



Changing Lessons: The Kumasi School of “Art and Crafts” in a Scottish Regime (1952-1962)

Karî'kachä Seid'ou^{1*}

¹*Department of Painting and Sculpture, Faculty of Art, Kwame Nkrumah University of Science and Technology, Kumasi, Ghana.*

Author's contribution

The sole author designed, analyzed and interpreted and prepared the manuscript.

Article Information

DOI: 10.9734/ARJASS/2020/v11i130161

Editor(s):

(1) Dr. Suleyman Goksoy, University of Duzce, Turkey.

Reviewers:

(1) Banun Havifah Cahyo Khosiyono, Yogyakarta State University, Indonesia.

(2) Ari Setyorini, Universitas Muhammadiyah Surabaya, Indonesia.

(3) María De Lourdes Vargas Garduño, Michoacan University of San Nicolas de Hidalgo, México.

(4) Sukardi Weda, Universitas Negeri Makassar, Indonesia.

Complete Peer review History: <http://www.sdiarticle4.com/review-history/58116>

Original Research Article

Received 10 April 2020

Accepted 16 June 2020

Published 23 June 2020

ABSTRACT

This paper fills a gap in the historiography of Ghana's modern art curricula. Between 1952 and the turn of the 20th century, the Kumasi College of Art (KNUST), operated two successive curriculum models, the “Art as Teacher Training” model and the “Art as Industrial, Commercial and Professional Enterprise model”. “The Art as Teacher Training” model, the emphasis of this paper, was administered by a team of British and African staff of “Art and Crafts” persuasion. The first decade (1952-1962), led by a Scottish regime of Glasgow Style extraction, upgraded an extant Specialist Art and Crafts Course to a Diploma in Fine Art programme. The study shows how the changing lessons of the Gold Coast and Ghana “School of Art and Crafts” curriculum in Kumasi intersected with the changing fortunes of metropolitan British art institutions such as the Glasgow School of Art (GSA), the Slade, and Royal College of Art (RCA). The paper argues that the persistence of the “Art and Crafts” and “teacher training” ethos in the Scottish regime could have heralded a move towards an emancipated curriculum indifferent to media specialization and antithetical to media-genre-skill elitism. The author notes that the blurred boundaries between “art” and “craft” or “art” and “the everyday” seem prescient for its time, yet, the curriculum's vocationalist and instrumentalist framework stood in the way of producing independent artists of note.

*Corresponding author: Email: karikacza@gmail.com;

Keywords: *Scottish period; J. M. MacKendrick; glasgow style; Achimota; H. V. Meyerowitz; Art and Crafts Specialist Course (ACSC); Asihene-Nkrumah Quadrennium*

1. INTRODUCTION

The 20th century curriculum of the College of Art, Kwame Nkrumah University of Science and Technology (KNUST) in Kumasi¹, has often been referred to as fashioned after the structure of the Western European Academy [1]. This structure is what Elsbeth Court likens, more precisely, to the “pattern of a British Academy, but with more studio work than theory” [2]. Partly due to a seeming lack of comprehensive documentation on the early years of the Art College, these commentators have little more to offer on the genealogies of this “British pattern” of the Gold Coast and Ghana art curriculum and art history (cf. Louis, 1978)². Generally, the extant field and the evaluation of commentators, veneer over significant details about the key curriculum models, their principal ideas and legacies, lineages and exchanges, and milestone revisions of theoretical models which occasioned the specific adaptations. Needless to say, the field has most often lacked the thorough study and the needed support of primary data. Meanwhile, texts published on the subject in the second decade of the 21st century have benefitted from the historical reconstruction and comparative textual analysis attempted in my unpublished dissertation *Theoretical Foundations of the KNUST Painting Programme* [3]. This manuscript had, besides assembling an archive of primary data previously considered lost or unavailable, set the agenda to unearth the Kumasi curriculum’s theoretical foundations, key models, actors and moments of the international heritage of Ghana’s principal art curricula. So far, besides few monographs and research-length texts which have revisited or updated some of the historical insights offered in the dissertation, the latter still remains a defining reference point, cue and archival “depot” on the genealogy of the Kumasi curriculum [4,5,6,7,8,9]. This paper continues the programme of updating, amending and develop-ing important themes and theses proposed in the dissertation’s preliminary research on the early years of the Kumasi College of Art programmes and their intersections with a heritage of Scottish, English, Continental and international “art and craft” and pictorial modernist traditions and curriculum models in their colonial, indigenous and post-colonial contexts.

With insight from Foucault [10,11,12], and from Said [13] and Mudimbe [14], who applied Foucault’s method to postcolonial histories and cultures, my method is a “fabric” woven from a genealogical weft and archaeological warp. This blending of the respective poles of archaeology and genealogy is meant to correct the pitfalls attendant to the dependence on one method against the other. While the archaeological method challenges the humanist dogma of historicism by comparing shreds of artifacts and archives of history, it cannot account for the causes of the transition from one way of thinking in an epoch to another. Genealogy remedies this limitation to a large extent but it is also shy of the contingencies of archaeology. The paper is purposefully encyclopedic, structured as a *catalogue raisonné* of the early phase of a modern African curriculum. Stylistically, it is written in a matter-of-fact manner with a supporting photographic essay and detailed annotations in the endnotes. The historical reconstruction attempted through the archaeo-genealogical method deposits a wide range of fresh reference sources and actors in Ghana’s intellectual history whose significance has gone unnoticed. Scholars or students of comparative art education and art history should find important resource in the paper that will challenge their interest.

¹ Kumasi is the second largest city in Ghana, West Africa. The Kwame Nkrumah University of Science and Technology (KNUST) in Kumasi was established in 1961. It succeeded the colonial Kumasi College of Technology (KCT), which was set up in 1952. The KNUST College of Art began in colonial Gold Coast as a small art department in Achimota (Prince of Wales) College in Accra in the period between the two World Wars. Kwame Nkrumah, who was later to become the first President of Ghana, was among the students of the first art master, G. A. Stevens. Before Stevens, there was the vocationalist curriculum called *Hand and Eye Work* (a.k.a. *Manual training for boys*) which was introduced c. 1909. *Hand and Eye* was an outgrowth of Scandinavian Slöjd, the German *Gewerbeschule* and the drawing by rote Somerset House-South Kensington system of the Victorian Era [3].

² Archibald Louis notes a difficulty in obtaining foundational information: *The difficulty in getting information on the early years of the College has been responsible for the sketchy account of the first few years of the painting department. The information covering this period was gathered from old students, some of whom are now lecturing in the college, and also handy materials available in the archives of the college* [25].

2. CURRICULUM MODELS AND ADMINISTRATIVE PERIODS FOR HISTORICAL CLASSIFICATION

In its approximately 50-year history between 1952 and the turn of the 20th century, the College of Art of the Kwame Nkrumah University of Science and Technology (KNUST), Kumasi, worked with two successive curriculum models, "The Art as Teacher Training" model and "The Art as Industrial, Commercial and Professional Enterprise model" respectively [3]. Five consecutive administrative eras spanned this half-century period of College of Art history. Successively, they are "The Scottish Period"³ (1952-1962), "The Asihene-Nkrumah Quadrennium" (1962-1966)⁴, "The Post-Nkrumah

Asihene Period" (1966-1979), "The Post-Asihene Period" (1979-2003).

This paper focuses on the decade long Scottish Period (1952-1962) which, for the most part, was an "Art and Crafts" curriculum and an outgrowth of the Arts and Crafts Specialist Course (ACSC) for teacher trainees introduced in the School of Art of Achimota College in 1937 by Herbert Vladimir Meyerowitz (aka H. V. Meyerowitz; [1900-1945]). The ACSC continued to operate in Achimota College after Meyerowitz's death in 1945 and was transferred to Kumasi in 1952 to become a foundational course of the School of Art in the new Kumasi College of Technology Science and Arts (KCT). The School of Art operated the "Art as Teacher Training" model as its mainstay until its transition into a degree-awarding College of Art in a new Kwame Nkrumah University of Science and Technology in the Republican phase of Ghana's self-rule.

³ This period (1952-1962) of the School of Art and Crafts, KCT, is so named because of the prevalent Scottish leadership. Also, Scottish presence in staff composition appears to overbalance the population of other British teaching staff in the "School". J. M. Mackendrick's term (1952-1962) as the Supervisor of the School of Arts and Crafts had overlapped the period when the Scottish W. E. Duncanson was Principal of the Kumasi College of Technology (1954-1961) [1], p.127. In this period there is a noticeable leaning towards Scottish teaching staff than towards English teaching staff, especially, in Mackendrick's immediate Department of the Fine Arts. Some Scottish staff listed in the School of Art are James Hillocks and Tom MacCrorie MacNair, Conrad McKenna, G. W. Lennox Patterson and the Glasgow School of Art appears to be a clearinghouse for applicants considered during the period. By 1958 when MacKendrick was recommending Tom MacNair for the post of Head of the Specialist Art and Crafts Department which was transferred to Winneba (MacKendrick, 1958), he had known him for more than 20 years. Also, the most notable external examiner of the period was the then director of the Glasgow School of Art, D. P. Bliss (MA., A.R.C.A.), who was external examiner from 1958 to 1962. The replacement of Professor Bliss with Arnold Keefe of the Goldsmith's College and Michael Cardew of the Nigerian Ministry of Industries as external examiners coincided with MacKendrick's exit at the end of the Michaelmas term of 1962 [39]. Incidentally, the "Scottish Period" coincided with the late period of the Scottish administration in Presbyterian Training College, the nation's principal Teacher Training College (1920-1963). The Period also coincides with Nkrumah's Ten-Year Reconstruction Programme (1951-1961) from his tenure as Leader of Government Business and Prime Minister (1951-1960) to his first year as President of Republican Ghana.

⁴ Without the benefit of archival records that Seid'ou [3] relies on, Atta Kwami places the date of Asihene's assumption as head of the Kumasi School of Art/Faculty of Art in 1960 [6], p. 74. James MacKendrick officially resigned in 1962 but stayed on until the end of the Michaelmas (September/October to December) or 1st Term [1], p. 20. Thus, practically, Asihene's term began in the transition from the Michaelmas term to the Lent (January to March) or 2nd Term, but his work as independent Director or Dean of Faculty began in the Lent Term of 1963, which is the date captured in some College of Art records, such as the Photo Gallery of Deans of the College of Art, College of Art, KNUST. I prefer to start the Asihene-Nkrumah Period from the 1962 (viz. 1962/1963

The succeeding periods, respectively, the "Asihene-Nkrumah Quadrennium", the "Post-Nkrumah Asihene Period" and the "Post-Asihene Period" operated variations of the "Art as Industrial, Commercial and Professional Practice" as their curriculum model⁵. It was a consciously post-independence curriculum interpolating lessons from the British modernist avant-garde on the Art and Crafts Scottish Teacher Training Model. Together, their ideological auspices set off the major theoretical framework and enduring ethos of the Kumasi College of Art in the second half of the 20th century⁶.

Notably, the early years of the Kumasi College of Art tradition had had important exchanges, direct and indirect, with ideas, models and actors of the Slade, Royal College of Art (RCA) and the Scottish pictorial avant-garde traditions, the Parisian 19th century avant-garde and with

academic year), when MacKendrick resigned than from 1963 when the transition ended.

⁵ In these successive periods saw the proposal for an autonomous College of Art (1965) and for a College of Art as a Design Centre (College of Art, 1970) and College of Art as a Production Unit (1974) respectively. During the Asihene-Nkrumah Quadrennium (1962-1966) the Painting Programme was given a boost when Slade graduate, John A. Avis' Curriculum Reform, itself informed by the contemporaneous First Coldstream Report (1960), was adopted.

