THE WRITINGS OF ARTISTS IN THE TWENTIETH CENTURY AND THEIR SIGNIFICANCE FOR ART EDUCATION
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Vol. 2

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CHAPTER IV

MORE ASPECTS OF ART EDUCATION IN ENGLAND

Thomas Cook and T. H. Ablett

Art education in England has shown a continued sensitivity to the individual nature of expression in the arts. As early as 1884, Thomas Cook, a teacher, spoke at the Art Section of an International Conference, Health Exhibition, in defence of the imaginative nature of children's art. His ideas were published in the Journal of Education, December 1905 and January 1896, and were included in the appendix to Herbert Read's book Education Through Art (1922).

No line can be drawn without imagination. Every fact passes through it, between the seeing eye and doing hand. Both are alike insurmountable if the teacher is merely the instrument of a system, not a living teacher knowing the child.

It is possible to use the apparatus and neglect the spirit. It is more difficult to evolve expression, to exercise imagination, to stimulate voluntary mental activity, than to teach mechanically. Drawing can easily be used for the lower purpose. The teacher who is literal, or slave to a system, may regard it as a series of copies of lines, with little or no beyond emotions, or imagination, not evolving it, attempting no exercise of companions, not suppressing it by copying. Imagination some teachers consider their enemy. Imagination is ever opposed to it. (1)

It was significant that Thomas Cook had been in contact with the English psychologist, James Folly, and they had discussed together the significance of children's drawings. (2)

2 Ibid., p. 118.
CHAPTER IV

SOME ASPECTS OF ART EDUCATION IN ENGLAND

Ebenezer Cooke and T. R. Ablett

Art education in England has shown a continued sensitivity to the individual nature of expression in the arts. As early as 1884, Ebenezer Cooke, a teacher, spoke at the Art Section of an International Conference, Health Exhibition, in defence of the imaginative nature of children's art. His ideas were published in the Journal of Education, December 1885 and January 1886, and were included in the appendix to Herbert Read's book Education Through Art (1943).

No line can be drawn without imagination. Every fact passes through it, between the seeing eye and doing hand. Both are alike injurious if the teacher is merely the instrument of a system, not a living teacher knowing the child.

It is possible to use the apparatus and neglect the spirit. It is more difficult to evolve expression, to exercise imagination, to stimulate voluntary mental activity, than to teach mechanically. Drawing can easily be used for the lower purpose. The teacher who is literal, or slave to a system, may regard it as a series of copies of lines, with little aim beyond exactness, cramming order in, not evolving it, attempting no exercise of imagination, not suppressing it by neglect. Imagination some teachers consider their enemy. Accuracy is ever opposed to it. (1)

It was significant that Ebenezer Cooke had been in contact with the English psychologist, James Sully, and they had discussed together the significance of children's drawings. (2)

2 ibid., p. 116.
Another English innovator of the nineteenth century was the Yorkshireman, T. R. Ablett. His book Written Design (1886) was in a way a forerunner to Marion Richardson's approach to design. At the same conference at which Ebenezer Cooke had spoken, T. R. Ablett included in his paper the following appreciation of the young child's interest in the pictorial:

The great majority of children delight in pictures, and seek a means of pictorial expression which will satisfy their wants. Why do we give them practice in outline only? Should we not leave the development of technical skill to arise naturally from a delight in the practice of painting? The acquirement of manipulative skill is a matter of secondary importance. (1)

In 1888 he inaugurated the Drawing Society, which later became the Royal Drawing Society, and at its first meeting the following resolution was passed:

That the society is established to promote the teaching of drawing in schools as a subject essential to the education of every boy and girl. (2)

Annual exhibitions of work by children followed. Ablett and this society were important for their influence on people like Marion Richardson, and R. R. Tomlinson, who were both Supervisors of Art for the London County Council, and May Marsden, who was lecturer in art at Sydney Teachers' College. All were members of the society. It was also responsible for inviting Dr. Viola to England to lecture on the work of Franz Cizek in Austria. Two drawings shown at the society's exhibition were used as illustrations on the dust jacket of Viola's book on Child Art, first published in England in 1942 and selling through seven printings.

2 ibid., p. 21.
The British Journal of Education - Skill v. Creativity

The liberality of approach suggested by these influences and activities is hard to equate with correspondence in the British Journal of Education. At the beginning of the century, this journal showed an increased concern with practical steps to improve the teaching of art and the training of teachers of art in Britain. The Royal Drawing Society was seen as contributing to this. However, in 1925, the mood appeared to change and some controversy arose in which the Society's aims were criticised because of their lack of concern with value judgments in art.

The Journal of Education devoted space in four issues to the controversy which drew attention to the relative values of teaching drawing as a skill and developing creativity in children.

The critic held that the art teacher should concern himself with the purpose of art and to this end a particular skill was not enough. The teacher needed also to possess a knowledge of aesthetics, art history, and archaeology, in order to bring his judgments into perspective. (1)

Art training in our schools and universities should be concerned chiefly with drawing for the crafts, and design in the widest meaning of the term, and only secondarily with the graphic representation of natural forms. (2)

T. R. Ablett defended the approach of the Royal Drawing Society in terms of the limited time available in the curriculum. Within this short period, the society's teachers aimed to encourage observations; to store the children's minds with reference for images of things;

2 loc. cit.
and to increase their powers of visualization. "Truth" was their aim. Once mastery had been achieved in these areas, the decorative could follow.

The aim of a general education should be to teach the significance of form, not to juggle with it. (1)

His critic replied by differentiating two kinds of art education. Firstly, graphic representation (with which Ablett was concerned), and secondly, development of critical powers and encouragement of a desire for beauty in everyday life. Design was not the misrepresentation of true forms, that Ablett was suggesting. Drawing, as encouraged by the Royal Drawing Society stressed accidental effects too much and did not encourage "perception of beauty in nature". (2)

Ablett replied by reiterating the need to consider essentials first and not "lofty abstractions".

Let us devote the hour in our schools to producing not incipient aesthetics and art critics but good visualizers and good draughtsmen. (3)

At this stage, the Director of the Towner Art Gallery, Eastbourne, A. F. Reeve Fowkes, joined the discussion and pointed out that just as language and literature existed, so there existed drawing and art.

Truth and facility in drawing could exist side by side with execrable taste and inferior intelligence.

Something else is needed to liberate the soul-nature and to attend the birth of that real artistry which is ever and ever creative. (4)

2 loc. cit., "Reply".
As the Director saw it, there was a place for design and craft and a
place for the drawing of Ablett.

Finally, Ablett reminded the Director that observation of natural
form was the basis of art, (1) and the original critic put in a further
plea for the broadening of the aims of art education as practised in the
schools.

The training of a good draughtsman is no more the function
of secondary schools than is the training of good carpenters
or good musicians. Pencil, bricks and paper are merely
convenient means with which to study the principles of form
and colour, a knowledge of which should form part of the
equipment of every well educated mind. (2)

This correspondence of 1925-6 marked an interesting point in art
education when the broader educational objectives of the subject came into
open conflict with the more academic emphasis on skill. T. R. Ablett
would use the limited time available to one purpose the development of
accurate draughtsmanship. Those who opposed him did not deny the value in
what he was doing but claimed, even though time was limited, other aspects
needed to be given more consideration.

In the absence of illustrations, it is difficult to assess the full
import of the correspondence any further. It is, however, interesting to
note that in the same year (1925) the philosopher, Martin Buber, in an
address to the Third International Educational Conference in Heidelberg,
was warning against the dangers of over-emphasising the development of
creative powers.

An education based only on the training of the instinct
of origination would prepare a new human solitariness
which would be the most painful of all. (3)

1 T.R. Ablett, "Correspondence", The Journal of Education, No. 679,
Feb. 1926, p. 102.
2 loc. cit., Reply.
R. R. Tomlinson... An International Approach

In 1934, R. R. Tomlinson, Art Supervisor for the London County Council, published a book called Picture and Pattern-Making by Children. The idea for the book had begun at the International Art Congress in London in 1908, when English, European and American teachers had gathered to exchange ideas. Both Wesley Dow and Franz Cizek were there, and Tomlinson recorded Cizek's enthusiasm for the work of gifted children that Dow had brought from America. The richness and breadth of Tomlinson's outlook was emphasised in the one hundred and three pages of children's work drawn from all over the world. The text reviewed trends in art teaching in countries such as Austria, Switzerland, France, Germany, Japan and the U.S.A. The accompanying bibliography referred to sixteen works from the U.S.A. (including John Dewey's Art as Experience and Ralph Pearson's The New Art Education), sixteen works from Great Britain and ten works from Europe. In his chapter on "Aims and Methods", pride of place was given to the pioneering work of Franz Cizek of Austria, who had done more than any other to draw attention to the beauty of the unsophisticated work of children.

Franz Cizek and England - The Child's World of Art

Cizek's approach to child art has had considerable hearing in England, due largely to the enthusiasm of Dr. Viola. Professor Cizek developed a very carefully structured teaching situation that ensured the preservation of the expressive and primitive qualities of children's expression in the arts. He was concerned with child art within specific limits -

approximately seven years of age to fourteen years of age. His "lessons" followed a pattern of motivation through appropriate selection of subject matter and stimulation of the child's imagination through questioning, followed by a brief period of work during which the teacher moved amongst the children making appropriate comment, and finally, display and discussion of all work. Choice of subject, choice of media, and limitations of colour were all manipulated by Cizek to achieve what he considered to be the needs of the child. What was unique about Cizek's approach was that it was based on what, from his observations, was the child's natural method of drawing. (1)

Cizek first became aware of the interesting work produced by children when youngsters in the house where he was lodging asked for pencils, paint and brushes and proceeded to work without tuition. The results so impressed him that he showed them to fellow artists who were as excited as he with the results. Gustav Klimt, a significant Art Nouveau artist, was amongst those who encouraged Cizek to open his own school for children and show the education authorities what imaginative work children were capable of doing. (2)

Cizek's Juvenile Art Class began as a private enterprise in 1897 but by 1903 the state was prepared to offer him rooms in which he could work, and he became professor at the Young People's Classes of the Industrial Arts School in Vienna. He was given freedom to pursue his own methods without interference from the authorities. Visitors from all over the world, particularly England and America, came to see him at work, until in 1938 failing eyesight and the Nazi invasion of Austria led

1 M. Seeman, "Training Infant Teachers", Art in Australia, May, 1940, p. 17-27.
to the closing down of his classes. (1)

When asked by the education authorities of Vienna to write down a programme for his school, he wrote, "To let the children grow, develop and mature". (2) In 1927, however, he described the courses and their aims in a little more detail, in a footnote to a book on children's paper work.

The Young People's Courses are frequented by an average of 40-50 girls and boys, in the ages from 7-14 years; the age limit can be moved up or down, if this seems an advantage. The chief purpose of the courses is to educate a generation of the public, which will have acquired artistic tastes, and a sense of aesthetics, through work of its own. For this end, we try to develop and cultivate all inborn tastes and talents, to assist the powers of observation and the creative abilities, to direct the young people's will power, and put it on to determined action. It is our principle to instruct each pupil individually, yet, from time to time, groups of children or a whole class, are made to face common tasks, when this seems desirable. The work is made in such technics that suit the age of the pupils, and do not need any long preparatory training, while affording an amount of psychic inspiration to the child. We eliminate all amateurish and counterfeit workmanship. (3)

Broadly, he aimed to develop a generation of people more aesthetically sensitive because, as children, they had undertaken what he considered truly creative work in the arts. The classes, while allowing the child maximum individuality, challenged him through selected structured situations at just the time he needed them.

It was important, that the use he made of the child's exuberant good spirits, should not be interpreted as a lack of pedagogic system. His method was strict, demanding a great deal from the child but at the moment he was ready to give it.

1  Ibid. p. 12
2  Ibid p. 12
This champion of child art was also to say:

Children should be allowed to keep the things they decorate for their own use. Such small impermanent things are good for a play-room. (No "Schmucke-dein Heim" ideas). One cannot begin to learn too early that a good artist alone is able to make permanent decorations. (1)

The influence of Cizek's ideas in England was due in large measure to the work of the psychologist, Dr. Wilhelm Viola, who was also a personal friend of Cizek. He was first engaged as a lecturer by the Royal Drawing Society and has continued his work as a champion of child art to the present day. Dr. Viola was responsible for giving emphasis to those aspects of Cizek's works that were concerned with the development of a child's personality through creative work in the arts, and the importance of the emotional side of a child's life in his education. (2)

A series of Pamphlets published in England by the Children's Art Exhibition Fund in 1921, to raise money for Cizek's classes, gave some further insight into his methods. When asked by Francesca Wilson "How do you do it?" he replied, "But I don't do it. I take off the lid and the other art masters clap the lid on - that is the only difference". If, in drawing, a child felt the head was large, he should draw it large; if he felt the limbs were lifeless then he should draw them so. Nature was all right in its place but man should create something fresh. When a child joined his class for the first time he was shown the storeroom with paints, brushes, wood, clay and paper. He saw these things and what the other children were doing with them and he soon found out what he wanted to do.

1 F. Cizek, ibid., p. 21.
2 W. Viola, op. cit., p. 60-1.
Cizek's philosophy of art education seemed to be summarised in the title of a lecture he delivered - "Education considered as growth and self fulfilment". Through expression in the arts and crafts, children gained both the aesthetic and psychological advantages of the release of their creative impulses. He warned against too great a pressure of knowledge on the child before he was ready for it. This understanding approach to child expression was part of the British approach but their method was more varied.

Roger Fry - The Omega Workshops

A short-lived enterprise with educational implications was conducted in London, between the years 1913-19, by the artist and critic, Roger Fry. Sensitive to the work of the post-impressionists, whom he had introduced to the British public, he collected together a group of English artists who would be prepared to design fabrics, rugs, furniture, bedspreads and other soft furnishings, in the new idiom. The venture was called the Omega Workshops, and he chose as his co-directors, Vanessa Bell and Duncan Grant. It was intended that artists work for a nominal sum on selected days and the work be made available anonymously at the showrooms in 33 Fitzroy Square. Not all the work was done on the premises. Fabric was block printed in France, Embroidery was done in India, and Wilton Royal Factory knotted and wove carpets.

The educational motive was present in that Fry was usually in the showrooms and his salesmanship was strongly tinged with the education of the customer in the appreciation of a new art form. He also gave exhibition space to activities which he felt needed a sponsor. He first
exhibited the drawings and paintings of the pupils of Marion Richardson. He showed sculpture by Gaudier Brzeska, paintings by amateurs, a puppet play by Lowes Dickinson, and musical recitals. (1)

The war and its aftermath hindered the venture, although it had a wide circle of supporters. The style it had encouraged died with it and was not revived until after the 1925 Paris Exhibition when British manufacturers saw similar designs exhibited there and brought them back to England for the home market. It is to Roger Fry's credit that he used post-impressionist design for everyday objects a good ten years earlier than they were introduced on the continent of their origin.

A significant difference between the work of Gropius, whose designs of the twenties resemble those of the Omega Workshops, and that of Fry, was that while Fry saw the merit of his designs as lying in their spontaneity of execution, Gropius never regarded the work of his artists as done until they had adapted their design to machine production. (2)

Walter Gropius in England

The late thirties were important in Britain for the contribution, both practical and theoretical, that was made by Walter Gropius. Arriving in 1934, he made immediate contact with modern British architects. He stayed in the first modern block of apartments designed by Wells Coates in London and worked in partnership with Maxwell Fry. The most important building they designed was for education - Impington Village College, Cambridgeshire, built in 1939. Growing out of the ideas of the local

2 ibid., p. 48.
Director of Education for the County, it was built not only as a school but as a community centre for the district. It contained halls, lecture rooms with easy chairs, libraries and reading rooms, canteens and spaces for clubs and indoor games. In fact, all the activities serious, gay and recreational, that a community might need. (1)

In his book *Education through Art*, published in 1943, Read claimed that Gropius had helped create a building that provided the "essentials of an educative environment". A plan and photograph of the building were incorporated in the text, with the recommendation that its main features be embodied in the plan of any school. The development of modern school building in England could be traced to this period. (2)

The creative artist of England, who, in the thirties had collected about The Mall in Hampstead, made Gropius as well as other members of the Bauhaus, particularly welcome. It was they who termed them "the east wind from Europe". Gropius contributed an article to their publication *Circle*, called "Art Education and State". It was tinged with his political experience of the rise of Dictatorships in Europe, where the individual had become impotent in the face of the power of the state. To Gropius, the evolution of things depended on a relationship between purpose and form, the practical and the spiritual, the intellect and the desire. The world of the thirties in Europe was trying to fuse the two and subordinate the individual to the state's cultural and economic criteria. He felt that central and supervisory organizations and laws were more likely to destroy creative impulses rather than assist them. There was a need for the arts to be developed in complete freedom, with an intelligent

concurrency by both society and the artist in the kind of initiative that could come from the artist. To help this, he gave a very important place to the role of exhibitions in education. Appropriately presented, these could stimulate the imaginative thinking of designers, industry and the public alike, and become literally a "cultural exchange".

In the permissive society of England, Walter Gropius weighed in the balance individual liberties and the power of the state to act for the good of all. The artist needed freedom but it must be a freedom that grew out of basic training followed by selected specialisation. Technique was the basis for individual development for it implied a power that was able to be adapted to the problems in hand. (1)

The conflict, however, between tradition and new technical processes in the thirties was so great that Gropius felt it was necessary for the state to organize a system of artistic training with these understandings in mind. General artistic training should be obligatory for everyone.

The approach of Walter Gropius to the place of art in education was in some ways ambivalent. On the one hand he stated quite definitely "Art needs no tutelage; it must be able to develop in complete freedom". (2) Creative work, by its very nature, cannot be predetermined, and if the state is to get the greatest benefit from its article it should be sensitive to their initiative and concur intelligently with their ideas. The dissemination and selection of ideas could be handled through the frequent use of Exhibitions.

2 J.L. Martin et al (ed), Circle, London; Faber & Faber, 1937, p. 239.
On the other hand, Gropius considered "general artistic training" should be obligatory in all schools. At the kindergarten level, it should be of such a nature as to attract the child and stimulate his imagination. For example modelling, drawing, and painting, in a very free form as play. At Elementary and Secondary Schools which he treated together as a continuum, there should be a bipartite development of manual skill and form perception, with the teacher's main aim still being to keep the child's imagination alive and to stimulate the child to want to draw and model. (1)

The differences between "artistic tutelage" and "general artistic training" appeared to be ones of skill and the attitude of the teacher. To Gropius, the old methods implied inflexible schemes of work, the setting up of limited models of excellence, and an attitude of grind rather than joy in the work. By the new, he implied experiences, differing in degree according to the age of the pupil, that would broaden his vision and sensitivities, keep his interest alive and his imagination stimulated.

Looking more closely at the education of children, Gropius saw in Montessori's exercises in developing the sensibilities of young children, an excellent preparation for the constructive program of the Bauhaus. Old conservative schools had destroyed harmony within the individual while the new methods developed the child's capabilities without spoiling his nature. (2)

It was interesting that the work of Dr. Maria Montessori concerning the teaching of kindergarten children, should appear to take cognisance of the approaches of both Walter Gropius and Franz Cizek. She saw the

1 ibid., p. 240.
The aims of education as both social and biological with the senses very much involved in both. (1) She would agree with Cizek that the opportunity afforded a child to express himself at an early age helped critically in moulding his personality. She shared with Gropius the aim of making a science of education. (2)

However, she attacked as "monstrous expressions of intellectual lawlessness" the child art collected by psychologists from the common schools. She agreed that one could not by graduated exercises in drawing lead up to an artistic creation, but thoughtful development of technique combined with freedom of the spirit should bear fruit. She agreed with not teaching drawing as such, but rather creating an eye that sees, a hand that obeys, and a soul that feels. In this task the whole life must co-operate not just an isolated faculty. (3)

In spite of the basic wisdom of Montessori's statements about art teaching, practically she confined it to observation of a kind that complimented study in natural sciences, and it was this kind of accuracy which she really appreciated. (4) What was needed to complement all approaches was the psychologists and educators analysis of the child's stages of development in all sensory fields, in order that concepts of both artist and teacher could be considered at the appropriate level.

2 ibid., p. 115.
4 ibid., p. 315.
The following was the very broad scheme of art education for children outlined by Gropius in 1937. He was writing about art education and the state, under the very broad heading of "Art and Life".

I. GROUNDWORK FOR THE ART EDUCATION

Principle: Each individual is originally capable of producing spatial forms, but the optical spatial sense must be developed early.

First stage: Creches, Kindergarten.
Modelling, drawing and painting in very free form as play, which is intended to attract the child and stimulate his imagination.

Awakening the creative substance in the growing child. Modelling and simple handicraft instruction for all kinds of materials in conjunction with free training in design. Bipartite but simultaneous instruction in manual skill and form perception. Modelling, building, assembling, free-hand and geometrical drawing and painting throughout the whole duration of the training. No schemes, no specimens, no elimination of the urge to play, i.e., no artistic tutelage. The whole task of the teacher was to keep the child's imagination awake and constantly to stimulate their desire to model and draw. (1)

Gropius laid particular importance on the selection of gifted pupils from the school situation and their concentration in a few selected schools. These schools should be staffed by selected men of talent who would agree about the tendencies of their institutions but would be left free to develop them in their own way. Schools of this kind would provide

1 J.L. Martin, op. cit., p. 241.
a nucleus of people who would carry their creative ideas into all walks of life. (1)

In schools concerned with trade training, Gropius felt there was a need for an understanding of the fact that the "how" of training was of greater importance than the "what". Curricula should pay more attention to the understanding of things "which constitute the most essential condition of every kind of creative work". If manual skill, the understanding of materials and the power of observation, were first properly trained, any specialized training could be absorbed rapidly and without effort. For example, a course should not only impart a knowledge of trades and specialized subjects, but also things that were essential to all creative work, such as spatial perception, power of presentation, knowledge of materials, an understanding of business and industry, and the proper handling of materials and ordinary machines, if manual skill, the understanding for materials and the powers of observation and thought are first properly trained, any specialization can be absorbed rapidly and without effort - i.e., the how of training is more important than the what. (2)

The following was the course he outlined for more advanced classes:

1 ibid., p. 240.
2 loc.cit.,
II. ART TRAINING FOR MORE ADVANCED PUPILS

Third stage: State and Local Art and Handicraft Schools. Schools for Apprentices in Industry. Trade and Technical Schools of lower and higher grade, including all kinds of Architectural Schools.

Intensified instruction in design and handicrafts - duration about six months to a year - as obligatory preliminary training with a view to weeding out artistically talented pupils from all schools for training in the special schools. Thereupon division into two courses of professional training, A and B of the fourth stage.

Fourth stage - A. (for pupils remaining in 3rd grade schools).
Continuation of trade instruction in same schools, special training in manual skill for the trade selected, work on machines, technical drawing, works technique, costing, etc.

Result: Trade workers for industry and handicrafts, industrial and architectural draughtsmen, works technicians, works foremen, handworkers.

Fourth stage - B. (school for talented pupils (partly in conjunction with and supplemented by existing special schools for architecture) particularly for pupils possessing artistic talent.)

Extensive instructional powers. Comprehensive hand and brain training, Free introduction to independent design in modelling and drawing. Extensive hand work and machine practice. Active training which enables the students to discover for themselves and opens the way for their creative powers to develop.

Result: Independent architects, sculptors, painters. The men responsible for the experimental and designing work for industry. Art teachers. Independent art handworkers. (1)
The stay of Walter Gropius in England was short, 1934-7, but during that period he succeeded in stating theoretically, and put into practice architecturally, a new concept of education.

Marion Richardson

The influence of Marion Richardson has been highly significant in the teaching of art in England. A woman with considerable drawing skill of the conventional kind, she found in the work of the children she taught a quality that, once she had encouraged it, awakened the enthusiastic admiration of the artist critic, Roger Fry, and later on, Sir Kenneth Clark.

In her final year as a student, she had come under the influence of R. Catterson Smith, Director of Art Education for the City of Birmingham, who laid particular stress on the artist's powers of imagery as an aid to creative expression. He even encouraged his students to draw with their eyes closed to emphasise the contribution their personal visual imagery could make to the picture they drew. Sketches done under these conditions often had a vividness and life, entirely missing from the more laboured visual studies. (1)

In her first teaching appointment to Dudley High School, Marion Richardson struggled to understand what it was that made a child's painting successful. A child had told her it was "when everything rhymes". This feeling of beauty could be found in subjects not considered worth a second glance in the ordinary course of events. Subjects like "the grocer's shop", or "someone washing up".

