"The Professional Training of Artists in Australia, 1861–1963, with Special reference to the South Australian model"

by

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Thesis submitted for the degree of Doctor of Philosophy

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December, 1991
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Neville Weston
December, 1991
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ABSTRACT

THE PROFESSIONAL TRAINING OF ARTISTS IN AUSTRALIA, 1861–1963, WITH SPECIAL REFERENCE TO THE SOUTH AUSTRALIAN MODEL

This study provides an account of the origins and development of art school education in Australia. It investigates the relationship of British and Australian systems and considers the impact of and resistance to innovation and change in the visual arts. It identifies two main functions of early art/drawing training: (i) the liberalising art and civilization purpose and (ii) the functional hand and eye training for artisans, engineers, and tradesmen.

An introductory survey of the history of European and British art education traces the origins and nature of the drawing training systems which became established in Victoria and New South Wales after 1850. The growth of Australian professional practice in fine art and the development of art within technical education is also described.

The main focus of the study is the South Australian School of Art which claims to have the longest continuous history of any Australian art school. It is shown that under the influence of H.P. Gill, between 1880 and 1915, the School became increasingly committed to teacher education, a specialisation compounded by the control exerted by the South Australian Department of Education from 1909 onwards.

The study found evidence that Gill's influence, and through him that of the original South Kensington system, continued for many years, and long after his death. It also shows that, despite interstate changes in art practice, South Australia remained relatively untouched by artistic change until the early years
of World War 2 when, through the Contemporary Art Society, a coalescence of political and artistic radicalism made a considerable impact upon the South Australian art world; although it was not until the late nineteen fifties and early nineteen sixties that these changes fully filtered through to the art education system.

The study finds that, despite the inertia of the School, it provided an unusual example of an education through art for girls at the Girls Central Art School, and that although the private North Adelaide School did provide an alternative it was relatively conservative despite its commitment to a fine art training.

It is suggested that the social and institutional status and stability which the South Australian School of Art achieved, because of its role in training teachers, made it possible for a minority of students to become practising professional artists.

From the early years of the century schools of art afforded particular opportunities for women to pursue the practice of art, and several Australian women artists achieved a national significance far higher than their overseas contemporaries.

Although the industrial purpose of art and technical education (drawing in particular) was not achieved, the cultural objectives were, and South Australia developed a professional art institution in which the South Australian School of Art was pivotal.
ACKNOWLEDGMENTS

I wish to acknowledge my deep indebtedness to my supervisor at the University of Adelaide, Mr. Ian Brice, without whose continual encouragement this study would never have been completed. Without his decade long commitment to the project I would long ago have faltered: I consider myself very fortunate to have had his supervision.

During a period of study leave Mr. Brice's supervisory duties were carried out by Dr. Wilf Prest of the Department of History, who encouraged me to restrict the main focus of the study to South Australian sources.

All the staff at the State Records Office of South Australia took a personal interest in my research; also those individual members of the Adelaide Public Library system, in particular the Mortlock Library, were extremely helpful. Ms Stephanie Schrapel of the Royal S.A. Society of Arts, and Ms Margaret Osborne of the Contemporary Art Centre of South Australia allowed me to have unrestricted access to their institutional archives. Ms Jennifer Gall, Senior Oral History Officer at the National Library of Australia, allowed me to have access to the Hazel de Berg taped interviews with Australian artists.

At the then South Australian College of Advanced Education I was helped enormously by Mr. Ian Bell, retired Academic Officer, earlier Head of Registry and Student Records, who allowed me full access to the historical information which he had gathered. The S.A.C.A.E. library staff, especially Ms. Frances O'Neill, Ms. Pauline Berger and Ms. Anne Mather, remained tolerant of my continual requests for help.
I am very indebted to Ms. Isabel Logan, whose word processing skills were tested to the limits in the final stages of the Thesis.

I also wish to acknowledge the interest and support of those artists, and teachers listed elsewhere, who gave up their time to be interviewed.
INTRODUCTION

The purpose of this study is to investigate the origins and development of professional art education in Australia, its relationship to the dominant orthodoxies of professional art training overseas and such issues as the impact of and resistance to innovation and change in art and visual art education. The South Australian School of Art, which was established in 1861 (but in effect had commenced in 1856) is the oldest extant public art school in Australia, and its history provides the main focus of the study.

The term 'professional art education' is used to denote those forms of post-secondary school art education whose principal purpose, or one of whose main purposes, is to provide preparation and training towards professional practice as an artist.

An important question that must be answered is, what is a professional practice in art, how do we define a professional artist? A recent study is very helpful in that respect. In 1987 the Visual Art Craft Board of the Australia Council commissioned a National Statistical Study of the Crafts and Visual Arts Industry to gather detailed information on individuals and organisations involved in the production, presentation and distribution of artworks by professional crafts and visual arts practitioners; and to describe the economic, employment and structural characteristics of the crafts and visual arts industry in Australia.

The report, published in December, 1989, was the most comprehensive study to date of the crafts and visual arts industry in Australia. The study showed that direct employment in the production, presentation and distribution of visual art and craft amounted to 17,040 jobs in 1987/88, but concluded that:

"despite the economic significance of the industry and despite 82% of practitioners having completed formal training (over half of them at degree level), the overwhelming majority of professional visual artists and craftspeople do not earn a living wage from the production of their artwork." (1)
Introduction

The average income derived from visual art/craft production in 1987/88 was $12,900: only 18% of professionals earned more than $20,000. Even among those working full time (35 hours or more per week) on production of art, 30% derived an income of less than $5,000 from their art practice.

"Many visual artists and craftspeople survive only because of informal subsidies provided by families and friends." (2)

Key findings included the conclusion that the main forms of art works produced are painting and sculpture (31%); leather, paper and textiles (18%), and ceramics (17%).

According to Throsby and Mills, next to music, (43% and 13,700 individuals) visual art is the largest body of practitioners within the arts' area (19% and 6,200 individuals).

Of the visual artists surveyed, only 27% earned income exclusively from the production of artwork. Other studies (Australia Council, 1983; Throsby and Mills, 1984) have documented the relatively low income position of artists and the need for artists to rely on sources other than art to provide the greater proportion of their income. Other income sources included teaching, writing, and administration.

It is obvious, therefore, that a definition of professional artist cannot simply be based on the primary source of income, as it would for many other activities. Even in an era when the visual arts and crafts have been defined as an industry which (according to the Visual Arts Craft Board) currently generates a national economic activity to the value of $520 million, and also contributes $28 million in foreign exchange, to be a professional artist does not imply being able to live off one's professional earnings.
Introduction

The authors of the report decided that, for the purposes of their study, visual arts and craft practitioners are defined as "professionals if they regard their commitment to visual arts/craft as of major importance in their working life and either currently work at least occasionally for sale or exhibition or have exhibited at a gallery in the last two years." (3)

Contemporary art workers frequently use the term 'practising artist', referring to artists who are continuing in their art making practice, whether it be painting pictures or engaging in acts of conceptual art. Since the 1960s, schools of art and design have tended to appoint their staff on the basis of their performance as practising artists, and many school of art staff would call themselves practising artists even if they have never sold a work of art, claiming their exhibiting career as evidence of professional practice. The measurement of professionalism is therefore related to attitudinal rather than financial aspects.

The serious contemporary practising artist, in my view, has a total commitment to the Modernist belief of defining and redefining art. He or she is therefore often more concerned with experimentation with media or ideas than with the more craft based activity of art making according to well established recipes. This often, however, leads to a marginalising of the artist's work and an alienation from society. Unfortunately, the gap between 'commercial' professional success and 'experimental' professional success can be considerable. Only with a government patronage system can such experimental activities be considered viable: this polarising effect calls into question the functions of tertiary art education.

The origins of this thesis lie within the author's own 30 years of experience as a practising artist and art educator and a perceived need to
investigate the history of the concepts and methodologies of the art training he experienced in the U.K. and that of the professional art training system of Australia, and South Australia in particular. (4)

A wide range of questions have emerged from a cumulative series of empirical observations made by the author since settling in South Australia. These include: are the British and Australian higher art educational systems in any way significantly different? If so, are the reasons historical, or related to current local conditions? What have been the local conditions providing the context for the South Australian development of art education? If the origins of professional art training in Australia are deeply rooted in the commencement of technical education and the issue of drawing training, how long did these origins influence the pattern of art school curricula – in short, when did the mechanical copying finish? Is there a time lag between innovation and change (a) from professional art practice to professional art education, and (b) from Britain (or elsewhere) to Australia? Could it be said that South Australian art and art education practice was in a provincialist/metropolitan bind vis-à-vis British art education? What was the initial response in Australian art schools to Modernism? What, if any, were the periods of innovation and radicalism in South Australian art and art education? Was there anything unique about the School that justified its high local public profile? To what extent can changes in governance and control be seen to have affected the School's purpose, curricula and status?

Most of these questions could be addressed to any educational institution and related to any discrete subject discipline. However, there is such a paucity of published or research material dealing with art education in Australia in general, and the area of professional art training in particular,
that the issues raised are significant: this survey can suggest new areas of investigation for future research.

It is the contention of the author of this thesis that art and its institutions are essentially conservative, which is contrary to the received tradition which holds that artists and art schools are rebels and precursors. (5)

Avant garde attitudes are shown not to be easily accommodated within the institutionalised art education system and even when changes have occurred they seem quickly to become a new academicism. (6)

It is reasonable to assume that the curriculum is closely associated with the perceived function of a professional art education, and yet, while few changes occurred to the teaching programme, it would be misleading to conclude that there were no changes in the purpose or process of art training.

The study begins by analysing aspects of the European and British origins of professional artist training in Australia. The interpretation of the history of art education in Europe which is offered is essential to my analysis of the transplantation of these traditions and institutions to Australia, and of the continued dependence of Australian art schools upon the dominant centres of Western art.

Chapter one outlines the establishment in nineteenth century Britain of a national system of drawing training which attempted to reconcile the needs of an industrial society with the received tradition of 'High Art'. The origins of the conflicting ideologies of the early years of this national art education system are traced to the opposing French and German styles of drawing training. Chapter one's brief survey of European and British professional art
education from the Renaissance to the early twentieth century shows that the conflicting ideologies of art training are polarised between the fine art and the design function of art training, both systems being based on rigid aesthetic principles.

As Clive Ashwin in his M. Phil. Thesis pointed out:

"From the outset there were determined attempts to exclude the study of the fine arts from the ambit of public art education. It was feared that to increase the availability of fine art education through state aid would merely increase the number of 'unsuccessful' aspirants after the higher branches of the arts." (7)

This view which appeared in the Report of the Select Committee on Arts and Manufactures, (1836), recurs throughout the subsequent century-and-a-half. This attitude has, on occasion, been reconciled with the view that the fine art approach to art and drawing training is the best basic training for artists, craftspersons, designers and art teachers, a view enshrined in the British system until very recently, but one which has now been abandoned in favour of early specialisation.

Chapter two deals with the development of an Australian art practice and the art institution surrounding it. By art institution is meant the network of systems which together make up the art world: the network of galleries, exhibitions, art schools, art journals, art critics, art teachers, artists, art collectors and patrons: that is to say, the means of art production, distribution and evaluation. The term is derived from George Dickie's institutional theory, which was a theory of art developed within the discipline of aesthetics and philosophy of art to accommodate the activities of Modernist art practice whose products do not conform to the requirements and standards of traditional theories of art. Dickie proposed that 'works of art' are offered up as candidates for admission to the category of art objects; the arbiter of the status of art objects being a network of art systems - 'The Art Institution'. (8)
Introduction

The focus of the study in chapters three, four, five and seven is the South Australian School of Art, from its origins in 1856 through to 1963. It was decided to conclude the study in 1963, the year of the removal of the School from its traditional home in the Exhibition Building on North Terrace, to its first purpose-built building in North Adelaide. This also coincided with the introduction of the first full-time diploma courses (in fine art, advertising, design and art teacher education), which replaced the multiple single subject enrolment which had been in existence for almost a century. In addition, there is a brief synoptic afterword describing changes since 1963, a subject worthy of a separate detailed study.

The South Australian School of Art is an exceptionally valuable case study, not only because of its long history, but also because it offers the most perfect example of an antipodean version of the national art education system initiated in Britain in the mid-nineteenth century and eventually centralised at the Department of Science and Art in South Kensington, London. The centralising of all art certification procedures at South Kensington resulted in a dominant orthodoxy of art training which ossified an art education style and also created a structure which was hard to modify. This closed system, characteristic of metropolitan art systems, could not be altered from the outside and no provincialist variation could feed change back to the central source.

The growing importance of teacher training in Australian art schools is examined and the political and other reasons analysed.

Chapter six investigates the initial impact of Modernism on Australian art and art education.
The source material used for this research ranges widely from the secondary sources of published works and unpublished theses, which provide the basis of chapters one, two and six, to the primary material used in chapters three, four, five and seven. This material includes the Parliamentary Papers and records of the South Australian Government and the archival material of the South Australian School of Art, some of which is held by the School, but much is lodged at the State Record Office of the Government of South Australia. In addition to these written sources, the author has interviewed a number of ex-students and staff of the South Australian School of Art whose experiences cover much of the twentieth century (in one case, to 1911). Where agreeable to the interviewer, these interviews were tape recorded, and at the completion of this research, these recordings and all papers gathered, will be lodged either with the State Record Office, or with the School of Art archives at the University of South Australia library.

To the writer's knowledge, information on the above topics has never before been systematically assembled or analysed, and one of the purposes of this study is to bring together such information.

The literature of art educational history is slender but certain key works and studies exist, and will be listed below. Although the literature of art history has expanded immensely over the past thirty years, the literature on Australian art history is a relative newcomer on the academic scene. The establishment of chairs of fine art at Melbourne, Sydney, Monash and La Trobe Universities have given considerable impulse to Australian art historical studies. Departments of art history and theory at the Universities of Queensland and Western Australia have also added substantially to the growing body of knowledge.
Although the history of education in Australia and South Australia has been the subject of several books and many research papers and theses, the area of art education remains relatively unexplored. The key work giving the broad context of Australian art school and drawing training, remains the late Stephen Murray-Smith's monumental thesis A History of Technical Education in Australia – with special reference to the period before 1914. (9) The only other serious studies in the field are as follows: Geoffrey Hammond's thesis Changes in Art Education Ideologies in Victoria, 1860's – 1970's, Ellen Waugh's thesis The Writings of Artists in the Twentieth Century, and their significance for Art Education, and Muriel Hilson's thesis Art Education in New South Wales, 1850's to 1930's, with particular reference to the contribution of Joseph Fowles, Frederick W. Woodhouse and John E. Branch 1991. (10)

However, all these theses are predominately concerned with art in primary and secondary schools, as is the work of Marissa Young (1985), especially her thesis A History of Art and Design Education in South Australia (1836–1887).

For historical studies of British and European art education, the main sources are Pevsner (1940), Macdonald (1970), Bell (1963), Sutton and Ashwin (1975). Pevsner's Academies of Art (11) provides a thorough and as yet unsuperseded account of the professional education of artists from the Renaissance to the early nineteenth century; Stuart Macdonald in his M.Ed. and Ph.D. theses and his subsequent book The History and Philosophy of Art Education (12) builds on Pevsner and Bell's works to cover primary and secondary art education as well as art schools; Quentin Bell's The Schools of Design (13) is a thorough account of the South Kensington system, and all these texts are helped by Clive Ashwin's useful reader Art Education.
documents and policies 1768 – 1975 (14) which includes extracts from the key British reports dating from the founding of the Royal Academy Schools through to the major re-organisation of British art education which resulted from the Coldstream and Summerson Committees. All these works have been referred to extensively as sources for chapter one. The only serious study published on the methodology of art school teaching was carried out in 1967–69 by Charles Madge and Barbara Weinberger under the auspices of the Social Science Research Council of Great Britain. (15)

The study of art and its institutions is an area neglected by sociologists, although it has received more attention by psychologists.

In the area of Australian art studies every researcher must acknowledge their debt to Bernard Smith. Smith's work casts a broad and far-reaching beam of light across the study of Australian Art and indeed Australian cultural history. From his own Ph.D. thesis, which led to the seminal Place, Taste and Tradition and the European Vision and the South Pacific 1768–1850, to his most recent work in collaboration with Rudiger Joppien, Smith has explored a wide range of topics pertinent to this study. (16)

The earliest useful literature on the history of Australian art and art schools is William Moore's two-volume work Story of Australian Art, (1934). (17) Although it could be claimed that there has been an art publishing boom in the past two decades, the majority of titles have been monographs or broad historical surveys. Only a small number of studies, such as Ken Scarlett on Australian Sculptors (1979), (18) Humphrey McQueen on Modernist painting in Black Swan of Trespass (1979), (19) and Richard Haese's Rebels and Precursors: The Revolutionary Years in Australian Art (1981) could be said
to have been the result of scholarly research. Significant sources of evidence drawn upon throughout the thesis, from chapter 3 to chapter 8, are the daily newspapers and the art magazines, especially *Art in Australia* 1916–1942 and *Art and Australia* 1942 to the present, and art exhibition catalogues published by state art galleries. In most cases, these catalogues are well documented, even definitive works on the subject of their exhibitions.
INTRODUCTION


2. Ibid., p.1.

3. Ibid., p.69.


5. The term 'Rebels and Precursors' is used by Haese to describe the period of Australian Modernist activity in the Years 1930–1945. It is, however, also closely associated with the concept of the avant garde as exemplified by a procession of art movements from 1908 onwards. It is a Modernist commonplace to portray artists as minority groups, rebelling against the dead hand of conservatism. Since the advent of discussion of Post-Modernism, this view has been challenged.

6. At the conclusion of the period dealt with here, radical art ideas were imported from the U.K. and U.S.A., which created a revival of Bauhaus style exercises. These exercises were quite as narrow as the copyist work which had resulted from the National style of drawing training a century earlier. They allowed no scope for the individual but were believed to deal with the basic language of art which all intending professionals must acquire.


9. Although S. Murray-Smith has referred to drawing instruction in public elementary schools in his study of Technical Education, the most recent work on this topic is the research work of Muriel Hilson and Geoff Hammond. See Murray-Smith, S., A History of Technical Education in Australia, with special reference to the period before 1914, unpublished Ph.D. thesis, University of Melbourne, 1961.


16. See Bibliography for full details.


19. McQueen, Humphrey, The Black Swan of Trespass. Sydney, A.P.C.

CHAPTER ONE

THE EUROPEAN DEVELOPMENT OF ART SCHOOLS

"An implicit obedience to the Rules of Art, as established by the practice of the great Masters should be exacted from the young students. That those models, which have passed through the approbation of ages, should be considered by them as perfect and infallible guides; as subjects for their imitation, not their criticism."

Sir Joshua Reynolds, Discourse I.

"They must be therefore told again and again, that labour is the only price to solid fame."

Sir Joshua Reynolds, Discourse II.

"Nature itself is not to be too closely copied."

Sir Joshua Reynolds, Discourse III. (1)

State funded schools of art and design have been in existence in their modern form since the early nineteenth century. Despite the institutional changes which have occurred within higher education with bewildering pace in the past three decades, art schools today remain as immediately identifiable units within whatever management structures have developed in their locality.

This persistence of the schools of art provokes questions about their basic purposes, pedagogical philosophies and methods, especially the aspects of their syllabus which have remained most unchanged, and how the aspects developed.

The schools of art and design of the post-Industrial Revolution period have grown out of the much earlier academies of art which developed in sixteenth century Italy and seventeenth century France. An understanding of these academies and their basic principles of academic instruction will provide a context for a study of the history of Australian art schools, and the South Australian School in particular, since rival European conceptions of art, and art education or training, underlie the various models that were transplanted and adapted in Australia.

The quotations from Reynolds at the head of this chapter give a good indication of the basic educational principles of the art academy in the English speaking world.
The academic system as practised in Australian art schools until the
1950s had much in common with the Italian academic training of four centuries
earlier: both systems were based upon the idea that art was constructed of a
body of knowledge of such subjects as anatomy, perspective, geometric
drawing and composition and that, as Reynolds had said, talent and enthusiasm
were less important than imitation and hard work.

During the twentieth century, in opposition to the Academic model,
there was the growth of an anti-academic system closely linked to early
modernist art movements. This alternative model was based on the concept
that the creation of art was rooted in an open ended situation of
experimentation rather than a closed system of conventional knowledge. This
opposition was fundamentally concerned with issues of determinacy and
indeterminacy. Such an attitude did not sit easily in the state funded art
schools and, as a result, the more experimental forms of art education in the
twentieth century tended to be found only in the privately funded schools
initiated by practising Modernist artists.

The Renaissance Origins

And yet, the origins of all modern art schools, conventional and
experimental alike, are to be found in the studios, workshops and early
academies of High Renaissance Italy.

It was Leonardo da Vinci who gave impetus to the basic concepts of the
academic method. Although in his theoretical writing Leonardo's purpose was
concerned more with promoting the concept of painting as a Liberal art than
with instituting educational change or specifically with changing the status of
the artist, the effect of his theory and practice was to give authority to the movement which was liberating art from the fetters of guild dominated craftwork. Social change was necessary if artists were to realise the potential of a new philosophy which held the artist to be an intelligent and free creative spirit, whose imagination was his/her most important asset. Such a view of the artist had its corollary in the necessity of creating a new public for art works. (2)

An examination of the social history of the art profession will demonstrate that the alienation and economic vagaries of post-Renaissance artistic life took much of the shine from the sense of superiority and privilege associated with the concept of artistic genius and its consequent elitism.

Some commentators (notably Hannema, 1970) have seen the distinction between artistic and craft practice as a fatal rupture, largely brought about by academic doctrine. (3) But it has to be admitted that in comparison with Pevsner's view that under the guild system an artist had no muse but was a manual labourer who aspired to become a shopkeeper (4), then the status achieved by the major Renaissance artists was remarkable. No one causal factor for this can be given priority, but the changing value placed on art works by patrons can be considered as a significant cause. And yet, no less important are the technical advances associated with the changing methods and materials of European artists, especially the development of oil painting and the new theories in the area of optics, perspective and theories of proportion. (5) These technical advances and the resultant discrete areas of art knowledge can be shown to be the basis of a practical education in art which was subsumed by the development of the academic system.
Such subjects as anatomy, geometry and perspective and painting methods had direct utility for artists practising under humanist patronage. The immediate value of the new science of perspective to Renaissance Italy was only in part to do with its facility to create an illusion of believable pictorial or architectural space, for the links between perspective and the planning of military fortifications and the study of ballistics are also of significance to the growth of the demonstrable value of theoretical aspects of fine art. (6) The famous letter from Leonardo to the Duke of Milan makes it quite clear that, during periods of warfare and siege, he knew that his value to a ducal employer lay within the strict realms of utility.

The contemporary utility of perspective was well expressed by Alberti who, in 1435, published his short treatise on painting: a primer for beginners 'De Pictura.' As W.M. Ivins says: "... this essay sounded the reveille of Modern times and Modern thoughts." (7)

One of the ways in which it sounded the reveille was to suggest that picture making means depicting human figures in action, with their actions corresponding to psychological and emotional states. Alberti wrote:

"We painters who wish to show the movements of the soul by means of the movements of the limbs ... It is, therefore, necessary that painters should have command over all the movements of their body, which they will learn well from nature, in order to imitate the many movements of the soul" and "always to seek after the most fugitive aspects of things and those which make him who perceives them think about more than he sees." (8)

The study of anatomy, which was consequent on this new function, had physical, practical and theological dimensions which caused it to proceed at a slower pace than the more theoretical activity of perspective study; although perspective also contained mathematical, theological and philosophical ideas of
the greatest importance. Later in the century, the publication of Vitruvius' 'The Ten Books of Architecture (De Re Architectura)' accelerated the acceptance of the idea that the harmonic laws of the universe were embodied in the human figure and that as the ancients were believed to have known these secrets, the study of the human figure must be approached through classical models. This principle and the new study of perspective became the core component of academic art education.

The workshop practice of the Florentine artists' studios moved away from technical craft training (e.g. colour grinding, preparing grounds etcetera) towards the teaching of knowledge as well as skills. Post Alberti, no studio could have gained any commissions without its members displaying skills in perspective, figure drawing and composition. (9)

It was Vasari who was most responsible for the shift of emphasis: realising the importance of aristocratic and powerful patronage, he persuaded the Grand Duke to be President of the Academy of Design. Vasari created a company of artists, previously all members of various guilds, who were now to be members of the one body – the Accademia del Disegno founded by Cosimo de' Medici. This Academy took on the responsibility of the art education of beginners. (10)

The European Art Academy

The Academies can be seen as the guardians of a doctrine which, as Quentin Bell suggests:

"received its more perfect expression in the thought of the academic theorists of the Seventeenth century and was efficiently translated into practice by French administrators." (11)
But it derived directly from the Renaissance, nearly all the academic arguments having been advanced in the art and architectural theories by Alberti. The use of the word 'academy' to describe an educational institution was based upon the name of an Athenian district where Plato taught: the community of Plato's followers was also called an academy.

The revival of usage of the word academy in the Renaissance did not relate only to the fine arts as such, but referred to the whole wide range of associations which called themselves 'academy'. (12)

This diversity indicates that the use of the term is complex. Most usually, when referring to an institution rather than an ideology, an academy means some formally constituted body, often possessing Royal or government patronage, which was established for the promotion of art, science and letters, the practice of which were based on well defined rules.

Because of the purpose assigned to art in the Baroque period in Catholic Europe, there was a distinctly authoritarian aspect to the art work which called for a training system most appropriately based within the formalised academies rather than the craft based workshops of the mediaeval guild system. This made possible the rapid growth of the academies of art, in tune with the needs of the Counter Reformation.

In seventeenth century France the art academy was seen as having direct relevance to the needs of the monarchy and, in 1635, a National Academy was instituted by Cardinal Richelieu 'To pursue order, reason and system in (the French) language'. Jean Baptiste Colbert, until his death in 1683, was the king's first adviser and was, as Blunt has shown, engineer of
the state machine on which the greatness of the king was based. (13) This
state machine took over the fine arts, it being Colbert's view that the function
of the arts was to glorify France and that their practice had to be organised on
the same basis as industry and their theory established in a body of accepted
dogma. Art was not only to glorify the Catholic church and portray its
doctrine, but also to proclaim absolute monarchy.

As a branch of the Civil Service, Colbert saw the National Academy's
aims as being to train students in one style of drawing, painting and modelling.
(14)

The programme of art education which the academy followed
emphasised the basic principles of so-called laws of reason, based on rules of
proportion, perspective and composition. Close attention was to be paid to the
aspects of nature considered to be permanent rather than to the ephemeral.
Colour was considered relatively unimportant because of its ephemerality. (15)
The academic theory was clearly based upon what would appeal to the mind
rather than to the eye. (16)

Also associated with the academic system was a rigid class system of
subject matter, for painting and sculpture were associated with the academic
system, of which history painting was the highest category. (17)

The mainstay of the French academic teaching system was the
life-class. By law the academy maintained a monopoly of life drawing, and
nowhere outside the academy was the teaching of drawing from life models
permitted, not even in artists' studios. The purpose of this regulation was to
ensure the production of a unified and properly ordered style.
Courses at the academy were divided into two groups, an upper and a lower. In the lower, the students copied from the drawings of their teachers; in the upper, they worked from life and from plaster casts. Lectures on perspective, anatomy and geometry were also given, as well as talks by visiting artists. It cannot be assumed that these lectures were ever propositional or problematic, for the writings of the time make it obvious that there was an undeviating faith in the measurability of art: the written documentation of the teaching expounds the importance of an analytic approach.

Each of the categories such as drawing, proportion, composition etcetera became, in effect, individual subjects, and as such continued to be taught in art schools until the mid twentieth century.

In answer to the question 'What was the difference between the French and Italian art academies?' we need to look not so much to syllabus content as to extrinsic aspects, in particular the relationship between the guilds and the academies. The roots of the 'artist or artisan,' 'Art as a trade or a profession' debates lie in this relationship.

In France the guilds and academies quickly became separated, not for the benefit of the artists, but for the assumption of state control of the arts. In Italy, the guild influence lingered on, with their squabbles coming to a head in Rome in 1676 in a clear issue of 'trade versus profession', similar to that which was to become the main issue behind the nineteenth century debate on art education in England and which has re-emerged regularly in art course planning disputes since. The catalyst in Rome in 1676 was the demand for the payment of tax by all artists and art dealers who traded in open shops, the tax to be paid to the Academy. (18)
Chapter 1

Only in Holland, where a modified academic system had developed in the favourable atmosphere of a substantial and fast growing art buying middle-class market, were artists able to enjoy relative freedom, albeit subject to the vagaries of public taste. Any successful Dutch artists who ran a flourishing business would have many studio apprentices which, in effect, continued the Mediaeval workshop tradition. (19)

The edges between guild and academy remained blurred in Germany, where many of the academies were still studio academies, with life-drawing maintaining its key role. Change in Germany came when, in Berlin, the Elector Frederik III (Frederick I of Prussia) was shown the propagandist possibilities of art which could be used to improve the capital and establish it as a centre of culture and modern ideas, as a result of which he instituted an academy close in style to the French academy.

The Influence of Neo–Classicism

The mid to late eighteenth century, whilst on the one hand seeing a mushrooming of art academies throughout Europe, also saw the beginning of anti-academicism.

The origins of the attacks on the academic method are concurrent with the remarkable increase in archaeological activity which both heralded and informed the Neo–Classical art style. In 1755 Winckelmann's famous essay 'Reflections on the imitation of Greek Art in painting and sculpture', was published in German the year he settled in Rome (before which date he had seen no notable works of ancient art). His magnum opus 'The history of Ancient Art', which appeared in 1764, coincided with the efflorescence of
institutionalised art academies and the clarification of their ideals. Ettlinger has shown the error of attributing any such notion as the 'discovery' of Greek art to Winckelmann, but the effects of his persuasive writing are indicated by the lines,

"The only way for us to become great and, if possible, even inimitable, is through imitation of the ancients. (20)

but in the following year the case for not copying copies but studying nature was made in Rousseau's revolutionary 'Emile'. (21)

Winckelmann's influence is greatest on aesthetics. In his aesthetics, he focussed on the effective characteristic aspects of aesthetic experience: that is to say, the view that the "experience and contemplation of Greek Art must waken the same beauty and nobility in the soul of the beholder." Art as a result of this, Ettlinger suggests, takes on something of the character and role of a religion. (22) Winckelmann's plea for an education through art was as much based upon his insistence on the emotional responses of the viewer as it was on simply upholding the virtues of the Classical tradition. This results in his often quite passionate writing occupying an ambiguous position as the single most significant provider of Classical values and also as a precursor of Romanticism. (23) An important attitude in Winckelmann's writing was the concept that the study of antiquity was truly the only way forward for art and society; and essential to that theory is the idea of the fallibility of nature.

Nature is always to be modified according to the strict canons of beauty. The idea of art as the modifier of nature came to assume a Parnassian loftiness in the later years of the eighteenth century. Art alone, said Schiller, could lift man up from his natural state. Ironically, the status of the artist in Classical antiquity was not as high as the eighteenth century assumed. But the status of the artist was seen as needing to be raised considerably and Mengs,
Winckelmann's closest disciple, in writing: "In order that the arts may flourish in a nation it is necessary that the artist should be honoured," was writing from a position of self-assurance, as well as making a case for future social improvement. (24)

The network of influences based upon, or sharing, the ideas of Winckelmann was spread through the publication, translation or reaction to his works. For a century the model of Classical Art was preached in many different languages. But whatever the local variations, academic drawing was always central to the teaching programme.

The rapid increase in the numbers of art academies in the eighteenth century was abnormal and at first sight puzzling, for however passionate were the words of Winckelmann, mere academic fashion alone would not persuade the aristocracy or local authorities to open up their palaces and civic buildings to accommodate academies. The valuing of reason alone is no explanation; and it would have to be shown that there was some strong functional reason to open the purse strings. In this respect the industrialisation of Europe must be attributed as the major factor in the growth of the European eighteenth century art academy.

Art and Industry

When the Dresden Academy was founded in 1763 it drew these comments:

"Art can be looked at from the commercial point of view; while it redounds to the honour of a country to produce excellent artists, it is no less useful to raise the demand abroad for one's industrial products ... It would not have been possible for France to derive so much benefit from the products of her arts - Lyons silks (e.g. with their floral patterns based on the designer's direct studies from nature) if the designer's taste had not been so good. An academy should disseminate taste therefore it should extend its activities to the control of industrial branch schools ...and of the drawing lessons in schools." (25)
This is the real key to the proliferation of art schools and to their durability and such functionalism also lies behind the incentive of the state art schools of a century later. As the eighteenth century English writer Charles Burney said: "All the arts seem to have been the companions if not the produce of successful commerce." (26)

But because the link with the manufacturer was not always clear, and such courses as classes in life or antique drawing were not demonstrably vocational, the use of the concept of design needed expanding.

National industry was to be supported and enhanced by the arts but, despite the official pronouncements through reports and memoranda, which referred to the economic advantage accruing from the visual arts, many states and countries witnessed a complete divorce between high art and useful art. In some European art academies there was not even lip service paid to the higher ideals of fine art. Trade schools existed for quite specific local purposes, such as training artisans for labour in the ceramic and textile industries of France and Germany. As the changing fine art fashions, from Rococo to Neo-Classicism, percolated down to the useful arts, the decorations favoured by manufacturers were based increasingly upon Classical models and it was obvious that designer training was to become a key issue in emergent industries.

Although the role of art education in general educational programmes is outside the scope of this study, some brief consideration of art education might be useful.

In eighteenth century British elementary and secondary education, art played a marginal, hobbyist role, suitable for that class of person who
underwent private, grammar school or public school education. With the growth of charity schools under the Society for the Propagation of Christian Knowledge, art and handicrafts were taught to 'fit the pupils for service or apprenticeship'. (27)

In France, Jean Jacques Bachelier, in 1763, proposed a programme for an elementary school specialising in design. As Bachelier was head of the porcelain decoration section of the Sevres Factory, it is likely that he had a totally practical approach to elementary education. In his programme, part-time attendance was available, and courses included architecture, geometry, figure drawing, animal drawing, flower drawing and ornament. This was, in effect, the commencement of art and design education as part of a technical education programme.

Just before the end of the eighteenth century, the Academie des Arts et des Sciences of Rouen announced the award of a prize for an essay on the topic of 'free drawing schools' and their likely value to trade. The winning treatise was by J.D. Descamps, which was later translated into German. In it, he expressed the egalitarian view that "it is true that the most skillful artists govern (the Sevres manufacture) and direct the hands of those employed. But what results may we not hope for, if these workers themselves are trained in the free schools?" (28)

Such thoughts were quite at variance with the lofty ambitions for a grand style in High art, and in many places either a two-tiered or dual system developed. In France the Academy remained aloof and separate, but in Germany trade schools were grafted on to the academies, so that elementary classes dealt with trade requirements and the advanced classes catered for
the high-flying artists. But the tension between these two distinctly different purposes was rarely reconciled and, as will be seen, was to provide the driving force in nineteenth century art education.

High Art and the Academies

Art in England invariably pursued a different course from that of the Continent, and the battle of ideas about issues of 'trade or profession, artist or artisan?' did not occur until into the middle of the nineteenth century. A system of training for High art was established with the Royal Academy Schools. Despite its royal patronage it was, and has remained, a private body.

The origins of the Royal Academy were directly the result of propositions by artists who turned to the monarch to avoid undue dominance by the aristocracy, whom many had found unreliable as patrons. The Instrument of Foundation of the Royal Academy of Arts, signed by George III on 10th December, 1768, brought into existence the first regular school for training professional artists in England. Strictly limited to membership of forty members, this society of artists had two main functions – the running of an annual exhibition and the establishing of a well regulated school or academy of design. (28)

Admission to the schools was gained by the submission of a drawing or a model from the cast, and then a test piece which was done at the Academy. The teaching system was very similar to that of the Continental academies already described: drawing from the plaster cast from 9 am to 3 pm daily (at least 30 hours per week) and then promotion to the life class: this was held in the evenings, using both male and female models. A feature of many English
artists' autobiographies is their reference to continuing their attendance at the
winter life class throughout their professional lives. (29)

By the close of the eighteenth century, the courses of academic training
and the subsequent steps in a professional artist's life were as systematic and
predictable as a professional career such as in the church, the army or law,
with their distinct steps, ranks and career inducements.

Common to all visual art academic curricula were the graded drawing
classes, starting with the copying of drawings, moving on to the plaster cast
and, finally, the life model (draped and undraped, male and female). Other
essential features were the regular competitions, medals and prizes, with their
associated exhibitions.

The Paris Academy was, perhaps, the most hermetic and was
determined to drive a wedge between artist and artisan. By the end of the
eighteenth century attacks on the academic system were manifesting
themselves, not the least being that spearheaded by J.L. David in revolutionary
Paris. Other European Academies had some working relationships with the
surviving guilds or embryonic trade schools.

In the second half of the century, most academies ran a full programme
of up to twelve hours a day of classes for five or six days a week. The
curricula included composition, mythology, perspective and anatomy classes.
Many of the academies were housed (often inadequately) in existing palaces or
public buildings; some, such as St. Petersburg, had purpose-built
accommodation. The St. Petersburg School was unique at the time in providing
a mixture of trade training, secondary education and academic fine art courses
- a structure that the SA School of Art was to adopt nearly two centuries later.
Over half of the thirty hours of teaching per week at St. Petersburg were dedicated to drawing but, in addition, the course included general subjects such as geography, languages and history. Such a school, in effect, processed pupils until they became tradesmen or were elevated to artist training. Just as St. Petersburg was the most extreme (in terms of breadth and level of courses), the other academy which was quite different from all others was London's Royal Academy. However, the level of its difference was not to be found in its course content but in its economic and political independence and its annual exhibition. The discourses of Sir Joshua Reynolds, the Academy's first President, were delivered at the annual prize giving celebration and they remain the most succinct statements on the art academic ideal. (30) In all other respects the course structure was a direct outcome of that which the French Academy established a full century earlier, and which was itself based upon the Italian academies.

Art Education in Post Napoleonic Britain

Post Napoleonic Britain became the first true battleground between opposing theorists of art education. The major protagonists, artists William Dyce and Benjamin Robert Haydon, virtually destroyed themselves over their irreconcilable art concepts, leaving the way clear for a radical reformist administrator, Sir Henry Cole, to set up and to dominate a unified national art education system. The opposing art philosophies were the result of a remarkable set of new problems, caused by new economic, social and technological circumstances. These pedagogical differences still have their effects on art education today.
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The art ideological struggles were rooted in opposing systems of art and art training – the German and the French. For three quarters of the century the German approach was ascendant in England, with the presence of the Prince Consort adding weight to the preference for German models. The essential difference between the French and the German system was that the German system emphasised geometry and graded mechanical drawing, basically copying from the flat. The French retained a belief in the primacy of drawing from the round, from studies from nature and the life model.

In Britain the most passionate supporter of the concept of the 'life model' as the corner stone of art was Benjamin Robert Haydon.

Haydon's at times almost hysterical writings came from his defence of what he felt to be the highest principles of art, and through the process of education he believed that these principles should become available to all. At that time, trading with the Continent had recently opened up, British manufacturers were seen to be spending far too much on imported overseas work and designs, especially from France, and so the economic claims for the function of art education came at an appropriate time.

Between 1823 and 1836 Haydon regularly petitioned the government but only with the new political climate at the time of the lead up to the first reform bill were his petitions seen as viable. European art education had been developed radically since the French Revolution, and it was felt that only through expanding designer education could British manufacturers compete with their main European commercial rivals Bavaria, France and Prussia.
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Haydon would claim sole responsibility for persuading the British Government to establish a Select Committee to inquire into:

"The best means of extending a knowledge of the Arts and the Principles of Design among the People (especially the Manufacturing Population) of the Country; also to inquire into the Constitution, Management and Effects of Institutions connected with the Arts." (31)

The Committee's brief was to examine two issues – the relationship between design and the economics of trade and the affairs of the Royal Academy. Unfortunately, this secondary issue distorted the proceedings as it allowed a stream of artist witnesses to give vent to their feelings of injustice or grievance against the Academy.

Only the one witness, Dr. Waagen, Director of the Berlin Museum, really tackled the nature of academies of art, and he maintained

"that what is called the academic system gives an artificial elevation to mediocrity, and that the restriction of academic rules prevents the students from catching the feeling and spirit of the great master whom he studies." (32)

He added that he thought academies 'destructive'. Waagen made much of the importance of access to museums

"... collections of the most beautiful models of furniture and of different objects of manufacture. It is not enough merely to form these collections, there must also be instructors to teach the people on what principles those models have been formed; furthermore, for the purpose of exercising the hand and the eye, it is useful that young people should draw and model after those models." (33)

Waagen's evidence stressed the value of trade training for artisans, rather than fine art academic training; thus emphasising the fine art useful art division which was to be the cause of much later discord in art education. (34)
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The School of Design

The result of the two reports of the select committee was the recommendation to establish a School of Design in connection with a Museum. From this small beginning grew the system which contained the Royal College of Art, the Victoria and Albert Museum and the multitude of municipal art schools.

The enrolments at the School of Design during its first year were not high: in December, 1837, they stood at 15 although, when Haydon wrote to the Board of Trade in 1838, he spoke of just nine poor boys drawing paltry patterns. The Council commenced the School's second year with the appointment of William Dyce from Edinburgh.

When the appointment was made, a commitment was made to the German system of training. Dyce had written a pamphlet on "The best ways of ameliorating the arts and manufactures in Scotland" which so impressed the Council that they offered him a post at the School of Design. Before he took up the job he was sent to Europe to look at art schools and report on art and design education.

With his young Edinburgh colleague, Charles Heath Wilson, he visited France, Prussia and Bavaria. There they found differing systems of which the Prussian, with its more practical and industrial emphasis, most appealed. In his report he wrote that if there was little consensus about the meaning of the term 'design', the Council's main consensus was that drawing from the human figure should not be taught. That was the preserve of the country's only true school of fine art, the Royal Academy. As Frayling summarises, there were two key assumptions in the select committee report: that the drawing of copies of plaster casts was the most effective training for the ornamentalist,
and that the purpose of this training was to produce a multi-purpose ornamentalist able to apply ornament drawn on the flat to virtually any surface and manufactured object. (35)

Benjamin Robert Haydon reacted violently to these developments in which fine art was locked into the Royal Academy system and, over the next five years, he toured the major provincial capitals lecturing on his belief in the importance of the fine art approach. To the mechanics, Haydon was later to thunder:

"The government is determined to prevent you from acquiring knowledge. You might become artists, but you will be denied the power to advance yourself ... The method employed by Mr. Dyce, a follower of the dry, hard, Gothic German School, is based upon the German geweberschule, whereas my proposals are based on the practice of the school at Lyons – and which do you think is best, German design or French?" (36)

The basis of any programme of which Haydon would have approved would have had to have been life drawing, but this, at least in the early stages of the School of Design, was forbidden.

Life drawing had a considerable appeal to young students and the life-less school at Somerset House, as a result, had poor enrolments, whilst there were high enrolments at Haydon's private life-drawing school. The Council of the School of Design was eager to see provincial art schools develop, but they were initially to be locally funded. Manchester was the first such provincial art school, and its council, in 1842, decided to base it entirely upon B.R. Haydon's principles.

The lesson which Dyce brought back from Germany was that art could be high-minded, nationalistic and educational. Dyce organised the Schools of Design along German lines, with seven graded classes based on copying geometric figures, and copying outlines. Associated with his graded exercises Dyce produced a drawing book in 1843 which was based on a series of
exercises, starting from very simple geometrical figures, which were to be copied freehand. Dyce could not resist angling the text of his drawing book to attack Haydon's belief in the human figure, writing that:

"The young ornamentalist should be trained not to look at the human figure nor any other natural form." (37)

Although this drawing book was not the financial success expected due to the embryonic nature of the provincial art schools, it was to serve as the model for many later instructional volumes. It should be noted that many of the School’s pupils were barely teenagers, and issues of discipline in art were also to be closely related to issues of discipline in the classroom. Dyce and his successor, Wilson, were to maintain regulations aimed at discipline: students had to sit down in their proper places immediately; talking was not to be permitted and nor were students to be allowed to move about unnecessarily. (38)

Half a century later in South Australia the same regulations were to be framed, and a full century later such procedures were found by the School of Mines to be the only way of coping with large classes of boys. The drawing books provided a drill-like experience and so imposed a discipline from within the art activity itself.

Dyce’s books and other drawing books provided a rigid system which developed after 1840, and remained in ascendancy for forty years, at which point it was exported to the Colonies. It was basically a closed system allowing little opportunity for advancement of the individual.

Haydon, throughout a life-time of pamphleteering argument, held the belief, based on the French life school method, that the training of ornamental artists should not be separated from that of High artists for the same principle
regulated a milk jug or a human limb. Not until the later years of the century, with the establishment of the Slade School and the appointment of Edward Poynter to the Department of Science and Art, was the French method revived.

The openness of Haydon's dream for art education can be contrasted with Dyce's closed structures. Students at the School of Design were seen as vocationally foreclosed: they had to decide in advance the trade they were to follow and the temptation of a High art path was to be denied.

A clear split can be discerned in British art educational theories of the 1840 to 70 period. On the other hand Dyce and his followers Wilson, Redgrave, Cole and Owen Jones created systems of analysis in which secondary sources were followed rather than primary. That is to say, art rather than nature, and copies of art rather than the originals. On the other hand the architect Pugin and his followers believed in the importance of the use of nature as the real source of art. Although there was opposition to the historicist method of drawing training encouraged by Dyce and his successors, it was the flat, rigid, rule-based system which predominated. The reason for this was primarily in the overwhelming belief in the value of imitation; the belief in hand skills rather than imagination and the Victorian concept that success was the result of tedious exertion. The tight and rigid geometries favoured by the drawing book model also imposed a manageable and quantifiable system on what were often large classes.

Dyce's successor Wilson proposed a new and even more tightly regulated system of graded study. Numbers of students had increased by 1844; they came from a variety of occupations and Frayling shows that the 'ornamental painters' were the largest group. The initial stage of the course was the
class for elementary drawing in outline, followed by a class in shading which led to work from the cast and then colour. (39) Although figure drawing was made available it was emphasised that under no circumstances would students who intended to become painters or sculptors be admitted. Wilson's system was the basis of a scheme which was to be developed into a twenty-three stage system by Richard Redgrave, under the patronage of the powerful figure of Sir Henry Cole.

The Systematisation of Art Education

After the successful 1851 exhibition, of which he was principal organiser, Cole was offered the new post of General Superintendent of the recently formed Department of Practical Art, a special department of the Board of Trade, which had as its brief the provision of elementary instruction in drawing and modelling, the practice of art connected with manufacturing processes and the cultivation of designing. Cole's assistant was to be Richard Redgrave. Cole and Redgrave were effectively to control art and design education for the next twenty-one years, not just throughout the British Isles, but throughout the British Empire.

The provincial schools were renamed as 'Schools of Practical Art' and Cole envisaged them as being preparatory schools only, restricted to elementary drawing and the preparation of candidates for metropolitan schools. Cole changed the function of art education from its earlier brief of simply training ornamental designers and artisans to include the training of art masters. (40)
The Art Superintendent, Richard Redgrave, and colleague Richard Burchett, drew up an eight stage course of instruction: all were mechanical steps to the acquisition of certain skills. The first section was elementary drawing from flat examples — large capital letters (a hand span high), then outlined and shaded diagramatic renderings of simple objects, ornament and symmetrical forms to be copied; next the candidate moved to simple solids and casts of ornament; and in addition geometry and linear perspective was taught. Geometric drawing had to be practised before drawing from solids; and all drawing was intended to be severely imitative, for the purpose of all this training was to produce the highly skilled copyist.

The essence of mechanical copyist work was to standardise the student’s product; and stereotyped diagrams and identical casts were quality controlled so that students anywhere in Britain had exactly the same exercise to follow. This was the system which was to be imposed upon Australia later in the century.

In 1853 drawing became a compulsory subject in the teacher training colleges, and Cole and Redgrave organised a seven year course for students from first year as pupil teachers through to their final year examinations.

The pupil teachers who gained entry to the teaching courses had to take certificates of competency and payments were added to the annual allowance for the certificates. In 1852, when the National Course of Instruction was instituted, there were, in total, 23 stages of instruction, twenty-one being successive copying exercises. Until 1889 all students in British schools of art were on this course.

To facilitate the Cole/Redgrave System, thousands of illustrations and plaster casts were produced and distributed to all branch schools, ensuring
total uniformity. The outlines were produced by the staff, and copied onto lithographic stones by the female special class. Hand in hand with this mammoth totalitarian art exercise went the reward system, a national competition and huge examination system which endured for sixty-three years, and in which the art school in Adelaide was a participant. In 1882 the works of over half a million pupils from 4,812 British elementary schools were examined, and in the month of November, 1881, the drawings of 3,454 trainee specialist art teachers were assessed at South Kensington.

American Art Education

There are interesting parallels which can be drawn between British and American art education and which relate to the development of Australian art education.

Eisner and Ecker, writing on American art education, have emphasised that, although instruction in art was advocated as early as 1770 by Benjamin Franklin, the formal introduction of art in schools in America did not begin until the nineteenth century. Initially, where the subject was taught at all, it was based on private intentions of individual teachers. Two early teachers, William Minifie of Philadelphia and William Bently Fowle of Boston, established drawing teaching because they felt that geometric and technical drawing would be relevant to the needs of a new industrialised world. Drawing was also seen as being close to writing in character and so an aid to better penmanship. (41)

The vocational value of drawing to Americans was realised in the 1840s and 50s, not surprisingly, for, as Minifie had pointed out, in 1852, 36 million dollars' worth of textiles had been imported from Britain, and 11 million
dollars worth from France. By 1864 drawing became a required subject in Boston schools; art was placed in the service of industry, with drawing as its most important attribute and, in 1871, a law was passed in Massachusetts (Eisner and Ecker suggest under pressure from industrialists) to require art to be taught to boys over 15 years living in cities of 10,000 population and above. (42)

After correspondence with South Kensington, Walter Smith, a London teacher of industrial drawing and crafts, was invited to take up the post of Supervisor of Art for Boston, Director of Art for the State and Principal of the Art Normal School. He took with him his set of South Kensington casts and drawing cards and, in 1873, he produced a teachers' manual which used the Cole system of ironed flat plant forms based on geometric forms.

Elsewhere in America fine art studies were instituted which were based upon the French Atelier system. Philadelphia was one of the most impressive of these, with an interesting adjunct of the 'Women's school of design'.

During the 1870s other cities followed Boston's lead, and so, with the example of the Massachusetts Normal Art School, a Cole style system of central metropolitan training school for art masters, central exhibitions of works, graded stages of instruction and prescribed textbooks was established.

Smith's efforts were directed to the industrial experience and many contemporary American art schools and training college courses still emphasise industrial design rather than pure fine art courses. However, by the 1860s Smith's influence (or Cole's surrogate influence) was on the wane. (43)

The South Kensington system as developed by Dyce, Wilson, Cole and Redgrave had, by the last quarter of the nineteenth century, become the leading art educational method in the English speaking world, percolated down into elementary schools, and exported across the world to America and Australia, where it was seen as a potent force in the changing industrial world.

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The thread which linked all the various levels and purposes of art education was drawing.

Drawing, essentially the copyist art, became viewed as the language of the industrialised world. But there were voices raised in opposition to the effects of Britain's rapid development as an industrial nation: this development was considered by many to be destructive of essential human values. Major ethical issues were raised in Darwinian Britain and, as art was believed to embody essential human values it, too, became central to many debates.

The aesthetic theories of John Ruskin and William Morris initiated radical changes in art education.

The Influence of Ruskin and Morris

In their aesthetic and political theories, Ruskin and Morris both attacked the dehumanising influences of the machine, and the way in which the labour market had done worse than turn men into machines and had in fact turned them into parts of machinery.

The hundreds of drawing students in the design school system, spending countless hours polishing their drawings into shape, must also have felt part of a machine.

Ruskin saw the machine as degrading and enslaving and his objections to the mass replication processes of industry had their implication for art. Quantity itself could be corrupting and, despite the inherent belief that art should be for everyone, it was clear that it should never really be too cheap and too plentiful.

The machine and its product he saw as making no one happier or wiser. What was significant in all work was the evidence of the human presence of
the worker. In 'The Sense of Order' Gombrich has drawn our attention to the innovative aspects lurking behind the apocalyptic rhetoric and in 'Art and Illusion' he has shown how Ruskin's 'Elements of Drawing' pre-empts Impressionism. In wondering why the new churches which were sprouting everywhere lacked the quality he admired in the architecture of the past, Ruskin came to the conclusion that, far from being made of identical components, the Italian churches, such as the Cathedral and Baptistry of Pisa, were found when measured carefully, to be full of subtle variations.

"I believe", he wrote, "they build altogether from feeling, and that it was because they did so, that there is this marvellous life, changefulness and subtlety running through their every arrangement." (44)

In response to Cole's system he wrote:

"You can teach a man to draw a straight line, and to cut one to strike a curved line and to carve it; and to copy and carve any number of given lines or forms with admirable speed and perfect precision; and you can find his work perfect of its kind: but if you ask him to think about any of those forms, to consider if he cannot find any better in his own head, he stops; his execution becomes hesitating; he thinks, and ten to one he thinks wrong; ten to one he makes a mistake in the first touch he gives to his work as a thinking being. But you have made a man of him for all that. He was only a machine before, an animated tool ... You must either make a tool of the creature or a man of him ... Men were not intended to work with the accuracy of tools, to be precise and perfect in all their actions." (45)

He later goes on to say that he would not impeach love of order, it being a useful element... but that the love of order is not the love of art and that the demand for perfection is a sign of misunderstanding of the ends of art.

Ruskin and his young contemporary Morris shared the same lecturing platform on occasions, although their differences in style and message were considerable. In the last three decades of the century their speeches, prophetic, convoluted, and passionate in the case of Ruskin; and earnest, direct and at times homespun in the case of Morris, did not always gain
sympathetic responses, with Morris in particular being seen as politically dangerous. Hardly surprising if, as Lindsay argues, Morris arrived at Marx's own conclusions, not merely by reading him (as he did) but by the experience of his own life and art, and by a convergence of thought and practice. (46)

Although Morris's concept of a lost paradise of 'Joy in Labour' was based on a curious view of the Middle Ages, it was manifested in the art and crafts movement of the end of the century.

The Art and Craft Split

Morris, like Ruskin, concerned himself but little with direct educational activities, but their emphasis on the importance of the hand-crafted coincided with general dissatisfaction with the effects of half-a-century of state art education. In 1884 a Royal Commission on Technical Construction was appointed. Its report was very critical of the ossified effects of the South Kensington system and recommended that sound instruction in drawing should accompany instruction in writing and that modelling should be introduced. There was to be an increase in emphasis on drawing in elementary schools and that without losing accuracy or 'correct execution' of drawing, more rapid drawing was to be encouraged.

The Commissioners noted that the original intention of the schools of design, 'the practical application of ornamental art to the improvement of manufactures' had been departed from. (47)

During the last decades of the nineteenth century, British fine art education and design education took different paths: whilst on the one hand there was a swing to a French based fine arts approach in the art schools' teaching of drawing, there was also a commitment to crafts and handiwork with all its medievalist overtones in the technical schools and workshops.
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In both of these divergent paths there was a turning away from the quasi 'scientific' principles favoured by earlier art gurus Redgrave, Jones and Warnum.

The indeterminacy principles expressed in Ruskin's enthusiasm for the anonymous craftsmen of the Gothic were modified by such a writer as Walter Crane when he said:

"I hold that the true root and basis of all art lies in the handicrafts, and that artistic impulse and invention weakens as it loses its close connection and intimate relationship with them ... There is, of course, no absolute determination of rules for all cases. There is nothing absolute in art, art is not science." (48)

Crane was representative of the group of craftsmen designers who had little real interest in art schools as such and believed firmly in the workshop tradition. Up until, and including William Morris, the main interest in design was that of applied ornamentation: only with the growth of the handicraft movement did art and craft workers start to pay attention to the actual shapes and forms so that the word design changed its meaning. Initially it meant drawing: some have asserted that it was in any case a mis-translation of the French 'Dessin', which properly means 'drawing'. (49)

The teaching approach of the South Kensington system was not suited to a new requirement for a fluency of means and invention which was needed by the narrative illustrator and professional painter. This new market was a major stimulus for a swing back towards the French life school system, based on drawing from the nude. The institution of the Slade School of Fine Art in 1871 was a catalyst in the move away from the South Kensington system which favoured drawings with a sharp incisive point and labour intensive cross-hatching. The appointment of Edward Poynter to the Slade completed the move.
Poynter had attacked the tedious slavery of the South Kensington system: although his own drawing style to modern eyes might look laboured, it never made a merit out of hard labour for its own sake. Indeed in his teaching he expected his students to inquire into the principles of drawing and to use their own vision rather than to accept academic conventions without question.

The purpose of the School was to train professional artists and, by its very establishment, it was a challenge to the Royal Academy, now seen by many to be moribund, and an alternative to the purely technical education of the South Kensington School. There was also a distinct class difference, with the students tending to come from middle and upper class backgrounds and being of private means.

Poynter's successor in 1876, Alphonse Legros, came directly from Paris, never learned to speak English, and, in his teaching, specialised in rapid 'on the spot' demonstrations.

Alphonse Legros, who was a close associate of Whistler, had been a student of Lecoq de Boisbaudrin. Lecoq was the foremost enthusiast for training the memory through art. His teaching relied strongly on the principle of visual memorising of form and one of his most frequently recorded activities was to tour the Louvre allocating great paintings to his students, who then had to memorise the composition and details and reproduce them in the studios on their return. He was also an enthusiast for outdoor drawing and used to have life models moving about in the landscape for students to 'memorise'.

This memory training became a fairly common aspect of turn–of–the century art school syllabus and, indeed, developed into having a place in the secondary schools and their final examination system.
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The Parisian Revolution in Art Production and Distribution

Despite France's well ordered art school system the status of the applied artist was not high, and although the specialised industries such as textiles and ceramics employed the schools' products, it was the precarious fine art world which had the most appeal to the young Turks who listened to the table talk at the artists' cafes of Montmartre and Montparnasse.

The 'L'art pour l'Art' approach, with its roots in Romanticism, emphasised the significance of the 'individual artist's personal vision', and the liberty of the individual made for difficulties for those many Modernist artists of the turn-of-the-century period who held strong views about the relationship of revolutionary art to revolutionary thought.

The numbers of paintings reaching the art exhibiting system grew tremendously between 1850 and 1870. According to White, in 1863 there were 3,000 recognised male painters working in the Parisian art system and another 1,000 in the provinces. In addition, there was a growing body of amateur artists. Some indication of the production numbers of paintings by the Impressionists would suggest that an average number of eighteen oil paintings per painter per year would result in nearly 80,000 works per annum being on the market. (51)

The Academy system began to collapse under this flood of artists and their art work, and the alternative atelier training and exhibiting system flourished. The young and aspiring artists who enrolled themselves in the private academies, which were in the main simply providing access to life models and casts, had in many cases failed to gain admission to the formal academies.
These private ateliers had their origin in the late eighteenth century and early nineteenth, when leading artists such as David, Gros or Ingres opened their studios. David, who was very influenced by Winckelman, revived the use of classical sculpture in teaching. Ingres, who based his teaching heavily upon an admiration of Raphael and the concept of life drawing as the probity of art, had a major influence on the entire French School and much of the British as well. The Slade School teaching at the end of the nineteenth and early years of the twentieth century owed much to the influence of Ingres. Of the several ateliers in Paris during the mid years of the century, that of Charles Marc Gabriel Gleyre was the largest and most influential and, during the early eighteen sixties, several of the artists who became Impressionists were students there.

Throughout the period of the state institutionalisation of design training in Britain, and the debates concerning art and industry, the alternative private art education system of Paris remained untouched. This system was the breeding ground of a kaleidoscopic range of new art which seemed to emerge unbidden around the end of the nineteenth and early twentieth centuries. The fine artists who took part in this apparently reckless flight from traditional art values and beliefs had, in most cases, undergone a traditional academic art training. Photographs of Van Gogh and Mondrian, Picasso and Braque and the other artistic radicals of early Modernism can be found in their many published biographies. They usually look the very antithesis of the revolutionary as they pose in their suits at their easels in the crowded classes, well dressed and earnest. Sometimes the Master, usually a successful salon exhibitor, poses with them, looking proprietorial and pedantic, but paternal also.
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The studios in which these earnest, middle-class young men posed for their photographs seem to have changed very little from those depicted in Italian drawings and engravings of four centuries before. These were the ateliers of Paris. Paris was the centre of the European painting world, a training ground of the radical young artists who, for the century between 1840 and 1940, used their art as pictorial or sculptural manifestos with which to challenge the old order of academies and salons. The attacks on the central Academic system, with its well established structure of training and rewards, had started as early as the late eighteenth century during the French Revolution, with J.L. David's reforms of the Academy. (52) The obstacle course which the aspiring artist had to complete included the Academy-controlled Paris Salon, where any aspiring professional needed to shine. This was a vast annual exhibition: in 1848, for example, 5,180 works were shown. The annual show also included work from artists beyond the city limits, and indeed Dutch and Italian paintings figured in large numbers.

The Salon held its place unchallenged as the premier art show in Europe until 1863, when the challenge to academic rule was formally mounted by the Salon des Refuses. This exhibition was a direct challenge to the whole art establishment; for, as a result, those artists who exhibited there were stating quite clearly that not only were they in disagreement with the selection of the jury, but that in their view the whole art institutional structure had to be reformed. (53)

Initially it might seem impossible to imagine that any radical artistic practices could find their way into institutionalised public funded art education, and indeed those few Modernist artists who had any involvement in art education tended to work only in the private sector. But in Germany, after World War I, in the democratic Weimar republic, artistic radicalism found
its place in a kind of artists' social utopia 'the Bauhaus'. This school was to
provide a model which attempted to reconcile the demands of craft, fine art
and industrial design, or social purpose and functionalism with the visionary
spiritualism of high Modernism.

As a model for the institutionalisation of avant garde experimentation,
however, it was to prove a remarkably complex place with a strange collection
of staff, some of whom were inclined to mystic utterances and quasi-religious
fervour. The autonomy of individual Bauhaus masters was such that it is not
possible to talk of a Bauhaus system as such, but the preliminary course with
its graded exercises in line, colour and form was most decidedly 'a system'.
The Bauhaus was not truly political, although it was often seen by its critics to
be dangerously so.

The Bauhaus system

The Bauhaus system of art training replaces the Cole–Redgrave drawing
books of the mid nineteenth century as the single most influential systematic
art training of its time.

The curriculum of institutionalised modernism of the Bauhaus, and
especially its preliminary course, was to be taken over by British and European
art schools almost four decades after the Weimar school's foundation. The
system of art training used in the work of the preliminary course was
transmitted to art schools around the world during the nineteen sixties, and its
basic methods are still used in various foundation courses, including that of the
South Australian School of Art. It was not only the ideas of the Bauhaus which
travelled to Australia, for one of its senior masters, Ludwig Hirschfeld-Mack
came to Australia as a refugee in 1940 and subsequently taught at Geelong
Grammar School. (54)
Between the spring of 1919 and 10th April, 1933, when two police companies surrounded the Bauhaus studios, sealed the rooms and arrested 32 students, the school had employed, either as permanent staff or as visitors, many of Europe's most significant modern artists, architects and designers. It had attracted 'Barefoot Prophets', religious maniacs, pretentious artists and deeply committed visionaries and idealists. Always a constant focus for publicity, it was, in its own time, the most famous art institution in the world and, after its formal decease, it was raised to even higher mythical stature. (55)

The 1919 manifesto set out the programme for the Bauhaus written by Walter Gropius, and made it clear that their ideals were utopian and attempted to relate issues of creativity and new ideas of craftsmanship to industrial production. In this it was clearly the heir to the tradition of Ruskin and Morris. (56)

Gropius called for a new spirit in art appropriate to the chaotic times, but the staff whom he appointed had wide ranging ideas of their purpose; few had any experience of teaching; and some, like George Muche, arrogantly defended their independence, assigned sometimes to workshops in crafts of which they had neither knowledge or understanding. Only in the ceramics areas were staff with master crafts' skills appointed.

It is perhaps the work of Johannes Itten which has had the greatest influence on art schools: he remained at the school for only four years, but provided a real challenge to Gropius's ideals.

According to art historian Gillian Naylor, Itten knew the work of Franz Cizek before he arrived at the Bauhaus. This is likely, for Itten arrived in Vienna in 1913, when Cizek was head of the department of education in the
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Kunstgewerbeschule. (57) Cizek (1865–1946) has been credited as being the art teacher who freed children from the dreary discipline of copying. Cizek was inclined to a Rousseausque intuitionism – a "what children do must be right" view, but the dominant single influence on Cizek's work was that of Friedrich Froebel.

Cizek's sayings, as recorded by Viola included: "Education is growth and self-fulfilment", and, "Make your schools into gardens where flowers may grow." (58) The self-expression which resulted from Cizek's philosophy of child art, along with the great interest shown in primitive art during the early years of the century, helped to create the atmosphere for the work of painters like Klee and Kandinsky, both of whom were to be key staff at the Bauhaus.

The preliminary course or basic course was taught by Itten for two academic years. All students had to take it, and this adoption of Cizek's philosophy meant that Itten's course laid great stress on self-discovery and self-expression: ideals already well aired in nineteenth century general educational theory, and also a part of the avant garde vocabulary since the eighteen nineties. (59)

By 1922, Itten was forced to resign, to be replaced by Wassily Kandinsky. Kandinsky, then, was over fifty years old and well established as a theorist and painter. Kandinsky's theories emphasised the necessity of spirituality in art but with an emphasis on structure. (60)

The architectural and design heritage of the Bauhaus is all around us. It has often been suggested that the closure of the Bauhaus by Nazis forces has ensured the enshrinement of its mythic stature: certainly any close examination of the school's history shows it to be no utopian institution, with its vicious in-fighting against a background of constant swings of idealistic
rhetoric and conflicting solutions to the problem of finding universal laws for
nature, art and design. In a sense it marked the end of Morris/Ruskin style
attempts at social engineering or solutions through art, craft and design models.

And yet its pedagogic influence was, and remains, huge. Much of the
teaching owed more to the earlier drawing methods than any of its teachers
would have admitted, or perhaps even knew.

Post War Art Schools and the Bauhaus Inheritance

Despite the presence in Britain and America, before the second World
War of such heroic artistic figures of the European avant garde as Mondrian,
Gropius, Schwitters, Duchamp, Ernst and Hoffman, their influence was minimal
until well after World War II. The reason for this lies within the continuing
strait-jacket imposed by the South Kensington system, transferred to the
Department of Education and Science and maintained through successive
certification procedures. (61)

During the early nineteen sixties, however, the basic principles of
Bauhaus teaching were resurrected by such British artists and art school staff
as Victor Pasmore, Tom Hudson, Harry Thubron and Richard Hamilton.
Earlier, in America, several ex-Bauhaus teachers and ex-students had
instituted Bauhaus style preliminary courses. The purpose of these courses was
to establish initial programmes of visual art education prior to later
specialisation.

Although these courses were closely aligned to the non-representational
abstract art movements they also possessed characteristics of earlier attempts
towards systematic art training.
Leonardo da Vinci had, for example, written that the mind of the painter ought to be as continually concerned with as many orderly analyses as there are forms or notable objects appearing before him suggesting that the first principle of the science of painting is the point, then comes the line, then the surface, and then the body bounded by a given surface. Five centuries later Kandinsky had titled one of his books on basic principles 'Point and Line, to Plane'. (62)

Itten had written that the basis of his teaching was the theory of contrast, light and dark, material and texture, form and colour theory, expressive forms were discussed and presented in their contrasting effects. The purpose was to involve the students in the discovery of the basic principles through their own experiments, rather than to impose specific rules of visual language. However, as the exercises set were quite precisely proscribed the liberation from traditional systems was more imagined than real. Indeed the new art teaching simply became a new non figurative academicism. At the commencement of the nineteen nineties the same exercises are given to first year South Australian School of Art B.A. (Visual Arts) students, as were set to Bauhaus preliminary courses in 1919.

Most teachers using these exercises will emphasise that such foundation studies are essentially developmental and open ended. Few such courses last more than one year, in contrast to the apparently interminable South Kensington courses with their twenty-three stages, which often occupied students for many years.

However, such a split opened up between the project based, basic design, preliminary courses and the Diploma courses, which had remained
virtually unchanged, that by the end of 1960s British art schools underwent a period of disillusion, culminating in dramatic student revolutions of 1968/69 at Hornsey and Guildford.

What had occurred during the decade between the National Advisory Council report on art education of 1960 and the student sit-ins of 1968/69? (63)

I believe that Sir Misha Black, architect and industrial designer, was correct in identifying three fundamental changes which were key factors in providing a platform for change in art education. He suggested that:

(i) The aristocratic concept of the fine arts had been challenged by contemporary practice, especially Pop art, and the emergence of an art in which twentieth century society could participate.
(ii) The industries formerly based on craft techniques (e.g. textiles, ceramics, furniture) had become more industrialised and automated requiring new technical skills not based on dexterity alone.
(iii) Industrial design (engineering) had become part of design education's aims. (64)

There were other factors, including the expansion of intellectual activity through the growth of liberal studies and history and theory of art and design.

The 'Hornsey Affair' resulted in a series of proposals from MORADE, (the Movement for Rethinking Art and Design Education). They came up with concepts that:

(i) There was no dividing line between fine art and design.
(ii) Studies should be based on network curricula.
(iii) Specialisation is undesirable during this period of accelerating technological development, as techniques studied at school will be out dated before the student could apply them.
(iv) The aim of art and design education should be to produce generalists and not specialists.
(v) General education entry requirements should be eliminated.
(vi) Education is an activity shared by staff and students alike and students should be able to participate in the decision making process. (65)
There was much debate about these concepts, which were in many respects an offshoot of other reforming and permissive movements at work during the late sixties. As a result, the last Coldstream report of 1970 recommended changes to the then Diplomas in Art and Design Structure. (66) The net result of that modification was to see the concept that fine art was the key of all professional art training dismantled, and fine art and design education to become two divergent pathways, with no overlap, except in the Liberal Studies areas.

Jonah Jones, sculptor and then chairman of the Fine Art Panel of the National Council for Diplomas in Art and Design wrote that:

"Fine art is not easily defined, is not confined by media, is not a category of art but rather an attitude ..... it is set apart from Design by the notion of its disinterestedness. ... Design is not disinterested since it is directed to a useful end .... Fine art occupies a mode of being that oscillates between thinking and doing. The climate of such an activity as fine art must be freedom." (67)

Part of 'freedom referred to' was the ability of Schools of Art (mostly, by 1970, within a Polytechnic structure) to permit free movement between the traditional areas of fine art (painting, sculpture, printmaking etc). In contemporary art practice these distinctions had been blurred for decades. But what Christopher Cornford (Head of General Studies, Royal College of Art) called 'cultural protectionism and resolute adherence to vested interests' got in the way of this freedom. (68)
The Methodology of the Art Studio

It is perhaps relevant to ask what actually went on in art studios – what if anything is art methodology?

Nicolaus Pevsner has shown in his 'Academies of Art' how a new conception of art education arose during the High Renaissance with a new conception of the nature of art and the place of the artist in society. Up until then a child could be apprenticed to a painter's shop, spend two years learning such technicalities as grinding colour, preparing panels with gesso for painting etc., as well as running errands for his master. When Leonardo attacked this craft based system he proposed an entirely revolutionary syllabus introducing the pupil to perspective, drawing from his master's drawings, drawing from reliefs and later from nature.

Pevsner describes a sixteenth century art academy by illustrating his text with the well known engraving by Agostino Veneziano (see Appendix)

"It represents a corner in a room with a low ceiling where, by the light of a candle, seven artists are working at a long table. An elderly man is sitting and drawing on the right. Behind him a younger artist examines a statuette of a female nude in the Mannerist style. A boy looks over his shoulder. Of the four youths on the left side of the table two are also drawing. They seem to copy the figure of a naked young man on the table, a work of the same size as the female statuette. In the background, on two ledges of different height, there are three more statuettes." (69)

Pevsner asked what conclusions could be drawn from this and a slightly later Florentine engraving. His conclusion was that the purpose of these gatherings in the workshop of the famous Roman (and later Florentine) sculptor was to enjoy drawing in a sociable way and the discussions on the theory and practice of art.

"Naturally beginners and masters would have derived different kinds of benefit from this, but nothing justifies an interpretation of it which would make it appear at all like present day academies of art." (70)
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The present day academies of art, of which Pevsner wrote in 1940, were unchanged since the eighteenth century. A photograph of a class at the South Australian School of Art life studios in 1950, and a painting of the Vienna Academy in 1750 (see Appendix) will show similar scenes, e.g. a nude model sitting or standing on a dais surrounded by students drawing, painting or modelling. A master would go around the room and either 'correct' the student's work or make a demonstration drawing over or on the side of the student's study. When Bauhaus style exercises were introduced into art schools during the nineteen sixties students were often making precise copies of colour wheels or tonal diagrams which would be corrected as rigorously as if they had been South Kensington exercises of a century earlier.

Reminiscences by artists nearly all describe the same process. However, with certain twentieth century art teachers, particularly those associated with private, alternative art schools, the actual principles demonstrated vary not only the processes, but the approach to teaching. Examples of changing art education methodology will be examined in later chapters.
NOTES

CHAPTER ONE

THE EUROPEAN DEVELOPMENT OF ART SCHOOLS


2. da Vinci, Leonardo., Treatise on Painting, translated by Philip McMahon, particularly Codex Urbinas Latinus No.1270 and also Richter, J.P., The Literary works of Leonardo da Vinci, London, 1939. Leonardo, writing some four decades before the establishment of the earliest Italian Academies of art said: "If you say that sciences which are not mechanical are of the mind, I say that painting is of the mind, for, as music and geometry treat of the proportions of continuous qualities, while arithmetic treats of the discontinuous, painting treats of all continuous quantities, as well as the proportions of shadow and light, and the variation of distance in perspective", McMahon op. cit., pp.81–9. Leonardo denied sculpture a similar place to painting as a scientific art because of its association with manual labour, for it "produces sweat and physical fatigue in the workman", McMahon, op. cit., Leonardo, as well as establishing painting's stature as a liberal art used his treatise on painting to establish painting as the best instrument for the communication of scientific knowledge, saying "Painting presents the works of nature to the sciences with more truth and certainty than do words or letters." McMahon, op. cit., pp.81–9.

3. Hannema, Sjoerd., Fads, fakes and fantasies, The Crisis in the Art Schools and the Crisis in Art, London, 1970. Hannema's book was written in response to the Hornsey College of Art 'sit in' of May, 1968, which he saw as a result of the lack of professional relevance to be found in the emphasis on experimental art in art courses.


5. A useful survey of the principles of perspective drawing is Lawrence Wright's Perspective in Perspective, London, 1983. The most thorough historical study is Professor J. White's Birth and Rebirth of Pictorial Space, London, 1957 and 'Developments in Renaissance Perspective', Journal of the Warburg and Courtauld Institutes, 12–14, 1949–1951. As will be shown in this thesis perspective drawing is the one subject which has remained within the art school system for four centuries.

6. For examples of the links between art and warfare see Martin Kemp on 'Links between perspective and fortifications and ballistics'. Art Bulletin, p.239, June, 1986.

7. Ivins, W.M. Jnr, Art and Geometry: A Study in Space Intuitions, New York, 1945, gives a sound survey of the origins of this development, see p.64.


10. Pevsner. op. cit, pp.44–45.


12. Pevsner said that:

"Pageants with ovations to the ladies of the town may be their task, or solemnly organised feasting according to precisely formulated rules, or card games, or shooting.

... On the other hand, lecturing could become the main object of academies, and they could develop into scientific societies. Thus, there were special academies for philological research into Italian as well as Latin and Greek, for research into dogmatic and historical problems of divinity or into archaeology, law, medicine and natural history." Ibid., p.10.


14. As Blunt explains, "In the case of the Visual Arts there was much in common between the practice of the Academy of Painting and Sculpture on the one hand and that of Architecture on the other. In each case it was assumed that the practice of art could be learnt by the application of certain precepts, and that these precepts could be discovered by a process of rational analysis, that they could be exactly expressed in words and that they could be conveyed to any intelligent person". Ibid., p.228.

This form of academic training became the most perfect example of the belief that art could be learnt, and formed the basis for the system art education developed in the second half of the nineteenth century.

15. It should be noted that the dominance of line over colour, which was a principal tenet of the French academic method, was not universally accepted throughout Europe, and the great divergence of art works produced in sixteenth and seventeenth century Holland, Flanders and Venice, gives witness to the importance of colour to many painters outside France. In the early nineteenth century this debate was revived through the clash between artists working in the opposed Romantic and Neo–Classical styles, but colour as a thematic subject matter in its own right does not enter art school syllabuses until the early twentieth century (and even later in Australia). See Blunt op. cit, p.257.
16. Although the imposition of such a rigid system seems remote today, I can add two personal notes regarding the inflexibility of academic art training. In 1952, as a sixteen years old student, I attended my first life drawing classes at Stourbridge College of Art in Worcestershire. The part-time lecturer, a man called Lawenstein, prefaced his setting of the pose with the instructions: "In a good life drawing the head measurement goes into the total body measurement six times ... There are no exceptions". Nine years later, as a newly appointed lecturer in life drawing, at Liverpool College of Art, I was called in to arbitrate between two examiners in drawing regarding the direction of shading lines in a student's drawing. One lecturer demanded that it must go around the form, the other, that it should go with the form.

17. The hierarchy of subject matter is also discernible throughout the eighteenth and nineteenth centuries. The main cause of public outrage during the nineteenth century over art matters was frequently owing to artists transgressing unwritten laws regarding subject matter. One well known example of this was Courbet's 'Burial at Ornans'. It was not the style of the painting to which the public objected; it was its use of a huge size for a 'low art' subject.

19. Ibid., p.139
23. Ettlinger, op. cit, pp.xxxiii.
24. Ibid., pp. xxxiii.
30. Reynolds, Sir Joshua, *Discourses on Art*, edited by R.R. Wark, Yale, 1975. Reynolds' theories were concerned with establishing the primacy of the generalised, idealised view of nature as opposed to the particular in nature. This view is well described in his third discourse:

"All the objects which are exhibited to our view by nature (i.e. particular nature), upon close examination will be found to have their blemishes and defects. The most beautiful forms have something about them like weakness, minuteness, or imperfection. But it is not every eye that perceives these blemishes. It must be an eye long used to the contemplation and comparison of these forms; and which, by a long habit of observing what any set of objects of the same kind have in common, has acquired the power of discerning what each wants in particular. This long laborious comparison should be the first study of the painter, who aims at the greatest style. By this means, he acquires a just idea of beautiful forms; he corrects nature by herself, her imperfect state by her more perfect. His eye being enabled to distinguish the accidental deficiencies, excrescences and deformities of things, from their general figures, he makes out an abstract idea of their forms more perfect than any one original; and what may seem a paradox, he learns to design naturally by drawing his figures unlike to any one object. This idea of the perfect state of nature (i.e. general nature), which the Artist calls the Ideal Beauty, is the great leading principle, by which works of genius are conducted . . . . Thus it is from a reiterated experience, and a close comparison of the objects in nature, that an artist becomes possessed of the idea of that central form, if I may so express it, from which every deviation is deformity".

The line of reasoning that Reynolds here follows had a long and venerable tradition going back to Plato and Aristotle. The assumption was that by generalizing from the particular, by eliminating what is specific and individual, we proceed to a "higher" more universal truth and we approach the abstract idea embodied in a family of forms. Truth and beauty were thus identified with the general.

31. In his autobiography Haydon was to write of the Royal Academy:

"This is and has been the curse of European Art for two hundred and fifty years, ever since the establishment of those associations of vanity, monopoly, intrigue and envy called academies, and until they are reformed and rendered powerless except as schools of study they will be felt as an obstruction to the advancement of art".

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33. Ibid., pp. 53–54

34. Ibid., p. 62.


Frayling’s history of the Royal College of Art provides a synoptic narrative of the South Kensington College with a greater emphasis on the twentieth century than on its influential earlier years. Quentin Bell's The Schools of Design and Stuart Macdonald's The History and Philosophy of Art Education. London 1970, provide more detailed studies.


37. Frayling, op. cit., p. 23, See also Bell, Q., op. cit., pp. 83–85.


43. Macdonald. op. cit., p.260


45. Gombrich, Ibid., p.41.

46. Lindsay, J. William Morris. His Life and Work, pp.381–382.


49. Frayling, op. cit., pp.16–17, comments on the lack of consensus about the exact meaning of the term 'design.' It has been said, rather scurrilously, that the originator of the phrase 'School of Design' chose 'Design' because he couldn't be bothered to look up the English for 'Dessin.'

50. An interesting and often quoted example of memory training comes from the diaries of Delacroix; "If you are not competent to make a sketch of a man who has thrown himself out of a window during the time he is falling from the fourth floor to the ground, you will never be able to produce great masterpieces" translated from Baudelaire 'La vie et L’oeuvre d’ Eugène Delacroix' cited in Barr A., Matisse, his art and his public, p.530. On a personal note, when I first attended an English provincial art school, at the age of 16, in 1952, one of the senior staff used to speak enthusiastically of the teaching of Caterson–Smith, Principal of the Birmingham College of Art. Caterson–Smith introduced the Lecoq de Boisbaudran method of memory training to Birmingham. The art educationalist Marion Richardson refers to this system in her book Art and the Child, London, 1948, p. 12.

51. White, H. and White, C., Canvases and Careers: Institutional change in the French Painting World, New York, 1965, pp. 27–31. In 1791 a change in academy regulation allowed non academicians to submit works for exhibition. White and White give figures showing a doubling of numbers of works submitted from 300 in 1765 to 794 in 1791, but by 1848 that number had increased to over 5,000. From time to time the Salon rules changed and one significant change was the introduction of cash prizes in addition to the medals. A 3rd class medal carried 250 francs prize, whilst a first class medal carried with it a 1,500 francs prize. The average tradesman's wage was 100 francs per month, White's source, is Louis, P., La condition Ouvriere en France depuis cent ans, Paris 1950. See also Sloane French Painting between the past and present, Princeton, 1951, especially appendix, also White and White op. cit., p. 87.

52. Jacques Louis David pre–figured the Revolution itself in two great history paintings 'The Oath of the Horatii' and 'Brutus', which have been seen as manifestoes of artistic revolution. The subject matter was a revolution against the traditional academic tradition. David had become alienated from the Academy through the years leading up to the Revolution. The democratisation of the Academy started with David lobbying for a reform of statutes, denouncing the Academy as aristocratic, and initiating his own constitutional revolution. David was deeply involved in the events of 1790–91. Anita Brookner goes into David's litigious activities thoroughly in her work Jacques–Louis David, London, 1980, pp.95–104.

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55. For reference to the 'Barefoot Prophets' see Ulrich Linse, although at the time of writing Ulrich Linse's work, 'Burfusge Propheten – Erloser der Zwanziger' was not available in an English translation. In a review of the 1983 Berlin edition, Reinhard Rudolph and Charles Ford suggest that Linse proposes that the 'Barefoot Prophets' are a mirror image of the state of the Weimar Republic and that they led directly to a cult of salvation through one heroic personality – the Fuehrer. See their review in *Art History*, Vol 8, No.1, March 1985, pp.128–132.


60. Klee and Kandinsky both wrote extensively on their theories of art, thus providing some of the first twentieth century theories of art education. Although Kandinsky emphasised the spiritual in art it should not be assumed that his teaching was entirely mystical. Kandinsky's belief in a universal language of form, and what he called a study of the science of art, laid much of the basis for the essential Bauhaus teaching style, which has become so widely disseminated. In his analytical drawing classes he would set up a still-life group; the drawings which were made by the students then reduced the group to its structural elements, its tensions and stresses.

The form characteristics of the individual parts were emphasised by the simplification of their elements to geometric shapes. In his colour workshops teaching programme the active and passive qualities of colour emphasised in an analytical way, similar to his drawing teaching class. The message of non-objectivity which his teaching communicated was essentially a search for a basic language form: a new language which attempted to get beyond the traditional issues of imitation of the surface of appearance of reality to the inner core of matter. Like his colleague Paul Klee, he wanted to analyse the creative process itself.

Klee also wrote extensively on his philosophy of art and, in *The Thinking Eye* and *Pedagogical notebook*, he details much of his experimentation. In one of the best known of his sayings: "Art does not reproduce the visible but makes visible", he parallels Kandinsky's ideas, but he also relates his teaching to a theory of nature.
Gillian Naylor, in discussing Klee's theory, emphasised his concept of the artist as a transmitter of creativity in nature: the artist being to Klee 'like a tree trunk through which sap flows'. As Naylor suggests, 'This identification of creativity in art with the processes of natural growth is Romantic in its conception and rhetoric. At the same time, however, Klee's analogy reveals the complexity of his theory; he is not looking at nature for inspiration, nor is he considering its evolutionary processes in order to establish laws of form and growth', Naylor op. cit., p.90. Klee wrote: "His (the artist's) growth in the vision and contemplation of nature enables him to rise towards a metaphysical view of the world and to form free, abstract structures which surpass schematic intention and achieve a new naturalness – the naturalness of work. Then he creates a work, or participates in the creation of works that are images of God's work". Klee, op. cit., p.67. Naylor suggests that Klee implied by this that artists worked without historical precedent or any preconceived conception of the phenomenon 'work' in order to express its essence. Naylor op. cit., p.90.

The real issue facing the teachers of the Bauhaus was to find ways of relating these ideas of creativity to industrial production. In the teachings of Moholy-Nagy some hints for the future appear. In New Vision he wrote: "The criterion should never be 'art' or 'not art': but whether the right form was given to the stated function ... whether this will ever be called art is of secondary importance". Quoting from R.H. France Plants as inventions, "All technical forms can be deduced from forms in nature. The laws of least resistance and of economy of effort, make it inevitable that similar activities will lead to similar forms ... Every bush, every tree, can instruct him, advise him, and show him inventions, apparatuses, technical appliances without number." Moholy-Nagy, The New Vision, pp.29-31.

Not only is there a looking back to the organisation of Art Nouveau with its strangling lianas of style, there is a looking forward to much of the Modernist art of the late nineteen fifties and sixties and its associated theorising. Art became a notion based not on established canons of taste, but on the experimentation of artists who claimed that they did not know what art looked like, for it was process which counted, not product.

Moholy-Nagy had been, as Naylor points out, "one of the few Bauhaus designers to discuss the role of the worker in the process of production." Naylor, op. cit., pp.145-146.

Kandinsky and Klee, in their search for universal truths, even laws, in nature had produced some of the most challenging of learning situations, but its relevance was not apparent: at least the workshops of Moholy-Nagy and Breuer resulted in lamp fittings or easy chairs.
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61. See Ashwin, *Art education documents and policies* for brief summary of post war developments. When the author of this thesis was examined for the Ministry of Education Intermediate Certificate in art and crafts (1954) and the National Diploma in design (1956) the drawings and paintings were examined in London, at a central examination centre.

62. Kandinsky, W., *Point and Line to Plane*, originally published in 1926 as *Punkt and linie zu flache*, by the Bauhaus is available as an unabridged re-publication by Dover, New York, 1979.


65. Ibid., p.33.


67. Ibid., p.65.


70. Ibid., p.42.
CHAPTER TWO

THE DEVELOPMENT OF PROFESSIONAL ART PRACTICE AND ART EDUCATION IN AUSTRALIA, 1788–1914

The Art System in Early Colonial Australia: Acclimatisation and Adaptation 1788–1860

"As the School of Athens has proved much in the great world, so may the School of Hobart Town do much in the little world where our happy community subsist, by honest industry and cheerful contentment."

Benjamin Duterrre, 1849 (1)

It is a remarkable comment on the vision and energy of the educated social elite of early colonial Van Diemen's Land and New South Wales that, during a short period, the middle third of the nineteenth century, all the necessary conditions for an embryonic professional practice of art were fulfilled.

In his preface to George Nadel's Australian Colonial Culture Hartley Grattan wrote of the:

"intricate process of establishing continuities, accepting discontinuities, and engendering original contributions', from which a palpable original synthesis evolves." (2)

The continuities Grattan referred to included institutions such as law, parliamentary government, education, politics and culture. As Serle points out in From Deserts the Prophets Come:

"Almost every institution and voluntary organisation was recreated - friendly societies, trade unions, mechanics' institutes, temperance societies, savings banks, and innumerable others." (3)

But the fact of transportation of such institutions alone, like the transplanting of delicate seedlings, by no means guarantees successful and lusty growth. A successful art institution requires an appropriate economic infrastructure, and the missionary enthusiasm behind the founding of mechanics institutes and schools of arts was not always matched by a local response. And although some sort of an art institution existed from the
earliest dates of settlement it remained embryonic until the 1880s, by which time the native born were taking over and a nationalist cultural movement commenced.

The mature phase of British and European art 'institutions' had emerged by the early nineteenth century. The use of the term 'institution' is here taken to be that of George Dickie and refers to the whole network of art activities, including art criticism, art organisations and societies, art marketing systems and art training establishments. (4) By 1860, these factors of a developed art system were also in existence, to some extent, in Van Diemen's Land, New South Wales, Victoria and South Australia. Western Australia and Queensland did not develop these systems until nearer the end of the century.

However, it would be misleading to count the mere presence of art galleries, art schools and art societies as conditions sufficient for a flourishing art profession. The early history of professional art practice in Australia was subject to the vagaries of the economic condition of the Colonies, as well as to the changing attitudes and priorities of their inhabitants.

Indeed, even in the last quarter of the nineteenth century, the financial rewards for fine artists were every bit as precarious as they had been in the first decades. In the Melbourne magazine 'The Australasian Sketcher', volume I, number 1, there was a review of the 1873 exhibition of the recently formed Victorian Academy of Art. It commenced with the following cautionary comments:

"In all colonies especially a very young colony like this, the arts find it most difficult to flourish. The existence of art depends upon judicious patronage, and art patronage of any kind is the result of a conjunction of money and leisure. We have plenty of money in this colony, but we have very little leisure. Our rich men are, for the most part, the architects of their own fortunes, and are, in many instances, too exhausted with mere manual labour of load carrying to expend more time and timber in ornamenting the structure it has already cost so much to raise." (5)
Although there is no evidence that many male readers of 'The Australasian Sketcher', by 1873, were carrying many loads themselves, nor that all homes were rude unornamented structures, the view does indicate a particular public perception, in which fine art is presented as a luxury.

Many small, often short-lived private art schools appeared during the early and middle years of the century, and many lectures at the mechanics institutes proposed the desirability of combining 'the light of science and the powers of art', but it was not until the last quarter of the century that formal state funded art academies came into existence in Australia. (6)

In addition to the free settler artists and the gold seeking artists, some of Australia's earliest professionally trained artists were transported felons. Some, like Watling, had been unable to avoid using their artistic skills for forgery; others, like Thomas Bock, had been transported for quite unartistic crimes. (7)

No locally born or trained artist appeared before 1850. The first colonial artist to be trained in Australia was Robert Dowling who, although born in England, arrived in Van Diemen's Land in 1834 at the age of seven. As a young man, he studied with practising Launceston and Hobart artists, including Thomas Bock and the competent amateur the Rev. T. Medland. In 1850 he set up a studio as a professional portrait painter. The first Australian-born artist of consequence was William Charles Piguenit. Piguenit was born in Hobart and studied with a pupil of Turner, Frank Dunnett, in the 1850s.

It is necessary to look briefly at the uses to which art was to be put by the young colonies and the manner in which artists responded to these needs, and also to see whether there was a difference between what the market needed and what the training available provided.
The function of art in Australia changed when the colonies began to be publicised as potentially ideal settlements for migrants with capital. These migrants included the professional classes, the civil servants, pastoralists and merchants, who were to form the potential art audience. In addition there was a handful of professional artists who made the long and arduous journey to Australia in search of new subjects, new markets or new lives. An artist like John Glover, who settled near Hobart in 1831, was said to have chosen migration in the face of a falling-off of art sales in England owing to the post–Napoleonic slump. This could be so, but it hardly explains why a sixty-three year old artist with a considerable private fortune should re-settle himself in Van Diemen's Land. His migration remains a mystery, but one reason could be simply his ambition to live the life of a country squire, continue to paint and make the basis for a new future for his family. Unlike most early artist migrants to Australia, Glover was no second-rater. This was the man with the self-confidence to stand in the Louvre with his easel placed strategically between a Claude and a Poussin to paint one of his own works, which so impressed Louis XVIII that a special gold medal was struck in Glover's honour. Glover had run a gallery in Bond Street, London and was a founder of the Royal Society of British Artists. (8)

Other artists, like Augustus Earle, journeyed to Australia as if repeating Dr. Syntax's tours in search of the picturesque. (9) These early artist migrants had news value back in Britain, demonstrated by the appearance of a drawing of Glover in his Antipodean home 'Patterdale', which was reproduced in one of the most influential art magazines of the day, 'Art Journal', in July 1850.
In 1852, Charles Dickens wrote the article 'Fine Arts in Australia' for 'Household Words'. In this article, Dickens refers to the curious visit of the history painter Marshal Claxton, who arrived in Sydney in 1850 with two hundred of his paintings, which he hoped to sell in the Colony of New South Wales. No works did, in fact, find a home in Australia, which perhaps provided the idea for Joseph Sheridan Moore's gloomy suggestion that an honest friend would advise a professional "tolerably well known, second-class European artist to stay at home ... for the time has not yet come for the cultivation of the fine arts in Australia." (10)

Moore was writing during the decade of the early discoveries of gold in payable quantities, which events certainly changed the context of the art institution in Australia by providing the necessary wealth for an art market. The goldfields attracted several artists of significance from Europe, who came looking for gold rather than new outlets for their artworks.

These artists from Watling to Von Guerard, who came to Australia for whatever reason between 1792 and 1852, arrived as fully-fledged artists trained in the fine art systems described in Chapter One. Early Colonial Australia was a mainly pastoral and agricultural economy with each colonial capital forming a comprehensive administration, commercial, educational and cultural centre and the communications hub of its mainly small hinterland. Until the gold rush there was little other urban development.

It would be reasonable to say that there was, at that point in Australia, virtually nothing in the form of the kind of industrial development which had called into being the British and European schools of design for artisan training. Instead, the major demand was for fine art commodities: that is to say, works of documentation or representation, for example portraits,
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landscapes, depictions of houses and settlements and natural history illustrations. In addition, the early years of the nineteenth century experienced the era of liberalism and improvement, which held that the arts were active moral forces essential to the proper conduct of a civilised society.

When art education began falteringly with private lessons by the few artists of Sydney and Hobart, it was geared more towards the leisure artist than to any intending professional.

The Function of Australian Art

The earliest involvement of professionally trained artists with Australia was through the documentary art produced on the early voyages but expedition art was not produced for Australian buyers. It did, however, establish an enduring genre of documentary painting in Australia (which eventually became superseded by photography).

Sir Joseph Banks, who had heroically eschewed, as he said, "doing what every blockhead does ... the Grand Tour of Italy", and had instead sailed with Captain Cook, had included two artists in his team to record the landscape and natural history. The essential follow-up work to all significant eighteenth century expeditions was the subsequent publication of the illustrated voyages, and also the production and exhibition of formal studio-based High art works portraying incidents or landscapes from the voyage. (11)

As well as the natural history draughtsmanship, the skills of a portraitist and history painter were called for in a successful expedition artist. John Webber, the artist of the voyages of the 'Resolution' and 'Discovery' (1776–1780), as well as memorialising events such as the meeting between Cook and the natives of Van Diemen's Land, also found himself creating the
symbolic fictions of history painting with his 'Death of Captain Cook' which, as Rudiger Joppien has shown, portrays Cook as an agent of peace and human understanding who became a victim of his own humanity, so creating a myth which had far reaching consequences on future relations with the people of Hawaii and the Pacific in general. (12)

The Banksian approach to natural history and the landscape was early established in Australia, as shown by the surprisingly large number of works which documented the growth of Sydney and Parramatta from hasty encampment to self-conscious civic dignity.

One of the received traditions of Australian art is concerned with this problem of perception of the Australian landscape, it having become commonplace to see the history of professional painting of the Australian landscape portrayed against the background of inappropriate European models. (13)

The suggestion is often made that it took almost a century before Australian born artists could paint accurate representations of the gum tree. It is true to say that many of the early portrayals of the Australian landscape and growing urban landscape often bear a remarkably European or British look. This is especially so with the first views of Sydney. But as many of the drawings were modified by hack artists for later editions, and were often printed in London, the oak tree look of some of the pictures of Botany Bay's trees is possibly as much the result of this continual re-drawing as of the original typology. (14) They must also be affected not just by pictorial conventions and the processes of translation from one medium to the next, but by the function of these drawings, paintings and engravings, which was for promotional purposes to encourage migration to the colonies. (15)
Chapter 2

As has been noted in Chapter One, the rapid development of printing machinery in Europe created a new outlet for artists' work, but in early colonial Australia this could not be so as the earliest local printing was simply letterpress, which was slow and primarily used for printing government papers and orders. (16)

A good indication of the earliest activities of the new Australian artists is given by an examination of John William Lewin's career. Lewin is credited, by William Moore, with opening the earliest art school in Australia in 1812. (17)

When Lewin ran his academy, so styled, he gave lessons in sketching and painting for five shillings a lesson. His own work is typical of the natural history artist: it is much more about facts than would be the work of the true academy trained painter. Although Lewin appears to have been highly regarded in the colony and he even painted decorations (transparencies) for civic occasions as well as the topographical views, his lessons do not appear to have received much contemporary notice. (18)

Bernard Smith's suggestion that Lewin was relatively unfettered by the European vision necessitates some comment on the issue of perception and cultural influence on so-called representational art. As Gombrich has shown in 'Art and Illusion', art provides us with a schematic framing device through which we see and portray the world. The unfamiliar Australian landscape could only be approached by the early settlers through whatever references could be made to familiar models. Bernard Smith has referred to the fence of picturesque taste which prevented early travellers and explorers from seeing the peculiar beauties of Australia, and Smith points out that Lewin's ability as a natural history illustrator enabled him to see the eucalypt in such a way that we can trace the rude beginnings of an Australian School of landscape painting to his work, which was lacking in the 'side screens of picturesque foliage.' (19)
Chapter 2

The perception of the Aboriginal inhabitants was also conditioned by the same stereotyping, it being a common habit to portray the natives in the poses of classical sculpture, or poses drawn from the repertoire of Neo–Classical history painting. The similarity between portrayal of Aborigines by expedition artists such as Webber and the portrayal of American Indians is an interesting and revealing area, and one which has received little attention to date. (20)

As has been indicated by the examples of early artists practising in Australia, not all artists were fully and formally trained: many, especially the civil servants, military and naval men and surgeons had received the kind of art training available to gentlemen concerned with providing sufficient skills at representing a picturesque prospect. But artists like Augustus Earle, Benjamin Duterrreau, Juan Ravett and William Westall, had received a genuine academic art education and they were raised in the tradition of the Neo–Classical. The well established schema for seeing and drawing the life figure provided these and other similarly trained artists with models of universal types. This typology was their artistic vocabulary, from which their visual language was constructed.

The early academies, especially that of the Caracci in Bologna, had established systematic visual recipes such as ways of drawing facial features and poses, on which were built the later formulae of Reynolds and his followers, who searched for universal stereotypes and thus provided the academically trained artist with a series of standard forms to follow. Later manuals gave artists full pattern books of vocabularies of figure poses, expressions and appropriate proportions. Gombrich draws attention to this proliferation of artists' recipe books and indicates that over five hundred titles
on this topic were listed in 1888 in the catalogue of the British National Art Library. (21) When learned, either in the academies themselves, or through self-instruction books, this schema of proportions remained as an armature for the construction of drawings of figures wherever an artist was working — in Van Diemen's Land or the Thames Valley; Blackheath, New South Wales or Black Heath, South London.

