



Report of the Committee for Art Education, 1947



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(ii)

to form Sub-Committees and to co-opt thereon additional members not more than half the number of the Committee's own members. The Committee should hold its meetings in Bombay and submit its report within a period of three months from the date of appointment.

4. The non-official members attending the Committee from outside Bombay and the Bombay Suburban Area will be entitled to—

(i) One and three-fourths second class return fares for a journey performed by railway.

(ii) Daily allowance on the scale applicable to the officers of the first grade.

5. The Director, Sir J. J. School of Art, Bombay, should be requested to point out the source from which the expenditure involved should be met."

Mr. C. M. Master, Professor of Architecture, Sir J. J. School of Art, Bombay, was officiating as the Director of the Sir J. J. School of Art, when the appointment of the Committee was made, and he served in that capacity on the Committee till the end of January 1947, when, as a result of the fresh appointment of Mr. V. S. Adurkar to the post of the Director of the Sir J. J. School of Art, Mr. Master ceased to work on the Committee. Messrs. Sathe and Master, who are architects, were till then carrying on the work of survey of Architectural education, but later the work began to suffer as Mr. Sathe alone was unable to cope with it owing to his ill-health. Government, therefore, appointed on the recommendation of the Committee, Mr. C. M. Master as an additional member of the Committee, by their Resolution, Education and Industries Department, No. 6773 of 20th May, 1947.

The first meeting of the Committee was held on the 6th September 1946, and subsequently the Committee met 27 times inclusive of seven meetings held for taking evidence. It was held from the beginning that three months was too short a period to survey the field of Art Education as was desired by Government and submit a report. The Committee, therefore, asked for more time and the Government was good enough to grant it, extending the period for six months and subsequently to the end of August 1947.

The Committee issued four questionnaires, and the following sub-committees were appointed to sift the replies, invite persons to give evidence and report to the main Committee :—

(a) Teaching of Drawing and Art in Primary and Secondary Schools :—

(1) Mrs. Hansa Mehta, Chairman.

(2) Mrs. Indirabai Joshi.

(3) Dr. D. G. Vyas.

(4) Mr. V. R. Amberkar.

(5) Mr. D. G. Badigar, Inspector of Drawing and Craftwork and Secretary.

(6) Mr. V. K. Gadgil (Co-opted).

(7) Mr. Pulin Dutt (Co-opted).

(8) Mr. Bhanu Smart (Co-opted).

(b) Fine Arts :—

- (1) Mrs. Hansa Mehta, Chairman.
- (2) Director, Sir J. J. School of Art, Bombay.
- (3) Dr. D. G. Vyas.
- (4) Mr. D. G. Badigar, Inspector of Drawing and Craftwork and Secretary.
- (5) Mr. V. R. Amberkar.
- (6) Mr. S. L. Haldankar.
- (7) Mr. V. V. Oak.
- (8) Mr. M. R. Acharekar (Co-opted).
- (9) Mr. N. G. Pansare (Co-opted).
- (10) Mr. N. S. Bendre (Co-opted).
- (11) Mr. J. M. Ahivasi (Co-opted).

(c) Architecture :—

- (1) Mrs. Hansa Mehta, Chairman.
- (2) Mr. L. V. Sathe.
- (3) Mr. C. M. Master.
- (4) Mr. D. G. Badigar, Inspector of Drawing and Craftwork and Secretary.
- (5) Mr. D. W. Ditchburn (Co-opted).
- (6) Mr. H. N. Dallas (Co-opted).

(d) Co-ordination of Crafts with the needs of Industry :—

- (1) Mrs. Hansa Mehta, Chairman.
- (2) Dr. D. G. Vyas.
- (3) Mr. V. V. Oak.
- (4) Director, Sir J. J. School of Art, Bombay.
- (5) Mr. D. G. Badigar, Inspector of Drawing and Craftwork and Secretary.
- (6) Mr. R. C. Surkatha (Co-opted).
- (7) Mr. V. S. Adurkar (Co-opted).

A number of persons were invited to give evidence before the Committee. A list of these persons is given in Appendix (B).

The Committee visited the Sir J. J. School of Art, Bombay, and also the special exhibition of Child Art organised by some schools under the direction of Mr. Pulin Dutt shown at the Fellowship School, Bombay.

CHAPTER I.

INTRODUCTION.

In this report the committee has covered Art Education in Primary and Secondary Schools as well as Higher Art Education which is imparted in the only Institution in the Province, viz. the Sir J. J. School of Art, barring the private classes which are not so far recognised by Government. The committee dealt with the question of Fine Arts as well as what are called Applied Arts. Such a distinction, however, between Fine Arts and Applied Arts was not known in India before. "Indian Art has been produced by professional craftsman" as Dr. Coomarswamy puts it. He further says "In India the same qualities pervade all works of any given period from pottery to architecture, and all are equally expressive: the smallest fragment of a Textile portrays the same as the most elaborate temple. In other words, there are no distinctions of Fine and Applied and Decorative Art and no unsurmountable barrier dividing the Arts of the folk from the canonical Arts a race producing great Art, however, does so not by its "love of Art" but by its love of life. In India where no one discussed Art, where none but the philosophers discussed the theory of beauty; and where sculptures and paintings were regarded not as "works of Art" but as means to definite ends—there, art was an integral quality inhering in all activities, entertained by all in their daily environment and produced by all in proportion to the vitality (not the kind) of their activity." It is the divorce between the two to-day that is responsible for the decline in creative art in this country. The result is the deterioration of the public taste because of the lack of beauty in the daily life on the one hand, and on the other the deterioration of art for lack of encouragement to the artist who finds it difficult to live on his art without public patronage.

2. In reorganising the art education two things have to be kept in mind, i.e. to educate the people to appreciate beauty; and on the other hand, to make the artist apply his art to the daily necessities of life, i.e. give a definite purpose to his art. The first essential thing, therefore, is to make art education an integral part of general education. It must be made compulsory up to the end of the secondary stage which marks the end of general education. In the chapter on Art Education in Primary and Secondary Schools the committee has defined the aim of Art Education in a more elaborate way which is not so much to produce artists as to produce people who would appreciate art. The committee, therefore, made a distinction between Art Education which is an integral part of a general cultural Education and Art Education which prepares students for higher courses in Art. This distinction is not observed to-day because it is not understood.

3. A general cultural back-ground is indeed very necessary before a student goes in for Higher Art. It helps his creative faculty and develops his art which remains true to the cultural traditions of his country. Much has been said by way of criticism against the Sir J. J. School of Art for its neglect of Indian Art and for its Western outlook. While there is some truth in this criticism, there is a good deal of misunderstanding of the problem itself which requires to be cleared. There is for one thing the lack of cultural background. Students are admitted who have not much general education. This can be remedied by fixing a higher standard for admission. There are, however, other problems which require an early solution. The committee visited the Sir J. J. School of Art and saw things which do require

looking into. The place is crowded with Greek and Roman antiques which make the atmosphere feel very foreign, specially as the Indian antiques are conspicuous by their absence. Though there is a Section of Indian Painting it has a very insignificant place in the whole scheme of education in the School. The weekly time-table assigns hardly sufficient time to it. The subject one might say is taught in name only. As somebody remarked the Indian Art Section is the Cinderella of the School. It felt that there was something wrong somewhere. In an Indian School of Art the Indian spirit must pervade all Art taught in that School, there cannot be a separate section teaching Indian Art. The committee discussed this problem with most of those who came to give evidence. The question that was often put was what is Indian Art? Is the Art of Ajanta and Ellora caves or the Art of the Moghal or Rajput Schools the only Indian Art and must the art of to-day be only a replica of that Art? A true art cannot be a copy. Art to be alive must reflect the age in which it flourishes. As life evolves so does art with it. What then does teaching of Indian Art mean if it is not to be merely copying this or that style which flourished in the past? The technique of all art is the same and a good student must get acquainted with all the known techniques. There the question of Indian or non-Indian does not arise. It is the application of the technique, however, that matters. Here the student's education and environment counts. If he is acquainted with the traditional art of his country, if he is steeped in its culture, then whatever he produces will have a stamp of that culture, stamp of that tradition. The student must, therefore, study the cultural history of India, and he must have sufficient education to appreciate the beauty of the traditional art of the country. In the chapter on Higher Art Education the committee has recommended the teaching of the history and the appreciation of art with special reference to Indian Art to be included as one of the subjects to be taught. The history of Indian Art can be taught more graphically through demonstrations which would bring out its appreciative points.

4. The Sir J. J. School of Art, however, should Indianise its environment by providing more of the classical Indian sculptures and paintings than the Roman and Greek, one meets at every nook and corner of the School. The Government will have to depute artists to copy the classical Indian sculptures and paintings for this purposes.

5. It has already been said that there was no distinction made between Applied Art and Fine Art in ancient India. All art must have a definite end which is to bring beauty in life, i.e. art must be applied to the daily necessities of life. The craftsmen must be good artists and artists good craftsmen. The Lord Reay Art Workshop was founded with the idea of making the craftsmen artists. The Workshop has a chequered history which is given in a separate chapter. For the last few years the Workshop has been very much neglected and the object with which it was founded seems to have been forgotten. It is very necessary that the Workshop should once more be a hive of activity and a centre from which craftsmen can draw inspiration. Art helps the Industry to thrive, though this truth is not realised by all the industrialists who have not seen their way to employ artists to design for their industry. The artists create new designs which would appeal to the ever-changing taste of the people. The Workshop must work in closer co-ordination with the other sections of the Art School, so that artists and craftsmen can come in closer touch with one another to their mutual benefit. The artist must create beautiful designs which the craftsman must execute. The artist, therefore, should have some knowledge of craft and the craftsman some knowledge of Drawing and Design. In the two years preparatory course that the committee has recommended, it has made the knowledge of at least one craft compulsory. For the craftsman,

it would like Drawing and Design to be made compulsory. It is also with that object in view that the committee has suggested Drawing and Design classes to be attached to such workshops as are to be started ; and we hope they will be started in a number of places especially where there are important crafts in a flourishing condition. It has also been recommended that wherever the Art Schools are started, Art Workshops for the craftsmen should be attached to them.

6. The committee has given a chapter by itself to Architecture. It is Art applied to building and is one of the important sanctions of the Sir J. J. School of Art. Considering the importance of its work and the great strides it has made during the last few years and the growing demand for more qualified architects, it deserves special attention. The School of Architecture needs room for expansion and an additional staff if it is to expand. In view of the demand for more architects the committee would request Government to give their immediate attention to the needs of the School. The committee also refers to the Government communication in the Educational Department, No. 7882-K, dated the 28th March, 1947, on the subject of provision of facilities for and development of Architectural Education.

7. The necessity for the expansion of the Sir J. J. School of Art and the Lord Reay Art Workshop has been stressed. The present buildings are not adequate and will not be sufficient if all the recommendations are to be carried out. The staff must be augmented and more equipment to be provided. The Library which is in a very neglected state needs overhauling and rearrangement for which qualified librarian must be employed. The committee is anxious that the School of Art becomes a real centre of art, a source of inspiration to the artist and the layman alike.

8. One School of Art, however, cannot suffice for the needs of the whole Province. For the expansion of the Art Education, it is necessary to have more than one school in the Province. The committee has, therefore, recommended more centres where schools with one or two sections to begin with, may be organised.

9. With the expansion of Art Education in the Province it will be necessary to create a separate Department of Art under the Minister of Education whose designation will then be Minister of Art and Education. The Director of Art whose function will be purely administrative will be the head of such a Department. To begin with, however, an Advisory Board on Art Education can immediately be created whose function will be to give advice to the Minister of Education on all questions pertaining to Art.

10. The committee has not gone into details and drawn up syllabi for the various Art courses whether in Primary and Secondary Schools or for the Preliminary Art Examination or for Higher Art courses. The lines on which these syllabi can be framed are indicated as well as certain definite subjects which are to be included. The details are left to be worked out by the Boards of Studies to be appointed by Government on the advice of the Advisory Board of Art Education if the recommendation for the creation of such a Board is accepted or by such other expert Committee appointed by Government for the purpose. The financial implications of the recommendations have not been worked out in all cases as it is not possible for the committee to do so at this stage.

11. The Art Education has not received the attention due to it in this Province. It has been aptly said that Art without Science means poverty, but Science without Art means barbarism. Art is a great humanising factor and no civilised society can afford to neglect it. This is mentioned for the reason that there is a general

tendency to-day to spend vast amounts of money on the Education in Sciences. We do need the help of Sciences to improve our way of life, but it cannot be done at the cost of Art. It is the Art that counts in the cultural evaluation of a country and not the achievements in technical fields. The committee hopes that the recommendations made in this report will meet with the approval of the Government who will not hesitate to spend money in the cause of Art Education so very necessary for our cultural progress.

CHAPTER II.

ART EDUCATION IN PRIMARY AND SECONDARY SCHOOLS.

12. From the evidence given orally and in writing by the educationists, the committee could gather that there is a general dissatisfaction with the so-called Art Education as given in the Primary and Secondary Schools in the Province to-day. From the syllabus given in the appendix (C) it will be seen that the emphasis is given on the subject of Drawing only. Art has a much wider connotation than Drawing which is included in Art. Art is the result of the creative impulse inherent in every child. It may take different forms. For instance at the early stage of child's education it may take the form of some craft. "There should be no cleavage between "art" and "craft" so says the pamphlet on Art Education issued by the Ministry of Education in England. "It should be possible for the child to use the particular method and material to which he is drawn by temperament, his need at the moment or the stage of his development."

13. The present syllabus is also framed more with an idea of preparing the child for the Elementary and Intermediate Grade Examinations which qualify a student for the Higher Art Courses. This is also limiting the scope of Art Education which is not to produce artists but to enrich human personality and develop the creative powers in man. The committee, therefore, feels that it is necessary to define the aim of Art Education in Primary and Secondary Schools in order that a more suitable syllabus may be prepared on the basis of it.

14. *In the opinion of the committee the aim of Art Education is :—*

(1) *Not to produce artists but to foster and develop creative self-expression innate in every child.*

The normal child wants to create. If he has no chance to create he destroys, which is but the negative form of creating like love and hatred. This creative impulse is inborn in every child. There is a constant urge in him to express himself and he satisfies this instinct through his creative work which may choose any medium or form. This spontaneous art of the child is always connected with his inner needs. It gives a clue to the workings of the child's mind and becomes a gauge of his mental development. The students of child psychology have corroborated these facts through observations and researches. We must, therefore, recognise them and see that our methods of teaching as well as the materials we use are such as will strengthen this creative faculty in the child: Even if the child does not become a creative artist he will certainly be a richer personality, for the creative power once roused is bound to assert itself in some other direction.

(2) *To enlarge the powers of visualisation and imagination and to deepen the emotions.*

15. The committee would like emphasis to be put on the child's power of visualisation and imagination rather than on the power of observation for the latter shows a scientific and not an aesthetic attitude of the mind. Without these powers the child will not be able to create. Again Art Education helps in the emotional development of the child. If the aim of education is to develop the whole man then it is necessary to impart such education as will develop the child's emotional side as much as the intellectual.

(3) *To develop aesthetic sensibility and to cultivate appreciation of art.*

16. Cultivation of aesthetic sensibility will lead to appreciation of art. Since all children are not expected to be creative artists it is certainly within the scope of Art Education to turn every one of them into an appreciator of Art. Appreciation of Art means appreciation of beauty and will, therefore, add to the joy of life.

(4) *To train the hand and the eye which is as essential as the training of the brain.*

17. We are apt to forget that the child has a hand. There is an irresistible urge in him to use his tender fingers to shape, form and create. If he does not get opportunities to use them, his creative power will stagnate. Man's civilisation has in fact grown out of the use of his fingers.

The eye also works in collaboration with the hand and its training is, therefore, a matter of equal importance.

(5) *To release creative impulses and suppressed emotions so very essential in the life of the child even from the point of view of his mental health (as will be seen in the child guidance clinic).*

18. According to the psycho-analysts suppressed emotions are the causes of various maladies from which so many children suffer. Life has an inner dynamism of its own which makes it grow, to express and to live. If this energy is thwarted, it turns against itself and, instead of creating destroys. The ills of mankind can mostly be traced to the suppression of spontaneous creative ability in the individual.

(6) *To help developing the full personality.*

19. Our education is to-day one-sided. It is predominantly intellectual in character. Although the aesthetic mode of experience is always opposed to the intellectual mode, the harmonious or natural man can only be built upon the integration of the two modes of experience. This integration should not mean intellectualisation of Art any more than a universal aestheticism: integration means organic interdependence. Art and intellect are the two wings and together they ensure the progress of the human spirit towards ever new forms of life; and finally

(7) *that Art Education in schools should be one phase of a greater movement to educate the nation as a whole to a deeper appreciation of Art as an essential element in human civilisation.*

20. This being the aim of Art Education it is felt that it should form an integral part of general education. The committee is, therefore, of opinion that *Art Education should be made compulsory throughout the Primary and Secondary Schools.*

Method of Teaching

21. The question arises as to what form it should take and what methods we should adopt in its teaching. According to the psychologists all children pass through certain well-defined stages of development and methods of teaching should vary according to these periods. These stages in brief are:—

- (1) The infant stage i.e. between 2 to 4 years, called the stage of manipulation
- (2) The stage of child symbolism, i.e. between 5 to 9 years.
- (3) The stage of pseudo-realism, i.e. between 10 to 12 years, and
- (4) The stage of realism and awakening which coincides with puberty.

22. We are not concerned here with the infant stage. Though we note with gratification that wherever the principles underlying the Montessori or Kindergarten system are understood attempts are made to develop the aesthetic side of the child and its creative impulses are allowed to find their proper channel.

23. We are here concerned with the next three stages which cover the primary and secondary stage of education. In the second stage viz. child symbolism, the child creates entirely from imagination and memory. It is the age of child symbolism. The child does not copy directly. To quote from the pamphlet on Art Education "Any attempt to make them draw directly from nature or to copy hybrid interpretations of nature merely confuses them and produces results wholly insincere. While there are certain familiar ways in which young children will tend to depict a man or a tree, they use their own individual symbols according to the temperament and mental image. The teacher will do best by helping the child to find his own ways of representing what he sees or hears according to the workings of his mind. The blue donkey and the six legged horse are features of a perfectly natural phase of expression and no attempt should be made to force the child to realistic reproduction which can only curb or destroy spontaneity." In short the method of teaching during this period should consist in giving encouragement and scope for free expression of the child's ideas and experiences unhampered by imposition of any kind of adult idea or standard. The children should be allowed a free choice of different media suited to their temperamental dispositions, such as pencil, colour, charcoal, crayon, clay, paper-tearing, paper-cutting, embroidery, etc. *The committee, therefore, recommends that in the second stage, i.e. stage of child symbolism, free expression unhampered by adult imposition should be encouraged through different media suited to the particular temperament of the child, e.g. the media being pencil, colour, charcoal, crayon, clay, paper-tearing, paper-cutting, embroidery, etc.*

24. In the next stage the child begins to wake up to the reality of the world. He begins to observe. He feels that there is something wrong with the blue donkey or the horse with six legs. However he still lives in his imagination. To quote the pamphlet on Art Education, "Drawing and Painting directly from nature do not come naturally as a rule to children before the adolescent stage. The teacher can show them how to use their equipment and can help them to increase their store of images through observation, but she cannot teach them how to draw" for they will be drawing "out of their heads". They should be left free to experiment, to use all kinds of ways and media, to draw with charcoal or pencil if they want to, or go direct at the matter with paint and brush. Observation may be guided and work encouraged and constructively and sympathetically criticised." To stimulate further their artistic sense, exhibits of Art and Craft-work, e.g. woven mats, specimens of basket clay models, toys, etc., including examples of child art may be placed round them.

25. The true awakening and realism however come at the final stage which coincides with puberty. The child wakes up to the reality of the world, and his observation develops. It is at this stage that his imagination should be integrated with reality. *The committee recommends that the child's free imagination should be integrated to his developed sense of realism, such as perspective, three dimensional images, proportions, etc.* It is generally observed that the child's creative impulse is on the wane at this stage. A greater percentage of children will perhaps tend to show a marked preference for conventional designs and mechanical drawings. Creative work along these lines should however be encouraged.

26. The general complaint is that the secondary school curriculum is overcrowded. The Art Education, therefore, generally stops at the Fifth standard of a secondary school. Drawing is taught if at all it is taught up to the Fifth standard only. It has no place in the time-table of the last two years. This is not desirable. If art has "ceased to be simply a frill and holds its place as an essential element, in some form or other in a sound general education", then the subject should be treated with better respect. But to ease the burden of the child *the committee proposes that in the final standards of the secondary school, Art Education should take the form of art appreciation.* Psychologists agree and it is a general experience that with rare exceptions the impulse to create works of art becomes dormant at this stage. The child becomes self conscious and self critical and fails to harmonise what he sees in his mind's eye with what he actually sees before him. A course of Art Appreciation can, therefore, be introduced at this stage with great advantage to keep up and complete art education in school.

27. As the subject is new an outline of the course is given below. The treatment of the subject should not be scholastic but a simple and interesting elucidation of all the problems suited to the standard of the Matriculation students. A text-book should be prepared on the lines indicated; and even lessons on the various items may be prepared which can be incorporated in the existing text-books dealing with other subjects.

OUTLINE OF ART APPRECIATION COURSES.--

Subject :—Painting, Sculpture, Architecture, and Crafts.

Theory of Art.

Ideals of Art.

Concept of Beauty.

Art and Nature.

Art and Society.

Fundamentals of Art :—Rhythm, Balance, Proportion.

Structure of Art :—Line, Form, Space, Chiaroscuro, Tone, and Colour.

Technique of Art.

Content of Art :—Aesthetic value, Idea value.

Classification of Art :—Religious Art, Romantic Art, Descriptive Art, Realistic Art, Idealistic Art, Decorative Art, Mental Art, Abstract Art, Primitive Art, Folk Art.

History of Art (brief and general nature) :—

Asian Art :—Indian and Indoasian (special emphasis). Chinese and Japanese, Persian and other Islamic Art.

European Art.

Egyptian Art.

Primitive Art.

28. The committee is, however, afraid that unless art appreciation is taught as a compulsory subject it will not receive the attention it deserves. *The committee recommends, therefore, that the University of Bombay and any other University that may be established in the Province in future should make art appreciation a compulsory subject for the Matriculation.* Similarly it desires that *Government should also make art appreciation a compulsory subject for the S. L. C. Examination.*

29. So far we have treated Art Education as an integral part of general education. The courses as suggested will be compulsory for all students who pass through the primary and secondary stage. Students who wish to go in for higher art education, however, will be required to pass a Preliminary Art Examination for which special facilities will have to be provided. To-day students are prepared for Elementary and Intermediate Grade Examinations by Secondary Schools for which they are given special art grants by Government. The present grants are very inadequate and hardly suffice for turning out efficient work. More so as the equipment costs a good deal. There was even a suggestion that instead of going in for such costly materials, Government should explore the possibilities of procuring Indian art paper and manufacturing other necessary materials in the country. Indian art paper is produced to-day though not in such large quantities. The suggestion is worth a trial and the Government should take it up. *The committee, therefore, recommends that special facilities for students wishing to go for higher art education may be provided by Secondary Schools or by Art Institutes by giving them training for the Preliminary Art Examination ; and that Government should give special art grants to such schools and institutes which give this training.*

Grants for Art Education.

30. Under the present Grant-in-aid Code, schools which do not prepare students for the Drawing Grade Examinations are not given any art grant even though they may be teaching art. If art education is to be made compulsory, then it must be a subject recognised for purposes of grant in all schools. *The committee, therefore, recommends that salary of art teachers of all secondary schools as well as expenditure on equipment for art in such schools should be recognised by Government for purposes of grant.*

Teaching of Art.

31. With the Art Education made compulsory and planned on the lines herein indicated, the role of teacher becomes all important. The teacher has to be an artist, a craftsman, and also a student of child psychology to enable him to understand and foster child art. It would be desirable to have such a special art teacher in all schools. The committee is, however, aware that it is not possible to keep an art teacher in all the schools, especially the primary schools where appointment of teachers is made classwise so that the same teacher is required to teach all the subjects. Besides that there are a vast number of one teacher schools where the teacher is not only expected to teach all the subjects but is in charge of more than one class. A teacher well-trained, however, in the new methods of teaching art would not find it difficult to manage his work, for his role at this stage is to provide materials and give stimulus and guidance where needed. It is very essential for the teacher, therefore, to know exactly what he is required to do. To-day Drawing

and also a craft are compulsory subject in the curriculum of Primary Teachers' training. *What the committee recommends is that training in the new methods of teaching Art should be made a compulsory subject in the Primary Teachers' Training Colleges. Art Teachers.*

32. With regard to Secondary Schools, it will be necessary to engage a special art teacher. We have in a subsequent chapter discussed the training necessary for art teachers for Secondary Schools. The committee would like to mention in passing, however, that the present equipment of a Drawing teacher by way of general education or art education is not very satisfactory and needs substantial improvement.

Drawing Examinations.

33. One of the terms of reference is with regard to the Drawing Grade Examinations. These examinations have undergone change from time to time. Originally there were three grade examinations known as the First Grade, Second Grade and Third Grade. Their number was subsequently reduced to two and their designation changed to Elementary and Intermediate Grade. What is the purpose of these examinations? If as it is claimed that they are meant to test the standard of work in Drawing attainable in Secondary Schools as a cultural attainment and not as a requirement for admission to higher art courses, then they have failed to achieve their purpose the way they are organised to-day. In the first place it is not necessary to have a test of cultural attainment in one subject, viz. Drawing only. Since we would like art to be an integral part of general education and therefore made a compulsory subject, students would be examined in art along with other subjects and there is no need for a separate examination. On the other hand, the examinations are a compulsory test for students who wish to go in for higher art education. It would be more correct, therefore, to treat them as special examinations. If Government can establish Art High Schools, as they have Technical, Commercial and Agricultural High Schools, the Government Secondary School Leaving Certificate Examination with Art as a special subject would be a sufficient test for students who wish to go in for higher art courses. There would then be no need for a student to pass through two tests, i.e. one for general education which the Committee desires to be Matriculation or its equivalent, and the other for art, i.e. Preliminary Art Examination. Thus Secondary School Leaving Certificate with Art would serve as a single test instead. The Committee would like Government to consider this suggestion.

34. As for the present Grade Examinations, it is felt that it is not necessary to have two examinations, viz. Elementary and Intermediate. Such external examinations are an unnecessary burden on the children and lesser their number the better for the children. *The committee, therefore, recommends that there should be only one Grade Examination to be designated as the Preliminary Art Examination and its standard should be higher than the present Intermediate Grade standard.*

Inspection of Primary and Secondary Schools.

35. Inspection of art education is as much important as its teaching, and it is necessary to provide adequate staff for the same. To-day there is only one officer, viz. the Inspector of Drawing and Craftwork, for the whole Province. His duties are as follows:—

(a) To inspect both Government and non-Government Secondary Schools and Training Institutions in the Bombay Province and to report on the teaching of Drawing in them.

(b) To organise the Government of Bombay Elementary and Intermediate Drawing Grade Examinations.

(c) To pay Drawing Grant-in-aid to non-Government Secondary Schools and special institutions in the Province of Bombay.

(d) To make payment of bills in connection with both the Drawing Grade and the Higher Art Examinations.

(e) To attend to all other work entrusted to him, from time to time, in his capacity as the specialised officer of the Department.

36. There being only one officer with so many other duties, the inspection can be in name only. The entire question of inspection has to be examined in the light of the distinction we have made between art education as part of the general education and art education as specialised education leading students to higher art courses. *It should be the function of the Educational Department to arrange for the inspection of the former by its Educational Inspectors along with their inspection of other subjects. Some expert help should be given to them by appointment of one expert in Art with knowledge of child art for each Division.* It will be possible to find such experts among the present art teachers in secondary schools. *The inspection of special art education should be carried on by the Inspector of Drawing and Craftwork as at present.* His office was formerly under the Director of Art and should once more be attached to the Art Section. His duties should be revised as follows :—

(a) To inspect both Government and non-Government Secondary Schools and Art Institutes in the Province of Bombay which provide training for students for the Preliminary Art Examination, and the Government and non-Government Primary Training Colleges, and to report on the teaching of Art in them.

(b) To organise the Government of Bombay Preliminary Art Examination.

(c) To pay art Grant-in-aid to non-Government Secondary Schools and Art Institutes in the Province which prepare students for the Preliminary Art Examination.

(d) To make payment of bills in connection with both the Preliminary Art and the Higher Art Examinations.

(e) To attend to all other work entrusted to him from time to time in his capacity as the specialised officer, including supervision and inspection of the Normal Class for Art Teachers.

37. It is not possible for one man to carry out all these duties without assistance. *The committee, therefore, recommends that four Class II posts of Assistant Inspectors of Drawing and Craftwork be created.* The persons to be appointed should be highly qualified in art as well as craftwork. These Inspectors may also be entrusted with the work of inspecting the workshops and Design classes when they are started. The committee further considers it necessary to augment clerical staff of the Office of the Inspector of Drawing and Craftwork, Bombay Province, as a result of the recommendations made above for an increase in the Inspectorial staff and *recommends that one post of office Superintendent and four more posts of clerks be created in the office of the Inspector of Drawing and Craftwork, in addition to the existing staff.*

CHAPTER III.

HIGHER ART EDUCATION.

38. Having dealt with the subject of Art Education in Primary and Secondary Schools, it is proposed to deal with the subject of Higher Art Education in this Chapter. With the advent of the British the Western influence spread in all spheres of life including that of Art. Educational institutions came to be established after Western models and the drawing classes established some time about the middle of the 19th Century in Bombay under the direction of Mr. Terry may be said to be the earliest beginning of Art teaching in this Province. The

history of these classes which developed later into the present Sir J. J. School of Art is given in the Chapter to show how the developments took place from time to time before the School reached its present stage. As stated in the introduction, with the Indian people "Art was an integral quality inhering in all activities." But that was a thing in India of the past and not at the time when the Western ideals and methods held their sway over the people. The result naturally was that in all the institutions—educational or otherwise—the background and basis of Indian culture and ideals were completely lost. But the education advanced and the people began to realise the change that had taken over them due to Western influence and they endeavoured and began to search for the means to attain their rightful place in the world. They realised that Art of a nation worth its name embodies the spirit of the age and vividly expresses the life and aspirations of that entire nation in terms and forms of permanent value. It is this consciousness that has created an urge to develop their institutions based on national aspirations and a truly Indian outlook. There are two main things to be kept in mind in dealing with Higher Art Education as based on this ideal. Firstly to train the hand and make our artists and craftsmen perfect technicians in their respective mediums, and secondly to train their minds and broaden their outlook so as to enable them to contribute their share to the cultural evolution of the people.

