can be ascribed to possessiveness but much too was the result of a lack of understanding and ability in these very important supportive figures in the areas of measuring and armature making, form, tactile values and initial casting methods.

FIRST DESIGN

Discussion of group four Chapter 4. The following gives the detail as to the physical divisions and design thinking before the decision to widen the passage was made.

1. Depth of Relief. Within the dimensions (ten by three meters) as given by the client and related to the cost factor the third dimension could be no greater than one hundred and twenty millimeters and no less than seventy millimeters. This meant a bas-relief more or less in the depth range of the Assyrian panels.

2. Division of Final Panel. The physical division of the panel was initially worked out with the foundry requirements for a maximum mould size of one point two meters square in mind. The reason for the seemingly complicated divisions was that the foundry visited and favoured at that time was very unsure as to whether the panel would be welded together or butt jointed and

fixed in sections. They in any event saw the welding being done on site which meant a good chance of visible joints. Hence the planning for visible joints that would not be unsightly or compete with the design content.

a. A central horizontal section of one point two meters in height, divided into seven pieces of one point two meters in length and two of eight hundred millimeters in length, giving a total of ten meters overall was planned. In order to have the panels arranged on the wall in a symmetrical manner one piece of eight hundred millimeters would have been on the extreme left and the other on the extreme right of the proposed central horizontal section.

b. Above and below the central horizontal section it was proposed to have two secondary horizontal bands or registers of nine hundred millimeters in height each, giving a total height of three meters overall. Each of these registers would have followed the lengths of the central section and occupy the same relative positions above and below the main central horizontal register. The division of the wall and thus the number of pieces for the foundry would have been as follows:

Seven pieces of 1,2m x 1,2m

Two pieces of 0,8m x 1,2m

Fourteen pieces of 1,2m x 0,9m

Four pieces of 0,8m x 0,9m

3. Division of the Final Panel. The division of the panel from a design point of view would have been directly related to the physical division described above. The central horizontal

register was seen as an area of primary importance, the centre of which would be one point seven five meters above the floor which is approximately eye level.

In plain terms this would have meant a main area of composition running the length of the panel and being one point two meters in height. Above and below this would have been secondary registers of composition in support of the main composition. The main composition would have been further sub-divided into three impact points which would have hopefully stopped the viewer or at least have allowed for a pause to "read" that particular sub-section. The supportive horizontal registers above and below the central primary composition would have been used to highlight action and to change the time scale, that is going back in time to portray events leading up to an event or going forward in time to portray events in the future. The use of typography in these areas as clues rather than descriptive phrases was also considered at this time.

The content of the impact points would have been the theme areas pertaining to the African campaign as outlined by the client and set out in chronological order.

On entering the Gallery from the lobby the lay-out would be:

1. To the left facing the panel would be the German South West African Campaign.
2. The centre of the panel the East African Campaign.
3. To the right facing the panel the North African Campaign.

From notes made in sketch books during the design stage the implications of figure size to register height was considered and the number of possible figures worked out. Although the size of the panel appears large it basically had to symbolize three distinct campaigns leaving very little real width per campaign. "It seems from a proportional point of view that a division of three for each Battle Zone SWA / EA / SENUSSI will give an uncomfortable size of figure and not enough width for any sort of continuity or conviction. If the height of the centre register were to be two Meters then three figures would occupy approximately five meters... As a rough guide thereforea a ten meter panel with a two meter mid register would only accommodate six to seven figures with any comfort. This would be totally rediculous even reducing the height of the centre register to one meter would only allow ten or twelve figures which would be equally impossible" (Sculptor's Notes,1983.).

MAQUETTE

Maquette a French word meaning small model and used, exclusively for sculpture in the past, to define sculpture models in clay, plaster or other interim material but today having a slightly broader application to include the making of three dimensional objects sometimes to scale to solve visual and aesthetic problems. Scale in terms of a maquette would pertain to external dimensions of height, depth and width as well as basic compositional divisions but not fine scale detail as in architectural model making. In a way they are the same as

drawings, being relatively quick three-dimensional realisations of ideas which help to solve problems the flat drawing cannot do. To be more explicit they confirm aspects of light-impact and depth values which in a drawing are merely suggested illusionistically. Forms, advancing and receding planes, plus broadly suggested figures are sketched in to develop the dynamics of a theme. As ideas are conceived and developed in the drawing process they can almost immediately be transposed into three dimensional form before the often momentary idea is lost.

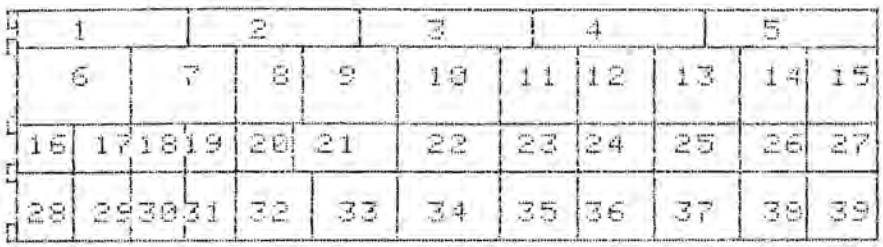
In any large sculpture project the maquette making process plays an important developmental role throughout the production. This process ranges from the making of the three-dimensional scale models of the complete concept to the solving of interim detail problems either to scale or full-size sectional experimentation. In many instances these include a scale model of the immediate surroundings be they landscape or architectural. A maquette which includes these situ details is usually made by the sculptor to solve inter-spatial problems and for the presentation of the concept to the client. This type of maquette is usually very small and many are made and tried in the miniature surroundings before any satisfaction is achieved. The client in turn will often use it to publicize a complex. Notwithstanding the time, trouble and uses to which such a maquette can be put it remains only an approximation of the next larger scale maquette which in turn is also only an approximation of the final work. Very often the uninitiated will find it difficult to perceive any differences in these stages of development and enlargement which could be proportional, in angles or dimensionally. Sadly they

could very often also be right as there is an approach to-day where the sculptor merely delivers a maquette to a foundry or a stone mason and they point it up mechanically to whatever size is required.