If the mental set which controlled the representation of figures was the academic and Neo-Classical, its stylistic antithesis, Romanticism (and its earlier manifestation, the cult of the picturesque and the sublime) controlled landscape perceptions. Just as Petrarch (1304–74) is the often quoted source for the commencement of mountain worship, so Burke, Wordsworth, Ruskin and Turner ushered in its culminating phase, and it was their influence which informed many of the early pictorial traditions in Australian art.

When, in the 1820s, the Great Dividing Range ceased to live up to its name, the travellers there saw it through eyes influenced by the theories of the sublime. Baron Field, Supreme Court Judge of New South Wales, wrote a report 'On Crossing the Blue Mountains' in 1822, which was published in 'Geographical Memoirs on New South Wales'. This paper contained the later often quoted sentences which established a commonplace view about Australian landscape, and especially the role of the eucalypt. In his litany of boredom he wrote:

"What can a painter do, with one cold olive green? There is a dry harshness about the perennial leaf, that does not savour of humanity in my eyes. There is no flesh and blood in it: it is not of us" and elsewhere "New South Wales is a perpetual flower garden, but there is not a single scene in it of which a painter could make a landscape, without greatly disguising the true character of the trees." (22)
When he got above the tree line, however, he was exulted by the grandness:

"The night was stormy, but little rainy - all in the sublime. "The power of hills was on me," as Wordsworth says." (23)

Field was steeped in the Wordsworthian philosophy and had, in fact, been part of the literary circle in London which included Charles Lamb, Henry Crabbe Robinson, Coleridge and Wordsworth.

In Chapter One, the French based fine art education tradition in Europe was described as being built upon figure drawing from the life, after lengthy apprenticeship founded upon the studies of the antique and copying. Despite the Wordsworth influence landscape painting, which flourished from the beginning of the nineteenth century, was rarely taught in the English or French academies except to private students, although (perhaps as an indulgence) Constable was encouraged to lecture at the Royal Academy on the painting of clouds and other landscape issues. But the English watercolour drawing tradition provided a process ideally suited to landscape painting, especially by travellers, for it was a very portable medium, requiring none of the equipment used in oil painting. Not until the 1840s were oil paints available in collapsible tin tubes, and so, working out-of-doors in oil paint was rare until the French proto-Impressionists of the 1850s and sixties. (24)

The Emergence of Amateur art

Just as the invention of oil painting in Northern Europe contributed to a status change for artists during the Renaissance, so the use of watercolours and special papers, such as Whatman in the early nineteenth century, helped to create a demand for art tuition for the middle-class lady and gentlemen painters. (25) It, in effect, democratised the fine arts; and it was to this
audience that the visiting and resident professional artists addressed themselves. Conrad Martens, in 1856, lectured in Sydney to a newly formed society of amateur painters. Presuming that most of his audience was committed to the practice of that delightful but difficult art he remarked that:

"Painting would be worthy of study were it only for the increased perception and enjoyment of the beauties of nature which is sure to arrive from it but this is only one of its many recommendations. It is a social art, and can only thrive amidst social intercourse." (26)

Martens then went on to deal with actual practical aspects of the process of 'sketching' and 'finishing' of works on the spot. He made it quite clear that, although nature was a great teacher, the example of other artists was even more significant and his lecture was full of quotations requiring a knowledge of Turner, Reynolds, Cox and Copley Fielding to be fully understood. He was not above disagreeing with Reynolds' rule-based theories. Undoubtedly members of Martens' audience would have included his fee paying students. He brought a rare level of technical expertise to his audience, and this could well be the first Australian lecture which dealt with specific professional technical issues.

The period from the 1830s to the 1850s saw artists attempting to reconcile the aims of the analytical and descriptive method of recording the strange and wonderful forms of nature with the established procedure for constructing a unified painting, and in this procedure they were paralleling the problems of taxonomy which were faced by the naturalists' discoveries of the unique flora and fauna of Australia.

The fashion for amateur painting was rather more strongly established in Tasmania than in New South Wales, with several of the senior members of Hobart's society having skills and enthusiasm for painting. Smith lists as
practising amateurs the Colonial Auditor (George Boyes); Bishop Nixon and his wife; George Frankland the Surveyor General and his replacement James Erskine Calder; Samuel Prout Hill (leader writer of the Hobart Mercury, ex-secretary of the Sydney Mechanics' Institute and popular lecturer); Thomas Chapman (teacher of drawing) and Mrs Louisa Ann Meredith (Louisa Ann Twamley) who wrote a considerable number of books on flowers and even returned to London at the age of 79 to supervise publication of her book 'My Bush Friends in Tasmania'. (27)

The arrival in Tasmania in 1843 of John Skinner Prout, nephew of the well known English painter and engraver Samuel Prout, gave a strong boost to landscape painting and Mrs. Meredith referred to a fashionable epidemic "of landscape sketching and watercolour fever which raged with extraordinary vehemence. The art which Mr. Prout practised so well at once became the fashion." Prout was obviously a persuasive lecturer for Moore records that, when the committee of the Mechanics' Institute in Sydney (1840–41) invited him to lecture on landscape painting "there was seating for five hundred, but this was not sufficient for the accommodation of all those who desired to attend."

When Prout had arrived in Hobart Town the enthusiasm of the Bishop of Tasmania, the Government Architect and the Colonial Treasurer supported what became one of the earliest formal exhibitions of painting in Australia. The show, held in the Legislative Council Chambers in January, 1845, comprised nearly 300 works. The show's success encouraged Robin Vaughan Hood to open a purpose-built art gallery, which housed a second successful show in 1846: previous to this the early colonial artists had managed their own art work sales and exhibitions from their studios. (28)
Augustus Earle, who was one of the only two important professional artists working in Australia in the twenties and thirties, had opened his own art gallery in Sydney for displaying his own work as early as 1826, which, it was said, "was much visited by the youth of the colony and must have had a considerable influence in providing good taste among the rising generation." (29)

Earle's work was featured in an article by John McGarvie for the 'Sydney Gazette' in 1829. (30) The article 'On the State of the Fine Arts in New South Wales' credited Earle with having had a considerable influence in keeping alive the public taste of the Colony and of building on the earlier works of John White, William Westall and J.W. Lewin. Bernard Smith suggests that this article could be considered as the earliest serious public comment on the fine arts in Australia. (31)

Earle did not stay long in Australia, but his gallery and exhibition of work was a timely reminder for John McGarvie (1795–1853) to recall:

"It served for a time to recall the noble picture galleries of the mother country, endowed by Government, or the wealth of private individuals, and had it been permanent, might have preserved the public taste from the risk of torpor, or of falling back into barbarism ... Had any man, sixty years ago, declared to Captain Cook or Sir Joseph Banks, that such a collection of paintings should be exhibited in this place, in less than half-a-century after a Colony was founded, and that, too, in the midst of European luxuries and British institutions, they would have called in question the soundness of his intellect, for indulging in the supposition of its possibility." (32)

Earle was one of the few early Colonial artists able to paint a competent full length portrait canvas and his portrait of Sir Thomas Brisbane hangs in Government House, Sydney. It is the first official colonial painting to be publically commissioned and the cost was 50 pounds. Perhaps this 'bargain' was not unrelated to the early stages of the cultural cringe. It was contemporaneously noted that the decision to commission a local artist rather than a London painter was also:
"on account of the risks and delays attending the transmission of one from Europe, and with a view to continue a resemblance of His Excellency with a monument of the progress of the fine arts in New South Wales. If an inferior artist in England had had the job it would have cost about 200 pounds. Mr. Earle, in Sydney (where everything else is paid with 200 per cent) receives 50 pounds." (33)

Earle also painted a portrait of the Aboriginal leader Bungaree, whose acceptance of a king plate stating he was 'Bungaree: King of the Blacks' and his penchant for discarded uniforms, made him a familiar figure to new arrivals. (34) When Earle returned to England in 1828 he continued to paint Australian landscapes.

Many paintings of Aboriginals in Van Diemen's Land were produced by Benjamin Duterrreau, despite his early realisation that there was little or no market for these subjects. This almost fulfils a condition of much early Modernist art work which is produced with little or no likelihood of finding a market. (35)

The vexed issue of finding a market for art products, which is so crucial to any professional artist, was a problem individual artists shared with the manufacturers of the mercantile nations. (In the period following 1851, developing new markets became of major concern for all governments.)

The Australian art market in its early stages localised the documentary character of expedition art. In this sense it was somewhat similar to the demand for professionally painted or engraved pictures developed in provincial Britain of the late eighteenth and nineteenth century.

This also relates to the demand for artistic education for the amateur of the middle classes. Not until the last third of the nineteenth century did the beginnings of secondary industry produce a demand for technical training in drawing in New South Wales, Victoria and South Australia.
Art Education in Eastern Australia

"And now just two words for our utilitarian friends: words that should have the same effects upon their hearts and pockets as had Ali Baba's two words on the cavern door in the fable. ART PAYS."

Joseph Sheridan Moore, 1857 (36)

Moore's argument in favour of art education might not have been supported by the evidence of examples of such financially unsuccessful fine artists as William Strutt, but it was a familiar enough theme in British educational circles, relating as it did to an emphasis on art in industry and technology rather than to the vague notions of cultural improvement so favoured by mechanics institute lecturers.

Moore, an Irish writer and educationalist, wrote in the short-lived Sydney literary journal 'Month'. He published two articles on art training but was, in effect, twenty years too early with them. However, his ideas sowed the seeds for the later development of what Murray-Smith summarised as the need to introduce through art and design a new note of sensibility into Australian character and Australian environment, thus refreshing it after generations of graceless toil. (37)

Moore's two 1857 articles deserve close attention as they illustrate an awareness of two distinct functions for art, which are seen by Moore as naturally enhancing rather than exclusive. These purposes became artificially separated by the labels 'Fine Art' and 'Useful Arts' and lie behind the various divisions of art, design and craft which were institutionalised in elementary, technical and higher education in the later years of the century.

Moore began by berating Sydney society for its philistine apologists who argued that it was too early for the cultivation of the fine arts in Australia:

Quoting Reynolds, he argued that the academies of art encourage a love of country:
"Genuine love of country – the real, joyous, abiding home feeling – is strengthened and preserved by a thorough knowledge of the scenery of one's native land. This knowledge we can never fully, and in its brightest form, acquire without academies of Art." (38)

Having referred to the patriotic potential of art, and especially academic High Art and landscape art, he presented the other side of the coin and followed the utilitarian argument that:

"Beauty can vindicate herself in the market place. The list of articles, manufactured in Great Britain, for which continental Artists alone, till within the last few years, gave designs, would astonish the reader not versed in such kinds of statistics. Designs for laces, ribbons, embossed bands, crochets, damasks and similar light gear, are at the present moment, all productions of French and German artists. In fact, the Great (English) Exhibition, of 1851, demonstrated nothing more clearly than the superior grace and precision, and consequently the greater value, of foreign workmanship. ... This is a national disgrace, which has ere now been to some extent wiped away by the institution of a Central College of Arts and Design in London, resembling the celebrated one in Paris, at the Hotel Sale." (39)

Moore then quoted from Dyce's report on Continental Academies which had contributed to the foundation of the School of Design (then at Marlborough House) and made a plea for a system of Australian art academies which he formulated in a set of specific propositions:

(1st) That there be established in every Municipal town in the colony, possessing a Mechanics' Institute, in connection with such Institute, a Professorship of Painting and Drawing (including Design),

(2nd) That such school be open to all persons of good character, who can read and write,

(3rd) That there be a Local Board, consisting of – members to superintend and carry out the objects of the Institution,

(4th) That there be annual examinations and exhibitions – the exhibitions open to the pupils of all schools, private and public,

(5th) That there be prizes awarded once a year, the principal one of which shall be a Scholarship of – pounds, tenable for — years,

(6th) That the Sydney branch of the Institution be called the 'Australian Central Academy of Fine Arts and Design'.

Moore estimated that two or three thousand pounds of 'good British money'
would be necessary and that the funding could come from one or all of three sources:


In his second paper Moore summarised his earlier propositions and made it clear that his ultimate goal was in fact an Australian school of painting rather than simply artisan design technical training. The liberal education aspect was apparent in the paper and continued the argument of art as a moral force in society:

"There are many young men – law students, clerks, artizans etc., - in Sydney and the inland towns full of noble impulse in this direction, who have absolutely no suitable place for the refined recreations for which they long. Will the utilitarian suggest to us how these young aspirants can best employ their leisure time? Will the practical men deny that many of them would be led away from temptation, if the schools we recommend were established?" (40)

Although no real development of these proposals occurred until the last quarter of the century, the argument and propositions of Moore defiantly cleared the ground.

As has been described in Chapter One, in Britain there was a clear difference between the concept of schools of design and schools of fine art. The pragmatic Mr. Moore saw the value in continuing both, not in opposition but in the form of an art academic coalition. His notion of using the mechanics' institutes as the basis was reasonable, given that when he was writing the mechanics' institutes were the only well established institutions of vocational education.

Moore's anticipatory comments are worth noting because they define the main oppositional themes of the period: useful art versus academic art; imitative fine art versus experimental fine art; an Australian fine art versus international fine art. This list of opposites can be seen as a dialectical process but it is a process that was not completed until a century after Moore's publications.
Indeed, it could be justifiably argued that only in the Pluralist period of art theory, the nineteen seventies and eighties, could any reconciliation of such opposites be envisaged.

In studying the institutionalised development of art education in Australia, the researcher will find many anomalies, not the least being the various uses to which the word 'art' is put. In enrolment records of institutions and art departments art may well have included house painting classes. Lists of drawing courses would include the mechanical drawing classes classed as art in some schools and as technical subjects elsewhere. The freehand drawing classes were most usually considered as art drawing, and photography classes sometimes came under chemistry!

Students, although they might have intended a career as fine artists, could be undertaking the basic hand/eye training classes in geometrical and architectural drawing because that was all that was available to them in their local school of art, and drawing in all its forms was regarded as the proper basis of all art education.

The influence of the British art education system was paramount throughout the period under discussion. The Report of the N.S.W. Board of National Education, 1859, showed clearly the influence of the British system, as Quentin Bell later summarised, in which drawing training was to develop accuracy of eye and skill of hand. (41) The Sydney Mechanics School of Arts had instituted drawing classes by the 1850s, which were to be the direct predecessors of the courses at the later National Art School.

Joseph Fowles, arrived in Sydney 1845; d. 1878. He was the first teacher of drawing in N.S.W. and he wrote an article in the 1868 Australian Journal of Education on the value of drawing in which he placed it in comparison with writing which only, he said:
"expressed ideas whereas Drawing gives the power of expressing things ... Now, different people have different ideas of the same thing; so if we had the written expression of these ideas we could not form a core of conception of the thing, whereas a very rude drawing would at once impress us with a true perception." (42)

This view reiterates the long standing value of drawing as documentation and recalls Leonardo's claims for art as being 'of the mind', and a valuable tool to science.

The role of technical, rather than fine art drawing, in nineteenth century society was emphasised in Fowles' article when he listed its indispensability to architects, surveyors, engineers, cabinet makers, coach builders and every other manufacturer, and

"to the artizan it is indispensible, or he could not understand the drawings he was to work from. Drawing gives to children a better use of their hands, as well as their eyes. It causes them to notice objects they have never noticed before. It induces habits of neatness and order, which extends to other things; and it affords endless amusement to them in their rude imitations of natural objects."

Then Fowles got to the crux of the whole South Kensington System, and indeed the basis of the academic art training system, when he concluded his essay on drawing by emphasising the importance of imitation:

"We are all children of imitation: it is one of the most powerful faculties we possess; for by it we learn our first lessons."

In his final paragraph Fowles quoted de Quincy as saying:

"De Quincy says imitation would almost of itself afford a means for a full exposition of man ... indeed what is there in his works, his tastes, his habits, that cannot be referred to this faculty? It is truly characteristic of man, among all creatures it belongs exclusively to him, and he may therefore be properly termed the imitative animal. It is therefore clear, that as everyone possesses this imitative faculty and as drawing is strictly an imitative art, all must be capable of acquiring a certain degree of proficiency by practice, aided by proper instruction." (43)
Imitation or Originality

These basic imitative principles of academic art training, before long came into conflict with a pre-occupation with originality which was an inevitable consequence of the concern with uniqueness of Australian subject matter and the drive for the development of an Australian School of Art.

Originality had been esteemed in Europe as a result of the concern with matters of individual freedom which emerged during the French Revolution and was exemplified by the Romantic artists, poets and theorists. Indeed, as is shown in the study by Albert Boime 'The Academy and French Painting in the Nineteenth Century', the Academy did emphasise originality, but:

"as a mark of an aristocratic elite, revealed only in a chosen few – which made it significantly different from the attitude to originality of the 'Independents,' who saw originality as a mark of personality and subjectivity, and therefore available to all." (44)

The academic and avant garde dichotomy which divided art practitioners from 1830 to the present day is rooted in this distinction.

The function of copying was often defined in almost cannibalistic terms, and Boime refers to the concept popularised by Frazer, in which the imitation assumes a magical quality, so that the thing imitated and the imitation are one and the same, and the power of the one can be absorbed into the other through the medium of imitation. (45) This was the principle of copying which formed the basis of the painting classes taught at the end of the century at Victoria's National Gallery School by Eugene Von Guerard.

The principle of copying which Von Guerard invoked followed the guidance of many significant artists, for example Ingres:

"Go to the Old Masters, talk to them, they are still alive and will reply to you. They are your instructors, I am only an assistant in their school."
When criticised for copying the great French Neo-Classicist, Ingres said:

"You don't make something from nothing, it is only the rendering familiar to oneself of the invention of others that enables one to make good things." (46)

The goal of the nineteenth century copyist was said to be to "wrest from genius its secret." Unfortunately, the examples of art available in Melbourne were Eastlake's purchases for the Melbourne National Gallery which were somewhat short on genius, and Von Guerard's own painstaking painting method would have ensured that an inventive or analytical study of other artists' work did not occur, (whereas Van Gogh made interpretive studies of Delacroix: Delacroix himself had made copies which had a vibrant sketch quality and, indeed, part of the French Ecole des Beaux Arts tradition was the use of the rapid sketch.)

The issue of originality or imitation, creation or copy is central to one of the main art educational themes of the period, and especially to the last two decades of the nineteenth century. It establishes the main grounds for opposition to the South Kensington system and it provides the basis for an alternative model espoused by independent art academies. This issue can also be seen as an intrinsic aspect of the debate about the necessity of an Australian Art; especially the emergence of a national tradition in the last decades of the nineteenth century and its resultant ossification into a conservative regionalist style against which the modernists and internationalists of the mid twentieth century were to react.
Professional Art Training in Victoria and NSW

The debate about originality and copying, which was the heritage of the Romantic Movement in art, itself a child of the French Revolution, and lineal descendent of Rousseau, was not initially considered by the educationalists. By 1875 technical education (of which art education in the form of drawing training was a crucial component) had become a major concern in Australian education. S. Murray-Smith speaks of the increasing emphasis on drawing training as being evidence of harbingers of change in Victorian state education with an acceptance of its value to the working man. Technical education had come to be considered as quite beyond its narrow industrial context, as an educational Weltanschauung starting in the Kindergarten itself. This attitude, revealed in the 1877 Victorian Royal Commission into the educational institutions of the Colony, was emphasised by Royal Commissioner and later Minister of Public Instruction, Charles Henry Pearson, who argued for state provision of Thomas Huxley's "Ladder reaching from the gutter to the university." (47)

The Victorian Schools of Mines, which included Ballarat, Bendigo, Maryborough, Castlemaine and Bairnsdale, all offered a wide range of drawing and art classes in the Seventies, Eighties and Nineties. In 1890 the most popular classes at Maryborough were in art and drawing (34 pupils out of the 116 on the rolls) and when the Geelong Technological School first opened in 1869 it had two teachers only, one instructing in drawing and painting, the other in construction and architecture.

The history of technical education in Victoria commenced in 1868 when the attention of the legislative assembly was directed "to the desirability of
providing such education amongst the working classes of the colony." The Commission, which was established initially under the chairmanship of Judge Bindon, continued in existence for 21 years and its efforts were mainly devoted to the establishment and maintenance of schools of design (by 1885 41 such schools were being subsidised).

In the 1869 progress report of the Technological Commission (V.3 p.473), it was stated that:

"considering how intimately connected the arts of drawing and designing are with manufacturers and machinery, and that the mechanics and artizans of this country are without that assistance afforded both by the manufacturing capitalists and governments of Europe, we are of the opinion:

That a teacher of Decorative Drawing should be engaged to give instruction to citizens and others, especially with reference to ornamental and decorative work as used in art and manufacture. And also that a teacher of Mechanical Drawing with suitable appliances be appointed to give instruction to artizans in architecture and engineering drawing." (48)

The Technological Commission concerned itself with the establishment of the Artisans' Schools of Design as well as encouraging the holding of exhibitions of fine arts in Melbourne. Support for technical education came from craft unions and, in 1869, the Trades Hall Artisans' School of Design was established by the Painters and Paperhangers' Society, with popular and successful painter Louis Buvelot being included on its staff. By this time the mechanics' institutes had run their course: in Australia they would seem to have been moribund by the late 1860s. (49) The Technological Commission in 1870 resolved to subsidise the schools of design by paying 2/6d per quarter for each student attending eight times. Prizes, exhibitions and examinations were established and, by 1872, the number of schools in Victoria was stabilised at about twenty.
Chapter 2

The report on the Commission's work contained one paragraph which sums up the simplistic view of the status of drawing:

"No one can visit the evening classes in our large towns without feeling that their moral use is scarcely second to their material; and that hundreds who find a healthy occupation in drawing or colouring would otherwise be listless or dissipated." (50)

This describes their utilitarian function, although Stephen Murray-Smith suggests that posterity should be grateful to the schools of design "even if they had done no more than shape the talent of the coach builders' apprentice Frederick McCubbin and photographer's assistant Tom Roberts." (51)

In the 'Australasian Sketcher' of 9th August, 1873, in an editorial (which also referred to Anthony Trollope's visit and his remarks on the ladies' fashions), there is an interesting summary of the schools of design in contemporary Victoria:

"In Melbourne the schools of design have recently held their yearly show of drawings in the annexes of sixteen public libraries. These schools are planted here and there over Victoria, being held in every available building of a town or township, and received only some $750 pounds a year from parliament. Both boys and girls are received as pupils and older persons are not refused enrolment. Nearly all who attend are employed in some handicraft during the day—indeed these schools were begun for the good of such persons—wherefore the work is carried on during the evening hours. Allowing for the drawbacks of previous fatigue and sometimes of deficient lighting—the drawings on the whole were creditable." (52)

It was under these circumstances that the young Tom Roberts and Frederick McCubbin sought to find the pathway to High Art.

The National Gallery School of Victoria

The founding of an Australian art industry and the emergence of what is quite properly considered as Australia's first school of painting, occurred in Melbourne in the last two decades of the nineteenth century.
The National Gallery of Victoria had been founded under the name of Museum of Art in 1861 as a part of the Melbourne cultural complex, which included the Public Library (built 1850) and the National Museum of Victoria. Money was voted for the purchase of art works to satisfy Sir Charles Eastlake's intention that "the proposed gallery will serve to assist the practice of young artists in Australia, as well as form the taste of the public." (53) This National Gallery, the Museum of Art, was the basis for a Gallery School providing the two streams of art education, design and fine art. The two key positions—Master of Painting and Master of Drawing—went to Eugene Von Guerard and Thomas Clark respectively.

As several of the artists associated with the Heidelberg School were, in one way or another, linked to the National Gallery School and the Victorian Art Exhibiting Societies, it is relevant to examine the National Gallery School in some depth. An examination of the training and career of Frederick McCubbin, a leading member of that school, provides an example of the professional development of a late nineteenth century Australian born artist.

Frederick McCubbin enrolled at the Lygon Street School of Design specifically to learn to draw the figure:

"They asked me what class I wished to join and I said figure drawing, so I was soon settled in a seat, and a venerable old gentleman with a head the counterpart of the bust of Socrates, made an outline drawing of a head which we spent the evening copying carefully in our drawing books." (54)

This venerable old gentleman was Thomas Clark, then actually only 55 years old (McCubbin was 14 years old). Clark, who had petitioned the Victorian government in 1861 urging the establishment of a National School of Art in association with the National Gallery of Victoria, was to be appointed as first drawing master when the school was established in 1870. He had had a
distinguished art career in England, although he apparently had also
distinguished himself with his indiscreet association with female students at
Birmingham School of Art and had to resign his post there. A fellow student
with William Etty at the Royal Academy Schools, Clark had taught at both
Nottingham and Birmingham Schools of Art. These schools, especially that of
Birmingham, had been influenced by B.R. Haydon and were prominent in their
preference for the fine art style of teaching, rather than the restrictive
practices of the South Kensington style.

In James MacDonald's essay The Art of Frederick McCubbin, which was
published during the artist's lifetime, this early experience of the 'The School
of Design' was described as follows:--

"The School of Design of those days was a sort of parent to the modern
technical school. Various trade subjects were taught there, and
incidentally amongst them drawing and design were touched upon. The
instruction in these subjects was crude in the extreme. Drawing was
only taught in its application to some trade work; for instance, the
pupils were directed to copy ornaments, mouldings, and pillars etcetera. It
was a kind of artistic trade gymnastics, suitable for plasterers or potters, but occasionally there would be a little effort on
the part of the instructors to teach quaint old fashioned methods by
which the semblance of shadows might be suggested, but this was only
taught incidentally, so there was practically no training in the whole
curriculum which might prove useful to the young artist." (55)

This is perhaps unfair for Clark did go beyond the elementary syllabus; but
MacDonald put his finger on the inadequacy of the system with the comment
that

"He (McCubbin) found that it called for no great exertion on his part as
the curriculum consisted simply of copying from the master's copies or
drawing elementary models; so beyond a sort of vague grounding in the
elements of art, a futile toying with it, perhaps more dangerous to the
art student than beneficial, the school did nothing to further the
creative faculty of the young artist." (56)

Such classes met once a week. At the end of each night class session of
copying Clark handed out lithographs for his pupils to copy. A contemporary
illustration shows a very crowded class room with what appear to be at least six instructors demonstrating aspects of design, geometrical figures and elementary anatomy with eminent gentlemen sitting aloof at high table; and it also shows over a hundred pupils in the one room at Lygon Street. But despite the inadequacy of the classes McCubbin remained grateful and wrote:

"It is surprising the amount of talent that owes its encouragement to these schools. To enumerate a few only of the talented men that began their training under these conditions I may mention D. Richardson, sculptor; Mr. Tom Roberts, painter; Mr J. Longstaff, painter." (57)

In the report of the National Gallery Committee to the public library, museums and National Gallery the attendance figures for 1870 were given as 6 students in the school of painting, and 35 in the School of Design. The School of Design was seen as the stepping stone for students who wished to enter the School of Painting. By 1875 these had risen to 27 students in the School of Painting (3 men, 24 women) and 188 students in the School of Design (54 men and 134 women).

The curriculum was graded in four levels, with the subjects including elementary drawing and design, drawing from the antique, life drawing, still life.

Clark, who had encouraged McCubbin to enrol in the new school seems, by all accounts, to be the 'laissez faire' type of artist/teacher by no means uncommon. MacDonald summarised McCubbin's disappointment:

"Ever since the days when as a boy he had resolved to be an artist, he had always imagined that he should one day be able to receive some definite graded instruction ... But he was again disillusioned; the students were left entirely to themselves. A new student could start work on the hardest cast in the Gallery (and very often did) and flounder away for weeks without anybody attempting to put him right." (58)
When, in 1875, McCubbin's coach painters' apprenticeship came to an end, he was able to work on piece work for coach builders and by working for three weekdays a week, he could manage to attend the painting classes on the remaining two. But here, too, the eager baker's son from King Street, West Melbourne was to be disappointed, for Von Guerard's classes, according to James MacDonald:

"consisted mostly of young ladies who learnt painting merely as a pastime. The methods of instruction were extremely simple. The students were set to work copying some picture in the Gallery, and when they had finished that, started on another one. These copies were subjected to a vague, mostly complimentary criticism from the master - who, to do him justice - was probably convinced that his theories of teaching were of the most sound order ... No attempt was made to teach the students to paint some simple object, such as a vase of flowers. All that was required was that you copied pictures." (59)

Von Guerard was an artist who had been trained in the traditional German Academy system. Swiss born Louis Buvelot (1814–1888) was the other candidate for the 250 pound a year post of painting master. Buvelot had arrived in Australia in 1865 and brought with him a painting style somewhat reminiscent of the French Barbizon School, although there had been no direct influence. (60) It was in direct contrast to the meticulousness of Von Guerard's Germanic approach. Thus the two basically different art academic systems, the French and the German, came into existence in Australia.

As practising artists the two candidates (neither of whom spoke English well; Buvelot virtually not at all), had built up quite different clienteles, and had created very different subjects. Buvelot's subjects were the relatively commonplace settled rural landscape around Lilydale and Mt. Macedon; they had a homely quality, despite their moody or roseate lighting effects. In many works winding paths and cart tracks are stage sets for minor anecdotal events,
such as wood splitters or passing travellers to enliven the foregrounds. Buvelot's clients tended to be the growing middle-class nouveau riche of 1860s and 1870s Melbourne society, his style serving to re-affirm the attitudes and values of his clients.

Von Guerard, by contrast, tended to travel farther afield, even on expeditions of exploration; and as clients he had the new squattocracy, who had little art experience, knew what they liked, which meant they liked what they knew. What they knew most intimately were the facts of their own farms and stations and the great sweeping panoramas of the high country.

Von Guerard based his proposed scheme of teaching, which he presented to the trustees, entirely upon the style of training he had received during five years at the Kunst-Akademie of Dusseldorf from 1839 or 1840. That Academy was unusual in providing landscape painting classes; and its director was Wilhelm Von Schadow, a former Nazarene (whom Von Guerard had known in Rome, where he also studied).

A recent biographer of Von Guerard – Candice Bruce – summarises Von Guerard's teaching scheme as involving:

"outline drawing, copying lithography then statues (presumably she means plaster casts), the study of perspective and anatomy from life classes (owing to their Victorian morality, the trustees would not allow life classes), painting in light and shade, copies of old masters and then, eventually, to painting studies from nature."

If this was his programme, then no major fault could be found with it, for it describes the normal European academic system which had been in operation for more than two centuries. That it failed was owing to various factors such as the complete lack of any tradition of academic training in Australia and the paucity of works of art of quality in the public collections.
Also, there were no models of older generation Australian trained students or artists to stand as witness to the effectiveness of the tradition. Added to that, the young artists/students, like Tom Roberts and Frederick McCubbin, were in a great hurry to get out and 'be original': what they wanted to create was a whole new National School. This drive to 'be original' was in direct conflict to the normal academic system. There was some support for the embryonic Heidelberg School from the teaching of Thomas Clark, and those would-be artists who had to work during the day and could only attend School of Design classes, ironically received the more tolerant teaching. (62)

Von Guerard's approach to the School of Painting students was unfortunately rooted in the fact that he apparently despised their level of ability and, although his students included Roberts, McCubbin, Phillips-Fox, Bertram MacKenna and Rupert Bunny, during his eleven years as master of painting, he was never to encourage them to progress to the stage of original composition. (63) The division of the school into a school of painting and a school of design was a class division, a fact noted by Anne Galbally when she wrote on McCubbin's art education:

"This rigid division into schools under Eugene Von Guerard and Thomas Clark ... perpetuated the class structure of a method of art training derived from England but uneasily transplanted into the much more fluid and mercurial social structure of Melbourne society. The division was inherent in the way the schools worked, for as the painting classes were only held during the day it was thus impossible for anyone who worked for their living to attend them. In this way progression from the School of Design to the School of Painting was virtually closed off to all but those students who had access to financial backing." (64)

Clark's design classes, however, allowed his students to create original composition. He occasionally took students out sketching, encouraged McCubbin to paint out-of-doors on Saturday afternoons, and claimed to
regularly "exercise students in figure drawing." But Clark was in poor health, he spoke only in whispers to his large classes of students, and he retired in 1876.

A further source of art experience was available in the 1870s in the form of the 'Victorian Academy of the Arts', which had been established in 1870 by Melbourne artists for the purpose of establishing schools for the study of the various departments of the fine arts and for the annual exhibition of works of art in Melbourne. The first exhibition was reviewed on the 2nd January, 1871, in the Illustrated Australian News, and it was suggested that the Victorian Academy:

"will supply all that is necessary to lead them into the higher walks of art. It aims to take in Victoria a similar position to that occupied by, and will establish classes on the same principle as, the Royal Academy at home." (65)

This was a clear statement of professional intention and as such helped to change the public perception of the concept of art as a profession.

By 1880, two key figures for the development of Australian art were to arrive in Melbourne – Julian Ashton and George Folingsby. Despite their great differences (Ashton was a committed out-of-doors painter in the French mode, and Folingsby was to say: "The man who paints landscapes out-of-doors is a damned fool") (66), they both contributed essential elements to the make-up of Australian fine art training. Both were highly trained in the academic and French Atelier models. Folingsby, who replaced Von Guerard, immediately stopped all copying in the school. By 1883 he had initiated portrait painting classes, basing his teaching on sound observational techniques, and even encouraging students to work outside in the Gallery courtyard. Although he was known as a painter of elegant full-length figure paintings, he was really
a genre and history painter whose work was of the Munich Academy style. Folingsby had spent five years studying in Munich where his teacher, Von Piloty, had emphasised a style of psychological history painting. In his paintings a decisive historic moment was rarely shown, but the moments leading up to or after it were.

That Folingsby was a positive force in Victorian art has been adequately shown by Leigh Astbury, and he has emphasised that, despite Folingsby's predilection for the work in studio on history painting, he was not opposed as such to the plein-air technique. But by the end of the eighties he was increasingly being criticised for his Germanic emphasis.

In 1885 a letter to the press was to regret that: "Folingsby was so devoted to the German School of Art ... The English School is too much ignored by him in favour of foreign artists." Astbury quotes a French visitor's criticism in 1886 of the sameness of style of Folingsby's students' work "C'est tres gentil mais ce sont tous de petits Folingsby." (67)

This criticism of cloning one's students could be, and often has been, levelled against almost all significant art teachers, but the nationalistic argument was more serious and, in 1886, 'The Age' claimed that there was "nothing distinctly Australian on the subjects/works or handling of students' paintings." McCubbin had been appointed to the School in 1886 as acting master and instructor in the School of Design and the mid-eighties onwards saw the kindling of that brief candle of Australian creativity: Heidelberg and the artists' camps at Box Hill, where the suburban McCubbin's bush imagery of paintings with such titles as 'While the billy boils', 'The lost child', 'A bush burial', and 'Down on his luck' created the mythic Australian visual stereotypes which paralleled movements in literature and political activity.
In the National Gallery report of 1886, it was stated that:

"Painting classes have made most marked progress and the drawing classes have increased in number, and are already showing satisfactory signs of improvements since the appointment of Mr. McCubbin as acting master of the School of Design. The works of the students in painting have on all sides been acknowledged to show a great advance on previous years, and no less than 22 pictures have already been purchased." (68)

The National Gallery Committee also reported the resolution:

"that it is expedient to establish in connection with the art classes of the National Gallery, a travelling scholarship (exhibition) of 150 pounds per annum, tenable for three years." (69)

This latter innovation was extremely significant for the maturation of Australian art and art training.

1886 was a pivotal year in Australian art, for it truly marked a coming of age in art education in Victoria. One of the Gallery School's own pupils, McCubbin, who had been born 31 years earlier in West Melbourne, was appointed to the School and money had been voted for a proper travelling scholarship. A major aspect of the institutionalisation of art practice is the growth of exhibiting societies. Of these the Victorian Academy of Arts is significant. Founded in 1870 by Magistrate James Robertson, it held exhibitions of its members' work at the Melbourne Public Library and at a picture shop. In 1874, assisted by a State government grant, the Academy erected a building in Port Melbourne as its headquarters. The Victorian Academy had been the centre of internal struggles which resulted in the departure of the professionals Condor, Roberts and Streeton to found, in 1886, the Australian Artists' Association, because they felt, correctly, that the Victorian Academy was dominated by amateurs. Tom Roberts himself had only recently returned from London and Europe where he had seen some Impressionist painting, and had travelled in Spain with John Russell. In London
he had drawn for the London 'Graphic' and attended classes at the Royal Academy. The Australian Artists' Association was fused with the Victorian Academy to form the Victorian Artists' Society, which became the leading exhibiting centre for Australian artists, the annual show being held in the National Gallery.

Ironically, despite this remarkable growth of self-confidence in the arts in Victoria in 1887, the Technological Commission decided to officially affiliate the Colony with the South Kensington Institution, and in effect, give up control and regulation of art in the technical centres; the Science and Art Department of South Kensington agreeing to issue the Colony annually with examination papers which would be returned to London for correction. However, in his thesis on art education, G.A. Hammond doubts that the scheme was ever implemented as the Commission was terminated in 1890. (70)

But whether the drawings were ever marked in London or not as the drawings from Tasmania and South Australia most certainly were, the methods of the National Gallery School drawing instruction during the first twenty years were based unquestionably on the South Kensington system. When George Folingsby died in 1891, he was replaced by Lindsay Bernard Hall, a South Kensington and Munich graduate who expressed his programme on taking up his appointment as:

"There is nothing new in the system – which is based in the first instance on drawing with good outline, anatomy, and therefore form ... We uphold the idea of scholarship, or thoroughness, rather than brilliance, and look for performance, as opposed to promise." (71)

The Value of Drawing Training for Elementary Education in Victoria and NSW

As stated earlier there were major assumptions about drawing: one was that it helped to develop personal taste, and that this would then have its
effects on manufacturers and trades; associated with this was drawing's relationship to technical education and the belief that drawing, along with other mechanical and scientific studies, would have a direct relevance to industrial needs. This belief in the transfer of knowledge is called upon by many adherents of the belief in the primacy of drawing training as preparatory to technical training.

The introduction of drawing lessons was also linked with the development of elementary education in public schools. In contrast, private schools then, and during the present century, often employed well-known practising fine artists as part-time visiting teachers. Their teaching often had an emphasis on the concept of art seen as social accomplishment; it illustrated the liberal attitudes towards the education of an elite, whereas art in State education tended more towards the utilitarian system of drawing rather than art education proper. Marisa Young has suggested that attempts to establish formal drawing instruction between 1850 and 1870 in Central Board of Education Schools failed in South Australia. (72)

In a paper on 'State Education and Culture', R.J.W. Selleck suggested that, in the latter part of the nineteenth century, the school curriculum in Australian state schools was

"restricted to reading, writing, arithmetic, grammar and geography, sometimes singing and military drill were added and girls were taught needlework ... art was not part of their experience." (73)

Technically this was true, for art as it is known today for its full gamut of self-expressive techniques was indeed no part of school curricula until the 1920s or 30s, but art as it was understood in the nineteenth century was seen as built upon the basic foundation of hand and eye training through drawing, and this was most certainly encountered by most pupils in at least some of the Australian colonies.
Drawing training in public schools was established as early as 1855 in N.S.W. and in 1869 in Victoria, although it was not until after 1885 that it appeared in the South Australian curriculum and South Australia became an examining centre for West Australia.

**Drawing, drawing and more drawing**

A recurrent theme throughout the history of the schools of art is the contest between the fine art function and value of art education and the technical or economic function. The drawing class was another arena where this contest was fought. With the South Kensington system having achieved supremacy throughout the western world the training of art teachers became a responsibility of state education systems.

The South Kensington system of teaching drawing for elementary schools was imported from Britain in a virtually unmodified form. In 1865 one inspector of the new Victoria Board of Education turned to drawing for the promotion of "sound tastes in the rising generation" and another suggested that "the cultivation of taste through drawing would reduce larrkinism." (74) This liberal function had been expressed by William Wilkins in 1856–1857 when, as superintendent of N.S.W.'s National Schools, he argued for a greater number of schools to teach the subject ...

"No art" he wrote, "could be of greater utility in a new country, as the study of it must cultivate those faculties which enable us to derive pleasure from the beautiful in nature or in art." (75)

The function these educationalists saw was in fact closest to the fine art function, for which purpose the rigid copyist's drill was not entirely suited.
Hammond summarised these approaches in Victorian education by citing Art Inspector George Simpson's Report 1888:

"If the hand and eye are trained in appreciating correctness and form as elements, then the application of such to any material would come with very little practice in the workshop." (76)

Such an approach was based in a belief expressed in London by Richard Burchett in 1857, that drawing trained two faculties ignored in the academic curriculum:

"Two faculties ... The perceptive and the reproductive and those most in demand and of universal application. The eye is taught to see all objects more correctly, the hand is trained to do everything more precisely." (77)

Not until the late 1890s was this view questioned: one significant voice in opposition to this mechanical drill was raised by A.C. Woodward, then Director of the School of Design, Bendigo who wrote:

"The question is, is the child developing its faculties? not whether it is producing a finished drawing." (78)

A further assumption re-stated the importance of drawing as a drill and discipline. As there were sometimes huge classes (the 1893 Art Inspectors' report quotes as many as 139 pupils in a class), this quality was obviously not insignificant. Drawing discipline training was also associated with worthwhile habits, such as neatness, orderliness and decisiveness, and so part of character training.

When the South Kensington system itself began to move away from these assumptions to allowing more freedom of choice and making art work more individual and expressive then the way was cleared for art education to accommodate fine art values rather than simply technical or quasi-scientific values. During the early years of the twentieth century this new attitude appeared in comments on art training. Victoria's Director, Frank Tate, in the
Education Gazette of June, 1905, wrote of 'expressive subjects', referring to those subjects which expressed thoughts such as reading, recitation, composition, drawing, singing and modelling; slavish imitation on the part of the children was to be discontinued. Thus drawing education changed sides, from the sciences (and mechanical arts) to the arts. (79)

The courses in drawing consisted of copying from the flat. The copies were imported from England and consisted of either lithographed sheets of drawings, or drawing books. Poynter's South Kensington Drawing Books were especially favoured and were officially recommended in Victoria by inspectors Simpson and Carew Smith. Also officially supported was 'Ablett's Drawing Copies'. (80)

T.R. Ablett was one of three very influential art educationalists who, as early as 1855, had said of the South Kensington system:

"Is our system adapted to our pupils? Observe the child – be guided by hints from him and adapt to him – Make the means easy, that it may express its thoughts and enjoy doing so. Teach from nature, and heed its teachings also. Beware of loss of enthusiasm. Let not the aim at technical skill stagnate the intellect. Do not copy merely, but originate, invent, educate." (81)

Ablett was a witness to the English Royal Commission on Technical Instruction of 1884. The Commission and its witnesses provided a positive army of critics of the South Kensington system resulting eventually in the new broader syllabus, the alternative syllabus mentioned earlier which encouraged free and direct drawing, brushwork, pen drawing, object and nature drawing and blackboard drawing. Drawing from the round or from three-dimensional models raised the issue that each child had a different point of view, and that therefore no longer could each pupil produce an identical image for simple marking and correction.
In Australia, as in Britain a little earlier, the last years of the nineteenth century saw many references to change which eventually resulted in a more pupil centred system. However, the changes instituted through the professional practice of fine art took some time to reach the art schools, and then a considerable time to reach the elementary schools. In Victoria, (by 1905), technical art schools were required to give studio instruction for drawing teachers. The Fink Commission had advocated the importance of national technical education. The significance of manual training was becoming accepted and in Victoria, in 1899, it was decided to introduce woodwork, using arguments previously reserved for drawing:

"... The object of the teacher in woodwork in primary schools is not to turn out carpenters, but to train the intelligence, to cultivate carefulness, self-reliance, perseverance, and truthfulness in work, to develop the physical powers, to accustom the eye to accurate seeing and the hand to dexterity of execution, to secure a practical application of drawing, to inspire respect for the work of the artisan, and to lay the foundation for future technical training." (82)

There are, as Hammond points out, ambiguities in the statement claiming, on the one hand, that the activity would help prepare pupils for industrial or trade related work, but making claim that it is a liberal and non-utilitarian concept on the other. At the turn of the century the popularity of the Swedish 'Sloyd' method was very strong. The Sloyd system was established in the 1870s and had an eager following in Britain. (83)

An interesting Australian adaptation of the Sloyd System occurred when Byatt introduced it to Victorian schools in 1900, with a theoretical component for the Teacher's Certificate in Sloyd woodwork being introduced in 1901, and a very demanding theoretical and practical training involving native timbers, but with a conservationist element to the theory.
However, the drill-based ritual, flat copying and repetitive reproduction of works by minor old masters by those maturer candidates who sought a career as professional artists remained common well into the twentieth century. But despite that, the 1880s and 90s did produce a more recognisable fine art style education for intending professionals in Sydney and Melbourne. Melbourne's National Gallery School, despite its minor palace revolutions over such issues as life drawing, had matured into a sound academic institution.

In the latter part of the nineteenth century and the first decade of the twentieth, the art market developed quite vigorously. Despite economic reverses the necessary conditions for the professional practice of fine art in Australia (particularly in Victoria) were fulfilled. The existence of the Art Gallery of New South Wales and the National Gallery of Victoria contributed to the growing market for Australian art and printing of Australian subjects. However, it must be noted that by comparison with European art works, local prices were low. Nevertheless the market had been created and the first professionals to emerge from the Victorian art school system were to contribute to what was, in effect, an art boom by the period of World War I.

Professional fine art education in Victoria was focussed on the National Gallery School, but the concern for technical education had caused a proliferation of colleges which offered some courses, especially in drawing, which might be relevant to the intending professional. In this respect, without in fact intending it, the National Gallery School can be seen as occupying a metropolitan position, with the suburban and country schools taking the role of provincial schools.
The Professional Training of Artists in New South Wales

The last thirty years of the nineteenth century witnessed a remarkable growth and development of Australian society, in terms of its optimism, its population, and productivity. Between 1866 (Melbourne) and 1897 (Brisbane) there were thirteen major exhibitions dealing with agricultural and industrial developments, several of which had an inter-colonial or international emphasis. By 1890 New South Wales technical education has been shown by Murray-Smith to be a single system based on fifteen years of coherent urban based and government inspired development. Despite similarities in methods of art education in technical schools between Victoria and New South Wales, Sydney's development in professional art education remained a decade behind that of Melbourne. Although it is true to say that what became the National Art School began within the Sydney Mechanics School of Arts in early 1859, and McCulloch claims Joseph Fowles as its first drawing teacher with George French Angas as examiner, it was not until the 1880s that Sydney's main school for professional art training became effective. (84) This occurred when a French sculptor with a colourful past, Lucien Henry, took charge of modelling. Henry was appointed as lecturer in art by the Board of Technical Education. His significance lies in the fact that he addressed the issue of design in its modern sense. He had no time for the fine art versus design debate and, although he was no product of South Kensington, he had all the attributes that system aimed for, but failed to achieve.

Moore credits him with being the artistic discoverer of the Waratah: he certainly provided an answer to the question: "What should be the content of a true Australian art?", and he was among the first to realise the decorative and design possibilities of Australian flora. Moore quotes him as saying:
"Young men, you don't realise what wonderful flowers you've got in your own country." (85)

The Waratah appeared on wallpaper, based on one of Henry's designs and became the theme of many of his later designs.

Henry had exactly the kind of universality which the various theorists of art and drawing claimed as the aim of their courses. He designed stained glass windows for Sydney Town Hall, designed (but did not complete) a chandelier in the Hotel Australia and painted portraits and modelled portrait busts, including a bust of Robert Louis Stevenson.

Henry was much praised for replacing the Acanthus with the Waratah, the Lyrebird's tail and native shells. With an official recommendation from Sir Henry Parkes, Lucien Henry sailed for Europe in 1891 to negotiate the publication of his drawings; and he then intended to return to start a National School of Decorative Art. At one stage (1892), he was invited to take up an appointment as 'Art Director of the Tasmanian Government' but he declined, and indeed he never returned to Australia, dying in France in 1896.

When Henry left, his classes were taken by the young Belgian Lucien Dechaineux (1870-1957). Dechaineux later taught at Launceston (1895-1907) and then was founder of the art department and Principal at Hobart Technical College (1907-1939).

Henry had been well aware of the cultural cringe already at work in Australia and this was well demonstrated by his article on Australian Decorative Arts written before his departure for Europe:

"According to their dictum, the waratah is brutal in form and colour, the Banksia is stiff, prickly and like an egret, the Stenocarpus belongs to engineering and gives a splendid idea of an unsuccessful attempt at perpetual motion, the kangaroo is stupid and a pest, and as for the lyre bird, a bad pun with some allusion to pressmen and politicians. The word prejudice is far too weak to characterise the feelings entertained towards Australian elements, and it will require long years of hard and patient work to introduce them into the decorative arts." (86)
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Henry was an influential teacher, and although he lived in Australia for less than a decade, he is credited with having taught many of Sydney's significant turn-of-the-century art and education figures. According to Scarlett his pupils included James Nangle (Superintendent of technical Education (NSW)); G.Aurousseau, G.Macintosh and A.Murray (instructors at East Sydney Technical College); J.Tranthim-Fryer (Director of Swinburne Technical College); Lucien Dechaineux and artists A.G.Reid, B.E.Minns, G.W.L.Hirst and S.Cathels. (87)

Alternative Schools in Sydney and Melbourne

The art educational theme of originality versus imitation and tradition versus innovation, which was in part aspects of a nationalism or internationalism debate, resulted in the creation of Australia's first alternative art educational system.

A New South Wales Academy of Art, formed by leading citizens and artists as the parent body of the Art Gallery of New South Wales, was in operation from 1871–1880. It held annual prize exhibitions and, in 1875, established a fee paying School of Design. The Academy imported plaster casts from South Kensington and appointed two recently arrived Italian artists, Giulio Anivitti and Achille Simonetti as lecturers in painting and sculpture. The classes flourished until, (as had happened in Victoria), the serious professionally minded artists seceded. They formed the Art Society of New South Wales (later the Royal Art Society of N.S.W.) and the New South Wales Society of Artists. The two societies remained rivals until amalgamation became necessary in order to secure government grants.
The New South Wales Society list of presidents includes Tom Roberts (1895–1897), Sydney Long (1890–1901), D.H. Souter (1901–1902) and Julian Ashton (1907–1921). They established a travelling scholarship in 1901. The Art Society of New South Wales established a school in 1897 on a government grant of 250 pounds and, as well as art classes, ran a wide range of social events, including an Arts Ball and various affiliated clubs.

Julian Ashton, President of the NSW Society of Artists (1907–1921) also had a close association with the Royal Art Society classes and introduced the innovation of a ladies' life-class. He had a remarkable influence on art in Sydney after he left the Society School in 1896 to start his own classes, named rather plagiaristically the 'Academy Julien.' He opened a school in King Street, later going into partnership with Sydney Long. The school had classes in composition taught by Thea Proctor and illustration taught by Norman Lindsay. Although later renamed the 'Julian Ashton School', the school was also called the Sydney Art School for thirty-five years. The school followed the Parisian atelier system and it was run by artists for artists. Not surprisingly, it managed to attract many pupils who later became successful artists, including George Lambert and William Dobell. Ashton, who contributed to the rise of the important school of Australian black and white illustration had, in fact, been brought to Australia as an illustrator for the 'Illustrated Australian News' but left the paper as a result of squabbles with the editorial policy. He worked for the 'Australasian Sketcher' and the 'Picturesque Atlas'. He was a doughty supporter of young artists and encouraged them in many ways.
The proliferation of illustrated magazines and reviews from the 1880s provided a new area of employment for young figurative artists, although not all were suited to the stylistic requirements of the medium (for example, McCubbin secured work on the Bulletin through Ashton but was not a success, whereas another Bulletin artist recruited by Ashton, Norman Lindsay, became very popular).

"'The Bulletin', Ashton was to say was the only cultural centre this country possessed. It dominated opinion whenever people were looking for an intelligent outlook on life and art. It had started into being a genuine urge of Nationalism. It maintained a high standard in prose and poetry, and black and white was getting in its pages a first chance of individual expression".(88)

What was it that made these private classes so attractive to art students? A strong case can be made for the schools to be seen as providing a unique life-style, approximating the Bohemianism known to exist in Paris.

In Victoria, when Emmanuel Phillips-Fox and Tudor St. George Tucker opened their studio art school 'The Melbourne Art School' in 1893, they promoted it as "providing a thorough art education on similar lines to the best Parisian schools." (89) It is this school which was memorialised in Fox's fine painting 'The art students', illustrated at the end of this thesis. This painting, and photographs of art classes at art societies and other schools, suggest a relaxed atmosphere. Indeed a life-style of relative freedom from the constraints of late nineteenth century life was offered by the private academies and it was one which allowed a higher level of social and sexual equality and freedom. It is fair to say that in certain circles the spirit of the 'Fin de siecle' era in London and Paris survived remarkably well in Australia for a few brief years and that it was this spirit which provided the studio schools with their strongest draw card.
Julian Ashton's teaching at his Academy was to maintain its significance for three decades, and his influence continued even into the early Modernist period. Dobell, Crowley, Fizelle, Passmore, Belette were all students who played an important role in the contemporary movement.

Lloyd Rees wrote that:

"his attitudes were generally liberal up to the point of Impressionism and there is no doubt he granted freedom of expression to his students - his son Howard, Elioth Gruner, Sydney Ure Smith, Charles Lloyd Jones, Norman Lindsay and many others. From this Sydney individualism, there arose at the turn of the century a group of artists who under the title of 'Society of Artists' were to become perhaps the most influential group in Australian art history." (90)

It is clear from the various artists' memoirs and interviews that the school functioned like a Parisian atelier school. Many of its students were earning a living by day and painting and drawing from the model by night. It would have been the intention of many of the pupils, males and females, to earn a living from their art, the association of the artists with exhibiting societies helping to facilitate their careers.

Many intending artists involved themselves in activities at more than one of the art institutions and, at a time when certification, except for intending teachers, meant very little, the private schools and societies had much more attraction than the state schools of design and art. However, they were largely restricted to those who could pay fees, and so, consequently, the social background of the students tended to be from a narrow band. Outside of the metropolitan centres the suburban and regional schools of art and design were well attended by female students.
Art in State Education

The achievements of art education in Victoria and New South Wales by 1900 were considerable. Both colonies had imported the South Kensington system of drawing training and had imported teachers to promote it. The system was not modified by local teachers until the move towards freer drawing, which occurred after the turn of the century. In addition to the use of drawing for technical education purposes, drawing was introduced early into the primary education system. The arguments for drawing training at technical school and at primary school level were educational, moral and utilitarian. As the progress report of the Victorian Royal Commission on Technical Education emphasised

"Educationally it taught the child to observe with care and accuracy, orderliness and method ... as a manual training it was of service in all handwork, because drawing itself was hand and eye training. Drawing was the basis of this and all technical work." (91)

The requirement for freehand and geometrical drawing, seen as an early step to technical literacy, to be taught in schools, resulted in a need for teachers of drawing to be trained. Although during the years of evidence to the various technical education commissions there was much debate about the necessity of such training, so well programmed were the systematic drawing text books and exercises, that it was frequently argued that the drawing teacher need have no special skills. However, by the early nineteen hundreds, drawing certification for teachers assumed a major part of the art schools' work. The numbers of enrolments for drawing classes were high indeed. In Victoria, by 1900, students (including all categories of drawing, modelling, painting etcetera) attending art classes at the 41 schools of design in Victoria totalled 2,500.
Not only had Victoria's Department of Education adopted the teaching methods of South Kensington but, for a period, it also adopted the South Kensington system of payment by results. In 1896 the Department reverted to the former system of fixed annual grants, but the heady optimism of the eighteen seventies and eighties, in which drawing assumed a major role in the imagined industrial and technological development of Australia, had become rather soured by the time of Federation.

In its final report, in 1901, the Victorian Royal Commission on Technical Education concluded that: "The establishment of schools of design was productive of some little good in giving workmen and apprentices a knowledge of drawing and geometry, but it is to be feared that much of the expenditure produced no direct result and that art instruction was sought more as an accomplishment than as a means of practical utility." The same report, in referring to Ballarat West Technical Art School, which was under the directorship of South Kensington trained and former South Australian master George Reynolds, commented that:

"Special attention is being devoted to art in its application to industry although a proportion of the students are young ladies who are studying with no definite intention of utilising their knowledge." (92)

As the total enrolment numbers of that school in 1900 was 342, of which 262 were enrolled in freehand drawing, and 26 for painting, it is also clear why the commission commented that:

"The state cannot encourage the maintenance of too many art schools of the character of the one under notice." (93)

There is little evidence of close links between art and industry in this period. Few teachers were practising designers, whereas in the fine art area the growing system of art societies and exhibitions allowed teachers to carry on some degree of professional practice. The leading fine art school, the
National Gallery School, continued the English and European fine art training tradition. Many of the artists (male and female) who were to become significant in Australian art were trained at Melbourne's National Gallery School.

In New South Wales the leading establishment for art training was the Sydney Technical College's Department of Art, with the Department of Industrial and Decorative Art having become quite separate. In the 1909 monograph published on the occasion of an exhibition of students' work, the Department's catalogue stated quite firmly that

"This department provides a systematic course of instruction in drawing, painting and modelling and is carried on by a staff of trained teachers whose aim is to develop in the students under their care self reliance, individuality and originality; to assist those who desire to make a knowledge of art a part of their general education; also to give facilities for the training of persons who intend to adopt art as a profession, or to include it in their general qualifications as teachers in public, elementary, or other schools." (94)

The monograph "A quarter century of Technical Education in New South Wales" showed quite clearly the effects of change between 1900 and 1909; for the alternative system of drawing which had been forced upon South Kensington was early assimilated into New South Wales. The School, however, built upon the strength of Lucien Henry's teaching, made possible a relatively freer teaching programme which, coupled with the private art school atmosphere of Ashton's Academy Julian, made Sydney more open to the modernist art influences which appeared at the time of World War I.

The very fact that a technical school publication can promote its art department as a training ground for fine art is on the one hand an admission of the existence of a professional practice in art, but on the other indicates a shift from the strict South Kensington system, which forbade intending fine artists access to its courses, towards a more open-ended art educational system.
Fine art training as a concept had survived transplantation to Australia, to become closely associated with the nationalistic and conservative–reactionary ideologies of the immediately pre–Federation years; ideologies which favoured an art closely associated with national myth-making, and which made possible the hailing of Streeton as the discoverer of the Australian landscape.

Landscape painting out-of-doors had become part of the National Gallery School's programme in the 1880s and, by the end of the century, it was a subject offered separately by many of the technical schools. In this respect the influence of the South Kensington system was completely replaced by the influences from Paris through Folingsby at the National Gallery School and the European and English influences through the example of Streeton, Roberts and Phillips Fox.

However, in one place the influence of the South Kensington system was unchallenged and that was in South Australia between 1882 and 1915, during the principalship of H.P. Gill, at the Adelaide School of Design.
CHAPTER TWO

THE AUSTRALIAN DEVELOPMENT OF ART EDUCATION

1. Lecture delivered by Benjamin Duterreau at the Hobart Town Mechanics' Institute, Friday, 29th June, 1849, quoted in Smith B., Documents on Art and Taste in Australia, Melbourne, 1973 p.95. The title of the lecture was 'The School of Athens as it assimilates with the Mechanics' Institute'. Published Hobart Colonial Times Office, 1849.


4. Danto A., "The art world", The Journal of Philosophy, 1964, and 'Artworks and real Things' in Theories, Vol. 39, 1973. One theory of art which has received much attention in recent years is the so-called 'institutional theory' of George Dickie in Art and the Aesthetic, Cornell, 1974. The theory was developed to cope with the more extreme products of avant garde art which 'possessed' none of the attributes of conventional art; indeed might be lacking in any formal object based qualities. Dickie proposed that the art products, events, or conceptual art experiences were offered up as 'candidates for art status and inclusion into the art world', and that the art institution, being itself a group of art systems (e.g. art criticism, art galleries, art schools etcetera) was the validating body of art status. Other studies by Bordieu (1971); Durkheim, Kennett (1973); and Poggioli (1970) have focussed not on the art object as such but on issues of schooling, ideological theories of culture, and those areas properly situated in sociology and anthropology.


6. In accordance with the concept of a cohesive art world, or art institution, the commercial aspects of art, the art market and its demands have to be considered as the leading necessary conditions for the growth of art education.


9. The issues of exploring human emotion in relation to art and nature originated in the mid eighteenth century, with both Winckelmann's first book and Edmund Burke's *Philosophical Enquiry into the origin of our ideas of the sublime*: this theory was crucial to the development of the sensationalism of Romanticism. Issues of the picturesque were explored by William Gilpin and his *Dr. Syntax's tours in search of a wife*, and *In search of the picturesque* are humorous studies of the beginnings of tourism as we know it today.

10. Marshall Claxton (1813–81), a prolific history painter, decided to try to sell off some of his large stock of works in Australia and also to start an art school. He arrived at a time when gold fever was depleting the urban communities of N.S.W. and Victoria, and he had little success. He went on to India and had a better response there. See Smith, B. *Documents on art and taste in Australia*, p.110, see also Moore Vol I, pp.27–28 and Bonyhandy, T., 1987, p.11. Joseph Sheridan Moore (1828–91) "Art Education in Australia", published in *Month*, a literary periodical produced in Sydney in 1857. Quoted in Smith op. cit., pp.147–156.

11. The published books of the voyages served as a validation and as a form of possession. Even after settlement, Colonial paintings were sent to London for exhibition; or, in the case of itinerant artists, returned to London. Colonial subjects continued to be painted. H.S. Melville travelled in N.S.W. for six weeks in 1844 and exhibited works on the theme of separation, including a very popular Baxter print 'The squatter's hut: news from home, 1880'.


14. Gombrich's study in the psychology of perception, *Art and Illusion* remains the major text in this area of art theory.


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21. Ernst Gombrich has written extensively on artistic formulae and issues of representation. The Section V, 'Formula and experience', in *Art and Illusion* is a good survey of these early drawing manuals, especially pp.134-50.


24. As well as the well documented improvement in art materials around 1840 to 1860, there is also the factor of greatly improved transport facilities from city centres through the use of the railways. An interesting study of French and English 19th century landscape painting could be done in which location of paintings' subject matter was related to the railway stations and metropolitan services.

25. James Whatman (1702–1759) developed what was to become in its day the largest paper company in England. He introduced paper in the 1750s which was especially suited to watercolour. Paper was in very short supply in Australia and as McCormick shows (p.311), many artists used government issue writing paper. The size of newspapers was often curtailed by paper shortages, especially in the 1805 period.


29. Augustus Earle (1793–1838) was perhaps one of the earliest freelance artists who toured the world living by portrait painting. By the time he arrived in Australia he had explored the Mediterranean area (and exhibited popular banditti subjects at the Royal Academy), travelled in America and South America. Earle was a first-class painter: the only other artist of comparable quality in early Australian art would be Glover, although Earle had left Australia before Glover's arrival. See Smith, *Documents on Art and Taste in Australia*, pp.65-69.

McCulloch, *Encyclopedia of Australian Art*, 1968 claims that Earle was shipwrecked but Earle's own account: "Narrative of a nine month residency", shows that he was left on the island when the ship sailed unexpectedly. He made drawings which were later exhibited as representations of romantic scenery. op. cit., p.181.
30. McGarvie was a Scottish born Presbyterian minister who arrived in 1825 as minister at the Ebenezer Church on the Hawkesbury River. He wrote under several pseudonyms. Smith, Documents on Art and Taste in Australia, pp.64–65.

31. Ibid., p.59.

32. Smith, op. cit., p.68.


35. Ibid., pp.30–33. As Bonyhady points out, Duterreau attempted to elevate ethnographic illustration to the status of High Art. This can be clearly seen from the Australian National Gallery’s painting 'Native taking a Kangaroo' of 1837 in which the composition is triangular and the Aboriginal is posed in the manner of an antique sculpture.

Duterreau, like Glover, emigrated to Tasmania at over sixty years of age. He remained active in Hobart for ten years and is credited (Bonyhady, op cit, p 30) with having given the first lecture on art in Australia, made the first etchings and some of the earliest sculptures.

Also Smith., Documents on art and taste. pp.87–96.

36. Smith., Documents on Art and Taste, p.151 from Moore, J.S., (1928–1891) "Art Education in Australia". The first of two articles published in June, 1857 in The Month. The Month was a literary periodical and its main contributors were Moore (who also edited it for a time); Henry Halloran; Edward Reeve, assistant curator of Nicholson Museum, University of Sydney; the poet and pre-Raphaelite champion J.L. Michel; Henry Kendall, poet; and Nial Drysdale Stenhouse. Bernard Smith anthologises the two articles in Documents on Art and Taste in Australia pp.148–161. Vilham Strutt (1825–1915): one of the most accomplished of artists to work in Australia during the mid years of the century. He painted epic history paintings but, despite moderate success, returned to England believing that Australia was not yet ready to support the profession of history painting.


38. Smith., Documents on Art and Taste in Australia. p.150.

39. Ibid., pp.151–152.

40. Ibid., p.154, second quotation from p.159.

In 1879, the year of his death, 32,020 examined in drawing, compared with 66,165 in reading.


Fowles died in 1878, still holding the position of drawing master. In his obituary in the Sydney Mail (29th June, 1878) he was referred to as the father of drawing in the city. As Hilson relates in her thesis, he had taught drawing in the private schools of Sydney from the 1840s, and from 1854 he was drawing master to the public schools. His own drawing books were closely based upon the South Kensington model, and they were in general use in N.S.W.

In 1879, the year of his death, 32,020 pupils are accounted as being examined in drawing, compared with 66,165 in reading.

Ibid., p.416.

As a result of the N.S.W. Public Instruction Act of 1880, the Council of Education was to be replaced with a Department of Public Instruction under a Minister of Education. Following this Act, there was a reduction in fees, and a resultant increased attendance. See N.S.W. P.P. Votes and Proceedings, Vol.2, (1880–81), p.153 and p.632.

Fowles Elementary Drawing Books were included in the programmes for third and fourth class level. Hilson examines this period in some detail and points to a declining level of drawing instruction up to and including 1885. The Combes report followed the Technical Education Act of 1885, Edward Combes being the President of the Board of Technical Education. The first part of the Report deals in detail with what it calls "Industrial Art Schools", and focusses attention upon 'hand and eye training and the Sloyd method'.


This idea of "Sympathetic Magic" was explored in Frazer's *Golden Bough*, see *New Golden Bough*, N.Y., 1959, pp.XVII 46–47.


Murray-Smith., S. op. cit., p.179.

Ibid., p.192.

Ibid., p.192.


A minor error in S.Murray-Smith's comment is that McCubbin was actually apprenticed to Stevenson and Elliot, Coach and Herald Painters. He was to remain there for three and a half years. See MacKenzie, A., *Frederick McCubbin, 1855–1917: The Prof's and his art*, 1990, p.15.
52. Australasian Sketcher. Melbourne, 9th August, 1873.


Sir Charles Eastlake was the President of the Royal Academy, London and he had selected eleven of the thirteen works which formed the basis of the National Collection. Eastlake was also Director of the National Gallery in London.

54. Quoted in Galbally (no source given but presumably McCubbin papers), La Trobe Library, State Library of Victoria.


56. Ibid., p.47.


58. MacDonald, op. cit., p.51.

59. Ibid., p.57.

60. Bruce, C., Eugene Von Guerard. Canberra, 1980, p.84.

61. Ibid., p.84.

Also see the exhibition catalogue, Eugene Von Guerard's South Australia, by Carroll and Tregenza, published by the Art Gallery Board of South Australia, and the History Trust of South Australia.

62. Astbury, Leigh., City Bushmen: The Heidelberg School and the Rural Mythology, Melbourne, 1985, pp.18–23, deals with the early division of the National Gallery School into the separate institutions, the School of Painting, and the School of Design.


A useful summary of the first teachers at the National Gallery was issued as a catalogue in 1978, see Kerley, Lucy., Von Guerard to Wheeler. Victorian College of Arts Gallery, 1978.

64. Galbally, op. cit., p.9.

65. Illustrated Australian News, 2nd January, 1871. Although no thorough study of the reviews of early Australian art exhibitions has yet been made, Astbury draws heavily from the contemporary press reports.

66. Astbury., op. cit., p.41, draws attention to the customary view that Folingsby's painting and teaching was directly opposed to the development of Australian 'plein airist'painting and that this view should be ameliorated by his encouragement of students sketching from nature prior to the finished studio work.
67. Ibid., p.36.
68. Parliamentary Papers of Victoria, 1886, p.383.
69. Ibid.
71. Although stated by Ann Galbally to be a Midlander and an ex student of Birmingham School of Art, Hall is said by Bernard Smith to be Liverpool born and South Kensington trained, prior to his studies at Munich and Antwerp Academy. Smith, *Australian Painting*, p.159.
74. Hilson op. cit., Chapter 3 p.41.
77. Ibid., p.60.
78. Ibid., p.62. Woodward was writing in *The Australasian Schoolmaster*, 1898, p.230. His ideas were quite liberal, especially in his concern for catering for children's individual needs.
79. In *The Education Gazette* (Victoria) supplement, June, 1905, p.15, Tate referred to discontinuing the principle of slavish imitation on the part of children. Hammond, op. cit., p.65, suggested that the use of the word 'expression' was, however, restricted to 'graphic expression' and not to 'emotional expression'.


83. Macdonald, op. cit., pp.306–30. The origin of the term Sloyd was derived from an Icelandic term for creative handwork. It was introduced by Uno Cyngnaeus who claimed that aesthetic feelings were to be experienced with an emphasis on form and function. As Macdonald says, a feature of the system was that the Sloyd teacher was a teacher first and not a tradesman turned instructor.


86. Scarlett, K., Australian Sculptors, p.245. Scarlett cites an article in Table Talk, Melbourne, 9th December, 1892, referring to the edition of Australian Legend, The Waratah, which Henry had printed in Paris.

87. Ibid., p.245. Tranthim-Fryer had been chief art instructor in Hobart during the 1890s. He visited London in 1897 and published an article in the British Journal of the Society of Arts,(27th August, 1897) in which he rebuked the colonies for affiliating with South Kensington.


89. A brief description of Phillips Fox, the teacher, is given by Fox, Len., in E. Phillips Fox and his family, Marrickville Southwood Press, 1985.


91. Third Progress Report of the Royal Commission on Technical Education in Victoria, 1900, Vol.II.


93. Ibid., p.23.

"The love of art cannot but purify and refine. The improvement of the taste of the people is always the groundwork of a radical reformation of the baser habits. An attachment to the beautiful and the ingenious in art banishes a wish for lower gratifications and less wholesome enjoyments; and the cultivation of the Fine Arts, therefore will be found a powerful shield against the assaults of grovelling selfishness. A step in taste is a fine step in colonial life."

Thomas Wilson. (1)

The South Australian School of Art quite accurately lays claim to the longest continuous history of any state-supported art school in Australia. It provides an interesting example of a school of art whose origins and formative years were based upon the central dichotomy, referred to in the earlier chapters, of fine art versus design. The South Kensington rigid drawing drill which dominated the curriculum of that system as has been explained was primarily concerned with artisan education and the production of artist/designers for industry. And yet, South Australia had practically no call for such designers. However, so convinced of the essential rightness and goodness of the system was H.P. Gill, the Head of the School between 1882 and 1915, that he contrived to make it a mirror image of the South Kensington system, with its influence reaching into the elementary schools and even interstate.

South Australia is an exceptionally good model for the study of the institutionalisation of conventional art attitudes as well as the reforming attitudes of the local avant garde. The South Australian School, more than any other Australian school of art, was based on strict adherence to the earliest South Kensington principles. Also the smallness of the South Australian community enabled the school to have a more public profile than was possible
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in the metropolitan type schools of Sydney and Melbourne, with the result that every storm in the parochial tea cup was treated as though it were cataclysmic.

The transplantation of the British system of art and design education to South Australia, and its continuation in a virtually unmodified form makes the school a particularly interesting subject, involving the establishment of the State art collection, the initiation of technical education and through the teaching of drawing the institution of an educational process which was treated as separate from an education in any other subject.

Professor Frayling has shown in his history of the Royal College of Art that when the British government decided to devote funds to the School of Design in London, in 1837, the system they established became a unified national system which predated the national system in any other subject. (2)

It is necessary to look at the origins and early history of the South Australian School of Art and its relationship to other cultural bodies to understand how this art imperialism occurred, and, to put that into context it is necessary to examine the career and personality of H.P. Gill. This chapter examines the years leading up to H.P. Gill’s appointment.

The School of Art went through many name changes, not all of them formalised. It initially evolved from the School of Arts, which was formed by Charles Hill, simultaneously with the Society of Arts, in 1851. In early years their classes were held in Pulteney Street, then in the Institute Building on North Terrace. In 1861 the name was changed to the School of Design, and the school came under the South Australian Institute’s control in 1881. In the Annual Report of 1883, after the two new positions of Master of Painting
and Master of Drawing had been established, the school was called the School of Art, comprising Schools of Painting and Design. After 1884, with the re-organisation of the Public Library, Museum and Art Gallery, the Schools of Painting and Design came under the control of the Fine Art Committee of the Board of Governors. The reports of the Board between 1899 and 1908 used the name Art School, but it was also referred to as School of Practical Art. However, at the time of the transfer to the Education Department on 30th June, 1909, the School is again referred to in the Report of the Public Library, Museum and Art Gallery Governors as the School of Design. The report of the Minister controlling education in 1909, however, refers to it as the Adelaide School of Art, by which name it continued to be known up until March, 1916, when it was formally changed to the South Australian School of Arts and Crafts. (S.A.P.P. No.44 of 1917, p.39). (3) Throughout the years 1925–1950, in correspondence and in minutes of staff meetings, the term used internally was 'School of Art'.

In 1928 a full-time secondary art school was constituted, which became known as the Girls' Central Art School. (S.A.P.P. Nos.44 of 1929, p.10 and 1933, p.11). (4) It functioned as a secondary or preparatory department of the School of Arts and Crafts; and it was discontinued in 1954.

In 1958 the name of the school was changed to South Australian School of Art. This name was protected under the Torrens C.A.E. Act of 1972, (Act No.148, S.A. Government Gazette, 14th December, 1972, p.2628) after which the School ceased to be under the direct control of the Minister of Education. Unless referring to a specific period, event or communication, when the contemporary title is used, the name South Australian (or S.A.) School of Art will be used by the author of this thesis.
The Cultural Precinct of Adelaide

The origins of South Australian cultural institutions can be found in the England of the pre-Proclamation decade amid the heady idealism, entrepreneurial propaganda and social theories of the London based promoters of the Colony. (5) When the South Australian Literary Association was founded in London in 1834, it stated that its object was "The cultivation and diffusion of useful knowledge throughout the Colony." That Association, with its library of 117 volumes, which were despatched on 20th July, 1836, was, in the broadest sense, the ancestor of the entire parade of cultural institutes to be found today on the North side of North Terrace, Adelaide. (6)

The site where the South Australian School of Art conducted classes for more than seventy years is now occupied by the University of Adelaide. The Institute building (in 1991, still housing the Royal Society of Arts), was an earlier home and the Institute's immediate neighbours, the State Library, the Museum of South Australia and the Art Gallery of South Australia, were all part of the same embryonic cultural institution of which the South Australian School of Art was an integral part.

In the early decades of the State's colonised history, the 'cultivation and diffusion of useful knowledge' was carried out by various agencies under different labels. In 1838 a separate Adelaide Mechanics' Institute was formed, and in the following year this was amalgamated with the Literary Association.

The new body was called the Adelaide Literary and Scientific Association and Mechanics' Institute. Ten years later, this in turn combined with the South Australian Subscription Library (formed in 1844) to become the South Australian Library and Mechanics' Institute which, in 1856, was
incorporated by Act of the South Australian Parliament into the South Australian Institute, of which the South Australian Society of Arts was a part.

In 1884 the South Australian Institute was replaced by the Public Library, Museum and Art Gallery Board, which continued until 1940.

Considering that in March, 1837, Adelaide must have looked like a surveyor's allotment, with thousands of pegs defining the shape of 'Light's vision', it is remarkable that the nascent library was already to be found in a wooden building on the parklands and that soon afterwards the earliest calls from the community for the founding of a museum were being made. The Mechanics' Institute held its early meetings in this same wooden building, which was about twelve feet square, of which the Cyclopaedia of South Australia was to say; "As lectures were also given in this edifice, there need be no incredulity about the statement that it was crowded to the doors." (7)

These early initiatives, which are interesting as examples of intention and desire, were not, however, fully realised for several decades. In La Nauze's review of Pike's history of early South Australia 'Paradise of Dissent', the comment was made that after the heady days of its creation "the province fell asleep for a century" or, as Pike had put it: "After its lusty youth Adelaide became sedate, gentle and unenterprising. No new ideas disturbed the calm of orthodoxy." (8) However, even in 1836, some people saw little use for books and J.H. James, writing in that year, stated that:

"Young colonists are not very anxious about books, and reading is but little indulged in generally. The amusements during the daylight at least being entirely out of doors, in this fine climate and of a much more attractive and stirring interest than anything written." (9)
This historical cliché about the unruffled calm is indeed challenged by several South Australian artistic initiatives which are referred to in later chapters. And yet, although the calm of orthodoxy was to be rippled by several artists and artistic movements, it will be shown that the calm of orthodoxy usually returned.

In that 'lusty youth' the first South Australian lecture on art was given as early as 1843 (by Thomas Wilson) and, on the eve of the Colony's humiliating bankruptcy, Wilson was making plans for art exhibitions and calling for the establishment of a museum and art gallery. (10)

The First Professional Art Activities in South Australia

Institutions such as museums and art galleries are crucial for the establishment of a professional practice in art and, therefore, of appropriate professional training. Hence the history of the training of artists in South Australia is inextricably linked to the history of the total art institution: that is to say, art galleries (public and commercial), art criticism, art lectures etcetera. The distribution and consumption of art works must therefore be examined as well as the methods of art training. Thomas Wilson had been a major collector of art in England and his collection of old master prints was justifiably well known. This collection had been sold in 1830 to settle his ruinous financial affairs. It is hardly surprising, however, that his lecture on 'engraving' referred extensively to his own collection. In this lecture he deplored the lack of any art gallery in Adelaide, saying:
"It is a matter to me of extreme regret, that with this lecture I have no means of illustrating by specimens the interesting attempts which preceded, accompanied and immediately followed the discovery of the art (of engraving) ... but circumstances of future good fortune and South Australian prosperity may enable me to supply this defect in a manner which I am sure will provide a source of delight and gratification to the eye of natural and acquired taste, and to minds of refinement." (11)

Wilson had also been involved in the 'South Australian Magazine' which, between 1841–42, printed 6500 copies weekly. (12) During the time of Governor Grey's difficult administration Thomas Wilson was the second mayor of Adelaide but, despite the fractious relations between the Corporation of Adelaide and the belt tightening governor, Wilson found time, in June, 1843, to give a second lecture, this time on sixteenth and seventeenth century English poetry.

Although it was over a dozen years from the time of Wilson's lecture to the institution of the first art school and the Society of Arts, those years were very important for the establishment of the cultural context necessary for the professional practice of art, and for the perception of art as a viable professional activity in the financially uncertain colony.

One of the earliest artists to arrive was George French Angas, the 22 year old eldest son of wealthy South Australian company chairman George Fife Angas. G. French Angas, who arrived in South Australia on the 'Augustus' on 10th January, 1844, soon embarked upon an energetic career as 'artist, traveller and naturalist'. (13) Angas, who was to hold the first one man show in Adelaide, had been preceded by S.T.Gill. A brief examination of Gill's career gives a fair picture of the demands of the early Colonial art market. Gill, (no relation to H.P. Gill) in 1840, after a year in South Australia, was confident enough of the then boom times to place a catch-all advertisement in the South Australian 'Register' proclaiming his abilities as an artist. The advertisement read:
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"S.T. Gill, artist etcetera, late draftsman and water colour painter to the Hubbard Profile Gallery, London, begs to announce to his friends and public generally, of Adelaide and its vicinity, that he has opened rooms in Gawler Place where for the present he solicits the attendance of such individuals as are desirous of obtaining correct likenesses of themselves, families or friends.

Parties preferring attendance at their residences may be accommodated without additional charge. Correct resemblances of houses, dogs etc., with local scenery, executed to order.

Residences sketched and transferred to paper suited for home conveyance. Orders executed in rotation. Open daily from eleven to dusk." (14)

Ron Radford, in the catalogue of Gill's South Australian years, suggests that during twelve pre-goldfield years Gill successfully undertook all those subjects and more, and further proposes that it was Gill who helped to form the bush mythology of which Tom Roberts, McCubbin and John Longstaff painted the monumental icons. Gill's pre-1842 painting of sheep shearing could well be the earliest representation of an authentically Australian subject, and his 1840s mining pictures were equally significant as forerunners of later nationalist themes. His pioneer town street scenes place him as a very early painter of town life as opposed to the formal documentation of urban landscape. The question 'What should Australian artists paint?', which was referred to earlier in this study was, in fact, early answered by South Australian artists who needed no such debate.

Young artists such as Gill and Angas were probably more familiar with the Illustrated London magazines with their tendency to genre illustration than with the tendentious history paintings of High Art, and so they responded quickly to the authentic Australian subjects around them.

Gill's confident advertisement is perhaps typical of a twenty-two-year-old launching himself on a new career in a new country and, although there is no evidence of the success (or otherwise) of this announcement, it does
offer a succinct summary of the kind of art work an adaptable professional
artist in a non-industrial colony could seek.

The Art Gallery of SA's catalogue of Gill's South Australian years is
somewhat ambiguous, even misleading, regarding Gill's qualifications, stating
that:

"Gill had finished his education at a boarding school in Plymouth, a
town conscious of its artistic heritage ... regular exhibitions were held
in Plymouth and there were good art schools. Gill had received
training from competent art teachers of landscape and portrait
painting at the school which he left at the age of sixteen. He then
worked with a carver and gilder in Plymouth where he could observe
fine paintings as they came in to be framed. Bent on an artistic career
he went to London to take further lessons and found work at the
Hubart Profile Gallery which specialised in art paper landscapes and
silhouette portraits." (15)

Since neither Plymouth nor any other provincial town in the South West region
had, at that point, a formal art school, and since state art education did not fully
commence in England until the 1840s, Gill cannot be assumed to have had more
than his private school experiences behind him when he went to London.
Although there is no documentary evidence, Gill would undoubtedly have seen the
popular prints by Rowlandson, Gillray and the Cruikshank brothers and there are
distinct stylistic characteristics of these illustrators' influence in his work.

It is therefore incorrect to assert that Gill was well trained in the
academic sense. The first South Australian resident artist to have had a sound
formal academic training was the Berlin trained Alexander Schramm.

The Art Gallery of South Australia's publication on Gill quite properly
draws attention to the outstanding quality of Gill's South Australian work and its
author, Ron Radford, points out that by the 1850s there were, apart from Gill and
Angas, several artists (albeit mostly amateur) working in South Australia,
and John Michael Skipper. Indeed, the claim is made that for a few years,
between the late 1840s to around 1850, Adelaide (with a population of only around 20,000) could be considered as the centre of Australian art. (16) By the end of the decade the professional artists in the state included Gilfillan, Alexander Schramm, James Shaw, Richard Read (Jnr.), Samuel Calvert and John Crossland.

There is no doubt that these artists contributed to the burgeoning cultural ethos of the colony, but the market remained uncertain and no less precarious than in New South Wales and Victoria. It was sufficiently precarious for Gill, by 1851, to face the debtors' court and later head for the goldfields.

Most of the professional artists who tried to make a living in Adelaide during the forties and fifties were occupied in documenting the growth of the city and the settled areas. The market they were courting was the demand for images of South Australian life and landscape which could be sent back to Britain, as well as the more public commissions which had a promotional purpose. This was a market which would be tapped increasingly by the new profession of photography. Photography was initially very expensive: a Daguerrotype cost about 2 pounds 10 shillings (or two weeks wages for a shepherd). The first daguerrotypes appeared in Adelaide in 1845 and the system was not replaced by other processes until 1855. (17)

Drawing and painting initially had the advantage over photography of easy portability, and watercolour painting was especially suited for travelling artists such as Gill and Angas, who both accompanied exploration expeditions.

The first general art exhibition in Adelaide was organised by Thomas Wilson in February, 1847, when fifty pictures were displayed in the legislative council chambers on North Terrace. In addition to the works of several
amateurs, works by S.T. Gill, Colonel Light, Conrad Martens, Skipper Naysmith and Opie were shown and in the following year the main body of work came from S.T. Gill's Horrock's expedition watercolours. (18)

But by far the most surprising evidence of the growth of an embryonic art scene was the 1849 exhibition, again largely the result of Thomas Wilson's efforts which, according to Wilson & Borrow, included a raffle of pictures – nineteen in total – including:

"authenticated originals of Murillo's 'The Administration of the wilderness', valued at 105 pounds, an allegorical picture by Benjamin West, autographed and dated, value 15 guineas, a study of a boy's head by Gainsborough, autographed and dated, value 12 guineas, Rembrandt's sleeping Burgomaster, a Dutch interior by Teniers, value 15 guineas, and the 'Recruiting Sergeant' by Hogarth." (19)

Wilson & Borrow regretted that the State could not or would not purchase these works (presumed to have come from Wilson's own collection) but they make no comment about the fate of the works. It would have provided a crucial nucleus to any future State collection and been invaluable as a teaching aid.

In the early forties South Australia had become economically depressed, but with the fortuitous discovery of minerals a new prosperity was established in the 1842–46 period. The discovery of copper at Kapunda in 1841, and at Burra Burra in 1845, had immediate benefit, not just on the economy of the Colony but also on the artistic community. Gill, for example, was commissioned by the S.A. Mining Association to paint a series of watercolours of mining scenes at two guineas each.

But such commissions remained few and the return was hardly significant. In this respect the South Australian career of Alexander Schramm is interesting. Schramm spent the last fifteen years of his life in Adelaide. A former Berlin Academy student, he did manage to achieve, during the fifties, several portrait commissions, including the characteristic family groups. In his painting of the
Gilbert family on their estate he also includes an Aboriginal family which, as R. Appleyard says, in a significant article on the artist, shows his preference for Aboriginal subjects which could have contributed to his relative lack of local success. (20)

Appleyard suggests that A. Schramm, mattress maker of the 1851 Adelaide Directory, is the same man as Alex Schramm 'painter' of the 1861 Directory, indicating that it took him a full decade to be in a position to give up his 'other occupation'.

The foundation of South Australia under the utopian scheme of 'Systematic Colonisation' of Edward Gibbon Wakefield, provided an image overseas of an alluringly liberal 'middle-class paradise'. (21) Its claims for religious and political tolerance could well have attracted Schramm who had been in trouble with the authorities elsewhere. South Australia's acclaimed Mediterranean climate certainly attracted many immigrants who hoped to improve their health. Of these, several were significant artists who journeyed to South Australia in search of good health and new markets.

Charles Hill (1824–1916) came in search of health and his long life proved his wisdom. The excellent Royal Academy trained portrait painter John Michael Crossland (1800–1850) probably had the same reason, although his death from tuberculosis seven years after his arrival in South Australia shows him to have been less fortunate. During his seven years in Adelaide he produced many portraits of the prominent figures in South Australian life, including the Governor, Sir Henry Young; the Chief Justice, Sir Charles Cooper and explorer Charles Sturt. He is perhaps best known for his remarkable portraits of Aboriginals.
Crossland produced thoroughly competent life-size portraits at a time when much portrait work was done by amateurs on a small scale. Some indication of the practical difficulties facing professional artists is given by a report that Crossland is said to have painted portraits on striped canvas awnings. (22) Without a market of professional artists the supply of art materials is unlikely to be established.

A further indication of the difficulties faced by the Colony's early professional artists can be gained from the story of the 1861 Society of Arts exhibition, where Schramm had been awarded the first prize of 15 guineas and Charles Hill the second prize of 10 guineas. The Committee, none of whom had art training, disagreed with the judges and they accordingly reduced the prize money to 10 and 5 guineas. As Appleyard says:

"Poor Schramm – as he was referred to in 1865 – he was well known in the community but he had few friends; he was the most competent artist in the community but he was criticised for his style and patronised for his continuing choice of the Aborigine as his subject."

(23)

Schramm was a good example of Australia getting better artists than its embryonic culture could accommodate or understand.

Another example, although not so well trained, yet artistically well connected, was Samuel Calvert. Calvert was the third son of Edward Calvert, a close associate of Samuel Palmer and the followers of William Blake. Samuel's eldest brother was a close friend of George French Angas and they had come to Australia together. When Angas's Australian and New Zealand pictures were shown (with Royal patronage) in London the young Calvert was inspired to follow his brother's example and he travelled to South Australia.
He set up shop near Beehive Corner, announcing:

"To Draftsmen, Artists and Amateurs. Mr. Calvert now has on sale at his artist's repository and office materials for drawing, etc. etc. .... every description of pictorial art can now be executed and obtained at the above office, King William St." (24)

Calvert also published the 'Illustrated Monthly Almanac' but it was short-lived and he was lured away from South Australia by the Victorian goldfields. He did, however, have a further link with Adelaide when, in 1876, he made a fine engraved panoramic 'View of Adelaide from A.C. Cooke's Saloon', which demonstrated his skill as an engraver.

By 1849 the population of South Australia had reached the number required (50,000) for a constitution to be proclaimed and the new act of the British Parliament providing for representative government eventually reached South Australia in 1855. (25) In 1856 the new constitution was returned and responsible government was proclaimed. As the London Times somewhat superciliously commented:

"It must be confessed that it is rather an odd position for a new community of rising tradesmen, farmers, cattlebreeders, mechanics with a sprinkling of doctors and attorneys to find that it is suddenly called upon to find prime ministers, cabinets, a ministerial side, an opposition side, and all the apparatus of a parliamentary government - to awake one fine morning and discover that this is no longer a colony but a nation, saddled with all the rules and traditions of the mother country." (26)

The assumption of these traditions gave new impetus to those in the Colony who wanted to see more positive steps being taken towards a formalised cultural life. In that year the institution named the 'S.A. Library and Mechanics' Institute' which was housed in Neal's Exchange, on the corner of King William Street and Gresham Place, was dissolved, to be replaced by the 'South Australian Institute'.

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The South Australian Society of Arts

In October of 1856 the first meeting was held of the 'Adelaide School of Arts' at the Pulteney Street premises of the South Australian Institute. Its aims were declared by Charles Hill as:

"the cultivation of the arts by means of lectures, conversations, the establishment of a School of Arts and Design, a permanent gallery, annual exhibition of works of art and such other means as may be devised." (27)

This ambitious programme was, however, to take nearly three decades to reach fruition. Initially the Institute and its affiliated country institutions were no more than library reading rooms, even though they are no less significant in the State's history. Several leading citizens had argued for some years for the establishment of an art gallery and museum, few more eagerly than Thomas Wilson who, writing under the nom de plume 'Naturae Amator', wrote in the Examiner, 14th May, 1853, urging the Colony to attend to its want of a museum saying:

"The South Australian Library and Mechanics Institute (of which I was once the Hon. Secretary) several times declined, rising again phoenix-like from its ashes. It has now been for a long time too firmly established to be permanently shaken by any colonial vicissitudes; but its objects do not I believe include the formation of any museum ... We have theatres and races for the mass, and concerts and assembly halls for the more refined; but no exhibition at all of a character which would be more food for the mind than the body."

Wilson then argued strongly for a natural history collection which he believed could well be initiated by donations from the many collections already in Adelaide:

"In the other department comprising the Fine and useful arts, I must say but little here, having gone to some length in the foregoing remarks. The possession of specimens of the one, and the application of the other need be a work of neither time nor expense. Of the first class there are a few of our older colonists well acquainted with its beauties and even rarities, and some especially qualified to choose from the works at home. These have a knowledge to guide a selection, but are perhaps without the appliances; while there are more that have the means and will without the knowledge. Why should not these two unite?"
Specimens in various branches of the fine arts (of small cost at first) might be obtained from England as easily as books are now." (28)

In 1861, nearly thirty years after the South Australian Literary Association spoke of the diffusion of useful knowledge throughout the Colony, a petition was signed by 262 petitioners in which a call was made for a National Institution. It states clearly the inadequacies of the formal system:

"No museum is open to the public, that a library only exists, that classes for adult instruction have never been formed, that lectures on useful and scientific subjects have never been attempted except only the short, inadequate and desultory lectures given at the quarterly conversations." (29)

Earlier, in 1858, the Oakbank Mechanics' Institute had expressed "satisfaction" that a sum of 4,000 pounds had been placed on the estimates for the erection of a South Australian Institute in Adelaide, "setting forth the view that the absence of a convenient reading room was sorely felt by persons from the country." A similar petition for money for a Burra Burra Institute was signed by 300 residents.

By 1860 there were branches of the mechanics institutes at Angaston, Burra Burra, Gawler, Glenelg, Kapunda, Magill, Port Adelaide, Port Elliott, Salisbury, Strathalbyn, Whyalla and, except for Port Adelaide, all had reading rooms, but at that stage fulfilled no other function. (30)

However, the Adelaide School of Arts was private and separate and under the chairmanship of Charles Hill it instituted the "promotion of classes in architecture, decorative design, metal, wood, and leather work, as well as painting and sculpture."

The foundation stone for the new Institute was laid in November, 1853, and it was intended that the museum would be housed there, as well as the various affiliated societies such as the Adelaide Philosophical Society. Despite
the emphasis on the general cultural aspects of the institute movement in South Australia, there was a stated awareness of practical benefits for the State, which is one clear reason for the support of architectural and mechanical drawing, as has been stated in relation to other States and Britain. Drawing in its various forms was seen to be the key to economic advancement for manufacturers and the individuals.

"Why drawing?" asked S. Murray-Smith. In Britain drawing was taught to improve design as it was design and not manufacturing processes which had fallen behind Britain's European competitors between 1830 and 1860. Murray-Smith also points out (quoting from Bernal's Science and Industry in the nineteenth century) that:

"These vast and characteristic industries of the Nineteenth century, engineering and machine building, basing themselves on the increasingly complex steam engine, demanded above all accuracy in machining and an ability to reproduce and duplicate existing models. The working requirements of the new machines were for screws that would not work loose, for plane slides, for well fitting pistons in accurately bored cylinders, for wheels that must spin true. This imposed a new kind of craftsmanship, one where work was done from drawings, implying a deep understanding of three dimensional drawing."

(31)

As has been shown in earlier chapters the concept of drawing as a preparation for industrial occupation was emphasised in Australia as early as the 1850s: the New South Wales Board of National Education, for instance, stated in 1859 that "drawing in the primary schools was specially calculated to make better mechanics." (32)

However, as Murray-Smith shows, Australia had not developed the advanced industrial technology of Britain or Germany. The Victorian Technological Commission stated that its object was "not so much to turn out artists or architects as to make the youth of the Colony understand building details with an art knowledge." (33)
This emphasised a class distinction as well, for artists and architects who, aspiring to membership of the middle classes, were expected to have the fair grounding in classics necessary for high art and architectural historicism, whereas the class of individuals for whom drawing training was initiated were to be artisans, builders and pattern cutters. Museums, in addition to their liberal, hobbyist, antiquarian purpose, existed for the collation of industrial and technological models into a body of knowledge.

When the notice in the South Australian 'Register' of 15th October, 1856 appeared and proclaimed the foundation of the South Australian Society of Arts, it was building on the Society of Arts movement in Britain. (34) The English Society of Arts was said (in 1931) to have been "the foster nurse, in a large measure, of the Fine and applied arts" and was claimed to have influenced "all the branches of industry which demand the exercise of skill, knowledge and taste." (35) This influence it proposed to accomplish through loan and competitive exhibitions, through lectures and by the formation of an art library.

The history of the South Australian Society, compiled by Mary Overbury and H.E. Fuller in 1931 to celebrate the Society's seventy-fifth anniversary, remains uncritically patriotic about the "Englishness of South Australian artists' 'ambitions'", and draws attention to the Society of Arts by referring to it as the English parent body. The so-called English parent society assisted with donations of casts and models as well as presenting volumes dealing with antiquities. (36)

The running of lectures on, and classes in art, exhibitions and competitions; the building up of an art collection and museum and the continuation of an already well established library tradition, which were all
functions of the various units within the South Australian Institute, inevitably involved the same small pool of enthusiasts. Therefore, the same individuals appear wearing different hats, as it were, well in the foreground of all the key events of South Australian cultural history in the first seventy-five years.

Whereas in Victoria and New South Wales certain institutions formed splinter groups of radical breakaways, in South Australia the size of the art and design community virtually precluded the luxury of competition. Not until World War II was there any real alternative art scene.

In view of this overlap between the early art institutions, it is not surprising that when, in September 1861, the School of Design was opened, Charles Hill (the founder of the SA Society of Arts, and of the Adelaide School of Arts was named as its first master.

Even although Hill had been running classes for five years previously, the year 1861/1862 can be perhaps considered as the first formal year of the South Australian School of Art. (37)

1861, The School of Design Commences

Art classes were held on Monday, Tuesday, Thursday and Friday evenings from 7 p.m. to 9 p.m., with 3.30 to 5.30 p.m. afternoon classes on Tuesday and Thursday. The subjects in the first year were 'free' and 'instrumental drawing', and the fees were seven shillings per month. (The word free means freehand or non instrument aided). Seventeen students were initially enrolled and this was increased in 1862/1863 to twenty-one, which caused Hill to petition Parliament:

"to vote a sum not exceeding 100 pounds in aid of the School's general expenses and equipment, especially simple geometrical models for the beginners drawing classes in the round as well as some casts of more suitable character for female students."
The sum which eventuated in estimates was 20 pounds. By the end of 1863 a rather unusual gender balance had emerged, with sixteen female and fourteen male enrolments, and by that year the range of subjects listed were:

"Scroll and ornamental drawing; architectural design and art manufacturers, drawing and painting from nature, oil and watercolour painting and instrumental drawing."

This range already pre-empts a fine art approach and would suggest a 'hobbyist' tendency. By 1871/1872 the enrolment had increased to a healthy forty-two but when, in 1873, the numbers fell back to twenty-eight, Hill attributed the decline to:

1. "The want of a more suitable and higher class of subjects to study from and a total want of text books on anatomy, composition, geometry and mechanism and perspective.

2. The cessation of the annual exhibition which gave a stimulus to those desiring of competing for prizes." (38)

The annual exhibitions had, in fact, been hampered by the lack of proper exhibiting space but they were well patronised nevertheless. In the Society of Arts first exhibition in 1857, which was held in the Legislative Council Hall:

"1,069 people" (which, as the Society Historian pointed out, was quite one tenth of the metropolitan population) "paid their shilling admission fee, and so gave the Society much encouragement, as well as a substantial sum of 60 pounds. Of this amount 10 pounds, 10 shillings was set aside as a prize for the best painting illustrative of Australian life." (39)

But the lack of adequate space remained a problem. In 1869 and 1870 the Society's exhibitions were held in the Town Hall and, in 1872, it approached the Government with:

"a representation of needs and claims in the interest of the rapidly increasing community. Among other suggestions was urged an extension of the Institute buildings by the erection of a gallery suitable for works of art." (40)
The extension did eventuate, but not until the Society had practically become moribund and indeed at one point in 1891, only the Secretary and the Treasurer turned up for the 34th Annual Meeting! (41)

The introduction, in 1858, in the Society of Arts' exhibitions of a prize for an Australian subject, is unusual for the period, although by this time the goldfields had seduced the artists formerly in SA who were best able to satisfy the requirement. Landscape painting classes were introduced by 1867, and this, too, was relatively innovative, responding perhaps to an amateur bias among the students. Although the rules and regulations of 1867 to be observed by students seem more designed for those artisans for whom art classes might supply some corrective to idle hands, they are as follows:

1. To attend punctually at the time appointed by the Master and not to quit the School without first obtaining his consent thereto.