This power which Marion Richardson was trying to identify, she felt she recognised at the adult level at the first exhibition of the Post-Impressionist painters at the Grafton Gallery in London. She returned to her teaching convinced she had found a common denominator of artistic experience that was shared by both children and contemporary artists. A "rhyming" that created a new unity of expression that no longer depended on visual realism. (1)

The three most significant aspects of her work centered about "mind pictures", picture making, and writing patterns. In creating "mind pictures" children painted images that they saw as they sat with eyes closed. Some of these bore a remarkable resemblance to certain contemporary painting, and certain mystic Eastern art that used these symbols as aids to mediation. Herbert Read in his discussion of primordial images in the child mind, devoted seven pages to their analysis in his Education Through Art. (2) A great deal of the picture making was done from vivid verbal descriptions, generally given by herself. She carefully chose her subjects so that they would help the children master techniques, which she felt would help them at their particular stage of development. They could, in a sense, be regarded as extensions of her mind pictures, only the subject was now related to the child's environment. With pattern making, Marion Richardson developed a scheme based on writing rhymes that a child could begin to explore at the age of four. It was first published for teachers' use in 1935. It was based on the child's love of rhythmical line and closely integrated the child's aesthetic.

1 ibid., p. 14.
development and his development of writing skills. The patterns gave the child confidence in his handling of rhythm and space concurrently with his learning of letter forms. (1) As a method of teaching writing, it is still used in British schools and was one of the schemes that influenced the new pattern of writing in New South Wales' schools in 1966.

Roger Fry was the first to draw attention to the work Marion Richardson was doing, when he invited her to exhibit the work of her classes at his Omega Workshop. His interest was perhaps understandable in that he was one of the first critics to champion the Post-Impressionist artist in England. The success of the exhibition was followed in 1917 by an exhibition at the Grafton Galleries in London. R. R. Tomlinson described it as having a mixed reception but being highly praised by discerning critics. In 1924, she was appointed art lecturer at the Institute of Education, University of London. In 1930 she became District Inspector for the London County Council and her influence increased. (2)

Some idea of its scope can be gauged from the fact that in 1938 she held an exhibition of children's drawings and paintings in the County Hall, London, and in eight weeks, twenty six thousand people had visited it. Sir Kenneth Clarke opened the exhibition and the Queen and her daughters came to the exhibition as visitors. (3)

In 1934, Marion Richardson made a tour of Canada, lecturing and showing slides of children's work. In her own words:

1 M. Richardson, Writing and Writing Patterns, London: Uni. of London Press 1935, p. 3-17.
3 Marion Richardson, op. cit., p. 79.
In 1934, I received through the Director of the National Gallery of Canada, an invitation from the Carnegie Trust to speak to the University Summer Schools of Canada. I counted this as honouring the Council and the teachers whom I serve. (1)

Her description of the journey almost resembles a royal tour. She expressed particular interest in the voluntary classes held at weekends by certain of the art galleries, and expressed the wish to return again to see some of the work they were doing. The dates of her tour and the interest it aroused, made it possible for the Educational Supervisor of the Art Gallery of Toronto, Arthur Lismer, who came to the N.E.F. Conference in Australia in 1937, to have made contact with her ideas.

This has been confirmed in a letter received from Arthur Lismer, now Head of the School of Art and Design in Montreal in February 1968. He stated that he felt that the ideas for which Marion Richardson worked and the spirit that they had released, had become a part of general art teaching method in Canada. When she came to Canada in 1934, concepts of art education were very "academic" with the stressing of formal instruction in perspective and neatness of work. Marion Richardson's ideas made art teaching more lively and opened the way to an exploration of freer ways of teaching. Her approach was reinforced by a greater desire for freer methods of working amongst adult painters of the time who were also trying to break with traditional styles.

In writing of his experiences of the thirties, Arthur Lismer refers to himself as a "disciple of Marion Richardson", and notes that when he toured Australia during the New Educational Fellowship Conference in 1938 he found that Australians had never heard of her.(2)

1 Ibid., p. 73.
In 1936, in the London County Council's Annual Report, Marion Richardson described the change in methods of art teaching, which she was advocating, as a movement away from the desire to express man's realization of an underlying harmony. This, combined with increased knowledge of the child's own individual approach to art, had led to a much happier classroom atmosphere during the art lesson. Children's work could be divided into three categories - wish fulfilment pictures, where girls drew ladies of fashion and boys drew racing cars; drawing that was meant to record natural appearances or be a graphic summary of facts; and finally, there was work done with the same sort of feeling for the subject as an artist. (1)

In his work Education Through Art, Herbert Read quoted at length from a "note" published by Marion Richardson at the time of the 1938 exhibition. The quotation was a statement of the relationship between teacher and child, and gave due emphasis to both the child's free expression and the teacher's responsibility to use his own imaginative gifts and induce the best from the child, that he was capable of giving. The happiest thing for the child was when his means and manner of expression were capable of matching his ideas.

The artist discovers in the world around him (that is to say, in his raw material) relationships, order, harmony - just as the musician finds these things in the world of sound. This cannot be done by the conscious, scheming, planning mind. Art is not an effort of will but a gift of grace - to the child at least, the simplest and most natural thing in the world. When ever people are sincere and free, art can spring up. That is why the child's happiness or otherwise in the presence of the teacher is all important, and why the school of today is, or should be, the perfect setting for children's art. It is not too

much to say that unless relationship amounting to love exist between teacher and children, children's art, as it is now understood, is impossible. How does this love translate itself into action? For work such as is seen here is not "free expression" as generally understood, which may be merely unconscious imitation, but a disciplined activity in which the teachers own imaginative gifts play a very important part. There is no single answer to this question, the one which everyone asks. Each teacher finds his individual solution to the problem and those who can spare time to visit the schools will be struck by the variety and flexibility of modern methods. One essential is established. The good teacher will always take his children and their drawings completely seriously. Perhaps this counts for more than anything else and is the means of inducing the children to demand the very best of themselves. They need, especially as they approach self-consciousness, the authority of a grown-up to convince them that their own art is worth while and to warn them against accepting the ready-made and second-hand which surrounds them on every side. This seriousness comes easily to the teacher as he realises that his work with children may in the end provide for him a key to the understanding of art in its widest sense. (1)

This quotation at the heart of British child art, revealed an appreciation of individuality; saw a very positive role for the teacher; and made of the teaching experience something mutual in the same sense as a creative artist regarded his work.

In 1948, Marion Richardson published her book Art and the Child. By 1964, it had gone through five impressions. Sir Kenneth Clarke in the last sentence of his introduction to the book, revealed something of the extraordinary impact of the art of children on his generation.

It is not for us to say who is, or is not, a saint; but, as I read the pages that follow, I know that I am in the company of one who has had an unusually direct and pure revelation of the divine spirit; and I believe that I recognise the same tone of voice which I hear in the dialogues of St. Catherine of Siena. (2)

1 H. Read, op. cit., p. 229-30.
2 M. Richardson, Art and the Child, op. cit., p. 10.
In 1965-6 The Society for Education through Art in England republished her contribution to the County Council Report of 1936, used one of her pupils' mind pictures as a cover to its journal, and commissioned the sculptured figure of a child as a memorial to her.

S. W. Hayter - Atelier 17

With these principles in mind, Hayter devised a controlled series of printmaking skills. At about the time Marion Richardson was exerting her influence as District Inspector for the L.C.C., an English artist, S. W. Hayter, who was particularly interested in reviving the art of printmaking, was founding a workshop in Paris. In 1927 he opened Atelier 17 with the specific aim of again developing printmaking, as an original medium of expression. His craftsmanship and his philosophy of teaching gathered to his workshop some of the key creative artists of the century - Picasso, Max Ernst, Joan Miro, Marc Chagall, Maria Viera da Silva, and from Australia, Earl Backen. When he published a book on his methods in 1949, it was prefaced by Sir Herbert Read who paid tribute to his educational principles and to his revival of the workshop concept of the artist.

Hayter's personal thinking had a strong intuitive aspect and he believed in levels of reality. People, depending on the orientation of their imagination, could seek a general truth as a common value beyond the control of the individual or react to objects concretely. In his teaching, he aimed to combine both levels of reality by the concurrent development of craft skills and stimulation of the imagination. Verbal information was not sufficient. Knowledge had to be based on one's own experience, and experience itself could not be transmitted.

2 Ibid., p. 220-1.
He termed his method "experimental" but he was careful to insist on the difference between experimenting and creating a work of art. The term experimental, should not be applied to uncontrolled action for what resulted could neither be understood nor repeated. His teaching method continually destroyed effective visual images and was not thought to be considered an effective means of creation.

With these principles in mind, Hayter devised a controlled series of processes which could be expected to lead to unforseen situations for each individual. Thus, while techniques of handling the material were being learnt challenging transformations of images would be occurring. (1) The whole series of experiments would then be displayed and discussed with the teacher and certain aspects selected for immediate development. Skill and idea would now be used for more constructive purposes.

Hayter incorporated research into perception into his teaching techniques. In discussing with students the imaginative impact of certain types of lines and certain positions on the plate, he made use of evidence derived from his work with Professor Wertheimer at the New School of Social Research in New York in the early forties. Findings such as: diagonals from S.W. to N.E. have a tendency to be followed by the eye in an ascending direction; diagonals from N.W. to S.E. tended to be followed in a descending direction; the point of rest in an empty rectangle was slightly to the left and below the centre of the plate. All these conclusions would, of course, be subject to the way the designer used his forms and would only apply under test conditions. The knowledge, however, would be very important to a printmaker whose work needed to be drawn on a plate in reverse image. (2)

2 ibid., p. 220-1.
Earl Backen, who experienced this approach to the teaching of printing, is now teaching at the National Art School, Sydney where a portion of his time is allotted to printmaking and he has some opportunity to teach students training to be art teachers in the secondary schools of New South Wales.

S. W. Hayter's venture had something of the individual genius of Roger Fry's Omega Workshops, but in the case of Hayter, his enterprise has continued to flourish until the present day. His earlier book has been rewritten and revised (1966) and another book About Prints was published in 1962.

Eric Gill - The Artist Critic

Another English artist of importance who was interested in educational methods was Eric Gill. His remedy for reforming art education in schools was drastic in the extreme. In 1941, in the fifth number of Athene, the Journal of the Society for Education Through Art, he wrote an article entitled "Abolish art and teach drawing". He wanted this because of what he considered a stupid concept of art that was current at the time. Art was not a "special subject" in which one learnt how to do art or sculpture in the approved style but "the exercise of skill and imagination in every department of human work, "the well making of what needs making". One should not speak of art but only of the arts.
Making children self-conscious about expressing themselves was also equally wrong. Self expression was the normal accompaniment of all human work normally accomplished. One could only teach skill in using a brush and pencil as a means of communication. The real problem as he saw it was teaching the teachers.

His final advice was to "let art education rip" and let children draw for one hour per day or less for three days per week. Give them a subject just to keep them on the rails. Make it as difficult as you liked for, for the innocent nothing was too difficult. Make any instruction moral rather than intellectual. For example: be careful, keep pencils sharp, do not smudge, put down what you mean, and don't scribble. Be sure to keep the children busy. This he admitted was only a rough idea but "Art" must be abolished. (1)

His opinions did, in fact, parallel those of Walter Gropius, expressed in 1923. Gropius claimed that "schooling alone cannot produce art" - manual dexterity and knowledge can be passed on but talent is the possession of the individual. (2)

2 H. Bayer et al, op. cit., p. 21.
Herbert Read - Scholarship and Art

The influence of Herbert Read, poet, philosopher and student of aesthetics, has come both from his published works; which have given art education of the forties and fifties backing of a more scholarly nature; and from his practical interest in the art societies of his day. He has explored in depth contemporary psychology and pedagogics and all that has been attempted in art education since the turn of the century, and related it to the problems of present day society. He was firmly convinced of Plato's thesis that aesthetic education was the basis of all education.

As a result of the Leon Fellowship in the University of London for the years 1940-1 and 1941-2, and the personal encouragement of Professor Fred Clarke, he put forward a much more individualistic analysis of the artistic activity of children, than had previously been presented. Previous analysis of the stages of development in child art had not taken sufficient cognisance of the psychological disposition of the individual child. Art had, in fact, been almost universally taught according to one standard - that of the extroverted thinking type. This type was concerned mainly with analysis and enumeration and was suspicious of the intuitive.

Herbert Read in his research examined several thousand drawings and paintings by children taken from all types of British schools. He divided them into categories suggested by the style of the work. Twelve categories emerged, each of which was given a descriptive label which was not meant to be exclusive, e.g.,
(vii) HAPTIC. As defined by Lowenfeld. The drawing is not based on any visual perception of the object, but is nevertheless not merely schematic. It is the representation of tactual and other non visual images derived from internal physical sensation.

(x) DECORATIVE. The artist is primarily concerned with colour and two dimensional form, and exploits these to produce a gay pattern. (1)

After subjecting these empirical categories to further study, he felt justified in reducing them to eight. This enabled him to explore a relationship with Jung's psychological types as follows:

<table>
<thead>
<tr>
<th>TWELVE CATEGORIES</th>
<th>EIGHT CATEGORIES</th>
</tr>
</thead>
<tbody>
<tr>
<td>organic</td>
<td>organic</td>
</tr>
<tr>
<td>lyrical</td>
<td>impressionist</td>
</tr>
<tr>
<td>impressionist</td>
<td>rhythymial pattern</td>
</tr>
<tr>
<td>rhythmical pattern</td>
<td>structural form</td>
</tr>
<tr>
<td>structural form</td>
<td>haptic</td>
</tr>
<tr>
<td>schematic</td>
<td>enumerative</td>
</tr>
<tr>
<td>haptic</td>
<td>decorative</td>
</tr>
<tr>
<td>expressionist</td>
<td>imaginative</td>
</tr>
<tr>
<td>enumerative</td>
<td></td>
</tr>
<tr>
<td>decorative</td>
<td></td>
</tr>
<tr>
<td>romantic</td>
<td></td>
</tr>
<tr>
<td>literary</td>
<td></td>
</tr>
</tbody>
</table>

Categories as indicated by the arrows were absorbed and the term 'literary' was changed to 'imaginative' so that it would become inclusive of work previously categorised as romantic. The following correspondence with Jung's psychological types was stated, consideration being given to introvert, extravert patterns within the mental functions:

THINKING........extravert - enumerative  
introvert - organic  
FEELING........extravert - decorative 
introvert - imaginative 
SENSATION......extravert - impressionist 
introvert - expressionist (haptic) 
INTUITION......extravert - rhythymical pattern 
introvert - structural form (3)

1 H. Read, Education through art, London: Faber & Faber, 1943, p. 140.  
2 ibid., p. 145-4. 
3 ibid., p. 145.
In equating these types further with Edward Bullough's types of perception, Read found that the two categories 'haptic' and 'decorative' created difficulties. This was overcome by excluding a priori haptic, since it was essential un-visual and reclassifying drawings in the decorative category. Those with a structural bias were grouped under this category, and the rest seemed to relate to Bullough intra-subjective type. The following table of correspondence was drawn up:

<table>
<thead>
<tr>
<th>BULLOUGH</th>
<th>CHILD EXPRESSION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Objective</td>
<td>Enumerative</td>
</tr>
<tr>
<td>Physiological (intra-subjective)</td>
<td>Impressionist and decorative</td>
</tr>
<tr>
<td>Associative</td>
<td>Imaginative</td>
</tr>
<tr>
<td>Character</td>
<td>Organic + rhythmical pattern + structural form</td>
</tr>
</tbody>
</table>

Herbert Read felt he had drawn attention to the fact that types do exist amongst children and they can be identified by the child's mode of expression. However, it was important to recognise that the types were never found in a pure state and, at best, they only indicated a predominant tendency. There could, in fact, be considerable overlap both in apprehension and in expression. (2)

In the light of modern psychological thought, therefore, the aims of art teachers needed to be broadened. Their first aim should be to bring about the highest degree of correlation between the child's temperament and his mode of expression. (3)

To counter balance this concern for the more individual, Read was critical of the misleading nature of the term 'self expression'. In the normal child what was called self expression was in fact social expression. It was the child's reaching out to the external world, and it was capable of

1 ibid., p. 147.
2 ibid., p. 148.
3 ibid., p. 103-5
becoming the main factor in the individual's adjustment to society. Expression was thus not just an outpouring for its own sake but an overture demanding sympathetic response from others. Read considered the most fundamental discovery of modern psychology was that the individual could only be explained in terms of his social adaption. (1) Therefore, one of the principal aims of education was to prevent the expression of the child degenerating into egocentricity.

Read translated into English for the first time extracts from the address by Martin Buber to the Third International Educational Conference at Heidelberg in August 1925, which had drawn attention to just these points. This philosopher and fellow countryman of Franz Cizek had been asked to speak on "The development of the creative powers in the child". His address underlined the danger in too much emphasis on the creative aspect of education, and went so far as to state "an education based only on the training of the instinct of origination would prepare a new human solitariness which would be most painful of all". (2)

Martin Buber, in concerning himself with analysing the relationship of the individual and his creation, and the individual and the community, had isolated two forces that he considered extremely important for education. These were what he termed "the instinct of origination" and "the instinct of communion". Man as the originator was solitary. He stood wholly without bonds in the echoing hall of his deeds. The creators struggle was with idea and material. But man was also part of the world and longed for mutual relations with people of that world.

1 ibid., p. 164.
In terms of the child, he saw the first instinct as being expressed in the desire to make things, and in so doing, getting to know the possibilities, origins, structures and connexions of things in a way that could not be learnt by observation. It made no claim to invade the realm of other lives and could never become greed. The second instinct represented a longing for mutuality with the world through personal contact. He compared this figuratively to the child lying with half closed eyes, waiting for its mother to speak to it in order to experience a communion with another human being in the face of the loneliness of the night.

Real education was only possible by the realization that youthful spontaneity must not be suppressed but allowed to give what it could. The release of powers, however, should not be any more than a presupposition of education for as one matured freedom involved personal responsibility or it became a pathetic farce. For the child, it was the environment this spontaneity met - its purity, love and discretion that were the true educative forces. It was here the child encountered a scale of values, either academic or unacademic, and fruitful instruction became possible. It was the whole world, both nature and society, that educated a human being. (1)

Buber felt that while old forms of education had tended to impose a scale of values and had misunderstood the contributions of this release of powers, contemporary education (1926) had not grasped the full import of its critical and instructional aspects. Education should lead the pupil to realise the value of a critical capacity and methodical instruction after the child had ventured on his own. This critical

1 ibid., p. 112-119.
and constructive approach of Buber had its parallel in the thinking of John Dewey in America in his Democracy and Education (1916), and later Art and Experience (1934). Read's contribution was to underline the individuality of the child. Like Dewey before him, Read's writing became associated, because of superficial reading, with a much less stringent approach to art education than he had in fact advocated.

Read has been termed "the painters' poet", he might equally be termed "the child artists' poet". His reading and research and other personal experience made him an ideal contact between artist, teacher and child.

In the late twenties and thirties, he had belonged to that group of artists, architects and writers who gathered in Hampstead and worked in studios in The Mall - Henry Moore, Barbara Hepworth, Ben Nicholson, and Leslie Martin. He was also involved with the three avant-garde publications of the thirties, Axis, Circle and Unit One, in which, these people expressed their views on what they considered "the true contemporary expression". Read was often their spokesman, visiting their studios almost daily, watching the progress of their work and interpreting their ideas in books and articles to a public which, at the time, was largely indifferent to the abstract art they were exploring.(1)

His writings on art education brought him in contact with a very large number of the more progressive teachers of art. The acknowledgments in the preface of his book Education through Art mentioned twelve of these by name for specifically helping him with experiments and included general reference to others too numerous to mention. He made specific reference to...
also to Miss Audrey Martin and Nan Youngman (an admirer of Marion Richardson) as officers of the Society for Education in Art.

The Society for Education through Art

Art Societies have made an important contribution to art education in Britain. The work of the Drawing Society, founded by T. R. Ablett in 1888, in engaging the services of Wilhelm Viola, has already been mentioned (p. 192). After the publication of Read's book *Education through Art*, the Society for Education in Art (which had been formed in the first place by a combination of the Art Teachers Guild and the New Society of Art) renamed itself the Society for Education through Art, (S.E.A.).

The society's aims were threefold; the active co-operation of art societies in Britain and other countries for the dissemination of ideas in the field of art education; encouragement of research into methods of teaching art; and the provision of works of art for schools. The society, however, was very individual in character and had autonomous and very active branches throughout the British Isles, and many overseas members.

Herbert Read has been the President of S.E.A. since 1947 and been on the editorial board of its journal *Athene* since 1942. In 1962 the scope of this panel was broadened by the inclusion of Edward Haberer of U.S.A. and the Austrian, Anton Ehrenzweig. This represented a step towards greater cross-cultural influence. The journal has been both appreciative and critical of art education. As early as 1941, in the March edition, Eric Gill wrote his article about abolishing art and
teaching drawing - good tools, the challenge of a subject and plenty of practice were sufficient. In 1960, Professor Howard Conant included an article, "The need for reorientation, scholarship, research, and creative productivity in American Art Education", and concluded with the statement that the opinions expressed could apply, doubtless, to other parts of the world. His three main points of concern were: the art educator's ignorance of his own subjects; lack of research into teaching and learning situations; lack of study of pupils interests. (1)

As an outgrowth of Read's thinking and research into the relationship between expression in art and personality type, the society exhibited children's drawings at the International Art Conference held at Lund in 1955, classified according to various modes of expression. In 1959-60, the society's journal reprinted from the National Art Education Association's Seventh Yearbook, two pilot studies by M. Barkan and J. Hausman of the United States for clarifying hypotheses for research into creative behaviour. (2) The study examined the behaviour of individuals at work in the arts, (see p. 174).

Research Centre for Art Education - Corsham

This interest in research has grown and as a direct result of the Calouste Gulbenheim Foundation, a research centre in art education was established at Bath Academy of Art, Wiltshire, in 1962. This Academy had early received stimulus to its thinking about art teaching from the painter, Walter Sickert, who out of motives of interest, kept continual contact with the school. Under the direction of Clifford Ellis, the school has kept in the forefront of experiments in art education.

In January 1964 came the first interim report from the centre, to be followed by a second in 1965. These reports aimed to keep interested people informed of the work of the centre. Its first tasks were surveys by questionnaire and sample testing. The following list suggested the areas of study coming into focus:

- An activity fostered and encouraged on a personal basis seemed to take precedence over more formal lesson situations.
- Art appreciation was related to available material.
- Visiting exhibitions or original paintings appeared to be a more diffuse experience than studying reproductions.
- Viewers of colour slides of paintings preferred slides with heightened colour to those closer to the original. (1)

In more specific studies of responses to colour slides of paintings amongst a selection of sixth formers, it was found that some kinds of general educational background seemed to contribute materially more than others to the development of a perceptive response to colour. The most

1 Research Centre in Art Education: Art in Fifth and Sixth Form, Corsham, 1964, p. 19-20. (First Interim Report)
perceptive responses came from students studying art at the A level. However, it did not always correspond to intelligence levels and it was possible for the educational environment of some schools to lift the level of sixth formers not doing art to a level higher than those specialising in art at another school. (1)

The studies also showed there was a great deal of misunderstanding in the use of terms. For example, the words 'tone' and 'colour' were often substituted one for the other, and the term 'subtle' could mean to certain students drabness or indistinctness of outline. (2)

On the basis of written accounts on selected slides, a scale of sensitivity to colour was attempted. At the lowest level no comment was made on colour at all. At the next level, there was an awareness of a certain pitch of tone, colour or intensity. At the most responsive level the observers showed a sensitivity to the effect of one colour against another. (3) Sensibility of response within this last level was further divided into three kinds. Firstly, the trained response of the person who has had practical experience of working with colours. Secondly, the response of the practised observer whose training has been in some other field. Thirdly, the "empathetic" response of the person who has trained himself in watching and assessing his own reactions. (4)

The experimental team came to the conclusion that more valuable information could be obtained by a closer analysis of fewer reactions than by spreading their efforts over increasingly wide and correspondingly superficial surveys. The precision with which this project develops remains to be seen but it represents some original British thinking on the subject of art education.

1 Research Centre in Art Education, Response to Colour, Corsham, 1965.E9-10
2 ibid., B15-20, C8-21.
3 ibid., C30-4.
4 ibid., C.71.
In the 1960's, just when the art schools of Britain seemed to have produced some of their most original designers - people who had contributed to Coventry Cathedral, the Catholic Cathedral at Liverpool, and contemporary fashion design, their structure and function was challenged. In 1961, the British sculptor, Reg Butler, explored the relationship of student to tutor, course content, and the development of the creative artist. His ideas were presented in a series of talks to art students at the Slade School, University College, London.