FULL-SIZE CLAY PANEL

The physical division of the panel into manageable pieces for a foundry was based on the information supplied by the American Johnson foundry and reflects the maximum sizes that could be handled by them. At this time no definite decision had been made as to who would be doing the casting but this could not be allowed to hold up the making of the full-sized work. This meant that the divisional planning was not done to the specifications of a particular foundry. When consideration is given to the fact that some seven tons of clay would be consumed, the planning of how to make the moulds and take them off the support on which they were made is very important. Also important to the final jointing of such a large piece is the position of the welds which as far as possible should be designed to run on high rather than low forms. Divisional cuts were also moved to a position which avoids as far as possible important forms. The structure to which the baseboard was attached and supported by five horizontal steel beams and the baseboard itself was made up of thirty nine separate shutter-board pieces. [39] The horizontal divisions were at five hundred, one thousand, six hundred and eighty, and eight hundred and twenty millimeter centres. Vertically the sections varied greatly dependent on the design but did not exceed one

thousand three hundred millimeters, the largest rectangle being one thousand three hundred by one thousand millimeters. The diagram below gives an idea of the physical divisions and if compared to Layout E and the Final Layout it will be seen that they follow closely the design grid.



FINAL PHYSICAL DIVISION INTO 39 PIECES
Position of horizontal steel supports can be seen on the left.

Each section was totally separate and built to be pushed out section by section for the mould casting process. At the joints of each section a nylon rip cord was made which could be pulled through the clay thereby establishing neat, clear cut edges prior to taking down for mould making. Each panel had two built-in lifting rings as well as its own separate armature in order to ensure that each could come away easily. The armature was bolted to the base as can be seen in the photographic illustrations. [40]

The sculptural base or ground was built first and the armatures for the figures etc. attached to pre-defined points. The whole panel was covered and worked on in clay as fast as possible in the early stages in order to avoid a bitty, non-integrated surface .

"It was tremendous working on so large a surface developing the play of advancing and receding forms. Also a completely new experience was to attack the clay with large instruments making new marks and incised lines. One of the problems however was that the development of the work was strictly monitored through all its stages by the advisory committees amongst whom were the military experts and in the early stages the excitment was form, space and light and very little exact detail. Visits by these committees took place at regular intervals and before such visits there was a scramble to bring the whole to a logical phase of completeness. As in so many spheres of activity these times invariably fell on those of doubt and when whole areas had been cut away to re-develop. Many nights were worked through in order to achieve this standard of completeness. Removing whole areas of clay to the armature and rebuilding had serious repercussions in that the bordering forms and in fact the whole surface would require adjustment. These were often small and had to do with tactile values but often it also meant strengthening a particular form or establishing a deeper void. Another area of concern was colour. I was aware at all times that the clay was reflecting light and that the visual I had in my mind's eye of the final product would absorb light. This is a normal pre-occupation in sculpture unless one is working directly in a final material such as wood or stone in which case the absorbent or reflective qualities can be part of the whole creative process. When working in clay, plaster, fondu or wax for bronze however this is not so unless the material is coloured to approximate the tone of the bronze. Colouring the material is not very satisfactory as clay

tends to lose plasticity with too much colour and like plaster appears pasty or insipid with too little. The strength of plaster is affected if too much colour is added in the liquid stage. I worked towards and accepted the basic characteristic of bronze, that of an essentially dark light absorbent material as contrasted with the basic characteristic of marble which is essentially a bright light reflective material" (Sculptor's Notes, 1985).

The whole panel was a creative enlargement of the maquette and many areas needed rethinking. Two of these went through many stages of building and breaking. They are the central horizontal section II and the deep section LL. Section II was probably the most difficult of the visual pauses as it occupies a prominent central position and acts as a divider on both axes. [51] Several solutions were attempted ranging from intricate bridges and railways to three prominent interpretations of the insignia used by the main service units. See the photographic documentation in the collection of supportive illustrations. In keeping with the overall approach of using found objects in juxta-position with the manipulated clay surface, silicone rubber moulds were made of the scale model locomotives and rolling stock and introduced into this section. This was removed before any of the committee saw it, I still think I should have persevered with this idea. The final solution of this section demands little attention when considered with the whole. It gives a rest between the engraved maps and because of its angle casts deep shadow under its lower border thereby adding drama to the continuous frieze of section

KK. There is however sufficient tactile value, suggestion and construction detail for the viewer to discover.

The other area that proved difficult to solve was section LL where an aircraft was used as the subject. [41] A model of the type used by the South Africans was made from which drawings were done and which helped to achieve better visual possibilities for the clay. These flimsy bi-planes do not lend themselves to sculptural form, the front elevation presents the easiest solution but could then easily be mistaken for any bi-plane used and produced up to the 1930's. The side elevation of the fuselage and tail section present the craft as a definite type but in this position lay the problem viz, that of the wings. It would be relatively easy to depict in an oblique illusionistic way similar to the solution in the Falklands panel. [23] This would however have been totally contrary to the overall approach. It was equally impossible to render it with foreshortened stub wings with any degree of conviction. The final idea is similar to the rendering of the buildings in the upper register, that of a slightly modelled plan and elevation drawing incised into the clay. The image is not too prominent giving an interesting surface modulation from a slight distance and only on closer study does the image become clear. By a strange co-incidence during 1981 and again in 1982 a full 18 months before being invited to do this work the Imperial War Museum and the Duxbury Airfield Museum outside Cambridge were visited and one of the aircraft on display and particularly documented was the BE2A, in fact the only surviving one of its kind.