2. To take such position in the School as the Master may appoint and proceed quietly and continue study without disturbing any other pupil.

3. To avoid all unnecessary conversation and loud talking – likewise to refrain from all indecorous behaviour or language.

4. To abstain from wilfully or negligently disfiguring, injuring or misapplying the drawings, examples, books, designs, casts, models, instruments, furniture or building on pain of replacing the same, or paying such account as the Committee may determine.

5. To proceed through the entire course of elementary examples appertaining to the particular branch chosen for practice in.

6. To pay proper respect to the Master and comply with all instructions and rules he may prescribe for the advancement of the objects of the School.

7. Any infringement on the above Rules and Regulations to render the aggressor liable to expulsion from the School at the discretion of the Master. (42)

When the only published history of the SA Society of Arts was compiled in 1931 the authors had this to say of Charles Hill:
"His erect figure and resolute face suggested the soldier rather than the artist." (43)

The regulations would also seem to suggest the soldier rather than the artist. During 1863–1864, the Society of Arts organised quarterly lectures such as 'Sculpture' by his Lordship the Bishop; 'Engraving' by L.J. Pelham, Esquire; and there were 2793 attendances at the 7th Annual Exhibition of 400 works over the 27 days, which would suggest that the Institute was beginning to achieve something of its original purpose, and its popularity was never higher than in 1865, when between 9th June and 5th July, the popular painting by Frith 'Derby Day' was exhibited, shown by both gaslight and daylight.

William Powell Frith (1819–1909) had achieved a sensational public success at the 1858 Royal Academy Summer Show and, in terms of popular success, he must be rated as the most significant contemporary to be shown in South Australia. As William Gaunt summarised:

"His pictures were of an improving kind, solid in virtue, conscientious in detail ... but in spite of his astonishing ability he never knew when to stop." (44)

The range of classes had now increased to include the following:

- Human figure from the round: 3 students
- Human figure from the flat: 5 students
- Landscape from nature: 3 students
- Landscape from copies: 3 students
- Landscape in colours: 3 students
- Flowers in colours: 1 student
- Flowers in pencil: 1 student
- Elementary Drawing: 3 students
- Pen and Ink drawing: 3 students
- Freehand drawing: 3 students
- Scroll and Ornamental: 3 students
- Architectural and Mechanical: 3 students

The range of lectures widened to include, according to the annual report:

"Rev. J. Gardner on 'A recent visit to Melbourne'; W. Townsend, MP, on 'lights and shadows of London life'; 'The Beauty of Outline and contrasts' by G.W. Francis and 'The moral influence of the fine arts' (speaker not identified)." (45)
By this time the Department of Science and Art in South Kensington had presented the School with elementary drawings, designs and examples of shaded copies of human figures, animals, flowers and landscapes, scroll and ornamental designs. Although at the time the School of Design's affiliation was with the Society of Arts, rather than South Kensington, these sheets of copying material provided the basis for decades of artistic servitude.

During the late sixties the condition of the State's economy worsened but equally, the conviction of the social benefit of education deepened and, although in 1869 the Government grant to the Institute was reduced by a third, the charge for lessons was reduced to five shillings per month for four lessons per week (the master was paid two shillings per month for each student).

For ten years Hill had struggled with inadequate space and materials and SA School of Art archival draft history of the School notes:

"Mr. Hill's students doing work in the right direction to a certain extent, despite drawbacks of unfavoured taste and uninformed prejudice on the part of the public." (46)

The want of a good collection of casts was continually referred to in contemporary accounts and Hill himself, at the end of the fifties, imported the first set of educational casts at a cost of 22 pounds, although many were damaged in delivery. In 1867 the Royal Academy in London wrote that it was now in a position to comply with the request of the Society for a gift of casts, but requested finance for packaging, freight etcetera. Hill agreed to send 25 pounds and a list of casts already in the School to avoid duplication. Half-a-century later these casts were still being slavishly copied, as a former student and teacher Mrs. Walloscheck recalled when interviewed in 1979. (47) In 1867 the Art Union lottery was being held which provided sculpture and
drawings to be drawn as part of the Art Union prize distribution and some most curiously titled objects appear in 1867 lists, including 'A photograph of William Shakespeare'. Hill allowed his students to draw from the statuary imported for the Art Union. In the 1871 Exhibition, the Art Union prizes included several Landseers. (48)

The Move Towards a More Formalised Institution

The eighteen seventies saw vigorous public works in South Australia, with extension of the railway system, an expansion of road schemes, the opening of the overland telegraph line and, at the third attempt, the foundation of a state education system. The new Education Act, passed in 1875, introduced compulsory (but not five days a week) schooling from the age of 7 to 13 (which was not changed until 1915, when it was extended to fourteen). The Act provided for a responsible Minister of Education and a Council of Education with a salaried president, a secretary and a staff of inspectors. 10,000 acres of land were reserved for secondary schools. (49)

During the eighteen seventies the need for a University had been recognised and with substantial endowments being made by leading pastoralists, it opened in 1876. Sir W.W. Hughes had, in 1872, provided 20,000 pounds to endow two chairs; Sir Thomas Elder also gave 20,000 pounds whilst J.H. Angas founded an engineering scholarship. Also in 1874, it was proposed that a National Gallery be established. (50)

On 7th November, 1879, the foundation stone of what was to be known initially as 'The Public Library, Museum and Art Gallery' was laid. According to the Cyclopaedia of South Australia, the intention was that the following would be accommodated:
"Public Library, Museum, Reading Room, Sculpture and Picture Gallery, Technological and Patent Museum, and rooms for Society meetings." (51)

The actual dates when these various activities could be properly said to have commenced in full possession of their own facilities are as follows:

Public Library, opened 18th December, 1884
Art School removed to Exhibition Building, 1891
Museum, opened 12th January, 1895
Art Gallery, opened 7th April, 1900. (52)

Whilst the other cultural and educational institutions were growing rapidly, the oldest, the South Australian Institute, seemed to falter and the Museum and Society of Arts were practically dormant. The annual reports of the 1870s regularly refer to the falling off of attendance and especially the lack of exhibitions owing to the unsatisfactory progress of the new building. But despite the lethargy, new proposals for a class in art manufacture were made in 1875; a sketch club was formed in 1876 and, in 1879, Charles Hill initiated an outdoor sketching class for advanced pupils on one afternoon per week, as well as an evening life-drawing class. Hill reported that out of fourteen pupils, eleven obtained an aggregated nineteen awards and honourable mentions.

And the Society of Arts responded to the laying of the foundation stone by saying that:

"The Society of arts hails with extreme gratification the fact that at length the Colony has awakened to the necessity for creating in the public a taste for the fine arts, whereby its influence may aid the cause of education, refinement and civilisation." (53)

That the Art Gallery was seen to be a fait accompli (even if lacking a home) was demonstrated by the placing of money in supplementary estimates and of 2,000 pounds for the purchase of pictures in Melbourne.
James Smith, the art critic of the Melbourne Argus, and one of the hanging committee for the Melbourne exhibition, had written stating to the Institute Board that there were pictures in the Melbourne exhibition which could be secured for the South Australian National Gallery before they were exhibited to the public. After a deputation to the House of Assembly and discussions with the Minister of Education and Chief Justice, the offer was accepted and a Committee of Funds was formed to select works: the members were Sir R. Barry, James Smith, W. Everard, J.P. and R. Rees M.P. As a result of this, a Fine Arts Committee was formed. The nature of this committee and its agenda was revealed when, in September, 1880, a letter was drafted to Sir Edward Poynter R.A., Director of South Kensington Museum, asking him to select the Master of the Schools of Painting and Design. The Fine Arts Committee had also been instructed to appoint an advisory committee in London for the purchase of pictures. (54)

With the setting up of this committee, quite suddenly the whole shape and purpose of South Australian art and art education were transformed. The emphasis was to move away from Hill's liberalising style of fine art education with its use of imported casts and copying of oils and water colours. The Chamber of Manufactures would have been especially keen to see technical education develop to improve artisan skills. Mechanical drawing classes had been sponsored by the Chamber in July, 1876 and Marisa Young has shown how the demand was strong but was not backed by proper management of the classes. (55) Miller, in her study of Educational and Social Change in South Australia, has suggested that art education in the form of drawing training was either concerned with the liberal approach where the pupil developed skill and aptitudes for general use or a 'technist approach as the teaching of specific
skills necessary for a specific occupation.' (56) As a result of the failure of the Chamber of Manufacturers' own evening mechanical drawing classes and competitive design exhibitions Young (1985) has suggested that the Chamber had demonstrated a demand for instruction in artisan drawing education and that their attention would have been directed towards the proposed new School of Design within the South Australian Institute. (57) Fifty six year old Charles Hill, the initiator of the School of Art, faithful and enthusiastic servant of the Society of Arts, had no future in the new schemes. The South Kensington system was poised to absorb South Australia's somewhat homespun art institution and change its status from amateur to professional. The concept of appointing a highly qualified drawing master, an assistant museum curator and taxidermist was raised, and by September, 1880, it was resolved to appoint both a Master of the School of Painting and a Master of the School of Design. In the minutes of the Libraries, Museum and Art Gallery Board, 5th October, 1880, the Secretary reported that:

"Mr. Charles Hill had asked him how he would be affected by the proposed appointment of Art Master. The Secretary replied that Mr. C. Hill had no direct connection with the Board and should apply to the S.A. Society of Arts Secretary. The SA Society of Arts Secretary could only reply that the matter was out of his hands, for the Art School was now a Board affair.

The terms for the Art Masters were set down as follows, and indicate, at this stage, a hierarchical relationship between painting and design: Master of School of Painting – 350 pounds per annum, and all pupils' fees up to 100 pounds per annum.

Master of School of Design – 250 pounds per annum, and all pupils fees were fixed at 1 pound per year for School of Painting pupils, and 10 shillings for School of Design pupils. The salaries named were the maximums and Poynter was to have discretionary powers to fix lower rates, and also in engaging these masters he had the power to permit them to undertake private practice, distinct from tuition providing their efficiency was not reduced. The engagements were for an initial term of two years and the passages of the officers were to be paid out, first class per Orient steamer." (58)
A curious period of eighteen months of uncertainty regarding these two positions followed, during which time the first English appointee, a Mr. Upton, became ill and was finally committed to an asylum for the insane. Charles Hill, not surprisingly, resigned and applied unsuccessfully for the position of Keeper of the National Gallery of South Australia, and Louis Tannert of Melbourne and H.P. Gill of London finally, after much dispute over salaries, became installed in the first two truly official art posts in the State. (59)

Gill's influence was to dominate art and design training in the State for the period 1882 to 1915, and indirectly for more than a quarter–of–a–century after his death. (60)
CHAPTER THREE

THE SOUTH AUSTRALIAN SCHOOL OF ART, ITS ORIGINS AND EARLY HISTORY


11. Ibid., p.155.


15. Ibid., pp.2–3.

It is possible that Radford is confusing Plymouth for Portsmouth which had a slightly more active art scene.

16. See Stevenson, T.L., "Population change since 1836" in Richards op. cit., p.171. The figures given are that the population in 1844 was 17,366 (9656 males, 7,860 females), in 1851 it was 63,700, 35,302 males, 28,398 females. Although Radford gives the population as just over 10,000 it could be that there is confusion between city and state figures.


19. Ibid., p.198.


26. Register, Adelaide, 16th October, 1856.


29. Register, 6th October, 1861, S. Murray-Smith, has emphasised that the history of the mechanics institutes is largely a history of the clash of motivations either, "(a) from above: – to reduce anti-social tendencies and to occupy the mind of the working man; or (b) from below ... as a genuine desire for books and a kind of working man's club". Institute membership was given in the Register as 480 quarterly and 134 annual subscribers, 1277 people applied for access to the Library, and the government was also petitioned to import 'the best standard authors of Germany in German'. Also see Murray-Smith., pp.27–28.

30. S.R.S.A., file 1, Letters received from country and suburban institutes, 1856–1910.


33. "The Age", Melbourne, 10th June, 1882, See also Murray-Smith, op. cit., p.191.
Notes Chapter 3


   The Advertisement reads "South Australian Society of Arts, – A meeting to form a society for the formation and cultivation of the taste to procure and the knowledge to produce works of art generally, but the fine arts in particular to be called South Australian Society of Arts, will be held in the School of Arts, Pulteney Street, this evening (Wednesday), October 15th at 8 o'clock, when propositions tending to place the Arts on as broad and permanent a basis in the Colony as possible will be submitted. The friends of the Arts generally are invited to attend ..."

35. Ibid., p.9.

36. Ibid., p.11.

37. The report to the Board of the S.A. Institute of 21/10/1861 reported the appointment as naturalist to the Stuart Expedition of Mr. Waterhouse (Museum Curator) and (2) the commencement of the School of Design under the Mastership of Mr. Charles Hill. The drawing classes were carried out in the Museum area of the new Institute building. S.A.S.A. draft history of the School, p.75, held at Underdale Library.

38. S.A.S.A. Archives, draft history, p.77, see note on sources in Bibliography.

39. Overbury and Fuller., op. cit., p.11.

40. Ibid., p.12.

41. Ibid., p.12.

42. S.A.S.A. archives, draft history, 1962.

43. Overbury and Fuller, op. cit., p.10.


45. S.A.S.A. archives, draft history, also S.A.S.R. file reports of S.A. Institute.


47. Neville Weston's interview with Mrs. Walloscheck, 12th November 1979. Mrs. Walloscheck, née Margaret Elizabeth Kelly was a student at the School from 1911, and a member of staff for 49 years. Although she was 90 years of age when I first interviewed her her memory was good, and she had documentary material to help.
48. It is interesting to note that Henry Landseer, who represented Mt Barker in the House of Assembly, was a first cousin of Sir Edwin Landseer, and a nephew of John Landseer, engraver to the Royal Household. According to Pascoe, Albert Henry had been apprenticed to a London sculptor, Matthew Johnson for seven years before emigrating to South Australia in 1848. It seems reasonable to assume that he would have continued to maintain an interest in the fine arts during his life in South Australia and could perhaps have been responsible for the Landseer works in South Australia.


51. Cyclopaedia of South Australia, op. cit., p.410.


Young, Marisa writes of the change in terms which suggest the removal of Hill by the Institute. In fact a more accurate interpretation would be that Hill leaned far too much in the direction of a fine art system for businessmen and professionals like Rawland Rees and J.A. Hartley. Ironically, he had advocated the adoption of South Kensington policies in 1874 and his policies were carried out by his successors. see Young, M. 'Art and design Education in South Australia', Australian Art Education, 1991.

60. This period is dealt with in the following chapters. The primary source for information on the appointment is State Records GRG18, No.283, which traces the history of the appointments in 1880, commencing with the draft letter connected with the appointment of Masters, from Mr.Rees to Edward Poynter.
CHAPTER FOUR

THE GILL YEARS: 1882–1909

"It will be my constant aim to build up such system of art instruction in relation with the industries of the country as will make it second to none in Australia."

H.P. Gill, November, 1882 (1)

The School With One Master

The growth of formal art instruction in the Colony of South Australia during the last two decades of the nineteenth century affords a perfect example of the state of thraldom imposed on the Colony by the centralised South Kensington system of art education. It also illustrates the dominance of the ideas (and limitations) of a very powerful personality – H.P. Gill, a fledging of South Kensington who, immediately he had left the nest, behaved like an eagle.

In the days before the creation of the complex web of educational policy and decision making machinery which characterises institutions of the late twentieth century, the relatively simple structures of the earlier institutions made it possible for individual senior officers to be very influential. As a result, the history of the early institutions is often inextricably linked to the lives and personalities of their chief executives. For this reason H.P. Gill’s long period at the South Australian School provides the main focus for this chapter, and his personality and attitudes are seen as the vehicle for art educational development and resistance to change. Gill was the South Kensington system’s strongest advocate in Australia, and yet South Kensington did not, itself, seek new vassals – South Australian cultural and educational circles eagerly offered homage. There are three major sources of documentary evidence which provide material that clearly defines the South Kensington
influence; these are the files in the State Records of (i) 1880–82 dealing with the appointment of the masters of design and painting; (ii) the 1886–87 inquiry into technical education in South Australia; and (iii) the 1908/1909 inquiry into the School of Design. These sources provide the main focus of this chapter. Additional material comes from the contemporary newspaper reports.

In her study of art and design education in South Australia, 1836–1887, Marisa Young has shown how early private and public art and design education in South Australia was supported or influenced by prominent and prosperous professionals and business men. The formal support and influences for such colonists was through the institute movement and J.B.Hirst has explored certain aspects of the links between the Council of Education, the South Australian Institute and the commitment by prominent colonists to the development of public institutions and services. (2)

Two main areas of interest contributed to the development of the School of Arts; firstly the desire for a public art gallery; and secondly, the growth of interest in technical education.

The acquisition of art works for study purposes was a well established aspect of overseas art galleries and museums, and in many cases art and design education developments were closely associated with industrial and technological museums, the South Kensington complex being one of the most fully developed examples.

In 1880, in a letter from parliamentarian and engineer Rowland Rees, Secretary to the South Australian Institute board, to Sir Edward Poynter, the Director for Art, of the Science and Art Department, South Kensington, assistance was sought in procuring suitable art masters and the purchase of pictures for the proposed National Gallery.
The Board of Governors of the South Australian Institute wrote that they had:

"for some time felt convinced from the excellence of art work done in the Colony that there is a large amount of taste and talent which only required proper training for its development. Thus the parliament of the Colony at the instigation of the Board of Governors proposed ... the appropriation of the sum of one thousand pounds per annum. The first consideration will be to secure a high standard of art teaching. The Board have therefore resolved to establish a school of Design in connection with a School of Painting." (3)

The initial salaries suggested provided for a telling differential. The proposed post of Master of the School of Painting was to carry with it a salary of 350 pounds per annum and fees of up to 100 pounds per annum, whilst the post of Master of the School of Design was to be rewarded with a hundred pounds less; that is to say, 250 pounds per annum with fees of up to 100 pounds per annum. Young's thesis is in error in suggesting that Tannert's salary was raised to match Gill's, as a study of the primary material will reveal. (4)

The status differential was in accord with the fine art tradition already associated with the South Australian Society of Arts. But, in reality, it did not survive long, for not only did the emphasis soon develop the other way towards more artisan and functional education but, as will be demonstrated, because of the background and artistic preferences of the Master of the School of Design, H.P. Gill, the whole School rapidly became an institution providing rewards for the certificate hunters, and a training for teachers rather than a fine art academy solely preparing artists for the professional practice of art. This chapter will examine the development of the School during the H.P. Gill years (1882–1915), concluding with the 1908/09 inquiry into the School.

Although in the Board's first and subsequent letters to London (South Kensington and the Royal Academy) the expected deference was given to the
Academy and the South Kensington circle, the Adelaide letters show that a
certain hint of independence of mind had not entirely vanished, for the
desirability of an Australian, or especially a South Australian born candidate,
was more than once raised.

In the first letter to Poynter, John Upton was mentioned:

"Amongst art students in the Colonies the attention of the Board has
been drawn to the claims of a Mr. Upton, a native of South Australia. Should you be pleased to, and as we may mention, that all things being
equal it would be a source of gratification to many colonists that a
native born South Australian should be one of the first masters." (5)

As recounted briefly in the earlier chapter, Upton did apply, in a short
letter of 7th March, 1880, stating that he had been awarded a medal at the
International Exhibition of 1873 and had first studied at the Kunsthgwebeschule
at the Academy of Munich, and subsequently at the Royal Bavarian Academy
of the Plastic Arts for four full years. (6)

At the same time that Upton was applying, a lengthy and revealing
letter came from one William Burmeister. Burmeister had completed three
years in the National Gallery School, Melbourne, winning a prize for the best
design and also being offered a teaching post at the Gallery School. He
decided, however, to further his career with study overseas and studied with
the leading academic artists in Paris: Boulanger, Gerome, Bougereau,
Levasseur and Millet. His letter contained an unsolicited plan for art
education in South Australia which made clear his total commitment to the
French Beaux Arts tradition; a tradition which had as its centre the use of the
life model. Burmeister pointed out that:

"The study of the human figure being the basis of the excellence of the
modern French schools of art, efforts have lately been made to extend a
similar practice to England." (7)
Burmeister had a further, and one would have thought determining qualification: he was born in South Australia and had family connections in Adelaide.

But although he wrote again from an Adelaide address in September, 1880, his application was taken no farther.

This seems to revisit the English debates of the preceding decades when, despite the arguments of Haydon and his followers, Dyce and his worship of all things German, coupled with Cole's attitudes, firmly established the English System on German lines.

Burmeister's letter reads well even today and his proposed South Australian Art School would have been closer to the Melbourne National Gallery School in character and, in effect, would have produced a fine art academy which could have built on the initial fine art impetus already existing in the colony.

But the squabble which had occurred in England between the followers of the contrasting French and German art teaching styles did not even rate a skirmish in South Australia. The German trained Upton was offered the appointment and, when his state of health precluded his taking up the appointment, the post was offered to the next candidate, Louis Tannert, who also came from the Germanic mould. Tannert had cabled his intention to apply on 22nd January, 1881. But although this suggests a preference for the German trained candidate, it also establishes a precedent for the fine artist rather than the designer/artist.

Tannert had been born in Dusseldorf in 1834 and he had exhibited successfully in Berlin and Dresden after an academic training at the Royal Academy of Dresden. In 1876 he had emigrated to Victoria and had built up a successful professional art practice in Melbourne, specialising in city...
scenes. He was warmly recommended by the Director of the School of Painting in Melbourne. Sir Edward Poynter in London had been approached regarding Tannert but he would give no opinion on him. However, both Eugene Von Guerard and James Smith of Melbourne had written enthusiastically on his behalf.

Tannert commenced his duties as Master of Painting at the School of Design and Curator of the Art Gallery in September, 1881, his appointment being provisional. Although it had been the initial recommendation that two masters be appointed, Tannert was the sole appointment in 1881. But by the following year the members of the Board were so impressed by the growth of enrolments (to 72) that it was agreed that Tannert should be confirmed in the post of Master of Painting, which would then enable the appointment of a Master of Design.

Tannert had already been forced by space limitations to limit his class enrolments, and the Chamber of Manufacturers had written to the Board registering their hopes that classes relevant to artisans and work people be instituted, which suggests that there was already concern that a fine art school was a priority in the mind of the Board.

The Society of Arts offered the Board the casts, stationery, furniture and models belonging to the former School of Design. Initially Tannert ran classes simply divided into elementary and advanced, for ladies on Monday, Tuesday, Thursday and Friday afternoons and evenings and for gentlemen on Monday and Thursday evenings.

The evening timetable was to enable working men to attend but that was not without its problems, as Tannert's first report to the Board of 31st December, 1881, showed:
"... The results of the evening classes for male students are not satisfactory. The reason being that they are to some extent fatigued by the day's work. They come to the class late and are often more disposed to talk than to work. I have in some cases to be very peremptory. Many of the students who have been in drawing for a considerable time (even for years) are ignorant of the very rudiments of the art, not having been properly taught they have got into bad habits in which they are not likely to unlearn. The remedies for this are that more care should be given to teaching elementary drawing in the school. And that artizans should have opportunities of attending classes in the daytime when they are not so wearied as at night. Results in the classes for female students are almost without exception satisfactory. They are zealous and industrious and (in contrast to the young men) are modest securing instruction thoughtfully and acting on it to the best of their ability. This applies especially for several of the older ones who are teaching, but who set in this respect a good example for their juniors. It seems to me that where in Europe the art is the earnest work of men, here in SA the future generation will attain the finer sense for art and good taste only in an individual way through the female influences."

In this report Tannert goes to the heart of the problems that art academies faced in Australia. In respect of artisan training, until manufacturers supported the work of the schools by allowing day release for daytime attendance, the male students would be forced to take all their further, higher or technical education in art during the evenings. With such a long and tedious graded system this would occupy many years.

Equally, until the elementary stages of graded instruction in drawing were transferred to the secondary schools, much of the work of art schools would be taken up with elementary classes.

The ladies, however, would be free to attend during the day, when the more 'fine art' activities could take place.

As a result of these restraints, the gender and class links were ossified so that for generations few males could aspire to the profession of artist; and the ladies who did, would, because of the existing social conditions, tend to be seen as dilettante hobbyists. Technical education, later to be locked by H.P. Gill into the graded South Kensington system, would be restricted to drawing classes and the later fine art stages were rarely achieved.
Initially, however, in late 1881 and early 1882, before H.P. Gill's appointment, Tannert proposed a balanced structure which attempted to embrace both the fine art and the technical art aspects. As curator of the gallery, one of his earliest tasks was looking after the embryonic public art collection. The establishment of art galleries was crucial to the development of an art profession. The first move to found the National Gallery of South Australia had been made in 1880, when the House of Assembly approved a motion 'recommending an annual vote to the South Australian Institute for the purchase of pictures' and subsequently authorised the expenditure of 2,000 pounds. The annual grants were maintained for four years (1881–82 1,000 pounds; 1882–83 1,150 pounds; 1883–84 1,200 pounds; and 1884–85 1,200 pounds. (10)

Tannert had a responsibility to recommend purchases. Some indication of the procedure can be gained from the fact that when Mr. Tannert went with the Board of the Institute to view Marshall Wood's sculpture, "Seventeen gentlemen of position and influence understood to be interested in art culture" were asked to accompany the Board. (11) As well as recommending purchases, Tannert was responsible also for the cleaning and varnishing of the National Gallery pictures.

A School With Two Masters

The matter of an appointment of a Master of Design was put in the hands of Sir Arthur Blyth, the Agent General in London. He held discussions with the South Kensington hierarchy and selected one of their star certificate pupils, Harry Pelling Gill. Although it would not be under instructions
from Adelaide as such, Blyth's decision to consult South Kensington would have been the expected one: there were no real alternatives. Gill's selection would have satisfied those elements in South Australian circles who, like Rowland Rees, M.P., engineer and leading luminary of the South Australian Institute, believed that there must be an increasing emphasis on technical education and industrial art. "Industrial art", said Rees, "would augment happiness, improve the taste, and stamp additional value on manufacturers, extend commerce, and increase the profits arising therefrom." (12) Rees repeatedly insisted that art and drawing were the cornerstones of technical education.

Gill was only twenty seven years of age, clearly possessed of the necessary drafting skills and diligence to have passed most of the available grades of South Kensington certificates, but he was so self-possessed and so certain of his own superiority, that it seems almost all of those with whom he came into contact accepted him at his high self-evaluation.

The first indication of this was given at the very outset of his dealings with South Australia, when he informed the Agent General that he required a salary of 600 pounds per annum, plus 200 pounds in fees. When, twenty five years later, his whole career was under scrutiny by a special committee appointed to look into the School of Design, Gill, under questioning by Sir Samuel Way, confirmed that at the time of his appointment to South Australia, his work as a pupil teacher at South Kensington was remunerated by a mere 60 pounds per annum scholarship, and in fact his last grouping of advanced certificates in Groups II and III were not awarded until February, 1882, and 2nd August, 1883. (14)
Chapter 4

Tannert and Gill, The Irreconcilability of Two Systems of Art Training

In later years, on at least two formal occasions, Gill referred to his 1882 appointment, making it quite clear that in his eyes Tannert, who to twentieth century eyes could be seen as better qualified, more artistically gifted and more widely academically experienced, virtually did not exist. But it would probably be wrong to accuse Gill of harbouring any attitude towards Tannert, except that of a divine myopia.

When in December, 1914, after 32 years in South Australia, Gill was interviewed by the Adelaide 'Mail' on the eve of a fateful return trip to England for medical reasons, he was asked about the founding of the School of Design, Gill replied:

"I came here in 1882 to start the School of Design. There was a school here at the time under a Mr. Tannert about which nothing had been told me, so I really came out to find someone else in possession. Mr. Tannert was running a School of Painting in the old Institute Buildings. I say I did not know anything about this school until I came out here, but before I left England the Agent General, in his last interview with me, remarked that there was already a Master of the School of Painting. That necessitated me making re-arrangements. Sir Arthur Blyth, who was Agent General at that time, treated me in a very kindly manner, and said, "Look here, Mr. Gill, you want to throw up this appointment," I said "yes I do, because I know nothing about the condition of it." He said, "There are no conditions which will affect you in any way. You will be quite free to run your school on your own lines." I found that was practically so, and that position I have managed to maintain ever since I came here." (15)

In an earlier letter to the Chief Justice Sir Samuel Way, Gill referred to his discussion with the Agent General:

"I came here in 1882 at 400 pounds per annum to establish a School of Design with, in the words of Sir Arthur Blyth, 'a clean piece of paper to put my mark upon'. In 1884 at the end of my agreement I asked my Board for 700 pounds per annum and I had marked that paper so effectively that my Board gave me 600 pounds with a promise. At that time the art school's work had but commenced. It was an oasis of teaching in a desert of bad work." (16)
In the meantime, between Blyth's offer of 'tabula rasa' and Gill's actual arrival, Tannert not surprisingly wanted to know where he stood. In twelve months he had established further classes in drawing, painting and design, had become involved in the newly established Gallery Collection, and had set up the School of Design in the reorganised rooms of the Institute Building. He had added to the stock of basic materials, drawings and casts and had more enrolments than he could handle. His proposals for the programme for the School of Design included three main categories of work which broadly followed the traditional fine art academic systems; that is:

Category I: Drawing, freehand and shading from the flat. Figures, heads, animals, flowers and landscapes in pencil, stump and crayon, geometrical, architectural and mechanical drawing.

Category II: Drawing from cast, outline and shadows, flowers and fruit from nature. Model drawing. Drawing from the antique and life. Anatomical studies.

Category III: Painting in oil and watercolour. Flowers and landscapes from the flat. Flowers and still life from nature. Painting from pictures and the cast. Painting groups and still life as compositions of colour. Painting the figure from the flat, antique and life.

In his first report on taking over the school on 26th September, 1881, he outlined the above programme and commented:

"Although I am aware that we cannot expect as much from the children and young people here as we can at home, because they are wanting in all knowledge of the difficulties and the execution of the art, yet it is necessary to make a selection among the scholars so that they do not commence with work which is beyond their powers. A thorough foundation in drawing is indispensible and enables the scholars more easily to master difficulties afterwards. (17)

The South Kensington system provided 23 well defined steps to reach the level described by Tannert as Category III.
In November 1881, Tannert was finding that, as a practising artist, he was lacking any time to practise. He wrote to the Board to clarify the position after hearing of the decision to appoint a second master of design, suggesting that his own son in Germany, aged 25 years, who had passed all the examinations for drawing masters at polytechnics, would make a suitable candidate. (18) There was no response to this suggestion. But by July, 1882, he was expressing concern at the recent turn of events:

"Ten months after taking on a post in difficult circumstances, the School existing only in name I have devoted twelve hours a day to work and instruction, with no time available for private work. I am compelled to ask the Board to point out exactly my position and that of Mr. Gill. The welfare of the school must be our aim. After Mr. Gill's arrival the arrangements would be similar to those of Melbourne, where Mr. Campbell has the Drawing Class up to 'Drawing from the cast', whilst Mr. Folingsby has charge of all those branches connected with painting. I was therefore surprised to hear from Mr. Gill that I was wrong as he had nothing to do with drawing from casts and up to this date I do not exactly know what in the opinion of the Board should be our relative positions." (19)

Initially Gill was teaching in temporary accommodation in Morialta Chambers, Victoria Square, with Tannert confirmed as Head of School of Painting and Curator of the Art Gallery. (20)

The division of students between Gill and Tannert was agreeably fixed at eighteen students to Tannert for figure drawing and painting, and twenty-one to Gill for design. (21)

Later in 1882 the Master of the School of Design petitioned for more accommodation and the help of student assistants. He gave some details of his work load, claiming that he had worked fifteen hours a day for ten months and, during that time, he had examined 2,300 perspective drawings and 5,350 geometry solutions to the detriment of his health. In his letter of 21st August, he made perhaps his only admission of inadequacy, when he wrote that he was 'unqualified to teach machine building and construction as it was not part of
the South Kensington Art Syllabus, but is part of their science programme, and he requested the funding of an assistant to teach this class. In 1884 this was approved by the Fine Art Committee. (22)

1884 was an important year for the structure of the Schools of Design and Painting, for in that year the Board of Governors of the South Australian Institute was reconstituted as the Public Library, Museum and Art Gallery Board of South Australia, with a standing committee, The Fine Arts Committee, which had responsibility for the conduct of the School of Painting, and the School of Design, as well as the Art Gallery. (23)

Gill soon instituted those classes which would satisfy the Chamber of Manufacturers' pleas for more functional programmes, and he was also writing the first series of a long succession of letters to the Board regarding his remuneration. They provide an insight into his personality.

Within six weeks of arrival in South Australia Gill wrote to the Board stating:

"My position is specially defined in the Agreement signed between Sir A. Blyth, K.C.M.G. and myself in London wherein I am described as art lecturer and teacher of design. I was aware, when signing that, that Mr. Tannert held the position of teacher of painting. The above terms describe our positions as teachers of your Board, which is not so much relative as it is distinctive. Upon the province of Mr. Tannert's instruction I shall not encroach, whilst in the regulation of those students which I shall have the honour to direct, I shall acknowledge no superior. I hold higher certificates than any other in Australia or New Zealand and it will be my constant endeavour under your Board to make my subjects the best taught this side of the globe. The subjects I now teach are freehand from the flat and the cast, model drawing and geometry, and to those will be added, after Christmas, perspective, building and machine construction, plant forms applied to ornament and needlework, ornamental and architectural design and I trust in the future, pottery, painting, sketching, graffito decoration, modelling, anatomy, and lectures upon historic art. It will be my constant aim to build upon such a system of art instruction in relation with the industries of this country as will make it second to none in Australia. (24)
Gill slowly built up his empire and continued subtly to advertise his superiority, whilst never letting up on his claims for a higher salary and for teaching assistance. True to his word, he did not directly encroach on the School of Painting, nor did he do so in the years to come after Tannert finally resigned.

During 1883, the classes of the School of Design were all filled, whilst the School of Painting's were not full. Tannert opened a mixed male and female evening class on Monday and Tuesday evenings in May, 1883, which was a change from the more normal segregated classes. Tannert continued to try out new initiatives: he proposed a public art studio with unrestricted public access, and a life-class which he suggested would:

"cause an influx of new pupils of an entirely different style of artistic taste, and fully expect that the number of students attending the School of Painting will consequently be largely increased, teaching them to draw and paint almost entirely from nature." (25)

As the Colony was moving towards a period of depression, it is hardly surprising that the functionalist aims of the Master of Design resulted in a higher enrolment of pupils than in the School of Painting where the intention was clearly to develop the fine art stream.

In Gill's report of 1884, the trades of artisan pupils are listed as:

"signwriter, silverchaser, engraver, architects pupil, carpenter, lithographer, coach painter and mason, all trades which would benefit from the classes now on offer in design."

But despite the strong enrolment pattern for the School of Design, in the following year the Master of Design recorded that at least thirty students had left the Colony to go 'where prospects were bright for employment'. (26)
But Tannert, seeing Gill's courses as preparatory to his own, believed that the numbers in the Painting School would increase, as many of the students who had the advantage of Gill's teaching in geometry and perspective would aspire to the higher art of painting. But the time of the 1884–85 reports the School of Design enrolments were 172 by comparison with the 35 students enrolled in the Painting School. (27)

As a result of the growing interest in technical education and the debate on the value of drawing training in the public schools, the years 1884 to 1887 saw Gill's position being strengthened.

Assuming that the functional value of introducing drawing into the school curriculum was accepted, the main issue concerning drawing at public school level could then be summarised through the age old question "But who is to teach the teachers?" Gill had no doubts about the answer.

The great advantage of the system based on graded exercises of South Kensington drawing training was that it was as easily transplantable as courses in the mathematical sciences; indeed, by removing issues of inventiveness and emphasising the measurable, it could be taught and examined by distance education methods.

Drawing had been part of the programmes of private school education in South Australia for many years, and also had its place in several of the public schools. According to Marisa Young, records of drawing instruction in South Australian licensed schools appear in school statistical returns published in 1852. (28) But drawing was not given serious official consideration until the 1870s and early 1880s. South Australia's first Inspector General of Education, J.A. Hartley, and a later President of the Public Teachers' Union, Alfred Williams, were both advocates of drawing instruction for children, but, unlike
Victoria and New South Wales, the South Australian Department of Education did not employ specialist drawing teachers. As shown earlier, the New South Wales Board of Education had appointed their first drawing master, Joseph Fowles, in 1854. (29)

The 1880s, a Period of Significant Change in Art Education

The 1880s were crucial years for art education worldwide. The well established South Kensington rule-based system was showing its age, and was not without its critics. Recent movements in modern art and design had shown up the inadequacies of the system. In Britain, by the mid 1870s, the antique casts and the nude life models had regained their thrones. Fine art was in the ascendancy. Fine art trained students could beat the drill trained South Kensington clones at their own game. Macdonald relates: "Edinburgh School of Art under Charles Hodder, was like Lambeth, leading in the national medal and money stakes by concentrating on the fine art stages of Redgrave's course." (30) Moves were occurring towards the crafts, handwork, and the Sloyd system which was later to be taken up so enthusiastically by the last decade of the nineteenth century. This practical emphasis was to render the ironed flat system of drawing exercise virtually redundant as an eye-hand training programme. But Gill in South Australia was to strengthen the South Kensington system's influence, and this he did through his belief in its value in schools. In August, 1886, Gill, after working for some time at the Grote Street Training College, had put forward the following proposals to the Minister of Education, to enable the introduction of drawing into state schools. He said it was necessary that:
"(1) Adelaide and suburban teachers shall voluntarily come to me for instruction.
(2) That I shall give the class 2 hour lectures on 30 Saturday mornings per annum.
(3) That I shall receive an emolument of 45 pounds per annum.
(4) The Board should allow me to use the School of Design rooms.
(5) That examinations be held." (31)

These proposals were all accepted.

In a letter to the Board Gill enclosed his scheme for examinations in art, untypically offering his services as examiner without extra pay!: "It is the duty of a good Colonial to place no additional burden on the State." To cope with the increased work load the appointment of an assistant master was approved in 1886, and James Keane was appointed. As Gill said: "If there are ever to be good times for this Colony the securing of assistance should be made now while it is available." (32)

In Britain the 1881–1884 Royal Commission on Technical Education had met under the chairmanship of Bernard Samuelson, M.P. Its terms of reference were to "inquire into the instruction of the industrial classes ... in technical and other subjects." It concluded that there were serious deficiencies in provision at school and post school levels and it reiterated the threat of foreign competition. The 1884 Report recommended the expansion of scientific and technical education in schools and training colleges and urged the establishment of secondary, technical and agricultural schools. It was also very critical of the work of the science and art department and questioned its relevance to the intention of producing industrial designers. In addition, an important aspect of its recommendations concerned the founding of museums of applied art. (33)
In Britain during the late eighties the gap which had opened up between the original intention of art education and its actual state had been highlighted by the growth of the Art and Crafts movement.

The report of the British Royal Commission on technical instruction of 1884 stated that industrial design:

"has not received sufficient attention in our schools and classes. In fact, there has been a great departure in this respect from the intention with which the School of Design were originally founded, viz, the practical application of a knowledge of ornamental art to the improvement of manufactures." (34)

As a result of this report Walter Crane undertook a series of lectures and demonstrations at the Royal College of Art, and elsewhere in Britain which resulted in the introduction of the various crafts allied to decorative design in such areas as gesso and plaster relief, graffito, tempera, painting, stencilling, designing for embroidery, repousse metal work etcetera. But the full change from drawing schools to craft training school did not occur until 1898 when Crane took charge at South Kensington.

That this report was closely scrutinised in the Colonies was shown when the New South Wales (Edward Combes) Report on Technical Education of 1887 quoted much of the Samuelson Report at length. But Combes was ambivalent about the report: as Hilson in her thesis shows, he speaks very favourably of the National Training School of South Kensington, and yet, also conversely, Combes was much impressed by the evidence of Walter Smith, who had successfully transplanted the South Kensington System into America, but had, by the 1880s, become critical of the unchanging South Kensington system. (35)
Chapter 4

The first official enquiry into technical education in South Australia was held in Adelaide between November, 1886, and July, 1887 and it seemed to summarise and confirm policies firmly rooted, and to sanction their future development.

The first Inspector General of Education, J.A. Hartley, had already introduced his attitudes of solid utility into the South Australian educational system, and, as a convinced supporter of the Department of Science and Art in South Kensington, he was a staunch ally of Gill: indeed they would have made formidable opponents had they not concurred in their aims and attitudes. Hartley, like Gill, was appointed to the Colony relatively young (he was appointed as Headmaster of Prince Alfred's College at the age of 26, while Gill had been 27 when made Master of the School of Design); (36) and Hartley:

"did not see why it should be impossible for a similar system (to the South Kensington system) to be inaugurated in this Colony." (37)

The official enquiry into technical education in South Australia became a platform for both Gill and Hartley and they used it to confirm and validate the now firmly established South Australian version of South Kensington.

It is in Hartley and Gill's evidence that one can glimpse the reasons behind Gill's gathering stature and the willingness of the South Australian government to support the School of Art. Gill held the view that drawing was the foundation of all technical education. He held true to that opinion throughout his long career. The 1886–87 inquiry into technical education provides ample proof of the strength of this opinion and its persuasiveness in economic terms. The Committee of Inquiry comprised the Minister of Education, Dr. Cockburn who was the Chairman, Mr. Bonython, Professor Rennie,
Mr. Scherk, M.P., Dr. Campbell, M.L.C., and Mr. Conigrave. The topics of the inquiry were in the order of evidence given: drawing, clay modelling, elementary science, manual instruction, cookery, domestic economy, agriculture, technological museums, apprenticeship, swimming, practical geometry, applied mechanics, physiology and science, secondary schools, the influence of school training on a child's future occupation, fifth and sixth classes in primary schools, modification of present curriculum to admit of technical and industrial subjects and the advisability of employing ordinary school teachers to impart technical education.

It is significant that drawing was the first item to be addressed.

When Gill gave evidence to the Technical Education Inquiry, he had already commenced additional work for the Education Department, where he was lecturing at the Training College twice a week for forty weeks in the year. For this he was paid an additional 50 pounds per annum, a figure which he was quick to point out did not compare well with New Zealand (80 pounds a year for 2 hours a week during the shorter university terms). (38) He considered that this was a most unsatisfactory way of proceeding and that the compulsory introduction of drawing into the elementary schools should not take place without answering the question of how to equip the old teachers in the system as well as to train the new teachers.

On the 15th November, 1886, the first witness to the 1886/7 South Australian Inquiry, Mr. Hartley, made it clear that he considered drawing to be the most advantageous subject for children looking towards a future in technical and industrial arts. Hartley would have them taught to draw when they began to write. In the 1880s public instruction in South Australia was
confined to elementary schools. The 1875 Education Act had provided for State responsibility for elementary education; secondary education was available only in private schools, and corporate church schools such as Prince Alfred College and St. Peter's. Until 1915, schooling was compulsory between the ages of 7 and 13, although in 1886 approximately ten percent were over the age of thirteen. (39)

Hartley's leanings towards the value of the measurable in art, and therefore to South Kensington, were revealed when he said that:

"If you had a piece of paper ruled into 3/8 inch squares and you asked a child to copy it on a blank piece, he would be beginning to learn to draw." (40)

His functional approach to art training was shown when he was asked about the difference between the South Australian and the long established New South Wales system. He declared that he agreed with Mr. Bonython's view, which was that the New South Wales system was different from the South Australian for:

"ours is to enable lads to get their living, while there (in N.S.W.) the object appears to be largely to provide genteel accomplishments." (41)

Hartley admitted to never having been to Sydney but he expressed the view that what was called technical education in New South Wales would not be considered so in South Australia: "I understand", he said, "Technical education to be a form of education which shall prepare people to develop the resources of the Colony."

However, Hartley had a realistic attitude to technical education in South Australia when he said:

"I don't think a system of technical education will make a manufacturing country out of one which is not designed by nature for that purpose; and I really fear that many of the people have got hold of a mistaken idea in that direction, and believe that if we start technical education we shall turn our Colony, which is evidently an agricultural and mining one, into a manufacturing country."
We have round here certain trades that can only be carried out extensively in the neighbourhood of Adelaide, principally the building trade, which we all know is at a very low effort at present. Then there is the leather trade in Hindmarsh, and the manufacturing of candles, but there is not a large number of people engaged in the industries.

The Board, which was not enquiring into fine art, questioned Gill at length but not Tannert. "The more industrial art is, the more it must be founded on geometry", said Gill.

But here, and on other occasions, he made it clear that he did not narrowly define design into an industrial system; he saw all art subsumed under design. The South Kensington system was considered to be the only grounding for any artistic activity, as all art must be quantifiable.

And yet, Gill suggested that it was wrong to think of South Kensington as only a centre for technical education:

"It is not so much a centre for technical education as of scientific and artistic education. There is a central art school and science school for training of art masters and science masters ... These men are received into South Kensington after being selected from the provincial towns by examination. There are forty applicants for every two places." (42)

He spoke highly of the payment by results system: "My teachers at home had the advantage of obtaining fees on the examinations I passed."

When asked if he thought, in respect of technical education, that it was fair to compare the position of an old country like England to South Australia, he said that is was perfectly reasonable "because we are English, and we do not have to start at the beginning." (January 18, 1887, question 538)

This was consistent with Hartley’s opinion that there was no Australian history; and neither was there an Australian nation. Hartley believed children should be taught that whilst it was true that their country was South Australia, they themselves were citizens of Greater Britain. (43)
As well as the intended links with industry, Hartley especially referred to ceramics and textiles (the Lobethal Woollen Industry was mentioned as a possible employer of art students); and he also saw the social value of drawing for, as he said, "improving health and teaching the pupil the dignity of labour."

One of the most interesting witnesses to be called was William John Kennedy, the headmaster of Marryatville School and a delegate of the Teachers' Association. He had been teaching drawing in his schools for five years, although he preferred it to be called 'Art Education'. He was in many respects a pioneer of art education in South Australia. A self-confessed 'lover' of drawing, he had developed a mixed system using drawing books and blackboard drawing, and had presented a paper on art education to the Teachers' Association. His answers to the questions from the Committee reveal a mature and broad based system:

"The course of drawing which I carry out includes all branches and takes them in gradually. It is not one special course of mechanical drawing and one of freehand. It commences with freehand drawing alone. The child is taught to use the pencil with freedom. No other implements are allowed. Concurrently with that the children are taught model drawing in a simple form. Very simple models are placed before them, so as to train them in the act of drawing from things rather than from copies. They are also taught designing, and they get into perspective drawing by a gradual process, and then to drawing parts of machinery and so forth." (44)

Other headmasters gave evidence and all shared the view that specialist teachers of drawing were not required, but that special training of existing teachers was necessary. The necessity of the development of technical education proper at a secondary level was also a common theme, and the difficulty of manual training at primary level was more rooted in the large class sizes (often sixty pupils) than in any physical or conceptual attributes of younger pupils.
Gill having recently visited Victoria was very critical, in his evidence to the Commission, of all that he had seen there. In his opinion "the Royal Technical Institutions of Victoria were of little use and the money spent on them was wasted. The Master of the School of Design in Melbourne did not even appear to be aware of anything wrong with their system." He made the point that in the Victorian schools pupils only had to learn two measurements – height and length – and not breadth, which would only come with solid drawing.

Were it not for Gill's unswerving belief in the South Kensington system, it would be possible to interpret much of his rhetoric as anti fine art, but his own strong beliefs make that interpretation incorrect. The effect of much of his teaching and preaching can, however, be seen as discriminating against fine art. When writing a full report of his visit to the Victorian schools of design in April, 1887, he gives a statistic summary of the state schools and schools of design visited and, although his main purpose was to look at industrial art classes, he did visit the painting school which was under the direction of George Folingsby and Louis McCubbin at the National Gallery School, but dismisses it by commenting that "it does not attempt to hold a place as an aid to industrial art." Repeating his belief in the superiority of the South Australian courses, he tabulated the relative courses taken as:

<table>
<thead>
<tr>
<th>Victoria</th>
<th>South Australia</th>
</tr>
</thead>
<tbody>
<tr>
<td>Plane geometry (elementary)</td>
<td>Plane geometry (advanced)</td>
</tr>
<tr>
<td>Perspective (elementary)</td>
<td>Perspective (advanced)</td>
</tr>
<tr>
<td>Model drawing</td>
<td>Model drawing</td>
</tr>
<tr>
<td>Freehand drawing</td>
<td>Freehand drawing</td>
</tr>
<tr>
<td>Shading features of head from flat</td>
<td>Solid geometry</td>
</tr>
<tr>
<td>Shading features of head from casts</td>
<td></td>
</tr>
</tbody>
</table>

He wrote:

"The above shows that our students have to possess a higher knowledge, because Victoria omits the most essential branch to her coming artizans, solid geometry. For a man to be a capable teacher for state schools his knowledge should be definite and accurate to enable him to teach useful rather than 'artistic' drawing ... and I am led to believe that the drawing taught is not of that useful description. That it should be but it is of too artistic a tendency."
From what I saw I am led to think that the failure of the Schools of Design (in Victoria) is utter and complete." (45)

The years 1887 to 1890 saw Gill achieving virtual domination of the Adelaide art scene. Tannert's reports, never showing any hint of animosity, sometimes comment on such issues as 'the poor cleaning of the studio of the painting school because of the greater number of students in the design school,' or matters associated with furnishings and with the acquisition of works for the gallery, but none of the monthly reports from Tannert deal with larger art issues.

When, in 1887, the Fine Arts Committee accepted Gill's recommendation that the School of Design should affiliate with South Kensington, and that the Adelaide School should become the Central School with later branch schools at Gawler and Port Adelaide, the transplantation of the South Kensington system to the Antipodes was complete. Owing to the personality of Gill it was more fully realised in South Australia than in any other state. Gill, at 32, had become, in effect, a supremo in a mirror image system to South Kensington: he clearly saw himself as an Australian Poynter.

The Adelaide School of Art aped the London system closely, even using similar nomenclature. The North Terrace School became known as the Central School with branch schools being set up in Gawler and Port Adelaide. Gill hardly modified the South Kensington curriculum at all, and the liberalising modifications which occurred in Britain during the 1890s were not adopted in South Australia. It is only fair to say that there was indeed value in the adoption of the South Kensington examination system, for it offered measurable validation for the candidates' work, especially so in the case of the five persistent students who finally achieved the Art Masters Certificates of South Kensington in 1895.
On the other hand, the potency of the South Kensington rule owed much of its power to the payment by results system, which had developed in Britain in the mid years of the century, and as the payment by results system did not operate in South Australia, the financial incentive and benefit of the graded certification system was removed. In the correspondence files of the Master of the School of Design, there are frequent references to his students' successes, with the complaint that "had this result been achieved in England it would entitle the student to three guineas or the school to fifteen guineas, but here it brought no financial gain." (46)

An essential part of the South Kensington System was its graded certification process. An adjunct of this was the local examination system and Gill set to work to design the certificates (see illustrations in the appendix). The designers responsible were in some cases the advanced students, such as Rita Crawford, or assistant staff such as James Keane, who became the headmaster of Port Adelaide Branch School, and was later to be described as a sworn enemy of Gill. The only certificate bearing Gill's name as the designer is a quite basic design, even slightly crude. But the iconic symbolic designs by Keane and Crawford are perfect illustrations of the ideology lying behind and tested by that system. Showing the temple of machine construction and building construction where science is truth but nothing is said of art, this structure encloses the specific details of the individual certificate, whereas the more artistic drawing examinations are detailed in a monumental setting, capped with the honoured names of Giotto, Leonardo da Vinci, Michelangelo, Raphael and Titian. (47)
The reason for the South Kensington system's popularity world-wide is not hard to establish for, using their graded examination structure, not only was a candidate examined and placed in an almost universally recognised hierarchy, but the teacher and the school were also validated. The general public and the controlling body of an institution were therefore given proof of the success or otherwise of the school. The development of art and design education in Victoria and New South Wales was also closely aligned with the South Kensington system: although they did not affiliate formally they followed the model closely.

A specific condition of the Board's approval of affiliation with the South Kensington examination system was that no cost should be carried by the School or the Board for these examinations and that all costs of fees, freight, etcetera were to be met by the students. The Board and the School got very good publicity value from these examinations during the years in which they were taken. The papers were sent to England for the last time in December, 1898, having been initiated in 1890.

The local examinations, which were closely related to the South Kensington examinations, rapidly became a growth industry for Gill and his associates.

The local examinations were first held in 1886 when three hundred and fifteen papers were marked.

At various times, according to need, the local examinations were also held at centres outside the city: these included Burra, Clare, Hahndorf, Kapunda, Langhorne Creek, Moonta, Mt. Gambier and Mt. Pleasant, as well as the regular twice a year examinations held at Gawler and Port Adelaide, and later Port Augusta.
In addition to the South Australian centres, West Australian centres were also established and examined by Gill.

The annual reports of H.P. Gill to the Board of Governors gave statistical breakdown of the enrolments and successes, and the voluminous memoranda to the Board, the Fine Art Committee and the Ministry of Education regularly detail the examination successes of which he said in 1907: "No English school could better this record." (48)

The public cognition of the Schools of Design and Painting would largely be informed by these results, which were, like all examinations, results fully reported in the local press, even including examiners' detailed comments. But in addition, the public would have the opportunity of seeing the regular exhibitions of School of Design students' work which were equally fully reported in the press. The School also sent exhibits of work to special cultural events such as the Adelaide Jubilee Exhibition and the Victorian Centennial Exhibition at Melbourne.

Of the school's contribution to 'The Centennial Exhibition' Tannert was to write (in his report for March, 1880):

"Misses Fiveash and Laughton expended as much as 100 pounds each upon their exhibits, being greatly disgusted at the unsatisfactory result of their labours. Altogether I find that the impression is gaining ground among the students of the School of Painting that the total want of artistic taste amongst the greater population of South Australia makes any idea of gaining a living as an artist perfectly hopeless, and the students are consequently leaving as soon as they have acquired sufficient knowledge to enable them to become teachers, that apparently being their highest attainable aim." (49)

This is a comment which can be found to recur in various forms over the years covered by this study. It also indicates the class distinction associated with the fine art students who tended to be in financially stronger positions than the students of design.
Chapter 4

The Viability of Professional Practice in Art

Within the area of vocational training it was very early recognised that a market for the art products needed to be created in parallel with the training of practitioners.

The position of the professional artist, in nineteenth and early twentieth century Australia, was by no means secure, especially in South Australia with its see-sawing economy. Although some art works were bought and modest collections were formed, and the regular exhibitions of the Society of Arts sold works off their walls and individual artists acquired some commissions, the level of encouragement remained low for a very long period of time – probably until the 1960s.

The 'Telegraph' of January, 1883, had published a lengthy (5,000 word) article on the artists and studios of Adelaide under the byline of 'Speculum'. The point was made that Adelaide was by no means an easy market place for its resident artists. The fair number of amateurs was seen as fortunate in that:

"in a community like this they did not have to depend upon pictorial labour to keep the 'dingo from the door'. A lamentable lack of encouragement on the part of our wealthy colonists (whose walls are usually decorated with 80s 'pot boilers' or cheap chromo-lithographs imported into the Colony by the gross) towards local talent renders it necessary for an artist in this city to learn as many business tricks as a fox in order to thrive." (50)

The artists whose studios were visited by 'Speculum' were those of Edmund Gouldsmith, John Upton, Andrew McCormack, H.P. Gill, J.H. Leonard, Alfred Scott Broad, L. Tannert, W.K. Gold, John Gow, Van Kaspelen, Herbert Parker, Arthur Easom, Francis Cottrell, John Hood, Charles Hill, J. O'Malley, J.C. Chidley, T.C. Dalwood and a Mr. Bone. Some of these were amateurs or, if they had received a full professional training, they were now working as surveyors, draughtsmen or in some non fine art profession. But several of
these could justifiably be considered as South Australia's now forgotten professional artists. In thirteen of the twenty cases they had received full, and indeed impressive training at British and European academies. The main work which the correspondent found being carried out was portraiture, and indeed portraiture predominated as the leading area of artistic earning in South Australia.

There was no shortage of photographic studios operating in Adelaide, but the oil portrait still held considerable appeal.

Herr Tannert, as he was referred to, was criticised for his fondness of "smooth and elaborate work – a failing of his school":

"Mr. Tannert's studio at the S.A. Institute is next door to Mr. Gill's, in fact these two artists appear to have laid hands on the entire upper portion of the building. The Master of painting has a complete artistic outfit; easels to the right of you, easels to the left of you, busts, ornaments, and various kinds of models and conveniences for instruction in colour. Both his rooms are used by his large number of pupils who appear to be principally young ladies, and very promising their work looks, too. They greatly enjoy the afternoon outings for sketching from nature that their instructor has recently initiated, of which he himself is 'the man in charge'. Herr Tannert has gone through a lot of study at Dusseldorf and Dresden cities, where art is as much in vogue as cricket, football, and tea meetings are in Adelaide." (51)

The description of Gill's studio reads more like a collector's room rather than a working studio. It was described as showing how:

"an artist combining a certain amount of worldly ballast with his more poetical vocation can be comfortably located. Everywhere about his private studio are evidences of taste, and a strong love of art accessories, and the connoisseur will find much to pleasantly ponder over. Choice etchings by the great Legros also a striking example in this style by Mr. Gill. The walls are ornamented by some very interesting watercolours by promising artists ... He has also a number of his own works in water colour on view ... all very bright and crisp. All that Mr. Gill does showed feeling and delicacy which are certainly two marked characteristics of the man. His time is at present too much occupied by the large number of pupils he has in hand, but his leisure is spent in carrying out his bright designs." (52)
As Gill's was the dominant influence in art teaching South Australia for more than thirty years then his views on what the nature of and function of art was, are of crucial importance. He influenced many artists and teachers, the art public and through his stature in the state he influenced the general public. In order to discover the artistic principles on which Gill's teaching was based, an examination of his published papers and books is most revealing. In a lecture delivered ten years after 'Speculum's' visit to his studio, and published in 1894, Gill, using a Ruskinian style of writing, defined what he called "the straight and devious paths of studentship."

As Kenneth Clark wrote in 1964, "For almost fifty years, to read Ruskin was accepted as proof of the possession of a soul." The fact that the works of Ruskin, quoted by Gill, were written three decades (and more) earlier does not imply old fashioned thinking, for Ruskin's fame passed through various stages, each with a new band of followers. (53)

He quotes Ruskin throughout the lecture, especially in respect of the importance of following nature as a model, and yet, his was no worship of the French plein air or Impressionist school. The landscape, even although he practised landscape painting himself, remained, in his view, an inferior category to the higher branches of art: genre, historical and allegorical painting. This preference was made clear when he purchased paintings from the Elder Bequest for the Art Gallery.

When the landscape is referred to it has a solid underpinning of moral didactism. He quotes Ruskin, referring, for example, to rivers being:

"Just like wise men who keep one side of their life for play, and another for work; can be brilliant and chattering and transparent when they are at ease, and yet take deep counsel on the other side when they set themselves to their main purpose." (54)
The moralising tone of the lecture was such that it would be easy to translate the homilies of his almost Biblical lecture on art into a recruiting speech for the Boer war. Gill peppered his lecture with intriguing pieces of information about symbolism and emotionalism, and, in some respects, if he had not illustrated his words with examples of third-rate sentimental Victorian paintings, he could almost have been talking of the ideas which culminated in the stirrings of European early Modernism: the French Symbolism and the German Expressionists in particular. He concluded his long lecture (43 pages in the printed version) with the example of one painting 'Destiny', which was interpreted (or deconstructed) as an allegory for South Australia:

"I see in this picture two humans fraught with naught of evil, (who) have fallen aside from doing well. Two humans spending youthful hours given wherein to found habits of work and a higher life, that they, their kin, and people, struggling to advance and walk through deeds of strenuous thought or toil, might raise a province and make the country of their labor (sic) the richer for their lives ... but they waste the gift of time ... Time spent in pleasure's dalliance achieveth naught." (SS)

Gill reads the text of the picture as of the gentle wastefulness of their flower crowned lovers until he sees that:

"... They awaken from slothful ease, the realisation of past follies ... to err is past; to nobly act at once determined."

His final lines about "the great heart of a dutiful people looking upon Destiny's shrouded face without surprise", and the idea "That barren plain shall bend with corn and yield the scent of roses" would most likely have received a standing ovation, for he was persuaded to publish the lecture, which had also been fully reported in the press.

Of Gill's popularity as a lecturer and father figure of art in the colony there can be little doubt. Although Tannert instituted life classes and a public art studio, and Gill stuck to his word and did not directly interfere in the
teaching of the painting school, the fact that the senior and artistically more accomplished Tannert lost his earlier initiative to Gill, probably caused the disintegration of the fine art emphasis and the demise of the two school system.

H.P. Gill in Ascendence

New activities which strengthened Gill's position were the founding of the Every Day Art Club, the new curriculum for the School of Painting (which required that all new students first join the School of Design for elementary and geometric studies), the first South Kensington examinations (which took place in June, 1888) and the formation of the School of Design Art Needlework Society.

Taken separately each of Gill's initiatives can only be seen as thoroughly worthy; taken as a whole these 1888 provisions all contribute to the unassailability of Gill's status and position. In the following year drawing was to become a compulsory subject in the State schools and no students in training would be able to achieve their teacher's certificates unless they held the first grade art certificate; which further added both importance and a heavy work burden to the School of Design.

In 1888 the Every Day Art Club was founded, following a model not uncommon in English art schools of providing a forum for social interaction of art students and such clubs maintained the basic premise of inculcating worthy art work habits. Although there were only nine members initially, the club grew in size to 48 members by 1892. Its first report tells us:
"... it originated in the desire simultaneously expressed, of several art students for a rule which should bind them more strenuously to daily and habitual study from nature. 'Not a day without a line' was its motto."

A magazine (hand written), was issued three times a year and an annual exhibition of work was organised. The club met monthly and there were also regular evening entertainments in the form of conversations, evenings of musical entertainment, recitations and lectures from the president, H.P. Gill; and there was also an annual picnic. This activity was wholly a fine art activity; it had hints of the Bohemian nights of any capital city, as well as something of the fashion for secret societies, brotherhoods and other cultural elites which characterised the 'Fin de Siecle' period in European art.

The Art Needlework Society had as its object "The production of art needlework from original designs, to be executed by past and present students, which were then purchased by the committee." H.P. Gill was the President, and Mrs. H.P. Gill was the secretary. Although it carried out its business in the premises of the School of Design, the Society was considered as the private property of the Gills. Initially it was funded by them and by membership fees, and later it became financially very successful. In the 'Everyday Art Club Magazine' for 1889, R. Crawford wrote that its origins could be traced to the display of needlework in the 1888 Melbourne Exhibition:

"The idea of sending needlework to this exhibition originated with the Master of the School of Design, who, in all probability doubtless desired to form a society on lines similar to those of the S.K. School of Needlework ... It is to be hoped that this Society will prove an outlet for the talents of art training of the students affording an opportunity for a pleasant and beautifying occupation, furnishing remunerative employment to those who have been properly trained." (57)
Chapter 4

The concept of putting such training and talents to work for financial reward was by no means uncommon in art schools in England and was very much in line with the voluntaristic principles and the very purpose of technical art education espoused in the colonies. It also shows the professional purpose of the Art Schools' extra mural activities.

Making the School of Design elementary classes compulsory to all students intending to specialise in the fine art courses of the School of Painting decimated the painting department enrolments, although Tannert in his report thought he would regain these lost students. (58) The Education Department's needs for drawing lessons for in-service teachers and teacher trainees increased the teaching load of the School, and drawing classes were established on Saturday mornings to instruct pupil teachers, and on Saturday afternoons for teachers and artisans. The teaching load of the School of Design was now beyond anything envisaged by the old Institute Board of ten years before when the new school was proposed. Gill needed more assistance and more space and he had adequate evidence to back up his requests, writing:

"During this year this evil (want of space) has reached its limit ... I here place on record that the inconvenient arrangement of rooms at present used for class rooms, extending over four floors in two distinct buildings, is inimical to the proper working of the school, is fraught with danger to the discipline of the school, is absolutely ruinous of the plaster casts which have to constantly be carried from one building to another, and further, that the constant delays to the classes, the moving from one to the other, robs the school of the time of its teaching staff fully one month per annum." (59)

The school eventually moved into rooms in the Exhibition Building in 1891.
That Gill was prepared to accept a heavy workload must in part be put down to his self-image as the only person in the State competent to provide professional art training. When the teaching of training college students was in its early stages, he wrote to the Board:

"I give to the Minister of Education 80 hours per annum and he wishes for an extra 40 hours work for modelling with the Teachers College, and he also wishes teachers in town and suburban schools to secure 80 hours work. The Minister wants 200 hours of lectures per year and that does not count the time taken up in correction.

I look upon the education of the future teachers as a part of the highest work that it is possible for your board to conduct. I would not advise you putting it into any other hands than mine. Overcrowded as I am with work I cannot advise that your Board should refuse that I should do the work. I consider that the meeting of your previous wants should be made the stipulation for your educating public teachers." (60)

The Board did not put the work in any other hands than Gill's, and, although there were to be further disputes over the payments, the Board supported Gill's view to the extent that further appointments were sanctioned.

Gill then restructured the School, calling himself Principal. In the prospectus for 1888, the staffing list was given as follows:

Art lecturer and examiner                   H.P. Gill

Elementary School
Master – Geo. A. Reynolds, late of Birmingham & South Kensington

School of Painting
Master – Louis Tannert, late of R.A. of Dresden and Dusseldorf

School of Design
Principal – H.P. Gill

Artizan and Modelling class master – Geo. A. Reynolds
Assistant Master – J. Keane
Machine Construction Instructor – Robert White
Building Construction – Isidor C. Beaver
In the following year James Keane was sent to the Port Adelaide branch school and the Gawler Institute wrote requesting urgent consideration for the establishment of a branch school there. 1888 and 1889 saw the consolidation of Gill's position. In August, 1888 Gill wrote that:

"... the designation of principal had been used since the advent of Mr. Reynolds and Mr. Keane as assistant masters, when it was felt that some distinction should be made between the masters in the School prospectus ... it was thought that the headmaster might be misunderstood by the public as referring to both schools." (61)

He was still carefully avoiding any accusation of usurping Tannert's position, but before the year was out Gill was suggesting that a more appropriate title, especially in view of his role as Inspector of the Branch Schools, would be 'Director of Technical Art'.

In the same letter which proposed his new title, Gill introduced the issue of the School of Mines students and the relationship between the School of Design and the School of Mines, and also his School's lack of representation at meetings of the Fine Arts Committee, suggesting that his status was akin to that of a professor at the University of Adelaide, but different, in that the professors had representation on their Faculty, whereas he was not present at board meetings to conduct his business. The relationship with the School of Mines became a rather vexed issue with Gill and he wrote in early 1889 that the School of Mines should not duplicate the School of Design's work:

"In my opinion the School of Mines is not friendly to this School and the assimilation of this School would be a pleasant occupation for the School of Mines. The School of Mines is essentially a science school and the School of Art is essentially an art school, both schools are practical schools." (62)
Considering that an Australia wide slump was underway throughout the nineties, aggravated in South Australia by a series of dry years, with trade falling away substantially between 1891 and 1897, only being restored to economic health by 1904, Gill's school was very favourably treated. Reynolds received a salary increase to 275 pounds per annum and he consequently resigned his additional teaching post at St. Peter's College (paid at 40 pounds per annum). A pattern-making class was added but, by 1890–91, the School of Design had lost its building and machine construction and mathematical classes to the School of Mines. An agreement was reached which transferred these classes from July, 1891. But architecture remained at the school, "wherein", Gill wrote, "the artistic predominates over the utilitarian" and "any subjects such as woodcarving, clay and wax modelling, repousse in metal, pottery, mosaic work etcetera: wherein the artistic instinct and the capacity for the drawn ornament predominates, they should belong essentially to the curriculum of the School of Design." (63)

This extract indicates that, although in the early years drawing and drawing alone characterised the School of Design's main work, by 1890 the vast area of practical activities covered by the term handicraft was opening up. The impetus had undoubtedly come from the success of the Art Needlework Society, and one example of its commercial success was given when the Countess of Kintore placed a valuable order for Church needlework with the Society for the English Church at Suva, Fiji, a commission which led to similar commissions from vice-regal and other circles.
As a result of a problem with an art gallery painting damaged during copying, Tannert had found himself obliged to resign from the curatorship of the Art Gallery in 1889. Although there was some opposition to Gill's immediate offer to take up the post of honorary curator, the Fine Art Committee accepted it and, by 1891, he had a further hat to wear; and when Tannert resigned from the Mastership of the School of Painting in May, 1892, Gill wrote a lengthy letter (see Appendix) to the Fine Arts Committee, in which he detailed the English schools of art and their specialisation, and defended the South Kensington system against any possible criticism of vocational narrowness, and anti fine art bias saying:

"... it is not generally realised that South Kensington Art Schools have materially tended to the production of artists."

He then listed fine artists who had studied at South Kensington and said:

"These men were educated as designers proving that the accurate training of the designer is sufficient equipment for the artist... For the best kind of art school for South Australia I recommend:

(a) A central school where technical art shall be taught theoretically, and wherever possible practically.
(b) Suburban schools with evening classes where masters should be senior students studying at the central school.
(c) Branch schools.

The teaching of Design is paramount. The teaching of colour is necessary. I recommend not to continue separate Schools of Design and Painting where each must duplicate the teaching of the other to the waste of teachers energy. Experience shows that the highest art has always been attained by the men who practise several branches.

I recommend that your School of Painting be incorporated with your present School of Design and that from the cessation of my colleague’s duties the following appointments be made:

(1) An evening assistant on the salary of 50 pounds per annum.
(2) A painting mistress on a salary of 100 pounds per annum.
It has been found desirable in England at the Bloomsbury Female School of Art, at South Kensington Central School and at other schools that are female to have a mistress. The whole of the present students at the School of Painting are, I think, doing elementary work and are females.

There would be a saving to public funds of 200 pounds per annum." (65)

The appointment of Elizabeth Armstrong as painting mistress was an important indication of the future role which South Australian women artists were to play in the South Australian art scene.

It would, however, be inaccurate to praise the Director of Technical Art too enthusiastically for recognising the importance of gender balance without taking notice of his last line in the letter of May, 1892, where he refers to the financial benefits of employing women rather than men.

H.P. Gill, Art Supremo

By 1892, with the resignation of Tannert, the School of Design, which had become known as the School of Design, Painting and Technical Arts, had assumed the shape which Gill must surely have envisaged from the beginning. In 1893, Gill announced that he recommended the cessation of the South Kensington examination. The teaching syllabus and methods remained totally that of the South Kensington School of twenty years earlier.

The reasons given for the break with South Kensington were mainly associated with the time lag involved in sending papers to England and waiting for results. Any student who entered the next level of work could discover later that they had failed the earlier paper and would therefore be thrown out of phase. The strict pre-requisites for each level precluded any deviations
from the proper sequence. Victoria and Tasmania had been the only other Colonies involved with South Kensington examinations. At one stage the idea of federating the interstate schools was mooted, but nothing had come of it, although New Zealand had held South Kensington examinations also. But it also seems likely that Gill by now felt that he did not need South Kensington. It is, however, also to be noted that the South Australian success rate was not very high: in 1893 nine works were dispatched to South Kensington for examination, but only two (Mary Overbury, and Elizabeth Armstrong) were successful. He had, like other masters of drawing and design, produced his own primers and his local examinations were very well established, lacking nothing of the rigour of the 'mother system', and yet having none of the outside modifying influences which were beginning to attack the South Kensington system, resulting in the alternative system referred to earlier.

From time to time Gill made surprisingly strong statements, sometimes containing the seed of future developments. In one of his long essays for the Everyday Art Club, after having announced that he did not need South Kensington any longer, he wrote:

"The art of England is a portion of the art of the Continent of Europe and is influenced strongly by the ancient art of the old world and the period of the renaissance. Here we have a new country with the climate of Ancient Greece and Southern Italy. If our art is to be true, living, vital, it can only be by our studying our surroundings ... what is required is to make this School a portion of a National School of Art."

This then led into a statement that:

"In art progress South Australia has led. The time is ripe for leading to cease and for the three countries, New South Wales, Victoria and South Australia together to initiate a National School of Art." (66)
One can imagine the role Gill saw for himself in this federated body.

In these comments Gill appears to be more nationalistic than he was before the Technical Education Commission. Indeed one wonders if he had, during his twelve years in South Australia, simply come to think of himself as Australian, caught up in the nationalistic movement of the nineties.

Despite this he did not advocate change in art's subject matter, although he saw value in landscape painting and practised it himself, (the Art Gallery of South Australia owns several Gills including watercolours of the South Australian landscape). When, in 1899, he visited London, his selection of art works continued his interest in art as a moral force in society.

Gill was by now the undisputed leader and arbiter of art and art education at every level in the Colony, and much respected interstate, but he was not without local opposition.

A well known professional painter, James Ashton, who had arrived in South Australia only two years later than Gill, had established, in 1886, what he at first called 'The Norwood Art School'. After a year's return visit to Europe, in 1895, (for further study) he returned to establish, in Grenfell Street, 'Ashton's Academy of Arts', which continued in existence until 1925. Ashton was a prolific and capable artist with a particular specialisation in seascapes. He was something of a thorn in Gill's side, especially as, in his advertisements, he made much of his pupils' successes at examinations for certificates of South Kensington, at the Royal Society of Arts in London, and the Royal Drawing Society, societies with a distinctly fine art bias.
Ashton's own background briefly is as follows: born in 1859, he was educated at the Blue Coat School, London, then he studied at York School of Art and South Kensington. In 1876 he taught at York School of Art, then went to Paris, studying briefly at Academy Julien. He came to South Australia intending to pursue a full-time art career, which proved difficult with a wife and young child (Will Ashton who became a significant landscape painter). But he became art master at Prince Alfred College, which post he held until 1925. One of his early pupils at Norwood was Hans Heysen, and many of the State's professionals taught at his Academy, including Heysen, Marie Tuck and Ivor Hele. He was by no means a radical teacher and, although he encouraged his vast army of pupils (as many as 200 per week) to follow their own interests, he did start with a very basic programme of observational drawing, but it was by no means as drill based as that which Gill followed.

His tendency to list his successes caused Gill on more than one occasion to publicly refute Ashton’s claims. One such claim reads:

"A prospectus from Mr. W. James Ashton of Norwood Art School states he had 'obtained the highest result of any school in the Colony', that is over six hundred successes in the science and art examinations.

Mr. Ashton has really obtained 185 at Norwood and 335 at Prince Alfred College which equals 520 successes." (67)

The larger art centres were always able to support one or more private academies and often, as with Julian Ashton (no relation to James) in Sydney, their more laissez faire attitudes attracted and suited the talented and committed would-be professional. The reasons for this are that they did not emphasise certification, and they provided congenial working spaces in which enthusiasm rather than grinding hard work dominated. In some instances they
offered additional facilities (such as life models) to those offered by the State supported schools; and in others they did little more than allow artists to have some studio space in which to work. They are, in many respects, a development of the French ateliers described in Chapter One.

But even in the Exhibition Building there must have been some awareness that all art is not design-oriented drill for, when assistant master Reynolds paid a visit to the Melbourne Exhibition, although full of praise for the frames and drawings and designs from South Australia: "... by far the most complete set of School of Art works in the whole exhibition", and critical of the Melbourne School of Design: "What has Melbourne to show? ... Melbourne has no School of Design! There is absolutely nothing to show, design seems to be out of the question", he does find an area of South Australian inadequacy:

"It is only fair to say, that in the Public Library or National Gallery, the students of Mr. Folingsby are doing good work ... and he is obviously laying in a foundation for the future artists of Melbourne. There was one class of exhibits here, which reminded me much of home and Kensington schools, and of which our South Australian School is remarkably deficient and that is chalk studies from the nude, and yet there is nothing which is calculated to strengthen soundness of drawing and a higher artistic feeling than studying from the male nude, and in this direction as in oil, Melbourne is 'strong'. (68)

Although the subject life drawing is referred to, one cannot ascertain from South Australian School of Art papers whether they mean the nude or not. My conclusion is that in most cases they did not, based on the evidence of a letter of 1896 when Gill specifically comments that:

"Students desirous of studying the nude must apply with consent of parents or guardians if they are minors.

Parents object to students entering life studies.

Outside the school the people hold the opinion that the life classes are unacceptable." (69)
Gill's Role in the Establishment of the Art Gallery of S.A. Collection

The late 1890s were the years of Gill's greatest influence. In 1899 he was commissioned to travel to London to purchase paintings for the Adelaide Art Gallery out of the funds left as a bequest of the late Sir Thomas Elder. Gill had 10,000 pounds to spend and the works which he bought form the nucleus of the Gallery of South Australia's High Victorian art collection. It was intended that such purchases would provide the Colony's aspiring professional artists with models of professional art, and would also help develop a South Australian visual art awareness. The visit is of significance both to the Art Gallery of South Australia's development and also to the art education of South Australia. Characteristically, Gill's work ethic during his visit to London is still very easily seen through an examination of his faultless paper work. Within hours of arriving in London, he must have been at work, inserting advertisements in newspapers, writing to artists and galleries: between 15th March and 27th July, 1889, he wrote to 219 artists, with some of whom he was acquainted; and others who had written in response to his press announcements that he wished to purchase important examples of art of the highest order for the Art Gallery of South Australia. Having read all these letters in the State Records office it is interesting to note that hardly any of the artists he selected merit any place in the art history books. They are predominantly Royal Academicians, or at least exhibitors at recent Royal Academy annual exhibitions. However, Gill would have been by no means alone among gallery curators in his artistic preferences: history consistently shows public gallery curators failing to pick work later to be seen as significant, whereas private collectors (many of whose collections eventually enter public galleries as gifts) are often able to acquire the more vital examples of contemporary art work.
Gill, through his contacts at the National Gallery, the South Kensington Schools and the Royal Academy Schools, as well as his own approaches, made contact with a veritable army of popular late Victorian academic artists. He had the means at his disposal to collect a remarkable collection of art and, if he had followed up some of the personal contacts through artists like Arthur Streeton or Charles Conder, he could have glimpsed a vast world of eighteen nineties art from which even a mere handful of works would have embellished the Art Gallery of South Australia. Unfortunately, he had no eye for any art other than that which 'told a story', and heavily moralising narrative at that.

He did, however, purchase some worthy if minor works by the popular academic artists Bougereau, Herkomer, Julius Olsen, Burne Jones, Alma Tadema, Watts and Leighton which are fine examples of their period, but of that fin de siecle magic, to be found in Whistler, Sickert, Rothenstein, Steer and the new young bloods of the Slade, Augustus John and William Orpen (both of whom were offering drawings and paintings for 5 pounds and 10 pounds), Gill knew or cared nothing. Even letters from that remarkable principal of Glasgow School of Art, Fra Newberry, pleading with him to visit Glasgow (then possibly more significant as a European art capital than London), failed to move Gill out of town. In his choice he was guided only by senior academicians and the then Director of the National Gallery.

When Gill visited London in 1898/9 he did meet Crane and he also visited the provincial art schools in those cities where he had artists to visit: he wrote with enthusiasm of the facilities at Birmingham and Manchester, but made no comments regarding course content.
Much of his considerable expenditure of time and energy was used in looking at works by popular narrative painters: as the Advertiser pointed out, "Mr. Gill is not a faddist." This implied that no time would be wasted on radical modern art (such as Impressionist or Post Impressionist work). In July it was reported:

"Mr. Gill left for Harrogate, where there is a picture for sale at 500 pounds for which the great Agnew some time or another paid 3,000 pounds. The artist's name did not transpire, but I should think his reputation was what Arthur Roberts would vulgarly call, 'a bit off.' After Harrogate Mr. Gill will visit Edinburgh and Southport also to see notable pictures which are for sale. I met him for a few minutes on Wednesday and I asked him why he bothered about the studies of small man. He replied, because he must. He often knew beforehand it was sheer waste of time going to so — and — so's, but he didn't dare risk the man's writing to Australia." (70)

The image which emerges is of South Australia's art supremo wishing to be seen as leaving no stone unturned, working indefatigably to collect for the gallery. That was his function; and his reason for being in Britain was not to look at contemporary movements in art education, although he did meet Crane and visited Birmingham and Manchester Art Schools. His was the conditioned response of a dyed in the wool South Kensington certificate student.

He chose not to visit Paris, but did buy several works by leading academic French artists through dealers. And yet, leaving his lack of a wider artistic judgment aside, he husbanded the South Australian resources carefully; and he beat artists and dealers down to prices half or a third of that figure which was first quoted. A fine Burne Jones, which was obviously as avant garde as he could contemplate, was bought from its private owner, Mr. Rathbone, for a final figure of 630 pounds, when Michael Rossetti had valued it at over a thousand. At that time the popular Victorian illustrators of moral story lines commanded
remarkably high prices for their work, Herkomer asking Gill for 2,000 pounds for his Academy painting. Most of the artists invited Gill to see their current Royal Academy painting, but any artist such as Whistler, who would not show at the Academy, apparently did not exist to either Gill or his London committee of advisers.

Gill received several ebullient letters from Arthur Streeton, then living in London and working with fellow Australian, Bertram Mackennal. Mackennal was then working on an important series of commissioned statues of Queen Victoria and, as an academic artist, was highly respected in Australia, and it is surprising that Gill could not find time to visit his and Streeton's studio, for they might have introduced him to some of the other artists in London.

Streeton's first letter betrays much of his personality:

"I heard only a few days ago that you had arrived in London. 'Be Gad', this is a wonderful place, tho' I miss the tent life and dive in the sea every morning." (71)

or, later that month:

"... do let me know when you have a couple of hours to spare, you can drive with me up town and have a look around. I want you to know East (Alfred (later Sir,) East, R.A.) and two or three others and I want half an hour chat about my native land ... Heigh Ho ... the land of my youth. My first twelve months here were a bit hilly, but everything is looking better now and I think there is a lot ahead ... Oh its a great place." (72)

Although Gill's visit to London is not directly related to the School as such, it illustrates something of the man's singleness of purpose. He appears to have taken little interest in art education outside South Kensington. His voluminous correspondence and appointment diaries do not reveal a single visit to the Slade School or to the recently established Central School of Arts and Crafts in Upper Regent Street under William Lethaby: it was a five minute stroll from where Gill had his rooms.
South Kensington was, by 1899, under the principalship of Walter Crane, who had reported that the School was:

"... in a chaotic state, it had been chiefly run as a mill in which to prepare art teachers ... The curriculum was to my mind unacademic ... terribly mechanical and lifeless." (73)

Ironically, Gill was in London during one of the most important periods in the history of British art education ... but he was in effect looking the other way, and so did not fully respond to the growing craft emphasis, although craft certainly had its place in South Australia with woodcarving becoming a key area of art school work. In South Australia during the later decades of the century Adelaide's silversmiths Steines, Brunkhurst and Wendt made several presentation pieces of significance which show an awareness of the International Art Nouveau style, and the art needlework society produced major exhibition pieces for display and commission. The South Australian School of Art's exhibitions in the turn of the century period often showed a distinct Art Nouveau style.

There is a dichotomy between Gill's words and his actions. In his stirring speeches he spoke of the necessity to forge an Australian art by looking at the landscape; he suggested that the National Gallery should buy the works of Australian artists, and indeed he steered South Australia towards several major Australian paintings, such as The Breakaway, and yet, when he was in contact with one of the best Australian artists, in London, he failed to recognise it and pursued meetings with minor pot-boiling academicians. He spoke passionately about design, but just at the point when design as we know it today was being developed, instead of applied decorative ornamental art, he failed to recognise its potential.
When the art education system of South Kensington was set up initially, the Vitruvian meaning of the word design became lost, and design stood for 'applied ornament' rather than 'shaping, forming or contriving'. In the eighteen nineties, with the revival of craft enthusiasm, art and craft groups, art workers' guilds and societies sprang up throughout Britain. One result was the gradual introduction of craftwork into schools and art colleges. The word Design now came to mean something much closer to its original purpose, and, instead of being restricted to the 'High Arts' of painting, sculpture and architecture, it was seen as an integral part of craft activity. As Macdonald has shown, drawing schools in England were assuming the 'dual character of schools of art and trade schools'. (74)

These significant movements were not remarked upon by Gill in his letters or essays. According to reports in the daily press he returned home from London with his artistic shopping bag full, virtually to a hero's welcome: the works which he had selected were warmly received, and struck the right note with the audience for which they were intended. Perhaps, had he received a French style fine art training in drawing through the Academy Schools or the French atelier system, rather than the Germanic drawing for design training, he would have spent some of the bequest money on Old Master drawings which were remarkably good value. He did purchase some contemporary drawings by Pennel, but had he really been convinced by his own rhetoric he would have responded more directly to the [true] plein air landscape work which had been produced in France for half-a-century.
As it was, his selected works were restricted to an outmoded form of pictorial moralising: the 'High' art of which Sir Joshua had written a century earlier, and which provided the early South Kensington machine with its motor. And yet, Gill was scathing of the popular success of W.P. Frith's 'Derby Day', which he saw as trivialising anecdotalism. (75) This might explain something of his attitude to Tannert, whose works often emphasised domestic and intimate scenes, and were lacking in any tendentious message.

Gill was the perfect product of the early South Kensington system; he provided an outstanding model of the high Victorian work ethic, and, although the colony of South Australia did not develop the kind of industrial structures which could fully practise the precise skills imported by Gill's courses, so strong was the belief in their intrinsic value that they stood high in the order of Victorian educational achievements.

When Gill returned to London, after an absence of nearly twenty years, the whole European and British art scene and art educational system had changed. When Gill was a student diligently drawing his time-consuming copies, the importation of Japanese art, the growing interest in the aesthetic movement and the Whistler versus Ruskin trial were contemporary and radical events.

The effect of these was to make public a wide divergence of aesthetic opinion and standards which grew from [minor dissenting] artistic challenge to the concept of art as a branch of morality to a fully developed artistic alternative, in which originality was the keyword. Whistler, in his famous 'Ten O'clock' lecture of 20th February, 1885, had proposed that art did not, and should not directly copy nature. (76) By the time of Gill's visit to London, this philosophy had resulted in a leaning towards Paris and the once abused
Impressionists on the part of many younger artists. In architecture, graphic art and design, the Art Nouveau style, which owed much to such disparate sources as the Art and Craft movement and the Aesthetic movement, had become a leading stylistic influence on art and on art training. Gill's selection was motivated by an attitude perhaps most properly described as provincial, and it is also conservative. That is to say, conservative both in the sense of old-fashioned and also in the sense of officially approved by the governing elite. He sided with the social/political establishment rather than with the art profession with its own norms.

As a provincial he could have switched his allegiances to Paris and accepted this as the artistic metropolis. Even as a progressive bourgeois he could have become aware of Impressionism and the more radical post-Impressionists.

Manet's early radical paintings and the origins of Impressionism were twenty-five years old when Gill visited London but he showed no awareness of these tendencies. London itself can, of course, be seen as provincial, especially in respect of artistic radicalism. Gill sided with the conservative establishment in art and social and political life, and this in part was the secret of his status in South Australia.

The concept of Provincialism is only relevant if seen as one side of a dialectical relationship with the concept of Metropolitanism on the other. It is an aspect of the dependency which colonial culture experiences in many of its institutions. The history of Western art from the time of Dura Europos until the Pop art and Hard-edged Abstraction of the nineteen sixties is crowded with examples of the power of a central artistic style or concept.
I have described elsewhere the siren call of Metropolitan art as being a series of messages which operate in one direction only. That is to say, the provincialist artist is subject to the dominance of the centre, but has virtually no role in the development of that central style. (77)

The source of the provincial artists' cultural values is unassailable, but it is not unchanging. Artistic styles change and develop in the metropolitan centre but the colonial/provincial artist, isolated from the artistic and intellectual milieu of Paris, Vienna, Glasgow or London, can have little knowledge or understanding of these shifts in style. They remain fixed in their thinking and in the attitudes they acquired during their formative years of study and early professional experience. In their teaching, they repeat their own learning experiences of ten, twenty or thirty years earlier.

When these provincial artists return to the centre they seek not the new in order that their attitudes be modified, like tired pieces of machinery being up-graded in specification, but they seek confirmation and reinforcement of their original metropolitan beliefs; they seek orthodoxy and not the challenge of unorthodoxies: this is Conservatism as well as Provincialism.

Gill would have found, but clearly could not accept, a London which might well still be the centre of the thriving industrial and business world, but which was not in any way a centre of the art world. Only in Paris, Vienna, Munich, Berlin or even Glasgow, would he have found the dynamism characteristic of the centre of an art world. London had become, in effect, provincialist and the South Australian School of Art and the Adelaide art scene were provincial in relation to London's concepts of two decades earlier. (78)
A New Role For The Art School

In the days before the formal opening of the new Art Gallery in 1900, replete with Gill’s purchases, an official visit by the Premier (Hon. F.W. Holder), the Minister of Education and the Board was made to the School of Design to look at the School’s long standing accommodation problem. Gill requested the use of the space to be vacated by the Art Gallery when it moved to its new home. At that time the School of Design had also taken over the teaching of drawing for university teacher training students.

Under the heading 'Training Public School Teachers', an agreement was reached between the Board of Inspectors of the Education Department and the Board of Governors at the Public Library, Museums and Art Gallery Board and was published in the newspapers. It read in part as follows:

"... Pupil Teachers during their first and second years training at the Pupil Teachers School, Grote Street, shall be taught by my Board's staff two hours per week ... the number of students taught would be about 70 each year, and of an average age of fifteen ... the teaching to be conducted at Grote Street.

... Pupil Teachers (at City and Suburban Schools) during their third and fourth years training, to a number of about 40, at an average age of seventeen shall receive further instruction in more advanced elementary drawing at the School of Design for two hours per week from the School of Design staff; those pupil teachers of those third and fourth years, who are attending provincial schools for their teaching experience shall receive instruction through the columns of the 'Educational Gazette' and where necessary by correspondence.

... Teachers during their fifth and sixth years training while attending the University, shall receive two hours tuition per week at the School of Design and from the School of Design staff in advanced drawing and design.

... That the tuition afforded be supervised by the Director of Technical art, who will devote as much of his time as is possible to the practical teaching of the classes." (79)
In Mr. Gill's report of 1900, the first year of these arrangements, he wrote that the work with the education department was not as successful as hoped:

"... because the department is unable to meet our views as to the importance of drawing, which should be placed level in importance with arithmetic and algebra, and which should be considered in the School curriculum as of paramount importance when compared to such subjects as Latin in the equipment of the bone and muscle of the State."

The University of Adelaide, however, was said to:

"... have impressed upon schools the importance of drawing by including in its examinations the following subjects:

<table>
<thead>
<tr>
<th>University primary public examination</th>
<th>Junior Public examination</th>
</tr>
</thead>
<tbody>
<tr>
<td>Drawing</td>
<td>Drawing</td>
</tr>
<tr>
<td>first grade freehand</td>
<td>intermediate solid geometry</td>
</tr>
<tr>
<td>first grade geometry</td>
<td>first grade model drawing</td>
</tr>
<tr>
<td>first grade plane</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Senior Public Examination</th>
<th>Junior Commercial Examination</th>
</tr>
</thead>
<tbody>
<tr>
<td>Candidates required either to take (a) &amp; (b), or (a),(c) &amp; (d)</td>
<td>first grade geometry</td>
</tr>
<tr>
<td>(a) intermediate perspective</td>
<td>plane</td>
</tr>
<tr>
<td>(b) second grade plane geometry</td>
<td>freehand and model</td>
</tr>
<tr>
<td>(c) second grade freehand</td>
<td>intermediate solid geometry</td>
</tr>
<tr>
<td>(d) second grade model</td>
<td>freehand (80)</td>
</tr>
</tbody>
</table>

The University of Adelaide accepted the Board's local examination papers in the above subjects, and this gave the South Australian School further formal stature.

As a result of the staffing changes which were occurring in the late years of the nineteenth and the early years of the twentieth century, the structure and emphasis of the School of Art were being formed, which would remain virtually unchanged for the following forty years, continuing for twenty five years after Gill's death in May, 1916. The two leading staff members were H.W. Howie and C. Pavia.
Charles Pavia was an advanced student who had been appointed as a student assistant in 1897, and Laurence Howie, who was ultimately to assume Gill's mantle, was appointed as an assistant master in 1897, at a salary of 80 pounds per annum, rising to 120 pounds. Howie, who had been taught by James Keane, was then earning more than his former mentor. Howie had a leaning towards craftwork. Gill, when asked to comment on Keane's resignation, wrote that Mr. Howie and Pavia extended the work in handicrafts "which work I had repeatedly urged upon Mr. Keane's attention ... to these urgings he systematically turned a deaf ear." Gill also said that on his return from England he found Keane's School of Mines class "in disorder." (81)

An important initiative in the eighteen nineties was to institute competitive scholarships for free tuition. The selection procedure was as follows:

"Each headmaster of the city and suburban public schools has had forwarded tickets, the number being determined by the number of scholars in attendance at the various schools. The director is anxious for their assistance, and has requested each master to nominate an equal number of male and female scholars from his school. These nominees may not have held a scholarship during 1895, and must, if successful at the examination, be able to attend one of the evening classes or the Saturday morning modelling class. The examination consists of elementary geometry and freehand, and is a test of the student's capacity to rule and draw with neatness and accuracy. The results of the examination will be made known on the Monday morning following the examination, and students will commence their studies that week.

The number of candidates varied, but was normally around fifty to sixty. A report in 1900 said that:

"there were 63 candidates nominated for the junior evening class scholarships – 31 girls and 32 boys. The candidates had a very good knowledge of the two subjects – freehand drawing and plane geometry – they were examined in. In plane geometry the girls had the better knowledge, but in the freehand test, where more thought was required, the boys showed better judgement." (82)
The issue of fees is a significant one. The fees which were charged provided part of the income of the masters of painting and drawing. In December, 1880, the Board of the South Australian Institute recommended that the salary structure was to be 350 pounds per annum for the Master of the School of Painting plus all pupils' fees up to 100 pounds per annum, and 250 pounds per course for the Master of the School of Design plus all pupils' fees up to 100 pounds. The School of Painting's fees in 1880 were one pound per annum, per course, and the School of Design's fees were ten shillings per annum per course.

The division of the year into four quarters had been abandoned in 1882 and a system of three terms of 14, 14 and 13 weeks length instituted. The fees were then altered as follows:

"painting raised from one pound per quarter to one pound 10 shillings per session

design from 10 shillings per quarter to one pound per session and ten shillings per session for evening classes." (83)

The 'ladies' classes were held mainly in the afternoons, thus emphasising the leisure nature of the courses in drawing and painting and the 'gentlemen's' were held only in the evenings, ostensibly catering for working men. From 1881 the School ran an art material shop, mainly selling drawing paper at slightly below shop prices. Students were allowed reduced rail travel but the master had to issue a certificate before each journey.

That many students had difficulty paying the fees is made clear from an examination of the correspondence files of the Master of Drawing and Painting. The minimum age of students was thirteen years. To put these fees in some context the attendant and technical assistant at the School of Design in 1889 was paid a wage of thirteen shillings and sixpence per week. The salary of Mr. Keane, then assistant teacher at the School, was 60 pounds per annum, and the door-keeper at the Gallery and School was paid ten shillings per week.
If a student was taking three or four subjects during the eighteen nineties their year's tuition would cost thirteen pounds ten shillings, something which no door-keeper's child could contemplate, nor perhaps an assistant teacher's child.

In addition to the few free places, the school provided what one past student called 'cadetships'. A former student, Stanley Simmons, wrote the following reminiscence in response to Paul Beadle's request in 1958 for information about the early days of the school:

"In the year 1907, when terminating my period as a scholar of the Gilles Street Public School I became interested in a quest throughout the Public Schools, by the then Principal of the 'School of Design, Painting and Technical Art' (the late Mr. Harry P. Gill) for cadets at the school, and was subsequently appointed in that capacity, together with other cadets, these were – Mr. Jack Moody (who later became one of Adelaide's foremost commercials, and still practices in that capacity), Mr. Elwyn Gould and Mr. Herbert Story (both of whom were killed in World War I) ... Our duties comprised office work and the preparation of desks and materials for classes, also the running of errands, in return for which we received tuition." (84)

Stanley Simmons was later to become the supervising draughtsman of the cartographic section of the Department of Lands. The relevance of the School of Art training was referred to by another correspondent, Oswald Pryor, who recalled that his first employment (in the 1890s) was at the Moonta Mining Company drawing office, tracing mine plans. The tight discipline imposed by the geometrical and technical drawing courses would have provided students with the necessary accuracy for such drawing office employment. Because of its rarity, Pryor's letter is worth quoting at length. He wrote:

"... in 1902, I became an all-day student and worked for two years in the life and antique classes under Archibald Collins. Those on the staff at that time were Harry P. Gill, director; Archibald Collins, life and antique; Elizabeth Armstrong, still life painting; L.H. Howie and C.J. Pavia, technical drawings; Maude Prosser, art needlework; Robert Craig, modelling. Howie also had classes in woodcarving, metal work etc. Gill did only a little teaching; his work was mostly administration and he was also curator of the art gallery and examiner in technical subjects.
"Gill insisted on my attending all the classes except the one for needlework, but I was not interested in either painting or applied art. I had begun contributing drawings to the Bulletin and I wanted to learn to draw like Phil May.

The school functioned under the authority of the Public Library board which issued certificates of competency in technical and mechanical drawing. I was awarded an Advanced Draughtsman's Certificate which covered the following range of subjects: plane and solid geometry, projection of shadows, perspective, science geometry, model drawing, machine design and elementary mathematics. The certificate does not amount to much these days but it was incomparable at the time.

At the end of my two years I returned to Moonta and was appointed to the position of mechanical draughtsman at the mines which in time led to an administrative post. I have always felt that I owed the School of Design a debt of gratitude on that account.

Of my fellow-students in the life class I believe the only survivor is Mrs. Gwen Barringer (formerly Miss Adamson). Mrs. Wholohan, another fellow-student will be remembered for her benefactions to artists. Lady Downer, mother of the Minister of Immigration was for a short while in Mrs. Howie's wood carving class. Hans Heysen had gone overseas before my time.

Gill was a handsome looking man, tall, well proportioned and always well groomed. He was a splendid teacher, but inclined to indulge in sarcasm unnecessarily. Collins studied painting at the Royal Academy under Millais and Millais was his idol. He had a large red nose, silver-grey wavy hair and side whiskers and was dogmatic - "there are no lines in nature only planes and tones." He painted academy pictures for which there were no buyers and at the end he seemed to be a frustrated no-hoper. Miss Armstrong taught still-life painting competently. She had a fine personality and a lot of good sense and the dilettante called her "a dear."