⁶ For the Kumasi "Painting and Sculpture" fine art programme, this latter curriculum model stood essentially unrevised through the last decades of the century until the early 21st century curriculum transformation called the "Emancipatory Art Teaching Project" introduced by kari'kacha Seid'ou [9].

protégés of international design movements such as the “Glasgow Style” and Arts and Crafts Movement. This paper traces the genealogies of a “tropical modernist” art curriculum mediated through Gold Coast colonial and post-colonial Ghanaian experience.

3. THE SOMERSET HOUSE-SOUTH KENSINGTON-RCA TRADITION VERSUS THE SLADE ATELIER TRADITION: THEIR PLACE IN COLONIAL GOLD COAST ART EDUCATION

In order to contextualize the colonial art education project in the Gold Coast, it is important to discuss the status of British art practice and education itself with respect to contemporaneous European art traditions. Reflections on England’s status in the colonial period is quite revealing about how much the colonial power had repressed regarding its low standing among European peers within art history.

George Orwell, writing about a decade after the establishment of the first School of Art and Crafts in the Gold Coast had noted that a foreigner “new to England, but unprejudiced” would find “artistic insensibility” a typical trait of the English public [15]. This prevailing condition might have informed Orwell’s contemporary, Sir Charles Holmes’ apology that “many of us [British] might wish even now that, instead of railway shares and the like, we had bought modern British etchings” [16], p. xvi. And as Sir Kenneth Clark also describes the British of the 18th Century as “artless islanders” [17], p.3, it would seem to enforce the notion that English “artistic insensibility” had been persistent and enduring even if there were some outliers of significance. Thus, the Crown was yet to “remove the log” from her own eyes at the time she was administering art education in her colonies; in short she was likely to be ill-equipped to undertake the ambitious project of “removing the speck” from the eyes of the colonial subject in its vast empire.

In the late 19th century, there was not much in the immediate British artist communities by way of example from which progressive artists could draw stimulating impulses. Thus, British avant-gardist artist groups had looked to Continental modernist models, especially of the Parisian bend, for inspiration. In art school circles the

most notable centres for the Parisian avant-garde mentorship had been the Slade School. This mentorship intensified after the Franco-Prussian war (1870-71) had occasioned the migration of several French artists to the British isle (Wilton, 2001, p. 193) and after the appointment of Alphonse Legros (1837-1911) as Slade Professor in 1876 [16,18]. In Scotland, the Glasgow School of Art was also fed with the input of such School of Paris-sympathetic artist communities as the Glasgow Boys led by the likes of Guthrie, Lavery and Hornel⁷. In Gold Coast and Ghanaian art education, the conduit to the Guthrie-Lavery-Hornel example of the “Glasgow School” pictorial modernist tradition was by the Scottish team of teachers led by James McClellan Mackendrick, (1920 – 1998) (Figs. 1, 2), the Supervisor and assisted by the painter James Hillocks⁸, the sculptor Tom MacCrorie MacNair⁹, and the painter and external examiner Professor Douglas Percy Bliss. Assisted by English and Ghanaian faculty, they steered the affairs of the School of Art and Crafts of the KCT in the greater part of its first decade (1952-1962). There were also the less obvious “avant-gardist” percolations from other artist groups and modernist “schools” such as the Camden Town Group, the London Group, Euston Road School and the Bloomsbury Group. Another circuit of inspiration was the “design” corpus of Arts and Crafts Movement ideas, especially, of the Glasgow variety exemplified by Rennie Mackintosh and artists of MacKendrick’s generation who succeeded them.

⁷ Hornel is mistakenly spelt Cornel in seid'ou's thesis [1], p. 72.

⁸ James Hillocks, D.A. was the Principal Teacher of Art in the Grammar School of Keith, Banffshire, Scotland. He was a winner of the Guthrie Award in the Royal Academy [47,48]. He studied in Gray's School of Art, Aberdeen under the painter Robert Sivell, a founding member of Glasgow Society of Artists and Sculptors and member of the Royal Scottish Academy (RSA). At Gray's, James Hillocks was a contemporary of painters Alberto Morrocco and Taylor Bremmer with whom he painted larger than life murals in a lecture and exhibition hall in the Aberdeen University Union on Gallowgate (1938-1940) under Robert Sivell's supervision. According to his Scottish colleague James MacKendrick, James Hillocks “followed a full course of Art & Crafts” at Grays. He also had a Teacher's Certificate awarded by the Education Department of Scotland. Hillocks received the Carnegie Trust Award which offered him a travelling grant to study “foreign arts on the [European] Continent until September 1949. James MacKendrick had known Hillocks since 1945 [47,48]. James Hillocks has been described elsewhere as a great colourist by his student E. K. J. Tetteh.

⁹ Tom MacNair taught in Achimota and Kumasi College of Technology from 1949 to 1959. He was succeeded by the English Sculptor David Dobson who taught from 1960 to 1962 [49].

Between 1837 and 1851, twenty Government Schools of Design were established in United Kingdom's manufacturing centres. These institutions were set up as "a consequence of the evidence given to the House of Commons Select Committee on Arts and their connection with Manufactures of 1835-1836" [19]. By the establishment of such schools it was hoped "to improve the quality of the country's product design through a functionalist system of education that provided training in design for industry" [19]. The Government Schools of Design under the auspices of the Department of Science and Arts (DSA) are variously referred to as the "South Kensington" system and the "Somerset House"¹⁰ tradition in this study. Some former South Kensington schools whose alumni made direct impact on art education and art practice in the Gold Coast were the Royal College of Art, the Glasgow School of Art¹¹, Birmingham School of Art and the Edinburgh School of Art¹².

The South Kensington system of teaching was the twenty-three-stage art and design

programme, the National Course for Art Instruction (NCAI) designed by Richard Redgrave and Henry Cole. There is the temptation to characterize the South Kensington System as having a homogeneous history. However, it has a chequered history of operating generic and even antagonistic systems in successive generations of its development. Towards 1920, it had increasingly complemented and even substituted its "practical art" mission to train designers for industry with the new mission to teach art school teachers, especially, when the South Kensington system of schools became known as the National Art Training Schools. Through this new teacher training regime in the former South Kensington schools, the student could obtain, among others, the "Art Class Teachers' Certificate" (ACTC). An equivalent of the ACTC programme in the Gold Coast is the Arts and Crafts Specialist Course (ACSC) in Achimota College and the School of Art and Crafts of KCT respectively.

Figurative drawing and painting would become a major subject of interest in the Royal College of Art (RCA) when Slade and Academie Julian-trained Sir William Rothenstein, who had studied under Alphonse Legros, was appointed Principal in 1920. According to McLoughlin [21], Rothenstein's aim was "to restore the RCA's place in the art education hierarchy" when he deliberately created "a painting department within the RCA to rival that of the Slade which was run by Henry Tonks". Like Tonks, who had prior to his artistic career trained as a doctor, Rothenstein, a portraitist, had placed more emphasis on anatomy and figure painting than on other painting genres. Life drawing, which had not been a South Kensington tradition, became a prerequisite in all study areas of the RCA such that the student had to do life-drawing for four afternoons a week between 4pm and 6pm (McLoughlin, 2005) and like the Slade system, dexterous draughtsmanship became a sine qua non for painting. The new painting department trained Professor Douglas Bliss who later became the Principal of Glasgow School of Art (1948-1964) and who also became the external examiner of the Kumasi School of Arts and Crafts during J. M. Mackendrick's tenure as Supervisor. Bliss, critiquing the privileged status of Painting over the Design School in the Rothenstein years says;

We painters who had passed the drawing exam were condemned to a course which consisted of little else but the representation

¹⁰ Somerset House is a toponymy referring to the original site of the Royal College of Art which was the first school of this tradition in the United Kingdom. It was founded in 1837 as a school of industrial design. In our study, we use the term "Somerset House tradition" or "system" to refer to the seven-stage practical art training system developed by its first principal, William Dyce. It was an adaptation of the French "Eye and Hand" system and the German *gewerbeschule* system of training. In 1896 it was renamed the Royal College of Art by Queen Victoria. The Somerset House system was modified into the twenty-three stage South Kensington system of practical art training by Richard Redgrave in 1852, the same year as when the Government School of Design was renamed the Central School of Practical Art.

¹¹ The Glasgow School of Art has its origins in the Glasgow Government School of Design, which was established on 6 January 1845. The Glasgow Government School of Design was one of twenty similar institutions (The South Kensington Schools) established in the United Kingdom's manufacturing centres between 1837 and 1851. The school's importance in this study stems from the fact that the first Supervisor of the School of Arts and Crafts, J.M. Mackendrick, a Scottish painter, and alumnus of the Glasgow school maintained his leanings with the school during his 15 year tenure in Kumasi and Achimota. Also, a considerable number of staff members were alumni while the external examiner of the DFA programme from 1958 to 1962, D. P. Bliss was its director from 1946-1964. D. P. Bliss had himself trained in the Royal College of Art, (a South Kensington school) under Sir William Rothenstein between the Wars. Notably, it was the South Kensington system which was imported into America in the late Victorian period when the English teacher Walter Smith was appointed to teach draughtsmanship for the industry in a step-by-step fashion [50,51].

¹² Oku Ampofo attended evening classes at Edinburgh School of Art in the 1930s and studied under sculptor Norman Forest.

of the naked human body in over-heated and under-ventilated rooms. Those who failed to draw up to the Professor's standards were "kicked into the Design School". Looking back I regret that I had not been banished from the Paradise of Painters (for we felt ourselves to be the Elect) into the Purgatory of the Design School [21,22].

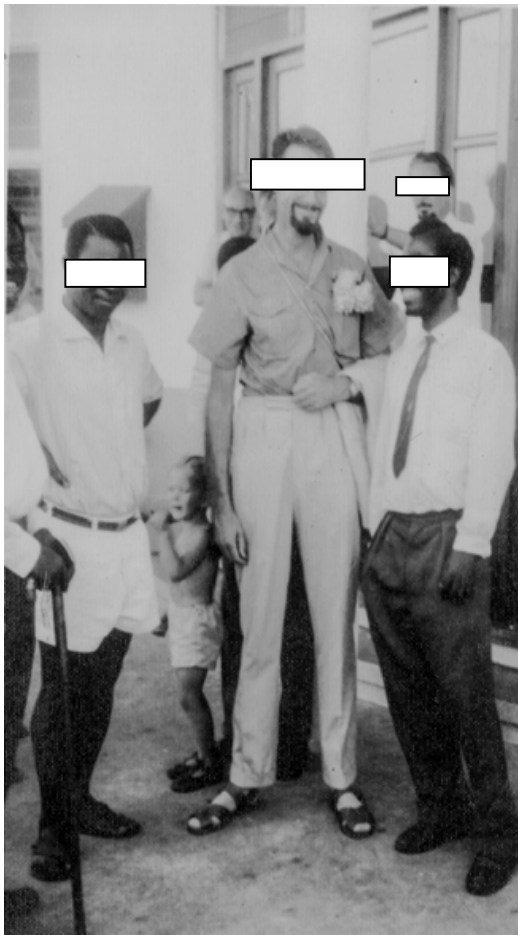


Fig. 1. J. M. MacKendrick (middle) Director of the School of Art and some students (1962) Right: Frederick Tete Mate (ACSC student (1955-1957), DFA student (1961-1963), ATD student 1963/1964)), later Prof. F. T. Mate who was instrumental in the founding of the KNUST Book Industry Department, now Department of Publishing Studies.
 Source: Prof. F. T. Mate's personal archive. Courtesy Vincent Osei Turkson [20]

The period of RCA-Slade competition coincides with the Slade-training of two of the notable "Promethean" art teachers of colonial Africa, George Alexander Stevens (aka G. A. Stevens),

Margaret Trowell¹³ [23], and William Coldstream, later to be Slade Professor [7,3]. Under Professor Tonks, the student would study "exact and intelligent observation drawing" of the old masters [23], p. 35. In contrast to the pre-Rothenstein South Kensington system, the Slade¹⁴ and Goldsmiths schools had long upheld this academic fine art tradition. These traditions also filtered into the Gold Coast programme through scholarships earned by African students and the hiring of tutors, external examiners and moderators of Metropolitan training to run African art curricula.