It will be seen from the preliminary drawings and even the full size drawing for the frieze section KK that the idea was to project a marching movement to the right. In all these drawings the right knee is shown slightly bent, the action of marching forward having been stopped in mid-stream. There is a problem however in that frozen action is inclined to suggest something else.

In this case early one morning seeing this row of figures with a fresh eye they all seemed to be collapsing, instead of a positive forward movement the knees were crumpling. The suspended moment of movement suggested the complete opposite of what had been intended. It was clear that to achieve the aim the more static position immediately before the body moves forward or the position immediately after the body has moved would be more credible. The moment when the right leg is extended forward the split second before the left leg and body is thrown forward was chosen. [44]

MOULD MAKING AND THE PLASTER CAST

It will be seen from the diagram of the final physical divisions that the plan was to cut the panel into thirty nine pieces. It should also be remembered that each of these pieces had an independant armature, draw-line and lifting hook in order to facilitate their removal. Each piece so removed would then be cast in a horizontal position. The whole backing board and the casting system was designed to produce pieces that conformed with the requirements of a particular foundry. As it transpired this

foundry was not successfull in winning the contract to cast the panels and the foundry that was awarded the contract was able to process much larger pieces. This meant fewer joints to be welded and a greater possibility of retaining the vitality of the surface.

In this way the number of moulds was reduced to twenty two by basically dividing it down the centre and running vertical joints at logical positions that did not interfere too much with the important elements.The actual casting process was straight forward, establishing a carefull coloured surface layer and between it and the following layers a clay wash to ease the chipping out. Once the initial layers had been established the steel frame was slotted into pre-defined holes in the floor and bolted into pre-defined positions on the backing frame above. This frame was then plastered into the mould and formed an integral part of the particular mould section.[46] The frame extended the full height of the panel and thus spanned two and in some cases three separate moulds which necessitated cutting the steel at the seams before removal. The moulds were removed in the usual way by soaking with water and lowering with a block and tackle to the floor the steel frame holding the mould rigid and preventing any diagonal warping. Clay removal and mould preparation were standard procedure and the positive casts were made about 15 to 20mm thick. [47 + 48] Steel pins were however set in the back of each cast at the same width as the steel frame holding the mould rigid and once the plaster was hard and strong the frame was transferred to the back of the positive cast and welded fast. This in turn held the positive cast rigid and

maintained the cast in its correct position relative to the wall. With the addition of angled lugs to the edges of this frame the fixing to the crates for transport was also solved by simply bolting them down to the bottom of the crate. [49]

As the plaster is a totally interim material there is little if any structural work at this stage unless certain areas have been specfically left for plaster attention. In this project there were several such areas in particular the wheels of the guns which in the final piece are partially free standing. These wheels are scale models made in wood and metal, as was the original, from which a silicon rubber mould was made. The wood and metal tactile value was important to maintain thus it was important to have an original cast from the rubber on the plaster for the foundry. A plaster mould from a plaster cast would have lost a lot of this specific tactile surface and because of undercuts would have meant a very complicated casting method with more than one piece for the relevent sections. It was the incorporated section of the wheel (that section that formed part of the ground plane) which had to be built into the cast plaster surface in order to achieve the precision and crispness of surface that can only be got from a rubber mould. The upper free standing half of the wheels was not made in plaster at all but added at the foundry during the wax re-touching stage. Once these pieces had been added it was a matter of considering each contour and silhouette from as many different angles as possible, without falling into the trap of smoothing already mentioned. This is a very important stage in any plaster. When considered carefully

under different lighting conditions any illogical curves or bumps on the contours are thrown into high contrast. These are then either removed with a plaster rasp or noted and left for attention in the wax stage if the surrounding tactile values are too fine for the harsh marks of the rasp.
As with any cast there were also the chips and cracks to fill and work down to the original surface. In this area of repairing the results of the casting accidents, each crack or chip was considered against its surrounding textural marks and depending on their value were either repaired in plaster in the case of those that could easily be integrated and those that relied on a plastic manipulation were noted and left for the wax re-touching stage.

THE WAX

From the technical documentation point of view the following points are important:
1. The flexible moulds were made of gelatine and the traditional way of first constructing a cap-mould was followed. This, simply stated, was done by covering the plaster positive (panel section) with a thin skin of clay and taking a registered re-inforced plaster cap-mould from this clay surface after carefully ensuring that no undercuts existed. The cap-mould is removed. The clay skin over the panel section is removed. The cap-mould is replaced in the registered position over the panel section and the gelatine poured into the cavity thus created (the cavity = the space previously occupied by the clay skin between the panel

section and the cap-mould).

2. The wax casts from these gelatine moulds were taken at between six and eight milimeter in thickness.

3. The surface wax was always clean newly prepared and coloured a deep red. Because of the size of the project the colour was not always consistent but gave a very exciting new impact to the surface and design detail.

4. The support wax (the difference between the first layer and the final thickness) was made up of wax retrieved from the burn-out kiln and was therefore a pasty brown colour. To this wax was also added a high proportion of resin to strengthen the mix.

5. The wax, which in this method is not strengthened or held rigid by a solid core, is very fragile and was re-inforced with hollow steel rods stuck to the back with wax blobs and wired together in a grid formation. [52]

Together with the pre-planned areas of wax involvement such as the mechanical detail that had to be re-established there was the un-planned caused by casting problems and those caused by re-evaluation of form. In the casting area several of the figures were found to be too deep for a single flexible mould and had to be cut off the plaster panel and moulded seperately. This applied to the figures in section JJ and the arm of the figure in section CC.