The school occupied the eastern end of the easter end of the Exhibition Building and the School of Mines the western end but soon afterwards the School of Design had all the top floor. There was a school art club which met once a month on a Saturday evening when members brought along their work for criticism. Collins used to praise the work of his own students and tear to shreds the work of Miss Armstrong's pupils. We sometimes had a social evening when there were competitions and at the conclusion tea-and-cake was passed around - no smoking!" (85)

By the turn of the century the school under Gill's leadership was suffering as a result of his successful expansion classes. Space had always been at a premium but by 1902 it was becoming a serious problem. A report in the Advertiser drew attention to these difficulties quoting from Gill's statement:
"The School of Design, Painting, and Technical Art had four classrooms. On the ground floor there were two small ones, A and B. On the upper floor there were two large ones, C and D. Classroom A in the school hall was used for wood-carving, repousse &c., and as a junior classroom. Classroom B was used for day and evening life-work, art needle-work, and design classes and some handicrafts. Classroom C (east) was used for antique and painting in the day and as a lecture-room at night. The use of white casts in a painting room was an inconvenient practice and detrimental to both descriptions of work. The presence of the casts was undoubtedly inimical to the progress of those engaged in painting, and precluded the continuous study of either branch of work. Classroom D (west) was used as a lecture room in the day and for instruction in elementary drawing, shading, and painting in the day, and for every manner of work in the evening, except lectures. Thus the evening students could study the best antique casts which were in the painting, and the constant carrying of the casts and furniture from room to room was detrimental to both. The woodcarving, woodstaining, gesso, tempera painting, repousse metal, &c., were carried out in any room that might be vacant, and no continuous work could be done at any of these branches. The modelling was conducted in the basement, which was so ill-lit, that the students were unable to see the modelling in the examples which they were engaged in reproducing; no good work could come out of such a room. In order to hold the Saturday morning lecture class they were obliged to give up another class of fifteen students, who paid double the fees, because there was no room, and they had to commence in the painting room a small class of teachers which he expected to outgrow, and thus render more difficult the present arrangement, which was disadvantageous to teachers and taught. This Saturday morning and all other lecture classes had not the necessary fittings for lecture work. It was impossible for the teachers to see the back students and vice versa. Much effort was wasted in keeping order, and much teaching missed by the students. The arrangement of the furniture in the room had to be continually broken up and shifted, to a great expenditure of time, and prevented satisfactory cleaning. Any trouble of the present while the sets of public teachers were doing the same set of work would be enhanced next year, when the classes of the first, second, third, and fourth, fifth, and sixth years which were non-lumped would be divided into teachers of individual years with each year’s set doing separate work, and instead of one present class they should be forced to have two of forty each — each class doing separate and advanced work which would require more room to teach and more teaching power. The only way to meet the new and coming larger demand upon the school was for the present Art Gallery Rooms on the removal of their contents, to be handed over to this school." (86)
A formal request for more space from the Board of Governors of the Art Gallery, Museum, and Public Library was made after a visit from the Premier and the Minister of Education following on from the newspaper article. They saw a class of about 80 pupil teachers engaged in drawing and were told that over 200 teachers were receiving instruction at the school. Formerly the instruction was given by Mr. Reynolds at the Grote Street Training College. The agreement between the Board of Inspectors of the Education Department and the Public Library, Museum and Art Gallery Board was that pupil teachers during their first and second year's training would receive two hours tuition per week, the number of pupils would be about 70 and of an average age of fifteen years. The third and fourth years would receive more advanced elementary drawing tuition at the School of Design, and that any pupil teachers attached to provincial schools would receive instruction by correspondence and through the columns of the Education Gazette.

A close scrutiny of the columns of the Adelaide newspapers reveals some hints of dissatisfaction with the previously unavailable position of Gill and the South Kensington system. The Register of 12th September, 1896, carried an editorial headed 'Technical and Art Education' in which it called for reform, stating that:

"The lopsided system of technical education now in force in South Australia will, before many years have gone by, produce very serious results, unless some radical alterations are speedily introduced. Time after time we have called attention to the strange anomaly that in a country such as ours, which must in the very nature of things depend for its prosperity more upon the producing than upon the manufacturing industries, the technical classes for teaching arts trades at the School of Mines and Industries are crowded with hundreds of students, while those lads who are studying agriculture, horticulture, viticulture, and dairy farming, etc., at agricultural classes numbers only forty or fifty ... The School of Design ... plays a most important part in the training of hand and eye among those who have to design and construct machinery of many descriptions, as well as among those whose trades are of a kind to demand some degree of more directly artistic education." (87)
But despite references to the examination successes (7,000 by 1896) there was a hint of prejudice when the editorial commented that

"Probably a majority of these will find that their artistic studies have no direct bearing on their modes of earning a livelihood. A very considerable proportion of them are girls whose domestic duties in later life will, if they follow up the lines in which they have made a start, be pleasantly varied by artistic studies." (88)

Although the intention of the Register's editorial was to emphasise the needs of agriculture its attitude to art and design was revealing:

"Art was pleasant but not particularly useful," however, in examining the figures given in the annual returns although there is a gender imbalance in respect of certain subjects it is not true to simply say that "a considerable proportion of them are girls." (89)

In terms of overall enrolments during H.P. Gill's era, there is a reasonable gender balance, but there are clear examples of gender specific bias in the technical subjects.

Taking the results of the local art and science examinations, for one year, selected as half way through Gill's period the figures are as follows:

**1st Grade Plane Geometry**

<table>
<thead>
<tr>
<th>SCHOOL</th>
<th>MALES</th>
<th>FEMALES</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>School of Design</td>
<td>14</td>
<td>5</td>
<td>19</td>
</tr>
<tr>
<td>Gawler Branch School</td>
<td>2</td>
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</tr>
<tr>
<td>Port Adelaide Branch School</td>
<td>0</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Dryburgh House School</td>
<td>0</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>Moonta School of Mines</td>
<td>4</td>
<td>1</td>
<td>5</td>
</tr>
<tr>
<td>Norwood High School</td>
<td>0</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Prince Alfred College</td>
<td>0</td>
<td>17</td>
<td>17</td>
</tr>
<tr>
<td>Semaphore Collegiate</td>
<td>0</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Southfield School</td>
<td>0</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>Way College</td>
<td>9</td>
<td>0</td>
<td>9</td>
</tr>
<tr>
<td>Miss Adamson's School</td>
<td>0</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>The Misses Kay's School</td>
<td>0</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Private Tuition</td>
<td>0</td>
<td>1</td>
<td>1</td>
</tr>
</tbody>
</table>

Total number of students taking the papers = 125
Total number of passes (graded excellent, good and pass) = 70
Total number of females = 23
Total number of males = 47
## Intermediate Geometry

<table>
<thead>
<tr>
<th>SCHOOL</th>
<th>MALES</th>
<th>FEMALES</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>School of Design</td>
<td>15</td>
<td>2</td>
<td>17</td>
</tr>
<tr>
<td>Gawler Branch School</td>
<td>3</td>
<td>0</td>
<td>3</td>
</tr>
<tr>
<td>Way College School</td>
<td>11</td>
<td>0</td>
<td>11</td>
</tr>
<tr>
<td>Miss Stenhouse’s School</td>
<td>0</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td><strong>Total number of candidates</strong></td>
<td><strong>50</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total number of passes</strong></td>
<td><strong>33</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total number of males</strong></td>
<td><strong>29</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total number of females</strong></td>
<td><strong>4</strong></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

## Second grade Plane and Solid Geometry

<table>
<thead>
<tr>
<th>SCHOOL</th>
<th>MALES</th>
<th>FEMALES</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>School of Design</td>
<td>0</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Gawler Branch School</td>
<td>1</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>Moonta School of Mines School</td>
<td>1</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>Way College School</td>
<td>2</td>
<td>0</td>
<td>2</td>
</tr>
<tr>
<td>Private Tuition **</td>
<td>1</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td><strong>Total number of candidates</strong></td>
<td><strong>12</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total number of passes</strong></td>
<td><strong>7</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total number of males</strong></td>
<td><strong>5</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total number of females</strong></td>
<td><strong>2</strong></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**It is interesting to note that this candidate was Oswald Prior, the correspondent mentioned earlier.**
Chapter 4

Second Grade Model Drawing

<table>
<thead>
<tr>
<th>SCHOOL</th>
<th>MALES</th>
<th>FEMALES</th>
<th>TOTAL</th>
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</thead>
<tbody>
<tr>
<td>School of Design</td>
<td>2</td>
<td>6</td>
<td>8</td>
</tr>
<tr>
<td>Adelaide Girls Collegiate School</td>
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<td>1</td>
</tr>
<tr>
<td>Advanced School for Girls</td>
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<td>4</td>
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</tr>
<tr>
<td>Moonta School of Mines</td>
<td>0</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Totnes School, Mt Pleasant</td>
<td>0</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Unley Park School</td>
<td>0</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>Wilga College School</td>
<td>0</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Misses Stenhouse School</td>
<td>0</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Private Tuition (Oswald Prior)</td>
<td>1</td>
<td>0</td>
<td>1</td>
</tr>
</tbody>
</table>

| Total number of candidates     | 40    |
| Total number of passes         | 24    |
| Total number of males          | 2     |
| Total number of females        | 22    |

(90)

There is no indication of the age of the students or whether they were in employment.

The higher number of females taking model drawing relates to the (slightly) more fine art aspect of that course, which actually involves the perception of objects in real space, rather than on a two-dimensional or 'flat' plane, a difference indicated by the examiners' comments for the 1896 model drawing results. The examiner reports that one candidate lost marks for making her drawing unnecessarily small, and that two others lost marks for want of neatness. Six candidates failed for wrongly placing the models, or for placing the models beyond the edge of the board, whereby they appeared to be standing, or partly standing upon nothing. The quality of the drawing, in representational terms, would seem to be less important than the candidates' obedience to the regulations. The regulations did not lay down any size requirements, nor did they refer to requirements of background.

Gill, during the nineties and early years of the century, was using the South Kensington structure in a completely unmodified form, but he did provide his own drawing books. In Victoria the drawing instruction had been
modified by Mr. P. M. Carew-Smyth, Inspector of Drawing in the Victorian State Schools. Their modified system made much more of the freehand drawing and also brush drawing courses. In a letter to James Keane, Carew-Smyth commented:

"there is no doubt, however, but drawing has 'caught on' here and is so rapidly assuming a high standard of execution in the state schools that the public and 'private venture' schools are, in many of them, both angry at, and apprehensive of being left behind in the race, and so are brushing up their interest and their methods in this direction."

Keane, writing to the Register quoted Carew-Smyth's letter and added that:

"apart from the instruction afforded at the art schools and the public schools, the Melbourne University influences the private schools by including in the Matriculation examinations, drawing." (91)

There is an interesting concept of competitiveness referred to by writing of 'the race'. Keane who had repeatedly petitioned unsuccessfully for a salary increase while he was at North Terrace and the Port Adelaide Branch School and had become a bitter opponent of Gill's.

During Gill's absence in London, Keane was referred to as Deputy Director for Technical Art and the press reports of late 1899 refer to various initiatives. At that time the activities of the School of Design were very regularly reported in the daily press; even the details of homework exercises being deemed newsworthy. One such report reads:

"Advantage was taken of the Christmas holidays by the deputy director for technical art to set the students of the School of Design to work out, on their own account, designs for various artistic crafts in order to test their ability to invent, without supervision, for definite ornamental purposes, forms that could be worked out practically for the beautifying of some article of common use. From the working drawings received one of the best in each section has been selected, and these will be carried out in the material for the purposes intended by their respective designers during the half-term which begins to-day. The selected designs were made by the following students for the purposes mentioned: – Muriel Key, design for a frieze to be executed in graffito; Garfield Daly, photo frame in wood inlay to contain two cabinets; Lena Unbehaun, design based on some flowering plant suitable for needlework; Lena Unbehaun, design for a fretwork cabinet photo frame; James F. Williams, design for a stained-glass window." (92)
The works of interest here are "to test their ability to invent, without supervision." The rigid adherence to the earliest South Kensington system permitted the development of hand and eye skills but in no way tested, even at the most advanced stages, inventiveness or independence.

Keane's exercise designed to test students' abilities to invent without supervision would have been incomprehensible to Gill. During Gill's absence in 1899 Keane had advertised the School's special classes in woodcarving, modelling, repousse, gesso, wood-inlaying as well as drawing from the human figure, flowers, fruit and still life. He also advertised that designs for art needlework would be supplied and that work in needlework could be commenced or completed for any client.

The School had, from the earliest days at the S.A. Institute, worked closely with the Chamber of Manufacturers and in 1899 plans were established for a major Century Exhibition of South Australian Arts and Industries' to be held in 1900. The range of crafts (which Gill was later to unfairly accuse Keane of failing to support) was good, and it did expand to include new craft areas popular during Victoria's reign.

A public correspondence in 1903 drew attention to criticisms of the teaching of drawing in schools, and obviously by implication the teaching of H.P. Gill. James Keane, an ex member of the School of Design staff and formerly Master at the Port Adelaide Branch School, who had resigned from North Terrace in June, 1900, commented that drawing in South Australia was going from bad to worse. The Board of Inspectors had said in 1900:

"It is a subject that pupils and teachers work at with pleasure, but we have long felt that the instruction given has been too mechanical in character, and that we ought to adopt an improved method if we are to make it educative in the true sense of giving the children power to understand the forms which underlie what they have to represent, and the skill to execute what their intelligence perceives. Mr. Gill, the Director for Technical Art has undertaken to draw up a new scheme of drawing, which will, we hope enable teachers to develop power and cultivate self activity and originality in their pupils." (93)
Three years later Keane drew attention to the fact that Victoria, with its 1,942 schools, had a new and modern system of drawing instruction.

Gill responded obliquely by saying that:

"the teaching of drawing in public schools is conducted under regulations framed by the Education Department, and in no sense of the term is the teaching of drawing in public schools in charge of this school." (The School of Design) (94)

That Keane was not alone in his criticism of the South Kensington system can be easily seen by an examination of the specialist English journal ‘The Practical Teacher’s Art Monthly’ to which Mr. Pavia subscribed. I subsequently found a bound copy of the magazine which had once been owned by Pavia. In the 1904 edition the following comments are very relevant, if perhaps too reformist for Gill, for they attacked the very essence of his own qualifications:

As a rule, the pupil teachers begin by working for the examinations in freehand, model, etc. I need hardly comment on the effect of such drill-like, mechanical work on these young pupils. The course is a system of forcing eyes to see wrongly or conventionally – to draw a cast of ornament or a photograph of the same in outline. Ruskin has shown us that objects in light and shade cannot be expressed by outline. In the model class the pupils make outline drawings on large sheets of paper from the usual models – formal, meagre outlines not at all representing the objects, diversified as they are by light and shade; while in the freehand and model stage, any attempt to use shading would be considered presumption, or even impertinence, on the part of the student.

The evil effects of all this outline drawing appear when the pupil proceeds to the study of what is know as light and shade. He has to unlearn everything, and this process is very uncomfortable, both for him and for the art teachers. He has to be shown that objects appear to be bounded by edges dark or light, not by uniform black lines. This formal study of light and shade is difficult, and beset with pitfalls, which, to teachers who have not much time to devote to it, make it in many cases almost impossible as a study. One does not understand how the examiners can wade yearly through the quantity of papers – which, for the most part, show little or no traces of intelligent seeing, nor any evidence of artistic faculty – without making some more vigorous protest than is implied in their formal report.
Chapter 4

The tests set last year and this were most difficult, and only advanced art students could have successfully grappled with the difficulties in the short space of time. The study of light and shade is most useful and interesting, especially if led up to by suitable exercises. To shut up freehand, model, and light and shade into separate compartments is a sure way of teaching students to draw badly.

At the root of all this useless work lies the South Kensington principle that drawing is an art, and that only those who can acquire proficiency in it should give instruction even to the youngest children. If a good course of study were adopted, this might pass without demur, for the number of persons who are unable to draw is practically limited to those without sight. That is the only essential: good drawings have been made, using the toes, or even the mouth, to hold the pencil. But under existing arrangements the students at once lose interest and the desire to succeed; repeated failures disgust them with the work, and a settled conviction creeps over them that they are unable to draw. A teacher will sometimes say, "I detest drawing," and on inquiry it will be found that he is thinking of the examinations in freehand, model, etc. But what a loss in school work generally! Drawing, merely as another means of expression, deserves a better place in the teacher's armoury than it often obtains." (95)

In 1900, an opportunity was offered to change the dormant status of the fine art side of the School, which had remained, in effect, still-born since Tannert's early days with the School: this was the decision to create a post of master in antique and life. The candidates were asked to name their own salary figure, which offered Gill the chance to indulge in his favourite activity of driving a shrewd bargain.

The following applications were received, with the salary they required:

<table>
<thead>
<tr>
<th>Name</th>
<th>Salary</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Julian Ashton</td>
<td>500 pounds</td>
<td></td>
</tr>
<tr>
<td>Sydney Long</td>
<td>400 pounds</td>
<td></td>
</tr>
<tr>
<td>E. Phillips Fox</td>
<td>400 pounds</td>
<td>highly recommended by Tom Roberts.</td>
</tr>
<tr>
<td>Hugh Ramsay</td>
<td>not known</td>
<td>highly recommended</td>
</tr>
<tr>
<td>Norman MacGeorge</td>
<td>150 pounds</td>
<td></td>
</tr>
<tr>
<td>W. Archibald Collins</td>
<td>400 pounds</td>
<td></td>
</tr>
<tr>
<td>W. Harley Griffiths</td>
<td>not known</td>
<td></td>
</tr>
<tr>
<td>James Keane</td>
<td>not known</td>
<td></td>
</tr>
</tbody>
</table>
The latter two applicants were discounted immediately. Of W. Harley Griffiths Gill wrote:

"If I mistake not, he is the student who with another decided to live with and paint nature, they did so for a fortnight when Mr. Griffiths broke up the combination as his companion's heavy tread disturbed him. I therefore consider him hardly of sufficiently sound mind and nervous temperament to assist in your art school conducted in the noisy exhibition building." (96)

Sydney Long, that poet of the weird Art Nouveau melancholy of the bush, withdrew his application, and for a while Phillips Fox was favoured, but he decided to move to Europe. Ramsay, who was to die before his phenomenal talent was fully realised, and Norman MacGeorge, a very able water colourist, do not appear to have been seriously considered. Archibald Collins, described by Gill as an R.A. man and a fellow student of Stanhope Forbes (a popular academic landscape and seascape artist), in reply to Gill's letters, showed that he was prepared to reduce his required salary somewhat, and he finally accepted the offer of the post at a figure of 350 pounds per annum, that is to say at half Gill's annual salary.

At no time in its history, until the present principalship of Ian North, has the South Australian School of Art been headed by a creative artist of national significance: this has undoubtedly affected its standing in relation to the art schools of Melbourne and Sydney. And yet, in the nineteenth century, the strength of its influence in the matter of drawing education in Australia was perhaps unrivalled. Had Ramsay, Long, Ashton, Phillips Fox or maybe even MacGeorge been appointed it is possible that the 'Fine Art' side of the school would have made progress in comparison with the pedagogic and technical work. However, perhaps even a committed artist of talent would have been no match for Gill. Gill was the supremo of the exhibiting system in South Australia: the Society of Arts, the Everyday Art Club, and the Easel Club.
were all under his patronage, and the financial and social aspects of Australian art in other States could hardly be said to have been in the ascendance, however good the work of the main figures.

And so, although it is tempting to imagine the South Australian School of Art as a burgeoning school for the professional training of artists, under a talented artist of note, Gill effectively decreed otherwise.

Collins, although a well qualified artist, seems to have developed an hermetic approach to his post, not bothering Gill and not being bothered by him. This fact emerged during the 1907–08 inquiry. Collins' approach is referred to in the ex-student's letter quoted earlier.

During the early years of the century the School of Design was to strengthen its position in respect of its commissions for art work. The report for the year 1904–1905 reads as follows:

"Industrial Art. During the year 1904–05, the amount of 640 pounds has been received for art work produced, such as woodcarving, repousse in leather and metal, and for art needlework. The School's commission on this was 16 pounds, 14 shillings and 11 pence. The following purchases were made: one pair church candlesticks, one carved walnut towel roller. In the art needlework department last year about 200 designs were executed to order. Since the year 1890 over 2,900 designs have been sold ... The School exhibition this year was held in connection with the exhibition at the Chamber of manufacturers. The classes at Gawler Branch School, which for some time had been in abeyance were re-commenced in October 1905 with Miss Beulah Leicester as teacher. (she was a former pupil of the School of Design)." (97)

For over twenty years H.P. Gill had laboured exceptionally hard on behalf of the School of Design, the School having quickly become synonymous in the minds of most people with the personality as well as the office of its master. But on 4th October, 1907, in a press report, doubts were thrown on the integrity of the Director of Technical Art, and if not on his integrity as such,
on the propriety of certain activities of the School. Questions responding to that report were asked in Parliament on Tuesday, 26th November, 1907, by Mr. E.H. Coombe and as a result a special committee of the Board of the Public Library, Museum and Art Gallery was formed to investigate these matters, and to report to Parliament. (98)

The 1908 Inquiry

Because this inquiry revealed the artistic ideologies of the staff it is a remarkable piece of evidence, valuable for any investigation into the professional training of artists and the art pedagogical principles of the South Australian School of Art.

The terms of reference of the Inquiry appeared quite bland: they established:

"... a special committee appointed to enquire into the duties and remuneration of the staff of the School of Design." The committee held 24 meetings and finally submitted its report to the Board in November, 1908." (99)

The final report itself had a stormy passage which included minority reports, and a dissenting report, before the main report's recommendation was finally adopted a year after Coombe's question. The most sweeping recommendation was the transfer of the School of Design, with all but two of its staff (Collins and Jose), lock, stock and barrel, to the care and control of the Minister of Education. This change was intended to take effect as from 1st January, 1909, although the transfer took six months longer. The School changed its name to the Adelaide School of Art, and the Director of Technical Art became known as the Principal of the School.
At one stage during the proceedings the call was made for Gill's resignation; at another some highly influential members of the committee were accused by others of 'mothering Mr. Gill'.

As often happens in Royal Commissions, Select Committees and other investigative situations, cracks were papered over, unbridgeable gulfs between parties opened up, the main purpose became lost, and issues became confused.

In previously written histories of the School, the title of the inquiry is taken to suggest that this was merely a salary investigation, whereas it was, instead, nothing less than a trial of H.P. Gill. In previously published references on the School and on art in South Australia there is no hint ever shown of the seriousness of the Inquiry.

The root cause of the chain of events was the seemingly innocuous area of the Art Needlework Society. In all the responses by witnesses, it was clear that the Art Needlework Society was considered to be a private affair; it was a profit making activity, and as has been referred to earlier, a very successful activity at that. Issues of the right of private practice, of public accountability, and indeed the very tenuous border between the private and the public domains of officers of the Board were all touched upon.

Mr. Coombe's questions on 26th November, 1907, were:

(1) "Is it not a fact that part of the work for the art school has been done for years for private profit, and practically managed independently of the Board's control, and that much friction has arisen, and several meetings of the Board have been held to alter this anomolous state ...?"

(2) "Is it not a fact that in consequence of the Board's decision to have all the operations of the School under its control in future, the work of the school has been, or is likely to be greatly affected, and that Miss Maud Fanny Prosser, principal lady teacher, has resigned her position in connection with the school to start on her own account what will practically be a competing institution in Adelaide."
(3) Is it not a fact that as shown in the records of the Registration of Firms Act, that Mrs. H.P. Gill is a partner of Miss Prosser in that competing institute which will also compete with the work done by the Technical School of Design?

(4) Does the Government approve of an officer who, it is alleged receives a salary of about 700 pounds per annum besides the right of private commission being, through his wife connected with a private business?

(5) In view of the uncertainty surrounding the whole matter, is it the intention of the Government to obtain a report signed by the members of the Board setting forth the facts, and particularly showing the work done by Mr. Gill and the objections raised by certain members of the system?" (100)

One of the early witnesses, Miss Lucy Hammond, formerly clerk to the School, under stern questioning from the committee, revealed that Mr. Gill had asked her not to give information. The committee very soon became as involved in probing the character and behaviour of H.P. Gill, as in the financial dealings of the art needlework club. It appeared from Mr. Woolnough's analysis of Mr. Gill's report on the Art Needlework Club that stock valued at 500 pounds was unaccounted for, even though it seemed that everything the Director of Technical Art had done was with the consent and approval of the Board. It emerged that the Art Needlework Club had been the only importers of Liberty silks and similar materials; and that they had an Australia wide distribution system. (101)

With the closing of the art needlework department when Miss Prosser resigned, the Director of Technical Art transferred to his wife, materials and stock valued at 800 pounds, which had accumulated as his property from his original private investment of 200 pounds. This material was placed in the Liberty depot stock (a private enterprise between Miss Prosser and Mrs. H.P. Gill) in December, 1907. The business then had the monopoly on sales in South Australia of certain materials which were indispensable to the work of the School of Design and must therefore be purchased by the Department.
Gill maintained that private practice was by no means unknown in art schools. But the Fine Art Committee findings are instructive. When Mr. Woolnough and Mr. T. Gill (not related) had made contact with other colleagues in Australia to ensure that the Board was properly informed, they found that:

"... The practice of interfering with private enterprise was deprecated ... the dangers were of commercial interest dominating the educational influences of an institute which encourages students to look for pecuniary rewards as a result of classwork." (102)

The Fine Art Committee recommended that the Art Needlework Department as a privately owned concern be abolished. In a letter to the Finance Committee the Principal Librarian, J.R. Adam, detailed the financial procedures of all other institutes, which showed that except for the Melbourne Gallery School, each department had its own order book. The Public Library, Museum and National Gallery of Victoria had corresponded with the Principal Librarian and said quite categorically:

"it would be better to keep separate the trades from the training ... the baneful influence of commercialism is to be avoided but the turning of a Government School into a factory, where things are made to order, if not to suit the taste of the market, is a question which, to my mind resolved itself into this ... Cannot the student be trained in the School to execute the work outside the School?" (103)

Mr. Turner, Superintendent of the Department of Public Instruction, Sydney, wrote:

"... I do not consider it advisable to receive orders from the public. Students attend classes for instruction and they could hardly be expected to execute creditable work which would be equal to that produced by an artist." (104)

The answers to several of the questions of Mr. Coombe had to be a reluctant 'yes' and, if the answer to the fourth was 'no,' what was to be done about it? In coming to their conclusion about Gill himself, every aspect of his School was referred to, all the letter books, memoranda and files since 1882 were examined and, throughout 1908, Mr. Gill was interviewed. The
transcripts of these interviews are most revealing. He emerges largely unruflled, as one would expect, but particularly interesting are the responses of the staff and former staff, especially when their art educational ideologies were questioned. James Keane, who was considered by Gill to be an unfriendly witness, and by some committee members as a sworn enemy of Gill, had started a school at Norwood since leaving North Terrace. He emphasised that he was by no means an implacable enemy of Gill's but that he did consider he had been treated badly in respect of promotion, or rather lack of promotion, and that he had always been overworked by Gill. He had worked at the School for five days a week from 9 a.m. to 9.20 p.m., but he supported the main concept of Gill's beliefs that the art practitioner 'whether he works as an artist decorator or artist painter should be trained in the South Kensington system'. (105)

Gill had expressed the view that in England there was no such thing as a School of Painting, there was no division of fine art from design. This view was, of course, based only on the South Kensington system. Collins, when asked if he ranked next to the Director of Technical Art (because his was the next highest salary) said that he did not know; that that officer had never interfered with his department, but he did not 'regard himself as inferior to that gentleman'. He did express the view that the Director of Technical Art at best was indifferent or at worst antagonistic to the painting department. (106)

When Gill was interviewed about the relative salaries paid to the staff and questioned about what the committee saw as 'the enormous gap' between that of his own salary and those of his chief subordinate officers, he expressed the opinion that it was justified. When questioned about the earlier history of the School he gave the impression that it had none. (107)
Chapter 4

Q. "Are you aware that drawing classes had been in operation from a date going back fifty years?"

H.P.G. "I am aware that there were some drawing classes in connection with the Chamber of Manufacturers."

Mr.S. "Are you aware that a School of Design had been at work for 20 years before your arrival?"

H.P.G. "I do not know anything about it, except hearsay."

Mr. S. "You are not aware that Mr. Hill had 65 students at the School of Design only 8 months before you arrived, that is in September '81, and he gave up the School with expressions of regret?"

H.P.G. "No." (108)

The only indication that H.P. Gill saw his position as being in any way vulnerable was in a letter to the Director of Education, in which he referred to his report to the Fine Art Committee for January, 1908:

"Naturally I do not like sending such a report, but events are so pressing and so unjustly pressing that I felt I was compelled, for my family's, this school's, perhaps this State's sake to make the announcement it contains, and which I would have liked not to make.

I remember always at the back of my head your kindly expression as you parted from me at Adelaide Railway Station.

You said, "Well old fellow there is one thing at least that I am glad I am going for, you will have an easier time in the coming year. We have had to push very hard this year." That made me feel better and straighter.

Would you mind writing me something of what the school was able to do for your dept. I won't use it except in case of extremis, and you might say if you found anything better in the way of books in England; that is you can speak of the quantity of the work and quality. I feel much shame in putting this trouble upon you, even so much as this letter does, you are so busy." (109)

Mr. A. Williams, the Director of Education, replied on 13th February to the Committee and wrote:

"Mr. Gill speaks very modestly as to the help he had given the Education Department, revising the drawing course for our schools which we undertook in 1906, involved a very considerable amount of work in two directions:

(1) Preparation of drawing books.

(2) Instigating teaching by means of articles in the Education Gazette." (110)
Of all the energies which Gill had put into his art teaching practice, these drawing books probably had the farthest reaching effects in time, concept and physical distance.

When the Committee began to draft its final report to the Board it was immediately divided; and the intensive discussions which took place in November are revealing.

On the 9th November some were saying "we consider Mr. Gill should resign", but others responded that this would imply censure. Both the President (Sir Samuel Way) and the Chairman (Professor Henderson) dissented from the main report. The published report, and its dissenting minority reports, were finally presented to a special meeting of the full Board of the Public Library, Museum and Art Gallery on 2nd November, 1908. (111)

The body of the report was divided up under the following headings: Personal, Friction, Financial, Organisation, Proposed re-construction.

In a summary of extracts the content was as follows:

"Personal
No charge or even suggestion damaging to financial integrity of any officer has been made and no evidence to sustain such an accusation.

Friction
We are of the opinion that there has been and still is a certain amount of friction ... and that a kind of virtual intimidation was employed in circumstances explained in the evidence with the purpose of preventing an enquiry or investigation into Art Needlework matters ... It has been proved that a part of the work connected with the School of Design was done for private profit. The evidence demonstrates that there was among the staff of the School of Design a general impression that the Art Needlework Dept. was a separate institution, the private property of the Director of Technical Art and a former lady Superintendent of Art Needlework.

Financial
Of a total of 36,533 pounds paid in salaries to the officers of the School of Design 17,000 pounds was drawn by that one officer as fixed salary alone. The Director of Technical Art draws 1 pound a year more than all the rest of the staff put together – and drew a still larger proportion until the last few months.
The officer in the School of Design next to the Director is paid 170 pounds or 530 pounds less than that officer. We cannot condone the view that the enormous gap was justified.

**Organisation**
We regard the present organisation unsatisfactory. No deputy.

The Public Library Board with the Joint Institute suggests comparison with a three-decked ship having a captain for each deck and none to exercise paramount authority.

If Gill had a superior officer it could technically be the Principal Librarian, but as the Principal Librarian's salary was 520 pounds to Gill's 700 pounds no such hierarchy was recognised. Mr. Sowden was a brother-in-law of the Principal Librarian which could explain something of his antagonism to Gill.

**Proposed Reconstruction**
"... At present the School of Design has close relations with the Education Department, the University, the School of Mines and Industry, and premises practically connected to the latter. The Public Library, Museum and Art Gallery is now a mixed institution which deals partly with teaching and partly with finished products or specimens of literature, national history and artistic culture. The mixture is costly as it involves duplication of institutions, and is otherwise unsatisfactory.

We suggest the separation of art teaching department from the P.L.M. and A.G. and that it should be merged with the School of Mines, the University or the Education Department: a change which would be conducive to economical administration and concentration of work.

All buildings west of the university to be under the control of the Public Library Board, and all those east under the control of the School of Mines or other State Technical Education Institute."

The Report then summarised the activities of the Board suggesting that the changed conditions of the period required reconstruction of institution:

The only duties now performed by the Director of Technical Art which would need to be re-arranged is that of giving expert advice to the Fine Art Committee regarding the purchase of pictures ... This, however, could be done by paying that officer, or some other competent artists."
However, the majority report initiated by Mr. Sowden was opposed by the President, the area of reconstruction being his major concern.

In his Report of 26th October, 1908, Sir Samuel Way wrote:

"Ours is the largest art school in Australia, we have 800 students. There is no other Australian Art School with a comparable curriculum. The quality of its work is evidenced by the fact that its classes are attended by 50 students of the School of Mines and the University and 170 teachers, besides 580 art students ... Even if it ever became desirable to transfer the Art School to the Education dept., it is surely an inopportune time to add to the burden of that department, and it must be remembered that everywhere higher art and general education are under separate direction.

The majority report refers to the Art School as if it were an excrescence having no organic connection with the Art Gallery, and on the contrary no Art Gallery is complete without an Art School.

Again the majority report is as impractical as it is novel, for no local committee of artists could have got together such an art collection. The proposed change, if I may use the same figure as to influence both the majority and the minority reports, seems like a Master Mariner scuttling his ship, when pursuing a prosperous voyage, merely because he thinks his first officer too well paid."

Sir S.J. Way dissented from the resolution of the Board in a memo of 11th November, 1908:

"The School of Design suggests the aesthetic or sensory part of our life whereas the School of Mines is essentially mundane or practical. The University has got many responsibilities to shoulder and it is doubtful that it would shoulder voluntarily something which would result in financial loss." (112)

A group of four – Messrs Henderson, Rogers, Hardy and Sir Charles Todd – signed the formal minority report which said that the majority report was drawn up in such a way as to place the Director of the School of Art in a most unfavourable light:

"... There is not a line written in praise of that officer from beginning to end and yet there is abundant evidence to show that he is effective.

We are of the opinion that there has been and still is friction between the Director of Technical Art and Principal Librarian and Secretary, and the Fine Art Committee, and we attribute this to the imperious and somewhat contemptuous manner of the Director of Technical Art."
We recommend that he shows more consideration for the dignity of his Committee and adopts a more conciliatory tone.

They did not consider anything irregular in Gill having no deputy:

"If the public library and art gallery is a 3 decked ship, then the university is a ten decked ship."

There was much debate before the final session in which Professor Jethro Brown voted against the report's adoption and dissented from the implied suggestion that the remuneration received by Gill was in excess of his value to the State. But the majority report was in fact passed, virtually unmodified, and in a very short time the half-a-century old association with the original institution, which had been subsumed by the Public Library, Museum and Art Gallery Board in 1884, was dismantled.

There are several intriguing aspects to the eventual transfer of the School of Design. to the Education department, which led to asking such questions as: how did the Board decide which of the three bodies the School of Design should come under? did the Board make a recommendation to the Government? and above all, what was the government's response? Why did they accept the Art School to be part of the Education department? Did Alfred Williams support this, or did the Minister decide to bring Gill under government control?

The last stage of this story led to a drastic change in the governance terminating the Art School's autonomy (at least legally) and its close links with the Art Gallery.

Gill had, for almost thirty years, occupied a very prominent position in Adelaide, he was certainly the State's art supremo, and the dual position of Curator of the Art Gallery and Principal of the School of Design emphasised this status. However, when the school was transferred the position of the Art
Gallery had no formal relationship to the Education department. But Gill clearly considered that he should continue as curator. The Fine Art Committee of the Public Library, Museum and Art Gallery Board were prepared to accept this, as was Mr. Williams, the Director of Education. However, the Minister Mr. Coneybeer emphatically disagreed, writing to the Board on 26th July, 1909 to the effect that it was a condition of Mr. Gill's employment that he should not take any work in addition to his position as Principal of the Adelaide School of Art. (113)

The correspondence file and minutes of the Board and Fine Art Committee indicate that Gill's financial demands had perhaps tested the Minister too far. Gill had asked for two hundred pounds per annum as an additional payment for his duties as curator. A ministerial comment to the Board drew attention to the fact that for the months when the matter was unresolved the Fine Art Committee had handled all Art Gallery business and had found that it had occupied only a few hours in total, but that had Gill been paid to do that work he would have claimed over forty pounds.

The long history of Gill's continual claims for ever increasing salary, and his high self-esteem inclines me to suggest that Mr. Coneybeer wanted to bring Gill more firmly under direct control. But in addition to this the School's major role now lay in the training of teachers.

It was through questions asked in Parliament that the matter of the salary of staff at the School of Art was first raised. The Board's recommendations were made to the government, and the appropriate responsible department was that of Education. There was little or no support from the University or the School of Mines for any amalgamation with the School of Art.
Through the actions of this committee the institution which had become a perfect example of cultural imperialism became absorbed within the Education system, a structure which could not easily accommodate the vital element in art schools – a balance of traditionalism and experimentation.

Once it was so bureaucratised, the Art School became particularly inbred and self-perpetuating in its staffing and therefore in its aims and objectives and its curriculum. Thus, the South Kensington system remained in place, as it did to a large extent throughout the Australian public art schools, virtually until the Second World War. The Art School, through Gill and his dominant position in a small community, had institutionalised an exceptionally certificated system. This rigid system was likely to endure after Gill, partly because of its own rationale; but also because the South Australian art community was so small and so isolated that it could be easily dominated by an individual. The reason Gill exercised such power for so long was that he had, in effect, created his own form of metropolitanism, with his staff, the teachers in schools, the Branch schools, and examination centres interstate forming the provincialist network, and so accepting not only the provincialist bind but also the orthodoxy which enslaved it.

The central bureaucracy of the State Education Department was predominantly concerned with the management and control of primary and later, secondary education. There was no hierarchy of inspectors of post-secondary institutions and so Gill and his successors still retained professional autonomy in matters of curricula.
NOTES

CHAPTER FOUR

THE GILL YEARS


5. Extracts of Minutes of Libraries, Museum and Art Gallery Board 30–9–1881, SASA archives, Underdale Library, University of South Australia.


S.R.S.A. GRG19/283. Upton's short life was not well documented and in recent published material several inaccuracies occur, giving his death as 1882, and yet, in The Telegraph article of January, 1883, his studio was described as was his most recent work for St. Rose's Church, Kapunda. See R. Radford, 'Australia's forgotten painters', Art in Australia, Spring 1987, p.96.


9. Ibid.


11. Extracts of Minutes, Library, Museum and Art Gallery Board, 21st October, 1881, SASA archives, Underdale Campus, University of South Australia Library.


14. S.R.S.A. GRG19/75. Special Committee Meeting, 10th February, 1908, p.283, Volume I, Mr. Cruickshank's papers 26th November 1907 to 16th November, 1908, also see 10th March, 1908, Question No.1272 and 1275, also recorded in Secretary's file, Vol.I, p.202, in reference to letter to Sir S.W. Way, 5th July, 1902.

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17. Reports of Masters, 26th September, 1881.


20. Letter from C. Hill, in application for post of Keeper of National Gallery, 22nd April, 1981, S.A.S.A. Archives, Underdale Campus Library, University of South Australia.


23. Act No.296 of 1883/4. The Public Library, Museum and Art Gallery Act came into operation on 1st July, 1884, and on that day the S.A. Institute ceased to exist.


30. Macdonald, S., 'The History and Philosophy of Art Education.' p.263.


34. Ashwin, C., Ibid., p.59.
35. Hilson, M.M., unpublished thesis, p.98. Walter Smith's views are shown to be at odds with the approved syllabus and its emphasis on outline. He wrote, "We began wrong, we began by trying to teach people to draw the outline, for instance of an object, which is the last thing the eyes sees; we begin to teach people to draw precisely that which does not exist, that is, the outline."


37. S.A.P.P. 1887. Vol.II.


39. Peake, A.G., Sources for South Australian History, p.188.

40. S.A.P P. Minutes of evidence on Technical Education, Question 227, 30th November, 1886.

41. Ibid., question 228.

42. Ibid., question 532, 18th January, 1887


In the opinion of Hartley there was no Australian history; neither was there an Australian nation. Hartley believed children should be taught that whilst it was true that their country was South Australia, they were actually citizens of Greater Britain.

44. Ibid., Evidence of Mr. W.J. Kennedy, 5th April, 1887. pp.34–35.


47. I am indebted to the kind gift of Mrs. M. Walloscheck (Miss Margaret Kelly) of a full set of certificates. See appendix.


50. The Telegraph, Adelaide, Wednesday, 15th January, 1883.

51. Ibid.
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52. Ibid.


54. Gill, H.P., The Straight and Devious paths of Studentship, a lecture delivered at the School of Design on Friday, 9th February, 1894, published by the School's Design Art Club, 1894.

55. Ibid., p.43.

56. School of Design Magazine, Everyday Art Club, 1889.

57. Ibid., p.31.


61. Ibid., August 1888.


63. The correspondence commences 31st December, 1888 and shows Gill reluctant to hand over any work to the School of Mines, S.A.S.A. 'Letters to Board' 1888 to 1891.

64. S.R.S.A. GRG/19/289. Correspondence file headed "Blotches on Evening Shadows", 8th and 14th January, 1889.

65. S.R.S.A., GRG/19/203, 18th May, 1892.

66. In an article for the Everyday Art Club Gill wrote: "Our school has reached such a period of maturity that it is capable of doing its own share in the work of certificating teachers in Art, without the troublesome delays which result from a body which must be out of touch with us and our aspirations." S.A.S.A. Archives, Every Day Art Club file, 1890 to 1894.


68. S.A.S.A. Archives Everyday Art Club file 1894 to 1896.


70. See S.R.S.A. GRG19/249, 250, 251, Letters sent by H.P. Gill (while in London) to consider purchases of works of art, under the Elder Bequest, 15th March – 27th July, 1899.

71. S.R.S.A. GRG19/29, Streeton to Gill, 8th March, 1899.

72. Ibid., 22nd March, 1899.


77. The methods of distribution of art works are the main factor in the establishment and maintenance of metropolitan orthodoxy.


78. There are many examples of provincialist artists who were in metropolitan centres at the time of radical artistic activity, but who chose either to ignore the 'new' as a positive act, or, not knowing where to look, remained quite unaware of its presence. The Hazel de Berg tapes in the National Library of Australia provide good evidence of this, especially in respect of those artists who were in Paris pre World War I, but who remained ignorant of the main Modernist tendencies.


81. S.R.S.A. GRG19/75. Letters No.443 to 454, 17th August, 1900 to 28th March, 1907.
In his letters Gill said of Keane that he did not consider him suitable, "nor do I recommend the consideration of a female instructor for this work".

82. Advertiser, 7th February, 1896.

83. S.A.P.P. 1883 No.44.


86. Advertiser, 6th March, 1902.

87. Register, 12th September, 1896.

88. Ibid.
89. Register, 21st February, 1903.
90. S.A.P.P. 1900, Vol.2, No.44.
91. Register, 19th April, 1899.
92. Advertiser, 16th February, 1899.
93. S.A.P.P. 1900, Vol.II, No.44.
94. Advertiser, 15th July, 1899.
95. Register, 21st February, 1903.
96. Practical Art Teachers Monthly.
98. S.A.P.P., Proceedings of the House of Assembly, 1907, Vol.I, Mr. E.H. Coombs's question, Tuesday, 26th November. See also article in Register, 16th December, 1907, p.206.
99. The full proceedings of the committee under the chairmanship of Sir Samuel James Way, Lieutenant-Governor and Chief Justice are held in the Public Records Office of South Australia. The title of the files is "Special committee appointed to enquire into the duties and remuneration of staff". It held its first meeting on 3rd January, 1908. The origin was in a press report of 4th October, 1907, which resulted in the Questions asked in the House of Assembly on 26th November, 1907, and the special committee being appointed on 20th December, 1907.
   There are 1,116 pages of evidence and 4,345 questions to eleven witnesses. GRG 19/75 (three boxes).
   Special committee minutes, Wednesday, 5th February, 1908.
102. Ibid., p.279, reference to meeting between Woolnough and Gill and members of the Working Mens College in Melbourne, 2nd August, 1907.
104. Ibid., p.282.
105. Ibid., 5th February, 1908, question 1280/1284.
106. Question 1035, 4th March, 1908.
107. Ibid., 19th February, 1908.
108. Questions 1272, 1275, Mr. Sowden, 10th March, 1908.

109. Letter to the Director of Education from H.P. Gill, 10th February, 1908. Mr. Williams, whose health, like that of several senior members of the educational administration, had broken under the pressure of work and was about to go on sick leave. This period, not the Gill affair, is dealt with in Bear's unpublished thesis, The influence of Alfred Williams and the Price Ministry on public education in South Australia, M.Ed., Melbourne, 1969.

110. Letter of Mr. A. Williams to the committee, 13th February, 1908.

111. GRG19/330. Report to the Board of the Public Museum and Art Gallery, 2nd November, 1908.

112. The committee, which met on 27 occasions was finally split by an appendix in the Minority report which included an attack on Sir Charles Todd. On 11th November, the Chairman, Sir S.J. Way, sent a memo dissenting from the resolution from the Public Library Board stating that: "I am satisfied that the suggested transfer of the Art School to the Education Department would diminish its usefulness and having regard also to the requirements of the Art gallery would create a heavier charge on the public revenue". Of the many sidetracks which the evidence took one of the most intriguing is that filed under the heading 'Bribery': one specific reference is given of Gill in 1899 (2nd July) writing to Seganti, after purchase of his work for the Art Gallery, suggesting that the artist might like to donate a drawing to Gill's own collection: "Rest assured Dear Signor that I shall esteem highly any momento for my album which you may favour me with".

CHAPTER FIVE

THE SOUTH AUSTRALIAN SCHOOL OF ART – FROM SCHOOL OF DESIGN TO SCHOOL OF ART AND CRAFTS

"Mr. Gill was a man of striking personality, a big man mentally and physically. He thoroughly understood his work, and his tireless energy and enthusiasm was an inspiration to those who worked under him. Much of the success of the Art School may be attributed to his early pioneering work, and to the sound principles upon which he built up its foundations. The establishment of the Gill Memorial Medal Fund serves to keep his memory always before us." Charles J. Pavia. (1)

The Education Department Takes Over

The very origins of institutionalised professional art education are based upon the concept that art, or specifically drawing training, was the cornerstone of modern technical education, and that this principle could be extended to general education.

Ironically, when discussing the principles on which a professional training in art should be based, many professional artists, in recent times, have argued strongly for the separation of art schools from other institutions, and the separation of art study from other subjects. In the period under discussion here, however, no such debate was publicly aired.

When in June, 1909 the School of Design was handed over to the Education Department it became much more closely aligned to mainstream educational thinking and policy making. Until 1909, Gill, although technically answerable to the Fine Arts Committee and the Chief Librarian, had been, in effect, remarkably independent. This changed dramatically when the Education Department took over the School; and the then Director of Education was Alfred Williams.
Williams, already a sick man, with only a short time left in which to carry out his sweeping educational programmes, had returned on 13th December, 1907, from an overseas tour, fired with missionary zeal and an urgent determination to effect change in S.A. Education. He had travelled with his friend Frank Tate, Director of Education for Victoria. Overseas Williams had seen that the Australian States were the last outposts in the Empire to introduce secondary education and that, despite lengthy enquiries into technical education, the Australian system of technical education was quite inadequate to contribute to the industrial growth needed if Australia was to be anything other than a pastoral nation.

On his return Williams wrote a preliminary report containing a full account of overseas technical institutions. In addition, he used such platforms as the Teachers' Union Conference from which to propound his views. (2)

At the 1908 Teachers' Union Conference, as Beare in his unpublished thesis on the influence of Williams as public education in South Australia relates: "Williams' recommendations were like wheat falling on prepared ground." (3) During the inaugural address to the conference, Sir Langdon Bonython had spoken of 'the missing rungs in the ladder of education' and the need to improve the School of Mines and Industries. Peake, then acting Minister of Education, had publicly acknowledged that South Australia's education system was lacking, and that "the gap between primary school and higher education as represented by the University must be bridged." (4) W.J. Sowden of The Register also spoke on the same topics. These changes had considerable implication for the development of art education. (5) The first steps towards educational rationalisation taken by Williams concerned the establishment of a secondary school by amalgamating the Advanced School for Girls and the Pupil Teachers School. (6)
In November, 1908, Coombe, supporting Williams' ideas, moved "That in the opinion of this House, the time has arrived for the adoption of a more vigorous policy in regard to secondary and technical education." (7)

Although Williams did not live long enough to develop his ideas fully, it being 1915 (the year of H.P. Gill's resignation) before the 'vigorous policy' he called for was given legislative force, his 'Preliminary Report' and the Royal Commission on University and Higher Education (which was, in 1911, given enlarged terms of reference to include all levels of Education) resulted in the 1915 Education Act which revised technical education. Under that Act a technical branch of the Education Department was formed with Dr. Charles Fenner (formerly of Ballarat School of Mines) as Superintendent of Technical Education.

The six years between the transfer of the School to the Education Department, and Gill's retirement in failing health, saw the consolidation of the graded South Kensington system, modified but slightly by Gill, and its absorption into educational programmes for schools and the Teacher Training programme.

A perfect example of Gill's intransigence and singleness of purpose was shown by the events at the time of the handover. They give an illustration of a personality who preferred the flat, geometric technical exercises of South Kensington to the moody, tonal fine art drawing of the Ecole des Beaux Arts style. As the Art Gallery was still under the control of the Public Library, Museums and Art Gallery Board, the Minister of Education (Mr. Coneybeer) refused to allow Gill the right to continue as Curator of the Gallery which caused Gill to attempt a Nelsonian response, even to the extent of refusing to hand over the Gallery keys, and continuing to sign his letters as Art Gallery Curator. (8)
But by the end of the year the matter was resolved and Gill had to accept the Minister's ruling. This separation of roles made possible the tentative commencement of a professional Art Gallery and Museum service.

With drawing continuing to attract special attention Gill had his work cut out to satisfy the demands of the growing army of drawing certificate hunters.

In 1910 the year's annual report was made for the first time to the Minister of Education. In it, numbers of enrolments quoted were a high 741 students in attendance at the two schools of Port Adelaide and North Terrace, and of these 528 were day students. This was an increase from the previous year's 634 total and it can be accounted for by an increase all round, as well as through the University of Adelaide's inclusion of drawing as a new optional subject. Gill repeated his earlier claims for the importance of the drawing exams in general education: "I am", he wrote, "of the opinion that, if the regulations (for teachers' qualifying examinations) were amended so as to increase the marks for this subject from the present meagre 30 or 50, to at least 200 – thus making the subject recognisedly as important as arithmetic or Latin – the advance in the attainment of the students would be as speedy as it now is slow, and the teaching of this essential subject would correspondingly improve. Where one student requires Latin, 200 require drawing as their daily avocation." (9)

The Growth of Craft Teaching

The Adelaide School, through the commitment and influence of Gill, was primarily a drawing school, but before the end of his long 'headmastership' a new emphasis can be discerned through the evidence of the enrolment details and course registers: this is the increasing growth of attention to craft.
Craft programmes as recounted earlier were well advanced in England in the Eighteen Nineties and by the end of the century in South Australia they expanded beyond art needlework (which commenced in 1886), so that South Australian students were offered courses in such craft areas as repousse, china painting, leatherwork and, perhaps most popular of all, woodcarving. What had caused this drive towards the crafts?

There are two inter-related causes: the theoretical underpinning which was provided by Morris and Ruskin, and the practical emphasis of its educational and economic potential given by Walter Crane and William Lethaby in London. In South Australia Gill himself seems to have played only a minor role in this shift, whereas his young acolyte L.H. Howie was an enthusiastic supporter of the crafts. During his years as Principal, Howie made the craft areas of art education very significant.

Early evidence of the awareness of craft teaching elsewhere can be found in the Adelaide Art School Magazine. For example, in an 1899 edition, one pupil, Miss E. Kelsey, had written a full account of a visit to England in 1898, where she wrote of the craze for wood carving based on work 'made when man did not live at the express speed' he does today. In her choice of words she was responding to the influence of William Morris in respect of the preference for the handmade over the machine made:

"... hence the introduction of woodcarving and all manner of decorative handwork into schools, as an effort to implant in the youthful mind a love of true beauty and to restore the dignity of labour." (10)

Miss Kelsey's visit to London was in the year Walter Crane had taken charge in South Kensington and was emphasising his crusade for craft and design in education. Miss Kelsey's response is notable for its almost messianic fervour and is a good indication that South Australian art students were informed of art educational change from sources other than the head of school and his staff.
Miss Kelsey's paper, written after her first return to England in over twenty-four years, positively quivers with her enthusiasm for the work which she had seen there. She enthused over the emphasis on brushwork, on two handed drawing (then a craze), and on the awareness of 'childhood'. "The word teacher" she wrote, "is a misnomer – educator is now the word to employ." She also gave good descriptions of Dr. Sophie Briant's work at the Frances Mary Burr Schools where she found the art classes "in no wise different from our Adelaide studios." The craze for wood carving she attributed to "a spiritual revival and the presence of such fine models as the carvings of Durham, York Minster, Edinburgh, Hexham Abbey." (11)

The intellectual and literary influences from Walter Scott to Ruskin and Morris are significant as sources for the shift of emphasis to craft training; and here Ruskin's influence was monumental. His influence was at its strongest in the last decade of the nineteenth and first twenty years of the twentieth century, and it continued relatively undiminished through the nineteen twenties. A Ruskin reader was one of the works of required reading for the English literature class of the general course of the SA School of Art. Although the authority of the high priest of High art, Sir Joshua Reynolds, was also quoted frequently in the writings and speeches of both Howie and Gill, this does not imply a leaning towards the fine arts. It was more to do with inculcating diligent and hard working attitudes in art students than with Reynolds' aesthetic principles. Even as late as 1946, when staff member Mary P. Harris published her book Art, the Torch of Life, she used Ruskinian rhetoric and specific Ruskin quotations throughout her text.
But Ruskin's influence was at its strongest through the art and craft tradition and the associated attitudes to the ethical dimension of physical labour, which was also a major part of the Reynold's inheritance. Much of Ruskin's later theorising was concerned with the problem of human labour and, as Professor Tomlin has recently demonstrated, contrary to the views of his contemporaries. Ruskin believed in the unity of the human mind; he did not believe that art was one faculty, science another, and religion a third, and so, as Tomlin points out:

"Ruskin alone and unaided, and perhaps even unconscious of what he was doing swept aside what some philosophers call the cartesian split: that is to say the division made by Descartes between the thinking self on the one hand and nature on the other." (12)

a view expanded in Marx and Engel's continual attacks on the division of labour.

Ruskin's biographer, W.G. Collingwood, suggested in his book The Art of Teaching of John Ruskin, that Ruskin came to regard art and much else as, in essence, organic and inseparable from life. For Ruskin, art and craft were originally one and the same; indeed Ruskin, Tomlin stresses, did not view art as a substitute religion, nor even as art in the aesthetic sense, but as craft. At the time when Pater was preaching art for art's sake, Ruskin was preaching art for life's sake.

These two polarised tendencies in late nineteenth century aesthetics led to two approaches in twentieth century art education: on the one hand, to the formalised abstractions of early Modernism, via Roger Fry, Clive Bell and theBloomsbury group to the concept of an art freed from morals, religion or documentation, to an art responsible only to itself; and on the other hand the line of descent ran from Ruskin, Morris, Walter Crane and the art/craft movement of the 'Fin de Siecle' years, through to the expansion of handcraft teaching in schools and the science of functional and spiritual purpose lying
behind the syllabus and teaching of the SA School of Art, as well as to the
development of an art and craft in schools programme.

Ruskin was quite clear that:

"it should not be artists alone who are exercised early in these crafts. It
would be part of my scheme of physical education that every youth in the
state – from the King's son downward – should learn to do something,
freely and thoroughly with his hands, so as to let them know what touch
meant." (13)

This tendency, already discernible during the Gill years, became
paramount in the years of Howie's principalship.

One positive value of the move towards the crafts was that the School's
students were able to produce commodities. The School carried out to
commission, orders for designs and finished works in wood carving, leatherwork
repousse, cast bronze and art needlework. The report for the year ended
December, 1911, referred to these commissions in some detail:

"The more important works were – Memorial Tablet in Blackwood with
repousse copper panel in memory of the Hon. H.T. Price, M.P., late
Minister of Education to order of Adelaide High School. Cast bronze
memorial tablet in memory of 'The Fizzer' to be erected in Northern
Australia by that mailman's sister. Cast bronze memorial tablet for the
Presbyterian Church, Wakefield Street, copper repousse hood for
fireplace, carved mantelpiece, etcetera, etcetera. These orders resulted
in 76 pounds, 15 shillings and 1 pence being paid to students for designing
and executing work, and have yielded 7 pounds, 16 shillings 7 pence as
commission to the Education Department." (14)

In this respect, with only a modest 10% commission taken by the
Education Department, the financial return to the students was quite substantial,
showing that Gill was thoroughly Victorian in his attitude to trade, and that he
had not been affected by the earlier implied censure from the N.S.W. and
Victorian Schools of Design, but that he had built up the professional practice of
his pupils, for the pure fine art purpose in art training is notoriously unreliable as
regards economic viability.
It was not until well into the twentieth century that a cohesive
programme, or unified course of professional training in art, was established in
art schools. Students enrolled for those individual subjects which they felt
most relevant to their needs. There is no evidence that students were
discouraged from any class enrolment owing to lack of talent or aptitude.
Success in the mechanical, flat copying exercises basic to the elementary
stage, although requiring good hand–eye co-ordination, did not indicate any
pre-disposition to artistic aptitude which required invention, spatial abilities or
sensitivity to texture, surface or atmosphere. Enrolments in these courses
were unrestricted. Such attributes, however, would most certainly be tested
by the classes in antique, life and still life drawing where issues of talent were
raised.

By 1915, H.P. Gill, then 61 years old, was in poor health and although he
journeyed to England in search of a cure his health was broken, and he resigned
at the end of the year. He died at sea in 1916. (15)

John Christie Wright – and The Wartime Years

After Gill's resignation, before the end of 1915, a remarkable
appointment was now made: it was to be another 'might have been' event in
the series of lost opportunities and unfilled promises for the School. The
appointee, who commenced his duties in the early part of the New Year (1916),
was 27 years old John Christie Wright, late of Sydney Teachers' College.

Wright, according to Scarlett (1980), was born in Edinburgh in 1889, had
studied at Edinburgh School of Art, and had worked with the professional
sculptor William Banbury before completing his studies in London in 1912. He
arrived in Sydney in 1912, was appointed as art instructor at the Sydney
Chapter 5

Teachers' College and it was from there that he was appointed to the post of principal of the South Australian School of Art in February, 1916. (16) Of his work in Sydney, William Moore said that his designs for exterior reliefs of the Daily Telegraph Building in Sydney, and the Public Trustee Building, had a breadth of design and vigour unlike anything produced in Australia. (17) Wright, however, spent but a short time in South Australia before volunteering for overseas service, only to die of wounds in France.

Wright was the first (and only) principal appointed who could be considered as a potentially first rank professional artist, rather than a teacher or administrator, who understood professional practice. His mere six weeks of active principalship were described by Charles Pavia (acting principal) in the 1916 annual report: "He made many changes, and left a programme of work which has been carried out by the staff since his departure." (18)

These changes included a name change to South Australian School of Arts and Crafts, new scholarship schemes (raising the age of scholarship holders), the installation of electric light, and a drive for higher calibre students. Gill had been a numbers man; Wright was determined to raise the artistic stature of the School.

During the year before his death on active service in May 1917 he corresponded regularly and fully with Pavia on detailed aspects of the School. The major part of the School's work remained with the Education Department teachers in training. Pavia's 1917 report hinted that artisans' employment was not a strong point of the vocational aspects of the School. In referring to the publication of a new prospectus, Pavia wrote of it:
"This is illustrated and brought up-to-date, and should be a good advertising medium. The teachers in training for the woodwork centres attended during the year for instruction in drawing. A special course of work was drawn out, and the teachers being enthusiastic and hard working enabled me to get through a large amount of work which should be of great value to them at their various centres. For many years the greatest drawback to students has been that at the end of their training no means of livelihood seemed open to them. By the recognition of the commercial aspects of such practical arts as leatherwork, stencilling, ticket writing and designing a demand is slowly created for art workers. During the year five students were found positions, three as designers and workers in leatherwork, etc., one with a leadlight designer, and one as a junior draftsman. I feel assured that the time is coming when there will be still greater openings for these trained students." (19)

Pavia had put his finger on the perpetual problem of schools of art.

During the Gill years drawing was considered to have the kind of universal value to be found in the subjects of Latin or Algebra. It was felt that drawing had some abstract quality which made its functional value dependent upon the transfer of concepts from one field of study to another; it had an idealistic purity of value which over-rode mere craft or trade skills. But although some professional areas required the specifics of drawing, the slow manufacturing and industrial growth of the State of SA, and indeed of Australia as a whole, did not produce anything like the demand envisaged by Gill and others. The fine art courses had even less demonstrable economic purpose.

Those areas of which Pavia wrote did, however, absorb a fair percentage of the School's ex-pupils. One ex-student when interviewed recalled the remarkable size of the Harris Scarfe store's art department in the twenties and thirties with, as she said, "rows of artists writing out signs and show cards." (20) It should be noted that as schools of art have not kept employment records of ex-students any indication of employment of ex-art school students referred to in this thesis come from private papers, interviews and unsubstantiated comments in reports and newspaper articles.
When the war ended Pavia continued as acting principal, facing further accommodation difficulties, which resulted from the effects of the influenza outbreak which required the whole of the Exhibition Building to be taken over as an isolation hospital. For twelve months the School had to be crammed into alternative space in the old Destitute Asylum buildings and the Institute. This accommodation crisis was compounded when the Exhibition Building had to accommodate a major Chamber of Manufacturers' 'Peace Exhibition' in 1919. (21)

In the few published references to the teaching at the School of Art and Crafts the outdoor drawing and painting classes are treated as almost an innovatory activity; which ignores the outdoor painting lesson tradition early established at the Gallery School in Melbourne. A case can be made for the museum classes to be seen as innovative; they commenced in 1917, and Pavia's annual report commented that:

"The pupils evince special interest in drawing and coloring (sic) natural objects which they welcome as a change from the casts usually supplied as art models. Several private teachers also brought pupils for similar reasons." (22)

Saturday morning classes had been initiated as part of Gill's early in-service courses for teachers, and were to become a regular part of the School's timetable. But the 1917 classes had an element of the experimental in that natural specimens were used, and the suggestion that they were providing a welcome relief from cast drawing shows a critical awareness of the tediousness of antique drawing: something which Gill would have been unlikely to admit.

In addition to the artistic value of such classes there was the practical one of easing the accommodation crisis.
Chapter 5

The recurrent issues faced by successive principals and acting heads of schools of art are the philosophic ones of course content structure and vocational relevance and the practical ones of accommodation and staffing. With art schools commonly sited in buildings re-cycled from other uses, few opportunities exist or have existed for purpose-built art and craft studios. Pavia, in 1919, raised the issue of accommodation, saying, in his report to the Director of Education:

"The experiences of this year all point to the urgent need for a separate modern building for our art school. The Exhibition Building is not suitable for our work, and I am convinced that until a new school is provided we cannot progress and develop as we should." (23)

While art education was predominantly drawing education no really specialist facilities needed to be provided, but as soon as sculpture, ceramics, printmaking etcetera entered the curriculum the accommodation demands became more specific.

Although reference has been made to the growth of craft, drawing training remained the predominant concern of the South Australian School of Arts and Crafts. New courses included the colouring of photographs and signwriting for signwriters and decorators in connection with the Vocational Training Scheme for Soldiers (this class was later transferred to Kintore Trade School). Returned servicemen then swelled the numbers of enrolments in draughtsmanship, designing, retouching and fine art classes.

The numbers of enrolments given for 1919 were reaching the maximum for a twenty year period. They fell back in 1920 to the figures below:

<table>
<thead>
<tr>
<th>School of Arts</th>
<th>Term One</th>
<th>Term Two</th>
<th>Term Three</th>
</tr>
</thead>
<tbody>
<tr>
<td>Port Adelaide</td>
<td>779</td>
<td>750</td>
<td>607</td>
</tr>
<tr>
<td></td>
<td>30</td>
<td>26</td>
<td>23</td>
</tr>
<tr>
<td>Figures for 1919</td>
<td>803</td>
<td>776</td>
<td>630</td>
</tr>
<tr>
<td></td>
<td>829</td>
<td>818</td>
<td>771</td>
</tr>
</tbody>
</table>

245
Pavia points out that:

"Included in the above figures are those referring to student teachers in training at the Adelaide High School, Observation School and University Training College who came for their drawing subjects; in the first term they numbered 520; during the third term this number was reduced to 355, owing to variations in the course of work." (24)

The Saturday morning classes in the museum had a relationship to the needs of primary school courses and, in a report by the Superintendent of Primary Education, Charles Charlton, reference is made to the attempts of teachers to meet the new demands of modern drawing courses:

"Many teachers have made commendable attempts to meet the requirements in the course of Drawing, and although the pupils' efforts in free Expressive Drawing and in memory and Nature Drawing were often found to be crude, the new system is acknowledged to be a far cry from the old method, which in essence was really slavish copying, the more slavish, the more successful.

Model Drawing should receive more attention and teachers should endeavor (sic) to obtain clearer and more precise notions of perspective. The addresses of the Principal of the School of Arts and Crafts and his articles in the Education Gazette should afford material help to teachers, and it is certain that when the initial difficulties have been overcome, both teachers and children should realise that true drawing is an expression of one's own thought, and not a reproduction of that of another." (25)

These comments by Charles Charlton provide clear evidence of a change in attitude towards child art, issues of the expressive qualities in art and originality in art which became central to discussions of art education during the next four decades.

H.P. Gill's laborious scheme of graded exercises would not satisfy the criteria suggested by the Superintendent of Primary Education; indeed, although the old South Kensington System did cover spatial and form representation in its later stages, and included oil and watercolour painting, and it is true that the fine art aspects were not ignored as such, they were in effect put so far out of candidates' reach that few pupils ever achieved them.
Chapter 5

Syllabus Change From 1920 Onwards

By the end of the First World War the School of Arts and Crafts (under its successive names) had established programmes of study which were the result of responding to changing demands, (e.g. new courses included photo-retouching, china painting etcetera). It had a firmly entrenched place in the overall State's Education system and it had moved some way towards the modified British system in which craft was the dominant element. In looking for evidence of any area in which the South Australian School could justifiably be said to be either innovative or distinguished from other Australian Schools of art, one aspect seems to be notable, the promotion of Australian Art and Australian motifs.

The decorative use of native flora has a rather episodic place in the development of Australian applied design, but a very significant place can be claimed in that history by the work of staff and students of The South Australian School of Arts and Crafts. The growth of the nationalist movement for the development of art practice in Australia is also significant.

The origins can be found in Adelaide in the mid 1890s where the local branch of the Australian Natives' Association energetically pursued a policy of recognition for Australian products. The South Australian Society of Arts had attempted to induce the Board of Governors of the Public Library and Museum to devote a portion of the money voted by the Government for art purchases to the formation of an Australian Room at the National Gallery. As reported in the Australasian Builder, 24th February, 1894, Mr. Cavanagh had addressed the Society of Arts and the Easel Club with the proposal that one fifth of the annual purchase amount should be spent on Australian works. (26) In the many newspaper reviews of annual School of Design exhibitions of students' work the
various craft work exhibits based upon Australian flora are commented on, especially in the woodcarving, needlework and book cover classes.

Gill had been a keen supporter of Australian art and design: his regular toast at the Everyday Art Club 'smoke' evenings was 'to Australian art'. And it was a very carefully considered decision of the H.P. Gill Memorial Committee to award the H.P. Gill Memorial Medal to South Australian School of Arts and Craft students who had excelled at applied design using Australian native plant forms. As David Dolan points out in his catalogue introduction to the 1978 exhibition of the works of L.H. Howie:

"It is interesting that while the native flora movement markedly declined after World War One, with changing fashions in the 1920s (wasting a great opportunity for Australian art and design), its influence was apparent in the early years of Howie's principalship of the SA School of Art. Before his time the prospectus cover carried a Neo-classical figure - perhaps a Muse - but after 1921 it had a decorative border of gum leaves around the lettering." (27)

The Early Principalship of L.H. Howie

In 1920 Laurence H. Howie was appointed by the Director of Education to be the next principal of the S.A. School of Art: Charles Pavia had been acting principal since Gill's and Wright's death. Howie's appointment is interesting because it was, in effect, confirmation of Gill's beliefs and standards, for Howie had not only been a Gill student but was, on many occasions, shown to be favoured by Gill.

Howie had exhibited his work alongside Gill at the Society of Arts and Easel Club exhibitions since 1902 and his work had been included in the Federal Art Societies' Exhibitions from 1902. He first enters the School's records as a student in 1892 at the age of 16; by 1894 he was a student assistant at 50 pounds per annum, and was made up to assistant master at 80 pounds per annum, rising to 120 pounds per annum in January, 1897, the year in which Charles Pavia had
been made a student assistant. The teaching duty timetable for these student assistants and assistant masters was from 9.00 a.m. to 9.20 p.m. for five days a week and 9.00 a.m. to 1.00 p.m. on Saturdays.

Howie was even more of an all-rounder than most of his contemporaries, but his own art work was, in effect, biased towards the crafts. He was clearly one of Gill's star pupils: it was Howie who was sent to Melbourne to learn the techniques of china painting and he was also foremost in the woodcarving revival. When, in 1910, the Curator of the Technological Museum of Sydney, Richard T. Baker, visited Adelaide, he lectured at the School and purchased from Howie a vase decorated with the Eucalyptus blossom motif. Baker was deeply committed to the movement to develop a distinctly Australian style of decoration using native floral motifs. In this Baker was building on the earlier concepts of Lucien Henry. Howie had also decorated a vase with a Warratah design, which was shown at the Society of Arts before being submitted to the Museum. The Warratah vase was acquired by the Museum and was illustrated in Baker's book 'Australian Flora in Applied Art', (where it was incorrectly ascribed to a Miss L.H. Howie, a student of the Adelaide School of Art.) (28)

During Howie's period as principal the School developed its strengths in the area of applied art, and yet, it also produced a small number of artists who became professional artists. Dolan attributes this to Howie's creation of a supportive working environment, which is undoubtedly true. (29) However, despite the entrenched certification system the craft emphasis allowed diversity and the community needs had moved away from the earlier concept of drawing as the basic language for the industrialised age.

South Australia, indeed Australia, could hardly be considered as major manufacturing communities. Fine art and craft could be seen as offering viable alternatives to the Gill system.
The Art System Between the Wars

During the nineteen twenties a significant change took place in the structure of the art institution in Australia. Commercial art galleries were opened in most State capitals and these new outlets had an impact on the professional practice of art, and therefore on art training.

Art magazines, although few in number, became increasingly significant during the post war period. Art in Australia, which had been founded in Sydney in 1916, was the major forum for artistic information. Initially a quarterly magazine established and edited by Sydney Ure Smith, it was later published six times a year. Its principal aim was the promotion of the visual arts in Australia and, as a result of the success of the magazine, an art book publishing firm was founded by Ure Smith, which produced monographs on Australian artists. In addition, special editions of the magazine were published, focussing on individual artists: sometimes Modernist artists like Margaret Preston received special attention.

In South Australia the earliest printed art magazine was The Highlight of 1910. Although it was only a single number – it was a souvenir edition of 'The Adelaide Drawing and Sketch Club', edited by Bernard Dubois – it claimed to be the first of its kind in Australia. Its function was to assist the friends of the Club and it included poetry and short stories as well as several descriptive factual articles. Many of the contributors came from interstate and the Bohemian feeling of the journal was supported by cartoons and illustrations, somewhat reminiscent of the art publications of London and Paris at the turn of the century; indeed the influence of Whistler can be discerned in the pages of this innovative journal.
Archibald Collins, teacher of antique and life drawing in Adelaide, contributed several strong drawings and wrote an interesting 'Reminiscence of the Royal Academy'. (30)

The handwritten Journal of the Every Day Art Club used a similar format and included articles on technical topics as well as on art appreciation and travel notes. Other journals of note were The Paint Pot published by the privately sponsored North Adelaide School of Fine Art, and the South Australian School of Arts and Crafts thirties magazine The Forerunner.

The distribution, marketing and information network of the professional art institution in South Australia became more fully developed during the nineteen twenties. Its main components were the exhibiting venues (societies and commercial galleries), the art societies, the art journals and reviews in the daily newspapers.

In the immediate post war years the breadth of art experience of South Australian artists increased. Many artists had travelled to Europe, even if their reasons for so doing were not always of their own making. There were also those artists who had not served in the armed forces, but who had travelled to Britain and in several cases studied at leading British art schools. There was a new sense of coming and going in the Adelaide art scene: in 1925, for example, Malcolm Helsby, an etcher, returned from his studies at the London County Council School of Arts and Crafts and was appointed as teacher of etching and drawing for reproduction at the S.A. School of Arts and Crafts. This appointment replaced John Goodchild and d'Auverne Boxall, who were themselves leaving for Great Britain. The teaching of etching was a new initiative for the School of Arts and Crafts: etching, although firmly rooted in the 'High Art' tradition, also had its distinctly craft based characteristics. Perhaps more than any other medium it had the advantage of bridging the high art/useful art rift.
The important role of fine prints in the history of Australian art collecting has already been mentioned, and the importance to the Art Gallery of South Australia of two significant gifts can hardly be over emphasised. In 1882 the Society of Arts in London had added to the Colony's embryonic art collection with a gift of etchings and, in 1907/8, Adelaide politician, businessman and connoisseur, David Murray, founded the South Australian print collection with a bequest of over 2,000 prints (notably Italian Old Masters). (31)

The first two curators of the Art Gallery, Henri Van Raalte and Gustave Barnes, were both printmakers of considerable ability and did much to encourage an understanding of this medium. (32) Like all printmaking processes, etching makes available original works in a multiple form and so could be said to democratise the fine art product. In the regular one person exhibitions at the Adelaide commercial art galleries etchings often featured prominently. Etching became a popular subject for study at the School of Art and Crafts. The installation of a new etching press was treated as an event of considerable news value and was accorded much attention by the local newspapers.

Adelaide Galleries functioning in the twenties and early thirties included Argonaut Galleries, North Terrace; Dunster Galleries, Gawler Place; Preeces' Gallery, King William Street; and Tyrrel's of Pirie Street. They exhibited works by artists such as Van Raalte, Fred Britton, Fred Millward Grey, D'auverne Boxall and Malcolm Helsby at prices from 1 pound 11 shillings and 6 pence up to 10 guineas. Popular (if controversial) Norman Lindsay's work ranged in price from 6 guineas to 20 guineas in 1930. In contrast to that, an oil by nationally respected George Lambert could command 20 guineas. It was therefore perfectly possible for modest art collections of drawings, etchings and engravings to be formed in South Australia. Alison Carroll, in her study of South Australian printmaking, refers to the nineteen twenties as 'The age of etching'.
L H Howie gave an interview to The News in 1928 stressing the breadth and importance of the School of Arts and Crafts' work. Considering its regular press coverage it is surprising to read his opening paragraphs.

"Few persons in Adelaide realise the extent of the useful work which the School of Arts and Crafts conducts," says Mr. Laurence H. Howie, Principal of the institution.

"We feel that we are doing a great work here," he continued. "An extended part of our instruction is entirely practical, as it has a direct relation upon the life-work of the student. Young men and women come here to take courses of study that they must master in their trades and professions.

"Carpenters and plumbers come to study geometry as a knowledge of that fundamental subject is of use to them in their work. Architects and draftsmen come to learn art subjects. We have a number of modellers and men apprenticed to the plastering trades, who are studying designing as it relates to their work in decorating ceilings, and in working with terracotta and in relief."

Developing Individuality
The guiding purpose of the School of Arts and Crafts, according to Mr. Howie, is to develop the individuality of each pupil, and to improve things Australian. The school teaches the student the virtue of expressing his own ideas in his efforts. In drawing and designing subjects it teaches the value of Australian plants, flowers, and landscapes, for use as models, as against more conventional foreign designs.

By using the everyday objects of Australia the Australian students will become more convincing in their work, and will be contributing original achievement to art in general from Australia, he holds.

A stroll through the School of Arts and Crafts building shows the wide scope of the instruction. It is filled with objects which students have made. It resembles a workshop. Students are learning to paint, to sketch, to work in charcoal, and watercolours, to make etchings, to model in plaster and brass, to make batik designs and linoleum prints, to carve in wood - to make and do all manner of things with their hands.

Remarkable Promise
"We have some students of remarkable promise and abilities," Mr. Howie says.

The School of Arts and Crafts, now situated on North Terrace, is one of the oldest established schools in South Australia. It began 66 years ago in a single room under the direction of the Public Library Board. About 19 years ago it was transferred to the Department of Education under the direction of which it still remains.
There are now 1,736 students attending the institution, more than at any other time previously at this season of the year. Of these 1,670 are part-time and 66 full-time students. In age they range from boys and girls of 10 who come for classes on Saturday mornings, to old men and women.

Many business people attend the night classes. These classes are perhaps the largest and busiest in the entire school.

**Diversity of Subjects**

A schedule of the school illustrates the variety of subjects studied there. It includes courses in antique drawing and painting, architectural styles and ornament, artistic anatomy, artistic leatherwork, art needlework, batik, blackboard illustration, brushwork, building drawing, china painting, correspondence lessons, design, design for jewellery, dimensioned sketching, drawing and painting from life, drawing for reproduction, English, etching, geometric development, historic ornament, landscape drawing, lettering, and show card writing, modelling, perspective, plant drawing, retouching, and colouring of photographs, stencilling, wood block printing, wood carving.

The School of Arts and Crafts instructs many school teachers in such subjects as blackboard illustration. (33)

Underlining the need for accountability as a practical course a later article on the School, also in *The News* emphasised the practical value of their courses during the late twenties under the sub-heading 'Practical Instruction'.

Howie again referred to the functional value of their studies.

"Artists," we are informed, "are frequently regarded as dwelling in the fairy cloudland of their own creative thought without any attempt to make their vision real ... No such accusation can be levelled against those who control the South Australian School of Arts and Crafts, or its pupils. The idea of that institution is to teach its students something that can be subsequently utilised to advantage in the stern battle of life ... While brilliant etchers for example J.G. Goodchild, Mrs Doreen Goodchild and the boy genius, Ivor Hele were formerly students of the School the great majority attend primarily to learn something that will be of use to them in a more mundane sphere.

A glance at the list of subjects in which instruction is given shows this to be so. Antique studies, object drawing, perspective, plant drawing, repousse work, retouching and coercing (sic) of photographs, still life painting, stencilling and woodblock printing and carving.
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The average student runs the whole gamut practically of the above subjects. It is an all round education. There are 60 full-time students, and a number of part-time students that is, school teachers and others who desire to study some particular subject.

What is widely described as 'commercial art' is probably the most profitable of the subjects. Students were put into different grades year by year. The budding carpenter could learn how to solve geometrical puzzles, or the ambitious painter could pick up the practical points of oil and water colour painting. Etching is popular with many students." (34)

Etching was in fact one of the South Australian initiatives associated with the remarkable number of talented women who studied and taught at the School in the twenties and thirties. Ethel Barringer (1884–1925) had studied at the School of Design before travelling to London where she had studied at the St John's Wood School and the Sir John Cass technical school. There she had learnt etching and enamelling. At the time of her London studies there was no etching press in Adelaide but there was a strong following for the art of etching. The etching press was installed in 1925 and The News of 11th February, 1925 gave full details of the new etching press, claimed to be the largest of any art school in the Commonwealth, allowing plates up to 28 x 40 inches to be printed. The 'News' journalist 'Candida' described the etching process in detail. Ethel Barringer had been the prime mover in the acquisition and installation of the press. She was extremely enthusiastic about her etching class, but sadly had little time to develop it before her sudden and early death in July, 1925. (35)

However, the classes continued and contributed to the School's public stature.

As Lindsay wrote in the 1921 Art in Australia article 'The art of etching,' "Perhaps the most astonishing manifestation of art appreciation in our time is of that accorded to etching. Never, even in the great Seventeenth Century itself have fine proofs been so eagerly, so discriminately collected as they are today." (36)
When Henri Van Raalte, a prominent etcher from Perth, was appointed to the post of Curator at the National Gallery in Adelaide in 1921, an added boost was given to the interest in etching. Van Raalte in his short time in Adelaide (he was to resign from his post in 1926 and tragically to commit suicide in 1929) was an outspoken critic of the amateurism which as he said imposed shackles on the professional artist in Australia. (37)

When Van Raalte started speaking out about the art political power of amateurs he was obviously thinking of the Society of Arts from whose membership he eventually resigned. In one Society of Arts meeting, early in his brief membership he commented on the Adelaide art world saying that "of all the arid deserts he had encountered as far as Bohemianism was concerned, Adelaide led the way." (38) In one of the lectures he gave at the Gallery he said that the Gallery was mid-way between the old and the modern: by old-world Dutch art standards it would appear modern, whereas a modern Cubist painter would probably complain against the conservatism and old-fashioned taste of the people of Adelaide. (39)

As part of his drive to get away from the mediocrity attacking art he became involved in the foundation of a progressive new art group, 'the United Arts Club.' Although short lived it achieved one remarkable success with the first Artists' Week in 1924, associated with which was an exhibition of over 160 art works including works by Condens, Roberts, Martens, Lambert, Streeton, Longstaff, Thea Proctor, the Lindsays, Hilda Rix Nicholas, Rayner Hoff and Margaret Preston.

But the powerful weight of conservatism was too deeply ingrained in South Australian society for one event or one person to shake it out of its confident complacency. Van Raalte's trenchant support for professional artists and his speeches on behalf of progressive art had little effect except to make his own position as Director of the National Gallery untenable.
Chapter 5

It might even be that the establishment which had 'mothered' Mr. Gill did not take women artists sufficiently seriously to recognise their tentative modernism as any kind of threat. But the fact remains that it was the female staff and students of the South Australian School of Arts and Crafts, during the long years of Howie's principalship, who introduced more progressive concepts into the art and art teaching of South Australia.

The following women artists were members of Van Raalte's United Arts Club:

Gwen Barringer; Doreen Goodchild (nee Rowley); May Grigg; Gladys Good; Mary P Harris; Leila McNamara; Dora Chapman; Ruby Henty; and Dorrit Black.

Other significant women artists included Kathleen Sauerbier (b.1901) who left Adelaide in 1925 to study at the Central School, London, where she had tuition from leading British Modernists including Duncan Grant. She later returned to South Australia and continued painting, at times with Horace Trenerry, along the South Coast of South Australia, Elizabeth Skottowe (1912–1970), like Adelaide born Stella Bowen (1893–1947), remained overseas. The most senior respected women teachers in South Australia were Marie Tuck (1872–1947), and Elizabeth Armstrong (1860–1930). Marie Tuck had studied in Paris in the early years of the century where she had worked with Rupert Bunny and had exhibited at the Paris Salon. She taught life painting and still life painting at the South Australian School of Arts and Crafts, but only as a visiting teacher. Elizabeth Armstrong, the less accomplished artist, was the painting mistress for 36 years.

Ruth Tuck wrote, after her death,

"She worked her students very hard. No talking was allowed in class – not even in rest periods. Before the ten-minute half-time rest period the model had to do a "one-minute pose, and the students spent the next ten minutes drawing feverishly while the model rested." (40)
Marie Tuck and Elizabeth Armstrong could both be considered as determinedly anti-modern. But the teaching and practical inspiration given by Mary P. Harris and Dorrit Black, helped to prepare the younger generation Ivor Francis, David Dallwitz, Douglas Roberts, Lisette Kohlhagen, Jacqueline Hick, Jeffrey Smart and Dora Chapman for their involvement in Modernist art.

The North Adelaide Alternative

The early nineteen twenties saw a burgeoning of artistic self-confidence with many Australian artists preparing for a major British Empire Exhibition to be held in London in 1924. (South Australian artists were allocated one tenth of the gallery at Wembley Park: their total space was 80 ft x 25 ft). It was by no means uncommon for artists to send work interstate and interstate artists showed at such exhibitions as the Society of Arts Federal Exhibitions.

These events, coupled with an increased School of Arts and Crafts enrolment from returned servicemen and teachers in training, could well have contributed to Edith Napier Birks' decision to open her own art school 'The North Adelaide School of Fine Art', an event less surprising in 1921 than it would have been before the war. Edith Birks was not a professional artist herself; she was, however, financially well able to support the venture. (41) She appointed Fred Britton to be the School's first principal. Britton had, like Howie, recently returned from working on the Australian War Memorial Scheme in London, and he, like Howie, had worked with sculptor Charles Web Gilbert at the Earls Court modelling group. (42)

The North Adelaide School of Art was the new alternative to the South Australian School of Art, although artist James Ashton had run his own art classes for many years, and several Adelaide artists gave individual lessons in
their studios. It has already been noted that during the nineteen twenties and thirties private art schools provided Australian students with the opportunity of more modern methods of teaching.

The establishment and success of the North Adelaide School of Fine Arts owes much to Britton and his main associate Millward Grey, but the success of a fine art school would not have been possible without the more responsive social context. In some respects the change in direction of the North Terrace School of Arts and Crafts, and its subjugation to the Department of Education, also contributed to the view that if you wanted to be a painter you should go to the North Adelaide School. This view was expressed in interviews with ten ex-students of the North Adelaide School; one of whom, Dave Dallwitz, attended both schools, taking advantage of The School of Arts and Crafts evening classes and attending the North Adelaide School daytime classes. These interviewees also expressed the view that the School of Arts and Crafts was mainly concerned with teacher training, an opinion supported by the evidence of the high enrolments in that area. (43)

Because the North Adelaide School exemplifies on the one hand a reaction against the Education Department's School of Arts and Crafts, and yet, on the other, maintains a hard core of traditional teaching methods, it is appropriate to examine it in some depth.

According to one interviewee, Miss Dora Cant, it was no more than a couple of rooms with a pot-bellied stove in one room, which made it popular with some of the hard-up young artists like Horace Trennery, whom she felt went to the School as much to keep warm as to have access to a model and teaching. As Trennery had little financial support one wonders if he wasn't allowed access to the school without paying fees. Shirley Cameron Wilson recounts the story of two boys appearing at the door to ask if drawing was taught there:
"on hearing a fee was required they were at first taken aback, but by no means daunted. On the next afternoon they returned.

Please we heard you want boys for models and you pay 'em. Me and the other chap wants to be painted.

Needless to say the budding artist used his earnings to join the ranks and so entered the doors of the new institution." (45)

The School was in Tynte Street in a building which, at the time of writing (1991), is used by the Football Association as their Headquarters.

In the first edition of The Paint Pot 1925, Lionel Lindsay wrote an introduction in which he commented on the approach of the North Adelaide School under its new Principal, F. Millward-Gray. (46)

Referring to a visit made to the school in 1923 with Hans Heysen, Lindsay wrote:

"The impression I received was of a very enthusiastic body of masters and students, whose one ideal was the mastery of drawing. That is a healthy sign of the times, for the crux of all art lies in the ability to express form, any form, significantly. The old laboured drawing, which wasted good time and tired the eye, produced only the academic platitude, a monument to patience.

The drawings of the students shared the impression of their training, but there was no insistence upon a manner of seeing; rather were the natural faculties of the student given play to develop within the bounds of form, generally expressed by line." (47)

as if to emphasise that this was not a radical art school.

It is interesting to note that in the extremely well produced first edition of The Paint Pot (which was limited to 200 copies) although there was an anonymous piece 'On the gentle art of wasting time', there was also a poem by Dora Cant 'Work, work, work', and a series of extracts from Reynold's 'Discourses on Art'. (48)

Although the North Adelaide School managed to express a feeling of the Bohemian life-style, the true origins of academic art practice and teaching
were never far away. From the very beginnings of the School a fortnight's Christmas camp was held, and in The Paint Pot we read of a kind of institutionalised Heidelberg style artists' camp. The first camp was held in 1921 at Humbug Scrub, with camps at Balhannah and Angaston in the following years. Each morning was taken up with open air drawing and painting lessons.

"... Then till one o'clock you sit on a small stool and sketch old tumble down barns and buildings, or gnarled gum trees and pines, sitting in some shady spot, thinking how hot it is in Adelaide." (49)

In the prospectus of the School the subjects taught were listed as 'Model Drawing, Anatomy, Antique, Life, Portrait, Pastel, Commercial Art, Show Card and Ticket Writing, Lettering, Book Illustration, Perspective, Painting, Still-life, Life and Portrait, Landscape'. Fees were 2 guineas for one lesson per week (morning or afternoon of three hours) for a term and 10 guineas for six days. The children's class was 1 pound 11 shillings and 6 pence, and one evening per week for a term cost a student 1 pound 5 shillings. The terms were all of thirteen weeks duration and any student who attended regularly two or more classes per week, had free use of the studios which were open daily from 10 a.m. to 9.30 p.m.

The School gave no certification and the impression given from interviews and literature is that it was predominantly a young ladies' art school, with an average enrolment of sixty students per term.

Based on the evidence of interviews with ex-students, and an examination of the school magazines and press reviews of exhibitions, it is clear that the emphasis on the individual noted by Lindsay was no licence for self-expressive modernism for, although the School was clearly not authoritarian in an H.P. Gill sense, it did not lack a sense of dedicated seriousness. Some indication of this is given by the students' poems and short stories published in the The Paint Pot,
where, with good humour and obviously with the certainty that their comments
will be received in like kind, one poem 'An Adventure' was a cautionary tale
aimed at unsuspecting passers-by who might venture inside the Art School ... who
met the master who:

"dragged them to his office, known to others as his den, and he talked and
argued ceaselessly from nine till half past ten, till they signed his little
roll book and paid up their first term's fees."

Then he said, "Now that we've got you, will you buy a 'Paint Pot' please.

They now are all day students drawing casts from ten till five, but they're
wonderfully happy, and feel glad to be alive; and they say they never,
ever will regret the happy day when they became the students of
Frederick Millward Grey." (50)

The suggestion of day long cast drawing is hardly any different from the
descriptions of the art schools of half-a-century earlier, but as the magazines
are illustrated with nude studies and drawings made at drawing classes, which
show a strong and lively use of line, it would seem clear that even a time-
honoured academic device such as a plaster cast was used creatively.

When interviewed about his art training one South Australian artist, Dave
Dallwitz, recalled that the style of drawing favoured by the North Adelaide
School was more tonal, with rubbed shadows and highlights picked out by rubber.
This method of drawing is close to the French style in which mass is represented
by tone rather than carefully built up linear and cross-hatched shadow. This
difference goes right back to B. Robert Hayden and William Dyce of almost a
century before. (51)

Of the several reasons for instituting private art schools, the most
common is the demand from the followers of an individual or group of artists who
require initiation into what is seen as a specific, often progressive, art
movement. Australian modernists such as Dorrit Black, Grace Cossington-Smith,
Grace Crowley, Roland Wakelin and George Bell were artists who catered for the more progressive minded artists and would-be artists of Sydney and Melbourne, for whom the rigid graded drawing systems of the State funded schools had little to offer. But in addition to the tendency to artistic radicalism, some private art schools were formed to satisfy the contrary demands of arch conservative students.

In South Australia the short-lived Hans Heysen School (held briefly in 1904 in Currie Street, Adelaide) and the long established school of James Ashton are examples. However, the North Adelaide School of Fine Arts and Crafts was formed for reasons which are not immediately apparent. Despite a difference in drawing style it was not truly an alternative school in terms of aims and intentions or course offerings. The staff of the two schools – the Central, government funded School of Arts and Crafts and the North Adelaide School – do not appear to have been in serious opposition to each other. Most of the staff and senior students exhibited through the same societies, notably the Society of Arts, and the range of courses and subjects was in many respects very close.

In one aspect only are the differences really significant: this is the size, accommodation and, consequently, the ambience of the schools.

As a result of articles in the newspaper and requests for information I received several telephone calls and letters (see Appendix). One correspondent, Miss Lyndall Bonnear wrote the reminiscence which follows. It is interesting to note that she refers to Van Raalte as the Master of Etching and later Principal whereas the only published material on Van Raalte suggests that he came to Adelaide as the Curator of the National Gallery. In view of the physical and academic links on North Terrace between the South Australian School of
Arts and Crafts and the National Gallery it would be reasonable to assume that he would have worked with Howie. Was it perhaps that he felt more comfortable with the relatively freer and more Bohemian atmosphere at the North Adelaide School? On many occasions during his public lectures (fully reported in the Adelaide newspapers) he referred to the importance of the Bohemian attitude. He said, in 1922, "Bohemianism was really the cleanest and most enjoyable form of society that modern civilisation had produced, which ... bound together in the most wonderful unity those who were interested." (in art) (52)

Certainly the letters of Miss Bonnear suggests this comfortable Bohemianism. A further correspondent, Mr. Peter Cox, however, emphasises the rigour behind Millward Grey's teaching and its lack of enthusiasm for any form of abstraction.

Letter from Miss Lyndall Bonnear

"THE SCHOOL OF FINE ARTS, NORTH ADELAIDE."
I joined the School of Fine Arts, North Adelaide, as a pupil in 1922.
The staff, as far as I can remember, were –
Mr. Millward Gray – (later Principal)
Fred Brittain – Head Drawing Master, & Principal
Frank Harrison – Drawing Master (fresh from the Slade
England)
Cordelle Mason – Drawing teacher
Van Raalte – Master of Etching. (later principal for short time)

(b)
Pupils I can remember –
John Goodchild
Edith Napier Birks
Audrey Hardy
Margaret Murray
Gladys Sabier
Horace Trenerry (?)

I cannot remember whether he was in this particular group of pupils, but I knew him very well later, when he was a well-known artist.
Chapter 5

Ruby Henty
— Waite.

Classes:
Still Life
Life class
Drawing from the Antique
Outdoor sketching and landscape
Commercial art
Hammered copper work
Batik printing
Some silver work.

There was a weekly session in which an expert in various fields (singers, instrumentalists, ballet dancers, actresses, actors, etc) were invited to either speak or perform. There was a very good table grand piano.

I remember that there was a print of the Mona Lisa, which it was pointed out to us, was the highest achievement of art, and we all were required to almost worship it. (We all rushed out and bought a print).

There were 3 Van Gogh prints, a little chest of drawers painted pillarbox red (we all went home and painted some article of furniture pillarbox red).

The school had weekend classes of painting with picnics at Bellchambers Animal Sanctuary at Cudlee Creek.

I did not have an artistic vocation and so I did not benefit as much as I should have done from the inspired teaching of their dedicated staff.

BUT I learned a lot about furniture and design, which enabled me to obtain a job in Collins Street, Melbourne, when I went to Victoria shortly after.

I later opened my own antique shop in Melbourne as a result of my interest in design, nurtured at the School of Fine Arts, and later I followed my early interests at the Victorian Gallery and at the Emily Colquhoun School of Painting in Flinders Lane. Many pupils, who were to become well-known artists attended her school.

At a quarter to ten, when school finished, we all went to a little place in Flinders Lane, where one had a mug of coffee and a hunk of bread and honey for 6d and where we met many writers, critics and dancers, of the time. McNally, R.H. Croll, George Colville (one of Melbourne's "Twenty Painters") and others.

The building which housed the School of Fine Arts was built to be University College. This college became known as Queens College, and transferred to Barton Terrace in a building which later was bought by the David Owen Crompton family, who still occupy it. My little brother, aged 9, was the youngest pupil accepted by University College.
When I came back to Adelaide in 1936 on a visit, the school was still going at North Adelaide.

(MISS) LYNDALL BONNEAR, JANUARY, 1983

A further correspondence with Peter Cox resulted in the following letter. This is also included here in full, rather than as an appendix.

Peter I Cox
P.O. Box 367
Victor Harbor S.A. 5211
1/2/83

Dear Mr. Weston,

Regarding your request for information about the "School of Fine Arts North Adelaide" I can supply a few facts as I was a full time student from 1931–33. I believe a Miss Birks founded the school in 1921 for reasons unknown to me.

The director in my time was Fred Millward Grey, who came from the "London Central School of Art" to teach at the school and later took over the school on his own. An earlier teacher had been Fred C. Britton who worked mainly at etching and drypoint, and had also come from London – he died in 1933.

Grey was a strict disciplinarian, and students were required to draw from the plaster cast two or three days a week until he considered them ready to attend the life class, and basically an academic approach was all that we knew then.

Two days a week were devoted to commercial art instruction, which I believe was Grey's strongest subject.

Apart from handling poster colour, there was little specific teaching in other painting mediums except at a very elementary level – nor did Grey encourage the use of drawing mediums other than pencil, and freedom of expression was almost unknown. Names such as Cezanne, Braque, Picasso, and abstract forms were virtually ignored, as in fact, I am sure, they were, anywhere else in Adelaide at that time. Reproductions hanging on the studio walls were Vermeer's "Girl's Head", Whistler's "Mother" an Orpen "life drawing" and a Campbell Taylor "Interior." I mention this to give an idea of the atmosphere that prevailed in the main studio – plus an array of the usual art school plaster casts.

There were two other studios, one for commercial art, and one in which there were two presses for litho on stone, etchings, and wood block printing, and a type printing press (both hand operated) on which an annual magazine was produced by the students and called "The Paint Pot" (I have the 1931 and 1933 copies).
A magazine called "South Australian Homes and Gardens" reproduced one or two photographs of the interior of the school in an edition dated April 1st 1932. Many of the students were part time, and I believe there were about fifty to sixty, overall, enrolled in any one term.

When the second world war broke out, the school eventually became uneconomical financially for Grey, and he joined the R.A.A.F. having closed the school down.

Later on (year not known to me) he was appointed head of the "South Australian School of Art" situated on North Terrace in the old "School of Mines" building. Grey had no assistant teacher at North Adelaide so there was only one point of view known by the students which was somewhat limiting to one's art education. I cannot say exactly why students went to this particular art school; but it must be said that it was quite well known at that time, and in my case Grey was known to my family and a relative had been a student there.

Also a number of the students were college educated, and it could have been a sort of "going on thing" to a private school; others however might have different ideas on that question.

Certainly his instruction was good in the commercial art field.

The above information is rather limited, and there could be a lot that I have forgotten over the years, and also I moved to Melbourne in 1936 – and lost touch with the Adelaide art world, but hope it will be of some use to your enquiry.

Yours Sincerely,
Peter. I. Cox

P.S.
Although there could be others who carried on in the commercial and/or fine art fields after leaving the school in my time, the following are the only ones I know of personally.


I spent 1936 full time at the George Bell – Arnold Shore school in Melbourne. (an eyeopener after the tight instruction under Grey)

Worked as a free lance commercial artist until joining the A.I.F. 1940 as a cartographer.

After the war was employed by the postal department designing posters and other work for several years. Went to Europe for two years and on returning taught oil painting at Swinburne Technical College (Fourth year level for several years).
Was a member of the "Melbourne Contemporary Artists" the "Bell Group" and the "Victorian Artists Society." Represented by an oil painting in the Melbourne National Gallery, and in private collections.

Included in the limited edition publication "The George Bell School – Students – Friends and Influences" issued at the end of 1981. – it probably sold out early (1000 copies) and as far as I know was not reviewed in Adelaide. Now living at Victor Harbor, S.A.

Peter. I. Cox.

The South Australian School of Arts and Crafts Between the Wars

If the North Adelaide students had some access to their Bohemian life over their mugs of coffee and hunks of bread and honey the South Australian School of Arts and Crafts students must have felt that their artistic cups were filled to overflowing in July, 1926 when Madame Pavlova visited the school.

It was an unusual honour for she had declined most social engagements. "I love to encourage the student in all branches of art," she remarked.

