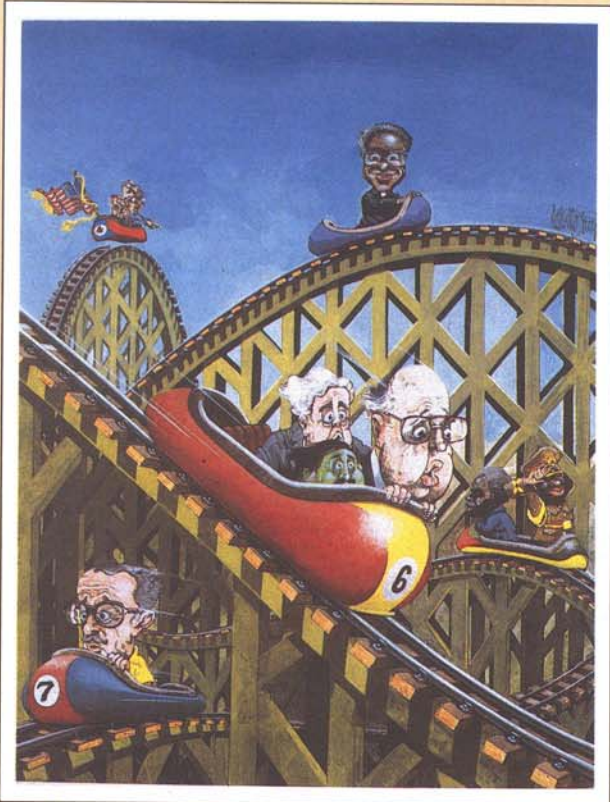


“There always seemed to be three or four articles that were perfect for illustration”



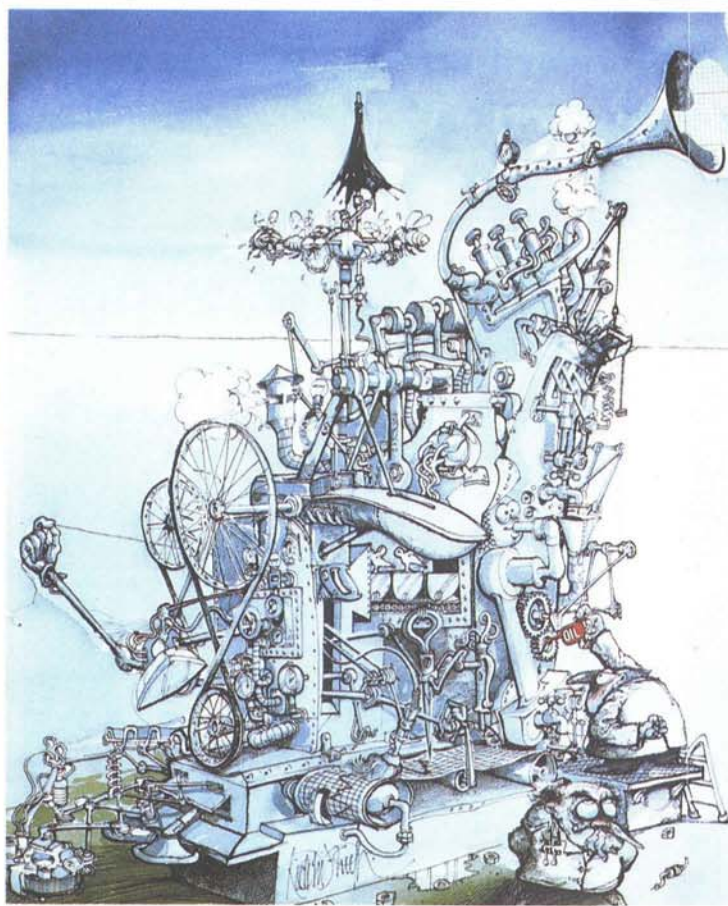
1985: An acrylic painting to illustrate a feature article on South Africa's fluctuating foreign policy.



1986: Pencil, acrylic and airbrush combine for a piece on the influence of African music on the West.