As was expected seeing the panel sections in a different colour and one closer to the bronze tone caused other un-planned changes. Several such areas were found. One such was the central kneeling figure section CC. "Just as had happened with the frieze

KK where seeing the section one morning with a fresh eye showed up a cardinal fault so too with this section in wax. Arriving at the studio early one morning it struck me like a bolt that the bandolier and bag hanging from the shoulder of the central figure appeared to disappear one into the middle of the arm the other into the body" (Sculptor's Notes, 1985).

Drastic changes such as this meant removing the whole section and rebuilding in order to re-establish conviction and logic. When this is done and where any piece is cut out, such as the sam-browns, the even thickness of the original wax cast must be re-established so as not to affect the metal flow once invested and the metal casting takes place. [54 + 55]

THE BRONZE

The preparation of the wax for casting requires that wax rods be fixed to the surface to form the intricate spruing system. The wax rods attached to a pouring cup, forming the entry and exit paths for the molten bronze, are melted onto the surface. In addition to these bars disfiguring the surface so carefully built up holes of twelve millimeters are drilled into the surface in order to keep the two sides of the shell apart as well as to strengthen the mould as a whole.

These holes take the place of or are the equivalent of the core pins in the traditional investment process. The core pin it may be remembered was driven through the wax into the core leaving a length protruding from the wax surface which in turn became imbedded in the outer investment and so held the core in place.

traditional core nail must be cut off, drilled out and the resultant hole either tapped and a bronze screw inserted and worked into the rest of the surface or the hole can be welded which would be the logical modern solution. With the modern shell casting technique after the shell has been knocked off a neat round hole is left which has not affected the surrounding form at all (core nails tend to bend the surface inwards) and which is simply welded up. These welded holes together with the blots caused by the sprue bars being cut off and the welded butt joints are the primary areas that have to be worked down to form a reasonable bronze surface to consider. The other cause of surface blemishes is the settling of many fine air-bubbles on the surface during the dipping and stucco stages which result in a fine pitted bronze skin forming on the surface which must be carefully removed. Luckily all four of these occurences are protrusions and not indentations to the surface which means they can readily be cut, ground, chiselled or filed off with relative ease.

CATALOGUE OF ILLUSTRATIONS

Illustrations are referred to between square brackets in the text [ ] and measurements where given are in centimeters throughout and height precedes width. Unless otherwise stated all photographs have been taken by the writer.

SECTION ONE : PAINTING AND SCULPTURE REFERENCE MATERIAL

1. Detail of panel No. WA 118882 room 20 British Museum of about 750 BC from Nimrud. This work depicts two officials taking records, probably the earliest reference to military art. One of the figures has a clay tablet and would be a scribe, the other figure on the right is working on a scroll and is thought to be a war artist.

2. Ashurnasipal's camp; a detail of panel No WA 124548 room 19 British Museum also from Nimrud and dated about 865 BC. An example of how the Assyrians re-arranged or superimposed different planes to achieve a total narrative cycle in a relatively small area. The camp is circular with towers set at regular intervals around the circumference. The camp is depicted as a circle seen from above with the towers seen frontally. The circle is further quartered and within each quarter activities such as cooking are shown on two ground lines. Adjacent to this are a further two horizontal ground lines where other activities are depicted in front of the king's pavilion. The viewer is able to put all this information together and leave with a total

picture of the camp but constructed in the mind rather than having been given in precise picture form.

3. Detail of an Egyptian incised relief carving showing clearly the dramatic impact of light and how it suggests modulation which does not in fact exist.

4. A metope from the Parthenon; the complete opposite of the Egyptian example, being almost totally free standing. Other than the shadows cast on the ground there is no further suggestion of place or environment.

5. One of the two panels from the inner porch Malmesbury Abbey, England, these together depict the Twelve Apostles looking left towards the Christ in Majesty over the main door. Repetition of pose, but for slight changes in the position of arms and the angle of lower limbs, is the keynote of the composition. Sculpturally the solid forms and simplification of the drapery make for a dignified yet in some cases humorous attitude and overall presence. The feeling is further conveyed that the figures are floating free of the physical ground from which they are carved. Unlike works of similar theme (Chartres) the iconographical elements of the Last Judgement are separated not only into different scales but also into three separate physical units. Two of these follow one scale and the third, the Majesty, follows another much smaller scale. Hierarchical proportion would have placed the Majesty in the larger scale if each was in fact compositionally inter-related. The three elements to the left, right and ahead of the viewer are formally and spatially related but the writer felt strongly that the Majesty was merely a reference point and that the real presence was around and in the

position of the viewer.

6. Tympanum over the main portal Vezelay, France; in this work can be seen the hierarchical proportion in a closely knit, unitary composition. This proportion is also to be found in the Assyrian and Bayeaux works but in a more scattered compositional array. In this work the iconographical elements are contained in a single composition and the differing scales used for each element follow a logical sequence. The figure of Christ is largest, being the most important or primary as well as the central, element in the design. To the left and right of Christ are the secondary figures of the Apostles. In the semi-circular register above these can be seen the converted races on an even smaller scale and smaller still is the horizontal register to be seen below, in which are depicted the Pagan Races. The thin outer circular register comprises medallions of the Signs of the Zodiac and the corresponding monthly activities. Of interest are the use of wavy lines to represent water, straight lines for light and rounded repeat forms for foliage. The depth of relief varies as well as the relevant position of the ground. Undercutting also varies to give greater or lesser shadow thereby emphasizing certain areas.