Pavlova, herself a sculptress, spent a considerable time in the modelling classes, which were taught by Robert Craig. (53)

In 1926 the North Adelaide School of Fine Arts had a teaching staff of three, was wholly fee-paying and had but sixty-four enrolled students, taking subjects from a range of twenty-seven courses. In contrast, the South Australian School of Arts and Crafts' annual return to the Director of Education for 1925, showed twelve staff teaching nearly one thousand individual students – 464 males and 475 females – who were offered sixty-six distinct classes. Each class had an average of thirty-three students enrolled. As would commonly be the case in the private sector independent schools, the staff/student ratio was therefore very favourable in the private art school.
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By the early nineteen twenties accommodation at the South Australian School of Arts and Crafts was in a state of crisis; it had been for twenty years, and would remain so for almost another forty years. In annual report after annual report the Principal, L.H. Howie, stressed this accommodation problem. In the 1923 report he wrote:

"As mentioned in previous reports the work of the school is much hampered by lack of accommodation; at present it is necessary to use the same rooms for classes in different subjects, this causes undue crowding." (54)

Similar comments were regularly made in public, and the problem was often aired in the local press. Indeed, a decade later in 1936, the President to the School Council (Mr. J.H. Cooke) stated at the annual prize giving of the school that accommodation was quite inadequate, an opinion supported by the visiting guest speaker, Professor Cullis of London University, who, however, ameliorated her criticism with the philosophic comment that "the best work in both science and art was often accomplished in hopelessly inadequate accommodation." (55)

The widely differing student numbers makes for difficult comparison between the two schools. The South Australian School of Arts and Crafts was regularly being told by commentators in the press that its vocational purpose must be predominant, and in the official prospectus this was always emphasised. The early twenties saw considerable tightening up of the South Australian School of Arts and Crafts structure, including the institution of an advisory council with a large commercial membership, amended syllabuses, some new subjects (e.g. etching and drawing for reproduction (1923)), additional prizes for work in commercial art (1924), a thorough overhaul of the correspondence courses which had languished since 1916, equipment for ceramics and enamelling (1923) and the institution of a School of Instruction for Country Teachers held for three weeks during the vacations (1928).
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The objects of the work of the school were stated as being:

1. To give a sound training in Drawing, Painting, Design and the various Artistic Crafts, such as Modelling, Wood Carving, Repousse, Metal Work, Art Needlework, Leatherwork, Stencilling, Enamelling, Jewellery, and Photo Retouching to Students who are taking up art work as a profession.

2. To train Students who desire to study Drawing, Painting, and Craftwork as a part of their general education.

3. To train Art Teachers and Teachers of Drawing for all branches of work in primary, secondary, and technical schools.

4. To provide the required training in Drawing subjects for Trade Apprentices, Shop Assistants, and others engaged in similar work.

There is much evidence that the School of Arts and Crafts was something of a showcase for the Education Department throughout the nineteen twenties and thirties and its various activities continued to be well reported in the South Australian press. Fine art was achieving a higher profile and, as has been mentioned previously, there were increased opportunities for exhibiting. Of the several factors influencing public perception of art in South Australia, the residency of Hans Heysen is significant (in 1922 four Heysen exhibitions alone sold nearly 11,000 pounds worth of art work) and he provided the perfect model of a successful fine artist: a situation to which many might aspire but few achieved. However, at the same time the young illustrative etcher John Goodchild sold over 300 pounds worth of art work at one of his first one person shows in Adelaide, a figure which compares very well indeed with a year's salary of a teacher. Where the small North Adelaide School of Art primarily emphasised its fine art purpose the School of Arts and Crafts' main economic justification was provided by the applied art tradition.
Good evidence of the public evaluation of the value of the applied arts is to be found in the columns of the Register and The Advertiser. The press reports of annual exhibitions, especially by School of Arts and Crafts annual shows, provide a clear picture of cultural orthodoxies.

A reviewer of the annual students' exhibition wrote:

"The ideal of the School of Arts and Crafts is to prepare the student to go his or her own way, and especially to help those who wish to take up some form of art which shall have most immediate practical result. Since art is most real when most interwoven with the needs of and uses of everyday life, this is a decidedly good policy. The greatest artists of the Great Florentine School used their talents in every possible way. If proof that this guidance is welcomed was needed it is to be found in the fact that students came to the school who are working at building, plastering, architecture and furniture making." (56)

A further review of the same exhibition stated:

"At one time a few pupils in ladies seminars did a little in water-colours, mainly because it was a nice ladylike accomplishment. Similarly a few gentle souls at the boys' school of the day painted - more as a means, it is to be feared, of showing their fathers' financial position than the extent of their talent. Nowadays however the students at the arts and crafts school alone number 888, and tiny tots only 7 years old devote their Saturday mornings to art with enthusiasm. At the other end of the scale are elderly men and women learning to apply their talent in all directions. Between these there is an army of earnest young students in a dozen branches, and there is scarcely an hour of the day or evening when a class is not busily at work somewhere in the great rooms in the Exhibition Building ... It is curious that there are more male students than female now, and this may be ascribed partly to the fact that the standard of Advertising has improved immensely of late years. This has led to a big development in applied commercial art which is taught in all its stages at the school. The new scheme under which the government contributes to the cost of the technical training of apprentices, has always been responsible for the enrolment of a number of pupils in the apprentices class, and the knowledge of working plans acquired here will be invaluable to them in later years. These are only a proportion of the pupils, however, and the commercial side of art by no means dominates the policy of the school." (57)

As well as showing changed perceptions of the School's status and purpose the foregoing reveals the not so hidden agenda of the received tradition of gender specialisation, and yet, as has been adequately demonstrated by Germaine Greer...
(1979) and Janine Burke (1980), the notion that fine art was women's work did not always extend to the marketplace. (46) The influence of women painters into Australian art of the nineteen twenties is a complex issue, not entirely satisfactorily explained by Bernard Smith's "The reason for their unusually important contribution to Australian art is to be found in the occurrence of the First World War." (59)

There is in The Advertiser's review dated May 1924, a genuine note of surprise at the number of males studying what is clearly held to be an unmasculine activity. There is also the hint of a class link betrayed by the comment regarding boys' schools. Art, like learning to play the piano, was at its essence seen as a civilised accomplishment.

Later in the review there is further emphasis on the development of the pupils' individuality and the awareness of the need to develop individuality rather than impose a normalisation process, which is a most significant development.

Education in 1924, when this review was written, was in the middle of the Antipodean response to the Dalton Plan. The Dalton Plan, which had been developed in Massachusetts in 1920, was concerned with encouraging ways of catering for individual children. It was particularly popular in Victoria and New South Wales – especially under the influence of G.S. Browne. (60)

**Art in Primary Education**

In the thirties there was a growing awareness of a 'New Art Education' and teachers were becoming more conscious of the potential of the subject. Artist and art educator, Ivor Francis, when interviewed, recalled the early days of his career in the late nineteen twenties and gave several examples of teachers' resistance to the drawing certificate, suggesting that most primary
school teachers felt very uncomfortable with any loosening of the reins, as not only could discipline problems emerge from a freer art activity, but the teacher's own intrinsic inadequacies were all too easily revealed. As Francis said:

"Even in the mid thirties drawing a cup and saucer on the blackboard was best handled in a drill like manner ... 'Pick up your pencils now, follow my drawing exactly, do it just as I do it ... now lay down your pencils' ... etcetera."

In a small one teacher school near Streaky Bay, South Australia, Ivor Francis' pupils were acting out the same scene as before shown in a famous much reproduced photograph of children half a century before drawing a leaf in the free hand manner. (see appendix) (61)

This stereotyping process in which art was a drill was not considered to be the only form of art training, for Charles Charlton, in the Superintendent of Primary Education's Report of 5th March, 1929, wrote that:

"the free expression work in grades I, II and III, where only chalk, crayons, and pastels are used, and where 'form' not line is the aim, is good. The children's illustrations of the stories are sometimes both quaint and charming."

He made an interesting comment regarding object drawing:

"it should not be forgotten, however, that each individual child will see the object set up by the teacher at a different angle, and no two pupils in the same grade will produce the same results from the one model."

The superintendent, however, summarised that the pencil drawing was disappointing and:

"Much more blackboard instruction to illustrate lines, curves, and balance is urgently necessary." (62)

It was to help country teachers with their blackboard work that the South Australian School of Arts and Crafts initiated its first summer school in January, 1928: 50 teachers attended, and the correspondence courses expanded to continue this work. (63)
In the newspaper review mentioned earlier there are to be found hints of a freer approach by reference to the idea that, as the author put it:

"The requirements of modern teaching call for a considerable amount of artistic taste on the part of the teacher as well as a good deal of technical equipment. Kindergarten teachers are instructed at the School of Arts and Crafts in the important branch of illustrative teaching. Colored (sic) chalks are employed as the medium, and some wonderfully striking and beautiful effects are obtained. In what may be termed "Art for arts sake", a loving care in the development of the pupils' work is shown, and the insistence on the acquisition of a bold and sound technique has been of the utmost value to South Australian artists." (64)

The review of annual exhibitions between 1923 and 1943 varied but little from the above example; usually lengthy (by 1990s standards), they sometimes extended to a work by work description.

The annual exhibitions of art and craft produced at the South Australian School of Arts and Crafts provided the Department of Technical Education and its superintendent, Dr. Charles Fenner, with tangible proof of the School's purpose, and also served as an essential recruiting platform for new students.

The Vocational Purpose of an Art School

A new development in the annual reports of the Education Department, now under the section of Technical Education, was to give some indication of appointments of students: in the 1923 report it was stated that twenty-four day students received appointments with Adelaide firms as artists for the commercial art work of catalogue illustrating, show card writing, art needlework designing, photo retouching etcetera. This leaning towards commercial rather than fine art was also emphasised when from 1924 a school council was established. The membership of the first council included representation of the Employers'
Chapter 5

Federation, the Trades and Labour Council, Rundle Street Traders Association, Jewellery Trades, the Public Library and Art Gallery and the Society of Arts, as well as the nominees of the Minister of Education. (65)

One of the earliest reports from the Council to the Superintendent of Technical Education dealt with staff salaries and classification, in which it was demonstrated how poorly the S.A. School salaries related to the New South Wales and Victorian Schools. (66)

The School of Arts and Crafts in many respects maintained a comfortable separatedness from the rest of the education service, but during 1925, when new pay awards were announced, linked to a classification scheme. A report in 'The Mail' 21/2/1925 suggested that some school of art staff were unhappy with the proposals. The report read as follows:

"ART TEACHERS UNEASY
PROMOTION BY EXAMINATION
When South Australian primary school teachers were classified some years ago teachers in technical schools were not given the same privilege. It is understood that Dr. C. Fenner, superintendent of Technical Education, has drawn up a scheme to bring the teaching staff of the School of Arts and Crafts in line with the State's other educational servants.

This classification scheme as a whole is looked upon with favor by the staff at the School of Arts, but one clause in the proposed new regulations is causing uneasiness. It is in effect that promotion will be governed to some extent at least by results of competitive examinations. Under this scheme a man of 50, who is a specialist, say, in drawing, may have to sit for an examination in English, and upon the result of an examination foreign to the requirements asked of him as a teacher, his promotion may depend.

Most of the staff at the South Australian School of Arts qualified for their positions years ago. They fulfilled every requirement asked of them at the time. One member of the staff said: - "It is unfair that a man or a woman of 50 should have to compete with younger men and women, and especially so in subjects which will not have any bearing on his worth as a teacher. It is like asking a bricklayer of 50 to run a race with a carpenter of 20 to decide what wages the bricklayer shall receive."

The School of Arts is not only disturbed through a clause in the proposed new classification scheme, but the near approach of the All–Australian Exhibition has upset the school." (67)
Mr. Howie who carefully avoided any conflict called a staff meeting to 
investigate the allegations and send the following somewhat obsequious reply to 
Dr. Fenner.

To the/
Superintendent of Technical Education, 
Education Department, 
Adelaide.

Sir,

In reference to the article headed "Art Teachers Uneasy" which appeared 
in last Saturday's 'Mail', we wish you to know that such information as it 
did contain was not supplied by any member of the staff. The statement 
that 'one member of the staff said' is quite incorrect.

A reporter did call here last Friday but was refused information by Miss 
Harris and the Principal; we heard afterwards that he first called on Miss 
Prosser at her studio and had been sent on to the School. How he had 
obtained any information that a classification scheme was proposed we 
have been unable to find out.

We appreciate greatly the interest which the Director and yourself have 
shown in helping us towards better conditions and regret that any such 
newspaper article, was published for we welcomed the prospect of being 
classified teachers in the near future.

We have the honor to be, Sir, 
Your Obedient Servants.

February 27th 1925.

By October of 1925 the president of the Industrial Court, 
(Dr. W.Jethro Brown) announced a new award structure with pay increases of 
between 10 and 20 percent. The School of Arts and Crafts did not emerge well. 
The salaries were as follows:

Principal 330–380 pounds, Senior Master 260–320 pounds, 
Senior Mistress 160–240 pounds, Assistants (men) 200–280 pounds, 
Assistants (women) 130–200 pounds.

At a Technical School or Trade School the salaries were:

Principal 500–570 pounds, Senior Master 350–400 pounds, 
At Adelaide High School the Principal's salary was 500–540 pounds, Senior Masters 300–360 pounds, Senior Mistresses 210–260 pounds etcetera.

The promotion situation was complicated by the system of allocation of skill marks. One file of letters which was given to me by a relative of a long serving member of staff, Miss Jessamine Buxton, chronicled over twenty years of dissatisfaction and feelings of injustice. The last letter was dated September, 1951. Miss Buxton, who was a most competent artist, was said by S.C. Wilson, in her recent book on South Australian Women Artists, to have been strongly resentful of change.

The evidence of the correspondence files is that the school had little or no autonomy. There is even voluminous correspondence addressed to the Department from Howie on such issues as repair of a broken door hinge.

But the biggest problem remained that of the School's inadequate space.

In 1928 the School council recommended that:

"a request be made through Messrs Cooke and Birrell that a site be granted on the North East corner of the Government House grounds, not less than 200' x 200' for the purpose of a new art school, and that a sum of 12,000 pounds be placed on the estimates for the erection of this school."

(68)

The building was not to be built in the lifetime of most of the staff of the twenties, nor was it to be placed in that most favoured position. Instead, the Motor Vehicles Licensing Department was to move out of the Exhibition Building and the interior spaces were to be slightly modified at a cost of 1,200 pounds.

Director McCoy's priorities did not appear to encompass the School of Art.

Although students attending the school were unlikely to be aware of such issues as staff salaries, the public perception of the school, by extension of the profession of art in its multivarious forms, would be influenced. Some parents of intending pupils would be informed by the press reports regarding the salaries and accommodation debate. (69)
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The Girls Central Art School

Until 1924 all enrolments in art school courses were done on a subject by subject basis and a student could be enrolled for six or more individual courses. But in 1924 there developed a remarkable school within a school, The Girls' Central Art School. Although not named as such until 1928, the School had been a reality since 1924, when the organisation of the total School was tightened up, no doubt feeling the effects of the directorship of McCoy, who was a precise organiser.

The Superintendent of Technical Education's report for 1926 stated that the School was:

"now feeling the good effects of the re-organisation of staff, timetables and curriculum and the proper classification of the staff. The syllabus for art teachers certificates of three grades has been published and during the year a number of teachers presented work towards obtaining these qualifications." (70)

As Mrs. Walloscheck pointed out:

"We had to sit next to our students at the examinations and be marked by those colleagues who were teaching with us but were not taking the certificates themselves. In fact I couldn't be sure that some of us didn't have to mark the subjects which we were taking." (71)

The Superintendent, Dr. Fenner, reported the re-organisation of the School and stated that:

"The general work of the School is good and effort is at present being directed towards improving the following special features:

(a) Correspondence classes;
(b) Full time day courses;
(c) Teachers College courses;
(d) Commercial art courses." (72)

The full time day courses developed into the Girls Central Art School: in 1926 Charles Fenner referred to them as "full time day courses for young people from 14 years upward", and in 1927 it was further defined as a full time day course of a super primary character in which "education leans heavily towards art and drawing subjects. From 50 to 70 students attend this branch".
The full-time day course was a four year course and its enrolment was wholly from female students. The curriculum included English.

The files in the State Records Office give no indication of any open debate on the establishment of the Girls Central Art School. However, an examination of the rolls indicates a remarkable gender balance in the main art school as well as the continuation of the earlier gender division of male students predominantly attending the evening classes, and females attending the day-time classes. The staffing also reflects the gender links which have been regularly made between art training and women.

During 1924 the age range of pupils was as shown below:

<table>
<thead>
<tr>
<th>(a)</th>
<th>Number of students under 14 years</th>
<th>Males</th>
<th>Females</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>52</td>
<td>34</td>
<td>86</td>
<td></td>
</tr>
<tr>
<td>(b)</td>
<td>Number of students aged 14-15 yrs</td>
<td>33</td>
<td>26</td>
<td>59</td>
</tr>
<tr>
<td>(c)</td>
<td>Number of students aged 15-16 yrs</td>
<td>28</td>
<td>31</td>
<td>59</td>
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<tr>
<td>(d)</td>
<td>Number of students aged 16-17 yrs</td>
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<td>(e)</td>
<td>Number of students aged 17-18 yrs</td>
<td>57</td>
<td>63</td>
<td>120</td>
</tr>
<tr>
<td>(f)</td>
<td>Number of students aged 18-21 yrs</td>
<td>103</td>
<td>105</td>
<td>208</td>
</tr>
<tr>
<td>(g)</td>
<td>Number of students aged over 21yrs</td>
<td>137</td>
<td>171</td>
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<td></td>
<td>450</td>
<td>464</td>
<td>914</td>
<td></td>
</tr>
</tbody>
</table>

During the twenties there were notable staffing changes, including the appointment of Mary P. Harris, in 1921, who became a major force in the Art School; Gladys Good, who later became senior mistress of the Girls Central Art School in 1932, and a new arrangement entered into with the Curator of the Art Gallery (Louis McCubbin) to enable him to teach life or landscape and still-life painting at the School.

The gender balance of the staff remained firmly in favour of women teachers (who were paid considerably less than the men). In 1925 the Technical School's Annual Return gives the full-time staffing of the School of Arts and Crafts as seven female and four males, with three male part-time and three
female part-time staff. By 1936 there were only two male full-time staff and eleven female teachers. Despite this, the high percentage of male enrolments in part-time evening classes resulted in a more or less equal number of male and female enrolments appearing in the annual statistics except in the four year secondary education course, which was open only to girls.

The Girls' Central Art School is worthy of attention because a high percentage of their pupils went on to further advanced art classes and/or teacher training. Several of the ex-pupils went on to become practising artists.

The ex-students of the Girls Central Art School interviewed during this study varied widely in their opinion as to the value of the School's educational programme. To Ruth Tuck, a senior art professional in South Australian art circles, as she looked back on her time as both a pupil and teacher, the School was:

"a dreadful thing in which girls were taken straight from primary school and given a smattering of English, Botany etcetera ... I was five years older than most of the girls and had had several years of doing basic art subjects, still life etcetera on Saturday mornings so I was a problem and was put into some of the normal art school subjects ... Teachers like Louis Lee and Lorna Laughton were expected to teach subjects they were not qualified for. I used to sit in another class listening to them doing subjects I had done in High School and know that they were doing them all wrong." (73)

Ruth Tuck, because of previous art experience, was allowed to do life painting which was not normally available to Girls Central Art School pupils. Here she was taught by her aunt Marie Tuck. Although her aunt claimed to be a dedicated anti-Modernist, Ruth Tuck maintains that a distinctly Impressionistic manner could be identified in her teaching and painting methods. Ruth Tuck (born 1914), herself one of the most influential of art teachers in South Australia, also gives high praise to the teaching of Mary P. Harris (1891–1978).
Choosing to take such a course as the 4 year course could be seen as a statement of intent on the part of the pupil to follow a career as a practising artist. Although the School was fully functioning since 1924, the decision officially to designate the four year course as a separate Girls Central Art School would appear to have been raised by Dr. Fenner during 1930. Dr. Fenner addressed the staff of the School at a staff meeting of 25th July, 1930. The minutes read:

"Amongst the items of discussion were the suggestions that it would be better if the School was a continuation of the work of the Central Schools instead of the present lower standard. Also it was suggested that certain scholars should be exempt from the present all day courses: that the teaching of ordinary school subjects such as mathematics, French etc., should be done by ordinary teachers not by trained art teachers: that it was not advisable to train boys here at the school unless under very exceptional circumstances, but no alteration would be made to those boys already in training." (74)

The full-time teaching staff all taught both Girls Central Art School and School of Arts and Crafts subjects and the ten ex-students interviewed have all been full of praise for Mary P. Harris. She is even credited with having introduced sex education to her pupils (in a discreet manner) as well as being instrumental in general cultural education through her initiation of plays and poetry reading and editorship of the school magazine, the Forerunner. (75)

Innovation in the Girls Central Art School and the School of Arts and Crafts

In the absence of publications concerning the S.A. School's philosophy of professional training in art the best evidence of concepts and methodologies is provided by such journals as the Forerunner, which appeared between 1930 and 1938. Its editor was Mary P. Harris.
Mary P. Harris, a committed Quaker, in her first *Forerunner* editorial reveals several of the threads which are also to be found in her three books on art, published between 1946 and 1971. (76) There is a distinctly Ruskinian flavour to her writing, in that art is given a predominately spiritual and ethical purpose. Her teaching and writing drew heavily upon examples of the history of art and it seems most likely that The *Forerunner* was entirely her inspiration.

The title, according to Mary P. Harris's first editorial, was based on Leonardo da Vinci. She wrote:

"He is the forerunner of our artistic existence, as we as a school have in ourselves the capacity of being, which may inspire us to be the forerunner of ages to come. Education our Director has said 'is a progress toward the Divine ... May it be permitted to refer to another *Forerunner* ... John the Baptist." (77)

Mary P. Harris's expression of a style of Saint Simonism or genteel Antipodean avant gardeism can more easily be discerned in her later writings, when she ranged widely over art and craft activities and showed her openness of mind to innovation and change.

She taught at the South Australian School from 1922 to 1953, during which time she introduced students to the work of the Post-Impressionists and early Modernists, as well as to the earlier major figures of European art. The history of art was a relatively new concept in art school teaching and, although a more accurate title would perhaps have been 'Art Appreciation', Mary P. Harris's teaching of it was innovative.

There was an overlap between her teaching of art history and literature and one innovative activity was the writing and performing of one act plays based on the lives of the artists, or of the dramatisation of the subject matter of famous paintings and sculpture. These art and drama intermedia events
often took place out-of-doors, particularly in the Botanic Gardens, and in and around the Exhibition Building. As well as writing their own dramatisations, the students performed such plays as Laurence Housman's 'Little plays of St. Francis', a dramatisation of Charles Read's *The Cloister and the Hearth*; and one which was most publicised, the world premier of the 'Fairies Tree' in 1934.

The cross-media or inter-arts principles enshrined in M.P. Harris' teaching and writing were exemplified by many aspects of the Girls Central Art School, which provided a highly developed art education based course for pupils from 14 to 18 years within a relatively 'avant garde ambience'. It provided a kind of low cost finishing school for lower-middle and middle-class children, and it also provided the promise of a vocational training which satisfied the Education Department's intention.

The placing of the School in the North Terrace culture complex, its symbiotic relationship with the School of Arts and Crafts with its links to the Art Gallery, Museum and Teachers College, School of Mines and the University, all gave the School a social position closer to the ethos of the independent schools, where cultural enrichment went hand in hand with an academic education, except that, as Ruth Tuck points out, the academic aspects were to be found lacking. The teacher training aspect of the senior school's work had grown, especially through the summer school and correspondence course system. (78) The range of courses on offer expanded to include dress design, theatre design and illustration for reproduction, courses with distinct vocational potential. Those pupils who went from the Girls Central Art School to the School of Arts and Crafts 'normal' courses were already well prepared for greater specialisation as a result of the integrated arts approach of the Girls Central Art School.
The educational value of the School of Arts and Crafts teaching and the Girls Central Art School approach, was recognised initially by Dr. Fenner, and, during the nineteen thirties, by the Director of Education Mr. W.J. Adey. Their support was especially important during the economic problems of the late nineteen twenties and the early thirties. By 1930, education was under attack in the press for its cost; references were made to the over-education of the masses and, at the end of the year, a Committee of Inquiry into Education was established. Its second report was so swinging in its recommendation that the new director, W.J. Adey, refused to sign it. (79) Adey went on to write a report defending the high schools and establishing his own principles of education. Here criticisms were made of the Committee's attitude in emphasising:

"The pragmatic rather than the idealistic ... A secondary education should train the child for the enjoyment of the non competitive factors in experience ... and vocational interests must not obscure the common humanity of all." (80)

The Director of Education's liberal attitude to broader educational and cultural aims and his mistrust of a narrowly examination dominated system goes some way to explain the School of Art's survival during the difficult thirties.

Adey had often argued for more pupil-centred learning, even calling for 'masterly inactivity on the part of the teachers'. (81) The Director's support of progressive education in the face of crippling financial cuts was expressed forcibly at the prize giving of the School of Arts and Crafts when, in July, 1930, he said that:

"If I had my way, and the State could afford it, I would have an art room in every high school, and a great many of the primary schools."

He went on to suggest that the State Education Department had erred in having too little of art work in the syllabus:
"If Australians were going to take their place among the forefront of the peoples of the world they must develop the aesthetic side of their nature – their love for the beautiful and truth. They could not do that if they shut their schools to the class of work done in the School of Arts and Crafts." (82)

Two years earlier, Adey's predecessor, McCoy, had used the same platform to state that:

"men in commerce were just beginning to realise that fine art was essential in commercial life and that art must be united with industry for the best results to be secured." (83)

In 1928 a vocational guidance scheme was introduced into high schools and Howie was a new member of the Committee of the Education Department which established it. McCoy who, on several occasions, gave the annual speech at the Art School prize–giving, had always emphasised a statistical approach and never made much of an art philosophy, whereas his successor Adey's speeches were most supportive of broader educational aims and cultural intentions rather than the purely commercial. In 1936, when presiding at the prize–giving by Professor Cullis, Adey stated that:

"there was no more important educational institution in the State than the School of Arts. Art was a language which was common to all nations, and it was at the root of all cultures." (84)

Commerce was in ruins by 1930, and Adey's more philosophic speech would have been well received by the staff of the Art School who, in the midst of soup kitchens and unemployment relief schemes, could not help but be conscious of the luxury nature of much art work.

But education did not wither away despite a further five percent reduction in salaries from 1933 (and the subsequent legal wrangles with the Union). An Adult Education Scheme emerged, in the mid–thirties, from a 'Folk School' and moves were afoot to devise more progressive syllabuses for the schools. The School of Art total enrolments fell back, but by 1937 had
topped two thousand, of which one hundred and twenty five were Teachers' College students now back to a normal enrolment pattern. The minute books of the School Council meetings between June, 1925 – 1939, and minutes of the fortnightly Staff Meetings, give little hint of the momentous socio-economic events of the period, although there is some reference to trivial issues e.g. that commercial 'Gloy' glue was no longer to be used: instead, flour paste was to be made and teachers were to exercise economy with the electric lights. In 1931 and in 1932 staff were urged to "use every endeavour to procure new students and to see that old students continued."

But other than these oblique hints of a world outside, the formal meetings as recorded in the official minutes have a distinctly ivory tower feeling. There was no separation in staff meetings of Girls Central Art School matters and, as reported in Gladys Good's Girls Central Art School report in *Forerunner* of 1937:

"It is hard to separate G.C.A.S. and S.A.S.A. and C interests, so often they are one and indivisible and in fact many of the larger efforts originate in the G.C.A.S. common room." (85)

The Minister of Education's report for 1933 shows that, in 1933, the G.C.A.S. enrolment was 73 and states that:

"Girls who complete the four year course in this school get a thorough grounding in elementary art which forms a foundation for a career as an art teacher, commercial artist, or worker in applied art." (86)

But by 1935 the enrolments in the Girls Central Art School had slipped to 43, indicating the effects of the Depression (and the introduction of fees), although by 1937 the School was back to its normal enrolment average with seventy seven pupils.

When the *Advertiser* reviewed the annual exhibition of 1937 (opened by Mrs. Adey) there was a reference to a spontaneity to be seen in the work of
younger pupils, and to modern styles in the art and craft work, as well as in the senior school's work in commercial design. (87) It seems that by the late thirties the word 'modern' was no longer a term of abuse.

During the two years before the outbreak of war, art education began to change its style and to adopt a more experimental stance. Women's art was recognised and boosted by the 1936 centenary year; and the role of women in Australian history was celebrated in various ways with Girls Central Art School and its staff much involved. The choice of an internationally significant female academic professor Winifred Cullis to open the School of Art's Elizabeth Armstrong Memorial Library was appropriate and the women's Centenary Book "A Book of South Australian Women" was produced, in which the staff was well represented by illustrations and text. Mary P. Harris was on the editorial committee, and amongst the illustrations were works by Gladys Good, Marie Tuck, a student, Mary Hackett and Margaret Bevan. In addition, Gladys Osborne wrote an article on Reynella Pottery; Edith Langley on stained glass and Mary P. Harris wrote on ecclesiastical embroidery.

As with most celebratory occasions, there were prize events, including a centenary prize novel competition, in which a Girls Central Art School student, Elizabeth Skoltane, won second prize, and a travelling scholarship to enable study abroad was organised by The News on behalf of the Society of Arts. Douglas Welsh, an ex-student of the School, won the prize, which was judged by Hans Heysen, John Quinn and Louis McCubbin. In addition to these successes Ivor Hele, an up-and-coming S.A. artist, ex-student of both the North Adelaide School of Art and the South Australian School of Arts and Crafts, was the winner of a national centenary art competition. Ivor Hele, and staff member and Master at the Port Adelaide Branch School Joseph Choate, were also commissioned to design and model the State Pioneers Memorial at Glenelg.
And so the lean Depression years were behind the School by 1936 and the School began to flourish again. But the introduction of a travelling scholarship so long after the Victorian and New South Wales Schemes came too late to give fine art in South Australia the boost it had long needed. The publication of 'Illustrations of women artists' work was significant, but in one sense it perhaps emphasised women's art as a curiosity, marginalising it rather than setting it in the mainstream of Australian artistic activity. The arguments for domestic education were made much of in the years before the Depression: from the report of the Committee of Technical Education through to the discussion on girls' education in the S.A. Teachers Journal editorial of fifty years later, the education of girls was continually proposed to be predominantly for domesticity, e.g. an annual report of the Superintendent's Technical Education stated clearly and restrictively:

"Home duties must always be the main tasks for women" ... or "Girls should take up courses of work designed to train them for housekeepers, institutions and managers, cooks, laundresses, or for domestic service or for needleworkers, milliners and dressmakers, or for craft and art workers, or for other industries."(88)

It is easy to see how the Girls Central Art School fitted into the scheme of things envisaged for girls' technical education in the 1915 Report. It is also easy to see how it offered an education in tune with new education principles, emphasising a sense of a special ethos arising from its relatively liberal attitude. Even today any personal opinions on the School as it was in the 1930s tend to be polarised and most emphatically held, regardless of evidence. The concept of new education, which was, in part, a result of both an increased professionalisation of education, and specific socio-economic context had,
during the twenties and thirties, made considerable inroads into teaching
programmes. If art was regarded as a non-discursive language, then it, too, had
to be radicalised to accommodate the individual.

In the professional area of fine art in Europe, Britain and America, the
concept of art as a discrete but ever changing language had been slow to be
accommodated within an art education which had its roots in the concept of art
as a measurable or discursive language as described earlier. However, partly as a
result of the work of Franz Cizek and his popularisers, changes in attitudes to
child art were taking place in Australia. (89)

Although outside the scope of this study, Australia did have its pioneers of
child art; many within the independent schools, music and drama teaching,
Frances Derham (b.1894) of Victoria being one significant figure. The influence
of the new education movement (which commenced in 1915) on art was only felt
in art circles after a New Education Federation Conference was held. This was
attended by one of the South Australian School of Arts staff, Gladys Casely, who
wrote of her impressions in the May, 1938, Forerunner. The Conference theme
'Education for complete living, the challenge of today', was one which had
specific application to both the work of the Girls Central Art School and the
School of Arts and Crafts. But Miss Casey's only reference to the art influence
was as follows:

"Mr. Lismer from Toronto, sowed seeds of dissatisfaction with recognised
methods of teaching art, when he described his work with children in his
gallery school." (90)

Ivor Francis, at the time a general subjects teacher at an Adelaide school,
vividly recalled Lismer having a very major effect. When interviewed in 1980,
Francis, who had become one of Adelaide's leading modernist artists in the
nineteen forties, spoke at length about the enthusiasm with which his own
attempts at developing individual programmes of art education for his pupils were received. As a result of this response, he wrote in the Teachers Journal and Education Gazette, and drew up new ways of dealing with drawing and teaching. In Victoria, as a result of the N.E.F. Conference, an Education Reform Association was established with Frank Tate as its chairman. (91)

Modernism in Art and Art Education

The context of Australian modernism is outlined in Chapter six, which is placed after this chapter on South Australia between the wars art education, because there was virtually no modernism in South Australia until World War II.

Indeed significant reform and change in art teaching methods at any level did not arrive in South Australia until during and just after World War II. The main agent for change was Dorrit Black, a pioneering painter, who taught at the South Australian School of Art from the late 1930s. In his book on Black, Ian North quotes Ruth Tuck's recollection:

"Dorrit came along and revolutionised everything you'd ever thought about and she talked to us a lot about Cubism, a branch of Cubism which really developed in Jeff Smart's case to Super Realism." (92)

Black's own work shows the stylised quasi-Cubism of English and French post-1912 painting, and Ruth Tuck recalled how disturbed her aunt, Marie Tuck, was when she knew that Ruth was taking lessons with Dorrit Black. These lessons were Saturday morning sessions in the Botanic Gardens, although they apparently continued all day. The influence of Black will be considered more fully in the chapter dealing with the forties: the forties were years when the emergence of a group of so-called young rebels, including Ruth Tuck, Jeffrey Smart, Ivor Francis, Victor Adolfson and Jacqueline Hick, challenged the conservatism which had grown.
But, despite these challenges, the conservative staff of the School of Art and Girls Central Art School were the main influences in the thirties. The basic artistic conservatism of the Girls Central Art School and the South Australian School of Art staff is, despite Mary P. Harris' acceptance of Van Gogh and Gauguin as genuine artists, well demonstrated in the school magazine: most of the artists who are referred to in articles are drawn from the Renaissance period, with occasional daring references to Van Gogh by Ruth Tuck. In 1936, the School of Art, in conjunction with the Girls Central Art School, presented what Gladys Good's report called a 'skit on modern art', where the students painted works in the modern manner in order to ridicule it.

This attitude to new art was common in Australian public art schools, and is one reason for the flourishing alternative art schools in Sydney and Melbourne (see Chapter 6). But despite the references to 'skits on modern art' the South Australian School was not didactically anti-Modern. It was mainly within the area of fine art (painting and sculpture) that Modernism was to be viewed as unacceptable, and that area was not predominant in South Australia. Therefore Modernism never became quite the focus of opposition that it was in, for example, the National Gallery School of Melbourne, a far more fine art institution. In fact, the areas of applied art cultivated an appearance of modified Modernism.

As H.W. Howie was the Principal of the South Australian School of Arts and Crafts from 1922 to 1941, his influence on professional art training must be considered as significant.

David Dolan has summarised the Howie years as:
"not an eventful era in as much as it was devoid of conspicuous achievements. But it was also devoid of disasters, and Howie deserves credit for sustaining the school through an era in which its closure was often considered for reasons of economics. He is remembered as a kind, patient, unflustered Principal, who was not committed to Modernism but did not resist such developments as the introduction of life models. At a time when the rigid approach of many members of staff in Australian art schools was alienating and losing the best young talent, Howie created a supportive working environment ... The history of Australian art in the between-wars era would have been happier if more schools had had so tolerant, modest and sincere a head." (93)

Dolan's comments make a fair summary of Howie's achievements. However, it seems more likely that the survival of the School was due as much to the manner in which it had come to reflect the ideas of Charles Fenner and W. Adey as those of Howie. Howie had a staff of competent women, most of whom, like Howie himself, had been the product of H.P. Gill's teaching, and so they had a high level of technical competence in drawing and basic design. Gill had, sixty years before Howie's retirement, turned the direction of the School away from that of a pure fine art school and had emphasised applied art, which had pleased the Chamber of Manufacturers, who continued as strong supporters of the School long after Gill's death: Howie had simply maintained this emphasis.

Although current educational tendencies such as those stemming from the Dalton plan and 'The New Education' did have some influence on the teaching at the School, there is no specific evidence of any public educational theorising on the part of the Principal of the School: issues of policy or art educational theory were never formally debated or defined. It is likely that the changes in attitude which did occur were responses to suggestions from senior educational management.
By the end of Howie's principalship a generation gap had opened up which tended to polarise South Australian School of Arts and Crafts staffing into the senior full-time staff who had been associated with the School for up to forty years as staff and students, and the younger artists and teachers, usually part-time. In the early years of the war the younger staff included Geoff Mainwaring, Ivor Hele, Dora Chapman, Jacqueline Hick, all serious practising artists, whilst several of the senior staff had given a lifetime's service to the School.

In his presidential reference to Howie's retirement at the School Council meeting of 17th March, 1941, Mr. J.H. Cooke led the valedictory address at which each member of council in turn individually expressed regret at Howie's retirement and made comments in tribute 'to his excellent work, long service and kindly disposition'. "He had", they said, "endeared himself both to his pupils and to the members of the council and a large circle of friends." (94)

In a reversal of the usual retirement conventions, and perhaps in his only unconventional public gesture ever, Howie made his own presentation to the Council - he gave a collection of books, a photograph of an exhibition of woodcarving and his 1926 watercolour of the Botanic Gardens. The books give a picture of Howie's artistic principles for they were the standard textbooks on perspective and geometrical drawing from Gill's era. The books were to remain in regular use in the library until 1956. (95)

L.H. Howie had been trained in the nineteenth century South Kensington tradition and, despite service overseas in the First World War and subsequent involvement with art schools and art work in London in the immediate post World War I years, his own art work and teaching in no way addressed new artistic issues or techniques.
When Howie retired, John Goodchild, a successful and popular etcher, was appointed as acting principal. The salary of Principal, as advertised in the Education Department Gazette, 9th April, 1941 had increased to 523 pounds and 6 pence per annum. Goodchild, who had arrived in South Australia from London in 1913, at the age of fifteen, had himself attended the South Australian School of Arts and Crafts briefly in 1919, after war service as a stretcher bearer, but returned to London to study etching, which was not then available in Adelaide. In London he studied at the Central School at a time when etching was virtually the unchallenged medium for traditional illustrative art, being as popular a medium with artists in Britain as with the buying public. While in London, Goodchild's etching of Adam Lindsay Gordon's cottage was exhibited at the 1923 exhibition at the Royal Academy and was purchased by the British Museum: it was Goodchild's first Australian subject. In 1924 Goodchild had returned to South Australia in time for the unique 'Artists Week', held in July, when he designed the programme cover for the Artists Week Ball. From that time until after World War II, Goodchild made regular return visits to London, and he divided his professional practice between fine art etching and watercolour painting and commercial art. Goodchild was an extremely businesslike artist with no time for uneconomic artistic activities. Even as a nineteen-year-old serving at the front, he had organised a private visit to London's leading greeting card manufacturer, Sir Raphael Tuck, to negotiate publication and sales of his drawings as cards to the troops.

Goodchild's high profile on the commercial art scene in South Australia would have recommended him to the School council with its preponderance of Chamber of Manufacturers' members. And although senior master Charles Pavia, who had been acting principal on the retirement of Gill and the death of
John Christie Wright, was still on the staff, even if nearing retirement, there is no evidence that he was seriously considered for the post of Principal.

Just prior to the outbreak of war, the Director of Education, Mr. Adey, had retired and Dr. Fenner, former Superintendent of Technical Education was Acting Director. Minutes of the School Council meetings and staff meetings between 1939 and 1942 show an emphasis on practical courses, including two new subjects of 'Home Decoration' and 'Dress Design'. Against this increasing content of design and applied art, Goodchild's commercialism was most appropriate.

However, although his business interests made Goodchild a strong candidate for the development of the applied art strand of the courses, he had no training as a teacher, and had in fact received only very narrow art education.

In the Report of the Minister of Education for 1941, the School's enrolments showed little change from the pre-War years and Dr. Fenner's summary of the School's activities shows an underlining of teacher training as well as of the commercial function, whereas during Adey's directorship there was always some amelioration of the teacher training or applied art emphasis with a sense of a wider cultural purpose for the School.

The School's primary function, said the report:

"Was to provide training in commercial and fine arts subjects. This School is the principal training centre for student teachers in art and craft subjects. The work done in this way has become increasingly important in recent years and the effect of the classes in blackboard illustration, lettering and the functional subjects of object and plant drawing may be seen in the higher aspects of class rooms, in the great vigour and interest in the subject of drawing in primary schools and in the quality of the young teachers who graduate from the school year by year." (99)
The long service of the two earlier principals, Gill and Howie, resulted in the School's emphasising firstly, art (especially drawing) teaching; and secondly, craft teaching. Now, with the appointment in 1941 of Goodchild, a thoroughly professional practising artist, the School's emphasis began to move slowly towards fine art.

Goodchild was a dedicated anti-Modernist, although there is some evidence that he was not totally untouched by changes in art education. (100) But he was a successful and locally respected exhibiting artist. Despite his pursuit of profit in art, and a lack of intellectual dimension to his own work, he was a model of an art practitioner rather than an art teacher or craft teacher; and this was an emphasis that was sorely needed if the school was to involve itself in the professional training of artists rather than solely teachers of art.
NOTES

CHAPTER FIVE

THE SOUTH AUSTRALIAN SCHOOL OF ART – FROM SCHOOL OF DESIGN TO SCHOOL OF ART AND CRAFTS


2. Williams, A., 'Preliminary Report ... upon observations made during an official visit to Europe and America', 1907, SAPP, No. 65, 1908.


4. The period of 1908–1910 was one of considerable upheaval in the Ministry of Education. In those two years alone there were four ministers – Price, Coneybeer, Peake and Coneybeer again.

5. Register. 28th March, 1908.


9. See Beare, op. cit., p.252.

10. Kelsey, M., "Drawing as a Factor in Modern Education", *Adelaide Art School Magazine*, 1899. Miss Kelsey also wrote of the freedom of left-handed drawing which was then a craze. Three-quarters–of–a–century later a radical English art school teacher, Roy Ascolt, made much of the experimental methods of drawing training when he taught at Ealing School of Art in London. This was part of the development of a Bauhaus style revivalist movement which was often called Basic Design. Most British full–time art students during the nineteen sixties and early Seventies followed a similar programme to that of the J. Itten course. See de Sausmarez, M., *Basic Design*.

11. Kelsey, Ibid.


13. Ibid.

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15. See the Adelaide Chronicle, 3rd June, 1916, p.17.
19. Ibid.
20. Private interview with Miss Dora Cant, Neville Weston, Collinswood, Adelaide, 6th November, 1980. N.B. this is not the same person as Mrs. Dora Cant (nee Chapman), widow of artist James Cant.
27. Dolan, David, *L.H. Howie (1876–1963)*, South Australian School of Art publication, 1978. The exhibition organised by Dolan, then a lecturer at South Australian School of Art, was a project for B.A. and B.Ed. (Secondary Art) students. It was the last public event by the South Australian School of Art at the Stanley Street, North Adelaide site. Dolan is quite incorrect in suggesting that Gill was frequently away overseas leaving Howie in charge of the School. Gill rarely left the school, except during his visit to London (as described in chapter 4).
28. The Warratah vase is now owned by the Museum of Applied Art and Sciences, Ultimo, Sydney and it was illustrated in D. Dolan's catalogue.


34. 'New Etching Press, School of Arts Enterprise.' The News. Adelaide, Wednesday, 11th February, 1925.

35. 'Student Training, Work at the South Australian School of Art’s, practical instruction,' The News. Adelaide, 27th March, 1929.

36. Lindsay, Lionel., 'The Art of Etching.' Art in Australia. 9th November, 1921, n.p.


38. 'Art in Adelaide: Criticisms and Suggestions,' The Register. Adelaide, 16th August, 1922.

39. Register. 2nd June, 1922.

40. Biven, Rachel, 'Some Forgotten ... some remembered,' Women Artists of South Australia. Sydenham Gallery, 1976, n.p.

41. Edith Napier Birks (1900–1975) was a remarkable woman. Her grandfather, Charles Birks, had opened a store in Rundle Street, Adelaide in 1876 (now David Jones) and she was a wealthy woman. She early achieved notoriety in 1913 (at the age of 13) riding to Girton House Girls School on her motor bike. She studied briefly at the Slade where she met Fred Britton. In 1921 she established the School of Fine Arts, North Adelaide and employed Fred Britton as its principal. During the 1920s she regularly piloted her own plane to Sydney (solo), and in the late 1920s she married Basil Burdett, co-founder of the Macquarie Gallery, Sydney. She was divorced in 1930 and as a result was ostracised by her family. She lived briefly in Lindsay House, Springwood, N.S.W., re-married (Thomas Cutlack) and raised a family (four children). She seems to have had little or no contact with the art world from this time. Although included in Biven, R., Some forgotten... some remembered there has been very little reference to her pioneering work in art. She was, as far as I know, the only woman to open such an art school in Australia. In some respects she could be proposed as an Australian equivalent to Kate Letchmere, who supported Wyndham Lewis and the Vorticist group. Unfortunately the artists she supported in Australia were not particularly significant artists.

42. Gilbert, Charles Web., (1867–1925) was a young sculptor working in London at the outbreak of World War I, then he was persuaded by Wallace Anderson to join the War Records section of The AIF; and after the war he won the competition for the A.N.Z.A.C. Memorial to be placed in Egypt. This major work involved several Australian artists. See Scarlett, op. cit., pp.219–221.


47. Ibid., p.10.

48. Ibid., p.20.

49. Ibid., pp.24–25.


52. Register, Adelaide, 2nd June, 1922, a report on Van Raalte's lecture.


54. S.A.P.P. Reports of Minister of Education, 1924.

55. Advertiser, 25th September, 1936. Professor Winifred Cullis had been invited to address 'The National Council of Women' when she was in Adelaide. She agreed to open the Elizabeth Armstrong Memorial Library, and she also gave away the prizes at the School of Arts annual exhibition. 'Teaching Teachers', The News, 10th February, 1928.

56. Register, 21st May, 1924.

57. Advertiser, 21st May, 1724.


Greer's book provides an historical overview emphasising the European tradition, whereas Janine Burke deals with a century of Australian artists, 1940–1940.


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63. News Adelaide, 10th February, 1928.

64. Advertiser, 21st May, 1926.


70. Thiele, C., op. cit., p.143.


72. S.A.P.P. 1926, Vol.22, paper No.44.

73. Tuck, Ruth, interview with Neville Weston, 8th May 1980.

74. S.A.S.A. Minutes of Meeting of 25th July, 1930.

75. Ruth Tuck, interview with Neville Weston 8th May, 1980, at the conclusion of this thesis.


77. Ruth Tuck, interview with Neville Weston, 8th May, 1980.

78. Hyams, B., et. al. Learning and other things: sources for a social history of education in South Australia. p.245, also see S.A.P.P., 1924, report of Director of Technical Education.


80. Ibid., p.173.


82. Advertiser, Adelaide, 8th July, 1930.

83. Advertiser, Adelaide, 17th April, 1928.

84. Advertiser, 25th September, 1936.
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85. **Forerunner.** May, 1937.

86. **Advertiser,** review by H.E. Fuller, 28th May, 1937.

87. Ibid.


89. Viola, W., in 'Child Art', London, 1942, dates the British growth of the child art movement based on the work of Cizek to the late nineteen thirties; a significant date being the London County Hall Exhibition of 'Child Art' in 1937. Cizek's classes for children had commenced (as a private enterprise) in 1897 with State support following in 1903. In the Minute Book of the South Australian School of Arts and Crafts it is recorded that Howie was sent a copy of Cizek's book. This is probably the Viola book. However, it was never listed in the S.A. Library lists.

90. **Forerunner.** May, 1938.


95. The books included Burchett's 'Linear perspective, Davidson's projection', the Gill primers and 'How to Draw for the Papers'.


97. This was the first 'Artists' week' to be held in South Australia. It was organised by John Preece and the United Arts Club of Adelaide under the chairmanship of Art Gallery Curator, H. Van Raalte. It opened on 29th July 1924, and included an exhibition of local and interstate work (144 works), concerts, repertory performances and a society ball. See Benko, *Artist of South Australia,* p.16.

98. Ibid., p.10.


100. Goodchild is remembered as taking gramophone records to his Saturday morning art classes and playing them to pupils to promote emotional responses which would be conducive to painting, interview with Ruth Tuck, 8th May, 1980.
CHAPTER SIX

MODERNISM AND ITS RELATIONSHIP TO AUSTRALIAN ART AND PROFESSIONAL EDUCATION OF ARTISTS.

"I want to burn down the Academies of Art with my cadmium red."
Maurice de Vlaminck (1)

The early decades of twentieth century European art were characterised by a succession of art movements broadly labelled Modernist. Modernism cannot be separated from its association with the concept of the avant garde. But so different in style and ideologies are the various major European Modernist art movements such as Cubism, Suprematism, Futurism, Vorticism, Neo-Plasticism, Orphism etcetera, that generalisations about the concept 'Modernism' risk meaninglessness. In addition to the essential pluralism of Modernism, each of the arts have their own separate histories – not always chronologically co-incident. For example, Julian Croft writing of responses to Modernism in Australian literature, claimed that the term Modernism was not widely used in Australia until the nineteen sixties, "there being no sense of modernity being an issue other than on grounds of stylistic decadence." (2) And yet, to the editors of The Home magazine, Modernism in the visual arts had arrived in Australia in 1925, and to L. Bernard Hall, the long serving head of the National Gallery School of Victoria, Modernism was over by 1932. (3)

Modernism is closely identified with those radical visual art movements which, between 1900 and 1914, challenged the prevailing artistic orthodoxes in Europe: the fact that some of those orthodoxes had at some point themselves been seen as radical (e.g. Impressionism, Romanticism or Realism) emphasises an essential aspect of Modernism and the avant garde: the concept of artistic
progress and the pursuit of 'the new' in art by artists. This flight from notions of universality in art, and a belief in the essential goodness of change, rather than its opposite, meant that if orthodox standards and values of major works of art or artistic styles were to be rejected, so too must art education be challenged. However, few Modernists made as clean a break with the past as their opponents believed.

Although the appearance of new and diverse means of representing reality, whether seen or imagined, was most frequently greeted with intolerant abuse rather than understanding or welcome, the challenge to accepted artistic standards issued by the art works of such artists as Matisse, Picasso, Braque, Kandinsky, Klee etcetera was too potent to be ignored.

The rejection of a long tradition of representational art by the early Modernists directly challenged not only the orthodoxies of art, but the very basis of art education.

The intellectual basis of the South Kensington curriculum lay in the authority of either a geometrical model, an antique sculpture or a flat diagram, which were to be copied with maximum exactitude. Even in the freer alternative syllabus of post 1900, the concept of the system was its measurability. Now, with Matisse, recommending handling colour like a child with its first paints, or Picasso suggesting that one should try to forget all that one had learned, the authority of the art teachers who adhered to orthodoxy was drastically undermined. In Europe this contributed to the defection of art students to non-government 'alternative' art schools and artists' studios. As will be seen in this chapter, the same process occurred in Australia. The
basic artistic principle adhered to by Modernists was not simply the reflection of existing standards but was to pay attention to matters of the inner nature of things, rather than just copying outside appearances. Also, materials and techniques were to be used in a purposefully experimental way, so that the end product of the experiment was unknown at the commencement of the emphasis. The emphasis on Modernist art teaching in alternative art schools was on process, and the replication of the outside appearance of objects through art materials was no longer seen as the highest aim of skill acquisition.

The challenge of Modernism eventually led to a conceptual revolution in the state art schools in Australia and elsewhere, although that did not occur, in most cases, until after World War II.

Modernism is a relative term. The reasons for the development of Modernist ideas in early twentieth century European painting and sculpture are different from the reasons behind its tentative appearance in Australia between 1915 and 1925. In Europe, artists were acutely aware of the overpowering influence of artistic traditions, and wished to reject them. The manifestations of Modernism in Australia are substantially different, providing, in many cases, provincialist versions of late nineteenth century and early twentieth century art styles. (4) There are many reasons for the stylistic differences, not least of these being the length of time it took for the first hand experiences of Modernist art to be available. Not until just before the outbreak of World War II were original examples of Modernist art seen in Australia. (5)
And yet, if the stylistic devices of Sydney's collegiate Cezannists look mild mannered by comparison with the work of their contemporaries in Europe, it should be emphasised that issues of artistic change and freedom were no less urgent to the young artists of New South Wales in 1915 than they were to their European counterparts.

As noted previously, academic art training was based on the careful copying of the surface or outside appearance of the life model, the antique cast or still life, whereas Modernist art used the same subjects but its purpose was to get below the surface. An examination of the language used in a printed syllabus of subjects taught at any independent art school in Sydney, Melbourne or Adelaide between 1915 and 1930 and the syllabus of a state funded art school will reveal very little difference: the difference lies in the interpretation and methods used. The still life drawing class in an advanced school would focus on aspects of rhythm, texture, tensional dynamics, the inner essence of the subject; and the resultant drawings could resemble engineers' drawings or a choreographer's chart, whereas traditional academic work would deal only with the surface of the objects, laboriously copied, modelled and polished by countless pencil marks. The Modernist approach is the result of emphasising ideas rather than techniques, a tendency which commenced with the Impressionists.

The look of advanced Modernist art was so different from the conventions of academic art that most of the public and art world were unable to find any point of contact with Modernism. Issues of representation and illusion, a common symbolic language, or a labour based valuing system provided no suitable criterion for the new art. A 'two cultures' gap opened up which was unbridgeable without a theoretical and critical language.
So deep a schism occurred in the Australian cultural establishment over the issue of Modernism that any study of the training of artists between 1900 and 1960 must address the issue of Australian Modernism.

Although the academic art training methods established in the last third of the nineteenth century continued virtually unmodified until the middle of the twentieth century, the academic ideology was certainly not unchallenged. The appearance of an Australian avant garde (not all strictly Modernist) caused a division in professional art circles, which resulted not so much in changes to the existing art system as to the creation of an alternative art network with its own art schools, exhibiting societies, marketing and theoretical systems. Eventually, by the nineteen sixties, this Modernist institution was to take over as the ruling art ideology.

In the Australian cultural context the term ideology is, in this thesis, used in a more neutral, less political, sense than that usage which is associated with the European nineteenth century ideology and in this sense it relates to the pattern of beliefs and concepts which are disseminated through artistic institutions and organisations. Artistic Modernism in its European origins was frequently associated with political movements and ideologies.

From the Impressionist painters who were associated with or influenced by the Paris Commune, and later the Dreyfus affair, through to the extreme left wing of Surrealist movement, European Modernists were frequently political radicals as well as artistic radicals. However, the Modernist aesthetic could be adopted without the political beliefs, and was imported into Australia largely through separate channels, often quite devoid of the political dimension or linkage which existed in France or Italy. Formal issues tended to outweigh
issues of content in Australian early Modernism. Not until the C.A.S. development in Melbourne and Adelaide did art and politics coalesce in Australian Modernism. The two conflicting visual art ideologies to emerge in twentieth century cultural institutions were Academicism and Avant Gardism.

The phrase avant gardism is used here to denote an ideology which, although it includes Modernism, is not exclusively Modernist. The term avant garde originated in the nineteenth century as a concept associated with social, political and cultural (especially literary) activities. It also became a visual arts term, but it never lost its military connotations.

One of the theorists who has examined the concept of the avant garde is the Italian Renato Poggioli. Poggioli identified four qualities of the avant garde which he titled — activism, antagonism, nihilism and agonism. (6) These categories can be used to test Australian art movements to see if the term avant garde can be used in the case of an essentially provincialist and derivative art. Briefly, Poggioli's categories are as follows: by activism he is referring to the cult of the act rather than its effect. He especially refers to those groups of individuals who act without a plan or method: Futurist art with its emphasis on pure sensation is seen as a good example of the activism of an avant garde.

Antagonism relates to the cause of those actions which are directed purposefully against tradition or against the public in general; and the cult of youth is also an aspect of the antagonism of the avant garde.

Although the rejection of traditional conventions is a most commonly perceived quality of avant gardism and Modernism, Poggioli correctly points out that we should not assume that convention is totally alien to the avant
garde, for it, too, has its conventions. Because the rejection of traditional conventions leads to an enthusiasm for experimentation it is a central feature of the antagonism of the avant garde. However, this is not experimentation in the scientific sense of testing a formulated hypothesis; it is much closer to the exploration of unknown territory or to activities undertaken in ignorance of the outcome.

Nihilism is a category which, as it is not based in activity or direct action, is seen by Poggioli as primarily destructive.

Agonism is a state which is both the cause and effect of avant gardism; it is most usually described as alienation, and it is the result of the 'artist as victim' concept. (7)

Does Australian Modernism satisfy the conditions of anti-traditionalism, with its search for novelty, non-conformism, obscurity, nihilism and alienation? It will be seen from the following brief description of the Australian Modernists that it does, with the exception of one condition — nihilism. But as nihilism is also notably absent from much of European Modernism (only the 1916-20 Dadaist movement was purposely nihilist) this does not diminish any claim of Avant Gardism in Australian art.

Poggioli does not deal closely with the political aspect of avant gardism: this area has been more thoroughly dealt with by the sociology of art. Poggioli has, however, examined the phenomenon of modern mass culture towards which the alienated avant garde felt bound to assume a hostile attitude. The avant garde must attack and deny the majority culture to which it is opposed. The result of accepting this leading convention of the avant garde is the rejection of dominant cultural, economic and social values. The avant garde tradition in Europe is a continuation of the notions of
Romanticism, especially in relation to the idea of the artist as an unacknowledged legislator of his/her time. (8) One significant aspect of Romanticist thought is the belief in the social utility of art, but set against that was a growing tendency to believe that art had its own inner values to which it was answerable and which removed from it any specific social purpose.

Milton Albrecht, the American aesthetician, refers to the way in which art works from different cultures were valued as aesthetic objects to be appropriated by the avant garde artist. (9) In Australian Modernism the use by Margaret Preston of Aboriginal forms could be seen as parallel to Braque, Picasso and Matisse's appropriation of African art forms in the early years of the century. (10)

Hammond, in his thesis on secondary art education in Victoria, draws parallels to the links between the function of art in society and the process of education, drawing on the example of P. Bourdieu. (11) Bourdieu, writing on art and culture in society, concentrated on the tension caused by the claims of artistic independence, the indifference to the public, the growth of specific authorities of selection and consecration (academies, art societies, salons, commercial galleries) and the competition for cultural legitimacy which was conferred by a diverse and growing art community. (12)

As the art community or art public controlled the reward system for professional artists some attention must be paid to the tensions generated by opposition to the art establishment by the avant garde.

It will be shown in this chapter that such tensions have resulted in small sets of mutually dependent Modernist artists and critics tightly bonded together in the face of indifference or active opposition from the larger
conservative art community and general public. Bourdieu referred to "the autonomy of creative intention" of strong moral overtones developing into "a kind of tyranny of taste when the artist, in the name of his conviction, demands uncritical recognition of his work."

Outside of the arts there can be few professions in which one function of professional training seems to be to develop these attitudes of 'cultural terrorism', and yet, that is a quality which some modern art educators believe to be a function of art education. Avant garde art could be seen to have intrinsic and extrinsic aspects. The extrinsic functions would see art being used to attack the broad cultural orthodoxies, including moral and political values. These could be addressed through form or content. A content based attack would include paintings such as 'Guernica' or the art produced by the German expressionists and the Dadaists, whereas an intrinsic, form based art would attack accepted aesthetic values and therefore, by implication, the belief system associated with those values, that is to say, the narrative tradition of moralising pictures so favoured by the Victorians.

An analogy could be drawn with science in which scientific research and training leads to a questioning and superseding of old theories with new by the succeeding generations of scientific research.

It was often with genuine surprise and regret that Modernist artists around the world viewed their public image, poor sales potential and consequent alienation. In Australia, as the pastoralist landscape tradition and the academic portraiture tradition were well established by 1900, the artist working in this tradition had the strongest employment possibilities.
During the period under discussion the alternative art schools had a stated clear intention of preparing students for a life as practising artists (primarily painters and printmakers), whereas the formal state aided art schools did not fully recognise that function in their own classes. That is to say, the function of art classes in the technical schools was not to prepare pupils for a professional career in fine art as such: only the National Gallery School in Victoria stated that it had this purpose.

As has been shown in the earlier chapters, the approach to art training established in Britain by the Science and Art Department in South Kensington was accepted into Australian educational practice virtually unmodified. The British method of art education was, in effect, drawing training and was based in the belief that drawing was the basis of all technical education.

But by the 1880s the South Kensington system of carefully graded copying exercises was shown to have failed to have provided British industry with the designers it needed and a move to craft and manual training methods of education commenced. This, added to the effects of the teachings of Ruskin, Morris, Walter Crane and others, caused the concept of the role of individual to become a major issue in art education, an idea which indicated the Romanticist origins of the avant garde movement.

To John Docker, who has examined the cultural elites of Sydney and Melbourne, the key dilemma in Australian culture is the relationship between the new Australian experience and social environment and the inheritance of European ideas, and the manner in which that dilemma is mediated through the different cultural histories of Australian cities, particularly Sydney and Melbourne, in fundamentally conflicting ways. (13)
difference has been described in many ways, but Docker summarised them (in relation to Modernist literature) as a Sydney pessimism in contrast to a Melbourne social optimism. It will be argued that in the visual arts the very opposite is true.

There were three distinct phases in Australian Modernism: the first occurred only in Sydney and commenced in 1914/1915; the second phase occurred in both Sydney and Melbourne during the thirties, and a third phase developed separately in Sydney and Melbourne in the late fifties. Despite Tasmania's having initiated an early professional practice in art, this did not develop after the nineteenth century and, for the intention of this study, it will be left aside, as will Western Australia and Queensland, where Modernism barely made an appearance before the 1960s. South Australia, however, had a sturdy Modernist movement, and as will be shown in the following chapters, it was closely associated with the South Australian School of Art.

**Modernism in Sydney, the First Phase**

The first truly Modernist and avant garde visual art phase in Australia is identified with a group of Sydney artists who attended the classes of Dattilo Rubbo. Rubbo had studied in Naples at a time when a style of Italian Post Impressionism had developed, mainly through the influence of Divisionism. This style tended to be located in Milan and Florence. Rubbo did not arrive in Australia as an early Modernist; he was an academically trained traditionalist landscape painter. In 1898 he opened an art school in Sydney and commenced classes at the Royal Art Society.
As one of his early pupils, Roland Wakelin, said:

"Rubbo was a teacher who worked along more or less academic lines but he was always ready to encourage originality in his students." (14)

Wakelin's comments reveal an important aspect of the origins of Modernism in Australia. Rather than being based upon a doctrinaire approach, which became the style of developed Modernist schools such as Andre Lhote's school in Paris, Rubbo's method was closer to that of Cizek's child art classes in that the emphasis was on not imposing a mode of perception and a technique, but on releasing whatever originality lay within the student or child. The idea of artistic freedom and the concept of talent or originality was at variance with the idea of art as primarily a skill, and, as the South Kensington system was based upon the latter interpretation of art, it is clear that a totally different approach to art training was required for the former. In this respect Rubbo's attitude to his adult or late adolescent students was closer to the concepts of progressive educational thought as exemplified by the work of Franz Cizek.

Rubbo could be as reactive as he liked when he encouraged students' creativity, but without the presence of responsive and original thinking students, his school would not have become a centre of Modernism; and yet, that is what it did become. In 1915, at the annual Royal Society exhibition, the works of Norah Simpson, Roland Wakelin, Roy de Maistre and Grace Cossington Smith were shown and they revealed the clear stylistic influence of Cezanne. Some indication of the importance of this influence and its essential difference from existing modes of artistic production can be seen from the two drawings illustrated in the Appendix section. Both were produced around 1914, as a result of study at art classes; one, by South Australian Margaret Kelly (later Mrs. Walloscheck) and the other by Roland Wakelin.
Kelly's work is well and carefully constructed, using tight, sharp lines to build up a form; the weight of the figure is suggested by the mechanical cross hatchings, and a steel tip of a line describes the outer edges of the form.

Wakelin's, by contrast, is minimal: in a few cursory lines he reduced the form of the draped figure to a few simple planes, geometric and solid. It reminds one of Cezanne's painting style; it is emotional and lively, whereas the Kelly is skilful, worthy and more like an exercise. In these two drawings the different character of academic training and Modernist teaching can be glimpsed. The emphasis on originality and freedom caused a turning inwards either on the part of the artist or in the artist's attitude to his/her subject matter.

Rubbo himself did not challenge tradition except in his willingness to give his more original students support and encouragement. And so, where did this challenge which thrust Sydney art into the twentieth century originate?

Wakelin and others have no hesitation in crediting Norah Simpson.

Norah Simpson has been called 'a fugitive but important figure in Australian art', a position made difficult to assess as apparently only one of her works has survived – her studio portrait 'Chelsea 1915'. (15) Her importance lies in her having had personal contact with all the leading figures of the British avant garde and especially those painters who were part of the Camden Town group.

Norah Simpson, between 1911 and 1913, in London, was taught by Gilman, Ginner, Gore and Sickert, all leading members of London's Modernist Camden Town Group. Both Gilman and Gore were committed teachers and some indication of their art teaching methods can be gained from articles they wrote and their letters to students. Sir John Rothenstein has referred to
Gore's unpublished letters on art and has quoted key passages in his writings on English painting. An example of a letter written in 1908 (before the Post Impressionist exhibition) includes such passages as:

"Draw objects in such a way as a sculptor could model from them ... It does not matter whether the lines are clumsy and the shadow ragged so long as they both help to explain the size or shape of some form in relation to the other forms ..."

or

"What one asks of a draughtsman is what is your personal view of the head or figure or landscape? not how neatly or how smoothly you can cover up so much paper with lines and shading."(16)

This approach was completely at variance with the South Kensington system and shared something of the concern for understanding the formal essence of the subject matter expressed by teachers as geographically remote as Kandinsky and Klee in Germany and Dr. Atl in Mexico. (17)

In 1913 Norah Simpson returned to Sydney, and in her remaining two years in Australia, she developed her own Post Impressionistic style, spreading the news of the new art attitudes in London. One of her few remaining paintings in the Art Gallery of N.S.W. is very close in style to the works of Ginner, Gilman and Gore. Not only did she return to Australia with stories of the teachings of the Camden Town Group but she also provided illustrated examples of modern British and European art through colour reproductions. Roland Wakelin recalled later:

"I remember the excitement I felt when Rubbo showed us some of her paintings with their new development in colour techniques." (18)

Although Wakelin and others would have seen some reproductions of Modern Art in the Sydney press, this was their first contact with an artist who was working in the modern manner. (19)
Chapter 6

What Wakelin meant by new development in colour technique referred to the liberation of colour from a purely descriptive function. Colour in Modernist painting was to fulfil a positive, formal function, e.g. a shadow might be painted green or purple and set against its complementary colour, red or yellow. Copying the surface appearance of nature was to be rejected by the Modernists: this had been made clear in the works of Van Gogh and Gauguin, and their followers, the Fauves (especially Matisse, Derain, Braque and Vlaminck).

Simpson's influence was crucial, although it would probably be more accurate to see it as having the effect of giving confidence to artists who were already tentatively moving in a Modernist direction, rather than being messianically didactic.

The issue of professional rewards for the avant garde artist remains a vexed and complex subject. It is true to say that virtually no market existed for advanced art in Australia in its earliest days. And so one could question whether in the absence of a profession as such, with its normal rewards system, the work of Australia's early Modernists qualify as professional. However, in the level of commitment and seriousness displayed by artists such as Roland Wakelin, Roy de Maistre and Grace Cossington Smith, the issue of professional commitment is unquestionable.

All Modernist movements enjoyed some degree of support from private patrons: in London, Kate Letchmore supported the Vorticists; in Paris Gertrude and Leo Stein were significant patrons and in Sydney Brigadier General Anderson's wife, Ethel Anderson, was a consistent patron of Sydney Modernists - especially Roland Wakelin. But as virtually no true art market existed for what was, in effect, experimental art, there is a distinct
correlation between the avant garde artists and their social and economic status. However, even if, as was the case with Cossington Smith and de Maistre (but not Wakelin) the issue of living off one's art was not crucial, the sense of alienation which the early Modernists suffered was very real and this alienation served to reinforce the commitment of the group to their Modernist ideas. (20)

When Simpson and others exhibited their latest works at the Sydney Royal Society of Artists in 1918 they were greeted with a storm of ridicule and abuse. Rubbo was accused of leading his students astray, to which he reacted in a display of the Latin sense of honour by challenging one member of the Society to a duel. (21)

The critic Howard Ashton described the show as 'pretentious bosh' as he commenced a career of anti-Modernist criticism. Ten years later he was still refusing to see any virtue even in Cezanne. Reviewing a Wakelin one person show, Ashton wrote:

"Roland Wakelin has come back from Europe with an intense admiration for one of the worst landscape artists who ever got, by momentary aberration, into the Louvre ... Paul Cezanne."

He then went on to suggest that:

"Cezanne should have been a butcher but took up painting as an easier occupation." (22)

Ashton's opinion that Modernist style art was easy to do was based firmly in the Victorian perception of art as labour intensive work, rather than creative or intuitive activity. The more labour that was apparent in a painting the higher was its value as art. Even Ruskin, with his insight, reverted to this view when his theories were out-stripped by contemporary art practice. (23)
The South Kensington drawing system could be held partly responsible for the time serving attitude to art although that system was the effect of a philosophy of art rather than its cause. But in a catalogue introduction to the same 1925 Wakelin exhibition, fellow Modernist Margaret Preston wrote in Kandinsky-like language:

"He has made his pictures subservient to his spiritual sense. These are the works of his inner consciousness, not of mere optical vision." (24)

In these sentences lie the essence of Modernist art between 1910 and 1940. For all the multifarious approaches to painting and drawing, all those works produced by the Modernist rejected completely the imitative art which was based entirely on the dominance of the outward appearance of things.

The influence of Sir Joshua Reynolds was still substantial (if unacknowledged) on the art world, for to most art buyers art was about the unchanging values of the academic ideals, whereas commodity design, linked to the world of fashion and taste, was based upon the concept of change. In Sydney, new ideas in art could well be found outside the walls of the art galleries, as is shown by this statement in the advertisement for the 'Home Magazine'.

Modernism has reached Australia: the wave of Modernism which has flooded the intellectual centres of civilised countries has penetrated Australia. It is already perceptible in its art, its music, its architecture, its household furniture and decoration, its literature, its photography and its landscape gardening ... subscribe now and keep your mind in the mood of the moment and make your house a fit setting for the interesting and brilliant life of this century."

'The Home Magazine' (25)

Sydney Ure Smith in an editorial for Art in Australia drew attention to the anomalous situation where a fashionable socialite could be seen in a gown designed by a leading French Modernist, but she would deride a painting by the same artist. (26)
Smith and Julius, a Rare Example of the coalescence of fine and applied art

If success in the profession of fine art was linked to satisfying the conservative forces, then success in the commercial world of design, especially graphic design, was linked to innovation. In Sydney there was the remarkable commercial art firm of Smith and Julius. Harry Julius, in partnership with Sydney Ure Smith, had established the advertising company. Julius is credited by Moore with having invented (and patented) the animated cartoon: he was a caricaturist who had worked for the Bulletin. Sydney Ure Smith was a practising artist who became involved in publishing, commencing publication of Art in Australia in 1916 and Home Magazine in 1920. Through these publications he introduced Australian Modernist artists to the public. But in addition to his publications Ure Smith was crucial to the Sydney avant garde in two further respects.

Firstly, he and Julius made it a matter of policy to employ fine artists rather than commercial artists in their firm.

Secondly, Sydney Ure Smith was a respected artist and he became president of the New South Wales Society of Artists, an office he held for 26 years (1921–1947), and also served as a trustee of the Art Gallery of New South Wales. He was an enthusiastic supporter of Australian art and was the organiser of the Australian Art Exhibition at the Royal Academy in London (1923). (27)

The ground for Ure Smith's promotion of Modernist art was well prepared, however, for the New South Wales Society of Artists which had been established in 1895, had early established itself as a leading exhibiting centre. The Art Gallery of New South Wales purchased from its exhibitions, and works
of Streeton were purchased by the New South Wales Gallery before he was represented in Melbourne's National Gallery, a factor which Lloyd Rees believes influential in attracting Streeton and Roberts to Sydney in 1885 and 1887 respectively. (28)

The Society of Artists, relatively tolerant attitudes to art exhibitors, and the Home Magazine and Art in Australia, were factors which helped to prepare the way for the institution and development of Modernism in Sydney. But this does not imply that after World War I Modernism was embraced by the public or even the art critics: only in the areas of popular design was it tolerated. As Mary Eagle has pointed out, modern design was associated with 'the smart set'. (29)

There was a dichotomy between public attitudes to Modernist art and Modernist design: even Sydney Ure Smith could not quite come to terms with this inconsistency when he wrote in 1929:

"The prejudice against the more modern art is difficult to understand ... To quite a number of people, anything modern can be appreciated except pictures – a great cry of the opposition is 'Ah!, Fashion in Art', yes, and why not. One becomes convinced that there were always fashions in art, and the best fashions live." (30)

Part of the reason for this distinction must lie in the continuing acceptance, albeit in a watered down form, of the principles of High art, i.e. the belief in permanent classical values exemplified in Reynold's discourses. Added to this was the lack of theoretical discourse about art: newspaper art criticism in Australia remained in the hands of traditionalist critics – John MacDonald, Lionel Lindsay, Howard Ashton and J.R. Jackson – who saw Modernism as Mary Eagle suggests, as an "abandonment of restraint, the subjection of eternal values to fashion, unbridled originality or mannerism. It was artistic bolshevism, a form of social insanity." (31) In South Australia there were no art critics as such, only the non-specialist journalists.
Chapter 6

The Importance of Decorative Art and Nationalist Motifs

Modern art became absorbed into the decorative arts in the twenties. There was a good knowledge of Modern decorative arts through magazines: for example, Sonia Delaunay's fashion and textile designs for the 1925 Paris Exhibition of Decorative Art bridge the areas of Modernist art and decorative art and were well illustrated in The Home of October, 1925. Paris, world centre of Modern Art and fashion was the home of several expatriate Australian artists and at that time the Western Australian, Kate O'Connor was said to be working on interior design for one of the best shops in Paris where she was also window dressing and selling printed materials. (32)

When she returned briefly to Australia in 1926–27, she was employed painting fabrics and china for Grace Brothers and later David Jones. It is interesting to note that in a letter from a Melbourne designer she was warned against trying to get work in Melbourne, for "we are miles behind Sydney in all these things," and Melbourne offered no outlet for her work. (33)

Decorative art developed a distinctly nationalist quality during the mid twenties. From 1925, quasi Aboriginal motifs surfaced in decoration, especially in the work of Margaret Preston. Preston supplied some of the earliest theoretical constructs about Modern art in Australia and, after 1925, she began to campaign for an art based upon authentic Australian motifs: these included wild flowers as well as Aboriginal style motifs. But the use of Aboriginal motifs by Modernists can be over-stated for they were valued for their formal qualities over any nationalist purpose. Despite the institution of a Chair of Anthropology at Sydney University and an increasing number of publications dealing with Aboriginal culture, it was not the anthropological aspects which attracted Preston but the simple geometrical abstractions of Aboriginal art.
As she said in 1930:

"The student must be careful not to bother about what myths the carver may have tried to illustrate. Mythology and symbolism do not matter to the artist." (34)

Modernist art is essentially formalist. That is to say, it is concerned with aspects of a painting or sculpture which are separate from the content, e.g. colour, texture, rhythm, spatial representation etcetera. From Cubism onwards the form could well become the sole content of a work of art. In Australia's provincialist versions of Modernism artists rarely became wholly non-figurative (Wakelin and de Maistre being rare exceptions). But there was a search for an alternative to the popular concept that the proper subject for Australian art is that of the pastoralist landscape.

The poet Rex Ingamells looked to the Outback, Margaret Preston to the Bush, and Grace Cossington Smith looked to the Sydney Harbour Bridge. In Melbourne L. Bernard Hall, in 1931, had deplored the idea of progress, whereas in Sydney the Harbour Bridge, completed in 1932, assumed the status of national symbol. It had also served as a motif ideally suited to Modernism, occupying a similar position in Australian art as did the Eiffel Tower in French Modernist art. Artists such as Frank Weitzel, Roy de Maistre, Jessie Trail, Dorrit Black, Portia Geach, Margaret Preston, Blamire Young, Grace Cossington Smith and photographers Harold Henry Cazneaux and Henri Mallard, as well as many more conservative artists, all responded enthusiastically to the potential for dynamic pictorial symbolism offered by the bridge. The essentially static art of the traditional landscape painter was quite unsuitable for the depiction of the thrusting energy of the bridge, especially while it was under construction. (35)
Until 1930 the Modernists had hidden their avant gardism behind the role of useful decoration. The Turramurra mural group was even commissioned to paint a Sydney Harbour mural in the local grammar school: this they did with the help of Wakelin and Cossington-Smith and the sponsorship of Mrs. Anderson.

Although Australian Modernism has often been criticised for its stylistic mildness, being seen as little more than a very provincialist adaptation of some of Cezanne's stylistic devices, the foregoing has emphasised that the Sydney Modernists do satisfy the necessary conditions of avant gardism. The arch conservatives did hold most of the key positions in the Australian art world but the Modernists, between 1925 and 1932, had been purposefully building their own institutions which circumvented the reactionary art establishment. The encouragement of Sydney Ure Smith caused these to be nurtured in Sydney and, by 1930, where L.B. Hall's long reign was ending, Melbourne was ready to receive contemporary art, but Sydney still had its influential teachers. Such a teacher was Rayner Hoff.

Rayner Hoff (1894–1937)

During the nineteen twenties the Sydney Mechanics' School of Arts had moved to Ultimo in East Sydney and had become known in 1923 as East Sydney Technical School. The early professional strength of the school was in the area of sculpture under the tuition of Rayner Hoff. Hoff, a Prix de Rome winner, was appointed to the East Sydney Technical School in 1924. Hoff had studied at Nottingham School of Art before World War I, and the Royal College of Art from 1919 to 1922. Hoff was an extremely prolific and vigorous sculptor, a thoroughgoing professional, and, although he died in 1937 at the early age of
42, he is credited with having not only virtually created the School of Sculpture at the East Sydney Technical School, but of having made the burgeoning of the National Art School possible. (36)

Hoff was not a Modernist as such but Barbara Tribe, a former student, wrote of him that he was:

"A very inspiring teacher with tremendous creative force and energy. A first class draughtsman and sculptor, modeller and creative artist unfortunately coming at the very end – culmination of a period, an era, in art. The change had already taken place in England some years before – due to the isolation it reached Australia some time later ...

During the period of G. Raynor Hoff in Australia, Modern Art had hardly reached these shores – as students Brancusi, Picasso etcetera and the works of other countries was unknown to us." (37)

Hoff's articles on art and education in the New South Wales Technical Gazette reveal an open-minded attitude which shared many of the insights into Modernism shown by the painters mentioned earlier. He was critical of existing teaching at elementary and secondary school level and art school, which he dismissed as antiquated and inadequate. He emphasised the importance of what he called expressional and conceptual or subjective work and he emphasised the intuitive aspects of drawing.

Hoff was significant because he proved how important it was for a school of art to employ practising professionals. From 1931 to his death in 1937 he was head of the Art School. At East Sydney Technical College, he was responsible for a significant increase in professional artists joining the staff, laying the foundations whereby East Sydney Technical School, or the National Art School as it later became known, and it was to become, by the 1960s, the most forward looking state art school in Australia. Among the practising Modernist artists who taught there were Fred Leist (1929–38), Douglas Dundas (1930–1965), Lyndon Dadswell (1937–1968) and Frank Medworth (1938–47). (38)
Art Societies and Private Art Schools

The close relationship between the exhibiting societies and art tuition has already been commented upon. Because most traditional art training was based around the use of still-life, antique and life models, the provision of these facilities was often the main attraction of the art societies towards art students.

Julian Ashton's long career as an art instructor began in the 1890s when he started taking classes at the Royal Art Society and, in 1896, he opened the 'Academie Julien', eventually to be known as the Sydney Art School. Although in later years he became a fierce opponent of Modernism, even resigning from the Society of Artists when it awarded the travelling scholarship to Roy de Maistre, his importance cannot be under-rated. It was largely Ashton's lobbying which had initiated the travelling scholarships through the Government grant of 150 pounds a year, tenable by the winners for three years. Ashton was also a staunch supporter of Australian art and, in the 1890s, he had encouraged the Art Gallery of New South Wales to buy the works of young contemporary artists.

Geoffrey Dutton in his study of Sydney Modernism sees close affinities between the image of Australia found in the literature of Lawson and Furphy and Ashton's Australian imagery. (39) In any examination of the professional training of Australian artists, Julian Ashton's School would have a claim to be considered as the most successful if only because of the distinguished practising artists who had studied there. Dutton lists George Lambert, Elioth Gruner, J.J. Hilder, Sydney Ure Smith, Fred Leist, John Moore, Thea Proctor, Daphne Mayo, Roy de Maistre, Douglas Dundas and William Dobell. Ashton continued to conduct his school until just before his death; and the school is still in existence.
Ashton's teaching was based upon the modified Impressionism of the Heidelberg School, but his school was unlike a French atelier of the time in that his drawing training was tighter and more linear.

Art Teacher Training in Sydney

Although art teaching and art teacher training have overlapped with professional art education – nowhere more so than in South Australia – teachers in schools had little opportunity to challenge the existing system in the way in which professional artists could challenge the art establishment.

Ellen Waugh has drawn attention to some aspects of the developing climate of art education in art teacher training in New South Wales between the 30s and 40s. She argues that challenges to the system did occur during the late 1930s and developed in the forties. (40)

The change commenced after the New Education Fellowship Conference held in Australia in 1937, at which a leading Canadian art educator, Arthur Lismer, spoke, and at which he noted that:

"... in Australia there are individual teachers who are trying valiantly to relieve the pressure on the child of the same exacting demands in art as is suffered in the learning of other subject matter ... There is too little encouragement of the worthwhile teacher of art, too much suspicion of the very thought of freedom." (41)

These sentiments would have been understood by the early Australian Modernists, and by 1937 were becoming more widely recognised in the professional practice of art.

At Sydney Teachers College some of the people involved were May Marsden, Rah Fizelle, Isabel MacKenzie and Professor Alexander Mackie. Mackie gave a strong lead by emphasising the role of the arts as an integral force in education and he also encouraged the acquisition of original art
works. May Marsden, a product of the Royal College of Art (South Kensington) made an impressive contribution. Waugh, herself a student of Marsden's between 1942 and 1943, refers to this rich environment but James Gleeson commented that, apart from the influence of one lecturer, Mrs. May Marsden, the greatest influence at Sydney Teachers College was its collection of art books, which reaffirms an often expressed view that artists are largely responsible for their own art education. (42)

The Second Phase of Sydney Modernism

Grace Crowley who, in 1932, with Rah Fizelle, was to open a school for Modern art, was a crucial member of Sydney's second wave of Modernism: this phase, although yet another provincialist period in Australian art, derived from a quite different set of influences from the first. Where Wakelin, Cossington Smith and de Maistre were modifying the Camden Town School recipe, itself a form of Cezanne-based figurative painting, the second phase drew its stimulus more directly from French painting and the teaching of Andre Lhote.

In the late nineteen twenties the siren call of Paris (and to a lesser extent London) was strong enough to entice the following ex Ashton students: Anne Danger, Grace Crowley, Rah Fizelle and Dorrit Black, to work and study in Europe. Paris was viewed as the centre of the Modern art world, and although London was still visited (especially by Melbourne trained artists) Paris was considered to be the heart of Modernism. Indeed, as the influential Bloomsbury writer Clive Bell had said that, compared with French art English painting would always be second rate, it was clear where the advanced student
should go. There must also have been a class aspect to these overseas visits as those artists who made the journey were aided by family or their own independent means: few scholarships were available. Much new art in Paris was in the grip of the Art Deco design style and the predominant Modernist influence was the abstract movement with a tendency towards machine aesthetics. The most famous teacher of Modern art was Andre Lhote. Lhote ran a typical French atelier school in Montparnasse. (43) He was an Academic Cubist at a time when Picasso and Braque had left the movement and the theory and its style were in the hands of disciples who were lesser painters but were messianic in their zeal.

Ian North, in his study of Black, has examined the effects of Lhote's teaching on Australian artists as well as the influence of fellow Cubist Albert Gleizes, with whom the Australian students also studied. (44) Cubist art was a highly disciplined and systematic process with a strong emphasis on design and the purity of line, and it could well be that Ashton's emphasis on well crafted pictures and disciplined drawing methods helped to make the Australian artists adapt easily to the Cubist system. Lhote's style was derivative of mainstream Cubism but it was more accessible than the most advanced Cubist style.

Lhote also had a further strength which would have added to his authority - he drew heavily from the examples of art history.

Even a most cursory examination of the publications of Lhote and his contemporary Ozenfant and the reminiscences of their students reveals the inaccuracy of one of the main myths of Modernist art. To the critics of Modernism in Australia, especially L.B. Hall, James MacDonald, Howard Ashton, Norman Lindsay and Lionel Lindsay, Modern art was based on a
complete break with the past, a lack of discipline and a kind of ill-mannered
disrespect for one's elders (the great artists of the past); and it was portrayed
as the beginning of the slide into Barbarism. The enemies of the new included
Adolf Hitler and arch anti-Nazi Norman Lindsay. And yet, their concept of
Modernism, although perhaps appropriate to such movements as Dadaism or
Surrealism, is completely incorrect when applied to the more classical
movement of Cubism and its derivatives.

Lhote, like J. Itten at the Bauhaus, based much of his teaching on the
works of the old masters but, instead of encouraging an unimaginative copying
of the appearance of objects and stylistic tricks, he emphasised a critical
analysis of the great works of the past, especially their structural aspects.
Some influence of this approach can be seen in well tailored compositions of
Thea Proctor's 'Home' covers of 1929, Dorrit Black's and, to a lesser degree,
Grace Crowley paintings. Lhote emphasised the classical tradition of the
golden section and his short, didactic statements or aphorisms became the
basis for the teaching carried out at 215a George Street, Sydney by Black.

Their emphasis on the Constructive approach to art also shared
something of the approach favoured by the Russian Constructivist artists who
considered that a new visual language appropriate to the revolution must be
based on the art of the engineer. This approach was by no means restricted to
the teaching of Lhote and fellow artist Gleizes for, in 1934, Frank and Margel
Hinder arrived back from America. Frank Hinder had been a student at East
Sydney Technical School (1925–27), and at Dattilo Rubbo's School (1924), where
he met Rubbo's philosophy of "don't copy it, draw it."
After these studies he went to America. "Paris was out", Hinder said, "because of the language" and he needed to work to supplement his studies. Between 1927 and 1933, he worked with several teachers in Boston, New York, Chicago and New Mexico and he was able to become acquainted with influential enthusiasts for Modernism and with recent movements in art, design, the theatre and dance. At one period the Hinders were involved in running an experimental art colony in New Hampshire but, in 1933, owing to the effects of the Depression, they decided to return to Australia. (45)

By 1933 Sydney had been provided with two distinctly Modernist art centres – the Dorrit Black Centre for Modern Art, and the Crowley-Fizelle School, and so the Hinders were not to be as isolated as were the first phase Modernists. The presence of the Hinders and a German trained art historian, Eleanore Lange, added weight and stature to the burgeoning Modernist movement and, perhaps more importantly, they provided theoretical input into art practice.

Eleanore Lange gave lectures on Modern art at the Crowley-Fizelle school, and Clive Bell's theories were discussed in an article by Thea Proctor. (46)

But if the nineteen thirties in Sydney could hardly be said to have totally embraced Modernism in the fine arts, it did allow an independent minded woman artist like Dorrit Black sufficient scope to become recognised in a career traditionally followed by men. There is ample evidence that before and after World War I more women than men studied at the formal schools of art, and that these were twice as likely to be unmarried women. It can be assumed that in many cases, even if financially secure, most were anxious to sell their work, or be treated as professional, and there is no doubt that the majority of committed and serious Australian Modernist artists in the twenties
and thirties were women. A myth persists that the reason why women Modernists were predominant in this period is that the male artists and potential artists were decimated by World War One. This topic has been tentatively addressed by Janine Burke, but still remains a field for much further detailed research. (47)

The women artists of this period were the products of an era of feminist activity. In Melbourne and in Sydney there were societies for women artists and dilettante amateurism was a thing of the past, especially since formal training was so rigorous. Changes in lifestyle is one of several contributing factors and study of art allowed a freedom of lifestyle, a 'leaving home with honour' that was not so readily available in other careers. Despite the vagaries of the fine art market the growth of the design area did help to increase the opportunities of a career in art, although many of the women artists were of independent financial means. Success at exhibitions provided a genuine measure of their professional standing.

Dorrit Black, in May, 1932, opened the Modern Art Centre in Margaret Street, close to the Smith and Julius commercial art studio, the 'Art in Australia' office, the Grosvenor Galleries and Parkers Picture Framers. This continued the Montmartre, Montparnasse tradition of creating a cultural centre, several artists' studios and the long established Ashton School being close by, emphasising the sense of an artists' quarter. The Centre followed the lines of such a venture as London's Rebel Art Centre in providing space for exhibitions and working studio space. Its advertised activities were listed as:

"Permanent collection of Modern Paintings and Craftwork, classes in Drawing, Painting, Design, lino cutting, Art Appreciation." (48)
Although the Centre only continued in existence until October, 1933 it hosted major one person exhibitions for Sydney's leading Modernists.

The reference to classes in lino cutting is significant, for one artist with whom Dorrit Black studied in London, the graphic artist Claude Flight, was a leading protagonist of the relief print as a medium appropriate for advanced serious art. Ethel Spowers (1890–1947), a Melbourne artist, was also an ex–Flight student and she promoted the medium through the Contemporary Art group in Melbourne.

Modernism in Melbourne

Although it is true to say that Melbourne had a thriving art institution its very success limited its potential to accept new ideas. The National Gallery School remained virtually unchanged in accommodation, curriculum and philosophy for many decades. When Folingsby, the Director of the Gallery and Head of the Art School died, in 1891, he was replaced by Lindsay Bernard Hall. Hall held the position for 42 years. As Lucy Kurley, Historian of the Victorian College of the Arts has written:

"The annual exhibition at the end of 1892 showed Hall's pattern of teaching in the different sections for which prizes were awarded. Over fifty years later the curriculum was still almost the same. This is not surprising as most of the teaching staff in later years had been trained by Hall or by his students." (49)

In fact, when William Dargie was appointed as Head of the School in 1946, he was the first teacher appointed at the School since 1891 who was not a past student. As will be seen in the chapters on the South Australian School of Art, this institutional inbreeding also prevailed elsewhere.
As a teacher, Hall has been recorded as a strong disciplinarian who continued the programme established by Folingsby and who emphasised the importance of beauty and high technical achievement in painting: a philosophy which produced art work of a high professional competence, and for which a growing market existed. Bernard Hall delivered the same lecture 'Art and Life' twice, in Adelaide in 1919 and Melbourne in 1931. In it he referred to the Modernists and their art as:

"the dregs of perversionism stirred up by unsuccessful votaries, workshy tyros and ignorant or commercial parasites ... slatternly and mannerless, devoid of breeding or tradition." (50)

Hardly an appropriate setting for experimental courses and flirtations with artistic and pedagogic uncertainty; indeed Hall's writings used all the conservative anti-Modernist views in his lectures, distrusting progress and mass education, and seeing a descent into barbarism as being the wages of Modernism.

The Meldrum Influence

Melbourne had possessed an alternative influence to the National Gallery School since 1917 – that of the painter Max Meldrum, but Meldrum was also an implacable enemy of Modernism. Between 1909 and 1913 he had studied in Paris copying old masters in the Louvre and had developed a curious theory based upon what he called 'Tonal Realism'. His influence was to produce a style of painting which was even exported overseas through the work of his students Hayward Veal and Percy Leason. Bernard Smith attributes part of his early success in attracting students (who became fiercely defensive of the Meldrum method) to his strong pacifist views, claiming that:
"... with the country split from top to bottom over the conscription issue many young students preferred to study under Meldrum in a congenial atmosphere than risk being given white feathers at the National Gallery School where an atmosphere of high patriotism prevailed." (51)

This reason for the Meldrum School's popularity is not so easily sustained: many of the male art students who joined Meldrum's school seem not to have done so until 1918. According to Rosalind Hollinrake, the biographer of Clarice Beckett, a leading Meldrum supporter, the exodus came after Beckett joined Meldrum, although she is not clear in her dates. (52)

A more likely reason for Meldrum's influence is that an independent alternative to the conservative Gallery School, regardless of its dogma, was attractive to young students. The dogma itself was not unattractive to students, for Meldrum denied talent in painting, and he especially rejected Romanticism for its emphasis on individuality. By teaching a technical method rather than a philosophy, Meldrum ensured that his students achieved aesthetically harmonious results rapidly and with ease. An inevitable result of this Meldrum mannerism was that almost all of the works of his students look alike and, when the Meldrum group exhibited in 1919, they even used the same style of picture frame to emphasise their unity ... and the critics said that the paintings were as alike as their frames. (53)

Meldrum claimed to be teaching students to see and not just to paint: he believed that his work had a firm scientific basis and that it would communicate with a wide community. He linked his painting theory to a criticism of society and he actually called for an art which was:

"sane and normal, understandable by all people of all countries and periods, and not, as some critics would have us believe a small narrow creed comprehensible only to a limited and self constituted body of elect .... all great art is a return to nature ... The careful study of
undisputed art strongly leads us to the conclusion that the art of painting is a pure science, the science of optical analysis, of photometry. Therefore this return to nature simply means the translation of the optical impressions within the limitations of a medium, and in the scientific order in which these impressions came to the eye." (54)

But Meldrum's theories were not firmly based in a proper understanding of the crucial aspects of perception theory and colour theory. His understanding of artists such as Velasquez, Vermeer, Whistler and Corot, upon whose works he based his theories of tone, was limited. But so persuasive was he as a teacher that his acolytes, such as Percy Leason, acclaimed him, as Smith summarises:

"as the greatest among the masters, the man who had discovered the scientific laws underlying the age old practices of his craft; a man who had once and for all placed painting upon a scientific basis. As Newton to Physics and Darwin to biology, so Meldrum to painting." (55)

This remarkable claim was substantiated neither by fact nor by contemporary peer group response. The Meldrum circle did not receive much favourable critical response except for the writings of the Age critic, Alexander Colquhoun, himself a Meldrumite. His circle's work united unlikely opposition of two quite separate groups – the Lindsays, George Bell and Blamire Young, all of whom were totally opposed to his misty painting style which obscured individuality. (56)

Why did he have such a fervent following? Smith suggests that:

"Meldrum's method made it possible for his students to become skilled in capturing a likeness quickly and was greatly favoured by potential portrait painters, and the practical-minded commonsense type of student temperamentally suspicious of imaginative activity." (57)

Meldrum, although standing for a kind of artistic conservatism, could also be seen as fulfilling several of the conditions of the avant garde. Haese suggests that as Meldrum stood for a:
"rejection of mysticism and mystification whether of a national landscape tradition or of modernist abstraction. It was this that made Meldrum's students feel that they were modern rather than conservative. (58)

This also helps to explain the support that he had from intelligent and able students.

In one respect the Meldrum system did for painting what the South Kensington method had done for drawing – it provided a results guaranteed recipe, but without the long, grinding drawing apprenticeship of the normal art school.

The other influence on the training of artists which was to emerge during the nineteen thirties in Melbourne was that of the Bell–Shore School which opened in 1932 on the south side of Bourke Street, near Spencer Street. In many respects it was in direct contrast to the Meldrum School, for it was not based on any art making recipe.

George Bell assessed the Australian art scene in 1929 when he wrote:

"The art community of this country is what might be termed 'staid', one looks in vain for any brave exploration in the field of art and its attendant result of brilliant success or equally brilliant failure. The excitement of adventure seems to have died or else is sternly repressed." (59)

Ironically, although Bell's own work fitted that description during the thirties, he was to mature into a competent conservative Modernist of remarkable influence.

George Bell, who was 54 years old in 1932, had received the traditional artistic training at the Gallery School, being appointed as temporary drawing master during Hall's absence overseas in 1902. But in 1904 he travelled to Paris, and of this experience he was to say:
"When I went to Paris I found that I had to re-organise my whole outlook on painting ... in Melbourne we were taught to paint the superficial appearance, to try and reproduce on the canvas no more than a likeness of what we saw but ... in Paris I found that I had to get down to the real idea of knowing the form and put it down in paint – from knowledge as well as from observation ... My first real change came when I realised that art wasn't imitative of nature. It was a creation of the human mind. It demanded a realisation or conception of the object rather than a mechanical camera vision. (60)

It was to be nearly a quarter of a century before Bell fully accepted the principles of Modernist painting, but his teaching in the nineteen twenties, if not entirely Modernist, was more enlightened and probing. He taught at the National Gallery School, and held private classes. Mary Eagle, in her study of the Bell School, suggests that his teaching in the twenties was a compromise between the studio method of Hall and Meldrum's tonal method. (61)

By 1930 further influences were joining the growing, if tardy, Melbourne Modernism, in particular a bookshop run by Gino Nibbi, which introduced many Modernist minded Melbournians to contemporary European ideas in art and literature. (62)

Bell's slow conversion to Modernism was complete by 1931 and, in February, 1932, he announced:

"George Bell and Arnold Shore will open a school at Salisbury Buildings, corner of Bourke and Queen Streets. The studio will be open from 10 am to 5 pm and from 7 pm to 10 pm Sundays excepted. Terms of ten consecutive weeks cost 4.4.0., Saturdays and evenings only cost 2.2.0." (63)

There was to be drawing and painting, still life, and the living model. The special objective was towards "creative art."

Arnold Shore, who had studied at Meldrum's School as well as at the National Gallery School, was employed at Brook Robinson's stained glass studios. A good case could be made that this commercial studio was to
Melbourne Modernism what the Smith–Julius Commercial Art Studio was to Sydney, for it brought together Arnold Shore, the Scottish born painter William Frater and Patrick Harford, all artists who had an enthusiasm for Modernism. Frater probably saw original Post Impressionist work (in Glasgow) before any other Australian Modernist and he was an outspoken admirer of Cezanne. The meeting of Frater, Shore and Bell was to provide the basis of Melbourne Modernism.

The two artists were very different in their attitudes: Bell remained a disciplinarian and a classicist, whereas Shore's teaching, like his work, was more intuitive and Romantic. For the length of the School's existence they ran a Box and Cox programme, with either one week or fortnightly phases.

There seems to have been no agreed principle: like most private art schools Bell and Shore taught by example, a student's work being 'corrected' or changes suggested. If there was one agreed topic of significance it was the teaching of colour as a free, constructive agent. One innovative aspect of their teaching was the emphasis on flat pattern (very characteristic of the thirties design) in which the subject is reduced to flat patterns. The colour used often would be the complementary or opposite: that is to say, an object green in life (e.g. a leaf) would be turned into red in the painting.

The life model was the primary teaching aid and as Modern art was seen as a studio construct it was not so common for the students to be taken to work outside, although Bell did run outside work camps in the forties and fifties (Fred Williams being one of his students).
In 1935 Bell returned to England where he worked at the Grosvenor School in London with Ian MacNab. MacNab was a prominent Modernist drawing teacher. Helmer has argued that MacNab and Bell would have shared many opinions: they both believed in:

"... the importance of composing all pictorial elements into a cohesive design, the relative unimportance of subject matter, the use of the life model to emphasise line and volume." (64)

MacNab's drawing style was very linear, not unlike some of the work produced by and with Lhote's school. The Grosvenor School was something of a meeting place, and Modernist artists, including Paul Nash and Henry Moore, were visiting teachers. The London art world was just beginning to feel the impact of the first refugees from Nazi Germany, an event which was to have its effects on Australian art and art teaching also.