Students were advised to remain sceptical and be wary of those tutors who would show them "reality", for this could well be only that man's personal vision. For their own part they were advised to keep an open mind about their own theories, but having given thought to their aims be honest in their explanation of these to whatever tutors came to advise them. The extremely personal nature of the student - tutor relationship was potentially dangerous, and Butler himself felt the relationship should be one of healthy detachment on the part of both student and teacher. (1)

Butler divided studentship into four broad areas, History, Technical means, Study, and Studio freedom. The student should see History as a "springboard" rather than a "straightjacket". Knowledge of art and human experience in its historical context could relieve the student of certain egocentric drives and help him channel his powers more fruitfully. History could also help him both to look at modern controversy on a more rational

basis, and to see what it was possible an artist might achieve in his life span. The danger always existed that he might dissipate emotional tensions, but this was a risk that had to be taken. (1)

Technical means, he felt, presented the least problem for the student as these could be more readily acquired through the normal processes of tuition. A balance of the practical skills during the day and historical studies during the evening he considered an ideal combination for a conscientious student. (2)

By the term Study, Butler meant the development of personal skills and to him this was centered about the life class. "Outside this any art school is simply a polytechnic providing training in technical skills." He considered the life class provided part of the vocabulary of the artist under what were considered emotionally neutral conditions. He recognised, however, that emotionally charged experience was the indisputable material of creative energy. Under the heading of Study, all concepts of design and reality could be brought into play by the student, and the result depended on his personal dedication. (3)

Studio freedom, or as he called it, the Creative Island, was intended as a personal testing ground for a few well selected students. In this period of supportive freedom, during which his financial and studio needs were met and he could seek professional aid if needed, the artist student could decide whether he was sufficiently dedicated to his art to continue as a creative artist. (4)

1 ibid., p. 22-5.
2 ibid., p. 43-7.
3 ibid., p. 51.
4 ibid., p. 7-8, 73-5.
Reg Butler summarised his views in what he termed Butler's laws of creative development:

1. All other things being equal, development is proportional to exposure.

2. Development is proportional to motivation, which is inversely proportional to adjustment. (1)

The first implied that curricula should expose the student to as wide a variety of artistic experience as possible. The second implied that in well-run art schools a state of adjustment on the part of the student should be a practical impossibility.

Butler's ideas are in many ways an extension of those put forward by the American architect, Louis Sullivan, in 1902, when he was talking of the type of education architectural students should have if they were to be both dreamers and men of action and make their contribution to the growth of American Democracy.

Sullivan's concept of the student was rather more socially minded than Butler, as can be seen from the following quotation from Kindergarten Chats:

His mind should be prepared to co-operate in the far reaching changes now under way, and which will appear to him in majestic simplicity, breadth, and clearness when the sun of democracy shall have risen but a little higher in the firmament of the race, illuminating more steadily and deeply now the mind and will of the individual, the minds and wills of the millions - his own mind and his own will. (2)

Sullivan believed also in the importance of historical studies to interpret with some understanding contemporary happenings, and to give the student some concept of what could be accomplished in a lifetime. Sullivan was

1 ibid., p. 2.
also concerned about a sense of moral responsibility, a feeling for goals higher than the material, and a highly developed sensitivity to the beauties of nature. (1)

Sullivan's thoughts led on in America to the work of Frank Lloyd Wright whose teaching emphasised the originative power of the individual. Wright believed in training his young architects to work materials on the site and build to the feel of the land and its occupant. He was critical of The Architects Collaborative of Walter Gropius.

Harvard seems degraded to believing in the work of the committee meeting instead of the inspired individual. But I know you can never get it (a truly American architecture) through any form of collectivism. A true work of art must be induced as inspiration and cannot be induced or inspired through "teamwork". So it will not come through communism or facism or any other ism - only as a slow growth by way of democracy. (2)

It appears likely that Butler's highly individualised instruction was also put forward with a knowledge of the ideas Sullivan published in his Kindergarten Chats.

Butler also made practical suggestions as to the motivation and stimulation of art students. There should be a much more ruthless exclusion of fringe students so that the vitality of the schools would be increased. An effort should be made to bring great artists to the schools, for the briefest visit, could stimulate someone. If artists could not visit, recordings might be made and used in teaching situations. Exhibitions of all kinds should present a constantly unfolding "Musee Imaginaire" of anything that might act as a cataclyst for student ideas.

1 ibid., p. 225-6.
Butler felt today's students were suffering because, firstly, society was rewarding the good artist so well that he no longer needed to seek a teaching post; and secondly, because art schools were too permissive and provided no good opposition to motivate student opinion. Therefore, since art school curricula were too nebulous because of a fear that regimentation would destroy creativity, he proposed that his areas of studentship, have a clear sequential development so that no confusion of aims would occur. History and technical studies would be conducted concurrently for two years. This would be followed by two years of the development of skills, and finally, there would come the two years of studio freedom for those who had shown potential. (1)

The Studio International and Art Education

In 1966-7, art education in Britain was subject to some vigorous exchanges of views in the pages of the art journal, Studio International. People were interviewed and letters written. The interviews were subject to the limitations of the questions asked and the letters in reply showed the need to define terms. Herbert Read thought benefit would come from the abolition of art schools. Richard Hamilton of Newcastle strongly advocated a more intellectual orientation, and Mischa Black, from the Royal College of Art, championed Moldonado's ideas of schools of human ecology in which different departments all concerned with some aspect of human environment would have parallel and equal authority within the same discipline.

1 R. Butler, op. cit., p. 7-18.
Art and Design appeared as two entirely different approaches. Design was associated with the logical and analytical, while art seemed to be associated with the expressive and subjective. The give and take between the two was indicated when Mischa Black pointed out that designers who tended to be exclusively logical and analytical needed a corrective, and Herbert Read drew attention to the fact that the reputation for free expression of the modern artist did not mean lack of control and discipline. One could distinguish between those who had an inner sense of discipline and those who merely splashed. (1)

The introductory year at art school appeared to reflect the conflict within society of individual expression and intellectualism. It was seen as an orientation year prior to selection of future courses; a stringent intellectual experience based on basic concepts of art; and a period of self expression with undertones of therapy at the adult level.

Tom Hudson, painter and Director of Studies at Cardiff College of Art, felt that if secondary education operated in the right way, students would come forward with the elements of a common visual and plastic language. Today's artist was still an individual, yet he tended to be more analytically capable and more technologically knowledgeable, and was able to pursue his research into technology and educational processes, in some ways, in advance of the industrial designer.

The Bauhaus ideas became the whipping post for new schemes. It was criticised for its expressionistic aspects, its artist based philosophy; and the limitations of its technical approach. (1) The earlier introductory courses designed by Itten for the Bauhaus could justify some

2 ibid., p. 133-4.
of these statements but Gropius early refused to accept responsibility for his theories. Klee, Albers and Moholy-Nagy presented courses of much stronger calibre.

The relative importance of elucidating fundamental skills or planning experience to discover aptitudes in the introductory year seemed tied to the past experience of the student and the clarity of his aims. It could be largely a matter of student advising.

In the training of art teachers, the proper balance of teacher - technician - artist - was considered. Herbert Read suggested selection might be the result of a sense of vocation tested over an initial period (as for the Catholic priesthood). Though he did not detail courses, he implied a college where creative activity in a variety of fields was subject at certain times, to group participation. He admitted that where tried in England, at Bretton Hall in Yorkshire, the creation of a sense of community was a difficulty. (1)

A part of all British thinking about art education seems to be the salutary warning of Ebenezer Cooke, voiced in 1885 - "It is possible to use the apparatus and neglect the spirit".

1 ibid., p. 139.
CHAPTER V

SOME ASPECTS OF ART EDUCATION IN NEW SOUTH WALES AND VICTORIA

E. H. Smith - The Nineteenth Century Pattern

Art education in New South Wales and Victoria followed nineteenth century patterns well into the twentieth century. For example, the High School Syllabus in Art for New South Wales did not give recognition to trends, excepted early in the century overseas, until 1952, and Victoria did not do so until 1958. Some idea of the change can be gauged by comparing an article by E. H. Smith, Supervisor of Drawing in New South Wales, published in the Education Gazette in 1936, with articles by Arthur Linacre and Max Picolle, published in the same gazette in 1936-9.

E. H. Smith began his article with words of greeting to the teachers of New South Wales, and then made the following statement:

"Beauty is our mutual aim, and I hope to help you to obtain the maximum of beauty with the minimum of effort. Ineffective method leads to waste of effort. This first essay will deal with pencil drawing." (1)

"Sound draughtsmanship, supplemented by light and shade, sensitive colour and good arrangement," were stated as the main aims of the lesson, and the suggested subject was an old boot, or an old felt hat of dark colour.

A further article on pencil drawing contained the following instruction:

"Your range of pencils should be in the following six grades: F: 3B, 3B, 6B, 9B, 12B, 15B. This comprises the pencil draughtsmen's palette, which he holds in his left hand while he works with his right. Keep a separate pencil sharpened in the usual way for sketching in the outlines of your picture." (2)

Art education in New South Wales and Victoria followed nineteenth century patterns well into the twentieth century. For example, the High School Syllabus in Art for New South Wales did not give recognition to trends, accepted early in the century overseas, until 1952, and Victoria did not do so until 1959. Some idea of the change can be gauged by comparing an article by E. H. Smith, Supervisor of Drawing in New South Wales, published in the Education Gazette in 1935, with articles by Arthur Lismer and Rah Fizelle, published in the same gazette in 1938-9.

E. H. Smith began his article with words of greeting to the teachers of New South Wales, and then made the following statement:

Beauty is our mutual aim, and I hope to help you to obtain the maximum of beauty with the minimum of effort. Ineffectual method leads to waste of effort. This first essay will deal with pastel drawing. (1)

"Sound draughtsmanship, supplemented by light and shade, sensitive colour and good arrangement," were stated as the main aims of the lesson, and the suggested subject was an old boot, or an old felt hat of dark colour.

A further article on pencil drawing contained the following instruction.

Your range of pencils should be in the following six grades: H, HB, B, 2B and 4B. This comprises the pencil draughtsman's palette, which he holds in his left hand while he works with his right. Keep a separate pencil sharpened in the usual way for sketching in the outlines of your picture. (2)

Long practice of the skills of shading was emphasised with no recognition of a child's language of expression. The pupil was meant to be a pale shadow of the art student of the nineteenth century.

Professor Burke comments on a similar situation in Victoria.

When I first arrived in Australia I was struck by the remarkable influence of the Royal College of Art in South Kensington, as it was before the period of its first reform under Sir William Rothenstein. South Kensington had indeed trained inspectors and teachers whose influence in this country it would be hard to overestimate. Children were still being taught in some schools to draw 'correctly', according to the laws of perspective, from models as uninteresting as they were simple; and to fill rectangular and circular shapes with floral motives, according to various repetitive formulas. (1)


At the New Education Fellowship Conference held in Australia in 1937, ideas about art education current overseas were given prominent public hearing. Four addresses were concerned with art education. The weightiest of these were two given by Arthur Lismer, an A.R.C.A. who was educational supervisor for the Art Gallery of Toronto in Canada.

The first of these was called "Education through Art". His use of the title in 1937 was interesting since, in 1943, Herbert Read was to use it as the title for his own book on his reading and research into art education. It was also to serve later as the title for both national and international societies interested in this aspect of education.

Arthur Lismer pointed out that art had, in the main, been regarded as a matter of skill and special talent, with great significance being attached

to verisimilitude. Art, he felt, had come into British education at an unfortunate time, when it was regarded as the refining touch to a polite education, and the effete standards it had acquired then, were still being followed in some places. This was particularly so in the Dominions where one might have expected a more refreshing point of view. (1)

However, education generally as well as art education was in need of reorientation. Education itself was, after all, an art form. It had to be designed, and progress in a culture depended on its creative growth and development. Once educators realised this they might well study the artist and his work, as one "who puts a line around his imagination" and "visualizes life in terms of growth". (2) Greater study of child growth and development had revealed the child's vivid imagination and enjoyment of activity, yet art, a subject which should have been able to show how these abilities could be used, was tying itself to weak echoes of art school practices that were in themselves moribund. (3) Art was experience. It could become the motivating factor in growth. It was neither moral nor utilitarian but it enabled man to achieve "his own pattern and design for worship and praise". (4)

This theoretical and somewhat idealistic approach was followed by an address called "The Teaching of Art", which drew attention to more practical aspects of the subject. It covered art education from the primary grades to the teachers' college. In the primary grades, Lismer felt that the good class teacher should make a good art teacher. Anything that might be gained from a specialist visiting a class would be offset by the lack

2 ibid., p. 382-3.
3 ibid., p. 388.
4 Ibid., p. 384.
of integration with his other experiences, that was necessary for the child of this age group. At the high school level, there was a particular need for teachers who had made a more thorough study of design and craftsmanship. The adolescent was interested in acquiring the skills that would enable him to express his ideas more fluently. Individual talent must be encouraged, but the teacher should not lose sight of the need for a sensitive minded majority in the community whose understanding of taste and beauty and whose social consciousness would be responsible for the improvement of the environment both in a personal and in a civic sense. (1)

The training of teachers and the environment in which this was done was very important. It was at this point he expressed his appreciation of the environmental influence of the Sydney Teachers' College, where music, art, and fine furnishings were a part of the college. Teachers must possess an insight into, and a sympathy for, the child's growth and development, but they also needed to appreciate both the individual and social implications of art. (2) The extent to which Lismer believed the artist's abilities could be integrated with society were revealed in the following quotations:

The artist teacher is a dual personality combining the function and attitude of both expressive participation and co-operation in the conspiracy of child growth. (3)

The ultimate aim of all art teaching is the encouragement of higher standards of harmonious living. (4)

1 ibid., p. 396-400.
2 ibid., p. 396-8.
3 ibid., p. 398.
4 ibid., p. 399.
The last quotation in particular showed how complete was his abandonment of the old objectives and purposes of art education and how complete was his concern for the education of the whole child.

The most immediate repercussions on art education of this particular aspect of the N.E.F. Conference were the publication in the New South Wales Education Gazette (over five issues) of the relevant parts of Arthur Lismer's report on art education in South Africa. (1) This was followed by an article from Rah Fizelle, an Australian artist, in touch with modern movements overseas, who was teaching at Balgowlah Public School. He exhorted teachers to show that Lismer's ideas could be put into practice in the schools, even if they had to buy their own materials to prove it.

The New South Wales journal of the N.E.F. New Horizons also published Rah Fizelle's article, and in July 1938, Myra Cocks, in the same journal, called for a follow up of Lismer's ideas and asked those interested to contact her regarding an exhibition of child art from overseas (U.S.A., Canada, and Mexico). The professor of Fine Arts of Ohio State University was, she stated, to make the collection. (2)

The practical impossibility of following up Arthur Lismer's ideas was due in New South Wales to the fact it was not until 1944 that a course was instituted for the training of art teachers for the high schools.

Arthur Lismer's articles in the Education Gazette were extracts from a report on The Teaching of Art, submitted to the Transvaal Education Department of South Africa. Lismer had spent ten months

1 The Education Gazette, July, Sept. Oct., 1938, Jan, May, 1939 - see later references.
preparing the report prior to his coming to Australia for the N.E.F. Conference and a great deal of it was relevant to conditions here also. It was published in four parts.

The first dealt with the background to art teaching and his approach was reminiscent of his N.E.F. addresses.

The purpose of Art in daily life is to express our sense of worship and praise. To give our deepest imaginings and most poignant yearnings, dignified and expressive voice. To record our doings. To build with permanency and beauty, and to live socially useful lives, each according to his talent. Everyone has some gift of hand, or eye; some insight into the world of spirit and beauty touched by artists, poets and musicians. (1)

He believed art could not be taught, it could only be felt and lived. One could, however, encourage and stimulate a person to use his intuitive perceptions, but one could not supply him with them. The most significant aspect of the education of the day was that it was beginning to regard the child as a personality possessing "instinctive creative habits and inherent ability in the arts of life"(2) and with this approach came a greater understanding of the child's emotions. The crafts and drawing, on the other hand, as taught in the schools, had become compartmentalised and out of touch with the nature of the child. There was a great need for art to be rebuilt into the culture for it could never be superimposed.

The second article dealt with art as functioning through all subjects in the school and being related to the experience of the child at all stages. Art was experience - racial, climatic, religious, and a way of life rather than a means to an end. To be an active force in the

1 A. Lismer, "The teaching of art", The Education Gazette, XXXII, July 1938, p. 201.
2 ibid., p. 200.
The following changes would need to take place.

**THE OLD ATTITUDES**

Dead veneration of old patterns

Historical and professional facts and limitations

Dependency on rules for doing and theories for thinking

The objective in skills and accuracies, facts and appearances

Art as an isolated subject related to skills, abilities, accomplishments

Imitation - tidiness - accuracy as desirable habits - copying

Adult's standards as ideal - uniformity results

Respect for and knowledge about art

**THE NEWER**

Realization of the world we live in

Living expression of the child's experience

Doing without rules and without fixed theories

The expression of personal response to fundamental laws of individual growth

Art as a social subject-centered in the child-related to personality and self-expression

Child's idea - not imitation of adult's pattern

Character - pride in achievement - as desirable aims. Child makes own standards

Instincts towards beauty and sensitiveness to creative expression

For eight, nine and ten year olds, the work should reflect the child's love of action, enjoyment of team work, and maturing manipulative skill. With the eleven and twelve year olds, he noticed a loss of energy, creative imagination and self inspiration, and recommended... (1)

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Changes could not be put into operation immediately but it was important that the training of teachers be improved. The most important provisions were, more facilities for extended training and greater encouragement of the gifted; more co-operation between subjects in teachers' colleges to ensure that the principles taught in the art department were not neglected elsewhere; and co-operation with public educational and other institutions offering courses in art, such as universities, technical colleges and art schools.

The third article presented a curriculum for children aged six to twelve, which underlined the need for a knowledge of child development, since criticism given at the wrong time could dry up the child's creativeness and discourage any further effort. He also acknowledged that from experience, he had found only five percent of ordinary teachers had sufficient ability or were sufficiently interested to teach the subject. There was also a real danger in trying to teach the subject from text books since it involved the feeling and emotional capacity of both the teacher and the pupil.

For the six, seven and eight year olds, he suggested they be encouraged to paint, draw and model the things they knew and were interested in, and also to illustrate stories and social study experiences. Instruction and guidance was to be limited to directing technical difficulties and increasing the variety of the activities. (1)

For eight, nine and ten year olds, the work should reflect the child's widening curiosity, love of action, enjoyment of team work, and maturing manipulative skill. With the eleven and twelve year olds, he noticed a loss of energy, creative imagination and self inspiration, and recommended

1 ibid., p. 309.
the encouragement of observation and technical ability, always keeping in mind that these were aids and not dominant theories of instruction. Craft work was also emphasised at this stage, so that the child could make use of his increased capacity for manual skill. For picture study, he suggested a few good masterpieces or visits to an art gallery. (1)

Lismer characterised the High School Period of thirteen years of age and over, as one in which the "unconscious enjoyment of childhood" was replaced by the "conscious desires of adolescence." The art lesson at this stage should be recreational. This was the period when the child's "curiosity and speculation about the physical, spiritual, and contemplative spirit of man" was at its height, and the more formal routines of school life tended to crush this quality, which the skillful teacher of art could use. At this period the desire for social approval, accomplishment and technical dexterity were strong, therefore, it was particularly important that there be enthusiastic and competent art teachers. A course spread over three years should offer technical and individual experiments, social units of work, art appreciation and art history, crafts, courses in the grammar of drawing, colour, composition modelling, casting, metalwork, painting and mural decorations, etching and other graphic arts, printing and book binding, design for industrial purposes, commercial art and lettering. Within this framework individual freedom to experiment was important. Individuality could be expressed in recreational and extra curricula activities, such as a camera club. (2)

Arthur Lismer thought that secondary education was the least conducive to a creative view of life. It taught discipline, courage,

1 ibid., p. 310-11.
2 ibid., p. 358-9.
and integrity on the sportsfield and "dependent, non-creative, absorptive, habits in the classroom". Art, creatively taught, could be the motivating factor in impelling the creative momentum of the child into adult life.

In outlining a course of drawing at the high school level, Lismer used the terms "grammar of creative expression" and "experiment and expression". For example, under the heading of Drawing, the following detail occurs:

**DRAWING**

...point 1. Drawing from the human figure - study of proportion, co-ordination of physical structure, in movement and repose, action studies, quick sketching, portrait studies for character.

...point 3. Drawing for practical study - learning the grammar of creative expression - perspective, foreshortening - planes - depth - distance, etc.

...point 7. Lino-cuts, wood cuts, etchings, lithography, etc. graphic arts of reproduction - personal selection of one of these arts of reproduction, for experiment and expression. (1)

The concept of using "experiment and expression" as part of the conscious structure of a course was not to be formulated in Australia until Hirschfeld-Mack contributed to the U.N.E.S.C.O. Seminar in Melbourne in 1954. Arthur Lismer's ideas at this stage were thus still enmeshed in the forms of the more conventional courses although he had made some contact with the ideas of Marion Richardson, who had visited Canada in 1934, just prior to his visit to Australia (see Chapter IV for details). (2)

1 ibid., p. 360.
The Influence of Franz Cizek

The influence of Franz Cizek in Australia came mainly through the work of a one-time pupil and assistant teacher of his classes in Vienna, Mrs. Marianne Seeman. There was, however, some interest in Cizek's methods of teaching prior to her arrival.

In New South Wales, the Children's Library and Crafts Movement seemed to have been the first educational organization to have encouraged art work along the lines suggested by Franz Cizek. When the movement was officially founded, in the Quaker's Hall, Surry Hills in 1924, the walls were decorated with children's drawings and paintings, and posters of the work of Cizek's classes brought from England by Mrs. Mary Matheson, who with her sister, Miss Elsie Rivett, had been co-founders of the movement. When an exhibition of Children's Arts and Crafts from Australia were exhibited in London by the movement, it was Dr. Wilhelm Viola who performed the opening ceremony. (1)

The New Education Fellowship Conference held in Australia in 1937, as well as including talks by Arthur Lismer, included one by P. L. Dengler, the Director of the Austro-American Institute of Education, Vienna. He spoke about child art in Austria, and particularly the work of Franz Cizek, whom, he said, founded in 1898 classes for children at the School of Applied Art in Vienna. Cizek, he claimed, was not concerned with the average child but with the particularly gifted. It was those people who learnt from him, who carried his ideas into the ordinary school to create a happy and beautiful environment in which children were free to

(1) Interview with Mrs. Mary Matheson, 28th Sept., 1967.
express themselves with the minimum of adult guidance. (1)

Cizek's main educational ideas were firstly, the creation of an attractive room and atmosphere in which children could work; secondly, no imposition of techniques on the child—he was to be allowed to struggle with the material himself while the teacher remained in the background; and thirdly, child art prior to adolescence was a means of expressing emotion and feeling—later on children would find other means of expression but during childhood art was particularly important. (2)

Two of Dengler's statements seem at variance with those of Wilhelm Viola and Mrs. Seeman. He was not concerned only with the gifted child. He did not want in his classes children who were not interested in art, but on the other hand, he was not concerned with encouraging children to be artists. He certainly "lifted the lid" off children's expression but he chose to impose specific processes when he felt this to be helpful.

Another sign of the interest in Cizek was the appearance in 1937 of the book Child Art and Franz Cizek by Dr. Wilhelm Viola, as recommended reading, in the art course published in the Students' Handbook of Sydney Teachers College. In June 1938, in The Education Gazette, the Australian Council of Educational Research handed on a recommendation by Dr. Paul Dengler for teachers to read the same book and to write to Vienna for five sets of ten postcards and large posters for the school room done by Cizek's pupils. Two of these posters have been located in the Wagga Wagga Teachers' College Children's Library, a donation from the then librarian, Patricia Webb, in 1950.

2 loc. cit.
Sydney Teachers’ College Library also possesses a book on paper cuts done by Cizek’s classes. Published in 1927, it was ordered for the library by Margaret Lake, Lecturer in Handicrafts. The Lecturer in English, Elizabeth Skillen, at the same college, was sufficiently interested to bring back to Australia from her travels overseas a booklet from an exhibition of the work of Cizek’s classes held in London in 1921. The booklet did not detail the exhibits, but described Cizek’s approach to drawing a composition “An Autumn Figure”. It also contained illustrations of the work of children ranging from nine to seventeen in response to the topic. (1)

In October 1939, Mrs. Marianne Seeman, who had attended Cizek’s classes as a pupil at the age of seven, and had actually been one of his assistant teachers in Vienna, came to live in Sydney. She was most enthusiastic in spreading Cizek’s ideas about child art. Her own children had attended his classes and when the family was forced to leave Vienna by the Nazis, she had continued to teach wherever she went. She sent work done by children back to Cizek for comment and criticism. (2)

In the 1940’s, she worked as a voluntary helper for the Children’s Library Movement in their centre at Philip Park, Woolloomooloo. From 1945-6 - 1950 she was a lecturer in art at the Sydney Day Nursery and Nursery Schools’ Association’s training college at Erskineville.

Margaret Fetherstone, who was one of her students, succeeded her as lecturer in art from 1951-5. Marianne Seeman thus made contact with both preschool organizations in New South Wales. According to her daughter, in the 1960’s, she helped in some schools for the mentally retarded and gave encouragement to a Mrs. Lessar of Mosman, who ran a small private kindergarten.

1 F.M. Wilson, A Class at Professor Cizeks, London: Childrens Art Exhibition Fund, 1921. (Given to the writer by Miss Skillen in 1953.)
retarded and gave encouragement to a Mrs. Laver of Mosman, who ran a small private kindergarten.