39. Art like religion is an attitude of mind towards life. In its process of development, it requires teachers inspired with great ideals and students propelled by sincere urge. The committee hopes that those who are in charge of the teaching of higher art and those who are students will remember this and do their utmost to bring Indian Art into its own as an integral part of the life of the people.

SIR J. J. SCHOOL OF ART, BOMBAY.

40. An important outcome of the Great International Exhibition held in London in 1851 was the movement which resulted in the establishment of the Schools of Art throughout England. The Public discussion which accompanied this movement led to proposals being made to establish similar schools of art in India. No practical steps, however, were taken in Bombay towards realising these proposals until 1853, when Sir Jamshetjee Jejeebhoy, the First Baronet, offered to contribute Rs. 1,00,000 towards the endowment of a school of Art, provided the Honourable Court of Directors of the East India Company agreed to erect a suitable building for the purpose, and to procure from England a master competent to teach Drawing, Design and Modelling. Artizans qualified to give instruction in certain branches of applied art were also to be engaged. Correspondence of a somewhat protracted nature took place before Sir Jamshetjee Jejeebhoy's offer was accepted, but in 1856 an agreement was arrived at, and a committee was appointed to manage the School, under the Chairmanship of Sir William Yardley, Chief Justice of Bombay. The first classes for drawing were opened early in 1857 under the temporary direction of Mr. Payton, a resident in Bombay. The building in which the classes were held was the Elphinstone Institution and their duration was two hours daily. In accordance with the agreement with Sir Jamshetjee Jejeebhoy, the Directors of the East India Company engaged the services of Mr. Terry—a draughtsman and engraver—as permanent drawing master. Mr. Terry arrived in Bombay in the autumn of 1857 and at once added, to the drawing classes in already established, classes for Design and Engraving. These additions to the existing classes necessitated the removal of the school to a larger building and to meet the requirements a vacant house in Abdul Rehman Street was lent by Sir Jamshetjee Jejeebhoy. Here classes were carried on for several years without any marked progress being made

until 1865 when the first development occurred. This took the form of the establishment of three ateliers for decorative painting, modelling and ornamental wrought-iron work respectively. Mr. Griffiths, a decorative painter, Mr. Lockwood Kipling, C.I.E. a modeller and Mr. Higgins, a decorative iron worker, were brought from England to superintend the working of these classes and they arrived in Bombay in the latter end of 1865. The house hitherto used for the drawing classes being found inadequate for the accommodation of these ateliers, a large piece of ground situated on the northern part of the Maidan was allotted by Government for the purposes and temporary buildings were erected. To this site the drawing classes under Mr. Terry were removed at a later date. The engagement of Messrs. Griffiths, Kipling and Higgins was of a temporary character and each exercised an independent control over his own department, the general management being still undertaken by a Committee. In 1868 Mr. Higgins died and owing to the difficulty in filling his post the ornamental wrought-iron atelier was closed. The painting and modelling sections continued under direction of Mr. Griffiths and Mr. Kipling and from these much excellent work was forthcoming. Students trained in the former executed an extremely valuable series of full sized copies of the wall paintings in the cave temples of Ajanta and in the latter, models for the ornamental carving of the University Building, the Victoria Terminus and many other public buildings were executed. In 1880, Mr. Lockwood Kipling resigned his post upon his appointment as Principal of the Mayo School of Art at Lahore. The system of management by a committee had proved unsatisfactory. The independent control of each atelier by the professor in charge and the want of co-ordination between these ateliers and the drawing classes under Mr. Terry had led to the inharmonious working of the whole scheme. To meet these defects Government decided to assume entire control of the institution, to become responsible for the cost of its upkeep to arrange for the appointment of an adequate staff of professors and instructors and to undertake the erection of permanent and suitable buildings for the accommodation of the several departments. The School of Art accordingly became a Government Institution under the Education Department and a Budget allotment was made for its maintenance. Mr. Griffiths was appointed Principal and the Drawing School and Painting and Modelling ateliers were combined under one roof and the present building was erected by Government at a cost nearly Rs. 2,00,000. Mr. Terry retired from his post as Superintendent of the Drawing School but was permitted by Government to establish pottery works in the School of Art Compound. On the retirement of Mr. Terry from India, the works were incorporated into the School of Art as a separate Department. Classes for Drawing, Painting Modelling and Architecture were organised and a class for the training of Drawing teachers in Government High Schools and in aided schools was instituted. To assist in these developments a Special European Professor, Mr. E. Greenwood was enlisted in England and with his assistance, Drawing Examinations for pupils in High Schools were instituted and arrangements for the inspection of Drawing classes were undertaken by the officials of the School of Art. In the meantime one important function of the School, that of assisting the indigenous arts and crafts of Western India, had not been lost sight of, and a development in this direction was made. In 1891, during the Governorship of Lord Reay, the Reay Art Workshops were established with an adequate staff and a range of modern workshops. The cost of these buildings was Rs. 47,000. In 1895 Mr. Griffiths retired after thirty years' service in India and was succeeded as Principal by Mr. Greenwood in 1896 who held the post for a very short time, retiring in consequence of ill-health. He was succeeded by Mr. Cecil Burns.

41. With the advent of Mr. Burns as Principal a new era dawned for the School as during the sixteen years of his Principalship the developments were in the direction of modernizing the system of teaching in the School of Art and indirectly in the High Schools of the Presidency and in improving the design and technical methods employed in the Reay Art Workshops. Much of the credit of these improvements goes to Mr. Robotham, the then Vice-Principal of the School. To accomplish these objects the Drawing and Painting and Modelling Classes were reorganised while a special School of Architecture was established under a qualified architect Mr. R. W. Cable, A.R.I.B.A., with a staff of Lecturers including the Consulting Architect and Assistant Architects to Government and Professional Architects practising in Bombay. Examinations in Drawing were instituted and an Inspector of Drawing and of Craftwork was appointed to organise these examinations and to inspect the Drawing classes in High Schools and aided schools throughout the Presidency. To assist the applied arts a range of Laboratories and Studios was erected in 1909 during the Governorship of Lord Sydenham for the advanced study of craftwork. The first of the artistic industries taken in hand had been that of pottery, the work being carried on by a specially appointed Professor and a small staff. The cost of these buildings was Rs. 98,000 while other buildings costing altogether Rs. 75,000 have been erected. But strangely enough in 1926 the pottery section was abolished as a measure of retrenchment. Mr. Burns retired in 1918 and Mr. W. E. Gladstone Solomon succeeded him as Principal in 1919.

42. In 1924 the architectural section came under the control of Mr. Claude Batley, A.R.I.B.A., after the retirement of Mr. R. W. Cable. In 1929 Government sanctioned the institution of an Atelier Class in Architecture in order to assist those sitting for the final R.I.B.A. Examination which is now held in Bombay under the auspices of the Indian Institute of Architects by the R.I.B.A. Examination Board in India. Day classes were inaugurated to amplify the morning class teaching and the fees were raised to their present scale.

43. The study of the nude from life was introduced for the first time. It may be said that Mr. Solomon introduced the subject of Indian Art in the School with a view to give scope to the decorative instinct inherent in the Indian students side by side with the realistic aids to study afforded by the Life Classes; A class of Indian Decorative Painting was inaugurated and a class for MURAL PAINTING with special Government Scholarships was also added. The mural class had executed decorations for many public and private buildings and painted the ceiling and panels of a specially constructed Indian Room which was exhibited at Wembley in 1924. Government Diplomas in Painting, Modelling and Architecture at the end of the final examination in each section were introduced.

44. The School of Art in all its branches has of late years enjoyed the patronage of successive Governors of Bombay and largely due to the efforts of Sir Leslie Wilson, the Government of India inaugurated a competition of Indian Artists in 1927 for the decoration of wall spaces in the New Buildings at New Delhi. The result of the competition was notified in October 1928, when five artists of Bombay and the students of the Bombay and Lahore Schools of Art were commissioned to paint Mural decorations in the New Secretariat buildings. The Bombay School undertook the decoration of Committee Room "A" (in the North Block) and the paintings which were executed in oils on canvas were finished and successfully placed in position on the dome and walls by the middle of September 1929.

45. It was felt for a very long time that the department of art should have an independent Director and the subject of art education be placed under such Director. To give effect to this view in April 1929 the Government of Bombay

converted the Sir J. J. School of Art at Bombay into a department independent of the Director of Public Instruction and Mr. Gladstone Solomon who was up to that time Principal became the Director.

46. In the year 1931 Retrenchment Committee known as "The Thomas Committee" was appointed by the Government of Bombay to find out ways and means of all-round retrenchment and strangely enough this committee made a recommendation to close down the School altogether as a measure of retrenchment. But the popularity of the school was so great and the public feeling was so much inflamed at this recommendation that the Government was forced to reject the said recommendation.

47. Mr. Solomon retired in 1936 and Mr. C. R. Gerrard succeeded him. About this time the wave of modernism had also come over India and it had its effect on the School. The importance of commercial art was also asserting itself. The Commercial Art Section in the School which had already been started was given Special importance during the time of Mr. Gerrard who was himself a Commercial artist. Mr. Gerrard retired in 1946 and has been succeeded by the first Indian Director Mr. V. S. Adurkar.

48. From the historical sketch it will be clear that the School has passed through various stages and at present it has reached a stage at which reorganisation is essential to bring co-ordination into all its sections and to make the institution more useful to the present needs of the country.

49. The Committee issued several questionnaires and took oral evidence of several eminent artists and from the material thus collected the Committee has made recommendations on the following points :—

I. QUALIFICATION FOR ADMISSION TO ART SCHOOLS.

50. At present Intermediate Grade Drawing Examination is compulsory for admission to all the sections of the School, but there is no fixed standard of general educational qualification except in the case of the Architectural Section for which Matriculation has been fixed to be the minimum qualification.

51. The Committee has felt that the students seeking admission to the Sir J. J. School of Art or any other similar institution should have a general cultural background. This can be had only by sound general education. The Committee is further convinced, that side by side with the general education, students aspiring to have higher art training, ought to have preliminary grounding in drawing design and other fundamentals of Art.

The Committee therefore recommends that :—

(i) The General Educational qualification for the admission to the Higher Art Education should be the Matriculation or its equivalent. The heads of Art Institutions may, however, be given the power to make exceptions in special circumstances.

(ii) They should have also passed the Government Preliminary Art Examination and

(iii) They may be required to pass a selection test, if necessary.

52. In these recommendations although the Committee has laid down Matriculation or its equivalent as the necessary educational qualification, the Committee has felt the necessity of giving discretion to the heads of institutions of admitting non-matric who are discovered to be exceptionally gifted for Art.

53. The introduction of selection test has been recommended with the object of sifting out the best from amongst the applicants whose number is usually large. This test should be in the light of the studies made by a candidate for the Preliminary Art Examination referred to in the last chapter.

II. EXAMINATIONS AND COURSES.

54. The answers to the questionnaires and the evidence adduced before the Committee clearly show that at present too much importance is attached to examinations. In the case of art teaching studio practice (practical work) and tutorial method must be given full scope and the progress of the student should not be judged by mere periodic examinations, but by his progress shown throughout the year. *The Committee therefore recommends only two examinations—one at the end of the preparatory course as indicated below—and the other for the Diploma at the end of the full course.*

A—PREPARATORY ART COURSE.

55. The evidence shows that there is a regrettable lack of sound draftsmanship and the knowledge of the principles of design and presentation in the make-up of an average student. The Committee is of opinion, that the basic elements of art are generally lost sight of in the early training of specialisation. To avoid this drawback the Committee recommends the introduction of a preparatory course extending over a period of two years common to all the sections of Higher Art Education except Architecture for which recommendations are separately made. *The curriculum of this preparatory course should cover the subjects noted below, viz. :*

- (a) *Drawing and Design.*
- (b) *Painting and Modelling.*
- (c) *Elements of one of the crafts, and*
- (d) *History and appreciation of Art with special reference to Indian Art.*

Details of syllabus of studies of these subjects should be settled by the Board of Studies hereafter provided.

B—SPECIALISED ART COURSES FOR DIPLOMA.

6. (i) *After the completion of the preparatory course of two years, students will be qualified to select and take specialised art course in any one of the subjects mentioned below, viz. :*

- (a) *Painting.*
- (b) *Sculpture.*
- (c) *Commercial Art.*
- (d) *Industrial Art and Design.*

After completing the course of this specialised study for three years a student will be qualified to appear for the Government Diploma Examination. In the case of Commercial Art Section the Committee agrees with the opinion of experts that a student of this section should have practical training for six months in a recognised studio. The Committee therefore recommends that students in the Commercial Art Section should put in six months' practical training in a recognised studio before they can appear for the final diploma examination. The syllabus of the studies in these Sections should be settled by the Board of Studies hereafter provided. It may however be stated here for the guidance of the Board that in the opinion of the Committee such a specialised training should be so arranged as will enable the artist to be fully equipped with the technique of his profession and to enable him to meet the requirements of society.

(ii) At present there are the Painting, Sculpture and Architectural and Commercial Art sections but no section exists for Industrial Art and Design. According to the prevalent conception of commercial art, Industrial Art and Design are included in the term "Commercial Art". But the Committee feels that although Industrial Art and Design are closely allied with Commercial Art they cannot be and should not be mixed up with it. The Committee feels that Industrial Art and Design form by themselves a section requiring special training. The Committee also feels that there would be a great difficulty in starting this section. The subject of Industrial Art and Design is a vast one and it has been admitted on all hands that even in advanced countries like America and England the problem of training in this branch has not been satisfactorily solved. However with a close co-operation between various industrial concerns and the art-Schools a good beginning can be made. *The Committee therefore recommends that a beginning may be made to train Industrial Art Designers by starting a class in the School for not more than 15 highly qualified students for a few selected crafts.*

(iii) The course of studies in the Sculpture Section of the School at present consists of Modelling only. No training in casting and carving on modern lines is given. *The Committee therefore recommends that the bronze casting and carving in different media, and Foundry with wax and sand processes should be established.*

III. POST-DIPLOMA COURSES.

57. Art education in this presidency has not yet advanced to the stage of post-diploma training. The mural decoration class with Government scholarships was opened in the year 1920. But the scope of this class is limited and the training now planned should be extended to every branch of art such as portrait-painting, landscape, Frescos, Murals, etc. *The Committee recommends that such courses should be of one year's duration and there should be no examination but certificates should be granted to the candidates on completion of the course.*

IV. TRAINING FOR ART TEACHERS FOR PRIMARY AND SECONDARY SCHOOLS.

58. The Sir J. J. School of Art has a special class known as the Normal Training Class for training of Drawing teachers. The students admitted to this class have generally the Matriculation as the educational qualification. However, no definite educational standard is fixed for admission to this class at present. Before a student is admitted to this class he is required to pass the Intermediate Grade Drawing Examination and submit testimonies as laid down by regulations. He is also required to pass the entrance test. The duration of training in this class is one year. In view of the recommendations made by the Committee for Art teaching in the Primary and Secondary Schools, and in view of the necessity of raising the status of art teachers in such schools, the Committee feels that the existing system of training art teachers is definitely inadequate and needs to be reorganised. *The Committee therefore recommends that students desiring to be admitted to Normal Training Class must have passed the Matriculation Examination, the Preliminary Art Examination and must also have completed and passed the Preparatory Art Course. On their admission to the class, they should be trained for a period of one year in child art, child psychology and practical teaching or pedagogy.*

59. It may be mentioned here that at present there are three types of Teachers in drawing, viz. Drawing Teachers, Drawing Masters and Art Masters but the

Committee feels that there is no need for these three types and that there should only be one type of trained teachers. Any person who has finished any of the specialised art courses may also take the teacher's training courses if he so desires as at present.

V. NEW ART CENTRES OR SCHOOLS AND PRIVATE INSTITUTIONS.

60. It has been noticed by the Committee that the interest in art has been steadily growing. The natural consequence of this is that there are a great number of students seeking admission to the School of Art. Not only that but private institutions also have thrived. Besides from the recommendations that the Committee has made in regard to teaching of Art in Primary and Secondary Schools general interest in art is likely to grow more and more in future and it is therefore necessary to provide facilities for Higher Art Education at other centres. This would not only be instrumental in relieving the pressure on the only institution in the Province but would also provide facilities to students in distant parts of the Province, who cannot come to Bombay for economic and other reasons. It would not be out of place to mention here that private institutions have done valuable work in the training of the artists so far unaided by any grant or assistance from Government. *The Committee recommends that in fairness to such private Art institutions which conform to the conditions of recognition in regard to the teaching staff, equipment, etc., they should be duly recognised and placed on the Grant-in-aid list of Government.* Although it is desirable that every town of importance in the Province should have an art-school *the Committee recommends that Schools of Art to begin with at Ahmedabad, Poona and Dharwar or Belgaum, be opened at the earliest possible opportunity.*

VI. ADMINISTRATION.

61. The evidence oral and documentary conclusively proves that the art-education of the Province needs a closer association with the people. First because art education if it is to be vital and living needs a close contact with the life of the people. Secondly art education, must reflect social forces conducive to the progress of the Society. Moreover, the danger to art education as is shown by the past history of the School is a complete reliance on a set of ideas of a single individual. To counteract the possibilities of such a drawback *the Committee recommends that—*

(a) *There shall be an Advisory Board of 15 members composed of the Minister for Education, the Director, Sir J. J. School of Art, Bombay, the Director of Public Instruction, the Inspector of Drawing and Craftwork, Bombay Province, the Director of Industries and the Professor of Architecture, six elected non-official members representing different branches of Art, and three nominated members.*

(b) *The six elected members shall be so elected in proportion noted below from amongst the qualified artists whose registers will be kept by Societies recognised for the purpose by Government :—*

- 1 for Architecture.
- 2 for Painting and Sculpture.
- 1 for Art Teachers.
- 1 for Commercial Art.
- 1 for Crafts.

The members to be nominated shall be nominated by the Government from amongst persons who may or may not be artists but should be interested in art.

(c) *The function of this Board will be of an advisory nature, and it will advise the Minister for Education in all matters dealing with Art Education.*

(d) *Government will appoint on the recommendation of the Advisory Board the Boards of Studies for different Sections composed of Members qualified in the respective subjects and*

(e) *Government will appoint examiners from a panel recommended by the Board.*

VII. ADMINISTRATION OF THE SIR J. J. SCHOOL OF ART.

(a) *Director :—*

62. The administrative machinery provided to the school at present is too inadequate. While the work has increased from time to time by leaps and bounds, the office staff has remained the same. The Director though he is assisted by a Deputy Director, has to do a lot of administrative work at the cost of teaching. The Committee has also found that teaching has suffered tremendously in the past and has therefore come to the conclusion that the Director should be spared as much as possible for teaching and for general supervision of the teaching staff. The re-organisation and expansion of the administrative machinery of the School on the basis of the following recommendations appear to be an immediate necessity for Institution.

(i) *The post of a Secretary to the Director should be created in the Sir J. J. School of Art to help the Director in the day to day administration of the Institution enabling the latter to devote his time more freely to teaching work also. The Secretary should not necessarily be an Artist but should have leaning towards Art.*

(ii) *All the heads of Sections of the Sir J. J. School of Art should be on par with each other so far as their status is concerned; and the senior-most amongst them should act as Director in absence of the Director.*

(iii) *The pay of the heads of all the Sections of the School of Art (except Architecture), and the Assistant Teachers having equal qualifications should be on a par.*

(iv) *If the above recommendations are accepted the post of the Deputy Director should be abolished.*

(b) *Office :—*

It is stated above that there should be a Secretary to the Director and that the separate post of the Deputy Director should be abolished. On this recommendation being accepted, it is quite evident that the Secretary shall have the full control of the office under the Director. It is already said that the administrative work has enormously increased. *The Committee therefore recommends that there should be created six new clerical posts in addition to the existing staff. The additional subordinate staff will consist of one office superintendent (senior), one superintendent (junior), an accountant, a store-keeper, and two assistant clerks whose duties may be defined by the head of the department.*

(c) *Library :—*

The Committee understands that the School of Art has a very good collection of books in its library but the said library is neither progressive nor properly cared for in the absence of a librarian. The Committee has realised the necessity of building up a Central Art Library worthy of Bombay in the School of Art.

The Committee therefore recommends that :—

The Library of the Sir J. J. School of Art should be developed and special grants be sanctioned to keep it up-to-date. The existing different sections should be combined into a Central Library and it should be put in charge of a qualified Librarian with two assistants.

(d) Teaching staff :—

(i) Present staff as compared to the rise in the number of students attending the School cannot be said to be sufficient. The classes are crowded and hence unmanageable from the point of view of teaching. Besides, new courses and subjects may be introduced and therefore it is quite essential that suitable addition to the staff must be made.

(ii) In accordance with the recommendations made by the Committee there will be now in all six sections as under :—

- (1) Painting.
- (2) Sculpture.
- (3) Commercial Art.
- (4) Industrial Art and Designs
- (5) Training of Art Teachers and
- (6) Workshops.

(iii) As stated before the heads of all these sections should be styled as Professors and each section will require assistant staff in proportion to the strength of the classes—the maximum number which the Committee recommends in each class is 25.

(iv) Over and above the permanent staff mentioned above the Committee recommends the introduction of the system of visiting Professors.

(e) Studios for Practice.—

For the teaching of art in its various branches practical training is very essential. *The Committee therefore recommends that every section should be provided with studios where the Professors and teachers can do practical work and demonstrate the same to students in batches.* This recommendation is intended to provide opportunities to the teachers to practise art and to the students to watch the teachers at work.

VIII. SCHOOL BUILDING.

63. The present building which was constructed in the year 1880 accommodated 100 students in the beginning. The number gradually increased to nearly 200 students in Painting, Sculpture and the Normal Class. The Architectural Section was shifted to the building which was originally constructed for the pottery branch on its being closed in 1926. At present the number of students receiving training in all the sections has reached to nearly 900. But with the increase in the number of students, the accommodation has not increased and too much of crowding is seen everywhere. *The Committee recommends that the present building should either be expanded or a new additional suitable building be constructed in the compound of the school.* While making such additions, expansions or alterations it should be borne in mind that a common room or rooms for students should be provided. Professors of different sections should be provided. Professors of different sections should have their own studies the need of which has already been explained. A suitable Library Hall and Reading Room is also very

essential. At present there is no Hostel for students of this institution and the Committee recommends that a Hostel building with proper amenities capable to accommodate at least 200 students be constructed. It may be mentioned that the Committee is given to understand that the Sydenham College of Commerce and Economics adjoining the Sir J. J. School of Art is to be shifted to a new building. In that case the existing building and the compound of the Sydenham College should be made over to the Sir J. J. School of Art for its expansion and for hostel.

IX. MUSEUM.

64. The Museum is one of the institutions which is very essential to teaching of Art. In a school of Art it should be directly connected with education and should not be organised merely as a curic or antique shop. It should have a collection of master pieces (originals, replicas or reprints) in chronological order so that students can see the examples on the spot whilst they are taught their lessons, both theoretical and practical. At present the School of Art has a collection which in the opinion of the Committee is quite insufficient and unsuitable to achieve thoroughness in training in art. The collection includes casts of Greek and Roman antiques and very few of Indian master-pieces. The Committee is convinced that in an Indian School of Art antiques should be predominantly Indian. The Committee therefore recommends that the collection in the school of Art should be re-organised, expanded, and arranged chronologically so that the wealth of the Indian material may be displayed at its best and made use of in Art Education. Such Museums as integral parts of Schools of Arts will also be required at the new places which the Committee has recommended as additional centres for Art Schools.

65. Besides, the school museum, existing or new bigger museums should be aligned with schools of art for practical and theoretical training by the curators of the Museum and the teachers of the school. In order to achieve efficiency of art training throughout the province the existing and new museums should be made to organise circulating departments so that schools which are not in proximity to any of them can get the advantage of well organised travelling exhibitions. The Committee therefore recommends that the existing museums like the Prince of Wales Museum and the new ones which might come into existence should be organised in such a manner that they can minister to the needs of the Schools of Art.

X. GENERAL RECOMMENDATIONS.

66. (a) The Growing number of well trained artists and craftsman needs to be absorbed in various activities of life and in industries. Obviously it will be the duty of the Government and Semi Government bodies to find out ways and means by which the services of such a trained personnel would be utilised for the well-being of society.

The Committee, therefore, recommends that—

(i) *Government should employ artists for the decoration of State and other public buildings.*

(ii) *Parks and Gardens should have civic and educational decorations.*

(iii) *There should be regulations prescribed enforcing in that a certain percentage of the cost should be reserved for the sculptural and mural decoration on all public or semi-public buildings.*

(b) *Distinguished students from each section of the school should be given scholarships for training and travelling to foreign centres of art and art education. This would bring latest knowledge and the new development in the art world to our country.*

: (c) The re-organisation of the whole art education on the lines suggested by the Committee would definitely need text-books written to suit the new integrated courses. It may be noted that there is a vast material printed and published in teaching of art. But there is genuine dearth of writings and books suited to our special cultural needs when we are committed to Indian out-look in our art education. The existing material which is rich and varied in our art tradition should be collated and interpreted to our students in their text books. *The Committee therefore recommends that a Special Text-book Committee competent to carry out the above recommendations be appointed by Government to get the necessary text-books written or prepared.*

(d) The Committee has in this chapter considered the question of reorganisation of Art Education in Government institutions. The Committee has also referred to private institutions directly carrying on the work of teaching of Art. But there are institutions like the Bombay Art Society, the Art Society of India, the Indian Institute of Art in Industry, the Maharashtra Chitrakar Mandal of Poona, the Bharat Kala Mandal of Ahmedabad, the Art Treasures of Nasik, the Karnatak Art Society of Dharwar, and others whose activities go a great way to educate the public in matters concerning art.

67. The Bombay Art Society is one of the oldest Art Societies in India and has been holding Art Exhibitions on all India scale regularly every year. The said Society also maintains a "Salon" for one-man shows and lectures and debates on art.

68. The Art Society of India used to hold exhibitions of its members' works occasionally before 1943 and since then holds annually. The society has a good library of art books. It regularly conduct Sunday classes for its members, and arranges sketching tours and excursions.

69. The Indian Institute of Art in Industry holds exhibitions of Commercial Art and has founded Scholarships of high denominations for deserving students.

70. The Maharashtra Chitrakar Mandal of Poona maintains a small Art Gallery and conducts Refresher courses in art studies during May vacations and other long term holidays.

71. The Bharat Kala Mandal of Ahmedabad also by lectures and debates on subjects of Art has been successful in arousing a great interest in the public.

72. The Art Treasures of Nasik hold art exhibitions at Nasik every year and buy pictures with a view to found an Art Gallery at Nasik.

The Committee feels that all these non-official organisations deserve full encouragement from Government.

CHAPTER IV.

ARCHITECTURE.

73. The School of Architecture forms one of the sections of the Sir J. J. School of Art, Bombay. In the previous chapters, the Committee has dealt with the working and organisation of the other Sections of the School. The Committee has thought fit to consider the School of Architecture in a separate Chapter as although Architecture is one of the Fine Arts and the School of Architecture is

attached to the Sir J. J. School of Art, Bombay, the training in Architecture is mostly practical training. The subjects, apart from Drawing and Treatment of Colour, are entirely different from those required for training in other branches of Art.

74. At the outset, it is necessary, the Art Committee feels, to differentiate between Architecture and Engineering about which there is much misunderstanding and confusion in the general mind; and it desires to emphasise the fact that Engineering and Architecture are not two analogous terms but are two different and distinct terms for specific activities and two different professions useful and necessary in the modern day life.

75. "Engineering" comprises a wide field of activity which has a precise scientific and mathematical basis and application and is ordinarily called the "science" of Engineering. According to specific field of activity we have civil, structural, hydraulic, sanitary, electrical, mechanical and such other engineering branches and again there is specialisation in roads, bridges, aqueducts, canals, docks, harbours, lighthouses, marine engines, machinery and drainage. As "science" the whole outlook, grounding and training in these various branches of engineering is essentially different than in architecture which in its broader sense includes Town-planning. In engineering matters the strength of materials and safe and economical construction are primary considerations, while in Architecture, in addition to strength and utility, human, aesthetic and cultural values necessarily predominate all other considerations. With the progress of time there is a general increase of "engineering" services in buildings with a parallel increase in the variety of building materials made available and in common use at the present day. The Structural and Civil Engineers are collaborators and co-operators in matters technical in satisfactory solution and completion of a big and complicated Architectural Project. The field and scope of work of an Engineer is different than that of an Architect, it naturally follows, therefore, that those who desire to be trained as architects and are to be qualified as Architects to practice the profession require a different training than those who aspire to become qualified engineers in one or other of its varied branches.

76. Architecture (including Town-planning) necessarily an Art in its own right is a cultural, aesthetic and sociological study covering equally a remarkably wide field of knowledge and of human activities. It makes use of certain applied services viz. structural engineering, hygiene and sanitation heating, lighting and ventilation, etc. but these applied services are part of its means, they are never its ends. Hence scientific knowledge and advance is the maid and not the master of the Art of Architecture. In the training of an architect the aesthetic principle is of great and significant importance. Bereft of its artistic value-mental and emotional satisfaction achieved by interrelation and integration of requirements in plan, section and elevation by proper use of materials for utility, strength and beauty, by endowing the building with a significant "expression" and "character" the building does not become and is not Architecture at all. For mere use and safety an engineer or a contractor even can raise a structure but it is only an architect who by his specialised knowledge in "designing" is capable of combining into an aesthetic whole, programme or requirements, materials and construction which distinguishes and marks the structure as architecture. Endowed with aesthetic sensibilities the architect in the course of his peculiar training which is long and arduous is trained to give significant form and beauty which cannot be done by bedecking with ornament and decoration of an engineering structure.