Fig. 2. (a). Pencil sketch by J. M. MacKendrick, Supervisor, School of Art and Craft, KCT, circa April 1960, Kumasi
 Source: Institutional Archive, College of Art, KNUST, Kumasi



Fig. 2. (b). Emblem of Kumasi Metropolitan Assembly (KMA). Designed by J. M. MacKendrick showing influence of the "Glasgow Style"
 Photo courtesy the author

¹³ Margaret Trowell was a student of Slade under Tonks from 1924 to 1926. She was a foundational art teacher in Makerere Art Department.

¹⁴ The Slade School of Art tradition was similar in approach to the Michaelis School of Art, Cape Town in its art educational model. Hebert V. Meyerowitz must have taught sculpture at Michaelis before his stint in the Gold Coast.

The unique quality of the Slade structure had stemmed from the direction of emphasis on life-drawing led by the first Slade Professor of art, Edward Poynter and later by the French-born Alphonse Legros. Professor Poynter had laid a foundational system which favoured the French academic (atelier) system over the South Kensington "practical art" or *métier* system. Teaching methods, thus, tended to focus on drawing and painting from the living model over drawing from plaster casts and "from the flat" which had been the basis for figure drawing in the South Kensington-Somerset house system. The curriculum also emphasized the development of critical intelligence and an understanding of art history. Being the conduit to the European Continent, especially, to Paris, Slade became an outpost of avant-garde British art. The earliest Slade contacts with Gold Coast art curriculum was established by G. A. Stevens, who became the first art master of Achimota College (1927). Stevens, a protégé of Roger Fry who had urged all to "get rid of the South Kensington nonsense", transformed the Achimota curriculum from the Hand and Eye "practical art", focus administered by the colonial administration and Protestant missionaries, to a modern art curriculum informed by lessons from Post-impressionism, British illustrative genres and African art, material and oral cultures. Stevens also mentored other colonial Anglophone art teachers such as Margaret Trowell (Makerere, Uganda), Gabriel Pippet¹⁵ (Achimota), H. V. Meyerowitz ([Basutoland]-Lesotho and Achimota, Gold Coast) and Kenneth Murray (Nigeria). The G. A. Stevens-led curriculum in Achimota was updated by H. V. Meyerowitz into the ACSC programme in 1937.

Under Meyerowitz, the ACSC certified Ghana's most significant artist-teachers of the late colonial era such as E. V. Asihene, Kofi Antubam, J. C. Okyere who respectively furthered their studies at Goldsmiths College under the British National Diploma in Design (NDD) system¹⁶ of the early

¹⁵ Gabriel Pippet was a contemporary of Eric Gill.

¹⁶ The NDD was a state curriculum and examination system established in 1946 by the British Ministry of Education. It was first awarded in 1949/1950. A two-year course, it was examined by a central body and was preceded by a general two-year Intermediate Course and Examination. Making a total five-year programme with a subsequent one-year Art Teacher's Diploma (ATD), these three certificates conferred graduate status on the artist before Professor William Coldstream's Committee recommendations introduced the Dip. AD (1961). Notably, the NDD-ATD graduate status was only significant for salary purposes [52]. The core of the NDD

post-World War II years. The ACSC also formed the basis of the early years of the Scottish Period of the Kumasi School of Art curriculum. By 1972, two decades after the KCT was established, the teaching staff and external examiners had essentially been composed of, KCT, Slade, RCA, Glasgow School of Art and Goldsmiths diplomates.

4. COURSE STRUCTURE OF THE ART AND CRAFTS SPECIALIST COURSE (ACSC) IN THE SCOTTISH PERIOD (1952-1962): THE EARLY PHASE OF THE "ART AS TEACHER TRAINING" MODEL

The period of the respective ACSC and the Diploma in Fine Art (DFA) course programmes of the School of Art, Kumasi College of Technology, coincides with the decade labelled the Scottish Period (1952-1962). The ACSC, introduced in the tenure of H. V. Meyerowitz in the Achimota College, was a colonial and tropical adaptation of the metropolitan British Art Teachers Diploma (ATD) system (established 1933 in Britain) built on the foundations of the "Art Class Teachers' Certificate" of the late South Kensington system. The Scottish painter James Maclellan MacKendrick (aka J. M. Mackendrick [b. 1920-d. 1998]), who succeeded H. V. Meyerowitz and Eva Meyerowitz in Achimota (1947), updated the ACSC with aspects of the post-War NDD curriculum. When the ACSC was transferred from Kumasi in 1958 to the Specialist Training College (STC) in Winneba, the updated School of Art programme which remained in Kumasi began to award two respective diplomas; the 3-year Diploma in Fine Art (DFA), established in 1957 for artist professionals who had teaching inclination and the post-DFA Art Teachers Diploma (ATD). In 1964, the DFA was upgraded into a four-year B. A. Art Degree while the ATD became the Post-Graduate Diploma in Art Education.

Under the ACSC, two parallel programmes were run, the "One-Year Specialist Course" and the "Three-Year Specialist Course". The "One-Year Specialist Course", was "specially designed for teachers, men and women, in primary and middle schools and [was] aimed at improving the standards of Art teaching in such schools by providing a cadre of teachers conversant with Art and Crafts" [24]. Accordingly, students who completed this course

curriculum had been based on life drawing, plant drawing, pictorial composition, modelling and creative design.

were expected to return to teach in primary and middle schools. The "Three-Year Specialist Course" was "designed to train specialist teachers of the Art & Crafts, men and women in preparation for the examination of the Art and Crafts Teacher's Certificate (ACTC) awarded by the Gold Coast Education Department" [24].

The respective "One-Year" and "Three-Year" ACSC courses were comprehensive in terms of the teaching of basic skills in art and craft [25]¹⁷. Emphasis was also placed on versatility, in order to make the trainee more acquiescent to as many areas of the art and design discipline as would be taught in the elementary schools and training colleges.

By training the student to have sufficient proficiency in all the specified art and crafts disciplines and the blurring the traditional boundaries between "fine art" and "crafts", this system promoted, in Gold Coast and Ghanaian art teaching, an ethic not dissimilar from the William Morris Art and Craft thought. A past student, in the familiar ebullience expected of a neophyte who has made a new discovery, summarises this ethic in a correspondence with his former teacher and Supervisor, J. M. MacKendrick:

I now realise that I have learnt much from the Arts & Crafts course: I am a weaver, a painter, a potter, a graphic artist, a bookbinder, and a sculptor; though the levels are not equal, I feel I can work with some amount of confidence more than anybody else in my environment [26].

In 1957 the first batch of students were enrolled on the new Diploma in Fine Art (DFA) programme officially established by the Trinity

¹⁷ Archibald Louis is clearly being given his information by Emmanuel Owusu Dartey who was one of the nine pioneering first year students of the 3-year A.C.S.C. programme in 1952 when the Art Department was transferred to Kumasi. Louis' information is corroborated by the documents in the file Terminal Marks and Reports, First Term 1952. Other students in this pioneer class were Regina Nanor Ms., Sally Wilson-Turner, T.A. Amonoo, F. M. Agyeman, A. O. Bartimeus, C. P. Mensah, C. F. Nkuakotse, E. K. J. Tetteh (Figure 3, 4, 5). Owusu Dartey and E. K. J. Tetteh later became lecturers in the Painting department. A. O. Bartimeus later became a renowned Ghanaian painter of the School of Paris tradition and a member of the Akwapim Six, the first Gold Coast African art association. Ghana's Bartimeus Prize for emerging artists was named after him.

Term of 1956¹⁸. By 1978 Louis, supported by the authentication of Emmanuel Owusu Dartey, one of the early students of the School of Arts and Crafts (Fig. 4), would observe that:

[t]he academic programme of the Painting Department have [sic] not changed much over the years. From the beginning till now a painting student is required to study, aside from his major speciality in Painting, Art history, Materials and methods of production, English and a minor paper in art [25].

Over the five-year period, 1952-1957, the componential subjects of the ACSC reflected the core of the Somerset House-South Kensington tradition¹⁹ with few Slade-like modifications. The programme bore reminiscences of the RCA programme introduced by Sir William Rothenstein in the 1920s. Subjects included Geometry and Perspective, Figure Drawing, Head Drawing, Still Life, Modelling, Pottery and Ceramics, Graphic Art, Drawing, Sketching (Landscape), Anatomy, Design, Poster Design, Textiles, Practical Textiles and Composition Engraving and Bookcraft [27] (Figs. 3, 5, 6, 8, 9).

Drawing (Pencil). Some of the African instructors were John Addo²⁰, Albert Mawere-Opoku²¹ (Fig.

¹⁸ In a correspondence from J. M. MacKendrick to Principal W. E. Duncanson dated 30th May, 1956, MacKendrick writes: *The Diploma Course having now been satisfactorily established and a demand having been shown by Ministries and Firms, I wish to place before you for consideration my proposal that the School of Art be granted full Departmental status [53].*

The Strategic Plan for College of Art (2000) puts the date in 1955. Phillip Amonoo (Figure 19), was the first to be awarded DFA in Kumasi in 1958. He had enrolled in 1957, after completing the Art Teacher's Specialist Course in 1955.

¹⁹ *Courses run by the South Kensington Government Schools included elementary drawing, shading from the flat, shading from casts, chiaroscuro painting, colouring, figure drawing from the flat, figure drawing from the round, painting the figure, geometrical drawing, perspective, modelling and design.*

²⁰ John Addo, later known as Professor John Owusu-Addo of Architecture at KNUST became the first Ghanaian head of the Department of Architecture. He was "intimately connected with the University's physical development and the development of courses in Architecture [44], p. 59. Professor Owusu-Addo recalls that his motivation to pursue architecture was inspired by the History of Architecture course he audited under Mrs. Nancy MacKendrick in the Specialist Art and Crafts Programme in Achimota. He confirmed that he taught in the School of Arts and Crafts in 1952 when the Achimota Teacher Training Department was transferred to Kumasi (Professor J. Owusu Addo, Personal Communication, 27th February, 2006). Professor John Owusu-Addo designed the

7) and G. A. Obeng. G.A. Obeng taught Textile Design, Poster Design including Lettering, Albert Mawere-Opoku taught Graphic Art, especially Composition on Scraper Board and wood engraving (Figs. 7, 8) while John Addo taught Sketching (Pencil and Charcoal), Drawing (Pencil and Charcoal) [27]. Some other members of staff who joined the Department later were Mary Kirby (textiles)²² Tom MacNair (sculpture), Peter G. Reddick (printing), David Dobson (sculpture), and E.V. Asihene (painting).