7. Pouring bronze.

8. Bayeaux Tapestry, France; this section No.26 shows King Edward's body being carried to St. Peter's Church. The three registers, common ground line, hierarchical proportion, typography and symbolism can be clearly seen. To the left of the bearers (out of this illustration) the church is drawn but considerably smaller than the tallest bearer. When viewing the

tapestry as a whole it will be found that the designer used a typical movie ploy, the flash back, in order not to duplicate certain details and possibly to involve the viewer more imaginatively in the story. The flash back concerns the difference between the chronological sequence and the illustrated sequence. The illustrated sequence advances with the main story and then inserts a detail from the past in order to clarify the sequence. (photo. La Goelette, Paris.)

9. Rodin's maquette for the "Gates of Hell"; a small plaster giving a good idea of the overall idea but without specific detail. The whole is full of undulating movement, shadow and advancing and receding form giving an imaginative vision of what the final could be. Obviously the mind is clouded at this time by the knowledge of what the doors in fact look like.

10. Elizabeth Frink's "Paternoster" group in the St. Paul's Mall, London. As with the Malmesbury and Vezelay examples this is a theocentric sculpture but of the 20th century. Its interest for the writer is the movement of form and the variety of horizons and supportive "background" form that is suggested by the movement of the viewer around the work.

11. "The Cyclist", artist unknown (bronze) approximately 100 x 80. A small relief panel seen at the Fonderia Mariani in Italy. The important aspects are the play within one work of the full range of possibilities from low- through to high-relief. The knee and foot are in fact free of the background. Two other aspects are the use of real texture in the clothing and real objects as in the bicycle parts.

12. A panel from Manzu's "Gates of Death" from St Peter's Rome.

Essentially a low relief, the doors are a vibrant example of the plastic use of clay. The whole has an immediacy and spontaneity that is visually very exciting. In essence this work has a closer affinity to the painterly in the use of linear perspective, incised line and suggestive marks in the clay. Two other aspects in this work are the use of found elements as in the sheaves of wheat and small animals and the creative use of the casting process in that certain marks and feathers caused by the metal running into cracks in the moulds are retained in the final work.

13. A relief panel in Parliament Square London which, like the relief panels from Nelson's Column Trafalgar Square London, are examples of very competent historical illustration using linear perspective and having very little to do with sculptural form manipulation.

14. Paul Nash, "The Menin Road" (oil on canvas) 182,8 x 315,5. Imperial War Museum, London.

15. Chales Sergeant Jagger, "Detail of Belgian peasants assisting British wounded". (1) (plaster relief, 4952) 86,3 x 269,2. Imperial War Museum, London.

16. John Singer Sergeant, "Gassed" (oil on canvas) 228,6 x 609,6. Imperial War Museum, London.

17. Gilbert Ledward, Horse Guards Memorial. (bronze) Facing Horse Guards Parade Ground at the entrance to St James's Park, London.

18. Detail of the bronze doors of Pisa Cathedral, by artists of the school of Giambologna. In the style of Ghiberti incorporating in one panel a complete story or sequence which can be "read". Linear perspective and all the attributes of a stage set are present.

19 and 20. Details of the Pisa doors showing casting flaws and how they were fixed by beating together and filling the cavities with lead.

21. Lorenzo Ghiberti, detail of the panel "The story of Joseph" from the second door of the Baptistry at Florence, Cathedral Museum, Florence. This panel has been removed from the door because of serious deterioration of the bronze due to flaws in the casting and oxidization at these points over a long period of time and probably speeded up by modern industrial pollution. The flaws are clearly visible in the prints made for Ludwig Goldscheider's book between 1939 and 1943 but certainly not as badly corroded as they now appear.

22. Detail of the reverse side of the above Ghiberti panel showing the extent of deterioration and signs of the original flaw.

23. Bronze memorial panel to the Falklands War, Fleet Air Arm Museum, Royal Naval Air Station, Yeovilton, Somerset. This is a duplicate cast of a panel erected on the Falklands and is approximately 100 x 250 and depicts the total involvement of all sections and equipment used. The way in which aircraft have been presented is of interest.

24. Louis Steyn, "The SA participation in the United Nations effort in Korea", (batik) approximately 150 x 100, Delville Wood Museum, France.

25. Eben van der Merwe, Landscape representing one of the four SA Provinces. (oil on board) approximately 72 x 100, Delville Wood Museum, France.

SECTION TWO : SELECTION OF 1914 / 1918 PHOTOGRAPHIC REFERENCE MATERIAL

26. Generals Louis Botha and Jan Smuts. (photo. SA Nat. War Museum.)
27. Colonel Jaap van Deventer. (photo. SA Nat. War Museum.)
28. A 13 pounder Gun. (photo. SA Nat. War Museum.)
29. The Pretoria Regiment at Luderitz. (photo. SA Nat. War Museum.)
30. A Baobab tree taken by a soldier during the SWA campaign. (photo. SA Nat. War Museum.)
31. General Tim Lukin. (photo. SA Nat. War Museum.)
32. Trenches outside Gaza 1917, SA troops and tents on the horizon. (photo. SADF Archives.)
33. A field battery in action German East Africa. (photo. SADF Archives.)
34. A BE2A aircraft, the type used by the SA forces in the South West African campaign. (photo. Imperial War Museum.)
35. A Mission Station German East Africa. (photo. Imperial War Museum.)
36. A 13 pounder gun being ridden into action. (photo. Imperial War Museum.)
37. General Van Deventer, Commander-in-Chief East Africa, 1917/18. (photo. Imperial War Museum.)
38. Entry of the 3rd Mounted Brigade at Windhuk 12 May 1915. (photo. SA Nat. War Museum.)