Marianne Seeman had come to Australia at a time when interest in child art was growing and she represented a personal link with Cizek. John Dabron, the Supervisor of Art for the Education Department of New South Wales, visited the classes at Philip Park, and gatherings at her home where she conducted classes for both children and adults. She was not used officially by the Education Department as a teacher, for she had certain difficulties with English as a language, but where she found a teacher sympathetic to her methods she would visit the school and encourage the teacher in her work. (1)

In 1940, the major art publication in Australia, Art in Australia, published two articles concerned with child art. The first in February, was by Isabel MacKenzie, artist and teacher, in which she described the enthusiasm of children for practical art work in which they were allowed to use their imagination and paint subjects of interest to them. She also pointed out that they could be led to appreciate things like Sheraton furniture, provided they were introduced to them in an interesting way. She mentioned the art syllabus in the state schools as being "somewhat academic" but capable of being expanded in a liberal way by the teacher. (2)

The article called forth a response from Marianne Seeman, entitled "Training Infant Artists". Written through an interpreter, the article emphasised the use of a greater variety of media in schools. Embroidery,

1 Phone interview with J. Dabron, Oct., 1967.
inks, papercuts, charcoal, woodwork, plaster, carving, modelling and lino cuts were suggested. Cizek's classroom procedures were outlined, as follows: Motivation occurred through choice of subject and questioning of children. This was followed by a period when the children worked and Cizek moved amongst the class encouraging their effort and reminding them of certain classroom rules. These rules were - no copying, always put all of a thing in the picture not a bit of it, and do not put one thing behind another. The lesson concluded with a display of all work, and both teacher and children commented on the work done. (1)

The link Marienne Seeman provided with overseas art education was also appreciated by the art lecturers at Sydney Teachers' College, Isabel MacKenzie (appointed 1942) and Florence Wark, who in 1942 encouraged students training to be infant and primary school teachers to go and see her work at Philip Park. The writer was one who went and learned something of the direct and stimulating approach of Cizek as interpreted by Mrs. Seeman. The emphasis was on painting something by adult conceived standards. As students, we were invited to join in the children's classes and paint before we were allowed to help. Our work was subject to the same praise and criticism as the children. "That is not your cloud, that is just a convention for a cloud, draw one that you have really seen, make it your own cloud." Or again "that crowd is wonderful, full of gaiety, they are really enjoying the show". (2)

Isabel MacKenzie, in her small book Art for Children, published in 1943, included certain of Cizek's exercises, as given to her by Marianne Seeman. The exercises she chose emphasised detailed observation.

2 Personal recollection of writer.
For example,

Draw any bird real or imaginary. Then put all the feathers on with strokes or spots or lines. Then draw the shape of the nest and weave it just like the bird does. (1)

In looking at work collected by Marianne Seeman from 1940 until her death in 1967, one can notice an interesting personal development of Cizek's methods. In earlier paintings she had kept strictly to Cizek's pattern of generally requiring the children to draw their picture first and add the colour. In the later paintings she allowed the children to work directly with the brush and the work became more painterly, in that the type of strokes used responded more sensitively to the media. Amongst the last drawings she collected was one by her own grandchild, aged eight, in which the child's thinking had resulted in the superimposing of images. This was an expressive approach, more in sympathy with the modern artists use of line than the more decorative and precisely stated central European approach that had characterised the work of Cizek's pupils. (2)

The "central European approach" mentioned as a characteristic of the work of Marianne Seeman's classes by both John Dabron and the lecturer in art at the Kindergarten Training College, Edith Lanzer, was considered as not in character with the Australian child's way of expressing himself. Franz Cizek was a great admirer of the good taste and originality of the best of folk art. His book on coloured paper work contained, as well as children's work, illustration of what he called "the living art of the people". In these illustrations, the traditional processes of the craft and the nature of the material and tools used gave the work its character and originality.

It seems to the writer, that the precision and clarity of colour in both cut paper and embroidery was carried over into children's paintings as a characteristic to be preserved. From Marianne Seeman's article in Art in Australia, it was clear that Cizek supplied paints to the children in his classes in a specific order. Red was the first colour given, followed by orange, yellow, dark red, or purple, blue and then green. Gold and silver was then used if the picture was a special one. White was seldom used and no black. As the child finished with one colour, he was given a completely new pot of the next colour with a new brush. In this way the definition of colour present in the media of papercuts and embroidery was carried through to a marked degree in the children's paintings. The "central European characteristic" especially as reflected in colour would thus appear to be the result of a technique of teaching. The interesting thing was that the imagery of Australian and Austrian children should be so similar, particularly with the younger groups.

In 1945, the English artist, Frank Medworth, who had been appointed as Head of the Art School at the East Sydney Technical College, began the Saturday Morning Art Classes for Children. These were held for two hours per week at the Art School and children paid a nominal fee to attend. Frank Medworth's aim was to show the community the sort of creative and lively work it was possible to get from the children properly taught. He spoke to individual teachers about the works of Marion Richardson, R.R. Tomlinson and Franz Cizek, but at the same time he encouraged the individual characteristics that soon became evident amongst the teachers on his staff, who ranged from artists, architects, to art students and teacher trainees. The head teacher was A. J. Halls of the Australian

1 Personal recollection of writer.
Broadcasting Commission's Supervisor of Youth Education. (1)

There were traces of the influence of Cizek in the Primary School Syllabus of New South Wales which was revised in 1952. John Dabron, who had been appointed Supervisor of Art in 1947, rewrote the art section. Amongst the books he advised for the school reference library was Child Art by Wilhelm Viola.

The chapters on Questions (of which three hundred asked by students, teachers and others, attending lectures are answered briefly) and on Cizek's 'Lessons' should be read by all teachers. (2)

Today Cizek's ideas would be mainly disseminated through this book. It was one of a number of books prescribed for the Art Method Course at Armidale Teachers' College and shortly after the founding of Alexander Mackie College in 1958, twenty of these were donated to the new college. To the present day student the work of Cizek would be of mainly historical interest. However, with a more critical interest in education in the structuring of experience, Cizek's work could reveal not only an interest in the expressive qualities of child art, but a very definite structuring of experience for specific purposes.

1 Dept. of Education N.S.W.: Curriculum for Primary Schools, Sydney, Govt. Printer, 1957, p. 373.
The reactions of Rah Fizelle to Arthur Lismer, and Lismer's appreciation of the work of Rah Fizelle has already been mentioned. This Australian artist holds a unique position in the teaching of art in New South Wales, for he combined four significant interests. He conducted an art school for artists and art students; he taught children aged from eight to thirteen. He was president of the Contemporary Art Society, and in 1947 he became involved in teacher training when he was appointed a lecturer in art at Sydney Teachers' College.

Trained at Sydney Teachers' College under May Marsden and the Julian Ashton School, he became from 1922-26 a special art teacher at the Darlington Demonstration School. His work with children began to attract attention. Grace Crowley, who was an instructor at the school, had already studied at other art schools in Sydney. What appealed to them was the new consciousness of design in composition that their students' paintings showed. She described the children's paintings as "bright coloured laughter in paint".

From 1927-31, Rah Fizelle studied abroad. Firstly in London at the Regent Street Polytechnic, and then at the Westminster Art School where he came under the influence of Bernard Meninsky and Walter Bayes. Then he began his travels in Europe where his greatest interest was in the painters of the Quattrocento in Italy. What appealed particularly was "the sculpturesque manner in which they presented their figures, architecture, and land forms". He particularly mentioned the works of Giotto, Piero della Francesca, Gozzoli and Mantegna. Rah Fizelle had been interested in Cubism before he left Australia but his travels abroad both deepened and broadened these interests.

(1) Notes given to writer by Grace Crowley, Sept 1968
On his return to Sydney he and Grace Crowley founded together the Fizelle-Growley School at 215A George Street. Grace Crowley, who had been a head teacher at Julian Ashton's Sydney Art School when Fizelle was still a student, had also spent a period studying overseas. She came in touch with new approaches to painting that placed a different emphasis on both structure and colour to the ones she had studied in Australia. Grace Crowley spent about two years in Paris at the L'Académie Lhote where she was criticized for her too limited observational approach, and had her attention drawn to understanding colour and tone as elements in building up a painting with increased sensitivity to its structural qualities.

The Fizelle-Crowley School began with three pupils and steadily grew in numbers. The pupils were not beginners but people who had already studied at other art schools in Sydney. What appealed to them was the new consciousness of design in composition that their teachers propounded and their expressive use of carefully selected colour. Thus, instead of a nude posed against a white sheet, as at the Sydney Art School, colour drapes were used to encourage incorporation of the figure and background both in structure and in colour.

Grace Crowley claimed the school endeavoured to continue the Lhote method of teaching in Australia. The Lhote method was not Cubism as such, but a demonstration from the model and from reproductions of the great masters how colour, line, mass and tone could be simplified and used in the structuring of pictures. "Actually he (Lhote) was going over the task Cézanne had set himself."
In a series of notes given to the writer, Grace Crowley outlined what she thought would be the characteristics developed by a Fizelle-Crowley student.

A Fizelle-Crowley student got into the habit of selecting a limited range of colour, simplifying each colour into a large geometric plane, arranging the shapes one with another, with an eye to their proportion and relationship no matter what the subject might be - a nude, portrait or landscape - as an underlying structure for the picture. What Lhote called "l'architecture mentale". Light and shade would be considered (not as with Meldrum because it just happened to be there before the painter's eye) but considered with the rest of the material as a geometric abstract element.... the space could be and frequently was evolved from the student's knowledge of dynamic symmetry. (1)

Both Fizelle and Crowley gave a great deal of individual tuition to their students. Rah Fizelle was particularly interested in giving instruction in dynamic symmetry. He made particular use of the books Dynamic Symmetry in Art by Jay Hambridge, and Rhythmic Form in Art by Elma Richter. Grace Crowley gave more time to the anatomical structure of the human form and became deeply interested in applying cube, sphere, cone and cylinder to the painting of a head or nude. This emphasis was achieved not by light and shade but by colour, after the percepts of Cezanne as applied by Andre Lhote.

When the school closed in 1937, Rah Fizelle returned to teaching art in schools with the Department of Education. His first appointment was to Balgowlah. He performed his job with enthusiasm, not only teaching but trying to provide his pupils with an absorbing environment. He made the room in which the children worked attractive with pictures, flowers and fresh coloured walls. He founded the nucleus of the

1 From written recollections given to the writer by Rah Fizelle, Michael Fizelle and Grace Crowley.
Balgowlah Children's Library with books obtained from Mrs. H.V. Evatt, Mrs. Joan Tillman, Grace Crowley and from his own collection.

His work resulted in an exhibition at the Grosvenor Galleries in 1938 of the paintings of children aged between eight and a half and ten and a half. "Bold, colourful and exciting" were the adjectives used to describe it in a new item on the leader page of the Sydney Morning Herald. Rah Fizelle's aim was by mounting, framing and exhibiting the work of children with the same care one would give to an adult artist's exhibition, to draw attention to the richness of the child's imagination once he was relieved of the obligation to copy subject matter.(1)

His return to teaching coincided with the New Education Fellowship Conference held in Australia in 1937. When the Conference members visited Sydney, those interested in art were entertained at 215A George Street. In the years that followed, Rah Fizelle helped to keep before the public eye the calibre of child art a good teacher could draw from children.

Rah Fizelle's article in the N.S.W. Education Gazette and the N.E.F. Journal has already been noted(page 233). Between 1938 and 1941 there were five major references to the work Rah Fizelle was obtaining from children. In February 1938 the Sydney Morning Herald (Women's Supplement) featured the paintings done by his pupils at Balgowlah. Frank portraits of "mother", "the matron", "the teacher" and "a wedding group", revealed the liveliness of the child's view of the world.

1 "Paintings by children", Sydney Morning Herald, 11th April, 1938, p. 12.
Rah Fizelle suggested, in broader perspective, that schools and their grounds should be set apart after school and on Saturdays for children to pursue the arts or hobbies of their choosing.

In August 1941, the Sunday Telegraph Pictorial used paintings done by his pupils at Redfern Public School to set standards for entries to the Child Art Competition that paper was conducting as a gesture to the One Hundred and Fiftieth Anniversary Celebrations. One of the judges, George Finey, commented particularly on the work of Fizelle's pupils.

Fizelle himself was quoted as saying,

*If the child's creative needs are starved by insufficient opportunity, we are inflicting an incalculable damage on the child and on society.*

In September, child art was featured in full colour on the first page of the pictorial. The work of Rah Fizelle and Marianne Seeman predominated.

In 1942, writing in *Art in Australia*, Rah Fizelle put forward a plea for equating art with literature for the purposes of education. There should be a Chair in the History of Art at every university, for its study was fundamental to both Social Studies and the Faculty of Arts. His article was magnificently illustrated with paintings done by children in British schools and by children he had taught in Sydney.

He believed child art was essentially instinctive and art education needed to be guided by this quality, instead of destroying it. To him, this destruction was evident when he compared the young child's enthusiasm to draw anything and the adolescent's constant plea of "I can't do it". The child's development, however, was dependent on the things that stimulated it, such as suitability of material, and the understanding of teacher and parent. He saw the role of the teacher as "an orderly
to creative impulse", guiding in moments of distress and stimulating
the mind to higher endeavour along the paths of its own natural
development. He should not impose his ideas on the child but draw
him out and enable him to establish his own concepts while retaining
a pleasure and fortitude in his own achievements. Untimely aid could
depive a child of this self confidence.

Rah Fizelle drew attention to the wealth of everyday experience
that intrigued the child and should be used as subject matter. Trains,
for instance, could give a wealth of subjects - catching the train,
zo train, Luna Park train, tickets please, straphangers, etc. He
suggested three main age groups that could be an approximate guide in
knowing what to expect of children.

Prior to four years of age, the child's experience was mainly
manipulative with the gradual emergence of forms such as line, circle,
square and triangle. From four to eight the child drew with these
elementary forms that were nasic to all art. The child drew situations
of interest "with undaunted courage" and achieved "remarkable spontaneity
of essentials". The years from nine to twelve were an intellectually
formative age. Intelligence and specific ability played their part and
the child developed new vocabulary as required by both his expanding
environment and circumstances invented by his teacher. (1)

While simple in statement, Rah Fizelle's approach needed a teacher
with a thorough knowledge of the arts, both practical and theoretical,
to interrelate challenging situations with stages of development and
suitable media.

1 Rah Fizelle, "Instinctive Expression", Art in Australia, March 1, 1942,
In 1947, Rah Fizelle was appointed as art lecturer at Sydney Teachers' College. Here the briefness of the students contact with the college mitigated against his influence, but in spite of this it was considerable. Those students who elected to take art for an extra three hours per week were particularly enthusiastic. Two in particular might be mentioned, Mr. George Bell and Mrs. Miniaca. He recognised their talents and spared no pains to encourage them. George Bell made a significant contribution towards changing the method of art lecturing at Armidale Teachers' College and taught at the Demonstration School, North Sydney. Mrs. Miniaca made her most important contribution teaching art at Avalon where there was already a culturally alive community. Both people as deputy principals have continued to encourage the arts. The present writer was deeply indebted to Rah Fizelle for his interest during five years of lecturing and has seen many of the things he wanted for art teachers only recently being accomplished.

In 1948 the first group of students to be trained as art teachers, graduated from the college after having completed a four year course undertaken at the Art School in the East Sydney Technical College and the Sydney Teachers' College. The college contribution in art was limited to method lectures and some lectures in art history, and Rah Fizelle was never happy with the course.

In October 1956, just before he retired as Head of the Art Department at Sydney Teachers' College, Rah Fizelle contributed two articles to an issue of The Forum of Education. The first article called "Education through Art" outlined the place of art in the culture of the time - its dangers and weaknesses and its potential.
At Primary School level, he drew attention to the danger of depriving the child of a fundamental language that he had every right to know.

When art is not allowed full rein at this stage, and when a healthy outlook is not fostered, we may really be dispossessing the pupil of his most universal language, and we may be allowing him to remain artistically illiterate — surely as serious a form of illiteracy as that represented by lack of knowledge of the three R's. (1)

At this stage the teacher must stimulate the child's creative powers and at the same time retain his confidence in his own way of saying things. He particularly advised against calling attention to a child's work as "the best" — "let us admit, the teacher may even be making his judgement on outworn premises". (2) His work at the teachers' college had made him particularly sensitive to the frustration of the adolescent when faced with art activity after years of neglect of what had once been a natural capacity.

Rah Fizelle felt the training of art teachers for the secondary schools was deficient in the study of art history and recommended that two consecutive periods per week over the four years of training be devoted to this study, as a minimum. He also drew attention to the need for Art and Craft subjects to work together. Design was not embellishment but the fusion of the functional and the aesthetic.

It is by the addition of the aesthetic to the functional, mainly through the quality of the design and the inculcation of standards of taste that art can be of most value to Craft. (3)

2 ibid., p. 69.
3 ibid., p. 71.
Fizelle looked towards the time when technological progress would give people more time to pursue the arts (including drama, music and the crafts). This form of expression would then make a much more positive contribution to man's enjoyment of life, both individually and in group activities. Man's leisure would then require a whole new environment and education would need to extend into new fields. (1)

The second article was born of his experiences in lecturing and supervising student's practice teaching and outlined succinctly the basic considerations in the planning of an art lesson in the primary school. He used the headings, aims, subjects, materials and lesson steps I-IV. His aims were summarised as follows:

1. Freedom in the expression of ideas by the child.
2. The gaining of power to express ideas by actual doing.
3. The gaining of appreciation, by the child's own decision to place, arrange and colour the subject, further increased by final display and discussion step. (2)

His lesson steps were reminiscent of those of Cizek, teacher motivation, period of pupil activity with teacher guidance where necessary, and display and discussion. Fizelle added a fourth optional step in which similar subjects treated by adult artists would be discussed. This study would provide the child with a link with art history and appreciation.

These two articles, in a sense, summarised the published thinking on art in schools, up to this period of time in the history of art education in New South Wales.

1 ibid., p. 71.
Isabel MacKenzie

Isabel MacKenzie made her contribution to art education through work at the Demonstration School and Sydney Teachers' College and through a number of articles. She was a competent painter in her own right, and she had been overseas to England and Europe. She made contact with contemporary movements in both these areas and been helped by the New Education Fellowship in looking at new art teaching methods. In April 1940, she held a show of her work at the Macquarie Galleries in Sydney.

In the same year she began a series of articles on art appreciation in the Education Gazette, which were introduced by the Acting Director of Education, J. G. McKenzie. His opening words were

Art is one of the media through which the greatness of the human spirit manifests itself and achieves the highest expression. (1)

The articles were illustrated by reproductions in black and white, mainly from originals in the National Art Gallery of N.S.W. The series began with Chaucer at the Court of King Edward III but it concluded with Douglas Annand's mural in the Primary School, Bathurst, which had won the Sulman Award for 1942.

Isabel MacKenzie was a very stimulating teacher whose enthusiasm was based on a great faith in the child's ability to express himself once his interest had been aroused.

To deprive him (the child) of his natural outlet (through drawing and painting) is tantamount to depriving him of free movement, games or speech. (2)

She felt there was no need to teach the infant and primary school child adult skills, as these could be learned later when the need arose.

1 The Education Gazette, XXIV, August 1940, p. 209.
In 1946, Isabel MacKenzie published a series of articles in an Australian magazine on child education, on the giving of "art expression" lessons to children aged from five to twelve. The lessons all followed a similar pattern. The teacher motivated the children's interest by visually recalling a story or poem. This might be done by dramatic questioning or having the children act events. From nine years of age onwards the blackboard could be used to list ideas, demonstrate relevant graphic details or show possible compositional arrangements. This motivation was followed by a period of work during which the teacher moved amongst the children sympathetically encouraging their ideas. At the end of the lesson all work was put on display for discussion and it was left on the walls as decoration until the next lesson.

Within this expressive framework a gradual change in the demands made on the children occurred. From five to seven years of age children were free to interpret things as they wished; (1) from seven to nine there was some encouragement of the use of bright colours and large figures and children were sometimes shown illustrations in books that were good examples of these qualities; (2) from nine to eleven there was more criticism of arrangement and size and children could be shown such works as those of Giotto and appreciate his composition; (3) from eleven to twelve there was much greater interest in composition and size, arrangement and colour, direction of line and placement of masses, and children were encouraged to be critical of their own work and those of the masters of art. (4).

As if in criticism of this approach, Mr. A. J. Halls, supervisor of youth education for the Australian Broadcasting Corporation in N.S.W., wrote in a subsequent article of the need for teachers to be alert to the possibility of new devices for teaching becoming just as stultifying as the faults they were intended to correct. Art appreciation for children should be centered about their own work.

The child should be encouraged to decide whether the picture conveys the idea or feeling of the subject, rather than whether it is a representation of a group of recognizable things. (1)

A commercial artist, David Conway, then contributed a couple of articles on how to draw figures and how to make posters, and it was not until October 1948 that further substantial articles on art were contributed by John Dabron, the newly appointed supervisor of art for the N.S.W. Education Department.

John Dabron

As Supervisor of Art in the New South Wales schools, John Dabron was in a position to wield a more direct influence on the teaching of art. He continued along the lines already initiated by Rah Fizelle and Isabel MacKenzie. His artistic background was largely musical. He had been a teacher of music with the Department of Education. He was, however, interested in weaving and was at that time married to Sydney artist, Jean Isherwood. His articles were outstanding for their use of black and white illustrations of the drawings of artists such as Daumier, Tcheletchew, Matisse and Corot, as well as those of Roy Dalgarno, a young

Australian artist. (1) He saw art as an emotional outlet for the child, with a sense of design developing with experience. His use of pen and wash as a media was also something new for schools at that time. His new approach was summarised as follows:

This article is one of a series presenting lessons designed to build up the child's creative enthusiasm for picture making. They will also give the child power to examine art, and react to it according to his temperament and taste. (2)

His four articles were packed with a variety of ideas, subjects were more personal, e.g., "my family outside my house"; children's art was illustrated alongside that of the masters; and children were asked to collect drawings - Emile Mercier, and Thurber, as well as Matisse. (3) With pattern making, his stress was on a variety of approaches in primary schools, and more thoughtful and purposive planning in the High Schools. (4) It was most important that skill be not praised at the expense of creative ideas and criticism when given should always be sympathetic.

It was not until 1952 that the Modified Syllabus for Secondary Schools in N.S.W. incorporated the ideas put forward by John Dabron.

Do not impose your ideas on the child...If the teacher gives untimely aid he is depriving the child of essentials to every avenue of his development together with the pleasure and fortitude derived from stimulation through his own accomplishment. (5)

2 ibid., p. 66.
The art syllabus in the 1957 Curriculum for Primary Schools was also John Dabron's work and two of the books he recommended for teacher reading were R.R. Tomlinson, Picturemaking by Children, and Marion Richardson's Art and the Child.

The difficulties facing anyone trying to raise the standard of art teaching in both primary and secondary schools were very great. Primary teachers were only given two years training prior to entry to the profession. They had little or no background in the subject, they lacked a real interest in art and only a small proportion of college time was allotted to its study. It was not until 1944 that the Department of Education provided a four year course of training for students wishing to teach art in the high schools.

Dabron tried by personal tours, giving demonstrations, and broadcast lessons but there was still, in his opinion, not enough development of the child's powers of expression as he progressed through the school. As a result, Miss Nita Playford, an assistant to Dabron, began a scheme "to abolish art" and work through specifically planned steps to tackle particular types of drawing. She chose figure drawing to begin with, and devised a step by step analysis of the figure in what became known as the "sausage and pillow" method. Again, only where teachers had sufficient understanding to rationalize the process were the results worthwhile.

Then in the 1960's, two artists, Frank Hinder and Harold Greenhill, began to influence the calibre of work attempted. Frank Hinder by personal arguments and Harold Greenhill by work on syllabus committees.
Max Meldrum

In the early twenties of this century, a considerable influence was exerted by the Melbourne artist and teacher, Max Meldrum. To Lloyd Rees, he was the most controversial painter of the twenties and his interest for him was in the fact that he presented students with a theory that seemed logical and consistent at the time. John Young, on whose premises some of the artists of Sydney met for conversation and discussion, was responsible for circulating copies of Meldrum's book on his theory.

The book led to an acceptance of the Great Masters, Rembrandt, Velasquez, Raeburn, Corot, and to a degree, Constable, and to a lesser degree, Turner. It set up seeing "truthfully" as the aim of art. Imaginative organization was secondary and flat painting evidence of primitive minds.

There was a certain admiration for the results obtained by following the method. At the Sydney School in Rowe Street, conducted by W. Veal, that practiced his methods, Lloyd Rees noticed at the end of the studio first place was given to tone defined as "the intensity or depth of any pigment". Upon refined judgements of relationships in this field depended the illusion of space created within a painting. Second place was given to proportion defined as "the superficial area occupied by one tone". Proportion cannot be judged by itself alone for it is but the basis of the illusion of space and reality. The balance of tone and proportion of the illusion of space and reality.