Students were required to study all the practical art disciplines of the ACSC. At the end of the second year they were tested in all of these fields. In the third year a student had to major one practical art subject and in addition had to choose any other two for his minor [25], p. 9. Some of the examination questions make fascinating reading. A few specimens here will be insightful for the modern historian or educationist. John Addo's examination question in Figure Composition for the One-year Specialist Art Course is an epitome of the seeds of unbridled lyricism and literalness still prevalent in Ghanaian visual arts education today. It would seem the spirit of Hogarth, Rowlandson or Gilray had found a most comfortable abode in Gold Coast art education and, lately, in the Ghanaian art landscape:

Two boys have been fighting in the street. An elderly man comes to the scene and with cane in one hand, holds the arm of one boy to drag him home. This boy resists

Ghana Cedi House, Accra and was co-designer of Unity Hall, KNUST with Croatian architect Berislav Marasovic.

²¹ Albert Mawere-Opoku was a painter, graphic artist and choreographer of African dance. He designed the University of Ghana, Legon crest and was co-founder of the Dance and Music Departments of the School Performing Arts, Legon.

²² After teaching in KCT, Mary Kirby was appointed in 1958 to be the founding head of the Arts and Crafts Department which had been transferred from the Kumasi College of Technology to the Specialist Training College (STC), Winneba (Eddy, 1958). Mary Kirby had earned a Diploma in the Slade School of Art. Upon graduation she had worked as a draughtsperson to Professor Karl Pearson at the University College, London in 1951. She had, prior to this, worked as a lecturer at Durham University from October, 1937 to September, 1946 (Kirby, 1958). Mary Kirby is the author of "Designing on the loom", (The Studio Limited, 1955). She taught Ablade Glover in Kumasi and inspired his application for further studies in textiles at Central Saint Martins (October Gallery, Ablade Glover, 80th Anniversary, 2013). She was also a collector of African Textiles. An indigo-dyed textile fabric, "adire", from Nigeria (ca. 1960) in the collection of Textiles Department of Cooper Hewitt was donated by the Estate of Mary Kirby.

stubbornly. The other boy stands with clenched fists ready for any surprise attack by his opponent.

Medium: Water colour, poster colour OR powder colour [27].



Fig. 3(a). KCT school of art exhibition of textiles and pottery students works, (1956)



Fig. 3(b). KCT school of art exhibition, (1956) with the student Emmanuel Owusu Dartey as docent. Exhibits include genre painting (pictorial composition), still life and life painting

Source: Prof. F. T. Mate's personal archive. Courtesy Vincent Osei Turkson [20]

Among the subjects taught by MacKendrick were Composition and Drawing. Hillocks taught Poster Design (including lettering), Figure Composition,

Sketching, Head Drawing (Pencil) and Life We may contrast it with a G.C.E. exercise in *Original Imaginative Composition in Colour* in 1970:

It is very easy to know Yekini's pay day. He comes home in the evening unusually gay and loud. He immediately summons his friends – Jide, Summola and Monsuru – with whom he sits outside on the pavement chatting loudly, singing and drinking palm wine (or the local wine) well into the night [29].

Besides the domestic ACSC certification which was required for teaching appointment in the Gold Coast (and Ghana), the African student was required to take Metropolitan examinations for ultimate certification. Some examinations certified by Her Majesty's Ministry of Education were The Intermediate Examination in Art and

Crafts and The Examination for the National Diploma in Design (Ministry of Education, 1959). Later, when the Diploma in Fine Art (DFA) was introduced, the Intermediate Examination in Art and Crafts was a requisite for entry into the Diploma Course (Gomez & Mvusi, 1962). It had two components; (1) Pictorial Composition and (2) Creative Design for a Craft (Fig. 12). For Pictorial Composition, candidates were required to make a "composition" on half imperial paper based on subjects like *Workmen in the House*, *Road Repairs* and *Market Scene*. One of the instructions read:

Your composition must include at least three figures. These figures must play an important part in your design, which also include objects appropriate to the subject chosen [30].



Fig. 4. The pioneer first-year class of the 3-year Specialist Art Teachers' Certification of Kumasi College of Technology (KCT, 1952-1955). Standing first to third from left: C. P Mensah, E. K. J. Tetteh and E. O. Dartey. C. F. Nkuatotse and T. H. Amonoo. Sitting from left: Regina Nanor, O. A. Bartimeus and Sally Turner²³

Image source: Estate of E. Owusu Dartey. Courtesy Alhassan Issah [28]

²³ The last class member, F. M. Agyemang, is not in the picture.



Fig. 5. Drawing and painting exercises in the ACSC course by Emmanuel Owusu Dartey (ACSC class, 1952-1955). a. Life drawing, pencil (1953) b. Life drawing, pencil (1954) c. Figure Composition, oils, (1953)

Source: Estate of E. Owusu Dartey. Courtesy Alhassan Issah [28]



Fig. 6(a). Sample of ACSC student work in textiles (weaving). Frederick Tete Mate (ACSC 1955-1958). "Woven fabric 2", 10 x 10 inches. (1956 – 1957)

Source: Prof. F. T. Mate's artist collection. Photo: Vincent Osei Turkson [20]



Fig. 6(b). Kumasi College of Technology (KCT) crest designed by ACSC student E. K. Amankwah in 1954. Supervised by J. M. Mackendrick and ratified by the Royal Heralds College, UK

Source: KNUST Archives

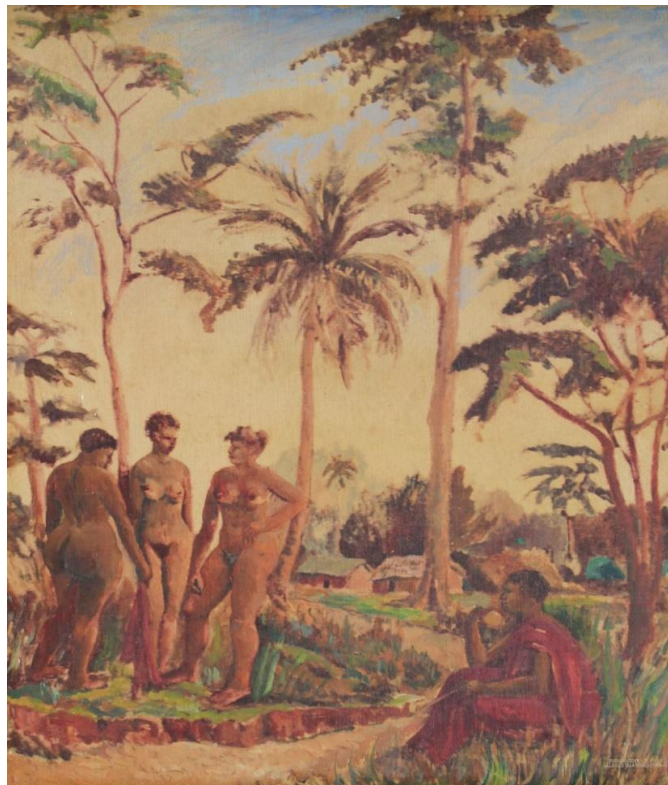
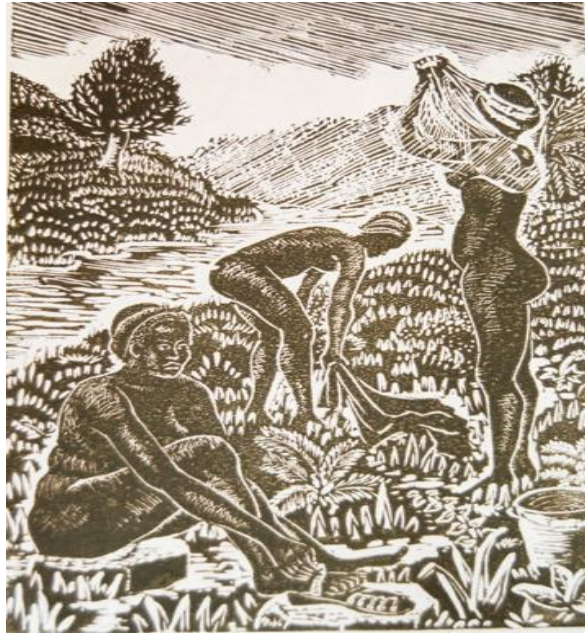


Fig. 7. Albert Mawere-Opoku. (ACSC Tutor). "Judgement of Paris"

National Collection: Ghana Museums and Monuments Board, Accra



**Fig. 8. Wood engraving by Frederick Tete Mate of the ACSC class (1955-1958). *Bathers* (1957).
Tutor: Albert Mawere Opoku**

Source: Prof. F. T. Mate's personal archive. Courtesy Vincent Osei Turkson [20]



Fig. 9. Life painting by two classmates of the pioneer group of the 3-year ACSC Course, School of Art, KCT, Kumasi (1952-1955) and DFA course (1960-1962). Left: Albert Osabu. Bartimaeus (aka. A. O. Bartimaeus) "An Asante Girl". Right: Emmanuel Owusu Dartey

Left: National Collection: Ghana Museums and Monuments Board, Accra, acquired in 1962.

Right: National Collection: Center for National Culture

This social realist tradition survived the 20th century and remains in the SSCE Picture Making examination questions of the early 21st century:

*Design and produce a painting in poster colour or tempera comprising **not less than ten human figures on the theme: Bathers** [31] (Fig. 13)²⁴.*

The similarities of the examination subjects of Pictorial Composition and the titles of paintings, drawings and prints of Ghanaian artists, especially those who had taken the ACSC or Intermediate courses and examinations are very striking (cf. Figs. 12, 13). In E. Addo-Osafo's exhibition of watercolours and oils, one notices such parallel 'pictorial composition' titles as *Fetching Water near Wagadougou, Returning from the Farm, A Market* (Fig. 14). In the National Collection of contemporary Ghanaian paintings in the Ghana National Museum, Accra, there is the proliferation of the "Pictorial Composition" or the illustrative and literal genre type of visual representation [32], p. 112 (Figs. 15-17). In Composition exercises given to students in the subsequent B.A. Programme, the specified themes suggest similar approaches to painting: *Drumming and Dancing, At the Market, State Mourning, The Fitters' Shop, Through the Forest or at the Coast* [33,34,35]²⁵.

This idiom carries reminiscences of the "crude and scurrilous cartoons" of "everyday subjects" which Stevens found in the privacy of Achimota art students' dormitories and which he brought into the classroom and transformed into certified "narrative painting" exercises and, subsequently, illustrations for R. S. Rattray's publication, *Akan Ashanti Folk Tales*²⁶ [36,37,38,7] (Fig. 10 a, b, c). With its roots in the British realist and illustrative regimes and examination systems, it has survived several decades of G.C.E. O-Level and G.C.E. A-Level Art examinations and the Senior Secondary School Final Examinations (SSCE) in Picture Making as well as in the painting curriculum of the art and art education

departments in Ghana's universities and professional artist practice (Figs. 10-17).

In the specialist curriculum of 1952-1957, just as Dyce's Somerset House tradition had little emphasized the history and theory of art, there was hardly any room for serious critical reflection, debate, practice and discourse. The only indication yet is the informative histories which were hardly integrated with practice, but mere cognates to the prescriptive studio programme. James Hillocks' research assignment given to the 2nd Year class of the Three-Year ACSC course in 1952 is as typical as it is indicative of a long tradition of a manner of administering European art history which the College of Art was yet to problematise by the turn of the 21st century.

Flemish Art although influenced by the Italian Renaissance retained its Gothic characteristics". Explain, and enlarge the meaning of the above statement. Name artists and works to illustrate your point [27].

Also, the subject was predominantly pre-modernist academic art than modern. Art history was taught in frames of Artist, Race, "Tribe", Period, Style and Place of Origin. While this approach may have been suitable in the 1950s art school its hegemonic status in the evolution of the curriculum until the turn of the 21st century is a subject worth examining.