SECTION THREE : DOCUMENTATION OF THE AFRICA CAMPAIGN PANEL

DEVELOPMENT AND PROCESS

39. Preparation of the vertical baseboard on which the armature and clay would hang.

40. Basic armature complete and ready for the clay, note the sagex used to reduce both the volume and weight of the clay.

41. Section LL the first solution to the aircraft "problem" sculpturally giving too much horizontal line emphasis, also from a character point of view it did not epitomise this particular aircraft. Recognition could only be achieved by showing the side elevation of the fuselage and tail section.

42. One of the many trial solutions in section II which would represent the activities of the engineers but at the same time be a visual pause or calm section of the composition. This particular solution was too fine and intricate for the loose modelling technique employed overall.

43. An early stage in the development of section GG. The union soldier is shown without a helmet and the Boer rebels with felt hats and the forward figure with his rifle held menacingly. This aggressive position was dropped for a more symbolic face to face pose with the unionist marching relentlessly forward and the boer standing solidly barring his path.

44. A diagonal view of the finished clay 14 December 1984.

45. Removing one of the plaster moulds from the clay.

46. Pouring the plaster into the prepared plaster moulds. In the bottom left hand corner can be seen a mould soaking in the specially built water-trough in the studio.

47. Chipping out, the plaster waste mould being removed.

48. The plaster casts ready for shipment to the foundry in Italy.

49. Wax re-touching at the bronze foundry. Although the figures of Generals Botha and Smuts were each cast in one piece in plaster the foundry decided that to avoid possible miscasts each figure would be cut in two. Here an assistant is seen cleaning up the typography behind the figure of Genl. Botha. The dark red/brown areas on the wax are the areas that were worked on heavily during this stage.

50. Wax re-touching at the bronze foundry.Section GG was also cut in two by the foundry to make a more manageable size for their plant. Here the writer is seen working on the detail of the two rebel figures.

51. The finished wax of the two boer rebels ready for the investment process. Note the rifles in place with the wax straps in position. The plaster casts were made without certain detail such as rifles,straps, bayonets and gun wheels. These were cast in wax and added at the foundry. It is also of interest to note that this foundry cast the whole section in one piece, that is free standing elements with the main ground which the other foundries would not have done. For example the rifles would have been cast separately and welded into place at the other foundries.

52. Section BB the 13 pounder gun complete and ready for the investment. The wheels as with the rifles were cast from scale models of the original object and the upper half stands free of the ground.

53. Section CC 13 pounder in action; a detail of the cast bronze before final completion and patination. The light stripe in the

upper left hand corner is the welded joint between sections BB and CC.

54. The reverse of section CC; note the detail of figure and gun which illustrates the thinness with which the foundry cast these large sections. Note also the contour lines showing with what accuracy they were able to reproduce the wax model. The pieces were welded on the surface and at intervals at the back in order to ensure strength as much of the front weld was worked off to re-establish the sculpture surface. The whole panel was ultimately welded to a steel frame for total strength.

55. Detail of the section GG in bronze with face areas given a basic dark brown patina to see if the surface and form would "work" when darker in tone value.

56. The whole panel is finally welded together and is being set vertically by the crane for the first time. Note the steel surface straps to strengthen the joints for the lift as the back strengthening welds and steel frame were not yet in place.

57. The writer and Italian assistant prepare to experiment with patination.

58. The development of the patina; the colour differences can be readily seen.

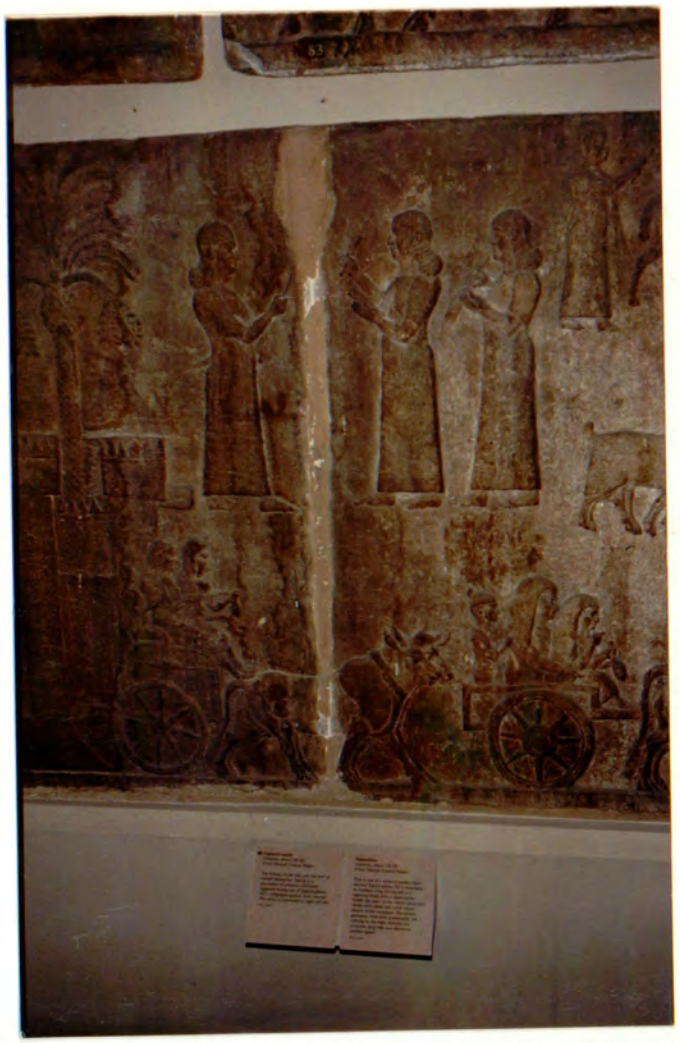
Some are given cold non-penetrating wax in order to hold the light shades.