This type of concern with reality eventually led Meldrum to painting in artificial light or on grey days, for under these conditions the tonal judgements he was interested in, could be best assessed.

1 Lloyd Rees, The Twenties in Sydney and other Memories, p. 102-4. (Unpublished manuscript)
In Melbourne in 1917, he delivered an illustrated lecture on "The Invariable Truths of Depictive Art". He tried to prove that all true depictive art was "an intelligible, universal language" because it represented "an absolute and uncompromising Return to Natural Laws". (1)

Depictive Art is the translating of purely optical facts, in the invariable order in which they come to the eye, and the limit of the Artist's aim is bounded by his opportunity, strength, and the power of the medium which he is employing. (2)

He was careful to stress that the Nature he spoke of was that shared by all sane, normally healthy individuals and not that of perverts or metaphysical theory constructors. His approach to Nature had a basis in tradition and did not belong with the "hysterically exaggerated individualism" of the contemporary world. Its study revealed certain common characteristics which he termed Eternal Truths. (3)

These truths depended on the artist's ability to analyse and define a "scientific order of Impressions" and it was the handing on of this order that was the great work of an art instructor.

First place was given to Tone defined as "the intensity or depth of any pigment". Upon refined judgements of relationships in this field depended the illusion of space created within a painting. Second place was given to Proportion defined as "the superficial area occupied by one tone". Proportion cannot be judged by itself alone for it is but the space destined for tone. For example, a room may be rendered in line but the drawing remains mental imagery until tone is added to give the correct illusion of space. Proportion thus meant to Meldrum the control of the illusion of space and reality. The balance of tone and proportion

2. Ibid., p. 112.
created a perfect work of art. The third and least important factor was Colour. By itself, it suggested nothing to the intellect and would only appeal to uncontrolled sensuality. In spite of this apparent relegation of colour to a less significant role, Meldrum later on stated that a perfect balance of tone, proportion, and colour—the Trinity of the Painter’s Art, lay at the heart of all great painting. (2)

Meldrum thought he was approaching the art of painting in the spirit of a pure science—"the science of optical analysis or photometry based on accurate observation of nature."

I wish you to examine carefully, that THIS RETURN TO NATURE SIMPLY MEANS THE TRANSLATION OF OPTICAL IMPRESSIONS WITHIN THE LIMITATIONS OF A MEDIUM, AND IN THE SCIENTIFIC ORDER IN WHICH THESE IMPRESSIONS COME TO THE EYE. (3)

His scientific approach was marred by the many statements of generalizations as seeming truths. For example, he claimed national decadence in art had always been marked by a decreasing interest in tone and proportion and an increased interest in colour; (4) biology taught that the organs of sight developed late and this was a probable explanation of the state of confusion still existing about painting; and individuality in art spelt decadence. (5)

Meldrum was blind to all forms of rendering nature that did not fit into the theory he had devised from particular study of painters like Leonardo da Vinci, Velasquez, Corot, Constable, Turner, Raeburn, Lorraine, Hokusai, Rodin and Rembrandt. Even with Rembrandt he felt his illustrative + In his latter book he substituted the word Form for tone. Form to Meldrum was an extension of tone.

2 C. Colahan (ed), ibid., p. 39-44.
3 ibid., p. 29.
4 ibid., p. 44.
5 ibid., p. 30.
painting inferior to those concerned with optical fact! (1) He dismissed the Impressionists as "earnest but unscientific" misguided at trying to complicate the simple art of painting with their divisionist approach to colour. (2)

His writings purport a scholarly traditionalism but they do not make sympathetic contact with the nonconforming aspects of great art. This weakness caused him to fail to appreciate the more creative aspects of his own era particularly the Impressionists, Post Impressionists and those who followed them.

In fairness, it must be stated that this lecture was given to an audience largely composed of laymen, and Meldrum was striving to make them feel that art appreciation depended on training the vision and the good artist had something to tell them that was within their power to grasp.

The artist's mission is to provide for the less trained eye of those persons interested in natural truths a fixed record with which they may study at leisure and eventually understand. (3)

The trained and selective eye of the artist depicting nature could provide stimulus to the viewer not only to appreciate the painting but to look at nature with fresh vision.

The process of painting he described as follows:

Limiting his interest in the subject before him to the most elementary impressions... (the artist) tries to define these sensations mentally in some manner which will enable him to retain them. Having succeeded in this, he has now to devise how they may be transposed by his medium and recorded on his canvas. When he has done this, he then records his first observation, and steps back to his focusing point, in order to check up the failure or success of his theory and technique. If he has succeeded, he will receive then from his canvas a realisation of the impression which he was endeavouring to define and postulate. (4)

1 ibid., p. 84. 4 ibid., p. 102.
2 ibid., p. 52-7.
3 ibid., p. 98.
The illusion of reality observed by the painter was thus transferred to canvas. If the artist examined his work for what he had done not for what it did, then he was from that moment ceasing to be an artist and was becoming a mere technician.

The level of personal response that Meldrum considered ideal was revealed in his admiration for the ultimate of Rodin, which he described as the impression of a "warm, living, breathing woman", hewn from "cold, hard marble". When describing the painting of Velasquez, he claimed to be transported to the court of Philip IV of Spain - the space of the picture was real. (1)

The rigidity of Meldrum's thinking with its "purely optical facts", "invariable order" and limited aims, was even more obvious in the second book published on his theories. The Science of Appearances as formulated and taught by Max Meldrum which was published in 1950, and was based on his notes and arranged and edited by one of his pupils, Russell R. Foreman. It was intended to provide serious students with a workable basis for their craft in the "maelstrom of aesthetic decadence impudently called modern art". (2)

Whereas, in 1917 he had dismissed the Impressionists as earnest but misguided, 1950 he was even more disparagingly critical. Claude Monet's approach to painting was labelled sterile, less mature than Lorraine and superfluous historically. (2)

As evidence of scientific analysis, he presented the following diagram to explain the nature of vision: (3)

1 ibid., p. 47.
3 ibid., p. 36-7.
The painter's task was to cultivate an objective state of mind that saw beauty in accurately recording nature. In talking with art students, he was recorded as saying:

Like a blind man follows his dog, allow the eye to go where it will - it knows best. Don't try to see things let them reveal themselves. (1)

The subjective elements in art, for Weldrum, were centered about the selection of natural appearances with a sensitivity to the relationships that were inherent in the subject.

"Imagination" was suspect, for art was not an expression of personal fancies and ideas but the maintenance of an objective impersonal outlook on the facts of appearances.

1 ibid., p. 58.
You ask me if imagination takes any part in a true work of art. What exactly do you mean by this work? If, as most people do, you are thinking of it as a distortion of things already seen, a rearrangement of visual data or a more or less understandable illustration of some mental concepts, then I have to say that imagination as so conceived plays no part in the purest forms of art. Such ideas are crude and juvenile and only produce a primitive mind to be a seer. We may therefore say that painters like Velasquez or Rembrandt ('mere interpreters') could mount to higher flights of imagination than the inventor of a Mermaid, a Gargoyle, a Golliwog or a Dragon. (1)

The above quotation was taken down as notes from one of his lectures to students. His ideas appear to have been reinforced by his reading of C. R. Leslie's The Life of John Constable. Constable's championing of meticulous draughtsmanship and his belief in the "imitation of nature" were particularly sympathetic to Meldrum's ideas. The above statement also bears an interesting resemblance to the ideas expressed by T. R. Ablett in his controversial correspondence (see pages 187-88) in the Journal of Education 1925, when draughtsmanship and imagination appeared to be being used as mutually exclusive concepts.

In outlining the experiences necessary in the training of an artist, Meldrum placed particular emphasis on "a cerebral order of awareness of visual phenomena". In an attempt to make his approach more scientific he recommended the use of dark glasses of varying degrees of density to help discriminate the tonal pattern of a subject and eliminate unnecessary detail. He also invented a device which consisted of a drawing board,

(1) He has been influenced in formulating this by Corot's discovery that he could not make quick sketches of people until he learned to consider the general mass before observing detail. (2)

1 ibid., p. 12.
2 ibid., p. 200-1.
and flap which could be manipulated at a distance of ninety feet. The ideas were to observe a picture at this distance, cover it with the flap, and endeavour to reproduce alongside it the tonal pattern observed. The student's attempt could then be compared with the original by lifting the flap. The exercise attempted at varying distances enabled the student to study visual phenomena associated with tone at the varying distances selected. (1)

Meldrum even organised subject matter in order of difficulty.

1. Out-of-door effects. In these, tones, forms and colours change continually at differing speeds. The most impossible form of subject-matter for the student.

2. Portraits (moving objects) in a fixed light. In these, tonal extensions and degrees and colour relationships remain fixed, but forms are liable to change. Although this type of subject is slightly more practical for the student than number 1, the painting of it however, will be automatically subjected to a more exacting criticism. This balances more or less in another way the difficulties involved in the painting of landscapes.

3. Inanimate, perishable objects in a fixed light. Much more practical than numbers 1 and 2.

4. Imperishable objects in a fixed light. More practical than number 3 but not as yet excluding the possible risk of the intrusion of subjective ideas on things. (An example of this kind of subject matter is seen in the plaster cast of a hand.)

5. The analysis of the orders and degrees of visual phenomena on meaningless patches of tone and colour in which subjective concepts can find no place.

N.B. The patches should be practiced on for some time in monochrome and when a certain facility is acquired the student may add the third factor, colour to his exercises. (2)

The Meldrum Method revealed the way in which ideas could be moulded to fit a theory and, while appearing to have the sanction of the best of

1 ibid., p. 60-3.
2 ibid., p. 200-1.
traditional art, not be sufficiently sensitive to appreciate recent
developments. The growing edge of art in the thirty years preceding
Meldrum's first publication, was represented by Impressionism and
Post Impressionism and he did not appreciate them at all. It is
perhaps interesting that he chose the "best" of the Impressionists,
Claude Monet, to bear the brunt of his criticism.

D. Orban, speaking with concepts of international understanding in
mind, considered this could be achieved through feelings of freedom and
responsibility that would be aroused if creativeness was encouraged as an
important part of all education. Using art as an example, he pointed
out the difference between the attitudes that resulted from concern with
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investigation but merely relied on memory and acceptance to reproduce an
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the subject matter was the only excuse to express personal experience and
create something which was symbolic in character.

The child was naturally creative from the beginning but it was adult
criticism that led the child to imitation. This occurred when the young
child was first criticised for things such as putting more than the right
number of fingers on a hand, and it occurred for the adolescent when
impossible tasks of imitation were presented to him. The aim of art
was not to see with "mechanical sight" but with a feeling for the
relationship of forms. A refusal to accept anything without critical
UNESCO Seminar in Melbourne.

The U.N.E.S.C.O. Seminar on the Role of the Visual Arts in Education, held in Melbourne in 1954, was important for the number of artists from all states who contributed their ideas to its proceedings. Addresses by Desiderius Orban, Hirschfeld-Mack, Hal Missingham, and Sir Daryl Lindsay were included in *Education through Art*, edited by Bernard Smith after the conference concluded, and distributed throughout Australia.

D. Orban, speaking with concepts of international understanding in mind, considered this could be achieved through feelings of freedom and responsibility that would be aroused if creativeness was encouraged as an important part of all education. Using art as an example, he pointed out the difference between the attitudes that resulted from concern with either imitation or creativeness. The former took no responsibility for investigation but merely relied on memory and acceptance to reproduce an image. The latter encouraged investigation beyond surface realities as the subject matter was the only excuse to express personal experience and create something which was symbolic in character.

The child was naturally creative from the beginning but it was adult criticism that led the child to imitation. This occurred when the young child was first criticised for things such as putting more than the right number of fingers on a hand, and it occurred for the adolescent when impossible tasks of imitation were presented to him. The aim of art was not to see with "mechanical sight" but with a feeling for the relationship of forms. A refusal to accept anything without critical investigation of its significance was the basis of creativeness. (1)
investigation of its significance was the basis of creativeness. (1)

An understanding of this same feeling for creativeness was expressed by John Dabron, when he claimed for the child the privileges enjoyed by contemporary artists.

The child should be allowed the privileges that are enjoyed by contemporary artists. These are to paint a subject with emphasis on seeing, feeling, or knowing according to natural inclination and to experiment with media in an inventive way. (2)

Hirschfeld-Mack made a unique contribution to the conference in that he actually took a group of children, gave them certain materials and left them for a set period of time without adult supervision to make what they liked. The result was a most stimulating display of structures, the unaided creative work of the children. He felt teachers could learn a great deal from the self guided play activities of children outside of school and should endeavour to transfer some of this enthusiasm and concentration into classroom activities.

If the school succeeds in transferring these qualities of enthusiasm, serenity and concentration, and of satisfying true curiosity and adventure, teaching will become a great satisfaction to both the children and the teachers, because they will learn from each other continuously. (3)

There was plenty of scope in today's classroom for a wide variety of materials both natural and artificial. Paper, colour and pencil, were only three of hundreds. Craft courses tended to teach established processes and concentrated on skill with hardly any stress on the creative or imaginative potentialities of the material employed. Play and experiment with materials, however, was not educationally an end in itself, and with adults in particular it was necessary to move quickly on to the conscious study of economy of form that followed experimentation.

2 ibid., p. 31.
3 ibid., p. 32.
For class teaching, he suggested first a challenge to the manipulation of selected materials and tools, e.g., with the use of hands alone what textures might be created in clay. This could be followed by an examination of the differences between textures made by hand and with tools. Then the character of relief surfaces could be studied and finally, all these qualities considered in relation to furniture and architecture. This approach should prevent teachers restricting themselves to established processes and ensure that the learning situation was mutually stimulating. Art education was not static but itself subject to change. (1)

I feel our art education must cope with the needs of both the present and late generations. Our future demands human beings who have the logical and truthfully working brain of an engineer and at the same time the soul and mind of an artist. (2)

Both art gallery directors, Hal Missingham and Sir Daryl Lindsay, spoke of the problem of getting people to art galleries, and art gallery material to people. Hal Missingham saw man's increased leisure as the opportunity for more active involvement by people in the arts and, therefore, adjustments would need to be made in education to meet these new standards. Sir Daryl Lindsay's remarks revealed a limited concept of art education. He believed it was excellent for children to be brought to galleries to see the "first-rate", but he doubted that their own practical work helped them with this appreciation in any way.

...it's a good enough thing, I suppose, to let them make marks and play around with paints, like all normal savages, provided they are not taught to be budding artists. If they are going to be artists, they will become artists, in spite of teaching. Playing with pencils and paints is a natural phase of a child's life, and should be considered and encouraged as such; but it should not be taken too seriously. (3)

1 ibid., p. 35-6.
2 ibid., p. 38.
The Influence of the Bauhaus - Ludwig Hirschfeld-Mack

Of these contributors to the Seminar, the most important was Ludwig Hirschfeld-Mack, because he represented the most significant influence of the Bauhaus in Australia. He had been a part-time teacher at the Bauhaus during 1923-5. He had worked under Walter Gropius and with artists such as Joseph Albers, Wassily Kandinsky, Moholy-Nagy, and Paul Klee. He had actually shared a studio with Paul Klee. His particular interest was colour theory and he was in charge of colour-light experiments. The results of these were published in Germany in 1923 and 1925 under the title of Farbenlicht-Spiele.

He left Germany in 1936, with the rise of National Socialism, and spent the years until 1940 teaching in England. Then, owing to the deportation of Germans due to the Second World War, he chose to come to Australia. He was extracted from the Interment Camp at Tatura, Victoria, by the headmaster of Geelong Grammar School, J. R. Darling, and appointed as Art Master, a position he held until he retired in 1957. (1)

Beyond the school where he taught, his influence was felt through his membership of the Arts and Crafts Standing Committee of the Schools Board in Victoria and the Victorian Art Teachers' Association. Besides taking part in the U.N.E.S.C.O. Seminar in Melbourne, he also contributed to the one on Art Education held in Canberra in 1963. In the same year his small book The Bauhaus, An Introductory Survey, was published. After his death in 1965, the Victorian Art Teachers Association published a beautifully designed tribute "to a superb teacher" in the form of a sixteen page booklet on his work and influence.

1 A.T.A.V., "Dr. Darling's Story", Ludwig Hirschfeld on Appreciation, Melb: Art Teachers' Assn. of Victoria, (no pagination).
In 1953 an exhibition of the work of the boys of Geelong Grammar School was held in Melbourne. The printed catalogue underscored the Bauhaus tradition evident in the exhibition itself. The exhibition consisted of picture making by children in the Kindergarten and Junior School and "Study of Material". The pictures were described as expressions of what children imagined rather than what they saw. Therefore, they required of parents and teachers a certain sympathy in understanding the visual language involved. The role of the teacher and parent at this level of art education was to provide materials and the opportunity to use them, only giving instruction in the use of tools when it was necessary. Children should be left in freedom to develop their own ideas, and new techniques, tools and materials should only be introduced when appropriate.

The "Study of Materials" was completely new to Australia and was based directly on the Bauhaus Preliminary Course. Children had been allowed to use materials with which they probably played normally to create an intriguing array of structures. The students had first played with and then studied the material, and later analysed them for their quality, texture and function, both actual and potential. In this way is fostered appreciation of material for its own sake and an understanding of the principles which have governed the best contemporary achievements in architecture, interior decoration and in the design of everyday equipment. (1)

The production of functional household articles was not the aim of the experience but rather the encouragement of the child's resourcefulness and natural inventiveness in using material.

1 From catalogue of exhibition owned by writer.
According to Frances Derham, this exhibition made a great impression on the public of Melbourne, and through arrangements made by Professor Burke (Chair of Fine Arts, University of Melbourne) and Mr. Colin Badger, Head of Adult Education in Victoria, arrangements were made for about forty art teachers to attend a Study of Materials Workshop of ten lectures. The course was so successful that it was repeated and a further forty people attended.

The actual study periods were described in some detail by Frances Derham. For the first lesson, each person was given a piece of construction paper 14” x 4”, a pair of scissors, a razor blade and a stout piece of cardboard on which to work. The class was told they might use the paper to make anything they wished but first everyone was to handle it, feel it, tear, and crush it. There was plenty of paper and replacements were available but their creation was to be from one sheet only. Within a few minutes of half an hour, the class was told that half an hour was the limit for their experimentation. Then the teacher set the problem.

From one sheet of paper the same in every respect as those you have been using I want you to make a tower that will stand, and in which any joins you make will be of the paper itself. No glue, no pins!

...Some of my boys at Geelong Grammer can make a tower four feet high from that piece of paper. (1) The problem was to be solved in half an hour. Hirschfeld-Mack moved around the room encouraging but giving no tuition. When he found a particularly good way of joining the paper had been invented he would make a large clear drawing on the board saying, "See what has been discovered."

The lesson concluded with an exhibition of all the towers and other

1 Frances Derham, "Vale, Ludwig Hirschfeld", ibid., (no pagination).
structures. Hirschfeld-Mack reminded the class that they had spent one evening exploring one type of paper but at the Bauhaus three weeks would be spent on paper alone.

Hirschfeld-Mack believed that every lesson or series of lessons ought to be divided into three parts, first, an exploration of the medium, then a problem that would test the student's understanding of the qualities of it, as well as challenging his powers of invention or imagination, and lastly, an exhibition with or without discussion.

The next seven lessons were given to the study of other materials. For example, with wheaten straw and razor blades only, the class was given the problem of designing with the fewest straws possible a structure to support a one pound weight. The second last lesson was given to music making (a personal love of Hirschfeld-Mack) and the last was a practical and philosophical summing up, illustrated by slides of work, classroom, and other things, by which the group was brought to a greater realization of the importance of the teaching profession for the child, the adult, and the civilization.

Frances Derham's personal reactions were summed up as follows:

He gave materials to explore, principles to apply - not rules to follow - inspiration to create, and the happy communal feeling engendered by a shared experience. (1)

The most significant statement of Hirschfeld-Mack's ideas appeared in 1958 in the published report of the U.N.E.S.C.O. Seminar on the Role of the Visual Arts in Education, already mentioned. In this he observed that children shared with artists their capacity to be completely absorbed in creative activities.

1 ibid., no pagination.
If you observe children playing by themselves or in groups, you will find they are enthusiastic, concentrating intensely and so much united that they seem to be almost in the same psychological state as the artist, concentrated on one object of creativeness from which expression and serenity spring. (1)

Work with materials on lines similar to those used in the preliminary courses of the Bauhaus, was capable of stimulating interest right through from child level to adult level, if suitable adaptations were made. A child for example would not play with a pointed pencil, a spiral sketchbook or an india rubber, but he would enjoy sand and clay, sticks and stones. Once the child had experimented with this sort of material the teacher was then able to choose the moment to introduce tools and new techniques—judging exactly when to leave the child to experiment, when to guide, when to provide a challenging situation and when to introduce new material.

In the kindergarten work with materials would take the form of undisturbed play, but at about ten to twelve years of age, the child required more challenging activities. The discovery that material economy was important for a maximum achievement with minimum effort made possible the beginning of a process of refinement of skills and ideas, and their application to practical problems of architecture, machinery and interior decoration. Technical, economic, and aesthetic consideration then, had to be explored and both the dynamic and static qualities of material realised. (2)

The analytic nature of the judgements to be made at this level, can be realised from his quotations from the explanation of classifications

1 B. Smith (ed), Education through Art in Australia, Melbourne, Melb. Uni. Press, 1958, p. 32.
2 ibid., p. 33-4.
given by Joseph Albers, when considering the appearance of the surface of a material.

These qualities of surface can be combined and graduated somewhat, as colours are in painting... STRUCTURE refers to those qualities of surface which reveal how raw material grows, or is formed, such as the grain of wood, or the composite structure of granite. FRACTURE refers to those qualities of surface which reveal how the raw material has been treated technically, such as the hammered or polished surface of metal, or the wavy surface of corrugated paper. TEXTURE is a general term which refers to both 'structure' and 'fracture' but only if both are present, for example, the texture of polished wood reveals both the 'structure' (grain) and the 'fracture' (polishing). (1)

He then mentioned the part sight and touch play in this appreciation.

The structure of polished wood might be perceived but not touched, while sensitive fingers might perceive the fracture of a printed page but not the eye.

Applied to the teaching of craft, this principle meant that instead of teaching skills on purely traditional lines, preliminary or parallel studies in the properties of the materials used should be conducted. Applied to the ordinary classroom, the creative approach to materials was within the scope of every teacher. Both teacher and pupils could help in the making of collections of specific types of materials.

a. Natural and raw materials (from soft to hard) from raw wool, feathers, leather, raffia...
b. Artificial and manufactured materials, from cottonwool and woven materials of all kinds, cotton... wire and metal.
c. Finished articles, match-boxes... milk bottle tops. (2)

Teachers should break with the use of established processes only, and look to the contingencies of the present.

1 ibid., p. 36-7.
2 ibid., p. 37-8.
At the seminars which followed these addresses, Hirschfeld-Mack's working group was interested in "Art Education and the Child", and John Dabron, the Art Supervisor for the Department of Education, New South Wales, was one of the number. The seminars final recommendations to the general assembly bore evidence of Hirschfeld-Mack's concern that the child's inventiveness be encouraged and that experimentation with materials was an important way of developing a child's ability to think creatively. The Bauhaus concern for link between art and industry was also present. The relevant section read as follows:

**Primary Schools** This seminar recommends that:

1. Art syllabus should emphasise the creative aspect of art education and should present a challenge to the child's inventiveness.
2. Art education should develop the child's appreciation and understanding of the art and materials of the industrial world in which we live by laying stress on experiments in construction with a variety of materials. (1)

In the Victorian Art Syllabus of 1959, Hirschfeld-Mack's influence was most obvious in the sections entitled "Expression in Three Dimensions".

In the first and second year of the course it was suggested that children be encouraged to construct freely in both natural materials, e.g., wool, feathers, leather, raffia, etc., and such artificial material as cotton wool, cotton...cottonreels... milk bottle tops. Hirschfeld-Mack's discrimination of finished articles was, however, subsumed under artificial materials. In the third year of the course there was emphasis on the possibilities and limitations of materials used being subject to greater critical study. Aesthetic and functional possibilities were to be

1 ibid., p. 88.
carefully investigated. (2) While these are specifically verbal examples of the influence of Hirschfeld-Mack, a wider and equally important influence was the greater weight given to creative work done by students while the course was in progress, when methods of examination were considered.

In 1963, at the request of the Victorian Art Teachers' Association and with the encouragement of Professor J. Burke of Melbourne University, he published a short illustrated account of the Bauhaus for the use of teachers and their senior pupils and other special groups. It was a tribute to his calibre as artist and teacher that Walter Gropius contributed a foreword and Sir Herbert Read an epilogue.