5. THE TESTIMONY OF AFRICAN AMERICAN ARTIST JOHN BIGGERS²⁷, EXTERNAL EXAMINER, DECEMBER 1957

The most notable external examiners of the Scottish Period were John Biggers (Fig. 18), Oku

²⁴ See also F. T. Mate's engraving *Bathers* in Fig. 8.

²⁵ A caveat to this trend in the examination exercises is the option to make a pictorial interpretation of selected African verses. Examples are Albert Kayper Mensah's *Morning in British Sekondi* [33] and *What the chameleon said* [34], and Birago Diop's *Diptych* [35]. Another exception is the option to make a painting based on the theme *The Unknown* [35].

²⁶ Meyerowitz comments on Rattray's book thus: An excellent artist himself [Stevens], he was intensely interested in the simple drawings of his pupils, and when Captain Rattray asked him to illustrate his volume of Ashanti folk tales, he successfully turned the work over to a group of his students [38].

²⁷ John Biggers (1924-2001) is a renowned African American artist. He studied art first at Hampton Institute in Virginia in 1941. There he came under the strong influence of his teacher and mentor Viktor Lowenfeld. He received his Doctorate from Pennsylvania State University in 1954 where Lowenfeld had moved to teach. In 1957, he was awarded a UNESCO Fellowship to do an artist's study of life in West Africa. This period coincides with his assessment of the Department of Arts and Crafts Specialist programmes. His experiences in Ghana in 1957 were brought into several paintings and drawings, e.g. *Harvest Festival* (Figure 18). He also authored *Ananse: The Web of Life in Africa* in 1962. The title is taken from the well-known Ghanaian folk genre, *Ananse Stories*. Biggers became the external assessor after Dr. Oku Ampofo, the original assessor cancelled the engagement apparently "owing [sic] [Lord] Listowell's visit to the Mampong Hospital site [sic] 11th" [54].

Ampofo and D. P. Bliss. Professor Bliss (Fig. 22) was later replaced by Arnold Keefe²⁸ from Goldsmiths College and Michael Cardew (Fig. 20) at the inception of Nkrumah's Africanisation policy which brought Goldsmiths alumnus, E. V. Asihene (Fig. 11 a, b), to succeed J. M. MacKendrick in 1962 [39], p. 26. The Ghanaian sculptor Oku Ampofo continued to be an external examiner in the 1960s.

John Biggers, the African American artist was the external examiner of the 3-Year Certificate Courses (ACSC) in 1957. His general view was that on the whole "the student art exhibit showed achievement and character"²⁹. Notwithstanding Biggers' modesty in his admission that his "views and conclusions may be coloured by his enthusiasm manifested through the urge of establishing a close relationship with African culture", there is much in his assessment report which demonstrates its integrity; he does not continue in the expected patronising tone often associated with officialdom [40] (Biggers, 1957). For example, even though there would have been obvious difficulty presenting an honest appraisal of the part played by lecturers in student competencies, he subtly manages to suggest that there existed an unhealthy patrimonial atmosphere which had resulted in "a few examples that showed inposition [sic] from the instructor".

Biggers' assessment spanned the various practical subjects pursued in the then School of Arts and Crafts 3 Year Certificate Courses and these include Weaving and Textiles, Graphic Arts, Ceramics and Pottery, Book Craft, Sculpture, Painting and Drawing. In addition to this Biggers interviewed students and staff. What runs through Biggers' assessment of student expression is that there was a penchant for achieving technical mastery at the expense of any self-determination either in the production of the art object or in discourse. In the field of Painting and Drawing, Biggers notes a general lack of "self-identification" and attributes this to

student struggle to achieve "technical brilliance (which) overbalances the struggle to portray real experiences". Thirteen years hence, Charles Philips was to make similar observations in the College of Art. Charles Philips recommends:

This ability to interpret through his own personality must precede any acquisition of technique. In fact, technical proficiency for the beginner dampens creativity. Technique is healthy when acquired through performance; performance is heightened through involvement and that involvement is generated through personal identification with the problem [41], p.11.

In sculpture, Biggers notes that "the work of students reflected an atmosphere of experimentation and a struggle with modelling techniques". The state of student acquaintance with philosophical discourse was sourced from student interviews. Although Biggers appears greatly impressed by the "students' sincerity of purpose and enthusiasm to accomplish something worthwhile", he notes a worrying state saturated with "lack of a definite philosophy regarding their own creative activity as well as an understanding of art history and the culture of Africa, the western world and the Orient" and he believed this "may serve as a handicap and weaken the enthusiasm".

Parallel to these assessments was Biggers' call for a common philosophy in the school. He is especially impressed with the competence of the art staff and their genuine interest in their job of "training good creative craftsmen, teachers and artists for the betterment of Ghana and West Africa" but he notes that "so many different schools of thought in art exist". For this Biggers recommends that what he calls a "common philosophy" ought to be developed. Added to that, he suggests that "assessment should always be made by more than one individual". In regard to philosophy and African art history, Biggers used as reference his teacher and mentor Viktor Lowenfeld's *Creative and Mental Growth*, J. B. Danquah's *Akan Doctrine of God*, Rattray's *Religion and Art in Ashanti* and Eva Meyerowitz's *The Sacred State of the Akan* [40], p. 4. These books have remained core textbooks in College of Art disciplines well into the 21st century with little or no challenge to their theoretical framework.

²⁸ The new external examiners Arnold Keefe of Goldsmiths' College and Michael Cardew, the celebrated Potter of the Nigerian Ministry of Industries, Abuja signed the visitors' book of Der Blaue Reiter Exhibition of Reproductions on 21st June, 1963. Michael Cardew had worked with H. V. Meyerowitz on the West Africa Institute of Art, Industries and Social Sciences.

²⁹ By 1957 the distinctive feature of Biggers' painting repertory had rested much more on the literal, illustrative and descriptive than the expressive. It should come as no surprise if he appears patronizing of student works which were likely to have been executed in similar fashion.

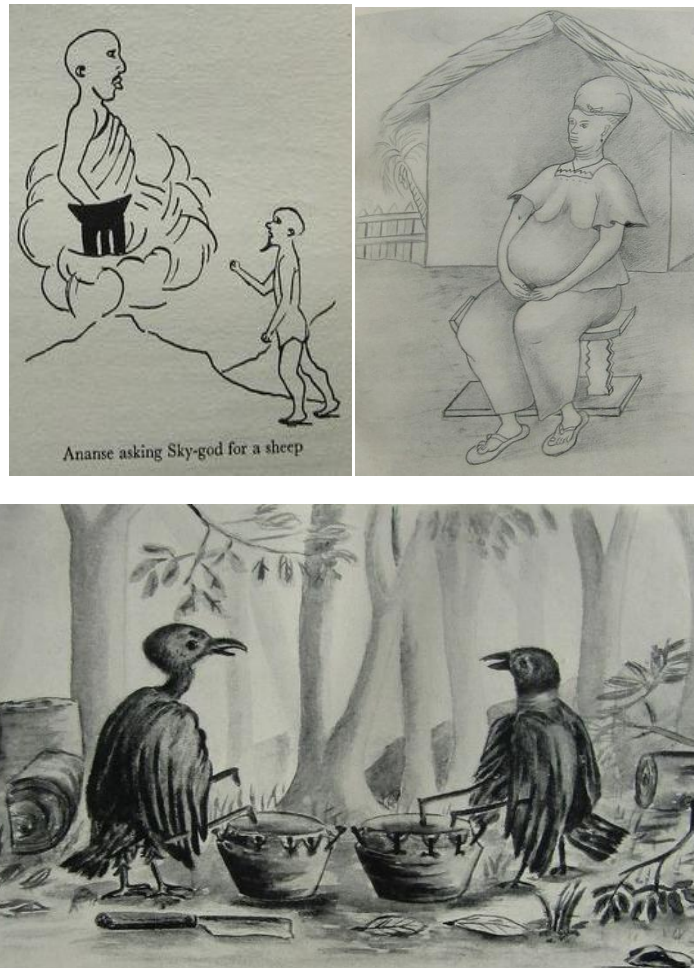


Fig. 10(a, b, c). Illustrations of Ghanaian folk tales in Rattray's publication "Akan-Asante Folk Tales" (1930) by G. A. Stevens' art students in the Achimota Art Department

Source: R. S. Rattray [37]

Biggers' concern for academic and artistic excellence is contained in his first recommendation to "develop a broad program in art appreciation including contributions of African, western and Oriental history and culture". His recommendations seem to find corollaries in the subsequent programmes of the Department, especially, as regards content. While the idea was not new in Gold Coast art education history, the new emphasis placed on the art histories and art appreciation in the analogous Diploma of Fine Art (DFA)³⁰ programme may partly have been informed by his recommendations. Other recommendations are:

1. Include methods of teaching in order that students understand the relationship between developmental stages in children and suitable techniques.
2. Develop a relationship between the art program and community by painting murals and erecting sculpture in public buildings.
3. Include in art the program traditional crafts such as wood carving, ivory carving, and metal smithing.

³⁰ Louis says of the DFA: The course structure and its requirements in the painting section of the college continued to be the same but the theory subjects that went with the practicals were broadened in scope". [25], p. 10.

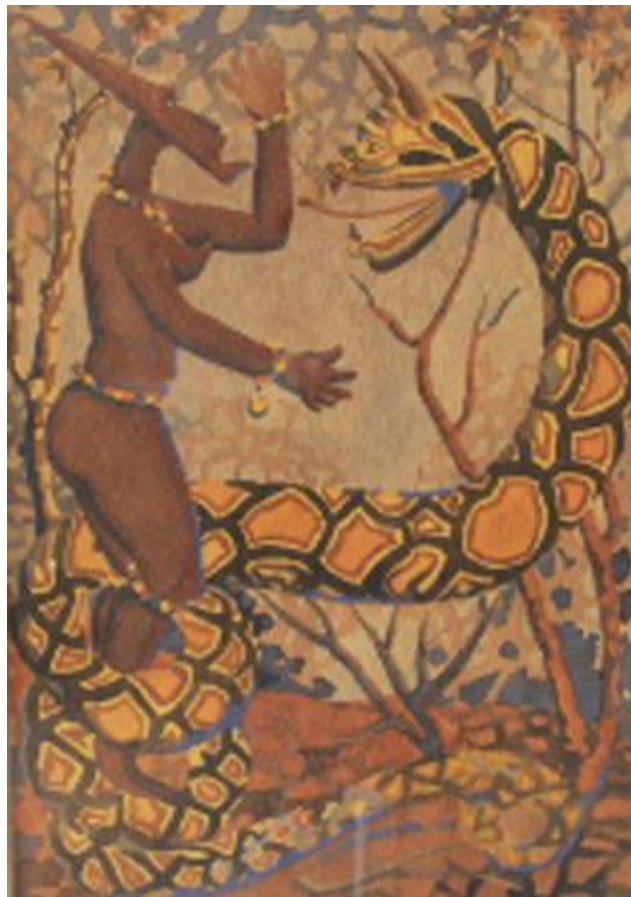


Fig. 11. E. V. Asihene. a. “The Pot of Beans”, (1949). b. “The Python Suitor” (1949). Like Stevens’ students, E.V. Asihene, alumnus of Meyerowitz’s ACSC course (1939-1942) illustrates Ghanaian folk tales in an illustration genre typical of the Gold Coast social realists
National Collection: Ghana Museums and Monuments Board, Accra