59. The completed patinated and waxed panel placed by the foundry in pride of place at their entrance gate.

60. Suspended by strong nylon lines the panel hangs from the crane above the roof of the museum and appears very similar to the little maquette of two years previously.

61. Almost ready for fixing the panel being slid gently through the roof light.

62. Fixed and in position the panel seen from the main entrance.



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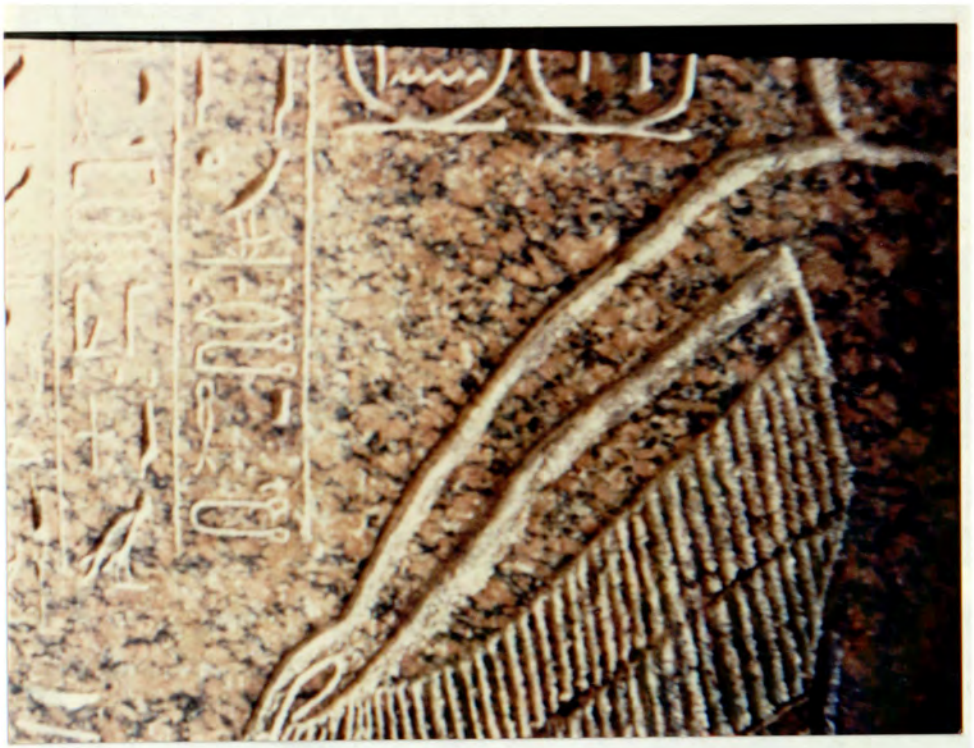

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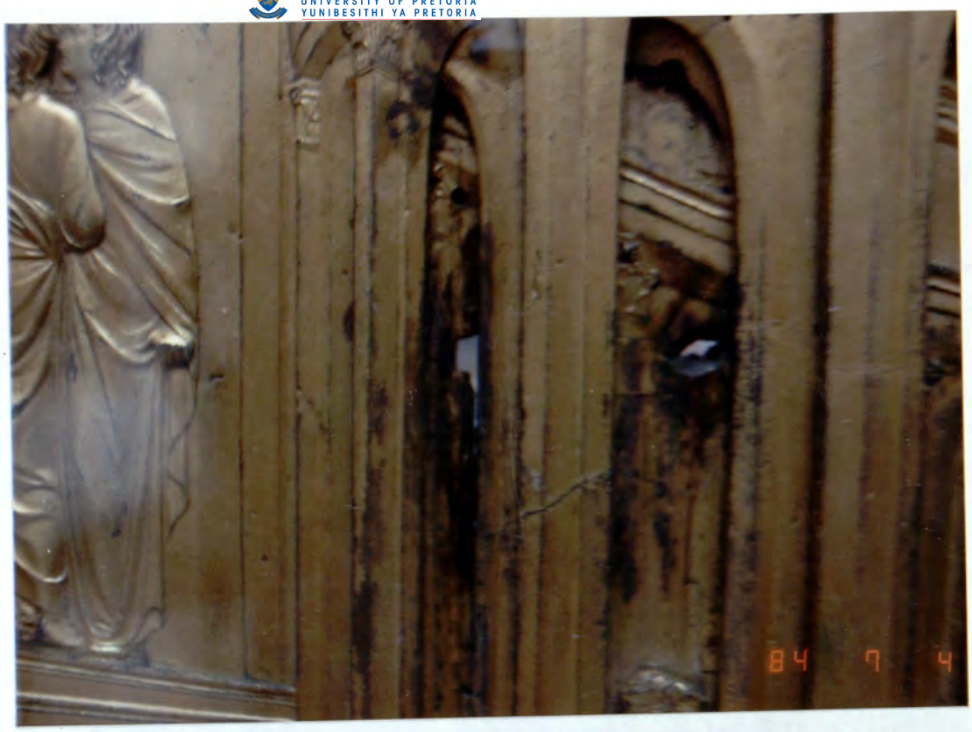