When Bell returned to Melbourne in 1936 Shore felt that he had become more doctrinaire and the school soon broke up. Bell came back more committed to Modernism than ever, and his work and teaching emphasised abstraction, if not figuration — that is to say, the forms used were always to be abstracted from existing objects rather than being pure non-referential shapes. He continued to teach privately; even in 1963, at the age of 85, he had thirty private students.

On his return from England Bell found that the conservatives were attempting to institute a Royal Academy which he most forcibly opposed. He argued in public, he petitioned the Secretary of State for the Dominions and he attacked the imposition of the Academy in a biting article which ended with the line "God Save Australia — from an academy." (65) Bell had long
squabbled with the authorities over the issue of the import duty on overseas works of art, a system which added its influence to the tardy acceptance of new art ideas. These events helped to fire up the energy needed to attack conservatism and they resulted in the foundation of the Contemporary Art Society of which Bell was the first president. (66)

Although best known for his literary output (a great number of his paintings were destroyed by fire, and he painted intermittently), the young Melbourne artist Adrian Lawlor also is a key figure in the public debate on polemics of Academicism and Modernism. One of his arguments for Modernism was that for any period in art to achieve artistic stature there had to be a balance of irreconcilable tensions, for if one element became pre-eminent and there was neither conflict nor questioning in the creative act (or audience), the result was non art. Alister Kershaw in his book 'Hey Days: memories and glimpses of Melbourne's Bohemia' shows the importance of Lawlor to the growing self-confidence of Melbourne's modernists. (67)

The powerful opposition to the concept of an Australian Academy caused the coalescence of many stylistically different artists. Their collaboration, especially through the Contemporary Art Society, was given added depth and breadth by the growing number of artistic refugees fleeing from Nazi Germany.

The Impact of Modernism

Australian professional art and its associated educational programmes had been instituted in the early days of colonisation by British and European trained artists. During the second half of the nineteenth century a local variation of the European training system was instituted. A great many
Australian artists, finding this inadequate, had left Australia for overseas study. In the late 1930s and again after World War II, the influx of European trained artists contributed to a crucial change in the complex matrix of Australian art. The shift in conceptual emphasis instituted by these artists created a remarkable change in art and art education. The post 1940 period will be referred to as the contextual setting for the South Australian School of Art of that period, for it is through the Contemporary Art Society that the artists of South Australia (and its Art School) made their tardy acquaintance with Modern art and ideas. (68)

In summary, the position of professional artist training in N.S.W. and Victoria was split between the State schools (such as East Sydney Technical School, and the National Gallery School) and the private artist run studio schools, such as Ashton's academy, Max Meldrum's school and the Bell-Shore school. This division was aligned on a Modernist/Conservative axis. The influence of the South Kensington system of drawing training could still be found in the state supported schools, but artisan training had long since been forgotten, replaced by teacher training, which had become a separate concern for teachers of art. Within these courses were sometimes to be found individuals (such as May Marsden in Sydney) whose teaching was a liberating influence on students, some of whom became professional artists.

The artist-run atelier style schools were the main sources for contemporary art knowledge, although they, too, maintained a position of dependence. George Bell, in 1936, was teaching about a style of art which had emerged as a distinct Modernist phenomenon during the last years of Cezanne's life over thirty years earlier.
By 1936 Modernist art could not be seen as having taken root in Australian state professional art education. Post Impressionism, however, in its mildest forms, had been dabbled with by some artists and the Fauvist and Cubist influence, albeit in a modified provincialist form, could be seen in the privately run artists' schools.

But the position after 1936 was changed dramatically by the presence of European refugees, the growing responsiveness to world events, and the loss of the innocence of Australia's colonial derivative culture. This change was to make possible the ideologically committed painting in Melbourne, of the so-called 'Angry Penguins', and the Social Realists who created a distinct national or regional Modernism. Only during World War II was the radicalism of Australian artists to coalesce with social and political radicalism. This made possible the introduction of Modernist art into the state-supported schools, and the move away from private artist atelier schools.


Dorothy Braund, a student of William Dargie at the National Gallery School in Melbourne, finding the Academic training at the Gallery School restrictive chose, like many others, to seek additional tuition at the George Bell School, a private artist run art school. She wrote a description of his method which is characteristic of the alternative art school methodology:

"Duration three hours. First two, drawing from the models in 20–minute poses. Hard pencil to be used, so no glossing over tricky areas ... Drawing outline to be last thing done. From the inside out, the direction of the form to be indicated with scribble." "He came to each student, sat in their chair, and while they stood behind and watched, he drew any part they had not understood, meaning they may have got is superficially 'right', but the actual volume or plane, and how it related to the whole mass, had not been experienced by the student."
Final hour for homework. All chairs placed in a semi-circle around the homeworks, which were placed on a board for exhibition. G.B. sat in centre of semi-circle with a long cane for pointing out ecstasies so that all shared his excitement when he discovered good 'aesthetic' points and achievements. Homework titles were never literal titles, but aesthetic problems to be treated as exercises and not as finished works." (70)

As former Bell students, Eric Thake and Frances Burke emphasised, the importance of the student's individual development was always to be encouraged. Thake recalls:

"At the school we talked a lot - at afternoon tea after the class there was good talk where we picked up a great deal, although in 1925 we did not talk modernism. We were encouraged to bring all our sketches, as George was really interested and his criticisms were very valuable. George's advice to pupils during the 1925–28 period was 'draw something everyday' [For me] Bell's greatness as a teacher was his ability, not only to impart knowledge, but to guide [me] along the way [I] wanted to go and encourage [me] to be an individual, which was in direct contrast to [the teaching of Max] Meldrum. (71)

And Frances Burke (a pioneer textile designer) also credits Bell with the incentive to be original.

"George Bell showed me what creative art was. He had the great capacity to develop independence of mind in his students. He made a great point of creativity and original conception. He debunked the dogma, the repetition and copying of academic teaching. He was passionately attached to contemporary art and scornful of the National Gallery School ... He made students do cubist exercises. He looked for the abstract qualities in a picture even if the picture was realistic." (72)

The difference between this school and the more formal academy lies within the open discussion of the work, rather than just a one to one craft training situation it was closer to a school of music's 'Master Class'. As well as Bell's principles which were derived from the Modernists' concerns with revealing the inner structure of the form, a Cezanne based concern with getting beneath the surface, and Dorothy Braund's reference to 'understanding - rather than getting it (the drawing, painting or sculpture) superficially right,' emphasises Bell's essential Cezannism.
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How do we measure the success of a school of art? If it is considered as a training ground of future professionals then one obvious measure would be the number of practising professional artists who have been educated at the school.

In this respect George Bell's private school in Melbourne was remarkably successful, and the State schools based on the South Kensington model were less successful. Bell's school can be seen as an example of virtually all Modernist alternative, atelier style schools.

The Modernist style schools, whether private atelier schools like Bell's in Melbourne, or Leger's in Paris, or the more experimental government schools such as St. Martin's or Hornsey in London, would emphasise that their concerns were with education rather than training. As Anthony O'Hear (Professor of Philosophy at the University of Bradford) wrote recently:

"The latter distinction (between education and training) should be of great importance to any area of culture, and indeed to any society which wishes to think of itself as cultured. The fact that its import is understood neither in many of the institutions running art courses nor in government thinking on higher education should not blind us to the crucial difference between a course which is judged in terms of some extrinsic end result and one which aims at nothing other than the communication and exploration of its own intrinsic meaning and value." (73)

The courses which concerned themselves with the exploration of the meaning and values of the nature of art, art as an experimental activity rather than the training of a predictable craft activity, mentally caused a repudiation, or at least a very serious questioning of artistic antecedents. These artistic antecedents are predominantly academic. Bell's school in Australia followed principles established in Modernist European studio schools. It, like many other artist run schools was, however, based upon classical models. Allegedly anti-academic, it was, however, equally academic in that the products of the teachers were predictable, and fitted a particular style. Laurence Gowing, former Slade Professor, when writing of Sir William Coldstream's influential teaching at the Slade, defined the use of the term academic thus:
"The term 'academic' is appropriate when applied to any work in which the result is predetermined by precedent before work is begun. This can apply to any form of work, even that which is most deliberately intended to subvert the academic." (74)

The vexed question of style must be addressed in order that we may understand the procedures of art academies. What is surprising about the art evidence of art schools, seen through student works, exhibitions and photographic records is the amazing consistency of style.

When Herbert Read wrote "that the explanation for the striking similarity of works of art belonging to distinct periods of history was metaphysical," he was, as Paul Duncum has pointed out, quite wrong, as the question was but one of style. (75) E.H. Gombrich is the most prolific student of what he called the 'riddle of style' and his studies show that artists are highly influenced by the way others have pictured reality. (76) Duncum shows, in his study of Read's writings "if artworks originate as wholly original and unique intuition/expressions, they are manifest with respect to certain constraints that are neither original nor unique."

In the art educational methods employed since the nineteen forties, in primary and secondary schools and in the more radical art schools, there is often a stated concern with preserving the originality of the student's own personal vision and intuition.

Read would have emphasised that students simply require "constant exposure to aesthetic forms in order that their natural instinctive feelings are allowed recognition." (77)

But if the art historian Gombrich, and the educational theorist Jerome Bruner are to be believed then intuition is not a special faculty, but a mode of thought, with characteristics that are not opposed to systematic analysis, but complimentary. (78) In that sense it could be argued that intuition can be taught, like any other skill. This would seem to contradict
many of the long held views that you cannot in fact teach art, you can teach 'about it,' and can provide a basic introduction to necessary craft skills, but beyond that the art educationalist cannot go. The period covered within this study concludes at the very point when the Australian Modernist impulse, fuelled by the art theoretical works of Herbert Read, the writings of Freud and Jung, and the paintings of the Surrealists and Expressionists, had in effect overthrown what to many seemed to be the dead hand of academic conservatism.

Art school teaching methods in the fifties and sixties reflected this sense of release. Ross Wolfe, of the Art Gallery of South Australia, recalled:

"The painting teacher whom I had in Sydney at the Alexander Mackie College was a highly regarded modern artist, he used to wander through the studios occasionally, but never said very much. You were left entirely on your own, given little technical advice, and were in effect responsible for your own art education."(79)

The painter Michael Shannon, after leaving the National Gallery School in Melbourne, travelled to Europe and decided to study in Paris. In 1949 Paris was still regarded as the centre of the art world, although New York art had in fact outstripped Paris by then. He enrolled at Fernand Leger's Academy on the advice of expatriate Australian artist Moya Dyring (1908-67). Graeme Sturgeon recounts this experience:

"The entry requirements entailed little more than the payment of the fee, so for about two months in the summer of 1949, and again in 1950, Shannon attended regularly. The studio was controlled by a senior student, and although there was no instruction there was a model; Leger himself appeared only twice a week, once during the life-drawing class, once to inspect the work done away from the studio. Shannon recalls that Leger was impressed by his drawing ability, 'formidable' was his comment."(80)

This perhaps makes Leger seem too casual, for Leger was one of the most significant figures of the School of Paris and during the 1920s he had achieved an international reputation with his Academie de l'Art Moderne in Paris. As his biographer recounts:
"Leger, accompanied by Nadia Khodasievitch, taught on Fridays, usually sitting on a high stool from which vantage point he commented on the work done during the week. Drawings done from life models frequently consisted of detailed studies of arms, hips and heads. Criticism was dispensed in the form of terse but kindly comments: 'too short', 'too soft' were amongst those most frequently heard. "You must not hesitate" he told one of his students "When you cross a road you cross it. You make a decision. You don't go back and forth. It's just the same in painting!"

Leger had also encouraged groups of workers from the Renault factory to attend his school. Following a lecture that he had given at the Renault works at Boulogne-Billancourt he had organized a special course for them.

The presence of Exter in the Academie de l'Art Moderne during its first years is significant. Leger had met her before the war in Paris and they had renewed their acquaintance in Vienna in 1924 at Kiesler's International Exhibition, where they were both exhibitors. His knowledge of the developments of the Russian Constructivist movement during the previous four or five years was, in all probability, partly derived from her. Not only did Alexandra Exter possess great creative talent, she was also a very experienced teacher with a thorough pedagogical background supported by great drive and energy. Her knowledge was derived from her teaching at the Vkhutemas school in Russia in 1921, where she headed one of the eight studios (corresponding to eight disciplines) of the preparatory classes, in which she taught her own subject: Colour in Space. In Paris she worked with teaching notes, some in Russian and others in French, which were based on material already used in her classes in Russia. (81)

The issue of allowing the students to discover their own solutions to artistic problems is fundamental to Modernist art teaching procedures. When the author of this thesis was a post-graduate student at the Slade, 1956–58, there were several well known practising artists who attended the school as visitors, either on a regular basis or for occasional criticism sessions. One such visitor was the abstract painter, Victor Pasmore. On one occasion he sat looking at a student's drawing, and then at the model, until, after what seemed an inordinately long time, he got up, commenting. "Well that's your problem."

At the time it seemed a somewhat unhelpful comment, particularly in the light of the four years of close control teaching most of the students had experienced under the then National Diploma system of the Minister of
Chapter 6

Education. However, the post-graduate nature of the Slade's teaching was made apparent through the school's tutorial system. Each student was assigned to a studio tutor who supervised their progress. Tutorial meetings were held by appointment once every six weeks. During that appointment of one to one teaching, usually of 30 to 40 minutes duration, the previous six weeks work was reviewed. A student could request additional tutorial guidance. In the Life and Antique rooms the staff and visitors were available from 10a.m. to 5p.m. They invariably approached the students with a discreet, "Would you like any help or, Would you like my comments?" This was in direct contrast to the provincial art schools' much more attentive, but imposed, system of spending a few minutes with each student, several times in the course of one pose or half day's session.

At the Slade School the life rooms still bore the names 'Women's life room' and 'Men's life room' from the earlier years of the century when life drawing and painting was segregated.

By the 1950's, however, there was no such actual segregation, as can be seen by the photographs in the appendix section of this thesis.

In the areas of etching, lithography and stage design there were technical assistants and teaching staff who were fully engaged with assisting students to produce art work, offering aesthetic guidance as well as technical advice.

Despite the emphasis on measured accuracy in representational drawing, which undoubtedly produced a Slade style of drawing, owing much to the influence of the Slade Professor Sir William Coldstream (appointed June, 1949, retired June, 1975), it has to be said that there was a very wide range of artistic styles being practised by the students; far wider than would be seen on
visiting the National Gallery School or the George Bell School in Melbourne at the same time. To a certain extent they maintained something of the atmosphere illustrated by Veneziano centuries before.

At more senior levels of art school teaching the traditional division between objective knowledge or craft based training and the expression of intuitive feelings would seem to have been more easily accommodated within the 'laissez faire'. 'Well, that's your problem' style. Although the brusqueness of that approach apparently contrasts to what American art educationalists call 'enlightened cherishing,' (82) it relates more closely to current 1970s and 80s theories of art as a model-making process, which assumes the essentially dynamic character of art and human behaviour which, as Paul Duncum points out, "contrasts with the older theory which asserted that artists worked with unchangeable ideals and which emphasised an essentially static view of art and human behaviour." (83) The tension is between the polarities of idealist, neo-classical inspired South Kensington system, rule based and closed, on the one hand; and the Romanticist based, intuitionalist, 'no bird soars too high, if it soars on its own wings' Modernist attitude on the other.

The history of the South Australian School of Art illustrates the long reign of the former philosophy of art and education, and the lighting of a brief candle of the latter at the end of the period under examination. The Modernist position of questioning the nature of art would reasonably be expected to result in Modernist approaches to art training, but, as has been suggested earlier, and can be seen through the examination of the model of the South Australian School of Art, such radical changes did not occur.
Although the Shavian jibe, "those who can, do and those who can't, teach" has often been levelled at art school staff, the economics of art production and distribution have made it obvious that many of 'those who can ... simply cannot afford to.' The opportunities of part-time teaching at art schools allow the 'professional artist' to not only continue his/her practice but encourage it. The teaching can become an aspect of professional practice.

The methodology comprises teaching by example, both the example of a professional involvement with the institution and the example of a craft activity.

At the time of writing this thesis there has commenced a widespread debate within the international art institution regarding the state of art education. Articles with titles such as "The failure of art schools," (84) and lectures entitled "Art schools make you emotional, intellectual and economic cripples," (85) have ushered in a new era of fundamentalism, a back to basics call which reflects similar moves in other areas of general education.

In a recent edition of the British art magazine 'Modern Painting' the letters section included such statements as:

"I received a first class honours degree and yet, two and a half years later, I am still trying to learn all the things about art that I failed to learn during the degree course... (86) What I find so surprising is that, here, even those who are critical of art education often seem to have accepted the idea that the degree course is for students to learn 'self expression' or (as a teacher from my foundation course in Cambridge said to me recently, "sitting in a corner and grunting!")), and that change, broadening this limited concept of 'self expression' to include, for example, a desire in the student for something real to express, is either impossible or unnecessary. (87)

Another correspondent wrote:
"I have whined and complained about art education since I was at Camberwell in 1971. Not in a destructive way, because I feel so sorry for the students that came after me, but I hoped in a constructive way. It seemed to me that the students with spirit were unable to find out about the craft and rudiments of painting; those without spirit were wound up along with everybody else and propelled at an alarming rate out into the world, naked of skills of any sort." (88)

It would be easy to discuss these comments as the usual complaints of the dissatisfied, were it not for the fact that they and the many others who succeeded in acquiring their B.A. degrees in fine art, were successful at playing the game only to find that its relevance was severely restricted.

The art educational system of the past thirty years has reflected an aspect of the more extreme examples of art institutions' Modernist character of the previous thirty years; a time lag of perhaps two decades occurring. The teachers at Cambridge encouraging sitting in the corner and grunting in 1990 were describing an extreme form of conceptual art, not uncommon in the 1970 art world; in this respect they were in a provincialist bind vis a vis metropolitanism, which has occurred elsewhere. Conceptual art, which had emerged as an international art movement in the sixties, but is in fact rooted in the early Modernist work of Duchamp and the Surrealists, moved the emphasis in art making away from the production stage to the pre-production, or conception stage.

With many artists it seemed no longer necessary for the physical execution of the work to be the concern of the artists. As a result the lengthy, disciplined training of years of life-room apprenticeship and technical exercises were frequently seen as largely irrelevant to the needs, and therefore training, of an artist in the nineteen sixties. But as Sydney art theorist Ian Burn pointed out in an essay 'The 1960's: Crisis and Aftermath', such skills were not merely anachronistic for:
"While persuasive arguments can be made in favour of discarding 'anachronistic' practice in the face of 'space age' technologies, what is so often overlooked is that skills are not merely manual dexterity but forms of knowledge. The acquisition of particular skills implies an access to a body of accumulated knowledge. This de-skilling means a rupture within an historical body of knowledge – in other words, a de-historification of the practice of art. During the 1970's, the tendency was for art students to be taught traditional skills (e.g. figure drawing, composition, perspective, colour theory, knowledge of materials and techniques on an ever-decreasing scale. This, I would argue, is a heightened problem in Australia, since the concept of an avant-garde has scarcely gained a tradition here. It has not been uncommon during the past decade for students to experience an avant-garde context during their art school years, but to find difficulty sustaining such attitudes outside of the school and to then discover that they have not been taught skills to allow them to work in any other way." (89)

One significant aspect of Conceptual art was its apparent attack on the art market and the commodification of art. Ironically, the art market rapidly found ways of commodifying conceptual art (and few artists objected). The increase in funding agencies and the use of art school teaching as an artist support system helped to institutionalise the avant-garde. Positive effects of the dematerialisation of the art object and devaluing of authorship included the increase in scope for co-operative art making, and the rise of feminist art.

When Modernist art was replaced by post-Modernism the theoreticians again assured a leading role in art educational change.

The following chapters examine the South Australian School of Art's change from anti-Modernism to Modernism.
NOTES

CHAPTER SIX

MODERNISM AND ITS RELATIONSHIP TO AUSTRALIAN ART AND THE PROFESSIONAL EDUCATION OF ARTISTS.


3. As Dutton makes clear in *The Innovators*, Melbourne, 1986 pp.43–44, *The Home* has never had the attention paid to it by critics and historians that it deserves. However, with the decline of the primacy of painting in post Modern art, art theory and history there is a marked growth in study of design history.


5. When Hans Heysen visited Europe in 1913 he met Matisse, and the event is described in a letter in the National Library in Canberra. (6) The Heysens had visited Gertrude and Leo Stein, where they found Matisse holding court. Matisse's advice that one should paint as if one was a child with its first paintbox would have gone completely against all that Heysen and other conservative artists believed in. National Library of Australia, Heysen letters. MS 5073/1/173, June, 1913.


8. The concept appears in Shelley's 'In defence of poetry', see *Shelley P.B. Selected poems, essays and letters*, New York, 1944.


15. The description is Bernard Smith's. Professor Smith told me in discussion that she had totally withdrawn from the art world after her final return to England. For a thorough examination of the Camden Town group see Baron, Wendy, *The Camden Town Group*, London, 1979. See also Smith, 'Australian Painting', pp.171-173.


19. Duchamp's Cubo-Futurist work 'Nude descending the staircase' was in fact reproduced in Australian newspapers on the occasion of its causing a scandal in America. Wakelin refers to having seen a reproduction in the *Sydney Sun*, Ibid., p.290.

20. Lloyd Rees recalls that "Neither Wakelin nor myself could live from our art and both of us were destined to many more dreary years of commercial work", p.10, Wakelin, Ibid., p.10.

21. Ibid., p.16. In *The Sun*, Sydney, 8th October, 1918, Howard Ashton was to write that Wakelin's art was 'Bad Art'.

In addition to Rubbo's passionate support and Simpson's example, a further support for the early flowering of Australian Modernism in Sydney came from the appearance of two illustrated books on Modern Art – A.J.Eddy's *Cubists and Post Impressionists* and W. Huntington Wright's *Modern Painting*, *its tendency and meaning*. Both de Maistre and Wakelin were to refer to the importance of these books in later reminiscences and, in 1919, de Maistre and Wakelin exhibited abstract colour works which illustrated many of the theories discussed in both books. A central theme to this exhibition was an attempt at inter-media exploration in painting and music (de Maistre had studied music at the Conservatorium). Senior figures of both art and music worlds were antagonistic to the show.

22. Review in 'Sun', Sydney, 19th April, 1925.


26. Lloyd Rees recalled his early days of employment with Smith and Julius where fine artists rather than graphic artists were employed: "As life at Smith and Julius unfolded, I became aware of my amazing good fortune in being linked with such a place. As well as Leason, my colleagues were such distinguished artists as Roland Wakelin, James Muir Auld, and Alex Sass, and visitors to the studio included Roy de Maistre, Hans Heysen, Max Meldrum, Arthur Streeton, the Lindsay brothers and many others. Besides the annual exhibitions of the Society of Artists we had the almost daily interest of John Young's framing workshop in Little George Street, the nearest thing to the Paris cafe atmosphere in Sydney. Ure Smith's link with the Society of Artists, soon to become Australia's most powerful art group under his presidency, made Smith and Julius at 24 Bond Street, a focal point for virtually all the important artists in the country". Rees, L. "Peaks and Valleys: an autobiography." Sydney. 1985. p.106.

The annual exhibitions of the Society attracted purchasers from the main state galleries and Rees recalls that:

"So important did the Society become that the various state gallery trustees decided to send their directors to Sydney for their annual meeting to coincide with the opening of the Society of Artists Exhibition". Rees, L., op. cit., p.105.


29. Eagle, op. cit., p.84.


31. Eagle, op. cit., p.86, referring to Sydney Morning Herald, 16 April, 1928.


33 Ibtd., p.175.
34. Preston, M., 'The Application of Aboriginal designs', *Art in Australia*, No.31, March, 1930, p.44.

35. See the exhibition catalogue, Prunster, Ursula, 'The Sydney Harbour Bridge:' Art Gallery of New South Wales, 1982.


41. Lismer, A., 'Education through art', Cunningham, K. (Ed.), *Education for complete living*, A.C.E.R., 1938. This was a compilation of the proceedings of the N.E.F. Conference, August–September, 1937.


43. In 1950 and 1953 Andre Lhote's two books on painting *Landscape Painting*, and *Figure Painting* were published in French and English. In the preface to *Figure Painting* Lhote describes the rise of amateur painting, and its concern with rendering the appearance, but its failure to understand the underlying notion of true art in which the work of art should keep a decent distance from reality.

His teaching methods are well described in his books, and many of his illustrations recall the stylised technique of Dorrit Black and other followers of Lhote and the School of Paris.


47. See Burke, Janine, 'Australian Women Artists' 1840–1940, Collingwood, 1980.


51. Smith's reason for the Meldrum School's popularity is not easily sustained: many of the male art students who joined Meldrum's school seem not to have done so until 1918. Smith, Australian Painting, pp.178–181.

52. According to the biographer of Clarice Beckett (Rosalind Hollinrake), a leading Meldrum supporter, the exodus came after Beckett joined Meldrum, although she is not clear in her dates. Hollinrake, Clarice Beckett the Artist and Her Circle. Melbourne, 1977. p.14.


57. Smith, Ibid., p.179.


59. Editorial, Art in Australia, September, 1929, see Helmer, op. cit., p.63.

60. Radio interview with Bernard Smith, cited in Helmer, p.28.


64. Helmer, op. cit., p.78.

65. Australian Quarterly, June, 1938, cited in Helmer, p.87. For a discussion of the Academy and its origins also see Haese pp.39–50, Dysart, D., in the catalogue, "Presenting Australian Art 1938–1941: Counter claims" SH Erwin Gallery, Sydney, May/July, 1986 provides a balanced view of the two sides and shows how some artists actually exhibited with both groups, and demonstrated that the Academy did exercise a profound influence on Australian art by unifying opposition.
66. Helmer has claimed that by the year of the foundation of the C.A.S. Bell emerged as:
"The single most influential force for artistic change in Australia, particularly in Melbourne in the 1930s. He was the leader with the vision, energy and knowledge to challenge the Academic establishment and to champion the cause of Modern art". Helmer, op. cit., p.92.

In the appendix to the study "The George Bell School: Students, Friends, Influences", Eagle and Minchin list 472 students of Bell's. The list is not complete but it includes several of Australia's leading painters. Some of course came well trained from other schools and others included the "untrained moderns" such as Tucker, and nearly at the end of his teaching some of his students such as Len French and Fred Williams found themselves in conflict with him. Records of attendance are incomplete and some artists like Sybil Craig, Lina Bryans, Len French and Albert Tucker have been said to have attended for a short while only "out of curiosity". See Eagle and Minchin. The George Bell School: Students, Friends and Influences. Appendix 2, pp.260-262.

Although it is possible that a list of the students at the Julian Ashton School could contain an impressive number of distinguished ex-students, it is important to recognise that there were several teachers at that school, but Bell was the only teacher at his school. Eagle, M. and Minchin, J. The George Bell School: Students, Friends, Influences, Appendix 2, pp.260-262.

67. See also Gavin Fry's exhibition catalogue, 'Adrian Lawlor, A portrait.' Melbourne, Heide Park and Art Gallery, 1983.

68. Hylton, Jane, in "Adelaide Angries," examines the South Australian context for Modernist ideological painting.

69. Charles Merewether's Art and Social Commitment: an end to the city of dreams 1931-1948. An exhibition organised by the A.G. of N.S.W. thoroughly examined this topic, and Merewether's catalogue is essential reading material.


71. Ibid., p.10.

72. Ibid., p.17.


83. Duncum, op. cit., p.33.


85. Lecture title chosen by David Sless (at the time lecturer at Flinders University of South Australia). Lecture given 8th September 1985, S.A.S.A.


"At long last, people today are becoming "art conscious." A new lease of fresh life and a renewed vigour have taken hold of our National Gallery, visiting educationists have served to jog, if not actually move us out of our well worn but, ... Nevertheless the subject of drawing is as much the stranger within our midst as ever it was, and we stare guiltily at this renewed activity outside, rightly knowing that we should be doing something about it."Ivor Francis. (1)

The Goodchild Years and the South Australian response to Modernism

Winds of change finally blew through the corridors of the old Exhibition Building and resulted in its eventual demise as the home of the South Australian School of Arts and Crafts. These changes were in response to the Australia-wide clash between the forces of conservatism and the aspirations of the younger radicals of the Australian art world.

This clash took place, not so much in the art rooms of the Australian schools of art as in the exhibition spaces of the traditional art societies and their breakaway group exhibitions.

World War II itself was a not unexpected catalyst to the changes, but the social and cultural upheavals which resulted from the Depression can also be credited with influencing much of the state of conflict in the arts.

The contemporary Modernist artist in Australia was formed by several influences of which experimental art education was really secondary to the primary source – the exhibiting societies and individual events such as the 1939 Melbourne Herald Exhibition. For this reason the sources of new ideas in the professional training in art must be sought in the history of Australian Modernism, and especially in the period of 1939 to 1943.
In 1939, the Herald newspaper in Melbourne sponsored an exhibition of Modern French and British Art. South Australian artist Jacqueline Hick recalled that it ..." burst upon us all with a bang. Painting was alive and present". (2) But Ian North has suggested that the establishment in Melbourne of the Contemporary Art Society was an even more important event in the history of Australian art. (3)

Both events are of equal consequence for there is a hint of chicken-and-egg about these two events: it is undeniable that the organisation of the Contemporary Art Society in Melbourne in 1938 was, in part, a reaction to the foundation of a Federal Australian Academy of Art. The concept of a national academy was largely the idea of the conservative politician Robert Menzies, with strong support from Sydney's Society of Artists, but also it was supported from the more liberal position of publisher Ure Smith. For Menzies, it was an opportunity to institutionalise a native tradition of landscape painting epitomised by the canvases of Arthur Streeton and Hans Heysen and the early work of Elioth Gruner: a vision of the Australian pastoral. (4)

To its opponents, the seeking of a Royal Charter was evidence enough of the risks of the dead hand of Royal Academy conservatism. There was vehement opposition to the Academy by a substantial number of younger artists and even several older artists such as Norman Lindsay.

The division of supporters and opponents of the Australian Academy has been seen by some commentators as settling on a Sydney/Melbourne axis, but it can also be seen as continuing the debate which had raged throughout the century over issues of national identity and federalism. The most focussed opposition to the Academy came from the Melbourne coterie of progressive artists gathered around George Bell. Initially the artists who attended the first
meeting at which a new society was proposed did not differ fundamentally in their aims from the earlier aims of traditional societies of artists: that is to say, they were not initially proposing anything more progressive than a liberal society, committed, as Haese says, to the:

"promotion of the free development of art unhampered by any denomination; the stimulus of public interest in a living art; the removal of customs' duties on imported works of art and a more enlightened attitude towards censorship; and an educational role through lectures to members and the public." (5)

Although Bell envisaged a purely 'artistic society' the membership soon factionalised with a group led by John Reed wanting a much more didactic Modernist purpose for the Contemporary Art Society. In Melbourne, simultaneous to the defining of Modernist and conservative lines in C.A.S. activities, there were battles fought over the key positions of the directorship of the National Gallery of Victoria and the London based Felton Bequest adviser. Artistic Conservatism and Modernist issues were defined in those debates with Sir Keith Murdoch, a trustee of the Gallery, and Chairman of the Herald and Weekly Times empire, playing a key role. Murdoch was personally committed to changing Australian taste and to re-vitalising culture. Through his influence, and that of Basil Burdett, the Herald's art critic (and husband of Edith Birks founder of the North Adelaide School of Fine Art). Australia was to have its first taste of Modern European visual art. The exhibition Burdett selected ranged from Post-Impressionism to Surrealism, including art works from France but no German artists, which meant that it was deficient in Expressionist works. It toured Australia in 1939/40, giving added legitimacy to the efforts of the Contemporary Art Society. Art was seen once again as concerned with presenting ideas. It was realised by the serious viewers of the exhibition, that new ways of picturing the world could also lead to new ways of shaping the world.
The fact that the exhibition toured nationally (and received tremendous publicity) meant that the provincial nuclei of artists, art teachers, students, art lovers and collectors saw samples of original (as opposed to reproductions) Modernist art works for the first time, which helped to break down the cultural isolation and provincialism of all the Australian states: in just the same way that orchestras playing Modernist music (e.g. Schoenberg or Stravinsky) in Australian capitals, and the early appearance of Modernist literature, theatre and dance all provided a context of challenge to the traditional art forms.

In 1941 the C.A.S. in Melbourne built upon the preparation for contemporary art provided by the 1939 Herald Exhibition by sponsoring a major exhibition of contemporary 'Australian' art. The show had more works (310) in it than the Herald exhibition and included works of an Expressionist style, a style well developed in Australia, as demonstrated by the C.A.S. members. The 'Herald' exhibition was deficient in this style.

Prominent among the Melbourne C.A.S. artist members were Bergner, Nolan, Tucker and Vassilieff – artists whose distinctly Expressionistic styles marked them out as even more extreme and modern than many of the exhibitors at the Herald show. In the face of the refusal of the National Gallery to provide accommodation for the exhibition the C.A.S. organisers persuaded the management of the new Hotel Australia to accommodate it. As well as the exhibition, two evenings were organised of modern music: one 'serious and classical'; the other of 'hot jazz'. The serious evening is described as disappointing, but the 'hot jazz', featuring Don Banks and Graeme Bell, was highly acclaimed. The jazz evening was described as:
"bringing together 'long haired intellectuals, swing fiends, hot mommas and tracking jazz boys ... while swingsters hollered ... and jittered in the aisles, the intelligentsia learnedly discussed differences between rhythms of hot jazz and pigment of Picasso." (6)

In Adelaide several young artists, among them South Australian artist/jazzman David Dallwitz, were well aware of the Melbourne developments. Their own provincial development towards artistic radicalism was accelerated during 1941 and 1942, even to the extent of involving parliamentary questions as to the suitability of allowing these artists, who were also teachers, to have responsibility for young pupils. (7)

Artistic Radicalism in South Australia

The early years of the Second World War had thus seen the issue of Modernism in art and art training become the subject of public debate. Richard Haese (1980) suggests that South Australian artists at this time knew little about modern European art. (8) During interviews with ex-students, conducted between 1979 and 1987, the question of how difficult it was to acquire a knowledge of Modern Art was asked. The evidence of ex-students of the Girls Central Art School and South Australian School of Arts and Crafts was clear that Modern European Art (that is, post Impressionism and beyond) was in effect subject to censorship. Ruth Tuck's comment that the acquisition of knowledge about Modernist Art was:

"... not difficult, just impossible. Marie Tuck who was just back from Europe and should have known ... wouldn't allow us to discuss even Impressionism ... we weren't even allowed to know of its existence." (9)

Against that attitude then, the art appreciation classes of Mary P. Harris and the practical demonstrations of a form of Cubism by Dorrit Black must have seemed radical indeed, but they did make possible subversive glimpses of Modernism and so Ruth Tuck's comment that Modernist knowledge was impossible is somewhat exaggerated.
There was also an anti-Modernist tendency in the speeches of Principal John Goodchild and of Gladys Good of the Girls Central Art School. John Goodchild was remembered for having put on an act of talking complete gibberish, and painting an abstract 'daub' in front of a school assembly, to mock Modernism. (10)

Gladys Good, who had been Gill's student, had gone to Europe in the thirties. At one of the first School assemblies held when she returned, Miss Good showed the assembled School a print of a Picasso still-life, and said mockingly:

"Look girls he cannot even draw an ellipse." (11)

This echoes Gill's training which, in its elementary stages, emphasised the necessity of drawing simple geometric forms in perspective.

It is quite clear from artists' reminiscences that, whereas during the twenties and thirties Modernism was not considered an issue by Howie and associates, by 1941 it was considered something to be attacked. Ruth Tuck recalled the significance of Dorrit Black's classes and extra mural-teaching:

"Not only were we not exposed to European trends, we were actively discouraged from knowing about them so Dorrit Black's Saturday morning classes were a revelation. After lunch we would go back to her studio. She taught us lino cuts, she taught us how to compose a picture, about tonal arrangements, how to use a restricted palette. She was a dedicated ... dedicated teacher. She continued again on the Sunday ... so I spent the whole weekend with her." (12)

South Australian trained, and now internationally acclaimed painter Jeffrey Smart has said:

"She began with the geometric method for establishing the golden mean ... This was a positive eye opener, and she linked it with the compositions by Poussin, Tintoretto, Veronese, da Vinci and so on. And it all related so clearly to Braque, Leger and above all to Cezanne." (13)

Contrary to the view of Modernist teaching as basically Iconoclastic, Dorrit Black, Mary P. Harris and such overseas influences as Leger actually used examples drawn from the history of art from which they derived Modernist interpretations.
The reminiscences of Ruth Tuck and others illustrate an important new aspect of art education and the beginning of a new phase in Australian art. Despite the attempts of dedicated teachers like Marie Tuck and determined anti-Modernists like Goodchild, a groundswell of opinion was occurring which would no longer accept unquestioningly the conservative image of art. Gatherings of artists and art students such as those fostered by Dorrit Black, the gropings towards better ways of teaching art by Ivor Francis, and the much more overt Modernist art activities in Sydney and Melbourne during the later thirties, all prepared the way for the radicalising of Australian art, and art school teaching during the early years of World War II.

Haese's comments about South Australian ignorance of Modernism are best examined through the evidence of the early days of the Contemporary Art Society. Although South Australian artists and art students had always been able to join such exhibiting societies as the Society of Arts, such institutions were firmly conservative in their attitude to change. The Contemporary Art Society formed in 1938, in Melbourne, with branches later set up in Sydney and Adelaide, was committed to artistic and social radicalism. The first manifesto of the South Australian branch appeared as an exhibition catalogue in 1942 and is ample proof that Haese's comments, although correct in a general sense, cannot be applied to the South Australian artists who were signatories of that manifesto. Not only does the manifesto contain the familiar rhetoric of Modernists, the attack on initiation, the rejection of past standards, it lists the names of significant 'heroes' of the Moderns – Gris, Braque, Picasso, Mondrian, The Fauves, Kandinsky and the Surrealists.
The signatories of the exposition catalogue declared:

"Art in South Australia has been imitative. It has been a dummy art founded on imitation of the past; founded on imitation of the closest-to-nature trick techniques of Royal Academicians or a bit closer to home ... Heysen and gum trees, Streeton ... resulting in popular imitative-Romantic watercolour after popular-imitative Romantic watercolour right round the slumbering walls of exhibitions." (14)

Douglas Roberts, who was later to become Principal of the South Australian School of Art, attacked not just imitative art, but the imitation of things English, regretting that:

"England's likes are our likes, England's dislikes are our dislikes." (15)

If the small circle of South Australian artists associated with the Contemporary art movement were knowledgable about European art, how did they know about it? Few younger artists had travelled overseas; the older artists, like Goodchild, who was a frequent visitor to Europe, were anti-Modern, but Dorrit Black provided a direct and sympathetic link to European Modernism. She, like Norah Simpson in an earlier period, showed her students art magazines and reproductions of contemporary art purchased overseas. Mary P. Harris provided the groundwork with information on Van Gogh, Cezanne and the Post Impressionists. And then, ironically, when figures in the Art Education world such as Goodchild and Gladys Good attacked Modernism they were in effect adding to the available information, and attracting attention to it.

The School of Art did not subscribe to any of the avant garde publications, and had no holdings of pre-war European art magazines. The shelves of the Royal South Australian Society of Art are filled with bound copies of London's Studio magazine, and the annual Royal Academy Illustrated. These magazines and the exhibitions which they illustrated emphasise a very specific style of conservative realism. This was not the 'Realism' which had been associated with mid-nineteenth century French political Realism through
Courbet's influence; it was a gentrified provincialist version associated with traditional values. (16) Royal Academy exhibitions in London during the nineteen twenties and thirties contained not scores, but hundreds of paintings and prints illustrating comfortable landscapes with neat farmsteads and happy rustics at work, or well furnished interiors peopled with domesticated and well adjusted families. Where cities were the main subjects they were the thriving, bustling centres of capital: such scenes remained typical content for the paintings and prints of John Goodchild. His 'Piccadilly Circus' of 1927 is a scene of confident expansion, and his 'Murray Gums' echo the academic monumentality of Heysen's golden years.

New attitudes to fine art can be discerned in either technique or content, but in fully radical works both the content and form provide the shock of the new. In contrast to the comfortable and conventional subject matter favoured by Goodchild and his many followers in the Society of Arts, the young artists who exhibited in the early C.A.S. exhibitions portrayed cities as alienating settings for despairing people. In Melbourne Yosl Bergner, a young Jewish refugee from the Warsaw ghettos in 1939, painted 'Municipal rat catchers' and a 'Metho drinker' slumped on steps. (17) Danila Vassileff painted wildly dancing 'Fitzroy children', in which an exuberant vitality pointed to a deep humanism set in opposition to the academicism of Meldrum, the vacuousness of the derivative pastoral tradition, and the bland Modernism of Bell. (18)

There was nothing bland or academic about the work of any of the Modernist artists most closely associated with the more adventurous wing of the C.A.S. but the works of the South Australian Society of Arts rarely, in its long history, deviated from a well-mannered, well-crafted blandness. Their art, in
common with most conventional academic art, was made to confirm or re-affirm existing values. This was the style taught to the students of the School of Arts and Crafts. The young turks in Melbourne's C.A.S. wanted to create an art which challenged or questioned such conventions, in art and in society, and consequently challenged art school teaching methods and curricula, but it took longer for the South Australian School to be seriously challenged.

**Contemporary Art Society of South Australia**

The origins of the South Australian branch of the C.A.S. are to be found in the nature of the Royal South Australian Society of Arts. The Royal South Australian Society of Arts Gallery was the premier exhibiting space in Adelaide; only the National Gallery of S.A. had better facilities and, unlike the public galleries in Sydney, Melbourne and most European capitals, it did not make its accommodation available to exhibiting societies. Although there were several commercial galleries, the Society of Arts remained the most favoured setting. Like the State Art Gallery, it was situated on North Terrace – it was (and is) in fact, in the State Gallery's first home, the historic Institute building. Membership of the Society, which had always had the closest links with the School of Arts and Crafts, was seen as the key to artistic success in South Australia. Like its European models, the Society had two categories of membership – Fellows and Associates. The Associates, who numbered the younger artists such as Ivor Francis, Jacqueline Hick, Jeffrey Smart, Ruth Tuck, David Dallwitz and Douglas Roberts, felt that the Society needed reforming. But every time that any issue touching on change was raised by the Associates, it was defeated, the reason for this being that the voting was weighted in favour of the full members who each had two votes on any issue, whereas the associates only had one. The young artists pressed the Society for a separate 'Associates Selected Exhibition'. (19)
An R.S.A.S.A. Associates Contemporary Group was formed in March, 1942, and their first exhibition was held in July, 1942. The Associates invited artists from interstate to exhibit with them: these artists were Jean Bellette, Y. Bergner, Arthur Boyd, Noel Counihan, Rah Fizelle, James Gleeson, Elaine Haxton, Paul Haefliger, Sali Herman, Sidney Nolan, Carl Plate and Eric Wilson. The South Australians were: Shirley Adams, Ronald Bell, Charmain Kimber, Tasman Fehlberg, Nancy Hambridge, Victor Adolfson, Violet Buttrose, David Dallwitz, Ivor Francis, Jacqueline Hick, Shirley Keene, Douglas Roberts, Jeffrey Smart and Ruth Tuck. Not all of these artists were dedicated artistic or political radicals: initially they wanted to reform the august Royal South Australian Society of Arts rather than to form a rival C.A.S.

The newspapers quickly picked up this squabble and, although the reduced size of the wartime daily papers allowed nothing like the pre-war length of reviews or correspondence, several key figures commented on the exhibition.

Under the pseudonym 'Man in the street', an Advertiser journalist challenged artistic dabbling in the subconscious and surprise was expressed that such a shocking exhibition should be held in the noble rooms of the Society of Arts. To this challenge the Secretary of the Royal South Australian Society, H.E. Fuller, responded that:

"The exhibition of contemporary 'art' is decidedly not under the auspices of the Royal S.A. Society of Arts ... the exhibition was initiated by the associates of the Society who were not satisfied with their right to submit work at two exhibitions every year, but requested permission to hold a separate one ... it was not known then that they had invoked the co-operation of the contemporary groups in other states ... Sixty seven local works hung are contributed by 14 of the associates, most of them by the members of their selection committee, one having 13 and another ten and nine of their works of art on the walls. It will thus be seen that those of the 146 other associates who may or may not have desired to show work, could evidently not attain to the high standard demanded by that selection committee. Ten of the 14 exhibitors are art teachers in the employ of the Education Department of this state; it remains to be seen what effect their teaching will have upon the young people now under their care." (20)
In the same edition Ruth Tuck responded as Secretary of the Associates to 'The man in the street' and concluded her spirited defence with the line:

"It is the aim of this group to educate 'The man in the street' in art matters." (21)

Two days later, Max Harris, writing as Secretary of the Contemporary Art Society of Australia, South Australian Branch, said that:

"Fuller does not make a single point in his letter about the real issue – is this contemporary art exhibition good or bad? All he does is vaguely to frighten parents with it." (22)

In the House of Assembly, speaking on behalf of 'frightened parents', Mr. Abbott, on 15th July, asked the Minister of Education, Mr. Shirley Jeffries, if he had read the correspondence which appeared in the Advertiser:

"To the effect that the majority of persons who perpetrated those paintings are teachers of art in the Education Dept. If that is the case does he not consider that some qualification should be imposed as to the standard of art required of teachers in the Department before they are allowed to teach art." (23)

Mr. Jeffries, who admitted that he had at that point not seen either the correspondence nor the exhibition, nevertheless went on in his reply to say:

"I presume there is nothing to stop teachers in the Education Department from exhibiting any pictures they like to paint." (24)

On the 21st July, Mr. Abbott again raised the matter, asking if:

"the Hon. Minister of Education (had) yet had an opportunity to see the pictures on exhibition."

to which the reply was that on the Hon. Member's recommendation the Minister had taken "the opportunity to visit the exhibition and was very interested", but had not been able to ascertain whether any of the exhibitors were teachers in the Department. (25)

As far as the proceedings of Parliament are concerned, that was the end of the matter.
Chapter 7

The art teachers who were included in the exhibition, notably Francis, Roberts, Dallwitz, Tuck, Fehlberg, Hick and Adolfson, all made statements in the catalogue, which tended to emphasise an almost classical view of abstract art, and much of the work shown, although Modernist in style, was traditional in its subject matter, although an interstate artist Victor O'Connor, illustrated a topical subject with his 'Refugees'. But the introduction to the catalogue headed 'Exposition, Royal S.A. Society of Arts Associate Contemporary Group' reads much more like a typical early European Modernist Manifesto; even its heavy typography, with devices of bold capitals and emotive underlinings, gives the catalogue a bold and assertive look, a style quite new to Adelaide audiences.

(26)

The text is an unequivocal attack on conservative values and, as such, indicates a rejection of the artistic values of the leading figures in the South Australian art world.

The introductory paragraphs included the suggestion that:

"Australia is now realising that she is a nation just the same as England, America and the other nations, and has no need to ape their ways of living."

Elsewhere there was a typical avant garde stance attacking bourgeois ideas:

"The average man strives for normality (the best dressed man is the man whose clothes you do not notice). Since expression by creators must necessarily look ahead, their works, when viewed by the average man will be 'NEW' or 'DIFFERENT'. This essential quality of DIFFERENCE troubles him because it conflicts with his normality neurosis." (27)

As the history of art education in the State could be seen as a 'normalising procedure' it is easy to understand why there was concern over these words. The manifesto later attacked the concept of an imitative art, which was the basis of all conventional art education.
The Importance of the C.A.S. to The South Australian School of Art

It has already been described how the South Australian School of Arts and Crafts had initiated various societies such as the Every Day Art Club, Easel Club and the Art Teachers' Society, and these, plus the regular R.S.A.S.A. meetings, provided some social structure for the artists and art students. But such events were highly formalised and when, after June, 1942, the S.A. Branch of the C.A.S. was established, a totally different concept of an art society emerged. During its first year of existence the C.A.S. rented and established their own rooms.

As Ivor Francis related in a brief history of the Society:

"Crowded meetings were held fortnightly, university students, with whom there was a strong affinity of interests, read their poems for criticism and the artists displayed their latest work for the same purpose. The room was an exciting meeting place for coffee every afternoon after 4 o'clock – the premises were given up about June, 1943 due to the dwindling of active members resulting from wartime demands." (28)

As several of the members had been closely associated with the Girls Central Art School and South Australian School of Arts and Crafts they would have been well acquainted with integrated arts concepts which were described in the Francis short history of the Contemporary society.

"It was the era of 'Angry Penguins', the 'Vegetative Eye', the erotic poems of Mary Williams, "The little journals", stage productions of Ballantyne and Davies. Everyone was a practitioner in several arts – painters wrote poetry and musicians and poets painted pictures. The art of criticism was freely practised. Creative activity was everywhere ... Many members during the early 1940s took an intellectualised interest in Communism, exchanging illicit books and pamphlets and discussing it freely without acrimony." (29)

Ten out of the fourteen foundation members of the Adelaide Contemporary Art Society were teachers and Francis summarised their later careers:
"Vic Adolfson became a senior art master and acting art inspector and could have climbed higher had he so wished ... David Dallwitz has risen to the top in the field of Jazz. Max Harris, the most persecuted of them all, has become Australia's most widely read and most controversial columnist and Australia's best known book seller. Shirley Adams became art mistress at Frensham, one of Australia's most select and prestigious girls colleges, Jacqueline Hick is one of Australia's best known artists. Douglas Roberts became Principal of the South Australian School of Art, Ruth Tuck is a leading force in the Adelaide Art World. Tasman Fehlberg and Ivor Francis each became state supervisor of education with the ABC ... Jeff Smart achieved an international name as a painter and was for a time famous as 'Jason' on the ABC. Shirley Keene got a top job with the Spastics Organisation in Great Britain." (30)

Although the emphasis on Francis' summary is on achievement and status, perhaps the most important aspect is that it shows a high level of artistic success and continuation of commitment.

The majority of these early C.A.S. members had been students at the South Australian School of Arts and Crafts and/or the North Adelaide School of Fine Arts.

It is not always easy to measure professional activity and success in the visual arts: entry into the profession of art is not regulated as it is in those professions which impose some form of registration. Inclusion in selected art exhibitions and continued involvement in an active exhibiting career is fairly easily measured by reference to published art exhibition catalogues, exhibition reviews etcetera, but that is by no means an indication of financial success. However, it can be reasonably asserted that the continued existence of the C.A.S., its close links with the teaching staff of the South Australian School of Arts and Crafts and secondary art teachers make the C.A.S. an essential component in any examination of art training in South Australia. That it undertook a self-appointed educational role is made clear by an examination of the early exhibition catalogues where Mary P. Harris and Ivor Francis are cited as art lecturers who would provide public lectures on the controversial exhibitions.
The inter-disciplinary nature of the C.A.S. gatherings clearly made them important catalysts in the development of South Australian cultural life. The C.A.S. was a significant influence on the founding of the Adelaide Festival, and the Federal and State C.A.S. was influential in the later establishment of the Australia Council. In interview Ivor Francis emphasised the C.A.S.'s good relationship in the 1950s with Professor John Bishop, Director of the Elder Conservatorium. (and first artistic director of the Adelaide Festival) as well as the Vice Chancellor of the University of Adelaide, A.P. Rowe. It seemed that visual arts isolationism was more readily associated with the conservative art tradition than with the Modernists. (31)

In mid 1942, while Stalingrad was under siege and the Adelaide avant garde were having their first tentative airings, there was a period when the newspaper's daily headlines rang with confident assurances: 'The Nazis strength was dwindling', 'Rommell was on the run' and the 'Japanese were cornered'. The issue of Post War reconstruction became a regular topic of parliamentary debate, including educational change. Then, after the bombing of Darwin, the mood changed and Adelaide rang with the sounds of trench digging and criticism of the Department of Education and Government unpreparedness. (32)

Out of the calls for Post War reconstruction, which turned out to be somewhat less urgent than the earlier War news suggested, came an (initially all male) Education Inquiry Committee which was established on 31st December, 1942, under the chairmanship of E.L. Bean. Main issues raised during the committee's two years of hearings included the abolition of the Qualifying Certificate, increased scholarship provision for higher education, equal pay for men and women teachers, long service leave provision, an increased period of teacher training, a chair in education at the university, sex education in schools, raised school leaving age and abolition of high school fees: art education did not feature. (33)
Education, it was clear, was in need of a thorough overhaul. The radical artists of the Contemporary Art Society who had made their contribution to the view that Australian life itself was in need of restructuring were not lone voices.

The immediate effects of the war-time education debate and the artistic debate were somewhat minimised by the desperate situation of the wartime economy. Drastic Post War teacher shortages were foreseen and the teacher supply position was, by the War's end, to be described in the Minister's report as 'grave'. (34)

The Girls Central Art School and the South Australian School of Arts and Crafts

In 1939 Dr. Fenner succeeded W.J. Adey (the first Head of the Education Department to live to retiring age), and G.S. MacDonald was promoted to Superintendent of Technical Education. Some changes could perhaps have been expected in the School of Arts and Crafts, and yet, the emphasis seems to have been on leaving well alone. The Inspector's reports show that MacDonald, when inspector, was remarkably tolerant of the somewhat flimsy general education experienced by the pupils of the Girls Central Art School. (35)

The inspector's first report, said that

"the watchword of the future should be carefully watched for and developed. The conception of each child as an individual should dominate the teachers, and they should aim at leading out whatever latent powers each girl may possess. Success in examination is only one aim, the principle should be the development of personality through free creative effort." (36)

MacDonald's comments make clear his acceptance of the experimental nature of the School. In his last report as Inspector of Technical Schools in 1939, the emphasis of the report remained on the art subjects and there was the comment that:

"The girls show by their attendance and their attitude to the studies that they are very happy, interested and anxious to succeed." (37)
He summarised that:

"in spite of the handicap of a most unsuitable building this school has become a most useful unit in the State's education activities: providing as it does many of the recruits to the ranks of art teachers, as well as fostering a love for drawing, painting and craftwork." (38)

But after three years as Superintendent of Technical education his attitudes, as revealed by correspondence and reports, had changed. In 1942 he wrote to Goodchild in response to the submission of a new School of Arts and Crafts and Girls Central Art School prospectus:

"I am not sending this on for printing ... for some time I have felt that the aims and methods of this school were not in accordance with sound educational practice. There has been a tendency in recent years for the course to become too vocational and restricted. With a view therefore to re-examine the school's organisation and perhaps producing a more satisfactory course I have obtained approval for a small committee to meet and go into the matter. This will consist of the Superintendent of Technical Schools as chairman, Mr. Inspector H.A. Cant, Mr. J.C. Goodchild, Miss G.K. Good and Miss Inspector B.R. Gibson and Miss Phyllis Stoward." (39)

As if to show that the School's Council had no final authority over the curriculum the South Australian School of Arts and Crafts books of Council meeting minutes and staff meetings carry no reference to this issue, but there are full references in respect of the problems of the shortage of toilet paper, and the attempt to secure a site for the new school.

During the June, 1943 staff meetings there was a rare reference to art when it was minuted that Mr. Goodchild read an extract on the life of William Morris from 'Art and life' and he gave his views on the 'art policy of the School' summarised by the headings "Training for expression of ideas" and "Skill in handling materials and finish." (40)

However, an examination of the files of the Education Department revealed that between 1943 and 1944 Goodchild gathered statistical information on the Girls Central Art School and provided a defence of the School's method
and successes. In a statement on the School's aims and methods Goodchild
virtually quoted MacDonald's earlier reports back at him, emphasising the
School's uniqueness, its commitment to the freedom of the teacher and the
individual. Some of the points made include the following comments:

"GCAS was designed not as a training ground for commercial artists and
art teachers (only about 4% of students have become art teachers) but as
a school to develop artistic ability and appreciation and awareness of
beauty ... Trained people with a love of art and the culture that comes
with it are definitely of value in the community ..."

The aim of the school is that it should foster the child's urge for creative
work.

We notice definite disadvantage in the child commencing 1st year who
has not done preparatory. She carries with her the 'teacher complex' of
the primary schools – she still expects the teacher to think for her, to
tell her what to do ..." (41)

Interestingly, the submission would seem to pre-suppose a liberal
tolerance in line with the aims of the S.A. Art Teachers involved in the
anti-Fascist and other C.A.S. exhibitions, whereas Goodchild was sarcastically
dismissive of experimental art. (42)

In the following extracts the parts which appeared in the original draft
report, but which were excluded from the final version, are bracketed, as they
give a picture of Goodchild's stated intent:

"Self discipline is of much more value to the community than military or
dictator discipline ... The school is unique – it is small enough to afford
an opportunity for the individual (and to conform to mass production as
of larger schools whose aim is technical, robs the school of its purpose) –
The release of the children into happy people with a purpose – with
something to express – Their own individual personality and the power to
express it (not just to turn out what the teacher wants.)
The aim is (not so much to train in neatness and perfect mechanical execution) but to develop expression – Taste, initiative, originality, character." (43)

The following details used by Goodchild in his response to MacDonald are included here because they allow a rare opportunity to see some statistics of the School's effectiveness. Because of the large numbers of part-time enrolments at the School of Arts and Crafts (up to 2,000 subject enrolments per year) it would be an extremely difficult task to provide any such equivalent documentation for the part-time students of the School of Arts and Crafts.

The 1944 Girls Central Art School records examined show the following employment placement details (the categories and headings are as used by Goodchild):

1. **Number of students from commencement of School (1932) up to 22/10/44 = 389**

2. **Attendances**
   - 1 year 87 up to 1 year 87 Total = 174 loss 44.8%
   - 2 years 51 up to 2 years 79 Total = 130 loss 33.4%
   - 3 years 14 up to 3 years 34 Total = 48

   Continued into South Australian School of Arts and Crafts Total = 34.

3. **Placements**
   - Art related:
     - Design and craft 23 Museum staff 2
     - Retouching 21 Modelling 4
     - Draughtsman 18 Education 'H' classes 32
     - Ticket Writing 46 Window Dressing 15
     - Commercial Art 16 TOTAL = 172

   Percentage of girls in art related employment = 44.2%

   - General employment:
     - Glove making 6 Education 6
     - Bookbinding 6 Sales girls, clerks, nurses, corsetiers 182

   TOTAL = 200

   - Other activities:
     - Married 66 Services 27
     - Red cross 20 Munitions 15
     - No records 65
There appears to be some duplication of placement figures, and the section (iii) could also include already counted figures.

If the term 'professional artist' is to include a Ruskinian or William Morris style interpretation, and it would seem likely that Goodchild, like Howie, would not make a hard and fast distinction between art and craft, then the Girls Central Art School can make a claim of having provided a very successful training, with a 44% involvement in applied art.

Goodchild's final letter on the matter of the School, to the Superintendent, concluded:

"That in accordance with original terms of the establishment as a girls central school with special art bias places it outside a comparison with girls technical art schools:

(1) It has justified itself.

(2) Rate of loss of yearly enrolments compares more than favourably with figures for technical schools.

(3) Quality of individual development is a very strong feature of the schools work, in the matter of healthy expression of student's own ideas the school has justified itself.

(4) 8.2% enrolment of its students for 'H' courses is very creditable.

(5) The policy of Girls Central Art School is justifiable by the experience of 13 years 1932 – 1944.

Suggestions for improvement – Better results could be obtained by Girls Central Art School being housed in separate accommodation." (44)

The Girls Central Art School was to continue, virtually unmodified, for a further ten years: it is fair to assume that if the review committee ever formally reported they did not recommend significant change. No records of a formal report could be found in the State Records Office holdings of Education Department files.

Two schools, the Girls Central Art School and the School of Arts and Crafts, were in effect closely integrated and the suggestion that the schools be physically
separated was unrealistic. Most staff taught all levels of students. An artistically advanced Girls Central Art School pupil (Ruth Tuck) was allowed to attend the professional courses in life painting, antique and still life. Mrs. Walloscheck taught correspondence pupils, teacher trainees, some G.C.A.S. classes and professional classes such as still life and life drawing. John Goodchild taught mainly etching and drawing for commercial purposes, as well as teaching very young children who attended the special children's Saturday morning classes. Mary P. Harris taught G.C.A.S. pupils, correspondence classes, teachers training classes, as well as lecturing at the Art Gallery of S.A. and giving lectures to the general public at the C.A.S.

Inevitably the staffing changes which occurred during the war years were a direct consequence of the war itself. Early in 1945 the Principal was approached with an offer of employment as an official war artist. He joined the Pacific Fleet and was eventually present at the formal signing of the peace treaty (his cine film was the only filmed recording made). Initially he was replaced by Charles Pavia but, by 24th April, 1945, Fred Millward Grey had been appointed as acting principal. Millward Grey had kept the North Adelaide School of Fine Art going during the early years of the war, but it was closed after his appointment as a member of staff at the South Australian School of Arts and Crafts. (45)

The artistic impetus of the twenties and thirties, which gave rise to the private North Adelaide school, could not so easily be sustained during the wartime years. And the North Adelaide School of Fine Art paid lip service only to vocational and craft education, whereas the School of Arts and Crafts had for over half—a—century emphasised the importance of its links to applied art. In addition, the cultural ambience of the city had changed and the alternative art
community of the C.A.S. was providing something of the Bohemianism which had for a while been catered for by the North Adelaide School with its summer vacation art camps at Humbug Scrub.

Accommodation remained a major issue and, during the war years, the North Terrace School's accommodation difficulties were compounded when the staff and students had to move out of the Exhibition Building to make way for military requirements. Additional property was rented at 28 Twin Street, a former hairdressing trade school.

The last wartime report of the Superintendent of Technical Education emphasised that the need for a new building grew every year and, with the likely influx of large numbers of returned service men and women who would want art training in future years, it was essential that plans were made for a new school as soon as possible. This issue had been a recurrent topic for decades.

In 1944 the Council of the School had sent a deputation to the Minister to make submissions regarding a new building for the School and received a favourable response, but the matter was put off until after the forthcoming election. Change and reconstruction issues were in the air between 1942 and 1945 and council minutes show that there was an awareness of the need for clear initiatives to be established for the post-war school. In the council minutes of 6th July, 1943, there had been reference to a discussion on the likely future trends of art school activities in which it was recorded that:

"it was considered desirable that developments in the school aim at perfection in the matter of confining to the school work entirely consisting of the arts and crafts proper." (46)

This comment indicates the return to the earlier vexed issue that art schools are to be seen as primarily vocational and that the general cultural or fine art purpose was the lesser function.
Following this a sub-committee consisting of C.R. Taylor, J.F. Williams and J. Goodchild was set up to investigate the interest and support of the community for the School of Arts and Crafts.

Their report to the council, and subsequently to the Minister, revealed that they had found far stronger community support for the School than had been anticipated and this was used to strengthen the School's pleas for better accommodation. (47)

The Immediate Post-War Years

The South Australian School of Arts and Crafts' more challenging teaching was to be found in the fine art area, where part-time staff who were practising artists associated with South Australia's emergent Modernism.

Millward Grey remained as acting principal during the last year of the war and in the Education Gazette of 15th February, 1946, the post of Principal of South Australian School of Arts and Crafts was advertised at a salary of 548 pounds, 5 shillings and 6 pence. The duties were described simply as including:

"The general supervision of the South Australian School of Arts and Crafts, the promotion of an interest in art teaching in primary and secondary schools. The supervision of the training of teachers of drawing, and the maintenance of close co-operation between industry and the school in matters associated with industrial design." (48)

When Millward Grey was appointed as principal the School was still in rented premises and did not return to its old quarters until 1948. But at least the old accommodation had been renovated and Millward Grey had negotiated considerable improvement in the internal spaces, allowing for the Girls Central Art School to become physically separated within the building, with separate rooms.
The subject enrolments of 2,458 for 1946–47 were the highest in the School's history: partly accounted for by the Commonwealth Reconstruction Training Scheme students, ex-service students who undertook a range of part–time courses, but with also especially high enrolments in the technical drawing subjects. (49) An increase in part–time staff allowed for several younger and more innovative teachers to join the staff, including some of the veterans of the early C.A.S. battles such as Jeffrey Smart and David Dallwitz. Ivor Hele returned briefly to continue his life drawing classes, Thomas Bone taught landscape classes and Mary P. Harris was still a forceful presence.

Trevor Clare, an ex North Adelaide School of Art pupil, also joined the staff, as did H. Newsham who was transferred by the Education Department from Mt. Gambier High School to be Senior Assistant Master. This move was an early example of the filling of key posts in the School from the ranks of experienced secondary school teachers rather than experienced artists and, although several practising artists, including those mentioned above, filled part–time teaching posts, a division was opening up between the fine art strands of the School's work and the teacher training subjects. The three distinct areas of the School's activities – applied art, fine art and teacher education – were later to become separated by different awards (1961) and eventually (1970s onwards) by different staff and accommodation.

Radicalism on the Wane

With the closure of the North Adelaide School of Fine Art, and James Ashton's School long gone, there were no alternatives for the student who wished to be a professional artist except to enrol at the South Australian School of Arts and Crafts or go interstate. Max Harris's Angry Penguins had moved to
Melbourne in 1943 and the once polarised Modernist and anti-Modernist groupings of the Royal S.A. Society of Arts and C.A.S. grew much closer together. Members of the South Australian School of Arts and Crafts tended to exhibit at the exhibitions of both groups and on several occasions there was talk of combining the two societies. Millward Grey, as President of the C.A.S. in 1949, in his introduction to the catalogue to the 6th Annual Exhibition wrote:

"All art organisations, to be of use, must have qualifications to justify the need for their establishment and existence to the community to which they belong. They therefore must form an essential part of the life of the people and their social structure, working with all other allied bodies without losing their own character or ideals. They must have as an objective the will and power to further experiment in art without losing integrity of expression because, without this quality, art becomes static. It must, through its leadership, guide its members in the importance of developing and maintaining enterprise and vision in their work.

Honesty of purpose in art must not be sacrificed for subservience to mannerisms of a Modern cult, but rather the good must be always drawn out of any movement so that it may strengthen and vitalise one's own personal point of view and power to put it into pictorial or plastic form as a creation.

The purpose of all art organisations is a serious one, to be of service to the community; to foster taste and raise standards by guidance through high aesthetic principles rather than to dictate to an idiom." (50)

As a statement about South Australia's only outlet for experimental art it is almost subversively anti-Modernist and would suggest that elements of conservatism were now stronger than those of radicalism. It also serves as an indication of Millward Grey's retreat from any hint of radicalism or change in his management of the South Australian School of Art. The leading radical artist and teacher was still Ivor Francis after a long period of time (1926–1944) teaching with the South Australian Education Department's primary schools in Wirrulla (Eyre Peninsula), Ulooloo (mid North), Jamestown (mid North) and Prospect (Adelaide). He was appointed as art and drawing master at the Adelaide Technical High School, which was a branch of the South Australian...
School of Mines, and taught there between 1944 and 1947. In interview, Francis recalled the teaching at the Boys Technical School being completely archaic compared with the creative kind of art teaching he had pioneered in the primary schools. It was, he remembers:

"devoid of any spark of imagination, and was restricted to exercises of geometrical and technical drawing. It took place in a large room with the head teacher, Sid Moyle, a great disciplinarian, shouting out instructions and the assistant master (Francis) running up and down rows of desks correcting drawings at the double." (51)

Francis recalled that the pressure at the School was effective, with pupils achieving leaving certificates in one or two years less than elsewhere. The image Francis conjures up is reminiscent of the descriptions of the earliest schools of design of almost a century earlier.

To gain some idea of the possibility of a training for an intending professional artist it is instructive to consider the careers of one of the most significant of Adelaide born artists, Lawrence Daws. Lawrence Daws was at the South Australian School of Mines between 1943 and 1947, where he took a series of engineering subjects, including engineering drawing and design, subjects no longer taught at the School of Art. He decided, in 1947, to convert these to prerequisites for architectural studies and started to spend spare moments in the State Library looking at books on art and artists: an especial interest was Eric Mendelsohn's visionary architectural drawings. At weekends he had begun to go out painting and, in 1948, after being befriended by Hans Heysen, he had decided on full-time study in art. Heysen talked to Daws' father about the 21-year old's potential and smoothed the way for a lifetime of parental support for his career as a professional artist. The advice given was to go to the National Gallery School in Melbourne as it was a school "committed to training
artists rather than teachers." Heysen's advice could also have been based on his approval of the stiff traditional training in painting still provided during the four year full-time course. But the fact remains that the young Daws, who had already exhibited at the South Australian Royal Society of Arts and was becoming recognised as an artist of intelligence and great promise, was steered away from the South Australian School of Arts and Crafts by the State's own senior artist and its most successful professional to date. (52)

Heysen, although the leading traditionalist landscape artist, was not as opposed to Modernism as is usually thought. In letters written from Paris in 1913, Heysen's wife describes their visits to the 'salons' of Gertrude Stein, when she and Hans Heysen met Matisse, who surprised them with his philosophy of "painting like a child with his first paint box." Although by no means agreeing with this view, their correspondence shows clearly that they did not think of Matisse as a charlatan, and indeed recognised his work's "crude strength." And so, the reason for the advice to Daws to study in Melbourne is not likely to be because Heysen considered the South Australian School with its links, albeit flimsy, with the C.A.S. insufficiently traditional. After all, he had sent his own daughter to the North Adelaide School under Millward Grey, and had spoken enthusiastically of it. It seems likely that Heysen's advice was based on the fact that, since the early McCubbin and Folingsby days, the National Gallery School of Melbourne had clearly stated its fine art purpose. (53)

Another South Australian born artist of significance who chose to go interstate is Michael Shannon. Shannon and Daws were both born in 1927. Shannon was born near Kapunda and in 1943 was sent to St. Peters College, which had a long history of encouraging its pupils in music and art. At that time
the Art Master was Joseph Choate, who had also taught at the South Australian School of Arts and Crafts for many years. Choate encouraged Shannon to attend the Saturday morning art classes at the South Australian School of Arts which at that time were taught by Jeffrey Smart. Graeme Sturgeon in his book *Michael Shannon* describes the artist's early training:

"For a while architecture was considered as a possible future profession. When the time came to enrol in the Architecture Faculty at Adelaide University, Shannon baulked and persuaded his mother to pay for him to attend an art school instead. She set about finding the best art school available and consulted his teacher Jeffrey Smart who advised that the art education available in Adelaide at that time was very limited and that it would be better to go to one of the schools in Sydney or Melbourne. Shannon's mother chose Melbourne: it was closer to Adelaide and had a more respectable image – even then Sydney was looked on as 'sin city'." (54)

Considering that the advice to go to Melbourne came from a member of the South Australian School of Art staff one has to ask why? What was so special about the National Gallery School? Can the National Gallery School be seen as a typical fine art training school?

Certainly the descriptions given by the students of the 40's and 50's emphasise its conservatism:

"Shannon recalls that the first year of his course consisted mainly of drawing from plaster casts of the antique. There was in fact very little teaching of any kind and the students confined in an old tin shed, were left to find their own way. The second year was spent drawing from the life model, it was not until the third year of the four year Diploma course that painting students actually devoted large amounts of the time to painting." (55)

In 1946 William Dargie was appointed Head of the National Gallery School. At thirty-four he had already won the Archibald Prize three times and was an ex war artist. He was however, despite his youth, an arch conservative. But this was a period of post-war reconstruction and the art schools were accepting a large number of ex-servicemen as students. As they were older and more independent than the normal school leaver they were perhaps less likely to
accept a dogmatic approach. Sturgeon suggests that it was this influx of mature students which forced the appointment of two new painting lecturers – Alan Summer (b.1911) and Murray Griffin (b.1903) – which effectively divided the School into three distinct streams. Patrick McCaughey in his book on Fred Williams sees it rather differently and suggests that it was Dargie who created the three systems; a quasi-modernist (Sumner); a middle of the road (Griffin) and a conservative stream (Dargie himself). (56)

But as McCaughey points out:

"The overwhelming impression is, however, of intellectual and artistic impoverishment. There was so little stimulus, so little information and so little instruction offered. That was where the private art schools of the period came into their own."

The largest most influential and most conservative was Max Meldrum's. Archibald Colquhoun and Harold Septimus Power also offered classes. And there was George Bell, who in that context was a progressive and enlightened figure. What the private art schools had was a point of view. Even if their ideas may have come down to a recipe of how to do it, they at least taught something about art." (57)

In his monograph on Williams, McCaughey examined the difference between Bell's school and the Gallery School by studying Williams' paintings. He shows that despite the apparent modernity of Bell's teaching and the conservatism of the Gallery School it would still take years of patient apprenticeship by Williams to find the appropriate form for the landscape, and that it would be done alone, the product of personal experience and experiment.

It seems that Daws also found the National Gallery School teaching limited. When interviewed Daws recalled:

"There was a school of Dargie-ites as it were very wrapped in Velazquez, Manet and Sickeret. They believed in this system totally. Then there were the Sumnerites who were committed to the George Bell approach. Dargie was a good teacher in that he instilled in us a strong sense of tone and a fluent technical expertise, leaving our head activity to its own individual development. We had a tremendous sense of tone." (58)

The leading fine art school in Australia seems to have been no more welcoming of Modernism than the South Australian School. The same can be said of the Sydney schools.
It seems that whatever system of art school training is experienced the student has to complement it in some way, either by attending an alternative institution or through association with like minded individuals.

The Cafe–Guerbois of the French Impressionists, the Dome and the Rotunde of the Cubists and the Cafe Voltaire of the Dadaists might initially seem far removed from the bookshops and cafes of Melbourne's Little Collins Street, or Sydney's George Street, or Adelaide's Rundle Street. And yet, they all played a major role in complementing the craft training of the traditional art courses by providing the opportunity for what Daws called "the individual development of the head activity." Alister Kershaw's recent book 'HeyDays: memories and glimpses of Melbourne's Bohemia, 1937–1947' gives a rare picture of these informal adjuncts to an artistic education, and similar reminiscences can be found in Dean Bruton's 'Recollections: the Contemporary Art Society of South Australia 1942–1986'. (59)

It has been suggested throughout this thesis that the most dominant theory of art adhered to by the influential figures in the professional training of artists is that academic theory which found its most persuasive adherents in the certification procedures of South Kensington, and that the concepts of Sir Joshua Reynolds 'idealistic' teaching remained influential in the South Australian School of Art. Reynolds, after all, was a rule based disciplinarian. As Lorenz Eitner summarised it:

"A central theme which runs through the 'Discourses' is the discussion of the proper management of the visual forms that nature provides. True to classicist principle, Reynolds warned his listeners against simple imitation, and advocated instead only the best and most durable forms in nature. He advised artists to cut through the trivial variety of particular, external appearance, in order to enable them to reach the timeless generality of natures "central form." (60)
It was this belief that the idea of beauty in each species of being is an invariable which lay behind much of the hand and eye training schemes of the drawing syllabus of the South Australian School of Art and other schools.

It was the untheoretical development of the craft skills which produced the conservative academy style work of artists like Dargie, and yet pushed the mentally alert students like Daws to find their theoretical development elsewhere.

The South Australian School, whilst not denying that a career in fine art could result from study at the School, laid far greater emphasis on applied art and teacher training. Because of the single subject enrolment process, it is difficult to extract the exact balance, but post 1957 figures suggest four times as many students were taking teacher training courses as fine and applied art.

Despite the absence of any alternative art school, new elements entered the South Australian art institutional matrix in the late forties and early fifties, such changes widening the range of information about the concept of the professional practice of fine art. Several of the staff who had either been on the School of Art staff and had left or who had remained outside the system, contributed to a growing use which was being made of the radio: the Australian Broadcasting Commission organised art appreciation lessons for secondary schools and Ivor Francis was appointed to co-ordinate the arts and other activities. The role of the A.B.C. in education was considerable: for example, the South Australian Symphony Orchestra, under the direction of the Australian Henry Krips (a keen supporter of the C.A.S. and art collector) gave concerts for children and toured country towns. Victor Adolfson, a part–time teacher at the Art School and a leading exhibitor at local and Federal C.A.S. exhibitions,
gave regular broadcasts on art: e.g. talks in 1951 on the lives of such artists as Giotto, Velasquez, Van Gogh, Monet and Picasso, which were dramatised under the series title "The methods of painting." (61) The A.B.C. children's hour included weekly talks on art by 'Pheidias.'

Some of the practising artists such as Dallwitz and Smart found work in the Boys Technical Schools. Geoffrey Wilson, a South Australian artist, recalls Smart teaching at Thebarton Technical School and introducing his pupils to recent art, but Smart shortly afterwards left for Sydney, where he became involved in broadcasting. (62)

**Change in Art Education Overseas**

Art education which, in Britain, Europe and America, through drawing training, had initially been promoted as an important weapon in the mid nineteenth century trade war, had been replaced by art and craft training with a wide range of purposes. In the immediate post war years, art education began to regain something of its former position in educational debate. Concern was expressed internationally at the growing 'two cultures' situation. In Britain, a report of the Committee on Advanced Education in London (the Hambledon Report of 1936) had recommended major changes to the Royal College of Art, which were forestalled by the war. This inquiry, which had consulted as an 'eminent witness' Walter Gropius, previous head of the Bauhaus, returned to address the issue of the relationship between art and industry.

The main focus of the Hambledon report was the Royal College of Art in South Kensington: Gill's alma mater. Three paragraphs in the report are relevant to the study of higher art education in Australia. They are as follows:
"Para 13.
Teachers rather than practitioners
The students are tending more and more to take up the teaching rather than the practice of art as their walk in life. Indeed the Principal informs us that of those who entered the College at the beginning of the current session no less than 80 percent had expressed their intention of becoming teachers of art, as they saw no prospects of making a reasonable competence in any other artistic fields.

Para 13.
Art and Industry. 'The Art School product'
The Council for Art and Industry has expressed to us the opinion that the absence of contact and co-operation between the College and industry has led to a certain lack of realism in the training provided. ... They feel that industry in general distrusts what it terms "The Art school product" and that this distrust will continue unless and until steps are taken to give the Art schools (including the Royal College of Art) which desire to serve industry a new character and a new outlook.

Para 16.
Fine Art: The backbone of artistic education
We are convinced that the discontinuance of Fine Art Training at the Royal College would be a retrograde step. The creative designer must be a finished artist and drawing, painting and sculpture are the backbone of an artistic education.

Para 25.
Design Training: Industrial or Artistic
It is true that the designer must be first and foremost an artist and that, in general, his most essential qualification must be the ability to draw."

In the immediate post war period in Britain the recommendations of the Hambledon Committee were eventually taken up, resulting in a considerable change to art training in London. These changes were transmitted to Australia through the agency of the ebb and flow of art teachers, artists and art students to and from London which occurred after the second world war.

The Hambledon report had emphasised the concept that fine art was the backbone of artistic education. This view became enshrined in the development of post war art education in the United Kingdom and subsequently in Australia. The recommendation that the most essential qualification for the designer must be the ability to draw would appear to continue the old South Kensington
system, but the interpretation of this varied from the original mechanistic approach and now meant, predominantly, drawing freehand from the life model. In this respect it was a development of the original fine art concept as espoused by B.R. Haydon and the Ecole des Beaux Arts tradition.

During the immediate post war years in Britain, art and design education underwent several major changes. Relevant reports included the Bray Report (1948), the McNair Report (1944) the Freeman Report (1952) and in 1957, the National Advisory Committee on Art Examinations which resulted in the National Advisory Council on Art Education which led to the first Coldstream Report of 1960.

The main concerns of successive reports included art schools' links with industry, the relationship between art schools and technical schools, and the relationship between fine art, design and art teacher education.

The U.N.E.S.C.O. Influence

To answer the question whether there were any outside agencies of change in art education which were effective in post war Australia, some attention should be paid to the world-wide cultural movement sponsored by UNESCO.

UNESCO had been formally established in Paris in November, 1946. Many of the initiatives of UNESCO were based in the belief, contained in its charter that

"The wide diffusion of culture and the education of humanity for justice and liberty and peace are indispensible to the dignity of man."

In 1948, through the Australian Embassy in Paris, UNESCO circulated all Australian Departments of Education with a questionnaire aimed at gathering information about arts' (including music and visual arts) education in general
education. In Australia this was preparatory to a conference to be held later in the year in Sydney. The South Australian response is revealing, indicating that it was mistrustful of outside agencies of change. South Australia was surprisingly parochial and schoolmasterish. The Director, Colonel Evan Mander-Jones replied by criticising the questionnaire itself, and its use of language; he accused UNESCO of 'woolly thinking' and would not provide the information requested. The Department, however, did in the end support the attendance of the Art School Principal, Millward Grey, at the Conference which was held between 13th – 17th September, 1948. (65)

UNESCO had already received the advice of a committee of experts reporting in May, 1948, which had defined its terms as:

"not to be concerned with training of professional artists as with the fuller appreciation of art in all individuals." (66)

This really meant not just art education in schools but the entire cultural spectrum of activity. In the introduction to the questionnaire, formulated by the UNESCO 'Committee of experts', in Paris, the term general education is defined as "covering all age levels, that is the education of adults as well as children."

One recommendation was the "immediate provision or recognition in each member State of UNESCO and United Nations of a national committee of arts in General Education."

The Sydney conference established the first true federal platform for the exchange of ideas on arts' education and the papers of the Conference give a picture of art education in Australia at that time. The conference convenors were H.H. Missingham (Director of the Art Gallery of N.S.W.); John D. Moore (painter and architect); Desiderius Orban (who had founded his own art school in Sydney in 1941) and T. Wilson (educationalist). The interstate delegates, were
Mr. Van Honrigh, senior lecturer, Queensland Teachers College; J. Dabron, art supervisor, Education Department of N.S.W.; N. Carrole, education officer, Education Department of N.S.W.; D. Johnston, art inspector, Education Department of Victoria; N. Jolly, assistant art inspector, Education Department of Victoria; F. Millward-Grey, principal, South Australian School of Art; J. Campbell, art supervisor, Education Department of W.A.; Miss E. Bauld, senior art inspector, Education Department of Tasmania.

Each State representative gave a description of their art education system. Some of the phrases used to describe their intentions are revealing. Victoria stated that their system was concerned with 'making art a vital subject of the curriculum' and their information sheet made much of the government subsidy to purchase art works and prints for schools: provision of works of art for schools was a relatively novel activity:

"from the point of view of the Education Department it is accepted that contact with works of art and applied art is necessary, since it is not enough to train the child's intellect, the aesthetic side of his nature must be developed. Also, contact with pictorial art allows the child to develop his growing sensitivity." (67)

The Victorian literature also emphasised the use of the National Gallery loan picture schemes and the employment of an artist, Arnold Shore, as a guide lecturer at the Gallery. The significance of establishment of the Herald Chair of Fine Art (the first in Australia) at the University of Melbourne in 1947 was also emphasised.

"Fine Art", the Education department's submission reads:

"is one of the concrete forms by which a nation expresses its degree of spiritual and cultural attainment, its effect upon individual character is to enlarge the sympathies and refine the feelings. A close liaison is being fostered by the new teaching in the fine arts with the more professional training given to Technical and Art schools, and it is to be expected that lectures given under the aegis of Professor Burke and accompanied by reference to great works in the National Gallery (of Victoria) will be of direct benefit." (68)
The Victorian Department of Education was right: the institution of the Herald Chair at the University of Melbourne had far reaching benefits. As Dr. Ursula Hoff pointed out in a paper 'Observations of Art History in Melbourne, 1946–1964':

"Burke, bound by the conditions of the Herald Chair, which demanded service to the community, always thought of himself as wearing the hat of fine arts and not of Art History." (69)

Much of the work of the university department related to the works of art in the collections of the National Gallery of Victoria and this helped to give greater emphasis to the activities of art appreciation, history and criticism of art in Victoria. Indeed, that emphasis was suggested in their submission to UNESCO, as a key aspect of their art education system.

By contrast to this self–confident statement by the Victorian department, South Australia's statement avoided issues of philosophy of art and art theory and emphasised the mechanics of course structure: it could well have been written by Gill. One section did read:

"The object of the art branch of the education department is to foster and develop the cultural life of the people through a practical approach to the study of art, thus awakening in their personalities a more individual and sensitive appreciation either as performer–practitioners or as laymen." (70)

The submission from New South Wales drew heavily on a confidential report of a syllabus committee of the Education Department under the Chairmanship of Frank Medworth, artist and head of East Sydney technical school and Hal Missingham, director of the Art Gallery of N.S.W. They emphasised that the status of art teachers must be raised, and that there should be more specialist art teachers in secondary and primary education. Phrases used included a call to:
"encourage children to express fearlessly his experiences and feelings ... to preserve some part of the instructive emotion existing in all young children ...to equip the individual with standards of criticism in regard to the visual arts ... It was also proposed that 'The syllabus' should not lay down a specific course of study", and that standardised methods should not be encouraged." (71)

These comments betray the clear influence of the teachings and philosophy of Herbert Read. Read, the most prolific writer of the period on art and art education, had published his *Education through art* in 1943: in this seminal work, as in his writings on Modern art, he argued for the reconciliation of intuition and intellect through the visual arts, making quite clear his view that an education that ignores the aesthetic activity is only a half education, or no education at all. (72)

His basic argument was the Romanticist doctrine that:

"The age of science and the industrial society which through technology has dehumanised man, have made for an increasing alienation of man from the soil." (73)

It is apparent that Read's writings are the sources for the basic concepts of N.S.W. art education policy. His works were widely quoted and summarised in departmental education gazettes. Although in his writings on art education Read quite specifically avoids dealing with the issue of the professional training of artists, because his emphasis is on education by means of art, for this purpose the issue of talent is considered as immaterial to programmes of general aesthetic activity. Read's criticism and art theories drew heavily on the German philosophic tradition, with a further element of recent psychoanalytic theory. Jung's theories of archetypes had a significant place in his writings and Jungian rather than Freudian concepts were also most important in the work of Surrealism's followers in post war European and American painting.
Despite excluding the professional training for artists from his theorising, Read's ideas showed the more experimental teachers of art the inadequacies of the skill based methods of art education. (74)

The emphasis on encouraging self-expressiveness in the art practice for children had introduced totally new needs for art education training beyond the mere mechanical training of hand and eye skills. But whatever was said about the aims of individuality and expressiveness in art works, the evidence of recorded examples of South Australia's art students' work in fine art (painting, printmaking and sculpture) until the nineteen fifties, remains deeply rooted in the imitative mode of the past courses. The importance of the UNESCO Conference and the growing influence of Herbert Read, lies in its validation of the practice of art teaching in general and the emphasis on creativity in particular. Although the evidence of the failure of art education to significantly ameliorate the harsh criticism levelled at new, innovative, individual or expressive work can be found easily in the letters to the editors' column of the daily newspapers.

The Arts in South Australia: a coming of age for the Art School

Nancy Cato writing of the arts in South Australia on the occasion of the first Adelaide Festival, suggested that:

"After the 'Exposition', the next happening to flutter the dove-cotes on North Terrace and set 'mother of ten' writing to the press in indignation was the result of the first interstate Melrose prize ... won by Sydney artist, Russell Drysdale, in 1949; and when it was hung, and later purchased, a file of hostile viewers streamed through the gallery to see and revile it ...." (75)

She then went on to suggest that the late forties and early fifties European invasion to Australia brought significant changes to the cultural milieu of Adelaide:
"The Holocaust which brought so much suffering to displaced persons was not an ill omen for Adelaide; every Pole or Ukranian or Austrian who arrived seemed to be an artist." (76)

Among the overseas born artists to settle in Adelaide were Polish artist J.S.Ostoja-Kotkowski, L. and W. Dutkiewicz and S. Rapotec who all arrived in 1949. However, the real effects of the invasion of new talent and the slower absorption of new ideas of art and art training were not to be felt in Adelaide, and in particular at the School of Art, until the end of the fifties. Despite the changes within the Education Department resulting from the South Australian Education Inquiry Committee (first report 1945), there was no major alteration to the Art School's role or to its syllabus. There were, however, some minor changes, for example in the range of correspondence courses conducted by the School: by 1950 these included most of those technical subjects popular with the part-time evening class students, (including many returned service-men) and also those subjects relevant to teachers anxious to improve their skill marks.

The subjects offered by correspondence in 1950 were as follows: they had not changed for over half a century and many of the text books used had been written by Gill:

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<th>Subjects</th>
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<tr>
<td>Building Drawing</td>
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<tr>
<td>Freehand Drawing</td>
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<td>Object Drawing</td>
<td>I, II.</td>
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<td>Geometrical Drawing</td>
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<td>Plant Drawing</td>
<td>I, II.</td>
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<td>Perspective</td>
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<td>Design and Colour</td>
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<td>Lettering</td>
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<td>Blackboard Illustration</td>
<td>I, II.</td>
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<tr>
<td>Dimensional Sketching</td>
<td>I, II.</td>
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These classes were available without fee to any departmental teacher or probationary student. The courses lasted forty weeks. Many of the teachers taking these correspondence classes had also taken blackboard illustration at the summer schools. But in July, 1950, the Education Gazette announced that freehand drawing was now to be deleted from the syllabus as the subject was no longer required by the Education Department for any of the various teachers' certificates, nor for the Public Examination Boards Leaving and Intermediate Drawing. (77)

However, the status of art teaching qualifications was referred to in the 1950 annual report of the Minister of Education which read:

"Increased enrolments in primary and in secondary schools have led to an increased demand for manual drawing classes. Existing centres are becoming over-crowded. New workshops at technical schools are helping to relieve the congestion, and steps have also been taken to purchase a number of nissen huts and 'Kariscol' buildings for use as normal lecturing centres and general craft rooms. For teachers of manual training, domestic arts, drawing, dressmaking, millinery and general craft a new teachers certificate has been instituted known as the art and crafts teachers certificate. The qualifications for all these specialist teachers have now been placed on an approximate level with those of other teachers in the Department." (78)

In 1951 there was also the introduction of a primary teachers' drawing certificate which included the two grades of object and plant drawing, design and blackboard illustrating.

In 1953 the Girls Central Art School was affected by the raising of the minimum age for enrolment to fifteen years. The enrolment in 1952 had been 53 (which was its normal average), but this dropped to 36 in 1953 and the annual report of the Minister of Education for 1954 simply stated that:

"The Girls Central Art School established in 1932 as a branch of the School of Arts and Crafts and functioning within that institution, ceased to exist at the end of 1954, as the number of pupils was very small and courses of a similar nature are available at Girls' technical schools." (78)
It was true that somewhat similar courses were available at the Girls' Technical Schools but it is clear from reading the school reports that the School's own pride in its cultural ambience would probably have qualified it, at least in the eyes of its supporters, as exemplifying Herbert Read's principle of 'Education through Art'. This ambience was not to be found elsewhere and the G.C.A.S. could be said in its best aspects to approximate closely to the spirit of the UNESCO arts concept. Not only were numbers of pupils dwindling, but the original staff were mostly at or close to retirement age. Mrs. Walloscheck had been on half-time for some years, Mary P. Harris was sixty-four years old and Gladys Good was also close to retirement age. The School, as a junior art school, as suggested earlier, was unique if an anomaly: several of the State's female artists came through its system and its inextricable links with the 'Senior' Art School made it a preparatory school for later art specialisation. Its art/craft employment success as detailed by Goodchild was notable, but its general education could only at best be described as dilettante and well-meaning but amateur.

Although the fifties have been described as a watershed, they were also years in which moves towards a greater professionalism and modernisation of education were occurring. Under ex-soldier Director of Education Evan Mander-Jones certain new initiatives were taken: these included the new Teachers' Certificate, a formalising of the Technical Correspondence School, and the setting up of a Visual Education Branch formed to take advantage of new visual aid technology. (79)

Extending the Pike watershed view to art education, it could be said that the South Australian School of Arts and Crafts had been in that stagnant...
condition for several decades: no major changes had taken place in syllabuses, staffing or accommodation. The drawing courses instituted by Gill, and the adoption of the graded categories of drawing – such as object drawing, perspective, geometrical, etcetera – had remained the basis of art teacher education throughout the first half of the twentieth century. However, the craft areas had expanded and in such areas as printmaking, needlework, china painting and woodcarving, the School had established something of a national reputation during the Howie years. Professional fine art itself had undergone remarkable changes since the period when the conventions of traditional art as exemplified by Heysen, Goodchild and the leading figures of Menzies' 'Australian Academy' were dominant.

Apart from the brief pockets of experimentation encouraged by the few part-time members of staff to teach in an enlightened way, the South Australian School of Arts and Crafts had ossified into post-war mediocrity. The energy which most of the School staff had shown at various times seems to have dwindled with the years of multi-level teaching. Millward Grey was in poor health in the mid fifties and the Minister's report for 1956, recorded that:

"The principal was obliged by health to retire in July (1956) and his death occurred six months afterwards. Mr. Millward Grey was Principal for 10 years and he did his utmost in the cause of art education. His successor is Mr. K. Lamacraft, B.A., Dip. Ed." (80)

Colin Thiele's description of nineteen fifties education in South Australia as being a watershed (81) if applied to the South Australian School of Arts and Crafts, is relatively kind when compared to the comment of Elizabeth Young, critic of the Advertiser, when she wrote that:

"Art education in South Australia had been moribund for some time."
The situation was a consequence of an overall state of artistic and art educational decay, the result of several decades of inadequate funding and totally inadequate accommodation. Elizabeth Young went on to say that:

"The School of Arts and Crafts which in the past trained quite a few of Australia's distinguished artists has so little to offer that advanced students have been forced to leave the state in search of further education." (82)

This, as has been suggested earlier, can be shown to be the case with Lawrence Daws and Michael Shannon, both of whom went to Victoria to study. The School had always received a considerable amount of press coverage and, with successive prize givings and annual exhibitions occasioning comments about the inadequacy of accommodation, the general public was becoming well aware of the difficulties under which the School laboured.

For nearly half-a-century press reports of the School had tended to be euologistic but a much more direct and critical approach was to be found in the press of the late fifties than in earlier decades, under such headings as 'Art students dim view of frozen life classes', 'Conditions at Art School deplorable', 'South Australian Art School is Education's Garret', 'Neglected art', 'Show disappointing', and 'Art Show is not exciting'. Between 1957 and 1959 the Adelaide daily newspapers regularly report on the students' grievances. The staff was generally silent, for they remained effectively muzzled from public comment by Departmental regulations. (83)

In Ivor's Art Review: An Adelaide commentary on contemporary art affairs, February, 1957, Ivor Francis, editor and founder of this, littlest of little magazines, had the following comments to make about the principalship of the School of Arts and Crafts, when it was offered to a senior teacher, Kenneth Lamacraft:
"In spite of the public attention which has lately been focussed on the alleged shortcomings of the South Australian School of Arts and Crafts, and the demand for drastic remedies, the Education Department chose to confine its call for a new Principal to teachers already within its service. After due consideration, it selected the next art teacher in line for promotion ... with the right man in charge, this school could attain a very high standing among artists, even if the Education department did nothing to give it higher official status ... An examination of the alleged ills of the school might reveal that it has been suffering strangulation by too much narrow administration and departmental regulation. The full-time teaching staff has been dangerously lightened of mature and enriched members in favour of young but less experienced enthusiasts. In some subtle way it has lost that small beginning of a tradition which it had at one time begun to acquire. One even gets a suspicion that there is now something tissy and infant–schoolish in its teaching approach. The school does, indeed give an impression of having become 'womanish'. This substitute for virility is a disease which always becomes manifest under the artificial condition created when a departmental machine takes over the function of personal leadership."

and then, writing of both the principalship and the appointment of Nancy Cato as art reviewer for the News, Francis goes on to say:

"Both these appointments represent an experiment by a newspaper and an Education Department to prove a theory, particularly dear to them, that expert matters of art can be effectively handled by an intelligent journalist and a properly trained and experienced teacher – in effect, trained laymen – rather than by art experts." (85)

Apart from the sexist language used by Francis' depiction of the School and its art as 'womanish', Francis seems to have understood the School's problems. No longer a member of the Education Department himself (he was by then a senior member of the A.B.C. Education Section), he, however, was one of the few figures experienced as an artist and a teacher who was able to have an independent platform, albeit of his own making.

Diplomas for Artists: A New Direction for the Art School

Lamacraft's principalship was short, but during his twelve months several significant moves began to occur which effectively changed the School's
direction. On the 17th July, 1956, a newly appointed School Council met for the first time. The meeting was conducted by Mr. Inspector M.H. Bone and the minutes recount that:

"The meeting was opened by Mr. Bone, in the absence of the Superintendent of Technical Schools (Mr. J.S. Walker). ... Mr. Bone's remarks referred to the long history of the School, and to the role of the School at present. He said the school had three main functions:

(a) Diploma training.
(b) Teacher education (the major commitment).
(c) Public Examination work.

... It was emphasised that the Department was looking to the council to provide the expert advice which will keep the art education integrated with industrial and commercial developments." (86)

In the following month the Minister of Education paid an official visit to the school which was minuted as:

"This visit was the first inspection of the school by a Minister of Education that has been recorded, and was most valuable. He was very interested in the work being done by Emergency Teacher Trainees." (87)

The Diploma Course Programme had been planned by Millward Grey with separate awards in Fine Arts, Commercial and Industrial Art and Art Teaching. The Diploma course programme shows that the process of curriculum review was under way, and institute status changes occurred which had considerable significance to the professional education of artists. The following interstate institutions had specialist fine art diploma courses: National Art School (Sydney), Ballarat, Caulfield, Swinburne, R.M.I.T. and the National Gallery School (Victoria). During the 1960s a total of 25 institutions were to offer specialist Diplomas in Art. The model for these new diploma courses was the British National Diploma in Design (N.D.D.) system (1946 to 1960) and the later diplomas in art and design (1960 to 1974). The course length for the National Diploma in Design was 4 years, (2 years plus 2 years). The first 2 years
led to the Intermediate Examination in Arts and Crafts, which comprised eight subjects – drawing, anatomy, architecture, figure drawing, craft design, modelling, pictorial composition and general knowledge (an art appreciation course). The final 2 years allowed one or two subjects to be taken in depth. The main difference between the Australian and the British system was that the N.D.D. examinations were centrally administered and assessed. During the initial discussions on Diploma Courses (in 1956), the South Australian staff had referred to the issue of tertiary status and had been told quite firmly by Inspector Bone (who regularly attended staff meetings as well as council meetings) that:

"a more exacting standard of effort, punctuality and attendance is necessary. This requires care in personal standards in these matters and in teaching. The attitude of students to art depends on the teachers. There is a tendency for art students to wander at will between this school and the teachers college, and this must be countered (you) must be strict."

Bone also expressed the view at a 1956 staff meeting that:

"Artists must not take attitudes. Make clear to art teachers that being able to draw is not to be educated. They must accept a part in the normal life of their schools." (88)

Although Inspector Bone did not attend all staff and council meetings during 1954, 1955, 1956 and 1957, he was present on several occasions and made his views felt in the period of preparation for the new diploma course. At the staff meeting of 26th October, 1955, the details of the Victorian Art Diploma were discussed and also the possibility of loss of students to interstate courses when the issue of standards was raised for the full-time Diploma Course. Bone pointed out:

"That students must and will happily work long hours." (89)

During the period 1954 to 1958, the minutes of both staff and council meetings suggest that discussions were focussed on tighter control, discipline and timetable issues, rather than content of courses.
Perhaps the most telling indication of the manner in which Departmental control had made clear that the School of Arts and crafts was not viewed as of tertiary status (salaries etcetera apart) occurs in the minutes of staff meetings of 6th May, and 27th May, 1958. On the 6th May it was recorded that the School would make a sketching visit to Hardy's vineyard, McLaren Vale; but on the 27th it was reported that the visit was cancelled owing to Departmental regulations against such visits.