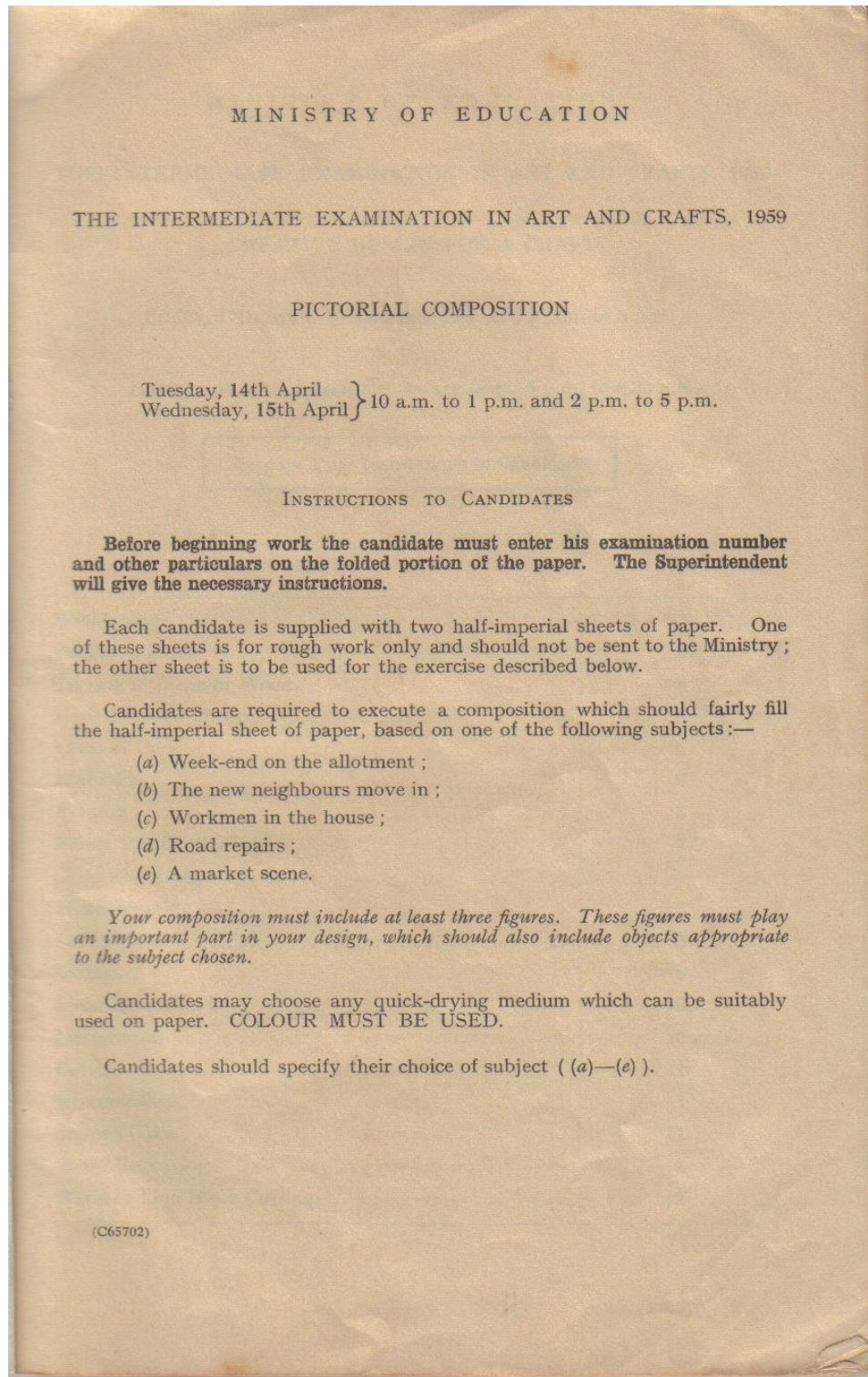


Fig. 12. British Ministry of Education. Social realist and illustrative themes: Intermediate Examination in Art and Craft – Pictorial Composition (1959)

Courtesy the author [3]

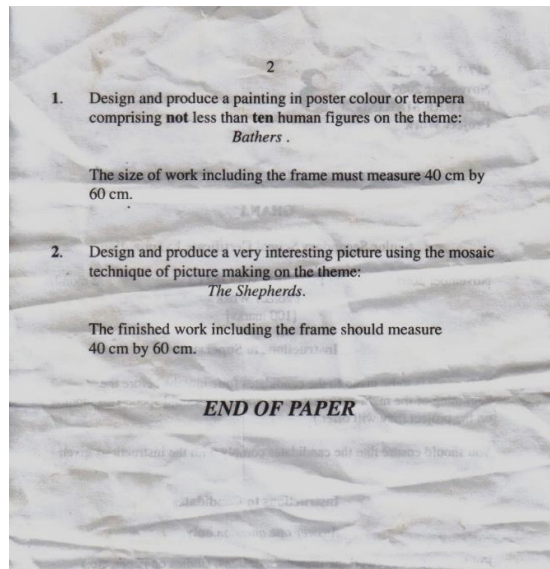


Fig. 13. West Africa Examinations Council (WAEC). Social realist themed “Picture Making” Questions of Senior Secondary Certificate Examinations (SSCE), November, 2005
 Courtesy the author [3]

TITLES of EXHIBITS	
E. Addo-Osafo, Cape Coast	
Watercolour	Oil
1. Rhythm Correct (Asbadza)	1. A Market
2. Music & Dancing (Asbadza)	2. Amma
3. An Akan Music (Fantom from)	3. Private & Confidential
4. Girls Dancing	4. Late Supper
5. Three Pipers	5. Girls at Owere
6. Leisure (Joining Ropes)	6. The Blind Beggar
7. On a River Bank	7. An Assembly of Elders
8. A Boy	8. Identification Parade (Children of Kwaku Anansi)
9. Travellers at Rest	9. A Griot in Kente
10. Still Life with Bottle	10. A Beach Scene -
11. Seating Manne	11. Ashanti Horns
12. A Street Scene	12. The Leaning Girl
13. A Rest	13. Fetching Water Near Wagedongon
14. A Hunters' Dance	14. Libation
15. A Market at Lawra	15. Boys at Ntosa
16. A Day in the North	16. The Great Whip
17. Girls at Ampe	17. A Content Boy
18. Village Orchestra	18. Kofi
19. Draughts	19. Head of a Woman
20. Before the Day's Labour	20. A Hot Day in the North
21. Returning from the farm	21. A drum pan
22. Returning back home	22. Mother with Children
23. A Hunting Ground	23. Mother with Children
24. Dances Orchestra	

Fig. 14. E. Addo-Osafo. Social Realist and Illustrative themes: List of Drawings and Paintings with for 1960 exhibition, Cape Coast

Source: Archives, College of Art, KNUST, Kumasi. Courtesy the author [3]



Fig. 15. E. Addo Osafo, "Market Scene", 1959. Social realist themed painting
National Collection: Ghana Museums and Monuments Board



Fig. 16. Ablade Glover. "Untitled". Social realist painting, 1981
National Collection: Centre for National Culture, Accra



Fig. 17. Krotei Tetteh. "Guest of Honour". 1968. Pen and Ink. Social realist themed drawing
National Collection: Centre for National Culture, Accra



Fig. 18. John Biggers. "Jubilee: Ghana Harvest Festival", circa 1959-1963

The succeeding DFA programme was principally moderated by expatriate examiners who used the British Ministry of Education National Diploma in Design (NDD) examinations system as a benchmark; the recurrent term "United Kingdom Intermediate standards" in the external examiner Douglas Percy Bliss's reports refer to the Intermediate Examination in Art and Crafts within the NDD system [42], [43]. The DFA continued to be in place until 1964 when the B.A. degree programme was introduced. Painting and Commercial Design (Graphic Design) diplomas (Fig. 23) had predated the introduction of craft-oriented specialisation such as Gold and Silver-

smithing, Wood, Metal Work, Textiles, Pottery and Ceramics which were introduced in the 1962-1963 academic year (Fig. 24 a, b, c). A post-DFA Art Teachers' Diploma course was introduced in 1961 [39], p. 26. It was later displaced by the Post-Graduate Diploma in Art Education (PGDAE) introduced in 1964 at the inception of the BA Art Degree³¹.

³¹ *The last group of Post-graduate in Art Education (PG Dip. Art Ed.) degree students in KNUST was the class of 1996/1997 academic year. They were Kofi Lemaire and Edward Kevin Amankwah (later to be known as qar'kacha seid'ou).*

6. THE DIPLOMA IN FINE ART (DFA, 1956/1957-1964) COURSE STRUCTURE IN THE SCOTTISH PERIOD (1952-1962) AND BEYOND: THE LATE PHASE OF THE "ART AS TEACHER TRAINING" MODEL

The School of Art struggled for parity within the University College milieu and the proposal to raise it to a full Department was deferred until much later. By May 1956, when official arrangements for the commencement of the DFA had been completed, MacKendrick's proposal to the Principal on this issue was yet to be considered even when there had been recommendations from scholars of influence to establish a Department equivalent to those in the Metropole. For reasons not too clear, the Scottish Principal, Dr. Duncanson had seemed indifferent to the growth of the Teacher Training Department and all its cognate programmes in the new University College. And in Pitcher's assessment, it was with comparable indifference that he responded to the transfer of the Teacher Training Programmes which included the Specialist ACSC Art Courses in 1958 [44].

The DFA programme (Fig. 19-24) broadened the "theory subjects that went with the practicals [sic]". Among them was Art Appreciation. Students were sometimes examined on their appreciation of reproductions (postcards) of some famous arts including paintings, sculpture, architecture and pottery. The arts offered for appreciation included the *Greek Vase*, the *Parthenon*, *Chinese Painting*, *Van Gogh's Cypresses*, a relief taken from Tutankhamen's tomb, some paintings of Gauguin, Turner, Klee, Paul Nash, Renoir, Boeden and Durer. Students were required to write biographical and descriptive essays on selected artists and arts respectively (Fig. 20). These include Graham Sutherland and the Chartres Cathedral. G. K. Ntiforo's response to one reproduction in the second year DFA set of examinations questions (1958) reads:

Postcard No.2 looks like the works of Paul Klee, a modern impressionist painter. At a first glance, one may dismiss this painting a [sic.] a child's art of no importance but a second glance will reveal a great design value in it. His arrangement of figures is quite impressive and the dark background projects out the yellows and reds he uses in painting the objects [45].

While special attention had been paid to such European contemporary artists as English Surrealist and Neo-romanticist artists Paul Nash (1889-46) and Graham Sutherland (1903-80), there was a conspicuous omission of references to the efforts of contemporary African artists in the DFA programme. Oku Ampofo and J.C. Okyere, supported by the British Council, had held the *Neo-African Art* exhibition more than a decade hence (December, 1945). Akwapim Six had held a couple of exhibitions by 1958. The Gold Coast Society of the Arts had held exhibitions since its founding in April, 1955 (Antubam, 1963). In Nigeria, Onabolu had been painting for decades and had had major influence in Nigerian art education and practice; Kofi Antubam, Akinola Lasekan, Ben Enwonwu, Sam Ntiro and Gregory Maloba had been practising artists and their contributions were in currency.

There was a silence over these important art historical and contemporary developments. Furthermore, the formalist tone is emblematic of a tradition of art which has survived the various periods in the Kumasi school's history.