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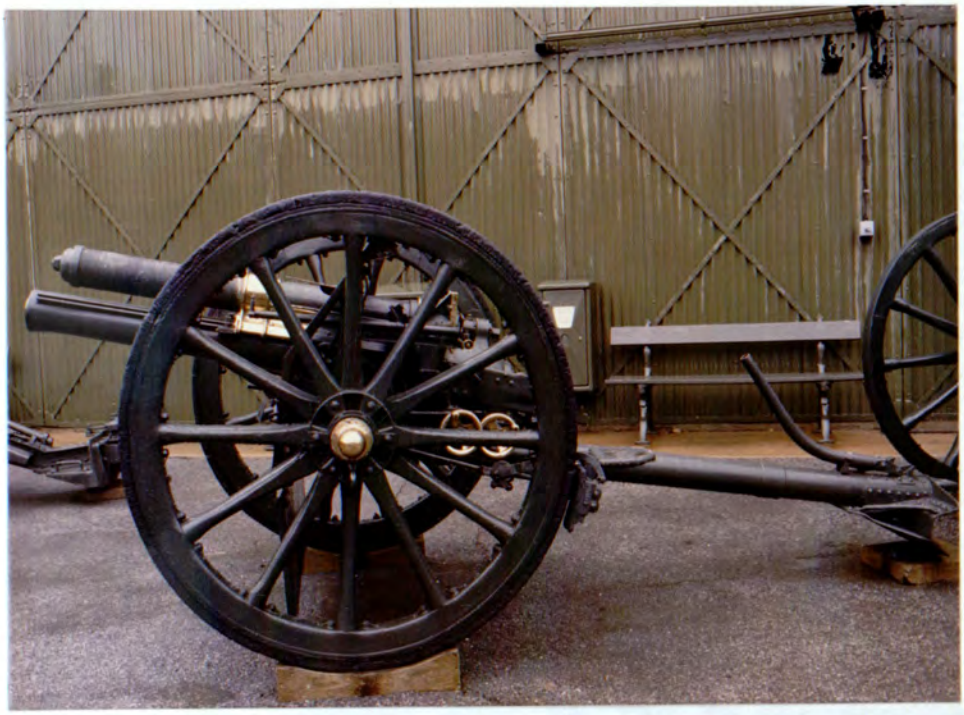

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EPILOGUE

When the museum was visited during building operations in 1985 and after completion, but before the panels were installed in 1986, the overall impact was one of simple dignity. Whatever the criticism meted out regarding the design it does in fact blend in very well with the existing scheme and does not intrude in any way. The craftsmanship as evidenced in the stone- and woodwork is of a very high standard and the choice of materials is most acceptable. It is very doubtful as to whether a "modern" structure would have fitted into the setting.

It is, however, in the area of space utilization for exhibition and decoration, that one would have hoped for better liaison in order to attempt a greater degree of totality. Having decided on very large panels as the primary impact, the supporting material should have attempted to create an intimate and logical sequence of information.

Instead, when the museum was seen in its final state at the opening, it was found with dismay that large photographic enlargements dominate the walls of the bastions (without any logical reference to actions). The glass walls facing the courtyard are so disfigured by overlarge engraving (especially the one facing the entrance door) that the idea of having a visual of the central cross is totally prevented. Indeed one feels that the glass is dirty arising from the confusion of imagery presented and weak design for the engraving. The engraving also breaks down the ability of viewing the bronzes

through the glass from the courtyard.

The very effective open wall spaces are also utilized by the seemingly indiscriminate placing of paintings, plaques and portraits as well as batik works that really do not lend themselves to the original dignity of the building as a whole. Large panels, large photographs and large glass-engravings together with the lack of finesse in the placing of other visual works, testify to a lack of co-ordination and planning of the whole scheme.

The totality of impact which could have been achieved, initially with regard to the four panels, either by way of horizontal divisions or some other basic design link, then later with the choice and integration of all the other visual elements, has been lost. It is suspected that instead of one co-ordinating aesthetic planning group, there was a hotchpotch of thinking and planning.

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SUMMARY

This dissertation has four objectives: to trace the development of Military Art and tradition; to place one of the four bronze panels for the Delville Wood Museum in context with contemporary art trends; to document scientifically the creative, technological and developmental aspects of it; to put forward and illustrate a personal approach to bronze as a sculptural medium.
An attempt is made to trace the development of Military Art from the Assyrians to the present, with the emphasis on the last 200 years.
The bronze panel in the Delville Wood Museum is defined in relation to the "popular" and "illustrative" solutions that often seem to typify Military Art.
The historical circumstances of the time relative to the theme are discussed as background to the sculptural content of the panel. In conclusion an over-riding sculptural problem, namely to create in the medium of bronze an historical Military narrative panel that has sculptural as well as literal validity, is addressed.

OPSOMMING

Hierdie verhandeling het vier doelwitte om die historiese verloop en tradisie van Militêrekuns te ondersoek; om een van die vier historiese bronspanele vir die Delvillebos-museum in konteks met breër algemeen heersende kunsopvattinge te plaas; om die tegnies-skeppende-ontwikkeling daarvan wetenskaplik te dokumenteer; en om deur voorgenoemde 'n bepaalde persoonlike opvatting en benadering tot brons as beeldhoukundige medium te illustreer.

Daar word gepoog om die ontwikkeling van Militêrekuns vanaf die Assiriese beskouing tot die hede te belig, met beklemtoning van veral die afgelope 200 jaar.

Die bronspaneel in die Delvillebos-museum word omskryf met beklemtoning van die sogenaamde "populêre" en "illustratiewe" oplossings wat dikwels Militêrekuns tipeer. Die historiese omstandighede van die tydperke gedek in die paneel word bespreek as agtergrond van die inhoud wat daarin uitgebeeld word. Daar word ten slotte gewys na die oorkoepelende beeldhoukundige probleem naamlik om in die finale medium van brons 'n militêr-historiese voorstelling te skep wat beeldhoukundig sowel as literêr verantwoordbaar is.