(The idea of the Bauhaus) is the most revolutionary idea about in the world today, but it passes unperceived because it is not a political idea, not even a philosophical idea. It is an educational idea, but in the end not even an idea at all, but a building. (1) (Epilogue - H. Read)

Hirschfeld-Mack was also a foundation member of the Australian Society for Education through Art, founded after the U.N.E.S.C.O. Conference on Art Education held at Canberra in 1965, and the first A.S.E.A. Bulletin of February 1965 contained an account of his life and work. The cover of the June issue for 1966 showed one of his monoprints in a technique he had devised while working with Paul Klee. He was posthumously elected as the first Honorary Member of the Society.

A paper published after his death revealed that as well as being concerned with the teaching of art, his work on committees and in school had made him critical of other areas of education that seemed ripe for reorientation. Firstly, the development of creative abilities in the

individual by itself was not enough as it could lead to selfishness. There was a need for feeling for the common good that would lead the individual to also devote himself to higher purposes. The idea behind U.N.E.S.C.O. was one of these higher purposes. Secondly, since all school work needed to be based on children's interests and curiosity, there was a need to be constantly investigating these areas. Thirdly, there was a need to abolish fear of examinations and replace it with emphasis on creative impulses and the development of balanced and integrated human being so that schools would help build a spiritually alive society. (1)

The work of Hirschfeld-Mack has served to keep those concerned with more vividly aware of the creative potential of Bauhaus ideas education, in Victoria in particular, in a way they would never have been, had he not chanced to teach amongst them. He was the only Bauhaus teacher to concentrate on the education of school age children and he found that its principles were still significant.+

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+ Moholy-Nagy had included a Saturday morning art class for children in his Institute of Design, Chicago, but this had been only a marginal interest. (See page
The influence of Bauhaus ideas in Sydney was far more diffused than in Melbourne. Individual teachers had been interested in Hirschfeld-Mack and his methods, and the Supervisor of Art for N.S.W. had made contact with him at the Melbourne U.N.E.S.C.O. Seminar, but many more teachers made contact with his ideas at the Canberra Seminar in 1963. His article in Education Through Art in Australia, and his book on the Bauhaus were the subject of study by some students in teachers' colleges and high schools.

Ralph Pearson's book The New Art Education, which had been in Sydney Teachers' College Library since 1942, had provided some contact with Bauhaus ideas on education. Chapter eleven was devoted to a brief description and evaluation of Moholy-Nagy's School of Design in Chicago.

Pearson felt his own approach to pictorial and sculptural creation was an amplification of the approach of the Bauhaus thinkers. The School of Design seemed to him to have stressed unduly observational and scientific knowledge. Moholy-Nagy saw design as something between literal fact, and experience and expression, and this Pearson saw as the school's weakness. He felt it should have given more emphasis to the expressive qualities of art. (1)

Pearson's criticisms do not appear to give sufficient weight to the aims of the School of Design, for it was concerned primarily with people who would be working in co-operation with modern technological concerns. If they chose to become artists, this was an individual matter and not the prime objective of the school.

Pearson did, however, share with Moholy-Nagy a feeling for the importance of the integrated nature of art experience and its creative potential, which was basic to Bauhaus thinking.

Moholy-Nagy believes that the new art education with its co-ordinations of experience and its growth in powers of expression can be the basis of all education, that it should never be an isolated field, that knowledge comes, not from specific techniques and specific exercises, but from the general attitude and from habits of experiment and creation. (1)

Pearson analysed the course Moholy-Nagy had planned for the School of Design into four areas; the first, basic elements of laboratory and workshop training and technological processes; the second, basic elements of plastic representation; the third sciences; and the fourth, marginal subjects such as contemporary art history, factory or museum visits, etc. His terming of the last bracket "marginal" seems inconsistent with an approach to art education that aimed at cultural integration. The lack of emphasis on this strand of the course, at the time he was writing, may have been due to Moholy-Nagy's failure to get the staff he wanted, for what he considered a very important part of his theory of art education (see page 33). (2)

Pearson also used the work of the Bauhaus artist, Vassily Kandinsky, in his exploration of the characteristics of line. (3)

The most significant books for the art educator included in Pearson's bibliography were Art and Education and Art as Experience by John Dewey, Art and Society by Herbert Read, Vision and Design by Roger Fry, The New Vision by L. Moholy-Nagy, and World History of Art by Sheldon Cheney.

The next important work on Bauhaus ideas was not added to the library at Sydney Teachers' College until 1957, when Frank Hinder became head of the art department. This was the book Vision in Motion by L. Moholy-Nagy.

1 ibid., p. 200.
2 ibid., p. 198-205.
3 ibid., p. 128-30.
In 1951, Walter Gropius was invited to contribute an article to Atelier, a publication of the Architectural Club at Sydney Technical College. It was entitled "Teaching the Arts of Design", and challenged the over-confident belief of mankind in the benefits of intellectual training alone.

Even in the visual arts, people were being taught by historical and critical methods of "appreciation" and "information" instead of "direct participation in the techniques and process of making things."

If people were to be concerned with the creation of their visible surroundings, making was certainly not an auxiliary - it was a basic experience indispensable for unity of purpose within the creative act.

Education could interrelate perceptive and inventive faculties but the difficulty was that imagination was too often subject to suspicion and discredit, especially when it could not be made subject to scientific reasoning.

An understanding of a common language of vision combined with the freedom to experiment (on Bauhaus lines) would keep designers conscious of the disciplines of their craft, but at the same time provide them with the confidence to take the initiative when problems needed to be solved.

The principles involved were applicable at all levels of education.

If we compare teaching arts of design in the past with our present methods of training, the discrepancy becomes apparent at a glance. In the past, design was developed from apprenticeship in shops - today, from the platonic drafting-board. What used to be an auxiliary only for the maker of things - paper design - has become the central discipline of the designer. This shift of emphasis from learning by doing to intellectual discipline, or from the workshop to the classroom, is typical of the present
educational methods in design. But can an architect become master of his craft without previous experience with tools and materials or, for that matter, an industrial designer who has to understand the complicated methods of industrial production? Paper design is but an auxiliary discipline to represent one's ideas, sustained by the "know-how" of an illuminating experience in building and making.

A continuous training of basic manual skill in experimental workshops combined with disciplines in the fundamentals of surface, volume and space, and of composition - derived from objective findings - should, therefore, be developed on all levels of general education. Both the reinstatement of shop practice and the introduction of scientific courses leading to a common language of visual communication are basic requirements, I believe, for successfully teaching the arts of design. (1)

In May 1954, Walter Gropius was invited, as guest of honour, at the Fourth Australian Architectural Convention held in Sydney. He was honoured by the University of Sydney with the Degree of Honorary Doctor of Science. His address for the occasion was entitled "Is there a Science of Design".

Gropius clarified misconceptions about the term "Functional design" showing that its interpretation was meant to be very broadly based.

To attain the goal of truly functional design, all the factors expressed by the word "functional" - social, psychological, technical, economic and organizational - must be fused into an efficient unity. (2)

He spoke in detail about the psychological aspects of design.

I want to concentrate first on the psychological aspects of design. I consider these in fact as basic and primary, whereas the technical components of design are our intellectual auxiliaries with which to realise the intangible through the tangible. (3)

The significance of his address for education was his stressing of its importance. Education needed a greater emphasis on learning by making and doing. It needed to reinstate the artist and poet and

3 ibid., p. 132.
substitute the magic of spiritual leadership for expediency. In the field of design there was need to replace vague concepts like "taste" and "feeling" with the "impersonal, cumulative experience of successive generations". The unique subconscious and intuitive powers of the individual needed to be put into perspective.

...it is futile for an educator in design to project his own subjective sensations into the students mind. All he can do successfully is to develop his teaching on the basis of realities, of objective facts common to all of us. (1)

Contemporary research should be able to feed the designer with a knowledge of visual facts about things such as the phenomenon of optical illusion, material and abstract space, light and shade, colour and scale. This material could then serve as the framework for spontaneous expression. (2) The artist would no longer be an isolate in a fragmented community but have a shared basis of knowledge.

This is the task of education: to teach what influences the psyche of man in terms of light scale, space, form, and colour. Vague phrases like the "atmosphere of a building" or the "cosiness of a room" should be defined precisely in specific terms. The designer must learn to see; he must know the effect of optical illusions; the psychological influence of shapes, colours and textures; the effects of contrasts, direction, tension and repose; and he must learn to grasp the significance of human scale. (3)

Space was particularly important because of its new "space time" relationship, which was an extension of the previous static three dimensional concept of space. Vital for today was the continually changing relations of space that could be manipulated through movement, transparency and light.

1 loc. cit.,  
2 ibid., p. 137.  
3 ibid., p. 132.
Just before Gropius arrived in Australia, the architect, Robin Boyd, wrote a *Current Affairs Bulletin* on him under the general heading of the Modern Mind. Boyd felt Gropius had done more than any other man to bring twentieth century architecture to maturity, for he had taken a revolutionary movement, tamed it without dulling it and given it a sense of purpose. Gropius, he felt, was particularly aware of the tremendous work to be done with the minds of men, and hence his interest in education. People were prepared to live in a hodgepodge of ugliness with roads lined with filling stations, and not realise their collective power to make their surroundings beautiful. (1)

CONTRIBUTION FROM ARCHITECTS IN AUSTRALIA

Harry Seidler, Robin Boyd, Ron Gazzard

Architects in Australia have shown a willingness to contribute to educational thought. The Austrian born, Harry Seidler, speaking at the Australian Society for Education Through Art, Canberra Conference in 1965, said it was enlightened art education at the secondary school level that was needed to help develop discernment and criteria of judgement that would decide the nature of our visual environment. The potential consumer must have some insight into the effect his choice has on the visual environment. Aesthetic sensitivity needed to be saved from atrophy.\(^1\)

When he had first arrived in Australia in 1948, fresh from architectural studies in England, Canada and with Walter Gropius at Harvard, he was generous of the time he gave to public speaking. He addressed such bodies as the Contemporary Art Society, and spoke to students at both Sydney and Bathurst Teachers’ College. His clashes with local building authorities and his winning of the 1952 Sir John Sulman Award for Architecture helped focus public opinion on modern art forms.

The Australian architects, Robin Boyd and Ron Gazzard, have also made important contributions to educating the public to a more critical awareness of modern architecture and the environment generally. Robin Boyd's book The Australian Ugliness, exposed the excessive "featurism" of most Australian homebuilders, who were shy of the professional service of architects. He has also written two text books for schools on

Australian architecture. (1) He lectured at universities, public gatherings, and on television, and in 1967 was given an Honorary Doctorate of Armidale University for his work in the visual arts.

Ron Gazzard was instrumental in the organization of a public exhibition called "Outrage", which revealed by means of annotated photographs the ugliness the average Australian was prepared to tolerate in his environment, and at the same time, showed examples of the best Australian architecture and town planning. The exhibition attracted a large number of architectural students and teacher trainees as well as the general public, and it was later published in book form.

The influence of Herbert Read

Sir Herbert Read's influence on Australian art education has been less direct, but he has touched it at crucial points. In 1948, he submitted written evidence to a syllabus committee of the Arts and Crafts Standing Committee of the Schools Board of the University of Melbourne. He wrote an optimistic introduction to Education Through Art in Australia, published in 1958 under the editorship of Dr. Bernard Smith. This book, the result of the 1955 U.N.E.S.C.O. Seminar on the Role of the Visual Arts in Education, was the first in which representatives from all states of Australia were able to express ideas about art education at all levels in the community. Read's introduction tried to steer interest into pioneering paths, rather than adherence to "artistic heritage".

It might be added that it is above all in a pioneering country, where there is not inherited background of symbolic images, no 'artistic heritage', that it is essential to cultivate the creative activities. A people cannot become a nation, in the cultural or historical sense, until the communal life is expressed in appropriate and enduring works of art. (1)

In 1963 Read came to Australia to lecture at the Conference on Art Education held in Canberra, again under sponsorship of U.N.E.S.C.O.

Controversy raged over the different approaches of various people to art education and the outcome was the formation of the Australian Society for Education through Art. This idea had been suggested at the previous Melbourne conference, by the group discussing training of teachers but it had not come to fruition. The Society began with its headquarters in Melbourne, in the first instance, with the intention of moving its headquarters between the various Australian states. In 1967 its headquarters moved to Adelaide. It has published a substantial journal called "A.S.E.A." which has followed in the footsteps of the British journal "Athene". Read's influence could thus be traced to the character of the Society as well as its title.

While in Australia for the conference in Canberra, Read gave a number of public addresses. Two of these were given in Sydney. At the University of Sydney he spoke on poetry and at the University of New South Wales he spoke on "Art and Communication or The Social Significance of Art". This last address showed an increasing concern for what he saw as the destructive and violent elements of society. These, he felt, were expressive of energies unused in creative activity. Creative activity must be related to reality, and, just as in the early stages of education, it was unrealistic to separate work and play, it was

1 B. Smith (ed), op. cit., p. XVI.
unrealistic at the adult level to separate education from work.

Our task is neither to reconcile the worker to a daily death nor to provide the consolation of literature and art from a cultural past completely outside the experience of a technological age. Our limited task is to introduce values and motives into the daily life and activities of ordinary people; values and motives that will serve as a necessary stimulant to their spiritual development.

The most neglected factor in education is the autonomous mental activity that is constantly at work transforming the multiplicity of visual impressions into apprehensible unity; forms that reflect and communicate our feelings and intuitions.

To restore to work a sense of creative purpose would be to give work the spiritual core it now lacks. In that manner, every man being an artist after his own kind, we would have the means of communicating with one another, the means of creating the spiritual unity that society lacks. (1)

These quotations revealed Read's advocacy of a quality he had felt was missing from contemporary society. He called it a "spiritual unity". It was to be based on an individual's consciousness of his creative powers. This would be realised early in the relationship between play and education, and later on as a satisfying relationship between work and education. Education, however, needed to cater for both the mental and intuitive powers of mankind, so that the man of feeling and the man of thought were no longer antagonistic to one another.

1 H. Read, "Art and Communication", Address delivered at University of N.S.W., 13th May, 1963, p. 10-11.
Lyndon Dadswell

The Australian sculptor, Lyndon Dadswell, has been concerned with the education of art students since 1938, except for a period from 1940-43 when he was with the A.I.F. In 1957 he was awarded combined Fulbright-Smith-Mundt-Carnegie aid, and spent a year studying American art and art education. When interviewed by Roland McKie for the Bulletin on his return he said that, up until then he had really only been teaching the skills of sculpture. What he should have been doing was helping students to experiment and to explore and question what they were doing in relation to the world about them. An art school should be a university standard institution where students learnt how to learn, and how to apply what they learned to life. The student could become a fine artist, but even if he did not, he should be a much better educated person capable of independent thought. (1)

In 1965 at the A.S.E.A. Conference in Canberra, he presented an analysis of the role of the art teacher at the tertiary level and similar ideas emerged. He saw the aim of the art teacher as being, firstly, to create an attitude and secondly, to help the student find the best way to arrive at solutions with due emphasis being given to aim, method, time, tools and material. The teacher could help the student correlate his discoveries, and encourage him to stand alone, but the student on his part must not by-pass the scientific and the orderly and be able to admit his own error on occasion. It was still, however, likely that the art student be more aware of the different individual qualities of his own

teachers rather than any relationship between their aims.

Dadswell found it hard to equate the term Art with such fields as English, History. One could not "do" art. It was rather a product of many things. The subject might be more suitably termed a study of materials, or colour or form.

Dadswell felt there was need for much more contact between teachers at secondary level and the technical level so that each could be aware of the other's aims. Small conferences where ideas might be thrashed out and personal influences felt would be particularly fruitful. He was very critical of teachers who took ideas from books unaware of the original aim of the exercise or its place in a series of exercises, or even the attitude of the particular school in which the work was undertaken. (1)

Dadswell's approach showed the influence of his American and West German experiences. He was much more aware of the broader education of an art student and of the demand the subject also made on his analytical powers. In considering the subject as a study of materials, his debt to the Institute of Design and the Bauhaus was acknowledged.

Sculptors and architects have expressed themselves on art education in contemporary society but, with the exception of Rah Fizelle, the painters of Sydney have been comparatively silent.

By contacting nine practising artists and asking them to write their opinions on the place of art in education, the following ideas emerged. At the infants school level, there was general agreement on the need to provide materials and opportunity for their use, in a permissive atmosphere, so that skills were learnt as part of an enjoyable experience. At this age art was considered an integral part of the child's emotional development and could permeate all aspects of his education.

At the primary school level, opinions ranged from the opportunity filled environment already mentioned for the infants level, to controlled experiment with some real purpose. The teacher's own imaginative gifts were important to stimulate the imagination of the child and to systemise experience without stemming the growth of natural creativity. One artist in particular felt children at this age must be capably taught as concepts founded here became strongly ingrained.

At the secondary level, responses were more varied. Most mentioned the need for the development of technical skills and a deeper understanding of design. Six out of nine specifically mentioned the value that would come from a study of art history. One of the nine felt that work should be concentrated on the personal development of the pupil, design exercises, as such, smacked of learning tables and tenses. This was in direct opposition to another who stressed perfection of technical skill and a vast amount of experimentation. One also felt that the work of the junior school would be closer to the child world while that of the
seniors would be more culturally biased. Art, it was claimed, should be given equal status with other subjects in order to show its intellectual and aesthetic value.

At the tertiary level, there was general agreement again on the continuance of personal development and professional training, and seven out of nine considered that art's cultural significance in the range of human endeavour should be both studied and realised. When considering specifically the education of the artist, the value of contact with other art forms was considered important. The type of art history varied from study of the artist point of view to a study of the history of technology. Three of the nine suggested some understanding of the creative process would be invaluable. The desire for study in depth in fields other than their chosen craft appeared the most significant trend to emerge.

**Conclusion**

Australian art education has thus had contact with the most significant movements in art education overseas - Franz Cizek, the Bauhaus, and English art education - albeit the time lag has been considerable. The most original contribution would appear to have come from Ludwig Hirschfeld-Mack, who showed how Bauhaus concepts could be applied realistically to the work of school children. An interesting historical link to emerge has been that between Marion Richardson and Australia through Arthur Lismer. Lismer's articles published in the New South Wales Education Gazette, as a result of his contribution to the N.E.F. Conference of 1937, helped fortify Rah Fizelle and others in their struggle to give art education a more effective place in the schools.
Rah Fizelle emerges as the most significant Australian-born artist teaching in schools. He early appreciated the approach of May Marsden (a member of Ablett's Royal Drawing Society), who had lectured to him at Sydney Teachers' College. Her sympathy to modern work and his own experience overseas and at the Fizelle-Crowley School, made him the champion in the thirties and forties of the existence of a language of child art that was different and exciting in its own rights. Marianne Seeman and Isabel MacKenzie added their contribution, until finally, the Department of Education appointed John Dabron, a man sympathetic to this approach, as Supervisor of Art.

In his book *Australian Painting 1788-1960*, Bernard Smith mentioned that the generally more sympathetic attitude of the Art Schools and patrons, to innovators in the art field in Sydney, could have the development of "a greater independence and sense of adventure and more vitality" in Melbourne where the same forces were more antagonistic. Written at the beginning of the sixties, this statement may well represent a short-term view. In the field of education, while the 1959 Art Syllabus for Victorian Secondary Schools was liberal and progressive, it would need to be judged in New South Wales against the increased importance given to the arts as a result of the Wyndham Scheme, and the diversity of the contributions made by a wide variety of artists in the schools and training colleges.

There exists a difficulty in assessing Schools of Art and their significance for teaching in schools unless there is specific evidence of the transfer of ideas. Rah Fizelle for instance, made a contribution in both fields. Max Meldrum, on the other hand, while his theories were
capable of application, made no personal adaption of them for children. Rah Fizelle never burdened children with his theories of dynamic symmetry, but his appreciation of modern painting made him more appreciative of the imaginative quality of the art of children.

Australian artists such as Rah Fizelle, Robin Boyd, and Lyndon Dadswell, have shown a deep interest in education in schools, and as the last pages of this chapter indicate, certain other contemporary artists reveal an understanding of the problems of art education at its various levels. An interesting development has been the interest the Faculty of Fine Arts at Melbourne University, has taken in influencing art education in Victorian Schools. It could set a pattern for future faculties at other universities.
CHAPTER VI

IMPLIEDATIONS OF THIS THESIS

Introduction

The implications of this thesis for art education fall into four broad sectors. Firstly, the need for a wider involvement of people with aspects of creativity. This includes the necessity to explore more critically the relationships between artist, work of art and observer, for, by trying to analyse the channels of communication and by refining terminology, artist and laymen can come closer to a more sensitive sharing of experiences and relationships for their mutual benefit.

Secondly, there exists amongst the artists themselves a concern for the relationships between the practical and theoretical, which is shown whenever schools of art or design are planned by them. This concern is also shared by philosophers interested in the arts. This relationship is particularly important for education, where the type of experience in the arts that is part of the education system, and the background of experience of instructors, is crucial. Unless this background is broadly conceived, it is unlikely that pupils will sense the relationships involved. Arising from this are some practical suggestions about classroom procedures that could become a part of art education.

Thirdly, research by art educators appears to be centering on the importance of decision making in the creative process. The complexity of the process is revealed in the artist's own writings about his work,
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Thirdly, research by art educators appears to be centering on the importance of decision making in the creative process. The complexity of the process is revealed in the artist's own writings about his work,
but for the teacher in the classroom the situation is even more complicated by his involvement with groups. The question is raised, can experience in this form be effective and should teaching method be more consciously geared to individual reactions.

Fourthly, emerging from the writings of artists of this century, is a pattern of thinking that appears to follow very broadly the same sequence of experience followed by artists in their own personal expression. This evidence of structuring in a wide sense is governed, admittedly to a great extent, by personal selections of experience, but the fact that the trend can be suggested indicates that thinking about expression in the arts could help throw more light on man's creative processes.

The above can be summarised as follows, and it is proposed to look more closely at each sector in turn.

FIRST SECTOR
1. Wider involvement with creativity.
2. Relationship of artist, work of art and observer.
3. Communication.
4. Terminology.

SECOND SECTOR
1. Relationship between practical and theoretical.
2. Social implications of art education.
3. The child as an artist - suggested extensions of classroom procedures.

THIRD SECTOR
1. The importance of decision making in the creative process.

FOURTH SECTOR
1. An attempted analysis and synthesis of the thought of the century.
Wider Involvement with Creativity

The processes by which new ideas in the arts have come into being have been the subject of interesting speculation, but today, when man's physical survival may depend on his inventiveness in the various sciences and his capacity to adapt human emotional responses to a speedily changing environment, there has been a more serious awakening of interest in the workings of the minds of artists. The creative artist may be able to contribute to the adaption of mankind to an environment that represents a continuous and increasing challenge, because this process is a natural part of his own struggle with art forms. Insight into the artist's approach to reality and his concept of his own creative processes should, therefore, be particularly relevant for education.

As revealed in Chapter I, the nature of reality during the twentieth century, as conceived by the artist, has undergone a considerable amount of change, and there has grown the ready acceptance of a multiplicity of concepts about its form. These changes have had the particular characteristic of involving the observer more and more in understanding the processes involved in the creation of a work of art. Yet, it seems almost a paradox that while this involvement has aroused considerable public antagonism, it has not prevented the new art forms eventually becoming an acceptable and even a fashionable part of the environment. Examples of this would be the use of more severe geometric forms in architecture and typography, the use of vivid colours and patterns in
textiles, and the fascination of Surrealist and Op Art images when used for commercial purposes.

The growing involvement of the observer with the work of art began when Fauvism required of him a certain emotional involvement before he could appreciate vividness of colour and distortion of form. Cubism required the observer to be aware of a multiplicity of images. Futurism required that he give attention to the movement of forms in space before appreciating the rhythms and shapes of their pictures. Surrealism required a credibility for and a sensitivity to the subconscious and the world of dreams.

Some non-representational artists required a "spiritual" approach for the appreciation of their work and a sensitivity to what they described as the "essence" of things. Others required an awareness of the elements of art forms. These had always been a part of art expression but they had previously not been made so obvious to the observer, because they had been used within the framework of visually realistic subject matter.

In more recent developments, the observer has become involved by challenges to the credibility of his own visual mechanism. The interaction of colours as explored by Joseph Albers and the play of surfaces created by Victor Vasarely and Bridget Riley are examples. The artist has also involved the spectator physically in what is termed Environmental Art, where the observer may walk amongst the work, cause it to move, or actually be responsible for the arrangement of units designed by the artist.
Thus, during this century, the observer has mentally, visually and physically become involved in the creative process. The artist on his part has moved from a period during which he had considerable trouble communicating with his public, to one in which he considers them as a contributing factor to his own creation.

Many important artists of the twentieth century have felt a strong obligation to teach and/or make some written explanation of the ideas that have concerned them. This concern is sufficiently strong to be designated a growing social consciousness, on the part of the creative artist, of the contribution they can make to society.

Early in the century the German Bauhaus was given this direction because of the background and thinking of its initial director, Walter Gropius. He had come from a family that had been concerned with social service through administration, education and architecture, and the institution he designed aimed to encourage the creative use of new materials to meet the functional and aesthetic needs of the contemporary world.