Meanwhile, the most significant theoretical fertilisation in the DFA programme had come from the English department. The subject of English Appreciation was close to visual art appreciation. Also, the supervision of *Private Research* and *Thesis*, which were respectively on the DFA III time table as autonomous subjects, was "entrusted to the lecturer in English". Notably, this tradition would have a significant impact on the intellectual life of the later College of Art. While students were given the free rein to choose their own subject-matter they were limited to make their selection from "a period of European painting"³²:

Provision has been made in the Student's timetable for private research into a selected period of European painting. Ntiforo had chosen to make a particular study of the Impressionist Movement Essays, requiring minor research, were submitted on the following subjects:-

*Beginnings of the Impressionist Movement.
Manet
Monet*

³² A similar Eurocentric approach to art instruction had received radical responses from students in the Nigeria College of Technology, Science and Arts (Zaria) in 1958, later named "Zaria Rebels" by Kojo Fosuo.

Renoir and further essays will cover the late development of the movement and its modern heritage [45].

A difficulty encountered by the supervisor was the phenomenon of plagiarism. While James Stokes would make an obvious apology for the neophyte, he would present us with a vivid description and explanation of a phenomenon which would persist in College of Art student scholarship:

Ideas, and a particular expression of these ideas will be adopted, sometimes unassimilated, by the student without any intention of deceit. The student has been

confronted, perhaps for the first time, with a largely specialised vocabulary of description and criticism. It is understandable that he should preserve this in his own writing, since he will consider it authorised by 'experts', until his individual taste has been formed and he is no longer content with second-hand opinions [45].

Similar to the attitudes which engendered plagiarism in writing, styles in European drawing, painting and sculpture techniques, styles and formats were adopted, decontextualised and sometimes not well digested or assimilated in the individual.



**Fig. 19. Paintings of Phillip Amonoo. first student to be enrolled on the School of Art DFA Programme, KCT (1956-1957). a. Life Painting. "Puberty". Oils, 1958. b. Life painting "Nude", Acrylics, circa 1962 c. "The night watchman", circa 1961
National Collection, Ghana Museums and Monuments Board, Accra**

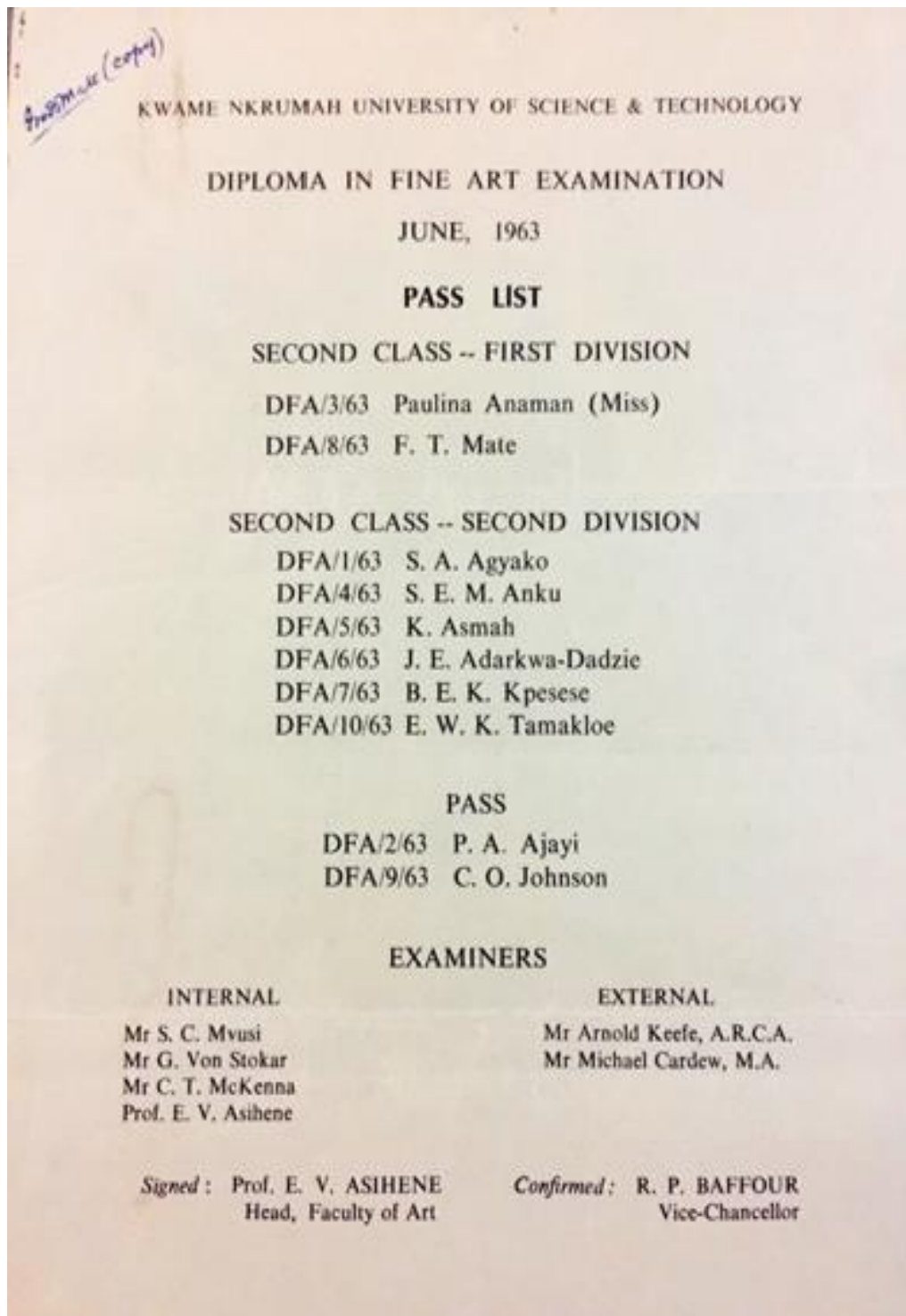


Fig. 20. Diploma in Fine Art. Class of 1963, Examination results, Internal Examiners and External Examiners Arnold Keefe and Michael Cardew who replaced Professor Percy Bliss
Source: Prof. F. T. Mate's personal archive. Courtesy Vincent Osei Turkson [20]

Student's Name..... C. Laweh Kodjoe Page No..... 11/01/1958
 Question..... I
 Write on both sides of the paper
 Do not write on either margin

I

ESSAY

One of the modern painters:

PAUL KLEF.

Born on the 18th December, 1879 in a village near Bern. His father was a German and taught music at the Bern Academy. His mother, a cultured woman of Basle spent most of her youth in France since both parents are were musically inclined, Klee acquired some knowledge in music, poetry and art. After his education in Switzerland was completed, he decided to become a painter.

He therefore left for Munich where he stayed for three years. In the first years of that century, Munich had and active artistic life and through exhibitions held there, he got to know and appreciate the work of such artists as Van Gogh, Cezanne, Matisse and Picasso.

During that period, he sent ten of his remarkable etchings for an exhibition. Later, he was married to Lily Stumpf, a musician by profession and a daughter of a Munich doctor.

He was more or less original because he wanted to created perfectly more formal motifs. During his visit to Kairoum through Tunisia in 1906, he became highly impressed with the carpet and leather work of the inhabitants that his sense of colour was roused, his imagination

Fig. 21. Arts and Crafts Appreciation Answer Sheet of DFA Student, D. Laweh Cudjoe, 1958, School of Art and Crafts, KCT, Kumasi

Source: Archives, College of Art, KNUST, Kumasi. Courtesy seid'ou [3]

KUMASI COLLEGE OF TECHNOLOGY
SCHOOL OF ART

COURSE Art Diploma EXAMINER D. P. Bliss
EXAMINATION Final DATE 7.12.60
G. NTIFORO

	SUBJECTS	MARKS	REMARKS
MAIN LEVEL	Painting		Two students work a most uneven, but he has done quite excellent painting. Considering that he has worked almost alone with no student competition to excite him into the originality of all kinds to study, he has done wonderfully.
ADDITIONAL LEVEL	Graphic art		It would be interesting to see how this student would fare with further tuition here, or with the O.P. He has so much still to learn but he has made a real start.

The graphic art display is not impressive, but also at least unusual. His drawing needs attention. But above all he needs more experience of painting per se, straightforward discipline, realistic portrait painting.

SIGNED D.P. Bliss
DATE

PASS

Fig. 22. External examiner's report on candidate G. K. Ntiforo by Professor Douglas Percy Bliss of Glasgow School of Art. Final Year Intermediate Examinations, July 1960, School of Art and Crafts, KCT, Kumasi

Source: Archives, College of Art, KNUST, Kumasi. Courtesy seid'ou [3]

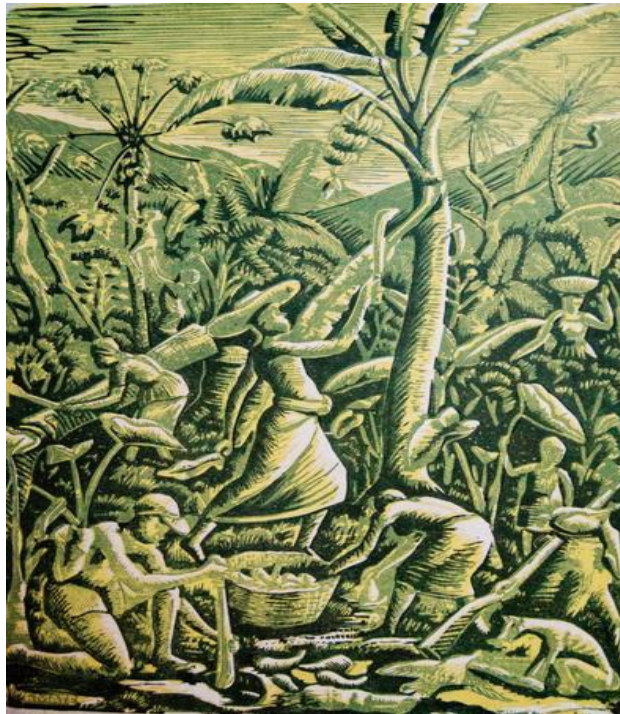


Fig. 23. Frederick Tete Mate (ACSC, 1955-1958; DFA, 1961-1963). Sample of DFA exercise in Graphic Design Major, Linocut on newsprint. "Plantain farmers" (1961 – 1964), circa 1961-1963

Source: Prof. F. T. Mate's personal archive. Courtesy Vincent Osei Turkson [20]



Fig. 24(a, b, c). Frederick Tete Mate (ACSC, 1955-1958; DFA, 1961-1963). Samples of DFA exercises in Textiles and Pottery and Ceramics, circa 1962-1963

Source: Prof. F. T. Mate's personal archive. Courtesy Vincent Osei Turkson [20]

7. CONCLUSION

While the DFA had supplanted the ACSC, its central “Teacher Training” paradigm was neither revised nor radically reworked in the Scottish Period. As such, as late as March 1961, when the Assistant Director of the Harmon Foundation, Evelyn Brown, made enquiries about the “Fine Art” programme on the possibility of taking an all-Africa “Fine Art” exhibition from Africa to New York, MacKendrick, sounded pessimistic about the possible inclusion of KCT student works [46], [3]. This was in spite of the confidence Evelyn Brown had reposed on the works of students of comparable African institutions, especially, Uganda’s Makerere College. Makerere had received special mention as among African

“schools where the students are rather outstanding in their art accomplishments”. Brown had consequently asked MacKendrick; “Do you think your school would have top-grade work to present as a school activity and be interested?” The answer seems retroactively captured in art historian Marshall Ward Mount’s criticism of the DFA programme³³:

The [institution’s] instruction has followed essentially the theories of the typical English

³³ Marshall Ward Mount, *Art historian of Finch College, conducted his fieldwork in several countries including Ghana from 1961 to 1972* [1], pp. xv, xvi. His first visit to the Kwame Nkrumah University of Science and Technology, Kumasi was in February 1962 when he met J. M. MacKendrick and staff [55,56].

academic art school. Still lifes, portraits, and nudes have often been done in a lifeless, realistic style with little originality... "It is unfortunate that more artists of note have not been trained in the long history of the department" [1], pp. 129, 139.