77. The architectonic attitude, therefore, cannot be implanted in the make-up of an engineer by the introduction or grafting of a few architectural subjects in the

training of an engineer to do the work and practise the profession of an architect. It should be noted that the very basis of the engineering science and the art of architecture are fundamentally different. The man has to be caught when young with a strong artistic bent of mind and temperament to be trained as an architect. The architect is an artist first and everything else afterwards. Fine perception of form and beauty is difficult to be ingrained into a matter of fact and practical bent of mind which thinks in terms of materials and practical utility rather than in terms of art and human values. Importance and significance of building traditions which are an outcome of religion, climate, local materials, arts and crafts, history and social conditions are not included in the training of Engineers.

78. It is essential, therefore, that both Architecture and Engineering should not be confused and mixed with each other and require to be kept separate and distinct ; as such there should be special institutions and courses to train and prepare men to practice both the professions in sufficient quantity to satisfy the growing needs of the society as is the practice throughout the world today.

79. At this stage of the Report the Committee feels it necessary to give a brief history of the efforts made by the Government of the Province to provide training in Architecture at the Sir J. J. School of Art.

80. The School of Architecture was founded as a Draftsman's class in about 1896 for the purpose of providing architectural assistants to the Public Works Department. Mr. George Wittet who was later on the Consulting Architect to the Government of Bombay was for sometime appointed as the Head of the School. He suggested to the Government to improve the training courses in Architecture and make the school course a four years' course. It was suggested by him that it was not possible for the Consulting Architect to the Government of Bombay to spare sufficient time to organise and conduct the school and that a special head for the School of Architecture should be appointed. Professor Robert W. Cable was appointed Professor of Architecture and Design in 1914 to reorganise the courses and make them suitable for training in Architecture. The School at that time met only for two hours in the morning, although the post of the Professor of Architecture was a full-time post. Professor Cable persuaded the Government to approve the whole scheme of training in Architecture formulated by him and the scheme was embodied in Grant-in-Aid Code, Schedule I. He had recommended to the Government the holding of 4 examinations but up to 1922 only the Elementary, the Intermediate and the Advanced Examinations in Architecture were held. In the year 1923 the Diploma Examination, the last and final examination, recommended by Professor Cable was held for the first time.

81. To give status to the students who attained the Diploma in Architecture Professor Robert W. Cable negotiated with the Royal Institute of British Architects and as the whole course was only a part-time course, the Board of Architectural Education of the R. I. B. A. accepted the passing of the then Advanced and Diploma Examinations as equivalent to and entitling the student for exemption from the Intermediate Examinations of the R. I. B. A. In 1923 Professor Cable retired from the School and Professor Woodhill, the then Consulting Architect to the Government of Bombay, was in charge of the Architectural Section. In 1924 however, Professor Claude Batley was appointed Professor of Architecture and he held that post till the year 1943. Mr. Batley endeavoured to consolidate and reorganise the courses in Architecture and at his suggestion the Day School was established for the first time in 1929 when the post of Assistant Professor of Architecture was created. After the inception of the

Day School, the courses were revised and the original course extending over a period of 5 years was to be finished in four years by those who joined the Day School. The joining of the Day School was, however, not compulsory on all the students and no changes were made as far as the recognition by the R. I. B. A. was concerned.

82. Beginning with the year 1936 the whole of the training given at the school was reorganised and made into a complete 5 years' course. The standard was also raised and the Grant-in-aid code, Schedule I was revised. The new standard provided that after the first 3 years' full-time course the student attained the standard which was originally obtainable after completing a 5 years' part-time course with the addition of other subjects which were originally not included in the syllabus. The R. I. B. A. recognised the importance of these changes and they agreed to grant exemption from their Intermediate Examination on completion of the 3 years' full-time course and the passing of the Government Intermediate Examination in Architecture. The standard of training in the 4th and 5th years was also brought up to the standard of the Final R. I. B. A. Examination but when students appeared for the Advanced and Diploma Examinations in Architecture which were public examinations, the R. I. B. A. did not agree to exempt the students who obtained the Diploma in Architecture from their Final Examination and they made it a condition that the School should hold its own Examination. In 1943 Professor Batley retired from the School and Mr. C. M. Master who was then Assistant Professor of Architecture was appointed to succeed him.

83. The School of Architecture does not hold its own Examinations but has been sending the students to the Government Examinations which are public examinations. The examinations in Architecture are at present conducted by the Committee of six Examiners (all Architects) which forms a part of the Government Higher Art Examination Board. The Examinations are conducted according to the Grant-in-Aid Code Schedule I which forms the basis of all the Higher Art Examinations. The examinations today are 4 in number, the Elementary, the Intermediate, the Advanced and the Diploma Examination in Architecture. These examinations are taken at the end of 2nd, 3rd, 4th and 5th year courses of the School of Architecture. At present there are no candidates for the last two examinations from outside the School of Art.

84. The Committee after a preliminary discussion drafted a questionnaire covering the various points in the matter of architectural education which have been in general discussion, the courses, the period of study, the students and the number of admissions each year and the teaching staff employed at the school. This questionnaire was circulated to various persons including the Indian Institute of Architects, which is the only recognised Professional Institute in India and the answers to the Questionnaire received from the various persons were circulated to all the members of the Committee.

85. A dozen persons were selected to give oral evidence before the Committee from those who had answered the Questionnaire and which included those who had previously replied to the Questionnaire. The members of the Committee were also supplied with a copy of the letter containing the Professor of Architecture's proposals for affording increased facilities for training in Architecture contained in his letter dated 15th December 1945, which proposals were forwarded to the Committee by the Secretary, Educational Department under letter No. 7882- of 28th of March 1947. The Secretary, Educational Department wanted to have the opinion of the Committee whether the School of Architecture of the Sir J. J. School

of Art should be affiliated to the Royal Institute of British Architects, London, or whether a Degree Course in Architecture should be instituted at the University of Bombay.

86. After considering the answers to the Questionnaire and the oral evidence given before it the Committee makes the following recommendations to the Government. The recommendations of the Committee can be classified under the following Sub-sections :—

- A. Types of training to be given at the school and the Standard.
- B. The number of admissions to the School.
- C. Accommodation both as regards the number of classes and other facilities required in the School of Architecture.
- D. The Staff.
- E. Examinations and Affiliation and/or recognition.
- F. Remuneration to the staff and fees to be charged to the students.
- G. Administration.

A. TYPES OF TRAINING AND THE STANDARDS.

87. The School of Architecture was first founded as a Draftsman's Class in about 1896 by the then Consulting Architect to the Government of Bombay. As mentioned in paragraphs 3, 4 and 5 of this Chapter the scope of the courses given at the school was gradually increased and the standard of the examination was gradually stiffened. In the year 1929, the Day School was introduced and further changes have since been made in the course of study given at the school so that at the present time the standard of training that is given at the school is up to the standard of the Final R. I. B. A. Examination. This Examination requires the course of studies to extend over a period of 5 years and the curriculum of the School to day is based upon the general lines laid down by the R. I. B. A. for the Schools recognised by them. The present courses are so arranged that after completing a period of 3 years' full-time attendance and 2 further years partly full-time and partly part-time attendance the student is turned out as a full-fledged architect. The Government Examination at the end of the 3 years' course of the School, being upto the standard of the Intermediate Examination of the R. I. B. A. and the Diploma Examination at the end of the 5th year upto the standard of the Final R.I. B.A. Examination. At present there is no provision for the training of part-time students at this School.

88. In the proposals of the Professor of Architecture in his letter addressed to the Government dated 15th December 1945 it was suggested that in addition to the present courses for turning out fully qualified architects after a course of 5 years, another course should be introduced for part-time students, to qualify the students for taking up posts as assistants to fully qualified architects. According to the suggestion made in that letter, the students in the later category were to attend only in the morning two hours a day and for 6 days in the week for a period of 5 years and the rest of the time they had to spend in a practising architect's office. The standard attained by these students was to be the standard attained by the full-time students at the end of their 3 years' course.

89. The answers to the Questionnaire on this point from various people showed that there was a considerable difference of opinion as regards the introduction of these two types of training at the present time. Some witnesses have suggested

that the School of Architecture attached to the Sir J. J. School of Art should concentrate all its energies on the training for the highest standard and should leave the training for the lower standard to the schools mentioned later on. At the same time these witnesses have agreed that in addition to the fully qualified architects that would be turned out under the scheme, there would be a necessity for assistants to help these architects and they have opined that as all the students who join the school do not complete the full period of training but gradually fall out till only about half the number remain in the final year, these casualties or students who drop out with partial qualifications only, will provide the necessary number of assistants to the qualified architects. They have, therefore, suggested that if the School were to concentrate on the highest standard of training and admit a larger number of students for the full-time courses, the School will be doing its best that is required for Architectural Education.

90. There are others on the other hand who feel that there are a good many students who for some reason or another are not able to take the advantage of the full day course provided in the School; and whether the facilities for full-time students are increased or not and whatever the number of fully qualified architects that may be in the Province there would always be a greater demand for a number of trained assistants than that for architects. They also hold that the fully qualified architects, whatever their number may be, cannot take the place of, nor can do the work of assistants who are also very badly needed in the whole of the Province. They quote the examples of the Engineering Colleges either at Poona or elsewhere, where in addition to the training given for fully qualified Engineers, courses are also provided for training Overseers and the subordinate staff required for the P. W. D. and they maintain that a larger number of students take the latter two courses rather than the course for fully qualified Engineers. The Committee has fully gone through the pros and cons of both these schemes and they realise that there is a considerable force in both the sets of arguments but weighing the evidence from both the sides and looking to the present need for qualified architects and also taking into account that very few trained teachers are available to give the training in the architectural schools the Committee is of opinion that it is more desirable that the School of Architecture, Sir J. J. School of Art, should concentrate all its energies on training fully qualified architects and for higher standard of training. The Committee has also taken into account that for a proper training in Architecture it is essential that the staff of the school must consist of fully qualified practising architects. They have also found that it is only in Bombay that a sufficient number of fully qualified architects are available for giving instructions in Architecture and the best use should be made of the services which are available in this city. In other cities of the Province there are practically no qualified architects available for conducting a school of Architecture. In cities like Ahmedabad, Poona and Dharwar one or two such architects may be found and the Committee feels that a proper School of Architecture cannot be conducted by only one or two men. It would also not, however, be possible to obtain practising architects from Bombay to be in charge of or give lectures in Architecture at these schools which may be founded in these towns. In course of time, however, when the public of these particular cities have realised what Architecture is and have begun to employ architects in designing the various types of buildings and architects have settled in these cities, it would be found possible to start a properly conducted School of Architecture in these cities.

91. It may, however, be possible to found elementary schools in these cities where only an elementary knowledge in Architecture may be imparted with the

help of those very few architects who have settled in these cities. It would not be possible to expect from these teachers the same standard of Architectural training that is given by the properly qualified architects in a city like Bombay and the Committee is of opinion that for the time being the School of Architecture should only be in the City of Bombay and when conditions are favourable these elementary schools may be founded in other parts of the Province and even when these schools are founded it would only be possible to have the students attending part of the day for dearth of teachers. The standard which the students of such part-time schools will attain is dealt in the clauses which deal with the standard of teaching required.

92. As mentioned in the opening clauses of this Chapter the training given at the School is arranged according to the standards recommended by the Board of Architectural Education of the Royal Institute of British Architects, London. These standards have been recognised the world over, even in countries like France and America. These standards have also been found satisfactory in all respects from all points of view and the Committee recommends that the standard of education be maintained at the same level.

93. Some of the witnesses have recommended and the Committee agrees that more attention should be paid if possible to the development of the Indian Traditional Style in Architecture, others have opined that the style of architecture should be such as will suit the conditions of life of the people and there should be no restriction as to the nature of the style to be followed by the school. At the same time the environments of the School should be so arranged that the outlook of the students is more Indian than foreign. It has also been suggested that a course in the Cultural History of man should be added to the curriculum of the School of Architecture so that in addition to the general appreciation of Art, the students may come to know about the glories of the civilisation that has gone before. It has also been suggested that facilities should be provided in the School for Research Laboratory in Building Materials and there should be a Bureau of Building Materials which should include all the building materials that are used in India specially in the Province of Bombay so that the students would realise the wealth of materials that is available for use in building construction.

94. The Committee has also considered the question of Modelling to be introduced in the curriculum of the School of Architecture so as to give the students an insight into the working of their problems in three dimensions. During the course of discussion it was pointed out to the Committee that the number of subjects at present taught in the School does not allow the introduction of any additional subject unless some of the present subjects are omitted. However this suggestion should be kept in view and the subject of Modelling be introduced when reorganising the courses.

95. The final recommendations of the Committee would, therefore, be that *the standard of training given at the School of Architecture should be maintained up to the present standard and should include in addition to the subjects that are taught, the History of Art and Architecture with special reference to India, and should extend over a period of 5 years. The standard should be maintained up to the standard required for the Final Examination of R.I.B.A. which is the standard adopted to-day in the school.*

B. THE NUMBER OF ADMISSIONS TO THE SCHOOL.

96. According to the information available to the Committee, at present about 28 students are admitted to the first year class every year and out of these

28 admissions, 21 are selected from the Province of Bombay and 7 from outside the Province. The qualifications required for admission to this School are :—

(1) The passing of the Matriculation Examination or its equivalent of any University in India and (2) the passing of the Government of Bombay Intermediate Drawing Grade Examination. In other parts of this report it has been recommended by the Committee that the present Intermediate Drawing Grade Examination should be called the Preliminary Art Examination. As the number of applications for admission to the first year class both from inside and outside the Province is much more than the number of vacancies, it has been necessary to hold a Competitive Selection Test Examination and those who stand highest in this Test Examination are selected for admission to the School. The Committee is informed that outside Delhi this is the only School of Architecture which imparts a systematic training in Architecture leading the students to be fully qualified architects. The numbers to be admitted each year are woefully inadequate even for the Province of Bombay and the Committee feels that this number must be augmented and at least doubled if not increased still more.

97. It must also be remembered that the number of admissions depend upon the sitting accommodation available at the School and also upon the nature of training given to the students. When the members of the Committee inspected the present premises they found that the sitting accommodation available today was just sufficient for the numbers that are being admitted now and if the proposals of the Committee to increase the number of admissions is accepted by the Government it would be necessary to increase the sitting accommodation also.

98. The attention of the Committee has also been drawn to the fact that Architecture being a very practical subject it is necessary in most of the subjects to impart a personal tuition to all the students. In addition to the sitting accommodation it would be necessary to regulate the number of students in a class by the number that a teacher who can easily manage. The witnesses before the Committee have testified that in any case a class should not contain more than 30 students wherever personal tuition is required, whereas for purposes of lectures the number of students in a class may be increased. Some witnesses have gone further and have stated that for efficient teaching in Architecture it is necessary that the class should not contain more than 20 students and if there are more students the number of classes should be increased.

99. *The Committee recommends that the number of admissions to the first year class should be raised to 60 and the proportion between the students of the Bombay Province and from outside should be kept at the same figure as it is today, i.e. 3 to 1. It, therefore, means that the number of classes in the first three years will have to be duplicated for the time being, for efficient control and training given at the School. The standard of admission should be kept as it is, i.e. Matriculation and Preliminary Art Examination (Inter Drawing Grade Examination) and if necessary Entrance Examination should be held. The minimum age for admission should be 16 years.*

C. ACCOMMODATION.

100. At present there are 5 class rooms and one room is used as a Library and there are 2 small offices and one store room. There is no accommodation to serve as a Students' Common Room or Tiffin room and there is no accommodation for the members of the staff. There is no lavatory accommodation either for the members of the staff or for the students attached to the building but they have to use the lavatories in the compound situated at some distance and the same are found to be very inconvenient especially during the monsoons. Apart from the increase in the

number of classes due to the suggested expansion of the School, Lecture Hall, Staff rooms and Students' Common Room are very badly required and if the recommendations of the Committee are accepted by the Government the additional accommodation required will be as follows :—

1. Three class rooms of approximately the same size as those existing.
2. One Lecture Theatre.
3. One Museum.
4. One Studio Library.
5. One Students' Room.
6. One Staff Room.
7. Two Store Rooms.
8. Assembly Hall.
9. Lavatory accommodation for staff and students.

101. The additional accommodation to be provided must be carried out with the least possible interference with the present working of the School. It can be done either by extending the building horizontally or by putting up floors over the existing building or by a combination of both these to a certain extent. Pending the extension of the building some temporary accommodation must also be provided to carry on the activities of the School during the course of alterations and additions. If the recommendations are accepted and provision is to be made for the extension at an early date Government must take immediate steps in the matter.

D. STAFF.

102. The present staff of the School of Architecture is as follows :—

1. Professor of Architecture (Part-time, permanent).
2. The Assistant Professor of Architecture (Part-time, permanent).
3. Studio Assistant (Full-time, 3 years' tenure).
4. Secretary (permanent, pensionable).
5. Senior and Junior Visiting Lecturers in varying numbers according to the requirements.

103. In addition to the time spent by these members of the staff in giving lectures they have also to devote some time at their home in preparing the lectures and also examining and marking the papers for which they do not get any remuneration.

104. The salaries attached to the various posts are as follows :—

	Rs.
1. Professor of Architecture—Rs. 600 × 12	7,200
2. Assistant Professor of Architecture—Rs. 400 × 12	4,800
3. Studio Assistant—(average) Rs. 215 × 12	2,580
4. Secretary—Rs. 150 × 12	1,800
Menial Staff—3 × Rs. 25 × 12	900
5. Grant of honoraria paid to Visiting Lecturers	12,800
	30,080

Dearness Allowance is paid only to the Studio Assistant, the Secretary and the Menial Staff and is not included in the above figures. The other expenses which are common with the rest of the Sir J. J. School of Art are also not included in the above figures. At present the Senior Visiting Lecturers are being paid Rs. 10 for attendance of 2 hours' duration and the Junior Visiting Lecturers at Rs. 7-8-0 for a period of 2 hours' duration.

105. These emoluments appear to be very inadequate as mentioned in the answers from various persons. The Senior Visiting Lecturers occupy a high position in the Profession and the Junior Visiting Lecturers also hold good position. The Visiting Lecturers suffer a great pecuniary loss by offering to serve at the School. They have been doing this in the past, out of love for the profession, and their school where most of them received their professional education. It has also been found that due to this very inadequate remuneration paid to the members of the staff great difficulties are encountered year after year in finding persons willing to make such sacrifice of their time and money. This honoraria is paid only for 8 months of the year when the School is working. From the evidence given before it, the Committee feels that the present arrangement of the staff is not only inadequate but is also not satisfactory.

106. If the recommendations made previously regarding the extension of the School in this Report are accepted by Government the present arrangement would require not only augmentation, but considerable modification. It would be necessary to increase the strength of the staff both permanent and visiting so as to enable the School to be run with efficiency. Questions were also discussed whether the Head of the School and the Assistant Head of the School should be part-time or full-time officers. All the witnesses have agreed that the Head of the School must be an experienced man with a private practice so that he can impart the benefits of his experience in the teaching. The same arguments have been applied both to the Assistant Professor and the Visiting Lecturers attending the School. It has also been argued that once the Head of the School becomes a full-time officer he would lose touch with the actual practice and there is a danger that he would be more academic than practical. As all the witnesses have agreed that the tuition is more or less practical, the Committee is of opinion that the posts of the Professor of Architecture and the Assistant Professor of Architecture should be part-time posts. The Committee would also recommend the appointment of 2 Studio Assistants instead of one as at present and they should be fully qualified and on a full-time basis. However, in order that they may not go into stereotype ruts, the Committee would recommend that these two posts should be on 5 years' contract only, but may be renewed if found necessary. Outside the school hours these Studio Assistants should be allowed a lien upon private practice which would not interfere with their work at the School. There is only one member of the Clerical Staff in the School although the amount of correspondence and inquiries have considerably increased since the School was established. The Committee recommends that an assistant should be given to the Secretary.

107. The Committee have recommended that there should be only one Central Library for the whole of the Sir J. J. School of Art and that there should be a qualified Librarian in charge of the same. As far as School of Architecture is concerned, the use of the Studio Library requires that somebody must be put in charge of this library which is being constantly used for reference. This Library should contain only those books which are required for use in the studios, and the main library should contain the other books which are required for other purposes. The books of this Library will not be issued for being carried home, but only for use in the studios.

108. As regards the Visiting Staff in the School of Architecture, *the Committee recommends that no distinction should be made between them as Senior and Junior Visiting Lecturers, as most of them are giving lectures and are attending the studio.*

work. It, therefore, recommends that this distinction be done away with and that all the Visiting Lecturers be treated on the same footing. *They should be selected from the practising architects of repute on the recommendations of the Head of the School.*

109. *The Committee recommends that the staff of the School should be as follows :—*

1. *Professor of Agriculture (part-time, permanent).*
2. *Assistant Professor of Architecture (part-time, 5 years' contract renewable).*
3. & 4. *2 Studio Assistants (fully qualified, full-time, 5 years' contract, and renewable).*
5. *Secretary (full-time, permanent and pensionable).*
6. *Clerk (full-time, permanent and pensionable).*
7. *Librarian (full-time, permanent and pensionable).*
8. *Menial Staff.*
9. *Visiting Lecturers as required to make up for the lectures and studio work.*

E.—EXAMINATIONS AND AFFILIATIONS AND/OR RECOGNITION.

110. The students of the School have to undergo 5 years' training at the School and they appear at the Examinations in Architecture held for the Government of Bombay by the Government Higher Art Examination Board. The Elementary Examination is to be taken up at the end of the second year, Intermediate Examination to be taken up at end of the 3rd year, the Advanced to be taken up at the 4th year, and the Diploma Examination at the end of the 5th year. These Examinations are held today according to the Grant-in-Aid Code, Schedule I. This Schedule was revised in 1936 so as to make the standard of the Intermediate and the Diploma Examinations in Architecture come up to the standard required for the Intermediate and the Final Examinations of the Royal Institute of British Architects.

111. The actual examinations are conducted by 6 examiners who are all architects and who form a Sub-Committee for Examinations in Architecture. At these examinations some students appear as private students and the Committee has found that the standard attained by these external students is far below the standard reached by the students of the School. At the end of each examination those who pass the various examinations are given certificates beginning with the lowest, i.e. the Elementary and ending with the highest that is the Diploma in Architecture.

112. The Committee in the Questionnaire had included questions whether these examinations as conducted are satisfactory both as regards conduct and the standard attained and the answers show that there is a general satisfaction in regard to these.

113. The School is at present recognised by the Royal Institute of British Architects and that body acting through its Board of Architectural Education has accepted the 3 years' course at the School and the passing of the Inter-

mediate Examination in Architecture as equivalent to the Intermediate Examination of the Royal Institute of British Architects. They have, however, not accepted the Diploma Examination for exemption from the Final Royal Institute of British Architects Examination. It is brought to their notice that the standard of the Diploma Examination is up to the standard of the Final Royal Institute of British Architects Examination but their contention has been that it is not the Examination that is recognised but the training given at the School. The negotiations for the recognition of the full 5 years' course of the School are going on with the Royal Institute of British Architects and as soon as the ordinary and the usual Royal Institute of British Architects regulations regarding the holding of the Examination by the School, to which outside candidates will not be admitted, are complied with, the Royal Institute of British Architects would be prepared to recognise the training given in these years' course at the School as equivalent to its Final Examination.

114. The Questionnaire also included questions regarding the affiliation of the School to the University and the answers given to the questions and the whole of the evidence given before the Committee does not show much support to affiliating the School to the University. The reasons advanced against affiliation to the University being mostly the constitution of the existing Faculties in the University and specially the Faculty of Engineering. It is feared by most of the witnesses that the Faculty of Architecture being a new one, and Architecture not being generally known to the public, the Faculty of Architecture will be swamped by the Engineers who by their predominating voice will make the training more academical than practical and will spell the ruin of architectural education. The example is quoted of the Committee appointed by the University to found the Degree of B.E. (Architecture), which was founded some years back and the courses laid down in the brochure prepared by that committee showed that the members of that committee had Engineering more in their mind than Architecture.

115. Some of the witnesses before the Committee have suggested that affiliation of the School to the University will increase the status of the students in the eyes of the public, but looking to the present composition of the faculties as mentioned before they are afraid of affiliating the School to the University. If, however, negotiations are carried on with the University regarding the founding of a new Faculty of Architecture with proper safeguards for the faculty being mostly composed of practising architects, the affiliation might be reconsidered. *Pending a final settlement of the political situation which will affect the status of the Royal Institute of British Architects in India, and pending the outcome of the negotiations with the University, the Committee recommends that the present arrangements should be allowed to continue until such time as other more suitable arrangements can be made. The Examinations should be held by the School and the conduct of these Examinations should be left to a Board to be appointed by the Government on the recommendation of the Advisory Board. The standard to be attained at the Examinations should be the same as required for the Final Examination of the Royal Institute of British Architects, which has been recognised the world over as setting the standard for architectural education.*

F.—REMUNERATION PAID TO THE STAFF AND FEES CHARGED TO STUDENTS.

116. As mentioned in paragraph 30, the total expenditure to the Government for the running of the School of Architecture is Rs. 30,080 per annum including

the honoraria paid to the Visiting Staff. The fees charged to the students from the Province of Bombay are as follows:—

1. First Year Rs. 60 per annum.
 2. Second Year Rs. 80 per annum.
 3. Third Year Rs. 120 per annum.
 4. Fourth Year partly full-time and partly part-time Rs. 105 per annum.
 5. Fifth Year, partly full-time and partly part-time Rs. 150 per annum.
- Students from outside the Province pay double the fees.

117. The total amount of fees collected from the students varies from year to year and the Committee understands that it is about Rs. 11,000. The net expenses to the Government is therefore, about Rs. 19,000 per year.

118. If these expenses are compared with the expenses incurred by the Government on similar institutions like the Engineering College at Poona or the Law College, it will be found that the expense is absolutely infinitesimal. The Committee is not aware of the actual net expenditure incurred on the Engineering College at Poona, but is somewhere in the vicinity of Rs. 3,00,000 per annum. As mentioned in the opening of paragraphs of this Chapter training of architects is just as important as the training of Engineers, and the Committee sees no reason why there should be disparity in expenses for the two. It is true that the number of students at the School of Architecture are comparatively less than the students at the Engineering College, but the net expenses per student is only Rs. 100 per annum as far as the students in Architecture are concerned and it is about Rs. 550—600 in the Engineering College (these figures are only approximate).

119. The Committee has already made its recommendations regarding the composition of the staff in paragraph 109 of this Chapter. The remuneration at present paid to the members both permanent and visiting is too inadequate looking to the nature of work that they have to carry out. It must be remembered that the members of the staff are all technical persons and the remuneration compares very unfavourably with what they are getting in their sphere of work. *The Committee recommends that the rates of pay to be given to the staff should be on the following lines:—*

1. *Professor of Architecture* Rs. 600—50—750 (average Rs. 675) Rs. 8,100.
2. *Assistant Professor of Architecture* Rs. 500—20—600 (average Rs. 550) Rs. 6,600.
3. & 4. *2 Studio Assistants* Rs. 300—25—400 (average Rs. 350) Rs. 8,400.
5. *Secretary* Rs. 150—10—250 (E. B. 20—350) Rs. 3,000.
6. *Clerk and Librarian and Peons as per recommendations of the Central Pay Commission.*

Honoraria paid to the visiting lecturers at Rs. 30 per period of 2 hours approximately would come to Rs. 52,000. Total comes approximately to Rs. 85,000. In addition to these amounts, grants must be made for the equipment, libraries, Excursions etc., and this will bring the total expense to approximately Rs. 90,000.

120. The fees charged to the students are also very low compared to the revised standards of training now imparted to the students. It is necessary that the fees should be brought on par with the fees charged in other similar institutions preparing for professions. *The Committee recommends the following new scale of fees if the recommendations made above are accepted by the Government :—*

First year Rs. 90 per term or Rs. 180 per annum.
Second year Rs. 95 per term or Rs. 190 per annum.
Third year Rs. 100 per term or Rs. 200 per annum.
Fourth year Rs. 105 First Term Rs. 55, Second Term (part-time) or a total of Rs. 160 per year.
Fifth year, First Term Rs. 60 (part-time), Second Term Rs. 120 per term or Rs. 180 per year.

121. The strength of each class should normally be only 30 students as this has been recommended as the maximum number that a teacher can teach properly. If the First, Second and Third year classes are duplicated the approximate amount of fees which can be expected would be as follows:—

			Rs.
First year 60 students at Rs. 180 per year	...	...	10,800
Second year 60 students at Rs. 190 per year	...	...	11,400
Third year 50 students at Rs. 200 per year	...	...	10,000
Fourth year 30 students at Rs. 160 per year	...	...	4,800
Fifth year 30 students at Rs. 180 per year	...	...	5,400
		Total fees	42,400

If the fees are raised to this standard for students of the Province of Bombay it would be very hard to expect students from outside the Province to pay double these amounts; *the Committee, therefore, recommends that only 25 per cent. extra should be charged to the students coming from outside the Province.*

122. At the same time the present number of scholarships and freeships which are tenable at the School should be proportionately increased and the loss to the Government in revenue due to these scholarships would be more than compensated for by the additional fees received from students from outside the Province. It may, therefore, be taken that the total fees realised would be about Rs. 42,000 per annum. From the above it will be seen that the net expenditure to the Government would only be Rs. 48,000 for about 230 students which works out at only Rs. 220 per student. These expenses per individual compare favourably with the net expenditure incurred by the Government on similar institutions.

G. ADMINISTRATION.

123. The School of Architecture is under the administrative control of the Director of Sir. J. J. School of Art and *the Committee recommends that the same management should continue till such time it grows up as a separate Institution in view of the fact that the School will have to be affiliated either to the University or to the Central Institution which is in the offing.*

124. *The Committee recommends that the School should publish a Year Book giving a short history of the events of the past year. Illustrations of students' work of the several sections should be included in it.*

CHAPTER V.