The 'News' of 30th May carried a story under the heading: "No room at School so party in cellar": it recounted how the students, unable to find space in the overcrowded school for their end-of-term party, held it in Nellie Dowd's 'Studio Supper Club'. The reporter followed up an earlier 'News' article by Ted Smith and an editorial which had strongly criticised the 'overcrowded, ramshackle conditions' at the School and condemned its present secondary school status. The article continued:

"Mr. Tom McIntee, 28 year-old diploma student, said, it was about time someone exposed conditions at the school. There are many students who want to make art their career. The present set-up doesn't give them a fair go." (90)

He gave an instance of the ludicrous situations caused by the secondary school classification:

"We were to have inspected a McLaren Vale Winery today as a class project and to gather data to enable students to enter this year's wine label competitions ... the visit was cancelled by the Education department because they have a rule that school children cannot be shown over premises where alcoholic drinks are made. If the School were given University status, as suggested by Ted Smith we would not then be treated as school children."

He added:

"I don't know of anywhere else in the world where art teaching and art students are held down to juvenile level." (91)
The Principal, who reported the cancellation of the visit, was the newly arrived Paul Beadle. Mr. Lamacraft resigned on 23rd April, 1957, after less than one year in the post: he had taken up the post of Chief of the Division of Technical Education in the Territory of Papua and New Guinea. During the following months Douglas Roberts was acting principal. The resignation of Lamacraft gave the department the opportunity to reconsider the School's position, and especially the status of the Principal. The build-up of criticism of the School and its accommodation was starting to have some effect on the Department's perception of the School. In the Minister of Education's annual report for the year 1957, the announcement was made of a name change. After 52 years as the South Australian School of Arts and Crafts it was proposed to change the name to 'South Australian School of Art'. The Minister's report also claimed that:

"The School is now becoming more of an institution for higher studies: much of the more elementary work which has hitherto been taught at the school is becoming less necessary with the expansion of art teaching." (92)

The three distinct areas of the School's activities - applied art, fine art and teacher training were eventually (1961) to become separated into different awards and later (1970) different staff. But for the greater part of its history the breadth of activity called for from most full-time staff resulted in pedagogical hybridisation which drained the creative vitality of the staff. Not until 1960 could it be said that the staff of the School had any real fine art reputation beyond South Australia.

The School's position by 1958 was on the verge of its greatest changes yet, with the promise of new positions at lecturer level, and of new positions of senior lecturer and Vice Principal: as well as the commitment to a new building the South Australian School of Art seemed on the verge of a totally new era.
In terms of status as practising artists, the following full and part-time staff – Udo Selbach, Alexander Leckie, Josephine Caddy, Dora Cant, W. Dutkiewicz, John Dowie, Jacqueline Hick, P.D. Roberts and the Principal – all had artistic reputations which reached beyond Adelaide: some through their earlier exhibiting careers with the C.A.S.

The full-time staff of the South Australian School of Art, at the time of the move to North Adelaide was as follows:

<table>
<thead>
<tr>
<th>Status</th>
<th>Age in 1961</th>
<th>Appointment Date</th>
<th>Qualification and previous position</th>
</tr>
</thead>
<tbody>
<tr>
<td>Principal</td>
<td></td>
<td>1958</td>
<td>Studied Copenhagen and Central School London, Lecturer East Sydney Technical College, Newcastle Art School</td>
</tr>
<tr>
<td>Paul Beadle</td>
<td>age 43 years</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Vice Principal</td>
<td></td>
<td>1961</td>
<td>N.D.D. A.T.D. T.C. South Shields School of Art, United Kingdom.</td>
</tr>
<tr>
<td>D. Bettany</td>
<td>age 42 years</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Senior Lecturer</td>
<td></td>
<td>1956</td>
<td>T.C. Dip Art Teaching, Secondary Schools.</td>
</tr>
<tr>
<td>P.D. Roberts</td>
<td>age 42 years</td>
<td></td>
<td></td>
</tr>
<tr>
<td>G. Samstag</td>
<td>age 55 years</td>
<td>1961</td>
<td>A.N.A. (US) Practising artist, Lecturer R.M.I.T.</td>
</tr>
<tr>
<td>Lecturer</td>
<td></td>
<td>1961</td>
<td>Fine Art Diploma, Cologne. Lecturer R.M.I.T. appointed to specifically establish graphic art section.</td>
</tr>
<tr>
<td>U. Selbach</td>
<td>age 34 years</td>
<td></td>
<td></td>
</tr>
<tr>
<td>A. Smith</td>
<td>age 37 years</td>
<td>1961</td>
<td>Teachers Certificate, Adelaide Teachers College, transfer to South Australia. 11 years secondary school.</td>
</tr>
<tr>
<td>Frances Figwer</td>
<td>age 46 years</td>
<td>1961</td>
<td>Master Degree (Poland). Practising designer.</td>
</tr>
<tr>
<td>A. Leckie</td>
<td>age 29 years</td>
<td>1956</td>
<td>Post Graduate Diploma, Glasgow, practising artist in ceramic factory.</td>
</tr>
</tbody>
</table>
Charles Kemp (Franz Kempf)  
age 45 years  
1961 Two years National Gallery School. Technical Teachers Training College (Vic), previously lecturer RMIT, overseas graphic design exp.

Helen McIntosh  
age 46 years  

Josephine Caddy  
age 45 years  
1961 Diploma of Art (Vancouver) studied Canada and UK practising artist, part-time teaching.

Dora Cant  
age 44 years  
1960 Teachers Certificate, practising artist, part-time teacher.

Margaret Douglas  
age 38 years  

J. Dowie  
age 46 years  

As the brief details above show the School was still influenced by education department preference for transferring art teachers from secondary schools. However, key appointments had been made of overseas/interstate trained artists, which provided the basis for a deeper commitment to the professional training of artists and designers. The age profile is rather narrow, but to some extent this must also reflect the absence of specialist diploma courses in fine art for local art students.

By the middle of the nineteen sixties recent ex South Australian students were being appointed or transferred to posts in the school.

1961: Professional Maturity at its Centenary

After 1961, a student entering the School was to be for the first time in the School's history offered a teaching programme planned to equip them for a professional career as artist, art teacher or designer. Until that point all enrolments were for single subjects, each rewarded by an individual certificate.
The institution of the three year full-time diploma courses in fine arts, advertising art and art teaching was the single most important step in the School's advancement in professional status. When the post of principal was advertised in the November, 1957 edition of the Education Gazette the salary was given as 1,902 pounds per annum, rising to 1,952 pounds. According to the 'News', Paul Beadle, the successful applicant, was selected from nineteen applicants from all over Australia. Beadle, at that time, was Head of the School of Art at Newcastle Technical College. Ruth Tuck, in interview, recalled that she had studied and worked as a teacher at Newcastle School of Art at a period when Beadle was teacher in charge of art studies. She had seen him make drastic changes to create a first-rate and professional school so that when she heard that the Education Department had only received very poor applications for the post, she went down to the Department and suggested that they invite Beadle to apply ... which they did. (93)

Ivor Francis' announcement of Beadle's appointment came at the end of a short piece about the School in which he recalled a golden age, unspecified, but probably 1942–43. He wrote:

"At the School's zenith, when its annual exhibitions were a stupendous event that exuded an infectious spirit of work, joy and hard, solid teaching, and needed days to inspect thoroughly, there could be found in the one exhibition such a bevy of students' names as Hele, Mainwaring, Dowie, Chapman, Dallwitz, Adams, Hick, Fehlberg, Adolfson, Bell, Roberts, Keene, Smart, Tuck and others. Undoubtedly, because of the then adult outlook of the school and its staff, these students enjoyed a rich cultural background which included an enthusiastic interest in the arts of poetry, music, and drama. No wonder they became closely involved with university students of their own age with a similar outlook, so that through their influence, art became a university-student activity, poetry and composing an art school student's activity and rare evenings of creative work the order of the day for all.

This is no longer possible. One only has to see the type of student now handled by the school to realise why.
An art school stands or falls on the quality of its Fine Art Teaching; it is from this source that it derives the creative drive to animate all its other departments. Public examinations' work, teacher training and diploma courses must, of course, be the best that can be provided ... but their rightful place should be subsidiary and incidental to the school's true aim of teaching the practice and appreciation of art." (94)

Francis then went on to say that Beadle's appointment was significant because he was first and foremost a practitioner of high merit. The concept of fine art as being central to art school courses remained current world-wide until the post 1968 period, after which design schools, especially in England, rejected the notion. Beadle brought a new philosophy from Newcastle. He was committed to professional practice and encouraged it for his staff. He had not qualified as an art teacher but as a sculptor and modeller. After war service in the Royal Navy he was appointed to the National Art School as a lecturer in sculpture; a school with a strong tradition in three dimensional studies. He also wrote as an art critic (Sydney Morning Herald and News Adelaide), and in his writings he promoted contemporary art.

His firm commitment to art practice gave him a status and authority greater than that enjoyed by any of his predecessors (save Gill).

Although Beadle was only to hold his post for three years before being appointed to the Chair of Fine Art at the University of Auckland, his term of office consolidated the changes initiated under Millward Grey and Lamacraft and built them into a revived institution with, for the first time in its century old history, its own purpose-built accommodation.

Ironically, Beadle, the first truly innovative principal since Gill, and the first fully practising fine artist (excepting John Christie Wright), was criticised as an iconoclast by fourteen of fifteen ex-members of staff and ex-students interviewed during this study. Any specific complaints that were made, whose
veracity could be checked, proved to be slanderously misleading. One interviewee said that 'the Girls Central Art School was destroyed by Paul Beadle': in fact the Girls Central Art school had closed three years before Beadle was appointed. (95) Another complaint was that he had closed down the antique classes and smashed all the plaster casts whereas, in fact, the antique classes continued until some time after Beadle left, and many plaster casts were still in existence more than a decade later. The reason for quoting these examples, apart from casting doubt on the value of relying too heavily on oral history, is to show that one normalisation process which seems to recur throughout the history of schools of art, is a tendency to revert to modified academicism following any period of change in course content. Indeed, a case can be made that art schools favour conservatism even if they are private art schools, but particularly so if they are award granting State institutions, which inevitably carry a heavier superstructure. As a result, artistic change seems to become associated with iconoclasm, (as occurred in Modernist art practice).

Involved with the South Australian School of Art printmaking department in the 1960–1963 period was the Chicago born Charles Reddington. Reddington had studied at the University of Chicago and the Chicago Art Institute. Although Reddington returned to the United States in 1963, he brought a direct line to the most recent tendencies in American 'Vanguard' art. A further North American graduate on the staff was Mrs. Jo Caddy, a Vancouver trained portraitist of distinction.

In the years 1956 to 1962 North America, and in particular New York, was considered to be the source of almost all new art. Although this can be shown to be a great over–simplification of art history, not unrelated to the propagandist needs of the Cold War period, there is no doubt that the fine art
students at the South Australian School of Art between 1958 and 1961 were introduced to the latest ideas in European and North American art through their overseas trained or experienced lecturers appointed by Beadle. Under Beadle's influence the works in the School exhibition began to bristle with self-confidence, the printmaking department under Sellbach and Schepers being the spearhead of this thrust into truly Modernist art. But, as Alison Carroll in her comprehensive survey catalogue 'South Australian Graphic Art' points out, the newly inaugurated Printmaking Department and its offshoot, the South Australian Graphic Art Society (Founded 1961), tended to decline by 1964.

"It was", she wrote, "after all the early 1960's and Adelaide somewhat isolated. Information in relative terms was hard to get and the amount of energy needed to set up and maintain such a re-awakening of vision, enormous." (96)

This is a characteristic problem of the provincialist artist and art institution.

Beadle, in a short while, did much to raise the public perception of the School: in addition to his formal duties as principal he had become the art critic of the 'Mail'. As art critic he wrote lively and well informed criticism, but some indication of the response to the man and his views can be gained from an article and interview which appeared in the 'News' of 28th January, 1961, where he was described as:

"Not the sort of person to leave unsaid those things which ought to be said ... Paul Beadle ex art teacher, sculptor, ex royal Navy sub mariner ... since settling in Australia after World War II ... has discharged several well aimed patterns of metaphorical torpedoes at the art establishment." (97)

When the author of the article questioned the newly appointed Professor of Fine Art about art schools, Beadle's reply read:
"The private schools in Sydney, and one gallery in Victoria, have made a tremendous contribution to the history of Australian art, but they are at a great disadvantage because they are not subsidised. The state schools are run by the various educational departments, and they have very little freedom. Usually these schools are administered by well meaning officers of the public service who, in some cases know nothing about the subject. This approach means that development of painters and sculptors is retarded in Australia because there is a tendency for art schools to be run in a stereotyped fashion. All of the art schools need new blood from overseas to stimulate their work. The shackles must be removed and vigorous men must be appointed." (98)

Beadle had certainly done his best to follow his own advice in respect of appointments at the South Australian School of Art. Largely through his influence, the School developed a printmaking course of national status. The lecturer in charge was Udo Sellbach. Sellbach, born and trained in Cologne, was, until 1959, the art master at St. Peters College and he, with his wife Karin Schepers, also Cologne trained, and Jacqueline Hick, set up a comprehensive multi-print media workshop at the School of Art. As a student at the time, Dick Richards related:

"It felt more like an artist's studio than an art school." (99)

By comparison the earlier art rooms with their wide range of pupils, often taking different courses in the space, were more like school rooms, with work having to be cleared away immediately a class concluded. In no way could they be seen as resembling artists' studios, a disadvantage as artists and art students need to maintain their work references by displaying work in progress. In the earlier ceramics, woodcarving and printing studios, however, continuity of specialised use was maintained as far as was possible.

The years between 1957 and 1961, although identified with markedly more innovative approaches in teaching, were not always marked by innovative decision making processes of the Education Department. Beadle's 'torpedoes' were not to be fired by his successor. In July 1961, after receiving nineteen
applications for the post of principal, the Education Minister, Mr. Pattinson, announced the appointment of Mr. A.E. Sierp as Principal. In some respects Sierp was an art teacher cast in the H.P. Gill mould.

Sierp had been Inspector of Art with the Department since 1957. He was a competent draughtsman and author of textbooks on perspective drawing. His attitude to the School was clearly revealed in his earlier dealings with the staff as inspector. It is also noticeable that many of the 1961 appointments to staff followed the earlier practice of transferring successful secondary school art teachers. The new building in Stanley Street, North Adelaide was already underway when he took up his appointment in July, 1961. (100) Two years later it was to be opened by the Governor of S.A., Lieutenant General Sir Edwin Bastyan, and Sierp had already resigned to return to the appointment of Inspector of Art.

But the move to North Adelaide, with its bonus of space and facilities, did immediately solve the School's accommodation problem, if not its status battles with the Department of Education.

The South Australian School of Art had become as anomalous in its relationship to other Departmental Institutions as the late Girls Central Art School was in its relationship to high schools and to the South Australian School of Arts and Crafts.

The changes in course structure were to result in the formalising of the three strands of art education: teacher training, design and fine art, and they were the first true full-time courses of professional training in art in South Australia.

However, an examination of the syllabus material reveals that the courses were not based on any overall concept of art educational methodology in preparation for careers as artists, designers or art educators, but were based on individual, media-specific courses of painting, sculpture or printmaking. The
faults of the old system were retained and a case could be made to show that the new courses were divisive and not cohesive. The different strands were linked through a continuing belief in the value of drawing, and some recognition of the value of art history (not analytical art history).

It would seem likely that not until the nineteen eighties, with the growth of Federal and State funding for the arts, the associated developments of public art programmes, commercial sponsorship programmes, the community art movement, artists in schools' programmes and the artists' co-operatives could a professional training in art be said to lead to genuine possibilities of a career in the visual arts, and yet, as the recent studies on artists' incomes have shown, the reward system is still inadequate.

The early Colonial comments about the economics of a career in art which have been quoted elsewhere in this study still hold true at the time of writing, but the situation has been ameliorated by the various funding and support programmes.

The early nineteen sixties have been chosen as the point at which to conclude this study; the removal of the School to its first purpose-built accommodation, and the institution of full-time courses of Diploma level study providing an appropriate point of conclusion.

At the time of its opening in 1963 the purpose built school in Stanley Street, North Adelaide was considered by its staff to be the best equipped in Australia.

As no other Australian school occupied modern purpose built buildings it is likely that their opinion was correct. The school had been accommodated in the Exhibition Building in North Terrace for almost 72 years. The new building had 30 main rooms, including 27 studios and classrooms, an exhibition gallery, a lecture theatre and a specialist art library. On the top floor a students'
cafeteria was provided. When the Governor of South Australia, His Excellency Lieutenant-General Sir Edric Bastyan opened the building on the 15th November, 1963 the full-time teaching staff numbered 21 with 15 visiting lecturers. The total enrolment for 1963, the school's 102nd year of existence, was 236 students taking the four year Diploma course and 828 part-time students. By 1967 the full-time enrolment stood at 378, of which 238 were art teaching students; 37 advertising art; 50 fine art (painting and sculpture) and 53 were first year studies students.

First year students were by then taking a common course, which in intention approximated the foundation studies courses that had been introduced into British art colleges during the early 1960s, partly as a result of the Coldstream and Summerson committees reports. The teaching methodology of these common, foundation, or basic design, first year studies courses were in most instances project based and leaned heavily on the Bauhaus style of teaching. They were claimed to be diagnostic and essentially foundation courses but they were, in effect, courses based on the principles of early Modernist abstract art. However, the syllabus for the South Australian School of Art in 1963 reveals a much more episodic course structure changed little from that of a century earlier.

Not until 1970, with the appointment of new staff to this course, did the common course match its U.K. counterpart. In the first year, common course students took ten subjects per week divided as follows – 2 hours per week spent on each of the following: history of art, anatomy, perspective, lettering, general drawing; 4 hours per week spent on the following: life drawing, general painting, pictorial composition design. This course remained unchanged during the sixties.
Chapter 7

The South Australian School of Art in the Sixties

By 1963 the South Australian School of Art had been running diploma courses for five years. During that time seventy-seven diplomas had been awarded, and of these fifty were in art teaching, sixteen in advertising, ten in painting, and one in sculpture. Amongst those awarded the teaching diplomas, sixteen were staff who were teaching on the course. These included the Inspector of Art H.J. Bailey, and staff members R.C. Bell, C.J. Burfield, D. Dallwitz, K. Lamacraft, Helen McIntosh, P.D. Roberts, A. Sierp, A.C. Smith, R.G. White and G.R. Wilson, all awarded in 1958, the first year of the awards.

There was an overlap of staff and studios so that most of the full-time staff taught students on all three courses, and studios were used for fine art, advertising design and teacher training.

The courses were of four years duration (the teaching course had initially been three) and all included a first year common course. This common course approximated the United Kingdom's two year intermediate course; and life painting and life drawing were allowed the greatest time allocation of six hours each per week.

Staffing in 1963 comprised sixteen full-time (5-fine art; 7-art teaching; 4-advertising art) and ten part-time staff.

The new building enabled several new initiatives, perhaps the most significant being the provision of a gallery space which allowed the school to organise art exhibitions and to make much more of the student exhibitions. The Royal South Australian Society of Arts was no longer needed as the venue for exhibitions. As the staff of the School had become more progressive in their artistic practice, the traditional links with the State's main exhibiting society were severed. The Society had, by the mid 1960s, become very conservative.
It can be seen from the numbers of students enrolled in the separate courses that fine art, painting and sculpture comprised less than twenty percent of the School's work. This would always have been so, and yet, so persistent is the notion that fine art, and painting in particular, is the only proper form of art study that not only is the status of art teaching and design teaching consistently downgraded or denigrated but fine art teaching often itself suffers from a lack of critical awareness. Much fine art teaching, by appealing only to conservative art traditions, had failed to respond to changing art concepts. And yet, when the Modernist movement first emerged in the teaching of certain South Australian School of Art staff members, it polarised the School's methodology into a tradition versus innovation conflict without the opportunity to examine the values of both traditions. (In this respect the School resembled the National Gallery School in Victoria).

The new appointments, initiated by Beadle, and continued by P.D. Roberts, resulted in students at the school, during the nineteen sixties, being presented with the accumulated effects of fifty years worth of fine art innovation. The Modernist movement in art, had, because of World War II, shifted its (notional) headquarters to North America, and New York in particular.

For a brief period (1961–1963) the South Australian School of Art had on its staff three artists (Reddington, Samstag, Caddy) who had worked and trained in the United States and Canada. The predominant artistic influence at that time was the New York School of Abstract Expressionism.

An examination of photographs of final year students' diploma exhibitions, taken between 1963 and 1973 has suggested to me that each and every 'new' artistic fashion emerging from New York has been chronicled in art students' work in South Australia.
Aping these styles could be seen as the normalising procedure of collegiate art making, for what the art courses actually achieve is a training or socialising procedure for the dominant orthodoxy. The South Australian School of Art proceeded, like most art schools, to replace one tradition with another. No longer in thrall to the rigid conservatism of South Kensington, a new style predominated. (101)

But despite this enthusiastic embracing of contemporary art imagery certain key subjects remained within the syllabus. Life drawing and painting were the most significant.

The persistence of the life drawing tradition in art education is an intriguing topic and well worthy of serious research. As American artist Ron Kitaj wrote regarding the nude drawings of Degas in an article entitled, "Why draw the nude?"

"Cezanne said a great sensibility is the condition most favourable to any beautiful conception of art, and: The most seductive element in art is the personality of the artist himself. Sensibility and personality. Whereas in our time, one can easily imagine a sensibility, a personality in art not given to drawing the nude, during the lifetime of Degas and in the youth of Picasso and Mondrian for that matter (.. while Degas was still at work), there was no other way to proceed, no other way to begin." ... "Artists draw the nude now (1988) for very simple and very complex reasons. Simple, because it seems always to have been done. Complex, because one is weighed down with psychological and cultural baggage which both inhibits and excites the urge to supplant what has happened so far." (102)

It seems that the Modernist drive to supplant what has happened before based on the concepts of progress implicit in avant gardeism has, as its root difference to conservatism, the word 'supplant'.

To H.P. Gill, the models could not be supplanted, only copied; but to the early Australian Modernist artists and teachers such as George Bell in Melbourne, Dorrit Black in South Australia, or Frank Hinder and Frank Medworth in Sydney the models were to be challenged and perhaps supplanted.
The life model provided the opportunity for teachers and students to hold up standards for comparison provided by both nature and art, and to explore the artists' and students' own sensibility and personalities. The same could of course be said for other fashionable subjects for art – the landscape and the still life. But by 1960 both these subjects had ceased to be relevant to the consensus of contemporary artists. The leading American and European artists of that period were abstract artists.

Only with the development in the late sixties of more socially based subject matter, and the supportive theorising of Marxist critics, was the figurative mode of art imagery to re-appear.

Life drawing taught certain eye/hand coordination skills, painting from the life taught craft skills of colour mixing and paint application, but to the students intent on making art which looked like (but did not supplant) Modern art, life drawing was considered as irrelevant as Gill's South Kensington geometrical drawing.

During the nineteen sixties the professional training of artists had to face the inheritance implicit in the conflicts of the tradition versus innovation debates. Art, being by no means a well regulated profession, is a very elusive activity, and it follows that as art education has long been a contentious subject characterised by the conflicting attitudes and belief systems which it has initiated and continues to generate, then the conflicts in art have their repercussions on artist training.

The South Australian School of Art might have given the appearance of being a school concerned with artist training but the evidence suggests otherwise.
It was a small school, catering for a relatively small community. Like most provincial art schools for most of its history, its predominant role was in artisan training and teacher training, with a certain amount of attention paid to art as a civilizing leisure activity.

Only with the post 1958 Diploma courses could the School be said to be addressing the issues of a professional training in art. Opportunities for artists were increasing in Australia during the nineteen sixties. The appearance in 1962 of Bernard Smith’s Australian Painting gave a new sense of purpose and identity to Australian artists.

Smith identified indications that Australia’s provincial situation, though continuing to prevail, was being transformed and that nascent metropolitan situations of its own were beginning to occur.

The migrant artists of the fifties, especially those from Central and Eastern Europe, played a very major part in bringing a new awareness of art as a professional, lifetime activity to Australia. Art history scholars such as Ursula Hoff (b.1909), Franz Phillip (1912–1970), Gertrude Langer, and George Berger added stature to Australian art writing and art history.

As Smith also points out, there was a complementary movement to the Australian artist and art students’ overseas visits which resulted in various short term visits from overseas artists and writers (including Sir Herbert Read in 1963).

Art dealing in Australia became a growth activity, as did the institution of cash prizes in art. Major prizes such as the Helena Rubinstein prize (established 1958), Georges Invitation prize (established 1963), Transfield prize (established 1961), and the Cornell prize administered by the C.A.S. in South Australia all contributing to the increasing professionalism of art in Australia.
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All these factors made it possible for a fine art student in 1963 to seriously contemplate the possibility of a career as a practising artist.

However, it was as unrealistic in 1963 to consider that possibility unsupported by alternative funding (part-time teaching etcetera) as it had been when Charles Hill set up his art school more than a century before.

Students on the advertising diploma course found work, as did the teaching diploma students, but the students undertaking the diploma studies in painting were producing their art works speculatively. Kym Bonython opened his North Adelaide Gallery specialising in Contemporary Australian art in 1960. It was only a short distance from the site of the new buildings of the South Australian School of Art, and it provided a crucial model of professionalism for intending young artists. Several of the South Australian School of Art ex-students were to initiate their exhibiting careers at the Gallery. For a young artist just out of the School of Art, exhibiting with Bonython's Gallery, showing work interstate, and travelling overseas were to become essential criteria for appointment as part-time teachers at the School of Art, valued more highly than formal qualifications. The few interstate and overseas staff appointments such as, Leckie, Reddington, Samstag, Sellbach did not stay in South Australia long, although Samstag remained at the School until 1970. By 1966 most of the highly experienced and trained staff who had been appointed to initiate the new diploma course had left to work interstate.

In 1962 Alexander Leckie, lecturer in Ceramics and sculpture, was dismissed for swimming nude in the Torrens River, but in interview he claims that the real reason for his dismissal was his criticism of educational policies and working conditions at the art school.
He said.

"I worked for a short time in pottery here, and then became a teacher at the South Australian School of Art. I was a lecturer there until recently. That was about six years in all. During that time I'd had considerable troubles with the Education Department because of disagreements over the teaching of students and the types of courses which, in my opinion, weren't realistic with the needs of the twentieth century.

I was eventually dismissed from that position because unfortunately I gave the Education Department some cause; I got involved in a little episode of swimming in the River Torrens in the nude, and I got involved in a police action; and, of course, this was the ideal opportunity for the Department to get rid of a very bad influence in the school and in the community." (103)

The Principal of the School at that time was A. Sierp who was a firm disciplinarian. In the following year he returned to the Department as an Inspector for Art in Schools. During the 1960s the staff who joined the School in the place of such lecturers as Leckie, Reddington, and Samstag were mainly the School's own very recent students. These included the following, most of whom had only one or two years secondary school teaching experience before joining the staff:


In addition to the above an increase in student numbers during the late sixties also resulted in further appointments in the fine arts areas and five interstate candidates were selected. These included the following:

- O. Broughton, – studied sculpture, East Sydney Technical School, appointed August 1962;
- C.J. Hardy, – Diploma in Art, R.M.I.T., appointed February 1966;


R. Hawke, – Studied painting at National Art School, appointed August 1969.

The continuing appointment of staff from one's own institution whilst suggesting confidence in the institution's courses, also continues the self-perpetuating system seen during the Gill and the Howie eras. Beadle's appointment had been a turning point, but his initiatives were not sustained.

But as suggested earlier, the South Australian School of Art was a small school. How, then, did it compare during the 1960s with other schools of art in other States?

A study produced in the early 1970s by M. Wookey the Senior Projects Officer of the recently formed Visual Arts Board of the Australia Council, is helpful. (104)

Questionnaires were sent to the 26 Australian institutions offering full length tertiary art and design courses and specialist art teacher training courses. The South Australian School of Art was the only institution offering such courses in South Australia. New South Wales had six; Queensland three; Tasmania two; Victoria twelve; and Western Australia had one.

The survey looked at subject range, student numbers, school management, access to facilities ie. staff, approximate areas and space available, etcetera. South Australia offered fewer subject areas than any other state, but had more total enrolments than Tasmania, although fewer than all other states. The tables representing actual and desirable working areas
indicated that space allocated in the South Australian School of Art was close to the mean average of actual areas for all other schools, but in all cases this was estimated as only half or one third of what was considered desirable. The length of South Australian courses was four years of full-time study compared with three in Victoria and Tasmania, but four in New South Wales. The number of applicants for each place, where shown, suggested that one in ten applicants gained a place at Sydney's Alexander Mackie College, one in five at the National Art School, Sydney whereas one in three applicants at the South Australian School of Art would be granted a place.

The conclusions which can be drawn are that it was easier to get into the South Australian School of Art, a student would take a further year to gain the same qualifications as a student in Victoria, that a student at the South Australian School would have to put up with only half the desirable working space, as would art students in all other art schools.

The important issues of time allocation and staff/student ratios were not addressed in the survey. The survey was useful and led to a much more substantial study during the nineteen seventies.

The only schools of tertiary art education in Australia which could realistically claim to be predominantly concerned with the professional education of artists remained the National Art School (East Sydney Technical School) Sydney and the National Gallery School (Victorian College of the Arts) in Melbourne.

If the South Australian School of Art had not been transferred to the Education department in 1909 it is possible that it might have made more emphasis on the fine art training. With its close links to the Art Gallery of South Australia it could have more closely followed the model of the National Gallery School.
If the Art School had retained and consolidated its autonomy, like the School of Mines (South Australian Institute of Technology), it would then have been much stronger institutionally.

As it was, it became for over fifty years, simply another school of the Education Department. And yet, in a subtle, almost unintentionally subversive manner the stability and social respectability that the School's major purpose as a teacher training institute had given it, rendered it less vulnerable to outside pressures (as shown by its remaining relatively unaffected by the Depression years), and made it possible for the more modernist elements to survive and thus allow the emergence of a small group of professional artists.
NOTES

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FROM SCHOOL OF ART AND CRAFTS TO SCHOOL OF FINE ART, 1939–1963


3. Ibid., p.87.

4. Haese, R., Rebels and Precursors, p.40. North claims Menzies was Commonwealth Attorney General, whereas Haese correctly places him at that time as Victoria's Attorney General.

5. Haese, op. cit., p.47.


7. Ibid.


9. Ibid.

10. Ibid.

11. Ibid., – also virtually identical to interview quoted by North, op. cit., p.87, (September 1973 interview).


13. C.A.C. Archives, Contemporary Art Centre, 14 Porter Street, Adelaide.


15. Ibid.

16. The origins of the realist tradition have recently received much serious attention and notable sources for research on the concepts of realism would include Linda Nochlin 'Realism and Tradition in Art, 1848–1890: sources and documents', New York, 1966 and Gabriel Weisberg 'The Realist tradition, French Painting and Drawing, 1830–1900'. There has, however, been very little work done on the twentieth century conservative realist tradition. North's catalogue essay on Heysen Art Gallery of South Australia, 1979, touches on the originality of Hans Heysen, an artist whose achievement has, as North observes (op. cit., p.10) "been obscured by the tangled scrub of little gum tree painters". (the quotation is Bernard Smith's, 'Australian Painting', p.113.)
22. Harris, Max, Letters to the Editor, Advertiser, 17th July, 1942.
24. Ibid. See extract, appendix eight.
25. Ibid.
27. Ibid.
29. Ibid. Also see Bruton, op. cit., pp.44-45.
32. Thiele, op. cit., p.198.
34. Ibid., p.202. Education was taken up as a major news issue in 1942 with the result that an Education Inquiry was announced on 31st December 1942. It's first report appeared on 16th May, 1945.
35. S.A.S.A. archives report of ordinary inspection 20th September, 1933.
40. S.A.S.A. archives. Staff meetings, Minute Book, 22nd June, 1943.
41. S.R.S.A. GRG18/21, file 128.
42. Goodchild is recorded as having painted an abstract painting and then given a public talk on it using gibberish nonsense words, to the rapturous applause of staff and students. See Brookes, J., John C. Goodchild.
43. S.R.S.A. GRG18/21, file 128.
44. Ibid.
45. After her marriage to Basil Burdett, in 1930 Edith Napier Birks left South Australia and the school was run on commercial lines, without her backing. Although ex-students of the North Adelaide School whom I interviewed spoke very highly of Millward Grey none of them had any idea of the North Adelaide School's financial position, and it would seem to have survived entirely on the fees paid by its students. Biven, Some Forgotten ... Some Remembered: Women Artists of South Australia.
46. S.A.S.A. Council Minutes, 6th July, 1943. The School Council was governed by the Regulations of Technical Schools ... The members were appointed for three years, they consisted of 12 members, 3 nominated by the local members of parliament, 3 nominated by the retiring council for their knowledge of Technical education, two by local municipal bodies, two by local employers unions, and two by local employers federation. The president and the council during the war years was Henry Fuller, of the Royal S.A. Society of Arts. In 1943 the site most favoured for the School was Kintore Avenue.
47. S.A.S.A. Council Minutes, 12th May, 1944 and 19th September, 1944.
49. The figures are from the Principal's report, the figures given in the Education Gazette, Table XXII, – Growth of Secondary Education 1931–1947 gives the school of Arts and Crafts pupil numbers as 1,532 for 1946.
50. C.A.C. archives, 14 Porter Street, Adelaide.
51. Neville Weston, private interview with Francis, Ivor, 10th November, 1980.
52. Weston, N., Lawrence Daws, Reed and Reed, Sydney, 1982, pp.18–23.
53. Heysen letters, MS5073/1/173, National Library of Australia,

55. Ibid., p.23.


57. Ibid.

58. Weston, Neville, interview with L. Daws, Queensland, June, 1981.


61. Ivor Francis kindly gave me access to his files on ABC broadcasts. Between 1944–1962 the Secondary School's broadcasts were arranged by Francis using Goodchild, Louis McCubbin and Millward-Grey, sheets of art photographs were available to illustrate the talks which ranged from the Italian Renaissance, and Oriental art (by Mary P. Harris) to practical classes on printmaking. The practical classes between 1948–1959 had a distinctly 'Bauhaus' nature. A case could be made that the School's Broadcasts were more innovative and Modernist than the work carried out by the School of Art. Other 'visiting' art lecturers included Jeff Smart, Lindsay Daen, Douglas Roberts, Charles Bannon and Ruth Tuck.


64. Ibid., pp.76–77.

65. S.R.S.A. GRG21, file 26, 'Conference of Art specialists'.

66. Ibid.

67. Ibid.

68. Ibid.


70. S.R.S.A. GRG21/26, Conference of art specialists, op. cit.

71. Ibid.


73. Ibid., p.13.
74. The Education Gazette of South Australia, of 15th September, 1944, p. 194, lists the acquisition of a copy of Education Through Art which was also available to teachers as a postal loan.


76. Ibid.

77. Education Gazette of South Australia, 14th July, 1950.


82. Young, Elizabeth, 'Plans to Improve Art School', Advertiser, 7th August, 1957.

83. In particular see The News, 30th May, 1958, 14th June, and 7th July, 1958.

84. 'Ivor's Art Review', Vol.1, No.4, February, 1957.

85. Ibid.


88. Ibid.

89. S.A.S.A., Minutes of Teaching Staff Meetings, 26th October, 1955.

90. The News, 30th May, 1958, p.3.

91. Ibid.

92. S.A.P.P., No.44, 1958. In the minutes of Council Meeting 13th May, 1957, when the resignation of Kenneth Lamacraft was announced and Mr. Roberts was appointed as acting principal, a case was made for the upgrading of the School, it being suggested that "The School of Arts and Crafts should be raised to a higher status, perhaps comparable with the Teachers' Colleges". Included in the case were the increased enrolments, from 1137 in 1952 to 1603 in 1956, and that most of the duties carried out by the staff were at tertiary level, including Art teacher Training, Primary Teacher Training, etcetera.
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93. Tuck, Ruth, private interview with Neville Weston, 10th May 1981.


95. Interview with current President of Royal S.A. Society of Arts, Ms Stephanie Schrapel, 6th February, 1989.


100. Announcement of site by Minister of Education, (Mr. Pattinson) in Assembly 2nd November, 1960, see *Advertiser*, Thursday 3rd November, 1960, S.A.P.P., architects sketch published in 'Advertiser', 17th March, 1961. In Education Gazette, December, 1963, the opening was referred to. In 1963, the 102nd year of the School's existence the full-time enrolment was 236 students taking courses leading to the diplomas in Fine Art, Advertising Art and Art Teaching. There were 828 part-time students, the full-time teaching staff was 21 lecturers and 15 visiting lecturers.

In May, 1964, P.D. Roberts was appointed as Principal.

101. However, at the end of the nineteen eighties, with the pluralism of post-Modernism invalidating many of the primary concepts of Modernism, especially the principle of progress, the tardy arrival of the avant garde into mainstream art education could be seen as the further ossification of a form of academicism; in this case the academicism of Experimental Art. See Madge and Weinberger, *Art Students Observed*. London, 1973.


CHAPTER 8

AFTERWORD: 1963 to 1991

When formalised state art education was initiated in Britain and Europe during the nineteenth century there was no clear demarcation between separate levels of art education. The relationship between art education in elementary schools and colleges and schools of art was ill defined: in many publications of the British Science and Art department post school and school levels were treated as one. The documentation of the South Australian Education Department was remarkably similar in this respect, up to and including the nineteen sixties.

By the early nineteen seventies the issue of professional artist training was considered to be of sufficient national importance for the Australian National Advisory Committee of UNESCO to recommend, through its Committee for the Visual Arts, the holding of a seminar on the professional training of the artist. Because this was the first such federal seminar it is worthy of note as an indication of changes in attitude towards the profession of art and art training.

The Committee held a seminar from 28th August to 2nd September, 1969 in the National Gallery of Victoria to discuss the conditions under which creative artists might best be trained and to make recommendations to governments for the implementation of the funding. (1)

As the Seminar progressed it became generally acknowledged that in some States there was a need for a total re-examination from first principles. An Australian Association of teachers in Art and Design (AATADE) was formed and organised conferences and annual meetings for some years.
In the summaries of Addresses given at the conference, Douglas Roberts of South Australia emphasised that recurrent themes were that:

(i) There was a need for research to find out what courses are actually required.

(ii) Fine art training is essential for all other art courses.

(iii) The U.K. introduction of Diplomas in Art and Design has carried with it the dangers of linking art schools with polytechnics which could become second class universities under control of a local authority.

(iv) The independence of individual schools must be assured. (2)

Lenton Parr, Head of Prahran Technical School in his paper emphasised that:

(1) There is a need for smaller schools expressly intended only to educate professional fine artists in which can occur a more intimate and profound working relationship between teaching artists and students than the college methods can easily provide. (3)

(ii) Any school must be founded upon the understanding that artists are, of necessity individuals. Individuality is the artists stock-in-trade.

(iii) A need exists for a program of conducted research into the fundamentals of art education both at the secondary level and at the level at which the specialised education of the professional artist takes place. (4)

Paul Beadle, Professor of Fine Arts, University of Auckland, New Zealand spoke about the courses at the Elam School of Fine Arts and recommended that the seminar could profitably explore the advantage to the professional artist of establishing University Art Schools.

The Seminar looked at such specific topics as entry requirements, first year studies, accommodation etcetera. But in the light of the area covered in this thesis it is interesting to read summaries of discussions in which appear
such comments as: "too many Schools (of Art) today in Australia are still tormenting students with banal and tedious repetition." "Six months of drawing the left nostril of a plaster cast is enough to put anyone off the study of art"

... Limitations for first year students were often such as the following: no live models; the use of colour forbidden (mono-chrome only in painting); severe restrictions on materials and methods used in painting and sculpture; restrictions on sizes of work; endless drawing of boxes and such objects; and no electives."

The most positive result of this seminar would seem to be that a more flexible approach was adopted to first year studies, and the recommendation that the more able members of staff taught in first year. In many schools the perceived status of first year teaching was low.

In December, 1971 at the South Australia School of Art, a post of Head of First Year Studies was created, and was filled by Clifford Frith, who at that time was head of fine art at the Croydon College of Art, London. As the senior lecturer in charge of first year studies he completely changed its direction and established a course closely based on the decade of basic design teaching of British schools of art and design. The change instituted in first year studies was in line with the new teaching methodologies of British art schools, and as a result the School developed more modernist strategies during the 1970s.

The Descartian division of art making into theory and practice had been ossified by the segmentation of art education into two distinct strands. The two cultures approach was, to some extent, the result of historical factors.
The growth of specialist courses in the theory and history of art in Australia (as in Britain) has almost exclusively occurred within universities, while the practical courses have been located within technical and teacher education.

The division of practice from theory in art education has not passed unnoticed by overseas visitors. In 1972 a visiting educationalist F.M. Bracey wrote:

"perhaps the most conspicuous feature of Australian art education for example, to anyone from outside looking in, is the way in which it seems to actively discourage students at all levels of education from engaging in either intellectual or non-practical encounters with art. (5)

Bracey suggested that being isolated from other tertiary institutions they concern themselves almost exclusively with the practical aspects of making art objects. "They also tend," he continued, "to encourage their students to believe that any other kind of encounter with art is both inferior and an impediment to the more serious business of making it."

South Australian School of Art lecturer Adrian Geering, when responsible for liberal studies, wrote a paper on art education in which he asked "What exactly is art education for?", and answered that "It is obvious that it is for many things. The education of artists of the highest rank, the preparation of designers for industry, the preparation of craftsmen such as studio potters, the education of potential teachers of art in schools, the creation of an enlightened body of consumers, the transmission of the tradition of cultural and visual civilization." (6) He emphasised the necessity for art school courses to be concerned with the awareness and development of the mind and not to base the curriculum solely on skills and techniques.
Within some Colleges of Art and Design overseas, especially in Britain and North America, change in methodology of both art itself and art education resulted in a much more radical art practice during the nineteen seventies. Artists who could be loosely grouped under the label of 'conceptual art' were producing a form of practice which entirely integrated theory and practice. That is to say, the art work not only demonstrated a theory, but was often presented as theory by emphasising text, and reducing the actual visual aspects of the art work.

In Australia methodological changes within schools of art reflected an awareness of these new attitudes. The reasons for this are various but must include (i) the institutional changes consequent on the establishment of colleges of advanced education, (ii) syllabus changes within Diploma (later degree) courses in Visual Arts, (iii) the influence of the Federal Government in creating the Australia Council in 1975 with its specialist boards, including the Visual Arts Board.

The establishment of the Visual Arts Board of the Australia Council resulted in a range of programmes including major exhibition programmes, overseas studies for Australian artists, increased overseas content at such exhibitions as the Sydney Biennale, and Perspecta and various incentive schemes to encourage Australian art discourse. Increasingly frequent travel and study abroad by artists and teachers resulted in a growth of awareness of change in art and art education.

The potential for real change, i.e., doing something as a result of this awareness, existed because of political and institutional changes in the seventies.
During the late 1960s and 1970s higher education was dramatically re-organised through the establishment of the Colleges of Advanced Education.

As Denise Chapman has shown in her study of the mergers which formed the South Australian College of Advanced Education, declining student numbers in teacher education at the end of the sixties, and change from State to Federal funding for the Colleges of Advanced Education led eventually to the formation in 1982 of a single multi-campus, multi-purpose college. (7) This College replaced the six separate and autonomous ones which existed in 1972. These original colleges, of which two were over a century old, were in the main concerned with teacher education, although each college had diversified in the sixties and early seventies.

The South Australian School of Art had, as has been shown, also been very involved in teacher education. Although Dr. Chapman was not quite accurate in her assertion that, "The South Australian School of Art had always seen its prime purpose as the education of fine artists, designers and photographers who would be either self employed or would serve in industry and commerce." (8) In fact this artistic self image was barely a decade old. The writing was clear five years earlier when M. H. Bone, Superintendent of Technical Schools, gave an address on 'The Martin Report and the South Australian School of Art.' (9)

In that address he commented on the fact that the South Australian School of Art had been accepted by the Commonwealth Government as a College of Advanced Education and was eligible for financial assistance under
the Commonwealth/State arrangement. The School of Art and other Colleges of Advanced Education, he claimed, would enjoy parity of esteem with Universities but then went on to say, "Here is a problem which today faces the South Australian School of Art. Like most institutions which have become Colleges of Advanced Education, it has narrowly based courses and tends to be inward looking and is not sufficiently oriented towards meeting the complete needs of the community about it."

In 1972 the South Australian Parliament passed an Act establishing the Torrens College of Advanced Education by incorporating into one college the South Australian School of Art and the Western Teachers College. For over a year the staff of the School of Art had been hostile and energetic in their opposition to this merger. As Geering recounted, in 'Essays on Art and Education':

"A public outcry opposing the amalgamation, was raised, with support being gained from every major Art Society in Adelaide, Gallery owners, Art critics, and interested members of the public – a continuous stream of letters to newspapers and articles in periodicals resulted. The opposition to the amalgamation culminated in an approach being made to the Opposition party in the Legislative Council (the Upper House). Fully documented objections to the merger and alternative proposals were presented, without prejudicing the establishment of Torrens College of Advanced Education to relieve the desperate plight of Western Teachers College as far as accommodation and facilities were concerned. It was not Torrens college that was opposed but the notion that the School of Art was a suitable partner in that concept."

"So, the staff of each existing institution had entirely different responses to the proposal to establish Torrens College of Advanced Education. One accepted it conditionally, the other rejected it outright. ... The amalgamation was seen to have been made on economic and practical grounds rather than on philosophical and educational grounds."
The main objection that the School had to the amalgamation was based in the staff's belief in the unique identity of the School of Art and by implication in the nature of art itself and the procedures of teaching art. It was seen as a 'Big Brother' situation in which the nature of the School of Art would be eventually destroyed. As Geering says,

"Perhaps the resistance to change by the staff of the School of Art may, in part have been due to a fear of change, insecurity, traditional insularity or the elitist notion that the activities of the arts are different and should be developed apart from the rest of society. Also, perhaps observations from the history of art ... and the belief that good art cannot be organised, may help to explain these attitudes to change ... What was thought to be at stake, was the independence, autonomy and philosophical ideals of the School of Art. It was thought that the amalgamation would sap the vitality and dissipate the creativity appropriate to the education of professional artists and designers." (10)

The decision-making process had certainly proceeded with indecent haste. The Minister presented the amalgamation of the School of Art as a "fait accompli", with no time for debate. The Minister, Mr. Hugh Hudson, had announced the proposal for the amalgamation with Western Teachers College. A staff meeting was called on the 3rd June, 1971, to consider their reaction to the proposal. On the 8th June, the staff sent a joint letter pointing out the concern and opposition, saying:

"We see a real danger that the proposed union would cause conflict between the basically dissimilar aims resulting in the destruction of the Art School in the name of administrative and economic expediency..." the long term implications they saw as "equally short sighted, dangerous and self defeating because they undermine world trends in educational philosophy regarding the scope and relevancy of the visual arts in urban society." (11)

The Minister replied within hours (by courier) rejecting the School's proposals for a creative arts centre, emphasising that many positive benefits would be gained from the change:
"The further alternative mentioned in your letter you say is inarguable. This I deny. There is no necessary reason for suggesting that professional art training, let alone teacher training, must proceed in splendid isolation from anything else that goes on in the community. Whether we like it or not we are creatures of the community in which we live, and the real issue is whether or not the Underdale proposition would permit professional art training to proceed in a free and unencumbered atmosphere. I believe that with appropriate safeguards it would." (12)

Two days later the Minister publicly announced the plans for the new College to be established at Underdale. There had been no consultation with the School of Art; expansion on the existing site was considered impractical, and joining with the Institute of Technology was considered inappropriate, despite its involvement in design, particularly in its School of Architecture.

To some extent the selection of the site for the new building in 1963 had produced the later problems of 1971, for being on a small site, options for expansion were severely limited. The potential of the new site at Underdale and any advantages of amalgamation, were initially swamped by the hostility of the Staff Association.

In December, 1972, the Broadsheet of the Contemporary Art Society published an article by School of Art lecturer Tim Waller, 'One Way Road to Oblivion' which chronicled the short history of the Stanley Street building from 1963 when it was proclaimed as the best Art School in Australia and one of the finest in the world,

"to the point when the School was deemed to have died." The death was described as having occurred "after brief but violent convulsions of doom following a severe attack of fiscal rationalisation. Long remembered and highly respected progenitor of hundreds of diplomats in all fields of visual art. Aged one hundred and eleven years." (13)
One interesting aspect revealed in the article was that in 1970 the Chairman of the School Council, and architect of the School, Alderman J.C. Irwin had given an assurance that the State Government would not extend the School in any way that would interfere with North Adelaide residents. A site adjacent to the School was available, owned by Cottage Homes, of which organisation Alderman Irwin was trustee, but the School was prevented by the City Council's zoning policies, and the growth of a Residents Society, from acquiring the site (which was sold shortly afterwards to a private developer). (14)

During the seven years before the School finally moved to the Underdale Campus there were to be further heated exchanges between the staff and the Minister and the Director of the new institution, Dr. G. Ramsey. Most of the staff concerns were to do with the actual space available in the new building but some of the issues were associated with a perceived difference between the needs of School of Art students and the teacher training students. The School of Art methodology was based, as far as painting and sculpture were concerned, on what they called a 'home base' system, by which they meant private working spaces for each student.

The Director of the College had made his views clear earlier when he said,

"I reject the notion that the training of artists is necessarily a good preparation for art teaching ... In fact, many of the characteristics encouraged in artists, actually militate against their being effective teachers ... artists are expected, and encouraged, not to conform." (15)

A lecturer in education at Western Teachers College, Bob Cole-Stokes took issue with Dr. Ramsey's comments and suggested that:

"Perhaps the best evidence" (to refute Ramsey's views) "would be that derived from an examination of the way in which we do in fact train artists: do we emphasise being different and original, or do we emphasise a tradition. Is the stress on 'doing ones own thing' or is it in recognising one's place in and responsibility to a community?" (16)
The design students were the first to move to the new building in 1977, accompanied by a newly appointed Principal Lecturer and Head of School, Mr. R. Miller-Smith. By the time the fine art and teacher training students took up their new accommodation the School of Design had separated itself from the School of Art, claiming that its aims and purposes were quite distinctly different from those of the South Australian School of Art. The School of Art and Design Education was soon to make similar claims and by the commencement of the nineteen eighties that School had also been recognised by the College.

When the eighties commenced the South Australian School of Art had been reduced to one third of its previous size, providing one strand only, the Fine Art; with its name protected by the State Parliamentary Act, it was now wholly concerned with the professional training of artists. Until the economic recession started making inroads into the art market, by the late eighties a professional career in art had again emerged as a viable option. Community art activities had developed to the extent that posts as Community Arts Officers were attracting art school graduates, residencies for visual artists were being established in primary and secondary schools throughout the State and government arts' funding agencies were supporting projects in the visual arts (such as co-operative studios). In all these areas the experimental artists were to be favoured over the artists whose practice was rooted in an early Modernist tradition. By the commencement of the nineties the South Australian School of Art was to be again involved in merger debates, but now in terms of the faculty structure of the University of South Australia, designated in January, 1991.
NOTES FOR CHAPTER 8


(2) Ibid., p.17.

(3) Ibid., p.19.

(4) Ibid., p.46.


(8) Ibid., p.2.

(9) South Australia. The Education Gazette, August, 1967.

(10) Geering, A., op.cit., p.23.


(12) Hudson, H., Minister of Education. Letter to T. Waller, South Australian School of Art, 8th June, 1971.


(14) Ibid., p.3.


CHAPTER 9

SUMMARY AND CONCLUSIONS

The early chapters of this thesis have attempted to show that during the nineteenth century the development of post-school art education in Britain and Australia reflected two firmly held assumptions and practices. The first was that the main value of an art education was to develop taste and the appreciation of beauty, this art experience being a civilising activity which had its moral, social and behavioural dimensions. Much early art teaching was closely associated with the 'improving' climate of liberal belief which lay behind the foundation of The Mechanics' Institutes. (1) The second aspect of art education was associated with the growth of technical education which had become a matter of great economic significance in Britain and the Colonies from 1850 onwards. This resulted in the view that drawing was especially calculated to make better mechanics. (2)

In addition to the civilising cultural dimension of art and drawing training there was the belief in the transfer of learning from one kind of activity to another. It was believed that the drill based system of drawing would develop in the pupil hand and eye skills, memory, observation, accuracy and even improved intelligence. Also significant were the socialising aspects of discipline training. This discipline value was still being referred to in 1946, when a senior member of the South Australian School of Arts and Crafts, commenting on craft education in the primary school, said that the needs of the craft should impose the required discipline – the discipline of interest.

By 1946 the encouragement of individuality was becoming valued over the production of 'a perfect copy of the adult teacher's example.' (3) This, in effect, was a totally new theory of art education, with its roots in cultural movements associated with Romanticism and Modernism.
However, for well over a century of organised professional art education the emphasis was on the process of precise imitation. In Britain (between the years 1836 and 1850), it was considered that there was nothing wrong with British manufacturing, but the quality of British design was well behind German and French competitors, both countries having a highly developed academy of art system.

The system of art education which emerged from the British debate was based on a rigid copyist drawing training which could be imposed on all ages and levels of pupils. The national South Kensington system was a complex one with a formidable list of graded requirements spread over 23 stages and 53 sub-sections. (4)

The National Art Training School of South Kensington, formerly the School of Design, later to become the Royal College of Art was the hub of a vast art educational empire. The numbers of candidates centrally examined there was enormous, e.g. the 'drawings' of 572,188 pupils from 4,812 British elementary schools were examined at South Kensington in 1882 alone. (5)

No deviation from the established courses were allowed, and even the teaching environment was to be controlled. (6) This was the system to which Australian schools attached themselves. It can, however, be argued that South Kensington was not an immobilising system generating a state of dependency, but rather its opposite: an enabling system which made it possible for artisan workers to gain autonomy, increased social mobility and to establish non-dependent manufacturing bases. It was in effect a system aimed at the preparation of a skilled workforce. This was its main attraction to the leading
Australian colonists (in South Australia, and Tasmania in particular). Because of the triumph in Britain of the German methods of art education system over the French, and despite the social value given to a fine art education, the South Kensington system was seen as an adequate preparation for the intending artist.

Only in Victoria was this challenged with the establishment of the National Gallery School.

The hand/eye training system of flat geometrical copyist drawing was transported to Australia in the 1850s and it was early established in New South Wales and Victoria. The arrival of the fully fledged South Kensington system into South Australia did not occur until H.P. Gill was appointed to the School of Design in 1880. (7)

By that time South Australia had a well established 'Adelaide School of Arts' and a South Australian Society of Arts which, under the umbrella of the South Australian Institute, had supported an embryonic fine art world. The main emphasis was on fine art (drawing from life, from cast, watercolour, painting etcetera). This changed with the appointment of two Masters, one to the School of Painting and the other to the School of Design. The Master of Design, Gill, soon became the final arbiter of taste and art training: instead of the early fine art position being consolidated it all but disappeared. The drawing system of the School of Design finally supplanted the fine art approach and this system percolated down into the schools through the teachers' certification process. Drawing certification became part of the University of Adelaide requirements for teacher qualification and was a major part of Gill's pedagogical theory and practice.
The competing traditions of art education, which were deeply rooted in nineteenth century institutions were transplanted to Australia in the last decades of the century. They resulted in the continuing tension between fine art education and technical or design education, and the triumph of the South Kensington system. The history of the South Australian School of Art shows the dominance of the South Kensington system, being achieved through the status and authority of a single teacher, H.P. Gill. Because Gill's aims and attitudes were in accord with such professionally qualified colonists as Rowland Rees and J.A. Hartley (Inspector General of Schools 1870–1896) who were very influential in the administration of South Australian education, he rapidly established a centralised art educational system. Gill became an art supremo somewhat reminiscent of South Kensington's Henry Cole.

Within the context of a small community it was quite possible for an individual such as Gill to have far more power and influence than his skills or artistic talent truly merited. This is demonstrated by his role within the South Australian Institute, and Society of Arts, and in the establishment of the State Art Collection.

Early in Gill's service, the formation and development of the Technical Education Board provided him with a forum to advance his plans and activities, which led by 1905–06 to the course of drawing used in all public schools at the elementary level which was the course of instruction for all elementary level teachers.

Gill's success was due to having convinced the hard-headed businessmen of the importance of art and art training. His views on art, although narrow, were founded in a deep respect for craftsmanship and a belief in the moral function of art.
Gill created an art school which could bear favourable comparison with schools interstate. He made it such a high profile institution that it never suffered the decline experienced episodically by comparable art schools in Hobart, Perth or Brisbane.

When, in 1909, the government transferred the School of Art to the Education Department, its primary function became confirmed as that of a teacher training school. Not until half-a-century later did the School, after various name changes, emerge from its subservience to the Education Department's needs.

However, it can be seen that the very strength of Gill's position made it possible for the fine art thread to continue, albeit in a minor role, long after Gill's death, relatively unthreatened by deteriorating economic circumstances. Had the fine art thread been the dominant one in the eighteen nineties and early years of the century, it is likely that the School would have become increasingly vulnerable, especially during the Depression years. As it was, its role within the Education Department gave it a secure function and allowed the fine art courses to be carried by the functionalist courses.

But in addition to this, the social status of the school was strengthened by the platform provided by exhibitions, public lectures, association with the state Art Gallery etcetera, such events not only giving credibility to the school but also providing patronage and public recognition to those artists endeavouring to professionally practise as artists.

The South Australian School of Art is an archetypical case study in the history of Australian art education for several reasons. The following are most significant:
1. The size of the school and its position as the only school of fine art in the State resulted in a multi-function institution covering Fine art, technical and design training, and teacher training. In other states these functions tended to be placed in separate, competing institutions. The school provides a perfect example of a virtually unmodified South Kensington satellite.

2. In the early years of the School it developed strongly nationalistic attitudes shown in the content of art and craft work. The emblematic nationalism can be seen in major commissioned craft works from the 1890's onwards. H.P. Gill was a significant influence in this respect.

3. The role of women teachers and the development of the Girls Central Art School is important as it provided a basis for many women who moved up into the 'senior' School of Arts and crafts and later into professional practice in art and art teaching for the 1920s and 30s onwards. Attendance at schools in Australia or overseas allowed women students to experience a more liberated life style without social stigma, and the South Australian School is a good example of this.

4. The importance of Modernist ideas in art which provided a new theory of art and art education, is thrown into sharp focus by an examination of the South Australian School of Art's reaction to Modernism in the 1940's.

The most potent appearance of Modernist ideas in art and art education was through the teaching of South Australian Dorrit Black. The first challenges to the Australian conservative art tradition occurred in Sydney during and just after World War One and then in Melbourne just prior to the Second World War. These ideas, often seen as mild mannered and derivative when compared with their European sources, effected considerable influence on the South Australian School of Art staff and students in the early 1940s.

The real agency for this challenge was the Contemporary Art Society and it is suggested that this Society fulfils all the pre-requisites of a radical or avant garde art movement: in the 'First Exposition' of the South Australian C.A.S. catalogue, not only were traditional methods of art education attacked
but also the ideological basis of Australian 'Colonial Culture'. The very first lines of the catalogue read: "Australian Culture has been imitative, it must now become creative" ... and later: "Art in South Australia has been imitative. It has been a dummy art founded on imitation of the past".

Douglas Roberts, a few years later to become the principal of the School, was to write:

"Australia's results from imitation ... our results from saying England's fish are our fish, England's likes are our likes, England's dislikes are our dislikes - and settling down to our sleep in the sun; our results from (these decades of imitation) being left lacking a discriminating sense of values; too young far too lazy for or incapable of, thinking out for ourselves and saying: this is good and that is bad, that is right, that is wrong... This exhibition is concerned as an exposure of the above state of affairs - as an explosion of the imitation - representation -of-nature-or-nothing bubble. It is, therefore, a direct contribution to clarify creative Australian culture, and consequent world culture." (8)

How different from Mr. Hartley's "We are British ... there is no such thing as Australian history." (9)

To some extent, although such avant gardism would have been anathema to H.P.Gill and H.W.Howie, their commitment to Australian themes, especially in the crafts, created a nationalistic basis for mid twentieth century work, although it was not so much a case of replacing the plaster casts of Greek idols, as adding to them with the natural forms of the Australian landscape, fauna and flora.

During the nineteenth century and early twentieth century the subject matter of much Australian visual art was the familiar landscape, the summer sunlit scenes of the Heidelberg School, what Daniel Thomas refers to as scenes that confirmed

"that Australian nature provided a general sense of comfortable belonging in this non-European land: paintings of gum trees reminded the European settlers in the great metropolis of Melbourne that these trees were fragrant, were beautiful, were ancient, were everywhere, and were theirs." (10)
Thus the professional artists of Colonial Australia provided re-affirming images for the patronage of the ruling classes.

The training they received taught them to replicate nature with a high level of representational skills, and the contents preferred (and therefore most professionally viable) were the images of possession, of things possessed and associated states of well-being.

Only with the Great Depression and the Second World War did the democratic movement and political tradition in Australia coalesce with the cultural movement of Modernism to provide a platform for the avant garde.

To celebrate the ideals of the democratic movement the training of the traditional artist should have been quite appropriate, and the skills in life drawing and representation of forms in space would have been highly relevant to producing the narrative kind of art found in post revolutionary Russia.

However, it was the more strident and urgent imagery of Modernism, especially Expressionism and Surrealism, which was used by many of those artists who chose to paint contemporary urban life, and images of labour. These authentic subjects were seen as the true vision and progressive art of its time. (11) Rather than painting images of well-being for the well off, a new market was to be found. Artists of the left used illustrative techniques (especially lino cuts) for covers of such journals as the New Theatre Review, S.O.R.A. (Studio of Realist Art), Angry Penguins, Comment, Communist Review, Labor Defender, Proletariat, New Masses, etcetera.
The values transmitted by formalised state art schools themselves are academic. By academic it is implied that the art forms created are quite predictable. The Modernist revolution, by emphasising the value of the unpredictable individual, and their unique creative potential, rejected the academic, and along with it five centuries of art teaching.

It is no surprise that the early avant garde of South Australia found themselves and their teaching posts very much under threat; and no surprise that such attitudes were more easily accommodated within the privately run art schools and studios.

The artistic shots fired by Roberts and others in 1941 and 1942 are currently undergoing a period of apotheosis with major art gallery exhibitions celebrating this brief efflorescence of Modernism. It is suggested that the 1941–1942 period of Modernism, coupled with the longer established writing and teaching of Ivor Francis and Mary P. Harris, helped to raise the public consciousness of experimental fine art and to shift the emphasis of the School from the copyist discipline towards the more creative use of art; a move which had already commenced in the Child Art movement commenced by Cizek, Viola and Marion Richardson and becoming known through the writings of Herbert Read. A case could be made for change and innovative art teaching to have bubbled up from junior art levels to professional post–school art training rather than percolating down from above: energy and enthusiasm having replaced tidiness and disciplined drill.

This period of Modernism involved staff and students of the South Australian School of Art, but it was a brief flowering and even if the one time principal of the State's only alternative art school, Fred Millward Grey, was
associated with the Rebels, he adopted a conciliatory tone to the conservative Royal Society when he became Principal of the South Australian School of Art. (12)

Although outside the time limits set for this study, the period of Douglas Roberts' principalship can be seen to have continued the rejection of Anglocentricity, but the work of staff and students during the late Sixties and Seventies simply replaced England with another model – New York. (13) It seems that as long as the siren call of metropolitanism can be heard provincialism remains an unavoidable state. But this state is almost a natural requirement of the Modernist concept of progress in art, a concept strongly challenged by post–Modernism.

Art and its institutions are essentially conservative, and the tradition of artists as rebels is largely a myth. The brief movement of experimentation in 1942 was replaced by a retreat into a mannered, conservative modernism.

Teacher education developed separately from the 1900s, although several significant artists emerged from that teacher education system. In addition there was a continuing alternative art education system available through private schools in Melbourne and Sydney (such as the Julian Ashton, Max Meldrum, George Bell, Arnold Shore, Rah Fizelle and Grace Crowley schools, as well as the art society classes and earlier influence of Dattilo Rubbo).

The two local South Australian alternative schools, although more fine art biased than the S.A. School of Art, tended towards conservatism and avoided experimentation.

The craft influence, however, was always strong in South Australia, and as will be seen in the photographic section of this thesis, a high level of craft competence was reached which resulted in a continuity of professional
commissions for staff and students, especially in wood carving and
needlework. Such a function was one of the intentions of the essentially
nineteenth century South Kensington system, and, in keeping with the
Ruskinian impulse, it emphasised learning manual skills rather than learning to
design for the machine. The South Australian school was no Bauhaus.

In comparison with interstate schools of art, the South Australian School
throughout its entire history was less oriented towards a fine art purpose.
Despite Gill's belief that the South Kensington system, which in its advanced
stages included drawing and painting, led to fine art as easily as to applied art,
the fact was that the School remained primarily a drawing certificate school.
The tendency which commenced in 1887, with the evidence given to the South
Australian Inquiry into Technical Education, was confirmed by the agreement
reached in 1903 with the University of Adelaide and institutionalised by the
1909 transfer to the Department of Education, was to ossify the School into a
teacher training establishment. Only with the establishment of separate
diploma courses for designers, fine artists and art teachers in the 1960s could
the School be seen to have fulfilled its century old promise of training fine
artists. By the time that this had occurred the Modernist artists and art
teachers had themselves become the new art establishment. Their influence
was to dominate during the nineteen sixties and seventies, becoming the new
orthodoxy.

It can be concluded from this study that Australian art education was in
a provincialist position in relation to the metropolitan culture of British art
education, from its formation until the nineteen sixties.
The replacement of conservative European fine art traditions with Modernist philosophies and art occurred in State art schools only during this same decade. Modernist European art styles were strongly resisted in State art schools, and only in private art schools in Melbourne and Sydney were Modernist art concepts taught.

The pattern of resistance to change and minor modifications to syllabus content cannot be identified by the examination of syllabus details alone. It was seen that only through private interviews with ex-students and a close examination of written evidence, memoirs, art reviews etcetera, was it possible to identify the actual nature of art educational methodology, and uncover the opposition to contemporary ideas.

As part of the provincialist pattern of art education it is concluded that artists as educators conform to existing art ideologies without serious questioning. The South Australian School of Art, until the end of the period under discussion, had no machinery for curriculum review and can be seen as a very conservative body.

The transfer of the South Australian School of Art to the Education Department in 1909 effectively removed any possibility of the school developing its professional training programmes for fine artists, until its transformation into a College of Advanced Education. This, coupled with the marginalised activity of professional art practice in a small state capital city, effectively reduced fine art training to a leisure activity.

However, as suggested earlier, although marginalised, fine art courses survived. Possibly because of the strength of the teacher training courses, they were carried along with the more functionalist courses and buttressed from the economic difficulties faced by pure fine art schools.
The study has focussed on the South Australian School of Art, and it is suggested that the findings could be matched in most other art schools, except the National Art School in Sydney and the National Gallery School in Victoria. In both these schools, but especially the Victorian school, the stated purpose of the schools was the professional education of artists. But even there, until the nineteen sixties, the schools were fixed in a conservative mould, based on overseas models and resistant to change. (14)

The study suggests that with the various agencies of change, such as increased opportunity for overseas travel, by staff, artists and art students; increased exhibition programmes, especially through Arts Festivals, the Visual Arts Board of the Australia Council, and Arts departments of the State governments, and increased public awareness of the visual arts, the opportunity for schools of art to become more closely aligned with mainstream art movements and ideologies was greatly increased. This process does not eliminate provincialism, of course, but it reduces the time lag element.

For example, by the 1970s the students of painting at the South Australian School of Art were producing art works almost identical with the art works produced by professional artists working in New York ten to twenty years earlier. The art products of their Modernist teachers were in most cases equally imitative, and rarely innovative. Using Gowing's definition of Academicism the local South Australian art works produced by School of Art staff in the nineteen sixties and seventies were as predictable, academic and provincial as those produced at the turn of the century by their precursors at the Adelaide School of Design.
Non-European multi-cultural influences, especially from Asian, Pacific and Aboriginal sources, do not appear to have impinged upon the art schools. The numbers of students from non-European and Australian backgrounds remain very small and the rich Asian, Pacific and Aboriginal cultural material which is playing a major role in Australian culture has not made much impact on course content or syllabus for studio practice.

However, by emphasising the experience rather than the product, Modernist art teaching and the post formalist aesthetics of the nineteen seventies and eighties provided the potential for radical revision of art educational procedure. This has not yet occurred.

Twenty years ago, American critic Jack Burnham, discussing the rise of Conceptual art, suggested that:

"As a culture producer, man has traditionally claimed the title, Homo Faber: Man the Maker (of tools, and images). With continued advances in the industrial revolution, he assumes a new and more critical function. As Homo Arbiter Formae his prime role becomes that of Man the Maker of Esthetic Decisions. These decisions, whether they are made concertedly or not, continue the quality of all future life on earth. Moreover, these are value judgements dictating the direction of technological endeavour. Quite plainly such a vision extends beyond political realities of the present. This cannot remain the case for long."

(15)

If art schools are viewed in these late twentieth century terms, rather than in the nineteenth century functional-technical or craft sense, then their potential role moves closer to that of philosophy or classics departments within traditional universities. But the technical procedures used in much contemporary art making (e.g. holography, computer generated imagery, laser technology etcetera) would suggest that alignment with the experimental sciences was as appropriate as with the behavioural sciences.

It could well be that five centuries of isolation of art education from the rest of the educational world are drawing to a close.
CHAPTER 9
SUMMARY AND CONCLUSIONS


2. Gill, H.P., Minutes of evidence on Technical Education 1887, SAPP, No.33.


9. See Minutes of Evidence, SAPP 33, 18th January, 1887, question 538–539.


12. Millward, Grey, did not play a major part in the early C.A.S. However, he was involved in both North Adelaide and North Terrace Art Schools, the Royal Society and the C.A.S.


14. At the very end of the period under discussion the self–perpetuating Adelaide art institution was challenged with interstate and overseas influences. As a result of this, new appointments were made, some of overseas qualified or trained artists. However, they too, very soon appointed ex–S.A. students as staff. Despite claims to professional artist status, more staff were locally trained, and few had received more than secondary art teacher training, most only taught (in Secondary Schools) for one or two year after leaving the South Australian School of Art, then they joined the staff. They are now moving into their third decade of employment at the school. This would not be uncommon in many provincial art schools.

INTRODUCTION.

The objects of the work of the School are:

1. To give a sound training in Drawing, Painting, Design, and
   the various Artistic Crafts, such as Modeling, Wood-Carving,
   Repousse Metal Work, Art Needlework, Leatherwork, Stencilling,
   Enamelling, Jewellery, and Photo Retouching to Students who
   are taking up art work as a profession.

2. To train Students who desire to study Drawing, Painting,
   and Craft Work as a part of their general education.

3. To train Art Teachers and Teachers of Drawing for all
   branches of work in primary, secondary, and technical schools.

4. To provide the required training in Drawing subjects for
   Trade Apprentices, Shop Assistants, and others engaged in
   similar work.

SCHOOL HOURS.

The School is open on Mondays, Tuesdays, Wednesdays,
Thursdays, and Fridays from 9 a.m. till 5 p.m., and from 6.45 p.m.
till 9.15 p.m., and on Saturdays from 9 a.m. till 1.30 p.m.

SCHOOL TERMS, 1921.

First Term (13 Weeks)—February 1st to May 7th.
Second Term (13 Weeks)—May 23rd to August 20th.
Third Term (14 Weeks)—August 29th to December 3rd.

SCHOOL TERMS, 1922.

First Term (13 Weeks)—February 6th to May 6th.
Second Term (13 Weeks)—May 22nd to August 18th.
Third Term (14 Weeks)—August 28th to December 2nd.
GENERAL REGULATIONS.

No student will be admitted to a class until the fee is paid and a class ticket obtained, which must be handed to the instructor.

Form to be filled up on entering.

On entering the School, students will be required to fill up a printed Form of Application.

Applications will fill up a separate form to be signed by the firm they serve; this will admit them to classes at reduced fees whilst they are in receipt of salary of 35 per week or under.

Applications who are attending classes under the Technical Education Act may attend Art Classes free.

All members of the School will be clearly signed and dated by the student, and handed as soon as finished to the teacher of the class in which they were executed. They will be retained till after the Annual Exhibition in May.

Communications regarding the School's work should be addressed to—

THE PRINCIPAL.

S.A. SCHOOL OF ARTS AND CRAFTS.

Exhibition Building, Adelaide.

CURRICULUM.

The following subjects are included in the curriculum—

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<td>Figure Composition and Book Illustration</td>
<td>9-10.30</td>
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<td>Freeland Drawing</td>
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<td>Wood Carving</td>
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ANNUAL STUDENTHIPS.

1. By authority of the Honourable the Minister of Education, 53 Studentships will be awarded annually, each entitling the holder to free tuition daily, from 9 to 4, at the South Australian School of Arts and Crafts for one year.

2. The object of these will be to give a thorough artistic training in Drawing, Painting, Modelling, Design, and Craftswork, so as to enable the holder to take up Art as a profession and to become a teacher of Art, or to qualify for positions where a good knowledge of Art work is essential.

3. Candidates must not be less than 16 years and not over 31 years of age.

4. A Studentship, though awarded in the first place for one year, may be renewed yearly for a second, third, or a fourth year, on the recommendation of the Principal.

5. Applications must be made on a printed form, obtainable from the School Office, and must reach the Principal not later than December 6th. Entrants received after this date will not be considered.

6. Excepts as provided in No. 4, an student who has been, or is, attending the S.A. School of Arts and Crafts as an All-Day or Half-Day Student will be eligible for one of the above Studentships.

7. Candidates should submit for inspection one or two samples of work, preferably from Nature, or from Actual Objects. Copies will not be considered.

8. Works may be in any medium, black and white, or colour, or may be examples of Design and Applied Art. In all cases original work will be awarded highest marks.

9. Students will for the first year be required to do a Central Course of Study, as drawn up by the Principal. At the end of this course, Students may specialize.

10. The Studentship provides free tuition only.

11. Holders of Studentships will be requested to deposit with the Principal an undertaking from their parents or guardians that they will attend regularly the Course set during the year; or, in default, they will be regarded as having deserted the School and will be refused admission to the Schools for the classes which they have attended, and any part term will be charged as a full term.

12. In all matters connected with the Studentship, the decision of the Principal of the S.A. School of Arts and Crafts will be final.
### SOUTH AUSTRALIAN SCHOOL OF ARTS AND CRAFTS

**ART EXAMINATIONS AND CERTIFICATES—continued.**

**Art Teacher's Primary Certificate.**
1. All Grade I. Examinations.
2. Grade II., I, 2, 3, 4.
3. Brushwork, Grade I.
4. Still Life Painting, Grade II.
5. Landscape Painting, Grade I.
6. Design, Grade II.
7. Antiques, Grade I.
8. Blackboard Illustration, Grade II.
9. Clay Modelling, Grade I.
10. Plant Drawing, Grade I.

**Art Teacher's Advanced Certificate.**
1. Grades II., 5, 6, 7, 8.
2. Grade III., 1 (or subject No. 6, below).
3. Still Life Painting, Grade III. (Oils or Watercolours).
4. Landscape Painting, Grade II. (Oils or Watercolours).
5. Antiques, Grade II.
6. Design, Grade III. (or subject No. 3, above).
7. Clay Modelling, Grade II.
8. A study of ornament from cast.
9. A study from life.
10. An example of craftwork designed and carried out by candidate.

### SOUTH AUSTRALIAN SCHOOL OF ARTS AND CRAFTS

**ARTISTIC ANATOMY.**

This is a course of work which is planned as under for one lesson a week.—First year, the human skeleton. Second year, the human muscular system. Third year, applied anatomy.

**GRADE I.**
A study is made of the bones, their articulations, and their relations to other bones. Also the student studies types of joints and the general mechanism of the skeleton.

**GRADE II.**
The student now studies the names, origins, and insertions of those muscles which influence, directly or indirectly, the surface form and action of the body.

**GRADE III.**
The student now applies the knowledge gained in the first and second years' course to analysing anatomically various studies of the antique and life.

### ARTISTIC LEATHERWORK.

**GRADE I.**
The various methods of decorating leather include embossing, modelling, carving, punching, and incising. The use of the several tools is first taught, and after some little practice with these a design is prepared and traced on the leather. Progressive designs based on flower forms, nature studies, and conventional emblems are carried out on leather. Many simple and useful articles, such as belt loops, book covers, purses, bags, watch cases, etc., are made in this course.

**GRADE II.**
In this grade more difficult methods of working leather are taught, also work on parchments, and gold work on made leather, with coloring by means of dyes and mediums. Leather hangings and furniture coverings are designed and worked. On the completion of this course a student should be able to follow the craft as a livelihood.

Certificates are issued for satisfactory courses of work during the first and second years.
ARCHITECTURAL STYLES AND ORNAMENT.

This is a course of study of classic architecture. Students will make large-size scale drawings of the following:

GRADE I.

GRADE II.
Roman orders: the Tuscan, Ionic, Corinthian, and Composite. Freehand drawings in pencil of details from the above orders.

GRADE III.


BLACKBOARD ILLUSTRATION.

This is a course of work designed to help teachers in the necessary illustrations for their general class work. Models will be used as much as possible, but memory drawing will form an important part of the work. It is by the regular practice of drawing from memory that the mind is trained to observe correctly and to acquire the habit of retaining images. Before commencing students are advised to study object and plant drawings. The course of work will include the following:

GRADE I.
Common household objects; nature work; types of flag; subjects for friezes, such as spring, summer, autumn, winter, Christmas, adventure, farm life and the Empire.

GRADE II.
Such subjects as the following will be introduced—Scenes such as "Red Riding Hood," "Water Babies," "Peter Pan," or "Robin Hood." National types: Little folk of other lands, such as Japanese, Dutch, Eskimos, aborigines, and Red Indians.
A Grade I. certificate will be issued for satisfactory work done during the first year, and a Grade II. certificate for the more advanced work of the second year.

BRUSHWORK.

GRADE I.
In this subject the student is taught to draw the "rose" or "whole form," and to draw this at once with a full brush instead of depicting shapes by lines.

The first few lessons are devoted to simple brush strokes, to give a certain amount of confidence to the student when handling the brush. These simple strokes are used in the formation of designs for geometric shapes and borders. The student then makes studies of plant forms from nature with the brush, and arranges them in simple designs for surface decoration.

BUILDING DRAWING.

Students will not be allowed to take up this work unless they have a knowledge of plane and solid geometry. The object of the course is to enable a student to apply his knowledge of geometry to the setting out to scale of details of buildings. The work will be carried out first in pencil and afterwards in ink.
GRADE I.

Lettering and figuring. Arches: geometrical setting out and showing of application for use in brick and stone. Brickwork: application of bonding, rendering, etc., including illustration of rubble and ashlars and walling and details. Door frames and doors: internal, panelled; external, half glass. Isometric projection as applied to explanatory drawings.

GRADE II.


GRADE III.

Staircases: showing lay out and details of construction. Advanced construction in timber, brick, and stone. Preparation of plans, elevations, and sections of simple buildings, and the representation of these in perspective. The coloring of drawings and preparation of tracings.


CARDBOARD MODELLING.

GRADE I.

This work is not the modelling of a plastic substance, such as clay or plasticine, but the term is used in the sense of a building up of an object, the material used being stiff paper or cardboard. It is a branch of manual training requiring great accuracy of workmanship. Students will be required to carefully cut out, with instruments the developing of various solids, and to construct these by cutting out and gluing together with the necessary tapers. The work should be carried out first in thin, stiff paper, and later on in cardboard of gradually increasing thickness. The course will include the making of geometric models, such as a cube, various prisms and pyramids, cone and cylinder, and familiar objects, such as a tin tray, dog kennel, lamp shade, or wall bracket.

GRADE II.

More advanced work in continuation of the study in Grade I.

GRADE III.

Design with attention to the introduction of portrait and figure composition in enamelling. For this work students require a knowledge of drawing from the life, portrait painting and figure composition.

A certificate will be granted for satisfactory work in each year of the course.

DESIGN FOR JEWELLERY.

The instruction in this branch of design is given with special reference to the materials used in jewellery. The aim of the study is the production of simple and beautiful forms of personal ornament.

GRADE I.

Students will be encouraged to base their designs on the use of such units of form as the materials of the craft provide.

GRADE II.

As students master the requirements of the craft, the decorative treatment of natural forms introduced into jewellery will be dealt with.

A certificate is granted for satisfactory work during each year of the course.

DIMENSIONED SKETCHING.

GRADE I.

Students are required to draw by freehand all plans, elevations, and sections of models that are necessary to fully explain the object. On completion of the drawing the model must be carefully measured and the dimensions shown at the side of the drawing. The models used will be simple objects in wood or metal, such as nuts and bolts, wood joints, gas and water taps, pulley wheels, etc.

The students should be taught to make explanatory details by means of isometric sketches.

In examinations for this subject the drawing will be judged as to its general utility to the draughtsman or artizan.

ENAMELLING.

Instruction in enamelling is designed to develop not only the students' manual dexterity, but also to provide an introduction to the artistic aspects of the craft and educate the inventive and artistic power.

It is recognized that a system of training must be provided which shall encourage design and workmanship to act on wood, and intelligent appreciation of the distinctive character and beauty of the materials, and artistic and even imaginative treatment to go hand in hand.

Students entering these classes must also work in the classes for design for their craft.

GRADE I.

Elementary study of enamelling, with reference to simple cloisonné and limoge enamelling, and the preparation of the metal for these processes. Work executed in this class will provide units of decoration suitable for application to leatherwork, jewellery, metalwork, etc.

GRADE II.

A study of the above processes, and also of cloisonné, plaquă à jour, and other methods.

GRADE III.

The further application of the processes to the decoration of the work of the silversmith and jeweller. Advanced enamelling including limoge and painted enamels, portraits, miniatures, and figure compositions in enamel.

Students wishing to do the advanced work of Grade III. must work in the Grade III. of the enamelling and design class, and in the life, portrait, or figure composition classes. Certificates will be granted to successful students in each grade.
FIGURE COMPOSITION AND BOOK ILLUSTRATION.

In this class students are encouraged to make use of their life studies in the filing of shapes for decorative purposes and in illustrating incidents in books or phases of everyday life. A special feature of the work done is black and white drawing in line or wash for purposes of reproduction.

Grade I. Certificate is granted for satisfactory work done during the first year of the course.

Grade II. Certificate is granted for more advanced work done during the second year.

FREEHAND DRAWING.

Students work from flat or modelled examples of ornament, and are taught to analyze each design. The example given will be simple designs based on plant forms or conventional ornament, and will, as a rule, be arranged to fill some definite geometrical shape.

The analysis is shown by making two small drawings in which the lines are numbered in the order of their importance. This work is in addition to the larger drawing.

In an examination this latter drawing need not be completed, but must be drawn in the same way as is indicated by the analysis.

GRADE II.

The work in this grade is a continuation and an advancement of that done in Grade I, and is quite similar, except that the analytical drawings are discontinued and that pencil shading is used to show the relief and modelling when the example being copied is in the round. Students must set out a drawing intelligently as studied in Grade I. At an examination they will not be expected to complete their drawings in the time allowed. Their method of work will thus be apparent and will be judged in the awarding of marks.

GEOMETRICAL DRAWING.

GRADE I.

Text books used—

(a) "Practical Plane Geometry and Projection," Angell; chapters I. to X. inclusive, and chapter XIV. to be studied.

(b) "Solid Geometry or Projection," Part II., H. P. Gill. The whole of this book to be studied.

GEOMETRICAL PROJECTION OF SHADOWS.

GRADE I.

A graduated course of exercises in the projection of shadows of simple objects suitable for students who may be preparing for engineering or architectural draughtsmanship, or who may be fitting themselves for an artistic career.

Shadows of points and lines on either plane of projection; shadows of lines, surfaces, and objects on oblique and curved surfaces; shadows of cones, cylinders, and spheres; objects in one or both planes of projection; objects and shadows of vertical planes with overhanging horizontal slabs; shadows of solids on oblique and curved surfaces and on inclined planes; shadows of cones, cylinders, and spheres; objects and shadows of vertical planes with overhanging horizontal slabs; shadows of solids on oblique and curved surfaces; and on inclined planes; shadows of cones, cylinders, and spheres.

GRADE II.

More difficult problems in shadows, including the following—

Shadows of hollow hemisphere; shadows of semishperical cones; shadows of circular ring; shadows of objects requiring the use of sections to obtain shadows; shadows of groups of solids, such as cone and cylinder, or two spheres; shadows of elementary machine details; shadows of elementary architectural details; shadows of simple forms illuminated from various sources of light.


GEOMETRICAL DRAWING.

A most important part of the school work is the study of geometrical drawing and its application to everyday work of life. It will be found indispensable to the architect, engineer, designer, draughtsman, and artist, in fact there are very few occupations where a knowledge of geometry would not be useful, apart from its value as a means of cultivating neatness and accuracy. Geometrical drawing is divided into two sub-classes—plane geometry and solid geometry. The examinations in each grade will be a combined one at these two subjects. The work required for the different grades is as follows—

Text books used—

GRADE I.

1. Plane geometry:

(a) "Practical Plane Geometry," Part I., H. P. Gill. The whole of this book is to be studied, including the application of geometric forms as surface decorations and the construction of simple arches.

2. Solid geometry:

(a) "Elementary, Solid Geometry, and Projection," H. P. Gill; lessons 1 to 13 inclusive.

GRADE II.

1. Plane geometry:

(a) In addition to the work set out for Grade I. students will be required to have a knowledge of circles, touching lines and circles; inscription of rectilinear figures; cones; plane curves, including the ellipse, parabola, hyperbola, cycloid, trochoid, spiral, and involute, as set out in "Geometrical Work for Art Students." Morris; or "Geometrical Drawing," John Carroll.

2. Solid geometry:

(a) "Elementary, Solid Geometry, and Projection," H. P. Gill; lessons 14 to 17 inclusive.

(b) "Solid Geometry or Projection," Part II., H. P. Gill, containing pages 25 to 31, 41 to 50, 54 to 62, 70 to 72.

HISTORIC ORNAMENT.

The object of the course is to show the history of art as applied to ornament. Students will be required to attend regular lectures, which are illustrated with lantern slides, and must carefully write up their notes and illustrate these by drawings and tracings in line, tone, or color.

GRADE I.

Definition of terms used in connection with lectures, such as style, type, class, conventional, ornament, symbolism, etc.

Ancient Ornament—Primitive or prehistoric, Egyptian, Assyrian.

Classic Ornament—Greek, Etruscan, Pompeian, Roman, Romanesque, Byzantine.

GRADE II.

Artistic Ornament—Chinese and Japanese, Indian, Arabian, Turkish, Persian, Moorish.

Western Ornament—Celtic, Gothic, English, French, and Italian.

Renaissance Ornament—Italian, French, German, English.


For examination purposes 50 marks will be awarded for the class notes and illustrations, and 50 marks awarded for a written examination. Times allowed, three hours. Marks will be awarded for careful drawing and intelligent explanations rather than for long wordy answers.

The student must be able to sketch typical ornamental forms and designs.

Candidates for Grade II. certificates must also submit a sheet, about 30a. x 22a., showing four or more examples of carefully drawn ornamental design of any period dealt with in the class lessons. These may be drawn from original, in the examples in the Museum, or from other public buildings, or from text books, and may be executed in any medium. Where possible, the date and source of ornament should be stated. If necessary, instruments may be used in the setting out of the ornament.
DRAWING AND PAINTING FROM LIFE.

The aim in these classes is to provide the student with the necessary knowledge and ability to do good portrait work; also to use the figure in pictorial composition; in design for illustration or poster work; and in sculpture and craft work.

Color, pencil, and charcoal are the principal mediums used. Students may also specialize in pen and ink work, modelling in clay, or silver point.

Time-studies of poses and broad effects are made a special feature of the work, and the course also embraces finished studies, either with or without background.

Grade I. certificate is granted for satisfactory work done during the first year of the course. Grade II. certificate is granted for more advanced work done during the second year.

LETTERING AND SHOWCARD WRITING.

A course of study in lettering is essential for the art student and draughtsman, and is of use in almost every profession and trade. The work in Grade I. is the same for all students, but in Grade II. will be slightly modified to suit the individual requirements of each student; thus a diploma work will work chiefly in pen and ink, whilst a showcard writer will use the brush chiefly, and practices mainly for speed.

GRADE I.

Theory and practice in the following:-Fundamental principles of letters formation, essentials of good lettering, and the component parts of letters. Exercises in drawing the capitals and lower case of the following types:—Plain black or Egyptian Roman type, and skeleton or shadow block letters. Drawing of numerals of the various types. Elementary brush technique and its use in drawing letters. Principle of spacing letters and words, and the arrangement of words and numerals in given spaces. Setting out and designing simple showcards in black and white.

GRADE II.

All designs used in this course must be the student's own work. Modelling in relief. Background. Conventional leaf forms for the training of fingers and thumb. Varying views of single leaves from nature. Neutral characteristic features. Spray of leaves with stems (natural foliage); flowers; seed pods and fruit; simple shells.

Design to fill a regular shape, using the plaster form the student has modelled. Simple scroll. Combination of scroll and the alphabet. All models to be moulded in wax and cast in plaster.

GRADE III.

1. Modelling from the cast. Leaf forms in low and high relief.
2. Futh, birds, and animals from cast or nature.
3. Features from the cast and from memory; hands, feet, etc.
5. Students so desirous may submit, instead of Nos. 2 and 3, os. 5, 6, and 7.
6. Engraving on curved moulding, as egg and dart, scutulis leaf, etc.
7. Original designs for fibre ceilings.
8. Modelling from an outline drawing, designed for spun silk, panel, or other architectural details, in different styles of ornament.

These students should then go on to masks, heads, busts, etc., as in the third and fourth year.

GRADE IV.


MODELLING IN GEISSO.

This work is done with the brush. Gesso is the name given to a composition sufficiently liquid to permit of application with a brush, and yet firm enough to remain raised above the ground when it sets. Ornament can thus be modelled to considerable relief by repeated applications of the gesso. It affords an excellent medium for the decoration of such articles as picture and photo frames.

GRADE II.


Elementary principles of color harmony and the use of contrasts in showcard work. Exercises in planning and arranging showcards in black and white and in color.

LANDSCAPE PAINTING AND DRAWING.

These classes are held at various places convenient of access from the city, such as the Botanic Garden and Park, and the banks of the Torrens; or further afield, such as Burra Burra. Students are taken through the various stages of landscape work, and are instructed in the principles of picture composition.

The mediums used in the painting classes are oil and water colors, and in the drawing class the work is executed either with pencil, charcoal, pen and ink, or monochrome.

This study of drawing is a satisfactory preparation for more advanced work in the class for etching and aquatint.

Grade I. certificate is granted for satisfactory work done during the first year of the course.

Grade II. certificate is granted for more advanced work done during the second year.

MODELLING.

The course of study is suitable for all art workers and for wood and stone carvers, plasterers, and other craftsmen.

It is essential that the modeller should be a draughtsman, and his work should include this practice. Knowledge of principles and skill in drawing are necessary to enable the student to model from a drawing. This course is arranged for three years' work, of two lessons a week. Certificates are awarded for satisfactory work in each year of the course.
PERSPECTIVE.

Students in their second year may also enter upon a course of perspective. This is also divided into two grades, but students must pass Grade I. geometry before entering upon this course.

GRADE I.

Text Book used.—"The Principles and Practice of Perspective," Part I., J. Carol; lessons 1. to 33., inclusive, and problems based on the principles involved, to be studied.

GRADE II.

(a) More difficult problems based on principles of Grade I.
(b) Theory of perspective.
(c) Problems involving the use of accidental vanishing points.
(d) Elementary problems in reflections and shadows.

Reference Books.—
(a) "Principles and Practice of Perspective," Parts I. and II., Carol.
(b) "Theory and Practice of Perspective," Polak.
(c) "Third Grade Perspective," Dunis.

PLANT DRAWING.

The object of this class is a student of plant form and color from nature, which study will also supply students with motifs to be conventionally treated in designs for craft work.

GRADE I.

Work is in outline, to which shading may also be added. Students study the principles and characteristics of plant forms, thus gaining an appreciation of beauty of form which will be of help to them in original work.

Drawing of plants from memory is also a part of this course of work.

GRADE II.

Monochrome color, or pen and ink work, is introduced in this further stage. The student is recommended to make studies of Australian flowers and foliage as giving desirable motifs for decorative purposes.

STILL LIFE PAINTING (Oil or Watercolors).

Oils.—Students work from a fixed scale of colors on their palette, and are taught the care of their brushes and palettes.

Watercolors.—Students are taught by means of a single color chart to recognize colors readily, to learn the mixing of colors, and to become practiced in the use of the brush.

GRADE I.

In both oils and watercolor the first studies in still-life are from simple colored blocks and other objects arranged with background and foreground. The work from these involves the perception of the light and shade, color and tone, that distinguish the various surfaces.

GRADE II.

From simple studies the student advances to more difficult ones. Having some knowledge of light and shade and color, he studies—(1) The reproduction of the texture of various substances; (2) china, glass, and metal; (3) simple drapery. The objects are grouped in accordance with the progress and ability of the student, and, in addition, fruit and flowers, either separately or in groups, are used as models.

GRADE III.

In this grade much more difficult groups are arranged, such as studies of drapery, with vases, or ornaments, or arrangements of fruit and flowers with vases and other difficult models. These require more detailed work with greater problems in light and shade, texture, quality, values, reflections, and color perspective. The students are encouraged in class to select and arrange their own groups; they thus study simple composition and what is necessary to make a good arrangement, and what is to be avoided. Certificates are granted for the various grades for good work done throughout the course, and at time study examinations.

RETOUCHING AND COLORING OF PHOTOGRAPHS.

This class has been formed in response to many inquiries for this work. Students completing this course are qualified to take positions with firms requiring portrait retouching. The latest methods of coloring in both oil and water colors are taught. In addition to work on photographs, students are shown what is required in the coloring of lantern slides. Students undertaking a course of this work are strongly recommended to take additional classes in art and life drawing.

REPORTS.

In this work the effect of a decorated and modelled surface which has been embossed from flat sheet metal is obtained mainly by working from the reverse side of the flat sheet. It is an effective means of decorating many household objects of daily use.

Students commencing this subject must also join a design class unless they have a previous knowledge of such work.

GRADE I.

Preparation of pitch-block. Annealing and chemically cleaning the metal to be worked on. Tools. Simple exercises with the outlines. Embossing simple forms with the rounded moulders and hollow punches. Working simple designs for fingerplates, nameplates, Patent buckling, photo-frame, etc., from the reverse side. Surface etching and coloring.

GRADE II.

More difficult designs are executed, such as those suitable for fire screens, louver, coal scuttle, fuel boxes, cabinets. Working sheet metal from the flat into relief, corns, etc., and decorating same. Piercing metal with drill and saw. Soldering, riveting, coloring.

STENCILLING.

Stencilling is extensively employed in the decoration of the interiors of buildings, as in friezes or dadoes on walls or on certain hangings. It gives scope for great variety of treatment and offers an interesting and inexpensive means of carrying out decorative work.

GRADE I.

In arranging the design, special attention must be given to the lines that are necessary in a stencil plate. These lines may be evident in the stencilled design, but must be so arranged as not to be objectionable.

GRADE II.

In the advanced course, the purpose of design and its adaptation to various ornament in this class of work is carefully studied. The pillar of a hall, for example, requiring different treatment from the borders of a toilet cover. The use of two or more stencil plates in the same design is also taught; this method is often required in the production of heraldic and emblematic work, and is in everyday use for signboards, the walls of rooms, and the decoration of theatres and music halls.

Certificates are issued for satisfactory courses of work during the first and second years.

SPECIAL JUNIOR CLASS.

The chief aim in this class is the encouragement and training of the natural ability for sketching common objects and incidents from memory that many children possess.

The class is held for two hours per week. This time is divided into three periods to prevent children tiring of their work, as some would do if kept at one study for two hours. During the first half hour the child works at a memory drawing of the object studied at the previous lesson. A study is made of some common object, such as simple articles of everyday use—toys, wearing apparel, flowers, and plants. In the last half hour another memory drawing is done, the subject being any object or incident in which the student has been interested or which he has been told to notice during the week.
WOOD CARVING.

Wood carving is a favorite subject for a student work, as it affords scope for decorating useful articles of furniture in an effective and interesting way. A student who has mastered some of the initial difficulties of the draughtsman, and has a fair general knowledge of design, should soon do good work. The measure of his success will depend on his capacity for the work and on the amount of time for actual practice.

GRADE I.

The instruction in this grade includes the sharpening, care, and use of the tools, and a graded course of practical work. This begins with the simplest forms of foliated ornament and the carving of simple scrolls, and also includes the carrying out of original designs based on plant form.

GRADE II.

More advanced carving will be done in this grade, such as the development of the scroll and a more elaborated treatment of ornament, based on natural forms, and the carving of adaptations of various styles of ornament to the details of furniture and architecture.

Wood Carving at Students' Exhibition, May, 1921.
The Girls Central Art School is the Junior School of the South Australian School of Arts and Crafts, and provides a full-time course of Secondary Education for girls with a bias towards Art.

Any girl with ability in drawing who desires to take up Art in any of its branches, and who has gained her Progress Certificate or who shows satisfactory evidence of having reached an equivalent or higher standard, is eligible to enter this School.

The inclusion in the Curriculum of English, Botany, History, and Appreciation of Art, Social Studies, Singing, and Sport provides for the student's continued general education, while the other subjects selected provide a thorough grounding in Art.

The course is for four years. Students who have completed one or more years at a High or Technical School may transfer to the appropriate course at the Girls Central Art School.

No fees are charged, and students receive the government grant of 5/- for books and materials during the first three years.

Principal: John C. Goodchild.  
Senior Mistress: Gladys K. Good.
EXHIBITION BUILDING - NORTH TERRACE - ADELAIDE

NEW PREMISES, IN STANLEY ST., NORTH ADELAIDE,
WILL BE OCCUPIED BY THE SCHOOL OF ART, EARLY IN 1963.

DATE OF TERMS
1963
First Term . . . Tuesday, 5th February to Friday, 17th May
Second Term ... Monday, 3rd June to Friday, 9th August
Third Term ... Monday, 26th August to Thursday 19th December

PURPOSE AND AIM OF THE SCHOOL
The South Australian School of Art is administered by the Technical Branch of the Education Department for the purpose of providing full-time vocational training for those who wish to become practicing artists and for those who have been admitted to the Education Department as Art Teachers in Training, and part-time vocational training for those who are already engaged in one of the branches of the artistic profession.

The School also provides part-time tuition for those who are not professionally engaged but who seek to gain an understanding and appreciation of art and a further experience through the study and practice of one or more of the varied aspects of drawing, painting, design, sculpture and crafts.

It is the aim of the school to provide the highest possible standards of basic training at Diploma level in every field in an environment of maximum opportunity for development of individual talents, abilities and potentialities.

COUNCIL

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Geoffrey Thomas Clarke, A.U.A., F.E.A., S.P.

VICE PRESIDENTS
Charles William Rawling

SECRETARY
The Principal

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Alfred Francis Keechow, S.P.
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The Principal

THE SOUTH AUSTRALIAN SCHOOL OF ART

TEACHING STAFF

PRINCIPAL
Allan F. Sierp, P.F.E.A., Dip. Art

VICE-PRINCIPAL

SÉNIOR LECTURERS
Philip D. Roberts, Dip. Art
Gordana Samsis, A.M.A.