The political situation in Germany forced Gropius to continue his work in America. In the case of other ex-teachers of the Bauhaus in America, they quickly made contact with the philosophies of John Dewey, whose ideas were concerned with the social growth of communities. John Dewey was one of the select group of men who placed on record their moral support of the Institute of Design, Chicago, founded by Moholy-Nagy in 1939. Joseph Albers was also much influenced by Dewey's thinking in his organization of Black Mountain College. Albers' own article
"Art as Experience" followed the publication of John Dewey's book of the same name.

Just as John Dewey was to be critical of the lack of constructive planning in much of the child centered movement in education which he himself had been instrumental in stimulating, Joseph Albers was also to be critical of a too "expression centered" approach to the teaching of art. He stated very definitely the need for structured and disciplined experience in the arts, and aimed specifically at refining the sensitivity of the artist in selected fields. Interaction of Colour, published in 1963, makes this very clear, with its emphasis on the precise analysis of the interaction of colour and the visual illusions to which the human eye is subject, without being aware of them.

Paul Klee, also of Bauhaus experience, was concerned with more searching personal analysis of the significance of forms. His writings explored in depth the imaginative experiences of the artist. He considered himself in some measure indebted to the thinking of Wassily Kandinsky. While Kandinsky had analysed the elements of art in terms of point, line, plane and colour, Paul Klee's approach was broader. The title The Thinking Eye, given to a collection of his written works, published in 1961, reflects the more involved nature of his vision.

Klee looked at the world in a grain of sand and made it imaginatively visible. The microscope, the telescope, science, symbolism and humour were inextricably interwoven in a new whole. His writings reveal both his indebtedness to Kandinsky and the indebtedness of artists such as Albers and Vasarely to his initial explorations. His Pedagogical Sketchbook, first published in 1925, showed concern for symbolism in lines
and colours and in the last section, considered form in motion. From
the spinning top, the pendulum, the circle and the arrow, he moved to
"the infinite movement, chromatic". It is the physical qualities of
colour that have most challenged certain modern painters.

The writings of Dubuffet, published in 1962, and the writings of
Vasarely, published in 1965, are in a sense imaginative extensions of
the writings of Paul Klee. Both artists concern themselves with the
more personal approach of the artist to vision. Dubuffet is concerned
with the indefinite in vision and Vasarely with the physical illusions of
colour and form. Suggestive of further development along these lines
are the statements of Bridget Riley, limited at the moment to interviews
published in Studio International. In later years, her own intellectual
and visual experiences could extend the thinking of the above artists.

The wider involvement with creativity of the twentieth century thus
had two facets. One was a wider awareness of social implications and
the other a deeper personal involvement with the nature of vision. The
two approaches reached some measure of balance in the field of art
education.

In relating the writings of artists to art education, it is
significant that the nature of child expression in the arts has been
accrued status by the artists themselves. Cizek's concern for the
art of children led him to devote his life to them. Henri Matisse
contributed to the U.N.E.S.C.O. Symposium on Education and Art held in
Paris in 1953. Wesley Dow in America, Marion Richardson in England,
and Rah Fizelle and Hirschfeld-Mack in Australia, were all artists
sympathetic to modern movements in art, as well as being key teachers in
the introduction of new methods of instruction.

Although the interest of artists in child art coincided historically with a growing interest in Primitive Art, the two were not confused. It would appear, however, that now the potential of the child as an expressive artist appears to have been explored, there is developing a greater awareness of a more conscious manipulation of media and ideas. This is suggested in the problem solving approach of Hirschfeld-Mack.

Success in this approach calls for the co-ordination of the experimenting educator, the curriculum planner and the artist himself. The coverage of ideas about art education in this thesis suggests a time interval of some twenty years in the relating of new concepts in art to curricula in schools. For example, the expressive ideas of Post Impressionism which were developing in the 1890's, influenced the teaching of Marion Richardson in the late 1910's. Australia, with its greater distance from centres of European culture, did not introduce much that was significant until the 1920's with the first work of Rah Fizelle. The Bauhaus ideas about the exploration of the qualities of materials could be designated as belonging to about the twenties in Europe, but they were not introduced in Australian schools until Hirschfeld-Mack taught in the forties at Geelong Grammar School, Victoria.

Shortly after the opening of the Institute of Design, Chicago, in 1939, Moholy-Nagy introduced photography to classes of children over ten years of age. This art form he considered as basic as literacy. Its use in schools has made little headway. John Morley has attempted to encourage its use in British schools and certain High School teachers have explored its use in design, but any more extensive recognition of its power over
the minds of men has yet to be developed, in spite of the part played in many peoples lives by television. Involvement with the nature of creative activity in art education can draw on a number of relevant sources. First, increased interest in research into creativity and art education, such as that represented by the work of Manuel Barkan at Ohio State University, and the Research Centre for Art Education at Corsham, England. These centres have begun to isolate certain areas for specific study. For example, the methods of working adopted by students considered the most creative, and the comparison of the responses to selected works of art by students trained and untrained in the arts.

Second, the variety of art schools run by individual artists, people like Walter Gropius, Moholy-Nagy, S. W. Hayter, Max Bill, Joseph Albers, and in Australia, men like Rah Fizelle and Max Meldrum. These artists have become sufficiently concerned with educative processes to attempt their application. While concerned with the more mature students, their approaches could have a selected application to younger children, but these would need to be the subject of planned educational experiment.

Hirschfeld-Mack has shown, practically, that the aspect of the Bauhaus course concerned with experiment with materials, is adaptable to the levels of the school child. Moholy-Nagy has explored with children, photography, diaramas, puppetry and a form of drawing he termed "diaries" of things seen (page 150). Drawing was being used as a language for recording, continuous as a diary. S. W. Hayter's process of continued destruction of the image as part of the process of creation could be applied to the work of school children for the surprise element involved would hold interest.
Max Bill's teasing problem of order and individuality would make strong appeal to the mathematically minded at high school level. Joseph Albers' disciplined approach to the exploration of colour could be adopted, particularly if his principle of allowing the problems to emerge skilfully from student thinking was adhered to.

In the case of Rah Fizelle, his approach as a teacher of art students was too stylized to be transferred to the school situation, and he himself chose a more exploratory and expressive approach when teaching children. Max Meldrum's method of teaching provides contrast, in that it does not seem to contain within itself the seeds of its own growth. It was limited to a concern for the reproduction of the illusion of reality, by as controlled a method as possible. While some of the methods would interest pupils concerned about this aspect of reality, their more general use would tend to inhibit those not adept at recording what they saw and offer them no other opportunity for development.

Third; Art Education could draw on the information gathered from biographical and analytical material in books published by such artists as Barbara Hepworth, Salvador Dali, Wassily Kandinsky, Paul Klee, Moholy-Nagy, Ben Shahn, Marc Chagall, Jean Dubuffet and Victor Vasarely. These studies reveal at one end a sensitive involvement with the minutiae of one's surroundings, for example, Klee and Dali. At the other end, they reveal a concern for cosmic order, as in the work of Kandinsky and Moholy-Nagy.

All the writings reveal a sensitivity to relationships over a long period, beginning in early childhood. Barbara Hepworth's concern with the forms of landscape, Chagall's concern for the dream world, and
Vasarely's concern for linear pattern, are examples.

Beh Shahn's writings, as a result of his campus experience, reveal an attempt to come to terms with those people concerned with tertiary education, not involving the visual arts. His writings perhaps provide the link between the creative artists, the psychologists, the philosophers, and the art educators.

Thus, the material available is rich and varied and the integration of this strand of human experience with the sciences and the humanities could help man make more fruitful use of his creative powers, relate him more closely to his natural surroundings and improve his relationships with his fellow man. In Moholy-Nagy's terms, the relatedness of the arts and life could become a reality and art education could help in man's fundamental orientation to all knowledge.
A clearer understanding of what might be involved in the relationship between ARTIST, WORK OF ART, and OBSERVER, could help considerably in both teaching, and in putting into perspective, problems of communication in the arts. Such theoretical analysis would help isolate areas of greatest relevance for discussion.

This particular diagram has stemmed from the interpretation of meaning in language by C. K. Ogden and I. A. Richards (1), and has been influenced in terminology by Beh Shahn's concept of the artist as an image maker (2), and Ladislas Segy's attempt to analyse the western artists' interpretation of primitive sculpture (3). It has also been related to Reg. Butler's triangle of questioning men.


See Appendix I.
The WORK OF ART is an object and, subject to destruction, may exist for all time. The ARTIST and OBSERVER change and pass on, and are subject to almost limitless combinations of background, experience, sensitivity and intelligence. The continuous line in the diagram between artist and work of art, implies a specific casual relationship under the control of the artist and, which, once the work has been completed virtually cancels itself out, for the work now exists in its own right. The dotted line between work of art and observer, implies a relationship subject to informed and sensitive perception and interpretation. It may even bear no relationship to the aims of the artist. The incomplete nature of the line between artist and observer implies the difficulty of a one for one relationship, once any complexity of expression is attempted. This gap between the maker of images and the interpreter of images may be bridged to some extent by experience, sensitivity, intelligence or intuition or any combination of these.

Reg Butler, the British sculptor, arrived at a similar triangular concept when considering how one should look at a painting. He visualised an equilateral triangle with men standing on each side asking separate questions, but (in terms of modern philosophy) not hoping for a comprehensive answer. The questions he posed were:-

1. What do we mean when we say a picture is beautiful?
2. To what extent has a picture objective qualities?
3. Can the qualities of pictures be described so as to be recognised by others as being the same?

The answers, if they could be found at all would, according to Butler, be inside the triangle and functionally related to the base line questions.

The first question (1) related to the observer and was concerned with his relationship to the work of art; the second, concerned the
work of art (2) itself, and the third was related to the communicability of the artist's ideas (3).

Any discussion on communicability could thus be plotted in terms of the following problem areas related to the above questions:

1. Knowledge of the observer's preconceptions.
2. Realization of objective qualities in the work.
3. Understanding of the aims of the artist. (1)

Bearing in mind Herbert Read's research into the influence of personality type on the form of children's expression in drawing, it may well be possible that personality type have a significant effect also on communication between work of art and observer.

The increasing extent to which artists have written about their work reveals that concern with relationships between artist, work of art, and observer are not confined to the observer. Whereas, the writings of artists like Mondrian, Moholy-Nagy and Kandinsky, in the earlier part of this century tended to survey a broader period of their development, the writings of contemporary artists like Dubuffet and Vasarely tend to be more detailed accounts of personal experiences that have resulted in certain types of pictures.

Increased use of the personal interview, reported in art magazines like Studio International, as a means of obtaining information, can be fraught with dangers. The question may limit the type of answer given and the artist may give only a brief reply, not feeling his interviewer has sufficient background to the subject to grasp the full implication of a longer answer.

Within the years during which this thesis has been written, the publication and republication of source material in the form of the

writings of artists has increased considerably. Interest in the history of modern art by universities and schools has increased the awareness of sources of information other than the work of art itself. This does not mean that the written material is a substitute for the work but it can broaden the experience and sharpen the intellect of the observer so that he is more sympathetic in his appreciation of the work of the artist.

Communication

Communication infers that, on the part of the artist, there have been specific aims, that he has chosen appropriate media, and that he has the requisite skill to convey his ideas. On the part of the observer, it infers that there is an interest in looking at works of art and the sensitivity, intelligence and experience to make contact with the mind of the artist. The term mind being used, in this instance to include both the senses and the intellect.

The artist makes his initial contact with the observer when he exhibits his work. Until that moment the work has been a product of the artist's interests and experience. It now becomes a stimulus for the observer's interests and experience. Theoretically, the artist need no longer exist for the work exists in its own right, but in practice, there are other ways in which he may influence the observer.

The artist may, by previous or subsequent work, help the observer appreciate the evolution of an idea. He may talk or write about his work and he may teach. When a group of artists feel strongly about an idea
they may band together and publish statements. For example, Unit I
and Circle, in England, were publications by artists in defence of
abstract art, and the Surrealist and Futurist manifestos were similar
publications. Artists such as Malevich, Boccioni, and Dubuffet, have
written quite lengthy statements about their aims, and Klee, Kandinsky,
Gropius and Vasarely have published books on their beliefs.

Thus, means other than the work help to make the "language" of the
artist more readily understood and the possibility of agreement about a
language of communication increases. The most beautiful things may be
said in Japanese, but the listener remains ignorant if he does not know
the language. In similar vein, art requires this agreement on a language,
but it also requires the recognition that a variety of languages exist.
For example, people moved by emotion expressed through the human figure
may be quite unmoved by the equivalent feeling expressed in abstract forms.

If a work of art fits into an easily recognisable and acceptable
cultural pattern, communication follows accepted formula with preference
according to taste. Extraneous associations may even be more relevant
than the work itself. This occurs when certain colours may be fashionable,
or certain styles give prestige to the owner. If what the work has to
communicate is new, then shock may be the first stage of communication.
If this is too great, contact may not be possible again for some people,
but if shock is followed by insight, then communication has begun.

People, on the whole, expect art to be more widely understood than
for instance science, and are more prepared to accept enigmas in science,
that are the result of lack of knowledge, where they would not so easily
accept similar barriers in the field of art. The average man accepts
radio and electricity without understanding its scientific background, but in art he feels that on his personal judgement, depends the value and existence of the work of art.

People do not find it easy to realise that creative processes in the field of art are as sovereign as the creative processes of science. The mere fact that certain works of art have come into existence, means they have already performed the function for which they were made, and will affect man's concept of the world regardless of whether he wants it or not. (1)

It thus becomes possible to draw an interesting distinction between comprehension and communicability when dealing with the creative edge of an art form. (2) Pioneers furthering human development react to their own environment but they are not guided by popular response - they often in fact react against it. At a given point in time, communicability between the artist and even the most interested observer, may be very slight, yet comprehension of the idea may be an integral part of the development of the epoch. As Apollinaire, the poet who championed the Fauves, Cubists, Futurists and Surrealists, has written:

Poets and artists plot the characteristics of their epoch, and the future falls docilely in with their desires. (3)

Apart from a sensuous response to the work of art itself, art may be appreciated historically and stylistically. What the artist has written about his aims can be read sympathetically, and for some people appreciation may be awakened or deepened by familiarity with the media of expression. Most important, however, is the need for the work to be

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readily available for both study and visual familiarity.

An education system that is predominantly intellectual may strike grave difficulties in interpreting a sensuous art. Ben Shahn, the American artist who has spent considerable time on University faculties, claimed that an apparent appreciation seemed to come too easily to certain people once a concept had been verbalised. (1) This sort of statement is difficult to substantiate, but it is something an artist might feel very strongly, particularly when he has explained in a few words a relationship that may have taken him a great deal of thought and effort, and hears this glibly repeated and accepted as his entire aim.

Herbert Read categorises these two approaches when he talks of two distinct modes of intelligence: Cartesian intelligence (so-called because it began with Descartes who first divorced reasoning from a sensuous dependence on things) - "I think therefore I am"; and aesthetic intelligence (so-called because it maintains contact with the sensuous world at every stage of its reasoning) - "I feel, therefore I am". It was the organic relationship of these two that he saw as one of the problems of modern society. (2)

The problem requires an awareness of difficulties of communication, combined with a tolerance for the different means whereby this may be achieved.

2 H. Read, "Art and Communication" - Address given 13.6.63 at the University of New South Wales, roneoed copy p. 8.
Terminology

Communication between the "intuitive" and the "intellectual" depends on the provision of a more precise language for intuitive qualities. Artists and educators have attempted the analysis of the basic elements of design and composition, with the same zeal as the scientist has explored the origins of life and the universe.

In 1908, at Teachers' College Columbia, Wesley Dow put forward a curriculum based on what he termed the elements of space art. Using the headings, Line, Dark and Light, and Colour, he felt an understanding of the arts could be developed through experiences ranging from the simple to the complex. R.M. Pearson added to these three, Space, Texture, Plane, and Form, and so linked Dow's ideas with those of the Bauhaus.

The Bauhaus of Walter Gropius expected all students to do a six months preliminary course which would orientate them towards an experimental treatment of materials. It was hoped students would learn to recognise the basic elements of design, and at the same time, develop habits of creative thinking that would lead them to use, in an original way, the technological innovations of the century.

J. Itten, as the first teacher of the Preliminary Course, planned his work under the following headings, Light and Dark, Colour, Material, Texture, Form, Rhythm, Expressive form, Subjective form. J. Itten emphasised, in addition, the understanding of one's own personal psychological bias as the first step towards more purposeful learning. This linking of psychological type and expression was not given great weight by other Bauhaus teachers. Its closest parallel can be seen in Herbert Read's
Wassily Kandinsky's analysis of the elements was concerned with Point, Line, and Plane, and the eventual dematerialization of the basic plane into an indefinable space. Paul Klee, in his course, "Contributions to a Theory of Pictorial Form", gave consideration to Line, Plane, Space, Movement, Rhythm, Composition and Colour. Walter Gropius in his book on the Bauhaus, rationalised all approaches under the headings, Observation, Representation, Composition. In his Sydney address, he used the terms, Light, Scale, Space, Form, and Colour as basic to a science of design.

Moholy-Nagy, subject to his American experiences and limited budget and facilities, designed the courses at the Institute of Design in Chicago, under the headings, Material, Volume, and Space. They did not differ radically from Gropius, but there was a greater interrelatedness of the strands.

The following diagram has been based on the above.

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He also made use of findings from experiments undertaken with the advice of a Japanese architectural critic to analyse basic forms in a work of art.
While these headings appear succinct enough, the implications of the terms vary widely. Space to Wesley Dow, for instance, was conceived within the picture plane. To Kandinsky, it meant a feeling for infinity. To Moholy-Nagy, it was more closely linked with the sculptors feeling for space in relation to three dimensional form, though he was also very conscious of the time element in space.

The diagram reveals the difficulty from a particular text of making a comprehensive statement. Kandinsky's book *Point and Line to Plane* deals with thest three elements plus a statement about space, but his previous work *On the Spiritual in Art* contains a detailed study of movement and colour. Rhythm and movement as headings could also be subsumed under line. Moholy-Nagy, under the headings Space, Volume, and Material, studied Colour, Dark and Light, Plane, Texture and Rhythm.

Omission may be thus more apparent than real, and the misleading nature of any tabulation revealed. The need for what Gropius called 'agreement on fundamentals' is apparent. From the tabulation Space, Colour, Dark and Light, Line and Plane, appear most consistently. By grouping Volume and Form, a sixth might be added which would be closely related to concepts of Space.

After Moholy-Nagy's approach in the thirties, at the School of Design, Chicago, emphasis appeared to move away from the exploration of selected groups of elements. Joseph Albers, for example who had been involved in the Preliminary Course at the Bauhaus, moved to specialization in the interaction of colour. In France, S. W. Hayter specialised in printmaking and explored the continual destruction challenges to renewed creativity. He also made use of findings from experiments undertaken with the advice + See Appendix II for an attempt by a Japanese architectural critic to analyse basic forms in a work of art.
of Professor Wertheimer in the New School for Social Research in New York.

The search for a valid terminology had thus moved from the selection of a variety of elements to the exploration of particular qualities in great depth. A greater awareness of the possible links with the work of scientists and psychologists, involved with the study of vision and perception, was evidenced for example in the work of Hayter, Dubuffet and Vasarely.

To Walter Gropius, the historical and analytical approach to the arts was not enough. There was a need for direct participation in the making of our environment. Making was not a mere auxiliary to thinking but a basic experience indispensable for the unity of purpose within the creative act. The task of education was the interacting of our perceptive and inventive faculties. The practical solutions of man's problems of living were within his grasp, it was the battle for the minds of men to see the ultimate significance of their decisions that presented the greatest challenge today.

As Albers said, it was necessary for art to move from a primitive drive for being occupied or entertained, to a more advanced concept of being productive. This role for the artist meant a deeper involvement with society and a realization of the social significance of art.

That this need not be a limiting factor for the artist but an enriching one was revealed particularly in the educational work of Moholy-Nagy. Moholy-Nagy had endeavoured to introduce the sciences, philosophy and history, into his courses at the Institute of Design, Chicago.
Artists associated with education have been continually concerned with the relationship of the theoretical and the practical aspects of any creative work. It may be considered within the confines of the school or it may be taken far beyond it, as for example, in the thinking of those associated with the Bauhaus.

To Walter Gropius, the historical and analytical approach to the arts was not enough. There was a need for direct participation in the making of our environment. Making was not a mere auxiliary to thinking but a basic experience indispensable for the unity of purpose within the creative act. The task of education was the interacting of our perceptive and inventive faculties. The practical solutions of man's problems of living were within his grasp, it was the battle for the minds of men to see the ultimate significance of their decisions that presented the greatest challenge today.

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His ideal of integrating all aspects of today's civilization, was brought close to practical fruition in the seminars and publications of his co-worker, Gyorgy Kepes, who became Professor of Visual Design at the Massachusetts Institute of Technology. By the publications of the writings of scientists, scholars, artists and educationalists in the one volume, the possibilities of significant cross fertilization of ideas occurring was immeasurably increased. The series called Vision and Design had brought out six volumes by 1966 and Structure in Art and Science was one of these.

Reg. Butler saw the study of art history as a force leading to the leavening of ideas of those studying art. It tended to prevent a person developing a myopic view of his own work or that of his contemporaries. It was salutary to recognise that your own painting and sculpture were a function of your biological and cultural evolution. The only serious danger for the artist was that learning might dissipate emotional tensions but this was more apparent than real, and would be outweighed by history's capacity to save him from uncreative eccentricity.

The history of art did not appear to have been a significant part of the Bauhaus programme. Perhaps because the German education system already possessed well established schools of art history within the universities. An understanding of art history, particularly its social and technological aspects was, however, part of Moholy-Nagy's thinking when he planned the Institute of Design, Chicago, though he was hampered by the availability of people suitable to give the sort of courses he had in mind. The American, Ralph Pearson's approach to art education, included a study of the expressive qualities of painting and sculpture of
all ages and cultures. The Australian, Rah Fizelle, was particularly concerned that teachers of art should have a strong background in the history of the subject.

To the academic, theoretical aspects concerned with the history of art, are readily understood and the History of Art is a course available at most universities. The general public can also appreciate a theory that leads to practical solutions for the problems posed by society. Organizations such as The Architects' Collaborative of Walter Gropius, have been used and increasingly appreciated.

A concern for the theoretical aspects of design, however, tends to be only of real concern to the artist, and it is in his preoccupation with this that he is most remote from others. Paul Klee's lecture notes on the craft of the painter are considered difficult and obscure, and Joseph Albers' *Interaction of Colour* is only available in Sydney in the rare books section of the Public Library.

This thesis suggests that there exists a substantial body of theoretical writing about the craft of the artist and if translations were ready available, this would be considerably increased. It is not suggested that the thinking and experimenting of artists be limited by analysis but rather that the knowledge so gained enrich the continued exploration of the artist into new media, be it plastics, light or laser beams.

At the classroom level, the relation of the practical and theoretical has appeared gradually as a willingness to acquaint children with an increasing number of adult works of art. In America in 1957, *School Arts*, a magazine for art teachers, began publishing the works of adult artists for study and analysis by children and their teachers. Between 1940-2,
the New South Wales Education Gazette published a similar series of old masters and contemporary work for study, and when in 1947 John Dabron became Supervisor of Art, the use of drawings by contemporary Australian artists was begun. Between then and now an interesting number of reproductions of works of art have been circulated in the New South Wales schools. The training of the State's teachers of art has included a much more substantial course in the history of art since 1963, and it is now proposed to include as art teachers students who have completed a three years degree course, taking the History of Art at the University of Sydney.

At the beginning of the century, both the scope of illustrations available to schools and the cost of reproductions would have been prohibitive for any large scale introduction of a visual study of art history. The Research Centre in Art Education at Corsham has drawn attention to the relationship between availability of material and increased appreciation. The growing cross cultural appreciation of art forms would, on this basis, have been considerably accelerated by the work of UNESCO in making available reasonably priced reproductions and scripts in a variety of languages. The Corsham studies have also suggested that looking at originals art work in galleries is, for school children, a more diffuse experience than the study of slides and reproductions. They have also noticed a relationship between practical studies in art and verbal appreciation of the subtleties of colour.

The findings suggest that much exploring and testing of actual teaching situations needs to accompany any theoretical assertion of the relative significance of theoretical and practical experience.
Social Implications of Art Education

In his book *Towards a New Architecture*, first published in English in 1927, Le Corbusier saw building itself as being at the root of the social unrest of the time. The various classes of society no longer had dwellings adapted to their needs, for man had lost touch with his natural surroundings. Only through town and landscape planning on a scale hitherto unconceived, would the balance be restored in the face of population increases.