CO-ORDINATION OF ART AND CRAFTS.

125. Arts and Crafts are the two sides of the same creative activity. They are closely inter-connected and one cannot be divorced from the other. It has already been mentioned in the Chapter on Art Education in Primary and Secondary Schools, that art at the early stage of child's education may take the form of some craft: Art attains its purpose through a craft while the craft attains its value through its artistic beauty. The Importance of design has already been stressed in the previous chapters. In fact design is a common element in all crafts in their artistic side. A passing reference has been made in the last chapter to the Reay Art Workshops attached to the Sir J. J. School of Art. It will be interesting to know something more in detail about this very important section of the School, in which an attempt is made to co-ordinate art and crafts.

(I) THE REAY ART WORKSHOPS.

(1) *The Beginning.*—

126. A few years before 1857 Drawing classes had been started under the ægis of Government and to these classes were added the classes for design and engraving. This may be taken as the beginning of craft training in Bombay. In 1865 an Atelier for Ornamental Wrought-iron work was started along with those of Painting and Modelling but it worked only for 2 or 3 years and was closed in 1868.

127. Mr. Terry who was very closely connected with these classes and was also its Superintendent retired in 1880. After his retirement he was allowed to establish Pottery works in the compound of the School. Mr. Terry carried on these works as a Commercial Venture. After Mr. Terry's departure from India, these works were incorporated in the School and ceased to be run on commercial basis. Later on the Government of Bombay felt the need to encourage indigenous Arts and Crafts of Western India and in 1891 during the regime of Lord Reay as the Governor of Bombay, the Lord Reay Art Workshops were established as a Section of the Sir J. J. School of Art with an adequate staff and equipment available at that time. A special building was erected at a cost of Rs. 47,000 for these workshops. Various arts and crafts were added from time to time and Laboratories and Studios were added in 1909 to these workshops. Pottery was the first of the artistic industries to be reintroduced.

Growth of the Workshops.—

128. The workshops form one of the Sections of the School of Art and the head of this section is the Superintendent with one Assistant teacher for each class. There were twelve classes in this section designated as under:—

House Decoration, Vernacular, Gold and Silver, Shape-making, Engraving and Enamelling, Carpet-weaving, Carpentry, Jewellery, Wood Carving, Iron work, Stone Carving and Drawing.

All the classes had together 200 to 250 students. The staff consisted of hereditary craftsmen very efficient in their line.

Effects of Retrenchment and Curtailment.—

129. But in 1926 the Pottery section was abolished and in 1927, the Carpet Weaving class, jewellery class and vernacular classes were discontinued and as a result of the retrenchment measures suggested by the Thomas Committee, all the Scholarships were discontinued and a fee of Rs. 24 per annum was charged to each student in all the classes of the workshops. This was a big blow to this Institution for the number of students decreased to a great extent.

Revival and the Present.—

130. In 1938 a scheme for awarding scholarships to the sons of the hereditary craftsmen was sanctioned. In the year 1941 the Carpet weaving class was revived and the subjects such as "Handloom weaving, Block Printing and Screen Printing" were subsequently introduced therein.

131. At present it appears that the workshops have been carrying out to some extent the original aim of training hereditary craftsmen. There are about 170 students being training in one or the other of the 10 subjects noted below :—

1. House Decoration.
2. Gold and Silver.
3. Shape-making.
4. Engraving and Enamelling.
5. Carpet Weaving.
6. Cabinet Making.
7. Wood Carving.
8. Wrought-iron work.
9. Stone Carving.
10. Drawing (every student has to attend this class for instructions in working drawing).

(II) CONDITIONS OF ARTS AND CRAFTS TRAINING OUTSIDE BOMBAY.

132. There are at present several technical schools in some big cities like Ahmedabad, Poona, Surat, etc. But they being more devoted to technical side, are really not arts and crafts training centres. Although several places in the province are known for their traditional crafts, there are no facilities at any of these places for the systematic training of traditional craftsmen. There is a class of Drawing and Design at Ahmedabad but it is of a very elementary nature and does not come up to the artistic and professional standard. There was a similar class at Surat but it has been discontinued since 1940.

(III) THE PRESENT REQUIREMENTS.

133. From the answers to the Questionnaires and the evidence of a number of exports the Committee has come to the conclusion that :—

(i) facilities should be provided for the systematic training of hereditary craftsmen and others in as many crafts as are possible.

(ii) Knowledge of some specified crafts such as carving and carpentry etc. is bound to be of great use to artists in their life and therefore training in some crafts should be included in Higher Art Education, and in the training of Art Teachers.

(IV) INDUSTRIES AND DESIGN.

134. In Industrial Workshop where pieces of artistic handicrafts are turned out, design of the article plays a very important part. A good design helps to attract customers and therefore it is very essential that craftsmen should be given a special training in Designing. The Committee feels that this part of the training has not been given the attention it requires and deserves; and this is so because the training in craftwork has hitherto been restricted only to the mechanical side of craft work. All over the world design is acknowledged as an important factor in the expansion of trade. The Reay Workshops have no doubt turned out craftsmen with good training in the mechanical processes of various crafts. In countries like England and America Special centres have been established for the purposes of training in and development of Industrial designs. India has comprehensive schemes of Industrialisation and should legitimately cherish the ambition of expanding export trade of finished products.

(i) Bombay is known to be a great centre of Industries and therefore it needs a Design Institution for the training of Craftsmen and Designers. This subject is closely related to both arts and crafts. It has already been referred to and dealt with in the Chapter on Higher Art Education and it is mentioned here as it is also connected with crafts. *The Committee therefore recommends that apprentices drawn from Industrial concerns be admitted to the workshops for training in Industrial Art and Design.*

(ii) *The Committee also recommends that for good designing facilities for research and survey of designs be provided at the workshops. For this purpose co-operation of Industries and Museum authorities is needed and the Committee have full confidence that it will not be denied to the students.*

(V) CRAFTS TO BE TAUGHT.

135. Taking into consideration the present needs of the country the scope of the training at the workshops requires to be enlarged and training in more crafts to be provided for. *The Committee therefore recommends that the following crafts should be taught in the Lord Reay Art Workshops:—*

- (1) *Metal work (including gold and silver gem-setting and jewellery, Engraving, Embossing and Enamelling, Repouse work and Bidri work, Polishing, Cast and forged iron work, etc.)*
- (2) *Moulding and Carving in Clay, Gypsum, Cement, Stone and Marble.*
- (3) *Spinning and Weaving (including Durrty and Carpet weaving, Calico Printing, Knitting, Embroidery and Lace weaving, etc.).*
- (4) *Etching and Painting on Glass (including stained glass) and Pottery.*
- (5) *Book-binding and Leather work.*
- (6) (a) *Wood-work (including furniture making, Wood carving, Turning, Toys and Fancy articles, Engraving and Inlay work, Lacquer work, Wood cuts, Embossed work, Polishing, etc.).*
 (b) *Ivory and Horn articles.*
- (7) *Papier-mache, Cardboard and Plastics.*

(VI) EXPANSION OF STAFF.

136. The expansion of the scope of training as recommended above will demand expansion of the teaching staff which should necessarily consist of trained artists as also master craftsmen. Time may come when the workshops will have to hold classes in the mornings and evenings and even at night if necessary. *The Committee therefore recommends that the present or existing teaching staff be augmented by the appointment of more permanent teachers, part-time teachers and visiting specialists to cope with the expansion of the Workshops.*

(VII) EQUIPMENT.

137. At present the equipment of every section is inadequate and even out of date and it therefore requires thorough overhauling and modernisation. The workshops at present have no supply of electric energy. *The Committee therefore recommends that adequate electric supply and installation of gas should be installed in the workshops which in future will have to carry on various technical and scientific processes for the purposes of training and research in a number of crafts.*

(VIII) OTHER CENTRES OF TRAINING.

138. (i) *The Committee recommends that there should be Workshops and Design Classes attached to the Schools of Art wherever they are opened at different places in the Province according to the requirements and resources of the particular centres. The curriculum of craft training should be according to the local requirements of the place and of places round about and also of the School to which the Workshop is attached. The sections of training should be more or less on the same lines as those to be reorganised at the Reay Art Workshops.*

(ii) *At all places where new Schools of Art may be established, Museums of Art should form part of such schools, and in such museums there should be an industrial section for the display of designs and finished products and also for the demonstrations of raw materials and processes of the craftwork done at the centre.*

(iii) *In addition to the above, the Design classes with suitable workshops should be opened at such places which are noted for craftwork of any description or which promise to be important centres of new industries.*

(iv) *In order to popularise the crafts, at every place where there is a School of Art, an Emporium for the sale of finished articles should be established and a scheme of periodical peripatetic Exhibitions should be worked out.*

(IX) ENCOURAGEMENT TO CRAFTSMEN.

139. *The Committee recommends that students from Communities of hereditary craftsmen should be admitted to every workshop and training centre free of any fees and in addition to that scholarships should be provided for such of them as may be found by the authorities to be gifted and earnest to go through regular training in Art and Crafts. Subsidies to craftsmen trained at the centre and to those who may be working without training but who may be in need should be provided for. A few master Craftsmen amongst them should whenever necessary be*

encouraged with liberal salaries to work as teachers in workshops and training centres. Apart from Special help to the Artisan class in the forms indicated herein research scholarships should be instituted in bigger workshops and should be awarded to a few creative artists and designers in order to promote research in designs and to organise new crafts out of unused or new materials.

(X) LIASON BETWEEN INDUSTRY AND TRAINING CENTRES.

140. Industrial concerns should be induced to appreciate the values of the system of allocating their own apprentices to workshops for training in designing. Such Industrial concerns should also be persuaded to absorb or employ artist designers emerging from training centres. According to the new system of training of crafts and designs as recommended herein there will in future emerge a class of artists specialised as designers and therefore qualified to apply art to the daily needs of life. Such artist designers should by degrees be ensured employment if the artistic aspect of Industry is to be improved. *The Committee therefore draws the attention of the Government to the necessity of considering ways and means of allocating such designers to industry.*

(XI) PUBLICATIONS.

141. The establishment of a Publication Department or a Text-Book Committee has been recommended by the Committee as a part of the entire scheme of the reorganisation of Art Education in the foregoing chapter. The Committee, however, feels that the specific needs of publications for the sections of workshops and training centres should be indicated under this head. Such publications will be graphic and literary, good and new designs will have to be published for circulation amongst industrial concerns and to craftsmen with details and instructions in all the languages of the province. In addition to designs, pamphlets and booklets in the languages of the province will have to be issued in order to give publicity to the new methods of manufacture if evolved in workshops and to the results of researches. *The Committee, therefore, recommends that a periodical should be published by the Art Department for general information of the public and a part of this periodical should be devoted to workshops and crafts training centres.*

CHAPTER VI.

SUMMARY OF RECOMMENDATIONS OF THE COMMITTEE FOR ART
EDUCATION, BOMBAY.

(A) *Art Education in Primary and Secondary Schools.*

1. *Aims—*

- (1) The aim of Art Education in Schools is not to produce artists, but to foster and develop creative self-expression innate in every child. (*Vide page 4.*)
- (2) To enlarge the powers of visualisation and imagination and to deepen the emotions. (*Vide page 5.*)
- (3) To develop the aesthetic sensibility and to cultivate appreciation of art. (*Vide page 5.*)
- (4) To train the hand and the eye which is as essential as the training of the brain. (*Vide page 5.*)

(5) To release creative impulses and suppressed emotions so very essential in the life of the child even from the point of view of his mental health (as will be seen from the child guidance clinic). (*Vide* page 5.)

(6) To help developing the full personality. (*Vide* page 5.)

(7) Art Education in schools should be one phase of a greater movement to educate the nation as a whole to a deeper appreciation of art as an essential element in human civilisation. (*Vide* page 5.)

2. Art Education should be made compulsory throughout the Primary and Secondary Schools. (*Vide* page 5.)

3. In the stage of child symbolism between the ages of 5 to 9 years, free-expression unhampered by adult imposition should be encouraged through different media suited to the particular temperament of the child, e.g., the media being pencil, colour, charcoal, crayon, clay, paper-tearing, paper-cutting, embroidery, etc. (*Vide* page 6.)

4. In the stage of pseudo-realism, between the ages of 10 to 12 years of a child, the child's free imagination should be integrated to his developed sense of realism, such as Perspective, Three-dimensional images, Proportions, etc. (*Vide* page 7.)

5. In the final standards of the secondary school, Art Education should take the form of Art Appreciation. (*Vide* page 7.)

6. The University of Bombay and any other University that may be established in the Province in future should make Art Appreciation a compulsory subject for the Matriculation. (*Vide* page 8.)

7. Government should also make Art Appreciation a compulsory subject for the S.L.C. Examination. (*Vide* page 8.)

8. Special facilities for students wishing to go for higher Art Education may be provided by secondary schools or by Art Institutes, by giving them training for the Preliminary Art Examination, and that Government should give special Art grants to such schools and institutes which give this training. (*Vide* page 8.)

9. Salary of Art teachers of all secondary schools as well as expenditure on equipment for Art in such schools should be recognised by Government for purposes of grant. (*Vide* page 8.)

10. Training in the new methods of teaching Art should be made a compulsory subject in the Primary Teachers' Training Colleges. (*Vide* page 9.)

11. There should be only one grade examination to be designated as the Preliminary Art Examination, and its standard should be higher than the present Intermediate Grade standard. (*Vide* page 9.)

12. It should be the function of the Educational Department to arrange for the inspection of Art as part of the general education by its Educational Inspectors along with their inspection of other subjects. Some expert help should be given to them by appointment of one expert in Art with knowledge of Child Art for each Division. (*Vide* page 10.)

13. The inspection of Special Art Education should be carried on by the Inspector of Drawing and Craftwork as at present. (*Vide* page 10.)

14. Four Class II posts of Assistant Inspectors of Drawing and Craftwork should be created to assist the Inspector of Drawing and Craftwork in the Inspection of Art Teaching. (*Vide* page 10).

15. One post of Office Superintendent and four more posts of clerks should be created in the office of the Inspector of Drawing and Craftwork, in addition to the existing staff. (*Vide* page 10.)

(B) *Higher Art Education.*

16. The general educational qualification for admission to the Higher Art Education should be the Matriculation or its equivalent. The Heads of Art Institutions may, however, be given the power to make exceptions in special circumstances. (*Vide* page 14.)

17. The candidates should have also passed the Government Preliminary Art Examination. (*Vide* page 14), and

18. They may be required to pass a selection test, if necessary. (*Vide* page 14.)

19. There should be only two examinations—one at the end of the Preparatory Course and the other for the Diploma at the end of the full course. (*Vide* page 15.)

20. There should be a Preparatory Course extending over a period of two years common to all the sections of Higher Art Education, except Architecture. (*Vide* page 15.)

21. The curriculum of this Preparatory Course should cover the subjects noted below:—

(a) Drawing and Design.

(b) Painting and Modelling.

(c) Elements of one of the Crafts, and

(d) History and Appreciation of Art with special reference to Indian Art. (*Vide* page 15.).

22. After the completion of the Preparatory Course of two years, students will be qualified to select and take specialised Art Course in any one of the subjects mentioned below:—

(a) Painting,

(b) Sculpture,

(c) Commercial Art,

(d) Industrial Art and Design.

After completion of the course, of this specialised study for three years, a student will be qualified to appear for the Government Diploma Examination. (*Vide* page 15.)

23. Students in the Commercial Art Section should put in six months practical training in a recognised studio before they can appear for the Final Diploma Examination. (*Vide* page 15.)

24. A beginning may be made to train Industrial Art Designers by starting a class in the Sir J. J. School of Art for not more than 15 highly qualified students for a few selected crafts. (*Vide* page 16.)

25. The Course of studies in the Sculpture Section should also include the bronze casting and carving in different media, and Foundry with wax and sand processes should be established. (*Vide* page 16.)

26. After completion of the Higher Art Course of 5 years, students may take Post-Diploma Course which should be of one year's duration, and there should be no examination, but certificates should be granted to the candidates on completion of the Course. (*Vide* page 16.)

27. Students desiring to be admitted to the Normal Training Class must have passed the Matriculation Examination, the Preliminary Art Examination and must also have completed and passed the Preparatory Art Course. On their admission to the class, they should be trained for a period of one year in Child Art, Child psychology and practical teaching or pedagogy. (*Vide* page 16.)

28. Private Art Institutions which conform to the conditions of recognition in regard to the teaching staff, equipment, etc., should be duly recognised and placed on the grant-in-aid list of Government. (*Vide* page 17.)

29. Schools of Art to begin with at Ahmedabad, Poona and Dharwar or Belgaum, should be opened at the earliest possible opportunity. (*Vide* page 17.)

30. (a) There shall be an Advisory Board of 15 members composed of the Minister for Education, the Director, Sir J. J. School of Art, Bombay, the Director of Public Instruction, the Inspector of Drawing and Craftwork, Bombay Province, the Director of Industries and the Professor of Architecture, six elected non-official members representing different branches of Art, and three nominated members.

(b) The six elected members shall be so elected in proportion noted below from amongst the qualified artists whose registers will be kept by Societies recognised for the purpose by Government :—

- | | |
|---|-----------------------------|
| 1 | for Architecture, |
| 2 | for Painting and Sculpture, |
| 1 | for Art Teachers, |
| 1 | for Commercial Art, |
| 1 | for Crafts. |

6

(*Vide* page 17.)

31. The function of this Board will be of an advisory nature, and it will advise the Minister for Education in all matters dealing with Art Education (*Vide* page 18)

32. (a) Government will appoint on the recommendation of the Advisory Board the Board of Studies for different sections composed of members qualified in the respective subjects. (*Vide* page 18.); and

(b) Government will appoint examiners from a panel recommended by the Board. (*Vide* page 18.)

33. The post of a Secretary to the Director should be created in the Sir J. J. School of Art to help the Director in the day to day administration of the institution enabling the latter to devote his time more freely to teaching work

also. The Secretary should not necessarily be an artist, but should have a leaning towards Art. (*Vide* page 18.)

34. All the heads of Sections of the Sir J. J. School of Art should be on par with each other so far as their status is concerned; and the senior-most amongst them should act as Director in the absence of the Director. (*Vide* page 18.)

35. The pay of the heads of all the Sections of the School of Art (except Architecture), and the Assistant Teachers having equal qualifications should be on a par (*Vide* page 18.)

36. If the above recommendations are accepted, the post of the Deputy Director should be abolished. (*Vide* page 18.)

37. There should be created six new clerical posts in the Sir J. J. School of Art, in addition to the existing staff. The additional Subordinate Staff will consist of one Office Superintendent (Senior), one Superintendent (Junior) an accountant, a Store-keeper, and two assistant clerks. (*Vide* page 18.)

38. The Library of the Sir J. J. School of Art should be developed, the special grants be sanctioned to keep it up-to-date. The existing different Sections should be combined into a Central Library and it should be put in charge of a qualified Librarian with two assistants. (*Vide* page 19.)

39. The heads of all the Sections in the Sir J. J. School of Art should be styled as Professors and each Section will require assistant staff in proportion to the strength of the classes—the maximum number which the Committee recommends in each class is 25. (*Vide* page 19.)

40. Every Section should be provided with studios where the professors and teachers can do practical work and demonstrate the same to students in batches. (*Vide* page 19.)

41. The present building of the Sir J. J. School of Art should either be expended or a new additional suitable building be constructed in the compound of the School. (*Vide* page 19.)

42. A Hostel building with proper amenities capable to accommodate at least 200 students should be constructed. The Committee is given to understand that the Sydenham College of Commerce and Economics adjoining the Sir J. J. School of Art is to be shifted to a new building. In that case the existing building and the compound of the Sydenham College should be made over to the Sir J. J. School of Art for its expansion, and/or hostel. (*Vide* page 20.)

43. The collection in the Sir J. J. School of Art should be re-organised, expanded, and arranged chronologically, so that the wealth of the Indian material may be displayed at its least and made use of in Art Education. (*Vide* page 20.)

44. The existing Museums like the Prince of Wales Museum, and the new ones which might come into existence should be organised in such a manner that they can minister to the needs of the Schools of Art. (*Vide* page 20.)

45. Government should employ artists for the decoration of state and other public buildings, parks and gardens should have civic and educational decorations. There should be regulations prescribed enforcing that a certain percentage of the

cost should be reserved for the sculptural and mural decoration on all public or semi public buildings. (*Vide* page 20.)

46. Distinguished students from each Section of the School should be given Scholarships for training and travelling to foreign centres of art and art education. (*Vide* page 20.)

47. A Special Text-book Committee should be appointed by Government to get the necessary text-books written or prepared. (*Vide* page 21.)

(C) *Architecture.*

48. The standard of training given at the School of Architecture should be maintained up to the present standard and should include in addition to the subjects that are taught, the History of Art and Architecture with special reference to India, and should extend over a period of 5 years. The standard should be maintained up to the standard required for the Final Examination of R. I. L. A., which is the standard adopted to-day in the School. (*Vide* page 27.)

49. The number of admissions to the first year class should be raised to 60, and the proportion between the students of the Bombay Province and from outside should be kept at the same figure as it is today, i.e., 3 to 1. The number of classes in the first three years will have to be duplicated for the time being, for efficient control and training given at the School. The standard of admission should be kept as it is, i.e., Matriculation, and Preliminary Examination, and if necessary, an Entrance Examination should be held. The minimum age for admission should be 16 years. (*Vide* page 28.)

50. The additional accommodation required will be as follows:—

- (i) Three class rooms of approximately the same size as those existing.
- (ii) One Lecture Theatre.
- (iii) One Museum.
- (iv) One Studio Library.
- (v) One Students' Room.
- (vi) One staff Room.
- (vii) Two store Rooms.
- (viii) Assembly Hall.
- (ix) Lavatory accommodation for staff and students.

The additional accommodation to be provided must be carried out with the least possible interference with the present working of the School. (*Vide* page 29.)

51. Pending the extension of the building some temporary accommodation must also be provided to carry on the activities of the School during the course of alterations and additions. (*Vide* page 29.)

52. So far as the Visiting Staff in the School of Architecture is concerned no distinction should be made between them, as Senior and Junior Visiting Lecturers. They should be selected from the practising architects of repute on the recommendations of the Head of the School of Architecture. (*Vide* pages 30–31.)

53. The Staff of the School of Architecture should be as follows:—

- (i) Professor of Architecture (Part-time, permanent).
- (ii) Assistant Professor of Architecture (Part-time, 5 years' contract renewable).
- (iii) Two Studio Assistants (fully qualified, full-time, 5 years' contract and & renewable).
- (iv)
- (v) Secretary (full-time, Permanent and pensionable).
- (vi) Clerk (full-time, Permanent and pensionable).
- (vii) Librarian (full-time, Permanent and pensionable).
- (viii) Menial staff.
- (ix) Visiting Lecturers as required to make up for the lectures and Studio work. (*Vide* page 31.)

54. Pending a final settlement of the political situation which will affect the status of the Royal Institute of British Architects in India and pending the outcome of the negotiations with the University, the present arrangements should be allowed to continue until such time as other more suitable arrangements can be made; and the Examinations should be held by the School and the conduct of these Examinations should be left to a Board. (*Vide* page 32.)

55. The rates of pay to be given to the staff should be on the following lines:—

(i) Professor of Architecture—Rs. 600—50—750 (average Rs. 675)	Rs.	8,100
(ii) Assistant Professor of Architecture—Rs. 500—20—600 (average Rs. 550)	Rs.	6,600
(iii) Two Studio Assistants—Rs. 300—25—400 (average & pay Rs. 350)	Rs.	8,400
(iv)		
(v) Secretary—Rs. 150—10—250 (E.B. 20—350)	Rs.	3,000
(vi) Clerk and Librarian and peons as per recommendations of the Central Pay Commission. (<i>Vide</i> page 33.)		

56. The following new scale of fees is recommended:—

- First Year Rs. 90 per term—Rs. 180 per annum.
- Second Year Rs. 95 per term—Rs. 190 per annum.
- Third Year Rs. 100 per term—Rs. 200 per annum.
- Fourth Year Rs. 105—First Term—Rs. 55, Second Term (Part-time) or a total of Rs. 160 per annum.
- Fifth Year First Term—Rs. 60 (Part-time) Second Term—Rs. 120 per term or Rs. 180 per annum.

Only 25 per cent. extra should be charged to the students coming from outside the Province. (*Vide* page 34.)

57. The School of Architecture should continue to be under the administrative control of the Director, Sir J. J. School of Art, Bombay, till such time it grows up as a separate Institution in view of the fact that the School will have to be affiliated either to the University or to the Central Institution which is in the offing. (*Vide* page 34.)

58. The School of Architecture should publish a Year Book giving a short history of the events of the past year. Illustrations of students' work of the several sections should be included in it. (*Vide* page 35.)

(D) *Co-ordination of Art and Crafts.*

59. Apprentices drawn from Industrial concerns should be admitted to the Workshops for training in Industrial Art and Design. (*Vide* page 37.)

60. For good designing facilities for research and survey of designs should be provided at the workshops. (*Vide* page 37.)

61. The following crafts should be taught in the Lord Reay Art Workshops :—

(i) Metal work (including gold and silver gem-setting and jewellery, engraving, embossing and enamelling, repouse work and bidri work, polishing, cast and forged iron work etc.)

(ii) Moulding and carving in clay, gypsum, cement, stone and marble.

(iii) Spinning and Weaving (including Durrý and Carpet weaving, Calico Printing, Knitting, embroidery and lace weaving, etc.)

(iv) Etching and painting on glass (including stained glass) and Pottery.

(v) Book-binding and leather work.

(vi) (a) Wood work (including furniture making, wood carving, turning, toys and fancy articles, engraving and inlay work, lacquer work, wood cuts, embossed work, polishing, etc.)

(b) Ivory and horn articles.

(vii) Papier-mache, card-board and plastics. (*Vide* page 37.)

62. The present or existing teaching staff should be augmented by the appointment of more permanent teachers, part-time teachers and visiting specialists to cope with the expansion of the Workshops. (*Vide* page 38.)

63. Adequate electric supply and installation of gas should be installed in the Workshops which in future will have to carry on various technical and scientific processes for the purposes of training and research in a number of crafts. (*Vide* page 38.)

64. There should be Workshops and Design Classes attached to the Schools of Art wherever they are opened at different places in the Province according to the requirements and resources of the particular centres. (*Vide* page 38.)

65. At all places where new Schools of Art may be established, Museums of Art should form part of such Schools, and in such Museums there should be an industrial Section for the display of designs and finished products and also for the demonstrations of raw materials and processes of the Craftwork done at the centre. (*Vide* page 38.)

66. In addition to the above, the Designs classes with suitable workshops should be opened at such places which are noted for craftwork of any description or which promise to be important centres of new industries. (*Vide* page 38.)

67. In order to popularise the crafts, at every place where there is a School of Art, an emporium for the sale of finished articles should be established and a scheme of peripatetic Exhibitions should be worked out. (*Vide* page 38.)

68. Students from communities of hereditary craftsmen should be admitted to every workshop and training centre free of any fees and in addition to that scholarships should be provided for such of them as may be found by the authorities to be gifted and earnest to go through regular training in Art and Crafts. Subsidies should be provided for, and a few master craftsmen be encouraged with liberal salaries to work as teachers in workshops and training centres. (*Vide* pages 38 and 39.)

69. Research Scholarships should be instituted in bigger workshops and should be awarded to a few creative artists and designers in order to promote research in designs and to organise new crafts out of unused or new materials. (*Vide* page 39.)

70. The attention of the Government is drawn to the necessity of considering ways and means of allocating such designers to industry. (*Vide* page 39.)

71. A periodical should be published by the Art department for general information of the public and a part of this periodical should be devoted to workshops and crafts training centres. (*Vide* page 39.)

HANSA MEHTA, Chairman.

INDIRA JOSHI.

V. R. AMBERKAR.

RAVISHANKAR M. RAVAL.

V. S. ADURKAR.

S. L. HALDANKAR.

D. G. VYAS.

V. V. OAK.

L. V. SATHE.

C. M. MASTER.

D. G. BADIGAR, Member and
Secretary.

} Members.

APPENDIX (A).

Questionnaire on the Teaching of Drawing and Art in Primary and Secondary Schools.

PART I.

PRIMARY SCHOOLS.

- 1(a). What do you consider should be the aim and object of Art Education in Primary Schools ?
- 1(b). Do you consider that the syllabus as laid down by the Department for Primary Schools serves the purpose ? If not, what changes do you suggest ?
2. What methods are adopted in your school for teaching Art ?
3. Do you consider that the teaching of Art can be correlated with other subjects in the school curriculum ? If so, what are the subjects with which it can be correlated and how ?
4. Have you tried this experiment of correlation in your school ? State your experience.
5. Do you consider that the teaching of Art is to make children artists ? If not, in what way do you consider would teaching of Art help children in their future life ?
6. The modern conception of teaching Art to children is to develop self-expression and imagination and to discourage imposition of adult standard. Is this conception accepted by your school ? If so, to what extent ?
7. What is the role of a teacher in the teaching of Art ?
8. Who teaches Art in your schools ?
9. What should be the minimum qualification in Art for a teacher ?
10. Is teaching of Art an integral part of the curriculum of your school ?
11. Who inspects work in Art of the Primary Schools, and with what result ?
12. Is the present Inspecting staff for Primary Schools conversant with the methods of teaching Art and can properly guide the Primary teachers in teaching Art ?
13. If, in your opinion, the present arrangement for supervision or inspection of teaching of Art in Primary Schools is not satisfactory, what methods should be adopted to improve matters ?

Questionnaire on the Teaching of Drawing and Art in Primary and Secondary Schools.

PART II.

SECONDARY SCHOOLS.