THROUGH THE EYE OF **RICHARD SMITH**

Increasingly custom graphics are playing a leading role in the well-designed magazine package. They add something that no photograph can offer and contribute enormously to the readability of any publication. On this and the following pages Review looks at the graphic solutions of one of southern Africa's leading illustrators.



THE ENGINEER SHORTAGE

SERIOUS UNEMPLOYMENT LOOMS THROUGH LACK OF TECHNICAL SKILLS

PROFESSOR DIRK DE VOS, PRESIDENT, SOUTH AFRICAN COUNCIL OF PROFESSIONAL ENGINEERS

South Africa's rather unique manpower establishment — a large unskilled labour force and a small population of the population supplying the skilled labour, expertise and brain power — brings with it a particularly difficult challenge.

We have to provide work for a rapidly growing number of work-seekers. It is important that we apply technologies relevant to our needs, which rely from relatively unsophisticated labour-intensive technologies in rural homelands to highly sophisticated technologies to make South Africa more self-reliant and less dependent on overseas know-how, even in the highly competitive export market.

To meet the challenge facing them, industrialists and infrastructure-providers require in their organizations professional engineers who are able to keep abreast of modern developments, who are able to apply available knowledge appropriately, who can innovate, and

who can even develop new knowledge and apply it in new technologies.

These employers have to ensure that they get their fair share of the country's educated manpower. More than 80 per cent of school leavers with matriculation exemption proceed to university, and industry therefore has to employ engineering graduates to its advantage.

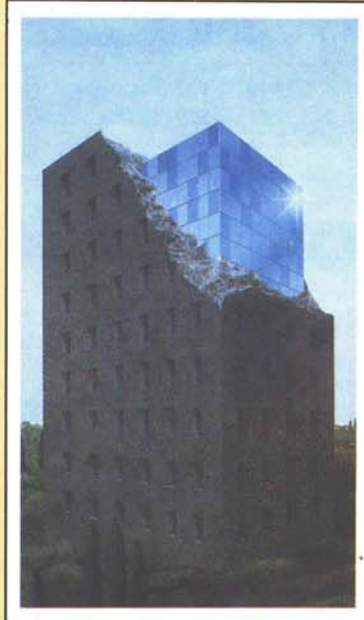
The Stratastacker Commission found that there was a close correlation between the number of engineers in a country and that country's GDP. This should increase by at least five to six per cent a year if we are to keep unemployment within safe limits. In South Africa it is expected to increase by between zero and four per cent during the next few years. If this trend continues it will cause unemployment to rise to unacceptable levels.

The 13th (1979) Manpower Survey by the Department of Manpower revealed that professionally qualified engineers constituted