However, it must be said to the credit of the Scottish regime that the ostensible blurring of the dichotomy between the "high" art and the "low" art, between art and crafts, between art and design and between art and the everyday had potential to liberate a transformative and egalitarian curriculum and to install expanded practices beyond the media elitism in the contemporaneous art world. Purged of its vocationalist hegemony, an emancipated teacher training model of the post-War reconstruction and early post-colonial period, and infused with criticality could have heralded the pedagogic, collectivist and socially engaged art projects that would come into currency in the 21st century.

In the same correspondence with Evelyn Brown, MacKendrick recapitulates the prevailing teacher-training character of the Kumasi School and anticipates the future directions which the School's curriculum was expected to take, hoping that these revisions could meet such professional demands as Evelyn Brown's:

It is true that we are principally training teachers but our course is one which has to be taken by teachers rather than a course for teachers...Gradually, we are extending our aims and hope very soon to have students preparing more for commerce and industry as well as for the more traditional fields [46].

The course programmes of the nascent School of Fine Art and the succeeding Institute of Art following Evelyn Brown's correspondence were to interpolate MacKendrick's anticipated "commerce and industry" and "traditional" fields on the older late- "South Kensington" teacher-training model. This would be attempted in the partnership between the new Director E. V. Asihene and the President of the new Republic of Ghana, Dr. Kwame Nkrumah, in the period we have named the "Asihene-Nkrumah Quadrennium" (1962-1966).

COMPETING INTERESTS

Author has declared that no competing interests exist.

REFERENCES

1. Mount Marshal W. African art: The years since 1920. New York: Da Capo. (Original work published 1973, Bloomington: Indiana University Press); 1989.
2. Court, Elsbeth. Art colleges, universities and schools. In Clementine Deliss (Ed.), Seven Stories about Modern Art in Africa. Paris. New York, London: Whitechapel Gallery. 1995;289-308.
3. Seid'ou, Kari'kacha. Theoretical foundations of the painting programme, KNUST: A philosophical inquiry and its contextual relevance in Ghanaian Culture [Unpublished PhD Thesis]. Kumasi: KNUST; 2006.
4. Woets Rhoda. What is this? Framing Ghanaian art from the colonial encounter to the present [PhD Thesis]. Amsterdam: Vrije Univ ERSITEIT; 2011.
5. Woets Rhoda. The recreation of modern and African art at Achimota School in the Gold Coast (1927-52). Journal of African history. Cambridge University Press. 2014; 55(3):445-465.
6. Kwami Atta. Kumasi realism (1951-2007); An African Modernism. London: C. Hurst & Co; 2013.
7. Seid'ou Kari'kacha. Adaptive art education in Achimota College: G. A. Stevens, H. V. Meyerowitz and Colonial False Dichotomies. CASS Journal of Art and Humanities. 2014a;3(1). [ISSN 0855-9815]
8. Seid'ou, Kari'kacha. Gold coast hand and eye work: A genealogical history. Global Advanced Research Journal of History, Political Science and International Relations. Global Advanced Research Journals. 2014b;3(1):008-016. [ISSN: 2315-506X]
9. Seid'ou Kari'kacha, Ampratwum George, Kissiedu Kwaku Bofo, Riskin Robin. Silent ruptures: Emergent art of the Kumasi College of Art. International Journal of Humanities and Social Science. 2015;5(10):131-137.
10. Foucault Michel. The archaeology of knowledge. Allan Sheridan (trans.), New York: Harper and Row. [Originally published in French as L'archéologie du savoir [1969] by Gallimard, Paris]; 1972.
11. Foucault Michel. The order of things. Alan Sheridan (trans.), New York: Vintage. [Originally published in French as Les mots

- et les choses (1966) by Gallimard, Paris]; 1973.
12. Foucault Michel. Discipline and punish. Alan Sheridan (trans.), New York: Pantheon, [Originally published in French as *Surveiller et punir* (1975) by Gallimard, Paris]; 1977.
 13. Said Edward. Orientalism. New York: Pantheon Books; 1978.
 14. Mudimbe VY. The invention of Africa: Gnosis, philosophy, and the order of knowledge. Bloomington and Indianapolis: Indiana University Press; 1988.
 15. Orwell George. The English people. London: Collins; 1947.
 16. Holmes Charles Sir. The National Gallery, France and England. London: G. Bell and Sons, Ltd. (Original work published, 1927); 1935.
 17. Clark Kenneth. The Nude; A Study of Ideal Art. London: John Murray (Originally published in 1956); 1957.
 18. Wilton Andrew. Five Centuries of British Painting; From Holbein to Hogkin. London: Thames and Hudson; 2001.
 19. Glasgow School of Art. Records of the Glasgow School of Arts, GSAA [Administrative / Biographical History]. Glasgow University Archive Services. [Retrieved 21st March, 2005] Available: <https://archiveshub.jisc.ac.uk/search/archives/4dc5d4fa-8e4f-32e8-9559-15beba3aa64b>
 20. Turkson, Vincent Osei. Professor frederick tete mate: A catalogue essay on his lifework in philately, printmaking and book illustration [Unpublished BFA Thesis, Supervisor: Kaŕi'kaçhä seid'ou]. Kumasi: Kwame Nkrumah University of Science and Technology; 2019.
 21. McLoughlin Mary. Kensington gore to Christian dior; 2005. [Retrieved 14th November, 2005] Available: http://www.dkds.dk/forskning/fas hiondressconference2005/papers/Marie_McLoughlin.pdf
 22. Bliss Douglas Percy. Edward Bawden. Godalming: Penderome Press; 1979.
 23. Court Elsbeth Joyce. Margaret trowell and the development of art education in East Africa, *Art Education*. 1985;38(6):35-41.
 24. Information for the Guidance of Candidates Seeking Admission to the Teacher Training Department. Kumasi: Department of Teacher Training, Kumasi College of Technology; 1954.
 25. Louis Archibald. Painting in the College of Art, University of Science and Technology. [Unpublished B.A. Thesis]. Kumasi University of Science and Technology; 1978.
 26. Senyeagbor Paul K. Paul K. Senyeabor to J. M. MacKendrick. Correspondence from Past Students. Kumasi: Kumasi College of Technology; 1956.
 27. MacKendrick JM. Terminal marks & reports. Kumasi: School of Arts and Crafts, Kumasi College of Science, Technology and Arts; 1952.
 28. Alhassan Issah. Emmanuel Owusu Dartey. - The oeuvre of a Ghanaian modernist master [Unpublished BFA Thesis, Supervisor: Kaŕi'kaçhä Seid'ou]. Kumasi: Kwame Nkrumah University of Science and Technology; 2018.
 29. WASC/GCE. Art 4: Original Imaginative Composition in Colour. West Africa; 1970.
 30. Ministry of Education. Examinations in art; Question Papers 1959. London: Her Majesty's Stationery Office; 1959.
 31. Examinations Council. WAEC. SSCE Picture Making Examinations Paper; 2005.
 32. Ghana Museums and Monuments Board. National Museum of Ghana Handbook: Ethnographical, Historical and Art Collections. Accra: Ghana Publishing Corporation. (Original work published 1970); 1973.
 33. Asihene EV. B. A. art examinations (Third Year): AT 331 P: Composition [Examination paper]. Kumasi: University of Science and Technology; 1971a.
 34. Asihene EV. B. A. Art Examinations (Part II): AT 331 P: Composition [Examination paper]. Kumasi: University of Science and Technology; 1971b.
 35. Tetteh EKJ, Ryan A. B. A. Art Examinations (Part II): AT 331 P: Composition Practical Paper I. Kumasi: University of Science and Technology; 1970.
 36. Stevens GA. Go Sukuu, savvy book, get sense. *The Listener*. 1962;334-336.
 37. Rattray RS. Akan Folk-Tales. London: Oxford University Press; 1930/1969.
 38. Meyerowitz HV. The teaching of art. *Achimota Review*. 1927-1937. Achimota: Achimota College. 1937;38,39.
 39. University of Science and Technology. Annual Report, 1962-63. Kumasi: University of Science and Technology; 1964.

40. Biggers John. 3 Year Certificate Courses – Final Assessment. Kumasi: School of Art and Crafts, KCT; 1957.
Philips Charles E. The creative potential of the beginner. Mitchell Jr., L. E., A. A. Teye, D. Tomlinson (Eds.), Image, College of Art Journal. Kumasi: University of Science and Technology. 1970;1(1):7-14.
41. Bliss DP. Art diploma intermediate examination report on J. P. Y. Kedjanyi [File document]. Kumasi: School of Arts and Crafts, KCT; 1960a.
42. Bliss DP. Art diploma intermediate examination report on J. Sojobi [File document]. Kumasi: School of Arts and Crafts, KCT; 1960b.
43. Pitcher George Mackenzie. The Knot of Wisdom, a chronicle of the University of Science and Technology 1951-1976, Kumasi: University Press, University of Science and Technology; 1977.
44. Stokes James. James stokes to supervisor of fine art [File document 8]. Terminal Reports, TSA-C/22. Kumasi, School of Fine Art; 1959.
45. MacKendrick JM. MacKendrick to evelyn brown [File document]. TSA-C/ 77/15. Kumasi: School of Fine Art; 1961.
46. MacKendrick JM. MacKendrick to the rector, Achimota Training College: Re-question of additional staff for training college. P/C4a/48. Achimota: School of Art; 1948.
47. MacKendrick JM. MacKendrick to the Rector, Achimota Training College: Candidate for vacancy – Art Tutor [File document]. M1/C19/49. Achimota: School of Art; 1949.
48. MacKendrick JM. T. MacCroire MacNair: To whom it may concern. TSA.C/Conf/80. Kumasi: School of Art and Crafts, Kumasi College of Technology; 1958.
49. Chapman Laura. Approaches to art in education. San Diego: Harcourt Brace Jovanovich; 1978.
50. Pappas George. (Ed.) Concepts in art and education, London: Macmillan Company, London; 1970.
51. Field Dick. Recent developments and emerging problems in English art education. Art Education. 1977;30(8):5-8.
52. MacKendrick JM. [School Supervisor]. J. M. MacKendrick to W. E. Duncanson (Principal, KCT) [File Document]. TSA-C/conf/108. Kumasi: School of Arts and Crafts, Kumasi College of Science, Technology and Arts; 1956a.
53. MacKendrick JM. J. M. MacKendrick to the Principal, College of Technology, Kumasi; 1957.
54. MacKendrick JM. MacKendrick to American embassy, Abidjan [File document]. SFA/PF/2/21. Kumasi: Kwame Nkrumah University of Science and Technology; 1962b.
55. Mount, Marshall W. Marshall mount to Mr. James MacKendrick. J. M. MacKendrick, SFA/PF/2. Kumasi: Kwame Nkrumah University of Science and Technology; 1962.

© 2020 Seid'ou; This is an Open Access article distributed under the terms of the Creative Commons Attribution License (<http://creativecommons.org/licenses/by/4.0>), which permits unrestricted use, distribution, and reproduction in any medium, provided the original work is properly cited.

Peer-review history:
The peer review history for this paper can be accessed here:
<http://www.sdiarticle4.com/review-history/58116>