- 1(a). What do you consider should be the aim and object of Art Education in Secondary schools ?
- 1(b). Do you consider that the syllabus as laid down by the Department for Secondary schools serves the purpose ? If not, what changes do you suggest ?
2. Do you consider that teaching of Art in schools can be an integral part of education through the existing Drawing Grade courses and Government control, or it should have an entirely new basis and new control ?
3. What should be the method of education in Art in Secondary schools ?
4. What specific subjects should be included in the curriculum of Art in Secondary schools in order to stimulate the creative abilities of students ? Would you make any discrimination in the teaching of Art to Boys and Girls ?
5. Are you of opinion that the teaching of Art should be made a compulsory subject in Secondary schools and that the authorities concerned should be moved to accept Art as a subject for Matriculation Examination ?
6. In case Art is not accepted as a subject for Matric, do you recommend that it should be made a compulsory subject in the curriculum of Secondary schools ? If yes, what should be the minimum of compulsory training in Art ?
7. Do you think that the standards of the present Drawing Grade Examinations will be adequate for the purpose of testing creative abilities of students of the Secondary schools ? If not, what alternative have you in view ?
8. What measures would you suggest for the development of students' sense of Art appreciation and discrimination in Secondary schools ?

APPENDIX A—*contd.*PART II—*contd.*

9. What place would you assign to Museums and Exhibitions in the courses of Art appreciation ? How can schools situated in districts take advantage of the facilities of Museums and Exhibitions ?

10. Do you consider that the Architectural design, environments and equipment of the schools and the lessons in and designs of text-books are factors of training in Art appreciation ? If yes, what should they be like ?

11. Do you think that the Film and Radio can be advantageously harnessed to the purposes of training in Art Appreciation ?

12. Do you think that there should be a separate course and arrangement for gifted children going from Secondary schools to School of Art, and do you think that special provision of scholarships, etc., be made for such children to bring out their talents ?

13. Do you consider Inspection of Art teaching of each Secondary school should be held at regular intervals ? If so, would it not be necessary to increase the special Inspecting staff for the purpose ? Please offer full remarks on the subject.

14. Do you think that Drawing Teachers trained according to the present curriculum are capable of imparting training in Art and Art appreciation to students of Secondary schools ? If not, what should in your opinion be the standards of training and qualifications of Art teachers ?

15. Is it in your opinion necessary that the course of training should be extended beyond one year ? If so, what changes (involving additions, if any) should be made in the course of training ?

16. Do you think that the candidates for Drawing Teachers' Examination be asked to give a certain number of practical teaching lessons in Art in Primary or/and Secondary schools before they appear for the Drawing Teachers' Examination as is done in case of B.T. students ? What should be the number of such lessons ?

Questionnaire on Fine Arts

Q. No.

1. What do you consider should be the minimum general educational qualification for admission to the specialised Art Education ?
2. Do you consider it necessary to have an entrance examination for admission ?
3. What do you consider to be the minimum age for admission to specialised Art courses ?
4. What do you consider to be the drawbacks and limitations of existing curriculum of the higher Art Education ?
5. What do you consider to be the minimum period of Art Education preparatory to any specialised course ?
6. Do you consider that the elementary principles of "Functional" part of Art should be included in the preparatory curriculum of Art Education ?
7. (a) What are the branches of Art in which a special vocational training should be provided to Art students ?

(b) At what stage do you consider such training to be given ?
8. Do you consider that the History of Art of the world with special reference to the oriental Sculpture and Painting be taught ?
9. Do you consider the present system of examinations in Higher Art satisfactory ? If not, what are your suggestions to improve it ?
10. Do you consider the present administrative machinery of Art Education satisfactory ? If not, what are your suggestions thereon ?
11. Do you consider that there should be a Faculty of Fine Arts in the University of Bombay ?
12. Which other places in the Presidency should have Schools of Art ?
13. What ways and means would you suggest to bring Art students in closer contact with their teachers ?
14. What activities do you suggest in the intra and extra curriculum of higher Art Education cultivating Indian attitude of mind in support of national culture ?

APPENDIX A—*contd.*

15. Do you consider in teaching of Indian Art an entirely different preparatory curriculum necessary ?
16. Do you suggest any improvements in the existing system of training in Indian Art ?
17. What methods do you suggest for the exploitation of the wealth of the traditional design for the purposes of teaching Indian Art ?
18. What measures would you suggest for bringing Museums, Art galleries, and private collections in closer contact with Art Education ?
19. What are the ways and means with which the state can help the qualified artist ?

Sculpture.

20. Do you consider the existing system of education in Sculpture at the Sir J. J. School of Art, Bombay, adequate ? If not, state ways and means to improve it ?
21. Do you think Shading and Life Drawing be made compulsory along with Anatomy and Perspective ?
22. What ways and means do you suggest to implement the correlation of the Architectural part of Sculpture and the Sculptural part of Architecture in the teaching of Sculpture ?

Commercial Art.

23. Do you think that the Commercial artist should receive a sound training in Drawing, Painting and Design ? If so, what do you think should be the duration of the training he must undergo and the minimum qualification in Drawing and Painting before he takes up the specialised course of Commercial Art ?
24. What ways and means you suggest by which the commercial artist can be made of greater use to commerce and industry ? What recommendations do you make in respect of effecting necessary changes in the curriculum of Commercial Art training ?
25. Do you think that the commercial artist should necessarily have a practical training besides his school training before he can claim a Diploma or Degree in Commercial Art ?
26. What ways and means you suggest regarding the role of Commercial Art in building up Indian tradition in display and sales promotion ?
27. What are the ways and means of supplementing the usual Commercial Art training with specialised needs of commerce and sales promotion ?

QUESTIONNAIRE ON ARCHITECTURE

1. Do you consider that the five years' whole day school course in Architecture in existence at the School of Architecture, Sir J. J. School of Art, Bombay, satisfactory? If not, what are your suggestions for its improvement?
2. Do you consider that the standard aimed at the School should necessarily be equivalent to the general standard obtainable in Schools of Architecture in other countries e.g., of the standard of the Final or Associateship Examination of the Royal Institute of British Architects, London?
3. Do you consider that the School Curricula is comprehensive enough covering all possible fields of Architects' services and that it endeavours to maintain a due balance of studies, liberal, aesthetic and historical as well as technical and professional? Do you desire any subject or subjects to be added, enlarged or deleted from the present syllabus?
4. Do you think it necessary to increase the facilities for Architectural education at present available at the school?
5. Do you think that practical experience in practising Architects' Office should be made compulsory before the granting of the Final Certificate? Whether the period of service should be before or after passing the Final Examination?
6. Do you consider that there are enough facilities for extra-curricular activities to mould the students intellectual and physical development and that they require more official support and encouragement?
7. Do you consider that the teaching of the subject of Architectural design as is done at the school is sufficiently conducive to encourage good Indian traditions and to evolve a style characteristically Indian in due course of time?
8. Do you consider that there should be two types of training courses—one of a higher standard for full time students turning out full-fledged Architects and another of a lower standard for those who can devote only a part of their time for training and studies and do not desire to obtain the highest qualification?
9. Do you consider that Hindi or Hindustani or any provincial language should be the medium of instruction in Architecture and is it possible at the present juncture? Or that it should be continued to be done through English?

APPENDIX A—*contd.*

10. Do you consider that the rudimentary and general knowledge (not technical) regarding architecture and town-planning should be introduced in secondary schools and especially in the course of studies for secondary teachers under training ?
11. Do you consider that it is essential to educate the public as to what is good architecture and to acquaint and introduce them to architecture and Architectural education and if in favour, please give your suggestions ?
12. Do you consider that the existing arrangements for examinations in architecture held by the Government of Bombay are satisfactory ?
13. (If your answer to question No. 8 is in the affirmative). Do you consider that there should be separate examinations under separately constituted bodies for full time and part time students ?
14. Do you consider that the School of Architecture should hold its own examinations and grant its own certificates for its full time students ?
15. Do you consider that in the matters of Architectural education generally—in devising schemes and laying out policies for controlling and directing the conduct of architectural examinations (appointment of examiners and examination boards) etc.—the executive authority should be centralised or otherwise (1) in a Government official or (2) in an organisation specially formed and constituted for the purpose ? If the latter, please give your suggestions.
16. Do you consider that Art in general and Architecture are different entities and if so whether the administration of the two should be separate ? If the answer to the above is in the affirmative, do you consider it necessary to establish a separate Advisory Board to control and guide the school authority ? Give your suggestions.
17. (As present the full day 3 years' course at the School of Architecture is recognised for exemption from the Intermediate Examination of the R. I. B. A. and there are proposals for the recognition of the full-day five years' course from the Final Examination of the R. I. B. A. subject to certain conditions.) Do you consider that this recognition by the R. I. B. A. is in the best interests of the student from viewpoint of education and status.
18. Do you consider that the School of Architecture should be a part of the University under the present conditions ?
19. Do you consider that the growth and activities of the University School of Architecture are liable to be hampered by academic control ? And that there is less to gain and more to lose by affiliation to the University.

APPENDIX A—*contd.*

20. Do you consider it desirable to have other centres for giving training in Architecture in the Province and whether facilities exist outside the city of Bombay to have a sufficient number of qualified architects to undertake the responsibility of organisation and of teaching ?
21. Do you consider it necessary that provision should be made at some other centre in the Province for Architectural training of a part-time course at least ? If you agree, name the town where this could be achieved without much difficulty or suggest how this could be done ?
22. Do you consider that the Matriculation or its equivalent qualification in addition to the drawing qualification is adequate for both the categories of students under training ?
23. The present number of new admissions to the school is 30. Do you consider this number appropriate for efficient teaching and control ?
24. Do you consider that the present number of admissions to the school each year is adequate for producing sufficient number of trained and qualified architects and architectural assistants to meet the present demand in the country ?
25. Do you consider that it is advisable to restrict the number of admissions to the school of those who belong to the Indian States or other Provinces in the interest of the *bona fide* residents of this Province ?
26. Do you consider that the present system of appointing part-time members in charge of the school and for teaching from among the qualified practising architects is conducive to the best interests of Architectural education ?
or
27. Do you consider that the appointment of a full time head of the school and also the teaching staff would lend to better administration and teaching and whether you consider it practicable ?
28. Do you consider that the present accommodation, equipment, staff (teaching, clerical and menial) for efficient and proper conduct of the school routine and administration, are adequate for the present and growing needs of the School ?
29. Do you consider that a provision of a hostel for the students of the School is an essential facility ?
30. Do you consider it practicable that a School of Architecture can be self-supporting keeping the fees moderate so as not to rule out a poor but a suitable student ?

QUESTIONNAIRE FOR CO-ORDINATION OF CRAFTS WITH THE NEEDS OF INDUSTRY

PART I.

For Industrialists.

- Q. No. 1 .. Do you consider that the teaching of crafts in the Roay Art Workshops attached to the Sir J. J. School of Art, Bombay, is carried on with the object of satisfying the needs of Industry? If not, what steps do you suggest?
- Q. No. 2 .. Do you consider it necessary to have Art Workshops in every big city of this Province together with Design Schools attached, in order to facilitate the development of Art in the Industry and Crafts of this Province?
- Q. No. 3 .. Do you think that such Design Schools should have special classes for investigation, study and development of typical Oriental and Indian Art, Designing and Shape-making?
- Q. No. 4 .. In what manner do you consider Artists as Designers could be useful to your particular Industry?
- Q. No. 5 .. Do you consider that industrialists should engage an Artist or Craftsman to make designs relating to their Industry?
- Q. No. 6, 7 .. Do you think that Designing is a factor to secure home and foreign markets for Indian goods?

For Artists and Craftsman.

- Q. No. 7 .. Is there an opportunity for an Artist to apply the knowledge of his Art to Handicrafts?
- Q. No. 8 .. Do you consider teaching of handicrafts useful in the curriculum of Art Education?
- Q. No. 9 .. Would you like to join an Industry as an Artist Designer after completion of your Diploma Course in Fine Arts?

For Craftsmen.

- Q. No. 10 (a). Do you make your own designs for particular Art and Craft? If so, do you keep any record of them?
- Q. No. 10 (b). Do you want any help for their development?
- Q. No. 11 .. Are you prepared to teach them in the Schools of Art if you are commissioned to do so?

Questionnaire for Co-ordination of Crafts with the needs of Industry.

PART II

1. Please give the name and address of the Handcraft,
Industrial School.
2. What type of craft is taught in your institution ?
3. Please state the age at which craft is taught to the pupils.
4. Did the pupils have any preliminary knowledge of craft before joining your institution ?
5. Please state if fees are charged in your institution.
6. What is the time devoted for the subject ? ..
7. Is the teaching of craft carried out during the school hours or outside school time ?
8. Is any particular craft selected to suit local need ?
9. What kind of raw material are you using and whether that raw material can be had locally or from outside ?
10. Please state the annual expenditure after this raw material per student.
11. Which kind of raw material suitable for a craft is available locally or in your vicinity ?
12. Is the craft teacher engaged during the whole year ?
13. (a) Is he a full-time craft teacher ? ..
(b) His pay
(c) His place of training
(d) Period of training he had
14. What kind of accommodation is used in your institution ?
(a) Kind of furniture
(b) Equipment
15. Do you sell your products to the public ? ..
(a) If so, to what extent ?
(b) What is the annual income ?
(c) What is the expenditure ?
(d) Is any part of the net profit divided among the students ?
16. Do you consider it desirable to have an emporium started by Government to sell such articles in every city ?
17. Do you receive any financial aid from outside sources ?

APPENDIX (B).

List of persons who were invited to give evidence before the Committee for Art Education.

(a) *Teaching of Drawing and Art in Primary and Secondary Schools.*

Name.

1. Mr. M. T. Vyas, Principal, New Era School, Bombay ..
2. Mr. Pranlal Upadhyaya, Principal, Fellowship School, Bombay ..
3. Mr. Raman Vakil, Principal, Modern School, V. B. Patel Road, Bombay 4.
4. Mr. Dhirubhai Desai, Principal, Hunsraj Morarji Public School, Andheri.
- @5. Mr. Nagesh Yawalkar, Artist and Sculptor, Bombay ..
- @6. Mrs. Tarabai Modak, C/o Shishu Vihar, Hindu Colony, Dadar, Bombay.
- @@7. Mr. B. D. Shirgaonkar, Assistant Teacher, Drawing and Painting Section, Sir J. J. School of Art, Bombay.
- @@8. Mr. Nalin Patel, Drawing Teacher, New Era School, Bombay ..
- @@9. Mr. G. M. Aphale, Siddhapura Building, Gokhale Road, Dadar, Bombay.
10. Mr. A. E. Mulla, Drawing Teacher, Anjuman-i-Islam High School, Bombay.
- @@11. Mrs. Benjamin, Principal, Alexandra Girls' English Institution, Fort, Bombay.
- *@12. Mr. R. Dutt, Shilpayan, Ridge Road, Bombay
- *@@13. Mr. Ramanbhai Baxi, Principal, Anandilal Podar High School, Santa Cruz.
- *14. Mr. K. S. Vakil, C/o Bharatiya Vidya Bhuvan, Andheri ..
- *15. Mr. A. S. Sthalekar, Principal, Children's Academy, Bombay ..
- *@16. The Deputy Educational Inspector, Ratnagiri
- *@17. The Principal, Karnatak Primary Training College, Belgaum ..
- *@18. The Deputy Educational Inspector, Dharwar
- *19. Mr. R. D. Godbole, Honorary Secretary, Poona Artists' Conference, Poona 2.
- †@@20. Mr. S. J. Benjamin, Drawing Teacher, St. Xavier's High School, Ahmedabad.
- @@21. Mr. A. N. Khare, Superintendent, Seva Sadan Girls' High School, Poona 2.
- *22. Mr. B. N. Shukla, Drawing Teacher, Sansthan High School, Dakor.
- *23. Mr. Somalal Shah, "Rekha", Krishna Nagar, Bhavnagar, Kathiawar.

*These persons could not appear before the Committee to give evidence.

@These persons were called to give evidence on Teaching of Drawing and Art in Primary Schools only.

@@These persons were called to give evidence on Teaching of Drawing and Art in Secondary Schools only.

† Mr. Benjamin's Evidence could not be taken.

(b) *Fine Arts.*

Name.

24. Mr. V. N. Adarkar, Officiating Deputy Director, Sir J. J. School of Art, Bombay.
25. Mr. B. K. Goregonkar, Master of Sculpture, Sir J. J. School of Art, Bombay.
- *26. Mr. S. Fernandes, Teacher of Drawing and Painting Section, Sir J. J. School of Art, Bombay.
27. Mr. R. D. Dhopeswarkar, Assistant Teacher, Drawing and Painting Section, Sir J. J. School of Art, Bombay.
28. Mr. G. H. Nagarkar, Assistant Teacher, Drawing and Painting Section, Sir J. J. School of Art, Bombay.
29. Mr. Y. K. Shukla, Assistant Teacher, Drawing and Painting Section, Sir J. J. School of Art, Bombay.
- *30. Mr. A. A. Bhonsle, Assistant Teacher, Drawing and Painting Section, Sir J. J. School of Art, Bombay.
- @31. Mr. P. A. Dhond, Teacher of Normal Class, Sir J. J. School of Art, Bombay.
32. Mr. B. D. Shirgaonkar, Assistant Teacher, Drawing and Painting Section, Sir J. J. School of Art, Bombay.
33. Mr. V. P. Karmarkar, Sculptor, Bombay
34. Professor Walter Langhamer, Artist, C/o Times of India, Bombay.
35. Mr. Ratan Batra, Representative, The Indian Institute of Art in Industry, Bombay.
36. Mr. R. V. Leydon, Representative, The Indian Institute of Art in Industry, Bombay.
37. Mr. A. P. D'Cruz, Artist, Bombay.
38. Mr. Nagesh Yawalkar, Artist and Sculptor, Bombay.
39. Mr. S. D. Chawada, Artist, Bombay
- @40. Mr. K. R. Kotkar, Artist, Bombay
- @41. Mr. C. V. Oak, Artist, Bombay
- *42. Mr. B. V. Talim, Sculptor, Bombay
- *43. Mr. M. A. Joshi, Artist, Bombay
- *44. Mr. R. P. Kamat, Sculptor, Bombay
- *45. Mr. S. G. Mhatre, Sculptor, Bombay.
46. Mr. S. B. Talekar, Representative, Lalitakala Mahamandal, Poona 2.
- *47. Mr. R. D. Godbole, Honorary Secretary, The Maharashtra Art Association, Poona 2.
- *48. The Principal, Dalvi's Art Institution, Kolhapur
49. Mr. N. B. Joglekar, Representative of Kala Bhawan, Baroda
50. Mr. D. V. Halbhavi, Secretary, Karnatak Art Society, Dharwar
- *51. Pandit Shripad Damodar Satavlekar, Artist, Aundh State (Satara).

Name.

- @52. Mr. Kanu Desai, Artist, Juhu, Bombay
 @53. Mr. Satyendra, Clerk, Mhatre Building, Chaupaty, Bombay ..
 54. Mr. K. G. Gyani, Curator, Archaeological Section, Prince of Wales Museum, Bombay.
 @55. Mr. R. C. Surkatha, Surat
 *56. Dr. Motichandra, Curator, Art Section, Prince of Wales Museum, Bombay.
 *57. Mr. S. C. Upadhyaya, Curator, Victoria and Albert Museum, Bombay.

(c) Architecture.

58. Mr. Claude Batley, Architect, Chartered Bank Building, Fort, Bombay.
 59. Mr. S. S. Reuben, Assistant Professor of Architecture, Sir J. J. School of Art, Bombay.
 60. Mr. S. H. Parelkar, Architect, Bombay
 61. Mr. G. S. Dadarkar, Architect, Bombay
 62. Mr. P. J. Khambatta, Architect, Bombay
 63. Mr. K. D. Mistry, Architect, Bombay
 64. Mr. M. K. Jadhav, State Architect, Public Works Department, Baroda.
 *65. Mr. H. A. N. Medd, Consulting Architect to Central Public Works Department, New Delhi.
 *66. Mr. Walter George, Scindia House, Queen's Way, New Delhi ..
 67. Mr. D. G. Karanjaonkar, Consulting Architect to Government of Central Provinces, Nagpur.
 68. Mr. V. R. Talwalkar, Architect, 40, Hughes Road, Bombay ..
 69. Mr. G. L. Kulkarni, Architect, Bombay

*These persons could not attend before the Committee to give evidence.

(d) Co-ordination of Crafts with the needs of Industry.

70. Mr. A. B. Potdar, Goldsmith, Dhulia
 71. Mrs. Hemalata H. Hegishte, Secretary, Talimi Kendra, Jyoti Sangh, Raipur, Ahmedabad.
 72. Mrs. Shiveshvaram, Representative, The Indian Institute of Art in Industry, Bombay.
 73. Mr. V. V. Patankar, Craftsman, Swastik Art Industries, Belgaum
 74. Mr. S. K. Kallapur, Manager, Industrial School, Honavar (North Kanara).
 75. Mr. R. G. Rajadhya, Superintendent, Model Industrial School, Bombay.
 76. Mr. D. S. Mahagaonkar, Secretary, Workshop Students' Union, Sir J. J. School of Art, Bombay.
 77. Mr. Krishna Kumar, Principal, Patuck Industrial School, Anthoni.
 78. Mr. P. V. Bodas, Superintendent, Lord Reay Art Workshops, Sir J. J. School of Art, Bombay.
 79. Mr. R. D. Dhopeshwarkar, Artist Designer, Department of Industries, Bombay.
 80. Mr. M. N. Limaye, Superintendent, David Sassoon Industrial School, Mahim, Bombay.
 *81. Mr. S. P. Deherkar, Municipal Councillor, Thana
 *82. Mr. H. Raney, Manager, Modern Indian Art Crafts, Bombay ..

*These persons could not attend before the Committee to give evidence.

@In addition to Fine Arts, evidence on the Teaching of Drawing and Art in Primary and Secondary Schools was also taken of these persons.

APPEN. IX (C).

(1) *Syllabus of Drawing for Primary Schools.*

Infant Class.

Drawing.—This should be entirely free and imaginative and should take the form of the child's illustration to a story or formal lesson. The teacher should not be over anxious at the incongruities of a child's early drawing. They often show that the lesson has not been clear. When the Drawing is complete the teacher should draw the child's attention to any inaccuracies of observation such as drawing a bird with four legs, etc.

Design.—With chalk or crayon on blackboard or slates—not pencils.

This may be taught as elementary pattern-making. Provide sticks, beads, brass rings, etc., and let the child work out a pattern on his table.

Standard I.

Drawing.—Develop free drawing as illustrations and imaginative drawing.

Design.—Can be connected with brush-work where brushes and paints are available, i.e. working out their patterns as before, but now transferring them to paper in other schools continued with crayons.

Standard II.

Drawing.—Imaginative drawings on a given subject.

Drawing of things they have seen.

Elementary "Snapshot" drawing encourage them to draw figures. For a "Snapshot" one figure is placed before the class in a given pose for one minute. The Class makes a drawing after the model has left.

Design.—Has already been introduced in connection with clay tiles. Weaving and Brush-work.

Standard III.

Materials to be used.—Pencil and paper, coloured crayons, and also a foot-rule. Squared papers for Design work.

H.B. lead pencil and a six inches ruler will do.

Object Drawing.

Practice in flat and cylindrical shapes followed by conical shapes, and objects of combined conical and cylindrical forms, placed on the level of the eyes.

Proportion and relation of part to part should receive attention.

Natural objects such as leaves, simple birds, and animal forms (e.g., cow, crow, parrot, dog, etc.). (Colour drawings to be made of objects direct in crayons on toned paper.)

Free-Expression Drawing.

Under this head Illustrative and Imaginative Drawing should be taken in which children may be encouraged to illustrate simple familiar scenes in the streets, near the school or in their locality. Story illustrations. Action drawing of human figures and simple birds and animals illustrating action poses by means of lines and circles.

(Colouring should also be attempted in pastel media.)

Geometrical (Pattern) Drawing.

Drawing with the aid of geometrical instruments (i.e. ruler) should be taken. Patterns based on squares (simple and diamond), right-angle triangles, may be taken. Use of foot-rule for measuring the sides, bisecting them, etc., to be made. All other patterns by means of a unit of a square.

The use of a ruler for setting out figures and drawing to scale should be explained.

Design.

Border designs of geometrical shapes attempted in geometrical drawing. Children should prepare their own design by joining the angles of the squares. Borders of natural forms (conventional treatment of simple leaves, birds, etc.).

(Designs should be coloured in coloured crayons.)

Standard IV.

Materials to be used.—Same as those recommended for use in the previous standard with the addition of compasses, set squares, and 12" foot rules, and wherever possible, boxes containing three primary colours with brushes Nos. 5 and 6.

Object Drawing.

Continuation of previous work. Simple cylindrical and conical and rectangular objects placed below and above the eye level should be taught along with convergence of parallel lines. The teacher to explain carefully the principles that underlie the foreshortening of the circular and rectangular forms, with simple devices.

Natural objects such as simple sprays of two or three leaves, and flowers, fruits, birds, animals, etc., should be taught. Colouring should be attempted.

Water colour washes may be started showing the use of a brush and how to handle it.

Free-Expression Work.

Pictures to illustrate Geography, native huts, villages, etc.

Stories from Indian History, with continuation of study in Action drawing. School games and simple street scenes.

(To be attempted in colour).

Geometrical (Pattern) Drawing.

Continuation of previous work with the addition of the introduction of the units of a triangle and a circle and the parts of circles in the patterns.

Drawing to scale of simple objects in plan and elevation.

Design.

Units taught in geometrical drawing should be arranged for borders and other patterns which could be linked up with Handwork to be taken in the standard.

Designs of natural forms (taught in the class) in any geometrical shape done previously in the class.

Good colour harmonies and the use of one colour in Design and the other in the background should be taught.

Standard V.

Object Drawing.

Continuation of previous work. Foreshortening of the circular and rectangular surfaces and convergence of parallel lines to be taught from direct observation to show how lines recede.

Cylindrical, conical, and rectangular objects placed in vertical position.

Natural specimens such as sprays with 3 or 4 leaves, flowers and their parts, fruits, vegetables, birds, animals, etc. (e.g., serpent, butterfly, head of an elephant, section of a simple flower, etc., etc.).

(To be coloured both in crayons and in water colours).

Free-Expression Work.

Simple scenes as viewed from a distance to include perspective view (such as roadways, railway lines, tram rails, scenes including bridges, river sides, etc.).

Geographical illustrations. Stories from Readers and Indian History. Action figures in colours.

Geometrical (Pattern) Drawing.

Continuation of previous work. Construction of hexagons and octagons.

Scale drawing with plan and elevation of simple objects as from furniture and fixtures in the school, (e.g., table, stool, etc.).

Design.

Designs to suit a definite purpose in [geometrical shapes such as triangles, circles, hexagons, octagons, etc.

Designs based on natural forms to suit a definite purpose. Designs suitable for the particular type of Handwork taught in the same standard.

Colour scheme for design should receive more attention. A variety of colours obtained from the mixing of secondary and primary colours, or two secondary colours, and their proper use in the design should be taught.

Standards VI and VII.

Object Drawing.

Continuation of previous work with more difficult examples of foreshortening of circular and rectangular surfaces and the convergence of parallel lines.

Simple grouping of two or three objects placed in vertical and horizontal positions.

For natural objects, simple flowering sprays and their parts, decorative renderings of flowers and leaves, birds and their wings, and animals, etc., should be taught.

(Wherever possible pupils may be taken outside to study the subject by direct observation under the guidance of the teacher.)

Free-Expression Work.

Pupils should be asked to draw in one or more illustrations a given story at home, full play being given for their imagination. Criticism on the work to be done in the presence of the teacher. Practice in rapid sketching.

Geometrical (Pattern) Drawing.

Continuation of previous work. Construction of pentagon, heptagon, ellipse, and patterns based these forms taken.

Drawing to scale of simple objects. Students to make first freehand sketches in plan and elevation of objects chosen, the most convenient scale to adopt being determined by the students themselves from their own calculations without the aid of the teacher. Two or three views to be drawn which should be placed in proper relationship to each other on paper.

Design.

Designs adaptable to some definite purpose and to the kind of handwork attempted in the school.

Use of geometrical and natural forms is to be made. Natural specimens in their conventionalized forms should be freely used in the designs. Colour harmony and colour contrast to receive due attention for design purposes.

(II) SYLLABUS OF DRAWING FOR SECONDARY SCHOOLS**STANDARD I****COMPULSORY SUBJECTS.****I. OBJECT DRAWING.**

Objects chosen should be flat (having length and breadth, but very little thickness) spherical or ovoid, and such as can be completely represented by lines.

Fore-shortening of circular surfaces. Objects based on cylindrical and conical forms at different levels in an upright position.

Note.—To be executed in pencil, pastel, or water colour.

II. NATURE DRAWING.

Simple leaves, flowers, fruits, vegetables, feathers, shells, etc.

Note.—To be executed in pencil, pastel, or water colour.

III. MEMORY DRAWING.

Memory drawing of and similar to those objects mentioned in the above two subjects.

IV. DRAWING WITH MECHANICAL INSTRUMENTS AND PATTERN DESIGN.

Geometrical terms and use of geometrical instruments; and problems based on straight lines (Bisection, perpendicular, parallel, divisions of lines, angles, triangle, square and oblong).

Pattern drawing based on above mentioned geometrical forms. Borders of natural form. Simple poster designs or designs for labels, etc.

Note.—Repetition of one unit and alteration of two units may be attempted. To be executed in pastels, water colours or inks.

OPTIONAL SUBJECTS.**V. PICTORIAL AND IMAGINATIVE DRAWING.**

Simple objects of outdoor sketching, e.g., trees, trunks, huts, hills, etc. Human figures and their actions to be shown by means of lines.

Note.—To be executed in pencil, pastel, silhouette, or in brush drawing.

VI. FREEHAND DRAWING.

Drill lessons in drawing straight and curved lines and double curves in all directions.

Conventional forms of leaves, flowers, roots, shells, etc. Simple details from old ornamental articles.

VII. SCALE DRAWING AND LETTERING.

Simple measurements and drawings of straight lined objects, e.g., card, envelope, name-plate, etc.

Lettering—Alphabets and numerals—Capital and small.