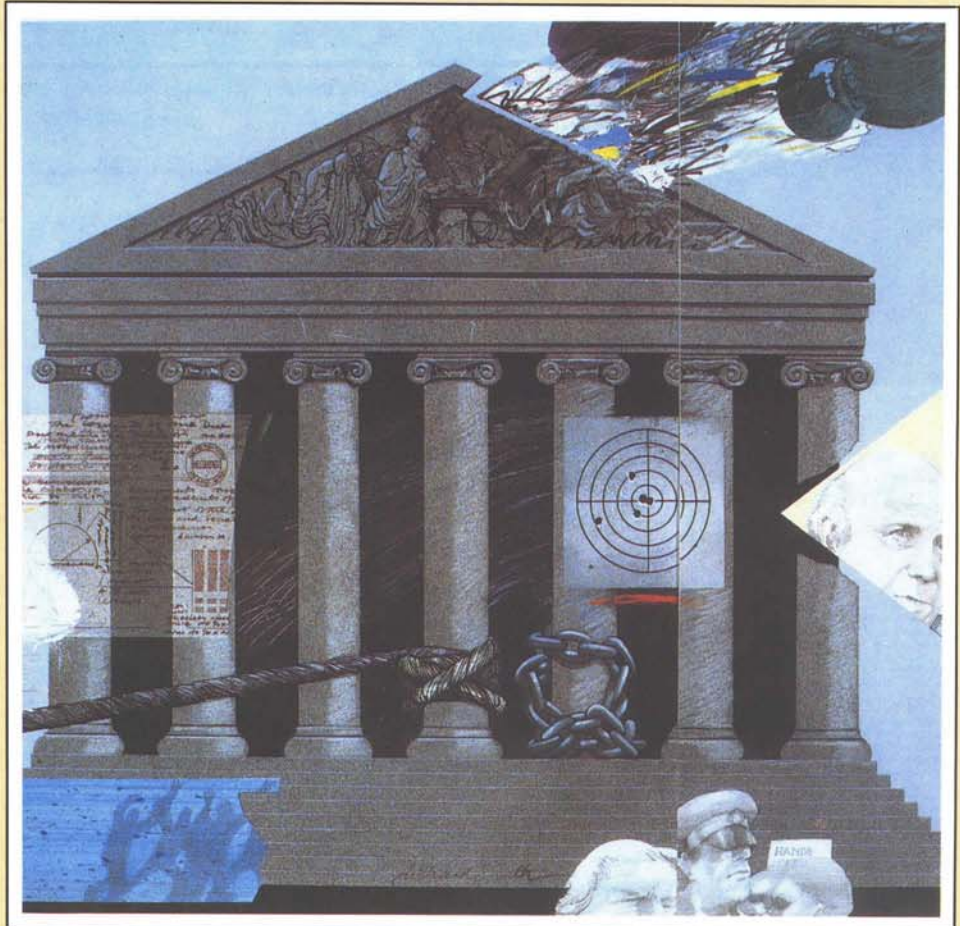
0.3 per cent of the total labour force in the Republic — significantly less than other western countries. In other industrialized countries 0.8 per cent — 1.5 per cent of the labour force were engineers, except for the Netherlands, Germany and Belgium where they constituted 0.4 per cent — 0.6 per cent. In these latter countries there were, however, proportionately many more technologists and technicians than in South Africa.

Engineering graduates make up about eight per cent of all our university graduates. In other industrialized countries, the Stratastacker Commission found that this figure was about 15 per cent, nearly double the South African proportion.

The same Commission also found that South Africa produced rather fewer engineering graduates per 100,000 of white and urban non-white population than most other industrialized countries.



TOP: (1982) — Pen and ink, and watercolour collage for this spread on the dearth of engineers.
ABOVE: (1988) — Feature on Privatisation entitled *Breaking the Mould*, airbrush and acrylic.
RIGHT: (1987) — Airbrush and acrylic for this illustration from a spread on local universities.





Necklacing is the most singular and spectacular form of murder in living memory.

responsible for the deaths of three children who were crushed by a truck near his village. Between September 1984 and the end of April 1985, at least 500 people were burnt to death by other members of the community in which they lived. By July nearly 1,000 had been arrested for these crimes, clearly only a small proportion of the number involved in the killings.

During the two states of emergency a total of almost complete silence that continues to the present time described on the newspapers, highlighted only dimly by the obvious pronouncements of the Department of Information. Accurate figures are now impossible to assemble and it is likely that no one knows the number of people to have died in this way.

By the middle of 1986 more than 1,700 black-owned businesses, over 4,000 homes of more successful members of the black community, 25 churches, 54 halls, a few government offices and dozens of houses and cars had been destroyed. A black doctor who practices a Mercedes-Benz motor car took part in an arson-plotting in order to safeguard his condition and stretch the township by his side to visit his patients.

Only one of the victims up to the present time has been white. The necklacing is a wholly African phenomenon, both perpetrators and victims being black. In the result of an act and burning aggression, an aggression that

ignores the real enemy and looks now and to find the means of weakness, deceit, dishonesty and dishonesty within the oppressed community itself. It is not difficult to see Freud's death wish at work here. The life force, constantly frustrated, eventually finding no outlet for its dynamic, turns back on itself, seeking weakness. Habitual aggression, the violence that is the root of each species' survival, has long been suppressed for working, undirected inward to strike at any point where there is an available target.