LECTURERS
Udo Selbach
Charles Reddick, B.F.E.A. Arts (Chicago)
Albert Smith, Dip. Art
Francis Pijver
Geoffrey R. Wilson, Exp. Art
Richard G. White, Dip. Art
Charles Kempf, A.R.A.A., F.E.A.
Helen J. Milne, Dip. Art

Josephine Caddy, Dip. Art (Vancouver)
Doris C. Cant
Margaret W. Douglas, Dip. Art (Edinburgh)
Owen J. Brougat
William M. Lyle, A.R.A.T.C.

and visiting part-time instructors for specialized subjects.

GENERAL INFORMATION

All correspondence, including enquiries from intending students, should be addressed to the Principal, South Australian School of Art, Exhibition Building, North Terrace, Adelaide.

School Hours
Morning .......... 9 a.m.-11 a.m., 11 a.m.-1 p.m.
Afternoon ......... 2 p.m.-4 p.m.
Evening ........... 6 p.m.-8 p.m., or 9 p.m.

Diploma Awards
The School awards three Diplomas—the Diploma in Fine Arts (Painting or Sculpture), the Diploma in Advertising Art and the Diploma in Art Teaching. Details of which will be found on page 16.

Choice of Course
The First Year Course is common to the Diploma courses in Fine Arts and Advertising Art and students are not required to specify the subject in which they wish to take their Diploma until the Second Year.

School Council
The powers and duties of the School Council shall be to exercise a general oversight of the work of the School in accordance with the instructions of the Director of Education (vide Reg. 32-35 of Part X).

Gallery
The Gallery was opened in November, 1958. It provides accommodation for special loan exhibitions from National Art Galleries and exhibition of the work of staff and students. Once in each term the Principal may invite individuals or groups to use the gallery for exhibition purposes.

Library
The school library contains some 1,100 books of reference, many of which may be borrowed by Staff and students of the School. The Library subscribes to many periodicals covering a wide range of subjects.

Supplies of Artists' Materials
All students of the School are required to supply and maintain all equipment, artists’ materials and books as directed.

The School Store
The School store supplies small items such as paper and pencils, all profits being paid into the School Fund.

The Shop is open for 15 minutes at the commencement of morning and afternoon sessions.

Student Lockers
Lockers are available to all full-time students.

Whenver possible lockers will be made available to part-time students enrolled for a number of classes.

Personal Property
The School will not hold itself responsible for the loss of personal property left in class rooms or within the precincts of the building.

Suspension or Termination of Course
The Principal may at any time suspend any student from attendance at the School if he or she is guilty of serious breach of school discipline, or of gross misconduct or of conduct prejudicial to the good reputation of the School.

The Principal may require the student to leave the School permanently if he considers it necessary in the interests of the School.

Fees
 Fees must be paid in advance, and a class admission card obtained. This card forms the admission ticket to the course or class listed on it. It must be handed to the instructor or lecturer in charge of each class, who will enter the name and receipt number in the class roll book. Transfers will be arranged only for substantial reasons; they must be authorized by the Principal.

A transfer ticket will then be issued, which must be initialied by the instructor or lecturer in charge of the former class and given to the instructor or lecturer in charge of the new class.

Full time students may be allowed to attend additional classes without further fee if this is recommended by the course lecturer and approved by the Principal, but is subject to vacancies existing in the desired classes.

For Full Time Diploma Courses ........................................ £10 10s. per term

For Part Time Classes—

Hours per Week ........................................ Fees per Subject per Term
2 hours ........................................ £3 10s.
3 hours ........................................ £4 10s.
4 hours ........................................ £4 10s.
With a maximum of ........................................ £8 10s.

DIPLoma COURSE REGULATIONS

The Education Department through the South Australian School of Art provides the following courses of instruction and examinations leading to the Diploma in Art (one year)—

(a) Diploma in Fine Arts (with specialization in Painting or in Sculpture).
(b) Diploma in Advertising Art.
(c) Diploma in Art Teaching.

Courses (a) and (b) have been designed as full-time four-year courses, and the Schedules of subjects have been prepared on that basis. The first year of (a) and (b) is a common course.
The student must attend full-time for the first three years. However, in special circumstances, the subject load for the fourth year of the diploma in Fine Arts and of the Diploma in Advertising Art may be taken on a part-time basis while the student is engaged in obtaining practical experience with an approved firm or establishment.

Requirements for Admission

1. The Diploma in Fine Art and Advertising Art.
To be eligible for admission to these courses in 1963, candidates must comply with the following conditions:

(a) Obtain passes in five subjects at the third year level.
(b) Attain the age of 16 years on entering the School.
(c) Obtain a pass in an art examination conducted by the School. This examination may be in the form of an art test, and/or submission of a portfolio of the candidate's art work.

For entry in 1964, candidates must comply with the following conditions:

(a) Obtain passes in four subjects at leaving level.
(b) Attain the age of 16 years on entering the School.
(c) Art for H2 above.

Under special circumstances the Director of Education may admit candidates who do not comply with the above requirements, but who show outstanding artistic ability, and who are likely to benefit from a full-time art training.

2. The Diploma in Art Teaching.
Students who have been assessed by the Director of Education as art teacher trainees ("H" course) at the Teachers College are eligible to take this course. The entry qualifications for this course are set out in E.D. circular 31.

The entrance of other students will be decided on their eligibility to be accepted as "H" course students.

Board of Studies
There shall be a Board of Studies to consider the contents of the courses, examination standards and students' examination results, and to make recommendations on these and other relevant matters to the Director of Education.

Order of Subjects
Before taking a subject, pre-requisites if any, must be completed. Only in the most exceptional circumstances will this rule be varied, and then with the approval of the Board of Studies.

Attendance and Examinations
Attendance at lectures and practical work is compulsory and students are required to attend 75% of the classes before being permitted to sit for examinations.

Any student who fails three times in any one subject must apply to the Board of Studies of the S.A. School of Art for permission to continue his course. When approved by the Board of Studies, supplementary examinations may be held. The Board of Studies may also permit a student to proceed to the next level of courses without any examinations.

REGULATIONS—DIPLOMA COURSES

DIPLOMA IN FINE ART—PAINTING
FIRST YEAR (COMMON COURSE)

No. in Syllabus | Hours per Week | Total Hours
---|---|---
01C History of Art | 2 | 30 hours
02C General Drawing I | 2 | 4
02C Life Drawing I | 4 |
03C Life Drawing II | 4 |
04C Pictorial Composition I | 4 |
06C Anatomy I | 2 |
07C Perspective I | 4 |
08C Design I | 4 |
09C Lettering I | 2 |
10C Sculpture I | 4 |

SECOND YEAR

01F History of Art II | 2 |
01F Life Drawing II | 2 |
04F Life Painting II | 8 |
05F General Painting II | 4 |
06F Pictorial Composition II | 4 |
07F Graphic Arts I | 4 |
08F Sculpture II | 2 |

THIRD YEAR

11F History of Art III | 2 |
12F Life Drawing III | 6 |
13F Life Painting III | 6 |
14F General Painting III | 6 |
15F Pictorial Composition III | 4 |
16F Graphic Arts II | 6 |

FOURTH YEAR

21F History of Art IV | 2 |
22F Life Drawing IV | 6 |
23F Life Painting III | 6 |
24F Graphic Arts III | 10 |
25F Project Design | 10 |

DIPLOMA IN FINE ART—SCULPTURE
FIRST YEAR (COMMON COURSE)

No. in Syllabus | Hours per Week | Total Hours
---|---|---
01C History of Art | 2 |
02C General Drawing | 4 |
03C Life Drawing | 4 |
04C General Painting | 4 |
05C Pictorial Composition | 4 |
06C Anatomy | 2 |
07C Perspective | 4 |
08C Design | 4 |
09C Lettering | 2 |
10C Sculpture | 4 |

SECOND YEAR

01F History of Art II | 2 |
01F Life Drawing II | 6 |
02F Life Painting II | 6 |
03F Pictorial Composition II | 4 |
04F Graphic Arts I | 6 |
05F Sculpture II | 2 |

THIRD YEAR

11F History of Art III | 2 |
12F Life Drawing III | 6 |
13F Life Painting III | 6 |
14F General Painting III | 6 |
15F Pictorial Composition III | 4 |
16F Graphic Arts II | 6 |

FOURTH YEAR

21F History of Art IV | 2 |
22F Life Drawing IV | 6 |
23F Life Painting III | 6 |
24F Graphic Arts III | 10 |
25F Project Design | 10 |
SECOND YEAR

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<td>15T</td>
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<td>19T</td>
<td>Art Needlework I</td>
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<td>29T</td>
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At the Western Teachers College or the University of Adelaide

Principles and Practice of Teaching B

Physical Education B

Observation

One degree subject (University of Adelaide) or Teachers College equivalent

Study period

12 hours

THIRD YEAR

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<tr>
<td>15T</td>
<td>or Lettering III</td>
<td>2</td>
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<tr>
<td>15T</td>
<td>or Pictorial Composition I</td>
<td>2</td>
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<tr>
<td>30T</td>
<td>or Sculpture III</td>
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At the Western Teachers College or the University of Adelaide

Principles and Practice of Teaching B

Observation

Health Education

Education I, University of Adelaide or College Education

Study Period

14 hours

SYLLABUS—FINE ART SUBJECTS

Syllabus—Fine Art Subjects (Including Common Course)

12F Life Drawing I

A further study of figure drawing related to portrait, general and mural painting.

13F Life Drawing II

The nature and ability of the individual student is considered and opportunity is given for development in appropriate directions in pictorial composition.

15F Pictorial Composition I

The nature and ability of the individual student is considered and opportunity is given for development in appropriate directions in pictorial composition.

15F Pictorial Composition II

The further development of first year studies with emphasis on figure composition related to portrait, general and mural painting.

15F Pictorial Composition III

The further development of first year studies with emphasis on figure composition related to portrait, general and mural painting.

15F Life Drawing I

The study of the human figure, its proportions, structure, movement and character in a variety of media.

15F Life Drawing II

The further study of the figure and appreciation of the relationship of sound figure drawing to the major subjects of life painting and figure composition.
DIPLOMATES OF THE SOUTH AUSTRALIAN SCHOOL OF ART

1958
THE DIPLOMA IN ART TEACHING

HAROLD JOHN BARR
ANNE KATHRYN BEARD
RONALD CHARLES BELL
MAX MILLEW MERRILL, F.R.A.A.

DONALD JAMES CUMMERS
ERIN MAE BLASSE, A.I.A.
JULIET ELLISON KELLY
KRUSE HUGO
Helen Inman Harris MCINTYRE

PHILIP DOUGLAS ROBERTS
ALLAN FREDERICK DEPP, F.R.A.A.

ALEX LEONARD SMITH
DELA RISE SPOOKER

RICHARD GRAHAM WHITE

in absence
VICTOR ADOLPHSON

DIPLOMA IN ADVERTISING ART

BRYAN GEORGE ALLEN
ALMA LIND LEEDS

DIPLOMATES OF THE SOUTH AUSTRALIAN SCHOOL OF ART

1959
THE DIPLOMA IN ART TEACHING

FREDERICK GLASSSTONE CARLIER
REVERE CARROLL DORRIO
BERNICE MARY DEAN
BARBARA JANE MACRAE
JACQUELINE MCBETH
MARGARET ISABEL MOYIE
BRIAN EDWIN SEIDEL

in absence
KINGSLY ELSMORE FLETCHER

THE DIPLOMA IN FINE ART (PAINTING)

MAURICE MPRA KEESE
SHERLEY ANNE MUSSON
YVONNE ANNE ROBER

THE DIPLOMA IN ADVERTISING ART

THOMAS FREDERICK MCINTYRE

APPERT DORE MANING

AWILA FAY ROBER

GLORIA ANNE THANE

DIPLOMATES OF THE SOUTH AUSTRALIAN SCHOOL OF ART

1960
THE DIPLOMA IN ART TEACHING

CAROLE ANNE POOH
BARBARA FREDERICK GOOD
MARKLE WARE HARK

TRUDY CATHORING ROCCKET

ALVITA BRYAN SPENCE

ANGELA MARGARET DAUNT

LORRAINE LADY WARD

GRIDDY RONALD WILSON

THE DIPLOMA IN ADVERTISING ART

MARA BERGAMINI

ADAMSON LYNN BRAND

CLAN ST. VINCENT ROSS

in absence

BARRY JOHN PEACE

DIPLOMATES OF THE SOUTH AUSTRALIAN SCHOOL OF ART

1961
THE DIPLOMA IN FINE ART (PAINTING)

BRIAN ROBERT CALLEN
BARBARA MARY HARVEY

PEOPLEOYANN SHOHEE-PHELPS

THE DIPLOMA IN ART TEACHING

LADY LYNNE WORSWING

ROBERT AND ROY

KINGSLY JOHN MAKES

DOUGLAS MORRIS
of England – the relations of Art Masters in English Schools – the best kind of Art School for South Australia,' (May 1892).

Public Library, Museum, and Art Gallery of South Australia.

ART DEPARTMENT.

School of Design, Exhibition Building.

Adelaide, 18th May 1892

To the late Arts Committee.

Gentlemen,

I have the honor to acknowledge receipt of your request for a report upon the following subjects:

I. Art Schools in England.
II. Relations of Art Masters in English Schools.
III. The best kind of Art School for South Australia.

Your Honorable Directors have informed me that the Master of the School of Painting has resigned his position. This intimation permits me to detail fully with your request without prejudice to his filling a different appointment; in a way that would not otherwise have been open to me.

I. Art Schools in England.

The Chief are:

2. Do in Scotland.
3. Do in Ireland.
5. Akenside's School at Bushey, under Akenside, &c.
6. Cambridge School at St. John's, for the preparation of students.
7. Public schools & private tuition.
8. J. Rivington Art Schools under the Science Art Department.

The population of England with wealth, the restriction of internal decoration till recently, the hanging of pictures, the occasional use of statues on the scarcest date for the Academies.

The English Academy is the recognized for educational school, it has mainly been for the preparation for Academy probation students.

The late the school is (Vulcan) the only instance in England of a University College Art School holding a high place in the estimation of the Cult.
Hakome's School is the outcome of his kindly nature and many of his students were imbued with his manifestations.

Of the public schools in England, Bradford Central has the best taught and that upon E Kenington line.

Private barracks besides academies valuable mark, but many make a public mark. Understand that both Smith's, Cooper's, Academician, have schools, but I cannot account for them, this is easily understood, but these artists are not likely to make that which they have undertaken in a true spirit of public charity, avoiding the vanity to seek artistic heights.

Thus remain the E Kenington Art Schools which consist of:

1. The Central Schools at 8 K. under the control of Director for Art who decides the course of study, Jr. whom are the Principal Headmasters appointed by the Board of Goem with whom the Director has a consultative vote.
2. The Suburban (name) Schools managed by Local Committee or an associated branch.
3. The Provincial (name) Schools generally managed.
4. Caution: Some have a Central Suburban School—Birmingham for instance—where the Schools are under the Board of Goem who spent considerable sums of money from their own upon the Schools.
5. The Provincial Schools (Manchester) have separate distinct schools of art in the various suburbs of the City of London.

Each School has one Headmaster whose minimum qualification of competency is fixed by a K. departmental regulation. He is assisted by Assistant Headmasters. The size of schools varies in the largest schools such as Birmingham or Manchester—where no distance is a school of art divided into two Schools with sections or have parallel in Adelaide with two Headmasters.

In case of vacancy in a Mastership, the Local Committee with authority select from the management applicant or will apply to E Kenington and accept the senior student recommended by the Department.

All Schools are liable for inspection. The Central School by the Director, other Schools by Inspector or occasionally the Director.

All Schools follow a K. curriculum. They are conducted upon line similar to our Rooms Schools, except that your committee does not directly distribute a money grant.

It is not generally realised that E Kenington Art Schools have...
naturally linked to the production of art. As acknowledged by an artist must be born, but that a training is necessary for genius. The same many men who have obtained the whole of their artistic training at St. Kensington. As my personal knowledge, the following was known to the language of the writer by S. Kensington trained masters.

Seymour Lucas A.R.A., K. Hackett RA., L. Kidd RA., Legsdin A.R.A., Mr. Sheppard, W. H. Ward, Stanley Drury, R. G. Goudon, Bevan-Wright, Mrs. Allamby, Arthur Price (of Art Academy) 2.13 Kensington 2.13 Claren, 2.13 Riley, 2.13 Walter Brangley, 2.13 Brown, 2.13 Clark, 2.13 Judd. The last eleven of these men marked as educated as others prove that the accurate training of the designer is sufficient equipment for the artist.

II. Relations of Head Masters in English Art. -

The rule without exception is to have one head master who is responsible to the Committee for carrying on the work, with the help of assistant masters. In larger schools, the Local Committee may advertise for an assistant master. In Birmingham I understand this was not done throughout a vacancy. In smaller schools the head master was usually elected by the head master and engaged by the Committee upon his recommendation.

During my provincial tour I never received a message of instruction from a Committee never engaged through my engagement terminated by agreement with the head master (only in the event of a disagreement would an assistant appeal to the Committee).

Appendix some particular As Head Masters Training. Having just obtained a headship at the Central school I was trained. To obtain his headship he passed an examination which bases him eligible to be appointed head master of any school. Being eligible for a head master position, he went to the Central school as a student in training. There students were admitted annually the number varying from 2 to according to the number of vacancies. No student remained more than two years (they were trained for 3 years) whilst training.

The
The student has to produce annually certain works as evidence of the practical study. They have three theoretical and practical form: study, examinations in each subject of study.

### III. The best kind of Art School for S. Australia.

After a residence of nearly four years in the colony, the examiners carefully studied the requirements and found them in accordance with the systems of New South Wales and Melbourne, their advantages and defects. They recommend the following as the basis for the course.

- a. The Central School, where all technical arts shall be taught theoretically and practically.
- b. Suburban Schools with Special Classes, where special arts shall be taught to students studying at the Central School on the day, teaching in the evening. The system proves to Birmingham. The Suburban master receives such a salary that they can keep their classes. Their days are free for higher studies.
- c. Branch provincial schools under local committee and protocol.
- d. The Central and Suburban Schools will be conducted by your Committee, with your Director as Head Master and Assistant Master.

Your Committee recognize the power of cooperating with the application of the highest power, the mental faculties, in the production of works of art. It understands that the theory and practice of design in determining the success of the pupil, the general shape, the line, the modeling, the color of any composition, whether pictorial or decorative, will not fail to be that all art work is primarily formed upon design as embellishing or enriched with modeling or color. While the teaching of design is paramount, the teaching of color is necessary. Neither is perfect without the other. Both are indispensably combined.

The Committee recommends your committee not to continue separate schools of design and painting, wherein each must duplicate the teaching of the other at the cost of teaching energy and the public funds. Experience shows that...
The highest art has always been obtained by the men who practiced several branches: therefore I could not will recommend you Committee to make the appointment of anyone practiced in the technicalities of one art only. My knowledge of the colony compels me to say that there is insufficient advanced work in progress to require two highly qualified teachers.

I recommend that your School of Painting be incorporated with your present School of Design to be called School of Design and Painting that from the creation of my colleague director the following appointments be made: —

1. An evening assistant at a salary of £ 50 per annum.
2. A Painting Mistress at a salary of £ 100 per annum.

These Assistant could be obtained from students who have been trained in your schools. Both would be taken under S.K. Art Teachers Certificate to show the ability of the proposed mistress also. The accompanying painting from nature worked in this school exhibited by me: —

Maria

Teaching Assistant, Mistress. It has been found in England, at a Grammar Female School of 20, at S.K. Board Schools that Music teachers where the students are females, to have a mistress. The whole of the present students in the School of Painting are 30, teach Elementary Work and are females: —

The above scheme I recommend immediately to your Consideration: —

for the following reasons: —

1. There would be a saving of Public Funds of £ 250 and no duplication of work.

2. The highest mention would be offered to students to preserve in their studies by your recognition in the present instance of marked ability: —

3. The risk of your appointment is obviated. (The Inspector can inform your Committee of the irregular Conduct of the last few appointments). —

I appeal to your Committee to assume a united national scheme in respect to
to your Art School. - You are aware that your School of Art has not been unsuccess fully handled, that its students (including the most advanced who were in the School of Painting) are inspired with respect for their School, and I venture to predict that if your Committee will adopt this scheme that within a year you will obtain a united, healthy School, showing a marked increase in work both in quantity and quality.

I would point out that these suggested appointments will form up some elementary work. The training assistant in the evenings, the mistress access would do as the day, more than the work which would arise from the affliliation of the School of Painting, so that I should be enabled to give more time to advanced tuition. The new school would be no increase in my labor. I should not look for objects to receive any additional commutation.

I have endeavored to confine my remarks directly to questions which your Committee required my report.

I allude to certain other matters in an appendix.

I venture to add a note upon the Melbourne School of Painting. The last recent figures show that this school, besides also restricted uncertainty to recommend it as an example to your Committee. In 1891 its students numbered 10 male and 80 female. With a population 80 times that of Adelaide, and equal to the whole of Australia, with the establishment of a valuable Scholarship, that school may escape holocaust. I have it on authority that the major portion of the work of the students are still life, in connexion with which a work by the prepared mistress, now hanging in the British Gallery at Melbourne, they are very poor.

I have the honor to be,

Gentlemen,

Thomas W. Scott,
During 1888 & earlier I had several applications from Scenic Students of the School of Painting desiring me to admit them into the School of Design. In all cases refused, except to such theoretical classes as were not held in the School of Painting.—

Early in 1889 your Committee drafted the following note: Students in either of the Advanced Schools may send one name to join the other on giving due notice of their desire to do so, filling up the application form and subject to the approval of the Master of the School they propose to join. As a result the Advanced Students of the S. of Design joined the S. of Design.—

On many occasions I have been unable to admit a new student who should have gone to the S. of Painting & who failing to obtain admission to the School of Design went to other Schools. I have declined repeatedly to teach painting unless the student applied and the instruction elaborated. Had I not done this I should have been reprehensible in duplicating the work of the S. of Painting. Unfortunately, my action, designed to send a student to the S. of Painting, resulted in my losing a student who had joined the Norwood School rather than be forced into the S. of Painting.—

The Advanced Students of the School of Painting having obtained their tuition in the S. of Design, the Elementary Students of that School might likely be accommodated.

Your Committee have had a list of my certificates laid before them— I append a list.—

Provided my entry at S. Kensington had not coincided at Brighton as a Student Assistant & an Assistant Master, I had passed my Scholarship Exam. taking the highest position of the candidates for the year. I was fortunate in being in training 6½ years (½ year more than the average) during which period I kept my final four Certificates—

I shall embrace the following Subjects this winter.
Appendix Report 203. Conclusion (2)

Design. In general the theoretical principles the Adie development of
AAS: Special essay on Mythology besides in color of materials,
Special designs for panel decoration against my personali-
tions in Adie's home studies in designing-

Architecture. Elementary: Adie undertook including Building Construction,
the measuring up of some important building took my
examinations of architectural detail and two days.
Architectural composition for a gentleman's residence
in the Jacobean style.

Antique drawing of the full figure passed examination in two
same study of the same.

Painting: Figure, including Monochrome in Oil from Ornament
flowers in Water Color & Sanguine Oil Life in Oil;
Studies selected master of landscape & figure in Oil;
Shall drawing from the nude life. All completed in an applied to a life study. Painting the Head & figures in Oil.
Two years, a passed my first study examinations in Oil from back Oil from Still Life Life drawings full
figure in Oil were placed in London and in various
Design for figures for a decorative purpose, made
special study of the figure from Italian Renaissance
decoration in oil, a whole study on the same.

During my first year in S. Kensington I was evening master
of the senior class, where, though nominally with a much
I had entire charge of all branches of work including the
Life classes.

Since the establishment of S. Kensington 1198 men have
received Art. Master's certificate & 188 have taken 5
years, each holding higher qualifications than me.

In the past year committee had paid me a salary for
drawing. Elementary work I have not obtained such a full
use of my service. As would have been rendered in England
had I remained there my credentials would have insured
me such a position as would have included the work
this report recommends.

[Signature]
Director for Technical Art
18. 6. 92.
THE EDUCATION GAZETTE.

February 10, 1951.

(c) Passes in Practical Work, Second Year; Tools and Materials, Second Year, as prescribed in the Teachers College course for M.T.I.'s. (Woodwork).

(d) Passes at the School of Arts and Crafts in the following subjects: Perspective, Grade I; Design and Colour, Grade II.

C.—II.B CERTIFICATE, WOODWORK.

Before a II.B Certificate is awarded a teacher must obtain:

(a) A skill mark of 41 or more (vide Regulation XXIII).

(b) Passes in Practical Work, Third Year; Tools and Materials, Third Year, as prescribed in the Teachers College course for M.T.I.'s. (Woodwork).

(c) Pass in Education and one other degree unit at the Adelaide University.

(d) Pass in the following subject at the school of Arts and Crafts:—Building Drawing, Grade I.

D.—ILA CERTIFICATE, WOODWORK.

Before an I.A Certificate is awarded a teacher must have obtained a skill mark of 51 or more.

E.—I.B CERTIFICATE, WOODWORK.

I.—Bench Work.

Candidates must present an original design for (a) an occasional table, (b) a piano stool, (c) one other similar approved piece of furniture, together with the completed article.

II.—Education, Drawing, Etc.

Passes in the following subjects prescribed for B.A., Adelaide University:—Education, Betsy I., and passes at the School of Arts and Crafts in Design III. and Building Drawing II.

III.—Timbers.

Forest areas of the world, distribution of timber trees, timber markets, uses of timber, methods of transport, etc., with special reference to Australian conditions—in greater detail than for Second Class Instructors' examination.

IV.—General.

In addition to the above, particular attention will be given to the record of the applicant as a Woodwork instructor. His records should show the approval of the Inspector for efficiency, initiative, and good management in the working of his centre, for the preceding four years, as a second class instructor. Candidates must obtain a skill mark of 61 or more.

F.—ILA CERTIFICATE, WOODWORK.

Before a I.A Certificate is awarded a teacher must have obtained a skill mark award of 71 or more.

G.—II.B CERTIFICATE, SHEET METAL WORK.

Before a II.B Certificate is awarded a teacher must obtain:

(a) Passes in the Leaving Examination of the University in at least four subjects, of which English, Physics, and Drawing must be three.

(b) A skill mark of 21 or more (vide Regulation XXIII).

(c) Passes in all Departmental subjects prescribed in the Teachers College course for M.T.I.'s. (Sheet Metal Work) this includes Practical Work, First Year; Tools and Materials, First Year.

(d) Passes at the School of Arts and Crafts in the following subjects:—Geometrical Drawing, Grade II.; Dimensioned Sketching, Grade II.; Lettering and Showard Writing, Grade II.; Geometrical Development, Grade I.; Art Metal Work, Grade I.

(e) Give evidence of satisfactory teaching ability in Practical Work, Theory, and Drawing as required by the Department.

H.—II.A CERTIFICATE, SHEET METAL WORK.

Before an II.A Certificate is awarded a teacher must obtain:

(a) Passes in the Leaving Examination of the University in six subjects, of which English, Physics, Drawing, and Chemistry must be four.

(b) A skill mark of 31 or more (vide Regulation XXIII.).

(c) Passes in Practical Work, Second Year; Tools and Materials, Second Year, as prescribed in the Teachers College course for M.T.I.'s. (Sheet Metal Work).

(d) Passes at the School of Arts and Crafts in the following subjects:—Perspective, Grade I.; Design and Colour, Grade II.

I.—II.B CERTIFICATE, SHEET METAL WORK.

Before a II.B Certificate is awarded a teacher must obtain:

(a) A skill mark of 41 or more (vide Regulation XXIII.).

(b) Passes in Practical Work, Third Year; Tools and Materials, Third Year, as prescribed in the Teachers College course for M.T.I.'s. (Sheet Metal Work).

(c) Pass in Education and one other degree unit at the University.

(d) Pass in the following subject at the School of Arts and Crafts:—Geometrical Development, Grade II.

J.—II.A CERTIFICATE, SHEET METAL WORK.

Before a II.A Certificate is awarded a teacher must have obtained a skill mark of 51 or more.

K.—I.B CERTIFICATE, SHEET METAL WORK.

I.—Bench Work.

Submit satisfactory work, designed and wrought by the candidate, in the following:

1. Fire screen, using any Australian plant form as motif.

2. Cool box. The motif is to be selected from either plant or animal forms, or some historic style of ornament.

3. One other similar approved piece of a metal or repoussé metal work of teacher's own choice.

II.—Education, Drawing, Etc.

A pass in the following subjects prescribed for B.A., Adelaide University:—Education, Geology (including mineralogy), I.; Passes at the School of Arts and Crafts in Design III., Repoussé and Art Metal Work II.

III.—Metals.

Metal areas of the world; method of extraction, uses of metals, surface treatment of sheet metals, in greater detail than required for Second Class Instructor's Certificate.

IV.—General.

In addition to the above, particular attention will be given to the record of the applicant as a Sheet Metal Work instructor. His records should show the approval of the Inspector for efficiency, initiative, care, and control of equipment, and organization in his centre, for the preceding four years as a Second Class Instructor. Candidates must obtain a skill mark of 61 or more.

L.—I.A CERTIFICATE, SHEET METAL WORK.

Before a I.A Certificate is awarded a teacher must have obtained a skill mark award of 71 or more.

X.—III.B CERTIFICATE, FITTING AND TURNING AND BLACKSMITHING.

(NOTE.—Before a III.B Certificate is awarded to a student of the Teachers College he must have satisfactorily completed the Teachers College course or a course accepted as equivalent.)

I.—Bench Work.

1. Candidates must have completed the third and fourth year courses in Blacksmithing and Fitting and Turning of the Thebarton Technical School, or approved equivalents.

2. The construction from given working drawings used in the above courses of any model involving the operations used in the above courses.

3. A knowledge of tools used in the above courses, together with the ability to maintain them in good working order.

II.—Drawing.

1. Working drawings in Indian ink of models in the above courses.

2. Passes at the School of Arts and Crafts in Lettering, Grade I.: Object Drawing, Grade I.; Design and Colour, Grade I.; Geometrical Drawing, Grade I.; Perspective, Grade I.; Dimensioned Sketching, Grade I.
III.—Metals.

1. Metals used in Blacksmithing and Fitting and Turning work. An elementary general knowledge will be required of the chief sources of metals, iron, steel, copper, tin, zinc, and aluminium, and the general methods of melting and smelting, cutting, and forming.

2. A more detailed knowledge of the physical properties and composition and uses of cast-iron, wrought-iron, mild steel, and tool steel. The common alloys, brass, gunmetal, and the white metals used in machine construction.

IV.—Tools.

1. Structure, uses, and materials of:
   (a) Benches and racks.
   (b) Tools used in metal work centers (Fitting and Turning and Blacksmithing).

2. Care of tools, machines, and equipment.

3. Making of apparatus, special tools, and other aids for teaching of metal work.

V.—Theory.

A knowledge of the general principles of manual training.

VI.—Teaching.

Candidates are to give a lesson on a metal work class on any selected subject to the satisfaction of an examiner appointed by the Department, and must obtain a skill mark of 21 or more.

N.—IIA CERTIFICATE, FITTING AND TURNING AND BLACKSMITHING.

Before a IIIA Certificate is awarded a teacher must have obtained a skill mark of 31 or more.

O.—II B CERTIFICATE, FITTING AND TURNING AND BLACKSMITHING.

I.—Bench Work.

1. Candidates must present a certificate from the School of Mines or other approved Technical School that they have attended Fitting and Turning and Blacksmithing classes on one evening per week for a period of two years or two evenings per week for a period of one year, and have shown satisfactory proficiency therein. Candidates who have served an apprenticeship to allied metal working trades will not be required to do this.

2. The following examples of metal work:
   (a) Blacksmithing: Plain, centre, butt, tee, and split welds.
   (b) Fitting and Turning: Cut right and left handed single and double square threaded screws of regular pitch with nuts to correspond.

3. Design and construction of two models as alternative exercises to any model in the standard Junior Technical School course.

4. Submit satisfactory work certified to be the unaided work of the candidate in the following:
   (a) Blacksmithing: Pair of blacksmith's tongs, planishing hammer, beck iron.
   (b) Fitting and Turning: Surface gauge, small lifting jack, ball pan hammer head.

II.—Drawing.

1. Six freehand sketches of models, six of tools, and three of simple parts of machines or engines.

2. A pass at the School of Arts and Crafts or approved Technical School in Geometrical Drawing, Grade II; Design and Colour, Grade II; Object Drawing, Grade II; Dimensioned Sketching, Grade II; Lettering, Grade II; Mechanical Drawing, Grade II.

III.—Metals.

1. Iron: The ores, smelting, cast-iron, wrought iron, conversion of iron into steel, properties of steel.

2. Special steels: The composition, manufacture, and uses of the following: Manganese, chrome, nickel, tungsten, and carbon.

3. Alloys: The composition and principal properties of the following: Brass, bronze, phosphor bronze, and white metals used in construction of machines.

4. Chief metal producing areas of the world, process of extraction or preparation in greater detail. Classification of metals used for manufacturing purposes.

5. Special attention to be paid to the methods of manufacture of cast-iron, malleable cast-iron, wrought iron, and mild steel and cast steel.

IV.—Tools.

Thorough knowledge of tools used in metal work, and ability to keep them in order. The hardening and tempering of tools.

V.—Theory.

The History and Principles of Educational Metal Work.

VI.—Teaching.

Candidates must have served the Department as Third Class Metal Work Instructors for at least four years, and must obtain a skill mark of 41 or more.

VII.—General.

Passes in the Leaving Examination in the following subjects:
   (a) Chemistry.
   (b) Physics.

P.—IIA CERTIFICATE, FITTING AND TURNING AND BLACKSMITHING.

Before a IIIA Certificate is awarded a teacher must have obtained a skill mark of 51 or more.

Q.—II B CERTIFICATE, FITTING AND TURNING AND BLACKSMITHING.

I.—Practical Work.

1. Blacksmithing:
   (a) Hand wrought table lamp.
   (b) Fireproof companion in polished steel.
   (c) Wrought iron "grille."

2. Fitting and Turning:
   (a) Hand turned brass candlestick.
   (b) Plumber block.
   (c) A small steel vice.

3. One other approved piece of metal work of the teacher's own choice.

II.—Education, Drawing, Etc.

A pass in the following subjects prescribed for B.A., Adelaide University:—Education, Geology (including Mineralogy), Grade I, Passes at School of Arts and Crafts or other approved Technical School in Mechanical Drawing, Grade III; Mechanics and Heat, Grade I.

III.—Metals.

Metal areas of the world, method of extraction, uses of metals, surface treatment of metals in greater detail than required for Second Class Certificate. Thorough knowledge of welding both by oxyacetylene and electric arc method.

IV.—General.

In addition to the above, special attention will be given to the record of the applicant as a Metal Work Instructor. His record should show the approval of the Inspector for efficiency, initiative, care and control of equipment, and organization in his Centre for the preceding four years as a Second Class Instructor. Candidates must obtain a skill mark of 61 or more.

R.—II A CERTIFICATE, FITTING AND TURNING AND BLACKSMITHING.

Before a II A Certificate is awarded a teacher must have obtained a skill mark award of 71 or more.

In special cases any of the above requirements for anyManual Training Instructor's Certificate may be varied with the approval of the Teachers Classification Board.

V.—TRADE SCHOOL TEACHERS' CERTIFICATES.

Before a certificate is awarded to any teacher in a Trade School he must comply with the provisions of Regulation XXIV, 9, and complete the sections set out for such certificate as follows:

A.—II A CERTIFICATE.

1. Have obtained a first class tradesman's certificate in the respective trade at the Adelaide Technical College or present evidence satisfactory to the Director of having completed an equivalent course of training.

2. Have served at least three years as a journeymen tradesman with outstanding efficiency.
A.—III.B CERTIFICATE.
Note.—Before a III.B Certificate is awarded to a student of the Teachers College he must have satisfactorily completed the Teachers College course, and obtain:

(a) Passes in the Leaving Examination of the University in at least four subjects, of which English and Drawing must be two.
(b) A skill mark of 21 or more (vide Regulation XXIII.).
(c) Passes in the following subjects at the required standard:—History of Art I., Design and Colour I., Object I., Geometrical Drawing I., Modelling I., Plant I., Lettering I., Dimensioned Sketching I., or in one subject which must be selected from:

B.—IIIA CERTIFICATE.
Have obtained a skill mark of 31 or more.

C.—II.B CERTIFICATE.
1. Have obtained passes in five of the six subjects for the particular trade section as prescribed hereunder or in equivalents approved by the Director.
2. Schedule of prescribed subjects (S.M. indicates School of Mines; U., University; S.A., School of Arts and Crafts):—

Trade:

Fitting and Turning

Motor Mechanics

Boilermaking, Welding, and Blacksmithing

Moulding

Electrical Working

Woodworking

Sheet Metal Working

Hairdressing

Lecturers (all trades)

Printing

2. Have obtained a skill mark of 41 or more.

D.—IIIA CERTIFICATE.
Have obtained a skill mark of 51 or more.

E.—I.B CERTIFICATE.
1. Have obtained passes in the subjects for the particular trade sections prescribed hereunder or in equivalents approved by the Director.
2. Schedule of prescribed subjects (S.M. indicates School of Mines; U., University; S.A., School of Arts and Crafts):—

Trade:

Specified Subjects for I.B.

Metal Trades

Wood Trades

Printing Trades

Hairdressing Trades

1. Have obtained a skill mark of 61 or more.

F.—I.A CERTIFICATE.
Before a I.A Certificate is awarded a teacher must have obtained a skill mark award of 71 or more.

In special cases any of the above requirements for any Trade School Teacher's Certificate may be varied with the approval of the Teachers Classification Board.

VI.—ART TEACHERS' CERTIFICATES.
Before any Art Teacher's Certificate is awarded a teacher must—
1. Comply with the provisions of Regulation XXIV., 9.
2. Obtain passes in the undermentioned Schools of Arts and Crafts examinations at a standard of not less than 75 per cent. Provided that, if before entering upon the course a teacher has passed, or if during the course a teacher passes any of the required subjects at a standard less than 75 per cent, he must submit to the Principal of the School of Arts and Crafts his work in the subject concerned for his decision.
3. Complete the sections for each certificate as set out hereunder.

A.—III.B CERTIFICATE.
Note.—Before a III.B Certificate is awarded to a student of the Teachers College he must have satisfactorily completed the Teachers College course, and obtain:

(a) Passes in the Leaving Examination of the University in at least four subjects, of which English and Drawing must be two.
(b) A skill mark of 21 or more (vide Regulation XXIII.).
(c) Passes in the following subjects at the required standard:—History of Art I., Design and Colour I., Object I., Geometrical Drawing I., Modelling I., Plant I., Lettering I., Dimensioned Sketching I., or in one subject which must be selected from:

B.—IIIA CERTIFICATE.
Before a III.A Certificate is awarded a teacher must—

(a) Obtain a skill mark of 31 or more (vide Regulation XXIII.).
(b) Obtain a pass at the required standard in Perspective I. and (three) 5 from the following four (4) subjects:—Plant Drawing II., Design and Colour III., Object Drawing III., Lettering and Showcard Writing III., or in one subject which must be selected from:
(c) Pass two additional subjects at the required standard from the subjects listed under (d) for the III.B Art Teacher's Certificate.

C.—II.B CERTIFICATE.
Before a II.B Certificate is awarded a teacher must—

(a) Obtain a skill mark of 41 or more (vide Regulation XXIII.).
(b) Pass at the required standard the following subjects (four):—Still Life Painting I., History of Art I., Dimensioned Sketching III., Geometrical Drawing II., or one subject which must be selected from:

Trade:

Specified Subjects for I.B.

Metal Trades

Wood Trades

Printing Trades

Hairdressing Trades

1. Have obtained a skill mark of 61 or more.

F.—I.A CERTIFICATE.
Before a I.A Certificate is awarded a teacher must have obtained a skill mark award of 71 or more.

In special cases any of the above requirements for any Trade School Teacher's Certificate may be varied with the approval of the Teachers Classification Board.

VI.—ART TEACHERS' CERTIFICATES.
Before any Art Teacher's Certificate is awarded a teacher must—

(a) Obtain a skill mark of 61 or more.
(b) Obtain passes in the following subjects:—Modelling III., Still Life Painting III., Geometrical Drawing III., or China Painting II., Costume Design I. and Drawing I., or Projection of Shadows II., Artistic Anatomy I., II. or Building Drawing II., II., Historic Ornament I., II. or Architectural Styles and Ornament I., II., Landscape Painting I., II., Ornament Drawing I., II., Engraving I., II., Drawing and Painting from Life I., II.
(c) Submit satisfying work certified to be the unaided work of the candidate in the following:
   (i) A study in colour of a flowering plant from nature, with three designs based on the plant, each design being intended for one of three distinct industrial processes such, for instance, as repousse metal, decorative needlework, inlay, carving, or painting. The processes and material for which it is intended must be named on each design. The four studies are to be on one imperial sheet.
   (ii) A set of not fewer than twelve (12) studies of historical ornament. These studies should where possible be from actual
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objects in museums or elsewhere. They should be well executed sketches rather than highly finished still life studies. When possible the relation of the decoration to its immediate surroundings should be shown. The date, style, and origin of each sample should, as far as possible, be stated underneath.

(iii.) A shaded drawing, or three studies from life, of a full length figure, either in costume or the nude, to be executed on an impartial sheet, in lead pencil, carbon paper, charcoal, or black chalk, without background.

(iv.) A design from some important feature of civil or ecclesiastical architecture, such as a doorway or entrance hall, wall surface and paneling, a tomb, or the like. The design, which must be not less than 24 in. in its longest dimensions, must be made with a view to enrichment with carved or painted decoration, and must be accompanied by plans, elevations, sections, and details of construction.

(v.) A modelled study of a head from life.

(d) Write and obtain approval for a thesis on a subject connected with the teaching of drawing, painting, or crafts work. The name of the subject selected must be submitted to the Superintendent of Technical Schools at least six months before the thesis is presented.

Provided, that in special cases, where the approval of the Director is obtained before commencing the work, section (b) and (c) in the second and first class certificates may be varied according to the special training and aptitude of the candidate concerned. And provided also that teachers first classified under this scheme in 1925 shall not be required to pass in section (d) of the second and first class certificates.

Note.—The conditions governing the submission of work under section (c) for second class and first class certificates will be as follows:

(a) Except under special circumstances, no teacher is to submit less than the whole of the work of section (c) for any one year at one time.

(b) The work submitted is to be lodged, safely packed, in the office of the Superintendent of Technical Schools, not later than 20th December in each year. It should be accompanied by a letter from the candidate, setting out details of the articles submitted, with a certificate that it is the unaided work of the candidate.

(c) Lack of the required skill mark should not deter candidates from carrying out the remaining work required for these certificates.

F.—II.A CERTIFICATE.

Before a II.A Certificate is awarded a teacher must have obtained a skill mark award of 71 or more.

Status of Art and Drawing Teachers.

For salary and classification purposes teachers of Drawing in the School of Arts, High Schools, and Junior Technical Schools will be considered on a basis similar to that which applies to Junior Assistants and Assistants in High Schools (Regulation VII., 10).

In order that a Junior Assistant may be raised to the status of an Assistant he must satisfy the following conditions:—

(a) Serve for four years as a Junior Assistant.

(b) Obtain a skill mark of 31 or more.

(c) Comply with sections (b), (c), and (d) of the requirements for a III.B Art Teacher's Certificate as prescribed in this circular.

Skill Marks of Art Teachers.

To obtain a skill mark higher than 70, the position of Principal must have been satisfactorily filled for a least one year.

Uncertificated Assistants may be appointed without having obtained a III.B Art Teacher's Certificate, but they shall not be appointed as Junior Assistants until they are so classified. Persons appointed as 'Teachers of Drawing' in Junior Technical and other schools shall rank as Certified or Uncertificated Assistants or Junior Assistants.

In special cases any of the above requirements for any Art Teacher's Certificate may be varied with the approval of the Teachers Classification Board.

VII.—DOMESTIC ARTS TEACHER'S CERTIFICATE.

Before any Domestic Arts Teacher's Certificate is awarded a teacher must comply with the provisions of Regulation XXIV., 9, and obtain—

A.—III.B CERTIFICATE.

Before a III.B Certificate is awarded a teacher must obtain:

(a) Passes in the Leaving Examination of the University in at least four subjects, of which English, Physics, and Chemistry must be three.

(b) A skill mark of 21 or more (vide Regulation XXIII.).

(c) Passes in all Departmental subjects prescribed in the Teachers College course. For Domestic Arts teachers this includes Hygiene at Diploma level.

(d) Passes at the School of Mines in the following Diploma subjects:—Housewifery, Cookery I., Laundry.

(e) Give evidence of satisfactory teaching ability in practical work and theory as required by the Department.

B.—II.A CERTIFICATE.

Before a II.A Certificate is awarded a teacher must obtain:

(a) A skill mark of 31 or more (vide Regulation XXIII.).

(b) Passes at the School of Mines in the following Diploma subjects:—Cookery II., Needlework I., Mothercraft and Home Nursing, Dietetics I., Chemistry II.

C.—I.B CERTIFICATE.

Before a I.B Certificate is awarded a teacher must obtain:

(a) A skill mark of 41 or more (vide Regulation XXIII.).

(b) Passes at the School of Mines in the following Diploma subjects:—Cookery III., Dietetics II., Institutional Cookery, Physics II.

(c) Passes at the University in the following subjects of the Diploma in Physical Education course:—Human Biology, Human Physiology.

(d) Pass at the University in Education as for the Arts Degree.

D.—I.A CERTIFICATE.

Before a I.A Certificate is awarded a teacher must have served at least five calendar years with a II.B classification, have gained a skill mark of 51 or more, and have passed the necessary examination for the Departmental Diploma of Domestic Arts, viz:—

(i.) Home Management.—Household Economics, History of Textiles, Laundry, Housecraft, Domestic Hygiene.

(ii.) Cookery.—Food Values, Dietetics Part I.

(iii.) Chemistry (General and as applied to Domestic Arts).

(iv.) Physiology, Part II., and Home Nursing.

(v.) Dressmaking, Part II. and Part III.

Provided that teachers appointed prior to 1st January, 1938, shall be entitled to be classified in accordance with their position and skill marks without regard to the prescribed service, but such teachers may sit for the necessary examinations and receive promotion according to the condition of this Regulation.

Status of Domestic Arts Teachers.

For salary and classification purposes teachers of Domestic Arts will be considered on a basis similar to that which applies to Junior Assistants and Assistants in High Schools. In order that a Junior Assistant may be raised to the status of an Assistant she must satisfy the following conditions:—

(a) Serve for four years as a Junior Assistant.

(b) Obtain a skill mark of 31 or more.
(c) have completed the requirements for the I.I.B. Certificate set out in E.D. Circular No. 30 above with the exception of the skill mark and the period of teaching.

In special cases any of the above requirements for any Domestic Arts Teacher's Certificate may be varied with the approval of the Teachers Classification Board.

VIII.—MILLINERY TEACHER'S CERTIFICATE.

A.—I.I.B. CERTIFICATE.

(Notice.—Before a I.I.B. Certificate is awarded to a student of the Teachers College she must have satisfactorily completed the Teachers College course or a course accepted as equivalent.)

Before a I.I.B. Certificate is awarded a teacher must—

(a) Obtain Milliner Certificates I. and II.

(b) Present a collection of notes and useful hints on the teaching and practice of up to date millinery.

(c) Have given satisfactory service for 12 months as a teacher in a Departmental school.

(d) Have gained a skill mark of not less than 21.

B.—I.I.A. CERTIFICATE.

Before a I.I.A. Certificate is awarded a teacher must have obtained a skill mark award of 31 or more.

C.—I.I.B. CERTIFICATE.

Before a I.I.B. Certificate is awarded a teacher must—

(a) Have held a I.I.A. Certificate for at least three years.

(b) Have been in charge of Millinery classes in a Departmental school for a period of at least five years.

(c) Present a folio of 25 illustrations of models selected from current fashion books, describing construction, drafts where necessary, materials suggested, and colour scheme, pointing out the trend of fashion, and the points to be watched in obtaining successful results.

(d) Have passed at the School of Arts and Crafts in Dressmaking, Lettering I., Design and Colour I. and II., Costume Drawing and Design I. and II.

(e) Have gained a skill mark of not less than 41.

D.—I.I.C. CERTIFICATE.

Before a I.I.C. Certificate is awarded a teacher must have obtained a skill mark award of 51 or more.

In special cases any of the above requirements for any Millinery Teacher's Certificate may be varied with the approval of the Teachers Classification Board.

IX.—DRESSMAKING TEACHER'S CERTIFICATE.

Before any Dressmaking Teacher's Certificate is awarded a teacher must comply with the provisions of Regulation XXIV., 9, and obtain—

A.—I.I.B. CERTIFICATE.

Before a I.I.B. Certificate is awarded a teacher must obtain—

(a) Passes in the Leaving Examination of the University in at least four subjects, of which English and English Drawing must be two.

(b) A skill mark of 21 or more (vide Regulation XXIII.).

(c) Passes in all Departmental subjects prescribed in the Teachers College course. For teachers of Dressmaking this includes Practical Work, First Year, and Theory, First Year.

(d) Passes at the School of Arts and Crafts in the following subjects:—Design and Colour, Grade I.; Lettering and Showcard Writing, Grade I.; Costume Drawing and Design, Grade I.; and Drawing for Dressmakers.

(e) Give evidence of satisfactory teaching ability in practical work, theory, and Drawing as required by the Department.

B.—I.I.A. CERTIFICATE.

Before a I.I.A. Certificate is awarded a teacher must obtain—

(a) A skill mark of 31 or more (vide Regulation XXIII.).

(b) Passes in Practical Work, Second Year, and Theory, Second Year.

(c) Passes at the School of Arts and Crafts in the following subjects:—Design and Colour, Grade II.; Lettering and Showcard Writing, Grade II.; Costume Drawing and Design, Grade II.; 

D.—I.I.B. CERTIFICATE.

Before a I.I.B. Certificate is awarded a teacher must obtain—

(a) A skill mark of 41 or more (vide Regulation XXIII.).

(b) Passes in Practical Work, Third Year, and Theory, Third Year.

(c) Passes at the School of Arts and Crafts in:—Costume Drawing and Design, Grade III.; Wood Block and Textile Printing I.

(d) Passes at the University in Education for the Arts Degree and one other Degree subject.

D.—I.I.B. CERTIFICATE.

Before a I.I.B. Certificate is awarded a teacher must have gained a skill mark award of 51 or more.

(Notice.—Students who have not passed in Leaving English may be required to do so during the first year of their course at the Teachers College. Teachers holding the Department after having completed a period in industry as dressmakers will be awarded an appropriate certificate after examination of their qualifications by the Director of Education. In special cases any of the above requirements for any Dressmaking Teacher's Certificate may be varied with the approval of the Teachers Classification Board.)

X.—GENERAL CRAFT TEACHER'S CERTIFICATE (MEN).

Before any General Craft Teacher's Certificate is awarded a teacher must comply with the provisions of Regulation XXIV., 9, and obtain—

A.—I.I.B. CERTIFICATE.

Before a I.I.B. Certificate is awarded a teacher must obtain—

(a) Passes in the Leaving Examination of the University in at least four subjects, of which English, Physics, and Drawing must be three.

(b) A skill mark of 21 or more (vide Regulation XXIII.).

(c) Passes in all Departmental subjects prescribed in the Teachers College course for M.T.I.'s. (General Craft) this includes Practical Work, First Year, Tools and Materials, First Year.

(d) Passes at the School of Arts and Crafts in the following subjects:—Geometrical Drawing, Grade I.; Lettering and Showcard Writing, Grade I.; Geometrical Development, Grade I.; Dimensioned Sketching, Grade II.; General Craft, Grade I.

(e) Give evidence of satisfactory teaching ability in Practical Work, Theory, and Drawing as required by the Department.

B.—I.I.A. CERTIFICATE.

Before a I.I.A. Certificate is awarded a teacher must obtain—

(a) Passes in the Leaving Examination of the University in six subjects, of which English, Physics, Drawing, and Botany or Chemistry must be four.

(b) A skill mark of 31 or more (vide Regulation XXIII.).

(c) Passes in Practical Work, Second Year, and Tools and Materials, Second Year, as prescribed in the Teachers College course for M.T.I.'s. (General Craft).

(d) Passes at the School of Arts and Crafts in the following subjects:—Perspective, Grade I.; Design and Colour, Grade II.

C.—I.I.B. CERTIFICATE.

Before a I.I.B. Certificate is awarded a teacher must obtain—

(a) A skill mark of 41 or more (vide Regulation XXIII.).

(b) Passes in Practical Work, Third Year, and Tools and Materials, Third Year, as prescribed in the Teachers College course for M.T.I.'s. (General Craft).

(c) Pass in Education at the University.
NOTICES OF GENERAL DUTIES.

SCHOOL COMMITTEES.—ANNUAL MEETING, MARCH, 1950.

The attention of teachers is directed to E.D. Circular No. 13 (previously No. 7).

TERM DATES, 1950.

The attention of teachers is drawn to the notice published in the October, 1949, issue of the Education Gazette, page 194, and to the Education Calendar, 1949.

BURGLARIES, ETC., AT SCHOOLS.

In the event of a burglary, theft, illegal entry, or any attempt at such occurring at a school, the matter should at once be reported to the Head Teacher to the nearest police station and to the Director. The report to the Director should give particulars of any material damaged or stolen, and the action taken in connection therewith.

COLLECTIONS IN SCHOOLS.

Teachers are reminded that under Regulation XXIV., 13, "unless the sanction of the Minister has been previously obtained, no teacher shall invite or receive any subscriptions for any purpose from a pupil."

The only appeals for which the Hon. the Minister’s sanction has been given are annual appeals on behalf of the Adelaide Children’s Hospital and Mindá House.

Teachers will note that the Hon. the Minister has not given his sanction to the employment of school children as collectors of money.

Teachers are warned against infringing the Regulations by taking up collections or allowing collections to be taken up in schools, no matter how worthy the object may be, unless the authority of the Minister has been previously obtained and either notified in writing to the Head Teacher or published in the Education Gazette.

SALUTING THE FLAG.

It is desirable that this ceremony should be performed in each school once per week, and that it should bring to a focus the patriotic sentiments of the school on such other occasions as may seem fit and proper to the teacher in charge of the school. A full account of the ceremony of Saluting the Flag will be found on page 110 of the Education Gazette for May, 1940, and for those who would wish the flag itself to give the first signal rather than a drum, an account of how to “break the flag from the mainhead” appears in the Education Gazette for June, 1941.

There is an etiquette and decorum in connection with the flying of the national flag that should be observed as far as possible by our schools:

1. The flag should be hoisted between 9 a.m. and 9.30 a.m.
2. It should be hoisted right to the mainhead and the halyards made fast.
3. The flag should be hauled down at or before sunset. It should not be allowed to fly at night.
4. Every effort should be made to keep it in good repair, and in very stormy weather, after hoisting, it may be hauled down for the day.

TEACHERS’ PERSONAL NOTICES.

UNIVERSITY EXAMINATIONS.

Teachers who pass in any subjects at the University Degree or Public Examinations should notify the fact to the Director so that such pass may be officially recorded.

Completion of the examination in Drawing, Grade I or Grade II, either of which is the equivalent of a degree subject, should also be notified.

Life Saving Awards should be reported in order that they may be credited to the teachers concerned.

Notification sent to the Classification Board will not suffer for this purpose.
THAT he is eccentric goes without saying—it enhances his genius, and a multitude of absurdities are thereby made tolerable. His temperament is developed to a state of supreme philosophy by the buffetings and hard knocks administered to those who follow in the Muse's wake. He never argues; he simply asserts a point with vehemence (sometimes a palette also). Neatness in the matter of dress is not considered by him an essential to existence in this world, about his entry into which he was never consulted. You will find he has a partiality for top floors—the pet aversion of the corpulent. Having struggled to his ethereal lair, and your puffing permits, ask him the reason for this peculiarity, and he will tell you with a candour quite refreshing that it is to ensure freedom from the disturbing influence of the transgressing curious (your hasty apology for your own presence is ignored). That there is a fiery glint of Whistlerian determination in his eye is a matter of observation upon the most casual of acquaintance. And even a perpetually empty stomach will not temper the glint. He does not paint pictures to sell; he merely sells pictures—sometimes—when they are painted. But his soul is a steady burning lanthorn by which the glorious wonders of Nature are brilliantly illuminated.—D. C. B.
THE SCHOOL OF FINE ARTS
TYNTE STREET, NORTH ADELAIDE
SOUTH AUSTRALIA

Director: F. MILWARD GREY.

TEACHING STAFF:
F. MILWARD GREY.        F. W. G. MATHWIN,
                          GLADYS M. WAIT.

SUBJECTS TAUGHT:

FEES:
One Lesson per week for term - £2 2 0
(Morning or afternoon of three hours)
Inclusive Fee for six days - - £10 10 0
Children's Class - - £1 11 6
One evening per week for term - £1 5 0
Three evenings per week for term - £3 3 0
Saturday Mornings (three hours) - £2 2 0

Special Correspondence Courses arranged for country students.

Students may join at any time.
Terms are all of thirteen weeks' duration.
Special Courses in Commercial Art to suit individual requirements of students.
A sketching camp will be arranged during the summer vacation.
Students who attend regularly two or more classes per week may have free use of the studios during school hours for the purpose of additional study in Antique, Anatomy, etc.
An Exhibition of students' work is held annually.
The School is open daily from 10 to 5, and on Monday, Tuesday, and Thursday evenings from 7 to 9.30.

All correspondence to be addressed to
The Secretary, School of Fine Arts, Tynne Street, North Adelaide.
Telephone: Central 5893.
HISTORY OF THE SCHOOL

ON August 4, 1921, the School was formally opened by His Excellency Sir Archibald Weigall, though previous to that private classes were held at Miss Birks’ house, Park Terrace, Parkside, so as to enable students who had been studying under Mr. Britton and Mr. Harrison to continue with their lessons until the opening of the new School.

The founders were Miss Edith Napier Birks, Mr. F. C. Britton, and Mr. F. G. Harrison.

Miss Birks took on the duties of the Secretary, while Mr. Britton (from the Slade School, London) was Principal and in charge of the Drawing Classes and Etching, and Mr. Harrison (from the Central School of Arts and Crafts, London) directed the Craft Work, also Design, and also took classes at St. Peter’s College.

During the Christmas holidays a sketching camp was arranged at Humbug Scrub, near Gawler. For the first three hours every day lessons were seriously carried on, and for the rest of the day the students worked individually.

At the beginning of 1922 Miss Mason (from the South Kensington School, London) was included on the staff, as there was then a demand for a children’s class. She also took up the secretarial work.

On October 5 and 6, 1922, a carnival was held, the proceeds of which were to set up two scholarships, and these were won by Miss Barbara Green and Miss Nora Riceman.

Another sketching camp was held the following Christmas at Balhannah, and this also was a great success from every point of view.

In 1923 it was realized that there was scope for Painting and Commercial Art, and Miss Birks went to England to procure a master for that purpose. Mr. F. M. Grey (from the Central School of Arts and Crafts, London) was chosen, and he began duties at the School in June of that year.

Christmas, 1923, saw another sketching camp at Angaston, when great interest was shown in the work.

In May, 1924, Mr. Harrison was compelled to leave, owing to
illness in the family causing him to go to England to attend to private business. Mr. Boxall then took charge of Mr. Harrison's classes at St. Peter's College, and also held classes in Interior Decoration and Perspective at the School.

Another change soon took place. Miss Mason was no longer able to continue with her work at the School, and her place was filled by Miss Wait.

In May, 1925, Mr. Britton left, in order to direct the gallery at Tyrrell's Limited, thus leaving Mr. Grey as Chief Instructor in full charge of Drawing and Painting Classes.

After a year's work on the staff Mr. Boxall decided to go to England to further his studies in Art, so Mr. Mathwin filled his place at St. Peter's College.

Every year since the beginning of the School an exhibition of students' work has been held, with decided improvement each year.

The roll of students now numbers sixty-four per term, and there is every prospect of a good year for 1927.
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<tr>
<td>Bob</td>
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<tr>
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<td>Jan</td>
<td>Cleaning and cooking</td>
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<td>John</td>
<td>Office work</td>
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<td>Steve</td>
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<td>Mary</td>
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**Total:** 58
Total number of enrolments in the 2nd term 1914.

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Total enrolments for the 3rd term, 1935.
Society of Arts Associate Contemporary Group, 1942.

FIRST EXPOSITION
ROYAL S.A. SOCIETY OF ARTS ASSOCIATE CONTEMPORARY GROUP

AUSTRALIAN CULTURE HAS BEEN IMITATIVE.

IT MUST NOW BECOME CREATIVE.

Australia is now realizing that she is a nation just the same as England, America, and the other nations, and has no need to ape their ways of living.

EXPRESSION of this new Australia-as-a-Nation Culture, and the education of the people of this country and of overseas countries towards this new feeling, lies with our Creative Artists, Writers, Poets, Talkers, Composers.

These are the people who deal in words, sounds, pictures.

Consequently they are the people who sense out such a feeling first.

Speedy TRANSMISSION of the feeling from Creator to the Public is dependent on the ease with which he can utilize every medium of expression—the wireless, newspapers, films, literary publications, art exhibitions. This ease (or hardship) is determined by the attitude of the government and other high authorities, whether it is red-taped tradition-bound, or whether it is flexible and responsive to new thought and feeling.

The Public themselves often hinder transmission. The average man strives for normality (the best dressed man is the man whose clothes you do not notice). Since expression by Creators must necessarily look ahead, their works, when viewed by the average man, will be "NEW" or "DIFFERENT". This essential quality of DIFFERENCE troubles him because it conflicts with his normality neurosis.

Whether they trouble the average man or not, the fact remains that the only worth-while additions to culture are the "DIFFERENT" works; those that, although deriving from the immediate past, do not imitate the past, but anticipate future living conditions.

POSITION OF ART IN SOUTH AUSTRALIA.

Art in South Australia affords an excellent example of how a major means of creative expression can be rendered so useless when under the control of imitation and imitators that it not only adds nothing positive and beneficial to the culture of the nation, but exerts a negative and detrimental influence through the spread of wrong conceptions.

Art in South Australia HAS been imitative. It has been a dummy art founded on imitation of the past; founded on imitation of the closest-to-nature-trick-techniques of Royal Academicians, or, a bit closer home, to the few romantic discoverers of the Australian palette: Heysen-and-gum-trees, Streeton-and-panorama; resulting in popular-imitative-romantic watercolour after popular-imitative-romantic watercolour right round the slumbering walls of exhibitions.

Popular imitative artists have combined with their critics to slander and condemn modern creative art and exalt their own imitation doctrine. Working through a monopoly of press,
lectures, seniority-of-years-lending-authority, these popular artists and critics have prejudiced the public of South Australia against contemporary creative work. Their frequent sly cracks at modern art are invariably mere adjective-slinging statements, never constructive criticisms. They are based on ignorance of, or disregard for, art discoveries of the last 70 years; are founded on their lack of the conception of art as a process pointing to future living conditions—as, for example, the process of Cezanne’s search for inner structure helping the Cubist experiments of Gris Braque Picasso, who, in turn, through Mondrian, to the modern Abstract painters like Helion, help to clear the superfluous and irrelevant from modern life; or as, for the other outstanding example, the process through Gaugin, the Fauves, Kandinsky, to the modern Surrealist efforts of Dali Miro, etc., who, by examination of the subconscious part of a man’s mind as well as the conscious, are helping towards a better understanding of man. This nose in the air dismissal by old-boy authorities of the contemporary art in an already culture-lacking State without thorough investigation, trial, and proof, won’t do. These “representation-of-nature-is-the-thing” gentlemen cannot make the mental effort to find out what the modern artists are after. Art has outgrown them and they have been forced to fall back on their “it’s a fake” attitude to try to justify themselves, their own art, and their high art positions.

AUSTRALIA’S RESULTS FROM IMITATION.

Our results from saying England’s fish are our fish, England’s likes are our likes, England’s dislikes are our dislikes—and settling down to our sleep in the sun; Our results from (these decades of imitation) being left lacking a discriminating sense of values, too young for, too lazy for, or incapable of, thinking out for ourselves and saying: This is good and That is bad, That is right, That is wrong; Our results (from these decades of imitation) by in the imitation frill-de-dill architecture of our buildings, the low functional + aesthetic value of our houses, furniture, cooking utensils, clothes; Can be seen in those victims who

Although they can see coloured shapes all their life—
cannot recognize other than the lower degrees of harmony, balance or rhythm;
Although they can hear sounds—
cannot recognize beauty of sound;
Although they can read and write—
surrender Day Lewis for a report of the last race.

THIS EXHIBITION is conceived as an exposure of the above state of affairs—as an explosion of the imitation-representation-of-nature-or-nothing bubble. It is, therefore, a direct contribution to clarify Creative Australian culture, and consequent world culture.

DOUGLAS ROBERTS

Childmind music that imitates the wood-sighs and the ripple-water; the sentimental labours of the painter-craftsman for the gullible. Lovers of PICTURES and lovers of ART, and a mind-world which interseparates the one within from the one without. What horrid corrodences are on the brain-shell: bleached droplets, anaemic superfluities of the master-brow, that are his, but not his essence; these are the IMITATORS: and I dreamsee the HOBBY-borers, who suck the pleasure and know no painbearing. But the nucleus is SIGHT matter, THOUGHT transformed, made vibrant, in a plasma of nerve-fibre.

IVOR FRANCIS
REPORT ON

THE SOUTH AUSTRALIAN SCHOOL OF ART
Exhibition Building, North Terrace, Adelaide

June 1963

Prior to the School transferring to the New South Australian School of Art, Stanley Street, North Adelaide.

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PRINCIPAL.
1. Introduction.

This report has been compiled primarily to record the general activities of the School prior to it being transferred to the New South Australian School of Art in June 1963.

The School has enjoyed the longest continuous history of any art school in Australia, and it is now in its 102nd year of existence. It is therefore fitting that some record should be compiled for future reference, to show a general overall survey of the activities of the major art school of this State.

Until 1957, the School functioned under what might be termed individual subject teaching, and students were enrolled in separate classes provided that they would benefit from such tuition. This system of separate subjects and grades did not provide definite courses, and students selected subjects according to their artistic needs, abilities and aptitudes.

In 1957 diploma courses were introduced, and the School was upgraded to tertiary status. This re-organization is now fully set up, and the system of diploma courses is firmly established.

Approximately 250 full-time day students are taking courses leading to the Diplomas, and in addition some 560 non-diploma students are taking individual subjects, mainly in evening classes.

The School year which consists of approximately 41 weeks is divided into three terms to coincide with the Teachers Colleges, University of Adelaide and the South Australian Institute of Technology.

The basis of School organization is four sessions per day; that is, two sessions in the morning (4 hours), one in the afternoon (2 hours), and one in the evening (2 or 3 hours). The School is open for classes from 9 a.m. - 9 p.m. on Mondays to Fridays of each week.

It is evident that a considerable amount of the information presented in this report has already been given in the prospectus of the School. Never-the-less, it has been thought desirable to collate this information so that a complete picture of the School is available for statistical and historical purposes at this transitional period.
2. History of the School.

Preliminary.

Two years before the foundation of South Australia, a Society known as the South Australian Literary Society was formed in London. The proceedings of this Society were forwarded to South Australia in 1836, and were lodged in the Mechanics Institute.

It is not without significance that the first South Australian Surveyor-General, Colonel William Light (1786-1839), was an artist. His work is represented in the Colonel Light Room of the Adelaide Town Hall, and the National Gallery. His publications included a coloured aquatint of his "Views of the proposed town of Adelaide" and 'Views of Australia' both published in London in 1839.

In 1848 the Mechanics Institute and the Adelaide Subscription Library were combined under the title of the South Australian Library and Mechanics Institute: this Society met in Neal's Exchange on the corner of King William Street and Gresham Place, Adelaide.

Very early in the development of the province an attempt was made to establish a gallery and a school of art. No permanent gallery was established in the early stages, but a private art school under Mr. Charles Hill was in operation in the early 50's.

In July 1856 on the dissolution of the South Australian Library and Mechanics Institute, the South Australian Institute was formed. In December of the same year the South Australian Society of Arts was formed.

The aims of the Society of Arts were "to promote the cultivation of the arts... the establishment of a School of Art and Design, a permanent gallery, and annual exhibition of art", etc.

In 1859 the Adelaide Philosophical Society and the South Australian Society of Arts were incorporated with the South Australian Institute.

1861.

In February 1861, the new Institute Building on North Terrace was completed. In the same year the Society of Arts aim to provide an art school was achieved by the establishment of the South Australian School of Art under the title of the School of Design.

The School was accommodated in the newly erected Institute Building under the control of the South Australian Society of Arts.
Mr. Charles Hill was appointed the first Master of the School: day and evening classes in drawing were commenced with an enrolment of 17 students and the tuition fee was 7/- per month.

By 1867, landscape painting classes were introduced, and the enrolment had increased to 28 students.

The rules and regulations to be observed by students in 1867 were as follows:

1. To attend punctually at the time appointed by the Master and not to quit the School without first obtaining his consent thereto.

2. To take such position in the School as the Master may appoint and proceed quietly and continue study without disturbing any other pupil.

3. To avoid all unnecessary conversation and loud talkings - likewise to refrain from all indecorous behaviour or language.

4. To abstain from wilfully or negligently disfiguring, injuring or misapplying the drawing, examples, books, designs, casts, models, instruments, furniture or building on pain of replacing the same, or paying such account as the Committee may determine.

5. To proceed through the entire course of elementary examples appertaining to the particular branch chosen for practice in.

6. To pay proper respect to the Master and comply with all instructions and rules he may prescribe for the advancement of the objects of the School.

7. Any infringement of the above Rules and Regulations to render the aggressor liable to expulsion from the School at the discretion of the Master.

1871

By 1878 additional classes were formed consisting of architectural design, art manufacture, instrumental drawing, oil and water colour painting, and drawing from the cast.

By 1880 the growth of the student body rendered a division necessary. The 'School of design' continued under the direction of the Institute Board, and the 'School of painting' renamed with the Society of Arts.

1881

In 1881 Mr. Charles Hill resigned as Head, and the School was placed under the control of the Board of Governors of the Public Library, Museum and Art Gallery.
1881

In the following year the School was reorganized, following the appointment of Mr. Harry P. Gill A.R.C.A. Mr. Louis Tannert supervised the 'School of Painting' and Mr. Gill supervised the 'School of Design' which included applied art and instrumental drawing. Mr. Gill conducted his classes in Morialta Chambers, Victoria Square.

Classes were held for ladies on four afternoons and on Tuesday and Friday evenings while classes for gentlemen were conducted on Monday and Friday evenings.

The School continued to flourish, and by 1884 life classes were introduced, and under Mr. Gill's supervision subjects such as geometrical drawing, perspective, building and machine construction were extended. The enrolments increased to 211 students.

In 1885 annual examinations were introduced, and by 1886 candidates were presented for the South Kensington Examinations in drawing and art subjects. In the same year the subject of artistic anatomy was introduced, and a skeleton was obtained for teaching purposes.

In 1887 public school teachers were instructed in drawing, and by 1887 drawing was introduced into state schools as a compulsory subject.

In the same year branch schools were formed at Port Adelaide and Gawler under the supervision of Mr. H.P. Gill who was then appointed Director of Technical Art.

1891

After the conclusion of the Adelaide Jubilee International Exhibition (1887) the School was transferred in 1891 from the Institute Building to the Exhibition Building.

The School was accommodated in a portion of the ground floor, first floor and basement: partitions were erected to form classrooms and studios.

The Art Gallery was housed in three rooms in the Western side of the Building under the curatorship of Mr. Tannert who was also head of the School and Painting master.

In 1893 Mr. Tannert resigned and Miss Elizabeth Armstrong was appointed painting mistress in the same year.

In 1894 the teaching staff consisted of Harry P. Gill (Principal), Miss Elizabeth Armstrong (Painting mistress), Mr. Mac George (Assistant) and Mr. Lawrence Howie (Assistant).

During this period woodcarving, repoussé, leatherwork, china painting, woodstaining etc. were introduced as additional applied art subjects.

Students sat for the South Kensington Art Examinations, but in 1897 this practice was discontinued due to the delay in obtaining examination results from overseas. All examinations were then conducted internally by
the School. The enrolment of the School had increased to 372 students.

In 1900 arrangements were made with the Education Department to train teachers in art and drawing as part of their teacher training course, and correspondence lessons were provided in such subjects as Blackboard Illustration etc. for teachers.

About this time the practice of admitting a number of 'free students' was introduced: this practice was eventually termed 'studentships'.

1901

In 1903-4 the University of Adelaide introduced Drawing as an examinable subject in the Public Examinations: it is interesting to note that the University of Adelaide was the first university in Australia to include Drawing as an examinable subject at secondary level. These examinations were conducted by the School for the University and covered the Junior and Senior Public Examinations (now known as Intermediate and Leaving).

In 1905 the staff of the School consisted of Mr. Harry P. Gill (Director), Charles J. Pavia (Registrar and first assistant), Lawrence H. Howie (Painting master), Robert Craig (Modelling master), Elizabeth Armstrong (Painting mistress), Archibald Collins (Painting and drawing master), Maude Prosser (Crafts) and Beulah Leicester (Gawler Branch of the School).

About 1908 considerable discussions took place regarding the future administration of the School, and on the 30th June 1909 the Government decided that the administration of the School should be transferred from the control of the Public Library, Museum and Art Gallery Board to the Education Department. This decision was influenced by the fact that a considerable amount of the work of the School consisted of the training of teachers, and the School had become a 'teaching department'.

About this period the name of the School was changed twice: first to the 'Adelaide School of Art', and later, when taken over by the Education Department, to the "South Australian School of Arts and Crafts".

Under the control of the Education Department, Mr. Harry P. Gill was appointed the first Principal of the School. With the exception of two staff members all of the existing staff were re-employed by the Education Department in 1909.

1911

In 1915 Mr. Harry P. Gill resigned after having served the School as Principal for 35 years. Mr. J. Christie Wright was appointed in his stead. Very soon after his appointment as Principal, Mr. Wright enlisted in World War I but was regrettably killed in action.

Mr. Lawrence Howie, a master, also enlisted, and Mr. Charles Pavia was appointed Acting Principal until Mr. Howie's return.
Under the control of the Education Department the School continued to flourish, and some 25 subjects were offered at the School, and in its branches at Port Adelaide, Gawler, Moonta, Kapunda and Wallaroo.

An important adjunct of the School was the training of infant and primary school teachers in drawing and art; this was undertaken in conjunction with the Adelaide Teachers College.

By 1912 correspondence lessons in drawing and art subjects were introduced, and many teachers in country schools availed themselves of this means of improving their personal ability in art as well as their ability to teach the subject in schools.

Classes were also taken for architects and engineers in training: these classes were conducted in conjunction with the University of Adelaide and the S.A. School of Mines (now the S.A. Institute of Technology). Subjects taught in these courses included advanced geometrical drawing, perspective, antique drawing and modelling.

After World War I a severe influenza epidemic swept throughout the State; the School was temporary removed to Pulteney Street and the whole of the Exhibition Building was converted into an emergency hospital.

1921

The full-time staff consisted of Mr. L. Howie (Principal), Mr. C.J. Pavia and Mr. R. Craig (Senior Masters), Miss Elizabeth Armstrong (Painting mistress) and Mr. J. Choate, Miss E. Barringer, Miss G.K. Good, Miss H. Kelly (later Mrs. Walloschech), Miss M.F. Harris, Miss B. Leicester and Miss J. Buxton.

Under the supervision of Dr. C. Fenner, Superintendent of Technical Schools, a Girls' Central Art School was incorporated in the School in 1924. This school within a school provided a special full time day course for girls. The course was of four years duration, and included special art subjects and complementary study in Botany, French and English Literature. Miss Gladys K. Good was appointed Senior Mistress to supervise this course.

The Girls' Central Art School was eventually closed when greater opportunities were provided in the newly formed Girls Technical High Schools.

In 1924 the Minister of Education (Hon. T. Pascoe) approved of the formation of a School Council, and Mr. J.W. McGregor was elected the first President of the Council of the South Australian School of Art.

It is interesting to note that by 1926 the School was unique in that it was the only departmental art school in Australia: it was self-contained, and with its own Council. The School was wholly concerned with the teaching of art and applied art subjects, and was one of the oldest educational institutions in the state.

Throughout the history of the School there had always been a feeling that a new school would be provided. In 1926
this seemed most likely when the Minister of Education (Hon. W.J. Denny) announced that the Government proposed to spend £12,000 for a new School of Art. The proposed School was to be erected on a site 200' x 200' in Kintore Avenue on the North East corner of the Government House grounds, but this plan did not materialize, and the School continued to function in its "temporary" accommodation in the Exhibition Building.

In 1926, also, Miss Elizabeth Armstrong retired as Senior Painting Mistress after having taught painting in the School for 36 years.

A photograph taken about 1926 includes the following:

Standing: - Marie Tuck (Life Teacher - part-time), John Goodchild (Etching - part-time), Frederick Middleton (Geometry - part-time), Charles Pavia (Geometry etc. - Senior Master), Nellie Leicester (clerk), Clifford Jenner (Geometry - part-time), Gladys K. Good (China painting, weaving, antique drawing etc.), Robert Craig (Modelling, woodcarving, repousse - Senior Master), Edwin Newsham (Lettering etc. - Full-time), Margaret Kelly (Later Mrs. Walloscheck - antique drawing, dress design etc.)

Sitting - Jasamine Buxton (Still life painting, antique drawing), Marjorie Crawford (General drawing), Beulah Leicester (General Drawing), Lawrence Howie (Principal - outdoor painting), Elizabeth Armstrong (part-time painting mistress), Nancy Balk (part-time - photo retouching), Mary Harris (full-time - general drawing, history of art, lino printing) and Maude Prosser (part-time - art needlework).

The range of subjects offered continued to grow and some 40 art, drawing and applied art subjects were now being taught. These classes included fine art subjects, teachers in training, advertising art subjects, trade apprentices, University and Diploma course subjects of the School of Mines, Girls Central Art School, applied arts, public examination classes in drawing and correspondence lessons.

By 1929 the staff consisted of 13 full-time teachers and 11 part-time instructors.

1931

The full-time staff consisted of Mr. L. Howie (Principal), Messrs. C.J. Pavia and R. Craig (Senior Master), Miss G.K. Good (Senior Mistress), Mr. E. Newsham, Mrs. M. Walloscheck, Miss M. Harris, Miss J. Buxton and Miss L. Laughton.

About this time a magazine entitled "The Forerunner" was produced by the School. This publication under the editorship of Miss Mary Harris was of a high standard both literary and artistically. The magazine was printed by the Printers Trade School but was discontinued in 1940 due to printing and other difficulties.
By 1933 the enrolments had increased to 1400 of which a considerable number were teachers in training from the Adelaide Teachers College. The teaching staff included 12 full-time teachers and 11 visiting teachers: by 1936-37 more visiting teachers were employed: these included Leslie Wilkie, Louis McCubbin and Ivor Hele.

After considerable planning and the raising of the necessary funds the Elizabeth Armstrong Library was officially opened in September 1936. The moving force behind this project was Miss Mary Harris: she was instrumental in inspiring and organizing the design which was based on Ruskin's 'Seven Lamps of Architecture'. The designing and carving of the seven panels was undertaken by the members of staff and students: the following contributed to the design of the panels, Sacrifice (Molly Stande), Truth (Lorna Brown), Power (Hazel Richards), Beauty (Mavis McDonald), Life (Betty Vivian), Memory (Ivor Francis), Obedience (Eileen Warren).

In 1936 junior art classes for school children from seven to eleven years of age were introduced: these classes which were held on Saturday mornings were the nucleus for the teaching of creative art in primary schools.

In 1939 the full-time staff consisted of Messrs. C.J. Pavia and A.F. Sierp (Senior Masters), Miss Gladys K. Good (Senior Mistress in charge of the Girls Central Art School) Miss M.P. Harris, Mrs. M. Walloscheck, Miss G. Casely, Miss J. Buxton, Miss L. Lee, Miss L. Laughton and Miss J.A. Lowe.

Cramped conditions continued in the School, and the building of a new School of Art was still a 'castle in the air'.

1941

The full-time staff consisted of 15 teachers including Mr. C. Pavia, Mr. A. Sierp and Mr. F. Millward Grey (Senior Masters), Miss G. Good (Senior Mistress), Mrs. Walloscheck, Miss J. Buxton, Miss G. Casely, Miss M. Harris and Miss J. Hick.

In 1941 Mr. John Goodchild was appointed Principal. During his term of office (World War II) the School was transferred temporarily to 204 North Terrace, and other buildings. The Exhibition Building at this period was taken over by the Royal Australian Air Force as a training school for air force technicians. The School eventually returned to the Exhibition Building at the end of World War II.

Some 43 subjects were now being taught at the School.
1951

In 1951, 15 full-time teachers and 13 part-time instructors were employed.

In 1957 Mr. Kenneth Lamacraft was appointed Principal, but resigned in the same year to take up an appointment in New Guinea.

In the same year courses leading to the Diplomas in Fine Art (Painting and Sculpture), Advertising Art, and Art Teaching were established.

In 1958 a Board of Studies was formed to consider the contents of the courses, examination standards and students' examination results.

Mr. Douglas Roberts was appointed Acting Principal until the appointment of Mr. Paul Beadle in 1958. In this year the name of the School was changed to the South Australian School of Art.

In 1960 an upgrading of the staffing of the School was commenced, and some senior lecturers and lecturers were appointed. In the same year certain subjects not included in the courses leading to the diplomas were transferred to adult classes in various Technical High Schools. 17 Saturday morning Junior Art classes were also decentralized and taken in various secondary schools.

With the establishment of diploma courses the full-time enrolments increased to 154 in 1960 and in addition some 400 part-time students were attending mainly in evening classes. This increase in enrolments caused an acute accommodation problem in a School which had never been specifically designed as an art school.

Miss Gladys K. Good relinquished part-time teaching duties about 1960 having taught in the School for 50 years, first as a full-time mistress, and later as a part-time teacher of weaving etc.

1961

In 1961 the School celebrated its centennial anniversary having enjoyed the longest continuous history of any art school in Australia.

In the same year the Government announced that a new School of Art would be erected in Stanley Street, North Adelaide, and that the existing Exhibition Building which was erected in 1886, and had housed the School for 72 years, would be demolished to provide room for expansion of the University of Adelaide.

In the centenary year (1961) all full-time staff was upgraded and classified as lecturers. In June of the same year Mr. Allen Sierp was appointed Principal of the School.
Prior to the change over to the new School in June 1963 the staff had increased to 20 full-time lecturers assisted by a number of visiting lecturers including the following: -
Jacqueline Hick (painting), James Cant (painting), Mary Hilton (advertising subjects), Harry Marchant (pottery), Karen Schepers (graphics), Mrs. Stipnieks (painting), Gladys Casey (art needlework), Maureen Mackay (fashion and costume), Messrs. Goddard, Bishop, Marks, Minza (general subjects) and Messrs. Beadle, Mitchell and Read (advertising subjects).

Prior to the School being occupied Sir Herbert Read, writer, art and literary critic and poet, accompanied by Lady Read, inspected the new School. Sir Herbert Read commenting on the School considered that it was the best functionally designed art school he had seen.

The existing School in the Exhibition Building was closed on the 9th. July 1963, and the School was re-opened at Stanley Street, North Adelaide on the 11th. July, 1963.
# List of Subjects Taught at the South Australian School of Art, 1863–1963

Based on details provided by Mr. I. Bell, Academic Officer, S.A.C.A.E.

<table>
<thead>
<tr>
<th>Subject Title</th>
<th>Years Taught</th>
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</thead>
<tbody>
<tr>
<td>Drawing from the flat</td>
<td>1863–1864</td>
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<tr>
<td>Drawing in colours</td>
<td>1863–1864</td>
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<tr>
<td>Architectural drawing</td>
<td>1869–1877</td>
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<tr>
<td>Drawing from the round</td>
<td>1863–1898</td>
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<tr>
<td>Drawing from nature</td>
<td>1863–1864</td>
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<tr>
<td>Freehand drawing</td>
<td>1863–1950</td>
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<tr>
<td>Human figure from the round</td>
<td>1864–1883</td>
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<tr>
<td>Elementary drawing</td>
<td>1863–1882</td>
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<tr>
<td>Pen and ink drawing</td>
<td>1863–1882</td>
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<tr>
<td>Scroll and ornamental drawing</td>
<td>1863–1875</td>
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<tr>
<td>Architectural and Mechanical drawing</td>
<td>1863–1888</td>
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<tr>
<td>Landscape from nature</td>
<td>1864–1883</td>
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<tr>
<td>Landscape from copies</td>
<td>1864–1883</td>
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<tr>
<td>Landscape in colours</td>
<td>1864–1883</td>
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<tr>
<td>Flowers in pencil</td>
<td>1864–1883</td>
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<tr>
<td>Flowers, fruit and scroll</td>
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<td>1866–1883</td>
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<td>Freehand and shaded drawing of animals</td>
<td>1870–1876</td>
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<td>Modelling in clay</td>
<td>1889–1956</td>
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<tr>
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<td>1871–1878</td>
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<tr>
<td>(later ...... under landscape painting &amp; drawing)</td>
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<td>Survey plan drawing</td>
<td>1878–1880</td>
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<tr>
<td>Geometrical drawing</td>
<td>1866–1882</td>
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<tr>
<td>Practical geometry</td>
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<tr>
<td>Plain geometry</td>
<td>1877–1880</td>
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<tr>
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<td>1883</td>
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<tr>
<td>Geometry, plain and solid</td>
<td>1883–1934</td>
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<tr>
<td>Geometrical drawing I &amp; II</td>
<td>1884–1956</td>
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<td>Geometrical projection of shadows</td>
<td>1884–1956</td>
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<tr>
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<td>1884–1900</td>
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<tr>
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<td>1885–1892</td>
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<tr>
<td>(transferred to School of Mines)</td>
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<tr>
<td>Building construction</td>
<td>1885–1892</td>
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<tr>
<td>(transferred to School of Mines)</td>
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<tr>
<td>Machine construction</td>
<td>1885–1892</td>
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<tr>
<td>(transferred to School of Mines)</td>
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<tr>
<td>Elementary architectural drawing</td>
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<tr>
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<tr>
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<td>1901–1957</td>
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<td>Subject Title</td>
<td>Years Taught</td>
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<tr>
<td>Machine detail drawing</td>
<td>1901–1940</td>
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<tr>
<td>Machine construction</td>
<td>1902–1922</td>
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<tr>
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<td>1921–1940</td>
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<td>Design 1931–1957</td>
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<td>Drawing for reproduction</td>
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<td>Figure composition</td>
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<td>1901–1945</td>
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<td>Dress design</td>
<td>1930–1940</td>
</tr>
<tr>
<td>Art metalwork</td>
<td>1936–1945</td>
</tr>
<tr>
<td>Cast bronze</td>
<td>1908–1910</td>
</tr>
<tr>
<td>Theatre costume</td>
<td>1935 only</td>
</tr>
</tbody>
</table>

Also selection from the range of drawing courses taught at Kapunda School of Mines

Gawler branch School of Design 1901–1909
Port Adelaide branch School of Design 1901–1940
Special juniors class 1905–1945
Teachers college drawing course 1923–1944
Drawing I for S.A. School of Mines 1905–1925
Drawing I for University of Adelaide 1905–1925
Teachers Manual work 1923–1930
Primary teachers drawing course 1905–1945
Domestic Art teachers drawing course 1905–1945
The basic drawing units were also available as correspondence classes from 1918 to the 1940s. These units, and the key units of Gill's courses (antique, anatomy, freehand drawing, geometrical projection of shadows and geometry, plan and solid) were therefore taught for nearly 70 years, (in some cases using the same textbooks). Although that was by no means uncommon in art school classes, as it emphasised the belief in a constant core material for the training of artists, it does betray a closed attitude to alternative drawing systems which were not introduced or recognised until the nineteen sixties.

Traditional 'Fine Art' subjects such as life painting or still life are equally constant in the syllabus and would have been in the alternative private art schools. The methodology however, was, as discussed in the references to Modernism, quite different in the Modernist schools. One aspect clearly revealed is the dominance of certificate courses, and implicit in that is the dominance of the teacher training function of the school. Craft courses, also relate more closely to the teaching courses than to a professional education for artists. Although such courses as ticket writing and retouching of photographs had clear vocational function it was at a somewhat menial level compared with the limitless horizons promised by the Romantic myth of the Fine art works.

The two extracts of enrolment figures, 1924 and 1935 have been chosen as characteristic examples and the most notable enrolment numbers being in antique, blackboard illustration, geometrical drawing, lettering and showcard writing, still life painting and object drawing.
Illus. 1 The Institute building, North Terrace, Adelaide in 1864, the first home of the South Australian School of Art under the name of School of Design.

Illus. 2 North Terrace, Adelaide in 1932 showing the Institute building, Museum, Art Gallery and the Exhibition building which housed the Girls Central School and the South Australian School of Arts and Crafts.
Illus. 3 Baccio Bandinelli's private 'Academy', Rome, 1531, an engraving by Agostino Veneziano.

Illus. 4 The stages of French Art instruction as illustrated in Diderot's, Encyclopédie, 1763, C.N. Cochin's engraving illustrates students copying drawings, plaster casts of the antique and finally the life model.
Illus. 5  North London School of Design and Modelling, United Kingdom, from illustrated London News, 17th January, 1852.

Illus. 6  The School of Design, Lygon Street, Melbourne, Illustrated Australian news, 7th November 1870.
Illus. 7  Cast room, Manchester School of Art, United Kingdom, c.1900.

Illus. 8  Antique room, National Gallery School, Victoria, c.1872.
Illus. 9  Freearm Drawing (1901) introduced in United Kingdom on a national scale in 1895 by the alternative syllabus. Courtesy S. MacDonald.

Illus. 10  Ballarat Technical Art School classes 1918, 1872.
Illus. 11 'The Art Students', E. Phillips Fox, 1895, oil on canvas, 72 x 45, Art Gallery of New South Wales.

Illus. 12 Life Class: a mixed class at Liverpool School of Art, United Kingdom, c. 1925.
Illus. 13  Modelling Class, c.1920, School not known.

Illus. 14  Modelling Class, South Australian School of Arts and Crafts, c.1933.
Illus. 15 South Australia School of Arts and Crafts, Carving Exhibition, 1903.

Illus. 16 Embroidery students' work, 1901.

Illus. 17 Commissioned Screen, 1902.
Illus. 18 South Australian School of Arts and Crafts, Art Needlework Class Exhibition, 1920.

Illus. 19 South Australian School of Arts and Crafts, Woodcarving Class Exhibition, c.1921.
Illus. 20 Characteristic commission work, gift from Adelaide City Council to Victoria T.I. 1897.

Illus. 21 Memorial to Professor Tate, Natural Science Laboratory University of Adelaide, 1902.
Illus. 22 and 23
Life and figure drawings by Roland Wakelin, 1908.

Illus. 24 and 25
Pencil and chalk drawings by M.E. Kelly.
Illus. 26  Harry Pelling Gill, 1855-1916. First Principal of South Australian School of Art (1881-1914), self portrait.
Illus. 27  Adelaide, School of Design Staff, 1905.
L to R John Harrison, Gladys Booth, Beulah Leicester,
Robert Craig, Margaret Kelly, Elizabeth Armstrong, Charles
Pavia, Maude Prosser. Seater at front in profile
H. P. Gill (he always insisted on being photographed in profile).

Illus. 28  Summer School, Adelaide, 1927. H.P. Howie in centre.
Illus. 29  Modernism in Adelaide. Dorrit Black, 'The Sketch Club', 1942 oil on cardboard, 55.6 x 58.5, A.G. of S.A. The Adelaide Sketch Club which was held at the Society of Arts commenced in 1923.

Illus. 30  The Bauhaus renaissance. Basic Design Course at Saarbrucken, c.1968.
Above: Typical examples for copying for First and Second Grade Freehand Drawing from the Flat Science and Art Department Directory, 1893.

Left: Specimens of type of work required for Stage 2 subst. of the Course of Instruction, Ornamental arrangement to fill a given space.

Second Grade Model, May 1896

Models on Imperial Board:
1. Flower pot, 6" across feet.
2. Flower pot, each 6" across inside of top.
3. Quill, 6" across feet

The piece of paper supplied is to be pinned flat down upon the drawing board. The models are arranged where marked upon the paper. If the flower pot lying down is inclined, roll away from the standing pot a little before of paper & will keep it in position.

15 students may draw from this group.

Models & board are to be drawn.

First Grade Model, May 1896

2. Blocks 2½ x 2½ x 7½.
3. Two pieces of paper.

Pin the paper firmly upon a table. Place the models as marked upon the paper.

10 students may draw from this group.

Illus. 31 South Kensington Art Examination Paper.

Illus. 32. South Australia Freehand Art Examination Paper, 1895.

Illus. 33 South Australia Model Drawing Examination Paper, 1896.
Illus. 34, 35 and 36
Examples of Certificate Design. Certificates awarded to M.E. Kelly.
## ABBREVIATIONS

<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Full Form</th>
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<tr>
<td>Advertiser</td>
<td>The Advertiser Newspaper, Adelaide.</td>
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<tr>
<td>A.G.B.S.A.</td>
<td>Art Gallery Board of South Australia.</td>
</tr>
<tr>
<td>A.G.N.S.W.</td>
<td>Art Gallery of New South Wales</td>
</tr>
<tr>
<td>C.A.C.</td>
<td>Contemporary Art Centre of South Australia.</td>
</tr>
<tr>
<td>C.A.S.</td>
<td>Contemporary Art Society</td>
</tr>
<tr>
<td>Education Gazette</td>
<td>South Australian Department, Education Gazette.</td>
</tr>
<tr>
<td>Register</td>
<td>South Australian Register, Adelaide.</td>
</tr>
<tr>
<td>R.S.A.A.</td>
<td>The Royal South Australian Society of Arts.</td>
</tr>
<tr>
<td>S.A.P.P.</td>
<td>South Australian Parliamentary Papers.</td>
</tr>
<tr>
<td>S.A.S.A.</td>
<td>South Australian School of Art.</td>
</tr>
<tr>
<td>S.R.S.A.</td>
<td>State Records of South Australia.</td>
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</table>
SOURCES

OFFICIAL RECORDS

Two main sources of official records in this research were used, the State Records of South Australia (formerly the Public Record Office of South Australia) and the South Australian School of Art Archives. Additional material was sought from the Mortlock Library, the National Library, Canberra, the Mitchell Library, Sydney and the Library of the University of Tasmania.

MANUSCRIPTS

The major items of relevance held by the SRSA are as follows – under code number GRG18 the records of the Education Department, under code number GRG19 the Art Gallery and School of Design records.

1. Prior to Education Department control:

- Appointment of art master
- Catalogue of pictures
- Letters received by H P Gill in London
- Reports from H P Gill in London
- Reports by Director of Technical Art to Fine Art Committee
- Fine Art Committee correspondence
- Report of Masters of School of Design
- General Secretary, Fine Arts Committee
- The Gill Inquiry (Three boxes)
- Minutes of Fine Arts Committee (Five boxes)
- Question papers in Art School examinations
- Reports of Fine Arts Committee
- Annual Report of South Australian Institute
- Statement by Sir W J Sowden

2. Education Department Control:

Correspondence GRG18/1/ 25 June 1909.
All files under heading Education Department, School of Arts and Crafts. General correspondence, 1958. List of file headings consulted, all GRG18/21:

Annual returns
Competitions and prizes
Conference of Art Specialists, Sydney 13/7/1948
Director of Education
Exhibitions
H P Gill Memorial medal
G.C.A.S.
G.C.A.S. syllabus
PUBLISHED
South Australian School of Arts
Prospectuses 1917–1970
The Forerunner 1930–1938
The Paint Pot 1925–
Contemporary Art Society of Australia, South Australian Branch
'Broadsheet' 1941– to present.
Kalori (Royal South Australian Society of Arts Journal) 1962 to present
Ivor's Art Review.
Bulletin of the Art Gallery of South Australia 1942–1980
Highlight 1909.

Newspapers
Advertiser
The Register
The News
The Chronicle
The Telegraph
The Mail
All available on microfilm at Mortlock Library of State Library.

Interviews
The following artists and ex–students of the School were interviewed, in
several cases the interviews were tape recorded. Eventually these
recordings will be lodged with the oral history section of the Mortlock
Library.

Lyndall Bonnear 14 July 1982
Ms Dora Cant 24 Mar 1980
Ms Dora Cant (nee Chapman) 5, 12, 19 Jun 1983
Peter Cox 5 Aug 1983
David Dallwitz 2 Sep 1988
Ivor Francis 15 Mar 1980
Alan Glover 6 Sept 1980
Marjorie Hann 16 Aug 1981
Margaret Kelly (Mrs Walloscheck) 13, 21, 28 May 1981
Desiderius Orban 17 Mar 1982
Charles Rawlings 23 Mar 1981
Lloyd Rees 8 July 1986
Stephanie Schrapel 5 Feb 1988
Mervyn Smith 8 May 1980
Ruth Tuck 8 May 1980
Geoff Wilson 22 Jun 1982
Shirley Cameron Wilson 4 Aug 1981
Elaine Wreford 8 Jun 1981.
Ross Wolfe 10 May 1991

In addition to the above interviews the de Berg tapes at the National
Library in Canberra have been studied. This is a major collection of
recordings made by Hazel de Berg during the early 1970s with many
Australian artists few of whom are now living. The following recordings
were requested and helped give background information for the chapters
on Australian Modernism:
Sir William Ashton
Leonard Annas
Sir William Dargie
William Dobell
Douglas Dundas
Jock Frater
Cedric Flower
Arnold Shore
Grace Cossington-Smith
Inspectors' reports
Notes on art teaching
School of Arts and Crafts
Superintendent of Technical Education
Technical Schools examinations
Letters received from country and suburban institutes.

PUBLISHED
. South Australian Government Gazette
. South Australian Parliamentary Debates
. South Australian Parliamentary Papers, especially reports of Directors and Primary Education, Secondary Education and Technical Education, also the annual reports of the Minister of Education, Inspector General and Inspectors, SAPP Number 44 of each year.
. South Australian Education Gazette
. Alfred Williams overseas visit is detailed in his illustrated 'Preliminary Report upon observations made during an official visit to Europe and America, 1907 in SAPP number 65 1980.'
. Education Gazette, Victoria, 1905
. Minutes of Evidence of the Royal Commission on Technical Education in Victoria. Parliamentary papers of Victoria, 1901
. Report on State and Public Education in Victoria, Parliamentary Papers of Victoria

SOUTH AUSTRALIAN SCHOOL OF ART ARCHIVES
Manuscripts
The files of the School from 1916 to the 1980s are housed in the basement of the Underdale Library stacks. They are uncatalogued and live alongside boxes of student essays, receipt books for the sales of art materials and sundry files. The earlier records (pre 1940) are pasted in letter books and scrap albums.

The main sources used were:

. correspondence - letter book 'J' Dec 1916 - Dec 1924
. correspondence - letter book 'P' Sep 1917 - Dec 1922
. annual returns - letter book 'K' 1923 - 1938
. correspondence Superintendent of Technical Education 1923-1927
. School of Arts and Crafts, staff meetings, 1925-1944
. South Australian School of Arts and Crafts Council meetings, Jan 29, 1924 - Dec 1938
. School of Art Council meeting minutes, March 1940 - June 1959
. staff meeting minutes, March 1945 - Aug 1960
. complete lists of diploma's and prize winners, 1959-1967
. South Australian Art Teachers Association minutes, 1911-1918
. draft history of School, prepared by Paul Beadle 1963, for the opening of new building but never published
. press cuttings books, 1897-1956
. Every day Art Club magazine.
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South Australia. 'The report of the Board appointed by the government to inquire into and report upon the best means of developing a general system of technical (including agricultural education) in the province.' P.P.S.A. Vol. 3, 1888.

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