Vernacular lettering.

VIII. MODELLING.

Modelling of round things, such as ball, orange, mango, etc.

Note—*Colour Work.*

Primaries and secondaries. Monochrome harmony. Use of white and black.

STANDARD II

COMPULSORY SUBJECTS.

I. OBJECT DRAWING.

Continuation of previous course with the addition of familiar objects based on cylindrical conical and rectangular forms in an upright position placed on, above or below the eye level.

Form-shortening of rectangular surfaces and convergence of parallel lines. Grouping of two congruent objects with proper background.

II. NATURE DRAWING.

A spray of not more than 3 or 4 leaves; flowers, vegetables, roots, etc., with their sections; butterflies, shells, feathers.

Note.—Decorative treatment of the above.

Direct brush work may be attempted.

III. MEMORY DRAWING.

Simple familiar objects (animate and inanimate) to be drawn in pencil or pastels.

Memory drawing of and similar to those objects mentioned in the above two subjects.

IV. DRAWING WITH MECHANICAL INSTRUMENTS AND PATTERN DESIGN.

Continuation of the previous course with the addition of problems on circles and ellipses.

Patterns and borders based on straight and curved lines. Simple Poster designs, New Year Cards, etc.

Borders of simple natural forms in series.

OPTIONAL SUBJECTS.

V. PICTORIAL AND IMAGINATIVE DRAWING.

Objects of outdoor sketching, e.g., grass, plants, foreground, etc. Distant and near objects, e.g., trees, tents. Action drawing of human figures, animals and birds to be studied in course of story illustration.

VI. FREEHAND DRAWING.

Conventional forms of natural objects. Simple historic details.

VII. SCALE DRAWING AND LETTERING.

Continuation of previous course. Drawing to scale different kinds of labels, e.g., trade mark.

Lettering—Block letters—capital and small. Vernacular letters, and their use in Poster designs.

VIII. MODELLING.

Continuation of previous course. Vegetables and their growth, simple animals and birds.

Note.—*Colour work*—Monochrome and Analogous colour schemes of primaries and secondaries.

Use of white and black along with different tints.

STANDARD III

COMPULSORY SUBJECTS.

I. OBJECT DRAWING.

Continuation of previous course with the addition of simple groups of about three objects based on cylindrical, conical or rectangular forms on different levels. Broad principles of light and shade should be explained. The lessons should also comprise the study of suitable foreground and background which should be arranged in the lessons.

II. NATURE DRAWING.

Foliage, flowers, fruits, vegetables, trees, simple birds and heads of animals, shells and other natural specimens.

Note.—Decorative treatment of the above. The lessons should also comprise the study of suitable foreground and background which should be arranged in the lessons.

III. MEMORY DRAWING.

Continuation of previous course. Memory drawing of and similar to those objects mentioned in the above two subjects.

IV. DRAWING WITH MECHANICAL INSTRUMENTS AND PATTERN DESIGN.

Continuation of previous course with the addition of problems on polygons.

Patterns based on above mentioned geometrical figures. Combined patterns of straight and curved lines. Different types of skeleton lines for floral designs in various geometrical forms. Simple Poster designs for book cover, covers for school magazines, etc.

OPTIONAL SUBJECTS.

V. PICTORIAL AND IMAGINATIVE DRAWING.

Continuation of previous course. Geographical terms. Action drawing of human figures, birds and animals, etc. Story illustrations and illustrations on subjects from Indian Readers, Myth, etc.

VI. FREEHAND DRAWING.

Continuation of previous course. Symmetrical form of Indian ornament or detail in Indian Architecture, textile, pottery, etc.

VII. SCALE DRAWING AND LETTERING.

Continuation of previous course. Constructions of scales by taking different measurements and drawing to scale forms in plan and elevation, e.g., book, chalk-box, etc.

Lettering.—Continuation of previous course. Roman letters (Capital and small) in proper proportions.

VIII. MODELLING.

Continuation of previous course. Geometrical models. High reliefs. Models such as lighthouse, gun, fort, etc.

Note—Colour work.—Analogous and complimentary colour schemes of secondaries only, in addition to the mixing of tertiaries.

Use of white and black along with different colours.

STANDARD IV.

COMPULSORY SUBJECTS.

I. OBJECT DRAWING.

Groups of common objects in more difficult positions, viz., horizontal and oblique, placed on a board on different levels.

Note.—Oblique positions may be studied below the level of the eye only.

To be executed in pencil in light and shade or in simple colours.

Convergence of horizontal and oblique parallel lines to be explained.

II. NATURE DRAWING.

Continuation of previous course. Flowering sprays and butterflies. Sketches of birds, animals, etc. Study of sky and clouds.

Note.—Decorative treatment to be shown.

III. MEMORY DRAWING.

Continuation of previous course. Animate or inanimate objects singly or in groups.

IV. DRAWING WITH MECHANICAL INSTRUMENTS AND PATTERN DESIGN.

Continuation of previous course with the addition of problems of "*Figures in relation to Figures*"; such as (I) Triangle in relation to triangle, square, rectangle, circle, semi-circle, and polygon; (II) Square in relation to square, rectangle, rhombus, trapezium, circle, semi-circle, sector, polygon; (III) Rectangle in relation to rectangle, rhombus, trapezium, circle and polygon; (IV) Rhombus in relation to circle, trapezium, and circle and semi-circle.

Patterns and borders based on above-mentioned figures for some definite purpose.

Floral designs and borders to suit different art-crafts, taking the skeleton lines done in previous standard as basis.

Poster designs for advertisement.

OPTIONAL SUBJECTS.

V. PICTORIAL AND IMAGINATIVE DRAWING.

Continuation of previous course. Stories from Readers, incidents in games, local scenes, festivals, etc.

Outdoor sketching may be attempted.

VI. FREEHAND DRAWING.

Continuation of previous course.

VII. SCALE DRAWING AND LETTERING.

Continuation of previous course.

Drawing to scale simple forms in plan and elevation, e.g. Advertisement board, Notice Board, Show cards, etc.

VIII. MODELLING.

Continuation of previous course.

Low reliefs.

Geographical terms, maps, etc.

Note—Colour Work.—Various colour schemes such as red, yellow and blue schemes—White and black.

STANDARD V.

COMPULSORY SUBJECTS.

I. OBJECT DRAWING.

More difficult type of groups of objects than in the previous standard, with proper background and foreground on different levels.

Objects based on different geometrical solids may be attempted in groups.

II. NATURE DRAWING.

Flowering sprays with their decorative treatment and other natural specimens such as birds, animals, etc., to be drawn in pencil and painted in water colours.

Groups of fruits and vegetable. Simple landscapes, seascapes, study of trees and branches.

III. MEMORY DRAWING.

Groups of natural and common objects similar to those studied in I and II above.

IV. DRAWING WITH MECHANICAL INSTRUMENTS AND PATTERN DESIGN.

Continuation of previous course with the addition of problems on circles in relation to lines and tangents—Figures in relation to figures; such as (I) Circle in relation to circle, sector, semi-circle, ellipse, and spherical triangle; (II) Polygon in relation to polygon, circle, and semi-circle; (III) Ellipse in relation to square and rectangle.

Patterns and borders of combined geometrical figures to suit different purposes.

Floral designs and their suitability to different art-crafts and industries.

Poster designs for advertisement.

OPTIONAL SUBJECTS.

V. PICTORAL AND IMAGINATIVE DRAWING.

Continuation of previous course. Scenes from Indian History, domestic life' school life (including *intra* and *extra* curricular activities) etc.; outdoor sketching.

VI. FREEHAND DRAWING.

Continuation of previous course. More difficult types of Indian ornament taken from architecture, textile, tiles, vases, etc.

VII. SCALE DRAWING AND LETTERING.

Drawing to scale titles or headings to be set out in the given space, with particular attention to spacing and placing of words in proper proportions.

Roman Letters and their use in scale drawing. Monograms of two or three letters.

VIII. MODELLING.

Continuation of previous course. Stories, etc.

Note—Colour work.—Apply the knowledge gained in using different tints harmoniously. Balance of different tints.

NOTES ON THE SYLLABUS.

I. OBJECT DRAWING.

From the beginning real objects and not charts or black-board diagrams of objects which at their best are only second-hand and more or less imperfect sources of information should, as far as possible, be used. The objects chosen should be for the most part familiar objects of interest to the pupil, they should be of good form and colour with clearly marked characteristics, but having little or no ornamentation on them. If only one object is used it should be large enough to be properly seen by the whole class and when small specimens are used, each pupil should be supplied with one. Where tone drawings either in black and white or in colour, are being executed, a suitable background and foreground should be placed. This is especially desirable in the more advanced work. In teaching the broad principles of light and shade white or grey objects are suitable for preliminary exercises in preference to coloured ones. In the higher standards coloured objects should be translated into black and white (i.e. in light and shade). Geometrical models (e.g. cylinder, cube, etc.) may be used as aids in teaching principles of object drawing. Care should be taken to avoid the substitution of the rules of the theoretical perspective for "Observed perspective". In the lower standards, perspective terms, if used at all, should be used very sparingly.

II. NATURE DRAWING.

Under this heading are included leaves, sprays, flowers, grasses, plant forms generally, butterflies, eggs, shells, feathers, birds, insects and other examples from the animal kingdom. As far as possible, actual specimens should be used, and not coloured imitation models in wood or clay; even pressed leaves and flowers should generally be avoided, certainly where specimens in their ordinary natural form are obtainable. The specimens should be placed in front of a back-ground which may consist of white or tinted paper. They should be, as far as possible, illustrative of local fauna, advantage being taken to link the lessons with the world of nature outside the class-room. In drawing from plants analytical sketches illustrative of structure and growth characteristics and drawings of important parts should be added as often as possible, and care should be taken that an undue amount of the plant is not begun at one time, for whatever is started should be finished during the lesson. Decorative treatment of the main parts may be shown separately for being useful in the floral designs. Study of sky and clouds at different times of the day and in different seasons, and trees, mountains and rivers, etc., should also be taken under this head, as also the action drawing of human forms and animals and birds.

III. MEMORY DRAWING.

This subject should be taken regularly, as a rule, once a week for few minutes. This is an important part of the child's education, and should be constantly resorted to and systematically practised. It increases the power of observation and by training the child to estimate length, breadth, proportion, etc., with the eye, it cultivates confidence and self-reliance. It also shows the teacher to what extent the lesson has been grasped.

Methods of work.—From five to ten minutes is sufficient time for the exercise which may be carried out in the following ways:—

- (i) The example taken in the previous drawing lesson may be repeated from memory.
- (ii) Notice may be given beforehand that a certain subject will be set as memory test the children studying the object for themselves in the meantime.
- (iii) The best test of all, however, is to show some simple object to the children for few minutes, then removing it require a rapid sketch of the object as they saw it.

While the object is before the pupils it is advisable to direct their attention to the important points, especially to the whole mass. They will thus gradually acquire the power of grasping the object as a whole, instead of paying too much attention to the unimportant details. Occasionally this may be dispensed with, and the object shown without comment, allowing the pupils to use their own judgment. When finished, the work should be rapidly criticised and the main errors shown on the black-board. The teacher will find it advantageous to try each of these methods at times, giving preference to the third as being of great educational value.

IV. PICTORIAL AND IMAGINATIVE DRAWING.

In many respects this is closely allied to memory drawing. It should include illustrations of simple scenes and incidents occurring in school lessons, myths, games, etc., and the representation of anything observed in or out of the school.

V. DRAWING WITH MECHANICAL INSTRUMENTS.

Geometry.—In the lower standards problems from practical Geometry on bisection, parallel lines, angles, squares, oblongs, circles, triangles, hexagons, octagons, pentagons and ellipses, as are useful for the construction of designs may be taken. Figures in relation to figures may be attempted as aids to the constructions of various patterns of combined figures. Problems on circles and tangents may be taken in the higher standards.

Scale drawing.—In the lower standards this might take the form of ruler drawing of simple objects such as an envelope, match-box, etc., the measurements of which should be given to the class by the teacher. This should be a preparation for simple geometrical drawing and scale drawing in the following standards. In scale drawing lessons, all pupils should first be required to make free-hand sketches in plan and elevation of the object chosen. One boy should be selected to measure the object in the sight of the others and call out the dimensions which the pupils would put down on the proper lines on their rough sketches. The most convenient scale to adopt should be determined by the students from their own calculations and not selected for them by the teacher. Two or three views of the object should, as a rule, be drawn and these should be placed in proper relation to each other on the paper and showing the system of projection. Scale drawing, should be made to lead up to and include the elements of solid geometry.

VI. PATTERN DRAWING AND DESIGN.

Study of Geometry is necessary as a ground work for this subject. The proper arrangement of the geometrical figures would lead up to the planing arrangement of different patterns and borders. Simplest form of pattern is that which depends upon repetition. By reversing, combining and repeating much interesting patterns and borders can be formed. Combined patterns of two, three or more figures may be attempted. The construction of the patterns should be simple, interlacing or overlapping. Different types of borders may be taken. The use of tracing paper, stencils or cut out forms may be made along with the mechanical instruments.

Floral Designs.—Natural forms, such as leaves, flowers, shells, sprays, birds, animals, trees, fruits, etc., give a much varied field of treatment. The evolution of industrial objects, such as cups, vases, etc. may also be taken at times. The adaptation of natural forms is what is termed as conventional treatment. Conventionalism consists in adapting the form to the purpose and the material for which the design is made. Rules and terms and the use of skeletonlines in laying out a design should be taught.

VII. FREE-HAND DRAWING.

Free-hand Drawing is regarded as an important element in developing the power of observation and of exercising the reasoning faculties in judging the appearances, the main features and the relative positions and in cultivating the appreciation of the beauties of nature and art. Free-hand from large copies, either drawn on black-board or paper, should be taken as exercises in the lower standards. In the higher standards the boys should be encouraged to copy, as far as possible and practicable, from the original carving and symmetrical forms of ornaments or details in Architecture, textile, pottery, etc.

VIII. LETTERING.

From the beginning the pupils should be taught to use good lettering when putting their names, etc., on their books or papers and any descriptive wording in their drawings. In teaching English lettering the Roman letters should be used along with other types of letters. Their use should also be made in Poster designs and Scale drawing.

IX. MODELLING.

This is included as one of the optional subjects. Under this heading can be included modelling from natural and artificial forms, geographical features, illustrative and imaginative work and exercises from memory. The modelling should be done on as large a scale as the pupils' figures will allow. As a rule, the clay imitation should be the correct size in order to develop the pupils' sense of size or bulk. The work should be done as directly as possible, every touch being prompted by deliberate intention and the pupils should be encouraged to add to the original mass rather than to take from it. Conventional methods of simplifying natural objects into type forms to be afterwards built together tend too much in the direction of tricks and the robbing of the child of freedom and opportunity for invention, to be truly educational and should be avoided.

CORRELATION.

In order to attain maximum result in the Educational work, there must be as much correlation as possible. Great care must, however, be taken that over anxiety to correlate subjects does not make us lose sight of the true educational aim in the teaching of Drawing. There should be no instances in which objects very unsuitable for drawing lessons (and which are beyond the capacity of the pupils to draw) are set, simply because they happen to be the subjects for the Science or Nature Study lessons of the week. True educational correlation is accomplished when the power gained in Drawing lessons is made use of in the Science lesson, in Nature Study, History, Geography, etc.

Sketch book.—If possible every student should have a sketch book for outdoor sketching and for home and recreative drawing.

List of books recommended for teaching the subject of Drawing (for the use of the Drawing teachers in schools).

Serial No.	Name of the Book.	Author's Name.	Publishers.	Remarks.
1	Model Drawing and Shading (1933).	M. M. Mehta	Messrs. J. V. Nava'akhi & Co., 533, Kalbadevi Road, Bombay 2,	Sanctioned as a Text Book for Secondary Schools.
2	Plane Geometry & Pattern Design, Book I.	R. C. Surkatha	Messrs. Longmans Green & Co., Ltd., 53, Nicol Road, Ballard Estate, Bombay 1.	Do. do.
3	Plane Geometry & Pattern Design, Book II.	Do.	Do	Do. do.
4	A manual of Lettering (1932).	M. M. Mehta	Messrs. J. V. Navalakhi & Co., 533, Kalbadevi Road, Bombay 2.	Sanctioned for Teachers' Library.
5	Manual of Drawing, Part I.	W. Rawson, A.R. C.A.	Messrs. Longmans Green & Co. Ltd., 53, Nicol Road, Ballard Estate, Bombay 1.	
6	Do. Part II	Do.	Do.	
7	Plane Geometry.	John Carroll	Messrs. J. V. Navalakhi & Co., 533, Kalbadevi Road, Bombay 2.	
8	Do.	L. H Morris	Do.	
9	Natural and Common Objects in Primary Drawing.	J. W. T. Vinal, A.R.C.A.	Blackie & Sons, Bombay.	
10	Pastel for Standards, Vo. I, Junior Book.	A. G. Tomkins	Pitmans.	
11	Clay Modelling for Infants.	F. H. Brown, A.R. C.A.	Do.	
12	Teaching of Drawing.	Polak & Quilter	University Press, London.	Can be had from Messrs. J. V. Navalakhi & Co., 533, Kalbadevi Road, Bombay 2.
13	Drawing for Indian Schools.	D. D. Sawyer	Blackie & Sons, Bombay.	

GRANT-IN-AID CODE

SCHEDULE I

SCHEME FOR THE ENCOURAGEMENT OF ART.

1. This scheme is framed, first, to encourage the study of drawing by pupils in schools, throughout the Province of Bombay as a regular portion of the school curriculum; secondly, to induce the managers of such schools to give facilities for more advanced study to those pupils who show special aptitude for drawing; thirdly, to encourage the study of painting, sculpture, architecture and Commercial Art by awarding certificates and diplomas for each of these subjects to students; and fourthly, to raise the standard of the artistic crafts of this Province by offering inducements to craftsmen to study design and to improve their methods of work.

2. The scheme is divided into four sections. Section I applies chiefly to the study of drawing in secondary schools; Section II applies to the study of the fine arts in Schools of Art, and to the training of artists, sculptors; architects and Commercial Artists generally; Section III applies to the study of industrial art; and Section IV applies to the training and examination of teachers of drawing and art.

SECTION I.

Rules for the Encouragement of Drawing in Schools

GRANTS.

3. Schools permanently recognised and in receipt of a maintenance grant can earn grants under two heads; (a) by a special grant for teaching and equipment, and (b) by a grant on results of the Elementary and Intermediate Grade Examinations held annually by the Government of Bombay.

N.B.—Schools which are not permanently recognised may be considered for a grant on the results of the Elementary and Intermediate Grade Examinations held annually by the Government of Bombay.

A—Special Grants.

4. Every school, whether secondary, special or training having thirty pupils learning drawing will be eligible for receiving a special grant up to the amount of Rs. 150 towards the cost of its drawing teacher and equipment.

In order to draw special grants the classes must be equipped and the subject taught to the satisfaction of the Government Inspector of Drawing and Craftwork.

B—Grants obtainable on the results of Examinations.

5. For every pupil who passes the Elementary Grade Examination	...	Rs. 4
For every pupil on the results of the Intermediate Examination	...	Rs. 8

These payments will only be made on account of pupils attending institutions mentioned in rules 3 and 4 above and in the case of the Elementary Grade Examination the pupils must be under 17 years of age, and in the case of Intermediate Drawing Grade Examination under 18 years of age, at the time of appearing for the examination. In order to draw these grants a certificate must be forwarded signed by the responsible authority of the school, to the effect that all the successful candidates have studied for at least 100 days in the school in the 12 months immediately preceding the examination.

PRIZES AND CERTIFICATES.

6. At the Elementary Grade Examination a prize of Rs. 4 and at the Intermediate Grade Examination a prize of Rs. 6 will be given to every candidate who reaches the highest standard in any subject of the examination, provided that he has passed the whole examination, and provided also that in the case of the Elementary Grade he is under 17 years of age and in the case of Intermediate Grade Examination under 18 years of age.

7. A certificate, will be given to every candidate who passes either examination.

EXAMINATIONS.

8. Examinations in the Elementary and Intermediate Grades for the purpose of awarding certificates and prizes will be held annually on dates (as a rule in October or November) settled by the Director of Public Instruction. The fee for the Elementary Examination will be Rs. 2 for each candidate and that for the Intermediate Examination Rs. 3. All fees must be paid in advance, and will in no case be returned, or reserved for a future examination.

9. Candidates must present themselves for all the subjects of examination, and will pass or fail according to the quality of their papers considered as a whole.

Elementary Drawing Grade Examination.

10. The subjects of this examination are as follows:—

(1) *Object Drawing*—

A simple group of objects to be drawn in pencil.
(Time allowed 2 hours.)

(2) *Nature Drawing*—

Flowers, leaves, or other natural specimens of a simple character to be drawn and painted in water-colours.
(Time allowed 2 hours and 15 minutes.)

(3) *Freehand*—

A simple symmetrical form of an ornament or detail in Indian architecture to be drawn in pencil from a chart.
(Time allowed 1 hour and a half.)

(4) *Memory Drawing*—

Simple familiar objects (animate or inanimate) to be drawn in pencil.
(Time allowed half an hour.)

(5) *Plane Practical Geometry*—

Geometry: Simple Problems on bisection, parallel lines, angles, squares, oblongs, circles, triangles, hexagons, octagons, pentagons and ellipses.
(Time allowed one hour.)

(6) *Design*—

Pattern based upon the above-mentioned geometrical forms to be arranged to fill in the shapes or borders. Either the background or the pattern to be filled in with colour.
(Time allowed 2 hours.)

Intermediate Drawing Grade Examination.

11. The subjects of this examination are as follows:—

(1) *Object Drawing*—

A group of objects to be drawn and finished in masses of light and shade, in pencil, monochrome, or water-colour.
(Time allowed 3 hours.)

(2) *Nature Drawing*—

Flowers, foliage, or other natural specimens to be drawn and painted in water-colour.
(Time allowed 3 hours.)

(3) *Freehand Drawing*—

A symmetrical form of an ornament or detail in Indian architecture to be drawn in Indian ink or in water-colour washes, as may be indicated on the chart.
(Time allowed 2 hours and a half.)

(4) *Memory Drawing*—

Familiar objects (animate or inanimate) to be drawn in pencil. Story illustrations, etc. including figures in action to test candidate's practice in free expressional work.
(Time allowed three-fourth of an hour.)

(5) *Design*—

To be based upon a decorative treatment of natural form, plant or flower for filling a given shape or shapes, or for borders, chequers, interlacing, or repeating patterns. The designs, which should be for some particular purpose, to be finished in colour or black and white.
(Time allowed 3 hours.)

(6) *Geometry and Lettering*—

- (a) Geometry : Problems on polygons, circles and tangents, in addition to those problems mentioned in Elementary Drawing Grade Examination.
- (b) Lettering : A title or heading to be set out in pencil in the given space and size according to a given scale.

(Time allowed 2 hours and a half).

N.B.—Candidates may enter for the Intermediate Drawing Grade Examination without having previously passed the Elementary Drawing Grade Examination. Candidates cannot appear both for the Elementary and Intermediate Drawing Grade Examinations in one year; they may either appear for the one or the other.

The examinations are open to candidates from recognized institutions and to private candidates.

SECTION II.

Rules for the Encouragement of (A) Drawing and Painting, (B) Sculpture, (C) Architecture, (D) Commercial Art.

N.B.—(1) Candidates for any examination in this section who are allowed to appear as students of the Sir J. J. School of Art must pay the full fee one month before the date of the examination.

(2) All other candidates for any examination in this section must submit testimonies of study and must remit half the examination fee along with the testimonies. This fee will in no case be returned, but if the testimonies of the candidate are accepted by the examiners, and he is allowed to appear for the examination, the half fee already paid will be credited to the candidate. The remaining half of the fee must be paid at least one month before the date of the examination.

(3) The Director of the School of Art (who is ex-officio Chairman of the Board of Examiners) has the power to allow students to sit for any examination, if in his opinion such a course is justified for special reasons.

(4) A candidate, whose testimonies of study for a particular examination have been accepted by the examiners, but who has failed in the examination, is permitted to appear for the same examination again without submitting any further testimonies of study, provided that he does so during the three years immediately following that in which he failed. After this time he is required to submit fresh testimonies of study.

(5) Students of the Sir J. J. School of Art, Bombay, who in addition receive outside private tuition are not permitted to present themselves as outside candidates for the purpose of taking a higher examination than they are permitted to sit for as students of the Sir J. J. School of Art, Bombay.

(6) Each testimony of study submitted for examination purposes must have entered on it the name of the candidate, the subject and grade of examination for which he is entering.

(7) All testimonies of study submitted must be packed flat and unmounted. Drawings delivered rolled up will not be examined. Due care will be taken of the testimonies of study, but the Board of Examiners will not be responsible for any loss or damage to them while in their keeping or in transit. The testimonies of study will be delivered at the Sir J. J. School of Art to any person authorized by the owner to receive them, within two months of the last day of the examination, but they will only be returned by post if a stamped and addressed label is enclosed in the package.

(8) The results of each Commercial Art Examination will be declared in three classes, according to the percentage of total marks obtained, as follows:—

First Class	...	...	...	65 per cent. of the maximum.
Second Class	...	...	...	55 per cent. of the maximum.
Pass Class	...	...	...	45 per cent. of the maximum.

(9) Candidates having passed the Advanced Examination in Commercial Art, appearing from the Commercial Art Section of the Sir J. J. School of Art, Bombay, but not selected for or admitted to the Specialization Class for Post Graduate Study, will be entitled to the Advanced Examination Certificate in Commercial Art of the said Section only on submission of a certificate of practical experience for at least six months in any one of the well-known Commercial houses, after having passed the said examination. Lady candidates are exempted from the submission of a certificate of practical experience for six months in Commercial houses.

(10) A minimum attendance of 75 per cent. of maximum working days is essential for the Students of the Commercial Art Section of the Sir J. J. School of Art, Bombay, for their eligibility to the Commercial Art Examinations.

(A) DRAWING AND PAINTING.

Elementary Examination in Drawing and Painting.

12. Candidates for this examination must have passed the Intermediate Drawing Grade Examination of the Government of Bombay, or some equivalent Examination in Drawing of other Provinces, or the Cambridge Senior Local Examination with Drawing, and must have studied for one full session in the Painting School of the Sir J. J. School of Art, Bombay; or after passing any of the above-mentioned examinations, must produce the following testimonies of study:—

(a) Two drawings of a life size head, one from life, in oil or water-colour and the other from a plaster cast, drawn in chalk or charcoal. Each drawing must fairly fill an Imperial sheet of paper.

(b) Two paintings of still life, in oil or water-colour of fruit, flowers or other natural objects, size not less than half Imperial.

(c) Two sheets of perspective drawings showing a method of setting up in perspective a drawing of a building from its plan and elevation, or of the interior of a large hall, size half Imperial.

(d) One decorative design which, while not excluding figures, shall include flowers, animals, birds, or reptiles; which must have been executed in colour, size half Imperial.

(e) Sketch books showing any work the student may have done.

13. All testimonies of study must be submitted by the 20th of December preceding the examination along with the application for admission to the examination and upon their acceptance by the examiners the candidates will be admitted to the examination.

14. All testimonies of study must be accompanied by a certificate signed by a responsible person, stating that the work submitted has been done entirely by the candidate.

15. The subjects for this examination are as follows:—

(1) Candidates will draw in chalk or charcoal a plaster cast of a head, showing the principal masses of light and shade.

(2) Candidates will paint in oils or water-colour, a head from life.

(3) Candidates will paint in oils, a group of still-life objects, fruits or flowers.

(4) Candidates will draw from memory animals, birds, or objects commonly seen upon the road or in the fields.

(5) Candidates will make a design which, while not necessarily excluding figures, shall include the decorative representation of animals, birds, fish or reptile on a space of given shape in water-colours.

(6) Perspective (advanced): Candidates must pass a test in linear perspective.

(1) and (2) must fill a half "Imperial" sheet of paper or canvas of about the same size. (3) must be painted on canvas or paper not exceeding 20" x 14." (4) must be drawn on a sheet of paper not exceeding 10" x 8", which should be fairly filled. (5) should be drawn on a sheet of paper not exceeding half Imperial. (6) Half Imperial sheet of paper must be used.

16. No candidate from the Sir J. J. School of Art, Bombay, will be allowed to appear for the examination unless it is certified by the Director that he has filled in the required percentage of attendance. In case of outside candidates, approval of the testimonies of study will be the qualifying test for permission to appear for the examination.

17. In deciding the result of the examination the whole record of the candidate may be taken into consideration. Consideration will be given to all the class work that has been done throughout the Session, to Sketchbooks, and to vacation studies. In the case of outside candidates, their testimonies will be considered.

18. The fee for the Elementary Examination is Rs. 10 which must be paid in advance and will in no case be returned.

Intermediate Examination in Drawing and Painting.

19. Candidates for this examination must have studied for one full session in the third year class of the Painting School of the Sir J. J. School of Art, Bombay, and must have passed the Elementary Examination in Drawing and Painting or, after passing the Elementary Examination in Drawing and Painting, must produce the following testimonies of study:—

(a) One painting of a head in oil or water-colour (life-size), one figure from life and one figure from a plaster cast. The figure must not be less than 24" high.

(b) Two sheets of "Imperial" size, of anatomical drawing showing the front, back, and side views of a figure. One sheet must show the bones, and one the muscles. The names of the bones and muscles must be given. The drawings may be tinted in water-colour.

(c) One pictorial composition in which figures are included; this may be executed in oil or water-colour, size $\frac{1}{2}$ Imperial.

(d) Any sketches or studies which the candidate may have made during the year preceding the examination.

(e) Painting of a landscape or decorative design, size Imperial sheet.

20. These testimonies of study must be submitted by the 20th of December preceding the examination, and upon their acceptance by the examiners the candidate will be admitted to the examination.

21. All testimonies of study must be accompanied by a certificate signed by a responsible person stating that the work submitted has been done entirely by the candidate.