The black South African has simply been required to sacrifice his work of himself in order to get through each day; he has suffered too many humiliations, great and small, too much governmental restriction, too much unnecessary anxiety and, above all, he has seen too great a distance develop between himself and the African roots. It was Jung who taught us that we dare not sacrifice ourselves for the attainment of our objectives, for the South African generation. "The aspect of them for which human beings sacrifice is the attainment of a given objective in their lives in action and renounce, knife in hand, to sacrifice that which sacrificed it." All the aspects of themselves that Black South Africans have been forced to sacrifice, their human dignity, their freedom, their masculinity and femininity, have



renounced, knife in hand, seeking any possible target for revenge.

"Africa itself is disaffected and rejected. We see it still as a dark continent, dominated by ignorance and illiteracy. Even its friends view it through eyes of pity rather than respect.

"African society has been destroyed and is yet to be replaced by anything acceptable to its peoples. African knowledge is individual. Its young no longer know the ways of the wild. The children of people who could travel unarmoured on foot through wild and forbidding landscapes, living off the most delicious roots and herbs, strongly seeking out fitting trees to capture the sun, are now being educated in the ways of the city. The knowledge of this generation of African children extends no further than the laws of urban survival of their parents on the township streets.

Indigenous methods of justice are so weak. Africans have been denied their own law and to which they have not received justice from ours. The fury of the necklacing is not related to the African systems of justice. In the Zulu tradition responsibility for misdeeds is collective. Each man is responsible for the crimes and debts of all his people. Each man is his brother's keeper, as well as his protector, a far cry from the summary justice of the hysterical mob.

The necklacing itself, the fire that punishes the arms and prevents the victim from doing anything to put out the flames, is not the most significant part of the phenomenon. It is the flame that is the key. The fire is a matter of conscience. They lit the necklacing victims, each as a child, and no one can doubt the effectiveness. It is the fire that kills.

The fury of the necklacing is not related to true African systems of justice.

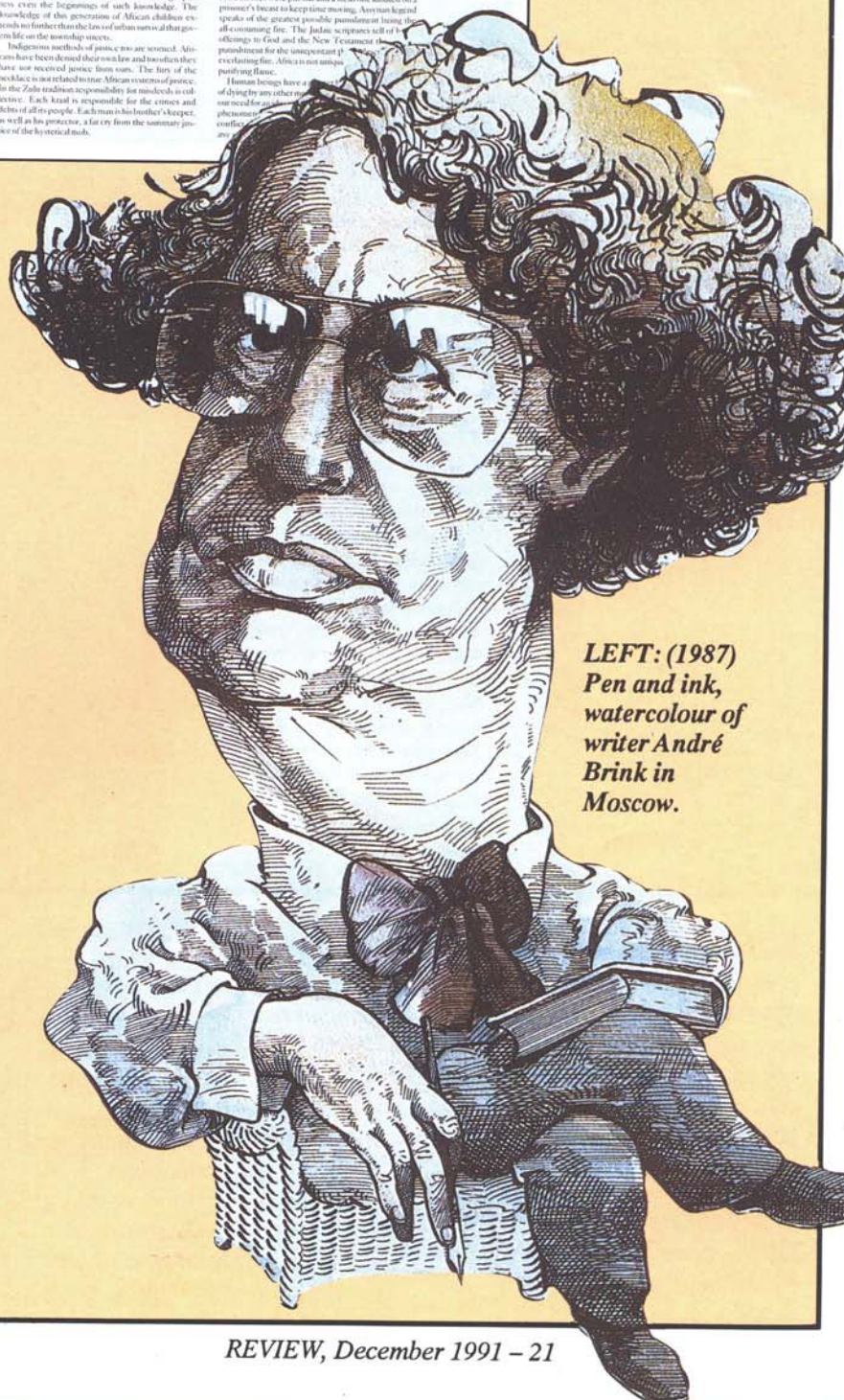
LEFT: (1987) – India ink, pencil, charcoal, acrylic, airbrush...to illustrate an article on 'necklacing' entitled Ring of Fire by the acclaimed local writer Wessel Ebersohn. This illustration led to the artist's doing a number of illustrations for the Harvard Business Review.