To Corbusier, the choice was clear "architecture or revolution". Architecture could establish emotional relationships by means of material used, functional arrangements, proportion, light, shade, walls and space, as well as appealing direct to one's visual imagination. The elements of design were elements to mould life. Le Corbusier's approach was touched with a certain cynicism for he felt the people who would appreciate his creations had not yet been educated. Education by its very nature tended to teach what was already acceptable rather than broach problems of the future. (1)

This concern with the social implications of art education in the twentieth century, was the strongest link between the philosophy of Herbert Read and the educational projects of Walter Gropius. If man failed to grasp both his potential and his responsibilities as creator and designer, chaos could be the only result. Gropius considered Le Corbusier's ideas seminal to the epoch and it was these ideas he endeavoured to put into practice at the Bauhaus and later at Harvard with his Architects' Collaborative. (2)

In his attempts to emphasise the contribution by groups rather than individuals, Gropius was subject to much criticism. Frank Lloyd Wright was particularly suspicious of collectivism.

Harvard seems degraded to believe in the work of the committee meeting instead of the inspired individual. But I know you can never get it (a truly American architecture) through any form of collectivism. A true work of art must be induced as inspiration and cannot be induced or inspired through "teamwork". So it will not come through communism or fascism or any other ism - only as a slow growth by way of democracy. (1)

Nowhere, however, did Gropius under-rate the creative power of the individual. What he did was concern himself with the problems of education to ensure that the artist made the fullest contribution to society. To do this, the educator and the artist had to concern themselves with groups. The artist needed to be more aware of his fellow men in order to make the group as well as the individual, a source of creative action.

In 1961, Reg Butler raised the same question for discussion amongst art students.

Group study is certainly possible, but does anyone not think that creativity is hampered by lack of privacy? (2)

I was not a question of either/or but the most creative use of both experiences.

This deeper involvement with society also expresses itself in a feeling amongst artists for more intellectual disciplines historical, social and scientific, to enrich the intuitive aspects of their work.

In the questionnaire submitted to certain Australian artists known to the writer, eighty percent expressed this desire for wider experience in other disciplines and art forms. Reg Butler made historical studies a major strand in his scheme for the education of the artist, while Diego Rivera included physics, chemistry, the calculus and the social theory of the arts.

In his address at the University of New South Wales, subtitled "The Social Significance of Art", Read endeavoured to put into its philosophic context the uneasy relationship of the intellectual and the intuitive sensed by both artists and educators concerned with the arts. He felt the technical had replaced the moral in education and conceptual modes of thought predominated over the organic and sensuous, which required man to develop his sensibilities.

Not only is art a process or experience co-equally important with science for the life and progress of mankind, but it was the unique factor uniting men in love of each other and life itself. (1)

Where there was no will to create, Read was convinced the death instinct took over, and he pointed to modern social unrest for corroborative evidence. Education in junior schools gave some recognition to the arts in the child's experience of life, but once the child matured and feelings intensified, the aspects of his education that were concerned with feeling and sensibility, were neglected.

In this field, the artist can only express an opinion. It remains for the sociologist to find out the significance of the ideas.

1 H. Read, "Art and Communication", address at University of N.S.W., 13.6.63. Roneoed copy, p. 9.
THE CHILD AS ARTIST

Suggested Extensions of Classroom Procedures

I. A. Richard's statement that art is not free expression but a disciplined activity in which the teacher's imaginative gifts play a very important part, would effectively describe the teaching done by artists in the twentieth century. As each artist teacher has tried to encourage the expressive qualities of child art, his approach has reflected contemporary art trends. Wesley Dow and Franz Cizek were responsive to certain aspects of Art Nouveau, particularly line and pattern. Marion Richardson and Rah Fizelle were responsive to Post-Impressionist movements with their feeling for distortion of shape to express emotion. While Hirschfeld-Mack was particularly sensitive to Bauhaus concepts of material and structure.

Sir Herbert Read's writings of the thirties, which drew on all research done on the stages of development of child art until that time, directed attention to the fact that art expression could differ according to the psychological type of the child. Read did not attempt to formulate relationships between type of child and type of teaching, for he was not a teacher himself, but his research suggested it could be given consideration. For example, a subject or activity that might appeal to an introverted-thinking type of child might not appeal to an extroverted-sensation type.

In the sixties, writers like Manuel Barkan, concerned with art education, were following the lead given by the psychologist, J. S. Bruner, in his concern for the teaching of science. For Bruner's statement "the schoolboy learning science is a scientist", he substituted art terms.
To art educators this meant giving to the classroom something of the free atmosphere associated with the idea of an artist's studio.

The artist teacher's approach of the twentieth century had, however, been much more structured than this approach of the educators seemed to suggest. The child in Cizek's classes in Vienna, worked in an enthusiastic and very happy atmosphere, but his channels of expression were subject to the teacher's specific guidance and timing. Even, in some instances, for the distribution of clean brushes and new colour. Franz Cizek's consciousness of the expressive nature of child art was balanced by a highly structured method of giving lessons, as has already been outlined in this thesis (pages 191, 243). The effect of this method can be seen where uncritical application of his ideas has resulted in children far removed from Europe working in a way reminiscent of central European folk art.

Cizek drew a distinction between the role of the artist and the teacher. The artist had the freedom to create his own laws, but for the teacher it was particularly important that his ideas be correct. This concept of correctness implied that the teacher had consciously to choose experiences that might not correspond with current artistic experiment.

The English artist, Eric Gill, felt instruction by the teacher in the classroom should be confined mainly to moral comments. Once the teacher had ensured the children's tools were in order and the subject was sufficiently challenging, the teacher's comments should be limited to "Put down what you mean," "Don't scribble", etc. The method recommends itself to teachers who are called on to teach art when they feel their own background experience is inadequate.
Marion Richardson's work was expressive, but expression was closely related to the teacher's concept of observation. She made considerable use of her ability to describe a picture of scene, which the children would then paint according to the impression they had received.

A common pattern of lesson procedure emerges from artist teachers in four countries - Franz Cizek (Austria), Marion Richardson (England), Arthur Lismer (Canada), and Rah Fizelle (Australia). The teacher did the motivating through selection of subject matter and media, and the discussion of aims. This was followed by a period of work supervised by the teacher. Finally, an exhibition of the work was held and the teacher led in the discussion that followed. The whole procedure was expressive of the child's approach only so far as it fitted within the framework of the teacher's concept.

The Bauhaus teacher, Moholy-Nagy, did, for a short period, provide a Saturday Morning Art Class for Children at his Institute of Design, Chicago. The lessons given were based on vivid experiences the children gained from excursions to exciting places. Then they returned and made drawings and paintings of these experiences or worked with photography.

While not specifically written for school purposes, the texts Moholy-Nagy planned were models of clarity and easy reference for students. Text and illustrations were related, illustrations were repeated where significant and interesting appendices were included on the page.

Joseph Albers has stated very forcibly his antagonism towards a great deal of contemporary art teaching, which he feels lacks the strict structuring of the learning process advocated in his own teach of the interaction of colour. Experience should be so selected by the teacher
that the appropriate goals emerge as though naturally from student thinking. He termed this experience "thinking in situation". A balance of theory and practice which led to the acquisition of skills plus the ability to use them creatively.

Hirschfeld-Mack has expressed a very definite feeling for the classroom situation, of teaching and learning as being mutually stimulating, of all those associated with important movements in modern art, his contact with school children has been the longest. His lessons follow a pattern of - experiment - challenge - exhibition (with or without comment). His feeling for shared experience is expressed in the phase "See what has been discovered" which he often used when he noticed a particularly stimulating piece of work by a pupil.

In looking at the creative activity of artists and their concept of reality as reflected in their writings, several other things potentially important to teaching method stand out very clearly. First, the individual nature of motivation for creative work. It appears to come from the unexpected rather than the expected. For example, Bridget Riley found inspiration in the glare of the sun, Victor Vasarely found it in cracks in tiles, while Barbara Hepworth found it in wind on the cliffs. Second, the span of concentration on, and concern with, ideas covers a long period of time, during which concomitant experiences may redirect or enrich ideas. The biographical writings of Moholy-Nagy, Barbara Hepworth, Jean Dubuffet and Victor Vasarely, all make this clear. Third, the tendency of many artists to work on several works at the one time, turning from one to the other as an interest in one subsides and the interest in another is rekindled.
These three aspects suggest that the timetabling of work within specific limits, while having a purpose in the learning of skills, may not be the most creative way of working. This thesis points to art teaching in the schools requiring a balance of structured experiences to acquire skills, and less structured experiences that allow of choice of activity and time to experiment.

Those who choose the arts as a career evidence an almost spiritual commitment to their work that colours all their lives and the surroundings they choose. Therefore, just as a studio reflects the artist's involvement with a wide variety of art forms, past and present, and all manner of artefacts and natural objects, the classroom where creative work is done should be a place that provides a rich background of experience in aesthetic things, both conventional and unconventional, that may stimulate the child's imagination.

If the decision making becomes procrastination, then the person's contribution ceases to fulfill its creative potential. The timing of this power to act appears to be emerging as crucial.
The Importance of Decisionmaking in the Creative Process

The importance of decisionmaking at all levels of the creative process seems to emerge from theory, practice and research. In the creative process as outlined by Beh Shahn, the artist, from his rich experience and skill, selects a theme. This is followed by a period of interaction between material and ideas which leads to the final rejection of all that is excessive, and the production of the finished work. Having completed the work, the artist is not bound by his achievement or decision, for it can then become the starting point for further efforts.

This capacity to suspend final decision making until all relevant material has been gathered and weighed, was a factor that emerged from the pilot study by M. Barkan and J. Hausman in 1960, of individual students at work in the arts.

A creative person is sensitive to a broad range of possibilities, but he is also aware of the necessity for decision making and action. He is able to tolerate ambiguities and uncertainties in weighing alternatives, and is able to focus on an alternative he has selected for action. (1)

If the decision making becomes procrastination then the person’s contribution ceases to fulfil its creative potential. The timing of this power to act appears to be emerging as crucial.

That strand in the Bauhaus educational policy, which encouraged relaxed exploration of a basic element of design followed by a challenge, which led to socially productive tasks, appears to reinforce this power to act.

Creativity implies skill and intellect but it needs also the power to act and the capacity to continue reacting to the challenge of circumstances. Max Bill saw it as a rhythmic order of pattern and change. Creativity functioned when the artist decided he was dissatisfied with the accepted pattern of things, and struggled towards the making of a new order. (1)

An Attempted Analysis and Synthesis of the Thoughts of This Century

Out of the consideration of art expression and art education of this century has arisen a plan of trends that might be set out in the following diagramatic form. The categories are not meant to be in any way exclusive, nor do they attempt to pinpoint the actual origin of ideas. Their arrangement does, however, suggest the creative process as outlined by Shahn operating within the century.

PERIOD I - EXPRESSIONIST - 1900-30 (approx.) shows the selection of themes of interest, such as the efficient use of new materials in building, the exploration of the true nature of child art, the search for the elements of design, and the search for a basic structure in art teaching. This period parallels in education generally the development of the child centered movement and the activity method.

PERIOD II - ORGANIC - 1930-50 (approx.) shows a wider application and fuller development of ideas from the first period and their closer integration with society. Buildings are thought of more in relation to town planning, stages of development in child are are enriched by psychological knowledge, the analytic forms of art are given more emotive expression. Educationally, this is the period of the Eight Year Study and the foundation of the John Dewey Society, with its aims of disseminating knowledge on educational matters, and the growing interest of other disciplines in education.
PERIOD III - CONTROLLED EXPERIMENT - 1950-60 (approx.) goals are now being chosen more selectively. Architecture moves more surely towards a broader concern for community planning. In art schools, interest is centered in selected facets. Albers has concentrated on the "interaction of colour" and his book of the same name was produced largely with the co-operation of his students. The Royal College of Art has concerned itself with projects within the community, such as stained glass for Coventry, and current fashion. Corsham Court has associated itself with research in art education. Art education in the U.S.A. has developed an interest in creativity as a field for research. There appears to be strong concern with the appropriateness of curriculum and teaching method in England, U.S.A. and Australia. This period in general education has seen Havighurst's developmental tasks, J. S. Bruner's structuring of subjects, and a growing demand for programmed learning. The place of the university in the community and the place of the arts in the university could bring new direction to art education.

What appears to emerge from this analysis is a pattern of creativity that functions at three levels. Firstly, at the level of the individual artist, where an imaginative capacity grapples with selected areas of interest in the continuous pursuit of perfection. Secondly, in the field of education, where groups of people grapple with ideas, having a greater awareness of their social implication. Thirdly, in the history of the culture itself where a similar pattern of creative thinking appears to function.
The imaginative thinking of individual artists of the twentieth century has influenced the nature of thinking about art education considerably. It has also pointed to areas that are significant for the present and the future. These may be stated comprehensively as a proper balance of the intuitive, intellectual and practical, and a concern for the deeper involvement of the artist with society.
## PLAN OF TRENDS IN TWENTIETH CENTURY THOUGHT RELEVANT TO THIS THESIS

<table>
<thead>
<tr>
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<th>1900..................1920</th>
<th>1930..................1940</th>
<th>1950..................1960</th>
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<td><strong>ART EXPRESSION AND</strong></td>
<td><strong>EXPRESSIONIST</strong></td>
<td><strong>ORGANIC</strong></td>
<td><strong>CONTROLLED EXPERIMENT</strong></td>
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<tr>
<td>RELATION OF DESIGN</td>
<td>Clash of spiritual and</td>
<td>A concern with materials</td>
<td>New visual experiments</td>
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<td>TO SOCIETY**</td>
<td>intellectual and</td>
<td>and their relationship to</td>
<td>An attempt to cope with</td>
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<td>search for the elements</td>
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<td>planned action</td>
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<td>Concern with functional-</td>
<td>A growing influence of</td>
<td>Dubuffet, Vasarely</td>
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<td>and the role of the</td>
<td>psychology and biology</td>
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<td>process</td>
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<td>Matisse, Picasso, Gropius,</td>
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<td><strong>ARCHITECTURE</strong></td>
<td>Concern with efficient use</td>
<td>Increasing concern with</td>
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<td>of new materials in the</td>
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<td><strong>SCHOOLS OF ART</strong></td>
<td>The Bauhaus - Walter</td>
<td>Harvard School of</td>
<td>Royal College of Art -</td>
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<tr>
<td>AND TECHNOLOGY**</td>
<td>Gropius</td>
<td>Architecture - Walter</td>
<td>Mische Black</td>
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<td>Gropius</td>
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<td>Institute of Design,</td>
<td>Corsham Court -</td>
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<td></td>
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<td>Chicago - Moholy-Nagy</td>
<td>Clifford Ellis</td>
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<td>Massachusetts Institute of</td>
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<td>Technology - Gyorgy Kepes</td>
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<td>Black Mountain, N. Carolina</td>
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<td>- Joseph Albers</td>
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<td>Atelier 17 Paris -</td>
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<td>S.W. Hayter</td>
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### Footnotes
- **Art Expression and Relation of Design to Society**
- **Art Teaching in Schools**
- **Architecture**
- **Communication of Ideas**
- **Schoools of Art and Technology**
- **Education - General**
### PLAN OF THESIS IN TWENTIETH CENTURY THOUGHT RELEVANT TO THIS THESIS (cont.)

<table>
<thead>
<tr>
<th>RESEARCH RELEVANT TO ART EDUCATION</th>
<th>1900 - 1920</th>
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<th>1950 - 1960</th>
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<tr>
<td><strong>EXPRESSIONIST</strong></td>
<td>Cyril Burt's analysis of stages of development in child art</td>
<td>V. Lowenfeld and H. Read - concern with relationship between expression and personality type</td>
<td>Research centre in art education, Corsham</td>
</tr>
<tr>
<td><strong>ORGANIC</strong></td>
<td>F. Cizek in Austria</td>
<td>Concern for individuality of the child and relationship of painting and personality - R. Pearson in U.S.A. (student centered)</td>
<td>OHIO STATE UNIVERSITY</td>
</tr>
<tr>
<td><strong>SCHOOLS</strong></td>
<td>W. Dow in America</td>
<td>More international with migration of artists from Fascist Europe to U.S.A. and Australia.</td>
<td>Concern over appropriateness of teaching method and curriculum (teacher centered)</td>
</tr>
<tr>
<td><strong>COMMUNICATION OF IDEAS</strong></td>
<td>M. Richardson in England (artist centered)</td>
<td>Improved communication and increased global interest in the contribution of the artist</td>
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<tr>
<td><strong>EDUCATION - GENERAL</strong></td>
<td>Mainly national</td>
<td>Eight-year study</td>
<td>Havighurst - development tasks</td>
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<td></td>
<td>Activity method</td>
<td>John Dewey Society</td>
<td>J.S. Bruner - structure of subjects</td>
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<td>Programmed learning and teaching machines</td>
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APPENDIX I

thought or reference

CORRECT
Symbolless
(a casual relationship)

ADEQUATE
Refers to
(other casual relations)

STIMULUS

Stand for
an imputed relation
True

REFERENT

APPENDIX I

thought or reference

CORRECT+
Symboleses
(a casual relationship)

ADEQUATE+
Refers to
(other casual relations)

SYMBOL

Stands for
an imputed relation
True+

REFERENT

The following general thesis could be indicated:

The Artist
Content: emotional experience
Expression in forms: creation
PRODUCT: THE WORK OF ART
Perception of forms

The Observer
Content: Emotional experience

L. Segy, African Sculpture Speaks p125
APPENDIX II (added after completion of their work, because it suggests an extension of the ideas presented.)

The following work of the Japanese represents a new approach to analyses of the objective qualities in a work of art.

After the World Design Conference held in Tokyo in 1960, a group of Japanese who felt they did not know enough about the characteristic art forms of their own country, conducted an analysis of artistic forms in Japan. They did not want to create a fixed set of categories that would be used for teaching purposes, but rather to provide a means of awakening people's sensitivity to the relationships between certain aesthetic forms.

We did not start this project because our interest was stirred only by forms and patterns. Our object was to capture what lies behind these forms and what is characteristic of the human spirit that created them. And by so doing, we thought we could possibly make a work such as this not only more than a mere source for the imitating forms but actually a well spring of true creative activity. (1)

They began by working to a graph with axis marked with the "inescapable units" of time and history, and climate and space. Climate was a condition of topography and weather. History was the past record of the human race.

![Graph](image)


1 ibid., p. 13
2 ibid., p. 13
In placing forms in the co-ordinate system, consideration was given to weathering and ageing, and tradition as cultural persistence and inheritance.

This classification seemed to give undue emphasis to a restricted nationalistic viewpoint, therefore, a wider time co-ordinate system was sought that would be broader in scope and allow acknowledgment of Japan's ties with Asia, and other countries. The results it was hoped might have more universal application. A tetrahedron orientated towards the original co-ordinate eventually emerged. The apexes were termed idea, purpose, material, hand, and it was felt all forms could be located within the tetrahedron in terms of these concepts.

\[ \text{IDEA (Force)} \]
\[ \text{PURPOSE (Unity)} \]
\[ \text{MATERIAL (Adaption)} \]
\[ \text{HAND (Change)} \]

\[ \text{CLIMATE - SPACE} \]

1 ibid., p. 15.
The groups then set aside the idea of searching for forms considered typically Japanese and proceeded empirically. They photographed everything that seemed a characteristic form and also made use of photographs from books, encyclopaedias and antiques catalogues. Classification then began. Usual classifications such as material, technique, function or artistic nature were not used because it was felt these would create obvious limits and prevent more all-embracing concepts emerging. Seventy-seven types of form were categorised, some with only one example. These were reduced to fifteen, and finally four - UNITY, FORCE, ADAPTATION, CHANGE. These were found to correspond to PURPOSE, MATERIAL, IDEA, HAND.

Accordingly, with this classification table we will be able to know the characteristic of the response of Japanese forms to Purpose by examining the contents of forms of Unification; to Idea, by looking at the forms of Force; to Material, by examining the forms of Adaption; and to Hand, through the forms of Change. (1)

An idea of the nature of concepts subsumed under the different forms can be seen from the following table.

1 ibid., p. 17.
<table>
<thead>
<tr>
<th>Forms of Continuation</th>
<th>Forms of Union</th>
<th>Forms of Collection</th>
<th>Forms of Arrangement</th>
<th>Forms of Enclosure</th>
</tr>
</thead>
<tbody>
<tr>
<td>Of continuation</td>
<td>Of tying</td>
<td>Of grouping</td>
<td>Of pairing</td>
<td>Of wrapping</td>
</tr>
<tr>
<td>Of expansion</td>
<td>Of binding</td>
<td>Of gathering</td>
<td>Of distribution</td>
<td>Of enclosing</td>
</tr>
<tr>
<td>Of openness</td>
<td>Of weaving</td>
<td>Of piling</td>
<td>Of complement</td>
<td>Which surround</td>
</tr>
<tr>
<td>Of dilation</td>
<td>Of joining</td>
<td>Of layering</td>
<td>Of surfeit</td>
<td>Of encirclement</td>
</tr>
<tr>
<td></td>
<td>Of bracing</td>
<td>Of heaping</td>
<td>Of discard</td>
<td>Which hide</td>
</tr>
<tr>
<td></td>
<td>Of matching</td>
<td>Of bundling</td>
<td>Of scattering</td>
<td>Which cover</td>
</tr>
<tr>
<td></td>
<td>+Of stopping</td>
<td>+Of tightening</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>+Of grasping</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>+Of felting</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**FORMS OF FORCE**

<table>
<thead>
<tr>
<th>Forms of Support</th>
<th>Forms of Curve</th>
</tr>
</thead>
<tbody>
<tr>
<td>Which support</td>
<td>Of circling</td>
</tr>
<tr>
<td>Which hook</td>
<td>Of curve</td>
</tr>
<tr>
<td>Of tension</td>
<td>Of curvature</td>
</tr>
<tr>
<td>+Which suspend</td>
<td>+Which rise</td>
</tr>
<tr>
<td>+Which hang</td>
<td>+Which smear</td>
</tr>
<tr>
<td>Which spread</td>
<td>+Which rotate</td>
</tr>
</tbody>
</table>

**FORMS OF ADAPTATION**

<table>
<thead>
<tr>
<th>Forms of Fluidity</th>
<th>Forms of the Natural</th>
</tr>
</thead>
<tbody>
<tr>
<td>Which droop</td>
<td>Of natural things</td>
</tr>
<tr>
<td>Which flow</td>
<td>+Of inlay</td>
</tr>
<tr>
<td>Which swirl</td>
<td>+Of firing</td>
</tr>
<tr>
<td>+Which rotate</td>
<td>Of texture</td>
</tr>
<tr>
<td>+Which smear</td>
<td>Of impression</td>
</tr>
</tbody>
</table>

**FORMS OF CHANGE**

<table>
<thead>
<tr>
<th>Forms of Reduction</th>
<th>Forms of Twisting</th>
</tr>
</thead>
<tbody>
<tr>
<td>Which are rolled</td>
<td>Of twisting</td>
</tr>
<tr>
<td>Which are creased</td>
<td>+Of twining</td>
</tr>
<tr>
<td>+Which are folded</td>
<td>Of dappling</td>
</tr>
<tr>
<td>+Of storing</td>
<td>Of crumpling</td>
</tr>
<tr>
<td>+Of bending</td>
<td>+Of crumpling</td>
</tr>
<tr>
<td>+Of shortening</td>
<td>+Of dappling</td>
</tr>
</tbody>
</table>

**Forms of Severing**

<table>
<thead>
<tr>
<th>forms of Transfiguration</th>
</tr>
</thead>
<tbody>
<tr>
<td>Of simplification</td>
</tr>
<tr>
<td>Of difference</td>
</tr>
<tr>
<td>Of disarrangement</td>
</tr>
<tr>
<td>+Of dancing</td>
</tr>
<tr>
<td>Of shading</td>
</tr>
<tr>
<td>+Of open-work</td>
</tr>
<tr>
<td>+Of splashing</td>
</tr>
</tbody>
</table>

---

1 ibid., p. 19.
The linkage in this manner of PURPOSE with UNITY, IDEA with FORCE, MATERIAL with ADAPTATION, and HAND with CHANGE, is suggestive of the creative process as outlined in this thesis. It could be expressed diagramatically as follows.

Closer to time and history

PURPOSE - unity

IDEA - force

ABSTRACT

1. determination of a theme

2. marshalling of material

3. setting of limits

4. relating of inner shapes to outer limits.

Closer to space and climate

MATERIAL - adaption

HAND - change

CONCRETE

5. abolition of excessive content.

(idea materialised)
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<thead>
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<th>Details</th>
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<tbody>
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<td>A.S.E.A.:</td>
<td>Lenton Parr, Marc Clark, Inge King A.S.E.A. copyright Melbourne, 1967 (photographs of sculpture plus notes by the artist)</td>
</tr>
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<td>Reprint first biennial assembly Canberra, 1965</td>
</tr>
<tr>
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<td>Marc Chagall, my life, N.Y. Orion Press 1960</td>
</tr>
<tr>
<td>CIZEK, Franz:</td>
<td>Children's Coloured Paperwork, Vienna Antor Schroll 1927</td>
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