22. The subjects for this examination are as follows:—

(1) Candidates will execute a time-sketch in chalk or charcoal, of a full length figure from a plaster cast from the antique.

(2) Candidates will paint in oils, a draped figure from life.

(3) Candidates will draw from memory figures, animals, or other well-known subjects.

(4) Candidates will draw and paint a pictorial design in which figures are included, to fill a given space. It may be treated either realistically or decoratively.

(5) Candidates will be examined regarding their knowledge of elementary superficial human anatomy.

(1) An "Imperial" sheet of paper must be used, and the figure must not exceed 24" in height.

(2) A canvas not exceeding 24" \times 16" must be suitably filled. A sheet of drawing paper not exceeding 10" \times 8" must be used, which should be fairly filled. (4) Paper or canvas not exceeding 18" on the longest side must be used. (5) A half "Imperial" sheet of paper must be used.

23. As in the case of the Elementary Examination the whole year's record of the candidates, or the testimonies of study (as the case may be), may be considered, in conjunction with his examination papers.

24. The fee for the Intermediate Examination is Rs. 15 which must be paid in advance and will in no case be returned.

Advanced Examination in Drawing and Painting.

25. Candidates for this examination must have studied for one full session in the fourth year class of the Painting School of the Sir J. J. School of Art, Bombay, and must have passed the Intermediate Examination in Drawing and Painting or, after passing the Intermediate Examination in Drawing and Painting, must produce the following testimonies of study:—

(a) One head from life painted in oils on a canvas not smaller than 24" \times 20", and one figure from life in oils. The height of the figure must not be less than 24".

(b) Two sheets of "Imperial" size of anatomical drawings showing the front, back and side views of a figure. One sheet must show the bones, and one the muscles. The names of the bones and muscles must be given. The drawings may be tinted in water-colour.

(c) One figure composition in oils or water-colour, Imperial size.

(d) Any sketches or studies which the candidate has made during the year preceding the examination.

(e) Painting of a landscape or any decorative design, size Imperial sheet.

26. These testimonies of study must be submitted by the 20th of December preceding the examination, and upon their acceptance by the examiners the candidates will be admitted to the examinations.

27. All testimonies of study must be accompanied by a certificate signed by a responsible person, stating that the work submitted has been done entirely by the candidate.

28. The subjects for this examination are as follows:—

(1) Candidates will paint in oils or water-colour, a figure from life not less than 24" in height.

(2) Candidates will paint in oils or water-colour, a head from life (life size).

(3) Candidates will be examined regarding their knowledge of superficial human anatomy.

(4) Candidates will execute in oil or water-colour, a pictorial figure composition or decorative panel to fill a given space, realistically or decoratively.

(5) Candidates will execute a time sketch from life in chalk or charcoal in 2½ hours.

(1) must be painted upon a canvas (or paper) and the figure, if standing, must not be less than 24" in height. (2) must be life size on canvas (or paper) not exceeding 24" \times 20". (3) must be executed in colour on paper, the longest side of which must not exceed 24". (4) must be executed on paper not exceeding a half Imperial sheet. It may either be painted in a realistic or decorative manner. (5) must be executed on a space not exceeding an Imperial sheet of paper.

29. As in the case of the Elementary and Intermediate Examinations the whole year's record of the candidate, or the testimonies of study (as the case may be) may be considered in conjunction with his examination papers.

30. The fee for the Advanced Examination is Rs. 20 which must be paid in advance and will in no case be returned.

Examination for the Government Diploma in Drawing and Painting.

31. Candidates for this Diploma must have studied for one full session in the Fifth Year Class of the Painting School of the Sir J. J. School of Art, Bombay, and must have passed the Advanced Examination in Drawing and Painting, or if they are outside candidates after passing the Advanced Examination in Drawing and Painting must produce the following testimonies of study:—

- (a) Two finished figure studies in oils (undraped) not less than 24" in height.
- (b) Two full size heads from life in oils on canvas not less than 20" × 24" in size.
- (c) Two figure compositions in oils on canvas not less than 30" × 24" in size.

These testimonies of study must be submitted by the 20th of December preceding the examination and upon their acceptance by the examiners the candidate will be admitted to the examination.

32. All testimonies of study must be accompanied by a certificate signed by a responsible person, stating that the work submitted has been done entirely by the candidate.

33. The examination will begin with a preliminary examination during which a finished sketch of a definite subject, or of one of a number of subjects given by the examiner, must be made by the candidate in a specified time. From the sketch a finished picture or decorative panel, retaining the principal characteristics of the sketch must be made by the candidate in the Examination Hall. Upon this finished picture and the year's work, the diploma will be granted or withheld.

34. Candidates will be required to execute this picture or panel under supervision.

35. As in the case of the Elementary, Intermediate and Advanced Examinations the whole year's record of the candidate, or the testimonies of study (as the case may be), may be considered, in conjunction with his examination papers.

36. The fee for the Diploma Examination is Rs. 25 which must be paid in advance and will in no case be returned.

(B) SCULPTURE.

Elementary Examination in Sculpture

37. Candidates for this examination must have passed the Intermediate Drawing Grade Examination of the Government of Bombay, or some equivalent Examination in Drawing in other Provinces, or the Cambridge Senior Local Examination with Drawing, and must have studied for one full session in the Second Year Class of the Sculpture School of the Sir J. J. School of Art, Bombay or must produce the following testimonies of study:—

- (a) Three sheets of drawings of plants, with details, and three sheets of designs for panels or mouldings, based upon the drawings of plants suitable for modelling. The size of each sheet must be not less than Imperial.
- (b) One cast in plaster of Paris of a head in relief (life size), modelled by the candidate from a cast or from life.

38. These testimonies of study must be submitted by the 20th of December preceding the examination and upon their acceptance by the examiners the candidate will be admitted to the examination.

39. All testimonies of study must be accompanied by a certificate signed by a responsible person, stating that the work submitted has been done entirely by the candidate.

40. The subjects for this examination are as follows:—

- (1) Candidates will model in clay a full-sized copy of a plaster cast of a head.
- (2) Candidates will model in clay a plant or flower from nature.
- (3) Candidates will model in clay an ornamental panel to decorate a given space, such as a rectangular panel; the design to be based on the plant or flower modelled under (2). All models must be cast in plaster by the candidates themselves, if required.

41. In deciding the result of the examination the whole record of the candidate may be taken into consideration. Consideration will be given to all the class work that has been done throughout the session, to note-books, and to vacation studies.

42. The fee for the Elementary Examination is Rs. 10 which must be paid in advance and will in no case be returned.

Intermediate Examination in Sculpture.

43. Candidates for this examination must have passed the Elementary Examination in Sculpture and must have studied for one full session in the Third Year Class of the Sculpture School of the Sir J. J. School of Art, Bombay, or must produce the following testimonies of study:—

- (a) A model in plaster of Paris of a full length figure from an antique cast. Size not less than 30" high.
- (b) A model in plaster of Paris of a life-sized head from life.
- (c) Two models of a figure in plaster or wax showing the anatomy of (i) the skeleton, (ii) the muscles; or six sheets of anatomical drawings showing front, back and side views of a figure. Three sheets must show the bones and three the muscles.

(d) A model in plaster of Paris of a panel in which figures are used as a part of the design. e. Size not less than 30" on the longest side.

44. These testimonies of study must be submitted by the 20th of December preceding the examination, and upon their acceptance by the examiners the candidate will be admitted to the examination.

45. All testimonies of study must be accompanied by a certificate signed by a responsible person, stating that the work submitted has been done entirely by the candidate.

46. The subjects for this examination are as follows :—

(1) Candidates will model a life-sized head and bust in clay, from life. Candidates must set up their own armatures.

(2) Candidates will model a full size figure from a cast.

(3) Candidates will model a panel in which figures form part of the design.

(4) Candidates will be examined in superficial human anatomy.

All models must be cast in plaster by the candidates themselves if required.

47. As in the case of the Elementary Examination the whole year's record of the candidate, or the testimonies of study (as the case may be), may be considered in conjunction with his examination papers.

48. The fee for the Intermediate Examination is Rs. 15 which must be paid in advance and will in no case be returned.

Advanced Examination in Sculpture.

49. Candidates for this examination must have passed the Intermediate Examination in Sculpture and must have studied for one full session in the Fourth Year Class of the Sculpture School of the Sir J. J. School of Art, Bombay, or must produce the following testimonies of study :—

(a) A full length study in plaster of Paris of a figure from life; size not less than 36" high.

(b) A sketch in wax or plaster of Paris of a group consisting of not less than three figures; size not less than 18" high.

(c) A design modelled in relief consisting of not less than three figures; size not less than 36" on its longest side.

(d) Any sketch books or sketch models the candidate may have prepared during the two years preceding the examination.

(e) Two sheets showing the method of setting up in perspective a drawing of a simple solid object from its plan and elevation. Size not less than a half Imperial sheet.

50. These testimonies of study must be submitted by the 20th of December preceding the examination, and upon their acceptance by the examiners the candidate will be admitted to the examination.

51. All testimonies of study must be accompanied by a certificate signed by a responsible person, stating that the work submitted has been done entirely by the candidate.

52. The subjects for this examination are as follows :—

(1) Candidates will model a full nude figure from life. The model must be not less than 30" high.

(2) Candidates will model in the round a design for a given purpose, such as a street fountain or a commemorative group. Size not less than 18" high.

(3) Candidates will design and model a relief decoration for a portion of a building, such as a spandrel, a panel over a door way, or other architectural feature. The design should include figures, and must not be less than one-third of the size of the space it is intended to fill.

All models must be cast in plaster by the candidates themselves if required.

53. As in the case of the Elementary and Intermediate Examinations, the whole year's record of the candidate, or the testimonies of study (as the case may be), may be considered in conjunction with his examination papers.

54. The fee for the Advanced Examination is Rs. 20 which must be paid in advance and will in no case be returned.

Examination for the Government Diploma in Sculpture.

55. Candidates for this diploma must have studied for one full session in the Fifth Year Class of the Sculpture School of the Sir J. J. School of Art, Bombay, and shall have passed the Advanced Examination in Sculpture or must produce the following testimonies of study :—

(a) Three finished works, one of which must be in the round together with any six other studies.

(b) Four studies showing the main features of Hindu and Muhammadan architecture, with characteristic examples of ornament accompanying each style. The studies must be drawn upon sheets of Imperial size paper, not less than one sheet being given to architecture, and one to the ornament of each subject.

(c) Two sheets of perspective drawings showing the method of setting up in perspective a drawing of a group of persons or architectural buildings.

56. These testimonies must be submitted by the 20th of December preceding the examination, and upon their acceptance by the examiners the candidate will be admitted to the examination.

57. The testimonies of study must be accompanied by a certificate signed by a responsible person, stating that the work submitted has been done entirely by the candidate.

58. The examination will begin with a preliminary examination during which a finished sketch in clay or wax of a definite subject, or of one of a number of subjects given by the examiner, must be made by the candidate in a specified time. This sketch will be returned to the candidate, but a photograph or other reproduction of it will be retained by the examiners. From the sketch a finished model or decorative panel retaining the principal characteristics of the sketch, must be made by the candidate. Upon this finished model and the year's work, or the testimonies of study (as the case may be), the diploma will be granted or withheld. Candidates will have to produce one panel in high or bas-relief of the size 35" x 25"; and a standing figure from life of the size 3 feet 6 inches.

59. As in the case of the Elementary, Intermediate and Advanced Examinations the whole year's record of the candidate, or the testimonies of study (as the case may be), may be considered in conjunction with his examination papers.

60. The candidate will be required to execute this work under supervision.

61. The fee for the Diploma Examination is Rs. 25, which must be paid in advance and will in no case be returned.

(C) ARCHITECTURE.

Elementary Examination in Architecture.

62. Candidates for this Examination must submit with their applications the following testimonies of study:—

Note.—The testimonies must be on good stout drawing paper, Imperial size, 30" x 22" unmounted, but submitted flat in a proper portfolio.

No drawings beyond the six sheets and the original measurements specified below, shall be submitted; the drawings shall be of such a scale as to fairly fill each sheet:—

Sheet (a).—General drawing to scale of a building of recognized importance, showing the application of one or more of the Greek, Roman or Renaissance Orders of Architecture. Students must state their authority for the building which should not be of recent design.

Sheet (b).—A detail showing part of the facade of the above building, together with sufficient plan and section of the same to thoroughly illustrate the application of the Order, to not less than four times the scale of Sheet (a) rendered in monochrome, with the shadows cast in accordance with the rules of Sciography.

Sheet (c).—A large drawing in freehand from an Indian architectural carved ornament, finished in chalk, soft pencil or brush work.

Sheet (d).—A careful measured drawing, accompanied by the original measurement sheets taken on the site, of a small and simple, but old and interesting, structure in the Indian traditional style, measured by the candidate, either alone or in company with other students, in plan, section and elevation. This sheet should be rendered in colour to represent the materials used in its construction.

Sheet (e).—A careful detail of a portion of the building illustrated by Sheet (d) with all constructional details carefully indicated to at least four times the scale of the drawings on Sheet (d).

Sheet (f).—A properly set up perspective to scale of a small classic building, such as the Tower of the Winds, or the Monument of Lysicrates at Athens, or, of an Indian balcony, porch or Chatri. This drawing is to be in ink line only, with the setting up lines left clearly in pencil.

63. These testimonies of study must be submitted, in the case of candidates other than those who are students in the Architectural Section of the Government School of Art, Bombay, to the Director, Sir J. J. School of Art, Bombay, before the 20th of December preceding the examination and only on their acceptance will the candidate be admitted to the examination.

Candidates from the Architectural Section of the Government School of Art must submit their testimonies to the Professor of Architecture of that School by the 1st of February preceding the examination.

64. All testimonies must be signed by the candidate himself and be accompanied by a certificate, signed by the Architect or Master under whom he has worked, to the effect that the testimonies submitted are the *bona-fide* work of the candidate himself.

65. The subjects of the question papers of this examination are as follows:—

Group A.

(1) Elementary Architectural Design, being the application of the Classic and Indian traditional styles to simple buildings.

(2) Sciography and Perspective, a combined problem of an architectural nature.

(3) The general constructional principles governing the traditional architectures of the Egyptian, Babylonian, Persian, Greek, Roman, Byzantine, early Christian, Romanesque and Gothic periods and of the Budhists, Jains and Hindus in India, with a detailed study of important buildings representative of each.

Group B.

(4) Surveying and Levelling (exclusive of the use of the Theodolite).

(5) Elementary practical building construction and the building materials used in India.

(6) Elementary Mechanics and Hydrostatics, Moments, Forces, Centre of Gravity and the application of such principles to pulleys, levers, pumps and similar appliances, and also to simple structural members.

Note.—Candidates failing to satisfy the examiners in both Groups A and B will not be granted a certificate, but those passing in one of these Groups may take the other only at any subsequent examinations within 3 years and on passing that also, will be granted the certificate; if a candidate fails to do so within 3 years, he will have to take the whole examination again. At each examination he will have to pay the full fee.

66. An oral examination will be held for those candidates who are not Architectural Students of the Government School of Art, Bombay, at which questions will be asked on the candidate's examination work, as well as on his testimonies of study.

This oral will have a direct bearing on the marks allocated to the various subjects in the examination itself.

67. In the case of candidates who have been students in the Architectural Section of the Government School of Art, Bombay, and who have, in the preceding session, put in the required number of attendances, entitling them to sit for the examination, the marks obtained by them at the school examinations during the said preceding session will be added to the marks gained by them at this examination for the purpose of arriving at the result of the examination, the maximum marks obtainable in the school examinations being the same as in this examination. In the case of external candidates the marks gained by them at this examination will be doubled in order to correctly assess their rank.

68. The fee for this examination is Rs. 10, half of which must be paid in advance at the time of submitting the application form and testimonies of study; this fee is not returnable under any circumstances. If the testimonies of study are approved, the remaining half of the fee becomes payable at least one month before the date of the examination.

Intermediate Examination in Architecture.

69. Candidates for this examination must, subject to Section II, *N.B.* (3), have passed the Elementary Examination in Architecture and must submit with their application the following testimonies of study:—

Note.—The testimonies must be on good stout paper of Imperial size 30" x 22" unmounted but submitted flat in a proper portfolio. No drawings beyond the six Sheets and the original measurements for (d), (e) and (f) Sheets mentioned shall be submitted. The drawing shall in all cases fairly fill the Sheets specified:—

Sheets (a) and (b).—An original design for a building of moderate dimensions to 1/8" scale finished neatly, in ink, as a working drawing, in plan, section and elevation. The drawing to be coloured in flat washes only, to represent the materials proposed to be used.

Sheet (c).—Working details of an interesting portion of the exterior or interior of the same building to 1/2" scale, uncoloured but with the construction carefully indicated and fully dimensioned. The detail must include a part plan and section as well as the elevation of the portion illustrated.

Sheets (d) and (e).—A careful measured drawing, accompanied by the measurements taken on the site of an old but interesting building of moderate dimensions, measured by the candidate himself, or in company with other students, in plan, section and elevation. These drawings shall be in pencil and should be rendered in colour to indicate the materials used in the building.

Sheet (f).—A careful detail of a portion of the building illustrated in the last sheet to four times the scale. This drawing should be inked in but not coloured. This detail should indicate the plan and section as well as the elevation of the portion selected.

Each candidate must also state in his application form in which of the alternative subjects in Group A (3) he desires to be examined.

70. Except in the case of candidates who are students of the Architectural Section of the Government School of Art, Bombay, these testimonies of study must be submitted to the Director, Sir J. J. School of Art, Bombay, with the application form on or before the 20th of December preceding the examination and only upon their acceptance will the candidate be admitted to the examination.

Candidates from the Architectural Section of the Government School of Art, Bombay, must submit their testimonies to the Professor of Architecture by the 1st of February preceding the examination.

71. The subjects of the question papers for this examination are as follows:—

Group A.

- (1) Design, being the application of the traditional architecture of India to modern design.
- (2) The general constructional principles governing the architecture of the Renaissance in Europe, and of the Muslims in India including the detailed study of the most important examples in each.
- (3) The more specialized study either of (a) Buddhist, Jain and Hindu, or of (b) Muslim Architecture, in India.

Group B.

- (4) Practical building construction and the materials used therein.
- (5) The calculation of structural members in timber and iron or steel.
- (6) Specification.

Note.—Candidates failing to satisfy the examiners in both Groups A and B will not be granted a certificate but those passing in one of these groups may take the other only at any subsequent examinations within 3 years and on passing that also will be granted the certificate; if a candidate fails to do so within 3 years, he will have to take the whole examination again. At each examination he will have to pay the full fees.

72. An oral examination will be held for those candidates who are not students of the Architectural Section of the Government School of Art, Bombay, at which questions will be asked on the candidate's examination work, as well as on his testimonies, and this examination will have a direct bearing on the marks allocated.

73. In the case of candidates who have been students in the Architectural Section of the Government School of Art, Bombay, and who have, in the preceding session, put in the required number of attendances entitling them to sit for the examination, the marks obtained by them at the school examinations during the said preceding session will be added to the marks gained by them at this examination for the purpose of arriving at the result of the examination, the maximum marks obtainable in the school examinations being the same as in this examination. In the case of external candidates the marks gained by them at this examination will be doubled in order to correctly assess their rank.

74. The fee for this examination is Rs. 15 and the same conditions are attached to its payment as are set forth for the Elementary Examination (see rule 68).

Advanced Examination in Architecture.

75. Candidates for this examination must, subject to Section II, N.B. (3), have passed the Elementary and Intermediate Examinations in Architecture and must submit with their applications the following testimonies of study:—

Note.—The drawings must be on good stout drawing paper of uniform size of not less than Imperial size 30" x 22" unmounted but submitted flat in a proper portfolio. No drawings beyond the three sheets and three documents mentioned shall be submitted, the drawings should fairly fill the sheets specified:—

Sheets (a) and (b).—A study in plan, section and elevation of a ruined, or altered, building of historical interest measured by the candidate himself, either alone or with other students, with his restoration scheme of the same, indicated in different coloured ink from that used to show the portions of the original building as it existed when measured.

Sheet (c).—A half-inch detail of an interesting portion of the same building, indicating similar restorations.

Testimonies (d) and (e).—A complete specification and a priced bill of quantities of the building, the design of which was submitted for the candidate's Intermediate Examination, see rule 69 (a) to (c), or should he not have entered for the Intermediate Examination, of a similar design subject; in all cases three sheets complying with rule 69 (a) to (c), illustrating such a design, must be submitted along with the Advanced Examination Testimonies, with the sanitary installation indicated on the same.

Testimony (f).—A well composed original essay in clear and concise English of about 2,000 words describing the building illustrated by sheets (a), (b) and (c) and the candidate's scheme for its restoration in detail.

76. In the case of those candidates who are not students of the Architectural Section of the Government School of Art, Bombay, these testimonies of study must be submitted to the Director, Sir J. J. School of Art, Bombay, on or before the 20th of December preceding the examination and only upon their acceptance will the candidate be admitted to the examination. In the case of candidates from the Architectural Section of the Government School of Art, Bombay, the testimonies must be submitted to the Professor of Architecture by the 1st of February preceding the examination.

77. All testimonies must be signed by the candidate and be accompanied by a certificate signed by the Architect or the Master under whom the candidate has worked to the effect that the testimonies submitted are the *bona-fide* work of the candidate himself.

78. The subjects of the question papers for this examination are as follows :—

Group A.

- (1) Design, being the free application of the traditional architecture of India to modern design.
- (2) (a) Town planning its history and application, (b) building law.
- (3) Architectural acoustics.

Group B.

- (4) Sanitation.
- (5) Advanced general construction including reinforced concrete construction and stresses and strains.
- (6) Quantities.

Note.—Candidates failing to satisfy the examiners in both Groups A and B will not be granted a certificate, but those passing in one of these groups may take the other only at any subsequent examinations within 3 years, and on passing that also, will be granted the certificate; if a candidate fails to do so within 3 years, he will have to take the whole examination again. At each examination, he will have to pay the full fee.

79. An oral examination will be held for those candidates who are not Architectural Students at the Government School of Art, Bombay, at which questions will be asked on the candidates' examination work, as well as on his testimonials and this oral will have a direct bearing on the marks gained for the examination itself.

80. In the case of candidates who have been students in the Architectural Section of the Government School of Art, Bombay, and who have, in the preceding session, put in the required number of attendances entitling them to sit for the examination, the marks obtained by them at the school examinations during the said preceding session will be added to the marks gained by them at this examination for the purpose of arriving at the result of the examination, the maximum marks obtainable in the school examinations being the same as in this examination. In the case of external candidates the marks gained by them at this examination will be doubled in order to correctly assess their rank.

81. The fee for this examination is Rs. 20 and the same conditions are attached to its payment as are set forth for the elementary examination (*see* rule 68).

Examination for the Government Diploma in Architecture.

82. Candidates for this examination must, subject to Section II, *N.B.* (3), have passed the Elementary, Intermediate and Advanced Examination in Architecture and must submit the following testimonials of study :—

Note (1).—Candidates who are not students of the Sir J. J. School of Art, Bombay, are warned that the preparation of these Design Testimonials and of the thesis will take a considerable time and they are advised to obtain the subjects of the former and to submit their subject for the latter from nine to twelve months before they intend to take the Examination.

Note (2).—Drawings must be on good stout drawing paper of uniform size of not less than Imperial size 30" × 22", unmounted but submitted flat in a proper portfolio. No testimonials except those mentioned shall be submitted.

Testimonials (1) to (3).—Three designs, the subjects of which must previously be obtained from the Director, Sir J. J. School of Art, Bombay, one of which will be a design for a building entailing the application of acoustics principles to modern design. Each design will comprise properly rendered sheets; the one involving acoustics must be accompanied by sufficient diagrams and calculations to satisfactorily prove its freedom from acoustical defects.

Testimony (4).—Working drawings of one of the above three designs after approval of the original design fully dimensioned and with all scantlings (previously ascertained by calculations) figured thereon. The drainage and electrical installations must also be shown on this set of drawings.

Testimony (5).—A thesis in English on a subject previously approved by the Director, Sir J. J. School of Art, Bombay.

83. The first three testimonies of study, in the case of candidates who are not students of the Architectural Section of the Government School of Art, Bombay, must be submitted to the Director, Sir J. J. School of Art, Bombay, on the dates published by the Director with the subjects of the designs and the last two testimonies by the 1st of March preceding the examination and only on their acceptance will the candidate be admitted to the examination.

Candidates from the Architectural Section of the Government School of Art, Bombay, must submit their testimonies 1 to 3 to the Professor of Architecture of that school on the dates published in the school time-table and testimonies 4 and 5 by the 1st of March preceding the examination.

All testimonies must be signed by the candidate and be accompanied by a certificate signed by the Architect or Master under whom the candidate has worked to the effect that the testimonies submitted are the *bona-fide* work of the candidate himself.

84. The subjects of the question papers for this examination are as follows:—

- (1) Modern architectural design in India.
- (2) General construction, including the general building trades and shoring and underpinning.
- (3) Iron and steel and reinforced concrete construction.
- (4) Hygiene.
- (5) Specification and the properties and uses of building materials.
- (6) Professional practice.

85. An oral examination will be held for all candidates, at which questions will be asked on the candidate's examination work and testimonies. This oral will have a direct bearing on the marks allocated for the examination.

86. In the case of candidates who have been students in the Architectural Section of the Government School of Art, Bombay, and who have, in the preceding session, put in the required number of attendances entitling them to sit for the examination, the marks obtained by them at the school examination during the preceding session will be added to the marks gained by them at this examination for the purpose of arriving at the result of the examination, the maximum marks obtainable in the school examination being the same as in this examination. In the case of external candidates the marks gained by them at this examination will be doubled in order to correctly assess their rank.

87. The fee for this examination is Rs. 50 and the same conditions are attached to its payment as are set forth for the Elementary Examination (*see* rule 68), except that in the case of this examination only Rs. 10 is to be paid along with the testimonies 4 and 5 and the balance of Rs. 40 is to be paid immediately the testimonies are accepted.

88. Candidates who passed the Diploma Examination are eligible, under certain conditions, for the surveyor's Licence of the Bombay Municipality.

Successful candidates are also eligible on fulfilling certain conditions, to become candidates for membership of the Indian Institute of Architects and of the Royal Institute of British Architects, London.

Particulars of such conditions may be obtained from the Professor of Architecture at the Government School of Art, Bombay.

89. Candidates passing in at least two subjects of the Diploma Examination in Architecture will be allowed to sit for the subjects in which they have failed at subsequent examinations on payment of a fee of Rs. 15 for each subject on each occasion. They will only be awarded the Diploma Certificate after they have passed in all subjects.

(D) COMMERCIAL ART.

Elementary Examination in Commercial Art.

90. Candidates for this examination must have passed the Intermediate Drawing Grade Examination of the Government of Bombay, or some equivalent Examination in Drawing of other Provinces, or the Cambridge Senior Local Examination with Drawing, and must have studied for one full Session in the Commercial Art Section of the Sir J. J. School of Art, Bombay, or after passing any one of the abovementioned Examinations, must produce the following testimonies of study along with a certificate of at least six months' practical experience in any one of the well-known Commercial Houses.

Note.—Every group of drawings should deal with one subject, and every drawing must be accompanied by an explanation of the respective suitable method of printing.

No.	Subject.	Size.
2	Roman or Indian Lettering	.. $\frac{1}{2}$ Imperial.
1	Modern Lettering (Speed ball)	.. $\frac{1}{2}$ Imperial.
4	Book Jackets	.. 9" × 20" or 8 Vs.
6	Press Layouts	.. 8" × 2 Colms.
3	Posters	.. $\frac{1}{2}$ Imperial (11" × 15").
4	Trade marks	.. 4".
3	Monograms	.. 4".
6	Letter Heads in 2 colours	.. 9" × 11".
3	Line Drawings of human heads	.. $\frac{1}{2}$ Imperial (11" × 15").
1	Sheet of Perspective drawing of any object	.. $\frac{1}{2}$ Imperial.
1	Sketch Book	.. 100 pages.

91. All testimonies of study must be submitted by the 20th of December preceeding the Examination, along with the application for admission to the Examination and upon their acceptance by the examiners the candidates will be admitted to the examination.

92. All testimonies of study must be accompanied by a certificate signed by a responsible person stating that the work submitted has been done entirely by the candidate.

93. The subjects for this examination are as follows :—

- (1) Letter Head 9" × 11" (2 colours)
- (2) Press Layout (Primary) 8" × one Colm. Line.
- (3) Roman or Indian Lettering $\frac{1}{2}$ Imperial.
- (4) Book Jacket 9" × 20" or 8 Vs. (2 colours.)
- (5) Written Test.
- (6) Poster Design (Primary) 5" × 8" (3 colours).
- (7) Oral Examination.

94. No candidate from the Sir J. J. School of Art, Bombay, will be allowed to appear for the Examination unless it is certified by the Director that he has filled in the required percentage of attendance. In case of outside candidates, approval of the testimonies of study and a certificate of a practical experience for six months in any well known firm or any Institution where Commercial Art is taught as a special subject will be the qualifying test for permission to appear for the examination.

95. In deciding the result of the examination, the whole record of the candidate may be taken into consideration. Consideration will be given to all the class work and home work done throughout the Session, to note-books, vacation studies or the testimonies of study as the case may be.

96. The fee for the Elementary Examination in Commercial Art is Rs. 10 which must be paid in advance, and will in no case be returned.

Intermediate Examination in Commercial Art.

97. Candidates for the examination must have studied for one full Session in the Second Year Class of the Commercial Art Session of the Sir J. J. School of Art, Bombay, and must have passed the Elementary Examination in Commercial Art, or after passing the Elementary Examination in Commercial Art must produce the following testimonies of study, along with a certificate of at least one year's practical experience in any one of the well-known firms, or any institution where Commercial Art is taught as a special subject.

Note.—Every group of drawings should deal with one subject, and every drawing must be accompanied by any explanation of the respective suitable method of printing.