P AINTER, ILLUSTRATOR, cartoonist Richard Smith is a man of few words. He prefers to let his work do the talking. The work on these pages is culled from

Leadership magazine where Smith did much of his best illustrating. The illustrations clearly mark his departure from cartooning, although the influence of caricature is still strong in much of the work.

In the 1970s Richard Smith was highly visible and arguably the leading political cartoonist of that decade in southern Africa, working for the SAAN stable of newspapers. But he grew tired of pampering politicians' egos and of the graphic limitations of caricature and finally branched into other fields.

Smith's creative talents were not entirely lost to publishing, however, as he continued providing cover illustrations for the *Financial Mail* and *Frontline*, and he became heavily involved in the up-market magazine *Leadership*. Richard Smith takes up the story



LEFT: (1987) Pen and ink, watercolour of writer André Brink in Moscow.



1982: An illustration in pen and ink, and acrylic showing a strong cartoon emphasis to support an interview with US diplomat Chet Crocker explaining the US policy of 'Constructive Engagement'.

RICHARD SMITH

CONTINUED

"**THE WORK** I did for *Leadership* was successful, I think, because I managed to keep a variety of different graphic styles going at the same time and, in many cases, even in the same issue.

"By using different mediums and techniques, I could make three or four illustrations throughout one edition of the magazine look as if they were done by different people.

"We used other illustrators at times, but basically the creative team in the early days of *Leadership* was the troika of Hugh Murray, the photographer David Goldblatt and myself.

"Editorial meetings were casual affairs. We used to decide which articles needed visual support and bounce ideas off each other. There always seemed to be three or four articles that were perfect for illustration.

"From light-hearted cartoon treatment to mixed-media graphic support

for heavyweight articles, all were part of *Leadership's* graphic challenge.

"Then Hugh Murray moved everything and everyone down to Cape Town to be nearer his production facilities, but I stayed in Johannesburg and continued to do the illustrations at arms' length. But by then I was so into the creative life and flow of the magazine that I managed to continue illustrating from a distance. In fact, I think I did some of my best work during this period." ●