No.	Subject.	Size.
3	Posters	.. 25" × 40" (3 colours).
3	Lettering (three modern styles) Instrumental, Speed ball and Brush.	$\frac{1}{2}$ Imperial (22" × 15").
6	Label Designs	
4	Folders	.. 8" × 5" (1 Face.)
4	Press Layouts (2 in Line and 2 in Half tone)	.. 12" × 3 Colms.
3	Illustrations (any medium illustrating one story) (accompanied by the story if possible),	
3	Cartoon Designs (Boxes)	.. Any size suitable for an object.
1	Perspective drawing of an object	.. $\frac{1}{2}$ Imperial.
3	Show cards	.. $\frac{1}{2}$ Imperial.
1	Sketch book	.. 100 pages.

98. These testimonies of study must be submitted by the 20th of December preceding the Examination, and upon their acceptance by the Examiners, the candidate will be admitted to the examination.

99. All testimonies of study must be accompanied by a certificate signed by a responsible person, stating that the work submitted has been done entirely by the candidate.

100. The subjects for this examination are as follows:—

- (1) Head Study $\frac{1}{2}$ Imperial in line.
- (2) Press Layout $12" \times 3$ Colms. Line and halftone.
- (3) Written Test.
- (4) Lettering Modern $\frac{1}{2}$ Imperial. Black and White.
- (5) Label Design $4"$ (3 colours).
- (6) Poster Design $\frac{1}{2}$ Imperial (3 colours).
- (7) Oral Examination.

101. As in the case of the Elementary Examination in Commercial Art, the whole year's record of the candidate, or the testimonies of study (as the case may be), may be considered, in conjunction with his examination papers.

102. The fee for the Intermediate Examination in Commercial Art is Rs. 15 which must be paid in advance, and will in no case be returned.

Advanced Examination in Commercial Art.

103. Candidates for this Examination must have studied for one full Session in the Third Year Class of the Commercial Art Section of the Sir J. J. School of Art, Bombay, and must have passed the Intermediate Examination in Commercial Art, or after passing the Intermediate Examination in Commercial Art, must produce the following testimonies of study, along with the certificate of at least one year's practical experience in any one of the well-known Commercial Houses.

Note.—Every group of drawings should deal with one subject, and every drawing must be accompanied by an explanation of the respective suitable method of printing.

No.	Subject.	Size.
2	Calendar Design (3 colours).	$12" \times 18"$.
6	A scheme for 6 Press Layouts in varying sizes.	Maximum size in schemes. Full page "Times of India" Daily.
3	Posters (in 3 colours)	$25" \times 40"$.
3	Cinema Slides with original drawings of initial 2 stages.	
4	Illustrations (1 in Half tone, 2 on Scraper Board, and 1 in colours).	$\frac{1}{2}$ Imperial.
1	Film Poster	Col. Crown.
3	Line Drawings on Bromides	$5" \times 8"$.
1	Perspective drawing for an Interior Decoration Scheme.	$\frac{1}{2}$ Imperial.
1	Notebook	100 pages.

In addition to the above mentioned Testimonies of study, candidates must produce the following testimonies of study in any two of the following subjects:—

(1) *Photography.*—One photographic portrait size $10" \times 12"$ mounted on $12" \times 16"$ mount. One montage picture for Commercial work done out of two other negatives with lettering, etc, done exactly by photographic work size $12" \times 10"$ on $12" \times 16"$ mount.

(2) *Process and Lithography.*—One line on halftone block of size not less than $3" \times 5"$. Two labels in five or seven colours in size not less than $7" \times 5"$ or $6"$ diameter. 3 Lithographic Proofs (1 in one colour and 2 in three colours with the original drawings).

(3) *Interior Decoration.*—Two perspective drawings in colour, showing decorative schemes. Size $\frac{1}{2}$ Imperial.

104. These testimonies of study must be submitted by the 20th of December preceding the Examination, and upon their acceptance by the examiners the candidates will be admitted to the examination.

105. All testimonies of study must be accompanied by a certificate signed by a responsible person, stating that the work submitted has been done entirely by the candidate.

106. Subjects for this examination are as follows :—

- (1) Cinema Slide 8" × 8".
- (2) Written Test.
- (3) Press Layout 12" × 3 colms. Line and Half Tone.
- (4) Retouching Photograph 5" × 8".
- (5) Poster Design. $\frac{1}{4}$ Imperial (3 colours).
- (6) Illustration. $\frac{1}{4}$ Imperial Line and Half Tone.
- (7) Oral Examination.

Candidates for this Examination will have to undergo practical tests in any two of the following subjects :—

- (1) Photography. (2) Process and Lithography and (3) Interior Decoration.

107. As in the case of the Elementary and Intermediate Examinations in Commercial Art, the whole year's record of the candidate, or the testimonies of study (as the case may be) may be considered in conjunction with his examination papers.

108. The fee for the Advanced Examination in Commercial Art is Rs. 20 which must be paid in advance, and will in no case be returned.

DIPLOMA EXAMINATION IN COMMERCIAL ART.

108-A. Candidates for this Examination must have studied for one full session in the Specialisation Class of the Commercial Art Section of the Sir J. J. School of Art, Bombay, and must have passed the Advanced Examination in Commercial Art; or in the case of outside candidates after passing the Advanced Examination in Commercial Art, must produce the following testimonies of study along with a certificate of one year's practical experience in a publicity department of any one of the well-known Commercial Houses or Commercial Art Studios.

Testimonies.

The testimonies must be on good stout drawing paper and submitted flat in a portfolio.

Group A : Principal Subjects—

Three finished studies in each of the two subjects selected from the following list :—

- (1) Poster Design—Size 25" × 40"—to be executed in not more than five colours.
- (2) Press Layout—Size 21 $\frac{1}{4}$ " × 7 Colms. (Standard Newspaper Daily size). To be executed—One in Line, one in Halftone, one in Line and Halftone.
- (3) Illustration—Size 11" × 13 $\frac{1}{4}$ ". To be executed—One in Line, one in Halftone, one in colour.
- (4) Lettering—Size 22" × 30". To be executed—One in Roman or Indian, one in Script and one in Capital.

Group B : Subsidiary Subjects :—

Three finished studies in each of the two subjects selected for the Government Diploma from the following six subjects :—

- (1) Photography :—
 - Two Head Studies, Size 12" × 10",
 - Two Still Life Studies,
 - Two Out-door Studies,
 - Two Cinema Slides,
 - Bleach-outs—Two Head Studies,
 - Two Still Life Studies, and
 - Two Out-door Studies.
- (2) Lithography :—
 - Two specimens to be executed, size 9" × 12", one in four colours and the other in six colours (Prints).
- (3) Block-making :—
 - One set of two colour Line Blocks, 12 square inches on Zinc and proof of the same.
 - One Halftone, 85 Screen, on Copper, size 12 square inches and proof of the same.
 - Subject must show full contrast of tones.

(4) Interior Decoration (Designing)—

- (i) Three Layout Plans for show-rooms, office-rooms, Lounge and Library rooms with their perspectives showing the colour schemes, furniture, carpets, lighting, curtains, etc.
(Size—Imperial) 30" × 22".
- (ii) Working drawing for the different subjects mentioned in the above rooms.

(5) Interior Decoration (Crafts)—Any four of the following 10 subjects :—

1. Flower-making (out of paper, wax and cloth).
2. Leather embossing.
3. Lamp shades.
4. Wax fruits.
5. Textile designing and printing.
6. Cold colour dyes.
7. Furniture painting.
8. Window dressing.
9. Lampstands and vases.
10. Tapestry.

(6) Printing, Modern Packaging and Binding :—

(A) Printing : Composing :—

- (i) One Press Layout, size 8" × 2 Colms. in two different families of types (proof to be submitted).
- (ii) One Tabular Compose, size 4" × 6" using 6 and 8 point types (proof to be submitted).
- (iii) Leaflet in two colours, set-up (proof to be submitted).

Printing :—One 2 or 3 colour Half-tone Block, size 18 square inches (proof to be submitted).

(B) Modern Packaging and Binding :—

(i) Modern Packaging—

Three Specimens of Packages for any products such as Face Powders, Toilet Soaps, Perfumery, Chocolates, Medicines, etc.

- (ii) Binding :—(a) One Book of 1" thickness or more, size 8" × 11", bound in half leather.

(b) One Port Folio, size 15" × 22", with Leather Back.

These testimonies of studies must be submitted by the 20th of December preceding the Examination and upon their acceptance by the Examiners, the candidate will be admitted to the Examination.

108-B. All testimonies of study must be signed by the candidate and be accompanied by a certificate signed by a responsible person stating that the work submitted has been done entirely by the candidate.

108-C. The subjects for this examination are as follows :—

Group A : Principal Subjects—

- (a) Out of the four subjects given below, a candidate has to select those two subjects, which he/she has studied during the whole session; an outside candidate has to select those two subjects in which he/she has sent the testimonies.
- (b) In addition to the above two subjects from Group A, a candidate must appear for the two extra subjects, i.e. Theory Paper and Oral Test. The marks gained in these two extra subjects will be calculated together with the marks gained in group A, making a total of 300 marks possible.

(1) Poster Design—Size 25" × 40".

One paper (three days, each consisting of five hours) 100 Marks.

A candidate has to prepare two miniature sketches of size 5" × 8" in five hours of the 1st day. In the remaining 10 hours of the next two days, a candidate will have to make a finished poster in five colours by enlarging one of the miniature sketches with the necessary instructions to the Lithographer.

(2) Press Layout—Size 21½" × 7 Colms.

One paper (three days, each consisting of five hours) 100 Marks.

A candidate has to prepare a layout of a full page daily of a standard size in pencil, charcoal or crayons in five hours of the 1st day. In the remaining 10 hours of the next two days, a candidate will have to make a finished drawing of the same layout for Process in Line and Halftone combined, with the necessary instructions to the Block-Maker and Printer, if necessary.

(3) Illustration—Size 11" × 13½".

One paper (three days, each consisting of five hours) 100 Marks.

A candidate has to finish the drawing first in pencil in five hours of the 1st day. In the remaining 10 hours of the next two days, a candidate has to finish the same drawing either in Line, Halftone or Colour.

(4) Lettering—Size 22" × 15".

Two papers (three days, each consisting of five hours) 100 Marks.

A candidate has to draw on one sheet the lettering given for Script in five different sizes varying from 1/8" to 2" and on the other sheet, the lettering given for Capitals in five different sizes varying from 1/8" to 2", and finish both the sheets in Black and White.

Extra Subjects—

Theory—One paper (two hours) 50 Marks.

In this paper, a candidate will be examined in his/her general knowledge and practical experience in Commercial Art and Advertising.

Oral Test 50 Marks.

A candidate will be examined in an Oral Test to judge his/her presence of mind and ability to give prompt and correct answers to the questions. A candidate is expected to know how to deal with his/her clients and convince them with proper arguments.

Group B : Subsidiary Subjects—

Out of the six subjects given below, a candidate has to select those two subjects which he/she had studied during the whole session; an outside candidate has to select those two subjects in which he/she has sent the testimonies.

(1) Photography—(Practical)—

Two days 50 Marks.

First day—Exposing and Developing.

A candidate has to bring his/her own Camera (Plate Camera) and two slides to hold quarter size plates.

A candidate will be examined in Head Study and Still Life.

Second day—Retouching and Enlarging.

A candidate has to retouch his/her Negatives and make their Enlargements to Size, 15" × 12".

(2) Lithography 50 Marks.

One day—Practical.

Half day—Theory.

A candidate will be given a stone with offset drawing on its surface and will be asked to finish any one of the colours from the original drawing and etch it.

(3) Block-making 50 Marks.

One day—Practicals.

Half day—Theory.

Practicals.—(1) Photography and making a negative,

(2) Printing on metal and etching.

(4) Interior Decoration—Designing—

Two days 50 Marks.

First day—Preliminary Sketch and Layouts for Interiors.

Second day—Finished Drawing, size Imperial.

(5) Interior Decoration—Crafts—

One day 50 Marks.

A candidate will be asked to make a Household Handicraft suitable for Interior Decoration.

(6) Printing, Modern Packaging and Binding—

Printing 25 Marks.

Half day—Theory.

One day—Practical :—Composing (Speed test) and Printing.

Modern Packaging and Binding 25 Marks.

One day—Practical.

A candidate will be examined in preparing suitable packages for Toilet Soap, Face Powders, Medicines, etc., and will also be examined in Book-binding and Port-Folios.

108-D. The Diploma will be styled as "G. D. Art (Commercial)".

108-E. The fee for the Diploma Examination will be Rs. 30, half of which must be paid in advance at the time of submitting the application form and Testimonies of Study, and in no case will be returned. If the Testimonies of Study are approved, the remaining half of the fee becomes payable at least one month before the date of the Examination.

A candidate failing in one group, at the Government Diploma Examination in Commercial Art, will be exempted in the other group, in which he/she must secure 50 per cent. of the total marks, in each subject under the group; and will be allowed to sit for his/her relegated subjects at the subsequent examination on payment of Rs. 20.

108-F. The result of the Government Diploma Examination will be declared in three classes as First, Second and Pass Class and the marks required for these will be 65 per cent., 55 per cent. and 45 per cent., respectively. A candidate will have to secure 75 per cent. marks to obtain distinction.

SECTION III.

Rules for the Encouragement of Applied Art.

109. An examination will be held, and certificates granted in any of the crafts mentioned below, provided that a sufficient number of candidates apply.

110. Intending candidates will be furnished with details of the examination on applying to the Superintendent of the Reay Art Workshops, Sir J. J. School of Art, Bombay, who will report on the subject to the Director, Sir J. J. School of Art, before permission is granted by the Director to sit for the examination.

111. Applications for permission to sit for these examinations must be made by the 1st of January in each year. The fee must be remitted along with the application. If no examination is held, the fee will be refunded to the applicant.

112. The fees which must be paid in advance and will not be returned except in case no examination is held, will be :—

		Rs.
1st Year	... ..	5
2nd Year	... ..	10
3rd Year	... ..	15

The following are the crafts recognized :—

METAL WORK.

113. *Gold and Silver Smith's work—*

(Copper, Brass and other soft Metal Work).

1st Year	... ..	Simple geometrical patterns.
2nd Year	... ..	Combinations of leaves and flowers.
3rd Year	... ..	Preparing shapes of an article and embossed designs to be displayed on it.

114. *Wrought Iron Work—*

1st Year	... ..	Shape of any simple geometrical solid in lead.
2nd Year	... ..	To construct nuts and bolts or S-shaped rings of iron.
3rd Year	... ..	To design and construct useful and ornamental articles such as garden pots, lamp stands, railings, gates, etc.

115. *Engraving including Enamelling and Jeweller's Work—*

1st Year	... ..	Engraving straight and curved lines; plain block letters.
2nd Year	... ..	Monograms; elaborate designs of leaves etc., and simple patterns for enamelling.
3rd Year	... ..	Heraldic design; ornamental lettering; enamelling and perforation.

116. *Shape Making*—

- 1st Year ... Plain horizontal shapes from one copper sheet.
 2nd Year ... Plain vertical shapes from one copper sheet.
 3rd Year ... Variety of shapes and the soldering of brass and copper.

WOOD WORK.

117. *Carpentry and Cabinet Making*—

- 1st Year ... Planing and simple joinery.
 2nd Year ... Simple teapoy-making ; stools, brackets, etc.
 3rd Year ... Simple lathe turning and cabinet making.

118. *Wood Carving*—

- 1st Year ... Carving in relief ; plain squares ; circles ; and geometrical patterns.
 2nd Year ... Carving patterns in relief.
 3rd Year ... Carving with fret work.

STONE WORK

119. *Stone Carving*—

- 1st Year ... Solid blocks, pentagons, hexagons, etc.
 2nd Year ... Designing and carving articles for garden use.
 3rd Year ... Perforating large panels and finishing on both sides and figure carving in relief.
 (Jali work).

TEXTILES.

120. (a) *Cotton or Wool Weaving, including Brocade or Tapestry Weaving*—

- 1st Year }
 2nd Year } Drawing, design and colour.
 3rd Year }

(b) *Silk Brocade or Tapestry Weaving*—

- 1st Year }
 2nd Year } Drawing, design and colour.
 3rd Year }

(c) *Carpet and Rug Weaving*—(d) *Cotton Dury (Dari) Weaving*—

- 1st Year }
 2nd Year } Drawing, design and colour.
 3rd Year }

(e) *Woollen Carpet Weaving*—

- 1st Year }
 2nd Year } Drawing, design and colour.
 3rd Year }

HANDBLOCK PRINTING.

121. (a) *Cotton and Silk*—

- 1st Year }
 2nd Year } Drawing, design and colour.
 3rd Year }

(b) *Handblock Cutting for Block Cutters and Wood Carvers*—

- 1st Year }
 2nd Year } Drawing design and colour.
 3rd Year }

NEEDLE WORK.

122. (a) *Cotton Embroidery, Coloured Silk Embroidery, Gold and Silver Thread Embroidery ; Applique Work*—

1st Year	}	Drawing, design and colour.
2nd Year		
3rd Year		

(b) *Lace Making*—

1st year	}	Drawing, design and colour.
2nd Year		
3rd Year		

POTTERY.

123. (a) *Technology*—

1st Year	}	Drawing, design and colour.
2nd Year		
3rd Year		

(b) *Artistic*—

1st Year	}	Drawing, design and colour.
2nd Year		
3rd Year		

(c) *Scientific*—

1st Year	}	Drawing, design and colour.
2nd Year		
3rd Year		

124.

HOUSE DECORATION.

1st Year	...	Roman Letters ; freehand drawing from charts and stencil cutting.
2nd Year	...	Roman Letters ; design for wall stencilling, and matching of colours.
3rd Year	...	Frieze ; decorative design and general lettering ; drawing, design and colour.

SECTION IV.

Rules for the Training and Examination of Teachers of Drawing and Art.

N.B.—(1) Candidates for any examination in this Section who appear from the Sir J. J. School of Art must pay the full fee one month before the date of the examination.

(2) Candidates for the Drawing Masters, and Art Masters' Examination who submit testimonies of study must remit half the fee for the examination along with the testimonies. This fee will in no case be returned, but if the testimonies of the candidate are accepted by the examiners and he is allowed to appear for the examination, the half fee already paid will be credited to the candidate. The remaining half of the fee must be paid at least one month before the date of the examination.

(3) A candidate, whose testimonies of study for a particular examination have been accepted by the examiners but who has failed in the examination, is permitted to appear for the same examination again without submitting any further testimonies of study, provided that he does so during three years immediately following that in which he failed. After this time he is required to submit fresh testimonies of study.

(4) All testimonies of study submitted must be packed flat and unmounted. Drawings delivered rolled up will not be examined. Due care will be taken of the testimonies of study, but the Board of Examiners will not be responsible for any loss or damage to them while in their keeping or in transit. The testimonies of study will be delivered at the Sir J. J. School of Art, Bombay, to any person authorized by the owner to receive them within two months of the last day of the examination, but they will only be returned by post if a stamped and addressed liable is enclosed in the package.

A—NORMAL CLASS FOR DRAWING TEACHERS.

Admission.

125. Candidates desirous of joining the Normal Class at the Sir J. J. School of Art, Bombay, for qualifying as Drawing Teachers must have a good knowledge of English (*i.e.*, must have passed at least the 6th Standard, A. V. School, although preference will be given to higher qualifications) and must have passed the Intermediate Drawing Grade Examination or any other equivalent Drawing Examination held by the Government of other Provinces in India or elsewhere.

126. Candidates must also furnish the following testimonies of study :—

- (1) One Imperial size sheet of a Drawing of a plant form rendered in colour.
- (2) One sheet of a group of still life (including fruit and flowers) painted in water-colours. Size half Imperial sheet.
- (3) One group of not less than three common objects rendered in pencil and showing the principal masses of light and shade. Size to be an Imperial sheet.
- (4) One design for a definite purpose such as a woven or printed fabric, tile-work, wall filling, etc. The *motif* for the design should be taken from the plant study drawn in (1). Size to be an Imperial sheet.

127. All testimonies of study must be accompanied by a certificate signed by a responsible person, stating that the work submitted has been done entirely by the candidate.

128. Applications for admission together with the testimonies of study must be sent in by the 20th January each year. They should be accompanied by the School Leaving Certificate from the recognized secondary school last attended by the candidates to the effect that the condition regarding general education as laid down in Rule 125 above is fulfilled by them. In the case of candidates possessing higher educational qualifications copies of the University Examination Certificates held by them should be submitted along with the testimonies of study.

129. Candidates who are admitted to the Normal Class on the strength of their testimonies of study will be required to undergo a further test in order to substantiate the *bona fide* character of the work in view of which they have gained admittance to the class. This test in the following subjects will be held at the Sir J. J. School of Art, Bombay, on or about the 11th June every year :—

- (1) Object Drawing.
- (2) Memory Drawing.
- (3) Nature Drawing.

130. Candidates who have passed the Advanced Examination in Drawing and Painting or Sculpture will be admitted without any testimonies of study or entrance examination if they possess good knowledge of English (*vide* Rule 125 above).

Teachers already employed as drawing teachers in any of the schools recognized by the Department and who have put in a service of two years at least may be given preference for admission into the Normal Class if they satisfy the other conditions.

131. The course of study extends over one full session from June to March.

B—EXAMINATION FOR THE DRAWING TEACHER'S CERTIFICATE.

132. The subjects for the Drawing Teacher's Examination will be as under :—

- (1) Blackboard Drawing and Lettering.
- (2) Geometry and Perspective.
- (3) Object Drawing and Light and Shade.
- (4) Nature Drawing.
- (5) Memory Drawing.
- (6) Clay Modelling.
- (7) Design.
- (8) Written Examination in Method, conducted in English.
- (9) Practical Examination in Method.

133. Candidates for this examination must have studied for one full session in the Normal Class at the Sir J. J. School of Art, Bombay, and must have put in at least 75 per cent. of the possible number of attendances.

134. The fee for this examination is Rs. 20 which must be paid in advance and will in no case be returned.

135. Candidates who possess a Diploma either in Drawing and Painting, or in Sculpture and are desirous of obtaining the Government of Bombay Drawing Teacher's Certificate must submit the application in the prescribed form so as to reach the office of the Director, Sir J. J. School of Art, Bombay, on or before the 20th of January each year. The selected candidates are required to attend the Normal Class for one full session, but they may or may not put in the necessary number of attendances as required in Rule 133 above. It is open to them to appear in *all* the subjects of the Final Drawing Teacher's Examination, but they must satisfy the examiners in the following subjects in the Examination :—

- (a) Geometry and Perspective.
- (b) Blackboard Drawing and Lettering.
- (c) Written Examination in method conducted in English.
- (d) Clay Modelling (for Painters only).
- (e) Practical an oral examination in method.

The fee for the partial examination will be the same as for the whole examination, viz. Rs. 20 which must be paid in advance and will in no case be returned.

C—EXAMINATION FOR THE DRAWING MASTER'S CERTIFICATE.

136. In order to qualify for admission to this examination a candidate must hold the Drawing Teacher's Certificate, and must have taught drawing in a secondary school for a period of four years since obtaining that certificate. He must also produce the following testimonies of study :—

- (a) Six sheets of studies in monochrome (pencil, charcoal or water-colour) of an ornament drawn from a cast or from original carvings, showing light and shade. Each sheet must be of Imperial size.
- (b) Six sheets of drawings of plants from nature, with such details of their growth as are useful in design. Each sheet must be of Imperial size.
- (c) Three studies of still life painted in oil or water-colour, each not less than 24" on its longest side.
- (d) Two repeating patterns based upon flowers or plant studies. The designs should be coloured. Each should be on paper of Imperial size.
- (e) Two borders also based on flower or plant studies; the corners must be shown. Each design must be on paper of Imperial size.
- (f) Two self-contained designs for plants or window traceries, each on paper of Imperial size.
- (g) Sketch books or studies kept since passing the Drawing Teacher's Certificate Examination.
- (h) A complete scheme for the drawing classes of the various standards in a high school.

137. All testimonies of study must be accompanied by a certificate signed by a responsible person, stating that the work submitted has been done entirely by the candidate.

138. Candidates must also produce certificates from the heads of the schools at which they have been teaching during the preceding four years, and a certificate from the Inspector of Drawing, should that officer have visited the school at which they were teaching.

139. These testimonies of study and certificates must be submitted not later than the 20th December preceding the examination, and upon their acceptance by the examiners the candidate will be admitted to the examination.

140. The subjects for this examination are as follows :—

- (1) Candidates will make a drawing (in pencil, charcoal or water-colour monochrome) of a cast of an ornament in relief. Size, not less than an Imperial sheet.
- (2) Candidates will paint a group of still-life objects in oil or water-colour. Size, not less than 24" on the longest side.
- (3) Candidates will make a finished design from a plant form to be supplied by the examiner, who will also determine the size of the design.
- (4) Written Examination in method conducted in English.
- (5) Nature Drawing :—

Candidates will represent in water-colours a flowering plant or other natural specimen as may be supplied to them, giving separate drawings showing conventional or decorative treatment of the same. Size not less than half Imperial sheet.

- (6) Memory Drawing.
- (7) A practical examination to show the candidate's capacity as a teacher.

141. The fee for this examination is Rs. 25, which must be paid in advance and will in no case be refunded.

EXAMINATION FOR THE ART MASTER'S CERTIFICATE.

142. A candidate may qualify for this examination in one or two ways :—

- (1) He must hold a Drawing Master's Certificate and must produce testimonies of study, or
- (2) He must hold a Drawing Teacher's Certificate and must have passed the Advanced Examination in Drawing and Painting or Sculpture. He must also have served for at least one complete year as a drawing teacher in a Government or recognized Institution, or he must have held an honorary teachership in the Advanced Painting Classes of the Sir J. J. School of Art, Bombay, for one year.

143. Applicants who are candidates under rule 142(1) must produce the following testimonies of study :—

- (a) Sketch books prepared by the candidate since passing the Drawing Master's Examination.
- (b) One study of a full length figure in charcoal or any other monochrome medium from antique or other statues. The figure must not be less than 24" in height.
- (c) One study of a full length figure in oils, from life. The figure must not be less than 24" in height.
- (d) One full size head from life in oils. Size of the canvas not less than 24" × 18".
- (e) One landscape, seascape or street scene painted out of doors, which must not be less than 18" on its longest side.
- (f) Design, one coloured design made in any of the following subjects :—
 - (1) Jewellery.
 - (2) Woodwork.
 - (3) Printed fabric.
 - (4) Woven textiles, or
 - (5) Border of a saree or bodice.

The size of the design to be on half Imperial sheet.

- (g) Pictorial Composition : Any familiar Indian subject with not less than five figures. Size half Imperial sheet.

144. All testimonies of study must be accompanied by a certificate signed by a responsible person stating that the work submitted has been done entirely by the candidate.

145. The testimonies of study must be submitted not later than the 20th of December preceding the examination and upon their acceptance by the examiners, the candidates will be admitted to the examination.

146. Candidates appearing under rule 142 (2) must produce a certificate from the heads of the institutions at which they have been teaching drawing for one year and candidates who have held honorary teacherships for one year at the Sir J. J. School of Art, must produce a certificate to that effect from the Director of that Institution.

Examination.

147. The subjects for this examination are as under :—

- (1) Candidates will draw a full figure from the cast in charcoal crayons or black and white. The height of the figure should not be less than 24".
- (2) Candidates will paint in oils or water-colours a group of still life, or model in clay a low relief from nature. Size of the paper or canvas or board for a clay model will be 24" × 18".
- (3) Candidates will paint in oils or model in clay a full length figure from life. Height of the figure not less than 24".
- (4) Candidates will draw from memory a human figure or a group of figures or animals commonly seen in the streets or in the country. Size to be half Imperial sheet.
- (5) Candidates will make a design for a definite purpose from one of the four subjects to be stated at the time of examination. Size of the paper half Imperial.
- (6) Candidates will make a design to fit a given shape which will be proscribed at the time of examination. A human figure or a group of figures will be required to be introduced in the design. Size of the paper half Imperial.
- (7) Written examination.
- (8) A practical examination to show the candidate's capacity as a Master.

148. The fee for this examination is Rs. 30 which must be paid in advance and will in no case be returned.

149. The Art Master and Diploma Examinations are to be considered as entitling holders of these certificates to equality as regards the grades of service pay.

APPENDIX 1.

**Subsidiary Rules regarding Admissions to the Normal School of the
Sir J. J. School of Art, Bombay.**

(1) The total number of students in the Normal School should be 40 as at present instead of 30 in the past, provided no extra cost to Government is involved for staff, equipment, etc.

(2) Of these, 25 places should usually be open to candidates from the Bombay Presidency (excluding Indian States) as shown below:—

- (a) 7 Marathi-knowing candidates.
- (b) 7 Gujarathi-knowing candidates.
- (c) 4 Kannada-knowing candidates.
- (d) 3 Urdu-knowing candidates.
- (e) 4 Other vernaculars including women students.

25

(3) The remaining 15 should be made up as under:—

- (a) 5 candidates from Sind.
- (b) 4 candidates from Central Provinces and Government scholarship-holders from Central Provinces (if any).
- (c) 4 candidates from Indian States in the Bombay Presidency.
- (d) 2 candidates from other Provinces and Indian States, i.e., excluding those from (b) and (c) above.

15

(4) Special consideration will be given to women candidates and to those already in service as drawing teachers for a period of two years in any schools recognized by the Educational Department, if they satisfy other conditions.

(5) If the full number of candidates allotted to the different regional languages as shown in (2) above are not forthcoming, the deficiency may be made up by increasing the number of other candidates at the discretion of the Director, Sir J. J. School of Art, Bombay, who should consult the Inspector of Drawing and Craftwork. Similar discretion is given to the Director in the case of (3) above.

(6) Students who have passed the Advanced Examination in Drawing and Painting, Sculpture, etc., will be admitted to the Normal School without submission of the specimens of their work and without appearing at the Text Examination, provided other conditions are fulfilled. The number of such admissions should not exceed five.

(7) The papers for the Test Examination, as also the testimonies of study to be submitted by the candidates should be examined by a Committee consisting of the Director, Sir J. J. School of Art, the Inspector of Drawing and Craftwork, and the Head Master of the Normal School.

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